



**Universidade de Évora - Instituto de Investigação e Formação Avançada**

Programa de Doutoramento em Música e Musicologia

Área de especialização | Interpretação

Tese de Doutoramento

**Léon Souroujon: Complete works for violin solo**

Eliot Alexander Lawson Walton

Orientador(es) | Benoît Gibson

Évora 2020

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O tese de doutoramento foi objeto de apreciação e discussão pública pelo seguinte júri nomeado pelo Diretor do Instituto de Investigação e Formação Avançada:

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## **Appendices**

### **Overview**

Volume II contains appendices from A to M of supplementary information including a new edition of Souroujon's complete works for violin solo, his manuscripts, other editions, diplomas, private and public documents, and photographs that support Volume I of the dissertation *Leon Souroujon: Complete Works for Violin Solo*.

Albert Souroujon, universal legatee of Leon Souroujon's succession, gave permission to use all materials of his archives for this dissertation. An effort has been made to collect and catalogue all of his compositions and recordings that represent his oeuvre.

All archival materials referenced here are in the possession of Eliot Lawson at the following address: Quinta de Aires, Av. Antoine Velge, 2950-011 Palmela, Portugal.

## Appendix A

### Chronology of Leon Souroujon

The following table outlines the chronology of Leon Souroujon listing significant moments in his life.

1913	Leon Souroujon is born on January 28, 1913 in the Bulgarian town of Novi Pazar.
1918	Souroujon's parents and grandmother move residence from Novi Pazar to Sofia.
1920	He receives his first violin from his family and learns to play from his elder brother, Isak.
1922– 1927	Souroujon takes violin lessons with Hans Koch in Sofia.
1926	His future wife, Katya Kazandjiewa, begins piano studies in Prague at the Czech conservatory. She graduates in 1927 or 1928.
1928– 1933	Souroujon is accepted at the German Music and Art academy in Prague, where Hans Koch holds a post. Souroujon, who is 14 years old and his mother as his chaperone, move to Prague to allow him to continue his studies with Hans Koch. Souroujon graduates with honours ahead of time (completing the seven-year programme in five)
1933	Souroujon joins the Sofia Opera Orchestra. He begins his career as a performer, with numerous concert performances in Sofia.
1933– 1937	Souroujon encounters Bronislaw Huberman, who advises him to study with George Enescu in Paris. Huberman searches all over Europe for musicians for the orchestra he is building in Palestine (now Israel) as a measure against the Anti-Semitism rampant in Europe.
1937	Souroujon is accepted at the École Normale de Musique in Paris to study with the illustrious George Enescu.
1938	His sister, Sultana Souroujon, joins him in Paris to pursue her career as a painter.
1939	The Second World War breaks out, interrupting Souroujon's music education. With no alternative, Souroujon (and his sister) leave Paris with the exodus and return to Sofia.
1942– 1944	Souroujon is forced to work in one of the Jewish labour camps, Beli Izvor. Without sheet music, he starts improvising in the woods. His first composition is the Cadenza to Brahms' Violin Concerto in D Major, probably written during the Second World War.
1945	Souroujon immediately begins to rebuild his life and music career. He rejoins the Sofia Opera Orchestra.
1946	Souroujon joins the faculty of the National Academy of Music. At the same time, he gives performances and concerts in France, Bulgaria, Czechoslovakia and former Yugoslavia.
1947	He graduates from the École Normale de Musique, obtaining 50 out of 50 marks on his diploma dated 8 July, signed by Jean Marpain. He leaves Paris and returns to Sofia, where he rejoins the faculty of the National Academy of Music in Sofia.

1948	While a professor at the National Academy of Music, Souroujon continues giving concerts in Poland and France.
1949	Souroujon performs the soloist role in Lalo's <i>Symphonie Espagnole</i> accompanied the Sofia Opera Orchestra conducted by Sasha Popov.
1951	Souroujon and Katya Kazandjiewa marry in September or October.
1954	Souroujon publishes his <i>Cadenza to the Brahms' Violin Concerto in D Major</i> through Editions Musique Publishing.
1956	Souroujon goes on a concert tour of Bulgaria.
1957	Souroujon goes on concert tours to China, Vietnam, and former Korea.
1959– 1962	Souroujon is the Dean of Instrumental Faculty at the National Academy of Music in Sofia.
1960	Souroujon writes editions for a selection of sonatas for violin and piano of Corelli, Vivaldi, Veracini, Tartini, and Locatelli, published through the National publishing house "Science and Art" in Sofia.
1960– 1969	Souroujon writes the cadenzas for the Mozart Violin Concertos I, II, III, and VII likely during the 1960s.
1962	Souroujon goes on concert tours to Romania and former DDR.
1963	Souroujon goes on concert tours to Bulgaria and Israel with his wife, Katya Kazandjiewa.
1966– 1967	Souroujon and Kazandjiewa are sent to a Music Academy in Cuba for a cultural exchange.
1967	Souroujon records an album accompanied by the Bulgarian Radio Orchestra conducted by Dobrin Petkov.
1970	Souroujon writes the <i>Cadenza to Tartini's Sonata Didone Abbandonata</i> .
1970	Souroujon's article, "Reflections upon the Original Text of Bach's Chaconne", is published in a Bulgarian periodical titled <i>Musical Horizons Bulletin</i> , issue 4, in 1970.
1970	Souroujon plays the Beethoven Violin Concerto with De Philharmonie, with Leonce Gras as the conductor. Leonce Gras writes a commendation letter to Souroujon about his performance.
1975	Souroujon performs his last solo concert at the Slaveykov Hall in Sofia with a centrepiece Bach's Chaconne.
1976	Bulgarian publishers Editions Musique publish Souroujon's <i>Études 1-6</i> , edited by Composer Pancho Vladigerov.
1976	Souroujon and his wife Kazandjiewa move to Belgium.
1976	Souroujon gives masterclasses in Lahti and Helsinki, Finland.
1978	Souroujon's wife and music partner, Katya Kazandjiewa, dies on 7 June.
1979	Souroujon writes and records the viola version of <i>Images Espagnoles</i> , as well as <i>Nocturne</i> , <i>Berceuse</i> , and <i>Improvisation sur Thème de Liturgie Juive</i> soon after.
1979	On August 31 <sup>st</sup> , Souroujon retires from stage performance.
1980	Souroujon enters into a 17-year relationship with his partner, Paula Piens.
1980-1989	Souroujon regularly gives masterclasses in Bulgaria.
1989	At age 76, Souroujon takes on Eliot Lawson (then 12) as his student.
1994	Souroujon (aged 81) performs for the retirees of De Philharmonie van Vlaanderen, his last public concert. He performed there his composition <i>Les Octaves</i> .
1995	Souroujon purchases the 1922 Hel violin of George Enescu, which he insures for 800,000 Belgian francs.

1997	His partner, Paula Piens, dies. Souroujon moves from his apartment at Schulstraat to a studio at Harmoniestraat in Antwerp.
1998	Souroujon being very restless moves two other times in the city of Antwerp
1999	Souroujon begins to teach young violinist, Sasha Maisky (the son of Cellist Mischa Maisky) for whom Souroujon transcribed Images Espagnoles and Berceuse for cello. He moves to Avenue Kersbeek 57 in Brussels.
2000	Souroujon receives an honorary doctorate from the National Academy of Music in Sofia at a ceremony held in Brussels on February 17 <sup>th</sup> .
2003	Souroujon's 90th birthday party is held at the Sheraton Hotel in Brussels on January 26 <sup>th</sup> . In attendance are Anna Pluta, Albert Souroujon, Mischa Maisky, Emile Tassev, Veselin Parashkevov, Tony Peeva, Eliot Lawson, and others.
2004	Souroujon moves into a Jewish Seniors home. Here he would write his last composition in 2005, based on a Czechoslovakian folk song. At age 91, he continues to promote himself as a composer, even writing to other violin professors to get to know his works.
2005	Souroujon returns briefly to Bulgaria with some acquaintances in Plovdiv rather than Sofia. Prior to returning to Brussels, Souroujon makes arrangements to donate his sister's artworks to the Plovdiv City Art Gallery in Bulgaria. Albert Souroujon, his nephew, handles the logistics on his behalf. Albert Souroujon escorts Souroujon back to Brussels in 2006 for his last remaining year.
2007	On January 26, 2007, at the age 94, Souroujon passes away in Brussels. As per his wishes, his remains are taken to Sofia by his nephew, Albert Souroujon. He is buried in the Jewish Cemetery of Sofia.

## Appendix B

### Eliot Lawson's Edition of Leon Souroujon's Complete Works for Violin Solo

Appendix B contains the 2020 edition of the complete works of Leon Souroujon published through Mirabile Dicere (Lawson, 2020). This is the first complete edition of all Souroujon's compositions in existence. In this edition, the compositions are organized in four parts:

- *Complete Works for Violin Solo, Part I: Short Genre Pieces*
- *Complete Works for Violin Solo, Part II: Suite dedicated to Katya Kazandjiewa*
- *Complete Works for Violin Solo, Part III: Collection of Études*
- *Complete Works for Violin Solo, Part IV: Cadenzas and Transcriptions*

The cataloguing of the music follows and expands on the way Souroujon categorized his music. There are a number of adjustments that have been applied in order to add cohesion to his collections. His compositions are further catalogued under the unaccompanied solo violin genre, as loosely defined by Scholar Robin Stowell (See Volume I).

*Part I: Short Genre Pieces*, which Souroujon originally titled as *Pièces pour Violon ou Alto*. These original short genre pieces were comprised of five compositions (*Images Espagnoles, Nocturne, Berceuse, Improvisation sur Thème de Liturgie Juive, Improvisation sur Thème folklore Tchèque*). After studying and practicing his compositions, it became evident that renaming *Pièces pour Violon ou Alto* to *Short Genre Pieces* would help to differentiate it from his other works also titled *Pièces pour Violon*. Three works (*Caprice, Mélodie Hébraïque sur un thème de Joseph Achron, and Improvisation on Gershwin's Summertime*) have been added. Thus, the 2020 edition, *Part I: Short Genre Pieces* includes eight compositions.

*Caprice*, which is included in the Levi/Radionov edition and which was categorized as an étude, was not in Souroujon's personal archive (Levi/Radionov, 2013, pp. 48-49). It has a narrative feeling, relative musical simplicity, and its short length has made this composition a perfect addition to *Part I: Short Genre Pieces*.

*Mélodie Hébraïque*, based on Joseph Achron's theme, was composed as an étude to practice the technique of Vibrato and Legato. However, as it is too dissimilar to the other études and because of its great singing qualities and short length, it too was included to the short genre piece category.

Souroujon's *Improvisation of Gershwin's Summertime*, which only existed as an audio recording in the archives of the National Bulgarian Radio, has also been categorized as a short genre piece (*Part I*). To preserve this improvisation, a score has been written following Souroujon's recording. Once again, the spontaneity, relative simplicity, and length make it a perfect candidate for the short genre piece category.

*Part II: Suite Dedicated to Katya Kazandjiewa* contained, at the end of Souroujon's life, the nine compositions in the order that the composer originally intended. *Pièces pour Violon*, here renamed and catalogued as *Part II: Suite dedicated to Katya Kazandjiewa*, has been gradually perfected over the years by the composer.

What sets them a part is the general level of artistic refinement, complexity and sophistication. Souroujon was very proud of these compositions and often referred to them as his masterworks. This suite was dedicated to his wife Katya Kazandjiewa, who played an important role in his music development and inspired him tremendously.

*Part III: Collection of Études*, originally titled *Recueil d'Études*, includes all études he composed that were not later adapted and included in the *Suite dedicated to Katya Kazandjiewa*. These études originated from different chapters of his life and are ordered in increasing technical difficulty.



*Part IV: Cadenzas and Transcriptions*, contains all of the cadenzas and transcriptions of Souroujon. The only work that was written for violin and piano by Souroujon (with the help of his wife Kazandjiewa) – the transcription of Bach's *Aus Liebe will Mein Heiland Sterben* – rounds of this collection.

Editor's note:

The edition of Souroujon's complete works for violin solo is based on the different versions of manuscripts, published and unpublished sheet music, as well as his notes. Many years of training under his guidance, hours listening to Souroujon's audio recordings of his compositions, practising and studying Souroujon's complete works, performing a selection of these in concerts and general violin-playing knowledge enabled the completion of this edition.

**Part I: Short Genre Pieces**

(17 Pages)

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*Mirabile Dicere edition*

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**Leon Souroujon**  
(1913 – 2007)

**Complete Works for Violin Solo**  
**Part I**

**Short Genre Pieces**

2

## 1. IMAGES ESPAGNOLES

Leon Souroujon

**Andante**

Violin Solo

4

7 *p dolce*

9 *rit.* *dim.* *ad libitum*

12

**Allegretto**

15 *f*

18

20 *pizz.* *arco* *cresc.*

23 *f* *arco*

26

30

32

36

39

41 *pizz.* *arco* **Andante** *V* *3* *2* *2* *D*

45

48

50 *p dolce*

52

54 *rit.* *ad libitum* *3*

57 *dim.* *rit.* *0* *2* *A* *0* *pizz.* *D*

# 2. NOCTURNE

Leon Souroujon

**Andante**

Violin Solo

6

9

14

19

24

28

31

34

37

*pp*

*poco più mosso*

*rit.*

*rit.*

*dim.*

*cresc.*

*f*

40 *meno mosso*  
*p*

42 *f*

44 *rubato*  
*p*

47 *tr*

52 *più vivo con bravura*

57 *rit.*  
 $\frac{1}{3}$   
*dim.* *tempo I*

64

68 *V*

72 *rit.*

79 *più lento*

83 *ancora rit. et dim.*

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music, numbered 40 to 83. The piece is marked 'meno mosso' at the beginning and 'Andante' at the bottom. Various dynamics are used, including piano (p), forte (f), and rubato. Performance instructions include 'più vivo con bravura', 'rit.' (ritardando), 'tempo I', and 'più lento'. The score features complex fingering, including triplets and sixteenth-note runs. Trills (tr) are indicated in measures 47 and 50. A vibrato (V) is marked in measures 42 and 68. The piece concludes with a double bar line at measure 83.

6

## 3. BERCEUSE

Leon Souroujon

**Allegretto e rubato**

Violin Solo

1 1 1 1

4 1 1 2 2 D 2 2

8 D 1 2 3 2 1 2 1

12 1 1 1 2 A 1

16 1 3 E 1 1 3 3 D 1 3 3

20 1 2

22 1 3 1

26 2 3 3 3

30 1 2 2

*cresc.* *f* *cresc.* *pp* *cresc.*

7

32 *poco meno e rubato* *p* ten. 1 2

34 *cresc.* 3 1 2 3

37 *agitato* 2 3

39 *a piacere* 3

42 *a tempo* 1

45 1 1 2

48  $D_2$  2 2 1 2 3 2

52 1 2 1 1 1 *cresc.*  $D$  1

56 1 2  $A_1$  1 1 1 3

61  $D_1$  3 3 1  $A_1$  *pp* *dim.* *pizz.*



8

## 4. IMPROVISATION sur thème de liturgie juive

Leon Souroujon

**Moderato**

Solo Violin

7 *f*

13 *p* *poco cresc.*

19 *molto cresc.* *p*

26 *f*

32 *poco rit. e dim.* *p* *cresc.*

37 *p*

42 *p*

50 *p lussicando*

57 *f*

65 *p poco a poco cresc.*

73 *G* 1 *f* *p*

81 *poco rit. e lussicando* *p*

87 *f*

95

101 *p* *cresc.*

106 *f*

111 *f*

118 *p*

125 *p* *ten.* *ten.*

131 *più p*

137 *f*

10

## 5. IMPROVISATION

### sur thème folklore Tchèque slovaque

Leon Souroujon

**Andante**

Solo Violin

4

7

10

13

16

19

22

25 *arp.*

27 *arp.*

31 <sup>4</sup>E <sup>3</sup>D <sub>4</sub>

34 *arp.*

37 <sup>0</sup>A <sub>4</sub> <sup>1</sup>3 <sup>2</sup>2 <sup>3</sup> <sup>0</sup>2 <sup>1</sup>1

40 <sup>0</sup>1 <sup>1</sup> <sup>0</sup>4 <sup>2</sup>1 <sup>2</sup> <sup>2</sup>2 <sup>2</sup>2

43 <sup>1</sup> <sup>0</sup>A <sub>4</sub> <sup>D</sup><sub>2</sub> <sup>3</sup>3 <sup>3</sup>1 <sup>3</sup>

46 *arp.* <sup>4</sup> *arp.* <sup>4</sup>

49 *arp.* <sup>0</sup>3 <sup>3</sup>1 <sup>2</sup>1 <sup>2</sup>

52 <sup>1</sup>1 <sup>1</sup> <sup>0</sup>A <sub>1</sub> <sup>4</sup>E <sup>3</sup>D <sub>4</sub>

54 <sup>V</sup> <sup>4</sup> <sup>3</sup> <sup>0</sup>A <sub>4</sub> <sup>4</sup> <sup>3</sup>

57 *a piacere* <sup>1</sup>3 <sup>2</sup>0 <sup>2</sup>0 <sup>1</sup>3 <sup>0</sup>  
*pizz.* <sub>D</sub>

12

## 6. CAPRICE

Leon Souroujon

Solo Violin

**Tempo rubato**

*mf*

*a tempo con delicatezza*

*dim.*

*cresc.*

*rit.*

*a tempo*

*p*

*rit.*

*a tempo*

*rit.*

*p*

Leon Souroujon  
Short Genre Pieces

ed. Eliot Lawson 2020 © EAL-I.1056

6. Caprice  
Tempo rubato

*a tempo* 3 3 3 G 2 A 1 D 4 3

*animato* 1 1 2 1 2 3 4 3 1 A 4 3 1 2 3 3

*animato* 1 2 3 4 1 0 4 G 4 1 2 , *rit.*

4 3 4 3 1 0 b

4 3 4 0 2 4 1 1 2 3 4 3 3

*rall.* *a tempo* A 4 1 2 3 4 2 4 4 4 4 4 4 1 2 *restez* *restez*

*rall.* *a tempo* 3 4 2 1 4 2 4 4 2 4 4 p 1 4 1 2

*meno* 1 A 1 4 3 2 3 1 2 3 4 1 2 *cresc.*

*largamente* 1 1 2 4 3 3 1 2 A 1 V 2 A 1

D 4 4 ten. 1 ten. 1 3 0 2 ten. 1 A 1 E 1 2 1 *dim.*

14

## 7. MÉLODIE HÉBRAÏQUE

sur un thème de Joseph Achron

Leon Souroujon

Violin Solo

3

7

12

17

23

29

34

37

43

48

53  $\overset{A}{3}$  3 3 3 3 *tr* 2  $\overset{A}{3}$  3 4 *tr*

57 3 1

60 2 *tr* 1 3 4 *tr* 2

64 *tr* 1 3 0 G 4 3

69 D 4 0 4 0 1 1

72 3 V

77 1 3 2

82 3 3 4 1 4

87  $\overset{D}{4}$  3 1 3

91 1 1 1 0 3 *pizz.*



### 8. IMPROVISATION on Gershwin's Summertime

Leon Souroujon

Solo Violin

*mp*

4

7

10

12

14

16

17

19

22

24

*rall.*

*sensibile*

27 *V* *E*

29 *rall.* *a tempo* *V* *A*

31 *V* *A* *3* *D* *3* *A*

33 *V* *3* *A* *2* *D* *3*

35 *D* *1* *3* *V* *2* *2* *1* *V* *V* *9*

37 *0* *3* *3* *V* *V* *tr* *2* *1* *1* *3* *3* *V* *4* *4* *3* *2* *D*

39 *4* *3* *1* *2* *3* *V* *3* *3* *3* *1* *1* *G*

41 *lento e molto accelerando* *V* *V* *tr* *2* *3* *maestoso* *D* *1* *1* *D* *0* *3*

43 *rall.* *V* *D* *3* *3* *4* *4* *2* *1* *V* *A* *3* *3* *V* *V* *4* *1* *2* *2* *V*

46 *E sensibile* *4* *1* *2* *V* *3* *3* *1* *3* *3* *V* *3* *2* *2* *D* *V* *3* *G* *3* *2* *4* *3* *1* *1*

48 *rall.* *4* *3* *3* *3* *3* *3* *1* *1* *V* *0* *1* *1* *pizz.* *V* *A* *3* *3*

**Part II: Suite Dedicated to Katya Kazandjiewa**

**(36 pages)**

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*Mirabile Dicere edition*

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**Leon Souroujon**

**(1913 – 2007)**

**Complete Works for Violin Solo  
Part II**

**Suite  
dedicated to  
Katya Kazandjiewa**



*A mon épouse Katya;  
pour son humanisme sans partage,  
pour son défi à l'injustice et au mensonge,  
pour son élan vers la perfection  
et la vérité dans l'Art.*

*Leon*

# 1. MÉDITATION

Leon Souroujon

**Andante rubato**

Violin Solo

3 3 3 3 *p*

4 ten. 0 1 3 3 1 1 1 1 4 2

6 3 0 1 3 3 3 3 G 3 ten.

8 3 *rit.* 2 2 a tempo G 1 3 3 *pp* *mf*

10 3 2 2 1 2 3 3 3 1 1

12 4 1 1 1 1 1 1 1 1 V A

14 D A 2 3 4 4 0 1 1 1 1 1 1 1 *pp* *pp*

16 ten. V 1 *restez* 1 *restez* 2 V 2 V 0 *p a piacere*

17 *subito più vivo e cresc.*

18 *f*

19 *Meno mosso* *f*

20 *restez* *G* *1*

21 *Tempo I*

23 *rubato* *pp* *accel.*

24

25 *ten. tr.* *più vivo* *p*

26 *poco a poco cresc.*

6

27 *f* *restez*

28 *accel.*

29 *ten.*

31

33 *p* *rit.* *ten.* *f*

36 *ten.* *V* *poco accel.*

38 *rit.* *f* *meno f*

41 *a piacere* *tr.*

44 *p* *restez*

Leon Souroujon  
Suite dedicated to Katya Kazandjieva

ed. Eliot Lawson 2020 © EAL-II.1061

1. Méditation  
Andante rubato



46 *restez*

48 *ten.* *rubato e poco a poco accel.*

50 *f*

52 *accel.* *V*

54 *f* *V* *G*

57 *rubato*

60 *mp* *p* *a piacere* *V*

63 *f* *p* *perdendosi* *V*

8

## 2. ALLEGRETTO SCHERZANDO

Leon Souroujon

**Allegretto scherzando**

Violin Solo

*fp* *fp*

*p*

*fp* *fp*

*f*

*fp* *fp*

*restez* *restez*

*f*

Leon Souroujon  
Suite dedicated to Katya Kazandjjeva

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2. Allegretto scherzando

9

17 *dim.*

19 *f* A

21 *fp* *fp*

23

25

27 *p*

29 *fp* *cresc.*

31

33

35 *p*

## 2. Allegretto scherzando

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Leon Souroujon  
Suite dedicated to Katya Kazandjieva

10

37 *restez* *restez*

39

41

43 *f* *dim.*

45 *p*

47

49 *f* *dim.*

51 *f* *dim.*

53

55 *pizz.*

## 3. BALLADE 1

11

Leon Souroujon

**Rubato con anima**

Violin Solo

*f*

4 *restez*

8 *poco rit. e dim.*

14 *crescendo e animando*

18 *rit. e dim.* *a tempo*

22 *rit. e dim.* *a tempo e espr.*

26 *rit.* *ten.*

31 *cresc.*

34 *ff* *rit. e dim.*

38 *dolce e a piacere*

44 *P dolce e apiecece* *subito*

12

47 *più mosso e cresc.* *a tempo* *ten.* *poco rit.*

51 *a tempo* *rit.* *pp*

55 *p* *espr.*

58 *espressivo e dim.*

62 *poco a poco animando* *molto cresc. e con fuoco*

66 *marcato*

70 *più mosso e appassionato*

74

78 *p* *cresc.*

80 *f*

83

88 *cresc.* *agitato e con fuoco* 13

90 *ten.*

92 *p* *lusingando*

96 *ten.* *p* *restez* *p* *restez* *p* *restez*

100 *ten.* *animando e cresc.*

104 *ten.* *rall. e dim.*

108 *cresc. animando*

112 *ten.* *dim. e espr.*

116 *ten.* *sempre p*

121 *espr.* *arco* *pizz.* *pizz.*

14

## 4. PRÉLUDE ET ALLEGRO

Leon Souroujon

Violin Solo

**Andante**

*f* *tr* *ten.* *p*

*pizz.* *arco* *ten.* *rit.*

*poco accel.* *A* *poco meno*

*ten.* *A* *D* *E* *p*

*restez* *rit.* *restez* *p* *D* *3*

*restez* *A* *G* *1* *3* *3*

*accel. e cresc.* *G* *1* *3* *1* *G* *1*

*3* *2* *1* *3* *0* *V* *rit.* *V* *V* *3* *1* *rit.* *3*

*meno* *p* *D* *1* *3* *rit.* *a tempo* *1* *2* *0* *0* *3* *A* *3*

Leon Souroujon  
Suite dedicated to Katya Kazandjieva

ed. Eliot Lawson 2020 © EAL-II.1064

4. Prélude et Allegro  
Andante



22 *cresc.*

24

26 *marcato* *gliss.* *ten.*

**Allegro con fuoco**

29 *p* *rubato e poco a poco accel.*

31 *a tempo*

33

35 *f p* *cresc.*

37 *ten.* *p* *mp*

39 *poco rit.*

41 *poco rit.*

16

43 *poco rit.* *a tempo*

45 *a piacere*

47 *meno mosso e rubato* *con bravura*

50 *rit.* *ten.* *dim.*

52 *p rubato e poco a poco accel.*

54

56 **Tempo I**

58

60

62 *poco rit.* *con bravura*

64 *8<sup>va</sup>* *restez* 17

*meno mosso e un poco rubato*

66 *aggitato* *a tempo*

68 *restez*

70 *rit.* *V*

72

73

74 *a tempo*

*poco allarg.*

76 *meno mosso e rubato*

78

80

82

18

## 5. PRÉLUDE SUR B.A.C.H.

Leon Souroujon

Violin Solo

Tempo comodo (rubato)

4

6

8

10

12

14

16

Leon Souroujon  
Suite dedicated to Katya Kazandjieva

ed. Eliot Lawson 2020 © EAL-II.1065

5. Prélude sur B.A.C.H.  
Tempo comodo

18

19

20

22

24

26

28

31

34

36

The musical score consists of nine staves of music in treble clef. Measure numbers 18, 20, 22, 24, 26, 28, 31, 34, and 36 are indicated at the beginning of their respective staves. The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions include 'A', 'pizz.', 'arco', 'Tempo', 'Tempo rubato', 'rit.', 'p', 'ten.', and 'restez'. Fingerings are indicated by numbers 1-4 above notes. A '3<sup>ma</sup>' marking is present above a note in measure 18. A 'D' time signature change is noted above measure 31. The key signature has one sharp (F#).

20

38

40

42

44

46

48

51

55

59

*poco rit.*

*pizz.* *arco*

*restez* *ten.*

61

63

65 *meno*

67 *restez* *restez*

70

73

76

80

83 *pizz.*

22

## 6. BALLADE 2

Leon Souroujon

**Andante amabile e quasi rubato**

Violin Solo

*pizz.* *arco* 3 3 1 2 3 2

5 3 3 4 0 1 2 3 2 4 1

8 4 2 3 3 2 1 2 1

12 3 3 1 1 1 2 1 1

16 3 1 3 2 4 3 *a piacere* 2 1

20 3 2 4 <sup>D</sup> 2 1 1 1 4 *V*

24 *agitato* *A ten.* 1 1 1 4

26 1 1 1 3 2 0 1 1 1 2

28 *rit.* <sup>8va</sup> 3 2 3 <sup>A</sup> 2 4 2 3 <sup>E</sup> 3 4 2 3 3 2 0 1 *restez*



23

30

31 *8va*  
*restez*

32

33

34 *arpeggio*  
*p*  
*arp.*  
*cresc.*

36 *arp.*

38 *arp.*  
*p*

42 *arp.*  
*f*  
*pp*

46 *Tempo primo ma doloroso*

50 *A* *D*  
*rubato*

24

53

55

56

58 *a piacere*

60

61 *restez*

63 *a piacere*

67 *agitato*

69 *rit.*

71 *pp* *pizz.*

## 7. BURLESQUE

25

Leon Souroujon

**Allegro alla burlesca**

Violin Solo

The musical score is written for a violin solo in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic. The piece is characterized by rhythmic complexity, with frequent eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above notes. The score includes several measures with rests, and a final measure with a fermata. The tempo and mood are indicated by the title 'Allegro alla burlesca'.

7. Burlesque  
Allegro

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Leon Souroujon  
Suite dedicated to Katya Kazandjieva

26

19 *p* *cresc.* *rit.* *ten.*

21 *a tempo*

23

25 *p*

27

29

31

33 *p*

35 *p* *cresc.*

27

37

39

41

43

45

47

49

51

53

*p*

*V restez*

*cresc.*

*V*

*A*

28

55

57 *p*<sub>1</sub>

59

61 *cresc.*

63 *meno f*

65

67

69 *p*

71 *cresc.*

## 8. LE STACCATO

29

Leon Souroujon

**Moderato**

Violin Solo

4 1  $\frac{4}{4}$  1

6 4 1  $\frac{V}{2}$  2

10 1 1 1 1  $\frac{A}{1}$  3

16 *poco rit.* *a tempo* *f* 2 1 1 1 1 1 1 4

20 2 2 1 1 0 1 1 1 2

24 3 2 4 1

28 3 1  $\frac{G}{1}$  1 4 2

*cresc.*

32 2 2 3 1

*quasi recitativo*

35 1 1 4 0 1  $\frac{V}{1}$   $\frac{V}{1}$  2

38 0 1 4 1 *poco rit.*  $\frac{V}{1}$   $\frac{V}{1}$

30

41 *agitato*

46

51 *p* *cresc.*

57 **Allegro**

61 *tr*

64

66 *restez*

68 *poco meno accel. e cresc.*

70

72

74



76  
*accel. e quasi recitativo*

78

80  
*a tempo*

82  
*restez*

84  
*restez*

86

88

91

95

99

102

32

## 9. LES OCTAVES

Leon Souroujon

Violin Solo

*mf*

**Andante**

6

9

*rubato*

12

14

*tempo*

17

21

*rubato e più vivo*

24

*cresc.*

Leon Souroujon  
Suite dedicated to Katya Kazandjieva

ed. Eliot Lawson 2020 © EAL-II.1069

9. Les octaves  
Andante

27 *a tempo* *più f*

31 *tr.* *D*

35 *tempo primo*

40 *E* *0*

45 *cresc.* *0* *1* *3* *4* *1*

49 *3* *4* *1* *4* *3* *4* *2* *3* *4* *2* *3* *4* *2*

53 *3* *4* *3* *4* *3* *3* *3* *1* *A* *D* *1* *1* *1* *1* *2* *0* *3* *4* *2* *3* *1* *0* *3* *1*

56 *1* *2* *1* *2* *1* *4* *3* *4* *3* *1* *D* *3* *E* *4* *1* *3* *3* *0* *3* *1* *3* *1* *A* *D*

61 *1* *1* *V* *0* *3* *4* *3* *4* *3* *4* *2* *3* *4* *3* *4* *3* *4* *3* *4* *3* *4* *3* *4* *3* *4*

34

65 *mf* *a piacere e dolce*

69

73 *a tempo*

77

80

85

88 *più vivo*

93

96 *rubato*

100 *G D*

103 *agitato*

105 *più vivo*

107

109 *tempo primo* *restez*

112 *rubato*

117 *D*

121 *a tempo*

127

36

130 *f* *più vivo rubato*

133

137

140 *8va*

143

146

150

Detailed description: This page contains seven staves of musical notation for guitar, numbered 130 to 150. The music is written in treble clef with a key signature of one sharp (F#). It features complex fingering patterns, including triplets, sextuplets, and various arpeggiated figures. Dynamics include a forte (*f*) marking at measure 130 and a tempo/style instruction *più vivo rubato* at measure 131. An *8va* (octave) marking is present at measure 140. The piece concludes with a double bar line at measure 150.

**Part III: Collection of Études**

(29 pages)

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*Mirabile Dicere edition*

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**Leon Souroujon**  
(1913 – 2007)

**Complete Works for Violin Solo**  
**Part III**

**Collection of Études**





# 1. ÉTUDE

## en forme de variations I

3

Leon Souroujon

Violin Solo

4 2 0 1 3

5 3

8 V V V 2 1 4 3 V 1

12 1 4 0 1 3 1 3

15 0 tr tr 3

19 3 0 tr tr tr 2 2 2

22 3

25 1 1

28 1 tr tr 1 tr 2

4



65 5

67

69

71

74

77 *p*

80

84

87

6

## 2. ÉTUDE en forme de variations II

Leon Souroujon

Violin Solo

5

9

13

17 *sim.*

20

23

26

29

32 *poco rit.* *arpeggio*

36

42

44

46

50

54

58 *poco rit.*

62

65

8

67 4 0 0 3 0 1 2 3 4 3

69 1 3 1 2 1 3 0 4 1 2 3

71 3 A

73 1 1 1 1 0 3

75 3

77 1 1 4 1 2 3

79 1 2 4 1 2 3 3

83 3 3 4 3 4 1 2 1 rit.

86 1 1 A 3 1

89 4 2 3 3 4 2 4 4 2 4

## 3. ÉTUDE CHROMATIQUE

9

Leon Souroujon

Violin Solo

4

6

8

10

12

14

16

10

18

20

22

24

26

28

31

34

36



38

40

42

44

46

12

## 4. ÉTUDE

Leon Souroujon

Violin Solo

1  
5  
9  
12  
15  
18  
21  
24  
27  
32  
37

*poco meno e largamente* 13

41

45

48 *tempo I*

51 *restez*

54

57

59

61

63

65

67 *allargando*

## 4. Étude

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Leon Souroujon  
Collection of Études

14

## 5. ÉTUDE

Leon Souroujon

**Allegretto**

Violin Solo

2 2 3 0 rit. a tempo

7

13 poco rit. a tempo tr tr tr

18 p tr tr tr rit.

22 a tempo a piacere

27

32 A dim. attacca

**Allegro rustico**

37 p

40 tr tr tr

43 tr tr tr

46 tr tr tr

Musical score for guitar, measures 49-76. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It features various musical notations including slurs, accents, and dynamic markings. Measure numbers 49, 52, 55, 58, 61, 64, 67, 69, 72, 74, and 76 are indicated at the start of their respective lines. Dynamic markings include *p*, *f*, *meno*, and *più f*. Performance instructions include *restez*. Fingering numbers (0-4) and breath marks (V) are present throughout the piece. The score concludes with a double bar line and repeat dots at the end of measure 76.

16

78 *a tempo*

80

83

86 *p*

89 *sp*

92

95

97

100 *più f*

103 *rit.*

107 *a tempo*

## 6. ÉTUDE

17

Leon Souroujon

**Allegro**

Violin Solo

1 1 1 1 1 1 2 1 1 1 2

3 2 2 2 1 1 2 3 1 1 1 3

5 3 3 4 0 2

7 0 1 1 2 2 0

9 1 1 4 2 1 1 1

11 4 3 4 1 4 1 2 3 2 2

13 2 4 4 1 4 4 1 1 1 2 4

15 1 4 2 1 2 4 1 3 1 1

D

A

G

18

17

19

21

23

25

27

29

31

33



35

37

39

41

43

45

47

*pizz.*

20

## 7. ÉTUDE

Leon Souroujon

**Allegro**

Violin Solo

0 0 0 4 0

3 0 0 4 0 4 0 4 A

5 3

7 2 4 2 4 3 1 3 2 1 3 2 2 4 1 3

*fp*

9 2 3 1 1

11 1 1 0 2 1 0 3 1 4 1 4 2

13 0 3 1 2 4 1 2 2 3 1 3 4 1 4 2 1 4 2 4

15 1 3 4 0 3 3 2 1 1 1 1

17 0

*fp*

19 *fp* A

21 *mf* D A A

23 *f* D A A

25

27 *cresc.*

29 *f*

31

33

35

22

37

39

41

43

45

47

49

51

53

55

Musical score for guitar, measures 57-75. The score is written in treble clef with a key signature of one sharp (F#). It features a series of sixteenth-note patterns, often beamed in groups of four. Measure 57 starts with a 0 (open string) and includes a 4-fingered chord. Measure 59 includes a 1-fingered chord. Measure 61 has a section labeled 'A' with a 4-fingered chord. Measure 63 includes a *fp* dynamic marking and a *cresc.* instruction. Measure 65 has a *G* chord marking and a *restez* instruction. Measure 67 includes a 4-fingered chord. Measure 69 includes a *restez* instruction and a section labeled 'A'. Measure 71 includes a *G* chord marking. Measure 73 includes a 0 (open string) and a 4-fingered chord. Measure 75 ends with a 6-fingered chord. The score includes various fingering numbers (1-4) and dynamic markings.

24

## 8. ÉTUDE

Leon Souroujon

**Allegro moderato**

Violin Solo

0 2 2 3 4 1 1 2

5 4 4 3 1 3 1 3

*poco accel.*

8 A 1 D 2 4 3 3 3 1 0 1 2 4

11 2 *poco rit.* 1 2 4 0 3 3 3

14 1 3 2 0 3 3 1 1 1 1 1 1 1 1 *poco rit.*

16 1 1 2 1 3 4 1 1 1 1 3 1 3 1 1 *poco rit.*

restez

19 *poco meno mosso* 2 3 3 2 1 4 3 0 3 1

21 1 4 2 2 1 4 2 1 4 2 2 1 1 1 D 1 4 3 0 3 1

23 0 3 3 3 0 2 1 1 1 0 4 3 3

*fp* *cresc.*

25

27

29

31

33

35

37

38

39

40

26

Musical score for guitar, measures 41-47. The score is written in treble clef with a key signature of one flat (B-flat). It features a series of ascending and descending runs with various fingerings and techniques. Measure 41 starts with a run of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Measure 42 continues with a run: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2. Measure 43 has a run: B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Measure 44 continues with a run: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2. Measure 45 has a run: B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Measure 46 continues with a run: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2. Measure 47 has a run: B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The score includes various fingerings (1, 2, 3, 4) and techniques such as slurs, accents, and a breath mark (A) in measure 47.



## 9. ÉTUDE ARPEGGIO

27

Allegro

*arpeggio simile*

Leon Souroujon

Violin Solo

6

12

17

19

21

23

25

27

8va

28

29 0 2 0

31 0 4 0

33 *arpeggio*

37 2 0 4 0

41 0 2 4 3 8va 4 1 4 3 2 0

47 4 3 2 1 3 1

52 1 3 3 4 4 0

54 3 0 2 1 4 3 2 3 2 3

56 *arpeggio*

60 2 2 2 1 2 3 4 3 2 0

65

67

69

71

73

79

83

85

87

**Part IV: Cadenzas and Transcriptions**

(26 pages)

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*Mirabile Dicere edition*

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**Leon Souroujon**  
(1913 – 2007)

**Complete Works for Violin Solo**  
**Part IV**

**Cadenzas and**  
**Transcriptions**

2 **1. Cadenzas to Mozart's Violin Concerto No 1 in B flat major**  
**Cadenza to Part I.**

Cadenza:  
 Leon Souroujon

Wolfgang Amadeus Mozart  
 Kv. 207

**Allegro moderato** *Solo*  
Cadenza

169 *Tutti*

*poco avvivando*  
*calando*  
*poco a poco avvivando e crescendo*  
*poco meno e rubato*  
*allargando*  
*dolce*  
*grazioso*  
*restez*  
*restez*  
*p grazioso*  
*poco a poco crescendo*

3 2 1 1 1 3 2

*poco rit.*

*f*

ten.

