

COLLECTION LITOLFF.

No. 1118.

PRUME

6
Etudes ou Caprices de Concert
pour Violon.

Op. 14.

PUKY ENDRE



COLLECTION LITOLFF.

SIX
ETUDES OU CAPRICES
DE CONCERT
pour
VIOLON
de
FR. PRUME.

Op. 14.

Revus et doigtés

PAR

M. Schulz.

Propriété de l'Editeur.

PUKY ENDRE

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□ Abstrich - Tirez - Down bow.
V Aufstrich - Poussez - Up bow.

No. 1. LE DÉPIT.

Allegro non troppo.

VIOLON.

The score is written for a single violin in G major, 2/4 time. It consists of 12 staves of music. The tempo is 'Allegro non troppo.' The dynamics include 'mf' (mezzo-forte) at the beginning. The music features a variety of bowing techniques, indicated by square and V-shaped marks above the notes. The score includes a melodic line with many slurs and a more rhythmic, arpeggiated line in the lower register. There are several trills and grace notes throughout. The piece ends with a double bar line and repeat dots.

This page contains ten staves of musical notation for a piano piece. The music is written in G major, indicated by a single sharp (F#) in the key signature. The notation is dense and includes many slurs and ties, suggesting a complex and flowing melody. The staves are arranged in a continuous flow, with some staves starting with fingerings like 1, 2, 3, and 4. The notation is written in a style that is common in early 20th-century piano music, with a focus on melodic lines and harmonic support.

maggiore

The musical score consists of ten staves of music, all in G major (one sharp). The notation includes various guitar-specific techniques:

- Natural harmonics (marked with '0') are used throughout the piece.
- Fingerings (marked with numbers 1, 2, 3) are indicated for many notes.
- The piece concludes with a forte (*f*) dynamic marking.

No. 2. ÉLÉGIE.

Allegretto.

con espressione e sentimento

The musical score is written for a single instrument, likely a piano. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegretto' and the performance instruction is 'con espressione e sentimento'. The piece starts with a piano (p) dynamic. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more complex melodic line with various slurs and ties. Fingerings are indicated by numbers 1-4. The score ends with a double bar line and repeat dots.

No. 3. LA RAISONNEUSE.

Allegro moderato.

The musical score consists of ten staves. The first six staves are in D major (two sharps). The seventh staff introduces a key change to B-flat major (two flats) and includes the tempo marking *a tempo*. The eighth staff features a *rall.* (rallentando) marking. The ninth and tenth staves continue in B-flat major. The notation is dense, with many trills (marked 'tr') and rapid sixteenth-note passages. Fingering numbers (1, 2, 3, 4) are provided for many of the notes. Dynamic markings include *mf* (mezzo-forte) and *rall.* (rallentando).

This page contains ten staves of musical notation, likely for a piano solo. The music is written in a single system across ten staves. The notation includes various musical symbols such as treble clefs, key signatures (three flats), time signatures, and complex rhythmic patterns including sixteenth and thirty-second notes, trills, and slurs. The music is written in a single system across ten staves.

This page contains ten staves of musical notation for a piano piece. The key signature has two flats (B-flat and E-flat). The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Trills (marked 'tr') are used in several places, particularly in the third and fourth staves. Dynamic markings include *mf* (mezzo-forte) in the third staff and *f* (forte) in the sixth staff. The piece ends with a *rall.* (rallentando) marking in the tenth staff. The notation is written in a single system across the ten staves.

a tempo

mf

tr

f

12

This page contains ten staves of musical notation for a violin and piano piece. The notation is written in treble clef with a key signature of two sharps (F# and C#). The first staff features a melodic line with slurs and fingerings (1, 2, 3, 4). The second staff continues the melodic line with slurs and fingerings (1, 2, 3, 4). The third staff features a melodic line with slurs and fingerings (1, 2, 3, 4). The fourth staff features a melodic line with slurs and fingerings (1, 2, 3, 4). The fifth staff features a melodic line with slurs and fingerings (1, 2, 3, 4). The sixth staff features a melodic line with slurs and fingerings (1, 2, 3, 4). The seventh staff features a melodic line with slurs and fingerings (1, 2, 3, 4). The eighth staff features a melodic line with slurs and fingerings (1, 2, 3, 4). The ninth staff features a melodic line with slurs and fingerings (1, 2, 3, 4). The tenth staff features a melodic line with slurs and fingerings (1, 2, 3, 4). The notation includes various musical symbols such as slurs, fingerings, and dynamic markings like *pizz.* and *arco*.

No. 4. LE BOLÉRO.

