

The Art of

Playing on the

V I O L I N

Containing

*All the Rules necessary to attain to
a Perfection on that Instrument, with
great variety of Compositions, which
will also be very useful to those who
study the Violoncello, Harpsichord &c.*

Composed by

F. Geminiani

Opera. IX.

LONDON: MDCCLI.

P R E F A C E.

TH E Intention of Musick is not only to please the Ear, but to express Sentiments, strike the Imagination, affect the Mind, and command the Passions. The Art of playing the Violin consists in giving that Instrument a Tone that shall in a Manner rival the most perfect human Voice ; and in executing every Piece with Exactness, Propriety, and Delicacy of Expression according to the true Intention of Musick. But as the imitating the Cock, Cuckoo, Owl, and other Birds ; or the Drum, French Horn, Tromba-Marina, and the like ; and also sudden Shifts of the Hand from one Extremity of the Finger-board to the other, accompanied with Contortions of the Head and Body, and all other such Tricks rather belong to the Professors of Legerdemain and Posture-masters than to the Art of Musick, the Lovers of that Art are not to expect to find any thing of that Sort in this Book. But I flatter myself they will find in it whatever is Necessary for the Institution of a just and regular Performer on the Violin. This Book will also be of Use to Performers on the Violoncello, and in some Sort to those who begin to study the Art of Composition.

After the several Examples, I have added twelve Pieces in different Stiles for a Violin and Violoncello with a thorough Bass for the Harpsichord. I have not given any Directions for the performing them ; because I think the Learner will not need any, the foregoing Rules and Examples being sufficient to qualify him to perform any Musick whatsoever.

I have nothing farther to add, but to beg the Favour of all Lovers of Musick to receive this Book with the same Candour that it is offered to them, by their

Most obedient humble Servant,

F. G.

Example I.

(A.)

A Represents the Finger-board of a Violin, on which are marked all the Tones and Semitones, within the Compass of that Instrument, according to the *Diatonick* Scale; they are 23 in Number, *viz.* three Octaves and a Tone; and in every Octave of the *Diatonick* Scale there are five Tones and two of the greater Semitones. I would recommend it to the Learner, to have the Finger-board of his Violin marked in the same Manner, which will greatly facilitate his learning to stop in Tune.

(B.)

B shews a Method of acquiring the true Position of the Hand, which is this : To place the first Finger on the first String upon F ; the second Finger on the second String upon C ; the third Finger on the third String upon G ; and the fourth Finger on the fourth String upon D. This must be done without raising any of the Fingers, till all four have been set down ; but after that, they are to be raised but a little Distance from the String they touched ; and by so doing the Position is perfect.

The Violin must be rested just below the Collar-bone, turning the right-hand Side of the Violin a little downwards, so that there may be no Necessity of raising the Bow very high, when the fourth String is to be struck.

Observe

Observe also, that the Head of the Violin must be nearly Horizontal with that Part which rests against the Breast, that the Hand may be shifted with Facility and without any Danger of dropping the Instrument.

The Tone of the Violin principally Depends upon the right Management of the Bow. The Bow is to be held at a small Distance from the Nut, between the Thumb and Fingers, the Hair being turned inward against the Back or Outside of the Thumb, in which Position it is to be held free and easy, and not stiff. The Motion is to proceed from the Joints of the Wrist and Elbow in playing quick Notes, and very little or not at all from the Joint of the Shoulder ; but in playing long Notes, where the Bow is drawn from one End of it to the other, the Joint of the Shoulder is also a little employed. The Bow must always be drawn parallel with the Bridge, (which can't be done if it is held stiff) and must be pressed upon the Strings with the Fore-finger only, and not with the whole Weight of the Hand. The best Performers are least sparing of their Bow ; and make Use of the whole of it, from the Point to that Part of it under, and even beyond their Fingers. In an Upbow the Hand is bent a little downward from the Joint of the Wrist, when the Nut of the Bow approaches the Strings, and the Wrist is immediately streightned, or the Hand rather a little bent back or upward, as soon as the Bow is began to be drawn down again.

One of the principal Beauties of the Violin is the swelling or encreasing and softening the Sound ; which is done by pressing the Bow upon the Strings with the Fore-finger more or less. In playing all long Notes the Sound should be begun soft, and gradually swelled till the Middle, and from thence gradually softened till the End. And lastly, particular Care must be taken to draw the Bow smooth from one End to the other without any Interruption or stopping in the Middle. For on this principally, and the keeping it always parallel with the Bridge, and pressing it only with the Fore-finger upon the Strings with Discretion, depends the fine Tone of the Instrument.

(C.)

C shews the 7 Orders. What I mean by an Order is a certain Number of Notes which are to be played without transposing the Hand. The first Order contains 17 Notes, and the other six Orders contain no more than sixteen.

Under the Notes of the first Order you will find their Names, and over the same Notes Figures denoting the Fingers with which they are to be stopped, and the Strings on which they are stopped.

It must be observed that between the two black Notes is the greater Semitone, and between the others is the Tone,

The Mark (o) denotes an open String.

From the first Order you are to begin to play.

'Tis necessary to place the Fingers exactly upon the Marks that belong to the Notes ; for on this depends the stopping perfectly in Tune,

After having been practised in the first Order, you must pass on to the second, and then to the third ; in which Care is to be taken that the Thumb always remain farther back than the Fore-finger ; and the more you advance in the other Orders the Thumb must be at a greater Distance till it remains almost hid under the Neck of the Violin.

It is a constant Rule to keep the Fingers as firm as possible, and not to raise them, till there is a Necessity of doing it, to place them somewhere else ; and the Observance of this Rule will very much facilitate the playing double Stops.

The fingering, indeed, requires an earnest Application, and therefore it would be most prudent to undertake it without the Use of the Bow, which you should not meddle with till you come to the 7th Example, in which will be found the necessary and proper Method of using it.

It cannot be supposed but that this Practice without the Bow is disagreeable, since it gives no Satisfaction to the Ear; but the Benefit which, in Time, will arise from it, will be a Recompence more than adequate to the Disgust it may give.

(D.)

D shews the different Ways of stopping the same Note, and discovers at the same Time, that Transposition of the Hand consists in passing from one Order to another.

As for Example.

If a Note ought to be stopped by the fourth Finger on any String whatsoever, in the first Order, and the same Note be stopped by the third Finger, it will pass into the second Order; and if by the second Finger into the third; and consequently by stopping it with the first, it enters into the fourth Order.

On the contrary, if the first Finger stopping any Note whatsoever falls under the fourth Order; by stopping the same Note with the second Finger it passes into the third; by stopping the same with the third, into the second; and finally by stopping the same with the fourth Finger it enters into the first.

This is sufficient to shew what Transposition of the Hand is. I have only now to recommend a good Execution of the whole, both in rising and falling; and great Care in conducting the Hand, as also in the placing the Fingers exactly on the Marks. With all these the Practitioner must by Degrees acquire Quickness.

(E.)

