À MES ELÈVES

SILVIO RANIERI

L'ART DE LA MANDOLINE

*

METODO PER MANDOLINO
MÉTHODE DE MANDOLINE
MANDOLINENSCHULE
MANDOLINE METHOD

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IIIIÈME PARTIE

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Mus. 166 c. 10 (3)

Die Lagen.

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 Lagenspiel 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 Plektrumbewegung 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.

Les Positions.

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

En avancant 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 determiné par les coups de plectre dont on doit se servir pour pouvoir obtenir un mouvement régulier du pleotre.

En outre le premier doigt ne devra être rélevé 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'employent qu'exceptionnellement.

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

The Positions.

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.

Le Posizioni.

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

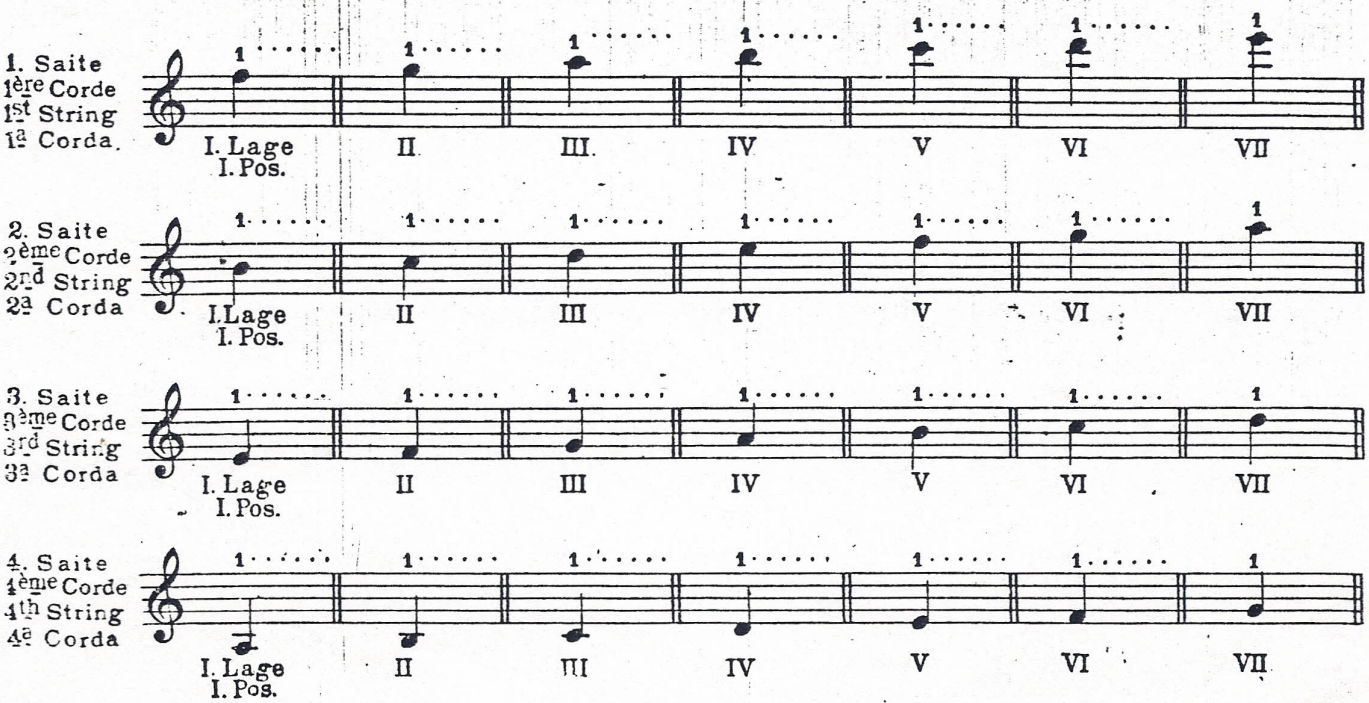
Avanzando tutta la mano di un intervallo di seconda verso il ponticello, e così successivamente, si potranno eseguire delle frasi o dei passaggi di tecnica, in seconda, terza, quarta, quinta, sesta e settima posizione senza spostare la mano.

Nondimeno l'importanza dello 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 sopratutto determinata dai colpi di plettro dei quali ci si deve servire, per poter ottenere un movimento regolare del plettro.

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 l'impiegano che eccezionalmente.

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



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C. 45465

II. Lage. | IIème Position. | Position II. | IIa Posizione.

1.

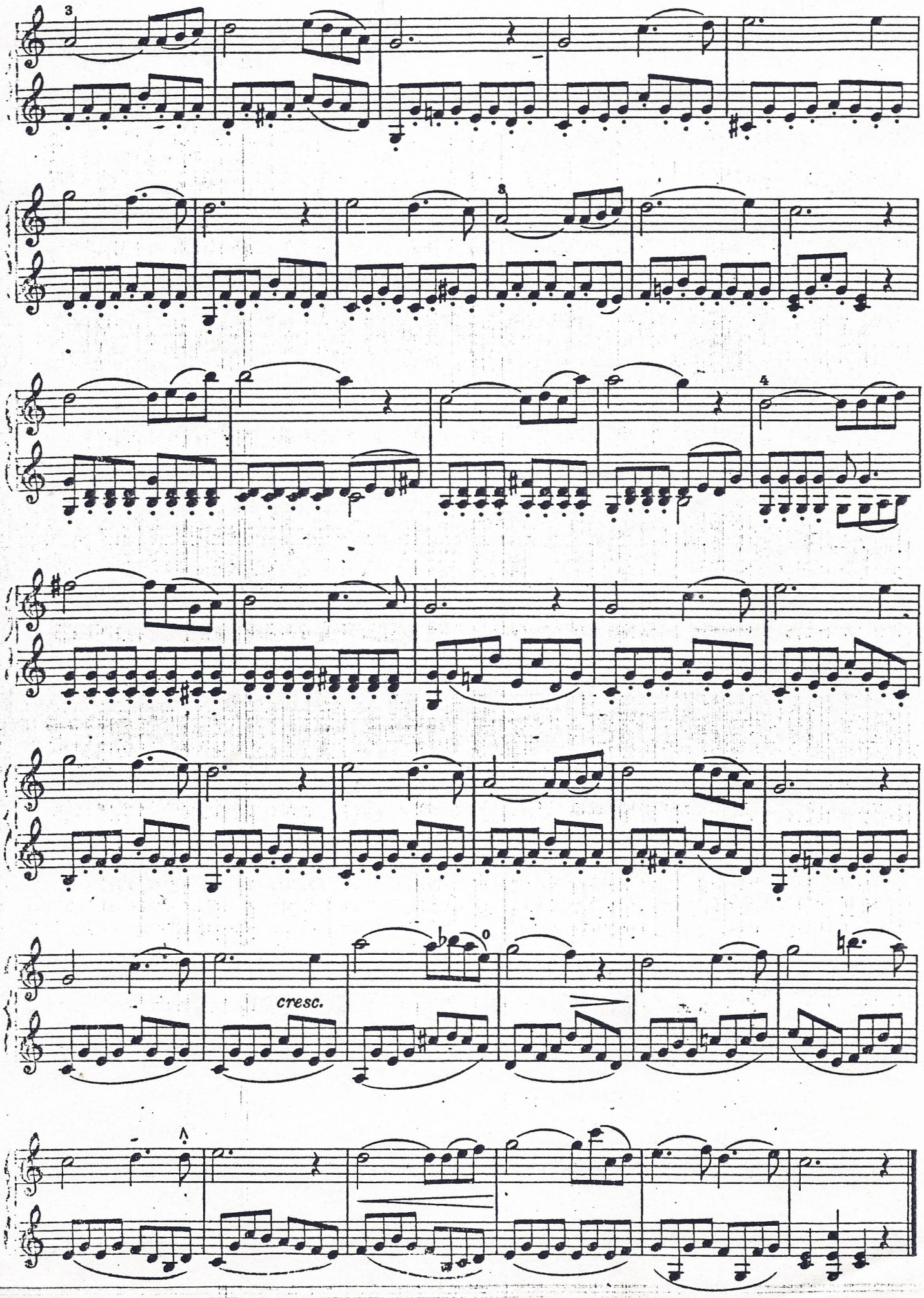
2.

Andante. Czerny.

3.

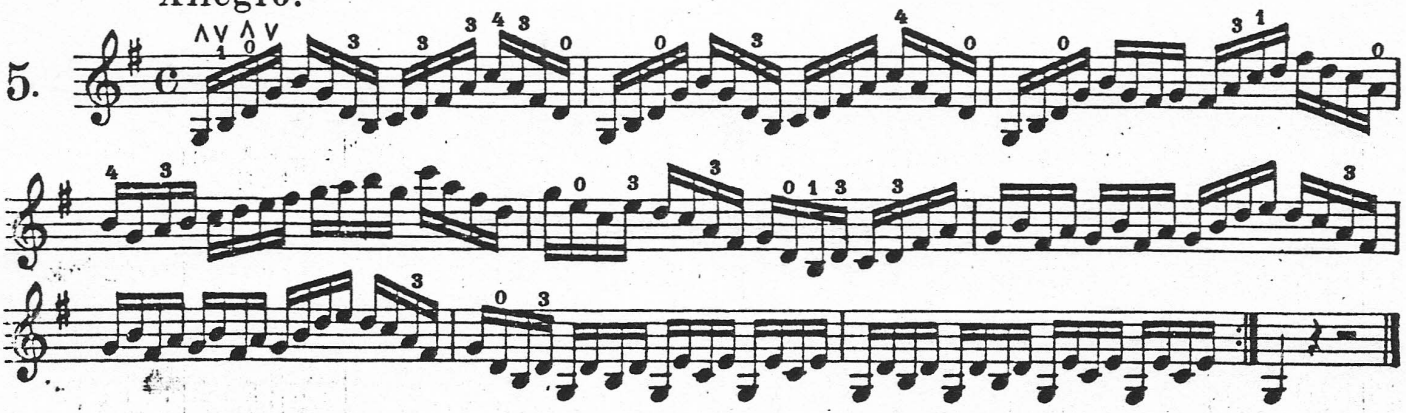
Cantabile grazioso. Ch. de Bériot.

4. *p*


3
8
4
cresc.

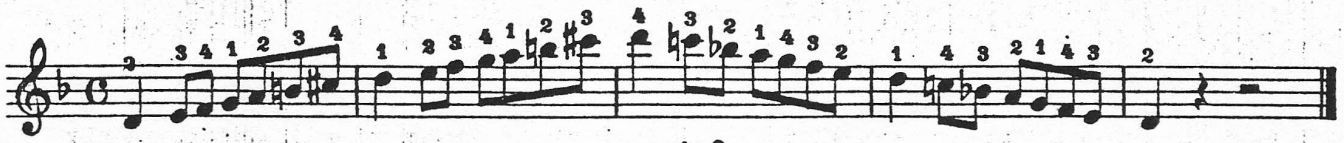
Allegro.

5.



III. Lage. | IIIème Position. | Position III. | IIIa Posizione.

6.



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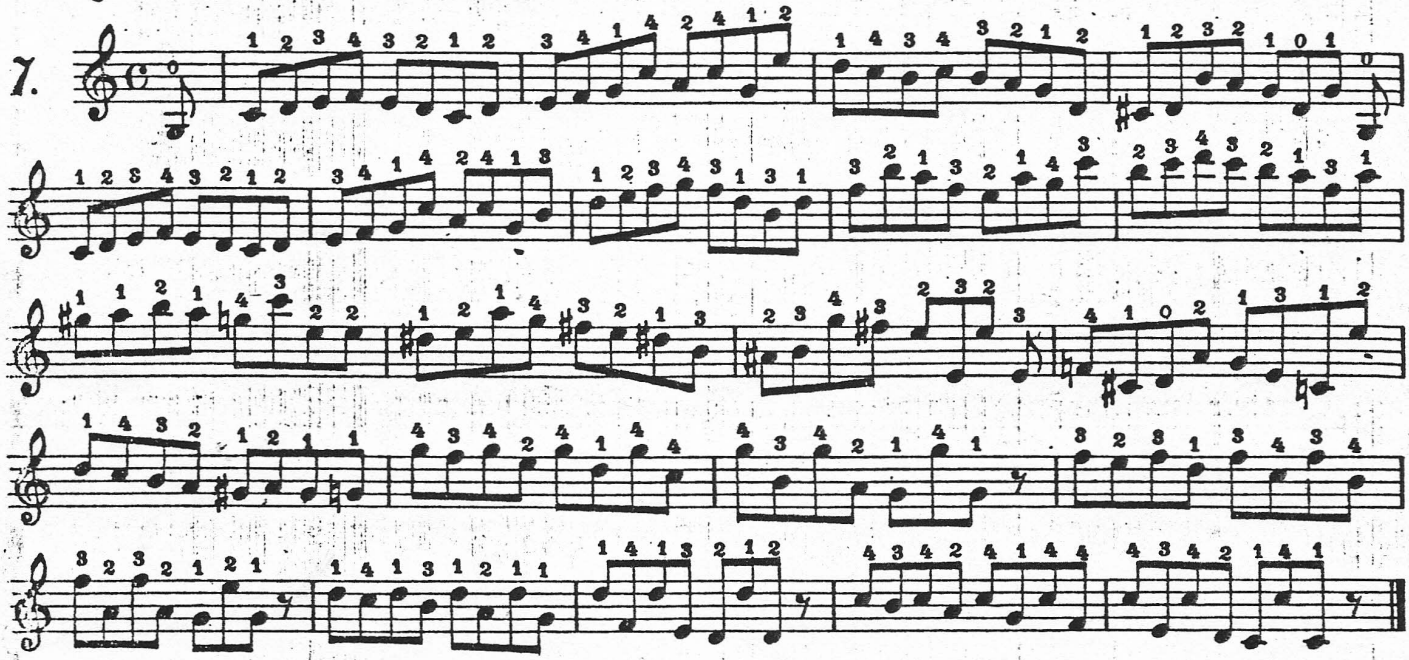


Gebrauch des ersten Fingers statt des vierten, um das Wechseln der Saite zu vermeiden.

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.

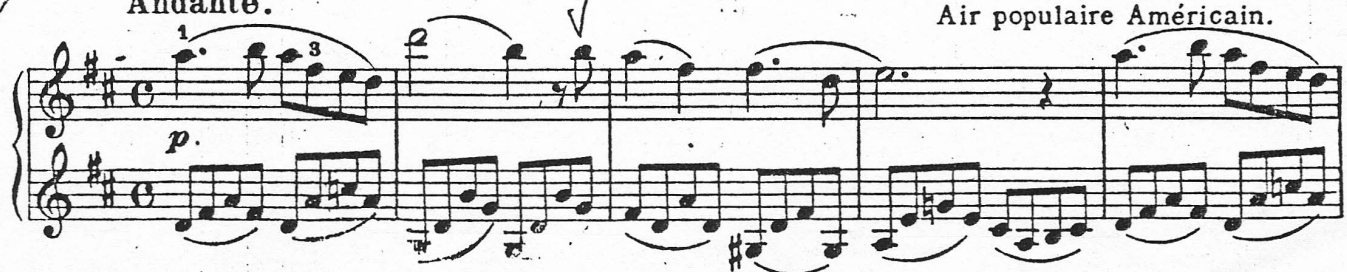
Impiego del primo dito al posto del quarto, per evitare il cambiamento di corde.

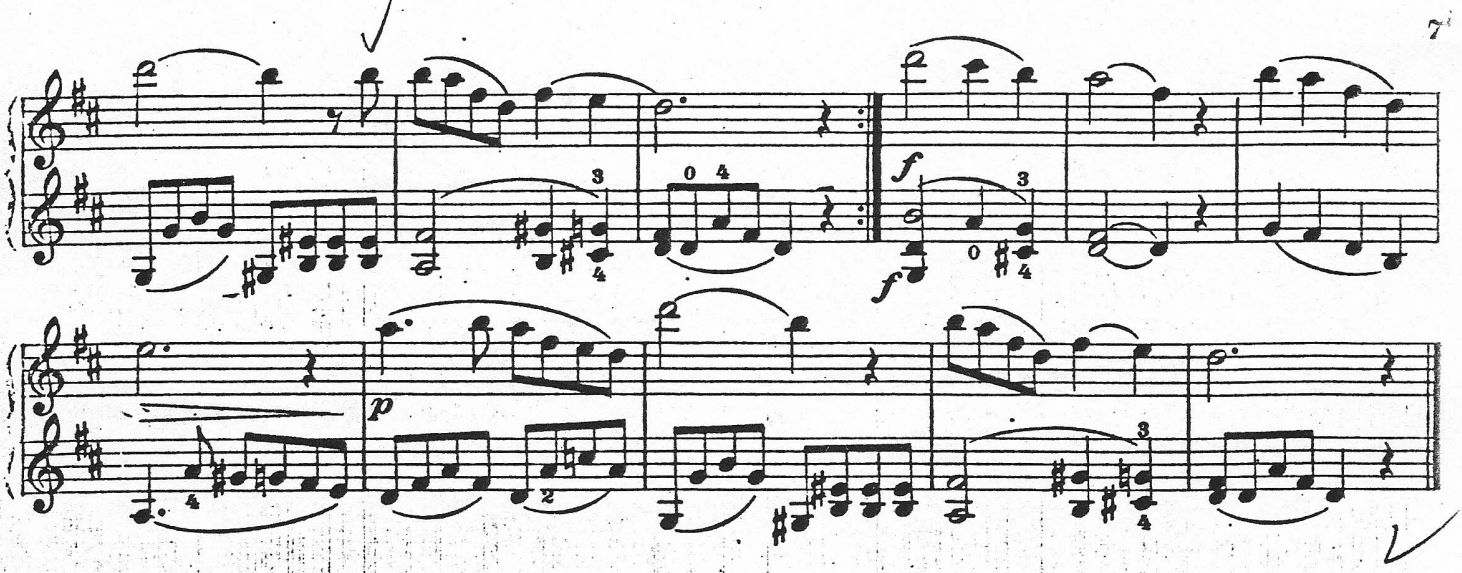
Andante.

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 Passagen 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 separées 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 le 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.

