

Nouvelle Méthode
de la
MÉCANIQUE PROGRESSIVE
du
Jeu de Violon
divisée en 5 Parties
et distribuée en 132 Leçons progressives pour deux Violons
et 118 Etudes pour un Violon seul.

La 1^{re} Partie contient: les Élémens de Musique, les règles principales de l'Intonation, l'ordre du coup d'Archet, avec ses divisions &c.
La 2^{me}: l'exercices des doubles sons, des Accords, des Harpeggios, des Agréments de Musique, l'art du Trillo.
La 3^{me}: les sept principales Positions, les règles pour la Diminution et les ornemens de l'Adagio, la variété des coups d'Archet.
La 4^{me}: l'art de jouer à Monocorde, et d'exécuter les sons harmoniques avec des Exercices pour s'emparer de toutes les difficultés.
La 5^{me}: les règles et l'application, en langue françoise et allemande, des leçons et des études contenues dans les premières quatre parties, pour servir d'éclaircissement aux élèves et d'intelligence aux amateurs.

par

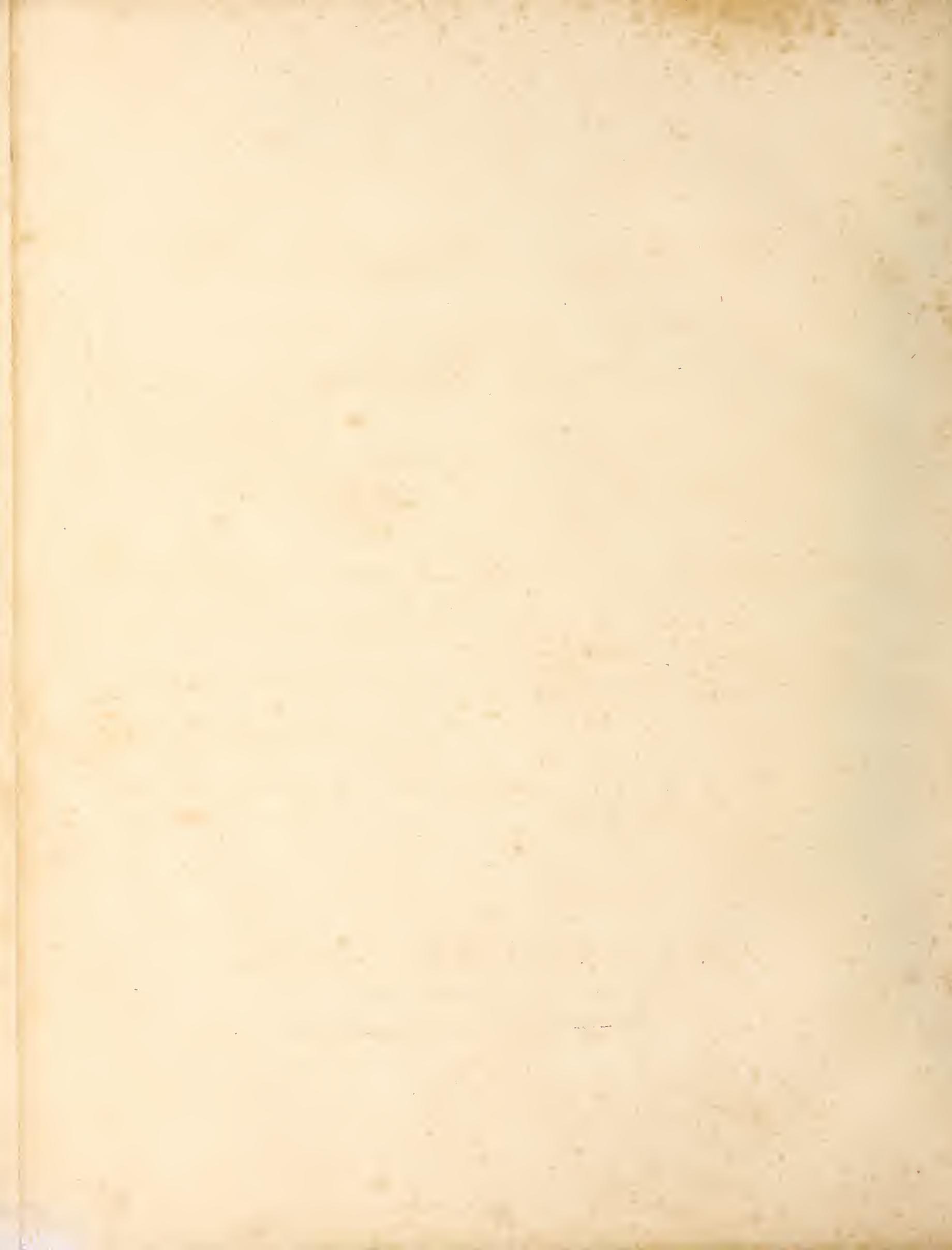
B. CAMPAGNOLI.

