

À MES ELÈVES

SILVIO RANIERI
L'ART DE LA
MANDOLINE

*

METODO PER MANDOLINO
MÉTHODE DE MANDOLINE
MANDOLINENSCHULE
MANDOLINE METHOD

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LEIPZIG, AUG. CRANZ, G. M. B. H.

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IIIÈME PARTIE

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Die Lagen.

Les Positions.

The Positions.

Le Posizioni.

Die bisherigen Übungen hat der Schüler in der ersten Lage gespielt.

Rückt man die ganze Hand um ein Sekunden-Intervall nach dem Stege zu und so weiter nacheinander, so kann man Phrasen oder Passagen in der zweiten, dritten, vierten, fünften, sechsten und siebenten Lage spielen, ohne daß man die Hand weiter zu verrücken braucht.

Die Übungen im Lagen-spiel sind besonders wichtig wegen des Übergangs von einer Lage in die andere.

Im allgemeinen und vor allem in einer Cantabile-Phrase bietet die höchste Note einen Anhalt, in welcher Lage man spielen muß, während in den schnellen Passagen die Wahl der Lage besonders abhängig ist von den Plektrumschlägen, die man zur Erlangung einer gleichmäßigen Plektrumbe-
wegung anwenden muß.

Der erste Finger darf nur, falls unbedingt erforderlich, abgehoben werden, denn er muß der Hand an Stelle der leeren Saiten, die in den Lagen nur selten gebraucht werden, als Stützpunkt dienen.

Die römischen Ziffern I, II, III usw. geben an, in welcher Lage der Schüler spielen soll.

Jusqu'ici l'élève a toujours joué à la première position.

En avançant toute la main d'une seconde vers le chevalet, et ainsi successivement, on pourra exécuter des phrases où des traits à la seconde, troisième, quatrième, cinquième, sixième et septième positions sans déranger la main.

Néanmoins l'importance de l'étude des positions est surtout dans le passage d'une position à l'autre.

En général et surtout dans un phrasé c'est la note la plus élevée qui indique dans quelle position il faut l'exécuter, mais dans les traits d'agilité, le choix de la position est surtout déterminé par les coups de plectre dont on doit se servir pour pouvoir obtenir un mouvement régulier du plectre.

En outre le premier doigt ne devra être relevé que lorsque cela sera absolument nécessaire, car il devra servir de point d'appui à la main, au lieu des cordes à vide, qui dans les positions ne s'emploient qu'exceptionnellement.

Les chiffres I, II, III etc. indiqueront dans quelle position l'élève devra jouer.

Until now the pupil has always played in the first position.

By moving the hand through the interval of a second towards the bridge, and so on in succession, phrases and passages may be played in the second, third, fourth, fifth, sixth and seventh positions without further moving the hand.

The chief value of the study of positions is the passing from one position to another.

Generally, and especially in a cantabile phrase, it is the highest note which indicates the position but in quick phrases the position is determined by the plectrum strokes which are required for a regular plectrum movement.

The first finger ought only to be raised when it is absolutely necessary, for it is the support of the hand in place of the open strings which are very rarely used in the positions.

The figures I, II, III etc. indicate the position.

Fino ad ora l'allievo à sempre suonato in prima posizione.

Avanzando tutta la mano di un intervallo di seconda verso il ponticello, e così successivamente, si potranno eseguire delle frasi o dei passaggi di tecnica, in seconda, terza, quarta, quinta, sesta e settima posizione senza spostare la mano.

Nondimeno l'importanza delle studio delle posizioni consiste soprattutto nel passaggio da una posizione ad un'altra.

In generale, e soprattutto in una frase cantabile, è la nota più acuta che indica in quale posizione la detta frase deve essere eseguita, ma in un passaggio d'agilità, la scelta della posizione è soprattutto determinata dai colpi di plectro dei quali ci si deve servire, per poter ottenere un movimento regolare del plectro.

Inoltre non si dovrà alzare il primo dito che quando sarà assolutamente necessario giacchè dovrà servire di punto d'appoggio alla mano al posto delle corde a vuoto che nelle posizioni non impiegano che eccezionalmente.

Le cifre I, II, III etc. indicheranno in quale posizione l'allievo dovrà suonare.

