

I. E } II. A } III. D } IV. G }	Strings Saite Cordes un	{ mi I. la II. ré III. sol IV.	□ Herunterstrich	□ Down-bow	□ tirer
			V Hinaufstrich	V Up-bow	V pousser
			G. B. Ganzer Bogen	w. b. Whole bow	t. a. Employer l'archet en toute sa longueur
			H. B. Halber Bogen	h. b. Half bow	m. Moitié
}	}	}	O. H. Obere Hälfte	u. h. Upper half	m. s. Moitié supérieure
			U. H. Untere Hälfte	l. h. Lower half	m. i. Moitié inférieure
			O. D. Oberes Drittel	u. th. Upper third	t. s. Tiers supérieur
			O. z. D. Obere zwei Drittel	u. z. th. Upper two-thirds	2 t. s. Deux tiers supérieures
			Sp. Spitze	t. Tip (point)	p. A la pointe
			M. Mitte	m. Middle	a. m. Au milieu
			Fr. Frosch	n. Nut	t. Au talon
			M.-Sp. Mitte bis Spitze	m.-t. Middle to tip	m. a. p. Dès le milieu à la pointe

## VI.

Hans Sitt Op. 92. VI.

### Der geworfene (Spiccato) Bogenstrich.

Der geworfene Bogenstrich ist die erste von den springenden Stricharten; derselbe wird etwas unterhalb der Mitte des Bogens mit dem Arm ausgeführt, indem man den Bogen nach jedem Strich von der Saite abhebt und dann wieder zurückfallen lässt. Unter den springenden Stricharten ist er die Einzige, welche im langsamen Zeitmass Verwendung finden kann.

#### Spiccato (The thrown stroke).

*Spiccato or thrown stroke, is the first of the spring-bow styles: it is played somewhat below the middle of the bow and with the arm, the bow being raised from and falling back upon the string, after every stroke. It is the only one among the styles known as spring-bow which is used in slow time.*

#### Spiccato.

Le spiccato est le premier d'entre les coups d'archet, dits coups sautillants. Il s'exécute avec la partie un peu au dessous du milieu de l'archet et avec le bras, l'archet quittant et retombant sur la corde après chaque note. Le spiccato est le seul entre les coups sautillants qu'on puisse employer en jouant lentement.

## 36.



Andante.  
a) M. (m. | a. m.)

Moderato.

Musical score for guitar, consisting of 12 staves. The score is divided into three systems, each containing four staves.

- System 1 (Staves 1-4):**
  - Staff 1: Treble clef, common time signature, key signature of one flat (B-flat). Includes dynamic marking *p* and fingering numbers 0 and 4.
  - Staff 2: Continuation of the first staff.
  - Staff 3: Continuation of the first staff.
  - Staff 4: Continuation of the first staff, ending with a repeat sign.
- System 2 (Staves 5-8):**
  - Staff 5: First ending, marked "1." with a repeat sign.
  - Staff 6: Second ending, marked "2." with a repeat sign.
  - Staff 7: Third ending, marked "3." with a repeat sign.
  - Staff 8: Continuation of the third ending, marked "(moderato)".
- System 3 (Staves 9-12):**
  - Staff 9: Continuation of the third ending, marked "C (moderato)".
  - Staff 10: Continuation of the third ending, marked "d".
  - Staff 11: Continuation of the third ending, marked "e".
  - Staff 12: Final cadence, marked "h".

(molto moderato)

# 37. Etude.

Moderato.

*mf*

The musical score is written for a single melodic line on a grand staff. It begins with a tempo marking of 'Moderato.' and a dynamic marking of 'mf'. The time signature is 2/4. The key signature contains one sharp (F#). The piece is composed of 14 staves of music. The first staff starts with a piano dynamic marking. The music is characterized by intricate rhythmic patterns, often involving sixteenth and thirty-second notes. There are numerous fingerings indicated by numbers 1-4 above the notes. The piece concludes with a fermata on the final note.

38.  
Etude.

Moderato.

