

*William R. Molina C.*

DUPORT

21 ETÜDEN

ETUDES - STUDIES

VIOLONCELLO

⟨STUTSCHEWSKY⟩

*William R. Molina* © No 2508

EDITION PETERS

DUPORT

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21 ETÜDEN

FÜR VIOLONCELLO

HERAUSGEGEBEN UND MIT  
VORÜBUNGEN VERSEHEN

VON

JOACHIM STUTSCHEWSKY

BEARBEITUNG EIGENTUM DES VERLEGGERS

C. F. PETERS · LEIPZIG

# EDITION PETERS

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In Neuausgaben von

**JOACHIM STUTSCHEWSKY**

sind folgende Violoncello-Studien-Werke erschienen:

Edition Peters Nr. 2508: DUPORT, 21 ETÜDEN FÜR VIOLONCELLO








Edition Peters Nr. 2248a: KUMMER, OPUS 57, 10 MELODISCHE ETÜDEN

Edition Peters Nr. 2107a: KUMMER, OPUS 106, STUDIEN FÜR VIOLONCELLO

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# Z E I C H E N - E R K L Ä R U N G

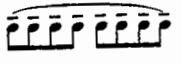
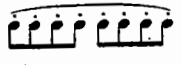


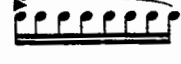





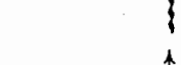


## EXPLICATION DES SIGNES / EXPLANATION OF THE SIGNS

A. Einfache Zeichen	A. Signes simples	A. Simple Signs
 Bindebogen = Legato (von legare = verbinden).	<i>Liaison</i> = Legato (de legare = lier).	<i>The slur</i> = Legato (from legare = to bind).
 Längezeichen = Tenuto (gehalten) = Detaché für einen besonders gedehnten Bogenstrich.	<i>Signe d'allongement</i> = Tenuto (tenu) = Détaché, pour indiquer un coup d'archet particulièrement allongé.	<i>Sign for long strokes</i> = Tenuto (held) = Detaché indicating especially broad bowing.
• • • Kürzezeichen = Staccato (von staccare = losmachen, abbrechen) für den liegenden, kurzen Strich.	<i>Signe de brièveté</i> = Staccato (de staccare = détacher, rompre) pour indiquer un coup d'archet court et posé.	<i>Sign for short strokes</i> = Staccato (from staccare = to detach, to break off) for the short stroke with <i>the bow remaining on the string</i> .
Kürzezeichen für Verkürzung der Note durch Aufheben des Bogens. 	<i>Signe de brièveté</i> pour indiquer que l'on abrège la note en soulevant l'archet. 	<i>Sign for shortening</i> a note by lifting the bow. 
> (sfz) Betonungszeichen = Akzent (von accantare = zusingen, betonen) für eine scharfe Betonung zu Beginn jeder Note, bewirkt durch einen plötzlichen Druck des Bogens auf die Saite mit sofortigem Nachlassen.	<i>Signe d'accentuation</i> = Accent (de accantare = accentuer) pour indiquer un accent marqué au début de chaque note, «produit par une pression subite, immédiatement interrompue, de l'archet sur la corde».	<i>Sign of accentuation</i> = accent (from accantare = to sing to, to accentuate) for a sharp accentuation at the beginning of each note, effected by a sudden pressure of the bow upon the string, followed by immediate relaxation.
▼ Zeichen für scharfes Aufwerfen des Bogens im □ und √.	Signe pour indiquer que l'on jette brusquement l'archet sur la corde dans □ et √.	Sign for the sharp <i>throwing</i> of the bow in □ and √.
▲ Zeichen für rasches Abheben des Bogens im □ und √.	Signe pour indiquer que l'on soulève brusquement l'archet dans □ et √.	Sign for the quick <i>lifting</i> of the bow in □ and √.
B. Kombinierte Zeichen	B. Signes combinés	B. Combined Signs
 für breiten Strich mit anschließender kurzer Pause.	pour indiquer un coup d'archet allongé suivi d'une courte pause.	for the broad stroke followed by a short rest.
 für geworfenen Strich = Spiccato *).	pour indiquer le coup d'archet jeté = Spiccato *) (jeté).	for thrown bow = Spiccato *).
▲ für springenden Strich = Sautillé *).	pour indiquer le coup d'archet rebondissant = Sautillé *).	for spring-bow = Sautillé *).
* Unter »Spiccato« wird ein aktives Aufwerfen und Abheben des Bogens verstanden, unter »Sautillé« ein aus dem liegenden Strich entstehendes, fast automatisches Springen des Bogens.	* On entend par « Spiccato » une manière de jouer où l'archet est alternativement jeté et soulevé et par « Sautillé » un rebondissement presque automatique de l'archet qui reste posé sur la corde.	* "Spiccato" indicates a brisk, swift alternate stet throwing and raising of the bow, while "Sautillé", rising from the smooth stroke, consists of an almost automatic rebounding of the bow.

