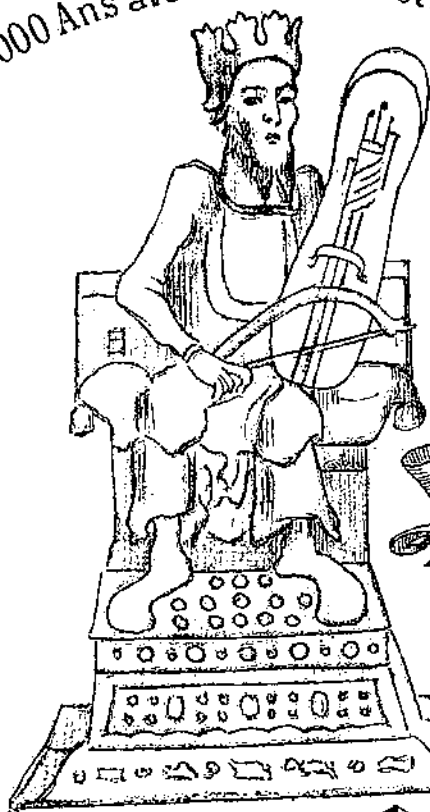


R 184009

5000 Ans avant l'ère chretienne



LE VERMEILLE

Technique & Gymnastique nouvelles
pour arriver à la plus grande
Virtuosité

SUR LE VIOLON

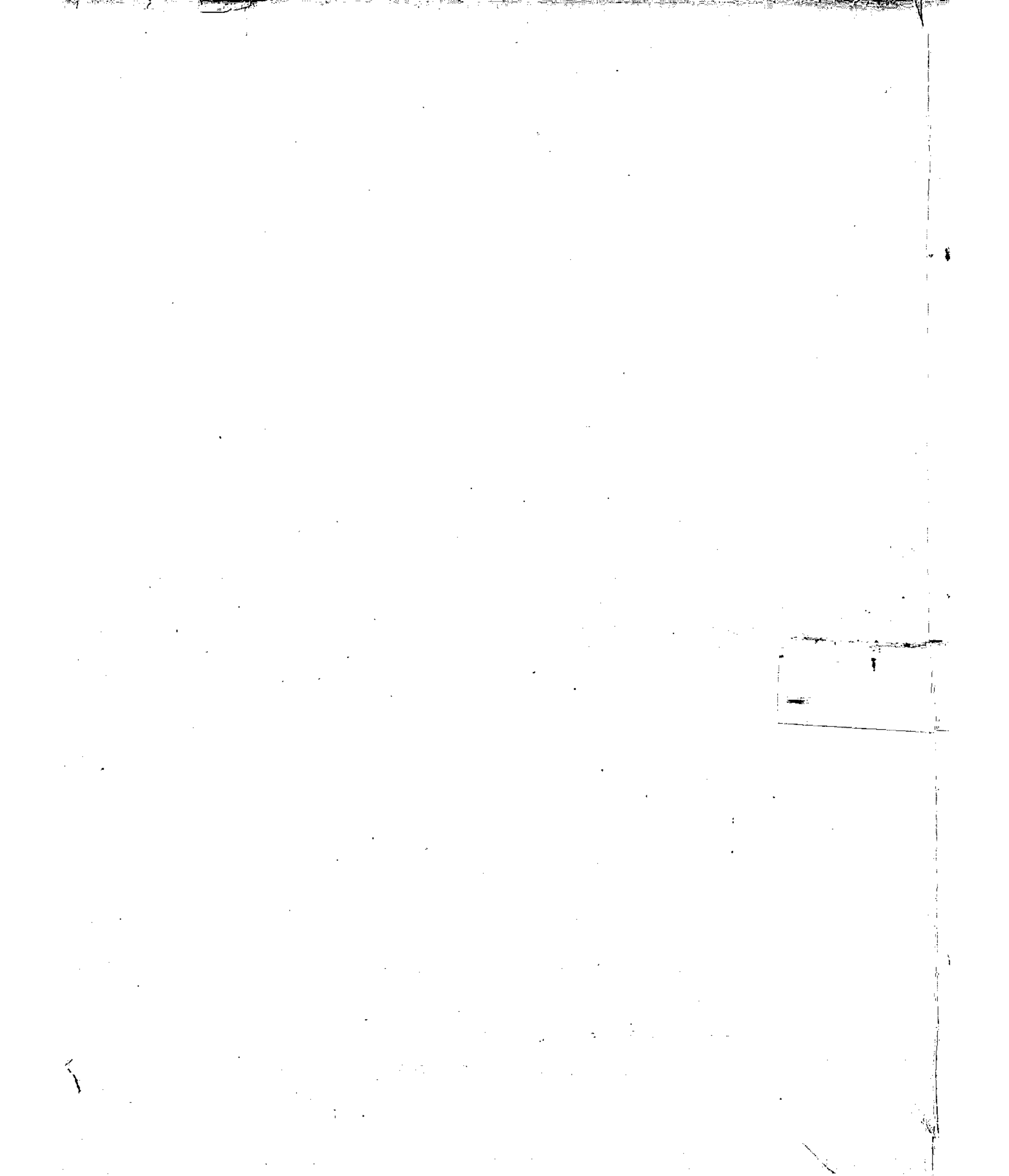
Méthode spéciale pour l'Archet, pour le 4^{me}, 3^{me}, 2^{me} & 1^{er} doigts de la main gauche avec une suite de préludes Allegros, Cadences et Variations

Prix net: 15^f

Par Luis Ronso

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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

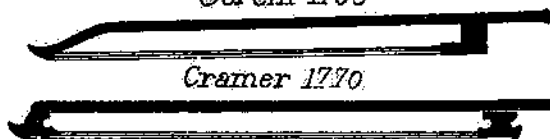


Mersenne 1620



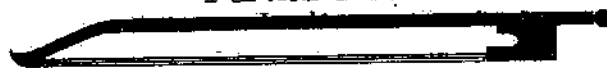
Kircher 1640

Corelli 1700

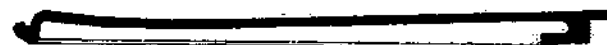


Cramer 1770

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^m 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.

The image shows three staves of musical notation in treble clef, illustrating various vibrato techniques. The first staff is labeled 'doigt effleurant la Corde' and shows a sequence of notes with fingerings (0, 1, 2, 3) and a trill-like pattern. The second and third staves show more complex patterns with fingerings (0, 1, 2, 3, 4) and trills, demonstrating different vibrato effects.

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.

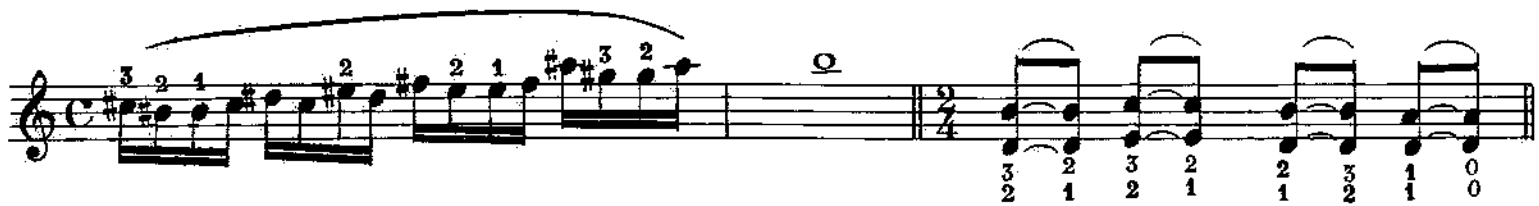
DES PORTE-VOIX ET DES GLISSADES

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

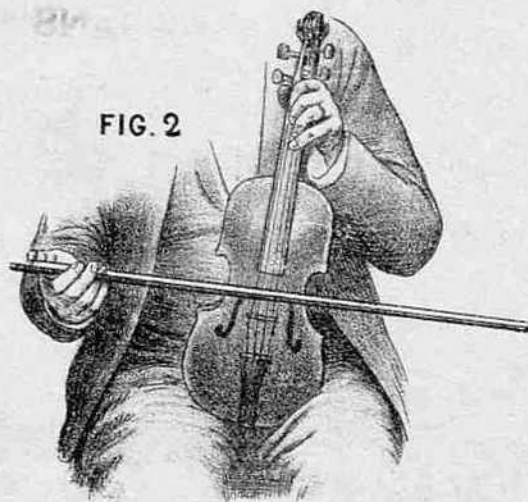


FIG. 2

Tenue Ancienne du Violon

Position moderne de la main gauche, mais défectueuse

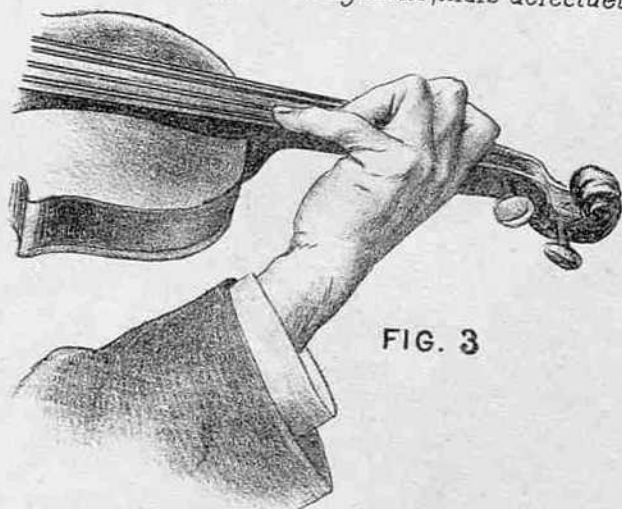


FIG. 3

Position de la Main gauche, moins défectueuse

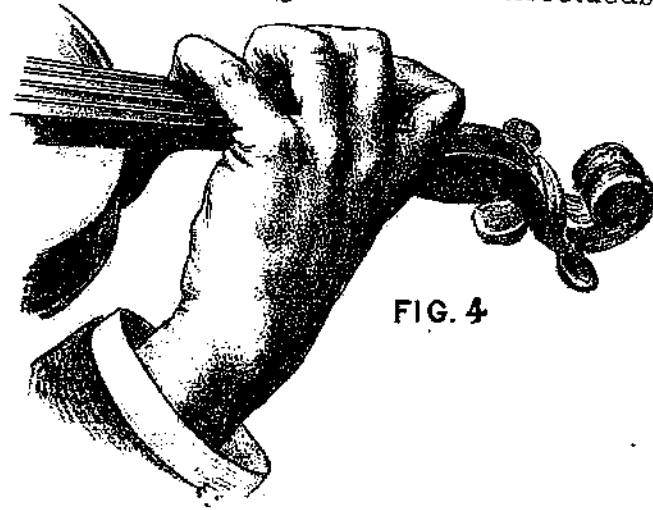


FIG. 4

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

De Face (remarquez le 4.^e doigt



FIG. 5

De Dos (remarquez le pouce)

