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E. J. 1

A travailler successivement
avec chacune des dix articula-
tions suivantes:

To be practised with each of
the following ten articulations:

Nacheinander mit den folgenden
zehn verschiedenen Artikulationen
zu üben:

Trabájese suce-
cada una de las d
articulaciones:



Reprise à l'octave



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— ARPÈGES — Arpeggios — Gebrochene Akkorde — Arpeggios
accessivement avec cha- | *To be practised with each of the follow-* | *Nacheinander mit folgenden Artiku-* | *Trabájese sucesivamente con cada una*
lions suivantes: | *ing articulations:* | *lationen zu üben:* | *de las siguientes articulaciones:*

2 3 4 5 6 7 8 9 10



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QUATRE ÉTUDES DE CHOPIN

FOUR STUDIES AFTER CHOPIN

VIER ETÜDEN VON CHOPIN

CUATRO ESTUDIOS DE CHOPIN

E. V. 9

Allegro assai (112 = ♩)



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uera enfin à varier à opposer l'éclat au n mot il s'efforcera ite atmosphère mu- ra oublier au public hnique de la cadence. ernier mot du grand tuosité parfaite au 'intelligence.

The tone colour must be varied, opposing brilliance against charm. A musical atmosphere will be obtained in which the public will be able to forget the bareness of a cadenza.

Er muss seine Klangfarben differenzieren, muss dem Glanz den Liebreiz gegenüberstellen; mit einem Wort, er muss sich bemühen, jene musikalische Atmosphäre zu schaffen, die das Publikum die technische Dürre der Kadenz vergessen lässt.

Por fin cuidará de variar los timbres, oponer el brillo al encanto, esforzándose, en una palabra, en crear el ambiente musical que le haga olvidar al público la aridez técnica de la "cadenza".
Tal es la última palabra de la arte grande: una virtuosidad perfecta al servicio de la inteligencia.

TROIS CADENCES
pour le "CONCERTO EN RÉ" de MOZART ⁽¹⁾

THREE CADENZAS
for the Concerto in D

DREI KADENZEN
zum Konzert in D-dur von Mozart

TRES CADENCIAS
para el Concierto en Re

Posato, largo

ten. ten. Rall.

f mf

ten. ten. Rall.

mf p p

ace

Veloce

posato

7 7



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BIZET — CARMEN

I. ENTR'ACTE

Andantino quasi Allegretto

Ces passages méritent un travail particulier au point de vue de l'interprétation.

These passages merit special practice for interpretation.

Diese Stellen verdienen besondere in Bezug auf die Nstaltung durchge nommer den.

Allegretto moderato

CL. DEBUSSY — PRÉLUDE A L'APRÈS-MIDI D'

Un poco lento

* Excellente étude pour le souffle. Ce passage, tel qu'il est écrit, ne comporte aucune brisure. On pourra, en publi respirer après le 4^e de la 3^e mesur cas d'absolue nécessité.

L. DELIBES — C
M^c

A



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R. SCHUMANN — PREMIÈRE SYMPHONIE

I

Andante un poco maestoso

p Un poco ritard. a Tempo

Allegro molto vivace

p rit. *p* rit. *p* rit.

SOLO *sf* *p* leggero

II. CADENCE du FINAL

p Un poco rit.

R. STRAUSS — SYMPHONIE DOMESTIQUE Op. 53

I

Scherzo

SOLO

mf

II

Un poco lento

p



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