E contains several different Scales, with the Transpositions of the Hand, which ought to be made both in rising and falling. It must here be observed, that in drawing back the Hand from the 5th, 4th and 3d Order to go to the first, the Thumb cannot, for Want of Time, be replaced in its natural Position; but it is necessary it should be replaced at the second Note.

A Sharp (#) raises the Note to which it is prefixed, a Semitone higher; as for Example, when a Sharp is prefixed to C, the Finger must be placed in the Middle between C and D, and so of the rest, except B and E; for when a Sharp is prefixed to either of them, the Finger must be placed upon C and F. A Flat (b) on the Contrary renders the Note to which it is prefixed, a Semitone lower: As for Example, when a Flat is prefixed to B the Finger must be placed in the Middle between B and A, and so of the Rest except F and C; for when a Flat is prefixed to either of them the Finger must be placed upon E and B natural. This Rule concerning the Flats and Sharps is not absolutely exact; but it is the easiest and best Rule that can be given to a Learner. This Mark (♮) takes away the Force of both the Sharp and the Flat and restores the Note before which it is placed to its natural Quality.

Example II.

In This Example there are 13 Scales, composed of the *Diatonick* and *Cromatick* Genera. Many may, perhaps, imagine that these Scales are merely *Cromatic*, as they may not know that the *Cromatic* Scale must be composed only of the greater and lesser Semitones; and that the Octave also must be divided into 12 Semitones, that is, 7 of the greater and 5 of the lesser; but the present 13 Scales being composed of Tones and the greater and lesser Semitones, and the Octave containing 2 Tones, 5 of the greater Semitones and 3 of the lesser, I call them mixt.

Take notice that the Sign (*ma*) signifies *Major* or greater, and the Sign (*mi*) *Minor* or lesser.

The Position of the Fingers marked in the first Scale (which is that commonly practised) is a faulty one; for two Notes cannot be stopped successively by the same Finger without Difficulty, especially in quick Time.

Example III.

Contains 4 Scales of the *Diatonick Genus* transposed; and here, not to burthen the Memory of the Beginner, all the Flats (*b*) instead of being marked at the beginning of the Staff, are marked immediately before the Notes which they belong to; but their true Situation may be seen at the End of the Staff.

Example IV.

In this Example are contained 9 Scales transposed, and composed of the *Diatonick* and *Cromatic Genera*; I have used the same Method of marking the Flats in the first eight Scales, and the Sharp in the ninth Scale, as in the former Example.

'Tis necessary in this Example to be very exact in observing the Distance between one Note and another, as also the Position of the Fingers, and the Transposition of the Hand. The Position of the Fingers in the last Scale is extremely faulty and is set down merely by Way of Caution to the Learner to avoid it. The Scales in this Example begin at the Mark (*⌒*) and are to be practised backward as well as forward.

Example V.

In this there are 4 *Diatonick* Scales transposed, and with different Transpositions of the Hand. Let it be observed that after you have practised them in ascending they should be practised also back again.

Example VI.

This Example contains 6 Scales composed both of the *Diatonick* and *Cromatic* transposed. Observe when the Sign (*x*) comes before C, your Finger must be put upon D; and when the same Sign is before F, the Finger must be upon G.

Example VII.

This contains 14 Scales, composed of all the Intervals which belong to the *Diatonick Genus*. In which are variety of Transpositions of the Hand. I must here remind you to let the Fingers rest as firm as possible on the String, in the Manner already mentioned. These Scales should be executed with the Bow, and it will be therefore necessary to practice for some Days, all that is contained in the 24th Example, in order not to confound the Execution of the Fingers with that of the Bow.

Example VIII.

In this are contained 20 Scales in different Keys, very useful for acquiring Time and the stopping in Tune. Here it must be observed, that you are to execute them by drawing the Bow down and up, or up and down alternately; taking Care not to follow that wretched Rule of drawing the Bow down at the first Note of every Bar.

Example

Example IX.

In this Example are contained 16 Variations, most useful in Regard to Time, to the Bowing, the stopping in Tune and the Execution. Again you must be careful to keep the Fingers as firm as possible on the Strings, and also in bowing employ the Wrist much, the Arm but little, and the Shoulder not at all.

Example X.

This Example is composed of Scales mixt with various Passages and Modulations, which are often repeated with different Transpositions of the Hand ; and is calculated to render the Labour of Practice more pleasant.

Example XI.

This Example is transposed from the other, a Tone higher, so that the Melody may be said to be the same, but the Accompaniment is quite different.

Example XII.

In order to execute this Composition well, 'tis necessary to examine very frequently the Transpositions of the Hand in it, until they are entirely impressed on the Mind ; and then to practice the 24th Example for acquiring the free Use of the Bow, and after proceed to execute this Example, which will be then found not so difficult as it may at first be thought.

Example XIII.

This Movement ought to be executed in such a Manner as to resemble an affecting Discourse, and cannot be justly performed without having first well comprehended and often practised what is contained in the 18th Example.

Example XIV.

In this are contained 14 Scales; some of which are composed in Keys with a third *Major*, and the others in Keys with a third *Minor*. These Scales ought to be executed with Quickness, and in order to execute them well, you must take Care to put in Practice the Rules laid down in the 12th Example.

Example XV.

This contains the 7 Orders already mentioned, which proceed one after another without concluding or making any Cadence. Here also is introduced the *Cromatic Flat*, (\flat) and the *Cromatic Sharp*. (\sharp) The Sign (\curvearrowright) signifies the last Note of the Order, and the Sign (\curvearrowleft) the first Note of the succeeding Order, upon which the Hand is to be transposed.

I am sensible that the Modulation of these Orders is somewhat harsh, but however very useful; for a good Professor of the Violin is obliged to execute with Propriety and Justness, every Composition that is laid before him ; but he who has never played any other Musick than the agreeable and common Modulation, when he comes to play at Sight what is directly opposite to it, must be very much at a Loss.

Example XVI.

This Example shews in how many different Manners of bowing you may play 2, 3, 4, 5 and 6 Notes. As for Instance, 2 Notes may be played in 4 different Manners, 3 Notes in eight, 4 in 16, 5 in 32, and 6 in 62. It must be observed, that the Example marked with the Letter A is of 2 Notes, B, 3, C, 4, D, 5, and the Letter F, 6. The Letter (g) denotes that the Bow is to be drawn downwards; and the Letter (s) that it must be drawn upwards. The Learner should be indefatigable in practising this Example till he has made himself a perfect Master of the Art of Bowing. For it is to be held as a certain Principle that he who does not possess, in a perfect Degree, the Art of Bowing, will never be able to render the Melody agreeable nor arrive at a Facility in the Execution.

Example XVII.

This Example only differs from the foregoing, as to what concerns Time and Composition; in other Respects it is the same.

Example XVIII.

Contains all the Ornaments of Expression, necessary to the playing in a good Taste.