1 1 1 0 1 3

172 *Tutti* *tr* *tr*

### Cadenza to Part II.

108 **Adagio**  
*Tutti*

*Solo Cadenza*  
*rubato*

*dolce*

*rit.*

*più lento*

*f*

*grazioso*

*con anima*

110 *Tutti*

4

## Cadenza to Part III.

350 **Presto** *Solo Cadenza*

*Tutti*

*simile*

*crescendo*

*poco rit.*

*leggiere*

*restez*

*restez*

*poco rit.* *a tempo*

*crescendo*

*f* *con brio*

*tr* *1* *356* *Tutti*

*f*

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6 **2. Cadenzas to Mozart's Violin Concerto № 2 in D major**  
**Cadenza to Part I.**

Cadenza:  
Leon Souroujon

Wolfgang Amadeus Mozart  
Kv. 216

**Allegro moderato** Cadenza

Violin Solo

217

*Solo*

*f*

*leggiero*

*simile*

*poco rit.*

*crescendo*

*ancora crescendo*

118

*tr*

*Tutti*

**1. Cadenza to Part II.**

**Andante** Cadenza *Tutti*

56

*dim.*

*tr*

*Tutti*

59

**2. Cadenza to Part II.**

**Andante** Cadenza

94

*Solo*

*tr*

*Tutti*

Cadenza

ten. *tr* 1 1 1 1 *tr* 2 1 1 1 7

*Tutti* 100 *f* 4

101 *p* 3

## 1. Cadenza to Part III.

38 **Allegro** *Solo* *poco rit.* *Cadenza* V 1 4 1

42 *poco rit.* 2 2 40 *Solo*

## 2. Cadenza to Part III.

140 **Allegro** 1 1 1 3 *Tutti*

G<sub>4</sub>

## 3. Cadenza to Part III.

140 **Allegro** *Solo* *Cadenza* 1 1 2

142 *Solo* *marcato* V

8

## 3. Cadenzas to Mozart's Violin Concerto № 3 in G major

## Cadenza to Part I.

Cadenza:  
Leon SouroujonWolfgang Amadeus Mozart  
Kv. 216

214 **Allegro**

Violin Solo

*Tutti*

Cadenza

*dim. e rit.* *avvivando* *lusingando* *rit.* *rit. e dim.* *cresc.* *allargando* *a tempo* *con brio* *f* *ten.* *f* *calando* *accel.* *poco rit.* *cresc.* *f*

Leon Souroujon  
Cadenzas and Transcriptions

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3. Violin Concerto 3 in G  
Mozart-Kv. 216, 1775

*a tempo*

245 *p* grazioso *mf* grazioso *f*

*cresc.*

217 *Tutti* *f*

### Cadenza to Part II.

43 *Adagio* *Tutti* *Solo Cadenza* *dolce* *con calore* *p* lusingando *allargando* *grazioso* *rit. e dim.* *Tutti* *f* *p*

10

1. Cadenza to Part III.

212 **Allegro** *Solo* *Cadenza*

1

3 1 1 1 1 1 1 2

1 rit. 218

*Solo*

2. Cadenza to Part III.

375 *Solo* *Cadenza*

2

1 1

*Cadenza*

2 1 2 2

1

0 0

378

*poco rit.* *Solo*

### 4. Cadenzas to Mozart's Violin Concerto № 7 in D major Cadenza to Part I.

11

Cadenza:  
Leon Souroujon

Wolfgang Amadeus Mozart  
Kv. 373

Violin Solo

164 **Allegro moderato**

*Tutti*

*Cadenza*

*rit.*

*meno mosso*

*calando*

*a tempo*

*leggiere*

*simile*

*poco rit.*

*brillante*

*dim.*

*rit.*

*crescendo*

*rubato*

*a tempo*

*Tutti*

167 *f*

### Cadenza to Part II

109 **Andante**

*Tutti*

*f*

*p*

*Cadenza*

*tr*

12

*tr* 1 1  
*dolce*  
*calando* *pizz.* *rit.* *111* *Tutti*  
*f* *p* *f*

1. Cadenza to Part III.

**Allegro**  
*Tutti* *Cadenza*  
 185 *f*  
*poco rit.* *Solo* *tr*  
 188

2. Cadenza to Part III.

**Allegro**  
*Tutti* *Cadenza*  
 496 *a tempo*  
*poco rit.*  
*tr* *Solo*  
*poco rit.* *tr*  
 499

### 5. Cadenza to Mozart's Rondo in C major

Cadenza:  
Leon Souroujon

Wolfgang Amadeus Mozart  
Kv. 373

143 *Solo*

Violin Solo

149

*Cadenza*

154

158



14

## 6. Part III to Tartini's Sonata in G minor

## Sonata Didone abbandonata

Composition:  
Leon SouroujonGiuseppe Tartini  
Op. 1 - No. 10

[Adagio]

Violin Solo

6

9

12

16

19

20

21

23

Leon Souroujon  
Cadenzas and Transcriptions

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6. Didone abbandonata part III  
from sonata in G minor

### 7. Cadenza to Brahms' Violin Concerto in D major Cadenza to Part I.

15

Leon Souroujon

Violin Solo

525

Violin Solo

Vi=

16

The image displays a page of musical notation for a violin concerto. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes. Various technical markings are present throughout the score, including 'ten.' (tension), '8va' (octave), 'V' (vibrato), and numerous fingering numbers (1-4). The score concludes with a final cadence on the tenth staff.

Leon Souroujon  
Cadenzas and Transcriptions

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Violin Concerto in D major  
7. Johannes Brahms, Op. 77, 1878

8va

17

D 4

D 4

G 4

ten.

tranquillo

526

*p dolce*

18

**8. ADAGIO**  
from Toccata, Adagio e Fuga

Transcription:  
Leon Souroujon

Johann Sebastian Bach  
Bwv. 564

Violin Solo

The score is written for a single violin. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The piece is marked 'Adagio'. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, often beamed together. There are numerous slurs and accents. Fingerings are indicated by numbers 1-4 above or below notes. Bowings are indicated by 'V' above notes. The score is divided into measures, with measure numbers 1, 3, 5, 7, 9, 11, and 13 clearly marked at the beginning of their respective lines.

15

17

19

21

20

## 9. AUS LIEBE WILL MEIN HEILAND STERBEN

from St Matthew Passion

Transcription:  
Leon Souroujon  
Katya Kazandjieva

Johann Sebastian Bach  
Bwv. 244

Violin Solo

5

9

12

15

19

23

27

31

34

38

41

44

49

54

57

63

67

70

*tr*

*A*/<sub>3</sub>



22

## 9. AUS LIEBE WILL MEIN HEILAND STERBEN

from St Matthew Passion

Transcription:  
Leon Souroujon  
Katya Kazandjieva

Johann Sebastian Bach  
Bwv. 244

Violin Solo

Piano

5

9

13

Musical score for measures 17-20. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). Measure 17 features a vocal line with a melodic line and a piano accompaniment with chords and a bass line. Measure 18 continues the vocal line with a melodic line and a piano accompaniment with chords and a bass line. Measure 19 features a vocal line with a melodic line and a piano accompaniment with chords and a bass line. Measure 20 features a vocal line with a melodic line and a piano accompaniment with chords and a bass line.

Musical score for measures 21-24. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). Measure 21 features a vocal line with a melodic line and a piano accompaniment with chords and a bass line. Measure 22 continues the vocal line with a melodic line and a piano accompaniment with chords and a bass line. Measure 23 features a vocal line with a melodic line and a piano accompaniment with chords and a bass line. Measure 24 features a vocal line with a melodic line and a piano accompaniment with chords and a bass line.

Musical score for measures 25-28. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). Measure 25 features a vocal line with a melodic line and a piano accompaniment with chords and a bass line. Measure 26 continues the vocal line with a melodic line and a piano accompaniment with chords and a bass line. Measure 27 features a vocal line with a melodic line and a piano accompaniment with chords and a bass line. Measure 28 features a vocal line with a melodic line and a piano accompaniment with chords and a bass line.

Musical score for measures 29-32. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). Measure 29 features a vocal line with a melodic line and a piano accompaniment with chords and a bass line. Measure 30 continues the vocal line with a melodic line and a piano accompaniment with chords and a bass line. Measure 31 features a vocal line with a melodic line and a piano accompaniment with chords and a bass line. Measure 32 features a vocal line with a melodic line and a piano accompaniment with chords and a bass line.

24

34

tr

tr

38

tr

V

42

tr

46

51

55

59

64

26

Aus liebe will mein Heiland sterben  
 von einer Sünde weiss er nichts  
 dass das ewige Verderben  
 und die Strafe des Gerichts  
 nicht auf meiner Seele bliebe.

## Appendix C

### The Audio Recordings of Leon Souroujon

- Albeniz, I. (n.d. Probably 1960s). *Malagueña*, accompanied by Pianist Katya Kazandjiewa. Radio Recording, National Bulgarian Radio Archives, Sofia.
- Bach, J.S. (n.d. Probably 1960s). *Chaconne* from Violin Partita No. 2 in D Minor. BWV 1004. Radio Recording, National Bulgarian Radio Archives, Sofia.
- de Falla, M. (n.d. Probably 1960s). *La vida breve* (transcribed by Fritz Kreisler), accompanied by Katya Kazandjiewa. Radio Recording, National Bulgarian Radio Archives, Sofia.
- Kreisler, F. (n.d. Probably 1960s). *Prelude and Allegro in the style of Pugnani*, accompanied by Katya Kazandjiewa at the piano. Radio Recording, National Bulgarian Radio Archives, Sofia.
- Kroll, W. (n.d. Probably 1970s). *Banjo and Fiddle*, accompanied by Pianist Katya Kazandjiewa. Radio Recording, National Bulgarian Radio Archives, Sofia.
- Mozart, W. A. (n.d. Probably 1960s). *Concerto No. 6 E-flat Major*, accompanied by the Bulgarian Radio Orchestra, conducted by Dobrin Petkov. Radio Recording, National Bulgarian Radio Archives, Sofia.
- Nardini, P. (n.d. Probably 1970s). Sonata in D Major, accompanied by Pianist Katya Kazandjiewa. Radio Recording, National Bulgarian Radio Archives, Sofia.
- Ravel, M. (n.d. Probably 1960s). *Habanera*, accompanied by Pianist Katya Kazandjiewa. Radio Recording, National Bulgarian Radio Archives, Sofia.
- Souroujon, L. (1994). *Les Octaves* from *Suite dedicated to Katya Kazandjiewa*. Live concert recording, Antwerp, Belgium.
- Souroujon, L. (n.d. Probably 1960s). *Improvisation on Gershwin's Summertime*. Radio Recording, National Bulgarian Radio Archives, Sofia.
- Souroujon, L. (n.d. Probably the early 1980s). *Improvisation sur Thème de Liturgie Juive*. Radio Recording, National Bulgarian Radio Archives, Sofia.
- Souroujon, L. (n.d. Probably the early 1980s). *Nocturne* from *Genre Pieces* on viola. Radio Recording, National Bulgarian Radio Archives, Sofia.

- Souroujon, L. (n.d. Probably 1970s). Transcription Bach, Matthäus Passion aria *Aus Liebe will mein Heiland Sterben*, accompanied by Pianist Katya Kazandjiewa. Radio Recording, National Bulgarian Radio Archives, Sofia.
- Souroujon, L. (n.d. Probably 1990s). *Ballade 2* from *Suite dedicated to Katya Kazandjiewa*. Home studio recording on DAT, Antwerp, Belgium.
- Souroujon, L. (n.d. Probably 1990s). *Burlesque* from *Suite dedicated to Katya Kazandjiewa*. Home studio recording on DAT, Antwerp, Belgium.
- Souroujon, L. (n.d. Probably 1990s). *Le Staccato* from *Suite dedicated to Katya Kazandjiewa*. Home studio recording on DAT, Antwerp, Belgium.
- Souroujon, L. (n.d. Probably 1990s). *Prélude B.A.C.H.* from *Suite dedicated to Katya Kazandjiewa*. Home studio recording on DAT, Antwerp, Belgium.
- Souroujon, L. (1979). *Images Espagnoles* and *Berceuse*, recorded on viola. Radio Recording, National Bulgarian Radio Archives, Sofia.
- Souroujon, L. (n.d.). *Four Pieces for Solo Violin* (dedicated to Katya Kazandjiewa) Long Play Disc, side A, recorded by Balkanton BKA 10736.
- Tartini, G. (n.d. Probably 1970s). *Sonata in G Minor, Opus 1, No.10, Didone Abbandonata*, accompanied by Pianist Katya Kazandjiewa. Radio Recording, National Bulgarian Radio Archives, Sofia. The recording includes Leon Souroujon's cadenza for the third movement.
- Tartini, G. (n.d.). *Sonatas for Violin and Piano: Didone Abbandonata* and *The Devil's Trill*. Long Play Disc, side B, recorded by Balkanton BKA 10736.
- Telemann G. P. (n.d. Probably 1970s). *Fantasia No.9 in B Minor, TWV 40–22*. Radio Recording, National Bulgarian Radio Archives, Sofia.

**Web Links: Recordings of Souroujon's compositions played by Souroujon**

<http://www.eliotlawson.com/media/souroujon/SouroujonMeditation.mp3>

<http://www.eliotlawson.com/media/souroujon/SouroujonAllegrettoScherzando.mp3>

<http://www.eliotlawson.com/media/souroujon/SouroujonBallade.mp3>

<http://www.eliotlawson.com/media/souroujon/SouroujonPreludeEtAllegro.mp3>

<http://www.eliotlawson.com/media/souroujon/SouroujonBurlesque.mp3>

<http://www.eliotlawson.com/media/souroujon/SouroujonLeStaccato.mp3>

<http://www.eliotlawson.com/media/souroujon/SouroujonLesOctaves.mp3>

<http://www.eliotlawson.com/media/souroujon/SouroujonImagesEspagnoles.mp3>

<http://www.eliotlawson.com/media/souroujon/SouroujonNocturne.mp3>

<http://www.eliotlawson.com/media/souroujon/SouroujonBerceuse.mp3>

<http://www.eliotlawson.com/media/souroujon/SouroujonImprovisationsThemeJuive.mp3>

<http://www.eliotlawson.com/media/souroujon/SouroujonImprovisationsGershwin.mp3>

<http://www.eliotlawson.com/media/souroujon/BachSouroujonAria.mp3>

**Web Links: Recordings of other compositions played by Souroujon**

<http://www.eliotlawson.com/media/souroujon/TartiniSonataDidoneAbandonataMvt1.mp3>

3

<http://www.eliotlawson.com/media/souroujon/TartiniSonataDidoneAbandonataMvt2.mp3>

3

<http://www.eliotlawson.com/media/souroujon/TartiniSonataDidoneAbandonataMvt3.mp3>

3

<http://www.eliotlawson.com/media/souroujon/TartiniSonataDevilsTrillMvt1.mp3>

<http://www.eliotlawson.com/media/souroujon/TartiniSonataDevilsTrillMvt2.mp3>



<http://www.eliotlawson.com/media/souroujon/TartiniSonataDevilsTrillMvt3.mp3>

<http://www.eliotlawson.com/media/souroujon/NardiniSonataMvt1.mp3>

<http://www.eliotlawson.com/media/souroujon/NardiniSonataMvt2.mp3>

<http://www.eliotlawson.com/media/souroujon/TelemannFantasyMvt1.mp3>

<http://www.eliotlawson.com/media/souroujon/TelemannFantasyMvt2.mp3>

<http://www.eliotlawson.com/media/souroujon/TelemannFantasyMvt3.mp3>

<http://www.eliotlawson.com/media/souroujon/KrollBanjoAndFiddle.mp3>

<http://www.eliotlawson.com/media/souroujon/BachChaconne.mp3>

<http://www.eliotlawson.com/media/souroujon/AlbenizKreislerMalaguena.mp3>

<http://www.eliotlawson.com/media/souroujon/DeFallaKreislerLaVidaBreve.mp3>

<http://www.eliotlawson.com/media/souroujon/MozartConcerto6Mvt1.mp3>

<http://www.eliotlawson.com/media/souroujon/MozartConcerto6Mvt2.mp3>

<http://www.eliotlawson.com/media/souroujon/MozartConcerto6Mvt3.mp3>

<http://www.eliotlawson.com/media/souroujon/KreislerPraeludiumAndAllegro.mp3>

<http://www.eliotlawson.com/media/souroujon/RavelHabanera.mp3>

## Appendix D

### The Students of Leon Souroujon

Leon Souroujon was a successful pedagogue who taught a substantial number of students during his career as a professor at the National Music Academy in Sofia and in Belgium where he continued teaching privately after he retired. The following table outlines a selection of students of Leon Souroujon who became professional musicians.

Student Name	Country
Evelina Arabadjieva	Bulgaria
Mihail Boyadjiev	South Africa (deceased)
Vladimir Vladigerov	Austria (deceased)
Meiza Valadji	Bulgaria (deceased)
Mintcho Mintchev	Bulgaria
Veselin Parashkevov	Germany
Valentin Stefanov	Portugal
Angel Stankov	Bulgaria
Yossif Radionov	Bulgaria
Emile Tassev	Belgium
Elena Angelova	Cuba
Hari Eshkenazi	Bulgaria, USA
Bojidar Spassov	Germany
Sashka Zoneva	Bulgaria
Hristo Donkin	Finland
Seppo Reinihainen	Finland
Dora Ivanova	Bulgaria

Zorka Dulgerova	Germany
Eliot Lawson	Portugal
Leonard Schreiber	Belgium
Sacha Maisky	Belgium
Adrien Rathman	Belgium

## **Appendix E**

### **Souroujon's Editions**

Appendix E includes the published and unpublished sheet music edited by Souroujon during his lifetime and manuscripts that are currently circulating.

The following overview of Leon Souroujon's compositions includes compilations of his compositions. These original works and transcriptions are divided into 5 categories: *Cadenzas*, *Études*, *Suite of Compositions*, *Short Genre Pieces*, and *Transcriptions*.

### *Cadenzas*

Cadenza to Brahms' Violin Concerto, Opus 77. This cadenza is his first composition, probably written during the Second World War and later published in 1954 through Editions Musique Publishing in Bulgaria.

Cadenzas to Mozart's Violin Concertos No. I, II, III, and VII. This collection was likely composed in the 1960s.

Cadenza to Tartini's Sonata, *Didone Abbandonata*. The composition was written in and around 1969-1970.

Cadenza to Mozart's Rondo in C, KV 373. The work was likely composed in the 1970s.

Cadenza by Leon Sourojon for Brahms' Violin Concerto, Opus 77 (4 pages)

ЛЕОН СУРУЖОН

КАДЕНЦА

КЪМ

ЦИГУЛКОВИЯ КОНЦЕРТ

ОТ

Й. БРАМС ОР. 77



ДЪРЖАВНО ИЗДАТЕЛСТВО „НАУКА И ИЗКУСТВО“  
СОФИЯ—1954

# КАДЕНЦА

КЪМ ЦИГУЛКОВИЯ КОНЦЕРТ ОТ И. БРАМС, ОП. 77

ЛЕОН СУРУЖОН

The musical score is written for a single melodic line, likely for a cello. It is in G major (one sharp) and 3/4 time. The piece is a cadenza, characterized by its intricate and virtuosic nature. The notation includes various rhythmic values, including eighth and sixteenth notes, often grouped in triplets. There are several dynamic markings, including accents and slurs. Fingerings are indicated by numbers 1-4. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The piece concludes with a final cadence marked with a double bar line and a fermata.

This page of musical notation for guitar consists of ten staves. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical elements such as notes, rests, and fingerings. The first staff begins with the instruction *ten.* and contains several measures of music with fingerings 1, 2, 3, and 4. The second staff continues the melody with fingerings 1, 3, 4, and 2. The third staff features a melodic line with fingerings 1, 2, 2, 1, 1, 4, 3, 2, 1. The fourth staff has fingerings 1, 2, 3, 4, 2, 3, 4, 1, 2, 3, 4. The fifth staff includes the instruction *dolce* and a chord marked 'D', with fingerings 1, 2, 3, 4, 2, 3, 4, 1, 2, 3, 4. The sixth staff starts with a chord marked 'G' and the instruction *ten.*, with fingerings 1, 2, 3, 4, 2, 3, 4, 1, 2, 3, 4. The seventh staff has fingerings 1, 2, 3, 4, 2, 3, 4, 1, 2, 3, 4. The eighth staff includes fingerings 1, 2, 3, 4, 2, 3, 4, 1, 2, 3, 4. The ninth staff has fingerings 1, 2, 3, 4, 2, 3, 4, 1, 2, 3, 4. The tenth staff concludes the piece with fingerings 1, 3, 1, 3, 2, 3, 3.



## ИНСТРУМЕНТАЛНА МУЗИКА

ПИАНО		№	лв.
<b>Владигеров П.</b>			
Епизоди, оп. 36 . . . . .	8	16-95	
Три акварела, оп. 37, I . . . . .	—	7-05	
Акварели, оп. 37, II . . . . .	6	8-85	
<b>Гончаров Д. и Драганов И.</b>			
Детски албум, на 4 ръце . . . . .	7	12-70	
<b>Илиев К. и др.</b>			
За малките пианисти . . . . .	—	7-75	
<b>Ненов Д.</b>			
Танци . . . . .	—	7-05	
Миниатюри . . . . .	1	5-65	
<b>Обретенков Св.</b>			
Детски албум . . . . .	—	7-05	
<b>Пипков Л.</b>			
Пасторал . . . . .	—	3-50	
Детски пиеси за пиано (Пипков Л. и др.) . . . . .	—	10-55	
Прелюд и Старинен танц . . . . .	9	8-85	
<b>Стоянов А.</b>			
Осем пиеси за пиано — за деца и юноши . . . . .	10	5-65	
Технически упражнения . . . . .	12	18—	
Албум за младежта . . . . .	18	—	
<b>Стоянов В.</b>			
Концерт № 1, ла минор, за пиано с оркестър, преработка за две пиана . . . . .	11	30—	
<b>Хаджиев П.</b>			
Мелодични етюди върху характерни тактове и ритми . . . . .	2	8-85	
Бабица приказка . . . . .	3	4—	
Слънчева младост, пиеси за пиано . . . . .	4	7-75	
Детски албум . . . . .	5	8-85	
<b>ЦИГУЛКА</b>			
<b>Аврамов Вл.</b>			
Гами за цигулка: I тетрадка . . . . .	7	7-05	
II тетрадка . . . . .	—	7-05	
III тетрадка . . . . .	—	5-30	
IV тетрадка . . . . .	—	5-30	
V тетрадка . . . . .	—	5-30	
VI тетрадка . . . . .	—	5-30	
Гами и упражнения в двойни тонове . . . . .	28	—	
<b>Владигеров П.</b>			
Приказка, за цигулка и пиано . . . . .	8	4-95	
Валс, за цигулка и пиано . . . . .	10	8-50	
Хоро стаято, за цигулка и пиано . . . . .	26	5—	
<b>Пипков Л.</b>			
Концерт за цигулка . . . . .	19	22—	
<b>Големинов М.</b>			
Танц из „Нестинарка“, за цигулка и пиано . . . . .	—	5-65	
Жетва, за цигулка и пиано . . . . .	1	2-85	
Малка сюита, соло . . . . .	18	2-70	
<b>Икономов Б.</b>			
Песен, за цигулка и пиано . . . . .	2	2-15	
Скерцо, за цигулка и пиано . . . . .	16	5—	
<b>Карафилов Ив. и Древинов П.</b>			
I Система за разсвирване и поддържане цигулковата техника, с приложение — извадки за цигулка от инструментални български творби . . . . .	3	8-50	
<b>Кутев Ф.</b>			
Песен, за цигулка и пиано . . . . .	—	2-40	
<b>Стоянов В.</b>			
Концерт за цигулка . . . . .	4	24-65	
<b>Хаджиев П.</b>			
„Песен“ и „Шега“, за цигулка и пиано . . . . .	9	4-20	
Концертно, за цигулка и пиано . . . . .	17	12—	
Соната № 2, за цигулка и пиано . . . . .	26	22—	
<b>Хаджиев П. и Каналджиев Ив.</b>			
Народни хора и танци, за цигулка и пиано или друг инструмент . . . . .	5	17-60	
<b>Черкин - Златев Г.</b>			
Севдана, за цигулка и пиано . . . . .	6	4-20	
<b>ВИОЛА</b>			
<b>Големинов М.</b>			
Малка сюита, соло . . . . .	3	5-65	
Прелюд, за виола и пиано . . . . .	1	5-30	
<b>Сугарев Ст.</b>			
Гами за виола . . . . .	2	21-10	
Първоначална школа за виола . . . . .	6	23—	
<b>Хаджиев П.</b>			
„Песен“ и „Шега“, за виола и пиано . . . . .	9	5-65	
<b>Черкин - Златев Г.</b>			
Севдана, за виола и пиано . . . . .	6	4-20	
<b>ВИОЛОНЧЕЛО</b>			
<b>Големинов М.</b>			
Прелюд, за виолончело и пиано . . . . .	1	5-30	
<b>Икономов Б.</b>			
Скерцо, за виолончело и пиано . . . . .	16	5—	
<b>Кутев Ф.</b>			
Песен, за виолончело и пиано . . . . .	—	2-15	
<b>Хаджиев П.</b>			
„Песен“ и „Шега“, за виолончело и пиано . . . . .	9	5-65	
<b>Черкин - Златев Г.</b>			
Севдана, за виолончело и пиано . . . . .	6	4-20	
<b>КОНТРАБАС</b>			
<b>Товшев Т. Ст.</b>			
Гами за контрабас . . . . .	4	16—	
<b>Боян Икономов</b>			
Пиеси за контрабас — Гротеска . . . . .	5	5—	
<b>ФЛЕЙТА</b>			
<b>Кутев Ф.</b>			
Пасторал, за флейта и пиано . . . . .	1	10-55	
<b>Стефанов Н.</b>			
Гами за флейта . . . . .	10	17-60	
<b>Карастоянов Ас.</b>			
Солови пиеси за флейта . . . . .	25	10—	
<b>ОБОЙ</b>			
<b>Илиев К.</b>			
Шега, за обой и пиано . . . . .	9	4-20	
<b>Петков Хр.</b>			
Гами и технически упражнения за обой . . . . .	14	20—	
<b>Хаджиев П.</b>			
Капричио, за обой и пиано . . . . .	8	5-30	
<b>Сагаев Дим.</b>			
Приспивна песен . . . . .	24	3—	
<b>КЛАРИНЕТ</b>			
<b>Владигеров П.</b>			
Акварели, за кларинет и пиано . . . . .	7	10-55	
<b>Николов Л.</b>			
Четири малки пиеси, за кларинет и пиано . . . . .	2	8-50	
<b>Стоянов Ст. Г.</b>			
Етюди в народен стил, за кларинет . . . . .	16	16—	
<b>Атанасов Н.</b>			
Пиеса за кларинет и пиано . . . . .	27	5—	
<b>ФАГОТ</b>			
<b>Владигеров П.</b>			
Каприз, за фагот и пиано . . . . .	6	5-65	
<b>Николов Л.</b>			
Две пиеси, за фагот и пиано . . . . .	5	7-20	
<b>Гърдев Ат.</b>			
Извадки из българското оркестрово творчество за фагот . . . . .	17	16—	
<b>Сагаев Дим.</b>			
Въведение и танц . . . . .	29	5—	
<b>ТРОМПЕТ</b>			
<b>Гърдев Ат.</b>			
Извадки из българското оркестрово творчество за тромпет . . . . .	12	15—	
<b>Кърнаров П.</b>			
Технически етюди за тромпет в неправилни тактове . . . . .	13	7-05	
Етюди за тромпет (стакатова техника) . . . . .	18	19-50	
<b>Хаджиев П.</b>			
Бурлеска, за тромпет и пиано . . . . .	4	7-20	
Първоначална школа за тромпет . . . . .	18	—	
<b>ВАЛДХОРНА</b>			
<b>Карел Стари</b>			
Гами за валдохорна . . . . .	11	20—	
Извадки из българското оркестрово творчество за валдохорна . . . . .	21	25—	
<b>Сагаев Дим.</b>			
Родопски напев, за валдохорна и пиано . . . . .	3	4-20	
<b>Хаджиев П.</b>			
Пиеси за валдохорна и пиано: 1. „Рондо“ . . . . .	28	5—	

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Коректор Боян Соколов

№ 3439 (1954)

Тираж 180

2—

Cadenzas by Leon Souroujon for Mozart's Violin Concertos I, II, III, VII (10 pages)

*Cadences vers. les concertos<sup>1</sup>  
de W. A. Mozart*

КАДЕНЦИ КЪМ КОНЦЕРТ № 1 (СИ БЕМОЛ-МАЖОР)

*Concerto № 1 en si<sup>b</sup>*  
КАДЕНЦА КЪМ I ЧАСТ

Allegro moderato

*Tutti*

Cadenza

*rit.*

*calando*

*pi. o. acciando*

*poco a poco acciando e crescendo*

*poco meno e rubato*

*allargando*

*dolce*

*crescendo*

*f*

*grazioso*

*arco et brillante*

*restez*

*p grazioso*

*poco a poco crescendo*

A D G A A D G G

Musical score for the first system, featuring three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a *poco rit.* marking. The second staff has a *ten.* marking and a *f* dynamic. The third staff has a *f* dynamic and a *Tutti* marking.

КАДЕНЦА КЪМ II ЧАСТ

Musical score for the Cadenza section, consisting of eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has an *Adagio* tempo marking and a *Tutti* marking. The second staff has a *Cadenza* marking and a *rubato* marking. The third staff has a *rit.* marking. The fourth staff has a *Piu lento* tempo marking and a *dolce* marking. The fifth staff has a *poco a poco accel. e cresc.* marking. The sixth staff has a *rit.* marking and a *grazioso* marking. The seventh staff has a *con anima* marking. The eighth staff has a *rit.* marking and a *Tutti* marking.

КАДЕНЦА КЪМ III ЧАСТ

*Presto*  
*Tutti*

*Cadenza*

*rit.*

*crescendo*

*foco rit.*

*ten.*

*reslez*

*poco rit.*

*a tempo*

*crescendo*

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Presto' and the dynamic 'Tutti'. The second staff includes a 'rit.' (ritardando) instruction. The third staff features 'crescendo' and 'foco rit.' (poco ritardando). The fourth staff has 'ten.' (tenuendo) and 'reslez' (resoluto). The fifth staff includes 'poco rit.' and 'a tempo'. The sixth staff has 'crescendo'. The seventh staff has 'crescendo'. The eighth staff has 'crescendo'. The ninth staff has 'crescendo'. The tenth staff has 'crescendo'. The score is written in a single system with ten staves.



КАДЕНЦИ КЪМ КОНЦЕРТ № 2 (РЕ-МАЖОР)

*Concerto № 2 en Re*  
КАДЕНЦА КЪМ I ЧАСТ

*Allegro moderato*  
*Tutti*

*Cadenza*  
*f*  
*leggero*  
*simile*  
*ten*  
*crescendo*  
*ancora crescendo*  
*poco rit.*  
*Tutti*

КАДЕНЦИ КЪМ II ЧАСТ

*Andante*  
*Tutti*  
*dim.*  
*Cadenza*  
*Tutti*

1

*Andante*  
*Solo*  
*Tutti*  
*Cadenza*

2

*ten.*  
*rit.*  
*ten.*  
*Tutti*

5

КАДЕНЦИ КЪМ III ЧАСТ

*Rondo*  
*Allegro*  
*Andante*  
*Solo*

*poco rit.* *Tutti* *Solo* *Cadenza* *Tutti* *marcato*

*Concerto № 3 (Sol)*

КАДЕНЦИ КЪМ КОНЦЕРТ № 3 (СОЛ-МАЖОР)

КАДЕНЦА КЪМ I ЧАСТ

*Allegro*  
*Tutti*

*Cadenza* *dim. e rit.* *avvando*

*lusingando*

*rit.*

*rit. e dim* *crescendo* *allargando* *a tempo* *f* *con brio*

*ten.* *ten.* *ten.* *ten.* *f*

*ritando* *accel.*

*poco rit.* *a tempo* *ten.* *f*

*crescendo* *a tempo* *f*

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

*crescendo* *Tutti*

7

15

КАДЕНЦА КЪМ II ЧАСТ

Adagio Tutti Cadenza dolce

con calore 3 p lusingando

A allargando

grazioso rit. e dim.

rubato

Tutti

8





КАДЕНЦИ КЪМ III ЧАСТ

1 *Allegro Solo*

*rit. Tutti*

2 *Solo* *Cadenza*

*Tutti*  
*poco rit.* 9

КАДЕНЦИ КЪМ КОНЦЕРТ № 7 (РЕ-МАЖОР)

КАДЕНЦА КЪМ I ЧАСТ

Concerto № 7 (Re)

L. Суржков

*Allegro maestoso*  
*Tutti*

*Cadenza*

*rit.* *meno mosso*

*calando* *a tempo* *leggero* *simile*

*brillante* *poco rit.*

*dim.* *crescendo*

*rubato*

*a tempo* *simile* *Tutti*

Andante  
Tutti

*ff* Cadenza

*dolce*

*pizz.*

*calando*

*rit.* Tutti

КАДЕНЦИ КЪМ III ЧАСТ

Allegro  
Tutti

Cadenza

*f*

*poco rit.*

Tutti

Allegro  
Tutti

Cadenza

*a tempo*

*poco rit.*

*crescendo*

*poco rit.*

*ff*

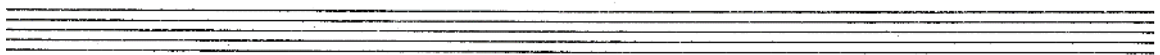
*ff* Tutti

E

Manuscript of the Cadenza by Leon Souroujon for Tartini's Sonata, *Didone Abandonata* (1 page)

*Cadenza to the Sonate for violin Giuseppe Tartini*  
*in G. op. 1. N. 10*

The image shows a handwritten musical score for a violin cadenza. It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one flat (F major or D minor), and the time signature is 6/8. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the piece. Dynamic markings include 'p' (piano) and 'rit' (ritardando). The score is divided into measures by vertical bar lines. The overall appearance is that of a personal manuscript or working draft.





Mozart Rondo KV 373 with cadenza by Leon Souroujon (3 pages)

# RONDO

for Violin and Orchestra

*SKL...*

Edited by ZINO FRANCESCATTI *lighter bow, less bow* VIOLIN

W. A. MOZART, K.373  
(1756-1791)

**Allegretto grazioso**

*Solo*  
*dolce*

*Tutti*

*un poco*

*Solo*  
*dolce*

*Tutti*

*f*

*Solo*  
*dolce*

*no dim.*

*Handwritten notes at the bottom right of the page.*

This page contains a handwritten musical score for a string ensemble, consisting of ten staves of music. The notation includes various note values, rests, and articulation marks. Performance markings such as *dolce*, *dim.*, *cresc.*, *p*, *f*, *Solo*, and *Tutti* are interspersed throughout the score. The music is heavily annotated with handwritten notes, including fingering numbers (1-4), breath marks (V), and dynamic markings like *mp* and *mf*. There are also some numerical annotations, possibly measure numbers or rehearsal marks, such as '7', '17', and '11'. The overall style is that of a working manuscript or a conductor's score.

not too heavy build  
possible for heavy  
not

4 *legato* *and* *staccato* *piano* *legato*

*p dolce*

*tranquillo*

*a tempo*

*de laq. cresc.*

*Tutti*

*Solo*

*p dolce* *pp*

## Recueil d'Études

“*Recueil d'Études*” also included the subtitle: *Nouvelle methode application de la difficulté technique aux oeuvres artistiques*. The complete set of études is split into early études composed in the 1970s in Bulgaria and later études most of which are likely written in Belgium. Editions Musique Publishing published the first six études on June 30, 1976. Bulgarian composer Pancho Vladigerov edited these works. The last two of the early études are from another source, compiled in a collection of Leon Souroujon's compositions by Sabin Levi and Yossif Radionov (May 30, 2013).

### Early Études:

*Étude 1.*

*Étude 2*

*Étude 3*

*Étude 4*

*Étude 5*

*Étude 6*

*Étude I*

*Étude V*

*Étude Arpeggio*

*Étude Octave*

### Later Études:

*Étude en forme de variations I.*

*Composed in 1989*

*Étude en forme de variations II.*

*Composed on 10 March 1990*

*Étude Chromatique. Composed in 1992*

*Étude Ballade. Composed in April 1998*

*Étude Staccato*

*Mélodie Hébraïque* based on the Hebrew melody by Joseph Achron. Souroujon wrote the work in 1999.



ЛЕОН СУРУЖОН  
*Leon Souzoujon*

ШЕСТ ЕТЮДА  
ЗА СОЛО ЦИГУЛКА

*Six études pour  
violon seul*

• МУЗИКА •  
Ed. "Musique"

# Etude No 1

## ЕТЮД I

*Allegro*

The musical score consists of ten staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked *Allegro*. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often grouped with slurs and fingerings (1-4). Dynamics such as *mf* and *f* are used throughout. There are several accents and hairpins. The score includes several sections marked with letters: 'A' appears in measures 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200. The piece concludes with a final cadence.

This page contains ten staves of musical notation, likely for a guitar or piano. The notation includes treble clefs, various note values (eighth and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). Fingerings are indicated by numbers 1, 2, 3, and 4. Some staves feature slurs and accents. Chord diagrams are present, specifically 'D' and 'A' on the fifth staff. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The notation is dense and technical, typical of a guitar or piano exercise or piece.

This musical score consists of four staves of notation, likely for guitar. The first three staves feature complex melodic lines with numerous slurs, ties, and fingering numbers (1, 2, 3, 4). The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with slurs and ties, followed by a chord labeled 'G' and a final chord with a double bar line. The notation includes various accidentals (sharps, flats, naturals) and rhythmic markings.

# ЕТЮД II

Allegro

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *mf* and includes several slurs and accents. The second staff continues the melodic line with various fingerings. The third and fourth staves show more complex rhythmic patterns and dynamics, with the fourth staff starting at *mf*. The fifth staff features a dynamic shift to *f* and includes slurs and accents. The sixth staff returns to *mf* and includes slurs and accents. The seventh staff continues with *mf* and includes slurs and accents. The eighth staff includes the instruction "2 restez" and "4 restez" and features slurs and accents. The ninth and tenth staves conclude the piece with various dynamics, including *f*, and include slurs and accents.



This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques such as triplets, slurs, and dynamic markings. The first staff begins with a triplet of eighth notes and includes a *dim.* marking. The second staff starts with a forte *f* dynamic and also features a *dim.* marking. The third staff contains a series of slurs over eighth notes. The fourth staff includes a triplet of eighth notes. The fifth staff has a triplet of eighth notes. The sixth staff begins with a fortissimo *fp* dynamic and a *cresc.* marking. The seventh staff also starts with *fp* and *cresc.*. The eighth staff continues with *fp* and *cresc.*. The ninth staff has a triplet of eighth notes. The tenth staff concludes the page with a triplet of eighth notes. The page number 5 is centered at the bottom.







This page of musical notation is for guitar and consists of 12 staves. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various guitar-specific techniques:

- Fingering:** Numbers 1-4 are placed above notes to indicate fingerings. The number 0 is used for natural harmonics or open strings.
- Triplets:** Groups of three notes are beamed together with a '3' above them.
- Slurs:** Curved lines connect groups of notes, often indicating a single breath or bow stroke.
- Accents:** 'v' marks are placed above notes to indicate accents.
- Dynamic Markings:** A 'cresc.' (crescendo) marking is present on the second staff.
- Section Markers:** A capital letter 'A' is placed below the sixth staff.

The music is a complex, melodic piece with many slurs and intricate fingering patterns, typical of a classical guitar study or performance piece.

This page of musical notation for guitar consists of ten systems of staves. The notation includes various musical elements such as notes, rests, and chords. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). It contains several measures with notes and rests, including a measure with a '2' above the staff.
- Staff 2:** Continues the melody with notes and rests. A measure contains the letter 'A' above the staff.
- Staff 3:** Similar to the previous staff, with notes and rests.
- Staff 4:** Features a measure with a '0' above the staff, indicating a natural harmonium.
- Staff 5:** Includes a measure with a '0' above the staff.
- Staff 6:** Starts with a dynamic marking of *fp* (fortissimo piano) and a *cresc.* (crescendo) marking. It contains several measures with notes and rests.
- Staff 7:** Features a measure with a 'G' above the staff, indicating a chord. It includes the instruction *restez* (rest) in two places.
- Staff 8:** Contains several measures with notes and rests.
- Staff 9:** Includes a measure with a 'G' above the staff and another with a 'b' above the staff. It also includes the instruction *restez* in two places.
- Staff 10:** The final system on the page, ending with a double bar line and a final chord.

# ЕТЮД IV

*Allegro moderato*

*poco accel.*

*poco rit.*

*a tempo*

*poco rit.*

*poco meno mosso*

*restez*

*fz* *cresc.*

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Allegro moderato'. The second staff includes the instruction 'poco accel.'. The third staff has 'A D' written below it. The fourth staff is marked 'poco rit.'. The fifth staff also features 'poco rit.'. The sixth staff is marked 'a tempo' and includes the instruction 'restez' at the beginning. The seventh staff is marked 'poco rit.'. The eighth staff is marked 'poco meno mosso'. The ninth staff has 'fz' and 'cresc.' written below it. The tenth staff continues the piece with various musical notations.

This page of musical notation for guitar consists of ten staves of music. The notation includes various fingerings (1-4), slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style that suggests a complex, possibly chromatic or modal, piece. The notation includes many slurs and ties, indicating long phrases. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also some specific markings like 'A' and '(3 1 3)' in the third staff. The piece concludes with a final chord in the tenth staff.





This page contains six staves of musical notation, likely for guitar, featuring complex melodic lines with various fingerings and techniques. The notation includes treble clefs, key signatures with one flat (B-flat), and a 2/4 time signature. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (for natural). Barre techniques are marked with 'A' and 'B'. Slurs and accents are used throughout to indicate phrasing and articulation.

# ЕТЮД V

*Rubato con anima*  
*f*  
*restez*  
*poco rit. e dim.*  
*crescendo e animando* *a tempo*  
*rit. e dim.*  
*rit. e dim.*  
*ten. a tempo e espress.*  
*cresc.*  
*ff*  
*dolce e apiecece*  
*P dolce e apiecece*  
*subito*

13

*più mosso e cresc.*  
*a tempo*  
*ten.*  
*a tempo*  
*poco rit.*  
*pp*  
*espress.*  
*espressivo e dim*  
*poco a poco animando*  
*molto cresc. e con fuoco*  
*marcato*  
*più mosso e appassionato*  
*cresc.*  
*ten.*  
*f*

Musical notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. Dynamic markings include *pp*, *f*, and *ten.* (tenuto). Performance directions such as *più mosso e cresc.*, *a tempo*, *poco rit.*, *espressivo e dim*, *poco a poco animando*, *molto cresc. e con fuoco*, *marcato*, and *più mosso e appassionato* are interspersed throughout the piece. Chord symbols 'D' and 'A' are present above the first two staves.

1

*cresc.*

*agitato e con fuoco*

*ten.*

*P* *lusingando*

*ten.*

*restez*

*5 p*

*ten.*

*restez*

*ten.*

*animando e crescendo*

*ten.*

*rall e dim.*

*6*

*ten.*

*restez*

*cresc. e animando*

*ten.*

*dim. e espress.*

*ten.*

*sempre p*

*espress.*

*pizz.* *pizz.*

15



### Е Т Ю Д VI

*Allegro con fuoco* 0 0 0 4 0 0 2

*p*

*f p cresc.*

*mp*

*poco rit.* *in tempo*

1 4 2 1 4 2 1 1 1

7 7 1 2 8 1 4 4 3 8 1

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a tempo marking of 'Allegro con fuoco' and a dynamic marking of 'p'. The piece features intricate guitar techniques, including double stops, slurs, and various fingering patterns (e.g., 0, 1, 2, 3, 4). Dynamic markings include 'f p cresc.', 'mp', and 'poco rit.' leading to an 'in tempo' section. The score concludes with a final cadence. The page number '16' is centered at the bottom.

