

N. PAGANINI, Op. 8.

REJ ČARODĚJNIC - HEXENTANZ - WITCHES' DANCE
LE STREGHE

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty umístěné mezi tak-
tovými dvojčárkami něko-
likrát opakujte!Takte zwischen zwei Takt-
strichen sind mehrmals zu
wiederholen.Bars between two double
bar lines are to be repea-
ted several times.Le misure fra le doppie
stanghette vanno più volte
ripetute.Solo ve $\frac{4}{4}$ taktu. - Das Solo im $\frac{4}{4}$ Takt. - The solo in $\frac{4}{4}$ measure. - L'a solo nel tempo di $\frac{4}{4}$

Larghetto.

*) Pro snadnější čtení jsou
cvičení k introdukci uvede-
na ve $\frac{4}{4}$ taktu.*) Zwecks leichter Les-
art sind die Vorübungen
zur Introduction im $\frac{4}{4}$
Takt notiert.*) To facilitate reading
the preparatory exerci-
ses for the introduction
are noted in $\frac{4}{4}$ measure.*) Per facilitare la lettura,
gli esercizi preparatori ri-
ferentisi all' Introduzione
sono notati in tempo di $\frac{4}{4}$.

The main musical score consists of ten staves of music in treble clef, key of D major, and 2/4 time. It begins with a *mf* dynamic and includes various musical notations such as slurs, accents, and fingerings. Dynamics range from *mf* to *f*. The score includes several measures with circled numbers (1, 2, 3, 4, 5, 6) and Roman numerals (I, II, III) indicating specific techniques or fingerings. The music is characterized by intricate patterns of eighth and sixteenth notes, often with slurs and accents.

Thema.

Andantino.

The 'Thema' section begins with the tempo marking 'Andantino' and the word 'Studie' above the first staff. It is written in treble clef, key of D major, and 2/4 time. The music features a series of eighth-note patterns with slurs and accents. Dynamics include *mp* and *p*. The score includes fingerings (1, 2, 3) and a glissando marking. The section concludes with a first ending bracket labeled '1 Fr.' and a final *f* dynamic.

The first system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a series of chords and eighth notes, with dynamics ranging from *f* to *sf*. Above the staff, there are markings for fingerings (V) and a 'Fr.' marking. The middle staff is also in treble clef with the same key signature and common time, containing a melodic line with slurs and dynamics from *mf* to *sf*. The bottom staff is in bass clef with the same key signature and common time, featuring a bass line with slurs and dynamics from *mf* to *sf*. Fingering numbers (III, II, IV) are indicated throughout.

Studie k I.variaci. | Studien zur I.Variation. | Exercises for the Ist variation. | Studi della I.Variazione.

This section contains two numbered exercises. Exercise 1 (labeled '1' in a box) is in treble clef with a key signature of two sharps and a 4/4 time signature. It consists of seven staves of music. The first staff starts with a *mf* dynamic and includes slurs and accents. The second staff has dynamics of *p*, *mf*, and *mf*, with a 'M.' marking. The third staff begins with *f* and *p* dynamics. The fourth and fifth staves continue with various dynamics and articulations. The sixth and seventh staves end with *mf* dynamics and slurs. Exercise 2 (labeled '2' in a box) is in treble clef with a key signature of two sharps and a common time signature. It consists of two staves. The first staff starts with a *f* dynamic and includes slurs and accents. The second staff begins with *f* and *mp* dynamics, ending with a *mp* *spiccato* marking.

This musical score consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as triplets, slurs, accents, and dynamic markings.

- Staff 1:** Features a triplet of eighth notes, followed by a series of eighth notes with slurs and accents. Dynamics include *mf*.
- Staff 2:** Continues the melodic line with slurs and accents. Dynamics include *mf*.
- Staff 3:** Shows a change in dynamics to *p* and *fp* (fortissimo piano), with slurs and accents.
- Staff 4:** Includes a section with a 3/8 time signature and a *mf* dynamic, followed by a return to common time.
- Staff 5:** Contains a boxed number '3' and a *mf* dynamic, with various articulations.
- Staff 6:** Features a *f* (forte) dynamic and a *mp* (mezzo-piano) dynamic, with slurs and accents.
- Staff 7:** Shows a *mp* dynamic and a *mf* dynamic, with slurs and accents.
- Staff 8:** Includes a *f* dynamic and a *mp* dynamic, with slurs and accents.
- Staff 9:** Features a *p* (piano) dynamic and a *fp* dynamic, with slurs and accents.
- Staff 10:** Concludes with a *mp* dynamic and a *mf* dynamic, with slurs and accents.