Diese Tabelle erschien erstmalig in Stutschewsky, Studien zu einer neuen Spieltechnik auf dem Violoncell, Heft II, Verlag B. Schott's Söhne, Mainz, und gelangt mit Genehmigung dieser Firma zum Abdruck.

Cette table a paru pour la première fois dans Stutschewsky, Studien zu einer neuen Spieltechnik auf dem Violoncell, vol. II, publié par MM. B. Schott's Söhne, éditeurs, Mayence, elle y est reproduite de leur consentement.

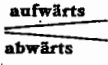



These tables have first appeared in Stutschewsky, Studien zu einer neuen Spieltechnik auf dem Violoncell, book II, published by Messrs. B. Schott's Söhne, editors, Mayence, and are reproduced here by their permission.

	für breites Detaché auf einem Bogen. pour indiquer un <i>détaché large</i> sur une longueur d'archet.	indicates <i>broad Detaché</i> in one bow.
	für festes Staccato auf einem Bogen. pour indiquer un <i>staccato appuyé</i> sur une longueur d'archet.	indicates <i>firm Staccato</i> (staccato serioso) in one bow.
	für Spiccato auf einem Bogen. pour indiquer le <i>spiccato</i> sur une longueur d'archet.	indicates <i>Spiccato</i> in one bow.
	für Sautillé auf einem Bogen. pour indiquer le <i>sautillé</i> sur une longueur d'archet.	indicates <i>Sautillé</i> in one bow.
	für Ricochet (Rückprallstaccato). Durch einmaliges Aufwerfen wird das automatische Weiterspringen des Bogens ausgelöst. Dieses Zeichen wird nur auf die erste Note unter einem Bindebogen gesetzt. Ce signe ne se place que <i>sur la première note</i> sous une barre de liaison.	indicates <i>Ricochet</i> (rebounding staccato). Once thrown on to the string, the bow continues rebounding. This sign is placed <i>only</i> above the <i>first note</i> below a slur.
	für festes Staccato-Arpeggio. pour indiquer un <i>arpège en staccato appuyé</i> .	indicates <i>firm Staccato - Arpeggio</i> (staccato-serioso arpeggiato).
	für Spiccato-Arpeggio. pour indiquer un <i>arpège en spiccato</i> .	indicates <i>Spiccato-Arpeggio</i> .
	für Sautillé-Arpeggio. pour indiquer un <i>arpège en sautillé</i> .	indicates <i>Sautillé-Arpeggio</i> .
	für Ricochet-Arpeggio. pour indiquer un <i>arpège en ricochet</i> .	indicates <i>Ricochet-Arpeggio</i> .
	für gleichzeitiges Streichen auf drei Saiten. pour indiquer l'attaque <i>simultane</i> de <i>trois cordes</i> .	indicates the <i>simultaneous</i> bowing on <i>three strings</i> .
	für gebrochene Akkorde. pour indiquer des <i>accords brisés</i> .	indicates <i>broken chords</i> .
	bei Akkorden — mit den beiden unteren Saiten beginnen. dans des accords: commencer par les deux cordes <i>inférieures</i> .	in playing chords: begin with the <i>two lower strings</i> .
	bei Akkorden — mit den beiden oberen Saiten beginnen. dans des accords: commencer par les deux cordes <i>supérieures</i> .	in playing chords: begin with the <i>two upper strings</i> .