*a piacere*

*meno mosso e rubato*

*con bravura*

*ten.*

*ten.*

*dim. e rit.*

*p* *rubato e poco a poco accel.*

**Tempo I**

*restez*

The page contains ten staves of musical notation for guitar, written in a single system. The notation includes various techniques such as triplets, slurs, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by intricate fingerings and complex rhythmic patterns.

Key markings and annotations include:

- poco allarg.* (poco allargando) - appearing in the sixth staff.
- in tempo* - appearing in the sixth staff.
- meno mosso e rubato* - appearing in the seventh staff.
- poco rit.* (poco ritardando) - appearing in the fourth staff.
- Chord symbols: *D* and *A*.
- Other markings: *4*, *3*, *2*, *1*, *0*, *restez*, *4*, *5*, *6*, *7*, *8*, *9*.

The page number 18 is centered at the bottom of the page.

## ШЕСТ ЕТЮДА ЗА СОЛО ЦИГУЛКА

Леон Суружон  
*Redaction; Pancho Vladigerov*  
 Редактор Панчо Владигеров

Редактор на издателството и коректор Неделчо Кисимов

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ДИ „МУЗИКА“ — НОТНА ПЕЧАТНИЦА		

Étude I (2 pages)

I.

The musical score for Étude I, page 26, is written in a single system with 12 staves. The key signature is one flat (B-flat) and the time signature is 3/4. The music is marked 'I.' and includes various musical notations such as notes, rests, and fingerings (1-4). A 'D' above a note indicates a double bar line. The piece concludes with the instruction 'poco meno e largamente'.



This page of musical notation is for guitar and contains ten staves of music. The notation includes various techniques such as triplets, slurs, and fingering. Key markings include "tempo I" on the third staff, "restez" on the fourth staff, and "allargando" on the tenth staff. The music is written in a key with one flat and a 3/4 time signature. The piece concludes with a double bar line on the tenth staff.

### Étude V (3 pages)

Allegretto

V.

rit.

a tempo

poco rit.

p

1A

dr

a tempo

a piacere

Allegro rustico

p

dim.

attaca

This page of musical notation for guitar consists of ten staves. The music is written in a key with two sharps (F# and C#) and a 12/8 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are numerous slurs, accents, and dynamic markings throughout. Key markings include *meno*, *piu f*, and *p*. A specific instruction *restez* is written above a measure on the eighth staff. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.



*a tempo*

The musical score is written for guitar and consists of ten staves. It begins with the tempo marking *a tempo*. The first staff contains a complex melodic line with many slurs and accents. The second staff continues this line with some rests. The third staff has a dynamic marking *p* (piano). The fourth staff has a dynamic marking *sp* (sforzando). The fifth staff continues the melodic development. The sixth staff has a dynamic marking *piu f* (pianissimo forte) and a *rit.* (ritardando) marking. The seventh staff continues with a *rit.* marking. The eighth staff has a *rit.* marking and a *3* (triple) marking. The ninth staff has a *rit.* marking and a *12* (twelve-measure rest) marking. The tenth staff concludes the piece with a *0* (open string) marking and a *4* (four-measure rest) marking. The score ends with a double bar line.

Étude Arpeggio (3 pages)

Allegro

arpeggio

16

18

20

22

24

26

27

28

This musical score is for guitar, spanning measures 30 to 66. It is written in a single system with a treble clef and a key signature of one flat (B-flat). The notation includes various musical elements such as notes, rests, and articulation marks. Measure numbers 30, 31, 32, 35, 50, 53, 54, 56, 60, 65, and 66 are clearly marked at the beginning of their respective staves. Fingerings are indicated by numbers 1, 2, and 3. Dynamic markings include *arpeggio* at measures 32 and 56, and *ritempo* at measure 35. The score features a mix of eighth and sixteenth notes, often beamed together, and includes slurs and accents. The overall style is characteristic of classical guitar repertoire.

This page of musical notation is for guitar, consisting of ten staves of music. The notation includes various techniques and markings:

- Staff 68:** Features a melodic line with a slur and a dynamic marking of *mf*.
- Staff 70:** Continues the melodic line with a slur and a dynamic marking of *mf*.
- Staff 72:** Includes a section marked *arpeggio* with a circled 'a' and a dynamic marking of *mf*. Fingerings are indicated as 4, 2, 2, 0.
- Staff 77:** Shows a chordal texture with a dynamic marking of *mf* and a circled '2' above the staff.
- Staff 82:** Features a melodic line with a slur and a dynamic marking of *mf*.
- Staff 83:** Continues the melodic line with a slur and a dynamic marking of *mf*.
- Staff 84:** Shows a melodic line with a slur and a dynamic marking of *mf*.
- Staff 85:** Features a melodic line with a slur and a dynamic marking of *mf*.
- Staff 86:** Continues the melodic line with a slur and a dynamic marking of *mf*.
- Staff 87:** Shows a melodic line with a slur and a dynamic marking of *mf*.

### Étude Octaves (4 pages)

The musical score consists of ten staves of music in 2/4 time, marked *Andante*. The key signature has one sharp (F#). The score includes various performance instructions and technical markings:

- Staff 1:** *mf* (mezzo-forte), *Andante*, *3* (triplets), *1* (fingerings).
- Staff 2:** *vi* (vibrato), *3* (triplets), *1* (fingerings).
- Staff 3:** *rubato* (ruba-to), *4* (fingerings), *1* (fingerings).
- Staff 4:** *1* (fingerings), *1* (fingerings), *1* (fingerings), *1* (fingerings).
- Staff 5:** *tempo* (tem-po), *A* (accents), *1* (fingerings), *3* (triplets), *1* (fingerings).
- Staff 6:** *3* (triplets), *1* (fingerings), *3* (triplets), *2* (fingerings), *3* (triplets).
- Staff 7:** *rubato e piu vivo* (ru-ba-to e piu vi-vo), *3* (triplets), *1* (fingerings), *4* (fingerings), *1* (fingerings), *4* (fingerings).
- Staff 8:** *cresc* (cres-cen-do), *3* (triplets), *4* (fingerings), *2* (fingerings), *3* (triplets), *2* (fingerings), *4* (fingerings), *1* (fingerings), *2* (fingerings), *4* (fingerings), *1* (fingerings), *2* (fingerings), *1* (fingerings).
- Staff 9:** *a tempo* (a tem-po), *2* (fingerings), *1* (fingerings), *2* (fingerings), *4* (fingerings), *1* (fingerings), *3* (triplets), *4* (fingerings), *1* (fingerings), *pluf* (pluf).
- Staff 10:** *1* (fingerings), *3* (triplets), *1* (fingerings), *3* (triplets), *1* (fingerings), *1* (fingerings), *D* (D-clef).



*tempo primo*

*cresc*

*de*

*a piacere e dolce*

*mf*

*a tempo*

The musical score consists of ten staves of music. The first staff begins with the tempo marking *tempo primo*. The second staff contains the instruction *cresc*. The third staff features the instruction *de*. The fourth staff includes the instruction *a piacere e dolce*. The fifth staff is marked *mf*. The sixth staff contains the instruction *a tempo*. The score is filled with complex guitar techniques, including triplets, slurs, and various fingering numbers (1-4) and accidentals (sharps and naturals). There are also some letters like 'A', 'D', and 'V' scattered throughout the notation.

This musical score is written for guitar and consists of ten staves of music. The notation includes various rhythmic patterns, such as triplets and sixteenth-note runs, and is annotated with performance directions. The markings include *piu vivo* (twice), *rubato* (twice), *agitato*, *tempo primo*, and *restez.* The score features a key signature of one sharp (F#) and a time signature of 3/4. Fingerings are indicated by numbers 1-4, and natural harmonics are marked with '0'. The piece concludes with a final *rubato* marking and a double bar line.

This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques such as triplets, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a classical or romantic era. The second staff is marked *a tempo* and *mf*. The third staff is marked *f* and *piu vivo rubato*. The notation includes many slurs, indicating phrasing, and various fingerings (1, 2, 3, 4, 0) are indicated throughout. There are also some dynamic markings like *f* and *mf*. The music is complex, with many sixteenth and thirty-second notes, and some double slurs. The page ends with a final cadence on the tenth staff.



## Étude en Forme de Variations No. 1 (3 pages)

*All. moderato*

The image shows a page of handwritten musical notation for a piece titled 'Étude en Forme de Variations No. 1 (3 pages)'. The tempo is marked 'All. moderato'. The score consists of ten staves of music, all in treble clef and 4/4 time. The notation is dense and includes various musical elements such as slurs, ties, and dynamic markings. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are several instances of triplets and other complex rhythmic figures. The notation is written in black ink on a white background, with some handwritten annotations and corrections visible throughout the score.

This page contains a handwritten musical score for a single melodic line in treble clef. The music is written on ten staves. The notation includes various ornaments, slurs, and performance markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent ornaments, often indicated by a small 'o' above a note. Slurs are used to group notes, and some are numbered (1, 2, 3, 4). Performance markings include 'poco meno' (written twice), 'poco rit' (written twice), and 'Tempo' at the end. The piece concludes with a fermata over the final note. The handwriting is clear and professional, typical of a composer's manuscript.

A handwritten musical score consisting of ten staves of music. The notation includes various rhythmic values, slurs, and articulation marks such as accents and breath marks. The score is written in a single system with a common key signature and time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. There are several instances of slurs and accents throughout the piece. The handwriting is clear and legible.

Étude en Forme de Variations No. 2 (3 pages)

This image shows a handwritten musical score for a piece titled "Étude en Forme de Variations No. 2 (3 pages)". The score is written on ten staves of music, all in treble clef and G major. The key signature is one sharp (F#). The time signature is common time (C). The music is characterized by complex rhythmic patterns, including triplets, sextuplets, and groups of four notes. There are numerous slurs and phrasing marks throughout the piece. The notation includes various accidentals (sharps, flats, naturals) and fingerings (numbers 1-4). The handwriting is clear and professional. At the bottom right of the page, the instruction "poco rit" is written in cursive.

*arpeggio*

The musical score consists of 12 staves of handwritten notation. The first staff begins with the tempo marking *arpeggio*. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation is highly detailed, featuring numerous arpeggiated chords, triplets, and specific fingering instructions (e.g., 1, 2, 3, 4). There are also dynamic markings such as *poco rit* and various accents. The score is densely packed with notes and rests, indicating a complex and technically demanding piece.



A handwritten musical score for guitar, consisting of ten staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The score is filled with complex rhythmic patterns, including triplets, sixteenth notes, and slurs. Numerous fingerings are indicated with numbers 1-4. There are also dynamic markings such as accents (>) and a 'tempo' marking. The piece concludes with a final chord and a double bar line.

Amvex 10 III 1950

Étude Chromatique (2 pages)

Étude chromatique

Leon Souroujar  
à Eliot Lawson

The musical score is written on ten staves of five-line treble clefs. It features a variety of rhythmic patterns and melodic lines, primarily consisting of chromatic runs. The notation includes numerous slurs, ties, and dynamic markings. Fingering is indicated by numbers 1-4 above or below notes. There are also some handwritten annotations and corrections throughout the score, such as '40', 'ba', 'th', and '3'. The piece concludes with a final cadence on the tenth staff.

This page contains a handwritten musical score for guitar, consisting of 12 staves. The notation is dense and includes various techniques such as triplets, slurs, and fingerings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The notation includes many slurs and fingerings, indicating complex passages. The piece concludes with a double bar line and a final chord.



# Étude Ballade (3 pages)

avril 98 -

Shirley 1991

## Etude - Ballade

Andante quasi rubato

*pizz*  
*arco*  
*a piacere*  
*agitato*  
*ten.*  
*rit*  
*resty*

The musical score is written on ten staves. The first five staves are for the piano part, and the last five are for the guitar part. The piano part begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante quasi rubato'. The score includes various musical notations such as triplets, slurs, and dynamic markings. The guitar part includes specific performance instructions like 'pizz' (pizzicato), 'arco' (arco), 'a piacere' (ad libitum), 'agitato' (agitated), 'ten.' (tension), 'rit' (ritardando), and 'resty' (rest). The piece concludes with a final cadence on the tenth staff.

This page contains a handwritten musical score for guitar, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and articulation marks. Key annotations include:

- msm* (mezzo-soprano) written below the second staff.
- atpeggio* (at the peg) written above the fifth staff.
- arp.* (arpeggio) written above the fifth, sixth, and seventh staves.
- ppp* (pianissimo) written above the seventh staff.
- Dynamic markings *f* (forte) and *p* (piano) are present throughout the score.
- Technical markings such as *1*, *2*, *3*, and *0* are used to indicate fingerings and positions.
- Slurs and ties are used to connect notes across staves.
- The score features complex rhythmic patterns, including triplets and sixteenth-note runs.

This page contains a handwritten musical score for guitar, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and performance markings. The first staff begins with a treble clef and a key signature of one flat. The second staff includes markings for *tr* (trills) and *tr* (trills). The third staff features *ten.* (tenuto) markings. The fourth staff is marked *a piacere* and includes a '3' indicating a triplet. The fifth staff has 'x' markings above some notes. The sixth staff includes a '3' and a '4' indicating rhythmic groupings. The seventh staff is marked *a piacere* and includes a '3' indicating a triplet. The eighth staff is marked *agitato* and includes a '3' indicating a triplet. The ninth staff includes a '3' indicating a triplet. The tenth staff includes markings for *pp rit* (pianissimo, ritardando), *D* (D major chord), and *p22* (page 22).

Manuscript Étude Staccato (3 pages)

# ETUDE STACCATO

Leon Souzoujian

MODERATO

The musical score consists of ten staves of music, primarily in treble clef. The piece is marked 'MODERATO' and begins with a dynamic of *mf*. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout. Fingerings are indicated by numbers 1-4. Dynamic markings include *cresc.* (crescendo), *quasi recit.* (quasi recitativo), and *poco rit.* (poco ritardando). The score concludes with a final *poco rit.* marking.



tempo  
f agitato  
mf

mf  
cresc.

ALLEGRO

terzo

rasbuz

mf  
poco meno et decal. cresc.

This page contains a handwritten musical score for guitar, consisting of ten staves of music. The notation includes treble clefs, various time signatures (7/8, 4/4, 2/4), and complex rhythmic patterns with many slurs and ties. Fingerings are indicated by numbers 1-4 and 0 for natural harmonics. The score includes several performance instructions: *meno* (written as "meno" with a "c" below it), *accel. et quasi recitativo*, *allegro con fuoco*, and *restes* (written twice). The music features a variety of chord voicings and melodic lines, with some sections marked with "3" or "4" above the notes, possibly indicating triplets or groups of four notes. The handwriting is clear and professional, typical of a composer's manuscript.

Mélodie Hébraïque Achron Arrangement Souroujon (2 pages)

MÉLODIE HÉBRAÏQUE - JOSEPH ACHRON - ARR. SOUROUJON

The musical score is written on 12 staves. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Several measures contain triplets, indicated by a '3' above the notes. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also some handwritten annotations, such as 'V' and 'Vn', and some crossed-out or scribbled-out sections. The score concludes with a double bar line and a final note.



MELODIE HEBRAÏQUE

A handwritten musical score for a piece titled "MELODIE HEBRAÏQUE". The score is written on ten staves. The first two staves are treble clefs, and the remaining eight are bass clefs. The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values, slurs, and articulation marks. There are several instances of triplets and groups of notes marked with numbers 3, 4, and 5. The word "pizz." is written at the end of the eighth staff. The score is heavily annotated with handwritten lines and markings, suggesting a working draft or a performance score with specific instructions.





**Suite of Compositions**

*Pièces pour Violon Seul– Suite of Compositions*

*Méditation*

*Allegretto Scherzando*

*Ballade*

*Prélude et Allegro*

*Prélude B.A.C.H.*

*Ballade 2*

*Burlesque*

*Le Staccato*

*Les Octaves*

*Pièces pour Violon seul, home edition, last version with nine pieces (33 pages)*

# Léon Souroujon

## Pièces pour violon seul

Méditation



Allegretto Scherzando



Ballade



Prélude et Allégro



Prélude B.A.C.H



Ballade 2



Burlesque



Le Staccato



Les Octaves



---

*A mon épouse Katia,  
pour son humanisme sans partiage,  
pour son défi à l'injustice et au mensonge,  
pour son élan vers la perfection  
et la vérité dans l'Art.*

# Méditation

pour violon solo

Léon Souroujon

Andante rubato

ten. A p

ten. D

rit. A tempo mf

pp

pp

ten. 1 restez 1 restez

p a piacere

Édition de l'Auteur

subito più vivo e cresc.

*f*

Meno mosso

*restez*

Tempo I

*rubato*  
*pp*  
*accel.*

*p* più vivo

*ten. tr.*  
*p* più vivo

poco a poco cresc.

This page of a musical score for guitar contains ten staves of notation. The music is written in a key with one sharp (F#) and a 4/4 time signature. The score includes various musical instructions and performance markings:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. It features a series of sixteenth-note runs. Instructions include *f* (forte) and *restez* (rest). Fingerings 0, 1, and 3 are indicated.
- Staff 2:** Continues the sixteenth-note runs. Includes the instruction *accel.* (accelerando). Fingerings 0, 2, and 4 are shown.
- Staff 3:** Shows a change in dynamics to *ten.* (tenuto). Includes a guitar chord *G* and fingerings 1, 2, and 3.
- Staff 4:** Features a guitar chord *A* and fingerings 3, 2, and 2.
- Staff 5:** Starts with a piano (*p*) dynamic and a guitar chord *G*. It includes a *rit.* (ritardando) marking and a *ten.* marking. Dynamics change to *f* (forte).
- Staff 6:** Includes a *ten.* marking and a guitar chord *A*. Dynamics change to *poco accel.* (poco accelerando). Fingerings 3 and 1 are shown.
- Staff 7:** Starts with a *rit.* marking and a guitar chord *A*. Dynamics change to *f* (forte) and then *meno f* (meno forte). Fingerings 1 and 1 are shown.
- Staff 8:** Includes the instruction *a piacere* (ad libitum). It features a guitar chord *A* and a trill (*tr*) marking. Fingerings 1 and 0 are shown.
- Staff 9:** Starts with a piano (*p*) dynamic and a guitar chord *A*. It includes a *ten.* marking and a *restez* marking. Fingerings 2 and 0 are shown.

The musical score consists of eight staves of music. The first staff begins with a triplet of eighth notes and a slur over a series of notes. The second staff features a *ten.* marking and a *rubato e poco a poco accel.* instruction. The third staff includes an *accel.* marking and a triplet of eighth notes. The fourth staff has a *f* dynamic marking and a triplet of eighth notes. The fifth staff is marked *rubato* and contains several triplets. The sixth staff includes a *p* dynamic marking and a *a piacere* instruction. The seventh staff starts with a *p* dynamic marking and a *perendosi* instruction. The eighth staff continues the melodic line with a slur.

# Allegretto Scherzando

Léon Souroujon

Allegretto scherzando

*fp* *fp* *p* *fp* *f*

3 2 restez 1 4 2 4 restez 1

3 0 4 1 3 4 0 1 3 1 3 1 3

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This page of musical notation for guitar consists of ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures, and dynamic markings like 'f', 'fp', 'p', 'cresc.', and 'dtm.'. It also features technical instructions like '1 3', '2 3', '3 4', and '0' for fretting, and 'v' for vibrato. The music is written in a complex, rhythmic style with many slurs and accents.

This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques such as triplets, slurs, and vibrato, along with dynamic markings like *f*, *dim.*, and *pizz.*. Fingerings are indicated by numbers 1-4, and string numbers 0-4 are shown. The music is written in a key with one flat and a 2/4 time signature. The first staff has two instances of the word "restez" above it. The second staff has a "3" above a triplet. The third staff has a "4" above a fourteenth-note figure. The fourth staff has a "4" above a fourteenth-note figure and a "dim." marking. The fifth staff has a "p" marking. The sixth staff has a "4" above a fourteenth-note figure. The seventh staff has a "0" above a natural harmonic, a "f" marking, and a "dim." marking. The eighth staff has a "f" marking and a "dim." marking. The ninth staff has a "0" above a natural harmonic. The tenth staff has a "pizz." marking.

# Ballade

Léon Souroujon

*Rubato con anima*

*f*

restez

*poco rit e dim.*

*crescendo e animando*

*rit. e dim.*

*a tempo*

*rit. e dim.*

*a tempo e espress.*

*ten.*

*cresc.*

*ff*

*rit. e dim.*

*dolce e apicere*

*P dolce e apicere*

*subito*

The musical score consists of ten staves of music. The first staff begins with the instruction 'Rubato con anima' and a dynamic marking of 'f'. The second staff includes the instruction 'restez'. The third staff has 'poco rit e dim.'. The fourth staff is marked 'crescendo e animando'. The fifth staff has 'rit. e dim.' and 'a tempo'. The sixth staff has 'rit. e dim.' and 'a tempo e espress.'. The seventh staff has 'ten.'. The eighth staff has 'cresc.'. The ninth staff has 'ff' and 'rit. e dim.'. The tenth staff has 'dolce e apicere', 'P dolce e apicere', and 'subito'. The score includes various musical notations such as notes, rests, slurs, and fingering numbers (1-4).

*piu mosso e cresc.*  
*a tempo*  
*ten.*  
*poco rit.*

*a tempo*  
*rit.*  
*pp*

*p*  
*espress.*

*espressivo e dim.*

*poco a poco animando*  
*molto cresc. e con fuoco*

*marcato*

*piu mosso e appassionato*

*cresc.*  
*p*

*f*

*agitato e con fuoco*  
*cresc.*

*p* *lusingando*  
*ten.*  
*restez*

*animando e cresc.*

*ten.*  
*rall. e dim.*

*cresc. e animando*  
*ten.*  
*dim. e espress.*

*sempre p*  
*espress.*  
*arco*  
*pizz.* *pizz.*

The musical score consists of ten staves of music. The first staff begins with the instruction 'agitato e con fuoco' and a 'cresc.' marking. The second staff includes 'p' and 'lusingando', with 'ten.' and 'restez' markings. The third staff has 'animando e cresc.' and 'ten.'. The fourth staff features 'ten.', 'rall. e dim.', and 'dim. e espress.'. The fifth staff includes 'cresc. e animando', 'ten.', and 'dim. e espress.'. The sixth staff has 'sempre p'. The seventh staff includes 'espress.', 'arco', and 'pizz.' markings. The score is filled with complex guitar techniques such as trills, slurs, and various fingerings (e.g., 1, 2, 3, 4, 5).



# Prélude et Allegro

Léon Souroujon

Andante  
f  
3  
tr  
ten.  
p  
pizz.  
arco  
rit.  
poco accel.  
ten.  
poco meno A  
ten.  
A  
p  
D  
restez  
rit.  
restez  
p  
accl. e cresc.  
rit.  
meno  
p  
rit.  
a tempo  
0  
3  
3  
1  
2

Edition de l'Auteur

*cresc.*

*rit.*

*marcato*

*gliss.*

*ten.*

**Allegro con fuoco**

*p rubato e poco a poco accel.*

*a tempo*

*f p*

*cresc.*

*ten.*

*p*

*mp*

*poco rit.*

5

6

*poco rit.* *a tempo*

*a piacere*

*meno mosso e rubato*

*con bravura*

*rit. ten.*  
*dim.*

*p rubato e poco a poco accel.*

*Tempo I*

*poco rit.*  
*con bravura*



This page of musical notation for guitar consists of ten staves of music. The notation includes various technical markings such as fingerings (1-4), triplets (3), and rests (restez). Performance instructions are interspersed throughout the piece, including *meno mosso e un poco rubato*, *aggitato*, *a tempo*, *rit.*, *poco rit.*, *poco allarg.*, and *meno mosso e rubato*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is characterized by frequent use of slurs and accents. A dashed box at the top of the first staff encloses a section of music. The piece concludes with a final chord on the tenth staff.

# Prélude B.A.C.H

Tempo commodo (rubato)

Léon Souroujon

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The tempo marking is 'Tempo commodo (rubato)'. The score contains ten staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The score includes various musical notations such as slurs, accents, and fingering numbers (0, 2, 4). The piece is marked 'Tempo commodo (rubato)'. The notation includes a variety of rhythmic patterns and melodic lines typical of a Baroque-style prelude.

Édition de l'Auteur

The musical score consists of ten staves of notation. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a complex melodic line with a 4-measure phrase. The second staff includes the instruction *pizz.* (pizzicato) and *arco* (arco). The third staff is marked *Tempo* and includes a 3-measure phrase. The fourth staff is marked *rubato* and *rit.* (ritardando). The fifth staff is marked *Tempo rubato* and includes a 3-measure phrase. The sixth staff is marked *Tempo* and includes a 4-measure phrase. The seventh staff includes a 2-measure phrase. The eighth staff includes a 4-measure phrase. The ninth staff includes a 1-measure phrase. The tenth staff includes a 1-measure phrase. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano) and *ten.* (tension).

This page of musical notation contains ten staves of music, likely for a string instrument. The notation includes various techniques and markings:

- Staff 1:** Features a melodic line with fingerings (0, 2, 3, 1) and a section marked 'A' with the instruction 'restez'.
- Staff 2:** Includes the marking 'bon' and a first finger fingering (1).
- Staff 3:** Shows a transition from 'pizz' (pizzicato) to 'arco' (arco) and includes fingerings (3, 1, 2, 2, 3).
- Staff 4:** Continues the melodic line with fingerings (1, 0, 0, 4, 4, 0, 4, 0).
- Staff 5:** Includes a section marked 'A' and fingerings (0, 2).
- Staff 6:** Features a section marked 'A' and a '8va - 1' marking.
- Staff 7:** Includes two 'restez' markings.
- Staff 8:** Includes a section marked 'G'.
- Staff 9:** Includes a second finger fingering (2).
- Staff 10:** Includes a 'pizz' marking.

# Ballade 2

Léon Souroujon

Andante amabile e quasi rubato

Edition de l'Auteur



Musical staff with a melodic line featuring slurs and ties.

Musical staff with a melodic line, slurs, and the instruction "restez".

Musical staff with a melodic line and slurs.

Musical staff with a melodic line and slurs.

Musical staff with a melodic line, slurs, and the instruction "arpeggio".

Musical staff with a melodic line, slurs, and the instruction "p".

Musical staff with a melodic line, slurs, and the instruction "arp.". Includes the instruction "cresc.".

Musical staff with a melodic line, slurs, and the instruction "f".

Musical staff with a melodic line, slurs, and the instruction "Tempo primo ma doloroso".

Musical staff with a melodic line, slurs, and the instruction "rubato".

This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques and markings:

- Staff 1:** Features a melodic line with fingerings 1, 2, 2, 4, 2, 2 and a final measure with a natural sign and a 0.
- Staff 2:** Contains trills marked with *tr*.
- Staff 3:** Includes *ten.* (tenuto) markings and a first ending bracket.
- Staff 4:** Marked *a piacere*, featuring a sequence of chords with fingerings 2, 0, 0, 0, 1.
- Staff 5:** Shows a melodic line with fingerings 2, 1, 2, 4, 3, 1 and a *pp* dynamic marking.
- Staff 6:** Marked *restez* and *a piacere*, featuring a *G* chord and fingerings 1, 2, 3, 3, 1, 1.
- Staff 7:** Marked *agitato*, featuring a *b* chord and fingerings 1, 3, 1, 3, 2, 2.
- Staff 8:** Marked *rit.* (ritardando).
- Staff 9:** Marked *rit.* and *pizz.* (pizzicato), featuring fingerings 2, 1, 2 and a *pp* dynamic marking.

# BURLESQUE

Léon Souroujon

Allegro a la burlesca

*p*

*cresc.*

*a tempo*

*rit.*

*ten.*

Edition de l'Auteur



This page of musical notation is for guitar and is written in G major (one sharp). It consists of 12 staves of music. The notation includes various techniques such as arpeggios, triplets, and rests, with dynamic markings like 'p' and 'cresc.'.

- Staff 1: Starts with a *p* dynamic marking. Features arpeggiated chords with fingerings 0 4 0 4.
- Staff 2: Continues the arpeggiated pattern with various fingerings.
- Staff 3: Similar arpeggiated pattern.
- Staff 4: Similar arpeggiated pattern.
- Staff 5: Starts with a *p* dynamic marking. Features arpeggiated chords with fingerings 0 1.
- Staff 6: Continues the arpeggiated pattern. Includes a *cresc.* marking.
- Staff 7: Features a triplet of eighth notes with a *p* dynamic marking.
- Staff 8: Continues the triplet pattern.
- Staff 9: Features a *p* dynamic marking. Includes a *cresc.* marking.
- Staff 10: Continues the arpeggiated pattern.
- Staff 11: Features a *p* dynamic marking. Includes a *cresc.* marking.
- Staff 12: Features a *p* dynamic marking. Includes a *cresc.* marking. Ends with a triplet of eighth notes and a *cresc.* marking.

This page of musical notation for guitar consists of ten staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes a variety of techniques such as arpeggios, chords, and melodic lines. Fingerings are indicated by numbers 1-4. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *meno f* (meno forte). The piece concludes with a final chord and a double bar line.

# Le Staccato

Léon Souroujon

Moderato

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter rest followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef and features a complex rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. Fingering numbers (1, 2) are visible above the notes.

The second system continues the piece. The upper staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff continues the bass line with similar rhythmic patterns. A 'poco rit.' (poco ritardando) marking is placed above the final notes of the system. Fingering numbers (1, 2, 3) are present.

Tempo

The third system is marked 'Tempo'. The upper staff features a more active melodic line with eighth and sixteenth notes. The lower staff continues with a steady bass line. Fingering numbers (1, 2, 3) are visible.

*f* *cresc.*

The fourth system begins with a dynamic marking of *f* (forte) and a *cresc.* (crescendo) instruction. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff continues with a bass line. Fingering numbers (0, 1, 2, 3) are present.

The fifth system continues the piece. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff continues with a bass line. A *cresc.* (crescendo) marking is placed above the final notes. Fingering numbers (2, 1, 3) are visible.

The sixth system continues the piece. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff continues with a bass line. A *cresc.* (crescendo) marking is placed above the final notes. Fingering numbers (1, 2, 3) are visible.

The seventh system continues the piece. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff continues with a bass line. Fingering numbers (2, 3, 1) are visible.

The eighth system continues the piece. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff continues with a bass line. A *quasi recit.* (quasi recitativo) marking is placed below the first notes. Fingering numbers (1, 1, 1, 4, 1, 2) are visible.

The ninth system continues the piece. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff continues with a bass line. A *poco rit.* (poco ritardando) marking is placed above the final notes. Fingering numbers (0, 1, 1, 1) are visible.

The image displays a musical score for guitar, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and trills. Performance instructions are placed throughout the score: *agitato* at the beginning, *cresc.* in the third staff, *Allegro* in the fourth staff, and *poco meno accel. e cresc.* in the seventh staff. Fingerings are indicated by numbers 1-4 above notes, and trills are marked with *tr*. The score is written in a key signature with one sharp (F#) and a common time signature (C).

The image displays a page of musical notation for guitar, consisting of ten staves. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The notation is highly technical, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-4 and 0. Dynamic markings and performance instructions are present throughout the piece.

Annotations and markings include:

- accel. e quasi recit.* (accelerando e quasi recitativo) on the first staff.
- a tempo* on the third staff.
- restez* (rest) on the fifth staff.
- Various fingerings (1, 2, 3, 4, 0) and slurs.
- Accents and dynamic markings like *v* (forte).
- Tempo changes and performance directions.



# Les Octaves

Léon Souroujon

The musical score is written for a single melodic line in 2/4 time. It begins with the tempo marking *Andante* and a dynamic of *mf*. The piece is characterized by extensive use of octaves, often indicated by double lines on the notes. Performance instructions include *rubato*, *tempo*, *rubato e piu vivo*, *cresc*, and *piu f*. Technical markings such as *vi*, *A*, and *D* are present. The score includes numerous fingerings (1-4), slurs, and accents. The key signature has one sharp (F#) and the piece concludes with a final cadence.

Edition de l'Auteur

*tempo primo*

*cresc*

*a piacere e dolce*

*mf*

*a tempo*

The musical score consists of ten staves of music. The first staff begins with the tempo marking *tempo primo*. The second staff includes the instruction *cresc*. The sixth staff features the instruction *a piacere e dolce* and the dynamic marking *mf*. The eighth staff is marked *a tempo*. The score is heavily annotated with guitar-specific techniques, including fingerings (numbers 1-4), slurs, and accents. Chord diagrams for 'A' and 'D' are present. The music is written in a key with one sharp (F#) and a 4/4 time signature.

This page of musical notation for guitar consists of ten staves of music. The notation includes various rhythmic values, accidentals, and performance markings. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by complex rhythmic patterns, often involving triplets and sixteenth notes. Performance instructions include *piu vivo*, *rubato*, *agitato*, *tempo primo*, and *restez.* Technical markings such as *3*, *4*, and *0* are used to indicate fingerings and natural harmonics. The notation is written in a standard staff with a treble clef and a key signature of one sharp.



This page of musical notation is for guitar and consists of ten staves. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical elements such as triplets, slurs, and dynamic markings. Key annotations include:

- Staff 1:** A triplet of eighth notes, followed by a measure with a 'D' chord symbol and a triplet of eighth notes.
- Staff 2:** A triplet of eighth notes, followed by the instruction *a tempo* and a dynamic marking of *mf*.
- Staff 3:** A series of chords and eighth notes, ending with a dynamic marking of *f*.
- Staff 4:** A complex passage with many chords and eighth notes, including the instruction *piu vivo rubato* and dynamic markings of *f*.
- Staff 5:** A series of chords and eighth notes, with a dynamic marking of *f*.
- Staff 6:** A series of chords and eighth notes, with a dynamic marking of *f*.
- Staff 7:** A series of chords and eighth notes, with a dynamic marking of *f*.
- Staff 8:** A series of chords and eighth notes, with a dynamic marking of *f*.
- Staff 9:** A series of chords and eighth notes, with a dynamic marking of *f*.
- Staff 10:** A series of chords and eighth notes, with a dynamic marking of *f*.

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Léon Souroujon  
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### Short Genre Pieces

*Images Espagnoles*. Composed in October 1979.

*Nocturne*. The viola version of *Nocturne* was composed on May 27, 1982.

*Berceuse*.

*Improvisations sur Thème de la Liturgie Juive*.

*Improvisations sur une Thème Folklore Tchèque*. This was Souroujon's last composition, written in 2005.

*Caprice* (categorised as an études in the 2013 Levi/Radionov edition) was not part of Souroujon's archives.

*Improvisation on Gershwin's Summertime* was recorded live by The National Bulgarian Radio in the 1960s. A new edition was made (See Appendix B), which includes the written score of Souroujon's recording.

Léon Souroujon  
Pièces pour alto ou violon seul

Images Espagnoles



Nocturnes



Berceuse



Improvisations sur thème  
de la liturgie juive



# Images espagnoles

Leon Souroujon

The musical score is written for a single melodic line in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked "Andante". The score contains several measures with fingerings (1, 2, 3) and articulation marks. A dynamic marking of "P dolce" appears in the third measure. The piece concludes with a double bar line and a repeat sign. The second section begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The tempo is marked "Allegretto". It starts with a dynamic marking of "f" and includes various performance instructions: "pizz" (pizzicato), "arco" (arco), "cresc." (crescendo), and "f" (forte). The score includes slurs, accents, and fingerings throughout. The piece ends with a double bar line.



# NOCTURNE

Léon Souroujon

The musical score is written for piano in G major and 2/4 time. It begins with the tempo marking *Andante*. The first five staves contain the main melodic and harmonic material, featuring various ornaments such as triplets and sixteenth-note runs. The sixth staff is marked *pp* and *poro piu mosso*, indicating a change in dynamics and tempo. The seventh staff includes a *cresc.* marking. The eighth staff is marked *f*. The piece concludes with a final cadence on the tenth staff.

*meno mosso*  
*p*

*f*

*2 rubato*  
*p*

*piu vivo con bravura*

*rit.*  
*dim.*  
*tempo 1*

*piu lento*

*ancora rit. et dim.*

The musical score is written for guitar on a single staff in treble clef with a key signature of one sharp (F#). It consists of ten systems of music. The first system begins with a *meno mosso* tempo marking and a *p* dynamic. The second system features a *f* dynamic. The third system includes a *2 rubato* marking and a *p* dynamic. The fourth system contains a *4* fingering and a *dr* (double rest) marking. The fifth system is marked *piu vivo con bravura*. The sixth system includes *rit.* (ritardando), *dim.* (diminuendo), and *tempo 1* markings. The seventh system has a *4* fingering. The eighth system is marked *piu lento*. The ninth system includes a *3* fingering and a *rit.* marking. The final system is marked *ancora rit. et dim.* and concludes with a double bar line.



# Berceuse

Leon Souroujon

*Allegretto et rubato*

The musical score for "Berceuse" by Leon Souroujon is presented in ten staves. The piece is in 3/4 time and the key signature has two flats (B-flat and E-flat). The tempo and mood are indicated as "Allegretto et rubato".

The notation includes various musical elements:

- Staff 1:** Features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.
- Staff 2:** Continues the melodic line with similar rhythmic patterns and fingerings (1, 2, 3).
- Staff 3:** Shows a more complex rhythmic pattern with sixteenth notes and a triplet. Dynamics include *f* and *cresc.*
- Staff 4:** Features a melodic line with a *cresc.* marking and a dynamic of *f*.
- Staff 5:** Includes a melodic line with a *pp* dynamic and a *cresc.* marking. It features a triplet of eighth notes.
- Staff 6:** Contains a series of sixteenth notes with a *cresc.* marking.
- Staff 7:** Shows a melodic line with a *cresc.* marking and a dynamic of *f*.
- Staff 8:** Features a melodic line with a *cresc.* marking and a dynamic of *f*.
- Staff 9:** Contains a melodic line with a *cresc.* marking and a dynamic of *f*.
- Staff 10:** Shows a melodic line with a *cresc.* marking and a dynamic of *f*.

*poco meno e rubato*  
*len.*  
*p*  
*cresc.*  
*agitato*  
*a piacere*  
*a tempo*  
*cresc.*  
*pp*  
*dim.*  
*pizz.*

The musical score consists of ten staves of music in a single system. The notation includes various rhythmic patterns, slurs, and fingerings. Performance instructions such as *poco meno e rubato*, *len.*, *agitato*, and *a piacere* are interspersed throughout. Dynamics range from *pp* (pianissimo) to *cresc.* (crescendo). The piece concludes with a *pizz.* (pizzicato) instruction. Chord diagrams for D and A are provided above the notes in several staves.

# IMPROVISATION

sur thème de Liturgie juive.

Léon Souroujine,

Moderato

*p*

*poco cresc.* *molto cresc.*

*p* *poco rit. et dim.*

*p* *cresc.*

*p*

*p* *luscicando*

Musical score for guitar, featuring multiple staves with complex fingerings, dynamics, and performance instructions.

**Staff 1:** *p* poco a poco cresc. *G*

**Staff 2:** *f* *p*

**Staff 3:** poco rit. et lussando *p*

**Staff 4:** *f* *p* cresc.

**Staff 5:** *f* *p* *ten.* *A* *ten.* *p*

**Staff 6:** *plus p* *D*

**Staff 7:** *f*

The score includes various musical notations such as triplets, slurs, and dynamic markings. Fingerings are indicated by numbers 1-3 above notes. Chord symbols like G, D, and A are placed above the staff. Performance directions include "poco a poco cresc.", "poco rit. et lussando", and "ten." (tension).

Improvisation sur thème  
folklore tcheco-slovaque

Andante

L. Souroujon

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante'. The melody consists of eighth and sixteenth notes, with some triplets and slurs. The accompaniment is primarily arpeggiated chords, with some single notes and rests. Fingerings are indicated by numbers 1-4. Dynamic markings include 'a' (accents) and 'arp' (arpeggiato). The score concludes with a double bar line and repeat signs.



This page contains a handwritten musical score for guitar, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and performance instructions. Key annotations include:

- Staff 1:** A triplet of eighth notes is marked with a '3' above it.
- Staff 2:** A dynamic marking of *larp* is present above the staff.
- Staff 3:** Fingerings '4 2' and '1 3 2' are indicated above notes.
- Staff 4:** A measure with a '16' above it, possibly indicating a measure number or a specific rhythmic value.
- Staff 5:** A measure with a '4' above it, and a '3' below it.
- Staff 6:** Dynamic markings *app.* and *ant.* are used.
- Staff 7:** A dynamic marking of *app.* is present.
- Staff 8:** A measure with a '4' above it, and a 'D' below it.
- Staff 9:** Fingerings '4 2' and '3' are indicated above notes.
- Staff 10:** The word *PIZZ* is written below the staff, indicating a pizzicato technique.

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03.534.28.01

**Docteur Léon Souroujon**  
Professeur de violon

Caprice Edition Levi/Radionov (2 Pages)

Caprice

The image displays a page of musical notation for the piece 'Caprice'. The score is written on ten staves. It begins with the instruction 'Tempo rubato' and includes various performance markings such as 'mf', 'a tempo con delicatezza', 'rit.', 'dim.', 'cresc.', 'a tempo', and 'p'. The notation features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes fingerings (e.g., 1, 2, 3, 4) and breath marks (e.g., 'ten.'). The piece concludes with a 'p' marking and a final flourish.



*a tempo*

*animato*

*rit.*

*animato*

*restez*

*rall.*

*a tempo*

*meno*

*cresc.*

*largamente*

*ten.*

*dim.*

### **Transcriptions**

*Bach, Matthäus Passion aria “Aus Liebe will mein Heiland”*. This is a violin and piano transcription by Leon Souroujon and Katya Kazendjiewa respectively.

