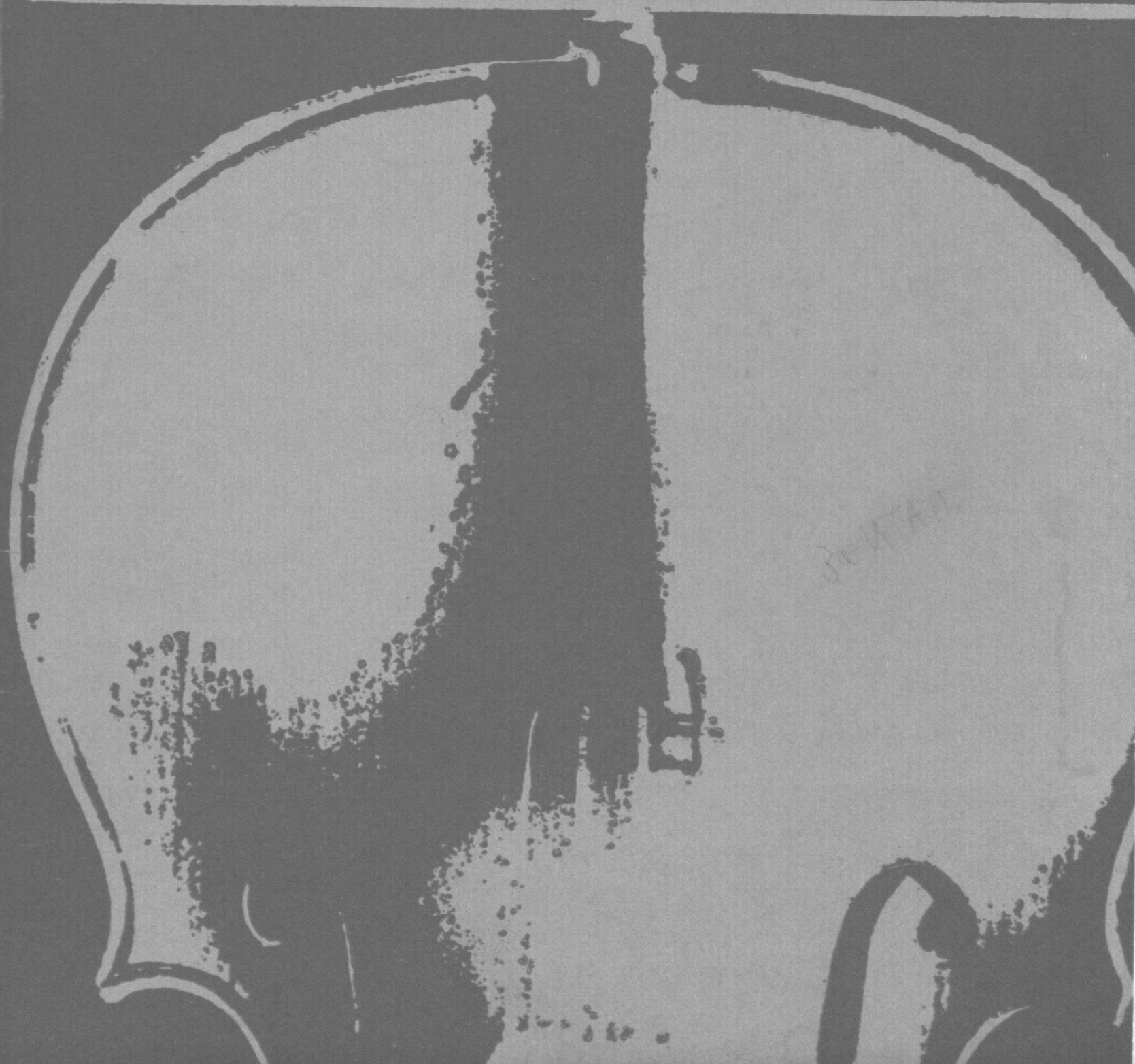


ПИЕТРО НАРДИНИ
КАПРИЧИИ
ЗА СОЛО ЦИГУЛКА

PIETRO NARDINI
CAPRICCIOS
POUR VIOLON SOLO



30-ИТАЛ

PIETRO NARDINI
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КАПРИЧИИ ЗА СОЛО ЦИГУЛКА
CAPRICCIOS POUR VIOLON SOLO

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НАУКА И ИЗКУСТВО * НАУКА I IZKUSTVO
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С разцвета на цигулковото изкуство през 18 в. и с появата на все по-сложни произведения изниква необходимостта от разширяване и усъвършенстване на техническите и художествените изразни средства на изпълнителя. Мнозина цигуларни-композитори от различни школи и националности се обръщат към създаването на специални упражнения, капричи и етюди, целещи овладяването на различни технически похвати. За съжаление, само известна част от това наследство на миналите епохи е достигнало до нас. Голям брой произведения са изчезнали, други — в ръкопис се съхраняват в различни библиотеки. По такъв начин много от създаденото, от вече постигнатото, остава неизползувано и без практическо приложение. Едно от произведенията, запазило и до днес своята стойност и практическо значение е съхраняващият се под № 15861 в Берлинската държавна библиотека манускрипт на два сборника капричи за соло цигулка (I сборник — 50 капричи, II сборник — 60 капричи), означени с името на Нардини.

* * *

Пиетро Нардини е един от най-значителните италиански цигулари през втората половина на 18 в. — изпълнител, композитор, педагог, най-виден и ярък представител на Тартиниевата школа. Роден е в Ливорно през 1722 г. Към дванадесетата си годишна възраст е изпратен да учи в Падуа при Тартини, на когото става най-любим ученик. В 1740 г. се завръща в родния си град, участва дейно в музикалния живот и работи упорито, със страст, за усъвършенстването си като цигулар, следвайки указанията и примера на великия си учител. Тук започва и активната му педагогическа дейност. През годините 1762-1765 е камерен музикант, а от 1763 — концертмайстор на придворния оркестър в Щутгарт. От 1766 г. Нардини е отново в Ливорно, като се посвещава предимно на композиторско творчество. Няколкократно посещава Падуа, за да се грижи за тежко болния си учител, към когото е синовно привързан. През 1769 г. Нардини е поканен във Флоренция за концертмайстор и диригент на Придворната капела. Неговата разностранна музикална дейност дава отражение върху цялата художествена култура на града. В 1793 г. Флоренция се прощава с Нардини — обичан и ценен от всички като музикант и човек. С него си отива един от последните представители на „златния век“ на цигулката в Италия.

От мемоарната литература и впечатленията на музиканти от това време като Ч. Бърни, Л. Моцарт, Кр. Ф. Шубарт, А. Гировец и др. се вижда, че Нардини е бил голям музикант и цигулар владеец до съвършенство инструмента си — удивително отзивчив в неговите ръце. Изтъква се богатата му, благородна душевност, изключителна красота и напевност на тона, способността му да предава чрез музиката най-тънки нюанси на чувствата и преживяванията, заради което е наричан *Celebratissimo professore di violino*. Особено силно е било въздействието от изпълнението на бавните части на собствените му сонати, концерти и пиеси. Възхищение е извиквала и великолепната му лъкова техника. Ръководейки се от художественото кредо на своя учител, той е чужд на ограничения техницизъм и самоцелна бравура. Естетическите принципи на Нардини придобиват още по-голямо значение като се имат предвид процесите на упадък в италианската цигулкова култура към края на столетието в областта на композиторското творчество и на изпълнителското изкуство — увлечение по външно виртуозното, технически смайващото, в ущърб на художественото съдържание.

Нардини е най-крупният продължител на традициите на Тартини и в педагогическата област. Негови ученици са: Б. Кампаньоли, Г. Брунети, Дж. Мориани, Ф. Джулиани, Дж. М. Лукези, Ф. Соци, Ф. Вакари, Полани, Дж. Агус, Т. Линли, В. Пихл, Фр. В. Руст и др. Подобно на своя учител, той се стреми да изгражда учениците си като хармонично развити музиканти с индивидуален изпълнителски облик. Нардини е последовател на Тартини и по отношение проблема за единството на техническите и музикалните задачи при обучението — основен въпрос на музикално-педагогическото изкуство.¹⁾ Нардиневите капричи, съчетаващи тези две страни, красноречиво потвърждават прилагания от него на практика принцип. Отдавайки голямо значение на свиренето в ансамбъл, той пише за своите ученици с учебна цел струнни квартети, трио-сонати, дуети. Нардини не е написал методическо ръководство — школа за цигулково обучение. Косвена представа за педагогическите и методическите му принципи се добива до известна степен чрез школата на ученика му Кампаньоли — „*Metodo per violino*“ (1797 г.). А едно от нейните най-големи достойнства е стремежът към постигане на единство в музикалното и техническото развитие на ученика още от първите му стъпки. Влиянието на Нардини като педагог надхвърля пределите на Италия. Представителите на Падуанската школа, между които на първо място Нардини, играят значителна роля в развитието на френската, австрийската, немската, чешката, английската, испанската цигулкова култура. По такъв начин цялото европейско цигулково изкуство и педагогика изпитват влиянието на Тартиниевата школа.

Нардини пише предимно за цигулка. Създал е около 30 сонати за соло цигулка и басо континуо, 6 трио-сонати, соната за соло цигулка, 10 концерта за цигулка, 12 сола за цигулка и басо континуо, цигулкови дуети, 6 струнни квартета, сонати за чембало, оркестрови увертюри и др. Много от тези творби са в ръкопис. Следвайки традициите на Падуанския майстор, той същевременно създава свой личен стил. В творбите му са съчетани барокови и раннокласически стилни елементи. Нардини с право

¹⁾ Тартини създава „Изкуството на лъка“ също така за работа с учениците си.

може да се счита за ранен класик на италианската цигулкова музика. Произведенията му носят отпечатъка на благородната му и хармонична личност. Пропити са от пленяваща мелодичност, непосредствена експресивност, лиричност, нежност и грация; същевременно те имат и една типична италианска окраска. С най-значителна художествена стойност са сонатите му и особено тези с *Adagio brodés*, при които ярко е проявено и голямото му майсторство в орнаментиката. Нардиниевите произведения са оказали значително влияние върху цигулковите концерти и ранните струнни квартети на В. А. Моцарт.

Особено място в творческото наследство на Нардини заемат капричите за соло цигулка. Не разполагаме със сведения кога точно са създадени. Според Мозер, може да се предполага, че са писани в периода след обучението при Тартини, а вероятно и през годините прекарани в Германия. Затова дава основание и фактът, че между капричите има и 18 фуги. Възможно е запознаването му с произведения на старата немска цигулкова литература и със сонатите и партитите за соло цигулка на Й. С. Бах да е дало подтик за написването на тези фуги. Ако капричите са създадени през периода 1740—1765 г., Нардини може да се счита за един от първите цигулари-композитори, които пишат капричи за соло цигулка (капричио, като техническа пиеса с предназначение близко до това на етюда).¹⁾ През последните десетилетия на 18 в. този жанр получава особено интензивно развитие. Капричи и етюди за цигулка пишат: Фр. Бенда, Л. Моцарт, А. Лоли, В. Пихл, Н. Местрино, П. Гавине и др.