What is commonly call'd good Taste in singing and playing, has been thought for some Years past to destroy the true Melody, and the Intention of their Composers. It is supposed by many that a real good Taste cannot possibly be acquired by any Rules of Art; it being a peculiar Gift of Nature, indulged only to those who have naturally a good Ear: And as most flatter themselves to have this Perfection, hence it happens that he who sings or plays, thinks of nothing so much as to make continually some favourite Passages or Graces, believing that by this Means he shall be thought to be a good Performer, not perceiving that playing in good Taste doth not consist of frequent Passages, but in expressing with Strength and Delicacy the Intention of the Composer. This Expression is what every one should endeavour to acquire, and it may be easily obtained by any Person, who is not too fond of his own Opinion, and doth not obstinately resist the Force of true Evidence. I would not however have it supposed that I deny the powerful Effects of a good Ear; as I have found in several Instances how great its Force is: I only assert that certain Rules of Art are necessary for a moderate Genius, and may improve and perfect a good one. To the End therefore that those who are Lovers of Musick may with more Ease and Certainty arrive at Perfection, I recommend the Study and Practice of the following Ornaments of Expression, which are fourteen in Number; namely,

1st A plain Shake (↗) 2^d A Turn'd Shake (↘) 3^d A superior Apogiatura (♪) 4th An inferior Apogiatura (♩) 5th Holding the Note (-) 6th Staccato (|) 7th Swelling the Sound (↗) 8th Diminishing the Sound (↘) 9th Piano (p.) 10th Forte (f.) 11th Anticipation (♪) 12th Separation (♪) 13th A Beat (//) 14th A close Shake (↘) From the following Explanation we may comprehend the Nature of each Element in particular.

(First) Of the PLAIN SHAKE.

The plain Shake is proper for quick Movements; and it may be made upon any Note, observing after it to pass immediately to the ensuing Note.

(Second) Of the TURNED SHAKE.

The turn'd Shake being made quick and long is fit to express Gaiety; but if you make it short, and continue the Length of the Note plain and soft, it may then express some of the more tender Passions.

(Third)

(Third) Of the Superior APOGIATURA.

The Superior Apogiatura is supposed to express Love, Affection, Pleasure, &c. It should be made pretty long, giving it more than half the Length or Time of the Note it belongs to, observing to swell the Sound by Degrees, and towards the End to force the Bow a little: If it be made short, it will lose much of the aforefaid Qualities; but will always have a pleasing Effect, and it may be added to any Note you will.

(Fourth) Of the Inferior APOGIATURA.

The Inferior Apogiatura has the same Qualities with the preceding, except that it is much more confin'd, as it can only be made when the Melody rises the Interval of a second or third, observing to make a Beat on the following Note.

(Fifth) Of Holding a NOTE.

It is necessary to use this often; for were we to make Beats and Shakes continually without sometimes suffering the pure Note to be heard, the Melody would be too much diversified.

(Sixth) Of the STACCATO.

This expresses Rest, taking Breath, or changing a Word; and for this Reason Singers should be careful to take Breath in a Place where it may not interrupt the Sense.

(7th and 8th) Of SWELLING and SOFTENING the SOUND.

These two Elements may be used after each other; they produce great Beauty and Variety in the Melody, and employ'd alternately, they are proper for any Expression or Measure.

(9th and 10th) Of PIANO and FORTE.

They are both extremely necessary to express the Intention of the Melody; and as all good Musick should be compos'd in Imitation of a Discourse, these two Ornaments are designed to produce the same Effects that an Orator does by raising and falling his Voice.

(Eleventh) Of ANTICIPATION.

Anticipation was invented, with a View to vary the Melody, without altering its Intention: When it is made with a Beat or a Shake, and swelling the Sound, it will have a greater Effect, especially if you observe to make use of it when the Melody rises or descends the Interval of a Second.

(Twelfth) Of the SEPARATION.

The Separation is only designed to give a Variety to the Melody, and takes place most properly when the Note rises a Second or Third; as also when it descends a Second, and then it will not be amiss to add a Beat, and to swell the Note, and then make the *Apogiatura* to the following Note. By this Tenderness is express'd.

(Thirteenth) Of the BEAT.

This is proper to express several Passions; as for Example, if it be perform'd with Strength, and continued long, it expresses Fury, Anger, Resolution, &c. If it be play'd less strong and

and shorter, it expresses Mirth, Satisfaction, &c. But if you play it quite soft, and swell the Note, it may then denote Horror, Fear, Grief, Lamentation, &c. By making it short and swelling the Note gently, it may express Affection and Pleasure.

(*Fourteenth*) Of the Close SHAKE.

This cannot possibly be described by Notes as in former Examples. To perform it, you must press the Finger strongly upon the String of the Instrument, and move the Wrist in and out slowly and equally, when it is long continued swelling the Sound by Degrees, drawing the Bow nearer to the Bridge, and ending it very strong it may express Majesty, Dignity, &c. But making it shorter, lower and softer, it may denote Affliction, Fear, &c. and when it is made on short Notes, it only contributes to make their Sound more agreeable and for this Reason it should be made use of as often as possible.

Men of purblind Understandings, and half Ideas may perhaps ask, is it possible to give Meaning and Expression to Wood and Wire; or to bestow upon them the Power of raising and soothing the Passions of rational Beings? But whenever I hear such a Question put, whether for the Sake of Information, or to convey Ridicule, I shall make no Difficulty to answer in the Affirmative, and without searching over-deeply into the Cause, shall think it sufficient to appeal to the Effect. Even in common Speech a Difference of Tone gives the same Word a different Meaning. And with Regard to musical Performances, Experience has shewn that the Imagination of the Hearer is in general so much at the Disposal of the Master, that by the Help of Variations, Movements, Intervals and Modulation he may almost stamp what Impression on the Mind he pleases.

These extraordinary Emotions are indeed most easily excited when accompany'd with Words; and I would besides advise, as well the Composer as the Performer, who is ambitious to inspire his Audience, to be first inspired himself; which he cannot fail to be if he chuses a Work of Genius, if he makes himself thoroughly acquainted with all its Beauties; and if while his Imagination is warm and glowing he pours the same exalted Spirit into his own Performance.

Example XIX.

In this is shewn how a single Note (in slow Time) may be executed with different Ornaments of Expressions.

Example XX.

This Example shews the Manner of Bowing proper to the Minim, Crochet-quaver and Semiquaver both in slow and quick Time. For it is not sufficient alone to give them their true Duration, but also the Expression proper to each of these Notes. By not considering this, it often happens that many good Compositions are spoiled by those who attempt to execute them.

You must observe that this Sign (*↗*) denotes the Swelling of the Sound; the Sign (*—*) signifies that the Notes are to be play'd plain and the Bow is not to be taken off the Strings; and this (*|*) a Staccato, where the Bow is taken off the Strings at every Note.

Example XXI.

In this are shewn the different Way of playing Arpeggios on Chords composed of 3 or 4 Sounds. Here are composed 18 Variations on the Chords contained in N°. 1. by which the Learner will see in what the Art of executing the Arpeggio consists.

Example

Example XXII.

In this Example are contained all the double Stops between the Unison and the Octave, and these again are repeated many Times with different Positions of the Fingers ; so that in any Order whatsoever where any one of them is found you may know how to play it. Those who, with Quickness and Exactness, shall execute this Example, will find themselves far advanced in the Art of playing double Stops.