*Bach’s Adagio from Toccata, Adagio and Fuga, BWV 564*. During the course of writing this dissertation, I discovered this manuscript without a title.

## Manuscript J. S. Bach Aria "Aus Liebe will mein Heiland" (7 pages)

J. S. Bach

Matthäus Passion

aria „Aus Liebe will mein Heiland“

This page contains a handwritten musical score for guitar, consisting of 12 staves of music. The notation includes various rhythmic patterns, slurs, and fingerings. Key features include:

- Staff 1:** Starts with a treble clef and a 3/4 time signature. It begins with a triplet of eighth notes, followed by a slur over a series of eighth notes.
- Staff 2:** Continues the melodic line with slurs and fingerings (1, 2).
- Staff 3:** Features a triplet of eighth notes and a slur over a sequence of notes.
- Staff 4:** Includes a slur over a triplet of eighth notes and a slur over a sequence of notes with fingerings (1, 2, 3).
- Staff 5:** Shows a slur over a triplet of eighth notes and a slur over a sequence of notes with fingerings (1, 2, 3).
- Staff 6:** Contains a slur over a triplet of eighth notes and a slur over a sequence of notes with fingerings (1, 2, 3).
- Staff 7:** Features a slur over a triplet of eighth notes and a slur over a sequence of notes with fingerings (1, 2, 3).
- Staff 8:** Includes a slur over a triplet of eighth notes and a slur over a sequence of notes with fingerings (1, 2, 3).
- Staff 9:** Shows a slur over a triplet of eighth notes and a slur over a sequence of notes with fingerings (1, 2, 3).
- Staff 10:** Contains a slur over a triplet of eighth notes and a slur over a sequence of notes with fingerings (1, 2, 3).
- Staff 11:** Features a slur over a triplet of eighth notes and a slur over a sequence of notes with fingerings (1, 2, 3).
- Staff 12:** Includes a slur over a triplet of eighth notes and a slur over a sequence of notes with fingerings (1, 2, 3).



This block contains ten staves of handwritten musical notation. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamic markings like 'p' (piano) and 'f' (forte) are present. There are also some handwritten annotations and corrections, such as 'D', 'D4', and 'D6'. The music appears to be a single melodic line, possibly for a violin or flute. The staves are numbered 1 through 10.

This block contains three empty musical staves, each consisting of five lines. They are positioned at the bottom of the page, below the main body of music.

*Handwritten title:* Aus Liebe will mein Heiland

The image shows a handwritten musical score for a piece titled "Aus Liebe will mein Heiland". The score is written on ten staves, with the first six staves being a grand staff (treble and bass clefs) and the last four staves being a single treble clef. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with triplets and other complex rhythmic figures. The notation includes slurs, ties, and dynamic markings. The piece concludes with a double bar line and the word "FINE" written vertically on the right side of the final staff.

- 2 -

Handwritten musical score for a piece, page 247. The score consists of four systems of music, each with a treble and bass staff. The first system includes fingerings 1, 2, 11, 2, 3, and 17. The second system includes fingerings 0, 4, 3, 3, 1, 1, 1, 3, and 3. The third system includes fingerings 1, 1, 4, and 4. The fourth system includes fingerings 2 and v. A "tempo" marking is present above the second system. The page is numbered "- 2 -" at the bottom.

Handwritten musical score for a piece, page 248. The score consists of eight systems of staves. The first system has a treble clef and a 3-measure rest. The second system has a grand staff with a piano (pp) dynamic marking. The third system has a treble clef. The fourth system has a grand staff. The fifth system has a treble clef. The sixth system has a grand staff. The seventh system has a treble clef. The eighth system has a grand staff. There are various musical notations including notes, rests, and dynamic markings.



Handwritten musical score on a page numbered 249. The score consists of ten systems of music. The first system has a treble clef and a key signature of one sharp (F#). The second system has a grand staff (treble and bass clefs). The third system has a treble clef. The fourth system has a grand staff with the word "tempo" written above the right-hand staff. The fifth system has a treble clef. The sixth system has a grand staff. The seventh system has a treble clef. The eighth system has a grand staff. The ninth system has a treble clef. The tenth system has a grand staff. The score is filled with complex notation, including many beamed notes, slurs, and dynamic markings. There are some handwritten annotations and corrections throughout the piece. At the bottom right of the page, there is a signature that reads "La Sforza".

J. S. Bach *Adagio* from *Tocatta, Adagio and Fuga BWV 564* transcription for solo violin by Leon Souroujon (1 page)

This image shows a page of musical notation for a solo violin transcription. The score is written on a grand staff consisting of two treble clefs. The music is in a 3/4 time signature and features a complex, flowing melodic line with frequent sixteenth and thirty-second notes. The notation includes various ornaments, slurs, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a final cadence in the lower register of the violin.

## Appendix F

### Manuscripts, Other Editions, and Variants for Violin and Cello

Despite many scores being almost identical, all versions have been compiled in Appendix F in order to preserve it on record.

#### Manuscripts:

*Prélude B.A.C.H.*, no date.

*Images Espagnoles, viola version*, October 1979.

*Nocturne for Viola*, May 27, 1982.

*Berceuse, viola version*, no date.

*Improvisation sur Thème Liturgie Juive for viola*, no date.

*Images Espagnoles, cello version*, no date.

*Berceuse, cello version*, no date.

#### Other Editions:

*Quatre Pièces pour Violon seul*, published by the author. No date specified (possibly 1979, as it was soon published after the death of his wife on June 7, 1978). Published by Jos van Ael, Antwerp.

*Huit Pièces pour Violon Solo*. (1999). Fibonacci Publishing.

*Leon Surujon: Music for Solo Violin with Variants for Viola and Cello*. (2013). Edited by Yossif Radionov and Sabine Levi, Union of Bulgarian Composers, UBC-BG.com publishing house.

*Pièces pour alto ou violon seul (Viola)*, no date.

*Six Études for Solo Violin*. (June 30, 1976). Editions Musique Publishing, Bulgaria, edited by Pancho Vladiguerov.

*Pièces pour Violon seul (9 pieces)*. After Fibonacci, already in retirement, author's edition, no date, after 2000.

Manuscript Prelude B.A.C.H. (3 pages)

PRELUDE B.A.C.H. *Leon Soucoujan*

*tempo comodo (allegretto)*

The manuscript shows a handwritten musical score for a prelude in G major, 3/4 time, by Leon Soucoujan. The score is written on ten staves. The first staff begins with the title 'PRELUDE B.A.C.H.' and the composer's name 'Leon Soucoujan'. Below the title, the tempo is marked 'tempo comodo (allegretto)'. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score is highly detailed, with numerous accidentals, ornaments, and dynamic markings. The piece concludes with a double bar line and the markings 'pizz' and 'arco'.

This page contains a handwritten musical score for a single melodic line, likely for a violin or flute. The score is written on ten staves and includes the following elements:

- Tempo markings:** *tempo*, *rubato*, *tempo rubato*, *rit.*, *rit. 30*, and *rit. a*.
- Dynamic markings:** *p* (piano), *rit.* (ritardando), and *a* (accelerando).
- Performance instructions:** *rit. 30* and *rit. a* are placed below the staff to indicate specific tempo changes.
- Articulation and phrasing:** The score features numerous slurs, accents, and fingerings (e.g., 1, 2, 3, 4) to guide the performer.
- Key signature:** The key signature changes from one sharp (F#) to one flat (Bb) during the piece.



This page contains a handwritten musical score for guitar, consisting of ten staves of notation. The score is written in treble clef and includes various musical notations such as notes, rests, and dynamic markings. The notation is dense and includes many accidentals and fingerings. The following table summarizes the key markings and features found in the score:

Staff	Key Markings / Features
1	None
2	<i>arco</i> , <i>pizz</i>
3	None
4	None
5	<i>poco rit</i> , <i>a</i>
6	<i>meno</i> , <i>a</i>
7	<i>restes</i>
8	<i>restes</i>
9	None
10	<i>pizz</i>

Manuscript *Images Espagnoles* viola version (3 pages)

---

Меманем Неромис

Leon Souroujon ~~Alto solo~~  
Viola solo

Images espagnoles

Alto Solo

Andante

The musical score consists of 12 staves of handwritten notation. The tempo is marked 'Andante' at the top. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and first, second, and third endings (indicated by '1', '2', '3' above notes). Dynamic markings include 'arco' (bowed) and 'pizz' (pizzicato). The score shows a progression of musical ideas, with some sections featuring dense sixteenth-note passages and others with more melodic lines. The key signature is one flat (B-flat), and the time signature is common time (C). The piece concludes with a final cadence on the twelfth staff.

Allegretto

arco

pizz



A handwritten musical score for guitar, consisting of ten staves. The notation includes various rhythmic values, accidentals, and performance markings. The first staff is in treble clef with a key signature of one flat. The second staff is in bass clef and includes the tempo marking "Andante 3/4". The third staff is in bass clef with a key signature change to two flats and includes the marking "pizz". The fourth staff is in bass clef with a key signature change to three flats. The fifth staff is in bass clef with a key signature change to two flats. The sixth staff is in bass clef with a key signature change to one flat. The seventh staff is in bass clef with a key signature change to two flats. The eighth staff is in bass clef with a key signature change to three flats. The ninth staff is in bass clef with a key signature change to two flats and includes the marking "pizz". The tenth staff is in bass clef with a key signature change to one flat. The score is filled with complex rhythmic patterns, including triplets and sixteenth notes, and includes various fingering and articulation markings.

(Copies 8 1979.)

Three empty musical staves, each consisting of five lines, positioned at the bottom of the page.

Manuscript Nocturne viola version (3 pages)

This page is a handwritten musical manuscript for Viola Solo. It features ten horizontal staves. The text is written in cursive and includes the following elements:

- Staff 3: *Колумбо*
- Staff 4: *Viola Solo.*
- Staff 5: *Буона сера*
- Staff 6: *Alto Solo*
- Staff 7: *Leon Sowerjon*
- Staff 8: *Nocturne*

The remaining staves (1, 2, 9, 10) are empty.

This page contains a handwritten musical score for guitar, consisting of 12 staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns and techniques:

- Staff 1:** Features a sequence of eighth notes with slurs and accents. It includes a triplet of eighth notes and a double bar line with a repeat sign.
- Staff 2:** Continues the melodic line with slurs and accents. It includes a triplet of eighth notes and a double bar line.
- Staff 3:** Shows a melodic line with a 'V' marking above the first measure, indicating a vibrato or breath mark. It includes slurs and accents.
- Staff 4:** Contains a melodic line with slurs and accents. It includes a triplet of eighth notes and a double bar line.
- Staff 5:** Features a melodic line with slurs and accents. It includes a triplet of eighth notes and a double bar line.
- Staff 6:** Shows a melodic line with slurs and accents. It includes a triplet of eighth notes and a double bar line.
- Staff 7:** Contains a melodic line with slurs and accents. It includes a triplet of eighth notes and a double bar line.
- Staff 8:** Features a melodic line with slurs and accents. It includes a triplet of eighth notes and a double bar line.
- Staff 9:** Shows a melodic line with slurs and accents. It includes a triplet of eighth notes and a double bar line.
- Staff 10:** Contains a melodic line with slurs and accents. It includes a triplet of eighth notes and a double bar line.
- Staff 11:** Features a melodic line with slurs and accents. It includes a triplet of eighth notes and a double bar line.
- Staff 12:** Shows a melodic line with slurs and accents. It includes a triplet of eighth notes and a double bar line.

Codex 2.7 v 1982.

Manuscript *Berceuse* viola version (3 pages)

*Alto Solo*

*Berceuse*

*Прислубна*

*L. Lounajon*

*Viola*



*Allegretto - rubato*

*Berceuse*

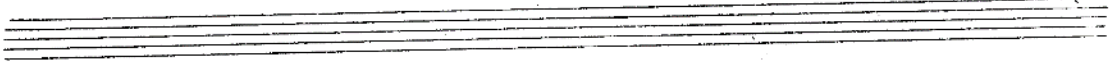
*Leon Sourajan*

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The tempo is marked 'Allegretto - rubato'. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff has a 'p' (piano) marking. The second staff has '1' and '2' fingerings. The third staff has '2' and '3' fingerings. The fourth staff has 'p' and 'cresc.' (crescendo) markings. The fifth staff has 'f' (forte) and 'cresc.' markings. The sixth staff has 'pp' (pianissimo) and '3' fingerings. The seventh staff has 'cresc.' and '1' fingerings. The eighth staff has '1', '2', and '3' fingerings. The ninth staff has '1', '2', and '3' fingerings. The tenth staff has '1', '2', and '3' fingerings. The score concludes with a double bar line and a final chord.

*poco meno rubato*  
*ben*  
*p*  
*agitato*  
*cresc.*  
*a piacere*  
*Viv. tempo*  
*f*  
*cresc.*  
*pp*  
*rit.*

The image shows a page of handwritten musical notation, likely a score for a piano piece. The music is written in B-flat major (two flats) and 4/4 time. It consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *p*, *f*, *pp*, and *cresc.*. Performance instructions like *poco meno rubato*, *ben*, *agitato*, *a piacere*, and *Viv. tempo* are interspersed throughout. There are also some circled markings, possibly indicating fingerings or specific notes. The piece concludes with a *rit.* marking and a final chord.

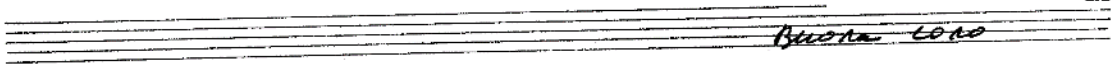
Manuscript Improvisation sur Thème de la liturgie Juive viola version (3 pages)



Umpobuzusul

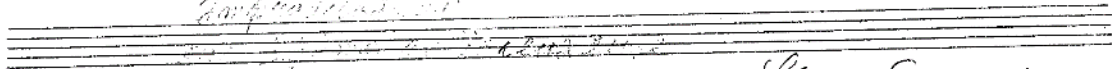
(Lepi, erapura usogul)

Viola Solo



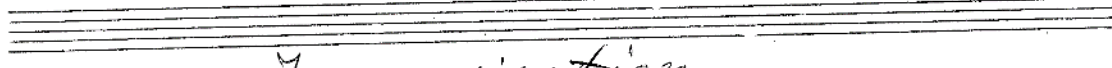
Buona loro

Alto Solo

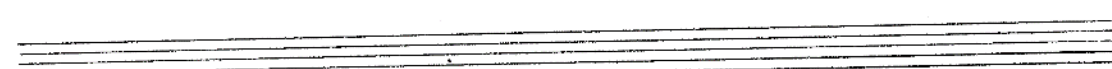
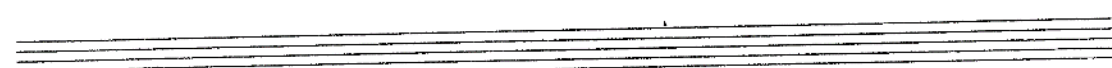
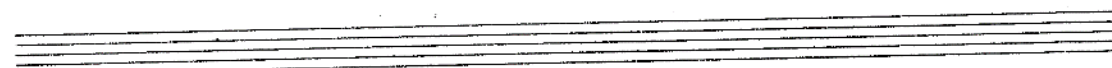
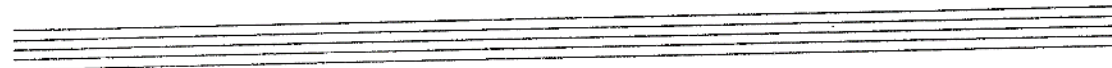
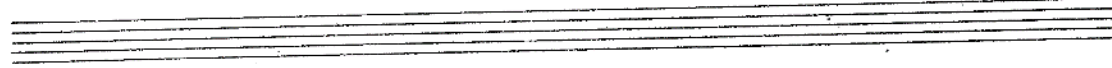


Impromptu

Leon Souroujon



Improvisation  
sur un thème religieux





This image shows a handwritten musical score for guitar, consisting of 12 staves. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Chords are indicated by letters (e.g., III, IV, V) and numbers (e.g., 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000). Fingerings are indicated by numbers 1-4 above or below notes. The score is densely written with many notes and chords, and includes various musical symbols such as accents, slurs, and dynamic markings.

Handwritten musical score for guitar, consisting of ten staves of notation. The score includes various musical notations such as notes, rests, and fingerings (1-4). Dynamics include *poco rit. e. lusingando*, *p*, *f*, and *cresc.*. The notation features complex rhythmic patterns, including triplets and sixteenth notes. There are also some markings like *III*, *II*, and *b* which likely refer to fret positions or specific techniques. The overall style is that of a detailed handwritten manuscript.

**Manuscript *Images Espagnoles* cello version (3 pages)**

*Memo Cello*

The image shows a page of musical manuscript paper with 12 empty staves. Each staff consists of five horizontal lines. The paper is otherwise blank, with the handwritten text 'Memo Cello' at the top right.

# Images Espagnoles

Leon Soussaoujan

0 1 3 3 1 1 3 1 3 4 (3/2) 1 4 1

*p dolce*

*piu f*

*ad libitum*

*pp*

*allegretto*

*pizz*

*arco*

*pizz*

*arco*

This page contains a handwritten musical score for guitar, consisting of ten staves of notation. The music is written in a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs, along with specific performance instructions and fingerings.

Key performance instructions and markings include:

- pizz* (pizzicato) at the beginning of the first staff and at the end of the tenth staff.
- arco* (arco) in the second staff.
- p* (piano) in the sixth staff.
- dolce* (dolce) in the seventh staff.
- piu f* (pianissimo) in the eighth staff.
- ad libitum.* (ad libitum) in the eighth staff.
- dim.* (diminuendo) in the ninth staff.

The score is heavily annotated with fingerings (numbers 1-3) and other technical markings such as accents and slurs, indicating specific playing techniques for the guitar.



Manuscript *Berceuse* cello version (3 pages)

*Cello*  
*cello.*

The manuscript consists of ten staves. The first staff has the word "cello." written in cursive. The second staff is empty. The third staff is empty. The fourth staff contains a large, stylized handwritten scribble that spans across the staff. The fifth staff is empty. The sixth staff is empty. The seventh staff is empty. The eighth staff contains several small, dark ink marks or notes. The ninth staff contains several small, dark ink marks or notes. The tenth staff contains several small, dark ink marks or notes.

This page contains a handwritten musical score for guitar, consisting of ten systems of notation. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes treble and bass clefs, with various musical symbols such as notes, rests, and slurs. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics like *pp* and *ppii* are used. The score features several complex passages, including a section with a *close.* marking and another with a *ppii* marking. The final system shows a series of notes with a *p* dynamic marking.



*poco meno e subato*

*agitato*

*cresc.*

*a 3 piacece*

*pp*

*D127.*

**Quatre Pièces pour Violon seul (17 pages)**

---

*A mon épouse Katia,  
pour son humanisme sans partage,  
pour son défi à l'injustice et au mensonge,  
pour son élan vers la perfection  
et la vérité dans l'Art.*

Quatre Pièces pour Violon seul

Méditation



Allegretto Scherzando



Ballade



Prélude et Allegro

par Léon Souroujon

## Méditation

Léon Souroujon

Andante

ten.

rit.

a tempo

pp

pp

ten.

restez

restez

p apiece

subito piu vivo e cresc.

Meno mosso

Tempo I

accel.

ten.

pp

rubato

ten. dr

p piu vivo

poco a poco cresc.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a melodic line with various articulations and dynamics. The second staff is marked 'Meno mosso' and includes fingerings (0, 3, 1) and slurs. The third staff continues the melodic line with slurs and fingerings (2, 3, 1). The fourth staff is marked 'Tempo I' and includes slurs and fingerings (3, 6, 3, 3). The fifth staff is marked 'accel.' and 'pp' (pianissimo), with slurs and fingerings (1, 4, 1, 4, 1, 4). The sixth staff is marked 'rubato' and includes slurs and fingerings (0, 0, 0). The seventh staff is marked 'ten. dr' (tenuto, dynamic) and includes slurs and fingerings (0, 0, 0). The eighth staff is marked 'p piu vivo' (piano, more lively) and includes slurs and fingerings (0, 0, 0). The ninth staff is marked 'poco a poco cresc.' (poco a poco crescendo) and includes slurs and fingerings (0, 0, 0). The final staff concludes the piece with a double bar line.

This page of musical notation for guitar consists of ten staves of music. The notation includes various technical markings and performance instructions:

- Staff 1:** Features a dynamic marking of *f* (forte) and includes fingering numbers 0, 1, and 3.
- Staff 2:** Includes a dynamic marking of *f* and a performance instruction of *accel.* (accelerando).
- Staff 3:** Features a dynamic marking of *ten.* (tension) and includes fingering numbers 1, 2, and 3.
- Staff 4:** Includes a dynamic marking of *p* (piano) and a performance instruction of *rit.* (ritardando).
- Staff 5:** Features a dynamic marking of *f* and includes a performance instruction of *ten.* (tension).
- Staff 6:** Includes a dynamic marking of *meno f* (meno forte) and a performance instruction of *poco accel.* (poco accelerando).
- Staff 7:** Features a dynamic marking of *f* and includes a performance instruction of *rit.* (ritardando).
- Staff 8:** Includes a dynamic marking of *p* and a performance instruction of *a piacere* (ad libitum).
- Staff 9:** Features a dynamic marking of *p* and includes a performance instruction of *ten.* (tension).

This page of musical notation for guitar consists of ten staves. The notation includes various musical symbols such as treble clefs, time signatures, accidentals, and dynamic markings. Performance instructions are written in italics below the staves. Technical markings like fingerings and slurs are also present.

Staff 1: Musical notation with a triplet of eighth notes and a slur over a group of notes.

Staff 2: Musical notation with a slur and the instruction *ten.* above it, and *rubato e poco a poco accel.* below it.

Staff 3: Musical notation with a slur and the instruction *accel.* above it, and *f* below it.

Staff 4: Musical notation with fingerings (2, 0, 4, 4, 1) and a slur.

Staff 5: Musical notation with fingerings (1, 3, 3, 1, 3, 3, 1, 3) and a slur.

Staff 6: Musical notation with fingerings (2, 4, 2, 4, 2, 4, 2, 3, 3, 3, 3) and a slur, with the instruction *rubato* below it.

Staff 7: Musical notation with fingerings (2, 2, 1, 3, 1, 3) and a slur, with *p* below it.

Staff 8: Musical notation with a slur and the instruction *a piacere* below it.

Staff 9: Musical notation with a slur and the instruction *perendosi* below it.



# Allegretto Scherzando

Léon Souroujon

**Allegretto scherzando**

*fp*

*fp*

*p*

*fp*

*fp*

3 2 *restez* 4 1 4 2 4 *restez* 1

*f*

This page of musical notation consists of ten staves of music. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a triplet of eighth notes and includes a *dim.* marking. The second staff starts with a forte *f* dynamic. The third staff features a fortissimo *fp* dynamic. The fourth staff includes a *cresc.* marking. The fifth staff begins with a fortissimo *fp* dynamic. The sixth staff includes a *cresc.* marking. The seventh staff includes a fortissimo *fp* dynamic. The eighth staff includes a fortissimo *fp* dynamic. The ninth staff includes a fortissimo *fp* dynamic. The tenth staff begins with a piano *p* dynamic. The notation is complex, with many slurs and fingerings indicated throughout.

restez

restez

*f*

*dim.*

*p*

*f*

*dim.*

*dim.*

*pizz.*

## Ballade

Léon Souroujon

*Rubato con anima*

*f*

restez

*poco rit e dim.*

*crescendo e animando*

*a tempo*

*rit. e dim.*

*rit. e dim.*

*a tempo e espress.*

*ten.*

*cresc.*

*ff*

*rit. e dim.*

*dolce e apicere*

*P dolce e apicere*

*subito*





*agitato e con fuoco*  
*cresc.*

*P* *lusingando*  
*ten.* *restez* *p*

*animando e cresc.*

*ten.* *rall. e dim.* *4 4*

*cresc. e animando* *ten.* *dim. e espress.*

*sempre p*

*espress.* *arco* *pizz.* *pizz.*

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'agitato e con fuoco' and includes a 'cresc.' marking. The second staff features a 'P' dynamic and 'lusingando' tempo. The third staff has 'ten.' markings and 'restez' instructions. The fourth staff continues with 'ten.' and 'restez'. The fifth staff includes 'animando e cresc.'. The sixth staff has 'ten.', 'rall. e dim.', and '4 4' markings. The seventh staff features 'cresc. e animando', 'ten.', and 'dim. e espress.'. The eighth staff is marked 'sempre p'. The ninth staff includes 'espress.', 'arco', and 'pizz.' markings. The score is filled with various musical notations such as slurs, accents, and fingering numbers (1-5).

# Prélude et Allegro

Léon Souroujon

The musical score consists of ten staves of music, primarily in treble clef. The first staff begins with the tempo marking "Andante" and dynamic "f". It includes a triplet of eighth notes and a trill. The second staff features "pizz." and "arco" markings. The third staff has "poco accel." and "poco meno" markings. The fourth staff includes "ten." and "p" markings. The fifth staff has "restez" markings. The sixth staff has "restez" and "p" markings. The seventh staff has "restez" and "G" markings. The eighth staff has "accel. e cresc." and "rit." markings. The ninth staff has "meno" and "p" markings. The tenth staff has "a tempo" and "rit." markings. The score is filled with complex rhythmic patterns, including triplets, sextuplets, and various fingering and bowing techniques.



*cresc.*  
*rit.*  
*marcato*  
*ten.*

**Allegro con fuoco**

*p rubato e poco a poco accel.*  
*a tempo*  
*f p*  
*cresc.*  
*ten.*  
*mp*  
*poco rit.*

*poco rit.* *a tempo*

*a piacere*

*meno mosso e rubato* *con bravura*

*rit. ten.*

*dim.*

*P rubato e poco a poco accel.*

*Tempo I*

*poco rit.* *con bravura*



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*Huit Pièce pour Violon solo* Fibonacci Publishing (36 pages)

LÉON SOUROUJON

# HUIT PIÈCES

P O U R V I O L O N S O L O

*Fibonacci Publishing*

*À mon épouse Katya*

*pour son humanisme sans partage,  
pour son défi à l'injustice et au mensonge,  
pour son élan vers la perfection  
et la vérité dans l'Art.*



# MÉDITATION

for solo violin  
pour violon solo

Léon SOUROUJON

Andante rubato

1 3 A p

4 ten. 1 3 ten. 1 2

6 3 3 3 ten.

8 3 rit. 2 2 A tempo mf 3 3

10 3 2 2 1 1 1


12 1 1 V 1 A

14 3 4 4 0 1 1 1

16 ten. 1 restez 1 restez p a piacere

17  *subito più vivo e cresc.*

18  *f*


19 *Meno mosso*  *0 1 3 1 3 1 0*


20  *2 2*

21 *Tempo I*  *3 3 3* *accel.*

23 *rubato*  *pp* *1 4 1 4 1 4*

24  *0 0 0 0*

25 *ten. tr.*  *p più vivo*

26  *0 0 0 0* *poco a poco cresc.*

Musical score for guitar, measures 27-44. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 0-4. Performance instructions include *f*, *restez*, *ten.*, *accel.*, *rit.*, *p*, *f*, *meno f*, *a piacere*, *tr*, and *p*.

Measures 27-30: *f* *restez*. Measure 27 has a slur over a triplet of eighth notes (0, 1, 1) and a triplet of eighth notes (3). Measure 28 has a slur over a triplet of eighth notes (3) and a slur over a triplet of eighth notes (2, 4, 0) with *accel.* written above.

Measures 31-32: Measure 31 has a slur over a triplet of eighth notes (1, 2, 3) and a slur over a triplet of eighth notes (3). Measure 32 has a slur over a triplet of eighth notes (2, 2, 2).

Measures 33-35: Measure 33 has a slur over a triplet of eighth notes (1, 3, 1) and a slur over a triplet of eighth notes (1) with *rit.* written above. Measure 34 has a slur over a triplet of eighth notes (1) and a slur over a triplet of eighth notes (2) with *ten.* written above. Measure 35 has a slur over a triplet of eighth notes (2) with *f* written below.

Measures 36-37: Measure 36 has a slur over a triplet of eighth notes (1) and a slur over a triplet of eighth notes (3) with *ten.* written above. Measure 37 has a slur over a triplet of eighth notes (1) with *poco accel.* written above.

Measures 38-40: Measure 38 has a slur over a triplet of eighth notes (1) and a slur over a triplet of eighth notes (1) with *rit.* written above. Measure 39 has a slur over a triplet of eighth notes (1) and a slur over a triplet of eighth notes (1) with *f* written below. Measure 40 has a slur over a triplet of eighth notes (1) and a slur over a triplet of eighth notes (1) with *meno f* written below.

Measures 41-43: Measure 41 has a slur over a triplet of eighth notes (1) and a slur over a triplet of eighth notes (1) with *a piacere* written above. Measure 42 has a slur over a triplet of eighth notes (1) and a slur over a triplet of eighth notes (0) with *tr* written above. Measure 43 has a slur over a triplet of eighth notes (1) and a slur over a triplet of eighth notes (0).

Measures 44-45: Measure 44 has a slur over a triplet of eighth notes (2) and a slur over a triplet of eighth notes (1) with *ten.* written above. Measure 45 has a slur over a triplet of eighth notes (1) and a slur over a triplet of eighth notes (0) with *p* written below. Measure 46 has a slur over a triplet of eighth notes (0) and a slur over a triplet of eighth notes (0) with *restez* written below.

46

48 *ten.*  
*rubato e poco a poco accel.*

50 *accel.*  
*f*

52

54 *f*  
*rubato*

57

60 *a piacere*  
*p*

63 *p*  
*perendosi*

# ALLEGRETTO SCHERZANDO

Allegretto scherzando

The musical score is written for a single melodic line on a treble clef staff in 2/4 time. It consists of seven staves of music, numbered 1 through 13. The piece begins with a first ending bracket over measures 1 and 2, marked *fp*. The key signature has one sharp (F#). The tempo and mood are indicated as 'Allegretto scherzando'. The score includes various articulations such as accents, slurs, and dynamic markings like *fp* (fortissimo piano) and *p* (piano). Fingerings are indicated by numbers 0-4 above the notes. There are two instances of the instruction 'restez' at the end of measures 13 and 14. The piece concludes with a final cadence in measure 14.

Musical score for guitar, measures 15-27. The score is written on a single staff in treble clef. It features a complex melodic line with many triplets and slurs. Measure 15 starts with a triplet of eighth notes (0, 3, 3) and continues with various fingerings (0, 4, 0, 1, 3, 1, 3). Measure 17 has a triplet of eighth notes (1, 3, 1) and another triplet (1, 3, 1), followed by a triplet (1, 3, 1) and a quarter note (0), and ends with a triplet (3, 1, 4). Measure 19 begins with a triplet of eighth notes (3, 3, 3) and continues with a triplet (3, 3, 3), a quarter note (0), and a triplet (3, 3, 3). Measure 21 is marked *fp* and consists of a series of eighth notes with slurs. Measure 23 starts with a triplet of eighth notes (2, 0, 0) and continues with a triplet (0, 0, 0), a quarter note (1), and a triplet (1, 1, 1). Measure 25 has a triplet of eighth notes (2, 3, 0), a quarter note (0), a triplet (0, 1, 2), a quarter note (0), a triplet (0, 1, 0), and a quarter note (0). Measure 27 begins with a triplet of eighth notes (2, 0, 0), a quarter note (0), a triplet (0, 1, 2), a quarter note (0), a triplet (0, 1, 0), and a quarter note (0).







Musical score for guitar, measures 29-41. The score is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a common time signature. The piece starts at measure 29 with a dynamic marking of *fp* (fortissimo piano) and a *cresc.* (crescendo) instruction. The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. Measure 31 includes a triplet of eighth notes. Measure 33 shows a sequence of chords with a '0' above the first note, indicating an open string. Measure 35 continues with similar chordal patterns. Measure 37 includes two 'restez' markings with arrows pointing to the left, indicating rests. Measure 39 features a triplet of eighth notes and a '0' above the first note. Measure 41 ends with a final chord and a '0' above the first note. The score concludes with a double bar line and a repeat sign.

# BALLADE N° 1

Rubato con anima

1  
*f*

4  
*restez*

8  
*poco rit. e dim.*

14  
*crescendo e animando*

18  
*rit. e dim.* *rit.* **A tempo**

22  
*rit. e dim.* *a tempo e espress.*

26  
*rit.* *ten.*

31  
*cresc.*

34 *ff* *rit. e dim.*

38 *dolce e a piacere* A D

44 *p dolce e a piacere* *subito*

47 *più mosso e cresc.* *ten.* *A tempo* *poco rit.* A D

51 *A tempo* *rit.* A *pp*

55 *p espress.*

58 *espressivo e dim.* A D

62 *poco a poco animando*

66 *molto cresc. e con fuoco* *marcato*

70 *più mosso e appassionato*

74

78 *p* *cresc.*

80 *f*

83

87 *cresc.*

89 *agitato e con fuoco*

91 *ten.*

94 *p* *lusigando* D A D *restez*

FIBO-0019

98 *ten.* *p* *D* *ten.* *p* *restez*

100 *animando e cresc.*

104 *ten.* *rall. e dim.* *A*

107 *crescendo e animando*

111 *G*

114 *dim. e espress.* *ten.*

119 *sempre p*

122 *espress.* *A* *D* *arco* *pizz.* *pizz.*

# BALLADE N° 2

Andante amabile e quasi rubato

1 *pizz.* *arco* 3 1 V 3 2

5 3 3 1 2

8 2 3 2

12 3 1 1 3 1

16 3 1 3 2 *a piacere*

20 3 2 4 2 V

24 *agitato* *ten.*

26

28 *rit.*

*restez a piacere*

30

31 *rit.*

*restez*

32

33



56 *ten.* *ten.*

58 *a piacere*

60

61 *restez*

63 *a piacere*

67 *agitato*

69 *rit.*

71 *rit.* *pizz.* *pp* D

34 *arpeggio*  
*p* *cresc.*

36 *arp.* *arp.*

38 *arp.*

42 *arp.* *pp*

46 *Tempo primo ma doloroso*

50 *rubato*

53

55 *tr* *tr* *tr*

# PRÉLUDE B.A.C.H.

Tempo comodo (rubato)

1

4

6

8

*A a piacere*

10

*a piacere*

12

*A*

14

16

*A*

18 *rit.* *Spa*

19 *a piacere*

21

23 *pizz.* *arco*

25 **Tempo** *restez*

27 *rubato* *rit.*

30 **Tempo rubato** *rit.* *ten.* *p* *D*

33 **Tempo**

35

37 

39 

41 

43 

45 

47 

50 

54 

59 

Musical score for guitar, measures 61-83. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 4/4. Measure 61 starts with a 1st fret note on the 6th string, followed by a sequence of notes with fret numbers 0, 1, 0, 0, 4, 4, 0, 4, 0. Measure 63 includes a first ending bracket labeled 'A' starting at the 2nd fret. Measure 65 includes a first ending bracket labeled 'A' starting at the 1st fret, and a '8va--' marking above the staff. Measure 68 includes 'restez' markings below the staff. Measure 71 includes a 'G' marking below the staff. Measure 75 includes fret numbers 2 and 1. Measure 80 includes fret numbers 0 and 0. Measure 83 includes a 'pizz.' marking above the staff.

# STACCATO

Moderato

*mf*

6

11

*poco rit.*

17

**Tempo**  
*f cresc.*

21

25

*cresc.*

29

G



32

35 *quasi recit.*

38 *poco rit.*

41 *f agitato*

46

51 *mf* *cresc.* *tr* *tr<sup>b</sup>*

57 *Allegro*

61 *tr<sup>b</sup>* *tr*

64

66 *restez* *restez*

68 *poco meno accel. e cresc.*

70

71

72

74

76 *poco meno*

78 *accel. e quasi recit.*

80 *Tempo*

Musical score for guitar, measures 82-102. The score is written in treble clef with a key signature of one sharp (F#). It features various guitar techniques such as fretting (indicated by numbers 0-4), slurs, and rests. The word "restez" appears below measures 83 and 84. Measure 88 includes a 2/4 time signature change. Measure 102 ends with a double bar line and a fermata over the final note.

# BURLESQUE

*Allegro alla burlesca*

The musical score consists of eight staves of music, numbered 1 through 15. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked *Allegro alla burlesca*. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *p* (piano). Fingering numbers (0, 1, 2, 4) are placed above notes to indicate fingerings. The music is written on a single treble clef staff.

17

19

21

23

25

27

29

31

33

*cresc.*

*A tempo*

*p*

*mf*

*p*

*mf*

*rit.*

*ten.*

35 *p* *cresc.*

37

39

41 *p*

43

45 *poco rit.*

47 *restez* *cresc.* *accel.*

49 **Tempo**

51

Detailed description: This page contains a musical score for guitar, spanning measures 35 to 51. The music is written in a single treble clef staff with a key signature of one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 35 starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Measures 37 and 39 feature triplets. Measure 41 is marked piano (*p*). Measure 45 includes a *poco rit.* (slightly slower) marking. Measure 47 contains a *restez* (rest) marking, a *cresc.* marking, and an *accel.* (accelerando) marking. Measure 49 is marked **Tempo**. Measure 51 concludes the section. The score is rich in technical details, including fingering numbers (0, 1, 2, 3, 4) and various articulations.



53 *p*

55

57 *p*

59

61 *cresc.* *poco rit.*

63 *accel.*

65 **Tempo**

68

70 *p* *cresc.*

Detailed description: This page contains a musical score for guitar, measures 53 through 70. The music is written in treble clef with a key signature of one sharp (F#). The score includes various guitar techniques such as slurs, accents, and fingerings. Measure 53 starts with a dynamic marking of *p*. Measure 61 includes the instruction *cresc.* and *poco rit.*. Measure 63 is marked *accel.*. Measure 65 is marked **Tempo**. Measure 70 starts with *p* and ends with *cresc.*. The score is divided into systems of two staves each, with measure numbers 53, 55, 57, 59, 61, 63, 65, 68, and 70 indicating the start of a new system.



# PRÉLUDE ET ALLEGRO

**Andante**

1 *f* *tr* *ten.* 0 0 *p*

3 *pizz.* *arco* *ten.* *rit.*

5 *poco accel.* 1 2 3 3 1 5 4 4 *poco meno*

7 *ten.* 3 3 2 1 3 1 3 2 *p* *A* *D*

10 3 *D*

12 3 2 *rit.* *restez* *p* *D*

14 *restez* 3 3 3 3 *G*

16 *accel. e cresc.* 0 1 3 1 1 *G*

18 *rit.*

20 *meno p* *rit.* *A tempo*

22 *cresc.* *rit.*

24

26 *marcato* *gliss.* *ten.*

**Allegro con fuoco**

1 *p* *rubato e poco a poco accel.*

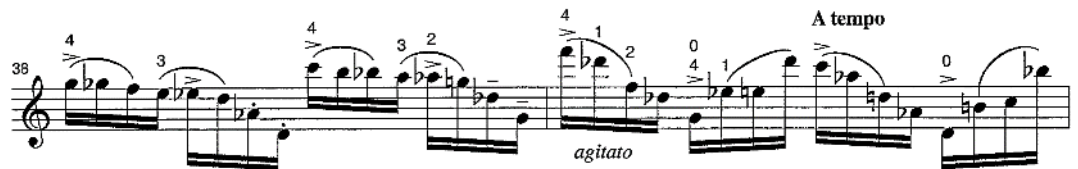
**A tempo**

3

5



Tempo I



7 *f p cresc.*

9 *ten. p mp*

11 *poco rit.*

15 *poco rit. A tempo*

17 *a piacere*

19 *meno mosso e rubato con bravura*

22 *rit. ten. dim.*

24 *p rubato e poco a poco accel.*

44 *poco rit.*

45

48 *poco allarg.* **A tempo**

48 *meno mosso e rubato*

50

52

54

D A

D D

6 7

1 2 3 1 3 1 3 1 1 4

1 3 2 4 3 4

4 0

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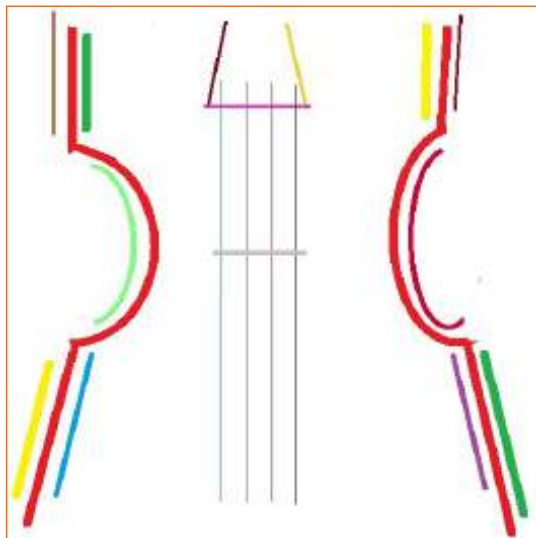
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Levi and Radionov Edition (64 pages)



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Leon Surujon  
Music for Solo Violin

With variants for viola and cello

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Леон Суружон  
Музика за соло цигулка

С варианти за виола и чело



Edited by Yossif Radionov and Sabin Levi

Под редакцията на Йосиф Радионов и Сабин Леви







**Леон Суружон (1913—2007)**

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Music Editors: Yossif Radionov, Sabin Levi  
Cover art and book format: Sabin Levi, Yordan Keremidchiev

Leon Surujon (28<sup>th</sup> of Jan., 1913, Novi Pazar, Bulgaria – 28<sup>th</sup> of Jan., 2007, Bruxelles, Belgium) is one of the most prominent Bulgarian musicians – a revealing interpreter, professor of violin for many years in the National Music Academy in Sofia – also an author of pedagogic literature and a composer.

Being a student of Professor Koch (a favorite student of O. Ševčík) in Sofia and Prague after World War II, Surujon specialized in Paris with George Enescu. He was a prominent figure of a musician and a pedagogue, combining his national culture identity with most refined cosmopolitanism.

