

Revolution and Reaction
in
historically inspired string playing

- Revolution and Reaction: the uneven pace of change
- The Early Music movement
- Period instruments and period performance
- Conservatoire teaching
- A methodology for teaching Classical and Romantic performing practice
 - Posture and physical handling of the instrument
 - Bowstrokes and articulation
 - Portamento and left-hand function
 - Vibrato – a multifaceted practice
 - Rhythmic and tempo flexibility

The 'Modernist' Revolution

and

The Early Music movement

Carl Flesch (in *Die Kunst des Violinspiels* (Berlin,1923), p. 18)

‘In the past decades, all the arts have undergone tremendous changes, so that it only seems natural if musical interpretation is influenced and adapted to contemporary feelings.’

Wanda Landowska (quoted in Denise Restout & Robert Hawkins (ed.): *Landowska on Music* (New York 1965), p.407)

‘If Rameau himself would rise from his grave to demand of me some changes in my interpretation of his *Dauphine*, I would answer, "You gave birth to it; it is beautiful. But now leave me alone with it. You have nothing more to say; go away!"’

Arthur Schnabel (from his pupil Leon Fleischer (1928-2020), published in a note for Arbiter Records No 121)

‘He would gently mock the “hands apart” style: He felt one could be equally expressive playing hands together, and would say so with a twinkle in his eye.’

Letters to the editor *The Musical Times* 1925, p. 1021

‘Modern modes of expression imperatively demand modern methods of voice-production. [...] vocalisation follows the law of progress in common with other arts and sciences.’

‘If we are to recall Spohr’s compositions to life again, we must employ present day means of expression in their reproduction. Therefore, away with the ambition of the overlong (‘constipated’) bowstroke which is always better for the eyes than for the ears, and which is only very occasionally absolutely necessary for the correct phrasing. Away with the steryotypical A-portamento  ; we don’t hesitate a moment, if moved to it by inner necessity, to substitute the E-portamento for it , even if this would have counted as a deadly sin in Spohr’s time. We don’t trouble ourselves with the traditional ‘slithering’ fingering for chromatic scales if we can replace it with the ‘fingered’ one. It is only that which is essential, the Spohrian spirit, that we must try to save and carry over without injury into our own time.’

Carl Flesch: *The Art of Violin Playing* vol. 2 (New York: Carl Fischer, 1930), p.193

Review of a new approach to cello fingering by Wilhelm Lamping (Weckerling 1941, 238)

The glissando, the necessity for which has been made into a virtue with very questionable success, can now be dispensed with entirely. The violoncellist therefore has the option of deleting the portamento as a means of expression from his musical breviary. If a healthy feeling stirs in him, he quickly decides to do so. Tasteful musicians, insofar as they are not prompted by some sort of egocentric reasons to oppose it, usually realize quickly that playing that has been freed from any sentimentality by Lamping's instructions is very beneficial for works of all styles, and confirm it without reservation. Since warmth and intensity of expression can be achieved in any desired degree without the use of portamento - all wind instruments can prove this convincingly - the violoncello is now able to achieve a healthy, genuinely German style of performance, and to ban from the concert halls a cheap means of expression, that is used particularly abundantly in the lower regions of musical culture.

Auf das Glissando, aus dessen Notwendigkeit seither mit sehr fragwürdigem Erfolg eine Tugend gemacht wurde, kann nun ganz und gar verzichtet werden. Der Violoncellist hat demnach die Möglichkeit, das Ausdrucksmittel des Portamento aus seinem musikalischen Brevier zu streichen. Regt sich in ihm ein gesundes Gefühl, so entschließt er sich sehr schnell dazu. Daß das durch Lampings Anweisungen von jeglicher Sentimentalität befreite Spiel den Werken aller Stilarten wesentlich zugute kommt, wird von allen geschmackvollen Musikern, soweit sie sich nicht aus irgendwelchen ichhaften Gründen zur Opposition veranlaßt fühlen, gewöhnlich rasch eingesehen und vorbehaltlos bestätigt. Da Wärme und Intensität des Ausdrucks in jedem gewünschten Grade auch ohne die Anwendung des Portamento zu erreichen sind – alle Bläser können das überzeugend beweisen –, ist das Violoncell jetzt befähigt, einen gesunden, echt deutschen Vortragsstil zu vertreten und ein billiges, in den Stätten niederer Musikkultur besonders reichlich gebrauchtes Ausdrucksmittel aus den Konzertsälen zu verbannen.'

Posture and physical handling

Leopold Mozart
1719-1787

*Versuch einer
gründlichen
Violinschule
(Augsburg, 1756)*





Figure II

Bartholomeo Campagnoli 1751-1827

Nouvelle méthode de la mécanique progressive du jeu du violon
(Leipzig, 1824) Plate 1. But this illustration is clearly from around 1800.

Note the right upper arm tied to his coat button and the left arm resting against the chest as recommended by G. S. Löhlein in 1774, but as warned against by Spohr in his 1833 *Violinschule*.

Spohr heard Campagnoli play in 1805 and wrote in his diary:

"His method, it is true, is of the old school; but his playing is pure and finished."



The late 18th-century Revolution in String Instrument Performance

A new posture

Giuseppi Cambini (1746-1825)

Nouvelle méthode théorique et pratique pour le violon (Paris
c. 1800)

Pierre Baillot (1771-1842), Pierre Rode (1774-1830),

Rudolph Kreutzer (1766-1831)

Méthode de violon

(Paris 1803)

Giuseppe Cambini (1746-1825)

Nouvelle méthode théorique et pratique pour le violon (Paris c. 1800)

de la maniere de tenir le Violon, et l'Archet.

§.1.

Il n'y a qu'une seule manière de bien tenir le violon. toutes les autres sont vicieuses. l'expérience, et les leçons des bons maîtres, l'ont suffisamment démontrée. il faut poser le bas de l'instrument sur la clavicule, de manière à pouvoir y appuyer le menton vis-à-vis la quatrième corde, lorsque les changements de position de la main, ou si, l'on veut les démarchements, exigent que le violon soit soutenu avec plus de fermeté.

There is only one way to hold the violin properly. All others are bad. Experience and the examples of good masters have sufficiently demonstrated it. The back of the instrument must be placed on the collar bone so that the chin can be placed on the side of the 4th string, when changing positions or descending with the hand requires the violin to be sustained with more firmness.

§. 2.

La tête du violon doit décrire une ligne horizontale à la hauteur de la bouche; plus haut, ou plus bas, l'instrument n'auroit plus cet aplomb, et cet immobilité qui lui est nécessaire, pour que la main qui conduit l'archet puisse toujours trouver une hauteur déterminée a fin de parcourir les cordes avec plus de facilité, soit qu'on veuille les attaquer ensemble, ou séparément.

The scroll of the violin makes a horizontal line at the height of the mouth: higher or lower the instrument would no longer have the necessary poise and immobility for the hand that guides the bow always to find a definite height in order to cross the strings with greater ease, either to attack them together, or separately.

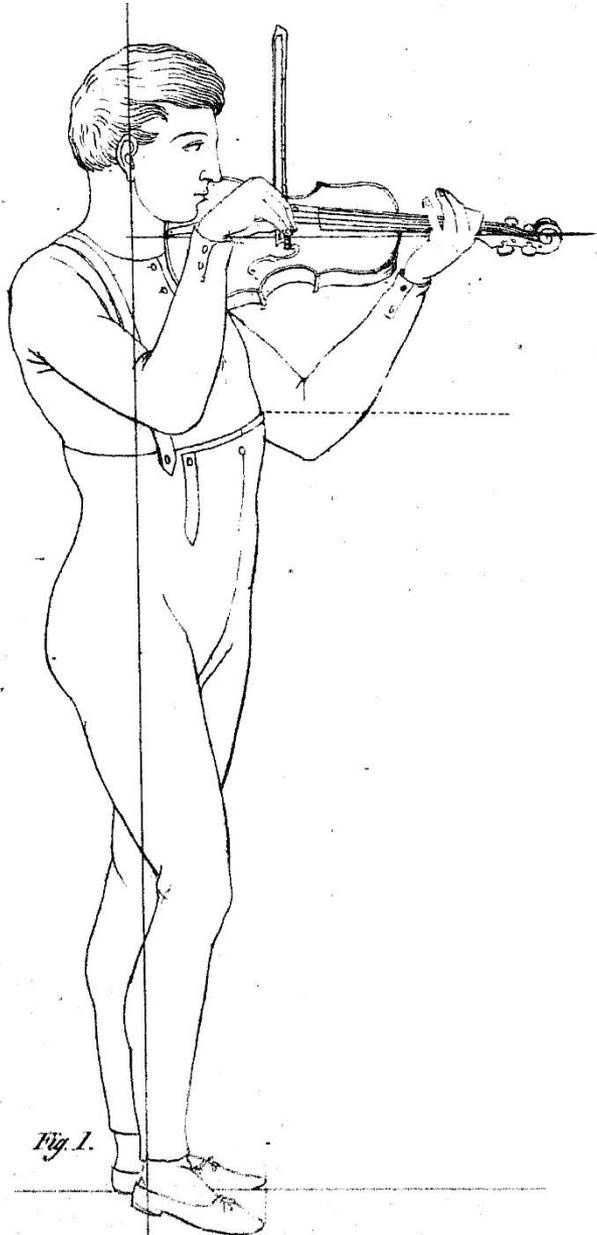


Fig. 1.