The musical score for Etude No. 38 is written for guitar in G major (one sharp) and 6/8 time. The tempo is marked 'Moderato'. The piece begins with a *mf* dynamic and features a series of arpeggiated figures. The first staff includes a square symbol above the first measure. The second staff has a *p* dynamic marking. The third staff contains a triplet of eighth notes and a *cresc.* marking. The fourth staff has a *p* dynamic. The fifth staff includes a triplet of eighth notes. The sixth staff has a *cresc.* marking. The seventh staff includes a triplet of eighth notes. The eighth staff has a *cresc.* marking. The ninth staff includes a triplet of eighth notes and a *mf* dynamic. The tenth staff has an *f* dynamic. The eleventh staff includes a triplet of eighth notes and a *p* dynamic. The twelfth staff has a *mf* dynamic. The thirteenth staff concludes with a *f* dynamic. The score is filled with intricate guitar-specific notation, including numerous accidentals, slurs, and fingering numbers (0-4).

## VII.

## Der kleine hüpfende (Sautillé) Bogenstrich.

Der kleine hüpfende Bogenstrich, welcher nur im raschen Zeitmass Anwendung findet, wird nur mit dem Handgelenk und in der Mitte des Bogens ausgeführt; die Bogenhaltung muss hier eine leichte und lockere sein, um bei der schnellen kleinen Bewegung des Handgelenks dem Bogen die nötige Freiheit zum Sprung zu geben. Gewöhnlich wird diese Strichart im piano angewandt, soll jedoch dieselbe an Kraft zunehmen, so muss dem entsprechend die Bewegung des Handgelenks auch grösser werden, und ebenso kann man dem erforderlichen Zeitmass entsprechen, indem die Strichart im raschen Zeitmass etwas mehr oberhalb, im umgekehrten Falle aber mehr unterhalb der Mitte des Bogens ausgeführt wird.

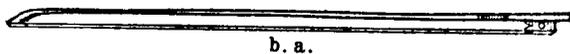
## The short skipping-bow (sautillé).

The short skipping-bow, a stroke used only in quick time, is executed entirely with the wrist and in the middle of the bow. The bowing must be light and souple, so that the elasticity of the bow be put to full use, enabling it to skip, in spite of the quick, short motion of the wrist. This style of bowing is generally used in soft passages; if more tone is required, the movement of the wrist must be increased accordingly. In accelerated time, play more with the part above, in slower time, with the part below, the middle of the bow.

## Sautillé.

Ce coup d'archet, employé seulement en jouant des pièces en mesure rapide s'exécute seulement du poignet et au milieu de l'archet qu'il faut tenir légèrement et souplement, pour qu'il retienne toute son élasticité, qu'il lui faut pour sautiller, vu les mouvements vifs et petits que le poignet doit exécuter. D'ordinaire le sautillé est employé en jouant doucement; pour produire plus de son, il faut augmenter les mouvements du poignet, s'il s'agit d'accélérer la mesure il faut employer la partie un peu au dessus du milieu de l'archet, celle un peu au dessous, pour la ralentir.

39.



Moderato.  
1. M. (m. | a. m.)

1. M. (m. | a. m.)

2.

3. 4.

5. 6.

This page contains 14 numbered measures of musical notation for guitar, arranged in a single column. Each measure is written on a five-line staff in treble clef. The notation includes various rhythmic values, accidentals, and fretting instructions (indicated by numbers 0, 4, and 9 above notes). Measure 7 begins with a treble clef and a key signature of one sharp (F#). Measure 11 features a double bar line and a common time signature (C). Measure 13 includes a double bar line and a key signature change to one sharp (F#). Measure 14 concludes with a double bar line and a key signature change to two sharps (F# and C#). The page is numbered '9' in the top right corner.

a) Allegro.

*p*

0 0

1 3

1. 2.

1 3

(3) 4

3. 4.

5. 6.

7. 8.

b) 0

1

c) Allegro.

d) Moderato.

1. Allegro.

# 41. Etude.

Allegro.