Among his numerous pupils are some brilliant performers – competition prize winners and pedagogues of great national and international respect: Mihail Boyadjiev, Dora Ivanova, Vesselin Parashkevov, Valentin Stefanov, Elena Angelova, Hristo Donkin, Angel Stankov, Mincho Minchev, Evelina Arabadjieva, Vladimir Vladigerov, and others. Fortunately, my humble person also had the possibility to have some musical and cultural contact (albeit for one year only) with the master pedagogue and unique person, Leon Surujon.

Works shown here belong to the last creative years of the Master's long and meaningful life. Finger markings (with the exception of markings in parentheses) belong to the author. Some pieces, like *Imâges Espagnoles* and *Berceuse* were created initially for viola. I hope that these pieces, whose original thinking and creative value enrich string instrument repertoire, would attract the attention of a large circle of musicians!

I owe a heartfelt gratitude to Dr. Sabin Levi – a moral instigator, and a musical and technical editor of this edition!

Prof. Yossif Radionov  
Violin Division Chair  
National Music Academy  
“Pancho Vladigerov”, Sofia

May 30<sup>th</sup>, 2013.

Леон Суружон (28.01.1913, Нови Пазар, България – 28.01.2007, Брюксел, Белгия) е сред най-изтъкнатите български музиканти – проникновен интерпретатор, дългогодишен професор по цигулка в НМА – София, автор на педагогически трудове, композитор.

Израснал от юношеска възраст като изпълнител под ръководството на проф. Кох (любим ученик на О. Шевчик) в София и Прага, след втората световна война Суружон специализира в Париж при Джордже Енеску. Като музикант и педагог той бе ярка личност, съчетаваща удивително принадлежността си към националната култура с най-рафиниран космополитизъм.

Сред многобройните му ученици изпълкват имената на блестящи изпълнители – лауреати и педагози с голям национален и международен респект: Михаил Бояджиев, Дора Иванова, Веселин Парашкевов, Валентин Стефанов, Елена Ангелова, Христо Донкин, Ангел Станков, Минчо Минчев, Евелина Арабаджиева, Владимир Владигеров и пр. За щастие и моята скромна личност се обогати музикално и културно под влиянието (макар и само за една година) на вещия педагог и благороден човек Леон Суружон.

Предложените тук съчинения принадлежат към последните творчески години от дългия съдържателен живот на Майстора. Пръстовките (с някои малки изключения отразени в скоби) са авторски. Някои пиеси като *Imâges Espagnoles* и *Berceuse* са замислени първоначално за виола. Надявам се, самобитността и художествените достойнства на тези творби, обогатяващи соловия и педагогически репертоар за струнни инструменти, да привлекат вниманието на широк кръг колеги!

Дължа сърдечни благодарности на д-р Сабин Леви – морален подбудител, редактор и технически реализатор на настоящето издание!

Проф. Йосиф Радионов  
Ръководител катедра «Цигулка»  
Национална Музикална Академия  
«Панчо Владигеров», София

30 май 2013 г.

#### Бележка на издателите

Тази колекция от пиеси се състои от такива, които вече са съществували в напечатан вид (гравирани) и бяха препечатани (с някои дребни поправки), както и от ръкописи, които бяха впоследствие гравирани. Подредбата им бе направена с опит да наподобява подредбата както би била направена от проф. Суружон.

Последни са вариантите на пиеси за виола и виолончело, въпреки че някои пиеси съществуват първоначално за виола. Някои пиеси нямат темпа, и в такива случаи ново темпо не е прибавено от издателите. В други случаи няма заглавия – това важи за повечето от етюдите. В тези случаи издателите са прибавили римски номера. Има също така нанесени някои дребни поправки които касаят главно ритмиката, точното разположение на някои пръсти и някои инструкции за динамика и изпълнение. Непечатни пръстовки (написани на ръка) са лично от проф. Суружон.

#### Editors' Note

This instrumental collection includes some pieces that had already been engraved, and were reprinted here (with some minor corrections), as well as pieces that had existed on manuscript only – and were consequently engraved. They are ordered with the intention to emulate prof. Surujon's presumed order.

Last are the viola and cello variants, although some of these pieces had been written originally for viola. Some pieces lack tempos – in such cases tempos have not been added by the editors. Others lack titles – this is true for the most of the etudes. For these pieces, Roman numerals are added as titles. Also added are some minor corrections concerning the rhythm, exact placement of some finger marks, and some dynamic and performance instructions. Finger markings written by hand (but not in parenthesis) are by Prof. Surujon.



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### Images Espagnoles

The musical score is divided into two main sections. The first section, titled "Andante", begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It consists of five staves of music. The first staff starts with a tempo marking of "Andante" and includes fingering numbers 2, 1, and 2. The second staff continues with fingering numbers 1, 3, and 1. The third staff is marked "P dolce" and includes fingering numbers 3, 1, 1, and 1. The fourth staff features a "rit." (ritardando) marking, a "dim." (diminuendo) marking, and a "2" above a measure, ending with "ad libitum". The fifth staff includes fingering numbers 3, 0, 0, and 0. The second section, titled "Allegretto", begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It consists of four staves of music. The first staff is marked "Allegretto" and "f" (forte), with a "3" above a measure. The second staff includes "pizz" (pizzicato), "arco" (arco), "cresc." (crescendo), and "V" (vibrato) markings. The third staff includes "pizz" and "arco" markings. The fourth staff includes a "1" below a measure.

Musical score for a string instrument, page 11. The score consists of ten staves of music. The first four staves show a melodic line with various ornaments and fingerings. The fifth staff begins with *pizz.* and *arco* markings, followed by *Andante*. The sixth staff has a *D* chord marking. The seventh staff has a *dolce* marking. The eighth staff has an *ad libitum* marking. The ninth staff has *rit.* and *dim.* markings. The tenth staff has *rit.* and *pizz.* markings, ending with a double bar line.

## Nocturne

The musical score is written for a single melodic line in treble clef. It begins with the tempo marking *Andante*. The key signature has one sharp (F#) and the time signature is 3/4. The score consists of ten staves of music. The first staff contains the beginning of the piece, marked with *Andante*. The second and third staves continue the melodic line with various ornaments and slurs. The fourth staff features a *rit.* (ritardando) marking and includes a triplet. The fifth staff continues with a *rit.* marking and a triplet. The sixth staff is marked *poco più mosso* and *pp* (pianissimo), with a *cresc.* (crescendo) marking. The seventh staff continues with a *cresc.* marking. The eighth staff is marked *f* (forte). The ninth and tenth staves conclude the piece with various ornaments and slurs.



*meno mosso*  
*p*  
*f*  
*2 rubato*  
*p*  
*piu vivo con bravura*  
*rit.*  
*dim.*  
*tempo I*  
*rit.*  
*piu lento*  
*ancora rit. et dim.*

The musical score consists of ten staves of music in treble clef. The first staff begins with a dynamic of *p* and a tempo marking of *meno mosso*. The second staff features a dynamic of *f*. The third staff includes a *2 rubato* marking and a dynamic of *p*. The fourth staff contains a *4* marking. The fifth staff is marked *piu vivo con bravura*. The sixth staff has a *rit.* marking above a triplet and a *dim.* marking below. The seventh staff includes a *tempo I* marking. The eighth staff has a *rit.* marking above. The ninth staff is marked *piu lento*. The tenth staff begins with *ancora rit. et dim.* and ends with a double bar line.

## Berceuse

*Allegretto et rubato*

The musical score for 'Berceuse' is written in G major and 3/4 time. It begins with the tempo marking 'Allegretto et rubato'. The piece is composed of 14 staves. The first staff contains the main melody, which is characterized by a gentle, flowing character. The second and third staves provide harmonic support with arpeggiated chords and sixteenth-note patterns. The fourth and fifth staves continue the melodic line, featuring a 'cresc.' marking and a 'f' dynamic. The sixth and seventh staves show a more complex texture with triplets and a 'pp' dynamic. The eighth and ninth staves feature a dense, arpeggiated texture with a 'cresc.' marking. The tenth and eleventh staves return to a more melodic style with triplet figures. The twelfth and thirteenth staves consist of a continuous sixteenth-note passage. The final staff concludes the piece with a melodic line and a '2' marking.



poco meno e rubato  
 ten.  
 p  
 cresc.  
 agitato  
 a piacere  
 a tempo  
 cresc.  
 pp  
 dim.  
 pizz.

Musical score for guitar, page 15. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of 15 measures. The first measure is marked "poco meno e rubato". The second measure is marked "ten." and "p". The third measure is marked "cresc.". The fourth measure is marked "agitato". The fifth measure is marked "a piacere". The sixth measure is marked "a tempo". The seventh measure is marked "cresc.". The eighth measure is marked "pp". The ninth measure is marked "dim.". The tenth measure is marked "pizz.". The score includes various musical notations such as slurs, accents, and dynamic markings.



## Improvisation

on a theme from the Jewish Liturgy

**Moderato**

*poco cresc.* *molto cresc.* *p* *poco rit. et dim.* *cresc.* *p* *lusingando*

The musical score on page 17 consists of ten staves of music. The first staff begins with a triplet of eighth notes and includes the instruction *p poco a poco cresc.*. The second staff features a dynamic change to *f* and includes the instruction *p*. The third staff is marked *poco rit. e lusingando*. The fourth and fifth staves contain complex chordal textures with many accidentals and fingerings. The sixth staff includes the instruction *p cresc.*. The seventh staff has a dynamic of *f*. The eighth staff includes the instruction *p* and has *ten.* markings above it. The ninth staff includes the instruction *pp*. The tenth staff ends with a dynamic of *f*. The page number 17 is centered at the bottom.



## Prelude et Allegro

Musical score for "Prelude et Allegro" in G major, 3/4 time. The score consists of ten staves of music. The tempo is marked "Andante" at the beginning. The piece features a variety of musical techniques and dynamics.

Key features and markings include:

- Staff 1:** Starts with a forte (*f*) dynamic, marked "Andante". Includes a triplet of eighth notes, a *str.* (string) marking, and a *ten.* (tension) marking.
- Staff 2:** Features a *pizz.* (pizzicato) marking, an *arco* (arco) marking, and a *rit.* (ritardando) marking.
- Staff 3:** Includes a *poco accel.* (poco accelerando) marking and a *poco meno* (poco meno mosso) marking.
- Staff 4:** Contains a *ten.* marking and a *p* (piano) dynamic marking.
- Staff 5:** Features a *rit.* marking and a *p* marking.
- Staff 6:** Includes a *restez* (rest) marking and a *p* marking.
- Staff 7:** Contains a *restez* marking and a *p* marking.
- Staff 8:** Features an *accel. e cresc.* (accelerando e crescendo) marking.
- Staff 9:** Includes a *rit.* marking and a *p* marking.
- Staff 10:** Starts with a *meno* (meno mosso) marking, followed by a *p* marking, a *rit.* marking, and finally a *a tempo* marking.

The score is written in treble clef with a key signature of one sharp (F#). It includes numerous fingering numbers (1-4) and rests throughout.

First system of musical notation, consisting of three staves. The top staff begins with a *cresc.* marking. The middle staff contains complex rhythmic patterns with many slurs and ties. The bottom staff is marked *marcato* and includes a *rit.* marking towards the end.

*Allegro con fuoco*

Second system of musical notation, a single staff. It begins with the tempo marking *Allegro con fuoco* and a dynamic marking of *p*. The instruction *rubato e poco a poco accel.* is written below the staff.

*a tempo*

Third system of musical notation, consisting of seven staves. It begins with the tempo marking *a tempo*. The first staff has a dynamic marking of *f p* and a *cresc.* marking. The second staff has a *rit.* marking and a *p* dynamic. The third staff has a *mp* dynamic. The fourth staff has a *doco rit.* marking. The system concludes with a *f* dynamic marking.

*poco rit.* *a tempo*

*a piacere*

*meno mosso e rubato*

*con bravura*

*rit. ten.*

*dim.*

*P rubato e poco a poco accel.*

**Tempo I**

*poco rit.*

*con bravura*

20

Detailed description: This is a page of musical notation for guitar, consisting of ten staves. The music is written in a single system with various performance directions and technical markings. The first staff begins with a 'poco rit.' marking, followed by 'a tempo'. The second staff has 'a piacere' written below it. The third staff is marked 'meno mosso e rubato'. The fourth staff has 'con bravura' written below it. The fifth staff includes 'rit. ten.' and 'dim.' markings. The sixth staff is marked 'P rubato e poco a poco accel.'. The seventh staff is marked 'Tempo I'. The eighth staff has 'poco rit.' written above it. The ninth staff has 'con bravura' written below it. The page number '20' is centered at the bottom.

*meno mosso e un poco rubato*

*agitato*

*a tempo*

*poco rit.*

*poco allarg.*

*meno mosso e rubato*

21

Detailed description: This page contains ten staves of musical notation for guitar. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff features a triplet of eighth notes and is marked 'meno mosso e un poco rubato'. The second staff has a '4' above the first measure and is marked 'agitato'. The third staff has a '4' above the first measure and is marked 'a tempo'. The fourth staff has a '4' above the first measure and is marked 'poco rit.'. The fifth staff has a '4' above the first measure and is marked 'poco allarg.'. The sixth staff has a '3' above the first measure and is marked 'meno mosso e rubato'. The seventh staff has a '3' above the first measure. The eighth staff has a '3' above the first measure. The ninth staff has a '3' above the first measure. The tenth staff has a '3' above the first measure. The page number '21' is located at the bottom center.

«Етюди —  
Музикални образи на цигулковото майсторство»

“Etudes —  
Musical Images of Violin Mastery”



## Etude en Forme de Variations

This musical score is for a piece titled "Etude en Forme de Variations". It is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score consists of eight staves of music, each containing a different variation of a melodic theme.

The variations are marked with measure numbers: 2, 5, 9, 13, 16, 20, 24, and 28. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Trills are marked with "tr" above notes. Dynamic markings include accents (>) and a "D" marking. The piece concludes with a double bar line and repeat dots.

32

36 *p*

39 *poco rit.* *poco meno*

43 (1) 2 3

48 1 1 1 4 4 3 1

53 4 2 4 0 1 1 *poco rit.*

57 *a tempo*

62 1 3 0 1 0 1 2 1

66 3 3 1 0 2

Detailed description: This page contains a musical score for guitar, spanning measures 32 to 73. The music is written in a single system on a treble clef staff with a key signature of two sharps (F# and C#). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Measure numbers are placed at the beginning of each line. Specific markings include 'p' (piano) at measure 36, 'poco rit.' (poco ritardando) at measure 39, 'poco meno' at measure 39, 'a tempo' at measure 57, and a first ending bracket at measure 43. The piece concludes with a final cadence in measure 73.

68 3 4 4 0

70 4 0 # ? 3 4

72 0 3

75 1 *p*

78

82 3 3 3 3

87 1

Detailed description: This musical score is for guitar, written in treble clef with a key signature of two sharps (F# and C#). It consists of seven staves of music, numbered 68 through 87. The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings. Measure 68 features a triplet of eighth notes and a four-fingered chord. Measure 70 includes a question mark above a note, possibly indicating an alternative fingering. Measure 72 has a natural sign above a note. Measure 75 is marked with a dynamic of *p* (piano). Measure 82 contains several triplet markings. Measure 87 ends with a first-finger slur. The score concludes with a double bar line.

## I.

The image displays the first system of a musical score for guitar, consisting of 12 staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5 above or below notes. Some notes are marked with a 'D' above them, likely indicating a double stop or a specific fingering. The score is divided into measures by vertical bar lines, with some measures containing multiple beams connecting notes. The overall style is characteristic of classical guitar repertoire.

*poco meno e largamente*

The image displays a page of musical notation for guitar, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature is one flat (B-flat). The piece begins with a tempo marking of *tempo I*. A *restez* instruction is present in the fourth staff. The notation is dense, with many notes and complex fingerings. The page concludes with a tempo marking of *allegretto*.

## II.

Allegro

arpeggio

16

18

20

22

24

26

27

28

28



This musical score is for guitar, spanning measures 30 to 66. It is written in a single system with ten staves. The key signature has one flat (B-flat), and the time signature is 3/4. The notation includes various rhythmic values, accidentals, and articulation marks. Fingerings are indicated by numbers 1-4. The word "arpeggio" is written above the staff at measures 32 and 56. The score concludes with a double bar line and a repeat sign at the end of measure 66.



This musical score is written in 4/4 time and consists of ten staves of music. The key signature has one sharp (F#). The notation includes various rhythmic patterns, slurs, and dynamic markings. Measure 72 is marked *Andante*. The score concludes with a final chord in measure 87.

68

70

72 *Andante*

77

82

83

84

85

86

87

III.

Musical score for guitar, section III, measures 1-18. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piece features a complex melodic line with many slurs and fingerings. Measure 1 starts with a first finger (1) on the first string. Measure 2 has a triplet of eighth notes (3) and a first finger (1). Measure 3 has a first finger (1) and a fourth finger (4). Measure 4 has a triplet of eighth notes (3) and a first finger (1). Measure 5 has a first finger (1) and a fourth finger (4). Measure 6 has a first finger (1) and a fourth finger (4). Measure 7 has a first finger (1) and a fourth finger (4). Measure 8 has a first finger (1) and a fourth finger (4). Measure 9 has a first finger (1) and a fourth finger (4). Measure 10 has a first finger (1) and a fourth finger (4). Measure 11 has a first finger (1) and a fourth finger (4). Measure 12 has a first finger (1) and a fourth finger (4). Measure 13 has a first finger (1) and a fourth finger (4). Measure 14 has a first finger (1) and a fourth finger (4). Measure 15 has a first finger (1) and a fourth finger (4). Measure 16 has a first finger (1) and a fourth finger (4). Measure 17 has a first finger (1) and a fourth finger (4). Measure 18 has a first finger (1) and a fourth finger (4). The score includes various chordal textures and melodic patterns, with some notes marked with accents (>) and slurs. The piece concludes with a final chord in measure 18.

This page of musical notation for guitar consists of ten staves, each containing a line of music. The notation includes various fretting techniques and fingerings, indicated by numbers 0, 1, 2, 3, and 4 above the notes. The music is written in a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The staves are numbered 19, 21, 23, 25, 27, 29, 33, 35, and 37. The notation includes slurs, accents, and dynamic markings such as *tr* (trill) and *tr* (trill). The music is a complex piece with many fast passages and intricate fingerings.

Musical score for guitar, measures 39-46. The score is written on a single staff in treble clef. It features a complex melodic line with many accidentals (sharps and flats) and dynamic markings (accents). Measure 39 starts with a fret number '0' and a slur over the first two measures. Measure 40 has a slur over the first two measures and a fret number '4' above the first measure. Measure 41 has a slur over the first two measures and fret numbers '0' and '1' above the first and second measures respectively. Measure 42 has a slur over the first two measures and fret numbers '0' and '1' above the first and second measures respectively. Measure 43 has a slur over the first two measures and a fret number '4' above the first measure. Measure 44 has a slur over the first two measures and fret numbers '4' and '2' above the first and second measures respectively. Measure 45 has a slur over the first two measures and a fret number '4' above the first measure. Measure 46 has a slur over the first two measures and a fret number '3' above the first measure.

Allegro a la burlasca

IV.

This musical score is for a piece titled "Allegro a la burlasca" (IV). It is written for guitar and consists of 12 staves. The music is in 2/4 time and features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as triplets and sixteenth-note triplets. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *a tempo*. There are also performance instructions like *rit.* (ritardando) and *CB* (coda). The piece concludes with a double bar line and a *p* marking.

The musical score on page 35 consists of ten staves of music. The notation is complex, featuring many slurs, ties, and dynamic markings. The first staff has a *p* marking. The second staff has a *cresc.* marking. The third staff has a *p* marking. The fourth staff has a *cresc.* marking. The fifth staff has a *p* marking. The sixth staff has a *p* marking. The seventh staff has a *p* marking. The eighth staff has a *p* marking. The ninth staff has a *p* marking. The tenth staff has a *p* marking. The score includes various rhythmic patterns, including triplets and sixteenth notes, and is marked with *p* (piano), *cresc.* (crescendo), and *più forte* (stronger).

The musical score on page 362 consists of ten staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The music is written in a single system, with each staff containing a different voice or part. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes several dynamic markings: *p* (piano) at the beginning of the fourth staff, *meno* (meno) at the start of the seventh staff, *acres.* (accelerando) appearing twice on the seventh and eighth staves, and *acres.* at the end of the tenth staff. There are also various articulation marks, including slurs and accents, throughout the piece. The page number 362 is printed at the top right, and the number 36 is centered at the bottom.



V.

The musical score is written for guitar and consists of ten staves. The first staff begins with the tempo marking 'Allegretto' in 5/8 time. It features a melodic line with various ornaments and a 'D 2 0 0' fingering. The second staff continues the melody with a 'poco rit.' section and an 'a tempo' section. The third staff includes a 'p' dynamic marking and a '1 A' fingering. The fourth staff has a '1 A' fingering and a 'rit.' marking. The fifth staff is marked 'a tempo' and 'a piacere'. The sixth staff is marked 'a tempo' and 'a piacere'. The seventh staff is marked 'Allegro rustico' and 'p'. The eighth staff has a 'dim.' marking. The ninth staff has an 'attacca' marking. The tenth staff concludes the piece with a final chord and a '10' measure number.

This page of musical notation contains ten staves of music, likely for guitar. The notation includes various rhythmic values, accidentals, and performance instructions. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). It features a complex melodic line with many accidentals and slurs.
- Staff 2:** Continues the melodic line with similar complexity.
- Staff 3:** Shows a change in rhythm and includes some slurs.
- Staff 4:** Features a more rhythmic, possibly arpeggiated or tremolo-like texture.
- Staff 5:** Continues with a similar rhythmic texture.
- Staff 6:** Shows a change in rhythm and includes some slurs.
- Staff 7:** Features a more rhythmic, possibly arpeggiated or tremolo-like texture.
- Staff 8:** Continues with a similar rhythmic texture.
- Staff 9:** Includes the instruction "meno" and "piu f" (pianissimo forte). It features a melodic line with slurs and accents.
- Staff 10:** Includes the instruction "restez" and features a melodic line with slurs and accents.

*a tempo*

*p*

*sp*

*rit.*

*a tempo*

# VI.

The musical score consists of eight staves of music in treble clef, 2/4 time, with a key signature of one sharp (F#). The notation includes various rhythmic patterns, slurs, and fingerings. The first staff begins with a triplet of eighth notes (fingerings 3, 2) and continues with eighth-note runs. The second staff starts with a four-note group (fingerings 4, 0) and includes a first-measure rest. The third staff features a four-note group (fingerings 4, 0) and a triplet (fingerings 3, 2). The fourth staff contains a first-measure rest, a first-measure rest, and a four-note group (fingerings 4, 0). The fifth staff includes a triplet (fingerings 3, 3), a first-measure rest, and a first-measure rest. The sixth staff starts with a first-measure rest, a first-measure rest, and a triplet (fingerings 3, 1, 1). The seventh staff begins with a first-measure rest, a first-measure rest, and a triplet (fingerings 3, 1, 1). The eighth staff starts with a first-measure rest, a first-measure rest, and a triplet (fingerings 3, 0). The piece concludes with a double bar line and a 'D' time signature.





Musical score for guitar, measures 62-80. The score is written in treble clef with a key signature of one sharp (F#). The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with various fingerings and accents indicated by numbers and symbols above the notes.

Measures 62-64: Introduction of a triplet pattern.

Measures 65-66: Continuation of the triplet pattern with fingerings 0, 1, 2, 0, 1 and accents.

Measures 67-68: Further development of the triplet pattern with fingerings 0, 3, 2, 3, 4, 3, 3, 4, 0.

Measures 69-70: Complex rhythmic patterns with fingerings 1, 1, 3, 1, 2, 1, 3, 0, 1, 2, 3.

Measures 71-72: Continuation of the complex patterns with a triplet and a 'p' (piano) dynamic marking.

Measures 73-74: Further development of the complex patterns with fingerings 1, 1, 1, 1, 0, 3 and accents.

Measures 75-76: Continuation of the complex patterns with a triplet and a 'p' dynamic marking.

Measures 77-78: Further development of the complex patterns with fingerings 1, 4, 1, 2, 3, 1.

Measures 79-80: Final measures of the section with fingerings 3, 2, 4, 2, 3, 1, 3 and a 'D' (D major) chord marking.

83

3 4 0 2 3 4 1

rit.....

Detailed description: This musical staff contains measures 83 through 85. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by slurs and various fingerings: measure 83 has a triplet of eighth notes (fingerings 3, 3, 3) and a quarter note (fingering 4); measure 84 has a quarter note (fingering 0) and a quarter note (fingering 2); measure 85 has a quarter note (fingering 3), a quarter note (fingering 4), and a quarter note (fingering 1). The staff concludes with the instruction 'rit.....'.

86

1 1 a tempo 3 1 4

A

Detailed description: This musical staff contains measures 86 through 88. It starts with a treble clef and a key signature of one sharp. Measure 86 features a triplet of eighth notes (fingerings 1, 1, 1) and a quarter note (fingering 1). Measure 87 is marked 'a tempo' and contains a quarter note (fingering 3) and a quarter note (fingering 1). Measure 88 has a quarter note (fingering 3) and a quarter note (fingering 4). A dashed line is present below the staff in measure 86, and the letter 'A' is centered below the staff between measures 87 and 88.

89 90

2 3 3

Detailed description: This musical staff contains measures 89 and 90. It begins with a treble clef and a key signature of one sharp. Measure 89 has a quarter note (fingering 2) and a quarter note (fingering 3). Measure 90 has a quarter note (fingering 3) and a quarter note (fingering 3). The staff ends with a double bar line.

Anvers 10. III. 1970







73 *poco meno*

75

77 *accel. e quasi recitativo*

79 *a tempo*

81 *restez*

83 *restez*

85

87

90

Detailed description: This page of a musical score for guitar contains eight staves of music, numbered 73 to 90. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece starts at measure 73 with a 'poco meno' marking. Measure 77 features an 'accel. e quasi recitativo' instruction, and measure 79 returns to 'a tempo'. Measures 81 and 83 are marked 'restez'. The score concludes at measure 90.

The image displays a musical score for three staves, covering measures 94 through 101. The notation is complex, featuring numerous slurs, ties, and specific fingering instructions. Measure 94 begins with a triplet of eighth notes (fingering 3) followed by a sixteenth-note triplet (fingering 1, 3) and a five-note run (fingering 5). Measure 95 continues with a sixteenth-note triplet (fingering 3) and a five-note run (fingering 4, 5, 1). Measure 96 features a sixteenth-note triplet (fingering 1) and a five-note run (fingering 2). Measure 97 includes a sixteenth-note triplet (fingering 1), a sixteenth-note triplet (fingering 2), and a sixteenth-note triplet (fingering 1). Measure 98 contains a sixteenth-note triplet (fingering 3) and a sixteenth-note triplet (fingering 1). Measure 99 starts with a sixteenth-note triplet (fingering 3) and a sixteenth-note triplet (fingering 1). Measure 100 features a sixteenth-note triplet (fingering 3) and a sixteenth-note triplet (fingering 1). Measure 101 concludes with a sixteenth-note triplet (fingering 3) and a sixteenth-note triplet (fingering 1). The score is written in a single system with three staves, and the key signature has one flat (B-flat).

## Caprice

Tempo rubato

The musical score for 'Caprice' consists of eight staves of music. The first staff begins with the tempo marking 'Tempo rubato' and features a triplet of eighth notes. The second staff continues with a triplet of eighth notes and a fermata. The third staff includes the instruction 'a tempo con delicatezza' and a 'ten.' marking. The fourth staff has 'rit.' and 'dim.' markings. The fifth staff includes 'rit.', 'cresc.', and 'a tempo' markings. The sixth staff has 'ten.', 'a tempo', and 'A' markings. The seventh staff has 'rit.', 'p', and 'a tempo' markings. The eighth staff has 'rit.', 'p', and 'rit.' markings. The score is written in a single system with various musical notations including triplets, fermatas, and dynamic markings.

The musical score consists of ten staves of music in a single system. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score includes various performance markings and technical instructions:

- Staff 1:** *a tempo*, triplets, and a first ending bracket.
- Staff 2:** *animato*, triplets, and a first ending bracket.
- Staff 3:** *rit.* (ritardando), triplets, and a first ending bracket.
- Staff 4:** *animato*, triplets, and a first ending bracket.
- Staff 5:** *reser.* (reserato), triplets, *rall.* (rallentando), and *a tempo*.
- Staff 6:** *p* (piano), *rall.*, *a tempo*, and a first ending bracket.
- Staff 7:** *meno* (meno mosso), triplets, and a first ending bracket.
- Staff 8:** *crec.* (crescendo), *larghetto*, triplets, and a first ending bracket.
- Staff 9:** *ten.* (tenuto), triplets, and a first ending bracket.
- Staff 10:** *dim.* (diminuendo), triplets, and a first ending bracket.

## Caprice en Octaves

Musical score for "Caprice en Octaves" in 2/4 time, starting with the tempo marking *Andante*. The score consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The second staff includes a *rubato* marking. The third staff features a *tempo* marking. The fourth staff has a *rubato e più vivo* marking. The fifth staff includes a *cresc.* (crescendo) marking. The sixth staff has an *a tempo* marking. The seventh staff includes a *piu f* (pizzicato forte) marking. The eighth staff has a *D* marking. The score is filled with complex rhythmic patterns, including triplets, sixteenth notes, and slurs, with various fingering numbers (1-4) and articulation marks throughout.



This page of musical notation is for guitar and consists of ten staves. The notation is written in treble clef and includes various musical elements:

- Staff 1:** Features a melodic line with fingerings (1, 2, 3) and a tempo marking of *tempo primo*.
- Staff 2:** Continues the melodic line with slurs and fingerings.
- Staff 3:** Includes a *cresc* (crescendo) marking and complex rhythmic patterns.
- Staff 4:** Shows a dense texture with many notes and fingerings.
- Staff 5:** Contains a *mf* (mezzo-forte) dynamic marking and a *rit* (ritardando) marking.
- Staff 6:** Features a *rit* marking and the instruction *a piacere e dolce* (at pleasure and sweetly).
- Staff 7:** Continues the melodic and harmonic development.
- Staff 8:** Includes a *rit* marking and a *V* (ritardando) marking.
- Staff 9:** Features a *mf* marking and a *a tempo* instruction.
- Staff 10:** Concludes the page with a *mf* marking and a *V* marking.

con 8 -----

The musical score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and performance markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including triplets and sixteenth notes. Performance markings such as *piu vivo*, *rubato*, *agitato*, *tempo primo*, and *restez.* are placed throughout the score. The score concludes with a final *rubato* marking and a double bar line.



This page of musical notation contains ten staves of music for guitar. The notation includes various rhythmic patterns, slurs, and fingerings. Key markings include:

- Staff 1:** A treble clef with a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a '3' above it. A 'D 3' marking is present above the staff.
- Staff 2:** The tempo marking *a tempo* is written above the staff. It continues with eighth and sixteenth notes.
- Staff 3:** This staff shows more complex rhythmic patterns, including sixteenth-note runs and slurs.
- Staff 4:** The tempo marking *piu vivo rubato* is written above the staff. It features a triplet of eighth notes marked with a '3' and a '1' below it, followed by a triplet of sixteenth notes marked with a '3' and a '4' above it.
- Staff 5:** This staff is characterized by dense sixteenth-note passages and slurs.
- Staff 6:** Continues with sixteenth-note patterns and slurs.
- Staff 7:** Features a dashed line above a group of notes, possibly indicating a breath mark or a specific articulation.
- Staff 8:** Continues with sixteenth-note patterns and slurs.
- Staff 9:** Continues with sixteenth-note patterns and slurs.
- Staff 10:** Continues with sixteenth-note patterns and slurs.

Варианти за виола и чело

Variants for Viola and Cello

## Images Espagnoles

Andante

The musical score is written for a guitar in 3/4 time, featuring a key signature of one flat (B-flat). It is divided into two main sections: 'Andante' and 'Allegretto'. The 'Andante' section begins with a tempo marking and includes performance instructions such as *p dolce* and *ad libitum*. The 'Allegretto' section is marked with a tempo change and includes instructions like *pizz*, *arco*, and *f*. The score consists of eight staves, with the first four staves primarily containing melodic lines and the last four staves providing harmonic accompaniment. Various musical notations are used, including slurs, accents, and dynamic markings.

*p dolce*

*ad libitum*

Allegretto

*pizz*

*arco*

*pizz*

*arco*

*f*



This musical score is for guitar, spanning 12 staves. It begins with a 3/4 time signature and a key signature of one flat. The first four staves contain intricate rhythmic patterns with fingerings (1, 2, 0, 1, 2) and slurs. The fifth staff marks the beginning of the 'Andante' section, featuring a 'pizz' (pizzicato) and 'arco' (arco) instruction, a 'G' chord, and a tempo change. The sixth and seventh staves continue with complex rhythmic figures and triplets. The eighth staff introduces the dynamic marking 'p dolce' (piano dolce). The ninth and tenth staves show further rhythmic development with slurs and triplets. The eleventh staff features a 'G' chord and a 'pizz' instruction. The final staff concludes with a long, sweeping melodic line marked with a '6' (sixteenth notes), a 'G' chord, and a 'pizz' instruction.

## Nocturne

Andante

pp

poco piu mosso

cresc.

f

f

f





## Berceuse

*Allegretto e rubato*

The musical score for "Berceuse" is written in 3/8 time and consists of ten staves. The key signature has three flats (B-flat, E-flat, A-flat). The tempo and mood are indicated as "Allegretto e rubato".

- Staff 1:** Melodic line with slurs and fingerings (1, 2).
- Staff 2:** Melodic line with slurs and fingerings (1, 2, 3).
- Staff 3:** Melodic line with slurs and fingerings (1, 2, 3).
- Staff 4:** Melodic line with slurs and fingerings (1, 2, 3).
- Staff 5:** Melodic line with slurs and fingerings (1, 2, 3). Includes dynamics *cresc.*, *f*, and *cresc.*
- Staff 6:** Melodic line with slurs and fingerings (1, 2, 3). Includes dynamics *pp*.
- Staff 7:** Rapid sixteenth-note passages with *cresc.* dynamics.
- Staff 8:** Melodic line with slurs and fingerings (1, 2, 3).
- Staff 9:** Melodic line with slurs and fingerings (1, 2, 3).
- Staff 10:** Melodic line with slurs and fingerings (1, 2, 2).

The image shows a musical score for guitar, consisting of ten staves of notation. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical elements such as slurs, accents, and dynamic markings. The first staff begins with the instruction "poco meno e rubato". The second staff includes "ten." and "p". The third staff has "cresc.". The fourth staff has "a piacere". The sixth staff has "a tempo" and a circled "Vi". The seventh staff has a circled "De". The eighth staff has "cresc." and "f". The ninth staff has "D" and "0". The tenth staff has "pp" and "pizz". The number "3" is written at the bottom center of the page.



## Improvisation

On a theme from the Jewish Liturgy

*Moderato* 1

*p*

*poco cresc.* *molto cresc.*

*p*

*poco rit. e dim.*

*p*

*p*

*p*

*p* *lusingando*

*p*

*piu. f*



# Berceuse

variant for solo violoncello

Allegretto e rubato

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music, numbered 1 through 37. The notation includes various musical symbols such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. The score includes several first and second endings, marked with 'II.' and '(II.)'. Dynamic markings include *pp* (pianissimo) at measure 19, *f* (forte) at measure 23, and *cresc.* (crescendo) at measures 10, 14, and 19. The piece concludes with a fermata over the final note at measure 37.

33 *poco meno e rubato* 1 2 3 4 1 2 3 4 1

36 *cresc.* 3 2 3 1 3 2 3 3 *agitato* 3 1 2 2 3 1 3 1 2 3

39 3 4 3 1 2 3 2 *a piacere* 1 6 1 2 3 4 1 (II.)

43 3 4 1 3 4 1 *Vi*

48 D D

53 *De*

58

62 *pp* 1 2 4 1 2 3 4 *pizz.*



Léon Souroujon  
Pièces pour alto ou violon seul

Images Espagnoles



Nocturnes



Berceuse



Improvisations sur thème  
de la liturgie juive



Alto Solo

# Images espagnoles

Leon Souroujon

Andante

*p dolce*

*ad libitum*

Allegretto

*pizz.*

*arco*

*pizz.*

*arco*

*f*

1

2

Alto Solo

The musical score consists of ten staves of music. The first four staves feature a rhythmic pattern of eighth notes with fingerings such as 2 0 2 and 1 0 1. The fifth staff begins with a *pizz.* instruction, followed by an *arco* section and an *Andante* tempo marking. This section includes a G chord and a triplet. The sixth and seventh staves continue with melodic lines, incorporating triplets and fingerings like 1 1 2. The eighth staff is marked *p dolce* and features a triplet. The ninth staff continues with a triplet. The final staff concludes with a long melodic line marked with a 6, followed by a G chord and a *pizz.* instruction.

Alto Solo

# Nocturne

Leon Souroujon

Andante

*rit.*

*poco piu mosso*

*pp*

*cresc.*

*f*

*dim.*

D

D

D

1

rit.

dim.

pp

poco piu mosso

cresc.

f

2

*Alto Solo*

*p*

*f*

*tr*

*rubato*

*p*

*piu vivo con bravura*

*rit..... e dim.*

*Tempo I*

*D*

*rit.*

*piu lento*

*3 ancora rit. e dim.*

Alto Solo

# Berceuse

Leon Souroujon

Allegretto e rubato

The musical score is written for Alto Solo in 3/8 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked "Allegretto e rubato". The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of two flats. The music is characterized by flowing, lyrical lines with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings (1, 2, 3) and articulation marks (accents, slurs) are used throughout. Dynamic markings include "cresc." (crescendo), "f" (forte), and "pp" (pianissimo). The score includes several slurs and accents, and ends with a double bar line and repeat signs.







Alto Solo

# Improvisation

sur un theme religieux

Leon Souroujon

Moderato

*p*

*poco cresc.*

*molto cresc.*

*p*

*f*

*poco rit. e dim.*

*p*

*p luscando*

*piu.f*

Alto Solo

The musical score is written for Alto Solo in 3/4 time. It consists of ten staves of music. The key signature has one flat (B-flat). The score includes various dynamics such as *p* (piano), *f* (forte), and *ten.* (tenu). It also features articulations like *poco a poco cresc.*, *poco rit. e lusingando*, and *tempo*. Fingerings are indicated by numbers 1-4 above notes. There are also slurs and accents throughout the piece. The score ends with a fermata on the final note.

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## **Appendix G**

### **Writings**

*Reflections on the original text of Bach's Chaconne*, published in *Musical Horizons Bulletin*,  
issue 4, 1979, Bulgaria (copy).

**Reflections upon the original text of Bach's Chaconne – English (26 pages)****REFLECTIONS UPON THE ORIGINAL TEXT OF BACH'S****"CHACONNE"**

The creative work of the performing musician contains more or less his aspiration in search of a personal and originally new interpretation of the musical work. But often this aspiration after originality hides a danger in itself – it captivates the performer to achieve a false interpretation, carrying him away from the author's idea, from his style, his characteristic creative touch.

The possibilities for originality in the creative work of the musician are really different from those of the composer. The composer has the unwritten empty note-sheet before him, on which he can ingeniously pour out all his deepest sentiments, musical thoughts, ideas, creative fancy and inspiration. He is entirely free and has the possibility to create musical images directly; revealing through them all that deeply moves him. In his creative work the composer can be an artist-poet who extols the beauties of life, or a revolutionary and standard-bearer in the struggle of the great human ideals. But the work once created by the composer may remain dead, forgotten and not understood without the co-creator who makes it living, sounding and recreates it through his performance.

In the past, the composers were performers of their own works. There was no problem for the right interpretation. They could naturally and spontaneously put sound and sense into their works. Nowadays, such cases are really rare. For our epoch the narrow specialization is characteristic in every field of art, science and technics. With the musicians on the one hand are the composers who in most cases are not good performers of their own works, and on other hand are the many famous names of musicians-performers, conductors, instrumentalists and singers.

“The role of the contemporary performing musician, if he wants to be inspired artist and a true interpreter, is very difficult and complicated. He must

be able to interpret musical works written hundred years ago, written by authors with most distinguished temperaments, which lived in different epochs and were moved by different ideas. For all this he has only a dead text with a rather poor not clarified enough note-letter, an instrument that is cold, far away, difficult to be mastered and his own private psychophysical stature with its own sensual life, connected with the times, in which he lives.”<sup>1</sup>

Modern performing art is distinguished by high professionalism and technical perfection. This is also clearly and permanently shown at all competitions for young performers. The number of such competitions incessantly grows, with the result that there is an enormous increase of the great influx of young instrumentalists exhibiting their high professional and technical achievements. But one of the characteristic phenomena of contemporary musical life is worth noticing. In contrast with the high technique and speed, imposing themselves uninterruptedly and persistently upon the life of modern people, the art of the performing musician leaves behind deep and lasting tracks only in the case when the rich and strong creative spirit of the interpreter highly exceeds the technique, when the performer is able to fascinate the audience to such a degree that its forgets the existence of professional qualities and technical possibilities have changed into strongly influencing emotionally expressive means, and those artists, who are able to enthrall the listener and to influence him above all in a penetrating way through the strength of their talent, their rich creative spirit, deep emotionality, musical thought and artistic daring.