Membre de l'Académie Royale de Suède.

Oeuvre 21.

à Leipzig.

Chez Breitkopf & Härtel.



P r é f a c e.

Les Leçons et Études contenues dans les quatre premières Parties de cet Ouvrage sont rangées de façon que chacun à l'aide du Maître pourra d'abord se mettre à la pratique. Elles serviront d'exemple aux Règles suivantes que j'ai apprises tant à l'école du célèbre Nardini, que par une expérience de nombre d'années et que j'ai d'ailleurs puisées dans les ouvrages des meilleurs auteurs. Elles sont de la dernière importance pour ceux qui voudront jouer du Violon en perfection.

B o r r e d e.

Die Lectionen oder Studien in den vier ersten Abtheilungen dieses Werkes sind so geordnet, daß ein Fuder mit Hülfe des Lehrers sie gleich wird in Ausübung bringen können. Sie sind die Beispiele zu den folgenden Regeln, welche ich theils in der Schule des berühmten Nardini, theils durch eine langjährige Erfahrung gelernt habe, und auch zum Theil aus den Werken der besten Meister schöpfte. Sie sind von der größten Wichtigkeit für diejenigen, welche die Violine mit Vollkommenheit spielen lernen wollen.

Table des Matières.

Première Partie.

Les élémens de musique, les principales règles de l'intonation et du mécanisme, la multiplication des figures, la mesure en tous les temps, simples et composés, des Études pour se familiariser avec les ♯ et les ♭, les douze tons majeurs et mineurs et tous les intervalles; l'ordre et les divers coups d'archet avec leurs divisions, mesure, accents et force de l'expression, soit chantable, soit sonable avec Études progressives.

Seconde Partie.

Des agréments de musique, des doubles sons, des consonnances et dissonances, des accords, des harpeggios, l'art du tremblement (Trillo), du balancement.

Troisième Partie.

Les sept principales positions, les règles pour la diminution et les ornemens dans l'Adagio. Variété du coup d'archet, jeu de main, cercle de modulation avec des Études, qui parcourent les positions composées.

Quatrième Partie.

Connaissance de toute l'extension de la corde et de toutes les quatre cordes en général. L'art de jouer à monocorde. Des exercices pour acquérir une grande légèreté de main, force, agilité et souplesse dans les doigters, exercices mécaniques pour s'emparer de toutes les difficultés. Gammes enharmonique, le tempérament, des sons synonymes, l'effet du troisième son. Gammes des sons harmoniques en tous les tons, et à la fin la règle pour apprendre à imiter le flageolet et la Viole d'amour sur le Violon.

Inhalt.

Erste Abtheilung.

Die Anfangsgründe der Musik, die vornehmsten Regeln der Anstimmung und des Mechanismus, die Vervielfältigung der Notenfiguren, der Takt in allen einfachen und zusammengesetzten Taktarten, Studien, um sich mit den ♯ und ♭ bekannt zu machen, die zwölf Dur- und Moll-Tonarten und alle Intervalle, die Ordnung und die Verschiedenheit der Bogenstriche mit ihren Eintheilungen, Takt, Tonzeichen und Kraft des Ausdrucks, er sei singbar oder flangvoll, mit fortschreitenden Studien.

Zweite Abtheilung.

Von den Verzierungen in der Musik, von den Doppelgriffen, von den Wohl- und Uebelklängen, von den Akkorden, von den Harpeggios, von dem Triller, von der Schwebung.

Dritte Abtheilung.