Das Ganze der Stellung von der Seite. Ensemble de l'attitude vue de profil.



Fig. 3.

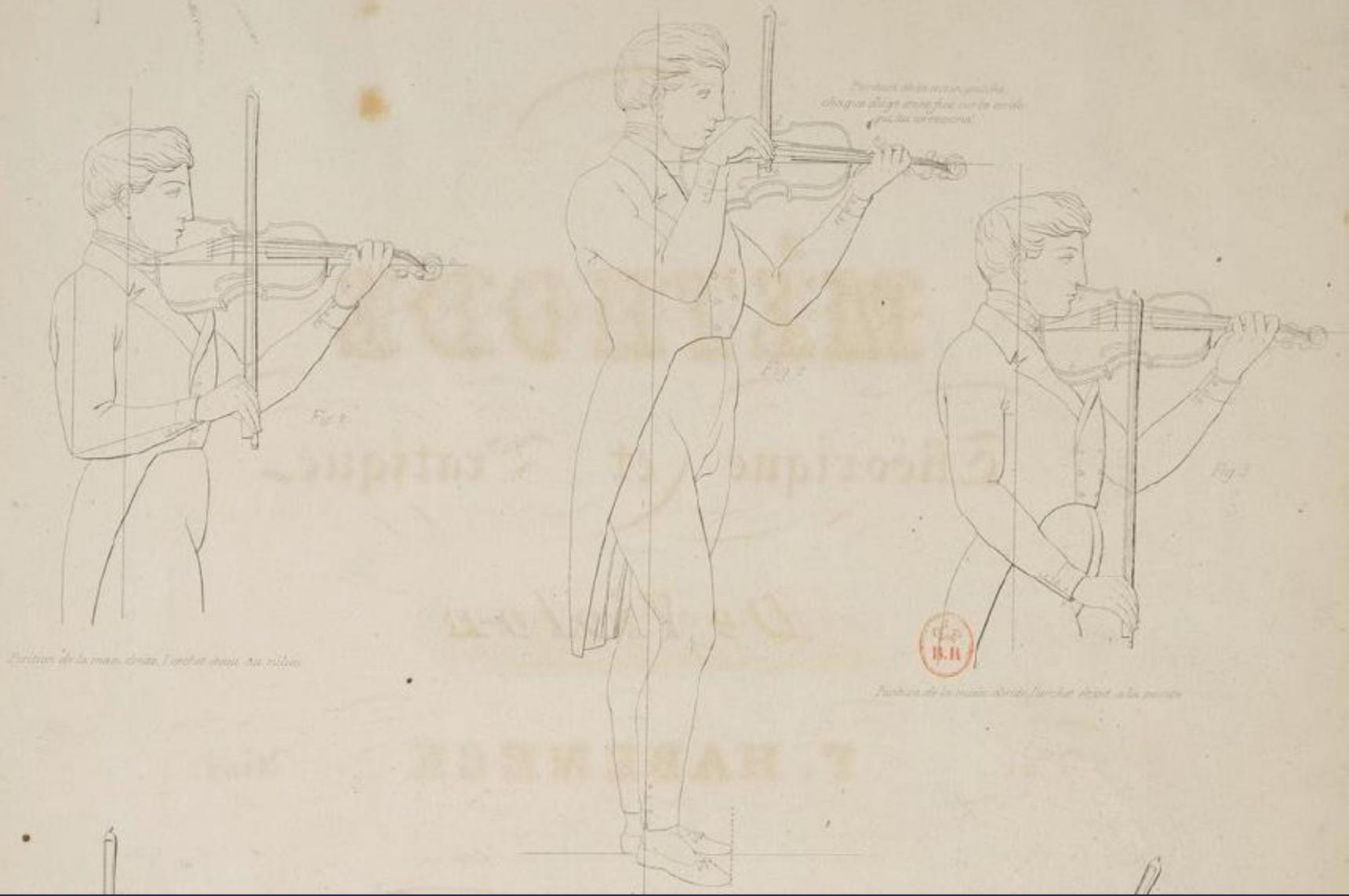


Fig. 12.

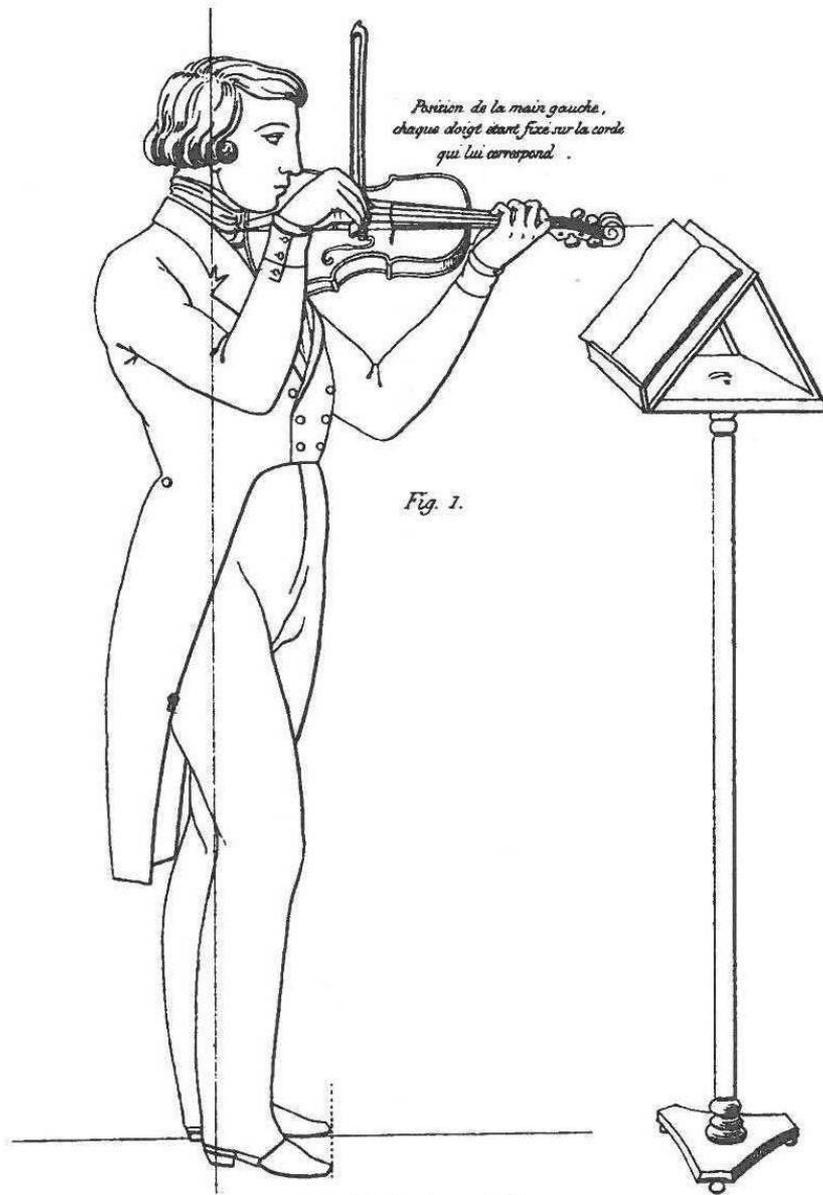
Jouer du bras, (c'est-à-dire de l'arrière bras et du coude) est un des plus grands défauts que l'on puisse avoir. Il faut s'appliquer sans cesse à l'éviter. Quand on joue sur les cordes basses, le poignet se lève pour les atteindre, l'avant bras ne fait que le suivre, encore ce mouvement est il presque nul lorsqu'il faut passer vivement d'une corde à l'autre, comme dans ces traits.

Playing with the arm (i.e. with the upper arm and shoulder) is one of the greatest faults one can have. It is necessary constantly to avoid it. When one plays on the low strings, the wrist rises to reach them and the forearm only follows, and this movement is almost imperceptible when one passes quickly from one string to another, as in these passages.