4

mp *f* *mf*

Fr. Fr. Sp.

sf *sf* *p* *mf*

5

Fr. Sp. *M. détaché*

f *mp* *sautillé*

p *mf* *p* *mf*

mf *mp*

a)
 b)
 a)
 b)
 $f \frac{4}{3}$ $\frac{3}{2}$ p mf mf $mf \frac{3}{2}$ $\frac{2}{1}$ p
 mf mf mf p mf mf
 6 mf f mf f
 III mp mf mp
 IV mp f
 IV III mf^3 mp f
 V mp f mp f mp f Fr. mf
 Sp. $\frac{1}{1}$ $\frac{1}{1}$ $\frac{1}{1}$ $\frac{1}{1}$

The musical score consists of ten staves of music in G major (one sharp). The first staff begins with a *f* dynamic and a 2/4 time signature, followed by a *mf* section and a *mp* section. The second staff is marked *mf*. The third staff contains repeat signs. The fourth staff includes a *f* section, a *mf* section, and a *rit.* section. A box labeled "13 - 14" is placed above the fifth staff, which starts with a *f* dynamic and includes various dynamics like *mf*, *f*, *mp*, *f*, *p*, and *f*. The sixth staff is marked *mf*. The seventh staff includes a *mf* section. The eighth staff is marked *mf*. The ninth staff includes a *mf* section and a *rit.* section. The tenth staff includes a *f* section, a *mp* section, a *f* section, a *mp* section, a *mf* section, and a *rit.* section. The score includes various musical notations such as slurs, accents, and dynamic markings.

*) Čtvrtý prst zůstane přitlačen ke struně až k flageoletu pokud kloužeme vzhůru .

*) Beim Hinaufgleiten drückt der 4. Finger auf die Saite bis zum Flageolet.

*) When gliding up the 4th finger presses the string to the flageolet.

*) Nello spostamento della mano, premere la corda col 4.dito fino al flautato.

15

p mp mf f M. p mf

16

mf p mf f rit.

Passage 1 - 16

z I. variace se 14 smyky

aus der I. Variation mit
14 Stricharten

from the 1st variation with
14 styles of bowing.

Passaggio nella I. Variazio-
ne con 14 colpi d'arco.

*) Přitlačíme-li smyčcem střední strunu blíže k hmatníku, ozvou se současně i vedlejší struny.

*) Durch grösseren Druck des Bogens auf die Mittelsaite näher zum Griffbrett klingen die Nebensaiten gleichzeitig mit.

*) By pressing the bow harder on the middle string near the bridge the neighbouring strings sound simultaneously.

*) Premendo di più l'arco sulla corda di mezzo e spostandolo verso la tastiera, le due corde vicine risuonano contemporaneamente.

20-21

22-25

Cvičení pizzicata.

Při pizzicatu dotýkejme se struny celým bříškem drnkajícího prstu od pravého úhlu nehtu k levému a příliš netlačíme. Levé ramě může se vysunouti trochu nalevo. Prst, kterým strunu zadržujeme, je označen v závorce.

Pizzicato-Übungen.

Beim Pizzicato die Saite mit viel Haut streichen, vom rechten Nagelwinkel bis zum linken, ohne viel anzudrücken. Den linken Arm kann man dabei ein wenig nach links ausbiegen. Die Saite wird mit dem eingeklammerten Finger gekneift.

Ercreises forthe pizzicato.

At the pizzicato pass the finger with much skin over the string, form the right corner of the nail to the left, without pressing strongly. The left arm you may bend a little to the left. The string is tugged with the finger in trackets.

Esercizi di pizzicato.

Il pizzicato va fatto col tratto del „polpastrello“ compreso fra i due angoli dell'unghia, partendo da quello di destra e muovendo il dito da destra a sinistra senza soverchia pressione. Il braccio sinistro può eventualmente sporgere un po verso sinistra. La corda va pizzicata col dito arcuato.

II. Variation.

The musical score for Variation II consists of ten staves of music in G major and 3/8 time. The exercises include:

- Staff 1: A series of eighth-note patterns with fingerings (3, 3, 3, 1, 1, 1, 4, 4, 4, 3, 3, 3, 2, 2, 2, 1, 1, 1) and accents.
- Staff 2: Patterns with triplets and accents, including a section marked 'arco' with a 'simile' instruction.
- Staff 3: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.
- Staff 4: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.
- Staff 5: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.
- Staff 6: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.
- Staff 7: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.
- Staff 8: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.
- Staff 9: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.
- Staff 10: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.

