

BERIOT: CONCERTO 7/2.

Andante cantabile.

SOLO VIOL. *)

mp *p* *mp* *mf*

con molta espressione

PIANO.

pp

10

p *pp*

mf *f*

p

15

f *rall.*

rall.

*) Probrati napřed cvičení k jednotlivým taktům na straně 13 - 20.

*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 13 - 20 vorzunehmen.

*) Begin with the exercises of the separate bars page 13 - 20.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag 13 - 20.

20

f sf *mp*

f sf

25

mp *f sf* *dolce*

30

rall. *mf*

p *mf cresc.* *f* *ff*

35

mf p mf mp f

ten.

This system contains measures 35 through 40. The top staff features a melodic line with dynamic markings *mf*, *p*, *mf*, *mp*, and *f*. The piano accompaniment consists of chords and arpeggiated figures in both hands. A *ten.* (tension) marking is present above the piano part in measure 38.

40

ten.

This system contains measures 40 through 45. The top staff continues the melodic line with dynamics *p* and *mp*. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A *ten.* marking is present above the piano part in measure 42.

45

mf pp

This system contains measures 45 through 50. The top staff has dynamics *mf* and *pp*. The piano part continues with the eighth-note pattern in the right hand and quarter notes in the left hand.

50

mp mf p

This system contains measures 50 through 55. The top staff has dynamics *mp*, *mf*, and *p*. The piano part features a more complex rhythmic pattern in the right hand, including sixteenth notes.

55

f

This system contains measures 55 through 60. The top staff has a dynamic marking of *f*. The piano part features a dense texture with sixteenth-note runs in the right hand and quarter notes in the left hand.

60

Musical score for measures 55-60. The system includes a vocal line and a piano accompaniment. The vocal line starts with a fermata and a dynamic marking of *mf*. The piano accompaniment features a steady eighth-note bass line and a more active treble line. Dynamic markings include *mf*, *f*, *mp*, and *mf*. A fermata is present over the first measure.

Musical score for measures 61-65. The system includes a vocal line and a piano accompaniment. The vocal line has dynamic markings of *mf*, *mp*, *f*, *mf*, and *f*. The piano accompaniment continues with a rhythmic pattern. A fermata is present over the first measure.

65

Musical score for measures 66-70. The system includes a vocal line and a piano accompaniment. The vocal line has dynamic markings of *mp*, *p*, and *mp*. The piano accompaniment features a steady eighth-note bass line. A fermata is present over the first measure.

70

Musical score for measures 71-75. The system includes a vocal line and a piano accompaniment. The vocal line has dynamic markings of *p*, *rit.*, and *a tempo*. The piano accompaniment features a steady eighth-note bass line. Dynamic markings include *p*, *rit.*, and *a tempo*. A fermata is present over the first measure. The system concludes with a double bar line and a repeat sign.

LAUB: POLONAISE.

SOLO VIOL. *)

PIANO.

5

10

15

20

mf *mp* *p* *mf* *p dolce* *pp* *mf* *f* *ff* *rit.*

*) Probrati napřed cvičení k jednotlivým taktům na straně 21-28.

*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 21-28 vorzunehmen.

*) Begin with the exercises of the separate bars page 21 - 28.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag 21 - 28.

BERIOT: CONCERTO 7/2.

Andante cantabile.

SOLO VIOL. *)

2. VIOL.

mp *p* *mp* *mf*

con molto espressione

10

15

*) Probrati napřed cvičení k jednotlivým taktům na straně 13 - 20.

*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 13 - 20 vorzunehmen.

*) Begin with the exercises of the separate bars page 13 - 20.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag 13 - 20.

Fr. $f sf$ $f sf$

System 1: Treble and bass staves. Treble clef has a fermata over a half note, then a sixteenth note chord marked 'Fr.' with a '2' above it. Bass clef has a sixteenth-note accompaniment. Dynamics include $f sf$ and $f sf$. Fingerings '1' and '2' are shown.

20 mp $f sf$

System 2: Treble clef starts with a circled '20'. Treble clef has a sixteenth-note chord marked 'V1' with a '1' above it. Bass clef has a sixteenth-note accompaniment. Dynamics include mp and $f sf$. Fingerings '1' and '2' are shown.

25 sf mp $f sf$

System 3: Treble clef starts with a circled '25'. Treble clef has a sixteenth-note chord marked 'V' with a '1' above it. Bass clef has a sixteenth-note accompaniment. Dynamics include sf , mp , and $f sf$. Fingerings '1' and '2' are shown.

$f sf$ p *dolce* $rall.$

System 4: Treble clef has a sixteenth-note chord marked 'V' with a '3' above it. Treble clef has a melodic line with dynamics $f sf$, p , and *dolce*. Bass clef has a sixteenth-note accompaniment. Dynamics include $f sf$, p , and *dolce*. A *rall.* marking is present.