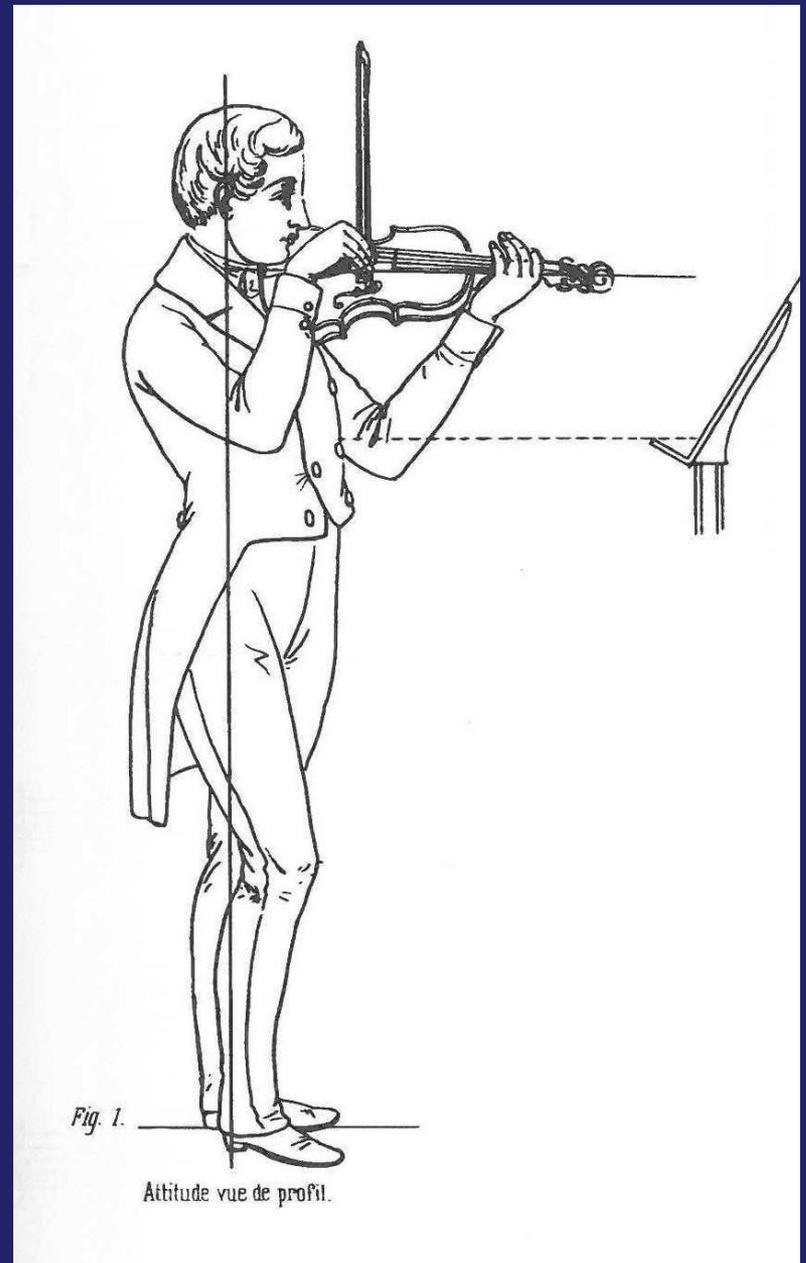


Habeneck, *Méthode* 1842



Ensemble de l'attitude, vue de profil. Position du poignet et du bras droit en tirant l'archet.

Alard, *École* 1848



Attitude vue de profil.

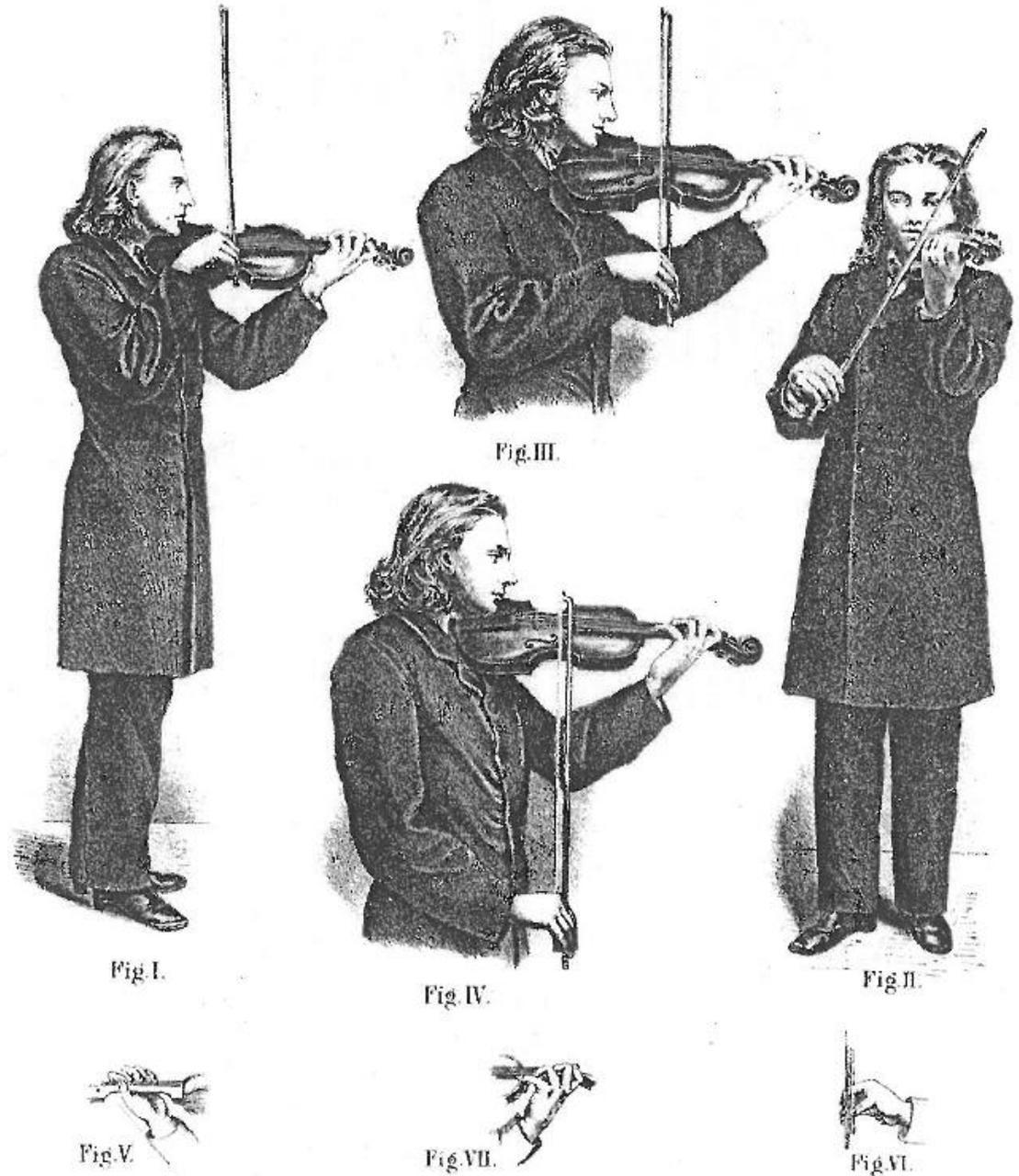
Bériot, *Méthode* 1858

Louis Spohr (1784-1859)
Violinschule 1833



Ferdinand David
(1810-1873)
Violinschule
Leipzig 1864

The illustrations,
probably based on
photographs, appear to
show his pupil August
Wilhelmj.