За съществуването на този Нардиниев манускрипт имаме сведения от Eitner Quellenlexikon (1900—1904 г.). Но за първи път немският цигулар, педагог и музиколог Андреас Мозер в своята *Geschichte des Violinspiels* (1923 г.) обръща внимание и отделя широко място на капричите, а през 1925 г. той обработва и редактира 30 от тях.²⁾

При работата върху манускрипта се установи, че капричи № № 1, 2, 6, 7, 9, 12, 16, 17, 21, 25, 31, 32, 33, 35, 36 и 52 от II сборник, въпреки някои ритмически изменения във фактурата и украшенията, известни съкращения или добавки, видоизменени заключения при едни капричи, а при други — прибавяне в края им на малки каденци, представляват капричите от оп. 3 — „Изкуството на цигулката“ на Локатели, отговарящи съответно на номерацията в италианското издание *Ricordi* (R. Franzoni) и френското *Edition Costallat* (Ed. Nadaud) на следните капричи: № № 3, 21, 23, 5, 6, 4, 7, 8, 14, 9, 15, 18, 11, 13, 17, 10; № 47 от II сборник представлява една съвсем съкратена версия на Шаконата от Й. С. Бах, а върху капричио № 32 от I сборник е отбелязано името Кроне.³⁾

В процеса на проучването на материали по този манускрипт се оказа, че има различни становища относно произхода му. Американският цигулар, композитор и музиколог Флорисер фон Ройтер в статията „Zur Frage der angeblichen 110 Capricen von Nardini“⁴⁾, както и в книгата си „Führer durch die Violinmusik“ (1926 г.), хвърля съмнение върху авторството на цялото произведение, поради намиращите се във втория Нардиниев сборник капричи на Локатели (същите, за които става дума по-горе), сходството на темите между капричио № 7 от I сборник и капричио № 20 на Локатели, капричио № 43 (фуга) от I сборник и първата фуга на Кампаньоли, както и поради съкратената версия на Шаконата от Й. С. Бах. Като предполага, че само част от капричите, между които и някои фуги са въобще от Нардини, Ройтер счита, че се касае за сборник, съставен от него с учебна цел, който няма претенции за оригиналност и впоследствие е отбелязан с името му, или по-вероятно, че е злоупотребено с неговото име.

В обширното си изследване върху Нардини, Клара Пфефлин⁵⁾ цитира мнения на А. Мозер, Фл. ф. Ройтер и К. Брюкнер. Последният счита, че това е сборник, съставен с учебна цел, който по стилови особености може би се отнася към по-ново време (19 в.), въпреки че по отношение на формата капричите са под силно влияние на Локатели. Според Брюкнер и Ройтер, репутацията на Нардини като солиден музикант (противоположно на виртуозите техници Локатели и Лоли) противоречела на търсените в тези капричи трудности. Пфефлин посочва, че във Виенското общество на приятелите на музиката се намирал един препис на II сборник, отбелязан като „par Stamitz“ и цитира писаното от Х. Рима за този виенски ръкопис в увода му към 16-та годишнина на Д. Т. В. С. XX. Според него, капричите „не произхождат от нито един от тримата Щамиц, но е възможно да са били притежавани от Карл Щамиц. Шестнадесет номера са от Локатели (от неговите 24 капричи), някои от които в силно изменена редакция. Тъй като стилът на всичките е приблизително един и същ, може би всичките са от Локатели. Но № 47 е една страна, зародишна редакция на голямата *ре минорна* Шакона от Бах. За съжаление сборникът е един пълен с грешки препис, който може да бъде отнесен към 1750 г. или малко по-късно.“ Като доказателство колко често са се допускали грешки в тази област, Пфефлин сочи, че издадените при „Рикорди“ като „*Celebri Studii per il Violino di Tartini*“ 16 капричи, се оказват същевременно капричи на Локатели. Авторката твърди още, че капричио № 27 (фуга) от II сборник може да се идентифицира с едно от цигулковите сола на Фр. Бенда. А тъй като според нея имало сходство в стила на всичките фуги, тя допуска, че фугите произхождат от Бенда. Пфефлин говори и за значителна разлика в техническите трудности на капричите и на останалите Нардиниеви произведения, а също, че не можело да се установят убедителни тематични сходства между тях. В заключение авторката почти със разрешение въпросът за произхода на още неидентифицираните капричи.

¹⁾ Както е известно, капричите на П. Локатели, които в същност представляват своеобразни каденци за соло цигулка към първите и третите части на неговите 12 концерта за цигулка оп. 3 — „Изкуството на цигулката“ (1733 г.), не са замислени с такава цел, а впоследствие са извлечени от този цикъл и издадени в отделен сборник.

²⁾ Издадени от Max Hesse Verlag, Berlin, 1926.

³⁾ Навярно това е Роберт Кроне (според Айтнер — цигулар и педагог, живял през средата на 18 в. в Лондон).

⁴⁾ „*Signale für die musikalische Welt*“ № 25, 1925.

⁵⁾ Cl. Pfäfflin — Pietro Nardini — „*Seine Werke und sein Leben*“, 1906, Stuttgart.

За капричните Мозер пише: „Ако досега споменатите творби на Нардини са достатъчни да му осигурят за всички времена почетно място между инструменталните композитори, то произведението, което сега ще разгледаме, би могло без съмнение да го постави въобще на първо място между цигулковите майстори на 18 в.“... „Още при първото бягло преглеждане на двата Нардиниеви сборника става очевидно, че в лицето на техния автор Паганини е имал предшественик, който по отношение на цигулковата техника е упражнил върху него далеч по-голямо влияние, отколкото Локатели със своето *Arte di nuove modulazione* или Гавине със своите *Matinée*s.“... „Към него (произведението на Нардини, Е. Г.) сигурно го е привлякло преди всичко неограниченото използване на целия гриф — едногласни пасажии, терцови и секстови ходове до най-високи позиции, най-смели и свободни встъпления. При това той се отказва от всякакви специфични виртуозни средства, като флажолети, пицикати, рикоше-щрихи и др. подобни, като по-скоро се придържа строго към Баховото третиране на цигулката, само че при него всичко, особено по отношение на височините е много по-широко развито. Освен това понякога възлага на лявата ръка в дузина четиригласни арпежио-етюди такива невероятни грифове, при вида на които и цигулари с много разтягащи се ръце биха се изплашили.“... „Ако Нардини е бил в състояние да свири своите 110 капричии безупречно, тогава от всички цигулари на Европа през 18 в. той е бил най-големият!“¹⁾ От изложеното се вижда, че Мозер не се съмнява в автентичността на тези капричии. Никъде не споменава и за наличието на чужди произведения в сборника. В предговора си към издадените под негова редакция Нардиниеви капричии, той полемизира с Ройтер, като не споделя съмнението му относно авторството на цялото произведение и посочва, едва в това издание, че Локателиевите капричии се намират изключително във II сборник, който според него правел впечатление на временно съставен, докато при I сборник, като че личало едно предварително намерение за публикуването им. Според Мозер за авторството на Нардини говори смелата му виртуозност изтъквана от Гировец, ярко изразена също така и в удивителната *Diminutionpraxis* в Нардиниевите *Adagio brodés*. И преди всичко авторството на Нардини се потвърждава от стилового сходство между капричиите (особено лиричните капричии, в които се забелязват черти на чувствителност от по-ново време) и установените със сигурност Нардиниеви сонати.

От изложеното до тук е ясно, че има много противоречиви мнения относно авторството на това произведение, а също, че и досега не може да се установи със сигурност, колко от капричиите са от Нардини и кой или кои могат да бъдат евентуално автори на някои от другите капричии (освен тези, за които е установено, че са от Локатели, Кроме, Бенда, както и Баховата Шакона).

Не бихме могли да споделим предположението на Пфедлин, че автор на всичките фуги е Фр. Бенда. Сам Бенда в своята Автобиография самокритично отбелязва, че не е изучил свиренето на чембало и, че не се е стремил към системна работа върху полифонията, затова и не е мечтал да композира в областта на фугата. Що се отнася до посоченото от Ройтер сходство на темите на капричио № 43 от I сборник на Нардини и първата фуга на Кампаньоли, такова действително има, но то съвсем не говори против Нардиниевото авторство, тъй като Кампаньоли е бил негов ученик и последовател и по-вероятно е той именно да се е повлиял от Нардини. А ако сравним темата на същата тази фуга (№ 43) с темите на фуги № 42 и 46 от същия сборник, ще открием общи черти и между тези три Нардиниеви фуги. Между впрочем и темата на първата фуга на Кампаньоли и тази на първата фуга на В. Пихл (оп. 41 „*Sei Fughe con un Preludio Fugato per un Violino Solo*“) е една и съща, само че при Кампаньоли е в *ре мажор*, а при Пихл в *ре минор*. А сходството, което Ройтер отбелязва между капричио № 7 от I сборник на Нардини и капричио № 20 на Локатели, е приблизително като това между някои капричии на Паганини и Локатели (напр. Локатели — № № 7, 14, 16 съответно на Паганини № № 1, 2, 19).

В полза на Нардиниевото авторство могат да се вземат пред вид редица факти и обстоятелства. Преди всичко неговото голямо инструментално майсторство, изтъквано от много музиканти съвременници като А. Гировец, Ч. Бърни, Дж. Камбини, К. Джервазони.²⁾ От техните оценки се вижда, че Нардини е бил не само „солиден“ музикант, но и виртуоз в най-чистия и хубав смисъл на думата. Според светския музиколог и педагог Б. А. Струве, крупните етапи в развитието на виртуозността в областта на цигулковото изпълнителско изкуство през 18 и началото на 19 в. са Локатели, Нардини, Гавине и Паганини.

Друго обстоятелство е това, че Нардини през целия си живот се е занимавал с педагогическа работа, от което може да се заключи, че проблемата за създаване на инструктивна цигулкова литература сигурно го е вълнувала. Освен това, сонатата за соло цигулка — *Sonate enigmatique senza basso*, една от малкото скордатурни пиеси в италианската цигулкова литература, доказва, че Нардини добре е владеел полифонията, фугата и скордатурата, следователно допустимо е той да е авторът на повечето от фугите. Що се отнася до изтъкваната разлика между техническите трудности в капричиите и в другите му произведения, ние не считаме, че тя е толкова голяма. В бързите части на *Dodici sonate* например, многократно се срещат трудни пасажии във високи позиции, трилери, арпежи, големи скокове, двоен гриф в твърде усложнени положения. Заключителните бързи части на сонатите с *Adagio brodés* поставят също извънредно високи технически изисквания — дедими и други големи разтягания на лявата ръка, а заключителната част на *ми мажорната* соната № 3 например³⁾ представлява една от най-блестящите пиеси с бариолаж в цялата цигулкова литература.

След дискусиите около произхода на тези капричии, в новото издание на *Geschichte des Violinspiels* не се отхвърля Нардиниевото авторство. Изложеното относно капричиите е същото, както в изданието от 1923 година, обаче се добавя:... „двумтомният манускрипт на Държавната библиотека в Берлин,

¹⁾ А. Moser — „*Geschichte des Violinspiels*“, 1923, Max Hessen Verlag, Berlin, S. 269.

²⁾ А. Gyrovetz — „*Autobiographie*“, 1848, Charles Burney — „*Tagebuch einer musikalischen Reise*“ — Universal Bibl. Leipzig, 1968, S. 141. G. Cambini — „*Ausführung der Instrumentalquartett*“ (AMZ, 1804, № 17). C. Gervasoni — „*Nuova Teoria di musica*“, Parma, 1812.

който обхваща 110 капричи за соло цигулка и за автор на по-голямата част от които можем да считаме Нардини, го поставят без съмнение на първо място между цигулковите майстори на 18 в.¹⁾

В заключение, за автор на голяма част от капричиите и преди всичко на тези от I сборник, почти със сигурност можем да считаме Нардини. Очевидно, този двутомен сборник е имал учебно предназначение. Така до известна степен се обяснява и наличието на чужди произведения в него. Твърде възможно е съставянето му да е станало и след смъртта на Нардини.