30 p mf f ff sf p

System 5: Treble clef starts with a circled '30'. Treble clef has a sixteenth-note chord marked 'V' with a '1' above it. Treble clef has a melodic line with dynamics p , mf , f , and ff . Bass clef has a sixteenth-note accompaniment. Dynamics include mf , f , ff , sf , and p . Fingerings '1', '2', and '3' are shown.

35 mf p *cresc.* mf f ff sf sf mf

System 6: Treble clef starts with a circled '35'. Treble clef has a sixteenth-note chord marked 'V' with a '3' above it. Treble clef has a melodic line with dynamics mf , p , *cresc.*, mf , f , ff , sf , sf , and mf . Bass clef has a sixteenth-note accompaniment. Dynamics include mf , p , *cresc.*, mf , f , ff , sf , sf , and mf . Fingerings '1', '2', and '3' are shown.

ossia

mf *mfp* *f*

facilité

mf *mfp* *f*

1 2 1 1 2 1 2 1 4 8 2 3 2

40

p *p*

1 3 1 1 4 1 1

45

mp *mf*

3 4 3 4 3

50

pp

1 3 1 3 2 2

55

mp *mf*

2 1 2 1 2 1 2 1 2

55

f

1 4 3 2 4 2 2

Musical notation system 1, measures 58-60. Treble clef, key signature of two sharps (F# and C#). Measure 58 starts with a fermata and a *V* (accents) marking. Dynamics include *mf*, *f*, and *mp*. Measure 60 is circled with the number 60. Fingerings are indicated with numbers 1, 2, and 3.

Musical notation system 2, measures 61-64. Treble clef, key signature of two sharps. Measure 61 starts with a fermata and a *V* marking. Dynamics include *mf*, *mp*, *f*, and *mf*. Measure 64 ends with a fermata and a *V* marking. Fingerings are indicated with numbers 1, 2, 3, and 4.

Musical notation system 3, measures 65-68. Treble clef, key signature of two sharps. Measure 65 is circled with the number 65. Dynamics include *f* and *mp*. Measure 68 starts with a fermata and a *V* marking. A *Sp. V* (Sforzando) marking is present in measure 68.

Musical notation system 4, measures 69-72. Treble clef, key signature of two sharps. Measure 69 starts with a fermata and a *V* marking. Dynamics include *p* and *mp*. Measure 72 starts with a fermata and a *V* marking. Fingerings are indicated with numbers 1, 2, 4, and 1.

Musical notation system 5, measures 73-76. Treble clef, key signature of two sharps. Measure 73 is circled with the number 70. Dynamics include *p*. Measure 74 includes a *rit.* (ritardando) marking. Measure 75 includes an *a tempo* marking. Measure 76 ends with a fermata and a *V* marking. Fingerings are indicated with numbers 1, 1, 1, 4, 3, and 4.

LAUB: POLONAISE.

SOLO VIOL. *)

2. VIOL.

5

10

15

20

*) Probrati napřed cvičení k jednotlivým taktům na straně 21-28.

*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 21-28 vorzunehmen.

*) Begin with the exercises of the separate bars page 21-28.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag 21-28.

| ZKRATKY A ZNAČKY. | ABKÜRZUNGEN UND ZEICHEN. | ABBREVIATIONS AND SIGNS. | ABBREVIAZIONI E SEGNI. |
|--|--|--|--|
| Označení délky smyčce zlomy: Celým smyčcem, půlkou smyčce | Bezeichnung der Bogenlänge durch Bruchzahlen: Ganzer, halber Bogen | Designation of the Length of the Bow by means of fractions: Whole, half Bow | Indicazione della lunghezza dell'arco per mezzo di frazioni: 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 |
| Druhou 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 saltato |
| 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⁾ | Kunstpause (Luftpause) 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 mi, II corda di la, III corda di re, IV corda di sol |
| Prázdna 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 mi |
| 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 | pizz. | Pizzicato colla mano destra |
| Pizzicato: brnká se levou rukou | Pizzicato (kneifen) mit der linken Hand | + | Pizzicato colla mano sinistra |
| Glissando — sklouznout | Glissando, gleiten | gliss. | Glissando |
| Středem smyčce | Mitte des Bogens | M. | Alla metà dell'arco |
| U žabky smyčce | Am Frosch | Fr. | Tallone |
| Hrotem smyčce | An der Spitze | Sp. | Punta dell'arco |
| (hranatá nota s nožkou) Flageolet | (Quadrat mit Fuß) Flageoletton | ◇ | (Quadrato col gambo) Flautato (armonico) |
| (hranatá nota bez nožky) Opěrný prst | (Quadrat ohne Fuß) Stummer Stützfinger oder Lagenverbindungston | ◇ | (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 | 2-4 | Studio per 2-4 battuta di Solo |

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

²⁾ Zvednouti smyčec a učiniti 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.

