



Edition Cranz

No. 679 b

S. Ranieri

L'Art de la Mandoline

Cah. IV

Mus. 166 d. 10 (4)

Tonleitern in Doppelgriffen.

Gammes en doubles Cordes.

Scales on double Strings.

Scale a doppie Corde.

Terzen — Tierces — Thirds — Terze

60. *mf*

Sexten — Sixtes — Sixths — Seste

61. *mf*

32. *p*

Oktaven — Octaves — Octaves — Ottave

63.

Dezimen — Dixièmes — Tenths — Decime

64.

Einklang — Unissons — Unisons — Unisoni

65.

Terzen-Übung. | Exercice de Tierces. | Exercise in Thirds. | Esercizio di Terze.

Minuetto (Maestoso).

66. *f*

Sexten-Übung. | Exercice de Sixtes. | Exercise in Sixths. | Esercizio di Seste.

Andante amoroso.¹⁾

Paganini.

67. *espressivo*
p

1) Lieblich, schmeichelnd — avec amour — lovingly — Amorosamente

Adagio cantabile.

De Bériot.

68. *p dolce*

First system of musical notation, featuring a treble and bass clef. The music includes various chords and melodic lines with fingerings (1, 2, 3, 4) and a dynamic marking of *p*.

Second system of musical notation, including a dynamic marking of *f* and the instruction *f* risoluto.

Third system of musical notation, featuring a dynamic marking of *ff*.

Andantino.

De Bériot.

Fourth system of musical notation, marked with the number 69 and the instruction *p dolce*. It includes various fingering numbers and a Roman numeral III.

Fifth system of musical notation, featuring a dynamic marking of *sostenuto* (1) and Roman numerals III, II, V, and I.

Sixth system of musical notation, including a dynamic marking of *cresc.*

Seventh system of musical notation, concluding the page with various chords and melodic lines.

(1) gehalten — Soutenu — Sustained — Sostenuto

Two systems of musical notation. The first system consists of a piano staff and a treble clef staff. The second system also consists of a piano staff and a treble clef staff, featuring trills (tr), a 'lent' marking, and dynamic markings 'p' and 'pp'.

Oktaven-Übung. | Exercice d'Octaves. | Exercise in Octaves. | Esercizio d'Ottave.

Moderato.

Five systems of musical notation for exercise 70. The key signature has two sharps (F# and C#). The score includes various musical notations such as slurs, ties, and dynamic markings like 'p', 'cresc.', and 'ff'.

Terzen, Sexten
und Dezimen.

Tierces, Sixtes
et Dixièmes.

Thirds, Sixths,
and Tenths.

Terze, Seste
e Decime.

Andante marcato. ⁽¹⁾

Paganini.

71.

Akkorde.

Accords

Chords.

Accordi.

Moderato.

72.

(1) hervorgehoben — Marqué — Marked, emphasized — Marcato

Arpeggien.

Das Arpeggio ist ganz entschieden eine der schönsten Wirkungen, die man auf der Mandoline hervorbringen kann. Es besteht darin, daß man die Töne eines Akkords nacheinander durch 3 oder 4 Plektrumschläge nach unten und ebenso durch 3 oder 4 Plektrumschlägenach oben spielt, jenachdem es sich um ein Arpeggio von 3 oder 4 Noten handelt.

Man muß also durch einen Plektrumschlag nach unten mit der tiefsten Note des Akkords beginnen und das Plektrum über die anderen Noten des Akkords gleiten lassen, dann wendet man die Hand leicht und gleitet wieder mit dem Plektrum in entgegengesetzter Richtung über die Saiten, d. h. von der höchsten bis zur tiefsten Note des Akkords.

Beispiel:

Der Schüler muß sich bemühen, ein möglichst gleichmäßiges Arpeggio herauszubekommen. Er muß hauptsächlich vermeiden, daß zwischen dem letzten Plektrumschlag nach unten und dem ersten nach oben eine Pause entsteht.

Falsch:

Steht vor einem Akkord das Zeichen $\{$, so soll arpeggio gespielt werden, d. h. die Töne des Akkords sollen nacheinander und nicht gleichzeitig gespielt werden.

Des Arpèges.

L'Arpège est sans conteste un des plus beaux effets qu'on puisse obtenir sur la Mandoline, et consiste dans l'exécution d'une série d'accords, par 3 ou 4 coups de plectre successivement en bas, et 3 ou 4 successivement en haut, selon qu'il s'agit d'un arpège de 3 ou 4 notes.