The musical score consists of 12 staves of music, primarily in treble clef. The piece is marked 'Allegro' and begins with a piano (*p*) dynamic. The first staff includes a *p* dynamic marking. The second staff has a *mf* dynamic marking. The third staff has a *mf* dynamic marking. The fourth staff has a *p* dynamic marking. The fifth staff has a *crescendo* marking. The sixth staff has a *mf* dynamic marking. The seventh staff has a *f* dynamic marking. The eighth staff has a *p* dynamic marking. The ninth staff has a *mf* dynamic marking. The tenth staff has a *mf* dynamic marking. The eleventh staff has a *mf* dynamic marking. The twelfth staff has a *mf* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

This page of musical notation consists of 14 staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings are used throughout, including *p* (piano), *cresc.* (crescendo), *fp* (fortissimo piano), *sf* (sforzando), *mf* (mezzo-forte), and *f* (forte). There are also some fingerings and ornaments indicated, such as '8' and '1 8' above notes, and '0' above notes. The notation is arranged in a standard Western musical format with a treble clef and a key signature of one flat.

# Bewegung in Triolen und Sextolen.

Movement in triplets and sextuplets. | Mouvement en triolets et sextuples.

1. Moderato.

2.

3.

4.

5.

6.

7.

8.

This page contains five exercises for guitar, numbered 9 through 13. Each exercise is presented on a single treble clef staff. Exercise 9 consists of two lines of music, featuring a sequence of eighth notes with triplets and a final four-note phrase. Exercise 10 also consists of two lines, with a mix of eighth and sixteenth notes and some rests. Exercise 11 is a single line of music featuring a sextuplet of eighth notes followed by eighth notes. Exercise 12 is a single line of music featuring a sequence of eighth notes with triplets and a final four-note phrase. Exercise 13 is a single line of music featuring a sequence of eighth notes with a final four-note phrase. Exercises 12 and 13 include specific fingering diagrams labeled a), b), c), and d).

43.

The musical score is divided into two main sections, a) and b).  
Section a) consists of 17 numbered measures. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The first measure is marked with a piano (*p*) dynamic. The notation includes various rhythmic patterns, including triplets of eighth notes and sixteenth notes, slurs, and accents. Some measures have fingerings indicated by numbers 1, 2, 3, and 4. The section concludes with a double bar line.  
Section b) consists of 10 measures, starting with a treble clef, the same key signature, and a 2/4 time signature. It features a continuous rhythmic pattern of eighth notes, with a '6' (likely a fingering) written below many of the notes. The section also concludes with a double bar line.

Section c) consists of seven staves of music in a 2/4 time signature with a key signature of two flats. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4 above the notes. The section concludes with a double bar line.

c) Allegro.

Section d) consists of four staves of music in a 2/4 time signature with a key signature of one sharp. The tempo is marked *mf*. The music is characterized by a driving, rhythmic pattern with many sixteenth notes and accents. The section ends with a double bar line.

d)

Section e) consists of two staves of music in a 2/4 time signature with a key signature of one sharp. The tempo is marked *p*. The music features a complex rhythmic pattern with many sixteenth notes and triplets. The section concludes with a double bar line.

e)

Section f) consists of one staff of music in a 2/4 time signature with a key signature of one sharp. The tempo is marked *mf*. The music features a complex rhythmic pattern with many sixteenth notes and triplets. The section concludes with a double bar line.

f)

Section g) consists of one staff of music in a 2/4 time signature with a key signature of two flats. The tempo is marked *mf*. The music features a complex rhythmic pattern with many sixteenth notes and triplets. The section concludes with a double bar line.

g)

Section h) consists of one staff of music in a 2/4 time signature with a key signature of one sharp. The tempo is marked *p*. The music features a complex rhythmic pattern with many sixteenth notes and triplets. The section concludes with a double bar line.

h)

# 44. Etude.

Allegro.

The musical score consists of ten staves of music in treble clef, 2/4 time, with a key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic and an *Allegro* tempo. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 above the notes. Dynamic markings include *p* (piano) and *cresc.* (crescendo). There are also accents (>) and slurs over certain phrases. The score concludes with a final *p* marking.

This page of musical notation consists of 11 staves of music in G major (one sharp) and 2/4 time. The piece is characterized by intricate rhythmic patterns, primarily eighth and sixteenth notes, often grouped in beams. The dynamics are varied, starting with *mf* (mezzo-forte) and *p* (piano), moving to *f* (forte) in the second staff, and including *dimin.* (diminuendo) and *cresc.* (crescendo) markings. Technical markings such as fingerings (1-4) and slurs are used throughout to guide the performer. The notation includes many accidentals (sharps and naturals) and rests, particularly in the lower staves. The overall texture is dense and rhythmic.