*) Smyčec dopadne na strunu blíž u špice tak, aby tóny takto zahráné zněly podobně jako tóny vylouděné pizzicatem.

*) Anschlagen der Saite mit dem Bogen nahe an der Spitze in der Weise, daß die Töne ähnlich dem „pizzicato“ klingen.

*) Touch the string near the point of the bow in such a way that the tones resemble the pizzicato.

*) Battere la corda con la punta dell'arco in maniera che i suoni somiglino al pizzicato.

**) Tóny, označené slovem „arco“ hrajeme tak, že smyčec naráží prudce na strunu 4. a 3. svou čtvrtinou, aby tóny ty pak zněly podobně jako tóny pizzicátové.

**) Bei diesen „arco“ Tönen wird die Saite am Beginn des 4. oder 3. Bogenviertels heftig in der Weise angeschlagen, so daß die angeschlagenen Töne ähnlich dem pizzicato klingen.

**) At those arco-tones the string is to be touched strongly with the front part of the 4th or 3rd quarter of the bow so, that the touched tones resemble the pizzicato.

**) Per ottenere con l'arco questi suoni aventi la caratteristica del pizzicato, bisogna battere fortemente la corda con il 4^o o 3^o quarto della punta dell'arco.

This musical score consists of ten staves of music in a treble clef with a key signature of one sharp (F#). The notation includes various rhythmic patterns and techniques:

- Staff 1:** Starts with a dynamic marking of *f*. Features a triplet of eighth notes and a slur over a group of notes.
- Staff 2:** Includes dynamic markings *Fr.* and *Sp.*. Shows a triplet of eighth notes and a slur.
- Staff 3:** Features dynamic markings *f M.* and *f*. Includes a triplet of eighth notes and a slur.
- Staff 4:** Includes a dynamic marking *Fr.*. Shows a triplet of eighth notes and a slur.
- Staff 5:** Features dynamic markings *f M.* and *f*. Includes a triplet of eighth notes and a slur.
- Staff 6:** Shows a triplet of eighth notes and a slur.
- Staff 7:** Includes a triplet of eighth notes and a slur.
- Staff 8:** Features a triplet of eighth notes and a slur.
- Staff 9:** Shows a triplet of eighth notes and a slur.
- Staff 10:** Features a triplet of eighth notes and a slur.

Passage

10 smyky - mit 10 Stricharten - with 10 bowings - con 10 colpi d'arco II

Lento

Musical notation for the first system of the passage. It features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of a series of eighth-note patterns. Fingerings are indicated by Roman numerals II, III, and I. Dynamics include *mf*, *f*, *dimin.*, and *p*. There are also some slurs and accents over the notes.

Musical notation for the second system of the passage. It continues the eighth-note patterns. Articulation marks include *Fr.* (fermata) and *Sp.* (spiccato). Dynamics include *f*, *dimin. e rall.*, and *pp*. The tempo marking *a tempo* is present at the end of the system.

Musical notation for the third system of the passage. It includes a box labeled "8., 16 - 17" and the instruction "sul D e A". The music features a series of chords and arpeggiated figures. Dynamics include *f*, *glissez (tremolando)*, *sf*, *p*, *mp*, and *pp*. The system concludes with the instruction *lunga*.

Variation III.

Provedení flageoletův III variací libovolně na 4 způsob.

Ausführung der Flageolette in der III. Var. auf beliebige Weise in 4 Arten.

The flageolets of the IIIrd variation may be executed in any way of the 4 kinds.

Esecuzione dei flautati nella III. Variazione in quattro modi ad libitum.

Facilité.

Becker.

Paganini.

Facilité.

Studie k III. variací. | Studien zur III. Var. | Exercises for the IIIrd variation. | Studi per la III. Variazione.

1 - 8

sul G

f IV

(Becker.)

9 - 16

Musical score for measures 9-16. The piece is in 2/4 time with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings (1-4) are indicated throughout. There are several trills (tr) and slurs. The piece concludes with a double bar line.

Facilité. Musical notation for the 'Facilité' section, showing a simple melodic line with fingerings (1-3) and a double bar line.

17 - 20 *sul G* Musical score for measures 17-20. The piece is in 2/4 time with a key signature of one sharp (F#). It begins with the instruction 'sul G'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings (1-4) are indicated throughout. There are several trills (tr) and slurs. The piece concludes with a double bar line.

21 - 23

sul G

(Paganini.)