Il faut donc attaquer la note plus grave de l'accord avec un coup de plectre en bas et glisser le plectre sur les autres notes qui forment l'accord, ensuite en retournant légèrement la main on glisse de nouveau le plectre en sens contraire c'est à dire de la note la plus élevée à la plus grave de l'accord.

Exemple:



L'élève devra s'efforcer d'obtenir un arpège le plus égal possible il devra donc éviter qu'il y ait une interruption entre le dernier coup de plectre en bas et le premier en haut.

Mauvais:



Lorsque un accord est précédé du signe $\{$, il faut l'arpéger, c'est à dire exécuter les notes qui le composent, successivement et non simultanément.

The Arpeggios.

The arpeggio is without doubt one of the finest effects to be had on the mandoline. It is a series of chords reproduced by 3 or 4 successive down strokes and then by 3 or 4 successive up strokes according as the arpeggio has 3 or 4 notes.

The lowest note must be struck with a down stroke and then the plectrum glides onto the other notes, then lightly turning round the hand, the plectrum is slid in the opposite direction, i. e. from the highest to the lowest note.

Example:

Degli Arpeggi.

L'arpeggio è incontestabilmente uno dei più belli effetti che si possano ottenere sul mandolino, e consiste nell'esecuzione di una serie di accordi mediante 3 o 4 colpi di plectro successivamente in basso, e 3 o 4 successivamente in alto, secondo che si tratti di un arpeggio di 3 o 4 note.

Si deve dunque eseguire la nota più grave dell'accordo con un colpo di plectro in basso e strisciare poi il plectro sulle altre note che formano l'accordo; quindi, rivoltando leggermente la mano, strisciare di nuovo il plectro in senso contrario, cioè dalla nota più alta alla più grave dell'accordo.

Esempio:

L'allievo dovrà sforzarsi di ottenere un arpeggio il più omogeneo possibile. Dovrà dunque evitare che vi sia un'interruzione tra l'ultimo colpo di plectro in basso e il primo in alto.

Cattiva esecuzione:

Quando l'accordo è preceduto dal segno $\{$ si deve arpeggiare, cioè le note che lo compongono devono eseguirsi successivamente, e non simultaneamente.

73. Lento.

Arpeggio auf
2 Saiten.

Arpège sur
2 Cordes.

Arpeggio on
2 Strings.

Arpeggio a
2 Corde.

Andante.

Λ Λ V V Λ Λ V V Λ Λ V V Λ Λ V V etc.

74.

Arpeggio auf
3 Saiten.

Arpège sur
3 Cordes.

Arpeggio on
3 Strings.

Arpeggio a
3 Corde.

Allegro.

Λ Λ Λ V V V Λ Λ Λ V V V segue

75.

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Dynamic markings include *poco rit.* (ritardando) and *a tempo*. The music concludes with a double bar line and repeat dots.

Staff 1: Fingerings 1, 3, 2.

Staff 2: *poco rit.* Fingering 4.

Staff 3: *a tempo*

Staff 4: Fingerings 4, 2, 0, 1, 1, 0.

Staff 5: Fingerings 4, 0.

Staff 6: Fingerings 3, 1, 2, 1, 2, 3.

Staff 7: Fingerings 1, 2, 2, 1, 3, 2.

Staff 8: Fingerings 4, 2, 1, 4, 2, 1, 3, 1, 2.

Staff 9: Fingerings 4, 3, 0, 4, 0, 4, 2, 1.

Staff 10: No fingerings shown.

Arpeggio auf
4 Saiten.

Arpège sur
4 Cordes.

Arpeggio on
4 Strings.

Arpeggio a
4 Corde.

Lento.

76. *p*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Lento' and the dynamics 'p'. The music is a continuous arpeggiated pattern. Fingerings are indicated by numbers 1-5 and 0. The piece concludes with a double bar line and repeat dots.



Arpeggio auf
3 und 4 Saiten.

Arpège sur
3 et 4 Cordes.

Arpeggio on
3 and 4 Strings.

Arpeggio a
3 e 4 Corde.

Andante mosso.



4 2 1

First system of musical notation. The right hand features a continuous eighth-note pattern. The left hand has a bass line with a triplet of eighth notes in the first measure, followed by a quarter note, and a dotted quarter note with a slur over the next two measures. Fingerings 3, 1, and -4 are indicated below the left hand.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand has a bass line with a triplet of eighth notes in the first measure, followed by a quarter note, and a dotted quarter note with a slur over the next two measures. Fingerings 3 and 1 are indicated below the left hand.