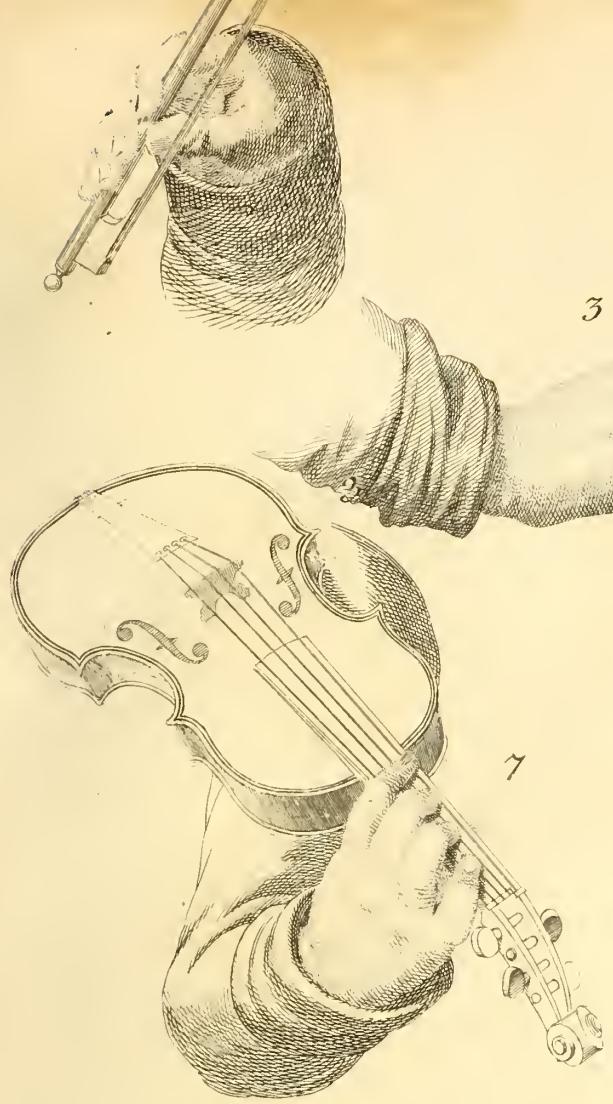
Die sieben Hauptlagen auf der Violine, die Regeln über die Verzierungen im Adagio. Verschiedenheit des Bogenstrichs, künstliche Fingersetzung, Zirkel der Modulation mit Studien in zusammengesetzten Lagen.

Vierte Abtheilung.

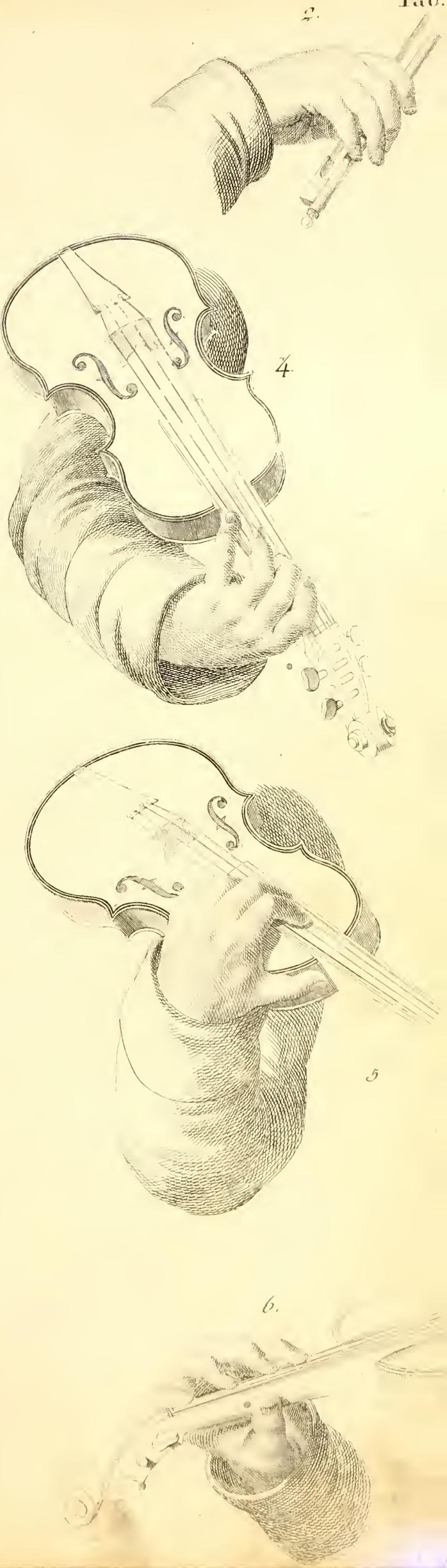
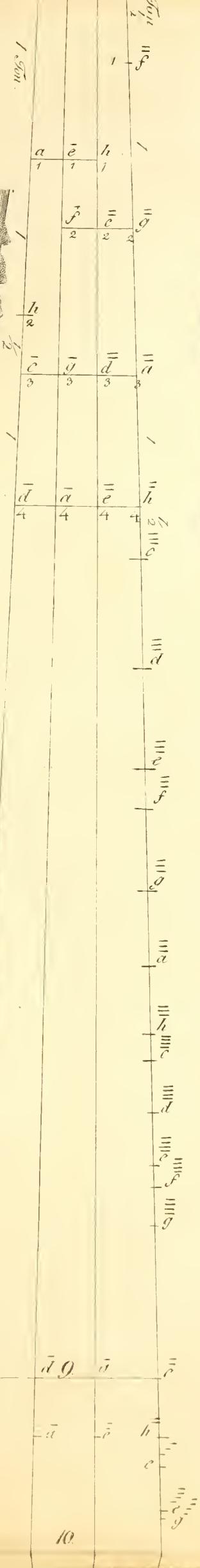
Kenntniß von der ganzen Ausdehnung der einzelnen Saite und aller vier Saiten zusammen. Die Kunst, auf einer Saite zu spielen. Übungen, um eine große Leichtigkeit der Hand, Kraft, Geschwindigkeit und Geschmeidigkeit in der Fingersetzung zu erlangen. Übungen, um alle mechanische Schwierigkeiten in seine Gewalt zu bekommen. Enharmonische Tonleiter, die Temperatur, gleichbedeutende Töne, die Wirkung des dritten Tons. Tonleitern der harmonischen Töne, und endlich die Regel, um auf der Violine die Töne des Flageolets und die der Viola d'amour nachahmen zu können.