Example XXIII.

This contains two Compositions of Scales of double Stops, which are thrice repeated with different Transpositions of the Hand, in order to remove all Pain and Difficulty in the Practice. It must be observed, that after having shifted the Hand, you must pursue what follows in the same Order, till the following Number points out a new Transposition.

Example XXIV.

From this Example the Art of Bowing will easily be acquired, and also that of playing in Time. The Letter (g) denotes that the Bow is to be drawn downwards ; the Letter (s) that it must be drawn upwards. The Sign (♫) signifies a Repetition.

You must (above all Things) observe to draw the Bow down and up alternately. The Bow must always be drawn strait on the Strings, and never be raised from them in playing Semi-quavers. This Practice of the Bow should be continued, without attempting any Thing else until the Learner is so far Master of it as to be out of all Danger of forgetting it.

Before I conclude the Article of Bowing, I must caution the Learner against marking the Time with his Bow ; for if he once accustoms himself to it, he will hardly ever leave it off. And it has a most disagreeable Effect, and frequently destroys the Design of the Composer. As for Example, when the last Note in one Bar is joined to the first Note of the next by a Ligature, those two Notes are to be played exactly in the same Manner as if they were but one, and if you mark the beginning of the Bar with your Bow you destroy the Beauty of the Syncopation. So in playing Divisions, if by your Manner of Bowing you lay a particular Stress on the Note at the beginning of every Bar, so as to render it predominant over the rest, you alter and spoil the true Air of the Piece, and except where the Composer intended it, and where it is always marked, there are very few Instances in which it is not very disagreeable.

N. B. In the twentieth Example the Word *Buono*, signifies Good ; *Mediocre*, Middling ; *Cattivo*, Bad ; *Cattivo, o Particolare*, Bad or Particular ; *Meglio*, better ; *Ottimo*, very good ; and *Pessimo*, very bad.

Essempio I.

A

B C

D

E

Esempio II.

This musical score, titled "Esempio II.", is presented in 13 systems. Each system consists of a vocal line and a guitar line. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "ma ma ma ma ma ma ma ma ma ma mi mi mi mi". The guitar line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fret numbers are indicated by numbers 1-4 on the staff. The score includes various musical notations such as slurs, accents, and dynamic markings. The systems are numbered 1^a through 13^a. The first system includes the lyrics "ma ma ma ma ma ma ma ma ma ma mi mi mi mi". The second system includes the lyrics "ma ma ma ma ma ma ma ma ma ma mi mi mi mi". The third system includes the lyrics "ma ma ma ma ma ma ma ma ma ma mi mi mi mi". The fourth system includes the lyrics "ma ma ma ma ma ma ma ma ma ma mi mi mi mi". The fifth system includes the lyrics "ma ma ma ma ma ma ma ma ma ma mi mi mi mi". The sixth system includes the lyrics "ma ma ma ma ma ma ma ma ma ma mi mi mi mi". The seventh system includes the lyrics "ma ma ma ma ma ma ma ma ma ma mi mi mi mi". The eighth system includes the lyrics "ma ma ma ma ma ma ma ma ma ma mi mi mi mi". The ninth system includes the lyrics "ma ma ma ma ma ma ma ma ma ma mi mi mi mi". The tenth system includes the lyrics "ma ma ma ma ma ma ma ma ma ma mi mi mi mi". The eleventh system includes the lyrics "ma ma ma ma ma ma ma ma ma ma mi mi mi mi". The twelfth system includes the lyrics "ma ma ma ma ma ma ma ma ma ma mi mi mi mi". The thirteenth system includes the lyrics "ma ma ma ma ma ma ma ma ma ma mi mi mi mi".

Esempio III.

1a
8a

1 1 2 1 1 2

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

2a

I 2 3 I 2 3 I 2 3 I 2 3

3a

4a

I 2 3 4 I 2 3 4 I 2 3 4 I 2 3 4

Esempio IV.

1a

3 I 2 0 I ma ma ma ma ma mi mi

2a

4a 3a 2a 1a

3

3a 2a 1a

4a

5a

6a

7a

8a

I 2 3 4 I 2 3 4 I 2 3 4 I 2 3 4

I 2 3 4 I 2 3 4 I 2 3 4 I 2 3 4

I 2 3 4 I 2 3 4 I 2 3 4 I 2 3 4

I 2 3 4 I 2 3 4 I 2 3 4 I 2 3 4

9.^a 4.^a 3.^a 2.^a 1.^a

I I I I I 2 3 3 0 I I 2 3 3 0 I 2 2 3 3 I 2 3 3

Essemp. V.

1.^a

3 I 4 2 3 4 2 I 2 I 2 3

2.^a 1.^a 2.^a 1.^a

I 2 3 I 2 3 4 I 2 3 I

3.^a

I 2 3 2 3 4 2 3 I

4.^a

I 2 I 2 I 2 3 2 3 4 2 3 4 3 4 3 4

Essempio VI

1.^a 3.^a 2.^a 1.^a

2 3 I 2 3 4 2 3 I 2 3 4 2 3 4 I 3 4 2 3

ma ma ma ma ma ma mi mi mi I mi mi

2.^a 4.^a 3.^a 2.^a 1.^a

2 3 4 3 4 I 2 3 4 I 2 3 4 I 2 3 4 3 4

3.^a 2.^a 1.^a

I 2 I 2 I 2 I 2 I 2 I 2 I 2 I 2

4.^a 3.^a 2.^a 1.^a

3 2 3 I 2 3 4 3 4 I 2 3 4 2 3 I 2 3 4 2 4

5.^a 3.^a 2.^a 1.^a

I 2 3 I 2 3 ma 4 2 ma 3 I 2 3 4 I ma 2 3 4

mi mi mi I mi mi

6.^a 2.^a 1.^a 2.^a 1.^a

4 I 2 3 2 3 I 2 3 4 I 2 3 4 3 4

Essempio VII

1.^a g a b c d e f f e d c b a g

2.^a g a b c d e f f e d c b a g

3.^a

4.^a

5.^a 3^a 2^a 1^a

6.^a 0 2^a 1^a 7.^a

8.^a

9.^a

10.^a

11.^a 2^a 3^a 4^a 1^a 0 12.^a

13.^a 2 1 1 3 2

14.^a 1 3 1 1 1 3 1 1 3

Essempio VIII

1^a

And.

2^a

3^a

4^a

5^a

6^a

6^a
Allegro

7^a
And.^{te}

8^a

9^a

10^a
And.^{te}

11^a

12^a
Adagio

13^a
All.^o

14^a

15^a

16^a

15^a

All.^o

16^a

Adagio

17^a

All.^o

18^a

And.^o

19^a

20^a

All.^o

Essempio IX

Tema

Tempo Giust.^o

Var: ne 1^a

6 5 76 76 98 7 76 76

98 7 5 5 5 7 6 7 6 7

3^a 4^a 5 6 7 6 7 6 98 7 5 7 6 7 9 8

h 5^a 7 6 7 6 7 6 7 6 7

6^a 5 6 6 43 6 5 43 7

7^a 8^a 6 6 6 6 7 6 7

h 9^a 6 5 7 5 6 43 4 -3 5 9-8 7-6

10^a

11^a

12

13^a

14^a 15^a

16^a

Essempio X

Adagio

The first system of music consists of two staves. The treble staff contains a melodic line with fingerings 1, 2, 1, 2, 1, 2, 3 and a dynamic marking of *f*. The bass staff contains a supporting line with fingerings 5, 7, 7 and a dynamic marking of *p*. The time signature is 6/8.