Moderato.

p

sempre rallentando e diminuendo

*a tempo
maggiore*

*p avec le dos de l'archet *)*

1. 2. ponticello +)

pp

ff

pp

f

pp

ff

pp

*) Mit dem Rücken des Bogens.

+) Am Steg.

ff *pp* *f*

p

f

pp cresc.

decresc.
p
sempre rallentando e diminuendo
a tempo
avec le dos de l'archet
p
cresc.
decresc.
p — *ff*

No. 5. LE RANZ DES VACHES.

ff pp ff pp ff

Moderato.
m. d.
pp pizz.

m. g. arco

2ème et 3ème Corde..

3ème Corde.....

pizz. arco

pizz.

pizz. arco

3ème Corde

Musical score for the 3rd string (3ème Corde). The score consists of ten staves of music. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Dynamics include *p*, *pp*, *ff*, and *pizz.* (pizzicato). The score is marked with *3ème Corde* at the beginning of the first staff and *2ème Corde* at the beginning of the fifth staff. The score ends with a double bar line and a *ff* dynamic marking.

No. 6. L'ESPIÈGLE.

Allegro moderato.

p

minore

f

This musical score is written for a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. The piece is composed of a series of chords and arpeggios, primarily using the notes A, B, C, and D. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0) and articulations (e.g., accents, slurs). The piece concludes with a final chord in the key of A major.

maggiore

p

minore relativo

This page of musical notation is for a piano exercise in A major, indicated by the key signature of three sharps (F#, C#, G#). The piece is divided into several sections with specific technical and dynamic markings:

