



Exercise on the *Crescendo* and *Decrescendo*.

$\text{♩} = 72$

F. MAZAS. Op. 36, Book I.

1. *Largo.*

p <f> p p <f> p cresc. - - f p <> p <>

8

<> cresc. - - f p <> p <>

17

<> cresc. - - f p <>

25

p <> cresc. - - f p <> p <>

34

f b0 dim. p cresc. al f p

42

cresc. f p cresc. - - f sf f

50

f f f f

57

p p p p p cresc. - - al f

67

p p p p p p <f> p

The Sweeping Stroke.



$\text{♩} = 58$

Moderato.
Whole bow

2. *mf* *fz* *ext.*

7 *fz*

13 *fz* Half-bow.

19 *f*

25 Whole bow *fz* *sf*

32 *fz*

39 *f*

47 *f*

54 *fz* *fz*

60 *f* *dolce* *f*

The Firm Stroke.



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$\text{♩} = 88$

Allegro moderato.

3.

(5)

(10)

(15)

(21)

(25)

(30)

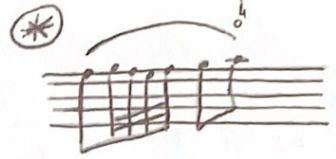
(35)

(42)

(47)

(52)

(60)



On Singing Tones.

Andante.

7. *espressivo* *mf* *IV* *ext.* *1* *2* *2* *4* *3* *1*

6 *mf* *1* *2* *3* *4* *0* *1* *2* *3* *4* *0*

11 *mf* *4* *3* *2* *1* *0* *1* *2* *3* *4* *0*

15 *dim.* *dim.* *p* *4* *3* *2* *1* *0* *1* *2* *3* *4*

18 *p* *f* *III* *1* *0* *1* *2* *3* *4* *0* *1* *2* *3* *4*

23 *dim.* *espressivo* *IV* *ext.* *1* *2* *2* *4* *3* *1*

28 *4* *3* *1* *0* *1* *2* *3* *4* *0* *1* *2* *3* *4* *0* *1* *2* *3* *4*

32 *dolce* *mf* *4* *3* *2* *1* *0* *1* *2* *3* *4* *0* *1* *2* *3* *4* *0* *1* *2* *3* *4*

37 *mf* *3* *1* *0* *1* *2* *3* *4* *0* *1* *2* *3* *4* *0* *1* *2* *3* *4*

41 *f* *p* *V* *1* *2* *3* *4* *0* *1* *2* *3* *4* *0* *1* *2* *3* *4*

44 *mf* *poco rit.* *1* *2* *3* *4* *0* *1* *2* *3* *4* *0* *1* *2* *3* *4*



$\text{♩} = 84$

Division of the Bow in the *Cantilena*.

Andante espressivo.

8. *espressivo mf*

4

7

10

13

16 *dolce mp*

20

24

27

31

34 *rall.*

Fine

D. S. sino al Fine.

Detailed description: This is a page of a violin method book containing a musical score. The score is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante espressivo'. The piece is titled 'Division of the Bow in the Cantilena'. The score consists of ten lines of music, each starting with a circled measure number: 8, 4, 7, 10, 13, 16, 20, 24, 27, 31, and 34. The music features various bowing techniques, including slurs, accents, and dynamic markings such as 'espressivo mf', 'dolce mp', and 'rall.'. There are also performance instructions like 'D. S. sino al Fine.' and 'Fine'. The page number '11' is in the top right corner, and the publisher's name 'LAMOTTE VIOLIN SCHOOL' is in the top right. A logo is also present in the top right.



Preparatory Exercise for the Trill.

Allegro. $\text{♩} = 96-104$

13. *p*

3 *mp* *cresc.*

6 *mp* *cresc.*

9 *f*

12 *mp* *cresc.*

15 *mf* *dim.* *f*

18 *f*

21 *mp* *f*

24 *f*

27 *mp*

30 *f*

33 *f*

36 *fz* *fz*

Handwritten musical score for guitar, measures 39-75. The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The music consists of continuous sixteenth-note patterns, often grouped into triplets and quartets. Dynamic markings include *f*, *sf*, *p*, *mf*, *mf cresc.*, *p dolce*, *piu p*, and *pp*. Fingerings are indicated by numbers 1-4 and 0. Some measures include specific fingering instructions like "1 1 0 3 4 0 1" and "0 2". The score concludes with a final measure containing a whole note chord.