The second system of music consists of two staves. The treble staff contains a melodic line with fingerings 4, 2, 1, 2, 2, 2, 1 and a dynamic marking of *f*. The bass staff contains a supporting line with fingerings 6, 5, 4, 3, 7 and a dynamic marking of *p*. The time signature is 6/8.

The third system of music consists of two staves. The treble staff contains a melodic line with fingerings 2, 3, 3, 4, 1, 1, 2, 2, 2 and a dynamic marking of *f*. The bass staff contains a supporting line with fingerings #6, 5, #6, b7, #6 and a dynamic marking of *p*. The time signature is 6/8.

The fourth system of music consists of two staves. The treble staff contains a melodic line with fingerings 1, 4 and a dynamic marking of *f*. The bass staff contains a supporting line with fingerings -b7, 6, 4, 3, 6, 6, #3, 5 and a dynamic marking of *p*. The time signature is 6/8.

The fifth system of music consists of two staves. The treble staff contains a melodic line with fingerings 1, 1, 3, 1, 3, 2 and a dynamic marking of *f*. The bass staff contains a supporting line with fingerings #6, b3, 4, #3, 7, 6, #6 and a dynamic marking of *p*. The time signature is 6/8.

The sixth system of music consists of two staves. The treble staff contains a melodic line with fingerings 2, 4, 2, 1, 2, 4 and a dynamic marking of *f*. The bass staff contains a supporting line with fingerings 7, 3, #6, 5, 4, 6, #3, #3, 5 and a dynamic marking of *p*. The time signature is 6/8.

The first system consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with several slurs and fingerings (1, 3, 1). The lower staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various chords and fingerings (#6, 6, #6, 6, 4, #3, #3, 6/5, 6/5).

The second system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs and fingerings (2, 3, 2, 1, b). The lower staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various chords and fingerings (5, 6/4, 5/3, b6/5, 5/3, 7).

The third system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs and fingerings (1, 1, 3, 0). The lower staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various chords and fingerings (6, 6, 6, 6, 7/6, 6, 4, 3).

The fourth system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs and fingerings (1, 1, 3). The lower staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various chords and fingerings (6, 6, 7, 6, 5, 6, b6, b6, 6, 6, 5, 7#6).

The fifth system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs and fingerings (1, 4, 1, 2, 1, 4). The lower staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various chords and fingerings (6, 6, 6, 6, 5, 6, 6, 6, 5, #3, 5).

The sixth system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs and fingerings (1, 4). The lower staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various chords and fingerings (b4, 6, 4, 3). The system ends with a double bar line and repeat signs.

Esempio XI

This musical score, titled "Esempio XI", is presented on a single page numbered "14". It consists of six systems of music, each system containing a piano (treble clef) and bass (bass clef) staff. The key signature is one sharp (F#), and the time signature is common time (C). The score is characterized by intricate fingering and articulation, with numerous slurs and accents. The piano parts feature rapid sixteenth-note passages, often with slurs and accents, while the bass parts provide harmonic support with chords and moving lines. The systems are as follows:

- System 1:** Piano part has slurs and accents over sixteenth-note runs. Bass part includes chords and moving lines with slurs.
- System 2:** Similar to System 1, with complex fingering in the piano part.
- System 3:** Piano part continues with slurred sixteenth-note patterns. Bass part features chords and moving lines.
- System 4:** Piano part has slurs and accents. Bass part includes chords and moving lines.
- System 5:** Piano part continues with slurred sixteenth-note patterns. Bass part features chords and moving lines.
- System 6:** Final system, ending with a double bar line and repeat sign. Piano part has slurs and accents. Bass part includes chords and moving lines.

The first system consists of two staves. The treble staff contains a melodic line with various accidentals and fingerings (2, 3, 4, 2, 2). The bass staff contains a bass line with notes and fingerings (6, 6, 6, #3, #, #6, #6).

The second system consists of two staves. The treble staff features a melodic line with fingerings (1, 2, 2, 1, 0, 3, 3, 1). The bass staff features a bass line with notes and fingerings (6, 5, 6, 6, 6, 5).

The third system consists of two staves. The treble staff contains a melodic line with fingerings (4, 2, 1, 4, 1, 0). The bass staff contains a bass line with notes and fingerings (6, 5, 6, 5, 6, 5).

The fourth system consists of two staves. The treble staff contains a melodic line with fingerings (1, 1, 2, 4, 2, 2, 1, 7). The bass staff contains a bass line with notes and fingerings (6, 5, 7, 6, 6, 4, 3, 5, 6, 3, 4).

The fifth system consists of two staves. The treble staff contains a melodic line with fingerings (1, 2, 2, 2, 4, 3, 2). The bass staff contains a bass line with notes and fingerings (5, 3, 5, 6, #4, 6, 7, 6, 7, 5, 6).

The sixth system consists of two staves. The treble staff contains a melodic line with fingerings (2, 1, 2, 2, #2, 2). The bass staff contains a bass line with notes and fingerings (6, 6, #3, 6, 4, 6, 6, 6, 5).

Esempio XII

Prestissimo

First system of musical notation. The treble clef staff contains a melodic line starting with a forte (*f.*) dynamic. The bass clef staff contains a bass line with figured bass notation: 76, 7, #3, 6 #6, 6 #6, 6, 4 #3. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with figured bass notation: 6, 7, 7, #6.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with figured bass notation: #6, b3, #6, #3, #3, b7/3.

Fourth system of musical notation. The treble clef staff contains a complex melodic line with fingerings 4, 3, 0, 1, 2, 0. The bass clef staff contains a bass line with figured bass notation: 7, 5.

Fifth system of musical notation. The treble clef staff contains a melodic line with dynamics *pia.* and *for.* and fingerings 3, 4, 4, 4, 1, 3, 1. The bass clef staff contains a bass line with figured bass notation: 5, 7, 6.

Sixth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line with figured bass notation: 6, 6, 7, 4, 3.

Essempio XIII

Affettuoso

p. f *Ad?*

Essempio XIV

1^a *Presto*

2^a

3^a

4^a

5.^a

6.^a

7.^a

8.^a

9.^a

10.^a

11.^a

12.^a

13.^a

14.^a

Essempio XV.

First system of musical notation. The treble staff contains a melodic line with various accidentals. The bass staff contains a figured bass line with figures: #6, 6#6, #6, 6 #6, 5 4, 5 #7, #6, 6, #3.

