

W. RUST: GIGUE, VIOLINO SOLO.

Moderato.
spiccato

p con grazia

f

p pizz.

pizz.

mf

arco

mf

f

mf

p

pizz.

f

p

mf

poco rit.

pp

a tempo

arco

mf

f

p pizz.

f

pizz.

f

*) Probrati napřed cvičení k jednotlivým taktům na straně 7-10.

*) Zuerst ist der Übungsstoff zu den einzelnen Takten auf der Seite 7-10 vorzunehmen.

*) Begin with the exercises of the separate bars page 7-10.

*) Dapprima vanno studiati gli esercizi concernenti le singole misure a pag. 7-10.

RUST: COURANTE.

Sonata d-moll.

Allegro moderato.

SOLO VIOL. *)

VIOL 2.

*) Probrati napřed cvičení k jednotlivým taktům na straně 11-19.

**) Blíž u žabky.

*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 11-19 vorzunehmen.

**) Näher am Frosch.

*) Begin with the exercises of the separate bars page 11-19.

*) Dapprima vanno studiati gli esercizi concernenti le singole misure a pag. 11-19.

cresc.
2
pizz. arco

2
1
pizz. arco
IV
4 2 3 3 1 1 1
20

1
poco rit.
p dolce
mf a tempo

mf mp
mf p

mf p
mf

mf p
mf p
calando

ZKRATKY A ZNAČKY.	ABKÜRZUNGEN UND ZEICHEN.	ABBREVIATIONS AND SIGNS.	ABBREVIAZIONI E SEGNI.
Označení délky smyčce zlomky:	Bezeichnung der Bogenlänge durch Bruchzahlen:	Designation of the Length of the Bow by means of fractions:	Indicazione della lunghezza dell'arco per mezzo di frazioni:
Celým smyčcem, půlkou smyčce	Ganzer, halber Bogen	Whole, half Bow	Tutto l'arco, mezzo arco
První, druhou polovinou	Erste, zweite Hälfte	First, second Half	Prima metà, seconda metà
Jednou, dvěma třetinami smyčce	Ein, zwei Drittel des Bogens	One, two Third	Un terzo, due terzi, dell'arco
První, druhou, třetí třetinou smyčce	Erstes, zweites, drittes Drittel	First, second, third Third	Primo terzo, secondo terzo, ultimo terzo
Čtvrtinou, třemi čtvrtinami	Ein, drei Viertel	One, three Quarters	Un quarto, tre quarti dell'arco
První, druhou, třetí, čtvrtou čtvrtinou smyčce	Erstes, zweites, drittes, viertes Viertel des Bogens	First, second, third, fourth Quarter	Primo, secondo, terzo, ultimo quarto dell'arco
Druhous a třetí čtvrtinou smyčce	Zweites und drittes Viertel des Bogens	Second and third Quarters	Secondo e terzo quarto
Dolů	Herunterstrich	Down-bow	Arco in giù
Nahoru ¹⁾	Hinaufstrich ¹⁾	Up-bow ¹⁾	Arco in su ¹⁾
Širokým smykem	Breit gestoßen (gezogen)	Broad-bow	Largo staccato
Odráženě (staccato)	Abgestoßen, gehämmert (martellé, staccato)	Short, detached (staccato)	Staccato, martellato
Skákavě (sautillé; spiccato)	Springend, geworfen (sautillé, spiccato)	Springing, bounding (sautillé; spiccato; saltato)	Sciolto, sciolto balzato o satelato
Zvednutí smyčec	Bogen heben	Lift Bow	Alzare l'arco
Zvednutí druhý prst	Zweiten Finger heben	Lift the 2nd. Finger	Alzare il dito secondo
Odsadit (umělá pomlka) ²⁾	Kunstpauze (Luftpauze) ²⁾	Stop (artificial pause) ²⁾	Pausa artistica (respiro musicale) ²⁾
I První struna E, II druhá struna A, III třetí struna D, IV čtvrtá struna G.	I erste Saite E, II zweite Saite A, III dritte Saite D, IV vierte Saite G.	I first String E, II second String A, III third String D, IV fourth String G	I corda di <i>mi</i> , II corda di <i>la</i> , III corda di <i>re</i> , IV corda di <i>sol</i>
Prázdná struna	Leere Saite	Open String	Corda vuota
Levá ruka od hmatníku, při čemž se smyčec ponechá na struně	Die linke Hand weg vom Griffbrett bei Belassung des Bogens auf der Saite	The left hand off the finger board, the bow remaining on the string	Levare la mano sinistra dalla tastiera, lasciando l'arco sulla corda
Na struně E	Auf der E-Saite	On the E-string	Sulla corda di <i>mi</i>
První prst zůstane na struně	Liegenlassen des 1. Fingers	First Finger remains on string	Lasciare il primo dito sulla Corda
Prst, na nějž ukazuje háček, zůstane ležet	Liegenlassen des Fingers, auf welchen das Häkchen zeigt	The little hook indicates which Finger is to remain on string	Questo segno indica quale dito deve restare sulla corda
Trylek	Triller	Trills	Trillo
Vibrato, tremolo	Vibrato, Tremolo	Vibrato, Tremolo	Vibrato, tremolo
Pizzicato: brnká se pravou rukou	Pizzicato mit der rechten Hand	Pizzicato with the right hand	Pizzicato colla mano destra
Pizzicato: brnká se levou rukou	Pizzicato (kneifen) mit der linken Hand	Pizzicato with the left hand	Pizzicato colla mano sinistra
Glissando — sklouznout	Glissando, gleiten	Glissando — gliding	Glissando
Středem smyčce	Mitte des Bogens	Middle of the Bow	Alla metà dell'arco
U žabky smyčce	Am Frosch	At the Nut	Tallone
Hrotem smyčce	An der Spitze	At the Point	Punta dell'arco
(hranáta nota s nožkou) Flageolet	(Quadrat mit Fuß) Flageoletton	(footed Square) Harmonic tone	(Quadrato col gambo) Flautato (armonico)
(hranáta nota bez nožky) Opěrný prst	(Quadrat ohne Fuß) Stummer Stützfinger oder Lagenverbindungston	(without Foot) Passive supporting Finger or Transitiontone	(Quadrato senza gambo) Dito d'appoggio muto oppure suono legante le posizioni
Cvičení k 2.-4. taktu ze sóla	Übung zum 2-4 Takt aus dem Solo	Study for 2.-4. bar from the Solo	Studio per 2-4 battuta di Solo