4

Third system of musical notation. The right hand continues the eighth-note pattern. The left hand has a bass line with a triplet of eighth notes in the first measure, followed by a quarter note, and a dotted quarter note with a slur over the next two measures. A dynamic marking \wedge is above the first measure, and a V marking is above the second measure. Fingerings 1, 1, and -4 are indicated below the left hand.

4

3 1 2

Fourth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a bass line with a triplet of eighth notes in the first measure, followed by a quarter note, and a dotted quarter note with a slur over the next two measures. Fingerings 3, 0, 2, and -2 are indicated below the left hand.

3

Fifth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a bass line with a quarter note, followed by a dotted quarter note with a slur over the next two measures. Fingerings 2 and 4-4 are indicated below the left hand.

4

Sixth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a bass line with a quarter note, followed by a dotted quarter note with a slur over the next two measures. Fingerings 1 and 4 are indicated below the left hand.

2^{ème} Corde

2 3 2

4

1 1 4 2 2

VI Pos.

1 1

1 2

3 1

Verschiedene
Doppelgriffe.
Einklang.

Variété des
Doubles Cordes.
Unissons.

Varieties of
Double Stopping.
Unisons.

Varietà di
Doppie Corde.
Unisoni.

Adagio.

De Bériot.

78.

Musical score for exercise 78, Adagio, featuring double stops and unisons. The score consists of five staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp. Fingerings are indicated by numbers 1-4 below the notes. The piece includes various double-stopping techniques, with some notes marked with 'x' to indicate natural harmonics. The tempo is marked 'Adagio'.

Allegretto.

De Bériot.

79.

Musical score for exercise 79, Allegretto, featuring double stops and unisons. The score consists of five staves of music in A major (two sharps) and 2/4 time. The first staff begins with a treble clef and a key signature of two sharps. The tempo is marked 'Allegretto'. The piece includes various double-stopping techniques, with some notes marked with 'x' to indicate natural harmonics. The score includes dynamic markings such as 'ff' (fortissimo) and 'segue'. Fingerings are indicated by numbers 1-4 below the notes.

Pizzicato
mit der linken Hand.

Anm. Das Pizzicato kann nach Belieben mit dem 3. oder 4. Finger ausgeführt werden.

Pizzicato
de la main gauche.

N.B. Le pizzicato pourra être exécuté avec le 3^{ème} ou avec le 4^{ème} doigt à volonté.

Pizzicato
with the left Hand.

N.B. Pizzicato may be played either with the 3rd or 4th finger, as desired.

Pizzicato
della mano sinistra.

N.B. Il pizzicato potrà eseguirsi col terzo o con il quarto dito, a volontà.

80. **Andante.**
Plectre

p pizz.

Plectre

Poco animato.
Plectre

f pizz.

Plectre

Tempo I.
Plectre

p

Plectre

In der folgenden Übung sind die klein geschriebenen Noten der Begleitung mit dem Plektrum zu spielen.

Die kleinen abgestoßenen Noten sind schnell zu schlagen, damit sie die Melodie nicht unterbrechen, während die gedundenen Noten mit anhaltendem Tremolieren zu spielen sind.

Dans l'exemple suivant les petites notes d'accompagnement s'exécutent avec le Plectre.

Celles en détaché doivent être attaquées rapidement de façon à ne pas interrompre la Mélodie et celles liées, en tremolo bien soutenu.

In the following example the small accompanying notes are played with the plectrum.

The small staccato notes must be quickly struck so as not to interrupt the melody and the slurred notes given in sustained tremolo.

Nell'esempio seguente le piccole note d'accompagnamento si eseguono col plectro.

Le notizie staccate devono eseguirsi rapidamente in modo da non interrompere la melodia, e quelle legate con tremolo ben sostenuto.

Andante cantabile.

81.

p *poco cresc.*

Poco animato.

mf *cresc.* *dim.* *rall.* *a tempo* *p*

Tempo I.

Thème de J. Haydn.
Poco adagio.

Variazione.

légèr

p, marcato il tema e ben staccato

66

Fuga (1)

Joh. Seb. Bach.

Allegretto moderato.

83.

p

83.