Second system of musical notation. The treble staff continues the melodic line. The bass staff contains a figured bass line with figures: 6, #4, 6 #4, 6, #6, 6 #6, b3 4, 5 3, 7, 6, #3.

Third system of musical notation. The treble staff is marked with a circled '1' and the word "Traspose". The bass staff contains a figured bass line with figures: 6, b4, 6 b4, 6, b6, b6, b3, 5 6, 5 b7, 5 6, 6 b7.

Fourth system of musical notation. The treble staff is marked with a circled '1' and the word "Traspose". The bass staff contains a figured bass line with figures: 6, b3, b4, 6 #4, 6, #6, 6 b6, 5 4, 5 7, 6 6, 7.

Fifth system of musical notation. The treble staff is marked with a circled '1' and the word "Traspose". The bass staff contains a figured bass line with figures: b5, #6, 6 #6, #6, #3 4, #3 2, #3 4, #3 2, #3.

Sixth system of musical notation. The treble staff is marked with a circled '1' and the word "Traspose". The bass staff contains a figured bass line with figures: 6, #4, 6 #4, #6, #6, 6 #6, b3 4, 5 #7, 5 6, 5 #7.

1^a Trasp.ne

4^a Trasp.ne

4^a Trasp.ne

4^a Trasp.ne

4^a Trasp.ne

Esempio XVI

A *g. s. g g s g s*
1 2 3 4
Grave

B *g s g s s s g g s s s g s g s*
Ande
5 6 7 8
#6 #6 6 #6

C *g s g s s s g g s s s g s g s*
5 6 7 8
#6 #3 6 #6 #6 #3
9 10 11 12 13 14 15 16

D *g s g s s s g g s s s g s g s*
9 10 11 12 13 14 15 16
9 8 6 9 8 6 4 3 7 9 8

5 6 7 8 9 10 11 12 13
6 9 8 6 7 6 7 4 5 9 8 7 4 3 7 #6 4 3 4

14 15 16 17 18 19 20 21 22 23
3 6 5 3 #6 6 #3 6 7 6 7

25 26 27 28 29 30 31 32
#6 #3 6 #6 6 #6 #6 #3

E. S.

Measures 1-11: The first system of music. The treble clef staff contains a complex melodic line with many slurs and ties. The bass clef staff contains a supporting bass line with some accidentals. Measure numbers 1 through 11 are written below the treble staff.

Measures 12-21: The second system of music. Similar to the first system, it features a highly technical melodic line in the treble and a bass line in the bass. Measure numbers 12 through 21 are written below the treble staff.

Measures 22-31: The third system of music. The melodic line continues with intricate phrasing. Measure numbers 22 through 31 are written below the treble staff.

Measures 32-40: The fourth system of music. The melodic line shows some changes in articulation. Measure numbers 32 through 40 are written below the treble staff.

Measures 41-49: The fifth system of music. The melodic line continues with slurs and ties. Measure numbers 41 through 49 are written below the treble staff.

Measures 50-58: The sixth system of music. The melodic line features many slurs and ties. Measure numbers 50 through 58 are written below the treble staff.

Measures 59-62: The seventh system of music, ending the piece. The melodic line concludes with a final cadence. Measure numbers 59 through 62 are written below the treble staff. The piece ends with a double bar line and a repeat sign.

Eisemp. XVII

This musical score is for a piece titled "Eisemp. XVII" on page 24. It consists of two systems of piano music, each with a treble and bass staff. The first system is marked "Andante" and contains sections labeled "A" and "B". The second system is marked "Allegro" and contains sections labeled "C" and "D". The score includes various musical notations such as notes, rests, slurs, and fingerings. Section "A" and "B" are in 3/4 time, while section "C" is in 3/8 time. Section "D" is in 3/4 time and includes a key signature change to C major. The piece concludes with a final chord in C major.

Musical notation for measures 7-16. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and fingering numbers (7-16). The bass staff contains a bass line with slurs and fingering numbers (3, 6, #6, 7, 8, 6, 7, #3, 6, #6, 6, #5).

Musical notation for measures 17-24. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and fingering numbers (17-24). The bass staff contains a bass line with slurs and fingering numbers (5, 6, 7, 6, #6, #6, #3, 6, #3).

Musical notation for measures 25-32. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and fingering numbers (25-32). The bass staff contains a bass line with slurs and fingering numbers (5, 6, 7, 6, 7, #6, #6, 6, #5). The system concludes with a double bar line and a key signature change to two sharps.

Musical notation for measures 33-40. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7). The bass staff contains a bass line with slurs and fingering numbers (56, 76, 7#6, 4, 76, 6). The word "Allegro" is written in the treble staff.

Musical notation for measures 41-50. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and fingering numbers (8, 9, 10, 11, 12, 13, 14, 15). The bass staff contains a bass line with slurs and fingering numbers (7, 7, 5, 6, 7, 6, #6, #3, 6, 6, 6, 7).

Musical notation for measures 51-60. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and fingering numbers (16, 17, 18, 19, 20, 21, 22, 23, 24). The bass staff contains a bass line with slurs and fingering numbers (7, 6, 9, 8, #5, 4, 3, 6, 6, 5, 7, 5, 6, 5).

Musical notation for measures 61-70. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and fingering numbers (25, 26, 27, 28, 29, 30, 31, 32). The bass staff contains a bass line with slurs and fingering numbers (9, 6, 7, 4, 3, 6, 7, 5, 6, 6, 7). The word "pia" is written in the bass staff. The system concludes with a double bar line.

Esemp. XVIII

1.^o Trillo semplice

2.^o T. composto

3.^o Ap.^ª superiore

4.^o Ap.^ª inferiore

5.^o Tratten.^{to} sopra la Nota.

6.^o Il Simile

7.^o Staccato

8.^o Agum. e dim.^{ne} piano di Suono

9.^o forte

10.^o for. pia.

11.^o Anticipa^{ne}

12.^o Separazione

13.^o Mord.^ª

14.^o Tremolo

Esemp. XIX.

1.^o

2.^o

3.^o

4.^o

5.^o

6.^o

7.^o

8.^o

9.^o

10.^o

11.^o

12.^o

13.^o

14.^o

Esempio XX

Adagio, o And^{te}

1.^o 2.^o 3.^o
Buono. Mediocre. Buono.

4.^o 5.^o 6.^o
Cattivo Cattivo o particolare. Cattivo.

7.^o 8.^o 9.^o 10.^o
Buono. Ottimo. Cattivo o particolare. Buono.

11.^o 12.^o
Meglio. Cattivo o partic.^{re}

13.^o 14.^o
Cattivo o partic.^{re} Particolare.

All.^o o Presto

1.^o 2.^o 3.^o 4.^o 5.^o
Buono. Mediocre. Cattivo. Buono. Ottimo.

6.^o 7.^o 8.^o 9.^o
Buono. Meglio. Pessimo. Buono.

10.^o 11.^o 12.^o 13.^o
Cattivo. Buono. Ottimo. Ottimo

Es Kemp. XXI.

1

Musical staff 1: Treble clef, common time signature. The melody begins with a quarter note G4, followed by a half note A4-B4. The accompaniment consists of a steady eighth-note bass line starting on C3. The staff concludes with a fermata over a whole note F4.