# VIII.

## Das geworfene Staccato (ricochet.)

Das geworfene Staccato bringt man durch Aufwerfen des Bogens auf die Saite hervor und zwar etwas oberhalb der Mitte des Bogens für den Hinaufstrich, und in der Mitte für den Herunterstrich; in folge dieses Anprallens gelangt der Bogen zum Sprung, welchen man jedoch nach Bedarf durch einen leichten Druck des 3. oder 4. Fingers gegen die Bogenstange unterbrechen kann, indem der Bogen von der Saite gehoben wird. Auf die Weise ist es möglich, ganze Notengruppen mit einem Bogenstrich auszuführen, wobei die Anzahl der Noten für die Stärke des Aufwerfens massgebend ist.

### Thrown staccato (ricochet).

*Thrown staccato is produced by throwing the bow on to the string, using the part somewhat above the middle of the bow in the up-stroke, and the middle of the bow in the down-stroke. Being thus thrown upon the string, the bow naturally rebounds until stopped by a slight pressure exerted by the 3rd. or 4th. finger against the stick and by raising the bow from the string. In this manner it is possible to execute whole series of notes with one bow, the number of notes determining the power with which the bow must be thrown.*

### Ricochet.

On exécute le ricochet en jetant l'archet sur la corde. un peu au dessus du milieu de l'archet. en poussant, et au milieu en tirant. L'archet bond et rebond jusqu'à ce qu'on presse légèrement contre la bague avec le 3ème ou 4ème doigt en levant l'archet de la corde. De cette manière on peut jouer toute une groupe de notes d'un seul coup d'archet; plus il y a notes: plus il faut employer de force en faisant bondir l'archet.

45.

The musical score is titled "45." and is set in a "Moderato" tempo. It consists of six staves of music in 3/4 time, all in the key of C major. Above the first staff, there is a diagram of a violin bow with labels 'a', 'b', and 'c' indicating the positions for the up-stroke and down-stroke. The notation includes various dynamics such as *mf*, *p*, *f*, and *mf*, and articulation marks like accents and slurs. The score is divided into three sections labeled 'a.', 'b.', and 'c.'. Section 'a.' includes first and second endings. Section 'b.' features sixteenth-note patterns. Section 'c.' includes a sixteenth-note pattern followed by a group of four notes marked with a '4' above them. Performance instructions are provided above the notes, such as "O.D. u.th. t.s.", "Sp. t. p.", "M. m. a.m.", and "Sp. t. p.".



The image displays a musical score for guitar, consisting of 12 staves of music. The score is written in treble clef with a key signature of one sharp (F#). The time signature varies throughout the piece, including 3/4, 2/4, and 3/4. The music features complex rhythmic patterns, often involving sixteenth and thirty-second notes, and is heavily ornamented with grace notes and slurs. Performance markings include 'a', 'b', and 'c' at the beginning of sections, and '1', '2', and '3' indicating fingerings. A 'ritenz.' (ritardando) marking is present in the lower right portion of the score. The notation includes various guitar-specific symbols such as 'V' for vibrato, 'p' for plectrum, and '0' for natural harmonics.

8 staves of musical notation in G major, 2/4 time. The music is highly rhythmic and features many slurs and accents. A key signature change to E major is indicated by a 'C' with a sharp sign above the staff in the fifth measure of the fifth staff. A dynamic marking 'f' appears in the sixth measure of the sixth staff.

47.

*a* Moderato.

4 staves of musical notation in G major, 3/4 time. The music is more relaxed and features triplets and slurs. A key signature change to E major is indicated by a 'C' with a sharp sign above the staff in the second measure of the second staff. A dynamic marking 'b' appears in the second measure of the second staff.

This musical score is written for guitar and consists of 12 staves. The music is in a key with one sharp (F#) and a common time signature (C). The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a 'c' dynamic marking. The second staff contains a sequence of notes with fingerings '4', '4', '2', and '0'. The fourth staff includes a 'd' dynamic marking and triplet markings '3'. The sixth staff has a '1' marking above a triplet. The eighth staff starts with a '2' marking above a triplet and includes an 'e' dynamic marking. The final staff begins with a 'f' dynamic marking and a '12/8' time signature. Vertical 'V' markings are placed above several notes throughout the score, likely indicating vibrato or a specific articulation. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped in beams and slurs.