### C. Die übrigen Zeichen

### C. Les autres Signes

### C. The remaining Signs

	Zwischen zwei Noten leicht gleiten («glissando»).	<i>en montant</i> Glisser légèrement d'une note <i>en descendant</i> à la suivante («glissando»).	<i>ascending</i> Glide lightly between two <i>descending</i> notes ('glissando').
	Zwischen zwei Noten Finger strecken (ohne glissando).	Exécuter les deux notes en déplaçant le doigt ( <i>sans glissando</i> ).	Stretch the fingers between two notes ( <i>without glissando</i> ).
	Einen oder mehrere Finger gleichzeitig auf zwei, drei oder vier Saiten aufsetzen.	Poser un ou plusieurs doigts <i>simultanément</i> sur deux, trois ou quatre cordes.	Place one or more fingers <i>simultaneously</i> upon two, three or four strings.
	Der betreffende Finger bleibt liegen. <i>Fr.</i> (Frosch) unteres Drittel des Bogens. <i>M.</i> (Mitte) mittleres Drittel des Bogens. <i>Sp.</i> (Spitze) oberes Drittel des Bogens. <i>o. H.</i> obere Hälfte des Bogens. <i>u. H.</i> untere Hälfte des Bogens. <i>g. B.</i> ganzer Bogen.	Le doigt reste posé. (Talon) Tiers inférieur de l'archet. (Milieu) Tiers du milieu de l'archet. (Pointe) Tiers supérieur de l'archet. Moitié supérieure de l'archet. Moitié inférieure de l'archet. Tout l'archet.	The respective finger remains set. (Nut) lower third of the bow. (Middle) middle third of the bow. (Point or Tip) upper third of the bow. upper half of the bow. lower half of the bow. whole bow.

# ETÜDEN

## ETUDES \* STUDIES

### No 1

Jean Louis Duport  
(1749-1819)

Andante

*p cantabile*

6

11

16

21

26

33

39

43

47

51

1. 2.

55 *pp* *p*

60 *p*

65 *mp*

70 *mf*

76

82 *mp* *mf*

80 *p* u.H.

95 o.H.

100 *mf*

105 *f* Fr.

(110) Musical notation for measures 110-113. Includes fingering numbers (1, 2, 3, 4, 0) and a second ending bracket labeled II.

(114) Musical notation for measures 114-117. Includes the instruction *poco rall...*, *tr*, *a tempo*, and dynamic marking *pp*.

(120) Musical notation for measures 120-123. Includes a second ending bracket labeled II and dynamic marking *p*.

(126) Musical notation for measures 126-130. Includes sixteenth-note patterns, dynamic marking *mf*, and *p*.

(129) Musical notation for measures 129-133. Includes sixteenth-note patterns and dynamic marking *p*.

(133) Musical notation for measures 133-137. Includes sixteenth-note patterns and dynamic marking *p*.

(137) Musical notation for measures 137-141. Includes sixteenth-note patterns, dynamic marking *p*, and a first ending bracket labeled I.

(141) Musical notation for measures 141-145. Includes sixteenth-note patterns and dynamic marking *p*.

(145) Musical notation for measures 145-149. Includes sixteenth-note patterns and dynamic marking *p*.

(149) Musical notation for measures 149-153. Includes sixteenth-note patterns and dynamic marking *p*.

# Nº 2

## Vorübungen / Exercices préparatoires / Preparatory exercises

[1] *mf*

[2]

[3]

[4] *mf*

[5]

[6] *pp*

[7] *mf*

[7a]

[8]

### Allegro

[1] *f*

[4]

[8]

[12]

[16]

\*) Fr. *mf*



(65) [7] 1 4 1 3 0 2 4 3 2 1 4

(68)

(71) [7a] 2 0 1 4 1 3 4 3 2 1 0

(74)

(77) [8] 1 b tr

(80)

(83)

(86)

(89) mp mf

(95) dim. f III II

(99)

102

Musical staff 102: Treble clef, key signature of three flats. The staff contains a sequence of quarter notes with various articulations including accents and slurs.

105

Musical staff 105: Treble clef, key signature of three flats. The staff contains eighth notes with slurs and accents.

108

Musical staff 108: Treble clef, key signature of three flats. The staff contains eighth notes with slurs and a 'trill' marking.

111

Musical staff 111: Bass clef, key signature of three flats. The staff contains quarter notes with various fingering numbers (1, 2, 3, 4, 0, 2, 3, 0, 4, 2).

114

Musical staff 114: Bass clef, key signature of three flats. The staff contains quarter notes with various fingering numbers (4, 1, 1, 2, 4, 1, 1, 2, 4, 1, 4).

117

Musical staff 117: Bass clef, key signature of three flats. The staff contains quarter notes with various fingering numbers (4, 1, 4, 1, 4, 1, 8, 2, 2, 1, 4, 1) and a 'II' marking.