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Cvičiti jednotlivé takty, hmaty a přechody poloh.

Takty mezi dvojkárkou taktovou jest vícekrát opakovati.

Einüben einzelner Griffe, Takte und der Lagenübergänge.

Takte zwischen zwei Taktstrichen sind mehrmals zu wiederholen.

Special stops and bars. Changes of position.

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

Studiare gli accordi e le misure separate. Cambi di posizione.

Le misure fra doppie linee divisorie debbono ripetersi varie volte.

1 - 16

The musical score consists of ten staves of music in G major, 2/4 time. The first staff is marked '1 - 16'. The dynamics are *p*, *f*, *mf*, and *mp*. The score includes various articulations such as slurs, accents, and breath marks. Fingering is indicated by numbers 1, 2, 3, and 4. The piece concludes with a *dim.* (diminuendo) marking.

*) Druhý prst jako opěrný prst neklouže do 2. polohy, nýbrž - dosáhnuv V. polohy - zvedá se, aby uvolnil místo následujícímu 4. prstu.

*) Der 2. Finger gleitet als Stützfinger nicht in die 2. Lage, sondern wird - angelangt in der V. Lage - gehoben, um dem folgenden 4. Finger Platz zu machen.

*) The second finger does not slide as transition finger into the second position, but approaching the fifth position is lifted to give way for the following fourth finger.

*) Il 2° dito non si corre alla 2ª posizione come dito d'appoggio ma quando arriva alla 5ª posizione si alza per lasciar posto al 4° dito.

17

Přednesové cvičení - Vortragsübung - Exercise of interpretation - Esercizio di interpretazione

1 - 7

17 - 26

27 - 28

Sp. M. *f* *mf*

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

mf *p* *f* III *f* M.

mf *f* *mf* *f*

mf *f* *mf* *f* III

mf *f*

8 smyky - mit 8 Stricharten - with 8 styles of bowing - con 8 colpi d'arco

27 - 28

détaché III

3. 4.

5. 6.

7. 8. *sautillé*

Přednesové cvičení - Vortragsübung - Exercise of interpretation - Esercizio di interpretazione

9 - 28

p *p*

p *mf* *mf* *f* *mf*

3 4 (4) 4 Sp. 2 1 1 1 4 3 4

mp mf

f sf sf f f

f ff II

f p

Přednesové cvičení - Vortragsübung - Exercise of interpretation - Esercizio di interpretazione

31 - 35

f f f sf

f p

f f sf sf sf f

Řetězový trilek - Kettentriller - Chain-trills - Trilli intrecciati

36 - 37

p mf p f

f f f dimin.

f dimin.

Pokračování trilků v hořejší oktávě.

Fortsetzung des Trillers in der oberen Oktave.

The trill in the upper octave continued.

Continuazione dei trilli nell'ottava superiore.

38 - 49

58 - 62

63 - 64

*) Palec postupuje s prsty do poloviční polohy a zpět.

*) Der Daumen rückt mit den Fingern in die halbe Lage und zurück.

*) The thumb moves along with the fingers into the half position and returns.

*) Il pollice scende alla posizione media e rimonta al tempo stesso che le altre dita.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *p*, *sf sf*, *p*, *sf sf f*, *p*, and *sf sf*. It features triplets of eighth notes and pairs of eighth notes.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *p*, *sf sf f*, *p*, *mp*, and *f*. It includes fingerings (1, 2, 3) and slurs.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *p*, *sf sf*, *p*, *f*, and *p*. It includes fingerings (1, 2, 3) and slurs.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *f*, *p*, *p*, *f mf*, and *f*. It includes fingerings (1, 2, 3) and slurs.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *mf* and *p*. It includes fingerings (1, 2, 3, 4) and slurs.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *mf*, *f*, *p*, and *f*. It includes fingerings (1, 2, 3, 4) and slurs.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *mp*, *f*, and *mf*. It includes fingerings (1, 2, 3, 4) and slurs.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *mf*. It includes fingerings (1, 2, 3, 4) and slurs.

Musical staff 9: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *mf*. It includes fingerings (1, 2, 3, 4) and slurs.

Musical staff 10: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *mf*. It includes fingerings (1, 2, 3, 4) and slurs.

Musical staff 11: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *mf*. It includes fingerings (1, 2, 3, 4) and slurs.

Musical staff 12: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *mf* and *f*. It includes fingerings (1, 2, 3, 4) and slurs.

Musical staff 13: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *mf* and *f*. It includes fingerings (1, 2, 3, 4) and slurs.