- Section 1:** Labeled *minore relativo* (relative minor), it begins with a treble clef and a key signature of three sharps. The first staff contains a series of chords with accents and fingerings (1, 2, 3). The second staff continues with similar chords and fingerings. The third staff features a triplet of eighth notes and a dynamic marking of *p* (piano).
- Section 2:** This section starts with a treble clef and a key signature of three sharps. The first staff has a dynamic marking of *ff* (fortissimo) and a triplet of eighth notes. The second staff has a dynamic marking of *p* (piano). The third staff has a dynamic marking of *ff* (fortissimo) and a triplet of eighth notes. The fourth staff has a dynamic marking of *p* (piano).
- Section 3:** Labeled *sempre staccato* (always staccato), it begins with a treble clef and a key signature of three sharps. The first staff has a dynamic marking of *f* (forte) and a triplet of eighth notes. The second staff has a dynamic marking of *p* (piano). The third staff has a dynamic marking of *f* (forte). The fourth staff has a dynamic marking of *p* (piano). The fifth staff has a dynamic marking of *f* (forte). The sixth staff has a dynamic marking of *p* (piano). The seventh staff has a dynamic marking of *f* (forte). The eighth staff has a dynamic marking of *p* (piano). The ninth staff has a dynamic marking of *f* (forte). The tenth staff has a dynamic marking of *p* (piano). The eleventh staff has a dynamic marking of *f* (forte). The twelfth staff has a dynamic marking of *p* (piano). The thirteenth staff has a dynamic marking of *f* (forte). The fourteenth staff has a dynamic marking of *p* (piano). The fifteenth staff has a dynamic marking of *f* (forte). The sixteenth staff has a dynamic marking of *p* (piano). The seventeenth staff has a dynamic marking of *f* (forte). The eighteenth staff has a dynamic marking of *p* (piano). The nineteenth staff has a dynamic marking of *f* (forte). The twentieth staff has a dynamic marking of *p* (piano). The twenty-first staff has a dynamic marking of *f* (forte). The twenty-second staff has a dynamic marking of *p* (piano). The twenty-third staff has a dynamic marking of *f* (forte). The twenty-fourth staff has a dynamic marking of *p* (piano). The twenty-fifth staff has a dynamic marking of *f* (forte). The twenty-sixth staff has a dynamic marking of *p* (piano). The twenty-seventh staff has a dynamic marking of *f* (forte). The twenty-eighth staff has a dynamic marking of *p* (piano). The twenty-ninth staff has a dynamic marking of *f* (forte). The thirtieth staff has a dynamic marking of *p* (piano). The thirty-first staff has a dynamic marking of *f* (forte). The thirty-second staff has a dynamic marking of *p* (piano). The thirty-third staff has a dynamic marking of *f* (forte). The thirty-fourth staff has a dynamic marking of *p* (piano). The thirty-fifth staff has a dynamic marking of *f* (forte). The thirty-sixth staff has a dynamic marking of *p* (piano). The thirty-seventh staff has a dynamic marking of *f* (forte). The thirty-eighth staff has a dynamic marking of *p* (piano). The thirty-ninth staff has a dynamic marking of *f* (forte). The fortieth staff has a dynamic marking of *p* (piano). The forty-first staff has a dynamic marking of *f* (forte). The forty-second staff has a dynamic marking of *p* (piano). The forty-third staff has a dynamic marking of *f* (forte). The forty-fourth staff has a dynamic marking of *p* (piano). The forty-fifth staff has a dynamic marking of *f* (forte). The forty-sixth staff has a dynamic marking of *p* (piano). The forty-seventh staff has a dynamic marking of *f* (forte). The forty-eighth staff has a dynamic marking of *p* (piano). The forty-ninth staff has a dynamic marking of *f* (forte). The fiftieth staff has a dynamic marking of *p* (piano). The fifty-first staff has a dynamic marking of *f* (forte). The fifty-second staff has a dynamic marking of *p* (piano). The fifty-third staff has a dynamic marking of *f* (forte). The fifty-fourth staff has a dynamic marking of *p* (piano). The fifty-fifth staff has a dynamic marking of *f* (forte). The fifty-sixth staff has a dynamic marking of *p* (piano). The fifty-seventh staff has a dynamic marking of *f* (forte). The fifty-eighth staff has a dynamic marking of *p* (piano). The fifty-ninth staff has a dynamic marking of *f* (forte). The sixtieth staff has a dynamic marking of *p* (piano). The sixty-first staff has a dynamic marking of *f* (forte). The sixty-second staff has a dynamic marking of *p* (piano). The sixty-third staff has a dynamic marking of *f* (forte). The sixty-fourth staff has a dynamic marking of *p* (piano). The sixty-fifth staff has a dynamic marking of *f* (forte). The sixty-sixth staff has a dynamic marking of *p* (piano). The sixty-seventh staff has a dynamic marking of *f* (forte). The sixty-eighth staff has a dynamic marking of *p* (piano). The sixty-ninth staff has a dynamic marking of *f* (forte). The seventieth staff has a dynamic marking of *p* (piano). The seventy-first staff has a dynamic marking of *f* (forte). The seventy-second staff has a dynamic marking of *p* (piano). The seventy-third staff has a dynamic marking of *f* (forte). The seventy-fourth staff has a dynamic marking of *p* (piano). The seventy-fifth staff has a dynamic marking of *f* (forte). The seventy-sixth staff has a dynamic marking of *p* (piano). The seventy-seventh staff has a dynamic marking of *f* (forte). The seventy-eighth staff has a dynamic marking of *p* (piano). The seventy-ninth staff has a dynamic marking of *f* (forte). The eightieth staff has a dynamic marking of *p* (piano). The eighty-first staff has a dynamic marking of *f* (forte). The eighty-second staff has a dynamic marking of *p* (piano). The eighty-third staff has a dynamic marking of *f* (forte). The eighty-fourth staff has a dynamic marking of *p* (piano). The eighty-fifth staff has a dynamic marking of *f* (forte). The eighty-sixth staff has a dynamic marking of *p* (piano). The eighty-seventh staff has a dynamic marking of *f* (forte). The eighty-eighth staff has a dynamic marking of *p* (piano). The eighty-ninth staff has a dynamic marking of *f* (forte). The ninetieth staff has a dynamic marking of *p* (piano). The ninety-first staff has a dynamic marking of *f* (forte). The ninety-second staff has a dynamic marking of *p* (piano). The ninety-third staff has a dynamic marking of *f* (forte). The ninety-fourth staff has a dynamic marking of *p* (piano). The ninety-fifth staff has a dynamic marking of *f* (forte). The ninety-sixth staff has a dynamic marking of *p* (piano). The ninety-seventh staff has a dynamic marking of *f* (forte). The ninety-eighth staff has a dynamic marking of *p* (piano). The ninety-ninth staff has a dynamic marking of *f* (forte). The hundredth staff has a dynamic marking of *p* (piano).

This page contains ten staves of musical notation in A major (three sharps). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 4 above the notes. The piece concludes with a double bar line and a repeat sign.

maggiore

p

This musical score is written for a single melodic line in D major (two sharps). It consists of ten staves of music. The notation is highly rhythmic, featuring many beamed sixteenth and thirty-second notes, often grouped in triplets or other complex patterns. Fingerings are indicated by numbers 1-4 above the notes. Dynamic markings include *f* (forte) at the beginning of the fourth staff, *p* (piano) at the beginning of the eighth staff, and *cresc.* (crescendo) at the bottom of the tenth staff. The piece concludes with a final *f* (forte) marking and a double bar line.