1. Saite
1^{ère} Corde
1st String
1^a Corda

2. Saite
2^{ème} Corde
2nd String
2^a Corda

3. Saite
3^{ème} Corde
3rd String
3^a Corda

4. Saite
4^{ème} Corde
4th String
4^a Corda

I. Lage
I. Pos.

II III IV V VI VII

II. Lage.

II^{ème} Position.

Position II.

II^a Posizione.

1.

2.

Andante.

Czerny.

3.

Cantabile grazioso.

Ch. de Bériot.

4.

Musical notation system 1, measures 1-4. Includes a triplet marking '3' over the first measure.

Musical notation system 2, measures 5-8. Includes a triplet marking '3' over the fifth measure.

Musical notation system 3, measures 9-12. Includes a triplet marking '3' over the ninth measure and a marking '4' over the twelfth measure.

Musical notation system 4, measures 13-16. Includes a key signature change to one sharp (F#) at the beginning of the system.

Musical notation system 5, measures 17-20.

Musical notation system 6, measures 21-24. Includes the instruction 'cresc.' (crescendo) written above the first measure.

Musical notation system 7, measures 25-28. Includes an accent marking '^' over the first measure.

Allegro.

5.

III. Lage. | III^{ème} Position. | Position III | III^a Posizione.

6.

7.

Gebrauch des ersten Fingers statt des vierten, um das Wechseln der Saite zu vermeiden.	Emploi du premier doigt au lieu du quatrième, pour éviter le changement de cordes.	Use of the first finger instead of the fourth, in order to avoid change of strings.	Impiego del primo dito al posto del quarto, per evitare il cambiamento di corde.
--	--	---	--

Andante.

Andante.

Air populaire Américain.

8.

Das Portament.

Wenn zwei Noten durch eine oder mehrere Lagen von einander getrennt sind, so geht man von einer Note zur andern, indem man den Finger, auf der Saite bis zu der Stelle gleiten läßt, wo die andere Note liegt, ohne jedoch das Tremolieren zu unterbrechen.

Das Portament wird mit Vorliebe in Pässagen angewendet, die einen melodischen Charakter haben. Es wird schneller oder langsamer ausgeführt je nach der Art des Ausdrucks, die man der Phrase geben will. Doch muß man sich hüten, die dazwischen liegenden Noten hören zu lassen.

Ein kleiner Strich (-) zwischen zwei Noten bedeutet, daß man das Portament anwenden soll.

In der folgenden Übung zeigt eine Note in kleinerem Druck an, bis wohin man den Finger gleiten lassen muß.

Du Port du son ou Glissando.

Quand deux notes sont séparées par une ou plusieurs positions on passe de l'une à l'autre en glissant avec le doigt qui est posé jusqu'à la position où se trouve l'autre note, et cela sans interrompre la tremolo.

Le port du son s'emploie surtout dans les traits ayant un caractère mélodique. Il s'exécute plus ou moins vivement selon l'expression qu'on veut donner à la phrase. Toutefois on aura soin d'éviter de faire entendre les notes intermédiaires.

J'indiquerai par une petite ligne (-) quand il faudra glisser d'une note à l'autre.

Dans l'étude suivante la petite note indiquera jusqu'où devra avoir lieu le glissement du doigt.

Portamento.

When two notes are separated by one or more positions one passes from the one to the other by sliding the finger along to the position of the other note and that without interrupting the tremolo.

Portamento is chiefly used in melodic passages. It is played more or less quickly according to the expression one wishes to give the passage. Care must be taken not to give any intermediary notes.

I shall mark portamento with a short stroke (-) between the notes.

In the following exercise the small note shows where the finger must glide to.

Del Portamento.

Quando due note sono separate da una o più posizioni, si passa dall'una all'altra, glissando col dito che è piazzato fino alla posizione ove si trova l'altra nota, e ciò senza interrompere il tremolo.

Il portamento s'impiega soprattutto nei passaggi aventi un carattere melodico, e si eseguisce più o meno velocemente, secondo l'espressione che si vuol dare alla frase, però si avrà l'avvertenza di non far sentire le note intermedie.

Indicherò con un piccolo segno (-) quando bisognerà glissare da una nota all'altra.

Nello studio che segue la noticina indicherà fino a dove dovrà arrivare il dito che eseguirà il portamento.

Andante cantabile.