I.	II.	III.	IV.
Pianissimo	Pianissimo	Fortissimo	Forte
Moderato	Moderato	Moderato	Moderato
(Schwache)	(Schwache)	(Schwache)	(Schwache)
Stärke	Stärke	Stärke	Stärke
Più forte	en dominante	Forte.	Sforzando
Stärke	minore	dominante	Stärke
(Schwache)	diminuendo		
Forte	en augmentando		
(Schwache)	markende Stärke		
Stärke			
Forte	erzeuger.		
(Schwache)			
Stärke			
Forte	auswendig Stärke		
(Schwache)			
Stärke			
Forte	eu augmentando		
(Schwache)			
Stärke			
Rhythmus	Stark	Stark	Rhythmus
1	2	2	1
Forte	Forte	Forte	Forte
Stärke	Stärke	Stärke	Stärke
Leicht.			p
1	2	2	1





Nouvelle Méthode
de la
Mécanique Progressive
du
JEU DE VIOLON
par
B. Campagnoli.

Prémière Partie.

Contenant :

*Les éléments de Musique, les règles principales
de l'Intonation, l'ordre du coup d'Archet, avec ses divisions &c.*

Première Partie.

Éléments de Musique.

Tab III.

<i>Ligne</i>	<i>Figures chantables anciens.</i>	<i>Porté, ou Système.</i>
<i>Espace</i>		
<i>Lignes, degrés, espaces.</i>		<i>Clefs,</i> la barre d'ut, fa, sol
<i>Valeur d'un Point après un Note.</i>		<i>Du Nom et de la Valeur des Silences</i>
		<i>Baton de 4 pauses, baton de 2 pauses</i>
		<i>valent 4 mesures, valent 2 mesures.</i>

Des Signes de Mesures.

<i>Mesure à 4 temps. Mes. à 2 temps, idem, idem. Mes. à 3 temps.</i>	<i>Mesures composées.</i>
Tempo ordinario Alla breve, dupla, idem. Tripola.	Tripolina.
Sestupla.	Desdupla.

<i>Position des Dieses. Doubles Dieses. Position de Bemols. Doubles Bemol.</i>	<i>La Note diisée ou Be molisée se remet à son ton naturel par le moyen du beccare.</i>

<i>Notes détachées, notes coulées, notes liées, notes syncopées.</i>	<i>Reprises, Renvoi, Point d'Orgue.</i>

<i>Guidon mostra</i>	<i>crescendo diminuendo</i>	<i>piano cres. fort. dimin. piano</i>	<i>Accents.</i>

<i>coulé, port de Voix! Flâté</i>	<i>aspirations</i>	
<i>Apog. di sopra, A. di sotto</i>		<i>mordente</i>

<i>expression</i>	

<i>Position de 5 Clefs principales.</i>				
1. <i>Soprano.</i>	2. <i>Tenore.</i>	3. <i>Violino.</i>	4. <i>Viola.</i>	5. <i>Basse.</i>

Accord du Violon.