(1) Die Fuge ist eine musikalische Komposition, deren verschiedene Stimmen nacheinander das Thema in Variationen wiederholen, die der Eigenart des Instrumentes angepaßt und im sogen. imitierenden Stil und nach bestimmten Regeln entwickelt sind.

Eine Fuge besteht aus dem Thema, der Antwort, dem Gegensatz, dem Zwischenspiel, der Einführung und dem Schluß oder der Coda.

(1) La fugue est une composition musicale où les différentes parties se succèdent en répétant le même thème avec des variations adaptées à la nature de l'instrument, et développées par imitation et d'après des règles précises.

La fugue se compose du sujet, de la réponse, du contre-sujet, l'épisode, la strette, et la coda ou conclusion.

(1) The Fugue is a musical composition in which the different parts succeed each other while repeating the same subject with variations suited to the nature of the instrument and developed by imitation according to precise rules.

The fugue is made up of subject, answer, counter-subject, episode, stretta, coda or conclusion.

(1) La fuga è una composizione musicale nella quale le diverse parti si succedono ripetendo lo stesso tema con delle varianti adatte alla natura dello strumento e sviluppate sotto forma d'imitazione e secondo delle regole ben definite.

La fuga si compone del soggetto, della risposta, del contro-soggetto, l'episodio, la stretta, e la Coda o conclusione.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, and 4. Performance markings include accents (^), breath marks (V), and dynamic markings (f, p, cresc., dim., et, rall., pp). The bottom system features the following dynamic markings: *p*, *cresc.*, *f*, *dim.*, *et*, *p rall.*, and *pp*.

Natürliche Flageolett-Töne.

Setzt man den 3. oder 4. Finger leicht auf die folgenden Noten, so erhält man natürliche Flageolett-Töne. Man bezeichnet diese Töne durch das Zeichen (o)

Sons harmoniques naturels.

En posant légèrement le 3^{ème} ou 4^{ème} doigt sur les notes suivantes, on obtient des sons harmoniques naturels, qu'on indique par le signe (o)

Natural Harmonics.

By lightly placing the 3rd or 4th finger on the following notes natural harmonics are produced which are indicated by the sign (o)

Suoni Armonici naturali.

Posando leggermente il 3^o o il 4^o dito sulle note seguenti, si ottengono dei suoni armonici naturali che s'indicano con il segno (o)

4. Saite	3. Saite	2. Saite	1. Saite	4. Saite	3. Saite	2. Saite	1. Saite
4 ^{ème} Corde	3 ^{ème} Corde	2 ^{ème} Corde	1 ^{ère} Corde	4 ^{ème} Corde	3 ^{ème} Corde	2 ^{ème} Corde	1 ^{ère} Corde
4 th string	3 rd string	2 nd string	1 st string	4 th string	3 rd string	2 nd string	1 st string
4 ^a Corda	3 ^a Corda	2 ^a Corda	1 ^a Corda	4 ^a Corda	3 ^a Corda	2 ^a Corda	1 ^a Corda

Während man die Flageolett-Töne auf der Violine anhalten und binden kann, bringen sie auf der Mandoline nur dann eine schöne Wirkung hervor, wenn sie abgestoßen gespielt werden.

Die Schwingungen lassen sich jedoch dadurch verlängern, daß man leicht über die Saiten fährt und den Finger sofort wegnimmt.

Die folgenden Töne erzeugen als Flageolett-Töne gespielt viel höhere Noten und werden durch das Zeichen ♯ bezeichnet.

Tandis qu'au Violon les sons harmoniques peuvent être soutenus et liés, à la Mandoline ils ne produisent un bel effet que lorsqu'ils sont exécutés en détaché.

On obtient cependant une prolongation des vibrations en effleurant légèrement la corde et en retirant immédiatement le doigt.

Lessons suivants pris harmoniquement, produisent des notes beaucoup plus élevées et s'indiquent par le signe ♯

While on the violin the harmonics may be sustained and slurred, on the mandoline they only sound well in staccato.

The vibrations may be prolonged by lightly skimming over the string and immediately withdrawing the finger.

The following sounds taken harmonically, produce much higher notes and are indicated by the sign (♯)

Mentre col violino i suoni armonici possono essere sostenuti e legati, col mandolino, non producono un bell'effetto che quando sono eseguiti in staccato.

Nondimeno si può ottenere un prolungamento delle vibrazioni sfiorando leggermente la corda e ritirando immediatamente il dito.