2^a

Musical staff 2: Continuation of the piece. The melody is more active, featuring eighth-note patterns. The accompaniment remains a steady eighth-note bass line. The staff ends with a fermata.

3^a

Musical staff 3: Continuation of the piece. The melody continues with eighth-note patterns. The accompaniment remains a steady eighth-note bass line. The staff ends with a fermata.

4^a

Musical staff 4: Continuation of the piece. This staff introduces triplets in both the melody and the accompaniment. The accompaniment consists of eighth-note triplets. The staff ends with a fermata.

5^a

Musical staff 5: Continuation of the piece. The triplets continue. The melody and accompaniment maintain their eighth-note triplet patterns. The staff ends with a fermata.

6^a

Musical staff 6: Continuation of the piece. The triplets continue. The melody and accompaniment maintain their eighth-note triplet patterns. The staff ends with a fermata.

7^a

Musical staff 7: Continuation of the piece. The triplets continue. The melody and accompaniment maintain their eighth-note triplet patterns. The staff ends with a fermata.

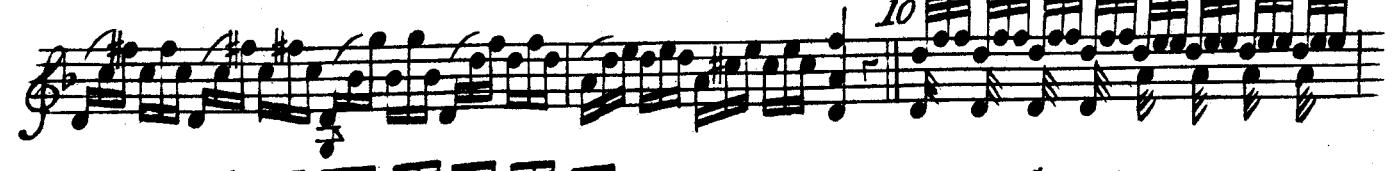
8^a

Musical staff 8: Continuation of the piece. The triplets continue. The melody and accompaniment maintain their eighth-note triplet patterns. The staff ends with a fermata.

9^a

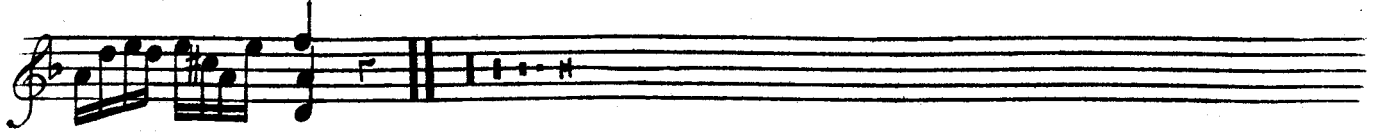
Musical staff 9: Continuation of the piece. The triplets continue. The melody and accompaniment maintain their eighth-note triplet patterns. The staff ends with a fermata.

10^a

Musical staff 10: Continuation of the piece. The triplets continue. The melody and accompaniment maintain their eighth-note triplet patterns. The staff ends with a fermata.

11^a

Musical staff 11: Continuation of the piece. The triplets continue. The melody and accompaniment maintain their eighth-note triplet patterns. The staff ends with a fermata.



Efsemp. XXIII

This musical score, titled "Efsemp. XXIII", is written for guitar and consists of 12 staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is characterized by intricate fingerings and various guitar techniques, including triplets, slurs, and dynamic markings. The notation includes numerous numbers (1-4) indicating fingerings, and letters (a, b) indicating specific techniques or ornaments. The score concludes with a double bar line and a final chord.

Essempio XXIV.

The first section of the piece consists of seven staves of musical notation. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The subsequent staves continue this melodic line, showing a variety of rhythmic patterns and phrasing. The notation includes many slurs and accents, indicating a flowing and expressive style.

Compo^{ne} I^a *Adagio*

The second section, labeled "Compo I^a Adagio", consists of four staves of musical notation. It begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation includes many slurs and accents, indicating a flowing and expressive style. The piece concludes with a double bar line and a fermata over the final note. The bottom two staves of this section include dynamic markings such as "p." (piano) and "p." (piano).

Compos. ^{ne} II.

Allegro

p. *f.*

mf *p.* *f.*

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with numerous fingerings indicated by numbers 1-5 and 6. Some notes are marked with a flat (b) and a sharp (#).

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line with complex fingering patterns, including sixths (6), fifths (5), and triplets (3).

Third system of musical notation. The upper staff features some notes with slurs and accents. The lower staff continues with intricate fingering, including sixths (6), fourths (4), thirds (3), and sevenths (7).

Fourth system of musical notation. The upper staff continues the melodic development. The lower staff includes fingerings such as 6, 7, 6, 6, 5, 7, 6, 5, and 3.

Fifth system of musical notation. The upper staff continues with a dense melodic texture. The lower staff features fingerings like 6, 6, 6, 5, 7, 6, and 5.

Sixth system of musical notation, concluding the piece. The upper staff ends with a double bar line and a repeat sign. The lower staff concludes with a final chord and a double bar line.

Compos.^{ne} III.

Allegro assai

6 6 5 4 #5 9 8 4 b5 9 8 5 4 3

9 8 7 6 6 4 3 6 4 3 7

5 7 #3 7 #3 7 5 6 #

7 6 7 b6 #3 6 4 #3

6 4 6 #3 6 #5 6

6 4 #3 b3 6 6 5 4 3 5 9 - 6

5 4 3 b5 5 4 3 5 9 6 b3 6 4 3 6

First system of musical notation. Treble clef contains a complex melodic line with many sixteenth notes. Bass clef contains a bass line with fingerings: b3, 44, 6, 43, 6, b3, 6, b3, 43.

Second system of musical notation. Treble clef continues the melodic line. Bass clef contains fingerings: 6, b3, 43, 7, 7, 5.

Third system of musical notation. Treble clef continues the melodic line. Bass clef contains fingerings: #3 7, 43 7, 6, 6, 7 46, 6, 6.

Fourth system of musical notation. Treble clef continues the melodic line. Bass clef contains fingerings: 6, b5, 4, 3, 4, 3, 6, 6, 6.

Fifth system of musical notation. Treble clef includes dynamics: *p.*, *f.*, *p.*, *f.*. Bass clef contains fingerings: 6, 5, 6, 6, 6, 7, 46.

Sixth system of musical notation. Treble clef includes trills (*tr*). Bass clef contains fingerings: 6, b6 5, 6, 6, 5, 5, 9 7 5, 4 3.

Seventh system of musical notation. Treble clef includes trills (*tr*) and dynamics: *for.*, *pu.*. Bass clef includes dynamics: *pu.*, *for.* and fingerings: 6, 44, 6, 46, 6, 5, 4 3.

Compos.^{ne} IV.

