

F. MAZAS

OP 36

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*diminuendo.*

*f*, *f<sub>z</sub>*, *p*, *cresc.*, *fz*, *p*, *cresc..*, *sempre. f*, *fz*.

remain in position  
restez.  
in der Lage bleiben



### Detached strokes.

The Bow not leaving the strings; executed with the Middle of the Bow.

Du détaché soutenu.

*Abstossen mit liegenden Bogenstrichen.*

*Du milieu de l'archet.*

In der Mitte des Bogens.

Allegro non troppo.

Allegro Capriccioso.

5. *mf* segue.

*f* *mf* *f* *mf* *f* *mf*

*dim.* *cresc.* *f* *dim.*

*mf* *cresc..*

*f* remain in position.  
restez.  
in der Lage bleiben.

4875-40

### Du détaché.

*Abstossen.*

Kräftig mit der oberen Bogenhälfte.

Allegro non troppo.

[illegible]

## For acquiring a Singing Style.

Simplicité.

*Für gesangvollen Vortrag.*

Andante.

IV.

7. *espressivo.* *mf*

*dim.* *dim.* *p*

*f*

IV. *espressivo.*

*dolce.*

*at nat. talon. am Frosch.*

*p*

IV. *poco rit.*



# Division of the Bow in Cantabile Playing.

11

De la division de l'archet dans le chant.

Eintheilung des Bogens bei Gesangstellen.

Andante espressivo.

8. *mf* *espressivo*.

III. *dolce*.

*rallent.*

*D.S. sino al Fine.*

March.  
Marche.  
Marsch.

Allegro moderato.

9. *f* risoluto. *fz*

*f* *fz* dolce.

dimi - nuendo. *p* *f*





# The strings to be jumped without lifting the Bow.

Martelé-strokes, with upper half of Bow.

Traversez les cordes sans lever l'archet.

*Die Saiten übersetzt ohne den Bogen aufzuheben. (Obere Bogenhälfte im Martelé-Strich.)*

Allegro non troppo.

11.

The first note in a very decided and accented manner.

Martelez la première note avec force.

Die erste Note mit Kraft abzustossen.

Allegro moderato.

12. *segue.*

*fz p fz p fz p fz p fz p fz p*

*segue.*

*fz fz fz*

*fz p fz p fz p*

*ff fz fz fz fz fz fz fz f*

## Preparatory exercise for the Trill. (Shake.)

Préparation au trille.

Vorbereitung zum Triller.

Allegro.

13. *p*

The musical score is written on 13 staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Allegro.' and the dynamics range from piano (*p*) to fortissimo (*fz*). The music consists of rapid sixteenth-note passages, often grouped in fours or eights, with various fingerings indicated by numbers 1-4. The exercise is divided into sections by slurs and bar lines. The final section ends with a fortissimo (*fz*) marking and a trill-like flourish.

3 *fz* *fz*

2 1 *p* *fz* *fz*

1 2 1 1 2 1 1 8 *mf*

4 *p*

4 0 4 *p*

4 0 1 0 2

4 1 1 2 4

*dolce.*

3 4 0

*più p* *pp*

0 3 2 3 4

3 4



## The Trill. (Shake.)

Du trille.

Der Triller.

Allegro moderato.

14.

The musical score consists of ten staves of music. The first staff is marked with a large '14.' and begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is indicated as 'Allegro moderato.' The music features a series of trills, many of which are marked with 'tr' and some with 'trm'. Slurs are used to group notes within the trills. The second staff has a 'dolce.' marking. The third staff has a 'f' (forte) marking. The fourth staff has a 'tr' marking. The fifth staff has a 'tr' marking. The sixth staff has a 'tr' marking. The seventh staff has a 'tr' marking. The eighth staff has a 'tr' marking. The ninth staff has a 'tr' marking. The tenth staff has a 'tr' marking. The score ends with a double bar line.



## Different Varieties of Bowing.

Variété d'archet.

Stricharten.

Allegretto.