The history of interpreting art is also rich in examples of very inspired performances with bright exhibits of skill and artistry, but a sensible lack of right interpretation of the performed work. Such performances do not show the spirit of the epoch, the author's style and what is characteristic in his musical touch. In spite of that, the public has often been carried away and fascinated by the strongly impressive scenic talent and creative sense of the performing artist,

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<sup>1</sup> Katja Kazandjieva – “Contemporary creative piano performance and clavier pedagogy”.



by his rich fantasy, by the beauty of his expressional means and capturing professional skill, but very often, after such bright artistic performances, when the listener remains alone with himself and has the possibility to evaluate all he has heard and assimilated, there emerge traces of a partial lack of satisfaction. This is due to the use of the author's text by the artist to show his own professional abilities, in order to draw the attention mainly to himself. Deeper and more lasting are the impressions of those skillful and exciting performances, where the style and the characteristics of every composer are freshly and clearly kept and when the basic musical idea of the work reaches the listener in such a way, as it had been thought of by the author. Of course, it is not a question here of a dry and professional reading of musical works built upon a foundation of strictly academic forms and knowledge about styles, epochs and authors., but of a living and full-blooded interpretation and recreation of the author's text through the endowment, impression, the creative sense, sagacity and artistic stroke of the performing musician.

“To revive the dead note-text it is not enough to set it exactly and accurately to music, keeping up to the smallest details of all the signs, or as Bach puts it: “to place the relevant finger on the corresponding key in the respective exact bar with the corresponding power” – the artistic interpretation exceeds this requirement. It unlocks what is hidden behind the signs, it calls forth the creative fantasy and imagination of the author, it places us into the very creative process of the author. This creative process must be evoked anew in the mind of the performing artist as a secondary creative act, that will make the interpretation living, full-blooded, convincing, conquering. Which forces will have to provoke the secondary creative process? These are the impressionability, the sensitiveness of the interpreter, his fancy and imagination that establish them between the well-learned text and the personal inspiration. In freeing the creative forces, subconsciousness plays a big role – there the huge musical experience is accumulated and it is there in fact that the “musical” sensitiveness

of the performer is built up. Moreover, subconsciousness is faultless and cannot be deceived. But if we let ourselves go merely by the forces, that set free the creative in the performer, we can be put in such a position to present not only the music enclosed in the author's work, but ourselves through it. A control and measure in this respect will give us the intellect and will. Only a very well developed musical consciousness, i.e. the subconsciousness musical experience, the "musical" sensitiveness, musical notions of the tone, sound, dynamics, musical imagination, fantasy, control, measure and intellect, and all that organized and disciplined by the will of the artist – only this musical consciousness can assure a right and exact interpretation."<sup>1</sup>

The right penetration and interpretation of the note-text is a very important prerequisite for an objectively precise and accurate interpretation. We know that in the manuscripts of the preclassics and classics there are no dynamic, agogic and textual marks to facilitate the performer in his interpretation of the note-text. Much later composers began to add to the note-text some explanatory text designations, too. With Beethoven for example, these indications are more detailed, well considered, exact, clear and explicit.

With Mozart and Bach the creative process is different from that of the Beethoven. Here it is spontaneous, quick and direct (Mozart writes his overture to the opera "Don Juan" at the eve of its premiere, and Bach several days before his death, weak, blind and immovable, he dictates to his pupil and son-in-law Altnicol his last choral for organ "Vor Deinem Thron..."<sup>2</sup>

But independently from the difference in their work, all the three great musicians have equally reached the highest peaks of human genius and perfection.

Nowadays, in the age of high technics and speed, of great discoveries and the conquering of space, the age of which all trades are running after still higher achievements and perfecting, every musician knows that only technique and

<sup>1</sup> Katja Kazandjieva – "Contemporary creative piano performance and clavier pedagogy"

<sup>2</sup> G. Hubov – "Sebastien Bach"

professional skill are not enough for the interpretation of the explicit musical works in a living, full-blooded, right, persuasive, inspired and conquering manner. If the performer relies foremost upon his talent, if his creative intuition is his main guide, he can splendidly show himself, without being a true and faithful interpreter of the works.

Undoubtedly even the most talented performer cannot exceed the great composer. Consequently in the past, and also in these days, great performers are only those, who with their perfect artistic and professional possibilities and with the force and depth of their talent, succeed in their approach towards the great idea of the big works.

An important and decisive factor in the interpretation of the note-text is the method of work. This is the key, through which it is also possible to understand what is hidden behind the signs, to understand and to feel the fundamental musical thought and idea of the author and to find the most suitable and personally owned means to reach an all embracing musical and technical mastering of the work. And it is doubtless that the deeper and more penetrating the interpretation of the text is, the stronger and more lasting impressions of the performance of the work will remain with the listener.

With the following example, examining the "Chaconne" of Bach, an attempt is made for larger and deeper reflections on the original manuscript of this work of genius.

Bach's "Chaconne" is a masterpiece that every violinist plays and equally loves since his earliest youth to late old age. So far it is known through multifold different issues, editions and revisions. Every editor holds on his own interpretation of the author's text. This is quite natural. But comparing the author's manuscript with the various issues, doubtless and fundamental differences can be found, which often evoke serious doubts in everyone who aspires to the right interpretation of the text and a complete musical and technical mastering of this work of genius.

There are very good editions of Bach's sonatas for solo violin, in which along with the editor's text the very original of the text is given<sup>1</sup> and there are also others that give the original text as a photocopy of the manuscript itself.<sup>2</sup>

In the "Chaconne" manuscript of Bach there is a lack of dynamic, agogic and textual indications. In their place there are very circumstantial remarks on the slurs and strokes, defining the character and the development of the musical thought clearly. Just these ligatures and strokes, carefully mark of by Bach, become the most precise argument for the logical, dynamic and emotional interpretation of this work, so difficult to render and fully built up. If a thorough comparison is made between some of the well-known editions of the "Chaconne" with the manuscript, the inevitable conclusion will be reached that proves the great and convincing force of the author's text.

With the first chords of the theme in the "Chaconne" we meet with an essential difference in the way of how the contemporary violinists perform them. One the one hand some of them think that under every tone of the theme all the voices of the chords must be played. (Example 1)

Example 1



The other opinion is that all quavers, written out with a short upward line must be performed one-voicedly. (Example 2)

Example 2

<sup>1</sup> H. Marteau – "Edition Steingraber" №2097-c.

E. Flesen – "Edition Peters" №10837-a

<sup>2</sup> INSEL-BUCHEREI № 655 (INSEL-VERLAG – 1458)

Tadeusz Wronski "Polskie Wydawnictwo Muzyczne"

In the “Chaconne” a lot of examples could be adduced, which convincingly prove that the second way of interpretation (Marteau and Busch) is more accurate and instrumentally more appropriate.

Here is, for example, the following case (Example 3 from bar 184 up to bar 200)

Example 3

Here Bach does not save time and repeatedly marks all repeating voices of the chord – at the different metric values, and so emphatically shows, that though the rhythmic construction is the same as that of theme, the way of performing is different. In support of this opinion a great number of examples in the “Chaconne” itself and in Bach’s other sonatas for solo-violin could be found, and everybody could do this alone, especially when he examines his fugues.

Among the different editions of the “Chaconne” There is an essential difference in the manner of phrasing the fourth and fifth bar of the theme. Some of editors do hold on the accentuation of run of the sensitive tone towards the tonica (Example 4-b). Another interpretation is the one that a stress on the phrase in such a way as the stroke of the melody marks it (Example 4-c). This is a stroke rather often met with in Bach’s works, which is marked in the same way

in the repetition of the theme at the end of the “Chaconne”(Example 4a, b and c).

Example 4

Example 4 shows three musical staves. The top staff is labeled 'Inset' and has a treble clef with a key signature of one flat and a common time signature. The middle staff is labeled 'H. Mariteau' and has a bass clef with a key signature of one flat and a common time signature. The bottom staff is labeled 'C. Flesch' and has a bass clef with a key signature of one flat and a common time signature. All three staves show a sequence of notes and rests, with some notes beamed together and some having slurs.

To the following two variations (from bar 8 up to bar 24) some editors of the “Chaconne” (Helmberger, Flesch, Busch, Rose) add slurs that significantly change the stroke phrasing pointed at in Bach’s manuscript (Example 5b).

Example 5

Example 5 shows four musical staves. The top two staves are labeled 'Inset' and 'C. Flesch', both with treble clefs, one flat key signature, and common time. The bottom two staves are labeled 'Inset' and 'A. Busch', both with bass clefs, one flat key signature, and common time. The staves show complex rhythmic patterns with many slurs and accents, illustrating different phrasing interpretations.

They make this certainly to have greater possibility to hold out the full value of the tones of all voices. In this case it is not necessary to repeat the arguments show for the way how to perform the theme of the “Chaconne”, and it is not necessary to maintain the whole values of all voices, so as to come to a fullness in polyphony. For these two variations some of the editors use stroke



modes, which assure possibilities for an emotional expression and technical surmounting, as Marteau – partially Wronski too – wholly adhere to the phrasing strokes shown in Bach's manuscript (Example 6).

#### Example 6



The phrasing strokes in the manuscript conceal greater possibilities for pointing out the emotional, dynamic and timbre variety of those two variations. Through them, naturally, a suitable and close to the emotional contents of the first variation full-tones and deep sonority, resembling a low male voice or a bass instrument (violoncello) is achieved. With the following variation, where the melody appears an octave higher, the timbre, force and expression must appreciably be changed. And here especially the strokes in the manuscript help a great deal to render tenderness, plasticity and gracefulness – that warmth and ethereal quality of the sonority, characteristic for the female voice or for an instrument of a higher register (violin or oboe).

By its structure and development two variations (from bar 24 up to bar 48) examined in Bach's manuscript are rather similar. The one and the other begin with separate quavers, then there is a transition to a stirring of the melody expressed in semiquavers, enriched with slurs that give a lot of possibilities for an emotional expression and for a clearer stress of the hidden polyphony, that has here its important significance (Example 7a). In many of the editions the editors (Helmberger, Marteau, Flesch, etc.) equalize the development of these variations (Example 7b), adding slurs to the quavers of both variations, depriving thus the possibility offered by the original text for a richer sound



coloring, a greater flexibility of the melody and a thinner and shaded stroke feeling in the emotional expression.

Example 7

The musical score for Example 7 is presented in six systems. Each system contains two staves. The upper staff of each system is labeled 'Insel' and the lower staff is labeled 'C. Fleisch'. The music is written in a minor key, indicated by a single flat in the key signature. The notation is dense, featuring a variety of rhythmic values including sixteenth and thirty-second notes, often beamed together. There are several dynamic markings: 'a' (accanto) appears in the first system on the 'Insel' staff and in the second system on both staves; 'f' (forte) appears in the fourth system on the 'C. Fleisch' staff. The overall texture is intricate and expressive.

Many of the editors interpret in a different way the dynamic development of the latter from the so far examined variations. The majority of them begin this variation with a strongly contrasting dynamics “f – p” (Example 8a) and in its continuance (from bar 40 up to bar 48) contrastingly underline the voices (Example 10).

Marteanu and Mostras offer the two voices in a quieter dynamics and with an expression of intimacy, tenderness and warmth (Example 8b).

## Example 8

C. Flesch  
H. Marteau  
*esprez. m.f. dolce*

Maybe the interpretation of the latter is more truthful because in comparing the beginning quavers of these two variations, it is clearly seen that while the first ones are more dynamic and fuller in their timbre, and up to a certain degree have a nuance of “*appassionato*” (Example 9a), with the quavers of the second variation (Example 9b) the sentiment is more tender, intimate and with the expression of even of certain pain. This however does not tolerate the contrasting and strongly imposing itself “*f*”, in order to stress the quavers, which define the bass voice.

## Example 9

In all issues (Example 9b) these quavers are given in “ “ and if it is admitted that there exists a resemblance between the last two variations, undoubtedly one must look for a whole and dynamic development, embracing both variations in one integrity. Irrefutable is also the fact that in these two variations there is a hidden polyphony that has to be revealed. That is why Helmesberger, Flesch and Rose apply an abrupt counterpoising of the voices in “*f*” and “*p*” (Example 10) and radically change the stroke phrasing in Bach’s manuscript (Example 11).

## Example 10

C. Flesch

The musical score for Example 10 consists of three staves of music. The top staff is labeled 'C. Flesch'. The music is written in a single system with three staves. The first staff has a dynamic marking of *f* (forte) and a slur covering several notes. The second staff has a dynamic marking of *p* (piano) and a slur. The third staff has a dynamic marking of *f* and a slur. There are also some accidentals and a 'G' marking above the first staff.

Busch, Mostras and Wronski adhere to Bach's manuscript and do not recommend a contrast juxtaposing of the voices. If we accept here the interpretation for an entire development, then where Bach marks slurs covering a greater number of note values (bar 44 and 46), the dynamic development must go over to a "decrescendo", so that the end of this variation may become also a suitable transition to the next variation, for which all editors mark a "p", and Marteau adds "dolcissimo e tranquillo".

## Example 11

Inset  
C. Flesch

The musical score for Example 11 consists of four staves of music. The top staff is labeled 'Inset' and the second staff is labeled 'C. Flesch'. The music is written in a single system with four staves. The first staff has a dynamic marking of *p* (piano) and a slur. The second staff has a dynamic marking of *f* (forte) and a slur. The third staff has a dynamic marking of *p* and a slur. The fourth staff has a dynamic marking of *f* and a slur. There are also some accidentals and a 'G' marking above the second staff.

Here it is very important to point out, that regardless of the variation from, in which the “Chaconne” is built up, notwithstanding that all variations and transitions are clearly delineated, the performer must endeavor to unite all variations and parts in an entire form with a unitary dynamic and musical emotional construction. If frequently not well enough thought out and not enough logically argued, essential changes in the original text are made, and dynamic and agogic means are used aiming at a clearer outlining of all endings of the single parts and variations, for their clearer and relief separation of one from the other, one can reach to a rupture of the form, to a slackening of the connection between the variations and single parts. The “Chaconne” may be received as a tripartite variation form, the first part being in “D minor”, the second part going over to a “D major” and the third – returning to the basic tonality of “D minor”. The majority of editors require the ending of the first and second part to be emphatically stressed, for which purpose they add before the end of every part a trill in the big “f” (Example 12a and b).

Example 12



In his solo violin sonatas Bach often uses the trill to stress and shape the end of some of the parts (Example 13).

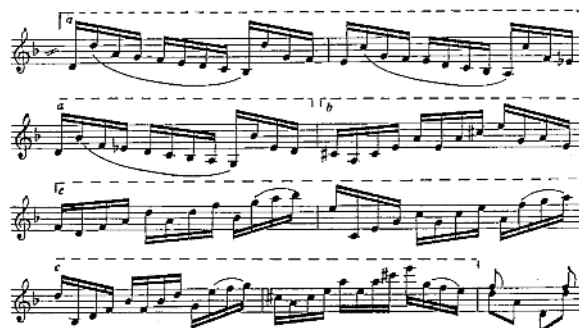
Example 13



An interesting fact however is to be noted, Bach does not offer a trill in any of the endings of the three parts of the “Chaconne” and this is to show us again that one of the most important tasks standing before the performer is the entire dynamic and emotional construction of this big form.

The stroke demarcation of the following variation (bar 48 up to 56) shows something very characteristic and original, something met with in other variations of the “Chaconne” too. In the first three bars of this variation the slurs enclose the note values of the first two beats (Example 14), the third beat remaining “non legato”.

Example 14



In the fourth bar of this variation Bach consciously changes the stroke (Example 14b) and this bar becomes a small transition to the second half of the variation, in which the stroke turns over in such a way that here the first two beats of the following bars are in “legato”, and the third beats are in “non legato” (Example 14c). Here the change of strokes facilitates and enriches the dynamic and emotional development of this variation, the slur of the first three bars covering eight note values, and renders to the melody some elasticity, lightness, tenderness, sincere warmth, and juxtaposed to the “non legato”, facilitates the stress of the hidden polyphony. The change of stroke in the fourth bar of its part, prepares the dynamic and emotional development of the following four bars, from where the dynamic upswing begins with a greater

strength, freshness and energy, so very characteristic of and necessary for the next variation.

Similar changes in the stroke are met with in the following two variations (Example 15 from bar 76 up to bar 84) and (Example 16 from bar 216 up to bar 224), too.

Example 15

Example 15 is a musical score consisting of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a series of slurs over eighth and sixteenth notes, with a dynamic marking of *f* (forte) above the first slur. The middle staff is in the same key and time, with a dynamic marking of *f* above the first slur. The bottom staff is in the same key and time, with a dynamic marking of *f* above the first slur. The notation includes various rhythmic values and slurs that connect groups of notes across the staves.

Example 16

Example 16 is a musical score consisting of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a series of slurs over eighth and sixteenth notes, with a dynamic marking of *f* (forte) above the first slur. The middle staff is in the same key and time, with a dynamic marking of *f* above the first slur. The bottom staff is in the same key and time, with a dynamic marking of *f* above the first slur. The notation includes various rhythmic values and slurs that connect groups of notes across the staves.

There are a lot of editors, who considerably change the slurs of these two variations. They do this in order to accomplish the phrase with a similar symmetry of strokes or perhaps they think that Bach has admitted some carelessness in writing down the slurs (Example 17).

## Example 17 – Helmesberger



Such characteristic changes of the strokes, more or less similar to those shown in Example 14, 15 and 16, are met with in other variations too. So in the next variation (Example 18a and b) Bach changes the stroke at the end of the third bar and thus prepares the dynamic upsurge and the necessary compactness of the melody sound that follows and appears successively in the different voices of the polyphony. Such a change of strokes appears also in the second half of this variation (Example 18c). Similar stroke changes are to be found also in the next, a little extended variation (from bar 64 up to bar 76). Here they also enrich the expressional means for a dynamic and emotional development and facilitate the stressing of voices from the hidden polyphony.

In this variation very clearly stands out the characteristic simetry which we pointed out about the change of the strokes in some of the variations, however, here this change appears in the movement of the melody as in the first three bars the melody has a descending movement and after the transition fourth bar it takes an ascending movement.



## Example 18

The image shows a musical score for Example 18, consisting of two systems of staves. The first system has two staves: the top one is labeled 'Insel' and the bottom one is labeled 'H. Marteau'. The second system has two staves, with the top one labeled 'Insel'. The music is written in a rhythmic style with slurs and accents. The notation includes eighth and sixteenth notes, and rests. The score is presented in a clear, professional layout with dashed lines separating the systems.

The presence of a lot of similar examples, in which the repeated similarity in the change of strokes is clearly evident, speaks obviously, that Bach is very convincing, categorical and careful when he marks the slurs out for phrasing. Of course, when performing the author's strokes, the principles for the natural movements in leading the bow ( $n - v$ ) must be observed, because the phrasing strokes do not always coincide with those technical and violinist principles. Thus for example, if with the following variation (Example 19a) the shown bow movements are formally and pedantically performed, then the fourth bar an opposite bow movement begins, which hampers the natural musical expression. This inconvenience could easily be avoided without impairing the phrasing as intended by the author (Example 19).

18

Example 19

It is possible to show still more similar places in the “Chaconne”, where the technical possibilities of the bow movement can be used with great freedom. But in order to avoid strongly defined clichés, covering the spheres of an ordinary “musical confection”, these places are consciously not adduced.

From an artistic, musical, and even professional violinist point of view it is wrong to approach the matter in a banal manner in respect to strokes and applicature, even then, when they are shown by the best performing musicians. The temperament, emotionality and the psychophysiological tuning and

technical possibilities of every violinist are always very different must be the means of achieving the artistic tasks of the performance.

Before penetrating this part of several variations, as given in the “arpeggio”, there is a short transition of 4 bars (from bar 84 up to bar 88).<sup>1</sup> This is a string of splendidly arranged tones, this is a tender whiff, that will go over with the next variations into a stormy, dynamic and emotional development, so as to reach, again with a transition of four bars (from bar 121 up to bar 125), to the grand finale of the first part of the “Chaconne”. Many editors (Helmesberger, Marteau, Flesch, etc.) change the stroke and the way of the arpeggio. With that they aim at a greater relief in the differentiation of the variations, included in this part (Example 20b). This really offers opportunities for stroke and sound variety, but simultaneously a danger to break up this part into separate variations.

Example 20

<sup>1</sup> Here is noted by Bach sturs are very suitable and natural. They give great possibilities for attaining clearness, distinctness and grace in development of the melody and possibility for a rich nuancing in the dynamic building up in “p”.

In this case it would perhaps be better if it is repeated that unlike many other variation forms the “Chaconne” requires such an interpretation that would unite all variations in one tightly connected and condensed dynamic and emotional unity. Here doubtlessly a great professional skill, a deep penetration into the text and its emotional gist, a greatly developed musical feeling and a sharp musical ear are necessary, so that all means and all transitions in and between the variations could skillfully be used to inspire that the fine emotional thread, which should lively vibrate from the first up to the last bar of this work of genius. In reality the mode of the “arpeggio”, as indicated in the manuscript, offers very big opportunities for sound coloring and for an incessant entire dynamic and emotional building up. This mode, though apparently in a simple way, offers also big possibilities for putting forward all the voices.

(Example 20a)

So for example:

-in the first period (from bar 88 up to bar 96) the performer succeeds clearly and easily to stress the melody appearing in the bass;

-in the next period (from 96 up to bar 104) the melody appears successively in the upper and middle voice.

From here follows a period (from bar 104 up to bar 112) with a succession of three-voiced and four-voiced chords, after which the melody firmly establishes itself in the bass, from where (bar 108) begins a prolonged and impetuous dynamic and emotional development that goes up to the variation, in which there are underlined elements from the theme. Here it appears as a solemn end of the first part and as a transition to the second – the major part of the “Chaconne”. The offered mode for succession of the voices must not be formally accepted. It is doubtless that in the whole of this chord part, there are more important voices, that must be parallelly stressed, and that is why here, it is very important to have great professional skill, which should ensure the best results in using simple musical means.

The next part of the “Chaconne” begins with a typical choral of Bach, soaked with the illuminatory light of the calming heart warmth and tenderness, being so pure that they unite the interpretation of all the editors in a natural and spontaneous way.

In Bach’s manuscript it is clearly shown, that the melody, which appears in turn in the upper and lower voice of the following variation (from bar 141 up to bar 149) should be played in “non legato”. Here many of the editors (Marteau, Flesch, Busch, and others) insert stroke changes, equalizing the variation stroke to the one of the choral, and others do this, thinking that thus in separate places a greater possibility for an equivalent sounding of more voices is given, (Example 21a and b).

Example 21

The image displays three editions of a musical score for Example 21. The editions are labeled 'Inael', 'Busch', and 'Helmesberger'. The score is written in G major (one sharp) and 3/4 time. It consists of two systems of staves. The top system has three staves: the first for the upper voice, the second for the lower voice, and the third for the bass line. The bottom system also has three staves: the first for the upper voice, the second for the lower voice, and the third for the bass line. The Helmesberger edition includes staccato markings (z) under the notes, which are absent in the other two editions.

With the “non legato” required by Bach for the melody of this variation a sharp change in the mood from that of the choral is not required. Here the incorporation of the new stroke adds to the melody a richer coloring of the sound pattern. This is very persistently shown in Helmesberger’s edition (Example 21c). But the signs mentioned here for staccato greatly limit the

musical conception of the performer, still more when it is known that the difference between “staccato” and “non legato” is very big. In this respect the edition of Mostras<sup>1</sup> and Wronski are truer and more convincing.

The variations that follow (from bar 152 up to bar 170), after a transition of four bars (from bar 148 up to bar 152) have something in common with the whole part in the “arpeggio”. Here the problems for a richer sound coloring are also equally valid, for a clear stressing of the polyphony and for the entire dynamic and emotional construction. In this comparatively long part of the “Chaconne” there are no differences in the interpretation of the text by the majority of editors but for some stroke additions that give the direction for unveiling the hidden polyphony. (Example 22a and b).

Example 22



The following variations show in many of the editions, up to the return to the basic tonality (d minor) no essential differences and one can clearly see everywhere that here the entire dynamic and emotional development is the main task too. But it is necessary to draw the attention to the following: some editors stress the end of the last but one variation with the tonic chord, that in reality is the next variation’s start, and thus the big dynamic upsurge is sharply broken.

Bach has put the sign for “arpeggio” at the beginning of the variation, because the initially big dynamic development of the former variations has to be still prolonged. This he reaches by invigorating and tightening the chord tonality by means of enlarging the chords like “arpeggio”.

<sup>1</sup> Publishing House “Musica” – Moscow 1968



When returning to the minor tone mode of the “Chaconne”’s last part some editors (Helmberger and Rose) recommend the contrasting transition to “P”. Here Marteau recommends a “mp”; Flesch – a “mf”; and Busch – a “f espressivo”. The contrasting transition from “f” to “P” is very characteristic for Bach’s organ style, but the interpretation of those editors who require a stronger sounding, has its logical justification, because this part begins with a major sixth-chord of the VI<sup>th</sup> degree of d minor, followed by a sept-chord with a dominant sounding over the second degree. With this interpretation of the text a diminuendo towards the end of this variation prepares the change of mood for the next one, which is soaked with a crystal pure candidness of tenderness, a deeply spiritualized lyricism and cordiality, for which a nobly pure and expressible tonality and a deeply moved “P” in minor are necessary. In examples /14, 15, and 16/ a mention is made of the characteristic in the phrasing strokes of this variation. It is necessary to draw the attention to the next transition from bar 224 up to bar 228 /Example 23a/. This transition introduces animation, enlightenment, and a breath of joy. Here, in the last measures, Bach disconnects the strokes and thus clearly reveals his desire, the following variation to begin with a tighter sounding, suitable for a deep emotional “espressivo” (Example 23b). With the following bars of this variation, where a descending chromatic pace emerges (bar 232, 233 and 234), a big and quick “diminuendo” up to a “PP” is necessary (Example 23c). And from here, as in the great variation development in the “arpeggios”, in those after the chorals and in the variations at the end of the second part must begin a building up of a big, densely welded and uninterrupted dynamic and emotional development, reaching to the repetition of the theme with which the “Chaconne” ends.



## Example 23

The transition to double triplet (bar 241) is a very successful means, with which Bach gives more possibilities for a new upswing in the next dynamic development.<sup>1</sup> This does not stop the already started dynamic development and gives the possibility to emphasize more brightly and convincingly also the last big “crescendo”. A lot of the performers change the strokes as pointed out in the author’s manuscript, guided by the editor’s text of Helmesberger. This interpretation leads to a break of the entire building up and the latter disintegrates into separate parts (Example 24).

## Example 24

<sup>1</sup> In many of the editions it is recommend to begin these double triplet in “P” or “mf”.

In music the logic and symmetric formation of the melody often becomes an important element for a brighter expression of the musical thought. In this case the strokes shown by Bach and the way of the dynamic development are much more logical than those of Helmesberger.

The “Chaconne” ends with the repetition of the theme that requires here a very expressive and full sounding and a deeply wise emotionality. Here, in the last three bars, there are many differences in the interpretation of the note-text. Some editors offer strokes and an applicature reminding the style of the “Belcanto”, for which the stress of the highest tone in the phrase is characteristic (Example 25b). But Bach’s manuscript directs to another interpretation. The big slur, covering eight note durations, does not predispose for a big “f”, but immediately after that stroke of the first beat in the following bar gives the possibility of stressing the septime, built up on the subdominant and after the dominant, the phrase is to end with a doubled tonica (Example 25a). A lot of the editors forcedly stress the last foretime as a doubled tone, which here does not correspond to Bach’s thought (Example 24b). In his solo sonatas there are a number of examples, which clearly show how he, in most cases, uses the foretime (Example 25a, Example 26a and b).

Example 25

## Example 26

The musical score for Example 26 consists of four staves. The first two staves are in G major and 3/4 time, featuring a melodic line in the upper voice and a bass line with a steady eighth-note accompaniment. The third and fourth staves are in D major and 3/4 time, continuing the melodic and harmonic development with a more active bass line.

This attempt for a reflection on the “Chaconne” has not the aim to offer one single and truest interpretation of the note-text. But in all cases it is doubtless, that the truth, that lives eternally in the music, must be insistently looked for, be firmly established and then with the most beautiful, strongest artistically expressing means be offered to the musical audience.

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**СЪЮЗ НА  
МУЗИКАЛНИТЕ  
ДЕЙЦИ  
В БЪЛГАРИЯ**



**МУЗИКАЛНИ  
ХОРИЗОНТИ**

**БИУЛЕТЕН**

**4  
1979**

## ИЗПЪАНИТЕЛСКО ИЗКУСТВО

РАЗМИСЪЛ ВЪРХУ ОРИГИНАЛНИЯ ТЕКСТ НА "ШАКОНА" ОТ БАХ

В творчеството на музиканта-изпълнител има повече или по-малко стремеж към търсене на лично и оригинално ново тълкуване на музикалната творба. Но често този стремеж към оригиналност крие опасност - да увлече изпълнителя към погрешно тълкуване и отдалечаване от авторския замисъл, от неговия стил и от характерното за неговия почерк.

Възможностите за оригиналност в творчеството на музиканта-изпълнител са коренно различни от тези на композитора. Пред композитора стои празният нотен лист, на който непосредствено могат да се излеят всички най-дълбоки чувства, музикални мисли, идеи, творческа фантазия и вдъхновение. Композиторът има пълната свобода и възможност да създава непосредствено музикални образи и чрез тях да ни разкрива онова, което дълбоко го вълнува. В творчеството си той може да бъде художник-поет, възпяващ красотата на живота или революционер и знаменосец в борбата за извоюване на големите човешки идеали. Обаче творбата, веднъж сътворена от композитора, може да остане мъртва, забравена или неразбрана, ако не се яви изпълнителят сътворец, който да я оживи, озвучи и пресъздаде.

В миналото самите композитори са били изпълнители на своите творби. Пред тях не е стоял въпросът за вярното тълкуване. Те естествено и непосредствено са озвучавали и одухотворявали творбите си. В наше време подобни случаи са много редки. Характерно за нашата епоха е тясната специализация във всички области - изкуство, наука и техника. При музикантите, от една страна, са композиторите, които в повечето случаи не са достатъчно добри изпълнители на своите творби, а срещу тях са многото всеизвестни имена на музикантите-изпълнители - диригенти, инструменталисти и певци.

"Ролята на съвременния музикант-изпълнител, ако желае да бъде вдъхновен художник и верен тълкувател, е много трудна и сложна. Той трябва да умее да тълкува произведения, писани преди стотици

години, писани от автори с най-различни темпераменти, живяли в различни епохи и вълнувани от различни идеи. За всичко това той има на разположение един мъртав текст с твърде бедно и недостатъчно изяснено нотно писмо, един инструмент, студен, далечен, мъчен за овладяване и свое собствено психофизическо устройство, със свой собствен духовен живот, свързан с времето, в което живее".<sup>1/</sup>

Съвременното изпълнителско изкуство се отличава с висока професионалност и техническо съвършенство. Това ярко и постоянно се демонстрира и на всички конкурси за млади изпълнители. Броят на тези конкурси непрекъснато нараства, а съответно расте и големият приток от млади инструменталисти с високи професионални и технически постижения. Интересно е обаче да се отбележи едно характерно явление за съвременния музикален живот. В противовес на голямата техника и бързина, които постоянно и настойчиво се налагат в живота на съвременния човек, от изкуството на музиканта-изпълнител остават дълбоки и трайни следи само тогава, когато богатият и силен творчески дух на изпълнителя далеч надвишава техниката, когато музикантът-изпълнител е в състояние да увлече слушателя до такава степен, че той да забрави за съществуването на професионални качества и техника. Много факти доказват, че любимци на музикалната публика могат да бъдат само онези артисти, у които професионалните качества и технически възможности са се превърнали в силно въздействащи емоционално изразни средства, както и тези артисти, които са в състояние да увлекат слушателя и да му въздействуват преди всичко с проникновеното осмисляне на творбата чрез силата на таланта си, богатия си творчески дух, дълбока емоционалност, музикална мисъл и артистичен замах.

Историята на изпълнителското изкуство е богата и с примери на много вдъхновени изпълнения с блестящи прояви на майсторство и артистичност при чувствителна липса на верно тълкуване на творбата - изпълнения, при които духът на епохата, стилът на автора и характерното от музикалния му почерк не са точно предадени. Обаче въпреки всичко това публиката е бивала често увличана и омайвана от силно въздействащия сценичен талант и творчески дух на артиста-изпълнител, от богатата му фантазия, от красотата на изразните му средства и пленяващо професионално майсторство, но често след

<sup>1/</sup> Катя Казанджиева - "Съвременният творчески пианизъм и клавириката педагогия".

такива прояви, когато слушателят остава сам и има възможността да прецени всичко, което е чул и възприел, изникват моменти на известна неудовлетвореност. Така се получава, когато изпълнителят е използвал авторския текст, за да демонстрира своите професионални възможности, за да изтъкне преди всичко себе си. По-дълбоки и трайни са впечатленията от тези майсторски и вдъхновени изпълнения, когато стилът и характерното за всеки композитор са свежи и чисто запазени и когато основната музикална идея на произведението стига до слушателя така, както е замислена от автора. Разбира се, тук не става дума за сухо и професионално разчитане на музикалните творби, изградено върху основата на строго академични норми и познания за стилове, епохи и автори, а за живо и пълнокръвно тълкуване и пресъздаване на авторския текст чрез таланта, вдъхновението, творческия дух, прозорливостта и артистичния замах на музиканта-изпълнител.

"За да се съживи мъртвият нотен текст не е достатъчно да го озвучим точно, акуратно, като спазваме до най-малки подробности всички знаци или както казва Бах: "да постаим съответния пръст на съответния клавиш в съответното точно време със съответната сила" - художествената интерпретация надхвърля това изискване. Тя отключва това, което се крие зад знаците, тя извиква творческа фантазия и въображение на автора, тя не поставя в самия творчески процес на автора. У артиста-изпълнител този творчески процес трябва да се предизвика като вторичен творчески акт, който да направи интерпретацията жива, пълнокръвна, убедителна, завладяваща. Кои сили ще трябва да предизвикат вторичния творчески процес? Това са впечатлителността, чувствителността на изпълнителя, неговата фантазия и въображение или връзката, която се установява между добре научения текст и личното вдъхновение. В освобождаването на творческите сили огромна роля играе подсъзнанието - там е натрупан многовековен музикален опит и там фактически е изградена "музикалната" чувствителност на изпълнителя. Освен това подсъзнанието е безпогрешно и то не се лъже. Но ако се оставим само на силите, които освобождават творческото у изпълнителя, можем да изпаднем в положението да представяме не толкова музиката, заключена в творбата на автора, а себе си чрез нея. Контрол и мярка в това отношение ще ни дадат интелектът и волята. Само много добре развито музикално съзнание, сиреч: подсъзнателният музикален опит, "музикалната" чувствителност, музикалните представи за тон, звук, динамика, музикално въображение, фантазия, контрола, мярката на интелекта и всичко това органи-



зирано и дисциплинирано чрез волята на художника - само това музикално съзнание може да осигури вярна и точна интерпретация".<sup>1/</sup>

Вярното виждане и тълкуване на нотния текст е много важна предпоставка за обективно точната интерпретация. Знаем, че в ръкописите на предкласиците и класиците липсват динамични, агогични и текстови обозначения, които да улеснят изпълнителя в тълкуването на нотния текст. Много по-късно композиторите започват да добиват към него и пояснителни текстови указания. При Бетховен например тези указания са по-подробни, обмислени, точни, ясни и категорични.

При Моцарт и Бах творческият процес е различен от този на Бетховен. Тук той е спонтанен, бърз и непосредствен /Моцарт написва увертюрата към операта "Дон Жуан" в навечерието на премиерата, а Бах "няколко дни преди смъртта си, безсилен, слеп и неподвижен диктува на своя ученик и зет Алтнрикол последния си хорал за орган. Обаче независимо от различието в тяхното творчество и тримата гениални музиканти еднакво са стигнали до най-високите върхове на човешкия гений и съвършенство.

В наши дни, във времето на голямата техника и бързина, на велики открития и завладяване на космоса, века, в който всички професионалности гонят все по-високи постижения и усъвършенствувания, всеки музикант-изпълнител знае, че само техниката и майсторството не са достатъчни, за да могат гениалните музикални творби да бъдат живо, пълнокръвно, вярно, убедително, вдъхновено и завладяващо интерпретирани. Ако изпълнителят се опира предимно на таланта си, ако творческата му интуиция е основния му ръководител, той може блестящо да покаже себе си, без да бъде истинския и верен интерпретатор на творбите. Безспорно е, че и най-талантливият изпълнител не може да надхвърли гениалния композитор. Следователно както в миналото, така и в наши дни големи инструменталисти са само онези, които със съвършените си артистични и професионални възможности и със силата и дълбочината на таланта си успяват да се доближат до гениалния замисъл на големите творци.

Важен и решаващ фактор при тълкуването на нотния текст е начинът на работа. Това е и разковничето, чрез което може да се разбере и онова което се крие зад сухите знаци, да се разбере и почувствува основната музикална мисъл и идея на автора и да се наме-

<sup>1/</sup> Катя Казанджиева - "Съвременният творчески пианизъм и клавиричната педагогия".

рят най-подходящите и лично свои средства, за да се стигне и до цялостното музикално и техническо овладяване на творбата. И безспорно, колкото по-задълбочено и проникновено е тълкуването на текста, толкова изпълнението на творбата ще остави у слушателя по-силни и трайни впечатления.

В следващите редове, в които се разглежда "Шаконата" от Бах, се прави опит за по-широк и задълбочен размисъл върху оригиналния ръкопис на тази гениална творба.

"Шаконата" от Бах е творба, която всеки цигулар свири и еднакво обича от ранна младост до късна старост. До наши дни тя е известна в много различни редакции и преработки. Всеки редактор застъпва свое лично тълкуване на авторския текст. Това е напълно естествено. Но сравнявайки авторския ръкопис с различните издания, се установяват безспорни и съществени различия, които често предизвикват сериозни колебания у всеки, който се стреми към верно тълкуване на текста и цялостно музикално и техническо овладяване на тази гениална творба.

Има много хубави издания на сонатите и партитите за соло-цигулка от Бах, в които успоредно с редакторския текст е даден и самият оригинал на текста<sup>1/</sup>, а има и такива, които дават оригиналния текст като фотокопии от самия ръкопис<sup>2/</sup>.

В Баховия ръкопис на "Шаконата" липсват напълно динамични, агогични и текстови указания. В замяна на това тук много обстойно са отбелязани лигите и щрихите, които ясно определят характера и развитието на музикалната мисъл. Именно тези лиги и щрихи, отбелязани грижливо от Бах, стават най-верният аргумент за логичното, динамично и емоционално тълкуване на тази много трудна за изпълнение и за цялостно изграждане творба. Ако се направи едно щателно сравнение между някои от известните редакции на "Шаконата" с ръкописа, то неминуемо ще се стигне до заключения, които доказват голямата и убедителна сила на авторския текст.

Още при първите акорди от темата на "Шаконата" срещаме съществена разлика в начина, по който съвременните цигулари ги изпълняват. От една страна, едни смятат, че под всеки тон от темата трябва да

1/ H. Marteau, "Edition Steingräber" № 2097 - с. G. Flesch, "Edition Peters" № 10837 - с.

2/ Insel. Bücherei № 655 / Insel - Verlag - 1458/.  
Tadeusz Vronski. "Polskie Wydawnictwo Muzyczne".

се свирят всички гласове на акордите, както е по-долу при Флеш:



Другото мнение е, че всички осмини, изписани с опашката нагоре, трябва да се изпълняват едногласно:

2

Insel <sup>a</sup>

A. Busch <sup>6</sup>

Marteau <sup>н</sup>

В "Шаконата" могат да се посочат много примери, които убедително доказват, че вторият начин на изпълнение /Марто и Буш/ е по-верен и инструментално по-подходящ.

Ето и следния случай /такт 184 - 200/:

3

Тук Бах не пести времето и отбелязва всички повтарящи се гласове на акорда - при различните метрични стойности и с това категорично показва, че макар ритмичната постройка да е еднаква с тази на темата, начинът на изпълнение е различен. В подкрепа на това мнение могат да се намерят още много примери в самата "Шаконата" и в другите му сонати за соло цигулка и всеки може да направи това сам, особено ако разгледа неговите fugи.

При различните издания на "Шаконата" има съществена разлика в начина на фразирането за четвъртия и петия такт от темата. Някои от редакторите държат за изтъкване хода на чувствителния тон към тониката. Друго тълкуване е това, което изисква подчертаване на фразата, така, както я отбелязва шрихът при мелодията. Това е шрих, който много често се среща при Бах и който по същия начин е отбелязан при повторението на темата в края на "Шаконата":

4

The image shows a musical score for three variations of the 'Chaconne' (Шаконата) by J.S. Bach. The variations are labeled 'Insel' (a), 'Marteau' (b), and 'Flesch' (v). Each variation is written on a single staff in G major. The 'Insel' variation features a melodic line with a prominent accent on the fourth and fifth notes of the phrase. The 'Marteau' variation has a similar melodic line but with a different phrasing. The 'Flesch' variation also features a melodic line with a different phrasing. Vertical dashed lines indicate the end of each variation. The score is numbered '4' at the beginning.

При следващите две вариации /от т.8 до такт 24/ някои редактори на "Шаконата" /Хелмесбергер, Флеш, Буш, Розе/ прибавят лиги, които чувствително изменят криховата фразировка, посочена в ръкописа на Бах:

5

Insel a

Flesch 6

Insel a

Busch 6

A und D seite

Навярно те правят това, за да има по-голяма възможност за издържане пълната стойност на тоновете от всички гласове. В случая не е необходимо да се повтарят доводите, посочени за начина, по който е нужно да се изпълнява темата на "Шаконата", или винаги да се издържат целите стойности на всичките гласове, за да се получи пълнота в полифонията. Към тези две вариации някои от редакторите използват шрихови прийоми, които осигуряват възможности за емоционален израз и техническо превъзможване, като Марто отчасти, и Вронски, който изцяло се придържа към шрихите за фразиране, отбелязани в ръкописа на Бах:

6

Wronski

Шрихите за фразиране от ръкописа крият по-големи възможности за изтъкване на емоционалното, динамичното и темброво разнообразие на тези две вариации. Чрез тях естествено се постига подходяща и близка до емоционалното съдържание на първата вариация плътна и дълбока звучност, напомняща нисък мъжки глас или басов инструмент /чело/. При следващата вариация, където мелодията звучи октава по-високо, тембърът, силата и изразът трябва чувствително да се променят. И особено тук шрихите от ръкописа много спомогат, за да се придаде нежност, пластичност и грация – онази топлина и ефирност на звучността, характерни за женския глас или за инструмент от висок регистър /цигулка или обой/.