Heinrich Wilhelm Ernst

1812-1865

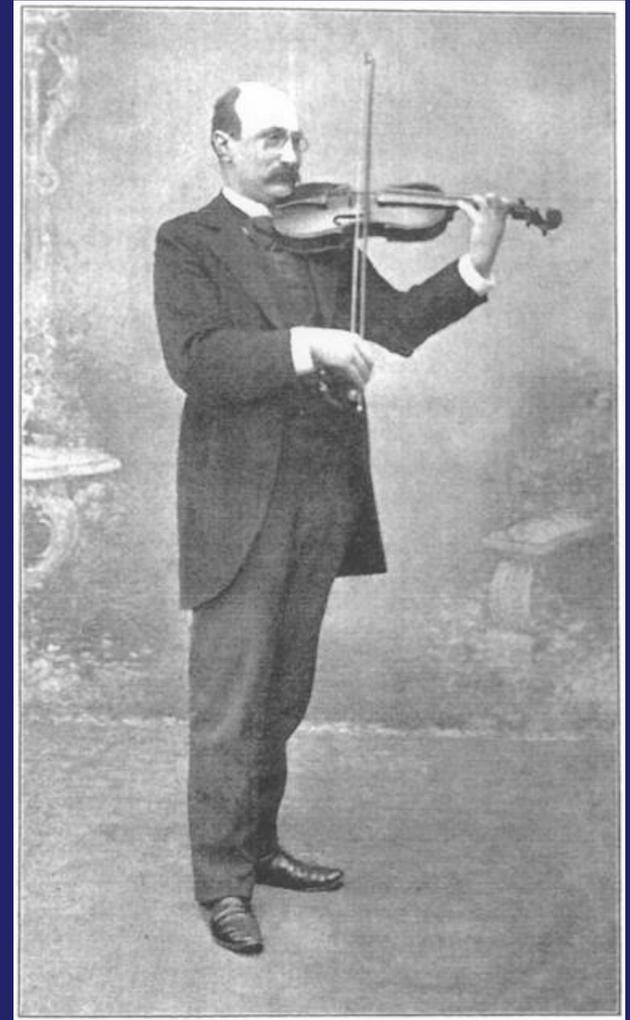
c. 1850

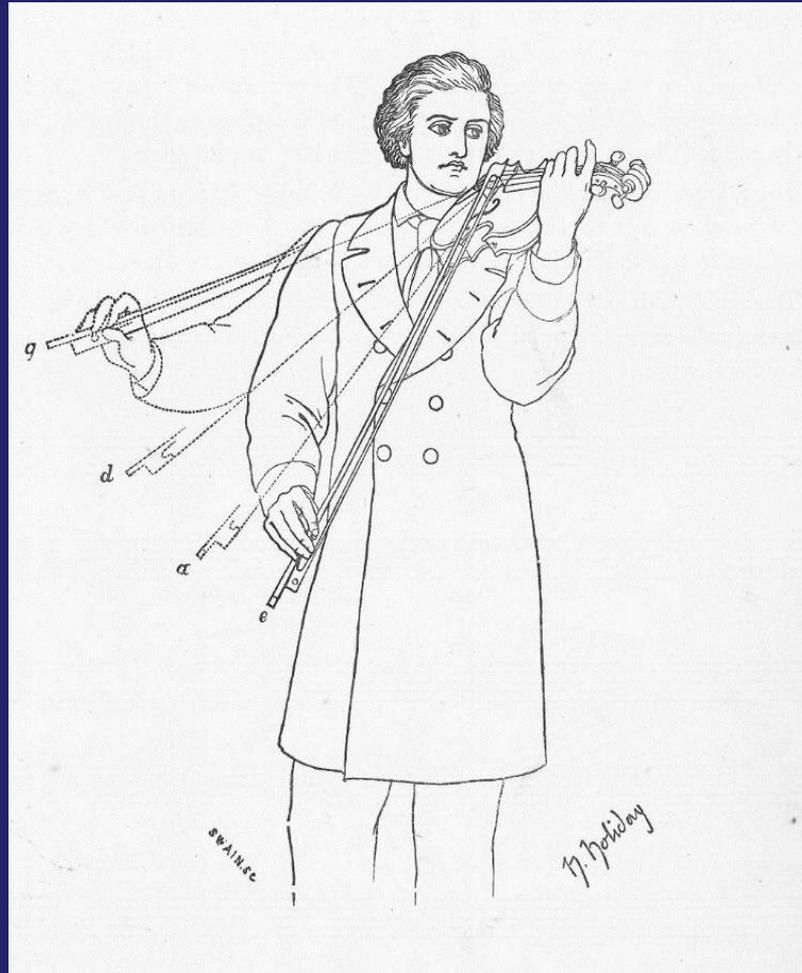


Heinrich Dessauer

1863-1917

c. 1890





Spohr's *Violin School* revised by Henry Holmes (London, c. 1870), p. 16



Bernhard Romberg
(1767-1841)
Violoncell Schule
(Berlin, 1840)

Fig. I.

J. J. F. Dotzauer
(1783-1860)
Violoncell-Schule
(Mainz, c. 1825)



Fig. II.

*Violoncell-Schule nach J. J. F. Dotzauer für den heutigen
Studien-Gebrauch neu bearbeitet und ergänzt von
Johannes Klingenberg (Braunschweig, c. 1900)*



Bowstrokes and Articulation

Carl Flesch

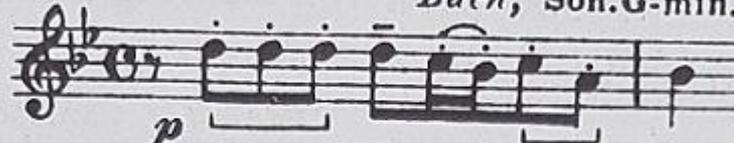
*The Art of Violin
Playing*

(New York, 1924,
2nd ed. 1939)

p. 77

The *Thrown Stroke*, if merely because of the frequency of its appearance, forms one of the most important components of bowing technique; nor is the orchestral player the least concerned in its absolute control. It is used on every occasion where the tempo indicated by the composer is too slow for the springing bow. It can be executed as well in the middle as at the nut or point, although more difficult of execution in the last instances. In a *piano* the middle is best used.

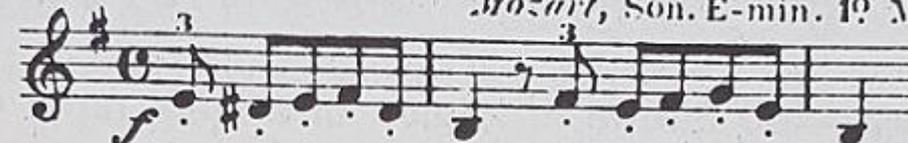
211. *Bach, Son. G-min. 2^o Mov^t*



The musical notation for exercise 211 is a single staff in G minor, 2/4 time. It begins with a half note G3, followed by a quarter note A3, then a quarter note B3. The next two measures contain eighth notes: G4, A4, B4, A4, G4 in the first measure, and F4, E4, D4, C4 in the second. The piece concludes with a half note C3. A dynamic marking of *p* is placed below the first measure.

In the *forte*, the lower third of the bow:

212. *Mozart, Son. E-min. 1^o Mov^t.*



The musical notation for exercise 212 is a single staff in E minor, 2/4 time. It starts with a half note E4, followed by a quarter note F#4, then a quarter note G4. The next two measures contain eighth notes: E4, F#4, G4, F#4, E4 in the first measure, and D4, C4, B3, A3 in the second. The piece ends with a half note A3. A dynamic marking of *f* is placed below the first measure. There are also some markings above the staff, including a '3' and a '7'.

In the *pp* at the point (when the greatest possible shortness is desired) :

213. *Beethoven, F-maj. Son. 3^o Mov^t.*



The musical notation for exercise 213 is a single staff in F major, 3/4 time. It begins with a half note F3, followed by a quarter note G3, then a quarter note A3. The next two measures contain eighth notes: F4, G4, A4, G4, F4 in the first measure, and E4, D4, C4, B3 in the second. The piece concludes with a half note B3. A dynamic marking of *pp* is placed below the first measure. There are also some markings above the staff, including a 'V' and a '7'.

Hermann Schröder *Die Kunst des Violinspiels*

(Köln, 1887) pp. 72-3

The Light Bow [leichter Bogen]

The bow stick is made to bounce somewhat with each stroke so that with each bow change the hair either not quite or slightly leaves the string [....]

The light bow, which has spread particularly from the newer French School is now an indispensable bowstroke for every violinist. In the old Italian School and particularly in the German up to Louis Spohr, it was employed less. One mostly played the passages that were suitable for this bowstroke with short on-string bowing at the point.

So darf es auch nicht immer als eine Sünde wider den heiligen Geist angesehen werden, wenn man gelegentlich am rechten Orte selbst in den Werken unserer klassischen Meister einmal eine mehr moderne Strichart anbringt, zumal wenn man die Ueberzeugung hat, die Intention des Autors damit viel eher zu verwirklichen, als es von seiten seiner geigenben Zeitgenossen geschehen konnte. An einem Beispiel von Mozart (S. 122) wurde schon gezeigt, wie der zu dieses Meisters Zeit gewiß noch gar nicht bekannte Saltatostrich in seinen Werken da, wo leichte Grazie und prickelnder Humor vorherrschend sind, doch recht gut zu brauchen, ja nach unserem heutigen Geschmack gar nicht zu entbehren ist.

It ought not always to be seen as a sin against the Holy Ghost if occasionally, even in the works of our Classical masters, at the appropriate place, one sometimes introduces a more modern bowing, especially when one is convinced that this will be more likely to fulfil the composer's intentions than his violin-playing contemporaries could have done. In an example from Mozart, it was already demonstrated how, where light grace and sparkling humour predominate in his works, the Saltato bow-stroke, which admittedly was not yet known at this master's time, is nevertheless really good to use, indeed according to our present-day taste, is absolutely indispensable.

Neue Mozart Ausgabe Kirchensonaten VI: 16,
ed. Minos Dounias p. IX. (1958)

The staccato wedge [sic] requires a short on-the-string stroke, but for the staccato dot, regardless of whether in *p* or *f*, we must use a more or less feathered spiccato, which we definitely cannot dispense with in performing Mozart's string music.

Bowstrokes in treatises 1750-1830

It was said above that the bow must be raised from the string for notes which have a little stroke over them. I only mean this to be so in the case of notes where there is sufficient time. Thus in Allegro [quarter=120] the eighths, and in Allegretto [quarter=80] the sixteenths, are excepted from this if many follow one another: for these must certainly be played with a very short bow stroke, but the bow will never be lifted or separated from the string. For if one wanted always to lift the bow as far as is required for the so-called *Absetzen*, there would not be enough time remaining to return it again at the right time, and notes of this sort would sound as if they were hacked or whipped.

Georg Simon Loehlein: *Anweisung zum Violinspielen* (1774)

XIX. Andante.

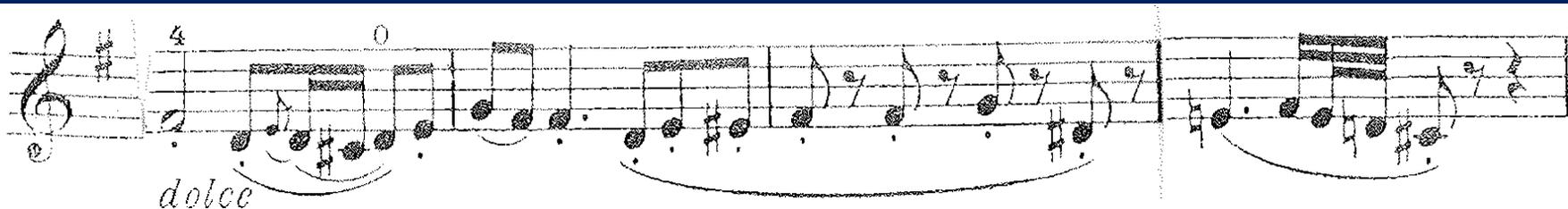


XIX. Andante.



The image shows two examples of musical notation for exercise XIX, titled 'Andante'. Both are in G major (one sharp) and 3/4 time. The top example features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter notes and eighth notes, with a final measure containing a dotted quarter note. The bottom example is identical in notation to the top one.