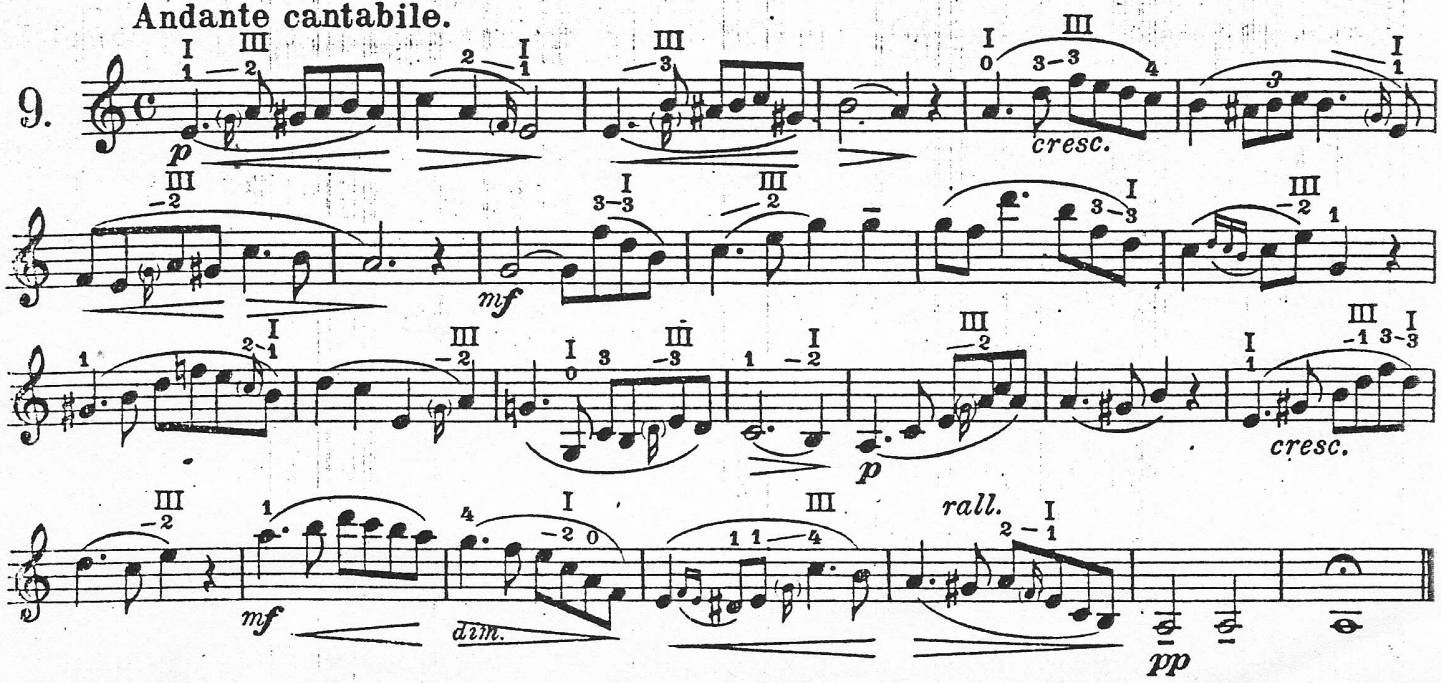
Il portamento s'impiega soprattutto nei passaggi aventi un carattere melodico, e si eseguisce più o meno velocemente, secondo l'espressione che si vuol dare alla frase, però si avrà l'avvertenza di non far sentire le note intermedie.

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.

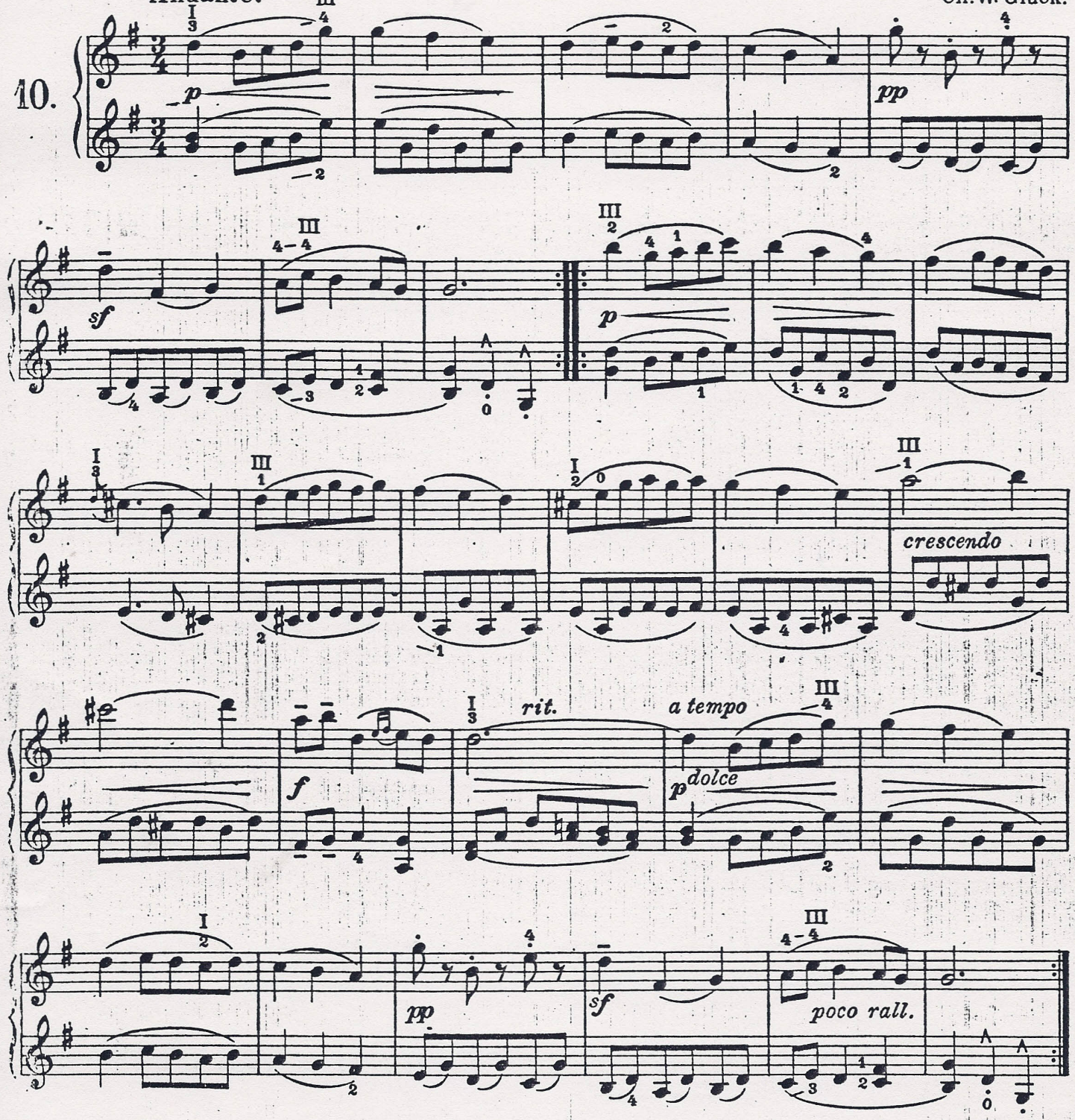
9.



I. und III. Lage. | Ière et IIIème Positions. | Positions I and III. | Ia e IIIa Posizione.

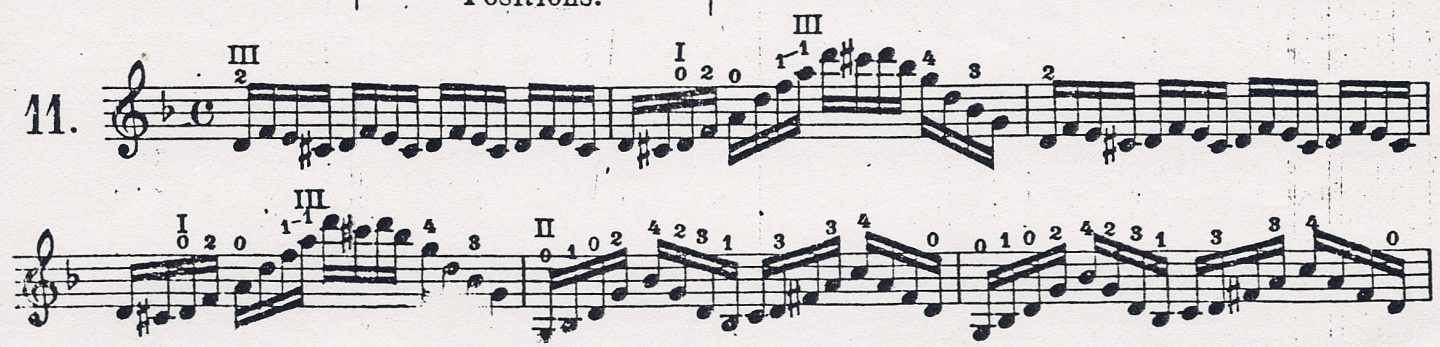
Andante. Ch. W. Gluck.

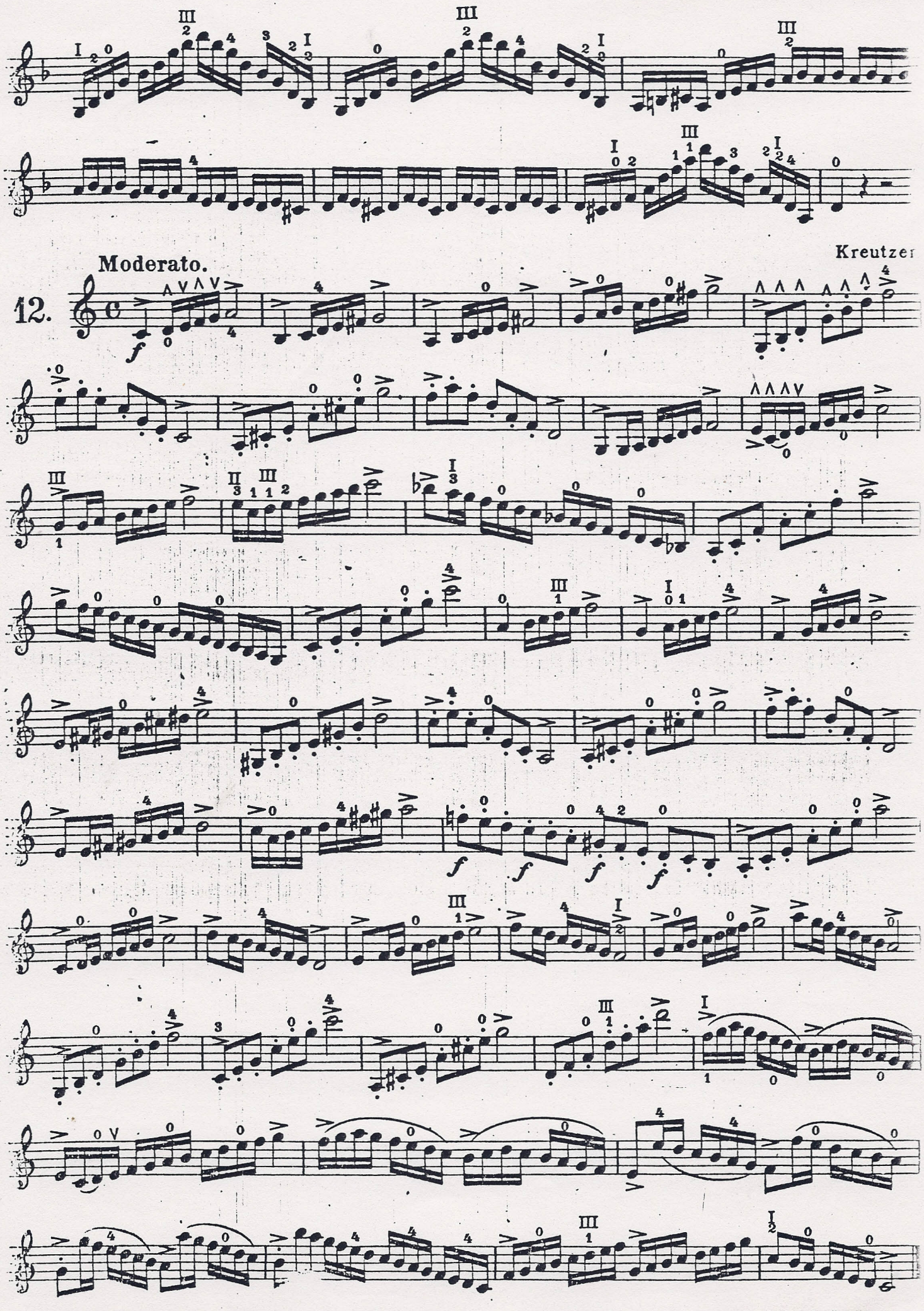
10.



I., II. und III. Lage. | Ière, IIème et IIIème Positions. | Positions I, II and III. | Ia IIa e IIIa Posizione.

11.

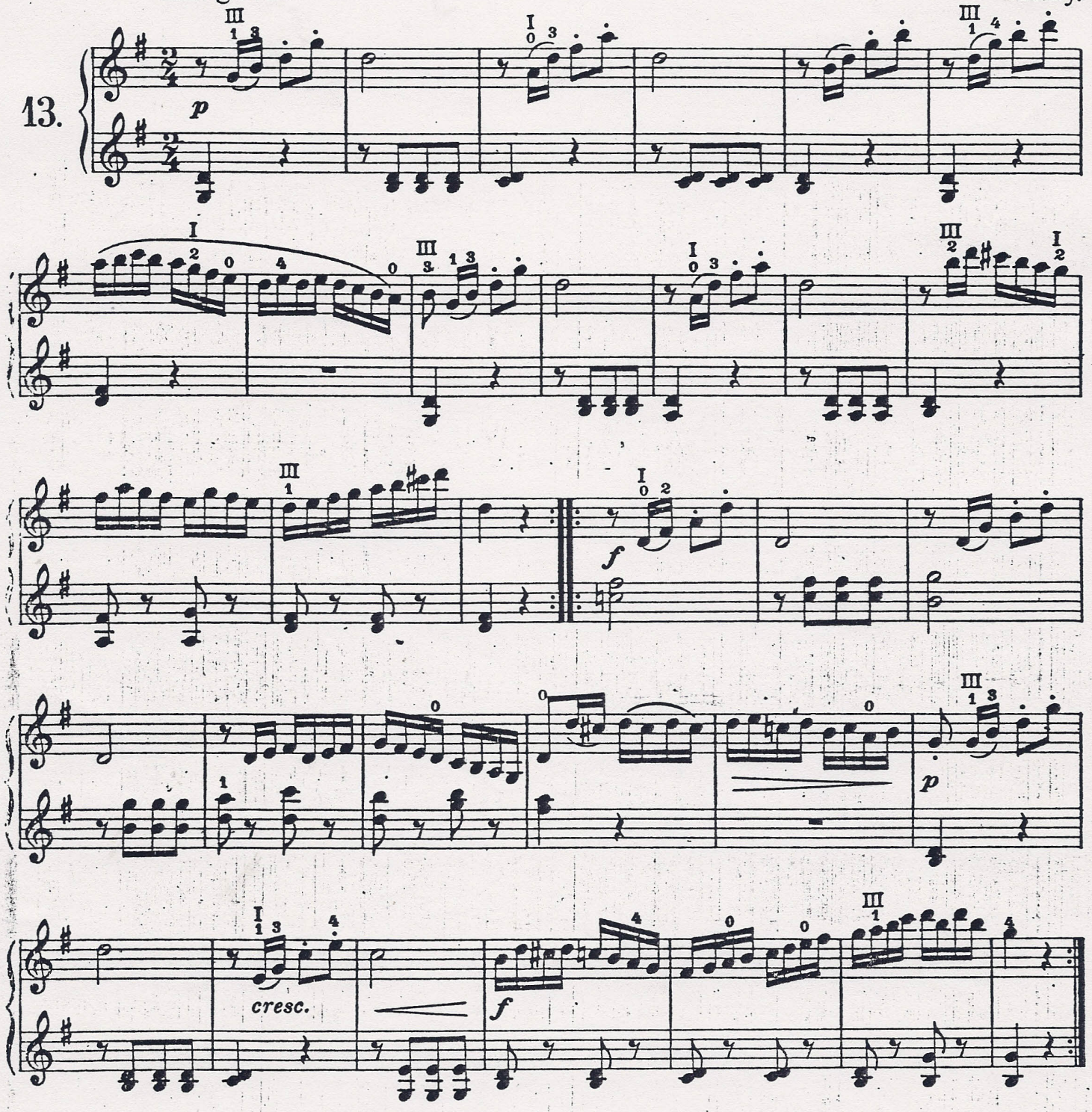



Moderato.
12.
Kreutzer

Allegretto.

Czerny.

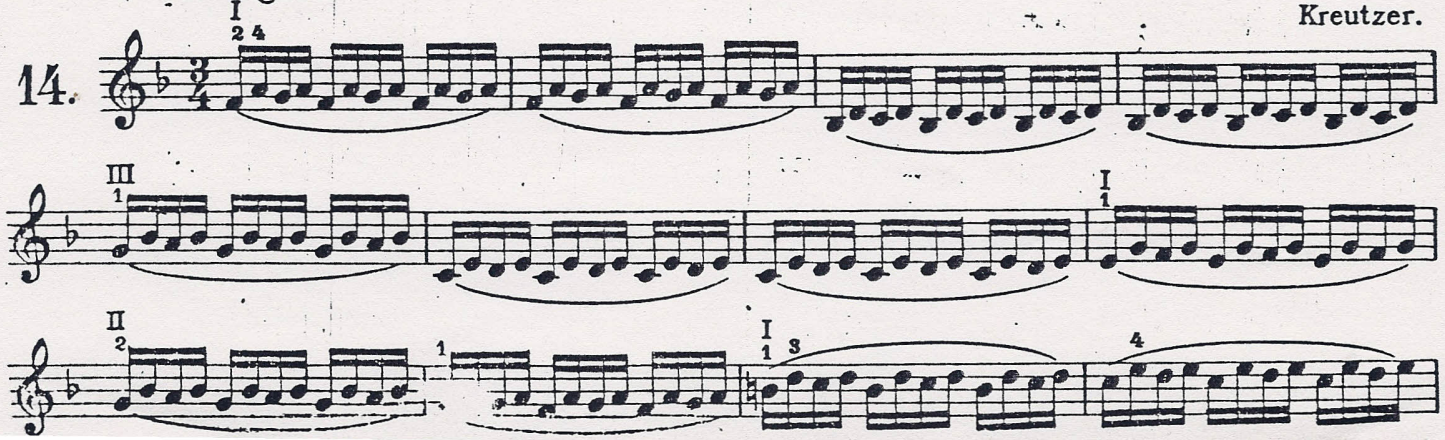
13.