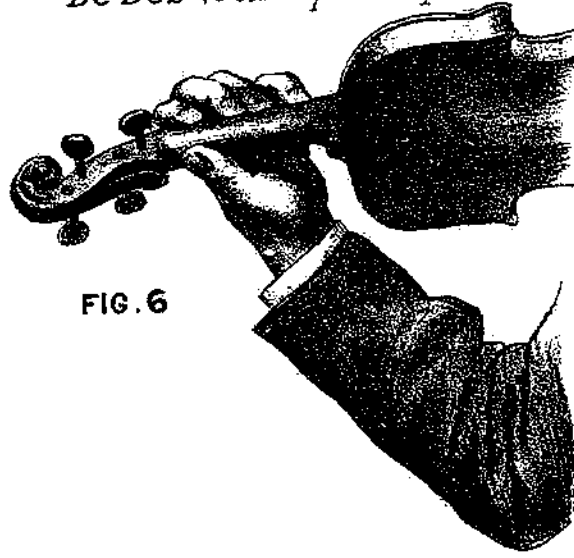


FIG. 6

Tenue Ancienne de l'Archet

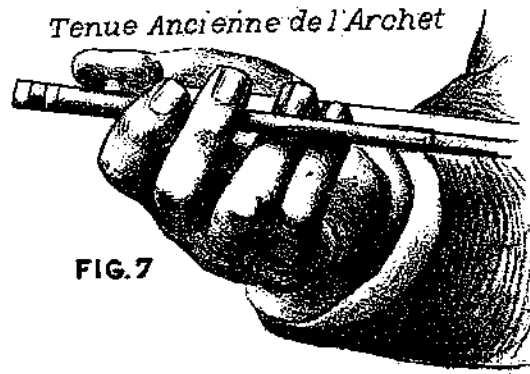


FIG. 7

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

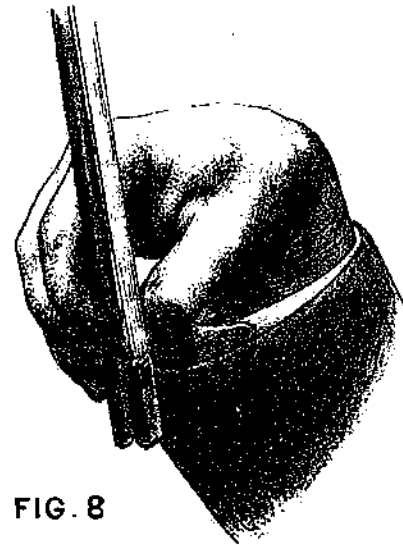


FIG. 8

*Remarquez le petit doigt
de la main droite lorsque
l'archet se pose sur la
4^e corde au talon*

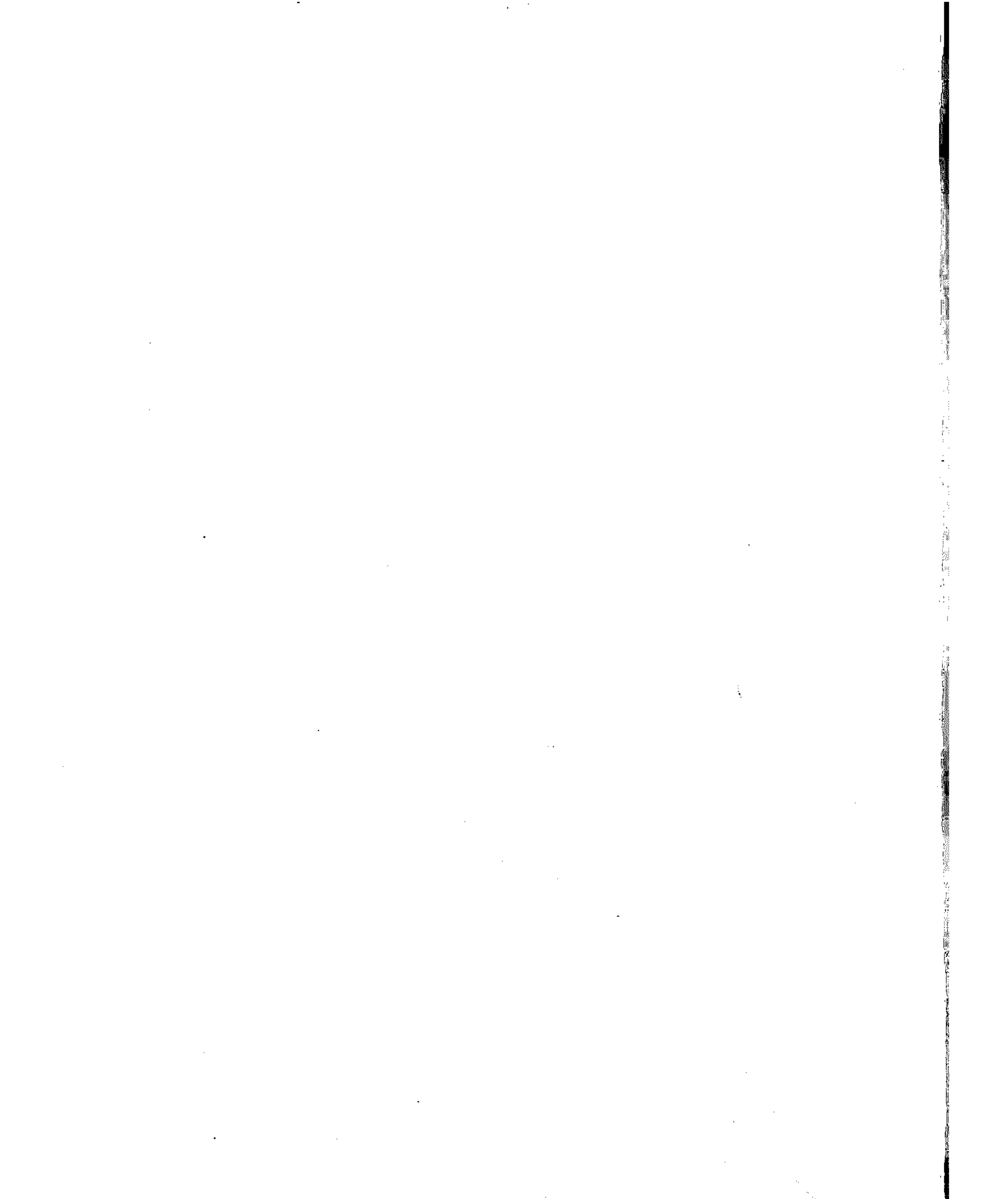
FIG. 9



FIG. 10

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





tecnicismo del Violin

TECHNIQUE DU VIOLON

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

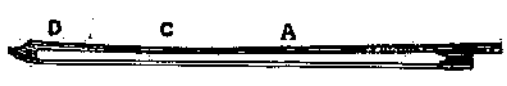
1 - Hay que trabajar el arco por partes

On doit autant que possible ne pas laisser entendre les changements de l'Archet.
 Usar el metrónomo a fin de guardar siempre el mismo movimiento
 Prenez le metronome afin de garder toujours le même mouvement

Il faut travailler l'Archet par partie.

SONS FILÉS

Es mas difícil tener una nota continua que tocar todo Paganini
 Il est plus difficile de filer proprement un son que de jouer tout PAGANINI



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 *fff* dynamic and a tempo marking of *Lento*. The piece is characterized by a series of slanted, detached notes across the entire length of the bow, as indicated by the handwritten instruction *Muy despiñado de una punta a otra del arco*. The notes are grouped in measures, with some measures containing four notes and others containing two. The piece concludes with a repeat sign and a final cadence.

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 exercise in C major, 4/4 time, starting with a *pp* dynamic. It consists of a single line of music with a few notes, followed by a repeat sign.

A recommencer la série

pp

A second musical exercise in C major, 4/4 time, starting with a *pp* dynamic. It consists of a single line of music with a few notes, followed by a repeat sign.

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 exercise in C major, 4/4 time, starting with a *ff* dynamic. It consists of a single line of music with a few notes, followed by a repeat sign.

A recommencer la série

A second musical exercise in C major, 4/4 time, starting with a *ff* dynamic. It consists of a single line of music with a few notes, followed by a repeat sign.