В капричиите има известно влияние от Локателиевите капричи, Баховите сонати и партити за соло цигулка, „Изкуството на лъка“ на Тартини, клавириите творби на Д. Скарлати. Заедно с това те носят и някои специфични Нардиниеви черти, характерни и за другите му творби. Отличават се с богатата си мелодика и орнаментика, сложна и разнообразна ритмика, пасажна техника, скокове на големи разстояния, разтягане на лявата ръка (децими, фингерзац-октави), двоен гриф във високи позиции, широко застъпена полифония, разнообразна акордова техника, използване на т. нар. „позиционен паралелизъм“ — „*restez à la position*“ (т. е. оставане в дадена позиция на две, на три или на четири струни), особено често застъпен във високите регистри на грифа, прехвърляне на лъка през една или две струни в бързо темпо от по-ниските към по-високите и обратно, бариолаж и др. Някои от капричиите завършват с кратки каденци, а други представляват малки художествени пиеси. В № № 50 и 60 от II сборник се чувствуват италиански народопесенни интонации, а № 41 от I сборник и № 5 от II сборник имат характер на танци — менует, полонеза.

В настоящето издание са включени 40 капричи. Редакторът се е придържал към оригиналния текст на манускрипта. Незначителни изменения има само при някои от каденците (по А. Мозер). Номерацията на капричиите е нова. В скоби е указано под кой номер и от кой сборник са в манускрипта. В него съвсем рядко се срещат темпови, динамически и лъкови обозначения, както и пръстовка. Темповите, динамическите и лъковите обозначения, а също така и пръстовката в това издание са на редактора.

Главното достойнство на етюди и капричи от този род, както изтъква и Струве, разглеждайки „*Matinées*“ в изследването си върху Гавине е, че овладяването на различни технически похвати се постига не чрез едностранчива автоматизация на един или друг елемент на техниката, каквато се среща при етюда от обикновен учебен тип, а в художествена форма.

Капричиите на Нардини представляват безспорно ценен принос в цигулковата литература. Работата върху тях ще бъде една великолепна подготовка към такива сложни в художествено и техническо отношение произведения, като Баховите сонати и партити за соло цигулка, капричиите за соло цигулка на Паганини и др., затова те заслужават широко приложение в педагогическата практика.

Дължа да изкажа благодарност на сътрудниците на Народната библиотека — София и Немската държавна библиотека — Берлин, за съдействието, което ми оказаха при издирването на материали, необходими за подготовката на настоящето издание.

Елена Генева

6 ¹⁾ Moser/Nösselt — „Geschichte des Violinspiels“. Verlegt bei H. Schneider, Tutzing, 1966. S. 240—243.

Avec l'épanouissement de l'art du violon au XVIII^e s. et avec l'apparition d'œuvres toujours plus complexes, le perfectionnement et l'extension des moyens d'expression techniques et artistiques des interprètes deviennent de plus en plus nécessaires. Tout un ensemble de compositeurs-violonistes, appartenant à diverses écoles et nations, s'attachent à créer des exercices, des caprices et des études spécialement conçus pour faire acquérir la maîtrise de divers procédés techniques. Malheureusement, seule une partie de cet héritage du passé nous est parvenue. Un grand nombre de ces ouvrages a disparu, alors qu'une partie reste conservée dans les bibliothèques, en manuscrit. Ainsi, un nombre important de ces œuvres reste-il inutilisé et pratiquement inappliqué. Une de ces œuvres, dont la valeur et l'importance pratique sont aujourd'hui encore de tout premier plan, est le manuscrit de deux recueils de caprices pour violon seul (Recueil I — 50 caprices, et Recueil II — 60 caprices), conservé à la Bibliothèque nationale de Berlin (N^o 15861) sous le nom d'auteur de Nardini.

* * *

Pietro Nardini fut l'un des plus célèbres violonistes italiens de la seconde moitié du XVIII^e s. Interprète, compositeur, pédagogue, il est le représentant le plus marquant de l'école de Tartini. Né à Livourne en 1722, Pietro Nardini, à peine âgé de 12 ans, va étudier à Padoue, chez Tartini, dont il devient l'élève préféré. En 1740 il revient dans sa ville natale, où il prend une part active à la vie musicale et travaille opiniâtrement, avec passion, afin de perfectionner sa technique et son art de violoniste, suivant les enseignements et l'exemple de son illustre maître. Alors commença son activité pédagogique. Entre 1762 et 1765 Nardini est musicien de chambre et, à partir de 1763 — maître de concert de l'orchestre de la cour à Stuttgart. En 1766 il revient à Livourne, où il se consacre essentiellement à la composition musicale. A plusieurs reprises il se rend à Padoue pour prendre soin de son maître gravement malade, envers lequel il éprouve une piété filiale. En 1769 Nardini est invité à Florence pour assumer les fonctions de maître de concert et chef d'orchestre de la chapelle à la cour. Son activité musicale si variée influe favorablement sur l'ensemble de la culture artistique de la cité. En 1793 Florence fait ses adieux à Nardini, aimé et estimé de tous en tant qu'homme et musicien. Avec Nardini disparaissait à jamais un des derniers représentants de „l'Age d'or“ du violon en Italie.

Des grands musiciens de l'époque, comme Ch. Burney, L. Mozart, Chr. F. Schubart, A. Gyrovetz, et bien d'autres encore témoignent dans leurs Mémoires et leurs souvenirs que Nardini était un musicien et un violoniste hors pair, possédant une maîtrise parfaite de l'instrument qui résonnait merveilleusement entre ses mains. Ces témoignages font également ressortir la richesse et la noblesse de sa haute spiritualité, la beauté et la cantabilité exceptionnelle du son, son aptitude à rendre les nuances les plus subtiles des sentiments et des états d'âme, qui lui avait valu d'être appelé „Celebratissimo professore di violino“. Spécialement dans les parties lentes de ses propres sonates, concertos et pièces pour violon, son interprétation faisait merveille, aussi son exceptionnelle technique de l'archet suscitait l'admiration sans réserve de tous les spécialistes. Fidèle au credo artistique de son illustre maître, Nardini défie le technicisme borné et la bravoure superficielle. Ses principes esthétiques revêtent toute leur signification et une importance d'autant plus grande si l'on tient compte des processus marquant le déclin de la culture italienne du violon vers la fin du siècle, dans les domaines de la composition musicale et de l'art d'interprétation — époque où l'engouement pour la virtuosité extérieure et l'acrobatie technique l'emportent aux dépens de la profondeur du contenu spirituel et artistique.

Nardini fut également le continuateur le plus remarquable de Tartini dans le domaine de la pédagogie musicale. Parmi ses élèves citons les noms de B. Campagnoli, G. Brunetti, G. Moriani, F. Guiliani, G. Luchesi, F. Sozzi, F. Vaccari, Polani, G. Agus, T. Linley, V. Pichl, Fr. W. Rust, etc. A l'exemple de son maître, il aspire à former des élèves qui soient des musiciens harmonieusement développés, ayant une personnalité d'interprète bien affirmée. Nardini fut également un adepte de Tartini par rapport au problème de l'unité des tâches d'ordre technique et musical lors de l'enseignement — question essentielle de la pédagogie musicale*. Les Caprices de Nardini, en conjuguant ces deux aspects, sont une brillante expression des principes qu'il appliquait dans la pratique. Accordant une grande importance au jeu d'ensemble, Nardini composait à l'intention de ses élèves des quatuors à cordes, des trios-sonates et des duos. Nardini n'a pas composé de manuel d'enseignement méthodique de violon. Nous avons dans une certaine mesure un aperçu indirect de ses principes méthodiques et pédagogiques grâce à la „Metodo per violino“ (1797) par Campagnoli, un de ses élèves. Une des qualités essentielles de cette méthode c'est précisément l'aspiration à réaliser l'unité dans le développement musical et technique de l'élève dès les premières leçons. L'influence de Nardini en tant que pédagogue s'étend au delà des frontières de l'Italie. Les représentants de l'école de Padoue, dont Nardini fut certainement le plus marquant, jouèrent un rôle important dans le développement de la culture musicale du violon en France, en Autriche, en Allemagne, en Bohême et en Moravie, en Angleterre et en Espagne. Ainsi l'art et la pédagogie du violon dans toute l'Europe subirent l'influence de l'école de Tartini.

* Tartini avait composé „L'art de l'archet“ à l'intention de ses élèves.

Nardini compose principalement des œuvres pour violon. Il a créé près de 30 sonates pour violon seul et basso continuo, 6 trio-sonates, une sonate pour violon seul, 10 concertos pour violon, 12 solos pour violon et basso continuo, des duos pour deux violons, 6 quatuors à cordes, des sonates pour clavecin, des ouvertures pour orchestre, etc. La plupart de ces œuvres sont en manuscrit. Suivant la tradition du maître de Padoue, Nardini réussit à créer un style bien à lui. On voit dans ses œuvres s'harmoniser les éléments stylistiques du baroque avec ceux du haut classicisme. Nardini peut être considéré à juste titre comme un des plus purs représentants du début de la période classique de la musique de violon italienne. Ses œuvres portent l'empreinte de sa brillante personnalité, harmonieuse et pleine de noblesse; par leur mélodie captivante, leur intense expressivité, leur lyrisme, leur grâce et la tendresse, qui s'en dégage, elles sont typiquement italiennes. Parmi ses œuvres, les sonates ont certainement la plus grande valeur artistique, et, plus spécialement, celles avec les Adagios brodés, où s'exprime avec un éclat tout particulier son exceptionnelle maîtrise de l'ornementation. Les œuvres de Nardini ont exercé une influence certaine sur les concertos pour violon et les premiers quatuors à cordes de W. A. Mozart.

Dans l'héritage musical de Nardini les caprices pour violon seul occupent une place particulière. Nous ne disposons pas de données précises sur la date de leur création. Selon Moser, il est permis de supposer qu'ils furent composés au cours de la période postérieure à ses études auprès de Tartini, et probablement lors des années passées en Allemagne. Cette hypothèse est corroborée par le fait, que parmi ses caprices il y a aussi 18 fugues. Il est possible, que, ayant fait la connaissance des œuvres de l'ancienne littérature allemande pour violon et des sonates et partitas pour violon seul de J. S. Bach, Nardini fût incité à composer ces fugues. Si ces caprices ont été composés entre 1740 et 1765, on peut considérer Nardini comme un des premiers-violonistes-compositeurs à avoir créé des caprices pour violon seul (caprice — pièce technique semblable à l'étude).¹ Dans les dernières décennies du XVIII^e s. ce genre connut un développement considérable. Tout un ensemble d'auteurs composent des caprices et des études pour violon: Fr. Benda, L. Mozart, A. Lolli, V. Pichl, N. Mestrino, P. Gaviniès, etc.

Le *Eitner Quellen Lexicon* (1900—1904) fait état de l'existence de ce manuscrit de Nardini. Mais c'est Andreas Moser, violoniste, pédagogue et musicologue allemand, qui pour la première fois, étudie et accorde une large place aux caprices de Nardini dans son ouvrage *Geschichte des Violinspiels* (1923). Deux ans plus tard, il revoit et annoté 30 caprices de Nardini.²

Lors de l'élaboration de ce manuscrit il a été établi que les caprices N^o 1, 2, 6, 7, 9, 12, 16, 17, 21, 25, 31, 32, 33, 35, 36 et 52 du II^e recueil, ayant seulement de certaines modifications rythmiques dans la facture et l'ornementation, certaines abréviations ou suppléments, des modifications dans le final de certains caprices, et, dans certains autres — l'ajoutation de petites cadences à la fin — représentent les caprices contenus dans „L'art du violon“ op. 3, de Locatelli, dont la numération respective dans l'édition italienne de Ricordi (R. Franzoni) et l'édition française Costallat (E. Nadaud) correspond aux caprices suivants N^o 3, 21, 23, 5, 6, 4, 7, 8, 14, 9, 15, 18, 11, 13, 17, 10; le N^o 47 dans le II^e recueil représente une version fortement abrégée de la Chaconne de J. S. Bach, alors que sous le caprice N^o 32 du I^{er} recueil est marqué le nom de Crome.³

Au cours de l'étude des matériaux se rapportant à ce manuscrit, il s'est avéré qu'il y avait plusieurs hypothèses sur l'origine de celui-ci. Florizer von Reuter, violoniste, compositeur et musicologue américain dans un article intitulé „Zur Frage der angeblichen 110 Capricen von Nardini“⁴, ainsi que dans son ouvrage *Führer durch die Violinmusik* (1926), met en doute la personnalité de l'auteur de l'ouvrage entier à cause de la présence des caprices de Locatelli (énumérés plus haut) dans le II^e recueil de Nardini, ainsi qu'en raison des similitudes existant entre les thèmes du caprice N^o 7 du I^{er} recueil et le caprice N^o 20 de Locatelli, et celles entre le thème du caprice N^o 43 (fugue) du I^{er} recueil et la première fugue de Campagnoli, en raison aussi de la présence de la version abrégée de la Chaconne de J. S. Bach. En formulant l'hypothèse que Nardini ne serait l'auteur que d'une partie des caprices et de quelques fugues, von Reuter estime que Nardini avait simplement compilé à des fins d'enseignement ce recueil, qui ne prétend pas d'originalité, et que, par la suite, ce recueil avait été désigné sous le nom de Nardini, ou, plus vraisemblablement, qu'on avait abusé de son nom.