The Trill.

$\text{♩} = 66$

Allegro moderato.

The main musical score consists of ten staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Allegro moderato' with a metronome marking of 66. The score is filled with trills, indicated by the 'tr' symbol and slurs. Dynamics include *mf*, *f*, *mp dolce*, *mp*, *cresc.*, *mf*, *mp*, *mf*, *mp*, *mf*, *dim.*, *mf*, *f*, and *f*. There are also markings for *tr* and *tr* with slurs. The score concludes with a final cadence.

Three circled musical examples are provided at the bottom of the page, labeled *1, *2, and *3. Each example shows a specific trill technique with fingerings and slurs. Example *1 shows a trill on a single note with fingerings 1, 2, 3, 4. Example *2 shows a trill on a single note with fingerings 1, 2, 3, 4. Example *3 shows a trill on a single note with fingerings 1, 2, 3, 4.

$\text{♩} = 54$



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The Mordent.

19

Allegro moderato.

15.

mf *sf* *sf* *sf* *cresc.* *mf* *f* *f* *f* *f* *ext.* *mf dol.* *mf* *mf* *p* *cresc.* *f* *f* *mf* *sf* *sf* *cresc.* *f* *cresc.*



$\text{♩} = 92$

Allegretto.

17.

mf grazioso

2da C.

f

dol. mf

mf

mp

p

f

p



Romance. Andante grazioso.

$\text{♩} = 100-108$

2da C.

18. *mf espressivo*

14. *f > dim. p dolce cresc. f > dim. p dolce*

20. *f cresc. f > dim. p dolce*

26. *p cresc. f*

32. *sf p*

38. *2da C.*

42. *espressivo*

48. *p dolce*

54. *cresc. f > dim. p cresc.*

60. *f dim. p dolce*

66. *1me C. dim. p sempre p*

72. *tr p pizz. arco*

1 2 1 1 2 4 3

0 0 0 0 1 0

Finger-exercise.



19. *Allegro.*

4

7

10

13

16

19

22

25

28

32

ext. mp

STONY BROOK HIGH SCHOOL

Handwritten musical score for guitar, measures 35-67. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The music consists of a continuous sequence of eighth notes, often beamed in groups of four. Measure numbers 35, 38, 41, 44, 47, 50, 53, 56, 59, 62, 65, and 67 are circled in the left margin. Performance markings include dynamics such as *mf*, *p*, *mp*, *fs*, and *fz*, and articulation like *cresc.* and *ext.*. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (open string). A wavy line above measure 47 is labeled with a box containing the letter 'E'. A wavy line above measure 56 is labeled with a box containing the letter 'F'. A wavy line above measure 67 is labeled with a box containing the letter 'V'. The number '25' is written in the top right corner of the page.



26

$\text{♩} = 100-104$

Shifting.

20. *Andantino.* *2da C.*
mf dolce
(Do not press the neck with the wrist while shifting.)

7. *cresc.*

13. *1ma C.* *2da C.* *3za C.* *3za C.*
mf

18. *2da C.*

22. *2da C.* *1ma C.* *f*

26. *3za C.* *3za C.*
dim.

31. *f* *mp*

35. *3za C.* *2da C.*
mf

39. *cresc.*

43. *f*

47. *3za C.* *4ta C.* *3za C.*
dim.

51. *dim.* *Rit.*



28

$\text{♩} = 52-54$

The same Exercise in Triplets.

MARTELÉ

22. *p* *V* *4*

3 *4* *4*

6 *4* *1* *3* *2 1* *0 4* *0 4* *fz* *fz* *p*

9 *4*

12 *4* *1* *3 1*

15 *2 1* *4* *0 4* *2 4* *p* *fz*

18 *p* *fz*

21 *4* *1* *3* *mf*

24 *1* *mf* *fz* *4* *3* *1*

27 *fz* *3* *4*

30 *p* *mf* *3*

33

36

39

42

45

48

51

54

57

60

63



Allegretto grazioso. $\text{♩} = 76$

24. *mp dolce*

5

10

15

21

25

30

35

41

46

dal Segno senza replica, sino al Fine.