This page of musical notation is for guitar, written in G major (one sharp) and common time. It consists of 12 staves of music. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and triplets. Fingerings are indicated by numbers 1-3 and 0. The music concludes with a double bar line and repeat dots. The piece is characterized by its intricate rhythmic patterns and melodic lines.

# 48. Etude.

Allegretto scherzando.

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo and mood are indicated as "Allegretto scherzando". The first staff starts with a dynamic marking of *mf*. The music is characterized by rapid sixteenth-note passages, often grouped in pairs or fours, with frequent slurs and accents. Fingering numbers (0, 1, 2, 3, 4) are placed above or below notes to indicate fingerings. The word "restez." appears on the fifth staff, indicating a rest. The score concludes with a final cadence on the twelfth staff.

# IX.

## Arpeggio mit verschiedenen Bogenstrichen.

Arpeggio with various styles of bowing. | Arpège avec divers coups d'archet.

### 49.

A.

### Vorübung auf zwei Saiten.

Preliminary exercise on 2 strings.

Exercice préalable sur 2 cordes.

**Allegro moderato.**

1 Sp. (f. | p.) 2 O.D. (u.th. | t.s.) 3 O.D. (u.th. | t.s.) 4 Sp. (f. | p.)  
 5 Sp. (f. | p.) 6 Sp. (f. | p.) 7 O.D. (u.th. | t.s.) 8 Sp. (f. | p.)  
 9 Moderato. M. (m. | a.m.) 10 M. (m. | a.m.) 11 M. (m. | a.m.) 12 M. (m. | a.m.)  
 13 M. (m. | a.m.) 14 Allegro. M. (m. | a.m.) 15 M. (m. | a.m.) 16 M. (m. | a.m.)

Diese erste Vorübung mit den Stricharten ist auch auf der G, D u. A. Saite (Cdur) auszuführen.  
 This first preliminary exercise with the various bowings is to be played also on the G-, D- and A- strings. (C-major.)  
 Jouer le premier exercice préalable avec les divers coups d'archet aussi sur les cordes de Sol, de Ré et de La (do-majeur).

B.

### Vorübung auf drei Saiten.

Preliminary exercise on 3 strings.

Exercice préalable sur 3 cordes.

**Molto moderato.**

1 Molto moderato. O.H. (u.h. | m.s.)  
 2 O.D. (u.th. | t.s.) 3 O.D. (u.th. | t.s.) 4 M. (m. | a.m.) 5 M. (m. | a.m.)  
 6 spiccato 7 sautillé 8 Allegro moderato. sautillé 9 ricochet.

\* Man lasse den Bogen während der Pause auf der Saite liegen.  
 Leave the bow on the string during the rest.  
 Laisser rester l'archet sur la corde pendant la pause.

# Arpeggio über drei Saiten

mit kleinem abgestossenen (detaché) und gebundenem (legato) Bogenstrich.

Arpeggio across 3 strings  
with short detached bowing and legato.

Arpège sur 3 cordes,  
détaché et legato.

Moderato.

O.D. (*u.th.* | t.s.)

The musical score consists of 36 measures across 12 staves. It features various bowing techniques and articulations. Measure numbers 1, 4, 7, 10, 13, 16, 19, 22, 25, 28, 31, and 34 are indicated at the start of their respective staves. Measure numbers 21 and 34 are also indicated within the first two staves. The score includes markings such as 'O.D. (u.th. | t.s.)', 'Sp. (f. | p.)', 'M. (m. | a.m.)', 'H.B.V. (h. b. | m.)', 'Fr. (n. | t.)', and 'G.B. (g. b. | ta.)'. Some measures contain triplets or other rhythmic groupings. The notation is in treble clef with a key signature of one sharp (F#).

# 50b Arpeggio

mit geworfenem Bogenstrich (spiccato).

Arpeggio

Arpège

with thrown bowing (spiccato).

spiccato.

Molto moderato.

M. (m. | a.m.)

Musical score for exercise 50b, featuring a single melodic line with various rhythmic patterns and fingerings. The score is divided into six systems, with measures numbered 1 through 18. The first system includes fingerings 1, 3, 3, 3, 3, 3, 3, 3, 2, and 3. The piece concludes with a fermata over the final measure.