16. *mf* *grazioso.*

*dolce.*

*f*

*fz* *f* *p*

*f*

*fz* *fz*

5 Pos. }  
5te Lage.

II

*dolce.*

remain in position.  
même position.  
dieselbe Lage.

4

*cresc.*

*p*

*cresc.*

*sf* *sf* *sf* *p*

*p*

*cresc.*

*cresc.*

*cresc.*

*p*

*f*



## Different Varieties of Bowing.

Variété d'archet.

Stricharten.

Allegretto.

17.

*mf* *grazioso.*

*f*

*dol.*

*mf*

*p*

*f*

*p*

ROMANCE.  
Andante grazioso.

18. (28.)

II. - - - - -

*mf espressivo.*

*p dolce.*

*f* *dim.* *p* *cresc.* *f* *dim.* *p dolce.*

*f* *cresc.* *f*

II. - - - - -

*p* *cresc.* *f*

II. - - - - -

*sf* *p*

*p dolce.*

*cresc.* *f* *dim.* *p* *cresc.*

*f* *dim.* *p* *dolce.*

*dim. p* *tempo p restez.* *pizz.* *arco.*

*p*

## Finger-Exercise.

Exercise des doigts.

*Finger-Uebung.*

Allegro.

19.  
(18.)

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro.' and the starting dynamic is 'p' (piano). The exercise is a continuous sequence of eighth and sixteenth notes, often beamed together in groups of four. Fingerings (1-4) and slurs are indicated throughout. The score includes various musical notations such as slurs, ties, and dynamic markings. The final staff ends with a 'cresc.' (crescendo) marking and a final 'f' (forte) dynamic. The piece concludes with a double bar line.



This page of musical notation is for guitar, written in G major (one sharp). It consists of 11 staves of music. The notation is dense, featuring many sixteenth-note runs and slurs. Fret numbers (0, 1, 2, 4) and fingerings (1, 2, 4) are indicated throughout. Dynamic markings include *fz* (forced *f*) and *p* (piano). The music is organized into measures by vertical bar lines, with some measures containing multiple beams for sixteenth notes. The overall style is technical and virtuosic.



## For the Changing of Positions.

Substitution des doigts.

*Lagenwechsel.*

20. (19.) *Andantino* *dolce.*

# Facility of the Wrist.

27

To be executed at the Tip, and using very little Bow.

De la souplesse du poignet.  
De la pointe et avec peu d'archet.

*Leichtigkeit des Handgelenks.*  
An der Spitze und mit wenig Bogen.

Allegretto.

21.  
(20.)

The musical score is written for a single melodic line on a treble clef. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegretto'. The exercise starts with a piano (p) dynamic and a 'V' marking above the first measure. The notation is dense with sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 0-4 above or below notes. Dynamic markings include piano (p), forte (f), fortissimo (fz), and crescendo (cresc.). The piece concludes with a double bar line and repeat signs.

A 12

# The same exercise in Triplets.

Le même étude en triolet.

Dieselbe Uebung in Triolen.

22. (21.)

The musical score for exercise 22 (21) is written in treble clef, key of D major (F# and C#), and 2/4 time. It consists of 10 staves of music. The exercise features a variety of triplet patterns, including eighth and sixteenth notes, and rests. Dynamics include piano (p), forte (f), and fortissimo (fz). Fingerings are indicated by numbers 1-4. Some measures include fingering '0' for the thumb. The piece concludes with a final triplet of eighth notes.

Musical score for guitar, featuring ten staves of music. The key signature is G major (one sharp). The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (0-4). Dynamic markings like *f*, *p*, *mf*, and *cresc.* are used throughout. The piece concludes with a final chord.



## Short detached Strokes and Octaves.

Du brisé et des Octaves.

*Kurz abgestossene Bogenstriche und Octaven.*

at the Tip. de la pointe. An der Spitze.

Allegretto quasi Andte.