Dans un important ouvrage consacré à l'étude des œuvres de Nardini, Clara Pfäfflin⁵ cite les opinions émises par A. Moser, Fl. von Reuter et K. Brückner. Ce dernier estime que le manuscrit en question est un ouvrage composé aux fins d'enseignement, qui par ses particularités stylistiques pourrait être situé à une époque postérieure (XIX^e s.) quoique ces caprices, sous le rapport de la forme, soient fortement influencés par Locatelli. Selon Brückner et von Reuter la réputation de Nardini en tant que musicien d'une remarquable solidité (par opposition à la virtuosité technique de Locatelli et de Lolli) serait incompatible avec les difficultés techniques sciemment recherchées dans ces caprices. Cl. Pfäfflin indique également que dans la Société des Amis de la Musique, à Vienne, se trouve une copie du II^e recueil portant la mention: „par Stamitz“; à ce propos elle cite ce qu'avait écrit H. Riemann sur cette copie de Vienne dans la préface du XVI^e annuaire de D. T. B. S. XX. Selon Riemann, ces caprices „ne proviennent d'aucun des trois Stamitz, mais il est possible qu'ils aient été en possession de Carl Stamitz. Seize de ces caprices sont de Locatelli (sur les 24

¹ Comme on le sait, les caprices de Locatelli, qui sont en fait une sorte de cadences pour violon seul dans les premières et troisièmes parties de ses douze concertos pour violon op. 3 — „L'Art du violon“ (1733), n'avaient pas été primitivement conçus pour l'enseignement. Ils furent tirés plus tard de ce cycle et publiés à part.

² Edités par Max Hessen Verlag, Berlin, 1926.

³ Il s'agit sans doute de Robert Crome (Selon Eitner — violoniste et pédagogue ayant vécu à Londres au milieu du XVIII^e s.)

⁴ „Signale für die musikalische Welt“ N^o 25, 1925.

⁵ Clara Pfäfflin — „Pietro Nardini — Seine Werke und sein Leben“, 1936, Stuttgart.

dont il est l'auteur), dont certains sont dans une version fortement modifiée. Toutefois, étant donné que le style est à peu près le même dans tous les caprices, il est possible que tous soient de Locatelli. Mais le N° 47 est une étrange version embryonnaire de la grande Chaconne en ré mineur de Bach. Malheureusement, ce recueil est une copie entachée de nombreuses erreurs, que l'on pourrait situer vers 1750 ou un peu plus tard.¹ Afin d'illustrer le fait que de fréquentes erreurs sont commises dans ce domaine Cl. Pfäfflin montre que les 16 caprices édités par Ricordi sous le titre „Celebri studii per il violino di Tartini“ s'avèrent en même temps des caprices de Locatelli. Elle affirme également, que le caprice N° 27 (fugue) du II^e recueil peut être identifié à un de solos pour violon de Fr. Benda. D'autre part, en raison des similitudes stylistiques que l'on relève dans toutes les fugues, Pfäfflin en vient à admettre que toutes sont l'œuvre de Benda. Le même auteur s'arrête également sur les grandes différences existant entre ces caprices et les autres œuvres de Nardini — sous le rapport des difficultés techniques — affirmant, d'autre part, que l'on ne saurait établir aussi de manière convaincante l'existence d'affinités d'ordre thématique entre ces œuvres. En conclusion, Cl. Pfäfflin situe péremptoirement ce recueil dans la période comprise entre 1750 et 1780, tout en soulignant que la question de l'origine des caprices, non identifiés du recueil, n'est toujours pas résolue.

A propos de ces caprices Moser écrit ce qui suit: „Si les œuvres de Nardini, mentionnées jusqu'à présent, sont parfaitement suffisantes pour lui assurer pour tous les temps une place d'honneur parmi les compositeurs-instrumentistes, l'œuvre que nous allons maintenant examiner pourrait le placer incontestablement au premier rang de tous les maîtres du violon au XVIII^e s.“... „Après un examen même superficiel des deux recueils de Nardini, il devient évident que Paganini, en la personne de leur auteur, avait eu un précurseur dont l'influence était bien plus grande — sous le rapport de la technique du violon — que celle de l'Arte di nuova modulazione, de Locatelli, ou des Matinée, de Gaviniès“... „Envers cette œuvre (celui de Nardini — N. A.) Paganini avait été sans doute attiré avant tout par l'emploi illimité de toute la touche, les passages à une voix, en tierce et en sixte jusqu'aux plus hautes positions, ainsi que les attaques les plus libres et les plus hardies. En même temps il se refuse d'employer les procédés spécifiques de la virtuosité — sons harmoniques, pizzicati, ricochets, etc., en s'en tenant plutôt strictement à la manière dont Bach concevait le jeu du violon. Pourtant, chez Nardini tout cela est bien plus amplement développé, surtout en ce qui concerne les registres élevés. En outre, dans une douzaine d'études en arpèges sur quatre cordes, il impose parfois à la main gauche des positions si difficiles, que beaucoup de violonistes, même ceux ayant une excellente extension de la main, en seraient effrayés“... „Si Nardini était capable d'exécuter impeccablement ses 110 caprices, on peut affirmer qu'il fut certainement le plus grand parmi tous les violonistes en Europe au XVIII^e s.¹“¹ Nous voyons de ce qui précède que Moser ne doute pas un seul instant que Nardini soit l'auteur de ces caprices. Nulle part il ne fait allusion à la présence d'œuvres étrangères dans ce recueil. Dans sa préface qui accompagne l'édition des caprices de Nardini, Moser réfute la thèse soutenue par von Reuter, et s'élève contre le doute de ce dernier en ce qui concerne la paternité de l'ouvrage entier. Pourtant ici Moser pour la première fois affirme que des caprices de Locatelli se trouvent exclusivement dans le II^e recueil, qui semble avoir été constitué à titre provisoire, alors que le I^{er} recueil semble avoir été réuni aux fins de publication. Toujours selon Moser, la paternité de Nardini est péremptoirement attestée par cette virtuosité pleine de hardiesse que A. Gyrovetz admire tant et qui s'exprime si brillamment dans la merveilleuse „Diminution-praxis“ des Adagios brodés de Nardini. Cette paternité est d'autre part confirmée par tout un ensemble d'affinité stylistique entre les caprices (tout particulièrement dans les caprices lyriques, où l'on discerne les traits de la sensibilité d'une époque plus avancée) et les sonates dont Nardini est incontestablement l'auteur.

De tout ce qui précède nous voyons que la question de la paternité de ces œuvres soulève bien des controverses et que, d'autre part, on n'a pu établir avec précision ni combien de caprices sont dus à Nardini, ni combien pourraient être éventuellement attribués à d'autres compositeurs ni quels pourraient être ces compositeurs (sauf ceux dont il est établi avec certitude qu'ils sont de Locatelli, Crome, Benda et la Chaconne de Bach).

Nous ne saurions nous ranger à l'hypothèse formulée par Cl. Pfäfflin, selon laquelle Fr. Benda serait l'auteur de toutes les fugues. Benda lui-même, dans son „Autobiographie“ reconnaît qu'il n'avait pas appris à jouer du clavecin, ni essayé de travailler systématiquement sur la polyphonie, et que pour cette raison il ne pouvait songer à composer dans le domaine de la fugue. En ce qui concerne les similitudes relevées par von Reuter dans les thèmes du caprice N° 43 du I^{er} recueil de Nardini et la première fugue de Campagnoli, il sied de faire remarquer que si de telles similitudes existent effectivement, elles ne sauraient rejeter la paternité de Nardini, car Campagnoli avait été l'élève de Nardini et son disciple et que, par conséquent, il est bien plus probable que ce soit Campagnoli qui avait subi l'influence de Nardini. En comparant le thème de cette même fugue (N° 43) avec les thèmes des fugues N° N° 42 et 46 du même recueil, nous découvrons des traits communs à ces trois fugues de Nardini. Par ailleurs, le thème de la première fugue de Campagnoli et celui de la première fugue de V. Pichl (op. 41 — „Sei Fughe con un Preludio Fugato per un Violino solo“) sont identiques, à cette différence que chez Campagnoli ce thème est en ré majeur, et chez Pichl — en ré mineur. Les similitudes relevées par von Reuter entre le caprice N° 7 du I^{er} recueil de Nardini et le caprice N° 20 de Locatelli, sont approximativement comme celles existant entre certains caprices de Paganini et de Locatelli (par ex. Locatelli — N° N° 7, 14, 16, avec respect. les N° N° 1, 2, 19 de Paganini).

Tout un ensemble de faits et de circonstances militent en faveur de la paternité de Nardini. En premier lieu, son exceptionnelle maîtrise d'instrumentiste, dont témoignent beaucoup de musiciens contemporains, comme A. Gyrovetz, Ch. Burney, G. Cambini, C. Gervasoni, etc.² D'après l'estimation de ces musiciens, Nar-

¹ A. Moser — Geschichte des Violinspiels, 1923, Max Hesse Verlag, Berlin, p. 269.

² A. Gyrovetz — Autobiographie, 1848; Charles Burney — Tagebuch einer musikalischen Reise, Universal Bibl. Leipzig, 1968, p. 141; G. Gambini — Ausführung des Instrumentalquartett (AMZ, 1804, N° 17); C. Gervasoni — Nuova Teoria di Musica, Parma, 1812.

dini était non seulement un musicien „solide“, mais aussi un virtuose dans le sens le plus pur et le plus flatteur du terme. Le pédagogue et musicologue soviétique B. A. Strouvé estime que Locatelli, Nardini, Gaviniès et Paganini constituent les étapes marquantes sur la voie du développement de la virtuosité dans le domaine de l'art d'interprétation du violon au cours de XVIII^e et au début du XIX^e s.

Une autre circonstance vient étayer cette thèse: toute sa vie durant Nardini s'était adonné à la pédagogie musicale. Il ne pouvait donc pas rester indifférent au problème de la création d'œuvres d'études destinées à l'enseignement du violon. D'autre part, la sonate pour violon seul — Sonate énigmatique *senza basso* — une des rares pièces avec scordature de la littérature italienne consacrée au violon — atteste la maîtrise de Nardini dans le domaine de la polyphonie, de la fugue et de la scordature, et nous incite à admettre qu'il est l'auteur de la plupart des fugues. En ce qui concerne les différences, sous le rapport des difficultés techniques, que l'on relève entre les caprices et les autres compositions de Nardini, nous estimons qu'elles ne sont pas si considérables. Ainsi, dans les premières parties rapides des *Dodici sonate*, on rencontre fréquemment des passages fort difficiles en positions élevées, trilles, arpèges, grands sauts, doubles cordes très compliquées. Les finales rapides des sonates avec les *Adagios* brodés posent également de très hautes exigences techniques — des dixièmes et d'autres extensions considérables de la main gauche, tandis que la finale de la Sonate en mi majeur № 3 est certainement une des pièces de bariolage les plus brillantes de toute littérature du violon, exigeant la plus grande virtuosité.