# 50c Arpeggio

mit hüpfendem Bogenstrich (sautillé) und geworfenem Staccato (ricochet).

Arpeggio

Arpège

with skipping bow (sautillé) and thrown staccato (ricochet).

sautillé et ricochet.

M. (m. | a.m.)

Musical score for exercise 50c, featuring a single melodic line with skipping bow and staccato techniques. The score is divided into six systems, with measures numbered 1 through 15. The first system includes a dynamic marking of *p*. The piece concludes with a fermata over the final measure.

# Arpeggio über vier Saiten

mit kleinem abgestossenen (detaché) und gebundenem (legato) Bogenstrich.

Arpeggio across 4 strings  
with short detached bowing, and legato bowing.

Arpège sur 4 cordes,  
détachés et legato.

The musical score consists of 24 measures of music, organized into 8 systems of three staves each. The notation includes various bowing techniques and fingerings:

- Measure 1:** O.D. (u.th. | t.s.) with triplets of eighth notes.
- Measure 2:** O.D. (u.th. | t.s.) with triplets.
- Measure 3:** O.D. (u.th. | t.s.) with triplets.
- Measure 4:** O.D. (u.th. | t.s.) with triplets.
- Measure 5:** O.D. (u.th. | t.s.) with triplets.
- Measure 6:** O.D. (u.th. | t.s.) with triplets.
- Measure 7:** O.D. (u.th. | t.s.) with triplets.
- Measure 8:** O.D. (u.th. | t.s.) with triplets.
- Measure 9:** O.D. (u.th. | t.s.) with triplets.
- Measure 10:** M. (m.l.a.m.) Sp. (t. | p.)
- Measure 11:** M. (m.l.a.m.) Sp. (t. | p.)
- Measure 12:** G.B. (w.b. | t.a.)
- Measure 13:** O.D. (u.th. | t.s.)
- Measure 14:** H.B. (h.b. | m.)
- Measure 15:** G.B. (w.b. | t.a.)
- Measure 16:** G.B. (w.b. | t.a.)
- Measure 17:** Sp. (t. | p.)
- Measure 18:** Sp. (t. | p.)
- Measure 19:** O.D. (u.th. | t.s.)
- Measure 20:** O.D. (u.th. | t.s.)
- Measure 21:** O.D. (u.th. | t.s.)
- Measure 22:** O.D. (u.th. | t.s.)
- Measure 23:** H.B. (h.b. | m.)
- Measure 24:** G.B. (w.b. | t.a.)

The score includes dynamic markings such as *mf*, *f*, and *p*. It also features various bowing techniques like *O.D.* (open down), *H.B.* (half bow), *G.B.* (glissando bow), and *M.* (movable). Fingerings are indicated by numbers 0-4 above notes. The piece concludes with a repeat sign at the end of the 24th measure.

25 O.D. (u. th. | t.s.)

26 O.D. (u. th. | t.s.)

27 O.D. (u. th. | t.s.)

28 Sp. (t. | p.)

29 H.B. (h. b. | m.)

30 O.D. (u. th. | t.s.)

31 O.D. (u. th. | t.s.)

32 O.D. (u. th. | t.s.)

33 H.B. (h. b. | m.)

34 O.D. (u. th. | t.s.)

35 O.D. (u. th. | t.s.)

36 M. (m. | a. m.)

37 H.B. (h. b. | m.)

38 M. (m. | a. m.)

39 H.B. (h. b. | m.)

40 O.D. (u. th. | t.s.)

41 O.D. (u. th. | t.s.)

42 G.B. (w. b. | t. a.)

43 Fr. (n. | t.)

44 G.B. (w. b. | t. a.)

45 M. (m. | a. m.)

46 M. (m. | a. m.)

47 Fr. (n. | t.)

48 Fr. (n. | t.)

49 Fr. (n. | t.)

50 Fr. (n. | t.)

51 Fr. (n. | t.)

52 Fr. (n. | t.)

53 Sp. (t. | p.)

54 M. (m. | a. m.)

55 a) Sp. (t. | p.)