23. (29.) *p*

*dimin. - p*

*cresc.*

*f*

*p delicatamente.*

*dolce.*

*p*

*dolce.*

*f*

*p*

*cresc.*

*f*

*cresc.*

*I-II*

*p*

*cresc.*

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. It features a variety of bowing techniques, including short detached strokes and octaves. The tempo is marked 'Allegretto quasi Andte'. The score includes dynamic markings such as *p* (piano), *f* (forte), *dimin.* (diminuendo), *cresc.* (crescendo), *p delicatamente.* (piano delicately), and *dolce.* (dolce). There are also articulation marks like 'tr' (trill) and 'dr' (double re-bow). The piece concludes with a first and second ending marked 'I-II'.

*f*  
*p*  
*fz*  
*cresc.*  
*f*  
*dimin.*  
*p*  
*cresc.*  
*f*  
*dolce.*  
*cresc.*  
*f*  
*dim. p dolce.*  
*cresc.*  
*dim. p dolce.*  
*cresc.*  
*ten.*  
*f*  
*f*  
*f*  
*f*  
*cresc.*  
*p*  
*cresc.*  
*f*  
*f*  
*f*  
*f*  
*1*  
*remain in pos. même pos. dieselbe Lage.*

## The Mordant.

Du Mordant.

Der Mordent.

Allegretto grazioso.

24.  
(22.)*dolce.*

The musical score is written for a single melodic line on a treble clef. The key signature is G major (two sharps: F# and C#). The time signature is 2/4. The tempo is 'Allegretto grazioso' and the mood is 'dolce'. The piece is marked with a 'Segno' symbol at the beginning and end. Fingerings are indicated by numbers 1-4 and 0 (for natural). The piece concludes with a 'Fine' marking.

*dal Segno senza replica, sino al Fine.*

# At the Nut of the Bow,

And raising the Bow after every note.

Du talon en enlevant l'archet à chaque note.

*Am Frosch des Bogens, indem man den Bogen bei jeder Note aufhebt.*

*Allegro moderato.*

25.  
(23)

The musical score is written for a single melodic line on a treble clef staff in the key of D major (two sharps). The time signature is common time (C). The piece begins with a forte (f) dynamic and a series of eighth and sixteenth notes, many of which are beamed together. Fingering numbers (0-4) are indicated above many notes. The score includes several measures of rests and dynamic markings such as *fz* (forzando), *p* (piano), *mf* (mezzo-forte), and *f* (forte). A section of the score is marked with a double bar line and repeat dots. The piece concludes with a *Fine.* marking. The final measure of the score is marked with a double bar line and repeat dots, followed by the instruction *D.C.s.R.al Fine.*



POLONAISE.  
Allegro moderato.

26.  
(24.)

*mf*

*f* *p*

*dimin.*

*p*

*f*

*fz* *p* *fz* *p*

*f* *fz* *p*

This page of musical notation for guitar consists of ten staves. The notation is complex, featuring many chords, arpeggios, and melodic lines. Dynamic markings such as *fz*, *p*, *f*, *mf*, and *cresc.* are used throughout. Performance instructions like *dolce.* and *fz* are also present. The notation includes various fingerings, such as 1, 2, 3, 4, and 0, and includes a section marked *II*. The music is written in a key with one sharp (F#) and a common time signature.

## Cantabile-passages and Double-Stops.

Du chant et de la double corde.

Gesangstellen und Doppel-Griffe.

Andante.

27. (25.)

*p cresc.*

*f*

*f*

*f*

*pizz.*

*p*

*arco.*

*p cresc.*

*f*

*f*

*f*

*pizz.*

*arco.*

*f*

*f*

*f*

*dolce.*

*p*

*dolce.*

*f*

*f*

*f*

*f*

*dolce.*

*cresc.*

*al*

*f*

*sostenuto.*

*f*

*p*

*cresc.*

*f*

*dolce.*

*cresc.*

*dol.*

*p dolce.* *f* *p* *f* *mf* *p*  
*p dolce.* *f* *p* *f* *mf*  
*p* *f* *p* *f*  
*espressivo.*  
*dimin.* *p* *pp* *Peresc.* *f* *f* *f* *pizz.* *p*  
 Harmonics.  
 sons harmoniques.  
 Flageolet.  
*pp*  
*arco.* *cresc.* *f* *f* *f* *pizz.* *arco.* *f* *f* *f*  
*dol.* *p*  
*dolce.* *f* *f* *f* *f* *p*  
*espressivo.* *p* *dimin.*  
*p dolce.* *più p* *pp*



## Facility in Bowing.

Facilité d'archet.