120

Musical staff 120: Bass clef, key signature of three flats. The staff contains quarter notes with various fingering numbers (8, 2, 1, 4, 3, 2, 0, 1, 1, 4, 1, 8, 1, 4, 1, 1, 0, 1, 2) and a 'I' marking.

123

Musical staff 123: Bass clef, key signature of three flats. The staff contains quarter notes with various fingering numbers (3, 4, 0, 1, 1, 0, 1, 1, 2, 3, 4, 0, b1, 1, 1, 1, #1).

126

Musical staff 126: Bass clef, key signature of three flats. The staff contains quarter notes with slurs and various fingering numbers (4, 4, 4, 4, 4, 4, 4, 4, 4, 3, b1, 3, 2, 1).

129

Musical staff 129: Bass clef, key signature of three flats. The staff contains quarter notes with slurs and various fingering numbers (4, 4, 4, 4, 2, 0, 1, 4, 2, 4, 4).

132

Musical staff 132: Bass clef, key signature of three flats. The staff contains quarter notes with slurs and various fingering numbers (2, 0, 1, 4, 4, 4, 4, 4, 4, 4, 2).

135 *f*

139

142

146

150

154

158

162

165 *tr*

169

172

# Nº 3

Vorübungen / Exercices préparatoires / Preparatory exercises

[1] *p* [2] II

**Allegro**

Fr. (M.)

*mf* *mf*

6

11

16

21

27

32

[1] *g.B. Sp.* Fr. *g.B. Sp.* *g.B. Fr.*

43

*\*) Fr.* *f* X X X X X





# No. 4

Vorübungen / Exercices préparatoires / Preparatory exercises

Exercise 1: Bass clef, 3/4 time, starting with a forte (f) dynamic. It features a series of eighth-note patterns with fingerings 1, 2, 3 and accents. Exercise 2: Bass clef, 3/4 time, starting with a piano (p) dynamic, featuring a triplet of eighth notes. Exercise 3: Bass clef, 3/4 time, starting with a piano (p) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 4: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 5: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 6: Bass clef, 3/4 time, starting with a mezzo-piano (mp) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4.

## Allegro moderato e marcato

Exercise 7: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 8: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 9: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 10: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 11: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 12: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 13: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 14: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 15: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 16: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 17: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 18: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 19: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 20: Bass clef, 3/4 time, starting with a mezzo-forte (mf) dynamic, featuring a series of eighth-note patterns with fingerings 1, 2, 3, 4.

(24)

(28)

(32)

(36)

(40)

(44) [5] Sp. V. o.H.

(48)

(52)

(58)

Poco più lento

(59)

(63)

# No. 5

Vorübungen / Exercices préparatoires / Preparatory exercises

[1] *p* Fr.

*etc.*

[2] *p*

*etc.*

Moderato

[1] *Fr. mp*

[3]

[6] *simile*

[9]

[12]

\*) 1. M. *Fr.* 3. *Fr.* 4. *Fr. mp* 5. M. *Fr. mf*

(14)

(16)

(18) *simile*

(20)

(22)

(24)

(26)

(28)

(30)

★)





# No 7

## Vorübungen / Exercices préparatoires / Preparatory exercises

Mit Bogen- Avec l'archet- With bow  
 klopfen (ohne Bogen)- percussion (sans l'archet)- tapping (without the bow)

**Allegro**  
 [1] g. B.

[3]

[6]

[9]

[12]

[15]

[18]

\*) g. B. M. M. M. o.H. p  
 mf Fr f mf p  
 Sp. mf f pp mp pp



# No 8\*

Adagio cantabile

The musical score is written for a single bass clef instrument in a key signature of one sharp (F#) and common time (C). It consists of eight staves of music, each beginning with a circled measure number: 0, 4, 8, 12, 15, 18, and 22. The tempo and mood are indicated as 'Adagio cantabile'. Dynamic markings include piano (*p*), mezzo-piano (*mp*), and mezzo-forte (*mf*). The score includes various musical notations such as slurs, trills (*tr*), and fingerings (e.g., 0, 1, 2, 3, 4). There are also handwritten annotations in blue ink, including a large 'V' at the top and some scribbles below the first staff.