Ferdinand David edition of Mozart Piano Trios c. 1860



The image shows a musical score for a piano trio, likely from the first movement of Mozart's Piano Trio in G major, K. 502. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo marking 'dolce' is written below the first measure. The score features a melodic line with a series of eighth and sixteenth notes, some beamed together, and a bass line with a similar rhythmic pattern. The music is characterized by its grace and elegance.

Johann Friedrich Reichardt:
*Ueber die Pflichten des
Ripien-Violinisten*
(Berlin and Leipzig, 1776)

Wieder
Archiv 1534
Ueber
die Pflichten
des
Ripien-Violinisten,
von
Johann Friedrich Reichardt,
Königl. Preussischen Capellmeister.



Berlin und Leipzig,
bey George Jacob Decker, 1776.

Vom sicheren und gelenkigen Bogen.

Um einen sicheren Bogen zu erhalten, ist es notwendig lange Zeit simple Noten zu spielen. Erst lange Noten, und bey diesen durch den ganzen Bogen gleiche Stärke beobachtet,



dann geschwindere, bey denen man schnell den ganzen Bogen durchstreicht;

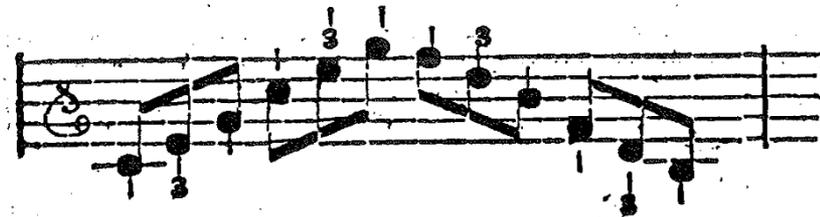


dann andere, zu denen man nur die Hälfte des Bogens, von der Mitte bis an

an die Spitze gebraucht, und dann solche, die man mit dem duffersten Vierteltheile des Bogens abstößt.



Um besten ist es, wenn man zu diesen einzelnen Bogenstrichen Triolen nimmt, um die Gleichheit im Hinauf- und Herabstrich zu erhalten.



Dieses muß sehr lange geübt werden, ehe man mehr Noten auf einen Strich nimmt, und ehe man an Veränderungen der Stärke und Schwäche in einem Bogenstriche denkt. Sonst ist man eben so übel daran, wie jener, der allaugenblicklich im Begriff ist auf die Nase zu fallen, weil

For this bowstroke one must take little bow, at most an eight part of the whole length of the bow, and this in the region of the third quarter of the bow, reckoning from the hand.



The Springing Bowstroke

Paris c. 1820, Vienna 1822

Review of Joseph Bohm: *Wiener Zeitschrift* 1822, p. 293.

Mr. Böhm, although still a young man, has already achieved a high degree of mastery on his instrument. We do not know whether this artist ever had the opportunity to hear Baillot, and to take him either in whole or in part as a model; all we know is that he succeeded to a rare degree of perfection in imitating the staccato or sciolto, newly invented by this artist (*sons detaches*), which consists in separating the notes not with a horizontal-motion but with a vertical-hopping bow), which, as far as we know, has not until now been used by any **German violinist.**

„Hr. Böhm, obgleich ein noch junger Mann, ist bereits auf seinem Instrumente zu einem hohen Grad von Meisterschaft gelangt. Ob dieser Künstler je Gelegenheit gehabt hat, Baillot zu hören und ihn entweder im Ganzen oder theilweise zum Muster zu nehmen, ist uns unbekannt; nur so viel wissen wir, daß es ihm gelungen ist, das von diesem Künstler neu erfundene Staccato oder Sciolto (*sons détachés*, welche darin bestehen, daß das Abstoßen der Töne nicht mit horizontal-schreitendem, sondern mit vertical-hüpfendem Bogen gemacht wird), welches, unseres Wissens bis jetzt noch von keinem deutschen Geiger ausgeübt wird, bis zu einer seltenen Vollkommenheit nachzubilden.“

Review of Quartet concerts in Frankfurt by Anton Schindler

Niederrheinische Musik-Zeitung 1860, p. 143

The *Deutsche Musik-Zeitung* (Vienna) also took note of our critical discussion in No. 9. It declares that it agrees about the excessive use of the springing bow, but with one reservation, i.e. the above-mentioned motif from the Allegretto of Beethoven's F major quartet, Op 59, which, it believes, cannot be given in *piano* except with a springing bow. – The author of those words obviously derived this belief from the practice of our time; he is unaware that the Classical period knew nothing about that type of stroke, that it only owes its invention to Mr de Bériot, whose students Haumann, Vieuxtemps, Therese Milanollo and others spread it more widely, and both of the latter also introduced it in quartet playing. The young critic in the *Deutsche Musik-Zeitung* could easily have enquired about it from old musicians of the imperial city, who heard Schuppanzigh († 1830), perhaps from Professor Joseph Böhm, who – by the way – has given the undersigned his full approval of our stance in this matter.

Portamento

Michel Woldemar *Grande Méthode* (c. 1800)

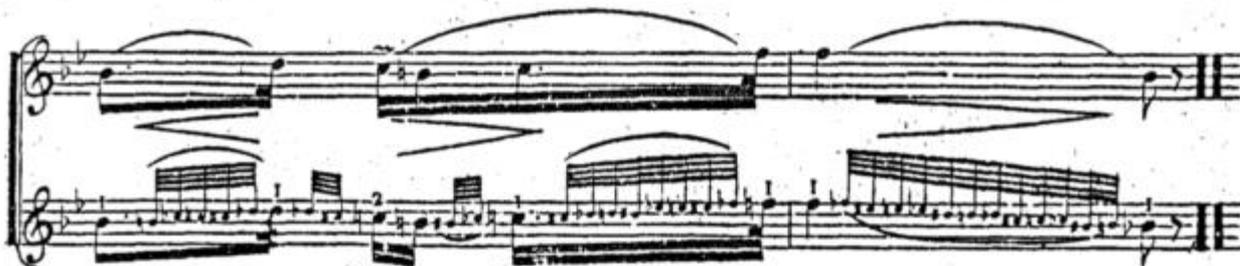
EXEMPLE.

ANDANTE AMOROSO Joué par lui dans les concerts de Paris: ce mouvement est plus lent que l'Andante ordinaire,

MOTIF.



EFFET.



Antonio Lolli Sonata op. 9 no. 4 (c. 1785)



Giuseppe Maria Cambini (1746-1825) *Nouvelle Méthode*
(Paris, ca.1795)



Antonio Salieri (1750-1825)

Allgemeine musikalische Zeitung 13(1811), 209

For some time an effeminate and laughable manner of playing their instruments has crept in with various weak solo violinists, which the Italians call the *maniera smorfiosa*, stemming from a misuse of the practice of sliding the finger up and down the string. This weak and childish mannerism has, like an infectious disease, spread to some orchestral players and, what is most ridiculous, not merely to our brave violinists, but also to violists, and even double-bass players.

Such a mannerism, particularly in a full orchestra, must necessarily - since a tolerated evil always gets worse - change a harmonious body into a collection of whining children and meowing cats.

From now on it is prohibited to employ players or singers who continue to use this method in the court theatres or in the musical society of Vienna.

C.: “Dragonetti”

The Court magazine and belle assemblée

I (1832), p. 74.

Even the immortal Beethoven has stated to the writer of the present article, that his having heard the giant violin of his friend Dragonetti, led him to imagine those magnificent effects of bass in some of his grand symphonies, and those slidings upon one string which impart so beautiful and spiritual a character to his chamber music.

**SIGNES EXPLICATIFS
EMPLOYES DANS LES PAGES
SUIVANTES POUR LES DIVERS
PORTS - DE - VOIX**

Port-de-voix vif: 

Employé dans les notes jetées avec grâce ou lancées avec énergie.



Port-de-voix doux: 

Employé dans les expressions affectueuses.



Port-de-voix trainé: 

Expression plaintive ou douloureuse.



Charles de Bériot
Méthode de violon
1858

Port-de-voix vif et léger.
Allegro.
RONDO RUSSE.
BÉRIOT.
(Éd. Brandus)

This musical score is for the 'Rondo Russe' by Ferdinand Bériot. It is written for a single melodic line on a treble clef staff in the key of D major and 2/4 time. The tempo is marked 'Allegro'. The piece begins with a 'Port-de-voix vif et léger' (vibrato) instruction. The first two measures contain a portamento, indicated by a slur over the notes. The score continues with several measures of rhythmic and melodic patterns, including some double-measure rests and slurs.

Expression affectueuse.
Andante.
9^{ème} AIR VARIÉ.
BÉRIOT.
(Éd. Brandus)

This musical score is for the '9^{ème} Air Varié' by Ferdinand Bériot. It is written for a single melodic line on a treble clef staff in the key of D major and 3/4 time. The tempo is marked 'Andante'. The piece begins with an 'Expression affectueuse' (affecting) instruction. The first two measures contain a portamento, indicated by a slur over the notes. The score continues with several measures of rhythmic and melodic patterns, including some double-measure rests and slurs.

Expression plaintive.
Adagio.
7^{ème} CONCERTO.
BÉRIOT.