Après toutes ces controverses portant sur la paternité de ces caprices, la nouvelle édition de *Geschichte des Violinspiels* ne conteste pas que Nardini soit l'auteur de ces pièces. L'exposé concernant les caprices est le même que dans l'édition de 1923, mais le passage suivant y est ajouté: „... le manuscrit, dont la plupart peuvent être, selon nous, attribués à Nardini, et qui situent incontestablement leur auteur au premier rang de tous les maîtres du violon au XVIII^e s.“¹

En conclusion, nous pouvons dire que Nardini doit être considéré presque avec certitude comme l'auteur de la plupart des caprices et, en premier lieu, des caprices comprises dans le 1^{er} recueil. Il est évident que ce recueil en deux tomes était destiné à l'enseignement, et que ce fait, dans une certaine mesure, explique la présence de pièces dont Nardini n'était pas l'auteur. Il est fort possible que ce recueil ait été constitué après la mort de Nardini.

Dans ces caprices on décèle l'influence des caprices de Locatelli, des sonates et des partitas pour violon seul de Bach, de „L'Art de l'archet“ de Tartini, des œuvres pour piano de D. Scarlati. Mais en même temps ces caprices portent certains traits spécifiques de l'art de Nardini, que l'on retrouve dans ses autres compositions. Ces œuvres se distinguent par la richesse de la mélodie et de l'ornementation, la complexité et la diversité des rythmes, la technique des passages, les grands sauts, l'extension de la main gauche (dixièmes, octaves doigtées, etc.), double-corde en positions supérieures, large emploi de la polyphonie, diversité de la technique des accords, utilisation du „parallélisme de position“ (c. à d. „restez à la position“), employé le plus fréquemment dans les registres les plus élevées de la touche, saut d'une ou deux cordes intermédiaires en mouvement rapide des cordes basses à la charnelle et vice-versa, bariolage, etc. Certains de ces caprices se terminent par des cadences courtes, alors que d'autres représentent des petites pièces artistiques. Dans le caprice № 50 et 60 de II^e recueil on retrouve l'intonation caractéristique des chansons populaires italiennes, tandis que les caprices № 41 du 1^{er} recueil et № 5 du II^e recueil ont le caractère de danses —

La présente édition comprend 40 caprices. Le rédacteur a respecté le texte original du manuscrit. Seules certaines modifications insignifiantes ont été apportées à quelques cadences (d'après A. Moser). La numérotation des caprices est nouvelle. La numérotation originale et le recueil sont indiqués entre parenthèses. Dans le manuscrit les mouvements et les nuances ne sont que rarement indiqués et, à quelques exceptions près, les coups d'archet et les doigtées ne sont pas marqués. Toutes les indications: les mouvements, les nuances, les coups d'archet et les doigtées, telles qu'elles sont marquées dans la présente édition, sont l'œuvre du rédacteur.

Le principal mérite des études et caprices de ce genre réside, comme il est souligné aussi chez Strouvé dans l'analyse des „Matinées“ en son ouvrage sur Gaviniès, en cela, qu'ils permettent d'acquérir la maîtrise des diverses manières techniques non par l'automatisation unilatérale de tel ou tel élément de la technique, comme il en est le cas avec les études ordinaires, mais dans une forme artistique.

Les caprices de Nardini constituent incontestablement une précieuse contribution à la littérature du violon. L'occupation avec eux représente une excellente préparation à la reproduction d'œuvres d'art si difficiles de côté technique et artistique, comme les sonates et partitas pour violon seul de J. S. Bach, les caprices pour violon seul de Paganini, etc.

Ils méritent, à titre de leur grande valeur, la plus large application dans la pratique pédagogique. Nous voudrions exprimer ici toute notre reconnaissance aux collaborateurs de la Bibliothèque nationale de Sofia et de la Bibliothèque nationale de Berlin pour leur bienveillant concours, grâce auquel nous avons eu la possibilité de rechercher et de réunir tous les matériels indispensables à la préparation de la présente publication.

Hélène Guénéva

¹) Moser/Nösselt — *Geschichte des Violinspiels*, 1966, Edités par H. Schneider, Tutzing, p. 240—243.

КАПРИЧИИ
ЗА СОЛО ЦИГУЛКА

CAPRICCIOS
POUR VIOLON SOLO

1

(№ 1, I сб.)

Adagio
mp

Allegro

simile

rit.

Adagio
mp

11

Allegro

The Allegro section consists of ten staves of music. It begins with a treble clef and a key signature of two flats. The first staff contains a melodic line with a slur and a fermata, followed by a measure with a '2' above it. The second staff continues the melody with a slur and a fermata, and a '3' below it. The third staff has a slur and a fermata, with a '2' below it. The fourth staff has a slur and a fermata, with a '4' above it. The fifth staff has a slur and a fermata, with a '6' below it. The sixth staff has a slur and a fermata, with a '4 1 1 1 1' below it. The seventh staff has a slur and a fermata, with a 'VI 4 VII' below it. The eighth staff has a slur and a fermata, with a '3 0 1 4 4' below it. The ninth staff has a slur and a fermata, with a '1 1 1 1' below it. The tenth staff has a slur and a fermata, with a '1 2 1 2' below it. The section ends with a double bar line and a fermata.

Adagio

The Adagio section consists of four staves of music. It begins with a treble clef and a key signature of two flats. The first staff contains a melodic line with a slur and a fermata, followed by a measure with a '1' above it. The second staff continues the melody with a slur and a fermata, and a '3' below it. The third staff has a slur and a fermata, with a '2' below it. The fourth staff has a slur and a fermata, with a '3' below it. The section ends with a double bar line and a fermata.

Moderato

The musical score consists of ten staves of music in G major and 3/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked "Moderato". The first staff includes the dynamic marking "mf" and the instruction "cp." (crescendo piano). The second staff contains the instruction "restez." and the Roman numeral "II". The third staff includes the instruction "restez." and the Roman numeral "IV". The fourth staff is marked "smile". The fifth and sixth staves each contain the letter "A" under a specific measure. The seventh staff is marked "restez.". The score is filled with various guitar techniques, including triplets, slurs, and fingering numbers (1-4). The notation includes many beamed eighth and sixteenth notes, often with slurs and accents.

VI IV D G

D G D G I

A restez.

restez.

allargando

3

Allegretto

(№ 50, II с6.)

The musical score consists of ten staves of music. The first staff begins with a *mf* dynamic and a *V* (vibrato) marking. The second staff includes *sosten.* (sostenuto) and *f* dynamics. The third staff has a *f* dynamic. The fourth staff features *f*, *p*, and *f* dynamics. The fifth staff starts with *p*. The sixth staff includes *p* and *mf* dynamics. The seventh staff has a *f* dynamic. The eighth staff includes *p* and *f* dynamics. The ninth and tenth staves continue with various dynamics and techniques. The score includes various musical notations such as slurs, accents, and fingering numbers (1-4).

This page of musical notation is for guitar and consists of 11 staves. The notation includes various musical symbols such as notes, rests, dynamics (p, f, mf, dim., rit.), articulation (accents, slurs), and fingering (0, 1, 2, 3, 4). The key signature has one flat (B-flat).

The first staff begins with a treble clef and a key signature of one flat. It features a series of eighth notes with slurs and accents, with dynamics *f*, *p*, and *f*. The second staff continues with similar eighth-note patterns, including slurs and accents, with dynamics *p*, *f*, *p*, and *f*. The third staff includes slurs, accents, and dynamics *p*, *mf*, and *f*. The fourth staff features slurs, accents, and dynamics *mf*, *p*, *mf*, and *p*. The fifth staff includes slurs, accents, and dynamics *mf*, *p*, *mf*, and *p*. The sixth staff features slurs, accents, and dynamics *mf*, *p*, *mf*, and *p*. The seventh staff includes slurs, accents, and dynamics *mf*, *p*, *mf*, and *p*. The eighth staff features slurs, accents, and dynamics *mf*, *p*, *mf*, and *p*. The ninth staff includes slurs, accents, and dynamics *mf*, *p*, *mf*, and *p*. The tenth staff features slurs, accents, and dynamics *mf*, *p*, *mf*, and *p*. The eleventh staff includes slurs, accents, and dynamics *mf*, *p*, *mf*, and *p*.

Andante

mf

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked 'Andante' and the dynamic is 'mf'. The first staff contains a melodic line with triplets (1 3) and slurs. The second staff continues the melody with slurs and dynamic markings of 'f' and 'mf'. The third staff features a complex rhythmic pattern with triplets (1 3) and slurs. The fourth staff continues with slurs and triplets (3). The fifth staff has slurs and triplets (3). The sixth staff features slurs and triplets (3). The seventh staff has slurs and triplets (3). The eighth staff features slurs and triplets (3). The ninth staff has slurs and triplets (3). The tenth staff concludes with a 'rit.' marking, a 'mf' dynamic, and a 'a tempo' instruction. The page number '17' is visible at the bottom right.

This page of musical notation is for guitar and consists of ten staves. The music is written in a single system with a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various rhythmic patterns, fingerings (e.g., 1, 2, 3, 4, 0), and dynamic markings such as *mf*, *f*, and *rit.*. The piece concludes with a section labeled "2 Cadenza".

Fuga

The musical score consists of ten staves of music in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The piece is titled "Fuga" and is identified as "№ 10, I c6.". The notation includes various rhythmic values, slurs, and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes are marked with a "V" (accents) and a "D" (dynamics). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The score is arranged in a single system with ten staves.

This page of musical notation is for guitar, written in D major (two sharps). It consists of 12 staves of music. The notation includes various guitar-specific techniques such as double stops, triplets, and fingerings. The piece concludes with a double bar line, a 'rit.' (ritardando) marking, and a final chord.

Key features of the notation include:

- Staff 1: Introduction with a double bar line and a key signature change to D major.
- Staff 2-4: Rapid sixteenth-note passages with double stops and fingerings (1, 2, 3, 4).
- Staff 5: A section marked 'A' with a double bar line, featuring a triplet of eighth notes.
- Staff 6-8: Further sixteenth-note passages with double stops and fingerings.
- Staff 9-11: More complex sixteenth-note passages with double stops and fingerings.
- Staff 12: A section marked 'D' and 'V' (Vibrato) with a double bar line, ending with a 'rit.' (ritardando) marking and a final chord.

Tempo di Polacca

(№ 5, II c6.)

The musical score is written for a single melodic line in a 2/4 time signature, featuring a key signature of one flat (B-flat). The piece is marked 'Tempo di Polacca' and includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *restez.* (rest). The notation is characterized by frequent triplets and sixteenth-note patterns, often with slurs and fingering numbers (1-4) above the notes. The score is divided into several systems, with some sections labeled with Roman numerals (VII, VI) and a section labeled 'A'. The piece concludes with a final cadence.

Moderato

This page of musical notation is for guitar and consists of ten staves. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. There are also some triplets and slurs. A section labeled "Cadenza" begins on the seventh staff, featuring more complex rhythmic patterns and slurs. The page number "24" is located at the bottom left corner.

Moderato

The musical score is written for a single melodic line on a treble clef staff. It begins with a tempo marking of *Moderato* and a key signature of one flat (B-flat). The time signature is 2/4. The piece starts with a forte (*f*) dynamic and features intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamics fluctuate between forte (*f*), mezzo-forte (*mf*), and piano (*p*). There are various fingerings and articulations throughout. A section marked (b) appears in the second staff. The score concludes with a final cadence on the twelfth staff.