I. und III. Lage. | I^{ère} et III^{ème} Positions. | Positions I and III. | I^a e III^a Posizione.

10. *Andante.* *pp* *pp* Ch. W. Gluck.

I., II. und III. Lage. | I^{ère}, II^{ème} et III^{ème} Positions. | Positions I, II and III. | I^a, II^a e III^a Posizione.

11.

III I 2 0 III 2 4 3 2 I 0 III 2 4 2 I 0 III 2

I 0 2 III 1 3 2 2 4 0

Moderato.

Kreutzer

12. $\Delta V \Delta V$ $\Delta \Delta \Delta \Delta$

$\Delta \Delta \Delta \Delta$ $\Delta \Delta \Delta \Delta$

III 3 1 1 2 I 3 0 0 0

III 1 I 0 1 4 4

III 1 I 0 1 4 4

III 1 I 0 1 4 4

III 1 I 0 1 4 4

III 1 I 0 1 4 4

III 1 I 0 1 4 4

III 1 I 0 1 4 4

III 1 I 0 1 4 4

Allegretto.

Czerny.

13.

Allegro.

Kreutzer.

14.

1 4 0 4 3 1 4 3 2 4

III 4 1 1 2 2 1 1 2 4

III 0 1 3 1 I 2 4 4 0

II 2 4 1 4 1 4 3 0 4 3 2 I 1 3

III 4 1 4 I 2 4

III 1 3 I 3

III 1 3 I 2

Λ Λ Λ V 0 Λ Λ Λ V III 1 3 I 3

Adagio.

J. Pleyel.

15.

dolce

poco crescendo

III 3 3 3 3 I 3 III 1 1 3 3

p

III 4 4 I 2 I -2 0 AVAV

poco crescendo

Musical score system 1, first system. Treble and bass clefs. Key signature: two flats. Dynamics: *mf*. Fingerings: 2, 4, 2; I, 2; III, 4; I, 2. Trills: III, 2; I, 2. Accents: ^, ^, ^.

Musical score system 2, second system. Treble and bass clefs. Key signature: two flats. Dynamics: *p dolce*. Fingerings: 3, 2; 3, 1; 3. Trills: AVAV, III, 2; I, 3; III, 1. Accents: ^, ^, ^.

Musical score system 3, third system. Treble and bass clefs. Key signature: two flats. Dynamics: *p*. Fingerings: 3, 3; 1; I, 2; III, 4; I, 2. Trills: III, 4. Accents: ^, ^.

Musical score system 4, fourth system. Treble and bass clefs. Key signature: two flats. Dynamics: *p*, *pp dim.*. Fingerings: 3, 4; 1; 1; 1. Trills: AVAV, III, 4. Accents: ^, ^.

Man betone die erste Note der Triole und gleite zur zweiten, ohne das Plektrum abzuheben.

Accentuez la première note du triolet, et glissez sur la seconde sans lever le plectre.

Accent the first note of the triplet and glide on to the second without lifting the plectrum.

Accentuare la prima nota della terzina e strisciare sulla seconda senza alzare il plectro.

Allegro moderato.

Mazas.

Musical score system 5, fifth system. Treble clef. Key signature: two flats. Time signature: 3/4. Dynamics: *sf p sf p sf p*. Fingerings: 1, 1; 3, 2; 1, 1; 3, 2; 1. Trills: AVAV, etc., III, 1. Accents: ^, ^, ^.

Zwischen der ersten und zweiten Note der Triole hebt man ein wenig die rechte Hand.

Levez un peu la main droite entre la première et la seconde note du triolet.

Lift the right hand a little between the first and second notes.

Alzate un poco la mano destra fra la prima et la seconda nota della terzina.

Allegro non troppo.

Mazas.

17.

Zwischen der ersten und zweiten Note der Triole hebe man ein wenig die rechte Hand.

La même observation que pour l'étude précédente.

Lift the right hand a little between the first and second notes.

La stessa osservazione che per lo studio precedente.

Allegro.

Mazas.

18.

Zwischen der ersten und zweiten Note der Triole hebe man ein wenig die rechte Hand.

La même observation que pour l'étude précédente.

Lift the right hand a little between the first and second notes.

La stessa osservazione che per lo studio precedente.

Allegretto.

Fiorillo.

19.