¹⁾ bez označení smyku začíná počáteční takt vždy od žabky.

²⁾ Zvednutí smyčec a učinění krátkou pomlku.

¹⁾ Ohne Bezeichnung der Richtung, beginnt der Anfangstakt immer am Frosch.

²⁾ Bogen heben und kurze Pause machen.

¹⁾ Unless otherwise indicated, the first measure begins at the nut.

²⁾ Lift Bow and make a brief pause.

¹⁾ Senza l'indicazione della direzione cominciare sempre al tallone.

²⁾ Alzare l'arco facendo una breve pausa.

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Sonata d-moll.

Allegro moderato.

SOLO VIOL. *)

PIANO

mf-f *spiccato* *f* *mf-f* *mp*

mf

Ped. * Ped. * Ped. * Ped. *

5

1.

mf-f *mp* *f*

mf

Ped. *

2.

10

mf-p dolce

cresc. *f* *mf*

Ped. * Ped. *

15

2 3 1 1

3 1

f *pp*

Ped. *

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First system of the musical score. The upper staff features a melodic line with a *cresc.* marking and a $\frac{3}{2}$ time signature. The lower staff provides harmonic accompaniment with *Red.* markings and asterisks.

Second system of the musical score, starting with a circled measure number 20. The upper staff includes a *poco rit.* marking. The lower staff continues with *Red.* markings and asterisks.