This page of musical notation consists of ten staves. The notation is complex, featuring various rhythmic values, accidentals, and performance markings. Key elements include:

- Staff 1:** Starts with a treble clef and a key signature of one flat. It contains several measures with eighth and sixteenth notes, some with accents and slurs. A '2' is written above the first measure.
- Staff 2:** Continues the melodic line with similar rhythmic patterns and slurs.
- Staff 3:** Features a measure with a '(b)' marking and a triplet of eighth notes marked with a '3' and a '1' above it.
- Staff 4:** Includes a measure with a '(b)' marking and a triplet of eighth notes marked with a '3' and a '1' above it.
- Staff 5:** Contains a measure with a '(b)' marking and a triplet of eighth notes marked with a '3' and a '4' above it.
- Staff 6:** Starts with a 'rit.' marking. A measure contains a '4' above it and a 'restez.' marking below it.
- Staff 7:** Contains a measure with a '4' above it and a 'restez.' marking below it. Another measure has a '4' above it and a 'restez.' marking below it.
- Staff 8:** Features a measure with a '4' above it and a '2' below it.
- Staff 9:** Continues the melodic line with various rhythmic values and slurs.
- Staff 10:** Ends with a measure containing a '3' above it, a '4' above it, and a '4' above it.

Allegro moderato

(№ 48, II с6.)

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a forte (*f*) dynamic. It features a series of eighth-note patterns with slurs and accents. The second staff includes a piano (*p*) dynamic and a first finger (*p(1)*) marking. The third staff shows a piano (*p*) dynamic and a forte (*f*) dynamic. The fourth and fifth staves contain the instruction "restez." and feature complex rhythmic patterns with triplets and slurs. The sixth staff has a first finger (*1*) marking. The seventh and eighth staves include slurs and accents. The ninth staff features a forte (*f*) dynamic and a first finger (*1*) marking. The tenth staff concludes with a forte (*f*) dynamic and a first finger (*1*) marking.

This page of musical notation for guitar contains ten staves of music. The notation includes various techniques and markings:

- Staff 1:** Starts with a triplet of eighth notes (fingerings 3, 0, 2) marked *p* (piano), followed by a double bar line and a second triplet (fingerings 2, 4) marked *f* (forte).
- Staff 2:** Features a *restez.* (rest) instruction, followed by eighth-note patterns with fingerings 0, 0, 0, 3 and 3, 0.
- Staff 3:** Contains eighth-note patterns with fingerings 1, 4, 4, 2 and a *restez.* instruction with a *2* marking.
- Staff 4:** Shows eighth-note patterns with fingerings 4, 4, 3, 2 and a *restez.* instruction.
- Staff 5:** Includes eighth-note patterns with fingerings 3, 1, 4, 4, 3, 2 and a *restez.* instruction.
- Staff 6:** Features eighth-note patterns with fingerings 3, 0, 0, 0 and a *restez.* instruction.
- Staff 7:** Contains eighth-note patterns with fingerings 3, 2, 4, 4 and a *restez.* instruction.
- Staff 8:** Shows eighth-note patterns with fingerings 3, 4, 0, 4 and a *restez.* instruction.
- Staff 9:** Includes eighth-note patterns with fingerings 2, 1, 3, 1 and a *restez.* instruction.
- Staff 10:** Features eighth-note patterns with fingerings 4, 2, 1, 3, 4, 4 and a *restez.* instruction.

Fuga

(№ 17, I c6.)

The musical score is written for guitar and consists of ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The first staff includes the word "Fuga" and the dynamic marking "mf". The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-4 and 0. The piece concludes with a final chord and a double bar line.

This page of musical notation is for guitar, written in G major (one sharp) and 2/4 time. It consists of ten staves of music, each containing complex rhythmic patterns and fretting instructions. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *mf* and *ff*. Fingering is indicated by numbers 1-4 above notes, and fret numbers (0-4) are placed below notes. The music features a variety of techniques, including triplets, slurs, and ties. The overall style is characteristic of a technical exercise or a piece from a guitar method book.

Allegro moderato

(№ 13, I сб.)

The musical score is written in G minor (one flat) and common time. It consists of ten staves of music. The tempo is marked 'Allegro moderato'. The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several triplets and slurs throughout. Fingerings are indicated by numbers 1, 2, 3, and 4. A 'simile' marking is used in the sixth and seventh staves. The piece concludes with a final cadence in the tenth staff.

This page of musical notation is for guitar, written in a key with one flat (B-flat major or D minor). It consists of ten staves of music. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4). Dynamic markings like 'f' and 'mf' are present. The page number '32' is located at the bottom left.

Staff 1: *f* (first measure), *mf* (middle), *f* (last)

Staff 2: Fingering numbers: 2, 4, 0, 4, 4, 7, 7, 7

Staff 3: Fingering numbers: 4, 1, 4, 1, 4, 1, 2, 3, 4

Staff 4: Fingering numbers: 2, 4, 4, 1, 2

Staff 5: Fingering numbers: 1, 1, 2-2, 1, 2, 2, 2, 4

Staff 6: Fingering numbers: 4, 4, 2, 4, 0, 1, 3, 2, 4

Staff 7: Fingering numbers: 4, 4, 4, 3, 1, 4, 3

Staff 8: Fingering numbers: 1, 4, 4, 4, 3

Staff 9: Fingering numbers: 0, 3, 4, 3, 1

Staff 10: Fingering numbers: 1, 1, 1, 1, *f* (last)

Allegretto

The musical score consists of ten staves of music. The first staff begins with the tempo marking "Allegretto" and a dynamic of *mf*. The second staff includes a *mf* dynamic and a circled number (1). The third staff features a *mf* dynamic. The fourth staff includes a *VI* marking. The fifth staff includes a *loco* marking. The sixth staff includes a *f* dynamic and a *simile* marking. The seventh staff includes a *mp* dynamic. The eighth staff includes a *p* dynamic and a *cresc.* marking. The ninth staff includes a *V* marking. The tenth staff includes a *V* marking. The score is filled with various musical notations, including slurs, ties, and fingerings (1-4).

This musical score consists of ten staves of music. The first two staves feature a melodic line with triplets and a *simile* marking. The third staff includes a *restez.* instruction. The fourth staff continues the melodic development. The fifth and sixth staves are highly technical, featuring sixteenth-note patterns and fingerings (1, 2, 3, 4, 5, 6). The seventh staff includes a *restez.* instruction and a *V* marking. The eighth staff is labeled *Cadenza* and features a long, flowing melodic line with various fingerings. The ninth and tenth staves continue the melodic and technical passages. The score is written in a key with one flat and a 3/4 time signature.

Allegro moderato

The musical score consists of ten staves of music in G major and 2/4 time. The first staff begins with a dynamic marking of *mf*. The music is characterized by intricate patterns, including triplets, sixteenth-note runs, and slurs. Fingerings are indicated by numbers 1-4. A *restez.* instruction is present on the seventh staff. The score concludes with a final chord and a few notes on the tenth staff.

This page of musical notation is for guitar, written in G major (one sharp) and 4/4 time. It consists of 13 staves of music. The notation includes various techniques such as triplets, slurs, and fingering numbers (0-4). Dynamics like *p*, *f*, and *simile* are used throughout. The page number 36 is in the bottom left corner.

Moderato

(№ 19, 1 сф.)

mf pp. simile V

37

This musical score is for guitar, page 38, and features a complex arrangement of fretboard techniques. The piece is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes numerous triplets, slurs, and dynamic markings such as *restez.* and *tr*. A section labeled *V Cadenza* begins in the lower half of the page, marked with a *V* and a *tr* dynamic. The score concludes with a section labeled *A* at the bottom left. The guitar-specific notation includes fret numbers (0, 1, 2, 3, 4) and various rhythmic patterns.

Fuga

mf

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo and dynamics are marked *mf*. The score is filled with intricate rhythmic patterns, including frequent triplets and sixteenth-note passages. Performance markings include slurs, accents, and various fingering numbers (1, 2, 3, 4) to guide the performer. The piece ends with a double bar line and the number 39.

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. There are several triplet markings throughout the piece. The tempo is marked as *Adagio* at the bottom right. The page number 40 is visible in the bottom left corner.

Adagio

Moderato

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first staff starts with a forte (*f*) dynamic and contains several slurs and triplets. The second staff includes a 'simile' marking and features triplets and slurs. The third staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and includes a 'V' marking above a measure. The fourth staff begins with a forte (*f*) dynamic and contains slurs and triplets. The fifth staff starts with a forte (*f*) dynamic and includes slurs and triplets. The sixth staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and includes slurs and triplets. The seventh staff starts with a piano (*p*) dynamic and includes slurs and triplets. The eighth staff begins with a piano (*p*) dynamic and includes slurs and triplets. The ninth staff starts with a piano (*p*) dynamic and includes slurs and triplets. The tenth staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and includes slurs and triplets. The page number '41' is visible in the bottom right corner.

p

f *p*

f

p *V restez.*

simile

f

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f* *simile*

rit. *V a tempo* *simile*

Andante

simlle

(№ 27, I c6.)

This page of musical notation consists of ten staves of music. The first nine staves feature a complex rhythmic pattern of eighth and sixteenth notes, often grouped in fours and slurred. Fingerings (1-4) are indicated throughout. A *rit.* (ritardando) marking appears in the fifth staff, followed by an *a tempo* marking. The tenth staff is a *Cadenza*, characterized by long, flowing lines with many slurs and fingerings. The final staff ends with a flourish marked *tr* (trill). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

Allegro

The musical score consists of ten staves of music. The first staff begins with the tempo marking "Allegro" and a dynamic marking "f". The music is written in a treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The notation includes various rhythmic patterns, slurs, and fingering numbers (0, 1, 2, 3, 4). Specific techniques are marked with "V" (vibrato) and "A" (accents). The score concludes with a double bar line and a page number "45" in the bottom right corner.

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of notes with various fingerings indicated by numbers 0, 2, 4, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. There are also some accidentals (sharps and flats) and a fermata over the final note.

Musical staff 2: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings 2, 1, 3, 4, 0, 2, 1, 4, 3, 2, 1. There are also some accidentals and a fermata over the final note.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings 4, 1, 3, 2, 4, 3, 0, 1, 4, 3, 2, 1. There are also some accidentals and a fermata over the final note.

Musical staff 4: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. There are also some accidentals and a fermata over the final note.

Musical staff 5: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings 1, 4, 3, 2, 1, 4, 3, 2, 1. There are also some accidentals and a fermata over the final note.

Musical staff 6: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. There are also some accidentals and a fermata over the final note.

Musical staff 7: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. There are also some accidentals and a fermata over the final note.

Musical staff 8: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings 4, 1, 2, 4, 1, 4, 3, 2, 1, 4, 3, 2, 1. There are also some accidentals and a fermata over the final note.

Cadenza

Musical staff 9: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. There are also some accidentals and a fermata over the final note.

Musical staff 10: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. There are also some accidentals and a fermata over the final note.

Moderato

(№ 53, II c6.)

The musical score consists of ten staves of music in treble clef, key of D major (two sharps), and 3/4 time. The tempo is marked 'Moderato'. The first staff begins with a dynamic marking of *f* and the instruction *spiccato*. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are numerous fingering numbers (1, 2, 3, 4) and natural signs (0) throughout. The second staff has a dynamic marking of *mf*. The third staff continues the melodic and rhythmic development. The fourth staff features a dynamic marking of *f* and includes vibrato markings (wavy lines) over several notes. The fifth staff has a dynamic marking of *f* and includes a 'VI' marking, likely indicating a vibrato or a specific technique. The sixth staff includes a '3' marking. The seventh staff includes a '2' marking. The eighth staff includes a '3' marking. The ninth staff includes a '4' marking. The tenth staff includes a '4' marking and a 'G' marking, likely indicating a guitar-specific technique or a key signature change. The page number '47' is located in the bottom right corner.