I suoni seguenti presi armonicamente producono delle note molto più elevate e s'indicano con il segno (♯)

4. Saite	3. Saite	2. Saite	1. Saite	4. Saite	3. Saite	2. Saite	1. Saite	4. Saite	3. Saite	2. Saite	1. Saite
4 ^{ème} Corde	3 ^{ème} Corde	2 ^{ème} Corde	1 ^{ère} Corde	4 ^{ème} Corde	3 ^{ème} Corde	2 ^{ème} Corde	1 ^{ère} Corde	4 ^{ème} Corde	3 ^{ème} Corde	2 ^{ème} Corde	1 ^{ère} Corde
4 th string	3 rd string	2 nd string	1 st string	4 th string	3 rd string	2 nd string	1 st string	4 th string	3 rd string	2 nd string	1 st string
4 ^a Corda	3 ^a Corda	2 ^a Corda	1 ^a Corda	4 ^a Corda	3 ^a Corda	2 ^a Corda	1 ^a Corda	4 ^a Corda	3 ^a Corda	2 ^a Corda	1 ^a Corda

Diese zweite Art von Flageolett-Tönen notiert man, indem man über ihnen die wirklichen Töne in kleiner Notenschrift angibt.

Cette deuxième catégorie des sons harmoniques s'écrit en leur superposant en petites notes les sons réels.

This second category of harmonics is written by placing above them the real sounds in small notes.

Questa seconda categoria d'armonici si scrive superponendo in piccole note i suoni reali.

Beispiel:

Exemple:

Example:

Exempio:

84. Allegretto.

Künstliche Flageolett-Töne bildet man auf der Violine, indem man den 1. Finger fest aufsetzt und mit dem 4. Finger die Saite leicht auf der Stelle berührt, wo die Quarte liegt. Diese künstlichen Flageolett-Töne sind jedoch für die Mandoline nicht zu empfehlen, da sie nicht genügend tragen.

Diejenigen Spieler, die im Besitz einer Mandoline mit Konzert-Griffbrett sind und gern eine Passage von künstlichen Flageolett-Tönen spielen möchten, können unmittelbar die eigentlichen Töne greifen, die um ein Zwölftel höher sind als die leicht berührte Quarte.

Anm. Das Zeichen 8^{va} bedeutet, daß die Noten, über denen dies Zeichen steht, eine Oktave höher gespielt werden sollen. Das Wort *loco* hebt dieses Zeichen wieder auf.

Les sons harmoniques artificiels qui s'obtiennent au Violon en appuyant le 1^{er} doigt et en effleurant la corde avec le 4^{me} doigt et à la distance d'une quarte l'un de l'autre, ne sont pas à conseiller à la mandoline, ne produisant pas une sonorité suffisante.

Les exécutants qui possèdent une mandoline avec un clavier de concert, et qui voudraient rendre un passage des sons harmoniques artificiels, pourront exécuter directement les notes réelles qui sont la douzième haute de la quarte effleurée.

N.B. Le signe 8^{va} indique que les notes au dessus desquelles il se trouve doivent être jouées une octave plus haut. Le mot *loco* annule l'effet de ce signe.

Artificial Harmonics. These are produced on the violin by putting the first finger firmly down and with the fourth finger slightly touching the place of the perfect fourth. These are not advisable for the mandoline as they do not produce sufficient fulness of tone.

Players who have a concert-board and wish to give a passage with artificial harmonics can at once play the real notes which are a twelfth higher than the lightly touched fourth.

N.B. The sign 8^{va} shows that the notes above which it is written must be played an octave higher. The word *loco* annuls the effect of this sign.

I suoni armonici artificiali, che si ottengono sul violino appoggiando il 1^o dito e sfiorando la corda col 4^o dito e alla distanza di una quarta l'uno dall'altro, non sono da consigliarsi per il mandolino, non producendo una sonorità sufficiente.

Gli esecutori che, possedendo un mandolino con una tastiera da concerto vogliono produrre un passaggio di suoni armonici artificiali, potranno direttamente eseguire i suoni reali che corrispondono alla decima alta della quarta sfiorata.

N.B. Il segno 8^{va} indica che le note al disopra delle quali si trova devono essere suonate un'ottava più alta. La parola *loco* annulla l'effetto di questo segno.

Eigentliche (klingende) Töne. — Sons réels. — real sounds — Suoni reali

Die Kadenz. | La Cadence. | The Cadence. | La Cadenza.

