

## MOSES - FANTASIE.

*G* může být vyladěno na *B* pro lesk tónu. Doprovod se transponuje do *es*-moll. V originálním ladění *G* zůstává doprovod v *c*-moll.

Das *G* kann nach *B* wegen Glanz des Tones umgestimmt werden. Die Begleitung ist dann nach *Es*-moll zu transponieren. In der Original-Stimmung des *G* bleibt die Begleitung in *C*-moll.

The *G* may be tuned to *B* because of the brilliancy of tone in that case, the accompaniment has to be transposed to *es*-minor. In the original key (*G*), the accompaniment remains *c*-minor.

Per ottenere un suono brillante si può accordare il Sol ad un Si bemolle. In tal caso l'accompagnamento va trasportato in Mi bemolle minore. Nell'accordatura originale di Sol l'accompagnamento rimane in Do minore.

## INTRODUCTION.

Adagio. (M. M.  $\text{♩} = 72$ )

N. Paganini - Ot. Ševčík. Op. 16/44

*f* *dramatico* \*)

*più mosso.* ( $\text{♩} = 84$ ) *come sopra*

*molto ritardando*

*Tempo I. tranquillo*

*ritardando*

*più mosso.*

*rit.* *a tempo* *sf*

*Cadenza.* *mp* *f*

*Fr.* *accel.* *tr.* *p* *pp*

\*) Šestnáctina musí být kratší než triolová osmina doprovodu, s dramatickým vyrazem.

\*) Das Sechzehntel soll kürzer sein als das Triolenachtel in der Begleitung. Die folgende Sechzehntelnote mit dramatischer Betonung.

\*) The sixteenth rest should be positively shorter than the triplet - eighth in the accompaniment.

\*) La semicroma deve essere più corta della terzina dell'accompagnamento. La susseguente semicroma con accento drammatico

## THEMA.

V prvních 6 taktech blíží se hudba z dálky tak, aby se v 7.-8. taktu stala zřetelnější. Od 9. stupňuje se tema s vyjímkou scherzanda ve 12. taktu a končí *ff* v taktu 15.-16.

In den ersten 6 Takten nähert sich die Musik aus der Ferne, um im 7.-8. Takt vernehmbarer zu werden. Vom 9. Takt an steigert sich das Thema mit Ausnahme des Scherzando im 12. Takt und schliesst im Takt 15.-16. *ff* ab.

In the first six bars the music is approaching from a distance to be better heard in the bars 7-9. From the ninth bar the theme gathers strength, except the scherzando in bar 12, and ends in the bars 15-16 *ff*.

Nelle prime 6 battute la musica si avvicina da lontano, nella 7 ed 8 battuta essa diviene più percepibile. A cominciare dalla 9 battuta, ad eccezione dello scherzando nella 12<sup>a</sup> battuta, il tema cresce per finire alla 15-16<sup>a</sup> battuta con un *ff*.

## Tempo alla Marcia. (♩ = 96)

VARIATION I.  
Allegro giocoso. (♩ = 116)

\*) S lehkým zápěstím u žabky.

\*) Mit leichtem Handgelenk am Frosch.

With loose wrist at the nut.

Col polso leggero al tallone.

M. 1

Fr.

(Viotti ad lib.)

Fr.

VARLATION II. (Repet. ad lib.)

segue

ten.

ricochet

sautillé

\*) K snadnějšímu nalezení 5. polohy.

\*) Zur leichteren Auffindung der 5. Lage.

\*) To facilitate finding the fifth position.

\*) Per facilitare la 5ª posizione.

VARIATION III. (*senza Rep.*)

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-4. Fingerings: 1, 2, 1 1, 2, 1 1, 1. Includes a *V* (accents) above the final measure.

Musical staff 2: Treble clef, 2/4 time signature. Measures 5-8. Fingerings: 2, 1 1, 3 1, 2, 2, 2. Includes a *V* (accents) above the final measure.

Musical staff 3: Treble clef, 2/4 time signature. Measures 9-14. Fingerings: 1 1, 2, 2, 2, 1 1. Includes the instruction *ponticello* above measures 11-12.

Musical staff 4: Treble clef, 2/4 time signature. Measures 15-20. Fingerings: 2, 2, 1 1, 2, 1 1, 1. Includes the instruction *ponticello (ad lib.)* above measures 16-17.

Musical staff 5: Treble clef, 2/4 time signature. Measures 21-24. Fingerings: 1, 2, 1, 1. Includes a *V* (accents) above the first measure.

Musical staff 6: Treble clef, 2/4 time signature. Measures 25-28. Fingerings: 2, 2, 2, 2. Includes the instruction *suoni naturali.* above the first measure and *sautillé* below the first measure.

Musical staff 7: Treble clef, 2/4 time signature. Measures 29-34. Fingerings: 1, 1, 1, 1, 1, 1. Includes a box containing the number 30 below measure 32.

Musical staff 8: Treble clef, 2/4 time signature. Measures 35-40. Fingerings: 3, 4, 3, 3, 1, 3, 1, 1, 1, 1, 1. Includes a box containing the number 35 below measure 37.

Musical staff 9: Treble clef, 2/4 time signature. Measures 41-46. Fingerings: 1, 1, 2, 3, 4, 1, 3, 4, 2, 4, 1, 2. Includes a box containing the number 40 below measure 44.

Musical staff 10: Treble clef, 2/4 time signature. Measures 47-50. Fingerings: 1, 1, 3, 4, 1, 3, 1, 2, 3, 4. Includes the instruction *Facilité* above the first measure and a box containing the number 45 below measure 49.