This page of musical notation is for guitar and consists of ten staves. The notation includes various rhythmic patterns and techniques:

- Staff 1:** Features a melodic line with triplets and sixteenth notes. Fingerings are indicated with numbers 1-4. A 'V' (vibrato) marking is present.
- Staff 2:** Continues the melodic line. Includes the instruction *simile* and a 'Sul G' (sul ponticello) marking.
- Staff 3:** Shows a complex rhythmic pattern with many beamed notes and triplets.
- Staff 4:** Features a melodic line with slurs and various fingerings.
- Staff 5:** Contains a dense texture with many beamed notes and slurs.
- Staff 6:** Continues the dense texture with slurs and fingerings.
- Staff 7:** Shows a melodic line with slurs and fingerings.
- Staff 8:** Features a melodic line with slurs and fingerings.
- Staff 9:** Continues the melodic line with slurs and fingerings.
- Staff 10:** Ends with a melodic line and the instruction *rit.* (ritardando).

At the bottom left, there is a small musical fragment marked with an asterisk (*).

Allegro moderato

(№ 42, II c6.)

The musical score is written on ten staves in a single system, using a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 2/4. The piece is marked "Allegro moderato".

Key features of the score include:

- Staff 1:** Starts with a forte (*f*) dynamic, followed by three triplet eighth notes. It then moves to a piano (*p*) dynamic with another triplet, and finally to a mezzo-forte (*mf*) dynamic with the instruction "simile".
- Staff 2:** Features a forte (*f*) dynamic, a first ending bracket with fingerings 1 and 2, and a "loco" marking.
- Staff 3:** Contains a piano (*p*) dynamic and a forte (*f*) dynamic.
- Staff 4:** Includes a first ending bracket with a second ending bracket (2) and a second ending bracket (2).
- Staff 5:** Shows a first ending bracket with a first ending bracket (1).
- Staff 6:** Features a first ending bracket with a first ending bracket (1).
- Staff 7:** Includes a first ending bracket with a first ending bracket (1).
- Staff 8:** Contains a first ending bracket with a first ending bracket (1).
- Staff 9:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and ends with a first ending bracket with a first ending bracket (1).
- Staff 10:** Features a first ending bracket with a first ending bracket (1).

At the bottom of the page, there are Roman numerals: V, VII, and V, and the page number 51.

Musical staff 1: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a dynamic marking of *f*.

Musical staff 2: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a dynamic marking of *f*.

Musical staff 3: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a dynamic marking of *f*.

Musical staff 4: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a dynamic marking of *f*.

Musical staff 5: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a dynamic marking of *f*. A *loco* marking is present above the staff.

Musical staff 6: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a dynamic marking of *mf*.

Musical staff 7: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a dynamic marking of *f*.

Musical staff 8: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a dynamic marking of *p*.

Musical staff 9: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a dynamic marking of *f*. A *Cadenza* marking is present above the staff.

Musical staff 10: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a dynamic marking of *rit.*.

Allegro

The musical score consists of ten staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro'. The music features a rhythmic pattern of eighth notes with slurs and accents. The first staff is marked 'Allegro'. The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 4). The notation is consistent across all staves, with some variations in fingering and slurs.

a tempo

The musical score consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic patterns, slurs, and fingerings. The first staff begins with a '2' above a slur and a 'rit.' marking. The piece concludes with 'a tempo' at the top right. The page number '54' is located at the bottom left.

This page of musical notation consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a complex rhythmic pattern with slurs and various fingerings (1, 2, 3, 4). A 'rit.' (ritardando) marking is placed above the eighth staff, followed by a common time signature 'C' and an 'a tempo' marking. The notation includes many slurs and dynamic markings, suggesting a technically demanding piece.

3

2

1

2 4 1

3 3

rit. Cadenza

4 4

3 4 2

4 1

2

Moderato

(№ 11, II сб.)

The musical score is written for guitar and consists of ten staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Moderato'. The piece is identified as '(№ 11, II сб.)'. The score includes various dynamics such as *f* (forte) and *p* (piano). It features several trills, slurs, and accents. Technical markings include fingerings (1-4), accents (acc), and slurs. The notation includes eighth and sixteenth notes, rests, and chordal textures. The piece concludes with a final cadence on the tenth staff.

This page of musical notation consists of ten staves of music. The key signature is three sharps (F#, C#, G#). The notation includes various rhythmic patterns, slurs, and fingerings (1-4). The music is written in a style typical of classical guitar repertoire. The first staff begins with a treble clef and a key signature of three sharps. The notation includes various rhythmic patterns, slurs, and fingerings (1-4). The music is written in a style typical of classical guitar repertoire. The first staff begins with a treble clef and a key signature of three sharps. The notation includes various rhythmic patterns, slurs, and fingerings (1-4). The music is written in a style typical of classical guitar repertoire.

Allegretto (№ 23, II c6.)

The musical score is written on 12 staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked "Allegretto". The first staff starts with a forte (*f*) dynamic. The second staff includes piano (*p*) and forte (*f*) dynamics. The third staff has a piano (*p*) dynamic. The fourth staff features a forte (*f*) dynamic. The fifth staff has piano (*p*) and forte (*f*) dynamics. The sixth staff includes piano (*p*) and forte (*f*) dynamics. The seventh staff has piano (*p*) and forte (*f*) dynamics. The eighth staff features piano (*p*) and forte (*f*) dynamics. The ninth staff has piano (*p*) and forte (*f*) dynamics. The tenth staff includes piano (*p*) and forte (*f*) dynamics. The eleventh staff has piano (*p*) and forte (*f*) dynamics. The twelfth staff concludes with a piano (*p*) dynamic. The score is filled with sixteenth and thirty-second notes, often beamed together, and includes various fingerings and slurs.

This musical score is for guitar, written in E major (three sharps) and 2/4 time. It consists of 14 staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The music is characterized by intricate arpeggiated patterns, often spanning multiple strings and octaves. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). A section labeled "Cadenza" begins on the 11th staff, marked with *p* and *mf*. The score concludes with a trill (*tr*) on the final note of the 14th staff.

Fuga

(№ 28, I с6.)

The musical score consists of ten staves of music in G major, 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked with a forte dynamic 'f'. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-4 below notes. Trills are marked with 'tr' and 'V'. A 'Coda' symbol is present at the end of the fourth staff. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

62

Allegro

The musical score consists of ten staves of music. The first staff begins with a forte dynamic marking 'f' and the tempo instruction 'Allegro'. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is written in a single melodic line for guitar. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Fingering numbers (1, 2, 3, 4, 0) are placed above the notes to indicate fingerings. A dynamic marking 'restez.' is written below the fourth staff. The score concludes with a double bar line and a repeat sign.

1

1

2

1 2

3 3

tr tr tr tr

2 1 tr tr tr

restez.

2 1

2 0

3 2

4

1 1 0

Allegretto

(№ 41, I сб.)

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a dynamic marking of *mf*. It contains several measures with fingerings (0, 2, 4) and a slur. The second staff continues with similar rhythmic patterns and fingerings (2, 4). The third staff introduces trills (*tr*) and includes a triplet of eighth notes. The fourth staff features a dynamic shift to *f* and *p*. The fifth staff shows a sequence of dynamics including *f*, *p*, and *f*. The sixth staff begins with a *p* dynamic and includes a slur. The seventh staff features a *p* dynamic and a slur. The eighth staff includes a *mf* dynamic and a slur. The ninth and tenth staves feature a *f* dynamic and include various fingerings and slurs.

This page of musical notation, numbered 66, contains ten staves of music. The notation is written in treble clef and includes various musical symbols such as notes, rests, and fingerings. The music is characterized by complex rhythmic patterns and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamic markings include *f* (forte), *p* (piano), and *mf* (mezzo-forte). A *rit.* (ritardando) marking is present in the final staff. The page number 66 is located at the bottom left corner.

Moderato

mf

restez.

0 0 0 0

f

restez.

0 0 0 0

A

mp

0 0 0 0

restez.

0 0 0 0

a tempo

rit.

mf

restez.

f

V

f

0 2 0 0 2 0 1 0 2 0 0 2 0 1

p *f* (#)

p *f* *p*

f (3)

restez.

0 0 0 0 0 0 0 0

Cadenza

VI V

rit.

Allegro moderato

2 (№ 19, II c6)

The musical score consists of ten staves of music in the key of D major (two sharps) and common time. The first staff begins with a forte (*f*) dynamic marking. The music is characterized by a mix of eighth and sixteenth notes, often grouped into slurs and triplets. Fingerings are indicated by numbers 1-4. The score includes various guitar-specific notations such as natural harmonics (marked with a 0), slurs, and accents. The piece concludes with a final chord marked with a *v* (accents) and a fermata. The page number 69 is printed in the bottom right corner.

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various guitar-specific techniques such as fingerings (0-4), slurs, and dynamic markings like 'mf' and 'f'. The piece concludes with a 'rit.' (ritardando) marking.

Fuga

A musical score for a piece titled "Fuga". The score is written on ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is a fugue, characterized by its complex, contrapuntal texture. It features multiple voices, with various rhythmic patterns and melodic lines. The notation includes numerous accidentals (sharps and flats), slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. There are also some performance instructions, such as a "V" marking. The score is densely packed with notes and rests, typical of a fugue. The overall style is classical and technical.

This page of musical notation is for guitar, featuring a melody line and a complex bass line. The notation includes numerous fingerings (1-4) and fret numbers (0-4) throughout. The piece concludes with a *rit.* marking. A small asterisked section (*) is located at the bottom left.

Moderato

(№ 4, II c6.)

The musical score consists of ten staves of music for guitar, written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Moderato".

- Staff 1:** Starts with a dynamic marking of *f* (forte). It features a sequence of chords and single notes with fingerings (1, 3, 4, 0, 1, 3, 2, 1, 3, 4, 1) and a *mf* (mezzo-forte) marking at the end.
- Staff 2:** Continues the melodic line with *f* and *mf* dynamics, including a *V* (Vibrato) marking.
- Staff 3:** Shows a *V* marking and continues the melodic development.
- Staff 4:** Features a *V* marking and a *3* (triple) marking.
- Staff 5:** Includes a *VI* (Sixteenth notes) marking.
- Staff 6:** Contains a *restez.* (rest) marking and a *4* (quadruple) marking.
- Staff 7:** Shows a *4* (quadruple) marking and a *3* (triple) marking.
- Staff 8:** Features a *4* (quadruple) marking and a *3* (triple) marking.
- Staff 9:** Includes a *4* (quadruple) marking and a *3* (triple) marking.
- Staff 10:** Ends with a *3* (triple) marking.

This musical score is written for guitar and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various techniques such as triplets, slurs, and dynamic markings. The score is divided into sections with different tempo and dynamic markings.

Staff 1-3: Features intricate melodic lines with triplets and slurs. Fingerings are indicated by numbers 1-4.

Staff 4-6: Continues the melodic development with complex rhythmic patterns and slurs.

Staff 7: Includes a section marked *V* (Vibrato) and features a triplet of eighth notes.

Staff 8: Contains a section marked *rit.* (ritardando) and *V a tempo* (Vibrato a tempo), ending with the instruction *largamente* (largely).

Staff 9: Marked *Adagio* and *mp* (mezzo-piano), featuring a triplet of eighth notes.

Staff 10: Marked *Allegro* and *mf* (mezzo-forte), ending with a *f* (forte) dynamic marking.

Moderato

f

tr.

V.

tr.

1

tr.

1

tr.

2

tr.