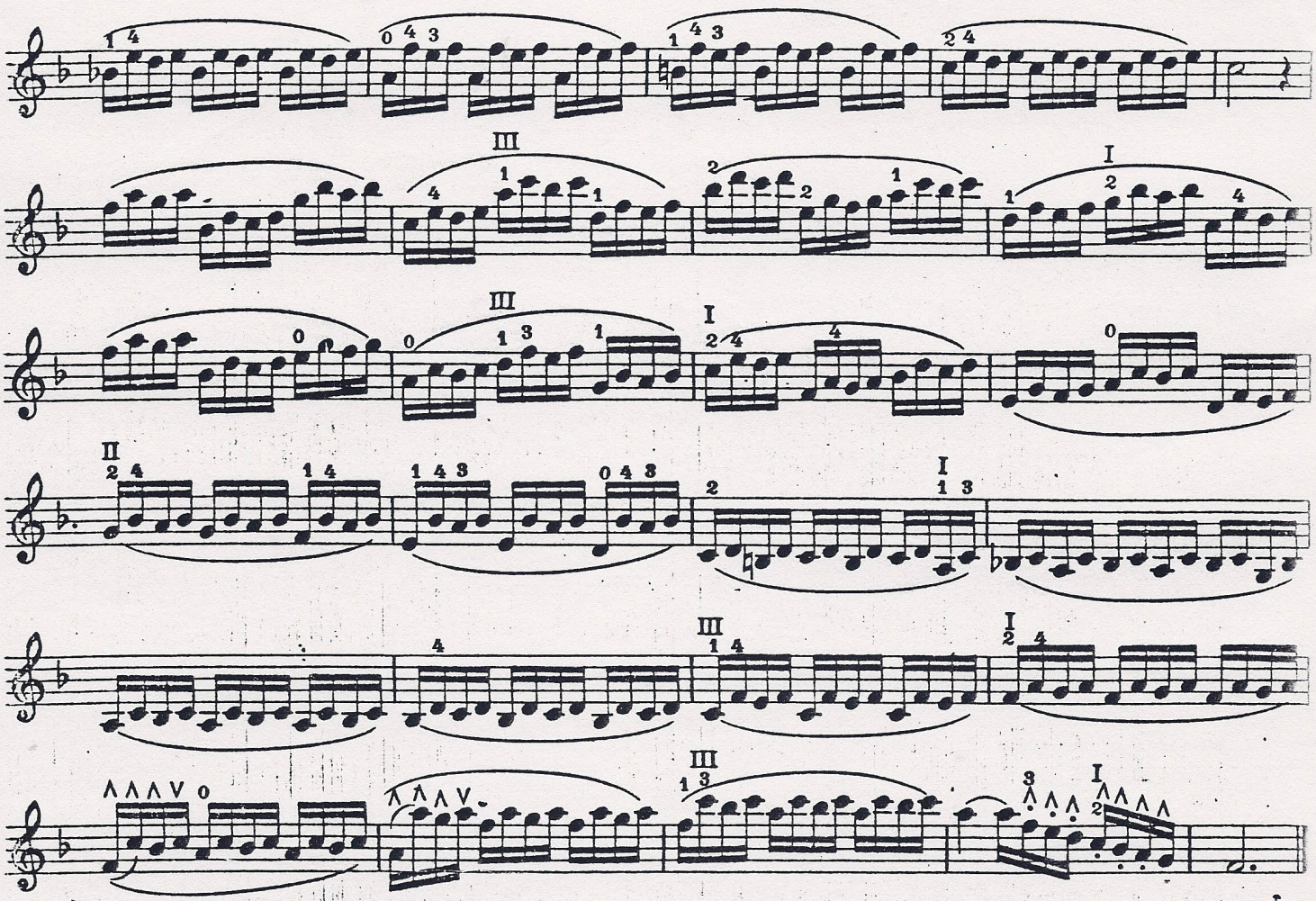


Allegro.

Kreutzer.

14.





Adagio.

J. Pleyel.

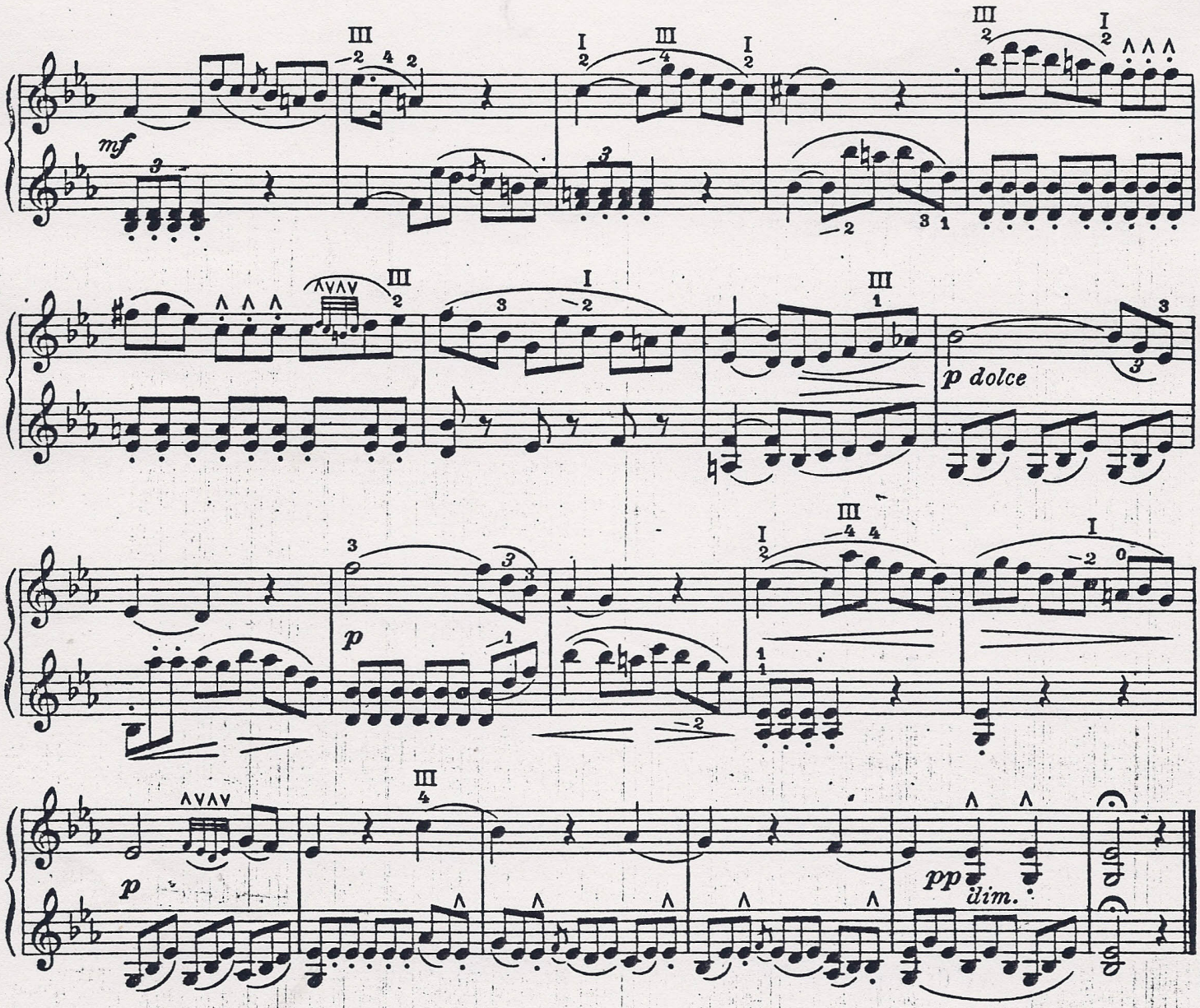
15.

dolce

poco crescendo

p

poco crescendo



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.

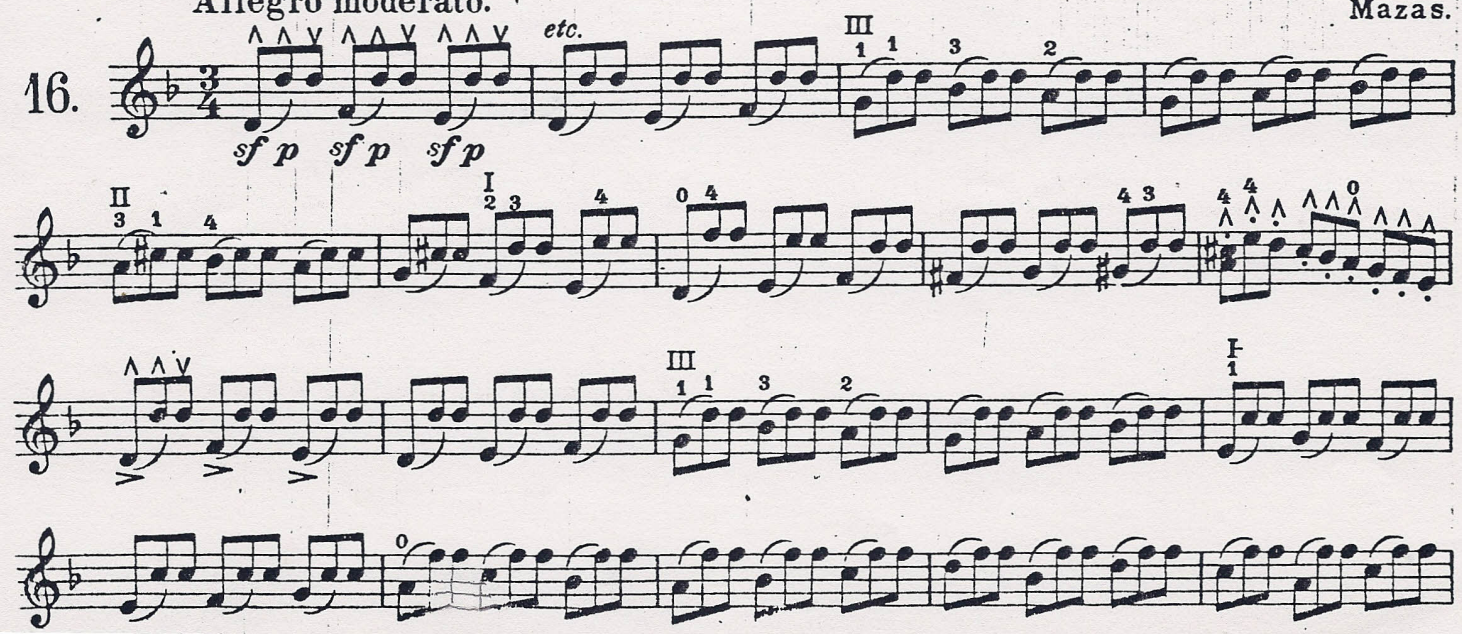
Accent the first note of the triplet and glide on to the second without lifting the plectrum.

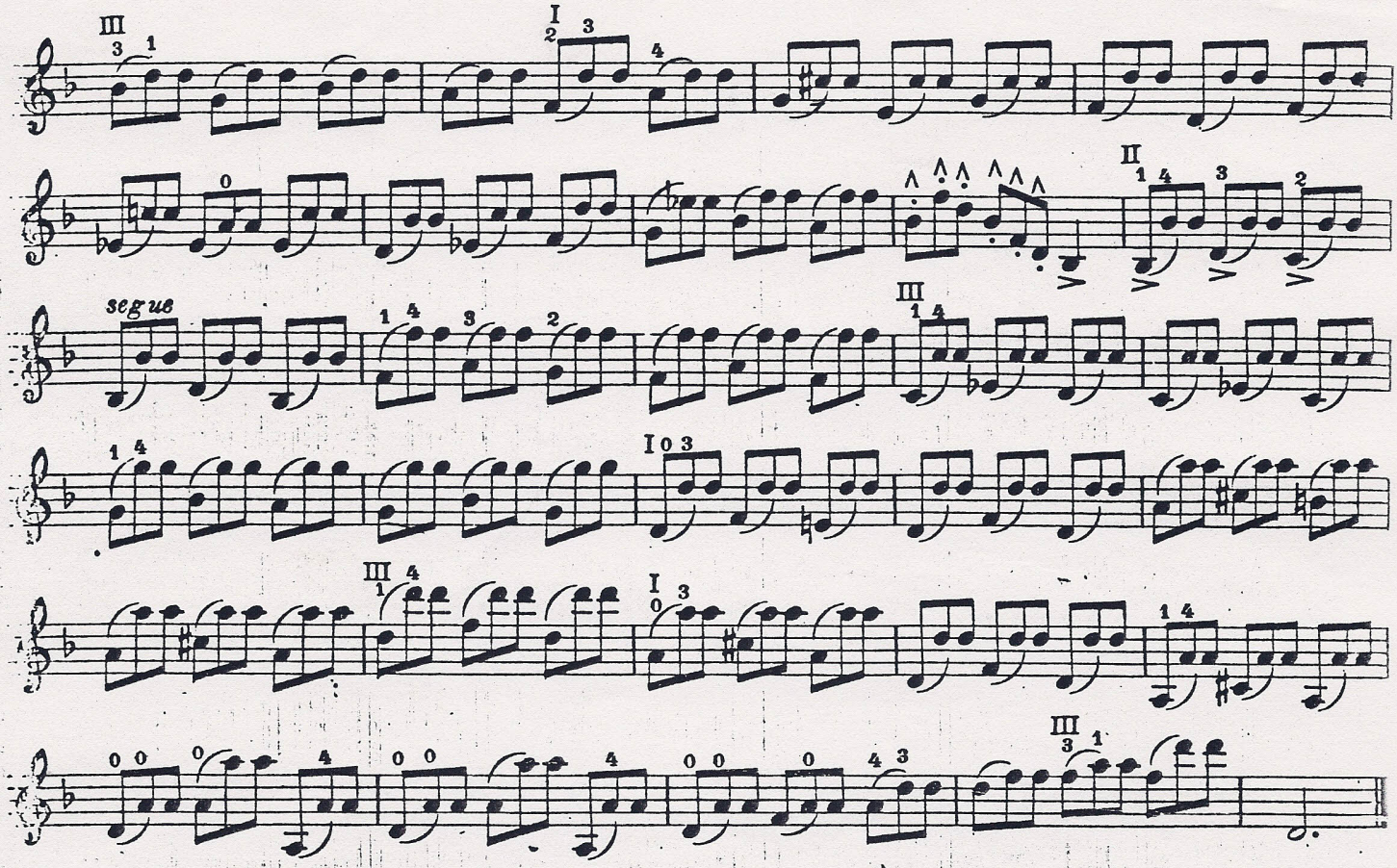
Accentuare la prima nota della terzina e strisciare sulla seconda senza alzare il plettro.

Allegro moderato.

Mazas.

16.





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

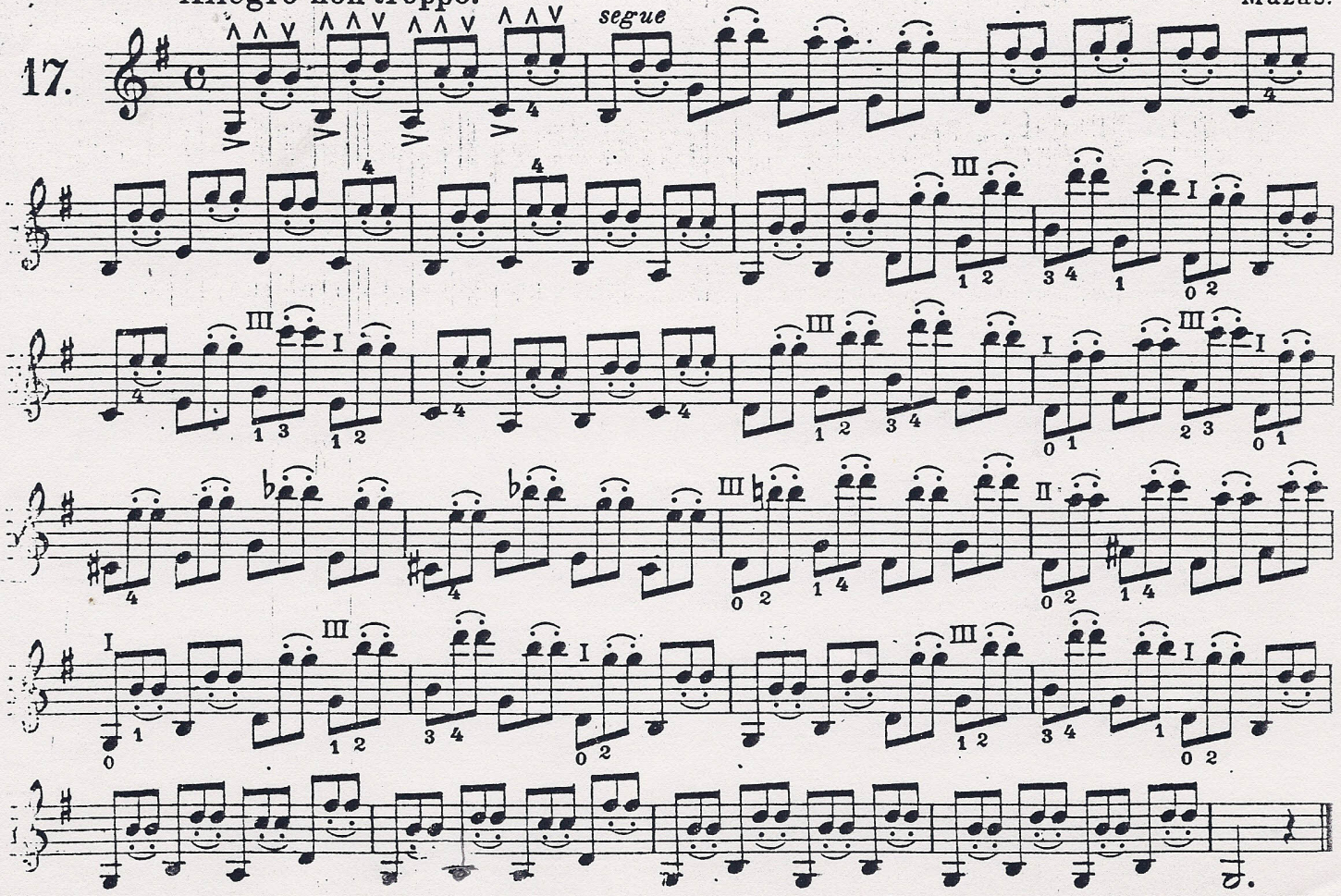
Levez un peu la main droite entre la première et la seconde note du triolet.

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 sella 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.