Five staves of musical notation. The first staff has a treble clef and a key signature of one flat. It contains several measures with notes and rests, including fingerings like '2 1' and 'b'. The second staff continues the melody with similar notation. The third and fourth staves show more complex passages with fingerings such as 'II 1 4 1', '3', and 'I 0 3 0'. The fifth staff features a bass clef and includes fingerings like 'I 1 4 2', '4', 'II 0 3 1', '2 3 1', '4 3', and '2 3'.

Adagio espressivo.

J. Pleyel.

Two staves of musical notation. The first staff has a treble clef and a key signature of one flat. It begins with a piano (*p*) dynamic marking and includes fingerings like 'III 4' and 'I 2'. The second staff has a bass clef and includes fingerings like '1 3' and '3'. The system concludes with a piano (*p*) dynamic marking.

Two staves of musical notation. The first staff has a treble clef and a key signature of one flat. It includes fingerings like 'III 4' and 'I 3'. The second staff has a bass clef and includes fingerings like 'III 2' and 'AVAV'. A mezzo-forte (*mf*) crescendo marking is present between the staves.

Two staves of musical notation. The first staff has a treble clef and a key signature of one flat. It includes fingerings like 'I 2' and 'III 1'. The second staff has a bass clef and includes fingerings like '1 3'. A decrescendo (*dim.*) marking is present between the staves, followed by piano (*pp*) dynamics.

Two staves of musical notation. The first staff has a treble clef and a key signature of one flat. It includes fingerings like '1(1)', 'I', and '3'. The second staff has a bass clef and includes fingerings like 'I', '2', and '3'. The system includes first and second endings, marked '1(1)' and '2(2)', and concludes with piano (*p*) and piano-piano (*pp*) dynamics.

Rondo. Allegro.

First system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *p*. Articulation: *Λ V Λ V* above the first measure. Fingerings: 4, 0.

Second system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *mf*. Section marker: II. Articulation: *Λ V Λ V* above the final measure.

Third system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *p* and *f*. Section markers: III and I. Fingerings: 4.

Fourth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 2/4. Section marker: I. Fingerings: 4.

Minore.

Fifth system of musical notation. Treble and bass clefs. Key signature: two flats (Bb, Eb). Time signature: 2/4. Dynamics: *p*. Section marker: III. Fingerings: 1, 3, 4.

Sixth system of musical notation. Treble and bass clefs. Key signature: two flats (Bb, Eb). Time signature: 2/4. Dynamics: *p*. Section marker: III. Fingerings: 1, 4, 1, 4, 0.

First system of musical notation, two staves, treble clefs, one flat key signature. Includes slurs, accents, and breath marks.

Second system of musical notation, two staves, treble clefs, one flat key signature. Includes fingering numbers and the dynamic marking 'poco rit.'

Maggiore.

Third system of musical notation, two staves, treble clefs, one sharp key signature. Starts with 'Maggiore.' and 'pp a tempo'. Features a steady eighth-note pattern.

Fourth system of musical notation, two staves, treble clefs, one sharp key signature. Dynamic changes from 'f' to 'pp'. Includes articulation marks 'v' and 'av'.

Fifth system of musical notation, two staves, treble clefs, one sharp key signature. Includes the lyrics 'cre - - scen - do -'.

Sixth system of musical notation, two staves, treble clefs, one sharp key signature. Concludes with dynamic markings 'f' and 'ff'.

Allegretto.

Fiorillo.

21. *p* *cresc.* *rit.* *f* *p* *cresc.*

Moderato.

Kreutzer.

22. *f* *segue*

Allegro spiritoso.

Gavotte de F. Gossec.

24.

The musical score is written for piano and consists of seven systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro spiritoso.' and the piece is titled 'Gavotte de F. Gossec.'.

Key features of the score include:

- System 1:** Starts with a piano (*p*) dynamic. The right hand has several accented eighth notes. The left hand plays a steady eighth-note accompaniment.
- System 2:** Features a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. Includes triplets and slurs.
- System 3:** Shows a mezzo-forte (*mf*) dynamic with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. Ends with a piano (*pp*) dynamic and a 'poco rit.' marking.
- System 4:** Begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*pp*) dynamic.
- System 5:** Starts with a piano (*pp*) dynamic and includes a crescendo (*cresc.*) to a forte (*f*) dynamic.
- System 6:** Features a piano (*pp*) dynamic throughout.
- System 7:** Concludes with a piano (*pp*) dynamic and a 'D.C. al Fine sans reprise' instruction.