Ch. de Bériot.
(Scène de Ballet)

85. **A**

AVA VAVAAVA V segue

Ch. de Bériot.
(Scène de Ballet)

B

Ch. de Bériot.
(Seconde Fantaisie-Ballet)

C

Ch. de Bériot.
(Seconde Fantaisie-Ballet)

D

Silvio Ranieri.
(Notturmo)

E

glissez

lunghe (1)

pressez

p rall.

ff

etc.

Der Mandolinenbau hat in den letzten Jahren bedeutende Fortschritte gemacht, hauptsächlich in bezug auf das Griffbrett, das gegenüber dem alten System um eine Oktave verlängert worden ist. Dadurch wird es möglich gemacht, ganze Stücke zu spielen, die ursprünglich für Violine geschrieben sind, aber sich sehr gut für Mandoline eignen. Ja, es gibt sogar Kompositionen von Bériot, Vieuxtemps und anderen berühmten Meistern, von denen man glauben könnte, daß sie für Mandoline komponiert seien.

Die folgenden Übungen sollen vor allem den Schülern mit den Noten vertraut machen, die über die 7. Lage hinaus liegen.

La fabrication de la Mandoline a fait depuis quelques années de notables progrès surtout en ce qui concerne le clavier, dont le prolongement d'une octave sur l'ancien système permet l'exécution intégrale d'oeuvres très importantes écrites pour le Violon, et qui s'adaptent admirablement bien à la Mandoline. Il ya en effet des compositions de Bériot et de Vieuxtemps qu'on pourrait croire conçues pour cet instrument.

Les exercices qui vont suivre ont pour but principal de familiariser l'élève aux notes qui dépassent la 7^{ème} Position.

The manufacture of the mandoline has made great progress in recent years, especially of the finger board. It has been made an octave longer which makes it possible to play entire pieces set for the violin but which are admirably suited to the mandoline. Indeed one might think that some of Bériot's and Vieuxtemps' compositions had been written for the mandoline.

The following exercises are meant to accustom the pupil to notes beyond the 7th position.

La fabbricazione del mandolino ha fatto da qualche anno in quà dei notevoli progressi, soprattutto in ciò che concerne la tastiera il cui prolungamento di un'ottava sull'antico sistema permette l'esecuzione integrale di pezzi importantissimi scritti per il violino e che si adattano ammirevolmente al mandolino. Effettivamente vi sono delle composizioni di De Bériot, di Vieuxtemps e di altri celebri compositori che si potrebbero credere concepite per questo strumento.

Gli esercizi seguenti hanno per scopo principale di familiarizzare l'allievo alle note che oltrepassano la 7^a posizione.

Kreutzer

86. Allegro moderato.

The musical score is written for mandolin and consists of ten staves. It begins with the tempo marking 'Allegro moderato' and the number '86'. The music is in a key with one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings like 'mf'. Fingerings are indicated by numbers 1-4 below the notes. Positions are marked with Roman numerals I through VII. There are also some specific markings like '2^{ème} Corde' and '8' indicating octaves. The piece concludes with a double bar line and repeat dots.

Grave.

87.

Musical score for Kreutzer, page 72, starting at measure 87. The score is in G major and 4/4 time, marked "Grave." It features complex technical passages with many trills, triplets, and sixteenth-note runs. Dynamics range from piano (*p*) to fortissimo (*ff*).

The score consists of ten staves of music. Key features include:

- Staff 1:** Starts with a fortissimo (*ff*) dynamic. Contains a trill, a triplet of sixteenth notes, and a sixteenth-note run.
- Staff 2:** Features a trill, a triplet of sixteenth notes, and a sixteenth-note run.
- Staff 3:** Includes a trill, a triplet of sixteenth notes, and a sixteenth-note run.
- Staff 4:** Contains a trill, a triplet of sixteenth notes, and a sixteenth-note run.
- Staff 5:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic. Includes a triplet of sixteenth notes and a sixteenth-note run.
- Staff 6:** Features a piano (*p*) dynamic, a fortissimo (*ff*) dynamic, and a trill.
- Staff 7:** Includes a trill, a triplet of sixteenth notes, and a sixteenth-note run.
- Staff 8:** Contains a trill, a triplet of sixteenth notes, and a sixteenth-note run.
- Staff 9:** Starts with a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic. Includes a trill, a triplet of sixteenth notes, and a sixteenth-note run.
- Staff 10:** Ends with a piano (*p*) dynamic and a ritardando (*rit.*) marking.