Third system of the musical score, starting with a circled measure number 25. The upper staff contains dynamic markings: *p dolce*, *mf a tempo*, *mf - mp*, *mf*, *p*, *mf - mp*, *mf*, and *p*. The lower staff includes *pp* and *sf* markings, along with *Red.* markings and asterisks.

Fourth system of the musical score, starting with a circled measure number 30. It features two first endings (1. and 2.) in the upper staff. The first ending is marked *mf p* and the second ending is marked *calando f*. The lower staff includes *cresc.* and *f* markings.

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CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty umístěné mezi taktovými dvojčárkami, několikrát opakujte.

Takte zwischen zwei Taktstrichen sind mehrmals zu wiederholen.

Bars between two double bar lines are to be repeated several times.

Le misure fra le stanghette doppie vanno ripetute più volte.

Pizzicato levé ruky.

Pizzicato mit der linken Hand.

Pizzicato with the left hand.

Pizzicato con la mano sinistra.

5

6 - 8

arco

pizz.

mf

9

10 - 15

mf

Detailed description: This page of a musical score for guitar is divided into three main sections. The first section, measures 6-8, is marked 'arco' and 'pizz.' and features a complex rhythmic pattern with many triplets and fourths, indicated by circled numbers 3 and 4. The second section, measure 9, is marked 'mf' and shows a melodic line with slurs and a variety of note values. The third section, measures 10-15, is also marked 'mf' and contains more melodic material with slurs and some triplet markings. The key signature is one sharp (F#) and the time signature is common time (C).

Five staves of musical notation in G major. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 1-4. A 'V' symbol is placed above the second measure. The second staff continues the melodic line with similar rhythmic complexity. The third staff features more intricate rhythmic patterns, including some sixteenth-note runs. The fourth and fifth staves complete the section with further melodic and rhythmic development.

16 - 22

arco

pizz.

segue

Six staves of musical notation. The first staff starts with a treble clef and a key signature of one sharp (F#). It includes markings for 'arco' (above the staff) and 'pizz.' (below the staff). The notation consists of rhythmic patterns with stems and flags, often grouped with circled numbers (4 or 2) indicating fingerings. The word 'segue' is written above the staff. The subsequent staves continue these rhythmic patterns, with some measures featuring longer note values and ties.

16 - 22

arco
spiccato
pizz.
spiccato sempre

O.P. 537 a

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CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty umístěné mezi tak-
tovými dvojčárkami, ně-
kolikrát opakujte!

Vedení smyčce přes 2 i 3
struny v pomlčkách.

Jsou 4 polohy pro vedení
smyčce, poloha G, D, A, E.
V G poloze, (při korrekt-
ním držení houslí) vedení
jest smyčec paralelně se
zemí a dle toho zvedá se
pravé rámě i loket. Poloha
D, A a E jest vždy o 15°
hlubší. V přechodu se stru-
ny na strunu netvoří set-
no u úhel náhle, nýbrž smy-
čec i loket blíží se znená-
hla k dotyčné poloze smyč-
ce. V následujících příkla-
dech jest nutno přejíti se
struny jedné na druhou v
pomlčkách tak, jak prázdné
quadraty, které nesmějí
býti slyšitelnými, ukazují.

Takte zwischen zwei Takt-
strichen sind mehrmals zu
wiederholen.

Übergang des Bogens über
2 und 3 Saiten während der
Pausen.

Es gibt 4 Lagen der Bogen-
führung, die G, D, A, E La-
ge. In der G Lage wird der
Bogen parallel zu dem Bo-
den geführt (bei korrekter
Violinhaltung) und der rech-
te Arm und Ellenbogen
dementsprechend gehoben.
Die D, A und E Lage
ist um je 15° tiefer. Beim
Übergang von einer Saite
zur andern wird dieser Win-
kel von 15° nicht plötzlich
gemacht, sondern der Bo-
gen und der Ellenbogen
nähern sich nach und nach
der betreffenden Bogenla-
ge. In folgenden Beispie-
len übergehe man während
der Pausen von Saite zu
Saite, so wie es die leeren
Quadrate, welche nicht hör-
bar sein dürfen, anzeigen.