D. C. al Fine sans reprise

Allegro maestoso.

De Bériot.

25.

First system of musical notation, measures 25-28. The right hand part begins with a forte (*ff*) dynamic and a *risoluto* marking. It features a triplet of eighth notes in measure 25, followed by sixteenth-note patterns in measures 26 and 27. The left hand part consists of a steady eighth-note accompaniment. Fingering numbers (1, 2, 3, 4) and fingerings (0, 1) are indicated throughout.

Second system of musical notation, measures 29-32. The right hand part continues with sixteenth-note patterns and includes a piano (*p*) dynamic marking in measure 32. The left hand part maintains the eighth-note accompaniment. Fingering numbers (3, 4, 0, 4) and fingerings (0, 4) are indicated.

Third system of musical notation, measures 33-36. The right hand part features a triplet of eighth notes in measure 33, followed by sixteenth-note patterns. The left hand part continues with the eighth-note accompaniment. Fingering numbers (4, 0, 2, 4, 2, 3, 2) and fingerings (0, 2, 3, 2) are indicated.

Fourth system of musical notation, measures 37-40. The right hand part includes a forte (*ff*) dynamic marking in measure 38. It features sixteenth-note patterns and a triplet of eighth notes in measure 40. The left hand part continues with the eighth-note accompaniment. Fingering numbers (2, 1, 2) and fingerings (0, 2) are indicated.

Fifth system of musical notation, measures 41-44. The right hand part begins with a piano (*p*) dynamic marking in measure 41. It features sixteenth-note patterns and a triplet of eighth notes in measure 44. The left hand part continues with the eighth-note accompaniment. Fingering numbers (3, 2, 2, 0, 4, 0, 4, 0, 1) and fingerings (0, 1, 3) are indicated.

Sixth system of musical notation, measures 45-48. The right hand part includes a *rit.* (ritardando) marking in measure 45 and a *fa tempo* (ritornello) marking in measure 46. It features sixteenth-note patterns and a triplet of eighth notes in measure 48. The left hand part continues with the eighth-note accompaniment. Fingering numbers (3, 0, 1, 3, 4, 4) and fingerings (0, 4) are indicated.

Seventh system of musical notation, measures 49-52. The right hand part features sixteenth-note patterns and a triplet of eighth notes in measure 52. The left hand part continues with the eighth-note accompaniment. Fingering numbers (1, 1, 3, 3, 0, 1, 20) and fingerings (0, 1) are indicated.

Allegro moderato.

Mazas.

26.

IV. Lage.

IV^{ème} Position.

Position IV.

IV^a Posizione.

27. 

28. *Moderato.* 









29. *Andantino.* *p dolce* 





The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides harmonic support with chords and single notes. Dynamics include *p*, *f*, and *p* again. There are some markings like '-1' and '1' above notes in the lower staff.

The second system continues the piece with two staves. The upper staff has a more active melodic line with many beamed eighth notes. The lower staff continues with a steady accompaniment. Dynamics are mostly *p*. There are markings '1', '2', and '1' above notes in the lower staff.

Allegretto spiritoso.

The third system starts at measure 30, indicated by a large '30.' on the left. The key signature changes to two sharps (F# and C#), and the time signature is 2/4. The tempo is marked *Allegretto spiritoso*. The upper staff has a melodic line with accents (^) and a dynamic of *p*. The lower staff has a rhythmic accompaniment. There is a '1' above a note in the upper staff.

The fourth system continues the 2/4 piece. The upper staff features a series of beamed eighth notes, creating a rhythmic pattern. The lower staff provides a consistent accompaniment. There is a '4' below a note in the lower staff.

The fifth system shows the continuation of the melodic and accompaniment lines. The upper staff has a melodic line with some slurs. The lower staff continues with chords and single notes.

The sixth system continues the piece. The upper staff has a melodic line with a slur over several measures. The lower staff continues with a steady accompaniment.

The seventh system concludes the page. The upper staff has a melodic line with a slur and some fingerings (2, 0, 4, 0) indicated above notes. The lower staff continues with the accompaniment. There is a '0' below a note in the lower staff.