A recommencer la série

fff

A final musical exercise in C major, 4/4 time, starting with a *fff* dynamic. It consists of a single line of music with a few notes, followed by a repeat sign.

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 *p* A recommencer la série

p *p* A recommencer la série

DOUBLES SONS FILÉS.

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

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

A mon Elève Henri BORDES

The musical score is written on ten staves in G major (one sharp) and common time (C). The tempo is marked *Moderato*. The piece is titled "DOUBLES SONS FILÉS" and is dedicated to Henri Bordes. The score includes the following elements:

- Staff 1:** Starts with a dynamic marking of *mf*. It contains three measures of eighth-note patterns, each followed by a repeat sign and a bracketed section labeled "4 fois".
- Staff 2:** Labeled *simile*. It contains three measures of eighth-note patterns, with the first measure followed by a bracketed section labeled "20 fois".
- Staff 3:** Contains three measures of eighth-note patterns, with the third measure followed by a bracketed section labeled "40".
- Staff 4:** Contains three measures of eighth-note patterns, with the third measure followed by a bracketed section labeled "20 fois".
- Staff 5:** Contains three measures of eighth-note patterns, with the first measure followed by a bracketed section labeled "40".
- Staff 6:** Contains three measures of eighth-note patterns, with the first measure followed by a bracketed section labeled "20 fois".
- Staff 7:** Labeled *sempre ff*. It contains four measures of eighth-note patterns, with the second measure followed by a bracketed section labeled "20 fois".
- Staff 8:** Contains four measures of eighth-note patterns, with the first measure followed by a bracketed section labeled "4".
- Staff 9:** Contains four measures of eighth-note patterns, with the second measure followed by a bracketed section labeled "20 fois".

A mon Elève Georges IBOS

20 fois

20 fois

Detailed description: This section contains five staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth-note runs, each phrase ending with a repeat sign (Z). The second staff has a dotted line under the first measure with the text "20 fois" below it. The third and fourth staves continue the exercise with similar eighth-note patterns and repeat signs. The fifth staff also has a dotted line under the first measure with the text "20 fois" below it.

A mon Elève Dominique PISANI

20 fois

10 fois

20 fois

Detailed description: This section contains five staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth-note runs, each phrase ending with a repeat sign (Z). The second staff has a dotted line under the first measure with the text "20 fois" below it. The third staff has a dotted line under the first measure with the text "10 fois" below it. The fourth and fifth staves continue the exercise with similar eighth-note patterns and repeat signs. The fifth staff has a dotted line under the first measure with the text "20 fois" below it.

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

10 fois

20 fois

10 fois

20 fois

4

20 fois

A mon Elève Etienne BISVANG

fff

50 fois

4

Semprefff

4

20 fois

10 fois

10 fois

10 fois

10 fois

20 fois

A mon Elève Roger BENARD

20 fois

pp

1 1 1 1 0

... Le bras droit reste immobile
 Pointe d'Archet (et du poignet) sur 2^{es} C^{des} .. *sigue*

Mi mineur

ff

20 fois

II^e et I^e C

sigue

sigue 2 2 0

D.C.

A mon Elève Pierre LACROISADE

... Toujours sur 2 Cordes
 De la pointe

Do maj.

sf

20 fois

sf simile

sigue

sf

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.

Toujours sur 2 Cordes
De la pointe

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

II^e et I^o C *rf* Sique

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^{re} C

II^e et I^{re} C

Detailed description: This section contains six staves of musical notation. The first staff is labeled 'Antique Mi mineur' and includes the dynamic marking 'rf' and the instruction 'simile'. It begins with a triplet of eighth notes. The second and third staves continue with similar rhythmic patterns, including triplets and slurs. The fourth and fifth staves feature more complex rhythmic figures with slurs and accents. The sixth staff concludes the section with a final flourish and a dynamic marking of 'f'.

A mes Elèves les jeunes Vicomtes de GIRONDE

DOUBLES SONS FILES

Mod^{lo}

f

50 fois

6

20 fois

10 fois

f *ff* *fff*

Detailed description: This section consists of six staves of musical notation. The first staff is marked 'Mod^{lo}' and 'f'. It features double notes (double sounds) with slurs. The second and third staves continue this pattern, with the second staff including the instruction '50 fois' and the number '6'. The fourth and fifth staves show further development of the double note technique, with the fifth staff marked '20 fois'. The sixth staff concludes with a crescendo, marked with 'f', 'ff', and 'fff' dynamics.

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

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

All^o
sur 2 C.
p

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

V° III° et II° C

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of chords with fingerings 4 2 1 and 4 2 1.

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of chords with fingerings 4 2 1 and 4 3 1. Ends with *D.C.*

III° II° et I° C

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of chords with fingerings 4 2 1 and 4 2 1. A '1' is written below the first measure.

IV° III° et II° C

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of chords with fingerings 4 2 1 and 4 3 1. Ends with *D.C.*

III° II° et I° C

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of chords with fingerings 4 2 1 and 4 2 1.

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of chords with fingerings 4 3 1 and 4 2 3. Ends with *D.C.*

IV° III° et II° C

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of chords with fingerings 4 2 1 and 4 2 1.

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of chords with fingerings 4 2 1 and 3 2 0. Ends with *D.C.*

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of chords with fingerings 4 2 1 and 4 2 1.

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of chords with fingerings 4 2 1 and 4 3 1. Ends with *D.C.*

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of chords with fingerings 1 2 3 and 4.

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of chords with fingerings 1 2 3 and 4.

Travaillez d'abord par 2 notes, ensuite par 4, 6, 8, 10, 12, etc, etc, et puis travaillez la gamme entière

Au Talon de l'Archet
20 fois chaque gamme

Si b min. 1^{re} Type

Si b min. 2^e Type

Si b min. majeur

Si b min. Antique

Si mineur 1^{re} Type

Si mineur 2^e Type

Si mineur Majeur

Si mineur Antique

A Monsieur GEOFFROY

De la pointe

Mi mineur 1^{re} Type

Mi mineur 2^e Type

Accélérez

chaque fois le mouvement

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

ff

Mod^{to}

The main musical score consists of ten staves of music in G minor. It features a variety of bowing techniques, including slurs, accents, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The music is characterized by intricate patterns and a strong rhythmic drive.

Fin.

D.C. 4 ou 5 *ff*

Employez tout l'Archet
Risoluto

A Monsieur CLAEYS (de Bruyès)

D.C. en

The final musical staff begins with a *ff* (fortissimo) dynamic marking. It includes performance instructions such as "accélérant toujours le M." (accelerating the movement) and "D.C. en". The staff concludes with a double bar line and a repeat sign.

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 sique

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

A mon Ancien Elève Henri THIBAUT

Sib
majeur. *fff*

Simaj. *ff*

Domaj. *ff* ²

Sigue

Detailed description: The page contains three musical sections. The first section, 'Sib majeur', is in common time (C) and marked 'fff'. It features a melody on the top staff and accompaniment on the bottom three staves. The second section, 'Simaj.', is in 12/8 time and marked 'ff'. It also has a melody on the top staff and accompaniment on the bottom three staves. The third section, 'Domaj.', is in common time and marked 'ff' with a '2' above it. It begins with a melody on the top staff and continues with accompaniment on the bottom three staves. The word 'Sigue' is written above the final staff of the third section.

Sigue

Do #maj *ff*

Descendez

Ré maj *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*

Violin score for 'A mon Ami Philippe FIÉVEZ'. The score consists of six staves of music. The first two staves are in 12/8 time, with dynamics *ff* and *rf*. The third staff is in common time (C) with dynamic *f*. The fourth and fifth staves feature complex rhythmic patterns with fingerings (1, 4, 8) and accents. The sixth staff concludes with a final note. The words 'Sigue' and 'Descendez' are written above the first two staves.

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

A single staff of music containing five repeated rhythmic patterns. Each pattern is marked with a repeat sign and a number indicating the number of repetitions: 20, 20, 15, 10, and 8.

Simili

A single staff of music containing four repeated rhythmic patterns, each marked with a '6' above the notes.

A single staff of music containing four repeated rhythmic patterns, each marked with a '6' above the notes.

A single staff of music containing four repeated rhythmic patterns, each marked with a '6' above the notes.

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

COULÉ du talon et du poignet

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), and the sixth staff changes to 3/4 time. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line and repeat dots.

IV^e et III^e C

Musical score for 'A mon Ami F. LAZARE-LYON'. It consists of three staves of music in G major (one sharp) and 2/4 time. The notation features rhythmic patterns with eighth and sixteenth notes. The word 'Descendez' is written above the notes in the second and third staves. The piece ends with a double bar line and repeat dots.

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 (one sharp) and common time (C). The first staff begins with a forte dynamic marking 'ff'. The notation is characterized by continuous sixteenth-note patterns. The piece concludes with a double bar line and repeat dots.



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

COULÉ du talon à la lettre A

Violin solo score for 'COULÉ du talon à la lettre A'. The piece is in G minor (one flat) and common time (C). It consists of ten staves of music. The first two staves begin with a *pp* dynamic marking. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece is divided into sections by the words 'Sigue' and 'Descendez', which appear above the notes. The final staff concludes with a double bar line and repeat dots.

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

Musical score for FARGE, 'COULÉ du talon à la pointe'. The score is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff begins with the tempo marking 'Lento' and the instruction 'Employez bien l'Archet d'un bout à l'autre'. The music features a series of eighth-note patterns with slurs and accents. The fourth staff concludes with the instruction 'Descendez'.