This musical score is for the '7^{ème} Concerto' by Ferdinand Bériot. It is written for a single melodic line on a treble clef staff in the key of D major and 6/8 time. The tempo is marked 'Adagio'. The piece begins with an 'Expression plaintive' (plaintive) instruction. The first two measures contain a portamento, indicated by a slur over the notes. The score continues with several measures of rhythmic and melodic patterns, including some double-measure rests and slurs.

Accent douloureux.
Animato.
QUINTETTO.
MOZART.

This musical score is for the 'Quintetto' by Wolfgang Amadeus Mozart. It is written for a single melodic line on a treble clef staff in the key of D major and 3/4 time. The tempo is marked 'Animato'. The piece begins with an 'Accent douloureux' (painful accent) instruction. The first two measures contain a portamento, indicated by a slur over the notes. The score continues with several measures of rhythmic and melodic patterns, including some double-measure rests and slurs. The piece ends with the word 'etc:'.

Allegro disperato.

Portamento
from an open
A-string in
bars 2 and 4.



Vibrato

Baillot, Rode, Kreutzer *Méthode de violon* Paris, 1803

Nuancing the sound

Bow vibrato (undulation of the bow)

No reference to left-hand vibrato in the *Méthode*

SONS FILÉS.

Il faut, dans les sons filés, commencer très Piano, augmenter insensiblement la force du son jusqu'au milieu de l'archet d'où l'on fera décroître le son par degré.

On peut filer les sons d'une autre manière, en faisant faire une espèce

d'ondulation à l'archet. Cela s'emploie quelquefois dans les tenues et les points d'orgue, mais on doit user rarement de cette manière de filer les sons. — Le compositeur l'indique par ce signe. 

SONS FILÉS.



The first *Allegro* of this Concerto has a serious, elevated, and, in the theme or subject and its repetition, a somewhat melancholy character. It requires to be played with a round, full tone, and, in many passages, with great emotion; though, on the whole, in a tranquil and dignified manner.

solo. $\frac{0}{4}$ *Allegro Moderato* $\text{♩} = 88.$

The musical score is presented in four systems, each consisting of two staves. The first system begins with a forte (*f*) dynamic and features a 'dimin.' (diminuendo) marking. The second system starts with a piano (*p*) dynamic and also includes a 'dimin.' marking. The third system continues with a piano (*p*) dynamic and a 'dimin.' marking. The fourth system begins with a forte (*f*) dynamic and includes a 'dimin.' marking. The score is annotated with various musical symbols, including slurs, accents, and dynamic markings, indicating the performance style and phrasing.

The first fifteen bars (with the exception of the concluding notes of each period of four bars,) are played with as long strokes of the bow as possible. At the *forte*, the bow is carried close to the bridge and its whole length passed across the string with an equally strong pressure: the changes in bowing must be made so quickly, that no diminution of power, much less a break or interruption between the notes, may be observed. In those places where the power is intended to be diminished, the bow is removed farther from the bridge. For the concluding notes of the first three periods, only half the bow must be used; during the crotchet rest, therefore, the remaining half is pushed on above the string, and afterwards the bow is again applied close at the nut. At the first six notes of the 14th bar, the bow is pushed half way up; then a very short down-stroke is taken for the last note, and the second half of the bow used for the first two notes of the following bar. The passage in semiquarters commencing at the 16th bar, is played with the upper half of the bow, as

Spohr

Violinschule

(1833)

(English edition)

Luis Alonso: *Le virtuose modern sur le violon* (Paris, 1895) p. iv
‘The vibrato is a major thing for a virtuoso’

- 1) Finger vibrato [vibrato des doigts] “is made by stopping the string with a finger while simultaneously making the imitation of a trill with a higher finger, but without the latter touching the string; this primitive vibrato is no longer used, only Italian players still do it.”
- 2) Wrist vibrato [vibrato du poignet] – « a regular rocking of the hand’ – ‘produces a quavering resembling that of street singers. It should be avoided, for it quickly tires the audience.”
- 3) Nervous vibrato [vibrato nerveux]. “The arm vibrato is intolerable, it is a nervy, stiff vibrato, comparable to a false chromatic trill. In a large hall it would be difficult to pick out the note on which one vibrates, it tires your hearing, and when the violinist plays in high positions and especially double stop, it is with pleasure that one sees the end of the piece approaching.”

4) Sympathetic vibrato [vibrato par sympathie ou attraction] “is soft, pearl-like, superb, but it can only be made on notes doubled by open strings or natural harmonics.” This is the *Pochen* referred to by Dotzauer.

The image displays a musical score for violin, consisting of three staves of music. The first staff begins with the instruction "doigt effleurant la Corde" (finger lightly touching the string). The notation includes various rhythmic values and fingerings, with specific techniques for sympathetic vibrato indicated by numbers 0, 1, 2, 3, and 4 above the notes. The second and third staves continue the piece, showing more complex rhythmic patterns and fingerings, including triplets and slurs. The music is written in treble clef and common time (C).

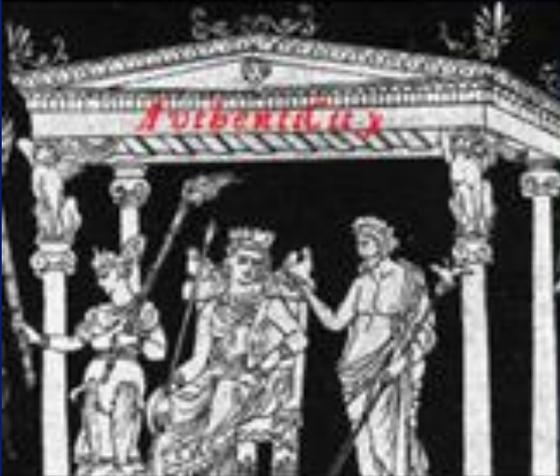
5) Bow vibrato [Vibrato de l’archet] “is very elegant and is little used, for one hardly hears it, but it produces its visual effect, its elegance; it is a kind of serpentine slur.”

19th-century string playing
An alien world for most violinists

Clive Brown

Performing 19th-century chamber music:

*the yawning chasm between
contemporary practice and
historical evidence*
Early Music (2010)



Abandon Hope,
all ye who enter here!

Found on Andrew Lawrence-King's blog

<https://andrewlawrenceking.com/2020/03/09/ornamenting-monteverdi/>



VIOLINIST.COM

Best edition of Brahms sonatas?

November 28, 2018, 9:33 AM · I am about to buy sheet music for the Brahms sonatas and wonder if anyone here had a chance to compare the Henle and Bärenreiter Urtext editions? Reading the descriptions at least the Bärenreiter seems to come with both marked and unmarked violin parts. But the marked part is mentioned to have "fingering and bowing based on the practices of Joseph Joachim and his colleagues" and while that may be interesting to study I think it may be quite far from what is considered best practice now?
[.....]

December 1, 2018, 12:56 AM · "I recently played a Brahms sonata in a Barenreiter edition and had to change 80% of the fingerings. They were just unimaginable to my hand & ear. They had been written by a Baroque HIP expert (who for some reason was editing a Brahms score...) so that may have had something to do with it."

Um, is that Clive Brown's edition? Just for the record, he's an authority on Classical and Romantic HIP (and I'm sure extremely knowledgeable on Baroque as well). You liking/disliking his edition is for another discussion :). But just want to clarify that point so people don't get confused.

BRAHMS

Sonaten in f und Es
für Violine und Klavier

Sonatas in F minor and E-flat major
for Violin and Piano

op. 120

Urtext

Herausgegeben von / Edited by
Clive Brown
Neal Peres Da Costa



Bärenreiter Kassel · Basel · London · New York · Praha
BA 10911

Experimental
performance recorded
in Sydney in 2018 by
Clive Brown
Violin (gut strings, mid
19th-century French
bow) and
Neal Peres Da Costa
Piano (copy by Paul
Mc Nulty of Brahms'
1868 Striecher

Allegro amabile

Violino

Violino musical staff with treble clef, key signature of two flats (B-flat and E-flat), and common time signature (C). The music begins with a piano (*p*) dynamic. The first measure contains a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5, all beamed together. The second measure contains a half note D5, followed by a quarter rest, a quarter note E5, and a quarter note F5, all beamed together. The third measure contains a half note G5, followed by a quarter note F5, a quarter note E5, and a quarter note D5, all beamed together. The fourth measure contains a half note C5, followed by a quarter note B-flat4, a quarter note A4, and a quarter note G4, all beamed together. The fifth measure contains a half note F4, followed by a quarter note E4, a quarter note D4, and a quarter note C4, all beamed together. The sixth measure contains a half note B3, followed by a quarter note A3, a quarter note G3, and a quarter note F3, all beamed together. The seventh measure contains a half note E3, followed by a quarter note D3, a quarter note C3, and a quarter note B2, all beamed together. The eighth measure contains a half note A2, followed by a quarter note G2, a quarter note F2, and a quarter note E2, all beamed together. The piece concludes with a quarter note D2.

Allegro amabile

Pianoforte

Pianoforte musical staff with grand staff (treble and bass clefs), key signature of two flats (B-flat and E-flat), and common time signature (C). The music begins with a piano (*p*) dynamic. The first measure contains a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4, all beamed together. The second measure contains a half note D4, followed by a quarter note E4, a quarter note F4, and a quarter note G4, all beamed together. The third measure contains a half note A4, followed by a quarter note B-flat4, a quarter note C5, and a quarter note D5, all beamed together. The fourth measure contains a half note E5, followed by a quarter note F5, a quarter note G5, and a quarter note A5, all beamed together. The fifth measure contains a half note B5, followed by a quarter note A5, a quarter note G5, and a quarter note F5, all beamed together. The sixth measure contains a half note E5, followed by a quarter note D5, a quarter note C5, and a quarter note B4, all beamed together. The seventh measure contains a half note A4, followed by a quarter note G4, a quarter note F4, and a quarter note E4, all beamed together. The eighth measure contains a half note D4, followed by a quarter note C4, a quarter note B3, and a quarter note A3, all beamed together. The piece concludes with a quarter note G3.