31. *Allegro maestoso.* IV De Bériot.

III
II
I
f
ff

V. Lage. | Vème Position. | Position V. | Va Posizione.

33. *IV Corde*

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

34. *Allegretto.*

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

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

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

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

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

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

poco rit. *a tempo*

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

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

Moderato.

De Bériot.

35.

The musical score is written for piano and consists of seven systems of two staves each. The first system includes a treble clef, a key signature of one flat, and a 2/4 time signature. The music features a melody in the right hand and a rhythmic accompaniment in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'p'. The piece concludes with a 'poco rit.' marking and a change in key signature to two sharps. The final system includes a 'p' marking and the word 'espressif'.

con anima (1)

ff
f

I., III. und V. Lage.
Lagenwechsel.

Ière IIIème et Vème
Positions.
Substitution des doigts.

Positions I, III, and V.
Substitution of fingers.

I^a III^a e V^a Posizione
Sostituzione delle dita.

Mazas.

36. *Andantino.* *p dolce*

p

sf

First system of musical notation, including two staves with treble and bass clefs. The music is in G major and 3/4 time. It includes fingerings (1-4), slurs, and dynamic markings like 'p' and '3me c.'. Chord symbols I, III, V, and III are placed above the notes.

Andantino grazioso.

(Les Huguenots) Meyerbeer.

37.

Second system of musical notation, starting at measure 37. It features two staves with treble and bass clefs. The music is in G major and 3/4 time. It includes fingerings, slurs, and dynamic markings like 'p', 'dolce', 'ritenuto', 'f', and 'p rall.'. Chord symbols I, III, V, and III are placed above the notes.

III I III I III

p dolcissimo

cresc. *p*

III V III I 3 3 3 3

p

III I III V III

p

Poco Adagio.

Air populaire Américain.

3ème Corde III

p dolce

III V III V III I

Musical score for measures 32-38. The piece is in G major and 2/4 time. The right hand features a melodic line with various fingering and articulation marks, including slurs and accents. The left hand provides a rhythmic accompaniment with chords and moving lines. Chord symbols III, V, and III are placed above the staff. Measure numbers 32 through 38 are indicated below the notes.

Thème.
Andante.

P. Rode.

39. *mf*

Musical score for measures 39-44. The tempo is Andante. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. Chord symbols III, V, and III are present. Measure numbers 39 through 44 are indicated.

Musical score for measures 45-50. The right hand continues the melodic theme with slurs and accents. The left hand has a bass line with chords. Chord symbols III, V, and III are present. Measure numbers 45 through 50 are indicated.

dim.

Musical score for measures 51-56. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. Chord symbols III, V, and III are present. Measure numbers 51 through 56 are indicated.

mf *dim.*

Musical score for measures 57-62. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. Chord symbols III, V, and III are present. Measure numbers 57 through 62 are indicated.

Variation.
Poco piu mosso.

Musical score for measures 63-68. The tempo is Poco piu mosso. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. Chord symbols III, V, and III are present. Measure numbers 63 through 68 are indicated.

(x) Abnehmend an Tonstärke wie in Lebendigkeit. | Diminuer de force et de mouvement. | Diminishing the tone and slackening the pace. | Calando

I., II., III., IV.,
u. V. Lage.

I^{ère} II^{ème} III^{ème} IV^{ème}
et V^{ème} Positions

Positions I, II, III,
IV, and V.

I^a II^a III^a IV^a e V^a
Posizione.

Allegro non troppo. (1)

Mazas.

40.

(1) nicht zu viel

pas trop

not too much

non troppo

This page of musical notation for guitar contains ten staves of music. The notation includes various fretting techniques and fingerings, such as:

- Staff 1: Fretting techniques labeled V 1, 4 2 ^ V, 3 ^ V, IV, and III.
- Staff 2: Fretting techniques labeled I ^ V, III 2, and I 3.
- Staff 3: Fretting techniques labeled V ^ ^ V and ^ ^ ^ V.
- Staff 4: Fretting techniques labeled ^ ^ ^ V, ^ ^ ^ V, and ^ ^ ^ V.
- Staff 5: Fretting techniques labeled V ^ ^ V, ^ ^ ^ V, and ^ ^ ^ V.
- Staff 6: Fretting techniques labeled ^ ^ V, V, V, III 1, V, V, V, Y V, and I ^ V.
- Staff 7: Fretting techniques labeled III 1, I, III 2, and I 0 2.
- Staff 8: Fretting techniques labeled III 2, I 0 2, III 2, 1, and I 0 2 4.
- Staff 9: Fretting techniques labeled III 4, 3, and 0.