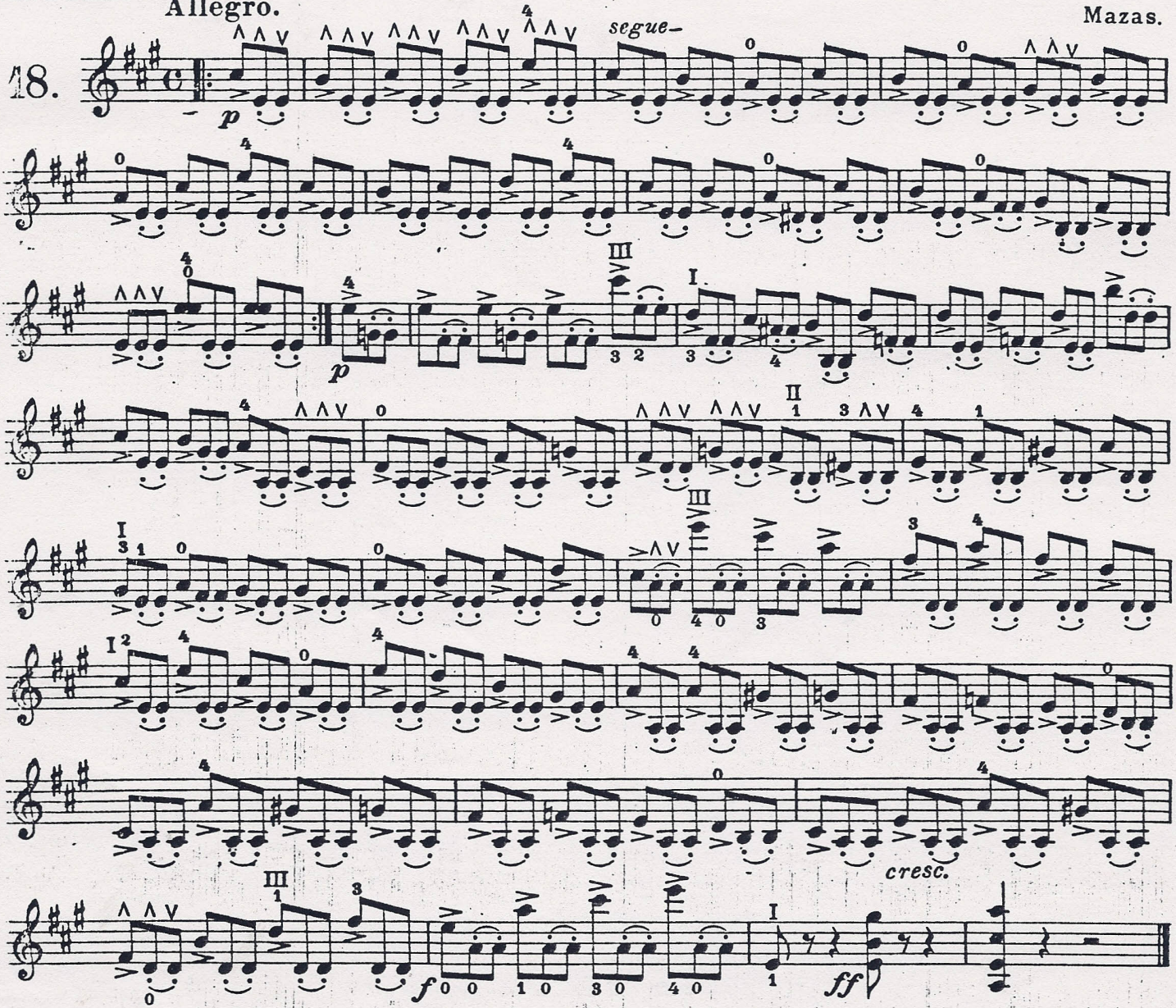
Lift the right hand a little between the first and second notes.

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.

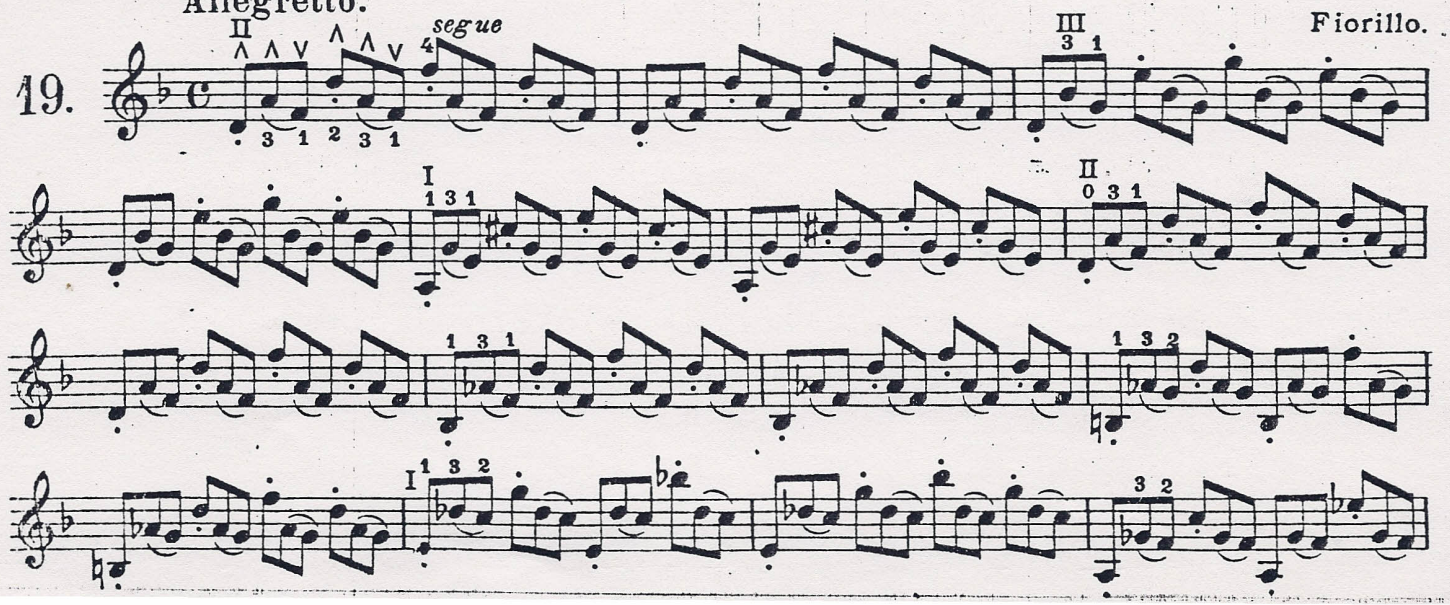
Lift the right hand a little between the first and second notes.

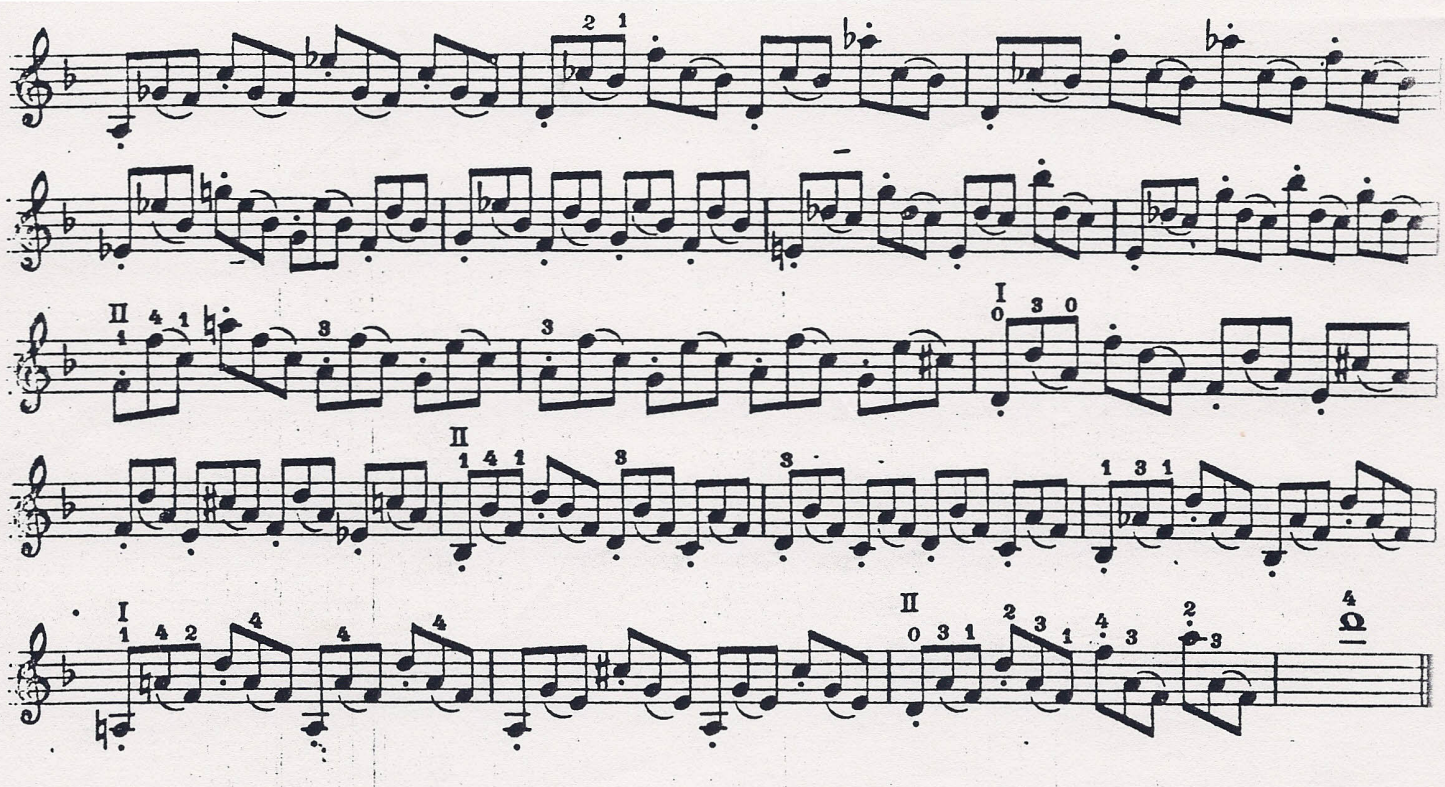
La stessa osservazione che per lo studio precedente.

Allegretto.

Fiorillo.

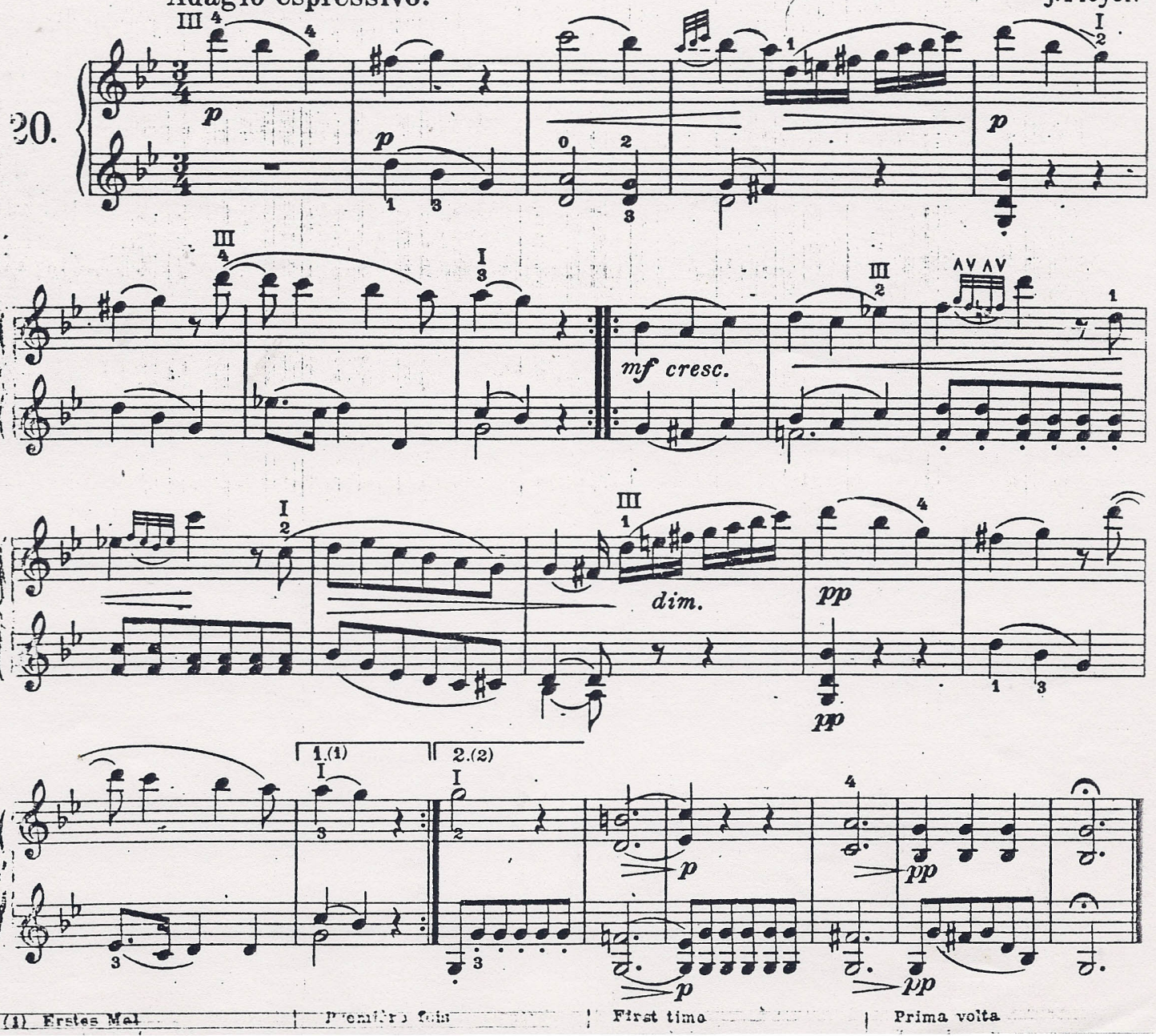
19.





Adagio espressivo.

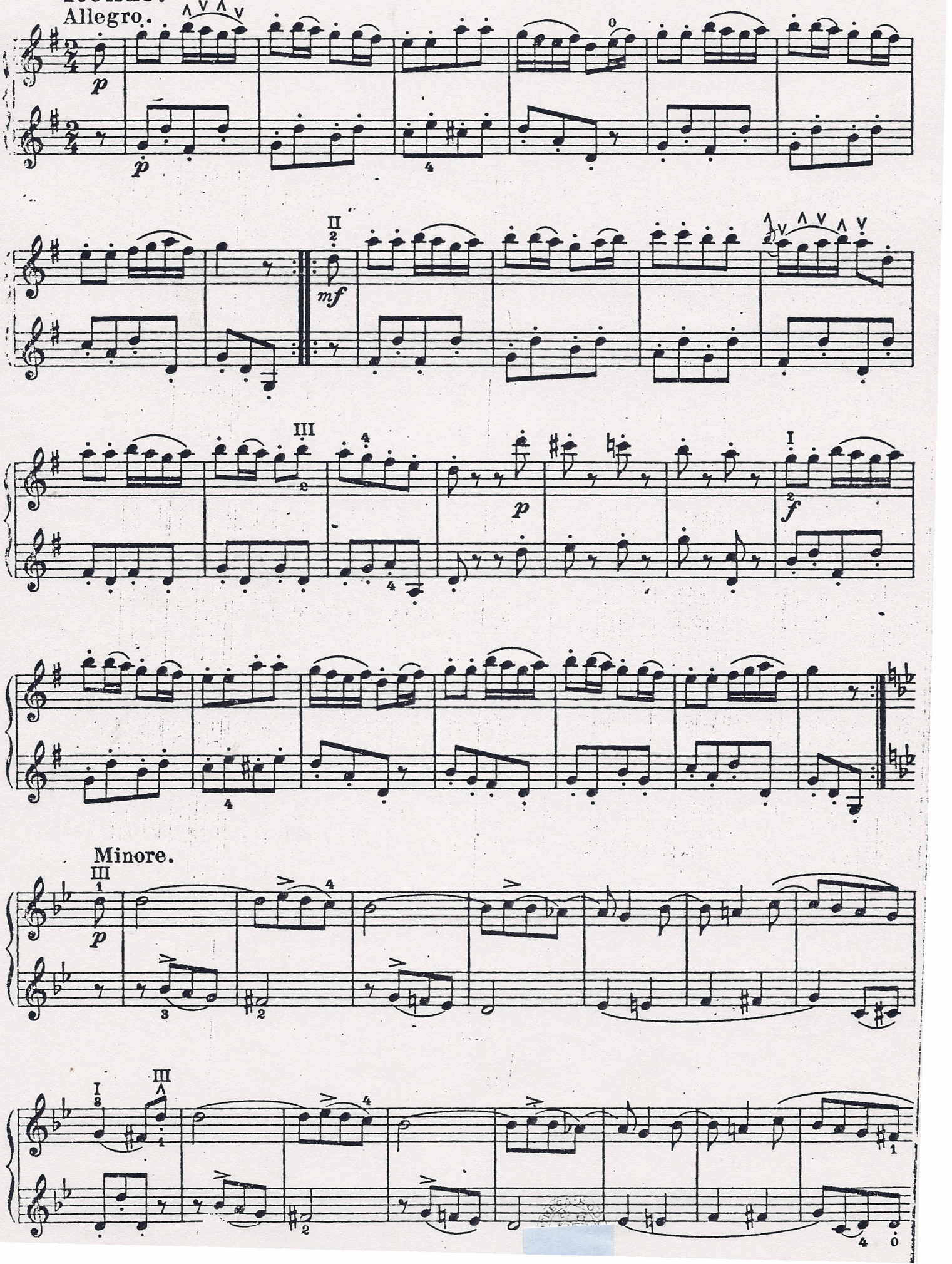
J. Pleyel.

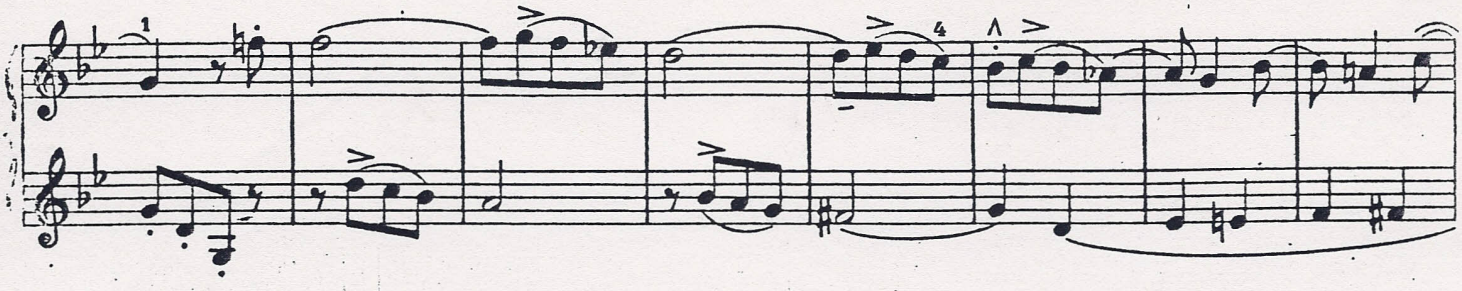


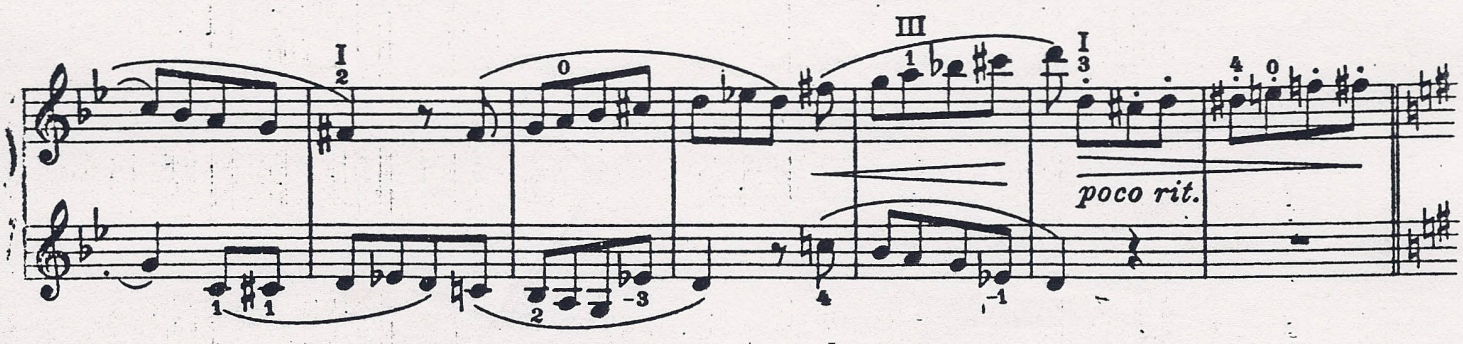
(1) Erstes Mal | Première fois | First time | Prima volta

Rondo.