Violino musical staff with treble clef, key signature of two flats (B-flat and E-flat), and common time signature (C). The music begins with a measure number '4' above the staff. The first measure contains a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5, all beamed together. The second measure contains a half note D5, followed by a quarter rest, a quarter note E5, and a quarter note F5, all beamed together. The third measure contains a half note G5, followed by a quarter note F5, a quarter note E5, and a quarter note D5, all beamed together. The fourth measure contains a half note C5, followed by a quarter note B-flat4, a quarter note A4, and a quarter note G4, all beamed together. The fifth measure contains a half note F4, followed by a quarter note E4, a quarter note D4, and a quarter note C4, all beamed together. The sixth measure contains a half note B3, followed by a quarter note A3, a quarter note G3, and a quarter note F3, all beamed together. The seventh measure contains a half note E3, followed by a quarter note D3, a quarter note C3, and a quarter note B2, all beamed together. The eighth measure contains a half note A2, followed by a quarter note G2, a quarter note F2, and a quarter note E2, all beamed together. The piece concludes with a quarter note D2.

Pianoforte musical staff with grand staff (treble and bass clefs), key signature of two flats (B-flat and E-flat), and common time signature (C). The music begins with a measure number '4' above the staff. The first measure contains a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4, all beamed together. The second measure contains a half note D4, followed by a quarter note E4, a quarter note F4, and a quarter note G4, all beamed together. The third measure contains a half note A4, followed by a quarter note B-flat4, a quarter note C5, and a quarter note D5, all beamed together. The fourth measure contains a half note E5, followed by a quarter note F5, a quarter note G5, and a quarter note A5, all beamed together. The fifth measure contains a half note B5, followed by a quarter note A5, a quarter note G5, and a quarter note F5, all beamed together. The sixth measure contains a half note E5, followed by a quarter note D5, a quarter note C5, and a quarter note B4, all beamed together. The seventh measure contains a half note A4, followed by a quarter note G4, a quarter note F4, and a quarter note E4, all beamed together. The eighth measure contains a half note D4, followed by a quarter note C4, a quarter note B3, and a quarter note A3, all beamed together. The piece concludes with a quarter note G3.

7

più p

pp

10

dolce

p

p dol.

13

Musical score for measures 13-15. The score is written for a single melodic line (top staff) and a piano accompaniment (middle and bottom staves). The key signature is two flats (B-flat and E-flat). Measure 13 features a melodic line with a half note followed by a quarter note, and a piano accompaniment with two triplet eighth notes. Measure 14 continues the melodic line with a half note and a quarter note, and the piano accompaniment with a half note and a quarter note. Measure 15 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. The piano accompaniment includes dynamic markings *f* and *sf*.

16

Musical score for measures 16-18. The score is written for a single melodic line (top staff) and a piano accompaniment (middle and bottom staves). The key signature is two flats (B-flat and E-flat). Measure 16 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. Measure 17 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. Measure 18 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. The piano accompaniment includes dynamic markings *f* and *sf*.

19

dim.

dim.

22

p s.v.

pp

p s.v.

pp

27

dolce 3 3

pp *dol.*

32

3 3 *dim.*

dol.

36

cresc. *f*

cresc. *sf* *f*

40

f

fp

43

Musical score for measures 43-46. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is two flats (B-flat and E-flat). Measure 43 begins with a forte (*f*) dynamic. The top staff features a melodic line with triplets in measures 44 and 45. The grand staff contains complex piano accompaniment with various articulations and dynamics, including a forte (*f*) marking in measure 45.

47

Musical score for measures 47-50. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is two flats (B-flat and E-flat). Measure 47 begins with a piano (*p*) dynamic and a *dim.* (diminuendo) instruction. The top staff has a sparse melodic line. The grand staff features a dense piano accompaniment with a forte-piano (*fp*) dynamic and a *dim.* instruction in measure 48.

52

Musical score for measures 52-55. The score is in 3/4 time and B-flat major. It features a piano (*p*) dynamic. The right hand has a melodic line with slurs and trills. The left hand has a bass line with slurs and trills. Measure 55 contains two trills in the right hand.

56

Musical score for measures 56-59. The score is in 3/4 time and B-flat major. It features a piano (*p*) dynamic in measures 56-58 and a forte (*f*) dynamic in measure 59. The right hand has a melodic line with slurs and trills. The left hand has a bass line with slurs and trills. Measure 59 contains a trill in the right hand and a forte (*f*) dynamic.

61

f

fp

3 2 1 4 2

This system of music covers measures 61 to 64. It features a treble clef staff with a melodic line starting in measure 62, marked with a forte (*f*) dynamic. The piano accompaniment is written in grand staff notation (treble and bass clefs). The bass line includes fingerings: 3, 2, 1, 4, 2. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes various articulations such as slurs and accents.

65

f

p

fp

p

This system of music covers measures 65 to 68. The treble clef staff shows a melodic line with dynamics ranging from forte (*f*) to piano (*p*). The piano accompaniment in grand staff notation features a steady bass line and chords in the right hand. Dynamics include *fp* and *p*. The key signature remains two flats, and the time signature is 4/4.

69

s.v.

pp

73

dolce

p dol.

dol.

76

dim. *p* dolce

dim.

3

3

Detailed description: This system contains measures 76, 77, and 78. Measure 76 features a melodic line in the right hand with a *dim.* marking and a triplet of eighth notes. The piano accompaniment in the left hand also has a *dim.* marking. Measure 77 continues the melodic and accompanimental lines. Measure 78 concludes with a triplet of eighth notes in both hands.

79

[segue] *poco cresc.* *dim.*

dol. *poco cresc.*

4

3

4

Detailed description: This system contains measures 79, 80, 81, and 82. Measure 79 begins with a rest in the right hand, followed by a melodic line marked *poco cresc.* and *dim.*. The piano accompaniment starts with a *dol.* marking. Measure 80 continues the melodic and accompanimental lines. Measure 81 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 82 concludes with a fourth note in the right hand and a fourth note in the left hand.

83

Musical score for measures 83-86. The score is in 3/4 time and features a treble and bass clef system. The key signature has two flats (B-flat and E-flat). The piano part includes dynamic markings: *più p* at the start, *pp* in the middle, and *cresc.* towards the end. There are also articulation marks like accents and slurs. The bass line features a triplet of eighth notes in measure 86.

87

Musical score for measures 87-90. The score is in 3/4 time and features a treble and bass clef system. The key signature has two flats (B-flat and E-flat). The piano part includes dynamic markings: *f* and *f espress.* in the upper register, and *poco f* and *mf cresc.* in the lower register. The bass line features a triplet of eighth notes in measure 89. There are also articulation marks like slurs and accents.

90 *espress.*

Measures 90-93 of a musical score. The top staff is a single melodic line in treble clef with a key signature of two flats. It features a series of eighth notes with slurs and accents, followed by a triplet of eighth notes marked *f*. The bottom two staves are a grand staff in treble and bass clefs. The bass line includes fingerings 1 and 2. Dynamics include *f* and *fp*.

94 *cresc.*

Measures 94-97 of a musical score. The top staff continues the melodic line with a *cresc.* marking. The bottom two staves feature a complex piano accompaniment with many chords and slurs. Dynamics include *f* and *p*.

98

p *[molto] dolce* *[dim.]*

f *p* *rf* *p dim.*

molto dolce

1/3

4 2 1 5 4 2 1

103

p

p

107

Musical score for measures 107-111. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The upper staff (treble clef) features a melodic line with various ornaments and articulations. The lower staff (bass clef) provides harmonic support with chords and moving lines. Dynamic markings include *più p* and *pp*. There are also trill-like markings above the notes in measures 108 and 109.

112

Musical score for measures 112-116. The score continues in the same key signature and time signature. The upper staff (treble clef) has a melodic line marked *dolce*. The lower staff (bass clef) features a more active line with a *dol.* marking. There are trill-like markings above the notes in measures 113 and 114, and a triplet marking in measure 115.

116

Musical score for measures 116-119. The score is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The upper staff (treble clef) begins with a whole rest in measure 116, followed by a melodic line starting in measure 117 with a forte (*f*) dynamic. It features a triplet of eighth notes in measure 118 and a decrescendo (*dim.*) in measure 119. The lower staff (piano) has a complex accompaniment with a triplet of eighth notes in measure 118 and a forte (*f*) dynamic. The piece concludes with a double bar line at the end of measure 119.

120

Musical score for measures 120-123. The score is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The upper staff (treble clef) starts with a piano (*p*) dynamic and *s.v.* (sotto voce) marking. It features a melodic line with slurs and accents, ending with a whole rest in measure 123. The lower staff (piano) has a complex accompaniment with a piano (*p*) dynamic and *s.v.* marking. It features a melodic line with slurs and accents, ending with a whole rest in measure 123. The piece concludes with a double bar line at the end of measure 123.