\* Komponiert von Jean Pierre Duport (1741-1816) | \* Composé par Jean Pierre Duport (1741-1816) | \* Composed by Jean Pierre Duport (1741-1816)



26 *p* *cresc.*

29 *mf* *tr*

32 *p*

35 *p* *tr*

38 *mp* *tr*

41 *tr*

44 *p* *mp* *p* *tr*

47 *mp* *p* *mf* *pp* *tr*



## No 8\*)

Adagio cantabile

*p*

4

*p*

8

*mp*

12

*p*

15

*mp*

18

*pp* *p* *p*

22

*mf*

\*) Komponiert von Jean Pierre Duport (1741-1818) | \*) Composés par Jean Pierre Duport (1741-1818) | \*) Composed by Jean Pierre Duport (1741-1818)

(26) Musical notation for measure 26, bass clef, key signature of two sharps (F# and C#). The measure contains a sequence of eighth notes with various fingerings (4, 3, 1, 2, 3, 1, 4, 1, 4) and a dynamic marking of *p*. A *cresc.* marking is present towards the end of the measure.

(29) Musical notation for measure 29, bass clef, key signature of two sharps. The measure contains eighth notes with fingerings (2, 3, 2, 3, 4, 1, 4) and a dynamic marking of *mf*. A trill (*tr*) is indicated at the end of the measure.

(32) Musical notation for measure 32, bass clef, key signature of two sharps. The measure contains eighth notes with fingerings (3, 4, 3, 4, 4) and a dynamic marking of *p*. A *V* marking is present above the first few notes.

(35) Musical notation for measure 35, bass clef, key signature of two sharps. The measure contains eighth notes with fingerings (0, 4, 4, 2, 2, 3, 2) and a dynamic marking of *p*. A trill (*tr*) is indicated over the final notes.

(38) Musical notation for measure 38, bass clef, key signature of two sharps. The measure contains eighth notes with fingerings (4, 3, 1, 4) and a dynamic marking of *mp*. A trill (*tr*) is indicated over the final notes.

(41) Musical notation for measure 41, bass clef, key signature of two sharps. The measure contains eighth notes with fingerings (3, 4, 1, 0, 2, 4, 1, 1) and a dynamic marking of *p*. A trill (*tr*) is indicated over the final notes.

(44) Musical notation for measure 44, bass clef, key signature of two sharps. The measure contains eighth notes with fingerings (0, 4, 1, 3, 1, 3, 2, 3, 3) and dynamic markings of *p* and *mp*. A trill (*tr*) is indicated over the final notes.

(47) Musical notation for measure 47, bass clef, key signature of two sharps. The measure contains eighth notes with fingerings (1, 3, 2, 3, 3, 0, 2, 2) and dynamic markings of *mp*, *p*, *mf*, and *pp*. A trill (*tr*) is indicated over the final notes.

Vorübungen / Exercices préparatoires / Preparatory exercises

Exercises 1 through 8 are presented in a single system. Exercise 1 is in bass clef, exercise 2 in bass clef, exercise 3 in treble clef, exercise 4 in bass clef, exercise 5 in bass clef, exercise 6 in bass clef, exercise 7 in bass clef, and exercise 8 in bass clef. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and include dynamic markings such as *mf*, *f*, and *M.* (Mourning).

Allegro moderato

Exercises 9 through 30 are presented in a single system. Exercise 9 is in bass clef, exercise 10 in bass clef, exercise 14 in bass clef, exercise 19 in bass clef, exercise 25 in bass clef, and exercise 30 in bass clef. The exercises include dynamic markings such as *mf*, *p*, *Sp.* (Spirito), *Fr.* (Forte), *pI*, *cresc.*, and *f*. Performance instructions include *M.* (Mourning), *V.* (Vibrato), and *o.H. M.* (Orchestra).



Musical score for bass guitar, measures 96-133. The score is written in bass clef with a key signature of one flat (B-flat). It includes various musical notations such as dynamics (mp, p, mf, f), articulation (accents, slurs), and fingering (numbers 1-4, 0 for natural). Measure 96 starts with a *mp* dynamic and a *p* dynamic later. Measure 102 includes a *mf* dynamic. Measure 108 includes a *mf* dynamic. Measure 113 includes a *mf* dynamic. Measure 118 includes a *mf* dynamic. Measure 123 includes a *p* dynamic and a *f* dynamic. Measure 127 includes a *M.* marking. Measure 130 includes a *Fr.* marking. Measure 133 includes a *M.* marking. The score ends with a double bar line.

(136)

Musical notation for measure 136, bass clef, featuring a sequence of eighth notes with various accidentals.

(139)

Musical notation for measure 139, bass clef, including a box labeled [8] and various fingering numbers (1, 2, 3, 4, 1-3, 1, 3, 1, 1-3, 1, 1).