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

Andante

Musical score for GRAFF, '1^{er} Prix du Conservatoire de Paris'. The score is written in G major (one sharp) and 12/8 time. It consists of five staves of music. The first staff begins with the tempo marking 'Andante' and the dynamic marking 'ff'. The music features a series of eighth-note patterns with slurs and accents. The fourth staff concludes with the instruction 'Sigue descendez'. The fifth staff concludes with the instruction 'Sigue descendez' and a fermata.

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

A mon Elève Frederico GROS (de Malaga)

De la lettre B à la pointe

Sigue descendez

ff

Sigue

A la pointe

ff

Sigue

A la pointe
Lento

Musical score for 'A la pointe Lento' in 12/8 time. The score consists of two staves of music. The first staff contains two measures of music with fingerings 4, 4, 2, 4 2 1, and 4. The second staff contains three measures of music with fingerings 2, 4 2 1 2, 4 2 1, 2, 4 2 1 2, 4 2 1, 2, 4 2 1 2, 4 2 1. The piece concludes with a double bar line and the word 'Segue'.

Au milieu

Musical score for 'Au milieu' in 12/8 time. It consists of two staves. The first staff has a dynamic marking of *f* and ends with a double bar line and the word 'Segue'. The second staff has a dynamic marking of *f* and ends with a double bar line and the word 'Segue'.

Au milieu

Musical score for 'Au milieu' in 12/8 time. It consists of one staff of music with various fingerings and accents. The piece concludes with a double bar line and the number '0 2'.

A mon Ami et Collègue Monsieur RIGO
1^{er} Prix de Violon au Conservatoire de Bruxelles

Au milieu de l'Archet
Allegretto

Musical score for 'A mon Ami et Collègue Monsieur RIGO' in 2/4 time. The score consists of one staff of music with various fingerings (2 0 4, 2 0 4, 2 0 4, 1 3 0 4, 0 4, 0 4, 0 4, 0 4) and dynamic markings of *sf*. The piece concludes with a double bar line, the word 'D.C.', and the instruction 'accélérez toujours le M.'.

Vivace

Musical score for 'Vivace' in 2/4 time. It consists of one staff of music with various fingerings (0 2 2, 1 3 3, 2 4 4, 1 3 3, 2 4 4, 1 3 3, 0 4) and a dynamic marking of *mf*. The piece concludes with a double bar line and the word 'Segue'.

Vivace

Musical score for 'Vivace' in 2/4 time. It consists of one staff of music with various fingerings (1 2 4 3, 1 2 4 3, 1 2 4 3, 1 2 4 3, 1 2 4 2, 1 2 4 2) and a dynamic marking of *mf*. The piece concludes with a double bar line and the word 'Segue'.

Vivace

Musical score for 'Vivace' in 2/4 time. It consists of one staff of music with various fingerings (1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4) and a dynamic marking of *mf*. The piece concludes with a double bar line and the word 'Segue'.

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

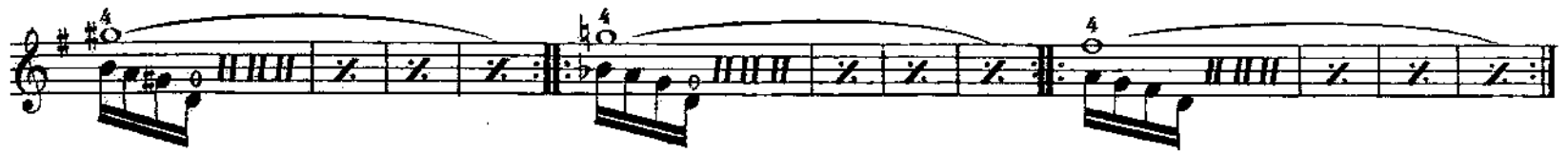
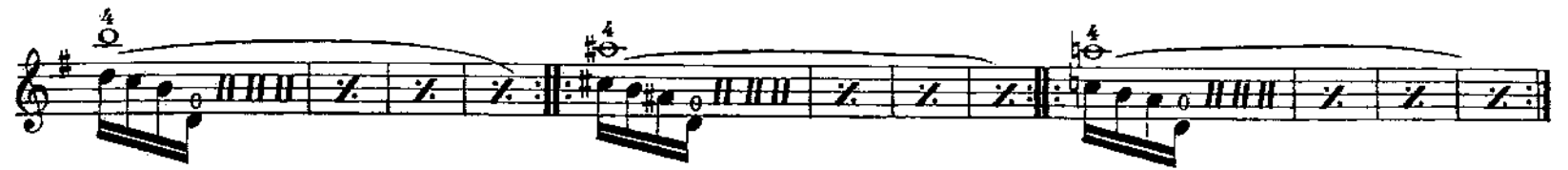
Professeur de Violon à Toulouse

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 features a series of eighth notes with accents, followed by triplet markings (3) and a final group of six notes (6). The second and third staves continue with similar rhythmic patterns, including triplet markings and slurs. The fourth staff includes the word "Sigue" (Continue) above the staff. The fifth staff also features "Sigue" markings. The sixth staff is marked with "III^e et IV^e C" above the staff. The seventh staff includes the instruction "accélérez de plus en plus" (accelerate more and more) below the staff. The eighth staff has "0 1" markings below the staff. The ninth and tenth staves continue the rhythmic patterns with various slurs and accents.



TRAVAIL du 4^e Doigt

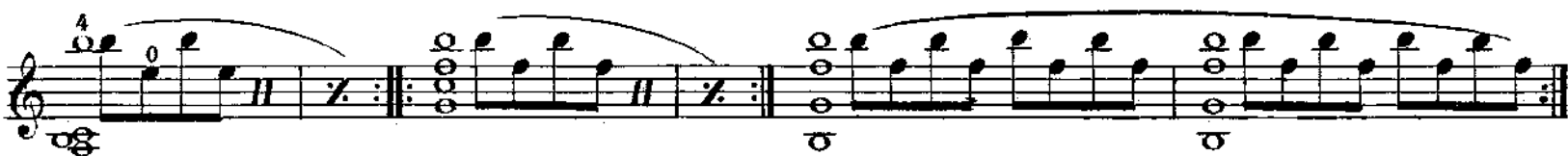
A mon Ami Tomas ALMAR (Barcelona)

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 eight staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff includes a dynamic marking of *f* and a tempo marking of *♩*. The music is characterized by continuous sixteenth-note patterns, often grouped in threes or fours. The first staff also features fingering numbers 3, 3, 3, 2, 3, 3, 3, 3, and 0. The score includes repeat signs and slurs throughout.

A mon Ami HIERRO, Concertiste (de Cadiz)

The musical score for 'A mon Ami HIERRO, Concertiste (de Cadiz)' consists of two staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features sixteenth-note patterns with various fingering numbers (1, 2, 3) and slurs. The first staff includes a dynamic marking of *f* and a tempo marking of *♩*. The score includes repeat signs and slurs throughout.

First staff of music, featuring a treble clef and a key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes with various accidentals (sharps and flats). Fingerings are indicated by numbers 1, 2, 3, and 4. The staff is divided into four measures by repeat signs.

Second staff of music, continuing the sequence from the first staff. It includes fingerings and accidentals. The word "Sigue" is written at the end of the staff, indicating that the piece continues on the next page.

Third staff of music, continuing the sequence. It includes fingerings and accidentals. The staff is divided into four measures by repeat signs.

Fourth staff of music, continuing the sequence. It includes fingerings and accidentals. The staff is divided into four measures by repeat signs.

Fifth staff of music, continuing the sequence. The word "Sigue" is written above the staff, indicating that the piece continues on the next page.

Sixth staff of music, continuing the sequence. It includes fingerings and accidentals. The staff is divided into four measures by repeat signs.

A mon Ami Antonio BORREGO (de Malaga)

Chaque fois plus vite

Seventh staff of music, starting with a dynamic marking of *f* (forte). It features a sequence of eighth notes with accents. The staff is divided into four measures by repeat signs.

Eighth staff of music, continuing the sequence with a dynamic marking of *f*. It features a sequence of eighth notes with accents. The staff is divided into four measures by repeat signs.

Ninth staff of music, continuing the sequence. It features triplets of eighth notes. The staff is divided into four measures by repeat signs.

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

Continuez par 1 ton jusqu'à 1^{re} 8^{ve} S.

ff

de même

A Monsieur Honoré FIL, de Toulouse

Lento

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

A Miss Mémie NEWAL

IV Corde-

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

A mon Condisciple Joaquin PALOMARES (de Malaga)

Position fixe du 4^e doigt

1^e Position fixe

2^e Position fixe

A Monsieur LAGEMBACHER (de Pau)

III^e et IV^e C

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

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

IV^e Corde 20 fois

La même opération sur les autres cordes

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

IV^e Corde

Sigue

Sigue

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^o Corde Même opération sur les autres Cordes

IV^o C

IV^o C

Même opération sur les autres Cordes

A M^r LERMINIAUX

Professeur de Violon à Bruxelles

IV^o C

IV^o C

Même opération sur les autres Cordes

IV^o C

Sigue

A Mon Ami Joaquin GONZALES (de Malaga)

IV^o C

IV^o C

IV^o 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

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

4 4 4 4

3 3 3 3

4 4 4 4

3 3 3 3

4 4 4 4

3 3 3 3

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

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)

First system of musical notation for guitar, featuring treble clef, key signature of one sharp (F#), and various rhythmic patterns including triplets and slurs.

DÉMANCHÉ DU 4^me au 1^r DOIGT

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

Second system of musical notation for guitar, focusing on the 4th to 1st finger exercise with fingerings (4 1 4 1) and slurs.