9

mi la re sol

1^{er} corde E 2^{me} corde D 3^{me} corde G 4^{me} corde A

chanterelle seconde troisième bourdon

1 2 3 4

semiton ton ton ton

ton semiton ton ton

ton ton ton ton

Leçon N°1. Grave.

L'Ecolier.

Le Maître.

tiré poussé

attacca

N°2. 1^{re} Position.

Gamme.

Diatonique.

Diatonische Tonleiter.

Adagio.

en descendant

Situation de la main gauche

N°3.

Largo.

N°4.

Exercice.

N°5.

pizzicato

Diverses Positions des doigts.

Usage du 4^{me} doigt.

Nº 6.

Andante

Nº 6.

Andante

tempo pesante

Sheet music for piano, three staves. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The key signature is one sharp. Measure 1 starts with a forte dynamic (f) and includes grace notes. Measures 2-3 show eighth-note patterns. Measure 4 begins with a piano dynamic (p). Measures 5-6 show sixteenth-note patterns. Measure 7 begins with a forte dynamic (f). Measures 8-9 show eighth-note patterns. Measure 10 begins with a piano dynamic (p). Measures 11-12 show sixteenth-note patterns.

Position des doigts sur les cordes.

No. 7

Allegro

maestoso

Corde G. la 1^{ma} volta forte, la 2^{da} piano.

Nº 8.

Allegro

moder^{ato}

la 1^{ma} volta piano, la 2^{da} forte.

Musical score for piano, handwritten on two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The score consists of ten measures, numbered 4 through 13. Measure 4: Treble staff has eighth notes (4), (3), (3), (2). Bass staff has eighth notes (8), (8), (8), (8). Measure 5: Treble staff has eighth notes (3), (3), (2). Bass staff has eighth notes (8), (8), (8), (8). Measure 6: Treble staff has eighth notes (2), (2), (2). Bass staff has eighth notes (8), (8), (8), (8). Measure 7: Treble staff has eighth notes (3), (1), (2). Bass staff has eighth notes (8), (8), (8), (8). Measure 8: Treble staff has eighth notes (3), (2), (3). Bass staff has eighth notes (8), (8), (8), (8). Measure 9: Treble staff has eighth notes (4), (2). Bass staff has eighth notes (8), (8), (8), (8). Measure 10: Treble staff has eighth notes (0), (0). Bass staff has eighth notes (8), (8), (8), (8). Measure 11: Treble staff has eighth notes (0), (0). Bass staff has eighth notes (8), (8), (8), (8). Measure 12: Treble staff has eighth notes (0), (0). Bass staff has eighth notes (8), (8), (8), (8). Measure 13: Treble staff has eighth notes (0), (0). Bass staff has eighth notes (8), (8), (8), (8).

Cordē D.

Nº 9.

Allegro moderato

Corde A.

Nº 10.

A page from a piano sheet music book, showing two staves. The top staff is treble clef and the bottom is bass clef. Measures 11 and 12 are shown, with measure 11 ending in a repeat sign and measure 12 beginning with a repeat sign. The music consists of eighth and sixteenth note patterns.

Corde E.

Nº 11.

A handwritten musical score for 'Corde E.' featuring two staves. The top staff is in common time (C) and consists of six measures. The first measure contains six eighth notes. The second measure has two eighth notes followed by a fermata over four eighth notes. The third measure has three eighth notes followed by a fermata over four eighth notes. The fourth measure has two eighth notes followed by a fermata over four eighth notes. The fifth measure has three eighth notes followed by a fermata over four eighth notes. The bottom staff is also in common time (C) and consists of six measures. The first measure contains six eighth notes. The second measure has two eighth notes followed by a fermata over four eighth notes. The third measure has three eighth notes followed by a fermata over four eighth notes. The fourth measure has two eighth notes followed by a fermata over four eighth notes. The fifth measure has three eighth notes followed by a fermata over four eighth notes. The sixth measure has two eighth notes followed by a fermata over four eighth notes.

Nº 12.

N° 13.

N° 14.