32 - 39

2 dvojhmaty flageoletové střídavě. | 2 Flageolett-Doppelgriffe im Wechsel. | 2 flageolet double-stops alternately. | I due suoni dei flautati doppi alternati.

(2. Facilité.)

Finale.
Studie.

Interv. 1-16

*) Vydřžování flageoletů. | *) Aushalten der Flageolettöne. | *) The flageolet tones to be held. | *) I flautati contenere.

po 5 notách | zu 5 Noten | by 5 notes | a 5 note

1 - 16

Passage 1 - 16

v pohybu osminovém s 12 smyky | in Achtelbewegung mit 12 Stricharten | on quavers with 12 styles of bowing | in movimento di crome con 12 colpi d'arco

Passage 1 - 16

v pohybu osminovém s 11 smyky pro pravé zápěstí.

in Achtelbewegung mit 11 Übungen für das rechte Handgelenk.

on quavers with 11 exercises for the right wrist.

in movimento di crome con 11 esercizi per il polso della mano destra.

The musical score consists of 11 numbered exercises, each with specific performance instructions:

- Exercise 1:** Starts with a dynamic marking of *f* and the word *segue*. Includes fingering (1, 2, 3, 4) and articulation (Fr., M., Sp., V.).
- Exercise 2:** Includes fingering (1, 2, 3, 4) and articulation (Fr., M., Sp., V.).
- Exercise 3:** Includes fingering (1, 2, 3, 4) and articulation (Fr., M., Sp., V.).
- Exercise 4:** Includes fingering (1, 2, 3, 4) and articulation (Fr., M., Sp., V.).
- Exercise 5:** Includes fingering (1, 2, 3, 4) and articulation (Fr., M., Sp., V.).
- Exercise 6:** Includes fingering (1, 2, 3, 4) and articulation (Fr., M., Sp., V.).
- Exercise 7:** Includes fingering (1, 2, 3, 4) and articulation (Fr., M., Sp., V.).
- Exercise 8:** Includes fingering (1, 2, 3, 4) and articulation (Fr., M., Sp., V.).
- Exercise 9:** Includes fingering (1, 2, 3, 4) and articulation (Fr., M., Sp., V.).
- Exercise 10:** Includes fingering (1, 2, 3, 4) and articulation (Fr., M., Sp., V.).
- Exercise 11:** Includes fingering (1, 2, 3, 4) and articulation (Fr., M., Sp., V.).

Exercise 17 is located at the bottom of the page and includes a dynamic marking of *f* and a time signature of 1/1.

8

8

8

8

8

18-22

M.

mf

f

mp

M.

II

II

II

V

V

V

V

V

V

V

1 1/1 4 4 2 1/1 2 0 1 4 2 3 1 4 Sp. 2 0 1 4 Fr. Fr.

Sp. *f*

Passage 21 - 23

s 9 smyky - mit 9 Stricharten - with 9 bowings - con 9 colpi d'arco

f *sf* *sf*

1. \square 2. \square 3. \square 4. \square 5. \square 6. \square 7. \square 8. \square 9. \square

Sp. 1 1/1 1/1 1/1 1/1

21 - 22

jinak rytmisován se 7 smyky - anders rhythmisiert mit 7 Stricharten | another rhythm with 7 styles of bowing | ritmo differente con 7 arcate

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

1. 2. 3. 4. 5. 6. 7.

24

mf *mp* *mp* *f* *mf*

Sp. 2 4 4 4 3 3 Fr. 4 1

mp 3 4 *mf* 1 3 4 3 4

The musical score consists of ten staves of music, all in treble clef and a key signature of two sharps (F# and C#). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often grouped in beams and slurs. Dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). The score includes various articulations such as accents (>) and slurs. Fingerings are indicated by numbers 1-4. A double bar line with a Roman numeral 'II' appears in the fifth staff. The final staff concludes with a dynamic marking of *mf* and a tempo change to *Sp.* (Spirito) with a 1/1 time signature.

27 - 29

Sul G

30

5 taktů v závěru změněno. | Die 5 Schlusstakte verändert. | The 5 concluding bars varied. | Le cinque battute finali variate.
 Skryté oktávy. | Verdeckte Oktaven. | Covered octaves. | Ottave implicite.

Vivace $\text{♩} = 144$

Cvičení - Vorübung - Preparatory exercise - Esercizio preparatorio

Vivace $\text{♩} = 176$

Totéž v oktávách v prstokladech. | Dasselbe mit Fingersatz - Oktaven. | The same with fingering octaves. | Lo stesso con diteggiatura a ottave.

$\text{♩} = 144$