DÉMANCHÉ DU 3^me au 4^me DOIGT

TRAVAIL DU POUCE

Third system of musical notation for guitar, focusing on thumb work with fingerings (4 3) and dynamic markings (p, sf).

IV^e Corde

IV^e C

IV^e C

IV^e C

IV^e C

La même opération sur les autres cordes

Segue

La même opération sur les autres cordes

TRAVAIL DU 3^{me} DOIGT

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

POSITION FIXE

10 fois

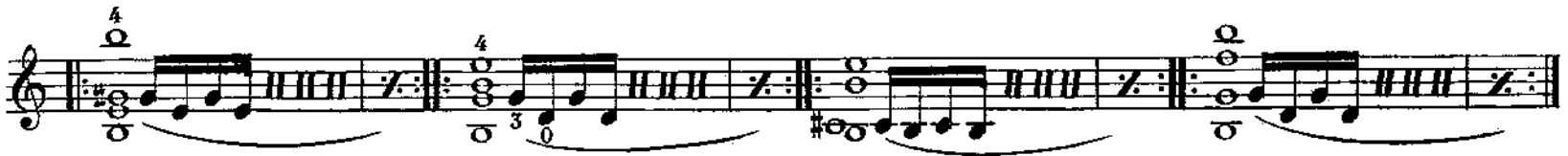
2 0
3 0
4 0

3 0

3 0



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^e Corde

Même opération sur la 2^e Corde

Même opération sur la 1^e 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 first exercise of the 'Démarché' section. It features a series of eighth notes with fingerings 4 3 4 3 indicated above the notes.

IV^e Corde

Staff of musical notation for the second exercise of the 'Démarché' section. It features a series of eighth notes with fingerings 4 3 4 3 indicated above the notes.

IV^e Corde

Staff of musical notation for the third exercise of the 'Démarché' section. It features a series of eighth notes with fingerings 4 3 4 3 indicated above the notes.

IV^e Corde

3 1 3 4 3 1 3 4

3 1 3 4 3 1 3 4

III^e Corde

Sigue

IV^e Corde.

3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3

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

ff

3 0 1 4 2 4 2

3 0 1 4 2

Sigue

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

This system contains the first five lines of musical notation for a guitar piece. The first line is the melodic line in treble clef, starting with a whole note chord (3), followed by eighth-note and sixteenth-note passages. The second line is the bass line in treble clef, starting with a whole note chord (1), followed by sixteenth-note runs. The word "Sigue" is written at the end of the first line and the start of the third line. Fret numbers are indicated above notes: 1 4 2 4 0, 1 2 4 0, and 1 2 4 0.

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

IV^e Corde
ff

This section contains the next four lines of musical notation, focusing on the fourth string. The first line is labeled "IV^e Corde" and "ff". It features a melodic line with slurs and accents, and a bass line with arpeggiated chords. The second line continues the melodic line with slurs and accents. The third and fourth lines show the bass line with complex arpeggiated chords, including triplets and sixteenth-note patterns.

This system contains the final three lines of musical notation for the guitar piece. The first line is the melodic line in treble clef, featuring a whole note chord (2), followed by eighth-note and sixteenth-note passages. The second line is the bass line in treble clef, starting with a whole note chord (1), followed by sixteenth-note runs. The word "Sigue" is written at the end of the first line and the start of the second line. Fret numbers are indicated above notes: 1 3 3, 1 3 3 4, and 1 3 3 4.

D.C.

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. It is in G major (one sharp) and 2/4 time. The piece is titled "POSITION FIXE du 3^me doigt". The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with various fingerings indicated by numbers 0, 3, 4, and 5. The piece is dedicated to "Mon Ami KRICKBOOM Virtuose" and is a "Diplome de Capacité du Conservatoire de Bruxelles".

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

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

1 2 4 3

1 2 4 3

1 2 4 3

1 2 4 3

1 2 4 3

1 2 4 3

Sigue

1^{er} et 2^d DOIGT

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

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

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

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

IV^e Corde

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

IV^e Corde

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

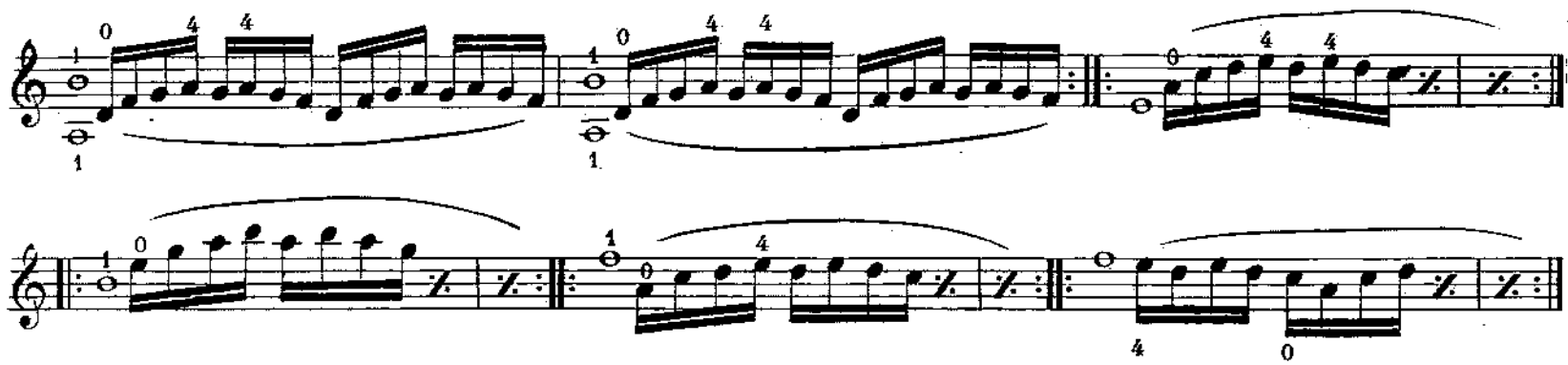
ff

IV^e Corde
1^{er} Doigt

3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1

IV^e Corde

3 3



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



Au Très Eminent Virtuose M^r 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

Sigue

TRAVAIL du 1^{er} Doigt

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

Sigue

III^e et IV^e Cordes

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

2 fois seulement cha-
que exercice

All.^o Mod.^o

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

1 2 2 2 2 2 1 2 2 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 *Segue* 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 *Segue* 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

IV^e Corde

IV^e Corde

IV^e Corde

IV^e Corde

IV^e Corde

III^e Corde

IV^e Corde

III^e Corde

A Monsieur GUÉRET et à mon Ami DULAURENS

1^{re} F^s Lento 2^e 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 G major. The first staff has a 4-measure rest at the beginning. The second staff has a 6-measure rest. The notation includes eighth and sixteenth notes, often beamed together, and repeat signs. Slurs are used to group notes across measures.

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

Five staves of musical notation in G major, continuing the piece. The first staff has a common time signature 'C' and is marked '4 fois' above the first two measures. The second staff has a 12-measure rest. The third staff has a 12-measure rest. The fourth and fifth staves also feature 12-measure rests. The notation includes eighth and sixteenth notes, often beamed together, and repeat signs. Slurs are used to group notes across measures.

A l' Eminent Violoniste M^r GELÖSO

Allegro

The first section consists of five staves of music in G major, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked 'Allegro'. It features a series of eighth-note patterns, often beamed in groups of four. The second and third staves continue these patterns with various articulations and slurs. The fourth and fifth staves introduce triplets and sixteenth-note runs, with some measures containing sixteenth-note chords.

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 a technical exercise for the fourth string, labeled 'IV^e Corde'. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The exercise consists of a series of eighth-note patterns, with some measures containing doublets (marked with a '2'). The patterns are designed to ensure equal facility in positions 1 through 8.

IV^e Corde

This section continues the technical exercise for the fourth string, labeled 'IV^e Corde'. It features similar eighth-note patterns with doublets, maintaining the focus on positions 1 through 8.

IV^e Corde

This section concludes the technical exercise for the fourth string, labeled 'IV^e Corde'. It features similar eighth-note patterns with doublets.

La même opération
sur les autres cordes

3 4 Sique 4 4 Sique 4 4 Sique

This section is a technical exercise for the fifth string, featuring patterns of eighth notes and slurs. The notation includes the word 'Sique' (likely a typo for 'Segue') and numbers 3 and 4 indicating fingerings or groupings.

1 4 Sique 4 4 Sique 4 4 Sique

This section concludes the technical exercise for the fifth string, featuring patterns of eighth notes and slurs. The notation includes the word 'Sique' and numbers 1 and 4 indicating fingerings or groupings.

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*

Evitez les
Mouvements rétrogradés

Sigue *Sigue*

Sigue *Sigue*

Sigue

Sigue *Sigue*

Sigue *Sigue*

A M^r 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 *Sigue* 1 2 3 4 4 4 3 2 *Sigue* 2 3 4 4 4 3 2 1 *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 4 1 4 1 4 4 1 4 4 4 1 4 4 1 4 1 4 4 1 4 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

2 4 1 3 4 1 1 3 1 3 4

Employez d'un bout à *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

(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

3 3 3 3

pp *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 Bruzelles)

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 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 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 the Si Majeur scale exercise. The staff is in treble clef with a key signature of two sharps (F# and C#). The exercise consists of a single melodic line of sixteenth notes, starting on G#4 and ascending to G#5, then descending back to G#4. A dynamic marking of *f* is at the beginning. A large slur covers the entire exercise. The piece ends with a double bar line and a fermata over a whole note G#4.