(142)

Musical notation for measure 142, bass clef, including fingering numbers (2, 4, 0, 0, 1, 0, 2, 1, 3, 1, 3).

(145)

Musical notation for measure 145, bass clef, featuring a sequence of eighth notes.

(148)

Musical notation for measure 148, bass clef, including a box labeled [9] and various fingering numbers (1, 3, 0, 2, 1, 4, 1, 3, 1, 3, 1, 3).

(151)

Musical notation for measure 151, treble clef, including a box labeled [9] and various fingering numbers (1, 4, 1, 1, 2, 1, 3, 1, 4, 3, 1, 0, 2, 1, 1, 1, 3, 1, 3).  
(2 1 4 1 0 4 1)

(154)

Musical notation for measure 154, bass clef, including various fingering numbers (0, 1, 1, 0, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1).

(157)

Musical notation for measure 157, bass clef, including various fingering numbers (0, 1, 0, 4, 1, 1, 0, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1).

(160)

Musical notation for measure 160, bass clef, including various fingering numbers (2, 2, 1, 0, 2) and a trill (tr).

(164) M. *simile*  
*p*

(167)

(170) *mf*

(173)

(176) *f* o.H.

(179) g.B. Fr. *p*

(184) *f* *ppresc...* *f*

(189) *pp* *rall...*

Poco più tranquillo  
 (194) *p dolce*



## Vorübungen / Exercices préparatoires / Preparatory exercises

[1] *mf* *mf* *f*  
 [2] *f*  
 [3] *f*  
 [4] *mf*  
 Allegro *p*  
 [8] *cresc.*  
 [11] *mf* *mf* *f*  
 [15] *mf* *f* *mf*  
 [19] *p*  
 [23] *f*  
 [27] *f*  
 [31] *p*

Musical score for guitar, measures 34-74. The score is written in bass clef with a key signature of two sharps (F# and C#). It includes various musical notations such as slurs, accents, and dynamic markings. Measure 34 features a sequence of eighth notes with accents and a '0.H.' marking. Measure 38 shows a sequence of eighth notes with slurs and a '4' marking. Measure 41 is marked 'p' and features a sequence of eighth notes with accents. Measure 45 is marked 'mf' and features a sequence of eighth notes with slurs and a '4' marking. Measure 48 is marked 'p' and features a sequence of eighth notes with slurs and a '4' marking. Measure 51 is marked 'p' and features a sequence of eighth notes with slurs and a '4' marking. Measure 55 is marked 'cresc..' and features a sequence of eighth notes with slurs and a '4' marking. Measure 58 is marked 'mf' and features a sequence of eighth notes with slurs and a '4' marking. Measure 62 is marked 'mf' and features a sequence of eighth notes with slurs and a '4' marking. Measure 66 is marked 'p' and features a sequence of eighth notes with slurs and a '4' marking. Measure 70 is marked 'f' and features a sequence of eighth notes with slurs and a '4' marking. Measure 74 is marked 'f' and features a sequence of eighth notes with slurs and a '4' marking.

# No 11

## Vorübungen / Exercices préparatoires / Preparatory exercises

[1]  [2] 

[3] 

**Allegro**



[3] 

[5] 

[7] 

[9] 

[11] 

[13] 

[15] 

[17] 

\*) 1. o.H. 





99 Musical notation for measure 99, bass clef. It features a trill (tr) and a mordent (M.) over a note.

103 Musical notation for measure 103, bass clef. It features a trill (tr).

107 [2] Musical notation for measure 107, bass clef. It includes a second ending bracket [2] and various fingerings.

111 Musical notation for measure 111, bass clef. It includes various fingerings and a Roman numeral IV.

115 Musical notation for measure 115, bass clef. It includes various fingerings.

119 [3] Musical notation for measure 119, bass clef. It includes a third ending bracket [3] and a 'o.H.' marking.