 Dynamics include *crescendo*, *ff*, and *p*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is written in a key signature of one sharp (F#) and a 2/4 time signature.



Ausführung.

Exécution.

Execution.

Esecuzione.

Allegro.

Moderato.



Moderato.

Kreutzer.



2e Corde

Moderato.

Moderato.

Kreutzer.

44.

Andante.

Czerny.

45.

46. *IVc.*

47. *Moderato.*

48. *Andantino.* *De Bériot.*

I., II., III., IV., V. | I^{ère} II^{ème} III^{ème} IV^{ème} | Positions I, II, III, | I^a II^a III^a IV^a V^a |
 u. VI. Lage. | V^{ème} et VI^{ème} Positions | IV, V, and VI. | e VI^a Posizione.

Allegro Moderato.

49.

This section contains ten staves of musical notation for a violin piece. The notation includes various fingering techniques such as triplets, slurs, and accents. Roman numerals (I, II, III, IV, V, VI) are placed above the notes to indicate fingerings. Dynamic markings like *tr* (trill) and *Λ* (accent) are used throughout. The piece is written in a key with one sharp (F#) and a common time signature.

Allegro Moderato.

Kreutzer.

50.

This section contains two staves of musical notation for the 'Allegro Moderato' section. It begins with a forte (*f*) dynamic and a common time signature. The notation includes slurs, accents (*Λ*), and dynamic markings like *segue*. Roman numerals (I, III, IV, VI) are used for fingering. The piece is written in a key with one sharp (F#).

4 0 4 3 2 1 1 4 0 3 4

III I III I III I III

II IV III V IV VI V IV III II

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

Allegro. Fiorillo.

51. *f* 3 3 0 1

I III II I III V III I

III V III V I III V III I

III V III V I III V III I

III V III V I III V III I

III V III V I III V III I

III V III V I III V III I

III V III V I III V III I

I III V III I III V III I

I III V III I III V III I

A series of six musical staves for guitar. The first staff has a treble clef and a key signature of one sharp (F#). It contains several measures of music with slurs and accents. Above the staff, chord diagrams are indicated: I, V, V, V, III, etc., VI, III, I, III, I. Fingerings are shown below the notes: 1, 0, 0, 1, 1, 1, 2, 1, 2, 1, 2, 1. The second staff continues with similar notation, including chord diagrams III, I, III, I and fingerings 0, 1, 2, 1, 0, 4. The third staff has a bass clef and includes chord diagrams III, I, III, I and fingerings 4, 3, 1, 0, 2, 4, 0, 4, 3, 1, 0, 2, 4. The fourth staff has a bass clef and includes chord diagrams V, VI, III, V, VI, III, I and fingerings 4, 3, 1, 3, 2, 0, 1, 4, 3, 1, 1, 3, 0, 2, 0, 4, 3, 1, 3, 2, 0, 3, 2, 1, 4, 3, 1, 1, 3, 0, 2, 0. The fifth staff has a treble clef and includes chord diagrams III, V, III, I, III, V, III, I and fingerings 0, 1, 1, 3, 4, 1, 1, 0, 3, 4, 0, 0, 1, 1, 3, 4, 1, 1, 0, 3, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 0. The sixth staff has a treble clef and includes chord diagrams III, V, III, I and fingerings 0, 1, 1, 3, 4, 1, 1, 0, 3, 4, 0, 4, 0, 4, 0, 4, 0, 0.

Die Triolen sind in der folgenden Übung immer auf drei Saiten zu spielen.

Chaque triolet de l'étude suivante devra être exécuté sur trois cordes.

In the following study play each triplet on three strings.

Tutte le terzine del seguente studio dovranno essere eseguite su tre corde.