По строеж и развитие следващите две вариации /такт 24 - 48/, разгледани по ръкописа на Бах, са много сходни. Едната и другата започват с отделени осмини, след което се преминава към раздвижване на мелодията, дадена в шестнадесетини, обогатени с лиги, които дават много възможности за емоционален израз и за пясно изтъкване на скритата полифония, която тук има своето важно значение. В много от изданията редакторите /Хелмесбергер, Марто, Флеш и др./ уеднаквяват развитието на тези вариации, като прибавят лиги към осмините и на двете вариации и с това отнемат възможността, която оригиналният текст предлага за по-богат звуков колорит, по-голяма гъвкавост при мелодията и за по-тънки и нюансирани шрихови усещания за емоционален израз:

7

Insel a

Flesch 6

Много от редакторите тълкуват различно динамичното развитие на последната от дотук разгледаните вариации. Болшинството от тях започват тази вариация със силно контрастна динамика / *f - p*/ и в продължението ѝ /от такт 40 до такт 48/ контрастно подчертават гласовете.

Марто и Мострас предлагат двата гласа в по-тиха динамика и с израз на интимност, нежност и топлина:

8

Flesch

Marteau

*espress. mf dolce*

147

И.Т.Н.



А може би тълкуването на последните е по-вярно, защото ако се сравнят началните осминки на тези две вариации, ясно личи, че докато първите са по-динамични, темброво по-плътни и до известна степен имат оттенък на *arrivato*, то при осминките на втората вариация чувството е по-нежно, интимно и дори с израз на известна болка. А това не търпи контрастното и силно натрапващо се *f*, за да се изтъкнат осминките, които определят басовия глас:

9

и т.н.

Във всички издания тези осмини са дадени в *p* и ако се приеме, че има сходство между последните две вариации, то е безспорно, че трябва да се потърси цялостно динамично развитие, обхващащо и двете вариации. Безспорно е и това, че в тези две вариации има скрита полифония, която трябва да се разкрие. Затова Хелмесбергер, Флеш и Розе си служат с рязко противопоставяне на гласовете в *f* и *p* и коренно променят тяхното fra: иране на Баховия ръкопис:

10

Flesch

Буш, Мострас и Вронски се придържат към ръкописа на Бах и не препоръчват конкретното съпоставяне на гласовете. Ако тук приемем

тълкуването за едно цялостно развитие, то там, където Бах отбелязва лиги, които обхващат по-голям брой нотни стойности /такт 44 и 46/, динамичното развитие трябва да премине към *decrescendo*, така че краят на тази вариация да стане и преход към следващата, която всички редактори отбелязват в *p*, а Марто добавя *dolcissimo e tranquillo*:

11

Insel

Flesch

The musical score consists of two systems. The first system shows two staves: 'Insel' (top) and 'Flesch' (bottom). The 'Insel' staff has a treble clef and a key signature of one sharp (F#). The 'Flesch' staff has a bass clef and the same key signature. A dynamic marking 'f' is placed below the 'Flesch' staff. A chord symbol 'D' is written above the 'Flesch' staff. The second system continues the music with two staves, also in treble and bass clefs, with a dynamic marking 'f' below the first staff. The music features complex rhythmic patterns with many beamed notes and slurs.

Тук е много важно да се подчертае, че въпреки вариационната форма, в която е изградена "Шаконата", въпреки че всички вариации и преходи са ясно очертани, изпълнителят трябва да се стреми към обединяване на всички вариации и дялове в една цялостна форма с единно динамично и музикално емоционално изграждане. Ако често се прибягва към съществени промени на оригиналния текст без достатъчно добро обмисляне и недостатъчно логическо и музикално аргументиране, към използване на динамични и агогични средства с цел да се очертават по-ясно всички завършвания на отделните дялове и вариации, може да се стигне до разкъсване на формата, до разхлабване на връз-

ките между отделните части. "Шаконата" може да се приеме като една триделна вариационна форма, като първият дял е в ре минор, вторият преминава в ре мажор, а третия се връща в основната тоналност ре минор. Болшинството от редакторите изискват завършването на първия и втория дял да бъде силно подчертано. За целта те прибавят преди края на всеки дял трилер в голямо f:

12

Flesch

Insel

В соловите си сонати за цигулка Бах много често използва трилера, с който подчертава и оформя края на някои от частите:

13

Обаче интересен е фактът, че Бах не предлага трилер при нито едно от завършванията на трите дяла от "Шаконата", а това още веднъж показва, че една от най-важните задачи, която стои пред изпълнителя, е цялостното динамично и емоционално изграждане на тази голяма форма.

При шриховите обозначения на следващата вариация /такт 48-56/ има нещо много характерно и оригинално, което се среща и в други вариации от "Шаконата". При първите три такта от тази вариация лигите обхващат нотните стойности от първите две времена, като третото време остава non legato:

14



В четвъртия такт на тази вариация Бах съзнателно променя шриха и този такт става един малък преход към втората половина от вариацията, при която шрихът се обръща така, че тук първите две времена на следващите тактове са в *legato*, а третите са в *nonlegato*. Тук промяната в шрихите улеснява и обогатява динамичното и емоционалното развитие на тази вариация, като при първите три такта лигата, обхващаща осем нотни стойности придава на мелодията гъвкавост, лекота, нежност, сърдечна топлина и съпоставена с *nonlegato* улеснява изтъкването на скритата полифония. А промяната на шриха в четвъртия такт подготвя динамичното и емоционално развитие на следващите четири такта, откъдето започва динамичен възход с повече сила, свежест и енергичност, много характерни и необходими за следващата вариация.

Подобни промени в шриха срещаме и при следните две вариации /такт 76-84 и такт 216-224/:

15

16

а  
б  
в  
И.Г.М.

Има много редактори, които изменят чувствително лигите на тези вариации. Това те правят, за да се довърши фразата с еднаква симетричност на шрихите, или може би смятат, че Бах е допуснал някаква небрежност при изписването на лигите /Хелмесбергер/:

17

х  
И.Г.М.

Такива характерни промени на шрихите, подобни малко или много на тези, посочени в по-горните три примера се срещат и при други вариации. Така при вариацията в следващия пример Бах променя шриха в края на третия такт и с това подготвя динамичния възход и необходимата плътност на звука за мелодията, която следва и се явява поредно в различните гласове на полифонията. Такава промяна на шрихите се явява и във втората половина на същата вариация. Подобни шрихови промени

има и в следващата, малко разширена вариация /такт 64-76/. И тук те обогатяват изразните средства за динамично и емоционално развитие и улесняват изтъкването на гласовете от скритата полифония:

**18** InseI  
Marteau

Insez

М. Г. Н.

Наличието на много подобни примери, в които ясно личи повтарящото се сходство при промяна на шрихите, ясно говори, че Бах е много убедителен, категоричен и внимателен при напасането на лигите за фразирание. Разбира се, че при изпълнение на авторските шрихи трябва да се съблюдават и принципите за естествените движения при воденето на лъка /п - v/, защото не винаги шрихите за фразирание съвпадат с тези технически и цигулкови принципи. Така например, ако при следващата вариация формално и педантично се изпълняват посочените лъкови движения, то от четвъртия такт започва обратно водене на лъка, което пречи на естествения музикален израз. Това неудобство може лесно да се избегне, без да се накърни исканата от автора фразировка:

19

System 1: Three staves labeled 'a', 'G', and 'B'. The music consists of eighth and sixteenth notes with various accidentals.

System 2: Three staves. The bottom staff has a 'V' marking above it.

System 3: Three staves. The middle and bottom staves have 'V' markings above them.

System 4: Three staves. The bottom staff has a 'V' marking above it.

System 5: Three staves. Each staff ends with the marking 'H.I.H.'. The middle and bottom staves have 'V' markings above them.



В "Шаконата" могат да се посочат още много подобни места, където с голяма свобода се използват богатите технически възможности на лъковата техника. Но за да се избегнат строго определени шапки, обхващащи сферата на една обикновено "музикална конфекция", тези места съзнателно не се посочват.

От художествено-музикално и дори от професионално чисто инструментално гледище неправилно е да се подхожда шаблонно по отношение на шрихи и апликатура, дори и тогава, когато те са посочени от най-добрите музиканти-изпълнители. Темпераментът, емоционалността и психофизиологичната нагласа и техническите възможности у всеки шгулар са винаги много различни, както различни трябва да бъдат и средствата за постигане на художествено-изпълнителските задачи.

Преди да се навлезе в този дял от няколкото вариации, далени в *agreggio* има един малък преход от 4 такта /такт 84-88/. Това е низ от прекрасно подредени тонове, един нежен полъх, който при следващите вариации ще премине в бурно, динамично и емоционално развитие, за да стигне, преминавайки пак през преход от четири такта /такт 121-125/ до грандиозния завършек на пърния дял на "Шаконата". Много редактори /Хелмесбергер, Марто, Флеш и др./ променят шриха и начина на арпезиране. С това те цялостно обособяване на вариациите, включени в този дял. Това наистина предлага възможности за шрихово и звуково разнообразие, но същевременно крие опасност за разкъсване на този дял в отделни вариации:

20

Insel

Marteau

The image displays a musical score for guitar and voice, organized into five systems. Each system consists of a vocal line (labeled 'a') and a guitar line (labeled '6').

- System 1:** The vocal line begins with a whole note chord. The guitar line features a rhythmic pattern of eighth notes with slurs. The signature "M.T.H." appears at the end of the guitar line.
- System 2:** The vocal line continues with a melodic line. The guitar line has a similar eighth-note pattern. The signature "M.T.H." appears at the end of the guitar line.
- System 3:** The vocal line has a melodic line. The guitar line continues with eighth notes. The signature "M.T.H." appears at the end of the guitar line.
- System 4:** The vocal line has a melodic line. The guitar line continues with eighth notes. The signature "M.T.H." appears at the end of the guitar line.
- System 5:** The vocal line has a melodic line. The guitar line features a more complex rhythmic pattern with slurs. The signature "M.T.H." appears at the end of the guitar line.



В случая може би ще бъде добре, ако се повтори, че за разлика от много други вариационни форми "Шаконата" изисква такова тълкуване, което да обедини всичките вариации в едно тясно свързано и съгласно динамично и емоционално цяло. Тук безспорно е необходимо голямо професионално майсторство, дълбоко проникване в текста и в неговата емоционална същност, силно развито музикално чувство и тънък музикален слух, за да могат умело да се използват всички средства и преходи в и между вариациите, за да се одухотвори оная тънка емоционална нишка, която живо трепти от първия до последния такт на тази гениална творба. Същност начинът на "arpeggio", отбелязан в ръкописа, дава много големи възможности за звуково оцветяване и за непрекъсващо цялостно динамично и емоционално изграждане. Този начин, макар и елементарен на пръв поглед, дава големи възможности за ясно изтъкване на всички гласове /виж последния нотен пример/. Тук в първия период /такт 88-96/ на изпълнителя ясно и естествено се отдава да изтъкне мелодията, която се явява в баса; В следващия период /такт 96-104/ мелодията се явява поредно в горния и средния глас.

Оттук следва друг период /такт 104-112/ с редуване на тригласни и четиригласни акорди, след което мелодията твърдо се установява в баса, откъдето /такт 108/ започва едно продължително и бурно динамично и емоционално развитие, стигащо до вариацията, в която има подчертани елементи от темата. Тук тя се явява като тържествен край

на първия дял и като преход към втория - мажорен дял на "Шаконата". Предлаганият начин за редуване на гласовете не трябва да се приема формално. Безспорно в целия този акордов дял има и други важни гласове, които трябва също да се изтъкват и затова тук е много необходимо голямо професионално майсторство, което да осигури най-добрите резултати при използване на прости музикални средства.

Следващият дял на "Шаконата" започва с един типичен Бахов хорал, пропит от озаряваща светлина и успокояваща сърдечна топлина и нежност, които са така чисти, че естествено и непосредствено обединяват тълкуването на всички редактори.

В Баховия ръкопис ясно е показано, че мелодията, която поредно се явяват в горния и долния глас от следващата вариация /такт 141-149/ трябва да се свири в *pizzicato*. Тук много от редакторите /Марто, Флеш, Буш и др./ внасят шрихови промени, като уеднаквяват шриха на вариацията с този на хорала, а други правят това, като смятат, че така на отделни места се дава по-голяма възможност за равностойно звучене на повече гласове:

21 Insel

Busch

Helmesberger

158

При исканото от Бах *nonlegato* за мелодията на тази вариация не се цели рязка промяна на настроението от това на хорала. Тук внасянето на новия шрих придава на мелодията по-богато оцветяване на звуковия колорит. Това много настойчиво е посочено в редакцията на Хелмесбергер. Но отбелязаните знаци за стакато много ограничават музикалната представа на изпълнителя, още повече като се знае, че разликата между "стакато" и *non legato* е много голяма. В това отношение редакциите на Мострас<sup>1/</sup> и Вронски са по-верни и убедителни.

Вариациите, които следват /такт 152-170/, след преход от 4 такта /такт 148-152/ имат нещо много общо с целия дял в *arpeggio*. И тук еднакво важат проблемите за по-богато звуково оцветяване, за ясно изтъкване на полифонията и за цялостно динамично и емоционално изграждане. В този сравнително дълъг епизод от "Шаконата" няма различия при тълкуването на текста от болшинството редактори, с изключение на някои шрихови добавки, които дават насока за разкриване на скритата полифония:

<sup>1/</sup> Издателство "Музыка", Москва, 1968.

22

При следващите вариации до връщането към основната тоналност /ре минор/ в много от изданията няма съществени различия и навсякъде ясно личи, че и тук главната задача е цялостното динамично и емоционално развитие. Обаче необходимо е да се обърне внимание на следното: някои редактори подчертават края на предпоследната вариация с тоническия акорд, от който всъщност започва следващата вариация и така големият динамичен подем рязко се прекъсва. Бах е поставил знака за *arpeggio* в началото на вариацията, защото започнатото голямо динамично развитие в предишните вариации трябва още да продължи. А това той постига като усилва и уплътнява акордовата звучност посредством разширяване на акордите като *arpeggio*.

При връщането в минорния лад на последния дял от "Шаконата" някои редактори /Хелмесбергер и Розе/ препоръчват контрастно преминаване в р. Тук Марто препоръчва *m.p.*; Флеш - *m.f.*, а Буш - *f espressivo*. Контрастното преминаване от *f* в *p* е много характерно за Баховия органов стил, но и тълкуването на тези, които изискват по-силна звучност има своето логично оправдание, защото този дял започва с мажорен сектакорд на VI степен на ре минор, следван от септакорд с доминантова звучност върху втора степен. При това тълкуване на текста едно "диминуендо" към края на тази вариация подготвя промяната на настроението за следващата вариация, която е пропита с кристално чисто откровение на нежност, дълбоко одухотворен лиризъм и сърдечност, за които са необходими благородно чиста и изразителна звучност и е дълбоко развълнувано р в минор. В някои от примерите е посочено характерното за шрихите фразирание на тази вариация. Необходимо е да се обърне внимание на следващия преход от такт 224 до такт 228. Този преход внася раздвижване, проявление, полъх на радост:

23 Insel

И.И.

Тук в последните тактове Бах разделя шрихите и с това ясно разкрива своето желание следващата вариация да започне с по-плътна звучност, подходяща за едно дълбоко емоционално *espressivo*. При следващите тактове на тази вариация, където се явява един низходящ хроматичен ход /такт 232, 233 и 234/, е необходимо голямо и бързо "диминуендо" до *pp*. И оттук, както в голямото развитие при вариациите в "арпеджио", при тези след хорала и при вариациите, с които завършва вторият дял, трябва да започне изграждането на голямо, плътно споено и непрекъсващо се динамично и емоционално развитие, което да стигне до повтарянето на темата като завършек на "Шаконата".

Преминаването в триоли /такт 241/ е много сполучливо средство, с което Бах дава още възможности за нов подем при следващото динамично развитие. В много от изданията в началото на тези триоли се препоръчва *p* или *m.f.* Това не прекъсва започнатото вече динамично развитие и дава възможност да се подчертае по-ярко и убедително и последното голямо *crescendo*. Много от изпълнителите



променят посочените в авторския ръкопис шрихи, ръководейки се от редакторския текст на Хелмесбергер. Това тълкуване води към разкъсване на цялостното изграждане и то се разпада на отделни части:

24 Insel Helmesberger

Insel Helmesberger

Insel Helmesberger

Insel Helmesberger

В музиката логичното и симетричното оформяне на мелодията става често важен елемент за по-ярко изразяване на музикалната мисъл. В случая посочените от Бах шрихи и начини за динамично развитие са много по-логични от тези на Хелмесбергер.

"Шаконата" завършва с повтаряне на темата, която тук изисква много изразителна и плътна звучност и дълбоко мъдра емоционалност. В последните три такта има много различия при тълкуването на нотния текст. Някои редактори предлагат шрихи и аппликатура, които напомнят стида "белканто", за който е характерно подчертаването на най-високия тон от фразата. А Баховият ръкопис ни насочва към друго тълкуване. Голямата лига, обхващаща осем нотни стойности, не предразполага към голямо *f*, но веднага след шрихат за първото вре-

ме от следващия такт дава възможност да се подчертае септимата, построена върху субдоминантата, и след доминантата, фразата да завърши с удвоен тоничен звук. Много от редакторите пресилено подчертават последния предтакт като удвоен тон, което тук не отговаря на Баховия замисъл. В соловите му сонати могат да се посочат много примери, които ясно показват как той в повечето случаи използва предтакта:

25

Insel

Marteau

26

Bourée

Този опит за размисъл върху "Шаколата" няма за цел да предложи единственото най-вярно тълкуване на нотния текст. Обаче при всички случаи е безспорно, че истината, която вечно живее в музиката, трябва упорито да се търси, твърдо да се установява и тогава с най-хубавите, най-силните художествено-изразни средства да се предлага на музикалната публика.

Теон Суружон

## **Appendix H**

### **Diplomas and Certificates**

Original high school diploma June 10, 1927.

Original diploma from the music academy in Prague, Deutsche Akademie für Musik und Darstellende Kunst in Prag, dated June 28, 1933, signed by professors Hans Koch and Fidelio Finke.

Original diploma, December 12, 1944.

Original letter of results from École Normale de Musique de Paris, dated July 8, 1947, in French, signed by J. Marp, director of École Normale de Musique de Paris.  
Location 114 bis, Boulevard Malesherbes.

Copy of honorary doctorate diploma, granted by the NMA on February 17, 2000.

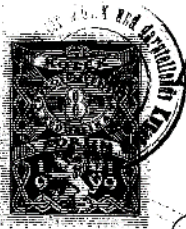


## German Music Academy in Prague –diploma and translation– 1933 (6 pages)

DEUTSCHE AKADEMIE FÜR MUSIK UND DARSTELLEND KUNST  
IN PRAG.

Öffentlichkeitsrecht laut Erlaß des Ministeriums  
für Schulwesen u. Volkskultur vom 10.10.33.  
Z. 160.159/33

Zahl 186



## ABSOLUTORIUM

Leora Surujon

geboren am 18. Feber 1913 in Novi-Bazar, Bulgarien

besuchte die Violine Abteilung der Deutschen Akademie

für Musik und darstellende Kunst in Prag

vom 1. September 1928

bis 30. Juni 1933

und hat den vollständigen vorschrittmäßigen Unterricht erhalten.

Nach den vorgeschriebenen Austrittsprüfungen, welcher sich Herr

Surujon unterzog, um das Absolutorium zu erlangen und nach

den gewonnenen Erfahrungen in fünf Jahren Studienzeit,

wird ihm dieses Zeugnis ausgestellt.

Schulbesuch: sehr fleissig

Betragen: lobenswert

Gegenstand:	Erfolg:	Name des Professors:
Hauptfach <i>Schreib- Führung</i>	<i>vorzüglich</i>	<i>Johann Koch</i>
Viola	<i>vorzüglich</i>	<i>Johann Koch</i>
Obl. Instrument:		
Orchester	<i>vorzüglich</i>	<i>Kurt Adler</i>
Kammermusik	<i>vorzüglich</i>	<i>Prof. Leop. Hummel</i>
Obl. Klavier	<i>gut</i>	<i>Julie Pollak</i>
Begleitung u. Korrepetition		
Intonation, Chorgesang	<i>lobenswert</i>	<i>Maxim Leo Frank</i>
Rhythmik		
Orgelimprovisation		
Generalbasspiel		
Orgelbaulehre		
Ritualgesang		
Liturgie		
Allgem. Musiklehre	<i>gut</i>	<i>Kurt Ullrich</i>
Harmonielehre	<i>gut</i>	<i>Dr. Theodor Heidl</i>
Kontrapunkt		
Angewandte Formenlehre		
Kanon und Fuge		
Musikpädagogium: Literatur u. Geschichte d. Instrumentes		
Formenlehre u. Analyse	<i>lobenswert</i>	<i>Dr. Theodor Heidl</i>
Akustik u. Instrumentenkunde	<i>gut</i>	<i>Prof. Rich. Imhofen</i>
Anatomie u. Hygiene der menschl. Stimme		
Instrumentation		
Partiturspiel		
Dirigieren		
Musikgeschichte	<i>gut</i>	<i>Dr. Rich. Steinhard</i>
Asthetik		
Kunst- u. Kulturgeschichte	<i>vorzüglich</i>	<i>Dr. Josef Epstein</i>
Phil. Propädeutik und allgemeine Pädagogik	<i>gut</i>	<i>Dr. edl. Goldschmidt</i>
Literaturgeschichte		
Bürgerkunde		
Sprechkunst		
Regielehre		
Theatergeschichte		
Operndram. Unterricht		
Kostümlehre		
Mimik u. Auftritt		

Gegenstand:	Erfolg:	Name des Professors:
Tschechische Sprache		
Französische Sprache		
Italienische Sprache		
<i>deutsche</i>	<i>gut</i>	<i>Hr. Josef Seifert</i>

Auf Grund der asugewiesenen Erfolge erklären wir den genannten Hörer als:

*sehr geeignet mit Auszeichnung*

Prag, den *1. Juni* 19*33*.

Stampiglie:

Prüfungs-Kommission:

Vorsitzender: \_\_\_\_\_, derzeit Rektor.

Mitglieder: \_\_\_\_\_, Klassenprofessor.

Notenskala		1	2	3	4
	Schulbesuch	<i>sehr fleißig</i>	<i>fleißig</i>	<i>unregelmäßig</i>	<i>nachlässig</i>
Betragen	<i>lobenswert</i>	<i>befriedigend</i>	<i>entsprechend</i>	<i>minder entsprechend</i>	
Fortgang	<i>vorzüglich</i>	<i>lobenswert</i>	<i>gut</i>	<i>genügend</i>	
Gesamtergebnis	<i>sehr geeignet mit Auszeichnung</i>	<i>sehr geeignet</i>	<i>geeignet</i>		



Комитетът при Министерството на народното просвещение, № \_\_\_\_\_ секция, съставена съгласно чл. 4 от Закона за признаване външно о дипломи и чуждестранни висши учебни звания, прегледа тази диплома и връща

№ *70* *Леон Садин* *музичн*

№ *25* *София* *25 декември 1945г.*

ПРЕДСЕДАТЕЛ: *Росин* ЧЛЕНОВЕ



Traduit bulgare.



MINISTÈRE  
DES AFFAIRES ÉTRANGÈRES  
ET DES CULTES

Sofia, le ..... 194.....



N°.....

ACADEMIE ALLEMANDE DE MUSIQUE ET D'ART DRAMATIQUE  
A PRAGUE.

No 186.

Reconnue par le  
Ministère de l'Oeuvre Nationale  
et de la Culture par la loi du  
10.III.1933 No160 159/33

## D I P L O M E

LEON SOUROUJON



né le 18 Février 1913 à Novi Pazar (Bulgarie)  
a fréquenté la classe de VIOLON de l'Académie Allemande de Musique  
et d'Art Dramatique à Prague du 1 Septembre 1928 au 30 Juin 1933 et  
a étudié tout le matériel prescrit.

A l'issue des examens finaux que M-r Souroujon a subis  
pour recevoir l'absolutorium et en vertu de l'expérience acquise  
en cinq ans d'études, le présent diplôme lui est décerné.

Assiduité: très travailleur

Conduite: exemplaire

Matière	Note	Professeur
Violon (technique et interprétation) mat. principale	Parfait	J.Koch
Alto	"	"
Orchestre	"	K.Agler
Musique de Chambre	"	Prof.L.Kramer
Piano obligato	Bien	J.Pollak
Intonation, Choeur	Exemplaire	Kapra.L.Franz
Théorie élémén.	Bien	K.Utz
Harmonie	Bien	Dr.T.Weidl
Formes et analyse	Exemplaire	Dr.T.Weidl
Accoustique et instrumentation	Bien	Prof.R.Imhofer
Histoire de la musique	Bien	Dr.E.Steindard

./.



Histoire de l'art et de la culture	Parfait	Dr.J.Opitz
Phil.et pédagogie élémentaire	Bien	Dr.A.Goldschmidt
Langue allemande	Bien	Dr.J.Seifert

En vertu des notes ci-dessus nous recommandons cet élève comme très capable cum laudi

Prague, le 28 Juin 1933.

La Commission d'examen  
 Le Président:(s) Fidelio Finke, Recteur  
 Membre:(s) Hans Koch, professeur et  
 suivent encore 6 signatures.

	1	2	3	4
Assiduité	Très assidu	assidu	irrégulier	nauvais
Conduite	Exemplaire	très bien	bien	moyen
Progrès	Parfait	exemplaire	bien	moyen
Résultat général	Très capable cum laudi	très capable	capable	

Suivent les légalisations du Ministère de l'Instruction Publique et du Ministère des Affaires Etrangères et des Cultes.

Vu au Ministère Royal des Affaires

Etrangères et des Cultes, le 28 Juin 1933.  
 Le Drogman - caissier

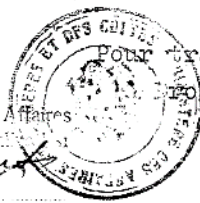
traduction conforme,  
 Drogman:

*Handwritten signature*




SECRETARE  
 du Département Consulaire  
 Le Drogman - caissier

Vu à la  
 pour légalisation de la signature de M. PEKY, du Ministère  
 des Affaires Etrangères de Bulgarie,  
 exposé ci-joint,  
 Sofia, le 3 octobre 1946.  
 D. G. M. B. - 11/  
 1343-a

*Handwritten signature: J. d. Wany*



“Certificate of Maturity”, a 4th grade diploma from special music school – 1944 (2 pages)

МуЗИКАЛНА АКАДЕМИЯ ВЪ СОФИЯ

## СВИДЕТЕЛСТВО ЗА ЗРЪЛОСТЪ

№ 356/40

Леонъ Сабатай Суруджовъ <sup>роден в</sup>  
на 28-ї 1913 год. въ гр. Нови Пазаръ, област  
Шуменска, отъ изрими тѣжко въроизповѣданіе,  
по народностъ евреина, подани съ България  
е свършилъ като <sup>д-ръ</sup> <sup>свѣтъ</sup> учени съ средния  
отдѣлъ на Държавната Музикална Академия въ Со-  
фия и на окончателния изпитъ по специалния пред-  
метъ <sup>музика</sup> при поведение <sup>примѣрно</sup>  
е показалъ успѣхъ <sup>отличенъ (6)</sup>

Това свидетелство, подписано отъ председателя  
на изпитната комисия и директора и подпечатано съ  
печата на академията, се дава на Леонъ Сабата-  
тай Суруджовъ за удостоверение, че той е  
свършилъ средно музикално училище (чл. 232 отъ  
Закона), съгл. 31 отъ Народболта-законъ за  
измѣнение и допълнение на Народболта-законъ  
за признаване учебната 1913/14 г. - Д.В. Брѣнъ 254  
отъ 10-ї 1944 г.

Леонъ С. Суруджонъ на означенитѣ по-долу второстепенни

предмети е показалъ следния успѣхъ:

Елементарна теория на музика	отличенъ (6)
Солфежи (слуховн и ритмични упражнения)	отличенъ (6)
Облигатно пиано	добъръ (4)
Хармония	отличенъ (6)
Контрапунктъ, имитация, канонъ и fuga	_____
Наука за формитѣ	_____
Наука за инструментитѣ	_____
История на музиката	отличенъ (6)
Ансамблова (камерна) музика	_____
Хорово пѣние (свѣтско и черковно)	_____
Оркестръ	_____
Български езикъ	мн. добъръ, 0'
Френски езикъ	_____
Нѣмски езикъ	мн. добъръ, 0'
Италиански езикъ	_____
Руски езикъ	отличенъ
Декламация	_____
Мимика и танцъ съ пластика	_____
Народна музика	отличенъ, 0
Ритмична гимнастика	_____
Етика	_____
Психология	мн. добъръ (6)

Леонъ С. Суруджонъ е свършилъ IV класъ на III янвска гимназия - София, свидетелство № 262 отъ 12. XII. 1944 г.

гр. София, 20 февруарий 1945 год.

Министерски пратеникъ:

*[Signature]*



Директоръ:

*[Signature]*

## Diploma École Normale de Musique de Paris – Letter from the Director – 1947 (1 page)

ST<sup>E</sup> IMMOBILIERE DE  
**L'ÉCOLE NORMALE DE MUSIQUE  
DE PARIS**

114 bis, Boulevard Malesherbes  
PARIS (XVII<sup>e</sup>)  
TÉLÉPHONE : WAGRAM 80-16

**DIRECTION**

PARIS, LE 8 juillet 1947

Je soussigné, Directeur général de l'École Normale de Musique de Paris, certifie que Monsieur Léon SOUROUJON a obtenu cette année, à l'École Normale de Musique, la Licence de Concert pour le violon.

La qualité de son exécution a été telle que le Jury, à l'unanimité, lui a accordé la note maximum soit 50 sur 50.

Personnellement, je tiens à dire tout le bien que je pense de ce jeune artiste à qui ses dons magnifiques promettent une très exceptionnelle carrière.



Directeur général de l'École Normale  
de Musique de Paris  
Professeur honoraire du Conservatoire  
National de Musique de Paris.  
Membre du Conseil Supérieur du  
Conservatoire National de Musique de  
Paris.







## **Appendix I**

### **Publicity and Self-promotion Documents**

Original publicity pamphlet of Leon Souroujon in German listing reviews and concerts in France, Germany, China, Israel, Croatia, and Vietnam.

Letter of conductor Leonce Gras congratulating Leon Souroujon for his interpretation of the Beethoven Violin Concerto, 4 June 1970. Printed on a Belgian Radio and Television (BRT) letterhead.

Publicity pamphlet of Leon Souroujon – 1946–1963 (6 pages)

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## .LEBENS BESCHREIBUNG

Leon Surujon ist am 28. Januar 1913 in Nowi-Pazar (Bulgarien) geboren. Erhielt seinen ersten Geigenunterricht im 8 Lebensjahr — zunächst bei privaten Lehrern und später in der Staatlichen Musikakademie zu Sofia. Bereits mit 14 Jahren fährt er nach Prag, wo er in der Klasse von Prof. Koch studiert und im 1933 die Musikakademie mit vorzüglicher Zenzor absolvierte. Nach seiner Rückkehr in Bulgarien beschäftigt er sich mit pädagogischer Tätigkeit und tritt gleichzeitig ins Orchester der Staatsoper zu Sofia an.

Empfiehlt von Br. Hubermann 1937 fährt er nach Paris, wo er eine Meisterklasse der berühmten Geiger und Komponist G. Enescu besucht.

Im 1947 bekommt Leon Surujon die höchste Auszeichnung an der Schlußprüfung in Ecole Normale de Musique. Es folgen erfolgreiche Konzerte in Frankreich.

Weiters Konzertreisen in Bulgarien, Tschechoslowakei, Jugoslawien, Rumänien, Deutschland, Polen, Frankreich, Israël, China, Korea, Vietnam.

## MEINUNGEN UND KRITIKEN

### PARIS

... „Leon Surujon ist ein Virtuose von hoher Klasse. Seine Technik dient seiner ausserordentlichen musikalischen Empfindlichkeit. Bezeichnung für ihn sind seine außergewöhnliche musikalische Veranlagung und sein richtiges Verständnis für die musikalische Gestaltung der Werke“

Georges Enescu, Paris, 18. VII. 1947.

### SOFIA

... „Die Kunst Leon Surujon's liegt weder in der virtuoson Beherrschung des Bogens, noch in den glänzenden Passagen, noch in dem gesangvollen Ton — sie liegt in der bewundernswerten Vollendung seines Spieles — bemerkenswerte Übereinstimmung eines frischen Temperaments mit der instrumentalen Geschichtlichkeit und reifen künstlerischen Vorstellungen“.

Zeitschrift „Musika“, Buch 9, 1963

### DEUTSCHLAND (DDR)

... „Leon Surujon setzte uns in Erstaunen mit seiner Wiedergabe der Teufelstriller-Sonate von G. Tartini... Glanzleistung war die Interpretation der Sonate C-Dur, op. 30 Nr. 3 von Beethoven die technisch flüssig und virtuos zum Vortrag kam.“

Sächsische Zeitung, 4. X. 1962.

### FRANKREICH — PARIS

... „Das ist ein großartiger Geiger“ — meint jeder, wer den jungen bulgarischen Geiger zuhört. Er besitzt vielfältige Eigenschaften:

einen feinen Wohlklang, außergewöhnliche Fertigkeit der linken Hand... Sein Erfolg war sehr groß. Das Publikum verlangte wiederholt nach Zugaben. Die Ausführung der Sonate von Debussy war großartig und durchaus auf französischer Art\*.

Spectateur, 2. III. 1948.

#### PARIS

... „Leon Surujon ist ein großartiger Geiger. Seine vollkommene Technik und eigenartiges Gefühl herrschten bei der Ausführung des Programms, welches tadellos und vollständig umfasst war“.

Le Figaro, 6. III. 1948

#### ISRAEL — TEL AVIV

... Prof. Leon Surujon gab eine hochkünstlerische Ausführung des Programms. Mitten in stürmischer Begeisterung und unendlichen Applaus hat er Eigenschaften eines großen Geigers bewiesen — von der Klasse der vollkommensten Meister dieser Kunst.

Tribuna, 11. IX. 1963.

#### HAIFA

... Der junge Prof. Leon Surujon spielte mit Orchester das Konzert Nr. 5 von Mozart. Er gab eine sichere und ausgeglichene Ausführung, welche uns eine angenehme Freude bereitete.

Jerusalem Post, 1. II. 1961.

#### ZAGREB

... Mit großer Interesse wurde das Konzert der jungen bulgarischen Geigers Leon Surujon empfangen. Er hat die Technik seines Instrumentes vollkommen bewältigt. . . Bei der Ausführung der Werke traten seine persönliche Übersicht und lebhaftes Temperament hervor. Das Konzertpublikum hat herzlich den jungen bulg. Geiger angenommen.

Vjesnik, 19. V. 1946.

#### CHINA — PEKIN, 1957

... Leon Surujon besitzt große technische Meisterschaft und spielt mit Verständnis jede Komposition. . .

#### ZINNA -- 1957

... Leon Surujon besitzt außergewöhnliche Musikalität und Technik. Er versteht richtig die Stimmung und den Inhalt der Kompositionen auszuführen. Seine Geige ist voll Zärtlichkeit, Kratt und Glanz.

## SOFIA

... Die Begeisterung, mit welcher das Publikum seine Ausführung entgegennahm war vollkommen verdient. Leon Surujon spielt mit Geschicklichkeit, welche man selten zu Gehör gebracht wird. Die wunderbare und tadellose Technik, welche er beherrscht hat, gibt ihm die Möglichkeit auch die künstlerische Seite seiner Begabung dem entzückten Publikum zu zeigen.

Den, 19. III. 1946

## NANKIN

... Leon Surujon besitzt große Meisterschaft, guten Ton und ausdrucksvolle Phrase.

## SOFIA

... Leon Surujon besitzt „dieses virtuose Aderchen“ von welchem Tschajkowsky sagte, daß es „das Geheimnis des Einflusses des Künstlers auf den Zuhörer“ ist.

Wetcherni Nowini, 10. XII. 1956,

## PARIS

Ich, der unterschriebene Charles Brück, Dirigent, möchte Herrn Leon Surujon — Geiger empfehlen, weil ich die Gelegenheit hatte ihn zuzuhören und mit ihm zu spielen. Er ist ein Virtuose von hoher Klasse und ein tiefer und aufrichtiger Musiker

Charles Brück, Paris, 25. IX. 1947.

KRITIKEN ÜBER GEMEINSAME KONZERTE VON KATJA  
KASANDJIEWA UND LEON SURUJON.

## SOFIA

Fünf Sonaten von Mozart an einem Abend — ein wirkliches Vergnügen für die Liebhaber der Kunst und Spezialisten. . .

Die ausgezeichnete Abgestimmtheit des Duetts Kasandjiewa-Surujon das durch ihr langjähriges gemeinsames Musizieren erreicht wurde, gestattet es, die Ensemble-Probleme zu übergehen und direkt von den Bildern zu sprechen, die die beiden ausübenden Künstler wiedergeben. . .

Kasandjiewa und Surujon finden mit Geschmack und Meisterschaft jene Mittel, die es ihnen gestatten, ihre künstlerischen Anliegen zu verwirklichen. Der helle, dabei frei von jeder Schwere Klang des Klaviers und das verdringende, bemerkenswert abgestimmte Pizzicato der Geige, zusammen mit den reichen Tonreserven der Beiden sowie das Phrasieren des Ausdrucks sind ständig im Dienste dieser Absichten. Im Endergebnis erklingt ein Mozart, der in jedem Tone lebt, der sich freut und leidet, der grübelt und scherzt — Mozart, der Flische, Geheit und Begeisterung enthält.

Zeitschrift „Musik“ Nr. 10/1963.

## SOFIA

Beethoven-Sonaten Abend von Katja Kasandjiewa und Leon Surujon.

. . . Katja Kasandjiewa und Leon Surujon widmeten mit grossem Verantwortungsgefühl der Ausübung dieser herrlichen musikalischen Schätze und Eröffnungen. Sie traten vor das Publikum als ein gut zusammengespieltes und ausgeglichenes Kammer-Duett. Beider erreichten mit ein und den selben künstlerischen Anforderungen in hohem Maße die Einheit des Ausdruckes. Es wurde die Tendenz unterstrichen, die individuelle Phisionomie jeder einzelnen Sonate zu finden, wobei man von Ihrem gesamten Grundgedanken ausging und zum Erschliessen des Gehaltes jedes einzelnen Teiles gelangte. Das Gesagte gilt für alle 10 Sonaten. . .

Die Sonatensabende von Katja Kasandjiewa und Leon Surujon sind erfreuliche Ereignisse im musikalischen Leben dieser Saison.

„Wetscherni Nowini“, 7. 1. 1958.

## D. D. R.

. . . Ein Gastkonzert von hohem Niveau. . . Die beiden Künstler waren hier natürlich in ihrem Element und gaben uns eine gute Kostprobe echter bulgarischer Musik.

Professor Leon Surujon setzte in Erstaunen mit seiner Wiedergabe der Teufelstriller-Sonate von G. Tartini . . . hohe technische Kunstfertigkeiten, von denen die Triller mit Doppelgrifbegleitung unausführbar erscheinen, wurden dem Hörer meisterhaft vorgetragen. Präzise und temperamentvoll begleitete Frau Kasandjiewa. Glanzleistung beider Künstler war die Interpretation der Sonate C-dur, Op. 80 Nr. 3 von Beethoven, die technisch flüssig und virtuos zum Vortrag kam. Erinnert sei noch das prächtige Zusammenspiel der beiden Gäste in den Volkstanzweisen „Habanera“ und „Malaguena“ der beiden aus den Pyrenäen stammenden Komponisten Ravel und Albeniz. . . Eine kostbare Probe davon gab uns die Solistin mit dem Vortrag der „Herbstselegie“ und der „Humoreske“ von Wladigeroff. Alle Achtung muß man der Künstlerin für die Wiedergabeder Sonate C-Dur von Mozart zollen. Einfach, schlicht, mit sparsamem Pedalgebrauch und vor allem ganz klar erstand dieses Werk unter ihren Händen. Als Virtuosa ganz großen Formates lernten wir Frau Kasandjiewa beim Spielen von Mendelsschonschen Variationen kennen.

Kurt Fischer,  
„Sächaische Zeitung“ -- 4. 10. 1962

## SOFIA

Die Namen der beiden bekannten ausübenden Künstler befinden sich seit langen Jahren in der ersten Reihe unserer konzertierenden Künstler. In jeder Saison sind deren Darbietungen ein wesentliches Ereignis in unserem musikalischen Alltag. . . Katja Kasandjiewa führte Sonaten von Scarlati, Stücke von Wladigeroff und die Kreisleriana von Schumann aus. Die Ausführung der Künstlerin entsprach der Musikalität, der Gefühl für Maß und der technischen Vollkommenheit der Stücke selbst.

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Prof. Surujon bot eines seiner erfolgreichsten Rezitale. Es ist schwierig festzustellen welches Stück eines schwierigen Programmes am besten ausgeführt wurde. Die Virtuosität der „Teufelstriller“ von Tartini, die erreichte Cantilene und der Glanz des „Rondo capriccioso“ von Saint-Saëns, die weise Zurückhaltung des Ciaccona von Bach fanden an diesem Abend ihren emotionalen Interpreten.