64 - 65

66 - 70

Passage 68-70

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

65 - 70

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty mezi dvojjárou taktovou jest vícekrát opakovati.

Takte zwischen zwei Taktstrichen sind mehrmals zu wiederholen.

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

Le misure fra doppie linee divisorie debbono ripetersi varie volte.

Cvičiti jednotlivé takty, hmaty a přechody poloh.

Einüben einzelner Griffe, Takte und der Lagenübergänge.

I.

Special stops and bars. Changes of position.

Studiare gli accordi e le misure separate. Cambio di posizione.

1 - 2 *sul G* *mf*

3 *sul G* *mf*

4 - 5 *sul G* *f*

This musical score is for guitar, titled "O. P. 534 b". It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes dynamic markings *mf* and *f*, and performance directions "Sp.", "M.", and "M.". The third staff is marked "5 - 7" and "sul G", with a dynamic marking of *mf*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *mf*. The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *mf*. The eighth staff is marked "7" and "sul G", with a dynamic marking of *mp*. The ninth staff has a dynamic marking of *mf*. The tenth staff has dynamic markings *p* and *mf*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4). Trills are indicated with "tr" above notes. The piece concludes with a final chord.

8 - 12 *mf* sul G

13 *f* sul G

14 - 15 *f* IV III

IV e III

mf

II.

Dolní a hořejší hlas ok-
táv střídavě s oktávným
dvojhmatem.

Untere und obere Oktaven-
stimme abwechselnd mit
dem Oktavendoppelgriff.

Lower and upper octave
voices with octave double-
stops alternately.

Cambiare la voce superio-
re e la inferiore dell'otta-
va con la doppia corda di
ottave.

*) 2 a 3 prst postaviti na
hořejší strunu.

*) Den 2. und 3. Finger auf
die obere Saite stellen.

*) Place the second and third
fingers on the upper string.

*) Collocare il 2° e 3° dito
sulla corda superiore.

Section III consists of two staves of music. The first staff begins with a treble clef and a common time signature. It contains several measures of music with various rhythmic values and fingerings (1, 2, 4). The second staff continues the piece with similar rhythmic complexity and includes a 'II' marking. The music is characterized by syncopated rhythms and octave double-stops.

III.

Synkopované oktávané dvojmaty.

Oktavendoppelgriffe synkopiert.

Oktave double-stops syncopated.

Doppie corde in ottave sincopate.

Section IV is a multi-measure exercise consisting of four staves. It begins with a treble clef and a common time signature. The music is divided into four distinct styles of broken octaves, each with its own bowing exercise. The notation includes various rhythmic patterns and dynamic markings such as 'f' and 'M'.

IV.

Dělené oktávy čtyřmi způsoby s cvičeními smyčcovými.

Gebrochene Oktaven in vier Arten mit Bogenstrichübungen.

Four styles of broken octaves with bowing exercises.

Ottave separate con 4 esercizi differenti di colpi d'arco.

This block contains 13 numbered exercises for broken octaves, arranged in four staves. Each exercise is a short melodic phrase. Exercise 1 is marked '1. M' and '1. Art'. Exercises 2 through 13 show various rhythmic and bowing variations. The notation includes dynamic markings like 'f' and 'v' (accents).

2. způsob
2. Art



2nd style
2. maniere

Two staves of musical notation for the second style. The first staff is in common time (C) and the second staff is in 3/4 time. Both feature a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns with various articulations.

Four staves of musical notation for the second style, numbered 1 through 15. Each staff contains a sequence of eighth-note patterns. Staff 15 includes the instruction *sautillé*. Below the staves, the following terms are listed: *segue sautillé spiccato sautillé spiccato sautillé spiccato sautillé spiccato*.

3. způsob
3. Art



3rd style
3. maniere

Two staves of musical notation for the third style. The first staff is in common time (C) and the second staff is in 3/4 time. Both feature a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns with various articulations.

Four staves of musical notation for the third style, numbered 1 through 15. Each staff contains a sequence of eighth-note patterns. Staff 15 includes the instruction *sautillé*. Below the staves, the following terms are listed: *M. Sp. Fr. M. Fr. Sp.*

4. způsob. 4th style.
4. Art. 4. maniere.

V.

Cvičení odstíňování.
a) po taktech

Nuancierungsstudien.
a) taktweise

Studies of nuance.
a) bar by bar

Studio delle sfumature.
a) differenti misure

b) Ve skupinách po 4 takttech. | b) In Gruppen zu 4 Takten. | b) In groups of four bars. | b) In gruppi di 4 misure.

c) Odstínování melodie v oktávách. | c) Nuancierung der Oktavenmelodie. | c) Of the octave melody. | c) Sfumature della melodia in ottave.