Adagio.

Fiorillo.

88. *p espressivo* *f*

VII 4 1 2ème Corde

III tr

VI

V V tr 3 4 III V 2 II 3

IV II 4

V 3 4 1 3 1 III I 2 III 0 3 II tr 2

V 4 2 III VII 4

VI 2 4

V III I 2 V III 4 2 4

1 2 3 3 4 -4 2 4

V III VI 8

-4 2 4 4 -1 3 4 0 2 2 1 3 4 2 # 4 -4 restez 4

8

IV loco III tr V

4 -4 restez 4 4 -4 3-3 -3 2 2 3-3 2 2ème Corde 4-1

II III 4 3 1 V

1 1 3 2 4 3 # 1 2 4 4

IV tr III V V V I III I

3 3 3 3 3 3 1 -3 2 4 -1

III V 8 loco

tr tr tr

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

Vollkommene Akkord- Intervalle, Tonleitern und Akkorde.

Diejenigen Schüler, die kein Instrument mit Konzert-Griffbrett besitzen, können nicht über die 7. Lage hinaus spielen. Sie mögen daher die in eckiger Klammer stehenden Noten auslassen und dafür nach dem unter dem Notensystem angegebenen Fingersatz spielen.

Der obere Fingersatz gilt für diejenigen, die die Passagen vollständig spielen können.

Intervalles de l'Accord parfait Gammes et Accords.

Les élèves qui ne possèdent pas le clavier de concert, ne peuvent jouer au delà de la 7^e Pos. devront passer les notes comprises dans le signe \square et suivront le doigté inférieur.

Le doigté supérieur s'applique aux élèves qui exécuteront les traits en entier.

Perfect Chord Intervals, Scales and Chords.

Pupils who have no concert-board cannot play beyond the 7th position and must omit the notes within the sign \square and follow the lower fingering.

The upper fingering is for pupils who play the complete passage.

Intervalli dell'ac- cordo perfetto. Scale e accordi.

Gli allievi che non possedendo la tastiera da concerto non potranno suonare al di là della 7^a Pos. dovranno saltare le note comprese entro il segno \square e seguiranno la diteggiatura inferiore.

La diteggiatura superiore s'applica agli allievi che eseguiranno i passaggi in intero.

89.

C dur
Do majeur
C major
Do maggiore

A moll
La mineur
A minor
La minore

F dur
Fa majeur
F major
Fa maggiore

D moll
Ré mineur
D minor
Re minore

B dur
Si^b majeur
B^b major
Si^b maggiore

The musical score for exercise 89 is organized into five key sections. Each section contains two systems of music. The first system in each section shows the scale and chord in both treble and bass clefs, with upper and lower fingering options indicated by brackets. The second system shows a more complex passage, often with triplets and slurs, also with upper and lower fingering options. The keys are C major, A minor, F major, D minor, and B major. The notation includes notes, rests, and dynamic markings like accents and slurs.

G moll
Sol mineur
G minor
Sol minore

Es dur
Mib majeur
Eb major
Mib maggiore

C moll
Ut mineur
C minor
Do minore

As dur
Lab majeur
Ab major
Lab maggiore

F moll
Fa mineur
F minor
Fa minore

Des dur
Reb majeur
Db major
Reb maggiore

B moll
Si mineur
B minor
Si minore

Ges dur
Sol majeur
G major
Sol maggiore

Es moll
Mi mineur
E minor
Mi minore

H dur
Si majeur
B major
Si maggiore

Gis moll
Sol# mineur
G# minor
Sol# minore

E dur
Mi majeur
E major
Mi maggiore

Cis moll
Do# mineur
C# minor
Do# minore



A dur
A majeur
La major
La maggiore



Fis moll
Fa# mineur
F# minor
Fa# minore



D dur
Ré majeur
D major
Re maggiore



H moll
Si mineur
B minor
Si minore



G dur
Sol majeur
G major
Sol maggiore



E moll
Mi mineur
E minor
Mi minore

Doppelgriffe
mit Triller.

Doubles Cordes
avec Trille.

Double Strings
with Shake.

Doppie Corde
con il Trillo.

Doppeltriller.

Doubles Trilles.

Double Shakes.

Doppi Trilli.

Für den Doppeltriller gel-
en dieselben Regeln wie für
en einfachen Triller.
Das Aufsetzen der Finger
muß gleichzeitig geschehen.