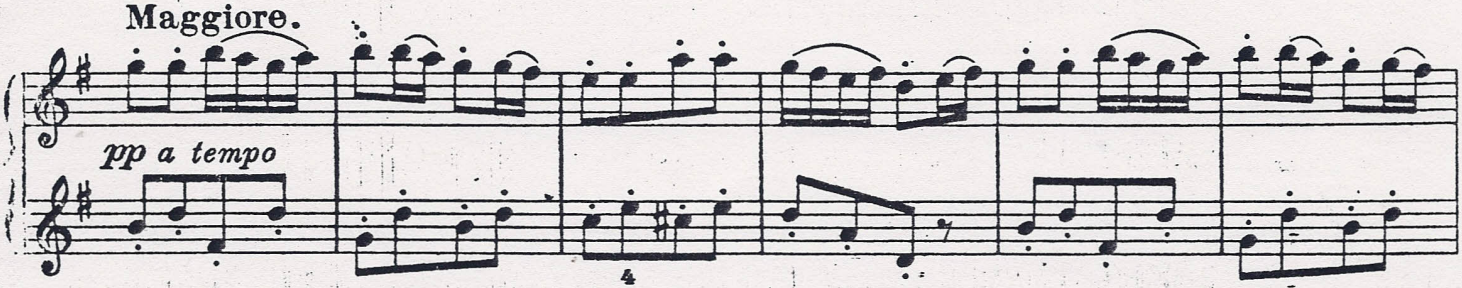
Allegro.

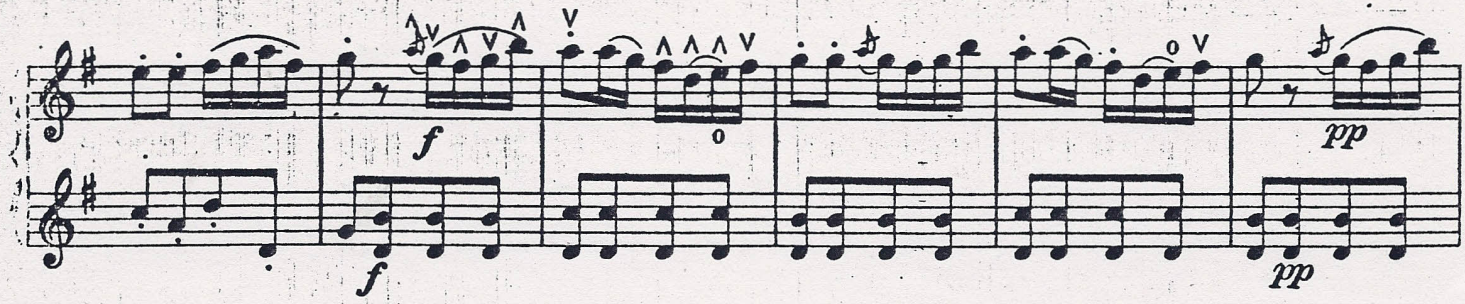


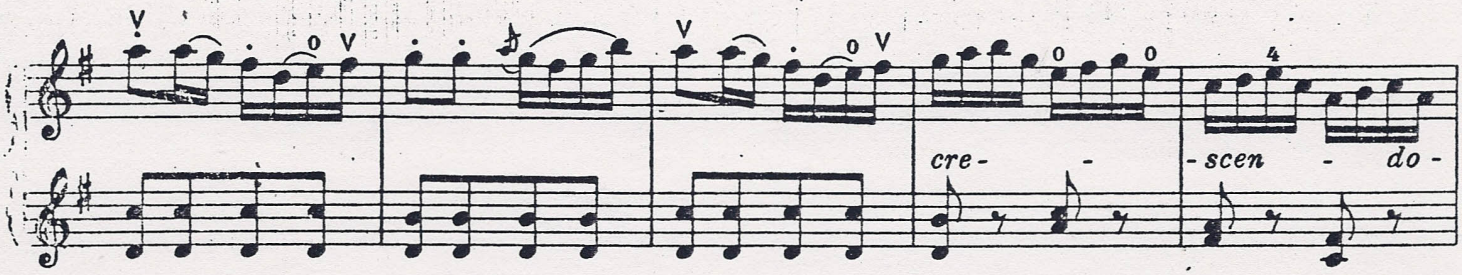


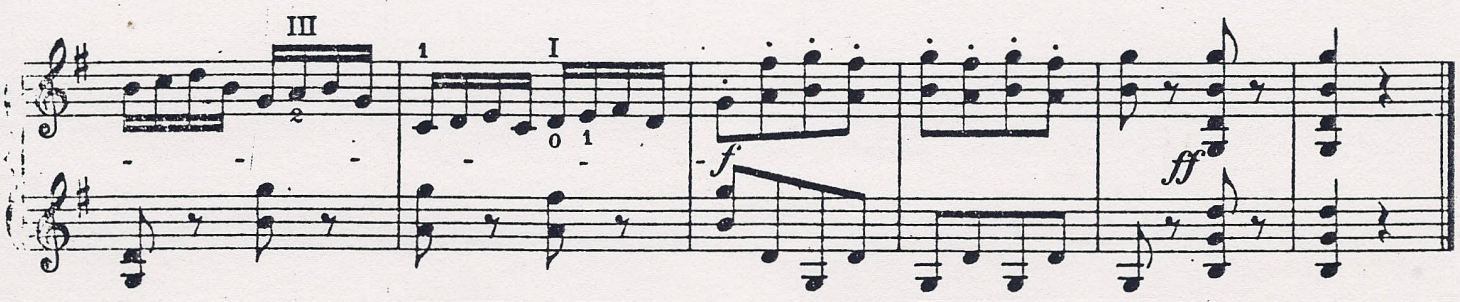


Maggiore.





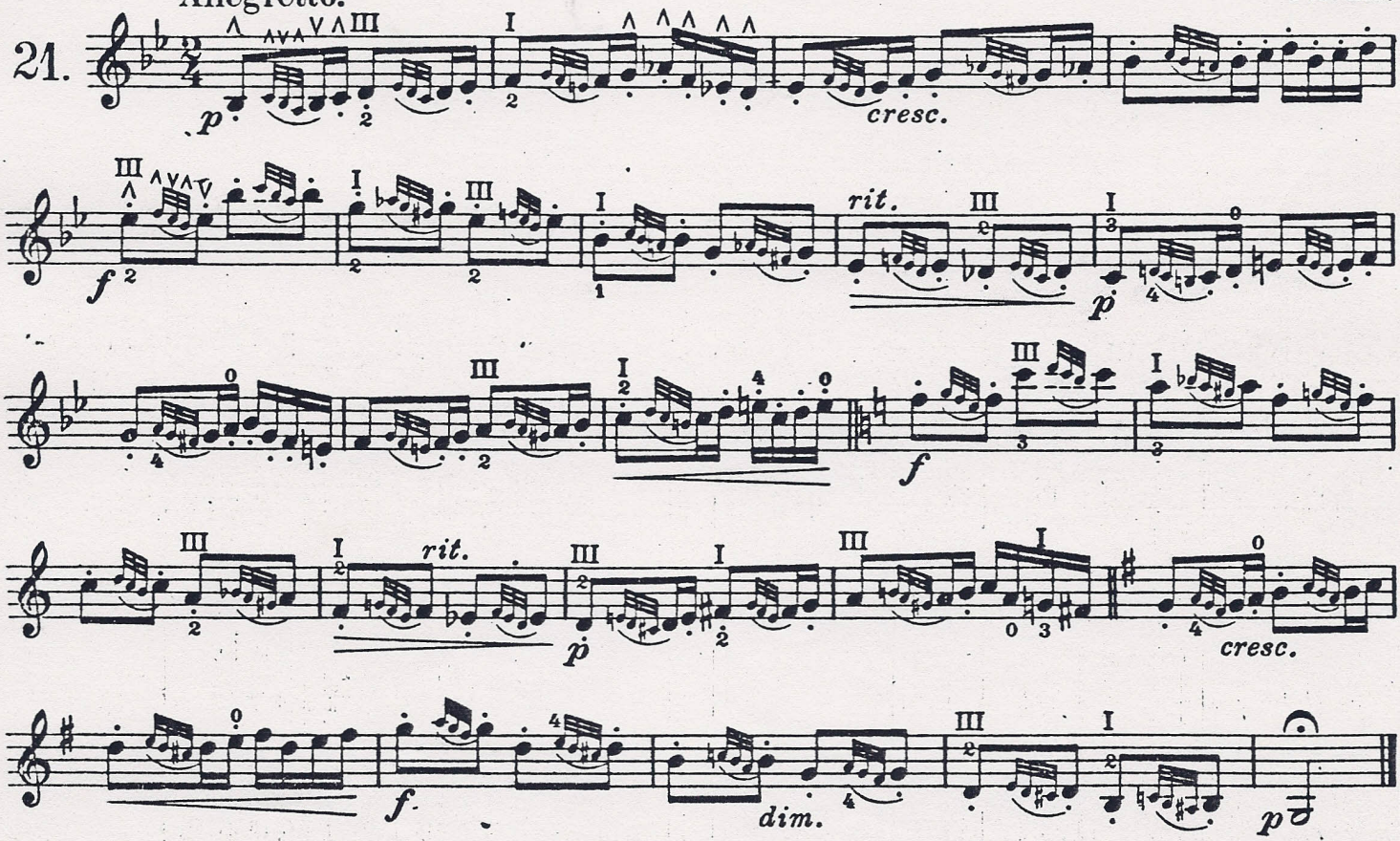




Allegretto.

Fiorillo.

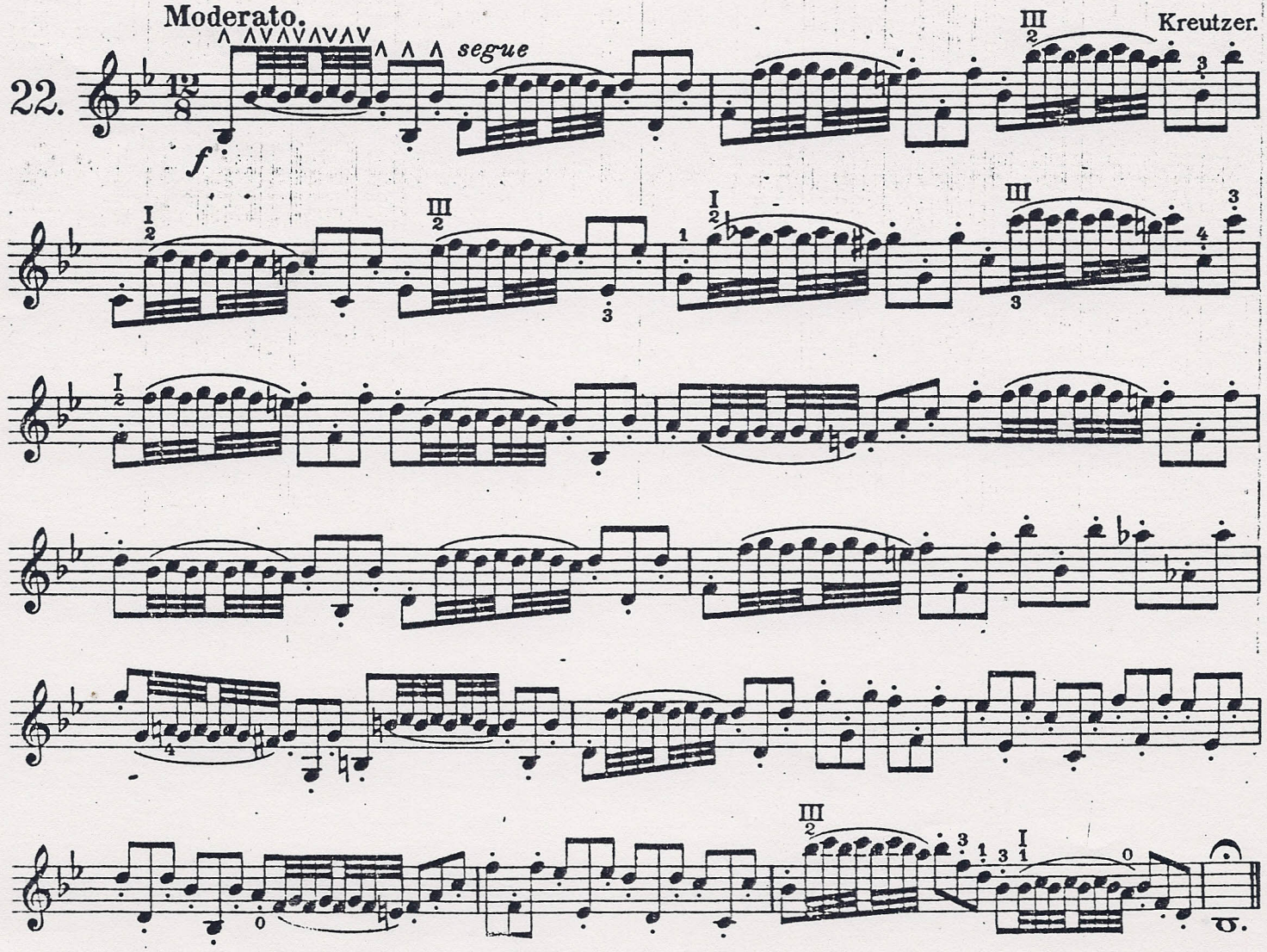
21.



Moderato.

Kreutzer.

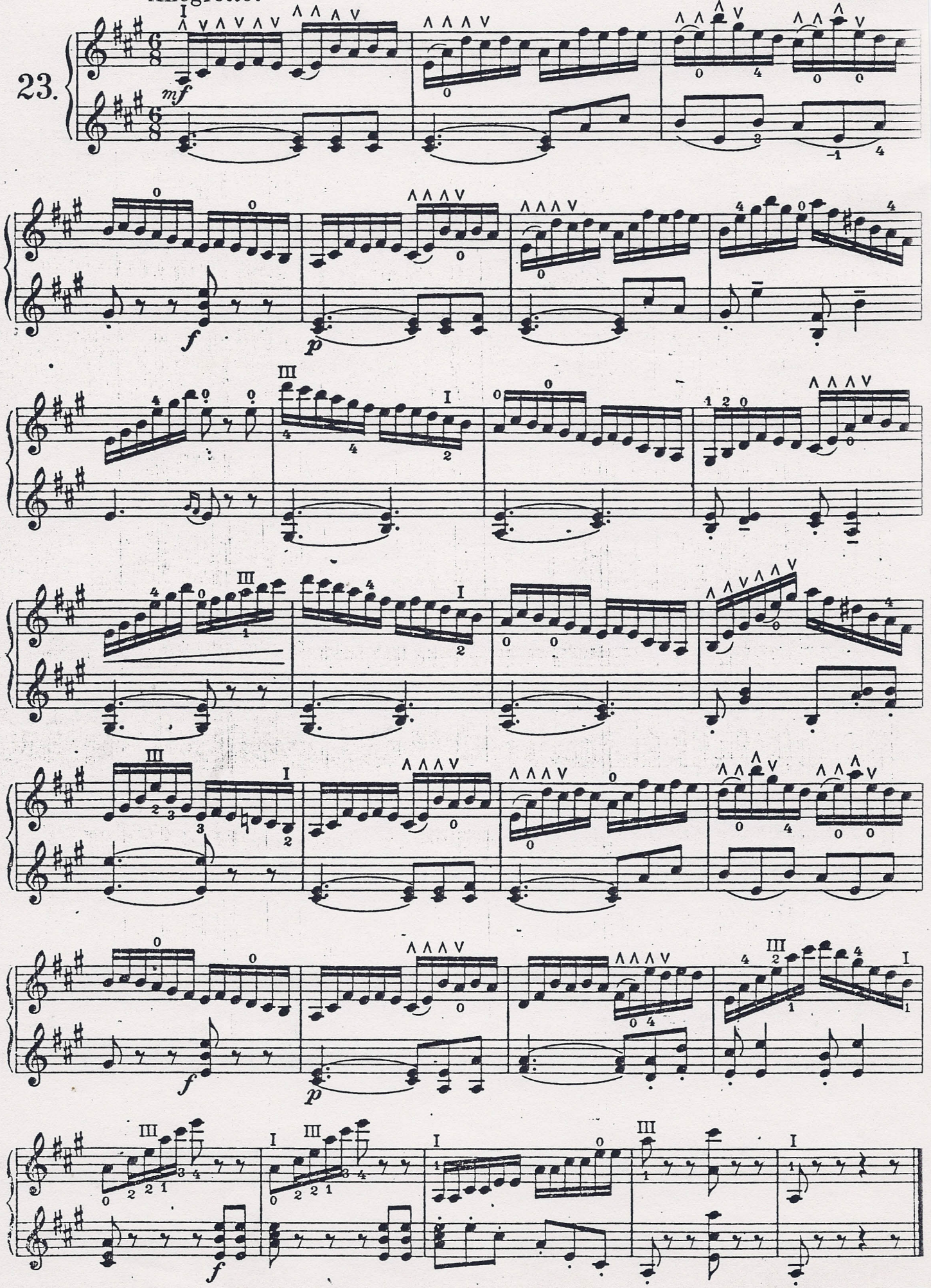
22.



Allegretto.