Do Majeur

Musical notation for the Do Majeur scale exercise. The staff is in treble clef with a key signature of one sharp (F#). The exercise consists of a single melodic line of sixteenth notes, starting on G4 and ascending to G5, then descending back to G4. A dynamic marking of *f* is at the beginning. A large slur covers the entire exercise. The piece ends with a double bar line and a fermata over a whole note G4.

Ré b Majeur ou
Ut # majeur

Musical notation for the Ré b Majeur or Ut # majeur scale exercise. The staff is in bass clef with a key signature of two flats (Bb and Eb). The exercise consists of a single melodic line of sixteenth notes, starting on G3 and ascending to G4, then descending back to G3. A dynamic marking of *f* is at the beginning. A large slur covers the entire exercise. The piece ends with a double bar line and a fermata over a whole note G3.

Ré Majeur

Musical notation for the Ré Majeur scale exercise. The staff is in treble clef with a key signature of two sharps (F# and C#). The exercise consists of a single melodic line of sixteenth notes, starting on A4 and ascending to A5, then descending back to A4. A dynamic marking of *f* is at the beginning. A large slur covers the entire exercise. The piece ends with a double bar line and a fermata over a whole note A4.

Mi b Majeur

Musical notation for the Mi b Majeur scale exercise. The staff is in bass clef with a key signature of one flat (Eb). The exercise consists of a single melodic line of sixteenth notes, starting on A3 and ascending to A4, then descending back to A3. A dynamic marking of *f* is at the beginning. A large slur covers the entire exercise. The piece ends with a double bar line and a fermata over a whole note A3.

Mi Majeur

Musical notation for the Mi Majeur scale exercise. The staff is in treble clef with a key signature of three sharps (F#, C#, and G#). The exercise consists of a single melodic line of sixteenth notes, starting on B4 and ascending to B5, then descending back to B4. A dynamic marking of *f* is at the beginning. A large slur covers the entire exercise. The piece ends with a double bar line and a fermata over a whole note B4.

Fa Majeur

Musical notation for the Fa Majeur scale exercise. The staff is in bass clef with a key signature of one flat (Eb). The exercise consists of a single melodic line of sixteenth notes, starting on C3 and ascending to C4, then descending back to C3. A dynamic marking of *f* is at the beginning. A large slur covers the entire exercise. The piece ends with a double bar line and a fermata over a whole note C3.

A Monsieur Amedeo GALLÉ
(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 above it. A dynamic marking 'f' is at the beginning. The staff is positioned over a piano keyboard diagram.

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 above it. A dynamic marking 'f' is at the beginning. The staff is positioned over a piano keyboard diagram.

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 above it. A dynamic marking 'f' is at the beginning. The staff is positioned over a piano keyboard diagram.

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 above it. A dynamic marking 'f' is at the beginning. The staff is positioned over a piano keyboard diagram.

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 above it. A dynamic marking 'f' is at the beginning. The staff is positioned over a piano keyboard diagram.

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 above it. A dynamic marking 'f' is at the beginning. The staff is positioned over a piano keyboard diagram.

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 2 0 3 1 2

3 4 0 3 3 0 3 0 3 0 3 0 3 3 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 4 4 3 4 1 4 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 GORSKI
(ex professeur du Conservatoire de Varsovie)

The musical score consists of ten staves of piano exercises, each in a different key signature and time signature. The exercises are characterized by intricate fingering patterns and are often marked with 'Sigue' (follows).
Staff 1: Key of C major, 4/4 time. Exercises include triplets and sixteenth-note runs. Fingering numbers 1-4 are shown. Marked 'Sigue' at the end.
Staff 2: Key of D major, 4/4 time. Exercises include sixteenth-note runs. Fingering numbers 1-4 are shown. Marked 'Sigue' at the end.
Staff 3: Key of E major, 4/4 time. Exercises include sixteenth-note runs. Fingering numbers 1-4 are shown. Marked 'Sigue' at the end.
Staff 4: Key of F major, 4/4 time. Exercises include sixteenth-note runs. Fingering numbers 1-4 are shown. Marked 'Sigue' at the end.
Staff 5: Key of G major, 4/4 time. Exercises include sixteenth-note runs. Fingering numbers 1-4 are shown. Marked 'Sigue' at the end.
Staff 6: Key of A major, 4/4 time. Exercises include sixteenth-note runs. Fingering numbers 1-4 are shown. Marked 'Sigue' at the end.
Staff 7: Key of B major, 4/4 time. Exercises include sixteenth-note runs. Fingering numbers 1-4 are shown. Marked 'Sigue' at the end.
Staff 8: Key of C major, 4/4 time. Exercises include sixteenth-note runs. Fingering numbers 1-4 are shown. Marked 'Sigue' at the end.
Staff 9: Key of D major, 4/4 time. Exercises include sixteenth-note runs. Fingering numbers 1-4 are shown. Marked 'Sigue' at the end.
Staff 10: Key of E major, 4/4 time. Exercises include sixteenth-note runs. Fingering numbers 1-4 are shown. Marked 'Sigue' at the end.

Posit: fixe
du 4^e doigt

Posit: fixe
du 4^e doigt.

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 score includes various fingering numbers (1-4) and bowing directions. 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. 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 marking. The score features a series of eighth-note patterns that increase in speed and complexity. It includes various fingering numbers (1-4) and bowing directions. The piece concludes with a double bar line and repeat signs.

Four staves of musical notation, each containing sixteenth-note patterns with fingerings (1-4) and 'Sigue' markings. The patterns are repeated and connected by slurs.

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

SIXTES GLISSÉES

Lento

Musical notation for 'SIXTES GLISSÉES' in treble clef, C major, 2/4 time. It features sixteenth-note patterns with fingerings (1, 2, 3) and slurs. The piece is marked 'Lento'.

Musical notation for 'SIXTES GLISSÉES' with a text instruction: "La même opération sur les autres cordes".

Musical notation for 'SIXTES GLISSÉES' with a text instruction: "La même opération sur les autres cordes".

IV^e III^e Corde
Lentement

Musical notation for 'SIXTES GLISSÉES' with 'Sigue' markings. It includes a change in time signature to 3/4.

IV^e III^e Corde

Musical notation for 'SIXTES DOIGTÉES' with fingerings (1-4) and 'Sigue' markings. It includes a change in time signature to 3/4.

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

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

4 0 4 1 Sique Sique

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.

This system contains the first three staves of an octave exercise in G major. The first staff is a continuous eighth-note scale with fingering 2 4 1 2. The second and third staves show the scale in various rhythmic groupings (beats, pairs, and groups of four).

Sigue jusqu'à

Sigue jusqu'à

Sigue

This system contains the next three staves of the exercise. The first staff continues the scale with more complex rhythmic patterns and includes the instruction 'Sigue jusqu'à'. The second and third staves further develop the rhythmic variety, with the third staff ending with the instruction 'Sigue'.

A Monsieur Eugène ACCOLAY
Professeur de Violon à Londres

Sigue par demi-tons

Sigue par demi-ton

Sigue par demi-tons

This system contains the final three staves of the exercise. Each staff begins with the instruction 'Sigue par demi-tons', indicating that the exercise continues in half-ton steps across the three staves.

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

3 3 4 3 4 3 4 3 4 3 1 4 3 1 2 1 4 3 1 2 1 4 3 1 2 1 3 0 1 2 3 4 3 1 2 1 4 3 2 1 8.....
 4 3 4 3 2 1 2 1

8.....
 3 4 3 1 0 3 4 3 1 0 0 2 0 0 2 0

8.....
 3 4 1 3 2 1 3 4 1 2 1 2 3 1 2 1 2

1 2 1 2

Le même exercice en *Mi b* *Mi* maj. *La* maj. *Sol b* maj. *La b* maj. *La* maj. *Si b* *Si* maj. *Do* maj. *Ré b*

OCTAVES GLISSÉES
 (doigté ordinaire)

IV^e et III^e Cordes

Chrom. *Sigue* Chrom. *Sigue*

ff

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

1 1

Chrom. *Sigue*

Ré b maj. Ré maj. Mi b majeur

La même opération sur les autres cordes

En Si b maj. Do maj. Ré b majeur

Mi b Mi maj. Fa maj. Sol b Sol maj.

La même opération sur les autres cordes

1 1

A Mon Ami Monsieur J. BERGES
 Professeur supérieur de Violon au Conservatoire de Toulouse

OCTAVES et DIXIÈMES

Sigue par demi-tons

4 4

1 1

1 1

DIXIÈMES

Sigue jusqu'à

4 4

0 1 0 1 0 1 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

1 1

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

A M^r HILL et à M^r ZAVATTARO

Pour exécuter le trait suivant, (sans répéter les notes) il faut employer le doigte exceptionnel que voici:

IV^e et III^e Cordes

Si l'on désire répéter les notes de la partie supérieure, voici comment il faut procéder:

IV^e et III^e C

Si l'on désire répéter les notes de la partie inférieure, voici comment il faut procéder

IV^e et III^e C

III^e et IV^e C

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 *Sigue*

Exercices pour habituer les doigts à ce genre de travail

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

f *Sigue de même* *f* *Sigue de même*

f *Sigue de même* *f* *Sigue de même* *f* *Sigue*

f *Sigue de même* *f* *Sigue de même* *f* *Sigue*

f *Sigue* *f* *Sigue 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

A l'Eminent Violoniste Monsieur CORSANEGO
(1^{er} Violon Solo des Concerts Classiques de Monte-Carlo)

This section contains four staves of musical notation for a violin solo. The first staff is in G major (one sharp) and C major, featuring sixteenth-note patterns with fingerings such as 3 4 4 4, 3 3 4 3, 3 4 3 4, 3 4 3 4, 4 3 4 3, 4 3 4 3, and 1 2 1 2. The second staff is in G major and C major, with patterns like 3 3, 1 1 2 3 2 1, 1 2 3 4 3, and 3 3. The third staff is in G major and C major, with patterns like 3 3 1, 3 1, 1 2 4 3 4 2 1, and 4 1 3 2 2 1 2 3, 4 1 3 2 1 2 3. The fourth staff is in G major and C major, with patterns like 4 1 2 4 3 2 4 3 2 3, 0 1 2 3 4 3 2 1, 1 1 2 3 4 3 2 1, and 4 1 3 2 3 4 3 2 1 3, 4 4 3 2 1 2 3 4, 4 4 3 2 1 2 3 4. The word 'Sigue' appears at the end of the first, third, and fourth staves.