Pour le doubletrille il fau-
dra observer les mêmes règles
que pour le Trille simple.
Les battements des doigts
doivent être égaux.

For the double shake the
sames rules as for the simple
shake must be observed.
The strokes of the fingers
must be regular.

Per il doppio trillo biso-
gnerà osservare le stesse re-
gole del trillo semplice.
I movimenti delle dita do-
vranno essere uguali.

Triller in Sexten.

Trilles des Sixtes.

Shakes in sixths.

Trilli di Seste.

Triller in Oktaven.

Trilles d'Octaves.

Shakes in octaves.

Trilli d'Ottave.

Die Kunst des Plektrums

L'Art du Plectre

Art of the Plectrum

L'arte del Plettro

zusammengefaßt in 16 Variationen über ein Thema von Corelli.

resumé en 16 Variations sur un Thème de Corelli.

summarized in 16 Variations on a theme of Corelli.

riassunto in 16 variazioni su di un Tema di Corelli.

Tema.
Adagio.

91.

Pespressivo *tr.* *p*

pp *cresc.*

Var. I.
Allegretto.

p

poco rit. *rit.*

Var. II.
Poco più lento.

ten. (1) *f* *p* *ten.* *f* *p* *ten.* *f* *p* *ten.* *f* *p* *ten.* *f* *p*

pp

Var. III.
Più mosso

Musical score for Variation III, Più mosso. It consists of three systems of piano accompaniment. The first system starts with a piano (*p*) dynamic and includes fingerings like 3 and 5. The second system features a four-measure rest in the right hand. The third system includes a trill (*tr*) and a "poco rit." marking.

Var. IV.
Allegro.

Musical score for Variation IV, Allegro. It consists of four systems of piano accompaniment. The first system starts with a forte (*f*) dynamic. The second system includes a trill (*tr*). The third system includes a "crescendo" marking. The fourth system includes "poco rall." and "f" markings.

Var. V.
Adagio.

mf sostenuto espressivo
mf staccato
p

f sostenuto
cresc.

p
cresc.
rall.

Var. VI.
Vivace.

ff
sf

p

p leggiero
mf
p

p
rit.

Var. VII.
Allegro.

pp con grazia (1)

rall.
flargamente

rit.
20

Var. VIII.
Poco più lento.

mf

f con fuoco

rit.

Var. IX.
Adagio.

4^{ème} Corde
p espressivo
crescendo

4^{ème} Corde 3^{ème} Corde

2.C. 4^{ème} Corde rit.

Var. X.
Allegro ben moderato.

pp

Var. XI.
Même mouvement. (1)

Pscherzando

mf

rit.

Var. XII.
Con fuoco.

Var. XIII.
a 2 corde (1)

(1) auf zwei Saiten

| sur deux cordes

CHASSÉ

| upon two strings

| a due corde

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

Var. XIV.
 Adagio.

p
cantabile e molto espressivo

cresc.

cresc.

f

cresc.
ff

ff

Var. XV.
Poco più mosso.

p *poco a poco crescendo*

1 2

1 2

sempre crescendo

poco più tranquillo *largamente*

Var. XVI.
Meno mosso.

ff

First system of musical notation, featuring a treble and bass staff. The treble staff contains complex rhythmic patterns with triplets and sixteenth notes, while the bass staff provides a steady accompaniment. Performance markings include accents and slurs.

Second system of musical notation, continuing the piece. The treble staff shows more intricate melodic lines with triplets and slurs. The bass staff continues with rhythmic accompaniment.

Third system of musical notation, marked with a *crescendo* dynamic. The treble staff features a series of slurs and accents leading to a more intense melodic passage. The bass staff maintains the accompaniment.

Fourth system of musical notation, beginning a *Cadenza* section. The treble staff starts with a *tr* (trill) and a *ff* (fortissimo) dynamic, followed by a *molto rit.* (molto ritardando) section. The bass staff has rests.

Fifth system of musical notation, continuing the *Cadenza*. The treble staff features a long, sweeping melodic line with a *rit.* (ritardando) marking. The bass staff has rests.

Finale.
Adagio.

G. Wilke

Sixth system of musical notation, the beginning of the *Finale*. The treble staff starts with a *ff grandioso* dynamic. The bass staff has rests.

Seventh system of musical notation, continuing the *Finale*. The treble staff is marked *sempre ff* (sempre fortissimo). The system concludes with *cresc.* and *rit.* markings.