Bars between two double
bar lines are to be repea-
ted several times.

The bow crosses two and
three strings during the
rests.

There are 4 positions of
bowing: the G, D, A and E
position. In the G posi-
tion (holding the violin cor-
rectly) the bow is parallel
to the bottom of the violin,
the right arm and elbow
being adequately raised. At
the D, A and E position
the bow is more inclined by
15°. Crossing from one
string to the other this an-
gle of 15° should not be
made abruptly, but bow
and elbow approach gradu-
ally the desired position.

Le misure fra le stang-
hette doppie vanno ripe-
tute più volte.

Passaggio dell'arco su 2 e
3 corde durante le pause.
Si distinguono 4 posizio-
ni d'arco: quella sul Sol, sul
Re, sul La e sul Mi. Sul
Sol, tenendo correttamen-
te il violino, la posizione
dell'arco sarà parallela al
suolo ed il braccio e l'avam-
braccio saranno corrispon-
dentemente rialzati. Cias-
cuna delle posizioni sul Re,
La e Mi varierà con un'in-
clinazione di 15°. Al pas-
saggio da una corda all'al-
tra, l'angolo di 15° non sa-
rà repentino; bensì, l'arco
e l'avambraccio si avvicine-
ranno progressivamente
alla rispettiva posizione. Nei
seguenti esercizi, il passag-
gio di corda in corda va
fatto durante le pause nel
modo indicato dai quadra-
ti muti.

Přechod smyčce v poml-
kách i bez pomlk.

Das Übersetzen des Bo-
gens während der Pausen
und ohne der Pausen.

Crossing of the bow du-
ring the rests and without
rests.

Passaggio d'arco durante
le pause e senza le stesse.

Skoky přes 2 a 3 struny.

Sprünge über 2 und 3 Sai-
ten.

Hopping over 2 and 3
strings.

Salti di due e tre corde.

Celým smyčcem odráženo.
Mit ganzem Bogen abgestossen.
Detached with whole bow.
Staccato con tutto l'arco.

Celým šmyčcem odrá-
ženo a půlí šmyčce ta-
ženo.

Mit ganzem Bogen ge-
stossen, mit halbem
Bogen gezogen.

Detached with whole bow
and drawn with half bow.

Staccato con tutto l'arco
e sciolto con la metà.

The first exercise consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a sequence of notes with various bowing markings: $\frac{1}{1}$, $\frac{2}{2}$, $\frac{1}{1}$, and $\frac{1}{2}$. The second staff continues the melody with a $\frac{4}{4}$ marking. The third staff includes a $\frac{1}{2}$ marking and a $\frac{2}{2}$ marking. The fourth and fifth staves complete the exercise with various rhythmic patterns.

Taženo šmyčcem celým
a jeho půlí.

Mit ganzem und halbem
Bogen gezogen.

Drawn with whole bow
and half bow.

Sciolto con tutto l'arco
e con la metà.

The second exercise consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a sequence of notes with various bowing markings: $\frac{1}{1}$, $\frac{1}{1}$, $\frac{2}{2}$, and $\frac{1}{2}$. The second staff continues the melody with a $\frac{4}{4}$ marking. The third staff includes a $\frac{4}{4}$ marking. The fourth staff includes a $\frac{1}{2}$ marking and a $\frac{1}{1}$ marking. The fifth staff completes the exercise with various rhythmic patterns.

Jeden skok přes struny
jedním smykem.

Ein Sprung über die
Saiten unter einem Bo-
genstrich.

Hopping once over
the strings with one
bowing.

Salto di corde con un'ar-
cata.