N° 15.

N° 16.

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

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

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

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

Nº17. Allegro.

f *p* *f*

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

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

N° 18.

Larghissimo.

C ut *D re* *E mi* *F fa* *G sol* *A la* *H si* *C ut*

fré *2de* *3me* *½ 4me* *5me* *6me* *7me* *½ 8me*

tirée *passez*

N° 19.

Adagio molto.

Unisons

N° 20. Sostenuto.

N° 21. Allegro.

N° 22. Andante.

N°23.

Andante con moto.

N°24.

Grave.

N°25.

Nº 26.

Andante
con moto

Nº 27.

Lento.

Nº 28.

Allegro ^{et to}

Fine

D. C.

N°29. *Maestoso*

N°30. *Andante*
sostenuto

N°31. *Var.*

N°32.

Andant
sostenuto

staccato

C sol fa ut D la sol re E la mi F fa ut G sol re ut A la mi re B fa be mi

8 9 10 11 12 13 14 15 extension

C sol fa ut du 4^{me} doigt

13 12 11 10 9 8 7 6

5 4 3 2 1 7 6 5 1

Nº33. *Moderato.*

N. 55. *Moderato.*

4 4 4 4 4

tirée poussé

4 4 4 4 4

N°34.

Exercice.

A horizontal strip of musical notation on a single staff. The staff begins with a treble clef and a key signature of one sharp. It consists of a series of eighth notes, each with a vertical stem pointing upwards. The notes are evenly spaced along the staff line.

Genre Chromatique par b.

Nº35.
Adagio.

三

Genre Chromatique par ♯.

N°36.

Gamme Diatonique du Ton majeur, au Mode maj.

N°37.

Gamme Diatonique du Ton mineur, au Mode min.

Tons majeurs.

20

N° 39. Etude. All. mod to

C dur. *La* maj. *A* mol. *Tons mineurs.*

F. *Fa* *D.* *Re* *G.* *Sol* *C.* *Ut* *F.* *Fa'* *Bes.* *Si b* *Ges.* *Sol b* *E.s.* *Mi b* *Fis.* *Fa#* *H.* *Si* *E.* *Mi* *Cis.* *Ut #* *A.* *La maj* *Fis.* *Fa#* *crescendo* *f* *s* *4* *D.* *Re'* *H.* *Si* *G.* *Sol* *E.* *Mi* *N° 40.* *Prelude* *C* *<>* *sieque*

Tons synonymes *Temperament* *Tons synonymes*

Les 4 Divisions de l'Archet.

21

Larghissimo

N°41. I Division

p cres f decres p <> siegue

Andante

II Divis.

f decres p

Adagio

III Divis.

p cres f

Lento

IV Divis.

p s p s p siegue

Larghetto

N°42. Larghissimo

f

Allegro.

N°43. Prelude

>

Pour se familiariser avec les Intervalles, et coups d'Archet.

22

Andante.

N°44. Andante.

Etude 2^e varié poussé 4 0

N°45. All. moderato

Etude 3^e varié

Maestoso.

N°46. Maestoso.

Etude 4^{te} varié

N° 47. All. con spirito.

Etude 5^{te} varié.

N° 48. All. non troppo.

Etude 6^{te} varié.

24
Nº 49. All° giusto.

Etude. G^{\flat} C
7^{me} varié

Nº 50. All° con fuoco.

Etude. G^{\sharp} C
8^{me} varié

Nº 51. All° agitato

Etude. G^{\sharp} C
9^{me} varié

All° brillante.

N° 52.
Etude
10^{me} varié.

The image shows a page of musical notation for a piano study. The title "N°52. Etude 10^{me} varié." is at the top left. The key signature is one sharp (G major), and the time signature is 4/4. The music consists of eight staves of handwritten-style musical notation, featuring various note heads, stems, and beams. The notes are primarily eighth and sixteenth notes, with some quarter notes and half notes. The notation includes several fermatas and dynamic markings like "sf". The paper has a light beige or cream color.

Nº 53.

Table de tous les Intervalles.

N° 55.