This page contains six systems of musical notation, each consisting of a piano (right) and bass (left) staff. The music is written in a key signature of one sharp (F#) and a 3/8 time signature. The notation includes various musical symbols such as dynamics (*f*, *ff*, *for.*, *pl.*), articulation (*hr*), and fingerings (numbers 1-5). The bass staff includes numerous chordal figures and fingerings, such as 6 5 #3, 6 4 #3, 9 6 #3, #3 - 6 6 6 5, 5 #6, 4 #3, 7, 7 6 #3, 6 7 #6, #3, 6 7 #6, 7, 6 6, 6 6, 6 6 7, 7 3 3 #6 6 6 6 5 #6 6 6 4 7, #6 #6, 5 #3, #6 #3, 6, 6, 7, and 7.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with dotted rhythms and fingerings (7, 7, 7, 7, #3, #6, 4, #3, 6). The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff features a melodic line with slurs and dynamic markings *p.* and *f.*. The bass clef staff includes fingerings (6, 4, #3, 7, 6, 6, 4, #3, 6) and a fermata over the final measure.

Third system of musical notation. The treble clef staff has a melodic line with slurs and dynamic markings *f.* and *mf.*. The bass clef staff includes fingerings (9, 6, 6, 4, 5, #6, #3, 7, 7, #6, #3) and a fermata over the final measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and dynamic markings *f.*. The bass clef staff includes fingerings (6, #3, 6, #6, 7, 7, 7, 7, 7) and a fermata over the final measure.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and dynamic markings *f.*. The bass clef staff includes fingerings (7, #3, 5 6 -, #7, 6, #7, 6, #3) and a fermata over the final measure.

Sixth system of musical notation. The treble clef staff contains a melodic line with slurs and dynamic markings *f.*. The bass clef staff includes fingerings (4, #3, 6, 5 4 6 -, #4 6 5, 6, 6, 4, 6, #3) and a fermata over the final measure.

Seventh system of musical notation. The treble clef staff has a melodic line with slurs and dynamic markings *f.*. The bass clef staff includes fingerings (5 4 6, #4 6 5, #4, 6, 6, 4, #3) and a fermata over the final measure.

Compos. ne V.

Allegro assai

Violonc.º

p *f*

This page of musical notation consists of eight systems of grand staff notation, each with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and articulation marks such as accents (*acc.*) and hairpins (*h*). Fingerings are indicated by numbers 1-5. Performance instructions include *pia.* (piano) and *for.* (forte). The piece concludes with a double bar line and repeat dots. The page number 41 is located in the top right corner.

Compos.^{ne} VI.

Allegro assai

This musical score consists of six systems, each with a piano (right) and bass (left) staff. The tempo is marked *Allegro assai*. The music is highly technical, featuring rapid sixteenth-note passages and complex fingering. The bass line is particularly intricate, with many notes marked with numbers 1-5 and 7-9. The piano part includes trills and slurs. The key signature is one sharp (F#), and the time signature is 3/8. The piece concludes with a final cadence in both hands.

First system of musical notation. The treble clef staff contains a melodic line with various accidentals and slurs. The bass clef staff contains a bass line with numerous fingering numbers (7, #3, #6, 6, #3, 5, 6, 6, #6, #6, #5#3, #6, #3) and some slurs.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features more complex fingering patterns, including 6, #3, #6, #3, #3, and #3, with some slurs.

Third system of musical notation. The treble clef staff shows a melodic line with slurs. The bass clef staff includes fingering numbers such as 6, 5, 3, 6, 765, #3, 6, 4, and #5, along with slurs.

Fourth system of musical notation. The treble clef staff includes trills (tr) and slurs. The bass clef staff contains fingering numbers like #5, #5#3, 6, 5, #3, 5, #3, #6, 6, and 6, with slurs.

Fifth system of musical notation. The treble clef staff features trills (tr) and slurs. The bass clef staff includes fingering numbers such as #6, #3, 98, #6, 6, #3, #3, #3, 6, 5, 4, #6, and 765, with slurs.

Sixth system of musical notation. The treble clef staff shows a melodic line with slurs. The bass clef staff includes fingering numbers like 5, #3, 6, 5, 76, 5, 6, 6, 5#3, 55, 5, 5, 6, 7, #3, and -#3, with slurs.

Compos.^{ne} VII

Andante

All.

Compos. VIII

This page of musical notation, numbered 45, consists of eight systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various note values, rests, and articulation marks such as accents and slurs. Dynamic markings are used throughout, including *pia.* (piano) and *for.* (forte). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat dots at the end of the eighth system.

Compos. ne IX.

Andante moderato

6 5 #4
4 3 2

6 6 6 6 #6 #3 - 6 #6 4 5
4 3 #3 - 5 #3 - 4 #3 4 #3

6 7 4 - 5 6

6 #5 98 4 #3 - - #4 #6 4 6 - #6 6 6 6 4 #5 6 5 47

6 6 6 5 5 #4 #6 - 5 #3 #3 #3 - 6 #3

p.

non tanto for. pia. for. pia. f. p.

#3 #3 #3 6 6 6 #3 6 5 4 5

Compos. ne X

Allegro mod. to

5 #6 5 #6 5 #6
4 3 4 3 4 3

7 4 #3 #6 #3 6 4

pia. for. pia. for.

5 - 6 - 5#6 5#3 6 9 6 5#3 56 5 4 3 5 #3 6 6 5 #6

6 6 #4 6 76 76 76 6 5

pia.

for.

98 7 4 5 76 76 6 5 #3 - 6 #3 6

pia. for

7 #3 #3 9 6 4 #3 6 #3 7 6 6 5 #3 6 6

f.

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

7 6 5 #3 #3 #3 #4 6 #3 #3

f. *p.* *f.*

#3 6#6 6 4 3 5 # 6 #6 #3 6 5 #3

p. *f.*

Compos. n° XI.

Allegro assai

6 6 5 5 #4 6 #3 6 6 #3

#6 5 #3 6 6 5 6 #3 6 7 6 #3 6 #6 6 4 #3

#6 #3 #3 #3 #3

#6 #3 #6 #3 #3 *pia.*

for. #3 6 #3 6 #3 6 #6 #3 #3

pia. for. 7 #6 #3 6 #6 6 #6 6 6 #3

Allegro

98 76 6 5 7 98 76

6 5 7 6 5 3 76 76 7 3 4 - 5 - 6 b5

#3 4 - #3 - 6 4 7 7 7 7 4 3 7 5 b5

h~ #3 6 6 5 5 7 5 4 #7

3 4 5 5 7 4 b3 4 #3 #3 7 6 5 # 6

7 4 6 #3 #3 #3 6 #6 6 4 3 7 6

First system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff contains a bass line with various chords and notes. A dynamic marking *hr* is present above the treble staff.

Second system of musical notation. The treble staff features a complex melodic passage with slurs and accents. The bass staff provides harmonic support with chords and notes. Dynamic markings *f* and *f* are present.

Third system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff contains chords and notes. A dynamic marking *hr* is present above the treble staff.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff contains chords and notes. A dynamic marking *f* is present above the treble staff.

Fifth system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff contains chords and notes.

Sixth system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff contains chords and notes.