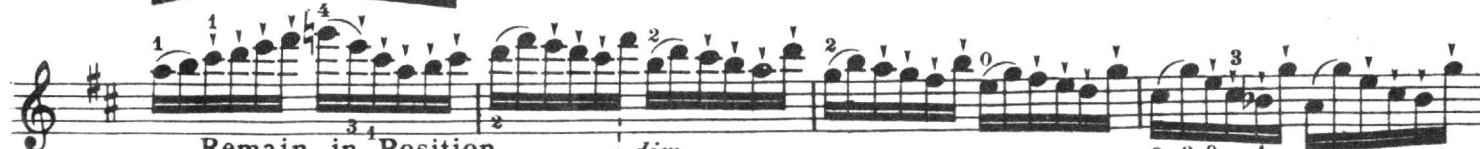
*Leichtigkeit der Bogenführung.*

Allegretto.



To be executed between the middle and Tip of the Bow; with little strokes.

Presque du milieu et peu d'archet

*Zwischen Mitte und Spitze des Bogens, mit wenig Bogenstrich.*

Remain in Position. . . . . dim.



*p*  
*f*  
*fz*  
*tr*  
*p*  
*cre.*  
*scen.* *do.* *al f*  
*dim.* *mf*  
*dim.* *al p*  
*cresc.*  
*mf* *dim.* *p*  
*cres.* *cen* *do* *mf* *dimin.*  
*p* *cresc.*  
*f*

remain in pos.  
 même pos.  
 dieselbe Lage.

## The Chatter-box.

La Bavarde.

Die Schwätzerin.

Allegro.

29.  
(27.)

*mf* Without leaving the string. on the finger-board.  
*sans quitter la corde.* *sur la touche.*  
*die Saite nicht zu verlassen. auf dem Griffbrett.*

Allegro non troppo.

*p* With the middle of the Bow. du milieu de l'archet.  
*Mit der Mitte des Bogens.*



4875 40

remain in position.  
même position.  
In der Lage bleiben.

without raising the Bow.  
traînez l'archet.  
den Bogen liegend.

diminuendo.



# The Pizzicato executed by the Left Hand.

Du pizzicato de la main gauche.

Vom Pizzicato der linken Hand.

## RONDE VILLAGEOISE.

Allegro non troppo.



On the finger-board.

sur la touche.

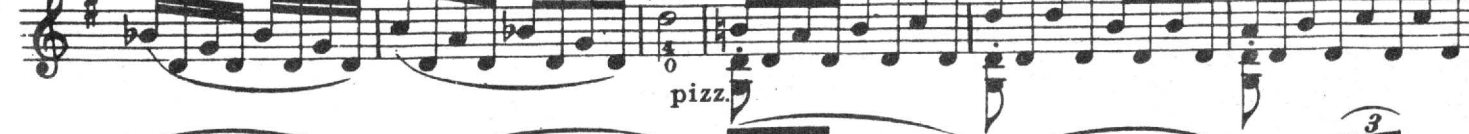
Auf dem Griffbrett.



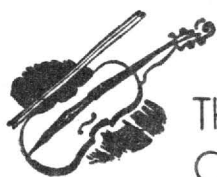
Tambourin.

cresc.

Fine.



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| Aria (O Had I Jubal's Lyre) from "Joshua" (B 2057) .....                                        | .65    |
| Aria (He Shall Feed His Flock) from the "Messiah" (B 2058) .....                                | .65    |
| Marcia (There the Brisk Sparkling Nectar Drain) from "The Choice of<br>Hercules" (B 2059) ..... | .75    |