Table de tous les Intervalles

Unison mineur majeur diminué min. maj. dimin. dimin. juste superflue

Triton

5. *Fausse juste superflue*

6. mineur majeur

superflue

Handwritten musical score for the 12 modes, showing two staves of notes and their corresponding mode names:

- 7. dimin. (B-flat major)
- min. (A major)
- maj. (G major)
- 8. Octava (F major)
- 9. min. (E major)
- maj. (D major)
- dimin. (C major)
- 10. min. (B-flat major)
- maj. (A major)
- 11. dimin. (G major)
- juste' (F major)
- maj. (E major)
- 12. fitusse' (D major)
- juste' (C major)
- superflue' (B-flat major)

Nº 54 Allº

Nº 54 Allº

The image shows the first ten measures of a musical score for piano. The title "Prelude N° 54." is at the top left, with "All." written above it. The key signature is one sharp (F# major). The time signature starts at common time (C) and changes to 4/4. The music consists of two staves. The right-hand staff uses a treble clef and contains mostly eighth-note patterns. The left-hand staff uses a bass clef and provides harmonic support. Measure 1 begins with a forte dynamic. Measures 2-3 show a transition with eighth-note chords. Measures 4-5 continue the rhythmic pattern. Measures 6-7 show a more complex harmonic progression. Measures 8-9 show a return to the earlier pattern. Measure 10 concludes the section with a final chord.

Nº 55.

Από

Nº 55.
Alto

The image shows two staves of musical notation for a piano. The top staff is in common time (indicated by '3/4') and has a treble clef. It features a series of eighth-note patterns with various dynamics, including accents and slurs. The bottom staff is also in common time and has a bass clef. It continues the musical line with similar eighth-note patterns. The notation is dense with notes and rests, typical of a piano piece.

Nº 56.

AII

This image shows two staves of a musical score for piano. The top staff is in common time (indicated by '3/4') and features a treble clef. It contains six measures of music, starting with a series of eighth-note patterns. The bottom staff is in common time (indicated by '4/4') and features a bass clef. It contains three measures of music, starting with a series of eighth-note patterns. The music is written in a traditional musical notation style with black notes on white spaces.

Pour apprendre l'aplomb de la mesure.

fausse relation

N° 57.

Adagio

N° 58.