A Monsieur Le Comte BERTHIER (de Toulouse)
Nouveau doigté de
GAMMES en UNISSON

This section contains five staves of musical notation for unison exercises. The first staff is in C major and G major, with patterns like 13 24 13 24 and a dynamic marking of 'ff'. The second staff is in G major and C major, with patterns like 3 3 4 4 4 3, 3 3 4 4 4 3, and 3 4 3 4 3 4 3. The third staff is in G major and C major, with patterns like 4 3 4 3 4 3 4 3, 4 3 4 3 4 3 4 3, and 4 3 4 3 4 3 4 3. The fourth staff is in G major and C major, with patterns like 4 3 4 3 4 3 4 3, 4 3 4 3 4 3 4 3, and 4 3 4 3 4 3 4 3. The fifth staff is in C major and G major, with patterns like 13 2 13 2, 13 24 13 24, 13 24 13 24, 13 24 13 24, and 13 24 13 24. The word 'Sigue' appears at the end of the second, third, and fourth staves. The notation 'IV^e et III^e C.' is written below the fourth staff.

IV^e III^e Corde

La même opération sur les autres cordes

ff 13 24 13 24 13 24 13 24

IV^e et III^e Corde

La même opération sur les autres cordes

IV^e et III^e Corde

ff 13 24 13 24 13 24 13 24 13 24 13 24

IV^e et III^e Corde

La même opération sur les autres cordes

13 24 13 24 13 24 13 24 13 24 13 24

IV^e et III^e Corde

ff 13 24 13 24 13 24 13 24 24 13 24 13 24 13 24 24 13 24 13 24 13 24

La même opération sur les autres cordes

ff 13 13 24 13 24 13 24 13 24 13 24 13 24 13 24 13

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

Employez tout l'Archet

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

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

8.....

II° C

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

Musical score for an Allegro piece, consisting of seven staves of music. The score features a complex rhythmic pattern with many sixteenth notes and slurs. Fingerings are indicated by numbers 1-4 above notes. There are also some slurs and accents throughout the piece.

Prélude All'et Cadence

À ISAÏE

Musical score for 'Prélude All'et Cadence À ISAÏE'. The score is divided into two staves. The first staff begins with a forte (*ff*) dynamic and an *Accelerando* marking. It features a melodic line with slurs and a bass line with chords. The second staff continues the piece, marked *Largamente* and *meno ten.* (meno tenuto). The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical notation for the first system, featuring a treble clef and a series of slanted sixteenth-note patterns with accents.

Cresc *f*

All^o Vivace *Con furia*

Musical notation for the second system, starting with a treble clef and a 4/4 time signature. It includes dynamic markings "1. F: ff" and "2. F: pp".

Musical notation for the third system, continuing the sixteenth-note patterns with dynamic markings "ff" and "pp".

Musical notation for the fourth system, featuring slanted sixteenth-note patterns with dynamic markings "ff", "pp", and "ff".

Allongez l'archet

Musical notation for the fifth system, showing a change in bowing technique with dynamic markings "ff" and "pp".

Musical notation for the sixth system, continuing the sixteenth-note patterns with dynamic markings "ff" and "pp".

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

Musical notation for the seventh system, featuring slanted sixteenth-note patterns with dynamic markings "11 34" and "11 34".

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

Musical notation for the eighth system, concluding the piece with dynamic markings "ff", "ff", "ff", and "pp".

This page of musical notation contains ten staves of music, primarily in treble clef with a key signature of one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes, often with slurs and accents. The dynamics range from *pp* (pianissimo) to *fff* (fortississimo). Performance instructions include *Con fuoco* (with hairpins) and *Cresc.* (crescendo). The piece includes several first and second endings, marked with '1.' and '2.'. The music concludes with a change to a 2/4 time signature in the final staff.

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

This page of musical notation consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of trills (tr). Dynamics range from fortissimo (ff) to piano (p). Performance markings include accents (^), slurs, and specific instructions such as *Dim.*, *Lentement e*, *accelerando*, and *Vivo*. Trills are often numbered (tr 1, tr 2) and some are marked with *ten.* (tenuto). The notation includes various articulation marks like *sf* (sforzando) and *fp* (forzando piano). The piece concludes with a *Vivo* section marked *accelerando*.

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*

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* ³ ₃ ∇

pizz fff arco

II^e et III^e Cordes

sf gliss. *sf* *tr* *tr*

tr *tr* *tr* *tr*

dim *p*

dim *ff* *ff*

This musical score consists of ten staves of notation for guitar. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with slurs and accents, marked with a forte dynamic (*sf*). The second staff continues the melodic line with a triplet of eighth notes and a slur. The third staff shows a more complex rhythmic pattern with slurs and accents, marked with *Accelerando*. The fourth staff includes a guitar-specific notation with a fret number of 12 and a slur. The fifth staff is marked *2^a Corde* and features a triplet of eighth notes. The sixth staff is marked *Allargando* and *a 4 temps*. The seventh staff is marked *Vivo* and *4^a Corde*. The eighth staff is marked *Allargando*. The ninth staff is marked *All^o agitato* and features a forte dynamic (*f*) and a fortissimo dynamic (*fff*). The tenth staff begins with a piano dynamic (*pp*) and ends with a crescendo (*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 ends with a *dim* (diminuendo) marking.

Musical staff 7: Treble clef, key signature of one sharp. The staff contains a series of eighth notes with a *p* dynamic marking, followed by a *cresc* marking, and ends with a *dim* marking.

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 *din*

a Tempo

III^o C II^o C

III^o et II^o Cordes **Energico**

mf *p* *ff*

ff

All^o Moderato

ff

ff

ff

2^o Position 5^o Position 1^o Position 7^o Position

IV^o Corde *fff* *ritard*

Andante

Avec beaucoup de son et un sentiment noble

4° Corde

ff *p*

4° Corde

Très sonore

4° Corde

glis.

ff *rf vib.*

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

2 4 3 2 1 4

p

4° Corde

Con molto sentimento

1 2 1 2 2 3 tr tr tr

p

Sostenuto

tr *fff*

4° Corde

glis.

4° Corde

2 2 2 2 2 1 1

1 *Sempre più f* *vib.*

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 features a series of eighth and sixteenth notes, with dynamics ranging from *f* to *fff*. The second staff continues the melodic line, including a *dim.* (diminuendo) marking and a trill (*tr*). The third staff shows a *rall.* (rallentando) 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 'Monsieur Joseph DEBRAUX (Virtuose)'. It begins with the tempo marking *Andante Gracioso* and the instruction *3^e Corde*. The first staff shows a melodic line with dynamics *f* and *p*, and a *Accelerando molto* marking. The second staff starts with *a Tempo* and *fff*, followed by *Poco a poco accelerando* and *meno*. The third staff concludes with *ff* and *ritard* markings.

A Messieurs REMY et PESCHNIKOFF

dolce

dolce

This section is dedicated to 'Messieurs REMY et PESCHNIKOFF'. It consists of three staves of music, all marked *dolce*. The first staff begins with a treble clef and a key signature of one sharp. The music features a series of eighth and sixteenth notes with various fingering indications (e.g., 2, 4, 1, 4, 1, 4). The second and third staves continue the melodic line, with the third staff ending with a *dolce* marking and a final measure with a *3 1* and *4 1* fingering.

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 sixteenth-note chords, with some notes beamed together. A trill (tr) is indicated at the end of the first staff. The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves show more complex rhythmic figures, including sixteenth-note runs and slurs. The piece concludes with a final note marked with a fermata.

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 begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The first staff includes a first finger (1) and a fourth finger (4) fingering. The second staff continues with similar patterns, including a trill (tr) and a first finger (1) fingering. The third staff features a first finger (1) and a fourth finger (4) fingering. The fourth staff concludes with a trill (tr) and a first finger (1) fingering.

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 2/4 time signature, and dynamic markings of *f* and *p*. The music features a series of chords with accents (^) and slurs. The second staff continues with similar chordal textures, also marked *f p*. The word "Sigue" is written below the second staff. The third staff continues the piece, with "Sigue" appearing again below it. The fourth staff features a change in dynamics and includes a trill (tr) marking. The fifth staff continues with "Sigue" written below. The sixth staff includes a trill (tr) marking and a slur. The seventh staff continues with "Sigue" written below. The eighth and final staff concludes the piece with a trill (tr) marking. The score is characterized by its rhythmic complexity and dynamic contrast.

Two staves of musical notation. The first staff contains a series of rhythmic patterns with various accidentals (sharps and naturals). The second staff continues these patterns, ending with a large slur over several notes.

A. Fernandez ARBOS

Très modéré

Musical notation for the 'A. Fernandez ARBOS' section. It begins with a treble clef, a 2/4 time signature, and a 'pizz' instruction. The notation includes various rhythmic figures and accidentals. A section is marked '8.....' with a dotted line. Another section is marked 'Gamme chrom. Sique glisse' with a slanted line and 'M.P.' below it. The piece concludes with 'M.G.' and 'M.D. M.G.' markings.