124

Musical score for measures 124-128. The system consists of three staves: a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a *più p* dynamic and features a melodic line with a triplet of eighth notes in measure 128. The piano accompaniment starts with a *pp* dynamic and includes a *dolce* marking in measure 128. A double bar line is present between measures 124 and 125.

129

Musical score for measures 129-133. The system consists of three staves: a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a *dim.* dynamic. The piano accompaniment includes a *dol.* marking in measure 133. A double bar line is present between measures 129 and 130.

133

Musical score for measures 133-140. The score is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment and a melodic line. The piano part consists of chords and single notes, with a *cresc.* marking. The melodic line starts with a rest, followed by a series of eighth and sixteenth notes, with a *cresc.* and *f* marking. The final measure of this system contains a complex melodic figure with fingerings 3, 2, 4, 1, 2, 4.

137

Musical score for measures 137-144. The score is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment and a melodic line. The piano part includes chords and single notes, with a *f* marking. The melodic line starts with a rest, followed by a series of eighth and sixteenth notes, with a *f* marking. The final measure of this system contains a complex melodic figure with fingerings 1, 2, 4, 5, 3, 1, 4, 2.

141

Musical score for measures 141-144. The score is in B-flat major (two flats) and 4/4 time. It features a piano (p) dynamic. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and triplets. Measure 144 includes a fermata over the final chord.

145

Musical score for measures 145-148. The score is in B-flat major (two flats) and 4/4 time. It features a piano (p) dynamic with a diminuendo (dim.) and a fortissimo (fp) dynamic with a diminuendo (dim.). The right hand has a melodic line with slurs and a fermata in measure 148. The left hand has a bass line with slurs and a fermata in measure 148.

150

p

This system contains measures 150 through 153. The music is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The upper staff features a melodic line with slurs and a triplet of eighth notes in measure 153. The lower staff provides a harmonic accompaniment with slurs and rests.

154

dol.

This system contains measures 154 through 157. The music continues in the same key signature and time signature. The upper staff includes slurs and a triplet of eighth notes in measure 157. The lower staff features a melodic line with slurs and a triplet of eighth notes in measure 157, with fingering numbers 1, 5, 2, 1, 2 indicated above the notes.

157

Musical score for measures 157-160. The score is in B-flat major (two flats) and 3/4 time. It features a melody in the right hand and a piano accompaniment in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The piano accompaniment includes chords and moving lines. Performance markings include *p molto dolce sempre* and *dim.* (diminuendo). Fingering numbers (1-5) are indicated above the first few notes of the melody. Trill ornaments are present on some notes in the piano part.

161

Musical score for measures 161-164. The score is in B-flat major (two flats) and 3/4 time. It features a melody in the right hand and a piano accompaniment in the left hand. The melody is a simple eighth-note pattern. The piano accompaniment consists of chords and moving lines. Performance markings include *Tranquillo* and *[segue]*. The tempo is marked *Tranquillo*.

165

Musical score for measures 165-168. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff (piano accompaniment) consists of two staves (treble and bass clefs) with chords and moving lines, including slurs and accents.

169

Musical score for measures 169-172. The score is in 3/4 time with a key signature of two flats. The upper staff (treble clef) includes dynamic markings: *cresc.* (measures 169-170), *rit. un poco* (measures 170-171), and *f dim.* (measures 171-172). The lower staff (piano accompaniment) includes dynamic markings: *cresc.* (measures 169-170), *rit. un poco* (measures 170-171), *rf* (measures 171-172), and *dim.* (measures 171-172). The piece concludes with a double bar line and repeat signs.

Adagio

2nd movement from Spohr's Ninth Violin Concerto (1820)

arranged with 2nd violin
accompaniment in his
Violinschule (1833)
with fingering, bowing,
and signs for vibrato.

Recorded by Marie
Soldat (c. 1920)



228 *Solo.* *poussé.* *poussé.* *tirc.* *5^{te} Ap.* *f* *mf*

dimin. p *pp* *f* *fz* *p*

p *fz* *pp* *fz* *p*

poussé. *f* *p* *cresc.*

segue. *f* *dimi* *nuen* *do.* *p* *f* *sopra una Corda.* *tr*

dimin. *f* *f* *dimin.*

A page of musical notation for the second movement of Spohr's Ninth Violin Concerto. The page is numbered 228 at the top left. It features six systems of music, each consisting of a violin part (top staff) and a piano accompaniment part (bottom staff). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Adagio'. The score includes various performance instructions such as 'Solo.', 'poussé.', 'tirc.', '5^{te} Ap.', 'f', 'mf', 'dimin.', 'pp', 'fz', 'p', 'cresc.', 'segue.', 'sopra una Corda.', and 'tr'. Fingering numbers (1-4) and bowing marks are present throughout the score.

2
p *fz* *mf* *cresc.* *fz*

1 4 3 4 3

This system contains the first two staves of music. The upper staff begins with a piano (*p*) dynamic and features a melodic line with a trill-like flourish. The lower staff provides a rhythmic accompaniment. Dynamics range from piano (*p*) to fortissimo (*fz*), with a crescendo (*cresc.*) marking.

f *tr.* *tiré.* *dimin.* *p* *f* *dimin.*

4 4 3 3

This system continues the piece with the upper staff featuring a trill (*tr.*) and a 'tired' (*tiré.*) dynamic. The lower staff continues with a steady accompaniment. Dynamics include forte (*f*), piano (*p*), and fortissimo (*f*).

p *tr.* *p.* *cresc.*

2 3

This system shows the upper staff with a trill (*tr.*) and a piano (*p*) dynamic. The lower staff continues with a rhythmic accompaniment. Dynamics include piano (*p.*) and crescendo (*cresc.*).

f *p.* *cresc.* *f* *p.* *cresc.*

1 1

This system features the upper staff with a forte (*f*) dynamic and piano (*p.*) dynamics, with crescendo (*cresc.*) markings. The lower staff continues with a rhythmic accompaniment.

f *ff* *tiré.* *dimin.* *dimin.*

4 5 1 3 2 1 3 1 2 4

This system includes a fortissimo (*ff*) dynamic and a 'tired' (*tiré.*) dynamic. The upper staff has a complex melodic line with many notes. Dynamics include fortissimo (*ff*) and diminuendo (*dimin.*).

pp *poussé.*

2 3 3 4

This system begins with a pianissimo (*pp*) dynamic and a 'pushed' (*poussé.*) dynamic. The upper staff features a melodic line with a trill-like flourish. Dynamics include pianissimo (*pp*) and pushed (*poussé.*).

This page of musical notation features seven systems of two staves each. The notation includes various dynamics, articulations, and performance instructions.

- System 1:** Dynamics include *f*, *dimin.*, *p*, *5^e Ap.*, *pp²*, *1^{re} Ap.*, *cresc.*, and *fz*. Includes the instruction *tire.* and fingerings 1, 2, 3, 4.
- System 2:** Dynamics include *p*. Includes fingerings 4, 2, 1, 3, 2.
- System 3:** Dynamics include *1^{re} Ap.*, *cresc.*, *f*, *dimin.*, and *p*. Includes fingerings 1, 2, 3, 2, 1, 2.
- System 4:** Dynamics include *f* and *cresc.*. Includes the instruction *poussé.* and fingerings 4, 3, 0, 2, 3.
- System 5:** Dynamics include *f*, *dimin.*, *p*, and *cresc.*. Includes the instruction *segue.* and fingerings 2, 0, 2, 3, 1.
- System 6:** Dynamics include *f*, *dimin.*, *p*, and *cresc.*. Includes fingerings 2, 0, 2, 3.

f *dimin.* *p* *cresc.* *1^{re} Ap.* *f* *tiré.* *dimin.*

f *f* *dimin.*

p *fz* *f*

dimin. *p* *f*

dimin. *p* *f*

dimin.

First system of a piano score. The right hand features a complex melodic line with slurs and fingerings (1, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 0, 2). It begins with a forte (*f*) dynamic and includes a *dimin.* (diminuendo) section leading to a piano (*p*) dynamic. The left hand provides a steady accompaniment of eighth notes.

Second system of the piano score. The right hand continues with intricate passages, including a *f* dynamic section and a *dimin.* section. Fingerings such as 3, 2, 2, 0 are visible. The left hand accompaniment remains consistent with eighth-note patterns.

Third system of the piano score. The right hand features a *p* dynamic section followed by a *cresc.* (crescendo) leading to a *f* dynamic section. It includes various slurs and fingerings (4, 1, 1, 4, 3, 2, 1, 2, 3, 3, 1, 4, 3, 3, 2). The left hand accompaniment continues with eighth notes.

Fourth system of the piano score. The right hand has a *pousse.* (poussé) section with a forte (*f*) dynamic. It contains dense chordal textures and slurs with fingerings (2, 1, 1, 4, 3, 3, 1, 1, 4, 3, 3, 2, 2, 1, 1, 2, 2, 3, 3). The left hand accompaniment consists of eighth notes.

Fifth system of the piano score. The right hand starts with a *pousse.* section at a piano (*p*) dynamic, followed by a *f* dynamic section and a *dimin.* section ending at *pp* (pianissimo). Fingerings include 4, 3, 0, 4, 2, 2, 3, 1, 4, 2, 4, 2. The left hand accompaniment continues with eighth notes.