„Narodna Kultura“ -- 26. XI. 1960

#### SOFIA

... Die Namen von Katja Kasandjewa und Leon Surujen sind unserer musikalischen Öffentlichkeit seit langem bekannt, und zwar nicht nur infolge ihrer selbständigen Konzertaufführungen, sondern auch als ein schöpferisches ausübendes Paar, das die erforderlichen Voraussetzungen eines erlesenen Kammer arbeitung in sich vereint. . .

Zeitschrift „Musik“, Nr. 5. 1963



## Testimonial from conductor Leonce Gras (1 page)



BELGISCHE RADIO EN TELEVISIE  
 NEDERLANDSE UITZENDINGEN  
 RADIO

REF. : LG/LVh/520/70

A monsieur Leon SOUROUJON

(In uw antwoord te vermelden)

ANVERS

ELSENE (Brussel 5), le 4 juin 1970.  
 EUG. FLAGEYPLEIN 10

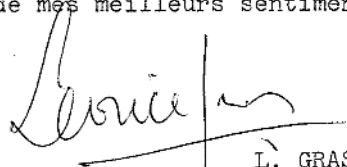
Cher Monsieur,

J'ai été ravi de pouvoir jouer avec vous le concerto de violon de Beethoven à la tête de l'orchestre La Philharmonie d'Anvers.

Votre sonorité est grande et belle. Vous avez un archet magnifique et votre technique et justesse sont infaillibles. A côté de toutes ces qualités il faut encore mentionner votre interprétation très classique, très beethovenienne.

Vraiment ce fût une magnifique interprétation.

J'exprime mes meilleurs voeux pour vos succès futures, dont j'ai la certitude, et vous prie d'agrèer, Cher Monsieur, l'assurance de mes meilleurs sentiments.

  
 L. GRAS,  
 Directeur.

**Appendix J**  
**Newspaper and Magazine Clippings**

**НИКОЛАЙ КАУФМАН**

Член кореспондент на БАН, професор, д-р на науките,  
Институт за фолклор при БАН

**ПРОФЕСОР ЛЕОН СУРУЖОН НА 85 ГОДИНИ**

В развитието на българската музикална култура българските евреи заемат достойно място. Достатъчно е да споменем името на композитора Панчо Владигеров - патриарх на българската композиторска школа, на творците композитори Борис Левиев, Менахем Бенсусан, Бенцион Елшазер, Петър Ступел, Лиляно Левиев, Жул Леви, Мориц Аладжем, на хорските дириженти Моис Цадиков, Израел Аладжем, Самуил Видас, на изпълнителите Ото Либих, Капля Казанджиева, Дана Шнайдерман, Еми Бехар и т.н. И сред този списък от български музикални почетно място заема световно известният и признат цигулар професор Леон Суружон, който на 28 януари 1998 г., навърши 85 години.

Младите хора днес твърде малко знаят за големия цигулар и цигулков педагог проф. А. Суружон, един от най-видните български изпълнители и познавачи на камерното музициране, музикант с изключително висока култура, носител на онзи музикалски морал, с който останаха в историята на световната музикална култура най-големите!

От много години проф. А. Суружон работи в гр. Анверс - Белгия, където концертира и учи млади цигулари, които прославят името на Белгия и на своя учител. Мечтата му е да се завърне в България защото кръвта го тегли към родния кът...

Леон Суружон е роден в гр. Нови пазар. На съвсем млада възраст започва да учи цигулка. Първо негов учител е брат му. На 14 години постъпва в Средния отдел на Държавната музикална академия в София. Посещава класа по цигулка на Ханс Кох. Х. Кох е изтъкнат цигулар. Учител е на още двама видни български цигулари - Владимир Аврамов и Михаил Балкански. В. Аврамов е опашчен камерен изпълнител. Основател е на квартет „Аврамов“, един от първите известни български квартети. През 1929 г. А. Суружон заминава за Прага, където Х. Кох е професор в Пражката консерватория. Там учи и прави едни от първите си сериозни концертни изяви. Завършва консерваторията през 1933 г. и се завръща в България. Тук работи като цигулар в Народната опера - София, концертира и започва педагогическата си дейност. От 1937 г. специализира две години в Париж при видния румънски цигулар и композитор Жорж Енеску. През 1939 г. музикантът е принуден да се завърне в България, тъй като започва войната. В България го посрещат като завършен музикант, а изпълненията му се оценяват като ново явление в българската музикална култура. За съжаление през годините 1942-1944 А. Суружон многократно е принуден да постъпва в еврейските трудови лагери, където работи наравно с останалите си сънародници тежка физическа работа. В лагера, когато е бил по-малко уморен, свири на своите сънародници, когото и до сега си спомня добротата му и високата му култура. След завършване на Втората световна война А. Суружон е лектор в Държавната музикална академия (1945), редовен преподавател (1946), доцент (1947) и професор от 1948 г. Това бързо негово израстване е резултат на изключителната му работоспособност, талант на педагог и доказан цигулков виртуоз. През годините 1959-1962 е декан на Инструменталния факултет.

Да се проследи концертната дейност на големия цигулар е трудно. В репертоара си А.



Леон Суружон, 1988 г. Фотограф: Лико Селевтар



Леон Суружон в дома си на ул. „Сивуца“ № 7 в София

Суружон има почти всички най-крупни произведения за цигулка, концертите на Брамс, Менделсон, Моцарт, произведенията на модерни съвременни композитори от 50-те и 70-те години. Особено влечение има към испанската музика Лало, Рабел. Това е естествено - сефардската струна е особено чувствителна...

А. Суружон свири доста често с големия музикант - Менахем Бенсусан - композитор и отличен пианист. С него той изпълнява за пръв път в България соната за цигулка и пиано. Между двамата музиканти има великолепно разбирателство като изпълнители. Но най-силна е музикалната спойка със съпругата на цигуларя - Катя Казанджиева, чудесна пианистка, с висока музикална и обича култура. Двамата изпълняват за пръв път в България Соната за цигулка и пиано от Шимановски, Соната от Сен Санс, Соната от Габриел Форе, много сонати от Моцарт, цял свят от десетте сонати от Бетховен и много други произведения, които станаха образци за майсторско камерно изпълнение на много български цигулари и пианисти. Да се проследи дейността на това знаменито дуо означава да се отбележат едни от най-високите върхове до които достига българското камерно изпълнителско майсторство.

Знаменателен ще остане рециталът, в който А. Суружон изпълнява за пръв път в България една от най-мъчните творби на Паганини - „УРАЛРГГ“, и концерт от Голдмарк. Годината е 1933! А. Суружон пръв в България изпълнява и седемте концерта за цигулка на Моцарт. Това става в Пловдив на два рецитала. Счита се, че последните два концерта (6-ти и 7-ми) не са от Моцарт. По-късно видната цигуларка Дина Шнайдерман изпълнява петте Моцартови концерта в София.

Големият цигулар пази скъпи спомени за концертната си дейност в София и особено в Еврейския културен дом - „Бейт Аама“. Именно тук, заедно с Бенсусан, изпълняват за пръв път много творби. А. Суружон е имал широки контакти с братята Панчо и Любен Владигерови. Синът на Любен Владигеров - Ва. Владигеров е един от изтъкнатите ученици на А. Суружон в Консерваторията.

Професорът проявява скромност към своето композиторско творчество. А това са преобладаващи творби за соло цигулка или соло виола. Неговите виртуозни етюди се равняват до най-

високото постижение, писано в тази област. Те се изпълняват на световни конкурси и печелят обадише на най-престижните цигуари - виртуози.

Особено място заемат четири песни за соло цигулка - Meditation, Allegretto, Schetzando, Prelude et Allegro. Писани са в Белгия и са изпълнени за пръв път в Анверс през април 1979. След това са записани в Радио Брюксел и са предавани по ефира през 1980 г., заедно с една от любимите песни („рождби“, както ги нарича А. Суружон) по еврейски музикални теми - „Improvisation“ и „Дюмичина песен“. Тези песни цигулярят записва и в Радио София. Изпълнява ги на рецитала на годишнина от смъртта на проф. Катя Казанджиева.

Знаменити са и Четири песни за соло виола, които авторът често сам изпълнява. Те се събират с възтора и от виртуоза Йосиф Разионов, който се счита за ученик на проф. А. Суружон. Две от тези песни са по еврейски теми. Едната - „IMPROVISATION“, е композирана и изпълнена по случай откриването на Еврейски културен дом в Анверс. И тук искам да цитирам нещо, което големият цигулар ми пише в писмо от март 1998 г.: „Маалко са писаните ми на еврейска тема /произведенията - б. а. /, но мисля, че скоро ще мога да Ви съобща и за една нова рождба на еврейска тема и ако това, което се получи ще е успешно и хубаво, ще последват още няколко песни на еврейски теми.“

Спомняме си този знаменателен концерт през есента на 1997 г. в Зала България, когато съвсем неочаквано на сцената се появи професор А. Суружон - на прага на своята 85 годишнина! Засвири като Бог! С любов, вълнено, развълнувано големият майстор извади, не, изпадна своите две еврейски рождби - „BERGESE“ и „IMPROVISATION“. Това бе концерт, изцяло посветен на еврейската култура в България. Много еврейска музика се изпълни тази вечер, но в центъра остана тази, изпълнена от скромната и мила фигура на ПРОФЕСОРА!

Приятелите, хората, с които големият музикант е работил в България, ея много. Но той особено много ценя дръжбата си с еврейските музиканти Вейсусан и особено неотдавна починалият композитор и прекрасен пианист /като такъв вече малко хора го помнят/ - Петър Ступел. С П. Ступел проф. А. Суружон е свирил много. Споменава ми е в писмо, че тази много записи е този удивителен музикант. Други записи твърди, че има и в Радио София. Ето това е наш дълг - да издирим всичко, което нашите големи музиканти са съхранили или се пазят в различни фонотеки.

Учениците на А. Суружон са много. Те са различни по изпълнителски почерк и по ранг на достиженията, но всички са запазили онази чистота и искреност в отношението си към музиката, на която ги е научил техният професор. Сам той ми дава списък на тях - проф. Дора Иванова, забележителна катедра по цигулка в ДМА „Панчо Владигеров“, проф. Ангел Станков, член на СНС по музика и музикално изкуство при ВАК, проф. Боян Данаилов, Владимир Владигеров, Веселин Парашкевов - професор в Германия, Христо Донкин, преподавател по цигулка във Финландия и т. н. Вглеждаме ли се в Симфоничния оркестър на Радио София, например, ще установим, че твърде много от цигуларите са ученици на А. Суружон. Ето какво му пишат преди 15 години седем негови ученици, оркестранти в този голям музикален състав, по случай 70 -та годишнина на професора: „Всяка отплата е малка за този, който те е водил по берни пъщица, който ти е разгръщал търпеливо страниците на стъпките, който е оставил лаконични думи, кръчетата и стрелки по нотните помета на сонатите и концертите ти, който ти е открил братята към инструменталното майсторство, който ти е разкривал методично и с всички тайните на музикалния израз, който е закалил волята ти, който ти е върхнал увереност, че можеш да поемеш пътя на професионалния музикант, и който те е дарил с незабравими образи на цигулково изпълнение.“

Всяка отплата е безкрайно малка и всяко чувство е голямо и благородно в деня на Вашата слава 70-годишнина, скъпи наш ПРОФЕСОР СУРУЖОН!



Изпълнение на Леон Суружон в Еврейски дом в София

*Music Yesterday Today March 2000: biographical article (11 pages)*

вчера  
днес 3 - 2000

# Леон Суружон

Не съм го виждал най-малко 10 години. Преди това се срещаме по-често, но винаги за кратко и винаги с паузи от месеци и години. Така тръгнаха при нас нещата след 1954, когато завърших Музикалната академия като негов ученик по цигулка. Би трябвало да съм му малко сърдит, защото той и до днес смята, че не е трябвало да превръщам цигулката в моя главна професия. Всъщност свиренето в оркестър ми беше нужно, за да бъда в кухнята на симфоничната музика и да мога от тази позиция да упраж-

нявам по-успешно втората си професия - музикалната публицистика, която Суружон искаше да превърна в първа. Ако попитате композитора Румен Бальозов, защо свири в оркестър, ще получите вероятно подобен на моя отговор, касаещ, разбира се, не музикалната публицистика.

Независимо от тия съображения, аз с гордост мога да твърдя, че съм бил ценен от диригенти и колеги във всички оркестри, където съм работил, а те не бяха по-малко от 10.

Не мога и не бива да се сърдя

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на Суружон. Та той се е отнасял винаги доброжелателно към скромната ми личност, разговарял е подчертано заинтересувано и приятелски с мен, особено след като приключи отношението ни професор-студент. А аз бях и си оставам възторжен почитател на неговото цигуларско и педагогическо умение. Когато той стана на 50 години, написах очерк за него, който, казват, бил най-хубавото нещо, излязло в печата за Суружон, ако не е нескромно да го спомена. Сега той е на 87 години. Виждали ли сте свирещ цигулар на тази възраст? Който прави и записи. Това е именно Леон Суружон.

До преди 30 години

**никой не знаеше, че  
 Суружон освен че  
 свири, и композира**

За Петър Христосков знаехме, но за Суружон - не. Дали още от ранна възраст той е съчинявал своите инвенции, фантазии за соло-цигулка и други малки форми, поне на мен не ми е известно. Но днес той свири и записва най-често собствени композиции за соло-цигулка и соло-виола.

Ръката му, която и на младите години анатомично не благоприятстваше техниката му, особено при двойни грифове и дещими, но въпреки това удивително успешно се справяше със всякакви трудности, не го затруднява и сега да ниже брилянтни пасажи. Как ли става това?

Преди много години цигуларят критик проф. Арсени Лечев писа, че Суружон притежава виртуозна жилка, присъща само на големите цигулари. Сигурно тя му е помагала да пре-

компактдиска. Излиза през октомври 1999. При VMG. Това са всички записи, свободни от изпълнителски права. Преработени със съвременни електронни способности. Включени са

дори и няколко интервюта. Съпровожда ги книга каталог от 380 страници. Включва и есета, фотоси, индекс на записите. Артур Рубинщайн, 1887-1982. Поляк. Пианист. Американски гражданин от 1946.

Световна звезда. Какъв проект!



Вагнеровият театър в Байройт. Построяват го в 1876. Това е годината на откриването. Вагнер е още жив. Събират



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одолява неудобствата, изващи от малката и костелива ръка. За „жилката“ споменава също и Жорж Енеску, при когото Суружон специализира през 1933, 1945 и 1946 в Париж. Извън всяко съмнение, че виртуозната прегразположеност у Суружон е една ценна природна даденост, но едва ли е правилно да обясняваме неговото цигуларско майсторство само с нея. Който познава всекидневие на професора, знае, че той рядко е давал покой на цигулката си, следователно

**не се е осланял на таланта си, а е акцентирал върху труда и метода на упражняване**

Безброй пъти посяга той към трудните места от пиесата,

слава!



За годината на Рихард Щраус 1999 - 50 години от смъртта му, 1864-1949 - излизат на пазара 7 книги... Биография от Матю

Бойден; кореспонденцията му с Ернст фон Шух, диригент; кореспонденцията му с Карл Бьом, диригент; годината 1999 в Байерн, Германия, всички събития,

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с която се е захванал, в различни темпа и различни ритми и с различни шрихи, без да губи общия поглед върху формата. Същия метод се стреми да всади и в учениците си, но колко от тях могат да се похвалят, че са имали упоритостта и търпението на учителя си, да не говорим за обхващащия му поглед? Пълна отгаденост на инструмента на базата на една бликаща музикалност и интелектуално, а не интуитивно проникване в пиесата, са характерните черти на цигуларя и педагога Леон Суружон.

На 38-годишна възраст той свързва живота си с пианистката Катя Казанджиева и много сонатни вечери в София и провинцията съпровождат техния брак. И двамата са преподаватели в Музикалната академия, той - професор, тя - доцент. Много сходства в есте-

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свързани с Рихард Щраус; анализ на възприемането на Щраус; списък на композициите му (397 страници). Това е честване!

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тическите си и педагогически виждания имат двамата, но невидимият водач в съвместното им музициране определено е Суружон. Десетте сонати на Бетховен, изпълнени няколко пъти в цикъл, са един от върховете на камерното музициране в България между 50-те и началото на 70-те години. Но двамата артисти имат в репертоара си много повече от Моцарт, Шуберт и Менделсон, през Брамс, Цезар Франк, Григ и Яначек до съвременните (за днешното младо поколение те не са вече съвременни) руски и български автори. Това прекрасно дуо престава да съществува със смъртта на Катя Казанджиева през 1978. Предшестваха я не малки служебни неприятности в Академията, при които Суружон страстно застава на нейна страна.

## 1975 се разчува, че Суружон е напуснал Академията и ще заминава на работа в чужбина

Тази генерална промяна на живота му не може, разбира се, да се обясни с могния тогава стремеж на много български музиканти да се прехвърлят на Запад, за да подобрят материалното си положение. При Суружон то никога не е било лошо, за да има нужда да го подобрява. Причините за напускане на страната трябва да се търсят другаде, а именно в моралната неудовлетвореност от работата и творческата атмосфера в тогавашната Държавна музикална академия и по-специално в нейната струнна категра. Иначе кой захвърля професорско място и

### През пролетта на

“Една нова Изабела в (операта)

“Италианката в Алжир” в Парижката национална опера, Франция. 20 февруари 00. Веселина Кацарова. Съобщава го сп. Опера ентернационал от

Франция. Кацарова е майсторка в Росиниевия репертоар.



Операта на Самюъл Барбър “Ванеса” влиза в репертоара на театъра в Монте Карло. С Кири

Те Канава в главната роля. 2001. Голяма певица в съвременна творба.



Кент Нагано заема поста музикален директор на Дойче опер

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отива да свири в оркестър, да-же не като концертмайстор, па макар и в Белгия?!

Едва ли политическата кон-юнктурa в България по онова време е изиграла някаква роля за вземането на това решение, защото никои не е пречил на Су-ружон през изтеклите десети-летия да стане професор и да концертира колкото си иска. Но който е бил затулян години наред от колеги и шефове, що се отнася до заемане на ръко-водни длъжности, уважаване на мнение, както и включване във национални и международни конкурсни комисии, такъв чо-век неминуемо натрупва в ду-шата си огорчение, докато стигне накрая до някакво ради-кално решение за живота и кар-иерата си, както се случва със Суружон.

## През 1976 той наистина се

## преселва в едно неизвестно бъдеще, започвайки всичко отначало

Тук се налага едно уточнение. Между 1969 и 1972 Суружон има вече един престой, нека го на-речем експериментален, в гр. Анверс, така че отиването му през 1976 там и установяване-то му за постоянно живеене, се явява като второ. В Белгия Су-ружон се премества, когато е вече в предпенсионна възраст и затова той трябва да се пре-бори там освен с чисто жи-тейските проблеми, още и с не-удобствата, произтичащи от тази възраст, за да се устано-ви на щатна работа. За негово щастие първият му 3-годишен престой в Анверс не е останал незабелязан, така че при прис-тигането си през 1976 той не е

(13 години), после е начело на Кралската опера на Дания. От 6 януари 00 е в Лондон. "За първи път влязох в Ковънт гардън като ученичка, за да гледам операта "Мозес и Арон" от Шьонберг. В

1965". (Падмоър). "С Папано работим вече за репертоара 2003-04 и 04-05" (пак тя). Антонио Папано става музикален директор на мястото на Бернард Хайтинг. От септември 02. Големи ръководни

промени.



Историята на Ковънт гардън в Лондон. 1732 осветяване на "Кралския театър в Ковънт гардън".

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вече неизвестният български професор по цигулка. За някои пограстващи цигуларски таланти повторното му идване е добре дошло и те с доверие отиват да учат при него. Не минава много време и Суружон получава хонорувано преподавателско място в местната консерватория. Този му ангажимент продължава две години. Зареждат се и концертни изяви - рецитали, записи в радио Брюксел и солистични изпълнения с оркестъра на Анверс, където Суружон е зяел щатно място. Интересно е да се знае, какво записва Суружон в Белгийското радио. Това са главно пиеси от български автори: „Песен“ от Панчо Владигеров, „Песен и шета“ от Парашкев Хаджиев, Сюита за соло-цигулка от Марин Големинов, както и множество собствени композиции. С оперния оркестър на Анверс Суру-

жон солира със Сол мажорния концерт на Моцарт, а с филхармонията на същия град с Бетховен Концерт за цигулка.

Преди да замине за Белгия Суружон изнася в Пловдив в рамките на Пловдивския камерен фестивал лекция „Размисли върху оригиналния текст на Шакона от Бах“. Тази лекция с илюстрации възбужда голям интерес сред музикантите и публиката на фестивала. Същата той изнася две години по-късно и на фестивала в Глазгоу. Чете я на английски професор от местната консерватория, а Суружон изпълнява на цигулката си илюстрациите.

Много от присъстващите професори от различни страни пожелават да получат лекцията пренечатана, което и става. След още две години, през 1979 канят Суружон да изнесе същата лекция и в консервато-

Хамбург, Германия. Театърът се назовава Кралска оперна сграда. 1940 става бална зала. 1946 откриват театъра отново като Кралска оперна сграда. Със балета „Спящата красавица“ от

Чайковски. 1947 е първата постановка на съвсем новата „Ковънт гардън опера къмпани“ с операта „Кармен“ от Бизе. 1997 затварят театъра за ремонт. 1999 го откриват, основно ремонтиран. Това е.



Свикват Вердиев конгрес. Отбелязват 100 години от смъртта на Верди. 24-27 януари 01 в Парма, Италия. 29 януари-1 февруари 01 в Ню Йорк, САЩ.

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рията на Утрехт, Холандия. В България лекцията за Шаконата се изнася освен в Пловдив, още и в Националното музикално училище „Любомир Пипков“ и в Немския културен център - София.

От база Белгия Суружон развива значителна активност и във Финландия. Още през 1976 го канят да ръководи курсове за квалификация на студенти от консерваторията на град Лахти. На следващата година той е лектор и в една от двете консерватории на Хелзинки, а също е и солист на оркестрите на двете консерватории. Още две поредни лета той ръководи курсове в град Юливиеска, Финландия.

Но най-плодоносна е педагогическата му дейност в самата Белгия. Споменахме вече, че в продължение на 2 години той е хоноруван преподавател в

консерваторията на Анверс. Освен това има и частни ученици, между които се извисява Елиот Лаусон, ученик на Суружон от дете до 17-годишната му възраст, през което време същият спечелва няколко конкурса - в Белгия, Франция, Португалия и Испания с I и II награди. Наред с това Лаусон участва и в групови рецитали в София и Пловдив, концертира и в САЩ.

През 1995 друг 10-годишен суружонов ученик спечелва I награда на международен конкурс в град Маастрихт, Холандия.

През всичкото това време, от 1975 насам

## Връзката с България не е скъсана

независимо че Суружон е разпородил имотите и имущество-

библиотеката в Карлруе, Германия. Голямо богатство.



Скандали в Залцбург. Битка за поста на Жерар Мортие. Напуска в 01.

На негово място идва... Петер Ружичка. Който е с толкова постове в Мюнхен, Германия. От 01 замества Мортие. Обявил е запазване на авангардната линия в репертоара. Като компенсация за

“другата страна” в конфликта остава г-жа Хелга Рабл-Щадлер. Мортие е искал настойчиво отстраняването ѝ. Рабл-Щадлер ще е там до 2003. Тя е президентка на музикалните

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вчера  
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то си в София и Баня. За отбелязване е, че при всяко свое идване в София той контактува интензивно с бившите си студенти, някои от които са концертни артисти и професори в Музикалната академия, а болшинството са оркестранти в радиото, операта и филхармонията. Точно тези хора са потребни на стария професор и точно те са причината да пътува всяка година до България. Междувременно Суружон е загубил и втората си жена - белгийка.

На 70-годишна възраст Суружон се изправя още веднъж като солист пред Симфоничния оркестър на Българското национално радио за запис на Испанска симфония от Лало. Всичко е организирано отлично от бившия му ученик Емил Шмидек, тогава артистичен секретар на СО на БНР. Със своето изпъл-

нение Суружон напомня за своите възможности от младите си години. Записът му остава във фонотека на Радиото като документ за изпълнителската активност на един заслужил български цигулар.

## В радиооркестъра тогава свирят най- много бивши студенти на Суружон

сравнено с другите софийски оркестри. Независимо че той се срещаше с тях по улиците и концертните зали, този запис съдържа и един груг емоционален заряд. Той срещаше професора с учениците му радиосимфоници в едно съвместно музициране отново, след много години.

В съзнанието ми е останала

европейско ателие на музикален театър." "С мобилни форми, експерименти. Всичко това да е контраст на Берлин-центъра" (има предвид Берлинската щатсопер, Унтер ден линден - б.ред.)

(Цимерман).  
Напомняме: Цимерман е може би най-големият оперен композитор (заедно с Зигфрид Матус) на бившата ГДР. Ще осъществи проектите!



Фондацията "Шокхаузен" е вече факт. От ноември 1999. "Цел: поощряване на музикознанието, включително и на музикалния живот, чрез художественото творчество на г-н проф.

# Суружон

музика 63

вчера

3 - 2000 днес

и датата 28 януари 1983 - седемдесетият рожден ден на Суружон, който той пожела да отпразнува с бившите си студенти. В апартамента му на улица Цар Самуил 7 Росица Михайлова и Иванка Кънчева бяха извършили цялата подготовка за посрещането на гостите. Няколко часа преминаха в една рядко задушерна атмосфера, в която най-щастлив се чувстваше, разбира се, юбилярът. Лично аз съжалявам, че не можа да се осъществи идеята ми да поздравим Суружон с едно изпълнение на двадесетте присъстващи цигулари с „Аве Мария“ от Шуберт, но то трябваше да се изрепетира предварително, а организирането на такава репетиция се оказа невъзможно - всеки си имаше своите служебни и частни задължения. Мисля, че малките подаръци, които Суружон тогава получи, му

останаха като скъп спомен, а снимките, които бяха направени, намериха място в албумите на всеки от присъстващите.

През последните няколко години, вече над 80-годишен, Суружон идва в София за записи на собствени композиции за соло цигулка и соло виола. Тази нова негова дейност му е толкова важна и така осмисля дните му, че той

## сериозно обмисля своето евентуално окончателно завръщане в България

между другото и за да изкара живота си там, откъдето го е започнал. И заради още нещо. Той има нужда от хората, кои-

**На стр. 83**

Бенджъмин, Георги Куртаг и Салваторе Скиарино. Съчетават се с важни творби на романтиката и XX век.



На световното изложение в Брюксел

през 1958 концертът Филип поръчва павилион. Проектът се нарича Електронна поема. Великият архитект Льо Корбюзие се наема с драматургията от светлина, картина и

цвет. Едгар Варез поема 8-минутна електронна композиция като озвучаване. Ксенакис прави архитектурното планиране и 2-минутна вмъкната композиция (музикален вариант на



# Суружон

От стр. 63

то на времето е учил да свирят и които не са го забравили. Той иска да ги има пак близо до себе си в тази си напреднала възраст и да бъде присъстващ на успехите на един Ангел Станков например. Искането му се състои да седи на кафе и приятен разговор у Росица Михайлова или у Моис Леви, да се среща и разговаря по телефона с Дора Иванова, Антония Капитанова, Емилия Хасекиева, Весела Симеонова, Емил Иванчев и много други. Не малко от учениците му се разпиляха по света, но и госта останаха в България, където са вече също пенсионери или изкарват последните си трудови години. Реално намерение или мечта? Близкото бъдеще ще покаже.

Като си помисли само човек,

## какво кипене има в това малко жилаво

Донемус CV 77.  
Искаме да го чуем.



Константин Флорос е водещ музиколог в Германия. Дълги години е начело на музикологическия семинар

при университета в Хамбург. Известен е като голям специалист по невми (3 тома) и... Малер (пак

музика 83  
вчера  
3 - 2000 днес

## тяло, хвърлящо на 87 години предизвикателства на биологията със своята активност и витаалност

със смелите си планове и дела! Ето, той ще се премести да живее пак в София и ще изминава може би пътя от новия си дом до Радио София с цигулка в ръка! Ще извървява често и пътя до зала „България“ и до НДК, за да е в течение на концертния живот на столицата и да се вижда там, със старите си приятели.

## И това той няма да прави само по стар навик, а от чиста вътрешна потребност

3 тома). Малеровите изследвания са публикувани през периода 1977-1985. Сега Флорос издава отново книга за Малер - „Визионер или деспот“. Подзаглавие „Портрет на една

# Суружон

музика 85

вчера

3 - 2000 днес

## Нима не е удивително?

Може би

**трябваше да започна  
разказа си от Нови  
Пазар, където се е  
родил, и да обхожда  
младежките му  
пътеки...**

и една малка лична радост: пишайки тези редове аз бях духовно при Суружон. А колко е хубаво да бъдеш с този колкото обикновен и достъпен, толкова и изключителен човек!

Богдан БЪРДАРОВ

Но нека ми прости читателят и самият Леон Суружон, че нямах намерение да описвам хронологично живота му, а поисках само да го удостоя с онова внимание, което той безусловно заслужава и което със сигурност няма да бъде еквивалентно на човешкия му и творчески ръст.

Между другото гоставих си

на Жулиета Левчева.  
Добри изпълнители  
(Благовеста  
Константинова, пиано,  
Весела Станкова, пиано,  
Румяна Петрова,  
флейта и др.). Дано  
СБК отново да има  
своите успешни

понеделници.



Първото изпълнение  
на новата опера на  
Карлхайнц Щокхаузен  
"Сряда" из цикъла  
"Светлина" (7 опери за  
7 последователни дни)

е планирано за Бон.  
2000. Но трудностите  
по реализацията са  
"огромни" (пресата).  
"Затова операта в Бон  
е принудена да отложи  
премиерата за 01.  
композитора обаче не  
се съгласява. С това

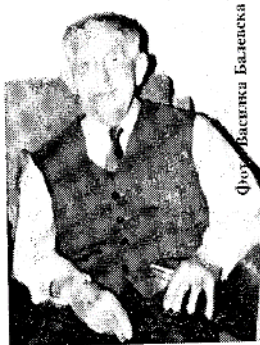
## Souroujon's 90th birthday by Angel Stankov – 2003 (1 page)

## ПРОФ. ЛЕОН СУРУЖОН НА 90 ГОДИНИ

Проф. Ангел Станков

На 28 януари изтъкнатият български цигулар и педагог проф. Леон Суружон навърши 90 години. Той е роден в Нови пазар в семейство с артистичен дух и културни традиции. Сестра му Султана Суружон е известна художничка. Учи цигулка при брат си, а по-късно при Спас Станулов и Анна Желязова. Успешното му развитие привлича вниманието на Ханс Кох, който го привлича за свой ученик, а при заминаването си за Прага го взима със себе си заедно с малко по-големия Владимир Аврамов. През 1937 Леон Суружон учи при Джордже Енеску и Ивон Аструа в Париж. От 1948 е

професор по цигулка – един от най-изтъкнатите наши педагози. При него са учили Ми-



Фот. Василка Балева

хаил Бонджиев, Едуард Полиди, Михаил Чиликов, Божидар Давидов, Веселин Паранкев, Елена Ангелова, Хари Ешкенази, Мишко Минчев, Валентин Стефанов, Ангел Станков, Йосиф Радионов, Емил Тасев и др. Изключително активна е и концертната му дейност. Заедно със своята съпруга Катя Казанджиева той е изнесъл огромни брой концерти в България, Франция, Китай, Полша, Русия, Куба, Белгия и др. Бил е солист на редица оркестри у нас и в чужбина. Много интересни са и творбите му – етюди, пьеси, каденци, както и неговите музикално-педагогически трудове.

На 26 януари 2003 в хотел „Шератон“ в Брюксел се

състоя юбилейно честване на проф. Леон Суружон в присъствието на много ученици и приятели, между които и световноизвестният виолончелист Миша Майски, на чийто син проф. Суружон преподаваше в последно време.

Като негов ученик искам да споделя своето възхищение от трудолюбието и скромността на проф. Суружон и да му благодаря за неговата човешка топлота и добрина. На всички в своя клас той даваше не само солидна инструментална подготовка, но се стараше да ги изгради и като личности. До ден днешен той ни напътства, вдъхновява и полага грижи за нас като за деца и всички ние изпитваме към него спечовна благодарност.

Бъди жив и здрав, Учителю!

27 януари 2006

**ЕВРЕЙСКИ ВЕСТИ**

27 тевет 5766

**Леон Суружон на****93 ГОДИНИ****Като...**

Те бяха юристи.  
Те бяха цивилисти.  
Те бяха с еврейски имена.  
И всеки от тях убедително защити правото на присъствие в анализите на юридическата наука и признанието на следващите поколения правници с безспорния си професионален принос.

Интелектуалното творение придобива реално качество на духовно наследство единствено по волята и съобразно преценката на следващите поколения. Науката със своите наслаждения, неограничени от времето и пространството, винаги е била потенциален патримониум, от който може да черпи всеки, оценил значимостта и изпитал потребността да продължи търсенето на нови знания.

Без да оспорвам истинността на латинската сентенция „Делото говори само за себе си“, ще си позволя да добавя, че е потребен и слух, който да долови този говор. Забързаният ни съвременник, освен ако не е научен изследовател, рядко се вслушва в гласове от миналото и още по-рядко осъзнава, че сътвореното знание,

На  
акад. проф. д-р  
проф. д-р Нисе  
проф. д-р Вите  
ст.н.с. д-р Илк  
Соломон Роза  
В памет и за

**RES II***(Делото го*

станало негово достояние, съграждано от именити шестственици.

Тази публикация е професионална почит към тима юристи с еврейски имена, които съпътства



## **Appendix K**

### **Paintings and Drawings**

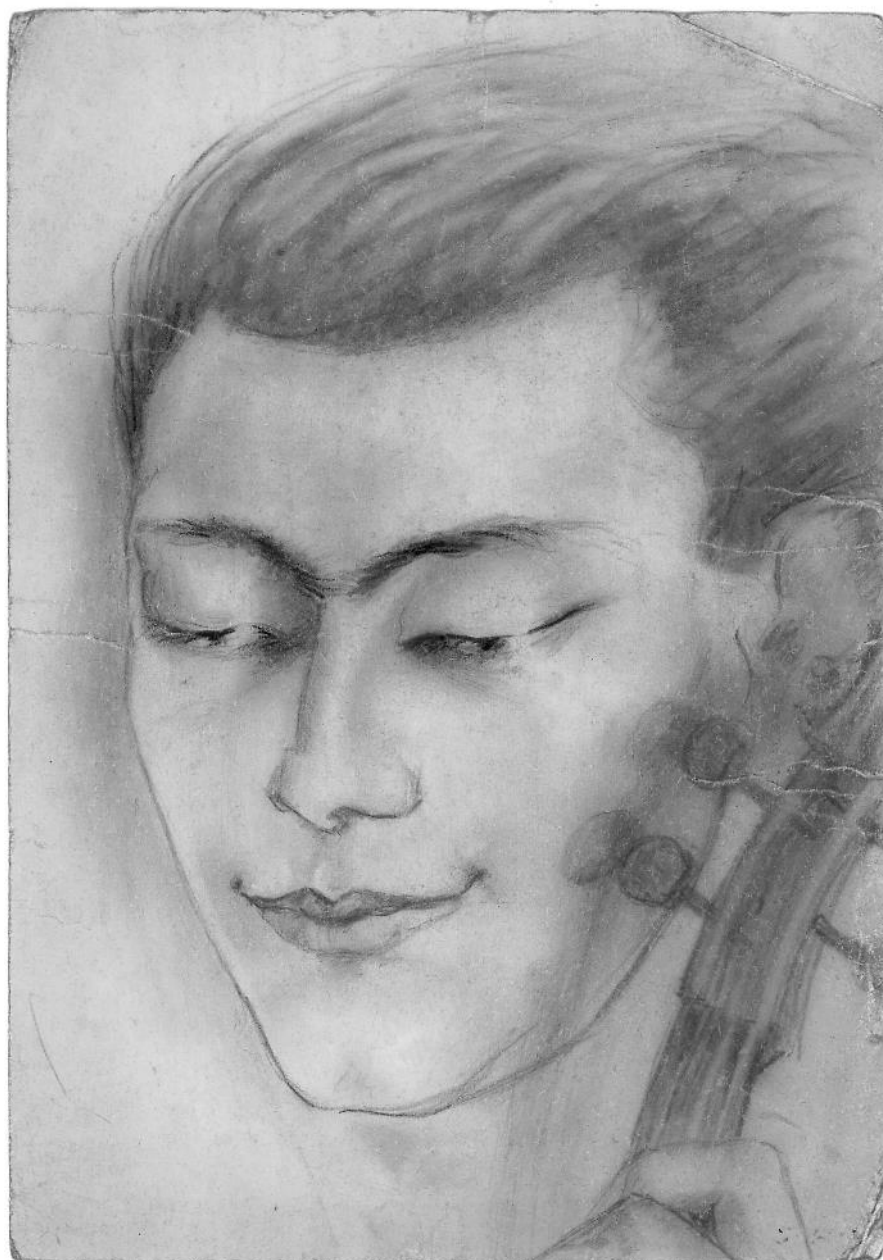


1940 painting by Sultana Souroujon





Undated drawing by Sultana Souroujon



1947 sketch of Leon Souroujon



1950 sketch of Leon Souroujon



1962 sketch of Leon Souroujon



Undated sketch of Leon Souroujon



**Appendix L**  
**Photographs**

**Publicity photo – golden years**





**Performing with his wife, Katia Kazandjiewa, during a concert in Romania in 1946**



### Teaching Mintcho Mintchev



**Playing the violin in his later years**



**June 1980 with his Hel violin**



### Performing his solo compositions



Posing in front of his sister's painting of himself

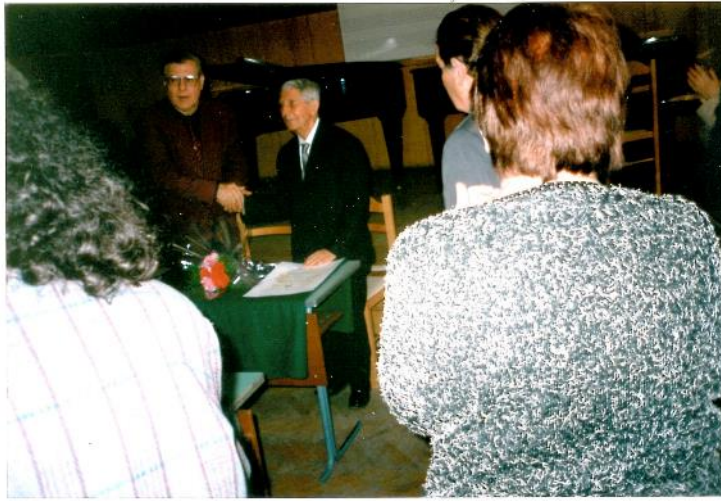


### Living all alone in Brussels





**Receiving his honorary doctorate**



In Brussels



**Giving a speech during his 90th birthday celebration**



**Gesticulating during his 90th birthday speech**



**Speaking to his 90th birthday audience**



**With Mischa Maisky (front right) and former students**



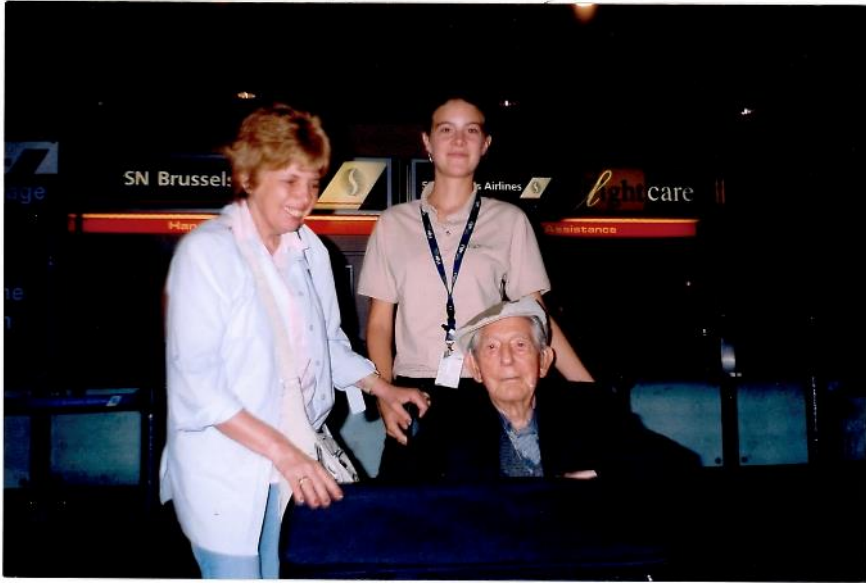


**Talking to Mischa Maisky during his 90th birthday celebration**





**With Toni Peeva before his last trip to Bulgaria**



**Last picture, January 2007, in the Retirement Centre Brussels**



**Leon Souroujon's tomb at the Jewish cemetery in Sofia**



## **Appendix M**

### **Personalia**

Leon Souroujon's violin, Pierre Hel 1922, currently being used by Miguel Simões in Portugal.

Copy of his death notice printed in *Le Soir* newspaper in Belgium (Following page).

Death notice of Leon Souroujon, *Le Soir*

# logie

genote;  
 nsters;  
 chten;  
 tste

9611961

9611500

La famille, ses élèves, collègues et amis  
 ont la profonde tristesse de vous faire part du décès de

**MONSIEUR**  
**Léon SOUROUJON**  
 Violoniste, Compositeur et Professeur  
 Docteur Honoris Causa de l'Académie de Musique de Sofia

Survenu dans son sommeil le 26 janvier 2007  
 au cours de sa 94e année à Saint-Gilles-Bruxelles.

La cérémonie des funérailles, suivie de l'inhumation dans le  
 caveau familial, se déroulera à Sofia, Bulgarie.

Que la terre soit légère à celui qui a tant donné !

1190 Bruxelles - avenue Kersbeek, 61 A.

9611650

Cl  
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