122 Musical notation for measure 122, bass clef. It includes various fingerings.

125 Musical notation for measure 125, bass clef. It includes various fingerings and a trill (tr).

129 Musical notation for measure 129, bass clef. It includes various fingerings.

132 Musical notation for measure 132, bass clef. It includes various fingerings.

135 Musical notation for measure 135, bass clef. It includes various fingerings and a 'ff' dynamic marking.

# No 12

## Vorübungen / Exercices préparatoires / Preparatory exercises

[1] *p* *pp* *mf* *M.* *etc.*

[2] *p* *pp* *mf*

[3] *mf* II I II II III

[4] *f* *p*

[5] *p* *f*

[6] *etc.*

Siehe oben [5]  
Voir plus haut [5]  
see above [5]

### Allegro moderato

*tr* *mf* *mp* *u.H.* *f* *mf* *p*

[1] [2]

14

*mp*

20

*p*

23

*mf*

28

*f*

33

*p*

36

*p*

39

*f*

42

*mf*

48

*mf*

53

*mp*

59

*mp*

64

*mf*

69 *p* *mf*

73 *p*

78 *mp* *f*

82 o.H. *p*

87

90

93 *p*

97 *f*

101 *p*

103





Vorübungen / Exercices préparatoires / Preparatory exercises

[1]

[2]

[4]

**Allegro**  
o.H.

[6]

[12]

[18]

[24]

[30]

[36]

[42]



(87)

(91) [3]

(95)

(99)

(103)

(107)

(111)

(115)

(118)

(122)

Vorübungen / Exercices préparatoires / Preparatory exercises

[1] *p*

[2] *p*

[3] *p*

Andante

[7] *p*

[13] *mp* *mf*

[19] *p*

[23] *p*

[29] *mf*

[34] *p*

[39] *p*

[43] *p*

47

50

53

56

*a tempo*

59

65

71

76

80

84









# No 16

## Vorübungen / Exercices préparatoires / Preparatory exercises

### Adagio

(39) [1] [2]

(43) *mf*

(47) *p*

(53) *p*

(58)

(62)

(66) *tr*

(70) *mf*

(74) *mf* *p*

(77) *mp* *p* *pp*



31 II I II I

37 *mp* *mf*

42 *p*

45 [1]

48 *p*

51 *p*

54 *cresc. -*

57 *mf* *p*

61 *f marcato*

65 *f marcato*

68 *f marcato*

71 *f marcato* *tr*



115 *p* o.H. V 4 1 0 3 0 1 4 0 3 4

120 *pp*

122

124 *f* I

128 *mp* II

133 *p* o.H. Sp. 0 o.H. M.

135 *pp*

137 *p*

139

141 *V*





23 *f* *Sp.*

25

27 [2]

29

31 [3]

33 *g.B.* *Sp.*

35 *p* *trun*

38 *p* *mf*

41 *f* *trun*

(45) *f* *tr* *tr* *o.H.* *tr* *tr* *Q 3* *Q 3* *Q* *Q* *Q* *Q* *1* *1*

(49) *mf* *tr* *1* *4*

(52) *tr* *tr* *1* *4* *1*

(57) *f*

(59) *mf*

(61) *p* *Sp.*

(63)

(65)

(67)



103 *mp dolce* *mf*

108 *p* *f*

112 *f*

116 *f*

120 [6] *f*

123 o.H. *p*

126 [2] *f*

129 *mp* *cresc.*

132 *f* II

136 *p* II V

141 *p* *mf* *f*

# Nº 19

Vorübungen / Exercices préparatoires / Preparatory exercises

[1]

**Allegro**  
M. *p*

[4] *cresc.*

[7] *mf* *p*

[10] *cresc.* *mf* *p*

[14]

[17]

[20] *cresc.* *mf*

(23) *tr* *p cresc.* *mf*

Poco più lento  
(27) *p cresc.* *mf* *tr*

(32) *p cresc.* *mf* *tr* *p*

Tempo I  
(38) *M. 17* *p*

(41) *Sp.* *mf*

(44) *p*

(48) *cresc.* *tr*

(51) *tr* *mf*

(54) *p cresc.* *mf* *tr*

# No 20

## Vorübungen / Exercices préparatoires / Preparatory exercises

The score consists of six numbered exercises, each on a separate line of music. Exercises [1] through [3] are written in bass clef, while [4] through [6] are in treble clef. The key signature is one sharp (F#). Exercise [1] features a series of eighth-note patterns with various fingerings and slurs. Exercise [2] includes a dynamic marking of *p* and a fermata. Exercise [3] has a complex rhythmic pattern with many slurs and fingerings. Exercise [4] is characterized by repeated eighth-note patterns with slurs and fingerings. Exercise [5] features a sequence of eighth notes with slurs and fingerings. Exercise [6] consists of eighth-note patterns with slurs and fingerings.