Musical score for 'Salto di corde con un'ar-cata'. The piece is in G major and common time. It consists of six staves of music. The first staff has a tempo marking of rit. and a dynamic marking of p . The music features a series of eighth-note chords, each with a slur above it, indicating a single bow stroke for each chord. The rhythm is consistent throughout, with a steady eighth-note pulse.

Dva skoky jedním smy-
kem.

Zwei Sprünge unter ei-
nem Bogenstrich.

Hopping twice times
with one bowing.

Duplici salto con un'ar-
cata.

Musical score for 'Duplici salto con un'ar-cata'. The piece is in G major and common time. It consists of two staves of music. The first staff has tempo markings of $\frac{1}{4}$, $\frac{2.3.}{4}$, and $\frac{4.}{4}$, and a dynamic marking of p . The music features eighth-note chords, each with a slur above it, indicating a single bow stroke for each chord. The rhythm is consistent throughout, with a steady eighth-note pulse.

Jeden skok v rychlejším
pohybu.

Ein Sprung in schnelle-
rer Bewegung.

Hopping once in quicker
movement.

Salti in movimento rapi-
do.

Pohyb osminový.
Achtelbewegung.
Movement on eighths.
Movimento di crome.

Musical score for 'Salti in movimento rapido'. The piece is in G major and 2/4 time. It consists of four staves of music. The first staff has tempo markings of Fr. and Sp. , and a dynamic marking of p . The music features eighth-note chords, each with a slur above it, indicating a single bow stroke for each chord. The rhythm is consistent throughout, with a steady eighth-note pulse. The second staff has a dynamic marking of p . The third staff has a dynamic marking of M. . The fourth staff has a dynamic marking of p .

Pohyb triolový.
Triolenbewegung.
Moviment on triplets.
Movimento di terzine.

Trioly s osminami střídavě.

Triolen mit Achtel abwechselnd.

Triplets and eighths alternately.

Alternarsi di crome e di terzine.

1 - 10

12 - 13

Musical score for measures 12-13. The piece is in G major (one sharp) and 4/4 time. The first staff begins with a *mf* dynamic and features a melodic line with fingerings (1, 2, 1, 2) and slurs. The second staff starts with a *p* dynamic, followed by a *f* dynamic, and includes fingering (2, 4) and articulation (II, III). The third staff continues with *p*, *mp*, *mf*, and *f* dynamics, with fingerings (1, 1, 1, 1, 3, 3, 3) and slurs. The fourth staff includes dynamics *mf*, *f*, *p*, and *simile*, with fingerings (3, 1, 1, 1, 3, 3) and slurs. The fifth staff features dynamics *f* and *mf*, with fingerings (1, 1, 1, 1, 3, 3) and slurs. The sixth staff includes dynamics *f* and *mf*, with fingerings (1, 1, 1, 1, 3, 3) and slurs.

14 - 18

Musical score for measures 14-18. The piece is in G major (one sharp) and 4/4 time. The first staff begins with a *mf* dynamic and features a melodic line with fingerings (1, 2, 4, 2, #1) and slurs. The second staff starts with a *mp* dynamic, followed by a *f* dynamic, and includes fingering (1) and articulation (II, III). The third staff continues with *f*, *mp*, *f*, and *mf* dynamics, with fingerings (4, 4, 4, 4) and slurs. The fourth staff includes dynamics *f*, *mp*, *f*, and *mf*, with fingerings (3, 1, 1, 1, 3, 3) and slurs. The fifth staff features dynamics *f*, *mp*, *mf*, and *simile*, with fingerings (1, 1, 1, 1, 3, 3) and slurs. The sixth staff includes dynamics *f* and *mf*, with fingerings (1, 1, 1, 1, 3, 3) and slurs. The seventh staff features dynamics *f* and *mf*, with fingerings (1, 1, 1, 1, 3, 3) and slurs.

19

Arpeggio na třech strunách. - Arpeggien auf drei Saiten. - Arpeggi on three string. - Arpeggi sopra 3 corde.