56 G.B. (w. b. | t. a.)

57 G.B. (w. b. | t. a.)

58 b) Fr. (n. | t.)

59 G.B. (w. b. | t. a.)

60 G.B. (w. b. | t. a.)

Molto moderato.

stacc.

# 51b Arpeggio

mit geworfenem Bogenstrich (spiccato).

Arpeggio with thrown bowing (spiccato).  
Molto moderato.

Arpège spiccato.

The musical score for exercise 51b consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is composed of arpeggiated chords, with some notes marked with accents. The second staff contains measures 1 through 3, with measure numbers 1, 2, and 3 written above the first, second, and third measures respectively. The third staff contains measures 4 through 6, with measure numbers 4, 5, and 6 written above the first, second, and third measures respectively. The fourth staff contains measures 7 through 9, with measure numbers 7, 8, and 9 written above the first, second, and third measures respectively. The fifth staff contains measures 10 through 13, with measure numbers 10, 11, 12, and 13 written above the first, second, third, and fourth measures respectively. The sixth staff contains measures 14 through 16, with measure numbers 14, 15, and 16 written above the first, second, and third measures respectively. Dynamics include *f* (forte) and *mf* (mezzo-forte).

# 51c Arpeggio

mit hüpfendem Bogenstrich (sautillé) und geworfenem Staccato (ricochet).

Arpeggio  
with skipping bow (sautillé) and thrown staccato (ricochet).

Arpège  
sautillé et ricochet.

The musical score for exercise 51c consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is composed of arpeggiated chords, with some notes marked with accents. The second staff contains measures 1 through 3, with measure numbers 1, 2, and 3 written above the first, second, and third measures respectively. The third staff contains measures 4 through 6, with measure numbers 4, 5, and 6 written above the first, second, and third measures respectively. The fourth staff contains measures 7 through 9, with measure numbers 7, 8, and 9 written above the first, second, and third measures respectively. The fifth staff contains measures 10 through 12, with measure numbers 10, 11, and 12 written above the first, second, and third measures respectively. The sixth staff contains measures 13 through 15, with measure numbers 13, 14, and 15 written above the first, second, and third measures respectively. The seventh staff contains measures 16 through 18, with measure numbers 16, 17, and 18 written above the first, second, and third measures respectively. The eighth staff contains measures 19 through 21, with measure numbers 19, 20, and 21 written above the first, second, and third measures respectively. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The tempo marking *M. (m. | g.m.)* is present at the beginning of the first staff.

# X.

## Drei- und vierstimmige Akkorde.

Three-and four-part chords. Accords sur trois et quatre cordes.

52<sup>a</sup>

Bei der Ausführung kurzer dreistimmiger Akkorde im forte, streiche man die 3 Saiten zugleich an.  
*In playing short three part chords, sound the 3 strings together.*  
En jouant les accords de trois notes en détaché et forte, il faut faire ressonner les trois cordes simultanément.

Moderato.

Akkorde im piano führe man wie folgt aus:  
*Soft chords are to be played in the following manner:*  
Jouer les accords en piano de la manière suivante:

Moderato.

Ausführung gehaltener Akkorde im forte und piano.  
*Manner of playing sustained chords in forte and in piano passages.*  
Manière de jouer les accords soutenus en forte et en piano.

Andante.

Moderato.

52b

Moderato.

Ausführung gehaltener vierstimmiger Akkorde in forte und piano.  
 Manner of playing sustained four part chords in forte and in piano passages.  
 Manière de jouer les accords de quatre notes en forte et piano.

Andante.

Moderato.

53.

Etude.

Allegro moderato.

The first system consists of two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of chords and melodic fragments with dynamic markings of *mf*, *f*, *mf*, and *f*. The lower staff is in bass clef and provides a harmonic accompaniment with similar dynamics. Fingering numbers (1, 2, 3) are indicated above and below notes.

# 54. Etude.

Tempo giusto.

The main body of the score consists of ten staves. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a complex rhythmic texture with many sixteenth and thirty-second notes. Performance instructions include *f*, *sf*, *mf*, *f*, *p*, *ritard.*, *a tempo*, *Fr. (n. l. t.)*, and *Sp. (f. l. p.)*. The piece concludes with a *ff* (fortissimo) dynamic marking.