Cantabile

con expressione

<img alt="Musical score for N° 58, Cantabile. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature changes between measures. Measure 1: C major. Measures 2-3: F major. Measures 4-5: G major. Measures 6-7: D major. Measures 8-9: A major. Measures 10-11: E major. Measures 12-13: B major. Measures 14-15: F# major. Measures 16-17: C major. Measures 18-19: G major. Measures 20-21: D major. Measures 22-23: A major. Measures 24-25: E major. Measures 26-27: B major. Measures 28-29: F# major. Measures 30-31: C major. Measures 32-33: G major. Measures 34-35: D major. Measures 36-37: A major. Measures 38-39: E major. Measures 40-41: B major. Measures 42-43: F# major. Measures 44-45: C major. Measures 46-47: G major. Measures 48-49: D major. Measures 50-51: A major. Measures 52-53: E major. Measures 54-55: B major. Measures 56-57: F# major. Measures 58-59: C major. Measures 60-61: G major. Measures 62-63: D major. Measures 64-65: A major. Measures 66-67: E major. Measures 68-69: B major. Measures 70-71: F# major. Measures 72-73: C major. Measures 74-75: G major. Measures 76-77: D major. Measures 78-79: A major. Measures 80-81: E major. Measures 82-83: B major. Measures 84-85: F# major. Measures 86-87: C major. Measures 88-89: G major. Measures 90-91: D major. Measures 92-93: A major. Measures 94-95: E major. Measures 96-97: B major. Measures 98-99: F# major. Measures 100-101: C major. Measures 102-103: G major. Measures 104-105: D major. Measures 106-107: A major. Measures 108-109: E major. Measures 110-111: B major. Measures 112-113: F# major. Measures 114-115: C major. Measures 116-117: G major. Measures 118-119: D major. Measures 120-121: A major. Measures 122-123: E major. Measures 124-125: B major. Measures 126-127: F# major. Measures 128-129: C major. Measures 130-131: G major. Measures 132-133: D major. Measures 134-135: A major. Measures 136-137: E major. Measures 138-139: B major. Measures 140-141: F# major. Measures 142-143: C major. Measures 144-145: G major. Measures 146-147: D major. Measures 148-149: A major. Measures 150-151: E major. Measures 152-153: B major. Measures 154-155: F# major. Measures 156-157: C major. Measures 158-159: G major. Measures 160-161: D major. Measures 162-163: A major. Measures 164-165: E major. Measures 166-167: B major. Measures 168-169: F# major. Measures 170-171: C major. Measures 172-173: G major. Measures 174-175: D major. Measures 176-177: A major. Measures 178-179: E major. Measures 180-181: B major. Measures 182-183: F# major. Measures 184-185: C major. Measures 186-187: G major. Measures 188-189: D major. Measures 190-191: A major. Measures 192-193: E major. Measures 194-195: B major. Measures 196-197: F# major. Measures 198-199: C major. Measures 200-201: G major. Measures 202-203: D major. Measures 204-205: A major. Measures 206-207: E major. Measures 208-209: B major. Measures 210-211: F# major. Measures 212-213: C major. Measures 214-215: G major. Measures 216-217: D major. Measures 218-219: A major. Measures 220-221: E major. Measures 222-223: B major. Measures 224-225: F# major. Measures 226-227: C major. Measures 228-229: G major. Measures 230-231: D major. Measures 232-233: A major. Measures 234-235: E major. Measures 236-237: B major. Measures 238-239: F# major. Measures 240-241: C major. Measures 242-243: G major. Measures 244-245: D major. Measures 246-247: A major. Measures 248-249: E major. Measures 250-251: B major. Measures 252-253: F# major. Measures 254-255: C major. Measures 256-257: G major. Measures 258-259: D major. Measures 260-261: A major. Measures 262-263: E major. Measures 264-265: B major. Measures 266-267: F# major. Measures 268-269: C major. Measures 270-271: G major. Measures 272-273: D major. Measures 274-275: A major. Measures 276-277: E major. Measures 278-279: B major. Measures 280-281: F# major. Measures 282-283: C major. 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Measures 356-357: D major. Measures 358-359: A major. Measures 360-361: E major. Measures 362-363: B major. Measures 364-365: F# major. Measures 366-367: C major. Measures 368-369: G major. Measures 370-371: D major. Measures 372-373: A major. Measures 374-375: E major. Measures 376-377: B major. Measures 378-379: F# major. Measures 380-381: C major. Measures 382-383: G major. Measures 384-385: D major. Measures 386-387: A major. Measures 388-389: E major. Measures 390-391: B major. Measures 392-393: F# major. Measures 394-395: C major. Measures 396-397: G major. Measures 398-399: D major. Measures 400-401: A major. Measures 402-403: E major. Measures 404-405: B major. Measures 406-407: F# major. Measures 408-409: C major. Measures 410-411: G major. Measures 412-413: D major. Measures 414-415: A major. Measures 416-417: E major. Measures 418-419: B major. Measures 420-421: F# major. Measures 422-423: C major. Measures 424-425: G major. Measures 426-427: D major. 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Three staves of musical notation. The first staff has a dynamic of *pousé*. The second staff has dynamics of *cresc* and *decrescendo*. The third staff has a dynamic of *dolce*.

N° 61.

Grave
sostenu.tm

Two staves of musical notation. The top staff starts with a dynamic of *f*, followed by *p*, *cres*, and *f*. The bottom staff starts with a dynamic of *f*, followed by *p*, *mf*, and *f*.

Two staves of musical notation. The top staff starts with a dynamic of *f*, followed by *p*, *mf*, and *f*. The bottom staff starts with a dynamic of *f*, followed by *p*, *mf*, and *f*.

Two staves of musical notation. The top staff starts with a dynamic of *p*, followed by *f*, and *cres*. The bottom staff starts with a dynamic of *p*, followed by *f*, and *cres*.

Two staves of musical notation. The top staff starts with a dynamic of *f*, followed by *ff*. The bottom staff starts with a dynamic of *f*, followed by *ff*.

Nº 62.

Lento. à mezza voce *f*

Menuet.

Nº 63.

Andante *f* con moto

Fischer

Fine m. v.

cres

f

D. C. al Fine

Nº 64.

Alle-gretto. *f staccato*

Legato

Nº 65.

All. *f*

p

cres *f*

Nº 66.

Andante

Nº 67.

Andantino

N°68.

All:

maestoso

f

p

poussé p

cres

f

N°69.

All.
risoluto

sciolte
pousse

tiré tiré tiré

p

N°70.

Andan-
tino.

con grazia

a mezza voce

pousse

N°71.

All.
agitato.

All^e moderato.

N^o 72. Etude.

staccato

legato

vibrate

pizzicato

N^o 73. Etude.

attaccate

pizzicato

Fin de la 1^{re} Partie.