Poznámka: Prstyk melodií ve skupině akordů buďtež položený vždy na počátku půli taktů, i když pořadí tónů akordů v arpeggiích jest rozličně a dotýčný tón má zazníti až později, na příklad:

Anmerkung: Die Finger zur Melodie in der Akkordgruppe sollen immer am Beginn der halben Takte auch dann gesetzt werden, wenn die Reihenfolge der Akkordtöne bei Arpeggien verschieden ist und der betreffende Ton erst später erklingen soll z. B.:

Note: The finger for the melody in the group of chords should always be placed at the beginning of the half-bars even when the succession of the arpeggiated notes of chords varies and the respective note is to be resounded later. E.g.:

Osservazione: Le dita della parte melodica nel gruppo degli accordi vanno messe sulla corda sempre in principio di ogni metà misura, e ciò anche quando l'ordine di successione dei suoni negli arpeggi é differente e la parte meodica vi si trova posposta. Per es.:

Cvičení. - Übungsweise. - Exercises. - Esercizi.

*) Těše státi na špici.

*) Still stehen an der Sp.

*) Bow remains quietly at the point.

*) L'arco rimane fermo alla punta.

***) Těše státi na žabce.

***) Still stehen am Fr.

***) Bow remains quietly at the nut.

***) L'arco rimane fermo al tallone.

****) Smyčec postaviti na prázdne E.

****) Bogen aufs leere E stellen.

****) Place the bow on the open E.

****) Appoggiare l'arco sulla corda vuota Mi.

Arpeggie v pohybu osmi-
novém.

Arpeggien in Achtelbe-
wegung.

Arpeggi on eighths.

Arpeggi in movimento di
crome.

The musical score consists of ten staves of music in G major (one sharp). The first staff begins with a treble clef, a common time signature, and a dynamic marking of *mf*. It features eighth-note arpeggios with various fingerings (II, 2, III) and articulations (accents, slurs). The second staff continues with similar patterns, including a *f* dynamic marking. The third staff shows a change in articulation with slurs and a *f* dynamic. The fourth staff has a *mf* dynamic and includes a triplet. The fifth staff features a *f* dynamic and a triplet. The sixth staff has a *f* dynamic and a triplet. The seventh staff has a *mf* dynamic and a triplet. The eighth staff has a *f* dynamic and a triplet. The ninth staff has a *mf* dynamic and a triplet. The tenth staff has a *mf* dynamic and a triplet. The score concludes with a final chord and a fermata.

Arpeggio v pohybu triolovém.
S následujícími cvičeními smyku v poloze 5.

Arpeggien in Triolenbewegung.
Alle folgenden Bogenübungen in der 5. Lage.

Arpeggi on triplets.
With following bowing-exercises in the fifth position.

Arpeggi in movimento di terzine.
Tutti i seguenti esercizi d'arco nella 5 a posizione.

I.

II.

Pokračování - Fortsetzung - Continuation - Continuazione

15 - 18

Musical score for measures 15-18. The piece is in G major (one sharp) and 3/4 time. It consists of seven staves of music. The first staff begins with a box containing '15 - 18'. The music features arpeggiated figures with various dynamics: *f*, *mp*, and *f*. Fingering is indicated by numbers 1-4. There are also some slurs and accents. The second staff has a *mp* marking. The third staff has *f* and *mp* markings. The fourth staff has *f* and *mp* markings. The fifth staff has *mp* and *f* markings. The sixth staff has *f* and *mp* markings. The seventh staff has *f* and *mp* markings.

Arpeggie na G.D.A. | Arpeggien auf G.D.A. | Arpeggi on G.D.A. | Arpeggi sopra il sol re e la.

19 - 20

Musical score for measures 19-20. The piece is in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff begins with a box containing '19 - 20'. The music features arpeggiated figures with a *mf* marking. Fingering is indicated by numbers 1-4. There are also some slurs and accents. The second staff has a *mf* marking. The third staff has a *mf* marking. The fourth staff has a *mf* marking and the word *spiccato*.