À MARSICK

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

Musical notation for the 'À MARSICK' section. It starts with a treble clef, a common time signature, and a 'p' dynamic marking. The notation features a series of rhythmic patterns with various accidentals and slurs.

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 '100 F^s' and 'f'. The second staff continues with '100 F^s' and '6 100 F^s' markings, ending with 'pp'. The third staff is marked 'Allegretto' and 'ff', with a series of eighth notes and fingerings (4 1 4 1) above them, alternating between 'f' and 'p'. The fourth staff is marked '4 1 Sigue' and 'p', followed by a series of eighth notes with increasing dynamics: 'f', 'ff', 'fff', and 'ff'.

Musical staff with notes and dynamics: *f*, *mf*, *mp*, *p*. Measure 40.

Musical staff with triplets and "Sigue" markings.

Musical staff with sixteenth notes and "Sigue" marking.

Musical staff with eighth notes and "Sigue" marking.

A Don Jesus MONASTERIO et à Johan SMIT

Allegro

Large musical score for guitar with multiple staves and complex rhythmic patterns.

A musical staff in treble clef with a key signature of one flat (B-flat). It features a series of eighth-note patterns with slurs and trills. The trills are marked with 'tr' and occur at the end of several phrases.

A BAZZINI et à MUSIN

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

ff *Sigue*

A musical staff in treble clef with a key signature of one flat (B-flat) and a 4/8 time signature. It consists of a continuous series of trills, each marked with 'tr' and a slur. The dynamics range from *ff* to *sf*. The instruction 'Sigue' is written above the staff.

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 eighth-note patterns with slurs and accents. The dynamics range from *ff* to *sfz*. The instruction 'Sigue avec les accents' is written above the staff.

The first five staves of music feature a complex, rhythmic pattern. Each staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth-note chords, often beamed together in groups of four or six. The first staff concludes with two trills, each marked with the abbreviation 'tr'. The subsequent staves continue the intricate chordal texture, with some staves showing a change in the key signature to two sharps (F# and C#).

Marcato il canto A don Pablo de SARAZATE

The second section of music, titled 'A don Pablo de SARAZATE', begins with the tempo marking 'Modto' and the dynamic marking 'mp'. It consists of three staves of music. The first staff starts with a treble clef and a common time signature (C). The music is characterized by a series of eighth-note chords, many of which are beamed together. The second and third staves continue this pattern, with the third staff featuring several triplet markings (indicated by the number '3' above the notes) over the eighth-note chords.

12

escal.
chrom.
glisse

13 pizz

du Talon
Vivace

ff
Con fuoco

A WILHELMY

All^o Final

A WHITE et WALDEMAR MEYER

du Talon

Confuzia

Allegro Vivace

fff

1 2 4 2 3 2 1 3

6 7 8.....

pizz

APOTHÉOSE DU MÉCANISME ET DE L'ARCHET

A la Mémoire de mon Premier Maître DON REGINO MARTINEZ

Le thème 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 triplets and reaches a dynamic of *fff*. The fifth staff continues with a dynamic of *pp*. The sixth staff has a dynamic of *rf*. The seventh staff starts with *pp* and includes the instruction 'simile'. The eighth staff concludes with a dynamic of *pp*.

FANTASIA

Sur la Touche

The musical score consists of eight staves of music. The first staff is marked *pp* and features six groups of sixteenth-note chords, each with a '6' above it. The second and third staves continue this texture. 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.

This musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 24-measure rest. The music is marked *pp* and includes a *Cresc.* instruction. The second staff starts with a 24-measure rest and continues the melodic line. The third and fourth staves provide harmonic accompaniment with complex rhythmic patterns. The fifth staff features a 12-measure rest followed by a melodic line. The sixth staff includes a *p* marking and a section labeled *III^o et II^o C.*. The seventh staff has a *Cresc.* marking followed by a *f* marking and a *pp* marking, along with a triplet of eighth notes. The eighth and ninth staves continue the accompaniment. The tenth staff features a 12-measure rest and concludes the page.

0 0 0 0

pp

III^e et II^e C

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

II^e et III^e C

fff

0

p

3 2

1 4

0 3 2

2 1 4

Cresc

fff

rf

rf

rf

This page of musical notation consists of ten staves of music, likely for guitar. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by dense, rhythmic patterns, often using chords and arpeggios. Dynamics range from *pp* (pianissimo) to *fff* (fortississimo). Technical markings include fingerings (e.g., 0, 1, 2, 3, 4) and articulations like accents and slurs. A *Cresc* (crescendo) marking is present in the sixth staff. The piece concludes with a *rf* (ritardando) marking.

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

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals (sharps, flats, naturals). A small number '1' is written below the staff.

A musical staff with a treble clef and a key signature of one sharp. It features rhythmic patterns with fingerings (1, 2) and a small number '2' below the staff.

A musical staff with a treble clef and a key signature of one sharp. It features rhythmic patterns with fingerings (0, 2, 4) and a small number '2' below the staff.

Sigue

A musical staff with a treble clef and a key signature of one sharp. It features rhythmic patterns with fingerings (0) and a small number '2' below the staff.

Dimi

A musical staff with a treble clef and a key signature of one sharp. It features rhythmic patterns with dynamic markings *fff* and *ppp*.

A musical staff with a treble clef and a key signature of one sharp. It features rhythmic patterns.

A musical staff with a treble clef and a key signature of one sharp. It features rhythmic patterns with fingerings (12) and a small number '12' below the staff.

A musical staff with a treble clef and a key signature of one sharp. It features rhythmic patterns with various accidentals.

A musical staff with a treble clef and a key signature of one sharp. It features rhythmic patterns with various accidentals.

8

8

Cadenza
Seco
fff
Sempre fff
Dramatique

Feroce
Sretto fff
Pizz.
M.G. f
fff

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 piece concludes with a final flourish on the tenth staff.

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

This page of musical notation consists of eight staves of music, all in treble clef and a key signature of one sharp (F#). The music is characterized by a consistent rhythmic pattern of eighth notes, often grouped in pairs or fours. The dynamics and performance markings are as follows:

- Staff 1: *f* (forte), with accents (*>*) over the final two measures.
- Staff 2: *rf* (ritornello forte).
- Staff 3: *f* (forte).
- Staff 4: *rf* (ritornello forte).
- Staff 5: *rf* (ritornello forte), with *Cresc* (crescendo) marking.
- Staff 6: *rf* (ritornello forte), with *Cresc* (crescendo) and *Molto* markings.
- Staff 7: *rf* (ritornello forte).
- Staff 8: *fff* (fortissimo).

pp

rf

rf

Marcato il canto

ff *rf*

rf *Segue* *rf*

rf *Segue*

Cresc *ffff*

p *Segue* *rf*

rf

rf

rf

rf

ff fff fff Accelerando Formidabile

fff Dechirant sec Viracissimo

dimi p pp Pizz sec fff Perdendosi

fff *rf* *Con fuoco*

Stretto *ppp* *ad libitum* *Gamme chromatique descendente* *Crescendo*

ff *Pizz* *ten.*

1 2 3 4 *Pizz* *M G* *Arco* *Harmoniques* *ten.* *ten.*

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

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

f *p* *f* *f* *p* *f* *p* *f* *IV^c* *f* *p* *IV^c*

8

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

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

0 1 4 1 3 4 2 4 3 1

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

Detailed description: This page of a guitar score contains seven systems of music. Each system consists of a single staff with a treble clef and a key signature of one sharp (F#). The music is primarily composed of sixteenth-note arpeggiated patterns, often grouped in pairs. The first system is marked with a measure rest of 8 measures. Dynamic markings include *f* (forte), *p* (piano), and *ff* (fortissimo). Performance instructions include *Poco piu lento*. The second system includes a measure rest of 3 measures. The fifth system includes a measure rest of 3 measures. The sixth system includes a measure rest of 1 measure. The seventh system includes a measure rest of 1 measure. The piece concludes with a double bar line.

This musical score is for guitar, featuring six systems of notation. The first three systems consist of standard musical notation with dynamic markings of *f* and *p*. The fourth system includes fingerings and dynamic markings, with specific instructions: *II° et I° C* with fingerings 2, 14154, 3; *II° et I° C* with fingerings 23, 2; and *II° et I° C* with fingerings 2141134, 2. The fifth system features accents and a *p* dynamic. The sixth system includes accents and dynamic markings of *mf* and *f*. The final system is a complex passage with accents and dynamic markings of *ff* and *sf*.

sf

fff 10

Lento
Dolce
pp

pp *Dolce*
Sempre

fff *Vivo* *glis.* *Infernal* II° et III° C

fff *Sempre* *IV° C*

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 8...

ff *Vivacissimo* *fff*

fff III^e et IV^e C

fff 8

Andantino

The musical score is written for piano and guitar. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andantino'. The first staff contains a series of chords, with the instruction 'à la touche' and the number '6' written below. The second and third staves continue this chordal texture. The fourth staff has a measure marked '24' above it. The fifth staff features a series of chords with a '24' above the first measure and a 'b2' below the second measure. The sixth staff has a '24' above the first measure and '12 12' below the second measure. The remaining staves (seventh through tenth) consist of more complex rhythmic patterns and chords, with various accidentals and articulation marks throughout.

III^e et II^e C

Dim.

Pizz

fff

ppp

IV^e et III^e C

Rallent

Perdendosi

Lento

Pizz

fff

sec