De Bériot

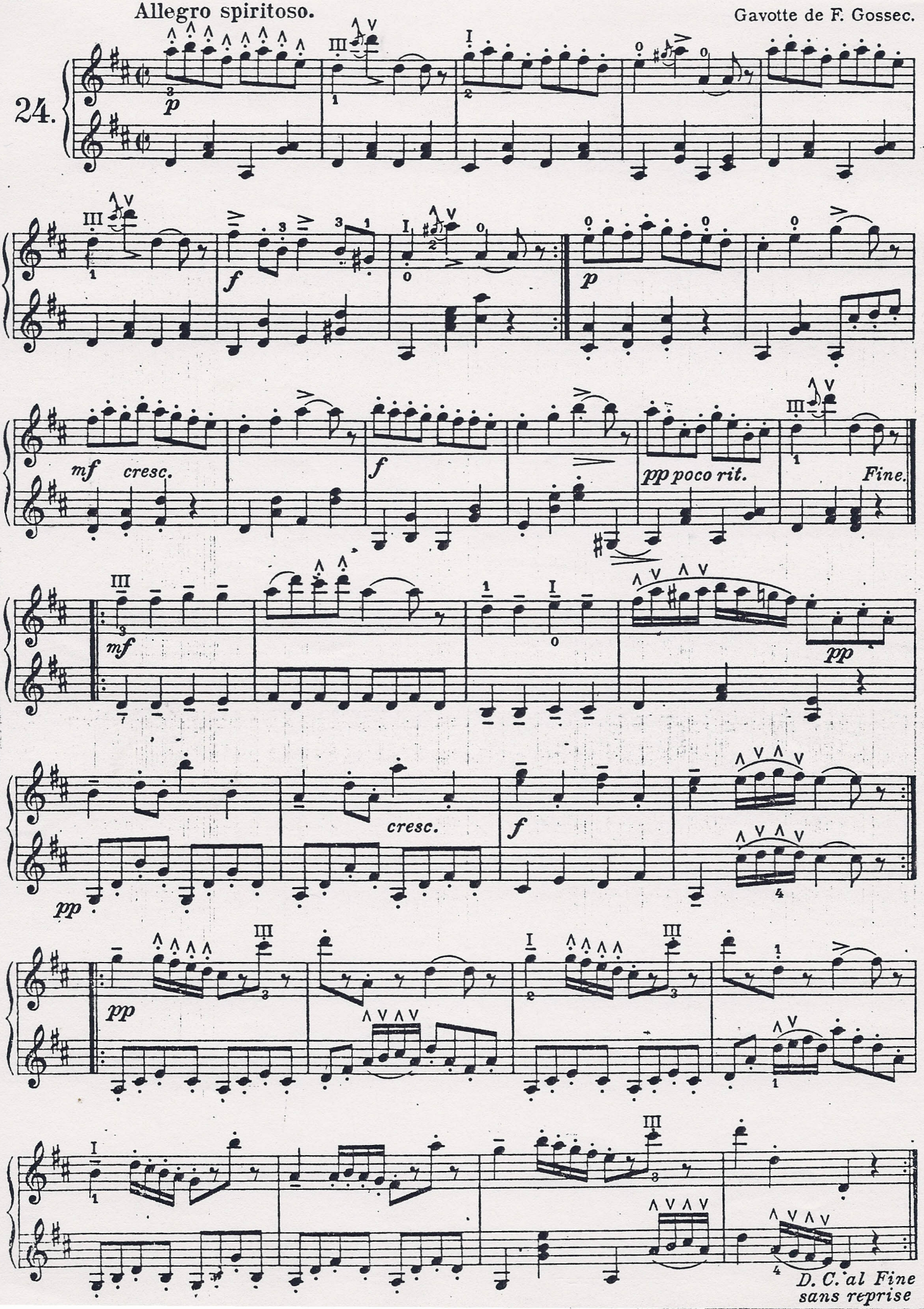
23.



Allegro spiritoso.

Gavotte de F. Gossec.

24.



Allegro maestoso.

De Bériot.

25.

ff risoluto

p

ff

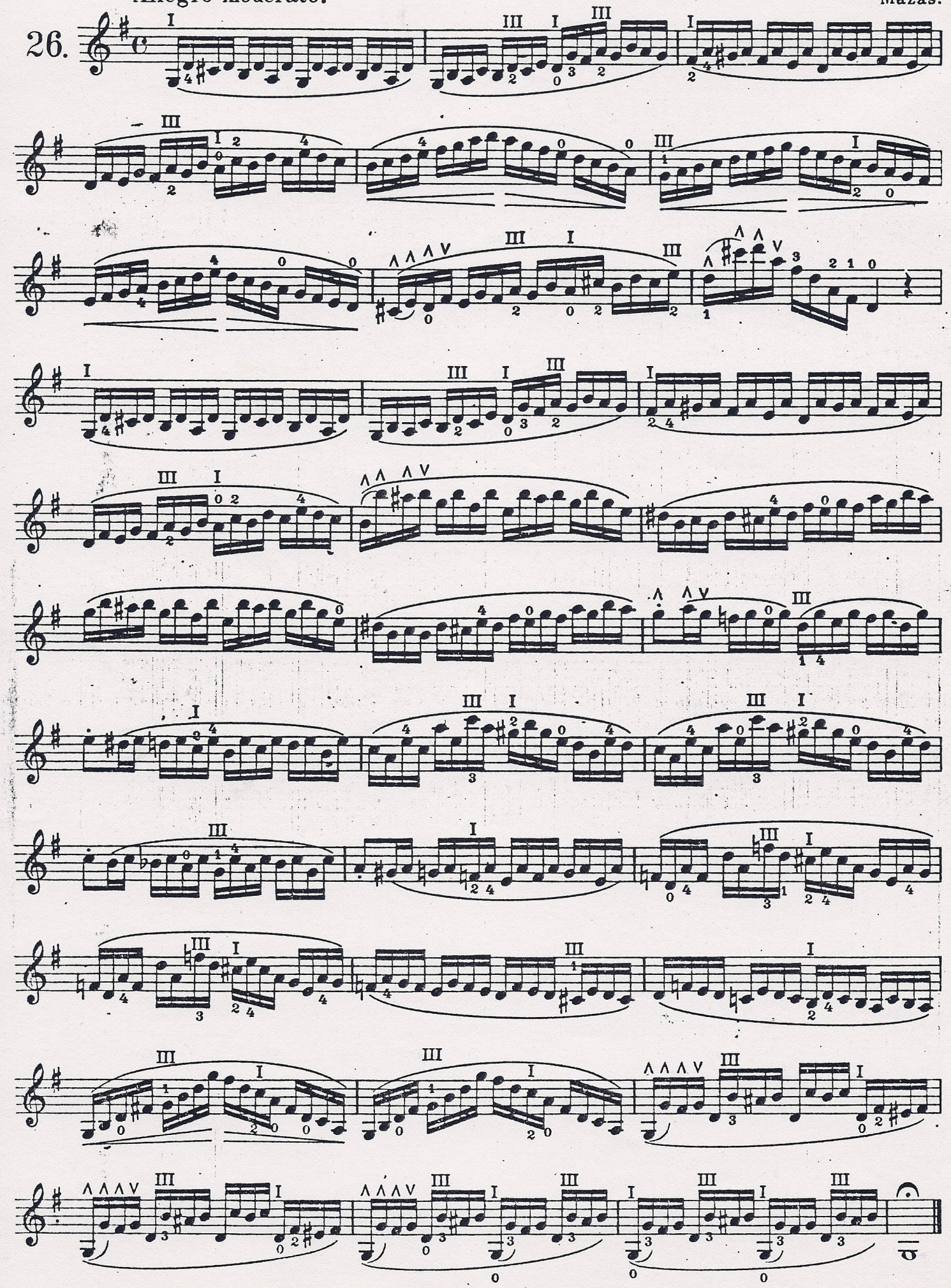
p

rit.

f a tempo

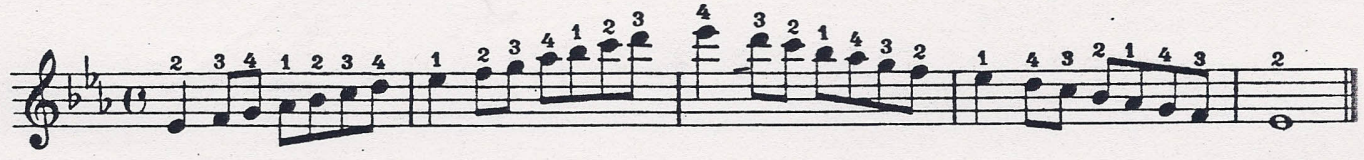
Allegro moderato. Mazas.

26.



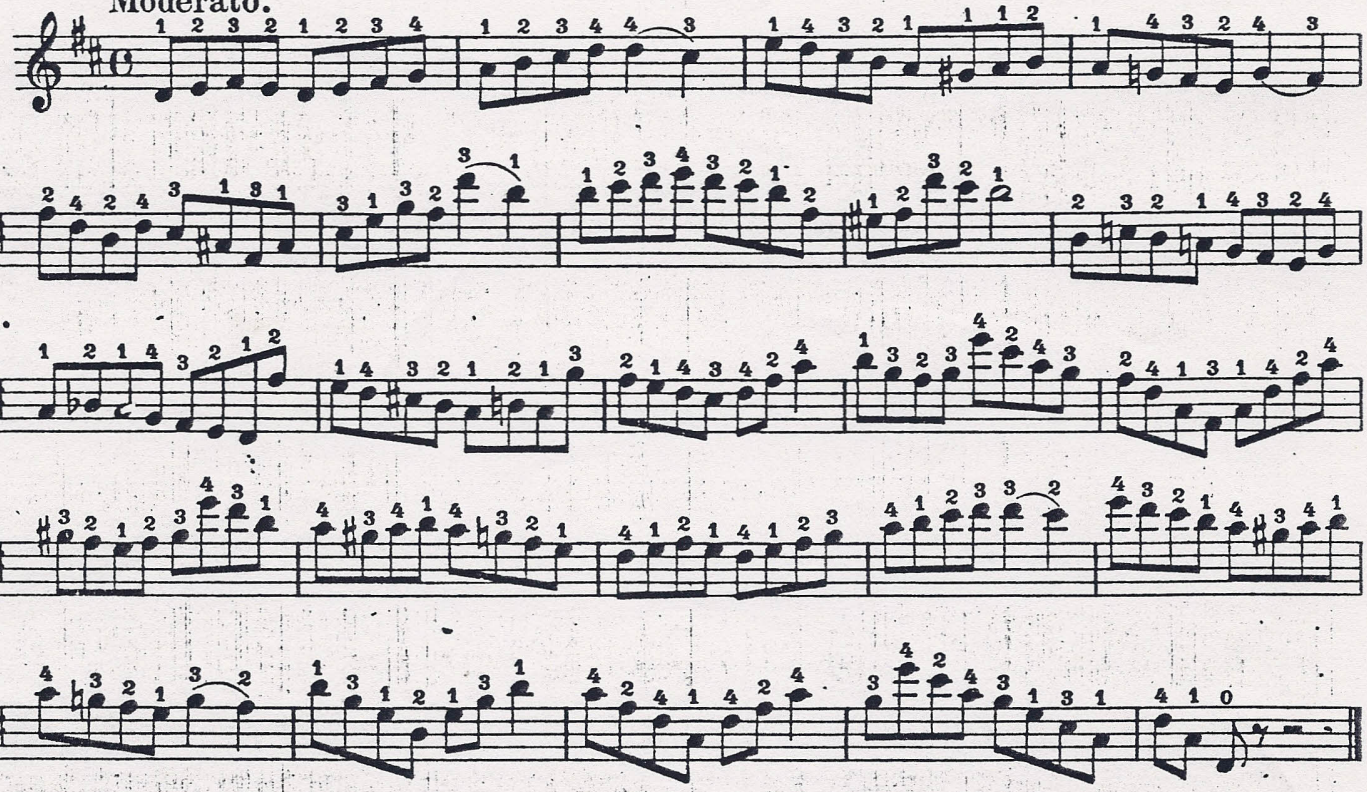
IV. Lage. | IVème Position. | Position IV. | IV^a Posizione.

27.



Moderato.

28.

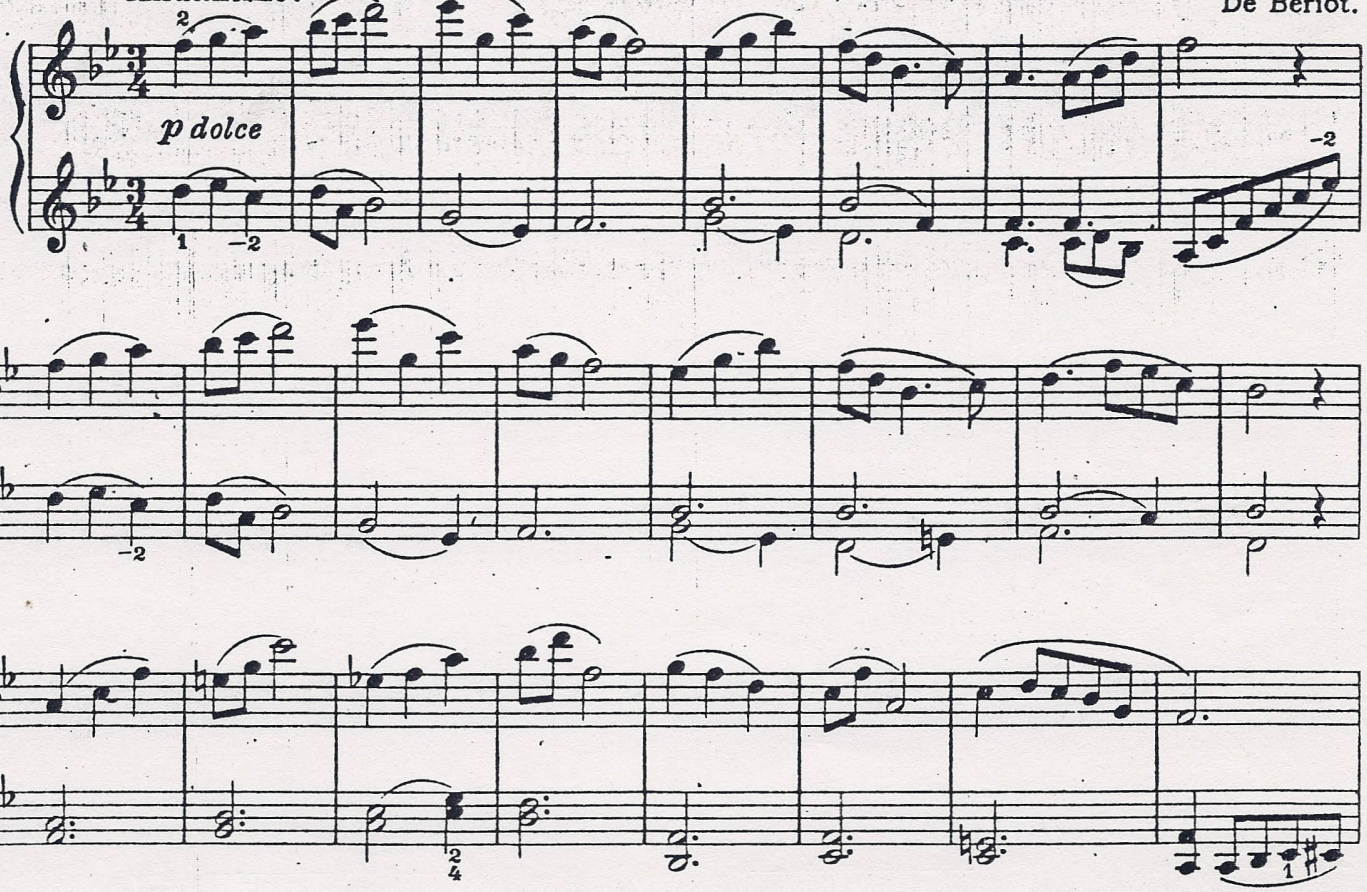


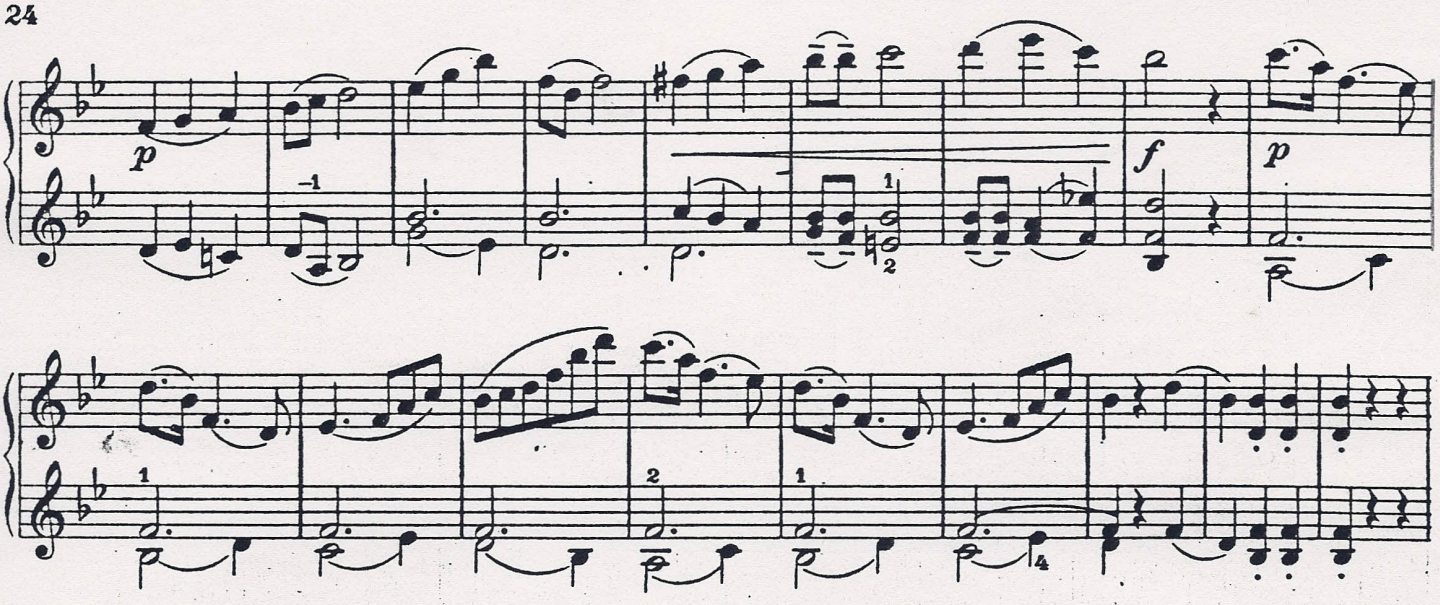
Andantino.

De Bériot.

29.