Siehe auch Vorübung [1] zur Etude 4  
 Voir: Exercice préparatoire [1] de l'Etude 4  
 See preparatory exercise [1] with study 4

**Allegro moderato**

Exercise [1] is written in bass clef with a key signature of one sharp (F#). It begins with a dynamic marking of *f* and a tempo marking of *Allegro moderato*. The score includes a first ending bracket and a second ending marked with a circled '6'. The piece features eighth-note patterns with various slurs and fingerings.

Musical score for bass guitar, featuring ten systems of notation. The score includes various musical notations such as fret numbers, accidentals, and dynamic markings like 'p', 'mf', and 'f'. Measure numbers are circled at the beginning of each system: 11, 16, 21, 28, 36, 42, 47, 52, 57, 62, and 67. The notation includes bass clefs, a key signature of one sharp (F#), and a 12-string bass guitar configuration. Fingerings are indicated by numbers 1-4. Dynamic markings include 'p' (piano), 'mf' (mezzo-forte), and 'f' (forte). Performance instructions include 'cresc.' (crescendo) and 'II' (second ending). Specific techniques are marked with 'o.H.' (overhand) and 'V' (vibrato). Measure 21 includes a 'p' dynamic marking. Measure 36 includes a 'mf' dynamic marking. Measure 57 includes a 'cresc.' marking and a 'f' dynamic marking. Measure 67 includes a 'p' dynamic marking.

(73) *mf*

(77)

(81)

(85) *p*

(89)

(93) *cresc.*

(97) *mf*

(101) *p*

(107) *p<sup>2</sup>*

(114) *cresc.*

(120) *mf*

Musical score for bass and treble clefs, measures 124-164. The score is written in G major (one sharp) and 12/8 time. It consists of ten staves of music. The first nine staves are in bass clef, and the tenth staff is in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. Dynamic markings include *f* (forte) and *V* (accents). Articulation marks like *III* and *IV* are present. A bracketed measure [6] is shown in the tenth staff. The score concludes with a double bar line.

# Nº 21

## Vorübungen / Exercices preparatoires / Preparatory exercises

[1] *M.* *p* *III* *III*

*g.B. Sp.g.B. Fr.* *f* *III* *II* *I* *III*

[2] *p* [3] [4] [5] *g.B.* *g.B.*

gleich wie oben  
comme plus haut  
same as above

gleich wie oben  
comme plus haut  
same as above

### Allegro

[1] *f* *Sp.* *g.B.*

[5] [2] [3]

[10] [15] [21]





(110) Musical notation for measure 110, bass clef, key signature of three flats. It features triplets of eighth notes and fingerings: 0, 3, 0, 3, 1, 3, 0, 2, 1, 3, 1, 0, 1, b.

(113) Musical notation for measure 113, bass clef, key signature of three flats. It features slurs over eighth notes and fingerings: 2, 3, 1, 2, 1, 3, 2, 3, 4.

(118) Musical notation for measure 118, treble clef, key signature of three flats. It features slurs over eighth notes, dynamics *f* and *p*, and fingerings: 1, 2, 3, 4, 1, 2, 3, 4.

(123) Musical notation for measure 123, bass clef, key signature of three flats. It features slurs over eighth notes, dynamics *p*, and fingerings: 1, 2, 1, 2, 3, 4, 1, 2, 3, 4.

(128) Musical notation for measure 128, bass clef, key signature of three flats. It features slurs over eighth notes, dynamics *cresc.*, and fingerings: 1, 2, 3, 1, 1, 3, 1, 4, 1, 4, 4, 1, 4, 4.

(129) Musical notation for measure 129, bass clef, key signature of three flats. It features slurs over eighth notes, dynamics *mf*, and fingerings: 2, 2, 4, 1, 4, 4, 1, 4, 4, 1, 4, 4, 1, 4, 4.

(132) Musical notation for measure 132, bass clef, key signature of three flats. It features slurs over eighth notes, dynamics *f*, and fingerings: 4, 3, 2, 4, 4.

(136) Musical notation for measure 136, bass clef, key signature of three flats. It features slurs over eighth notes and fingerings: 4, 2, 1, 4, 2.

(140) Musical notation for measure 140, bass clef, key signature of three flats. It features slurs over eighth notes, dynamics *p*, and fingerings: 4, 2, 1, 3, 4, 2, 1, 4.

(145) Musical notation for measure 145, bass clef, key signature of three flats. It features slurs over eighth notes, dynamics *p* and *f*, and fingerings: 3, 1, 4, 4, 2, 4, 2, 2, 2, 2.