Allegretto.

28. *p*

(4) *mf*

(8) *f* *p*

(12) *mp*

(16) *cresc.*

(20) *mf*

(24) *cresc.*

(28) *mf* *f*

(32) *f*

(36) *dim.*

(40) *mf* *p*

44

p

48

a la cuerda

fz

52

fz *cre.*

56

(4)

scen do al f

scen do al f

60

dim. mf

64

dim. p

68

cresc.

72

mf dim. p

75

cre scen do mf dim.

cre scen do mf dim.

78

p cresc.

81

f (the same position.)

RIT.

f (the same position.) *RIT.*



The Gossip. $\text{♩} = 92$
Allegro.

29. *mf* *p* *mf* *p*

5) *mf* *f* *mf* *Recit.* $\text{♩} = 66$ *più moderato* *mf*

11) *f* *mf* *f* *mf* *p* *cresc.* *più mosso*

15) *mf* *f* *mf* *f* *mf* *più mosso*

20) *cresc.* *f* *mf* *f* *mf* *f* *a piacere*

26) $\text{♩} = 112-120$ *Allegro non troppo.*
p With middle of bow.

32) *mf* *cresc.*

38) *mf* *cresc.*

44) *mf* *cresc.*

50) *mf* *cresc.* *p*

56) *mf* *cresc.* *p*

62) *mf* *cresc.* *p*

68

41

Musical staff 68: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of sixteenth-note chords. Fingerings are indicated with numbers 0, 4, 4, 4, 0, 3, 1, 3, 1, 2, 1. A fermata is placed over the final measure.

74

Musical staff 74: Treble clef, key signature of two sharps. The staff contains sixteenth-note chords. Fingerings are indicated with numbers 0, 2, 1, 2, 1. A *cresc.* marking is present under the first measure, and a *f* dynamic marking is present under the last measure.

80

Musical staff 80: Treble clef, key signature of two sharps. The staff contains sixteenth-note chords. Fingerings are indicated with numbers 4, 2, 0, 4, 3, 1, 4, 3. Dynamics include *f*, *p*, and *f*.

87

Musical staff 87: Treble clef, key signature of two sharps. The staff contains sixteenth-note chords. Fingerings are indicated with numbers 0, 3, 4, 4, 4, 2, 1, 1, 1, 4, 3, 4, 0.

93

Musical staff 93: Treble clef, key signature of two sharps. The staff contains sixteenth-note chords. A *dimin.* marking is present under the first measure, and a *p* dynamic marking is present under the last measure.

99

Musical staff 99: Treble clef, key signature of two sharps. The staff contains sixteenth-note chords. Fingerings are indicated with numbers 1, 4, 3, 0, 2. A note in the final measure has a fermata. Below the staff, the instruction "(retain the position.)" is written.

106

Musical staff 106: Treble clef, key signature of two sharps. The staff contains sixteenth-note chords. A *p* dynamic marking is present under the first measure.

113

Musical staff 113: Treble clef, key signature of two sharps. The staff contains sixteenth-note chords. Fingerings are indicated with numbers 0, 4, 4, 0. Dynamics include *fp* and *cresc.*

120

Musical staff 120: Treble clef, key signature of two sharps. The staff contains sixteenth-note chords. Fingerings are indicated with numbers 0, 4, 4. Dynamics include *fp* and *fp*.

127

Musical staff 127: Treble clef, key signature of two sharps. The staff contains sixteenth-note chords. Fingerings are indicated with numbers 1, 1. A *cresc.* marking is present under the first measure, and a *f* dynamic marking is present under the last measure.

134

Musical staff 134: Treble clef, key signature of two sharps. The staff contains sixteenth-note chords. Fingerings are indicated with numbers 1, 2. Dynamics include *fz* and *fz*.

141

Musical staff 141: Treble clef, key signature of two sharps. The staff contains sixteenth-note chords. Fingerings are indicated with numbers 1, 3. Dynamics include *mf* and *p*.

148

Musical staff 148: Treble clef, key signature of two sharps. The staff contains sixteenth-note chords. Fingerings are indicated with numbers 0, 2, 4. Dynamics include *dimin.* and *pp*. A fermata is placed over the final measure.