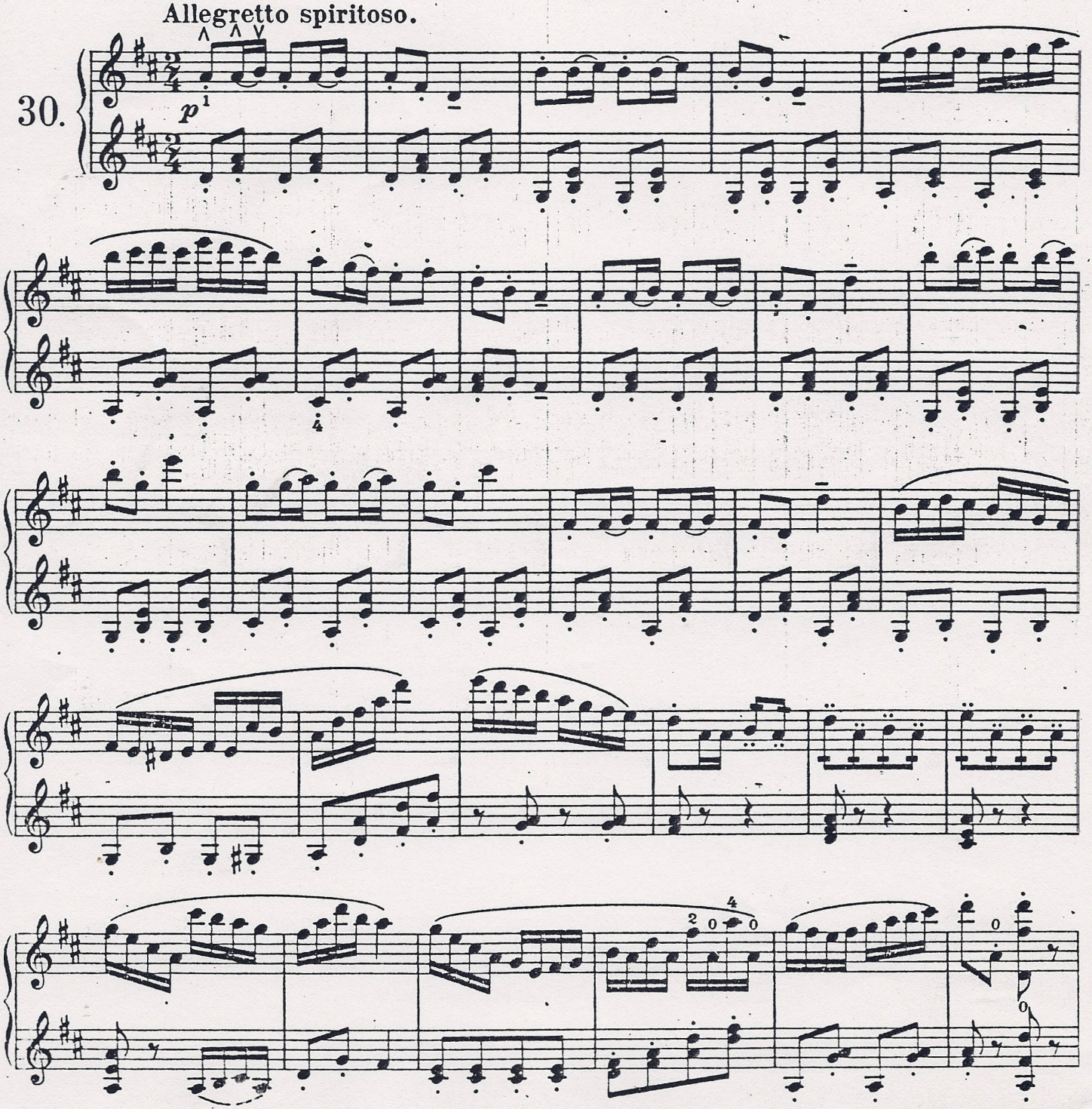
p dolce



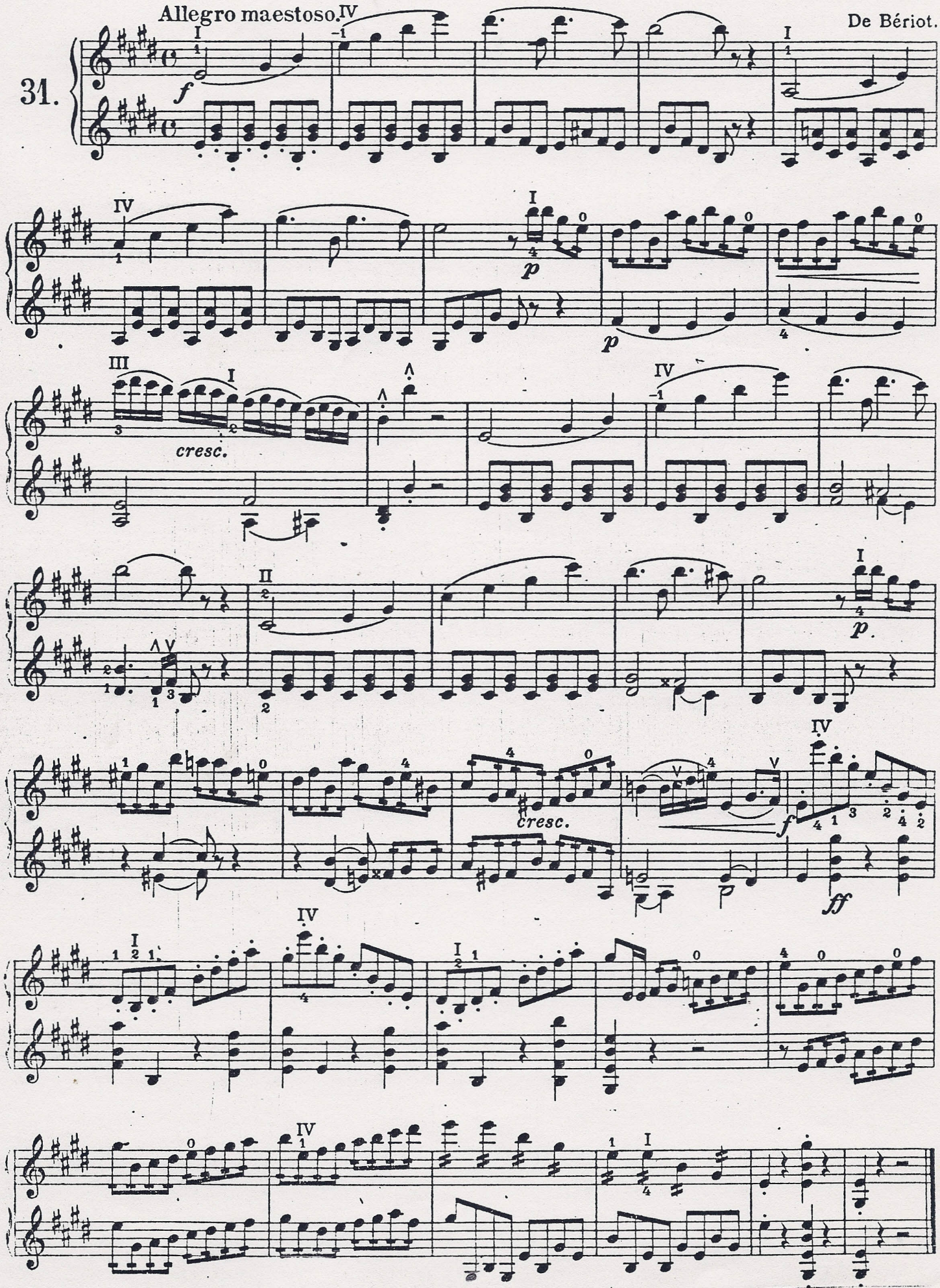


Allegretto spiritoso.

30.



31. Allegro maestoso. De Bériot.



Allegro moderato.

De Bériot.

32.

f brillant ①

p dolce

f brillant

p dolce

f

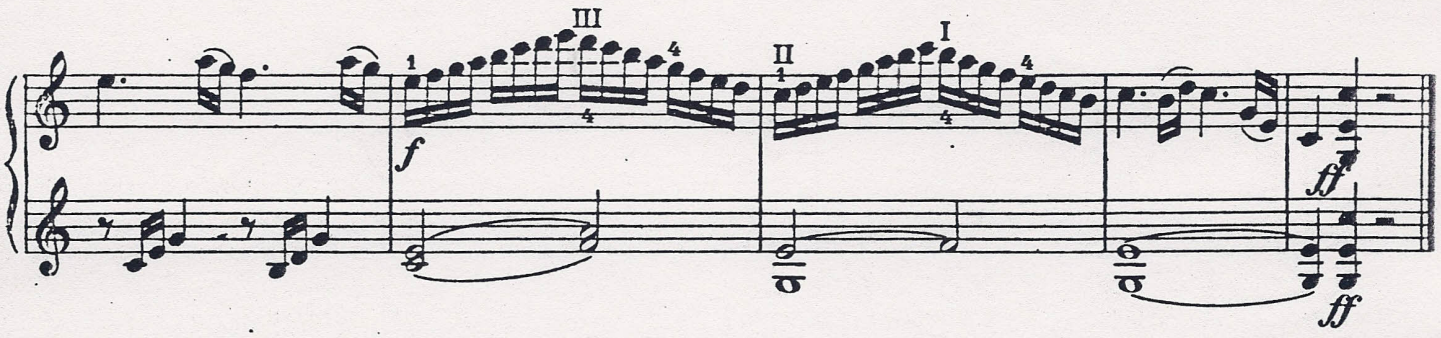
rall.

p a tempo

f

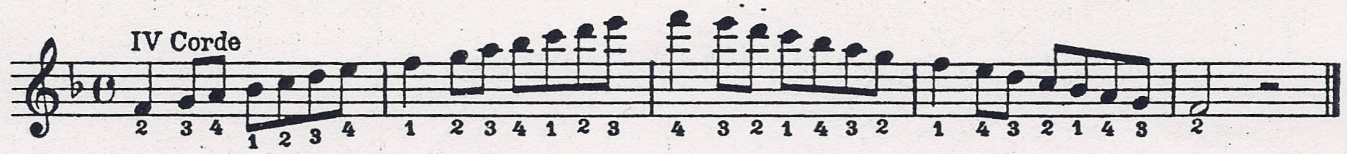
p

① glänzend | brillant | brilliant | brillante



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

33.



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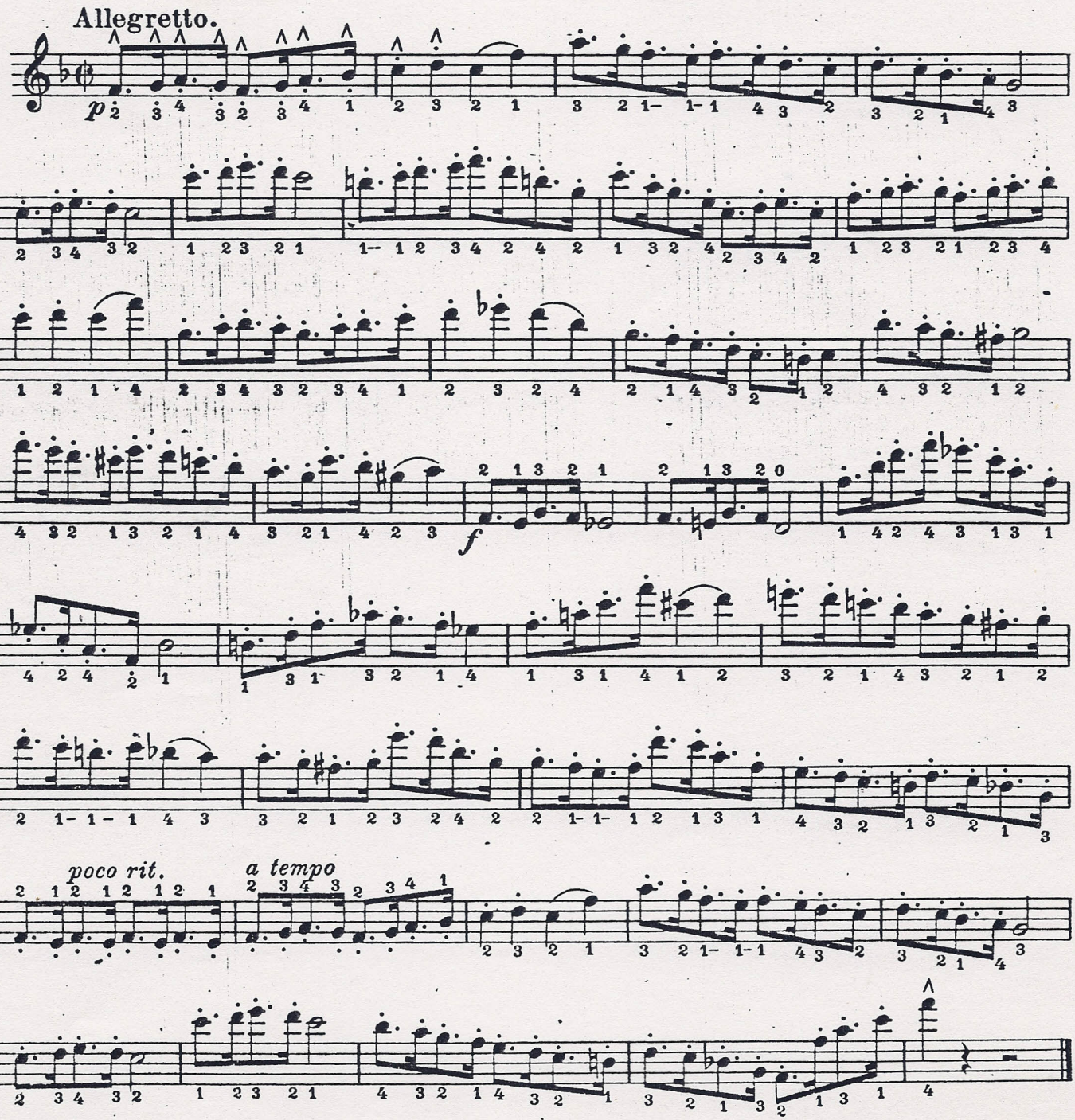


Moderato.

De Bériot.

35.

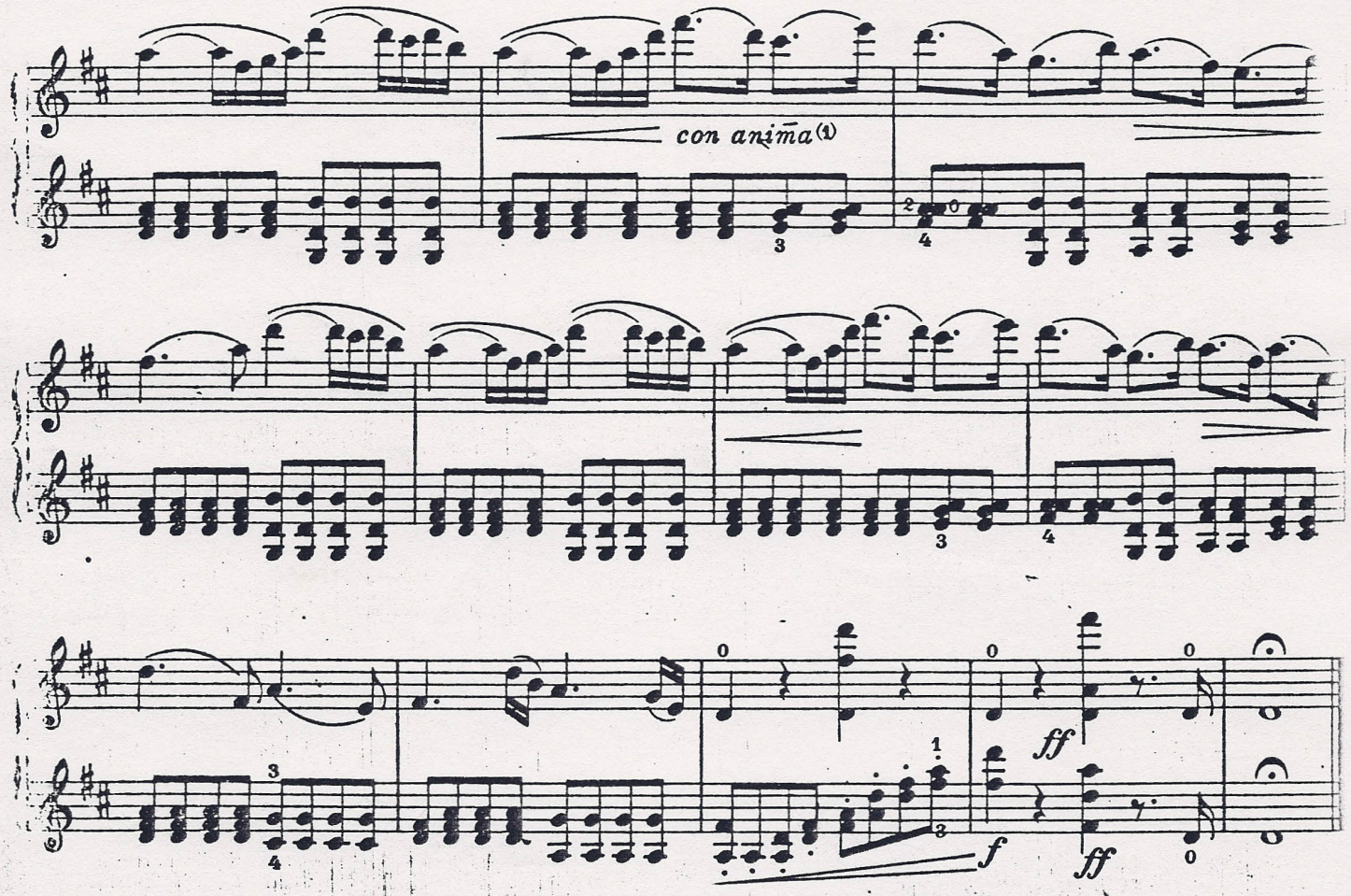
f

f

poco rit.

espressif

p



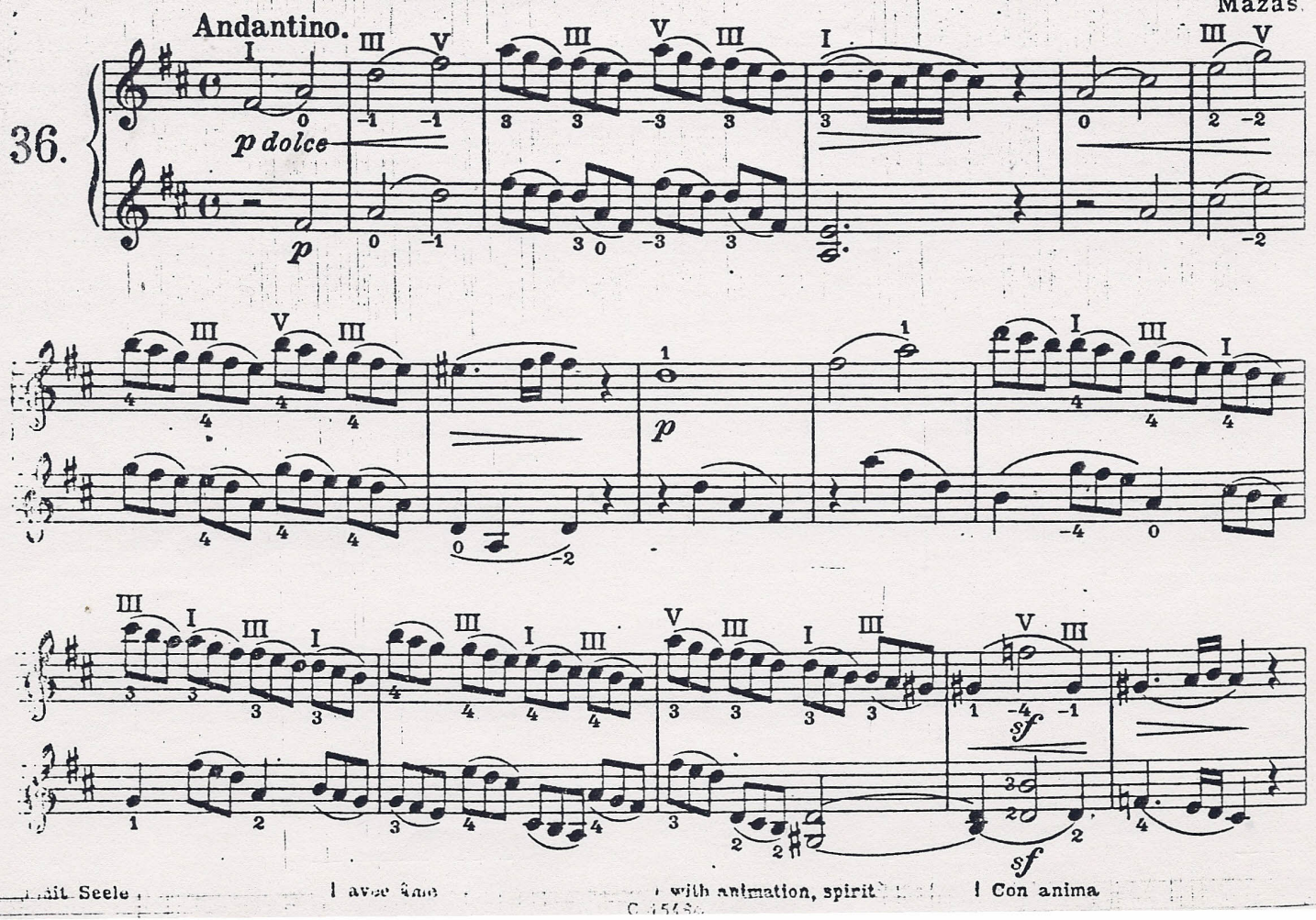
I., III. und V. Lage. Lagenwechsel.