Allegro

mf

simile

Moderato

tr.

tr.

1

1

tr.

2

tr.

2

75

This page of musical notation contains ten staves of music, likely for guitar, written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical elements and performance instructions:

- Staff 1:** Features a melodic line with a triplet of eighth notes and a triplet of sixteenth notes. A first finger (1) is indicated for the first note of the triplet.
- Staff 2:** Includes a vibrato marking (*V*) and a first finger (1) marking. The word *restez* is written below the staff.
- Staff 3:** Continues the melodic line with a first finger (1) marking.
- Staff 4:** Marked *ad lib.* (ad libitum), indicating a section of free improvisation. A first finger (1) marking is present.
- Staff 5:** Features a *rit.* (ritardando) marking and a *a tempo* marking. A vibrato (*V*) and trills (*tr.*) are indicated.
- Staff 6:** Includes a vibrato (*V*) and trills (*tr.*) marking. A first finger (1) marking is present.
- Staff 7:** Marked *Cadenza*, indicating a section of free improvisation. It features various fingering numbers (0, 1, 2, 3) and a vibrato (*V*) marking.
- Staff 8:** Continues the cadenza with various fingering numbers (1, 2, 3) and a first finger (1) marking.
- Staff 9:** Includes a vibrato (*V*) marking and a first finger (1) marking.
- Staff 10:** Features a first finger (1) marking and a trill (*tr.*) marking.

Moderato

(№ 38, II с6.)

The musical score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is marked "Moderato".

- Staff 1:** Starts with a forte (*f*) dynamic and a breath mark (*V*). It features a series of chords and eighth notes, with a triplet of eighth notes marked with a "2" above and "4" below.
- Staff 2:** Continues with eighth notes and a triplet of eighth notes marked with a "3" above and "0" below. The dynamic changes to mezzo-forte (*mf*).
- Staff 3:** Features a series of eighth notes with slurs, including a triplet of eighth notes marked with a "3" above and "3" below.
- Staff 4:** Continues with eighth notes and a breath mark (*V*).
- Staff 5:** Features a series of eighth notes with slurs, including a triplet of eighth notes marked with a "4" above and "0" below.
- Staff 6:** Continues with eighth notes and a triplet of eighth notes marked with a "4" above and "1" below.
- Staff 7:** Continues with eighth notes and a triplet of eighth notes marked with a "4" above and "4" below.
- Staff 8:** Continues with eighth notes and a triplet of eighth notes marked with a "4" above and "3" below.
- Staff 9:** Continues with eighth notes and a triplet of eighth notes marked with a "4" above and "4" below.
- Staff 10:** Ends with a breath mark (*V*) and a triplet of eighth notes marked with a "3" above and "3" below. The word "simile" is written above the staff.

1

1

4

f restez. 3

3

3 3 *simile*

p

2

3

f

Cadenza

0 1 3

1

2 2 1

Allegro moderato

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *f* (forte). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with a 'V' (accents). The key signature has one sharp (F#), and the time signature is common time (C). The score concludes with a double bar line and a repeat sign. At the bottom left of the page, the number '4040' is printed, and at the bottom right, the number '79' is printed.

This page of musical notation, numbered 80, contains ten staves of music. The notation is complex, featuring a variety of rhythmic patterns, accidentals, and fingerings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of guitar sheet music, with many notes beamed together and various articulations. Fingerings are indicated by numbers 1-4 below the notes. The word "rit." (ritardando) is written above the final staff, indicating a deceleration of tempo. The page number "80" is located in the bottom left corner.

Fuga

(№ 42. I c6.)

This page of musical notation is for guitar, written in G major (one sharp). It consists of 12 staves of music. The notation includes various guitar-specific techniques such as double stops, triplets, and fingerings. The page is numbered 82 at the bottom left and includes a dynamic marking 'f' at the bottom right.

Key features of the notation include:

- Staff 1: Introduction with a double bar line and a fermata.
- Staff 2: First measure with fingerings 1 and 2.
- Staff 3: Second measure with fingerings 2 and 3, and a Roman numeral IV.
- Staff 4: Third measure with fingerings 4 and 0.
- Staff 5: Fourth measure with fingerings 1, 2, and 0.
- Staff 6: Fifth measure with fingerings 3, 2, 0, and 0.
- Staff 7: Sixth measure with fingerings 4, 0, 0, and 4.
- Staff 8: Seventh measure with fingerings 4, 0, 0, and 4.
- Staff 9: Eighth measure with fingerings 4, 0, 0, and 4.
- Staff 10: Ninth measure with fingerings 1, 1, and 1.
- Staff 11: Tenth measure with fingerings 1 and 2.
- Staff 12: Eleventh measure with fingerings 1 and 1, and a Roman numeral V.
- Staff 13: Twelfth measure with fingerings 2, 3, and rit., and a dynamic marking 'f'.

Moderato

(№ 51, II c6.)

The musical score is written for guitar on a single staff in 2/4 time. It begins with a *f* dynamic and a *V* marking. The piece includes several technical exercises: a triplet of eighth notes, a *simile* section with a triplet of eighth notes, and various arpeggiated patterns with fingerings (1-4) and slurs. Dynamics range from *f* to *p*. The score concludes with a *p* dynamic and a double bar line. The page number 83 is located at the bottom right.

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics: *f*, *p*, *f*. Features sixteenth-note patterns with slurs and fingerings (1).

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics: *p*, *f*, *p*. Features sixteenth-note patterns with slurs and fingerings (1).

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time. Features sixteenth-note patterns with slurs and fingerings (1).

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time. Features sixteenth-note patterns with slurs and fingerings (1).

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics: *f*, *p*. Includes a *restez.* instruction. Features sixteenth-note patterns with slurs and fingerings (1, 4, 3).

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics: *f*, *p*. Includes a *restez* instruction. Features sixteenth-note patterns with slurs and fingerings (3, 4).

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time. Features sixteenth-note patterns with slurs and fingerings (4).

Musical staff 8: Treble clef, key signature of one sharp (F#), 4/4 time. Features sixteenth-note patterns with slurs and fingerings (4, 1, 0).

Musical staff 9: Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics: *p*. Features sixteenth-note patterns with slurs and fingerings (0, 3, 4).

Musical staff 10: Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics: *p*. Includes a *rit.* instruction. Features sixteenth-note patterns with slurs and fingerings (3, 4).

Andante

The musical score consists of ten staves of music. The first staff begins with the tempo marking "Andante" and dynamic markings of *mf* and *p*. It features a melodic line with various articulations and fingerings, including a triplet of eighth notes. The second staff continues the melody with *mf* and *p* dynamics, incorporating a four-measure rest and a triplet. The third staff shows a melodic line with a triplet and a four-measure rest. The fourth staff continues the melody with a triplet and a four-measure rest. The fifth staff features a melodic line with a triplet and a four-measure rest. The sixth staff continues the melody with a triplet and a four-measure rest. The seventh staff shows a melodic line with a triplet and a four-measure rest. The eighth staff continues the melody with a triplet and a four-measure rest. The ninth staff features a melodic line with a triplet and a four-measure rest. The tenth staff concludes the piece with a melodic line and a four-measure rest.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 1, 2, 3, 4. Dynamics include *p* and *mf*. A slur covers the first two measures.

Musical staff 2: Treble clef, key signature of three sharps. The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 4, 4, 4, 4. Dynamics include *p* and *mf*. A slur covers the first two measures.

Musical staff 3: Treble clef, key signature of three sharps. The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 3, 1, 4, 4, 3, 4, 4. Dynamics include *mf*. A slur covers the first two measures.

Musical staff 4: Treble clef, key signature of three sharps. The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 4, 2. Dynamics include *p*, *mf* (with a Roman numeral IV), and *p*. A slur covers the first two measures.

Musical staff 5: Treble clef, key signature of three sharps. The staff contains a sequence of chords and melodic lines. Dynamics include *mf*. A slur covers the first two measures.

Musical staff 6: Treble clef, key signature of three sharps. The staff contains a sequence of chords and melodic lines. Dynamics include *p* and *mf*. A slur covers the first two measures.

Musical staff 7: Treble clef, key signature of three sharps. The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 2, 2, 3, 3, 3. Dynamics include *mf*. A slur covers the first two measures.

Musical staff 8: Treble clef, key signature of three sharps. The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 3, 2, 4. Dynamics include *mf*, *p*, and *mf*. A slur covers the first two measures.

Musical staff 9: Treble clef, key signature of three sharps. The staff contains a sequence of chords and melodic lines. Fingerings are indicated by number 1. Dynamics include *p*, *f*, *p*, and *f*. A slur covers the first two measures.

Musical staff 10: Treble clef, key signature of three sharps. The staff contains a sequence of chords and melodic lines. Fingerings are indicated by number 1. Dynamics include *p* and *f*. A slur covers the first two measures.

Musical staff 1: Treble clef, key signature of one flat. Features a melodic line with triplets and slurs. Fingerings 2, 3, and 4 are indicated. The word *simile* is written below the staff.

Musical staff 2: Treble clef, key signature of one flat. Features a melodic line with triplets and slurs. Fingerings 3, 4, 2, and 3 are indicated.

Musical staff 3: Treble clef, key signature of one flat. Features a melodic line with slurs and a first fingering (1) above a note.

Musical staff 4: Treble clef, key signature of one flat. Features a melodic line with triplets and slurs. Fingerings 3, 2, 3, 3, 4, 3, 1, 4, 3, and 3 are indicated.

Musical staff 5: Treble clef, key signature of one flat. Features a melodic line with slurs and a first fingering (1) above a note.

Musical staff 6: Treble clef, key signature of one flat. Features a melodic line with triplets and slurs. Fingerings 3, 2, 1, 3, 3, and 3 are indicated. The word *simile* is written below the staff.

Musical staff 7: Treble clef, key signature of one flat. Features a melodic line with slurs and a second fingering (2) above a note.

Musical staff 8: Treble clef, key signature of one flat. Features a melodic line with slurs and a zero fingering (0) above a note. The dynamic marking *p* is written below the staff.

Musical staff 9: Treble clef, key signature of one flat. Features a melodic line with triplets and slurs. Fingerings 2, 2, 2, 2, 2, 2, and 2 are indicated. The dynamic marking *mf* is written below the staff.

Musical staff 10: Treble clef, key signature of one flat. Features a melodic line with triplets and slurs. Fingerings 3, 3, 3, and 2 are indicated. The dynamic marking *f* is written below the staff.

Musical staff 11: Treble clef, key signature of one flat. Features a melodic line with triplets and slurs. Fingerings 4, 2, 3, 4, 2, 3, 4, 4, and 2 are indicated. The dynamic marking *cresc.* is written below the staff.

Musical staff 12: Treble clef, key signature of one flat. Features a melodic line with triplets and slurs. Fingerings 1, 1, 1, and 1 are indicated. The dynamic marking *f* is written below the staff.

Risoluto (№ 47, I c6.)

The musical score is written for guitar and consists of ten staves. The key signature is G major (one sharp) and the time signature is 3/4. The first staff starts with a forte (*f*) dynamic. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a final chord marked with a 'V' and a '1' above it.

Fuga

(№ 43, I с6.)

The musical score is written on ten staves in G major (one sharp) and 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff starts with a forte dynamic marking 'f'. The piece is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. Dynamic markings 'V' (fortissimo) appear on the third and ninth staves. The notation includes various rests, ties, and articulation marks such as slurs and accents. The score concludes with a final cadence on the tenth staff.

This page of musical notation is for guitar, written in D major (two sharps) and treble clef. It consists of 12 staves of music. The notation is highly technical, featuring numerous slurs, triplets, and specific fingering instructions (0-4). The music is characterized by a flowing, melodic line with complex rhythmic patterns. The final measure of the piece is marked with a piano (*p*) dynamic and a fermata.