Allegro. *segue* **Fiorillo.**

A series of seven musical staves for guitar, starting with a 3/4 time signature. The first staff has a treble clef and a key signature of one sharp (F#). It contains several measures of music with slurs and accents. Above the staff, chord diagrams are indicated: III, V, III, I, III, V, III, I. Fingerings are shown below the notes: 0, 0, 4, 2, 0, 4, 2, 0, 0, 4, 0, 0, 4, 2, 0, 4, 0, 0. The second staff has a treble clef and includes chord diagrams I and fingerings 0, 2, 1, 0, 3, 0, 4, 0, 0, 4, 2, 0, 4, 0, 0, 0, 2, 1, 0, 3, 0, 4, 2, 0, 0. The third staff has a bass clef and includes chord diagrams III and fingerings 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 4, 2, 0, 4, 2, 0, 0. The fourth staff has a treble clef and includes fingerings 4, 0, 0, 4, 2, 0, 4, 0, 0, 0, 2, 1, 0, 3, 1, 0, 4, 0, 0, 4, 2, 0, 4, 0, 0, 0, 2, 1, 0, 3, 1, 0. The fifth staff has a treble clef and includes chord diagrams I and fingerings 4, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 4, 0, 0, 4, 2, 0, 4, 0, 0, 0, 2, 1, 0, 3, 1, 0. The sixth staff has a treble clef and includes chord diagrams II and fingerings 4, 2, 1, 4, 3, 2, 4, 2. The seventh staff has a treble clef and includes chord diagrams I and fingerings 2, 2, 1, 4, 3, 2, 4, 2, 4, 1, 1, 4, 2.

53. *Moderato.* *Fiorillo.*

III $\wedge \vee \wedge \vee$ IV $\wedge \vee \wedge \vee$ I

-0 2 *cresc.* 2 4 3 3 4

III VI I

p 4 0 4 1 1 3 3 1

IIème Corde 1

III V VII III

cresc. 1 2 1 4 4 4 4 4

ff

Fine

Trio. III VI V VII III

pdolce 4 1 3 *poco cresc.* 1 2 2 2 4

p.

II III V III I III

p 2 1 *cresc.* 4 4 3 1-1 *f* *dim.* 3 0 1

II IV II I

ff 3 3 2 *dim.*

VII IV I

0 3 2 4 *restez* 4

Halbe oder Sattellage.

Die halbe Lage wird angewendet, um zu vermeiden, daß man mehrmals hintereinander die Hand vorrücken und zurückziehen muß, wenn sie in der ersten Lage ist. Bei der halben Lage kommt die Hand neben den Sattel zu liegen.

La Demi-Position.

La demi-position s'emploie pour éviter de reculer et d'avancer la main plusieurs fois et successivement lorsqu'elle est placée à la première position. Pour la demi-position la main doit se placer à côté du sillet.

The Half-Position.

The half-position is used to avoid the advancing and retiring of the hand several times in succession, when in the first position. For the half-position the hand must be placed alongside of the nut.

La Mezza Posizione.

La mezza posizione s'impiega per evitare di retrocedere e avanzare la mano parecchie volte e successivamente, quando essa si trova in prima posizione. Per la mezza posizione la mano deve trovarsi vicino al capo tasto.

Andante.

58. *p*

Fingerings: 1 3 2 1 3 1 2 4, 2 1 2 3 2 0 2 3, 2 1 2 0 3 2 3 2, 1 4 3 2 3 4 2 3

Fingerings: 1 3 1 4 3 4 3 4, 2 1 2 3 4 2 3 4, 3 4 3 2 1 2 3 1, 2 1 2 4 2 1 2 3

mf

Fingerings: 4 2 1 2 3 1 0 1, 2 2 4 2 4 2 1 0, 4 2 1 2 0 3 1 3, 2 3 4 3 2 0 4 3

p

Fingerings: 2 1 2 2 4 1 2 4, 3 2 0 2 3 4 0 2, 3 1 2 3 4 1 2 2, 0 3 2 4 2

mf

Allegro.

59. *p* *sf* *p* *sf*

Fingerings: 1 2 4, 3 2, 1 2 3

cresc. *I. Pos.* *III* *1/2 Pos.* *sf*

Fingerings: 3 2 1 2 1 2 3 4 3, 1 1 2 3, 1 2 4

p *sf* *III* *I*

Fingerings: 3 2, 1 2 3, 1 2 3 4 1 2, 1 2 3 1 3, 3