Ière IIIème et Vème Positions. Substitution des doigts.

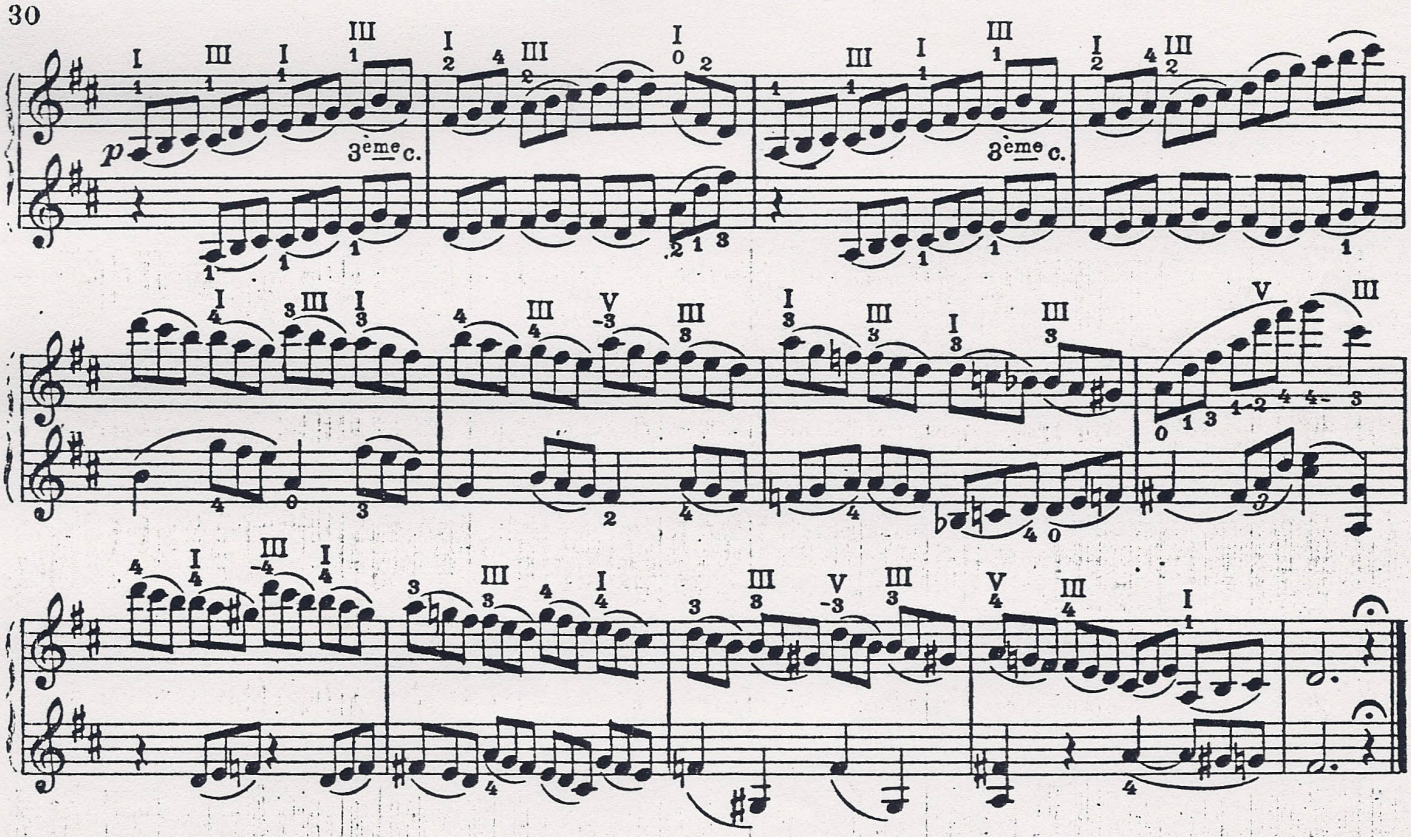
Positions I, III, and V. Substitution of fingers.

Ia IIIa e Va Posizione Sostituzione delle dita.

Mazas.



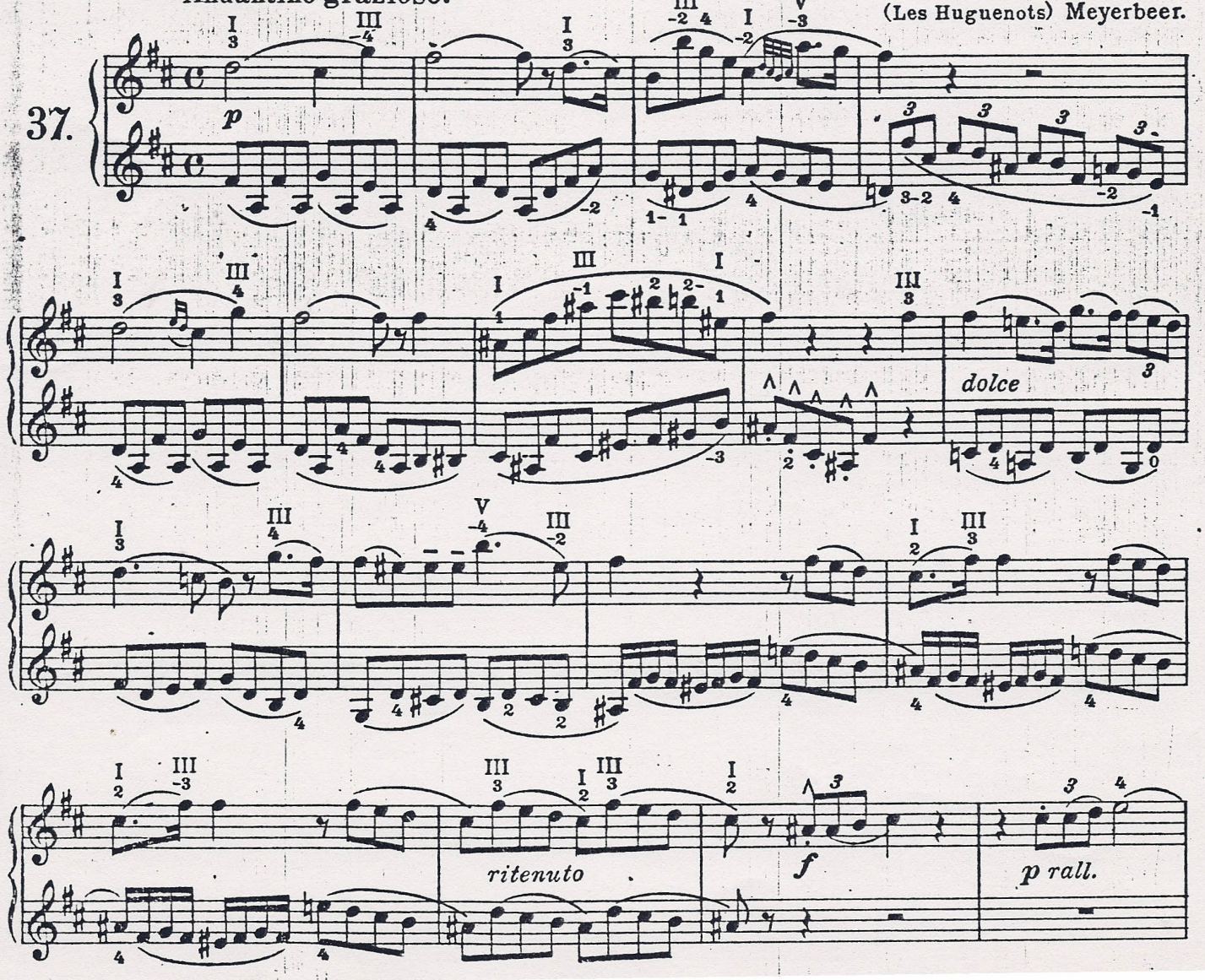
mit Seele | avec âme | with animation, spirit | Con anima



Andantino grazioso.

(Les Huguenots) Meyerbeer.

37.



p dolcissimo

cresc.

p

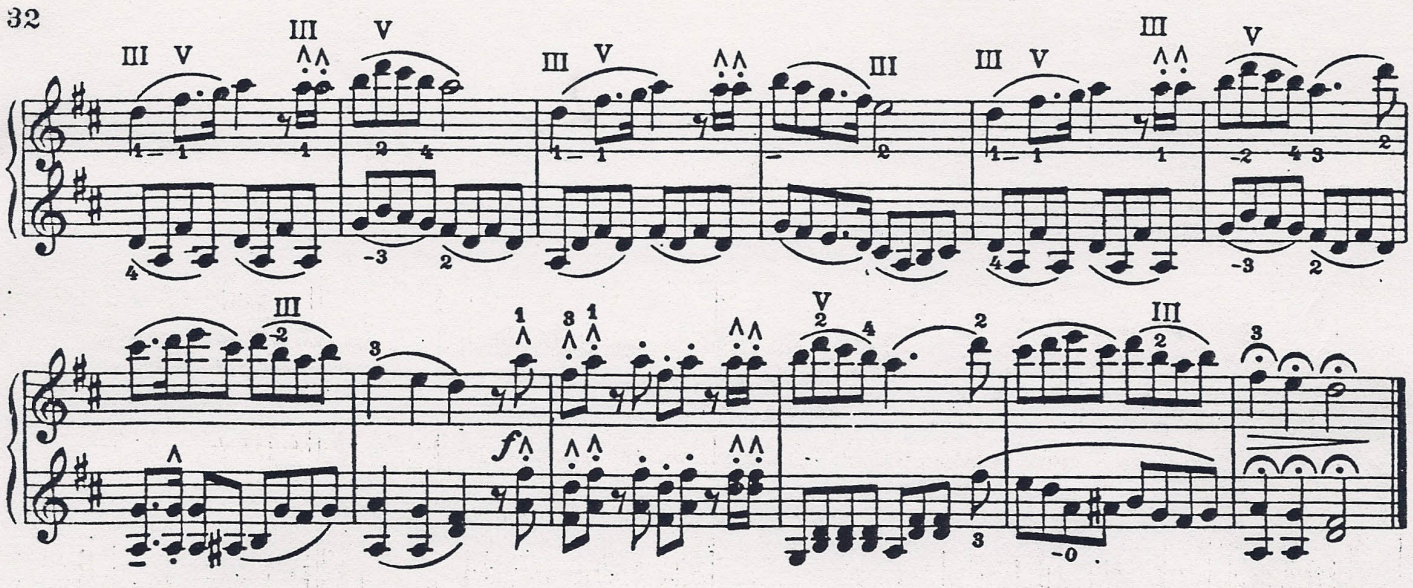
p

Poco Adagio.

Air populaire Américain.

38. 3ème Corde

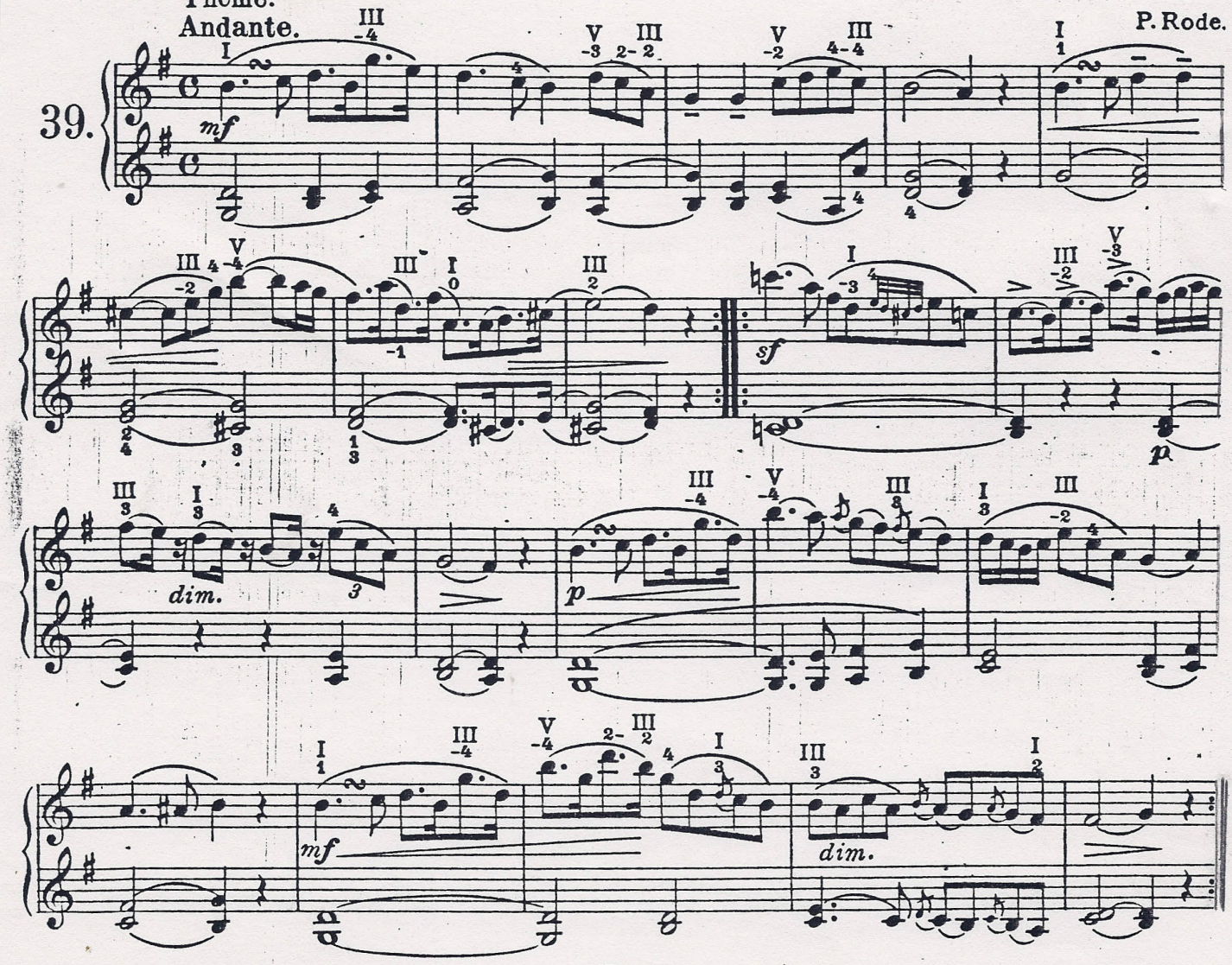
p dolce



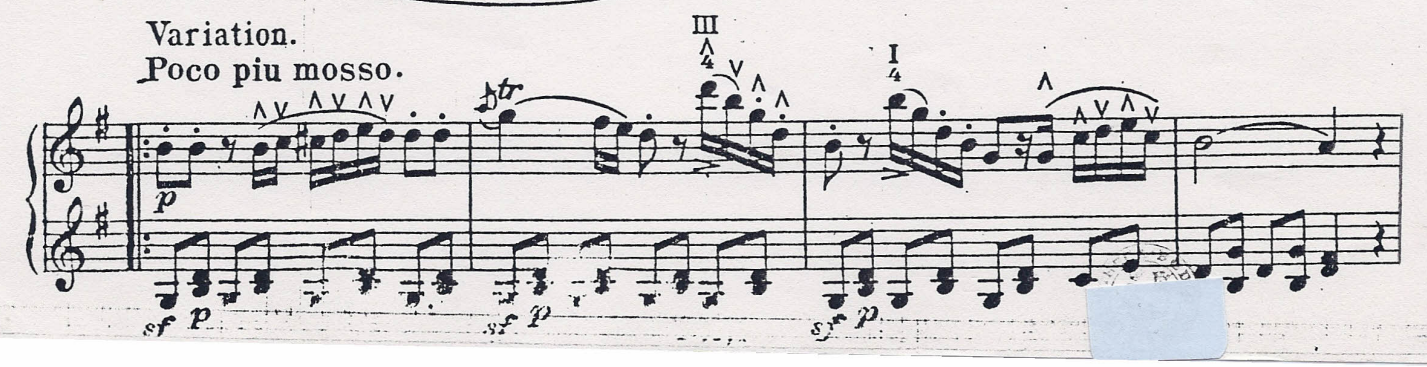
Thême.
Andante.

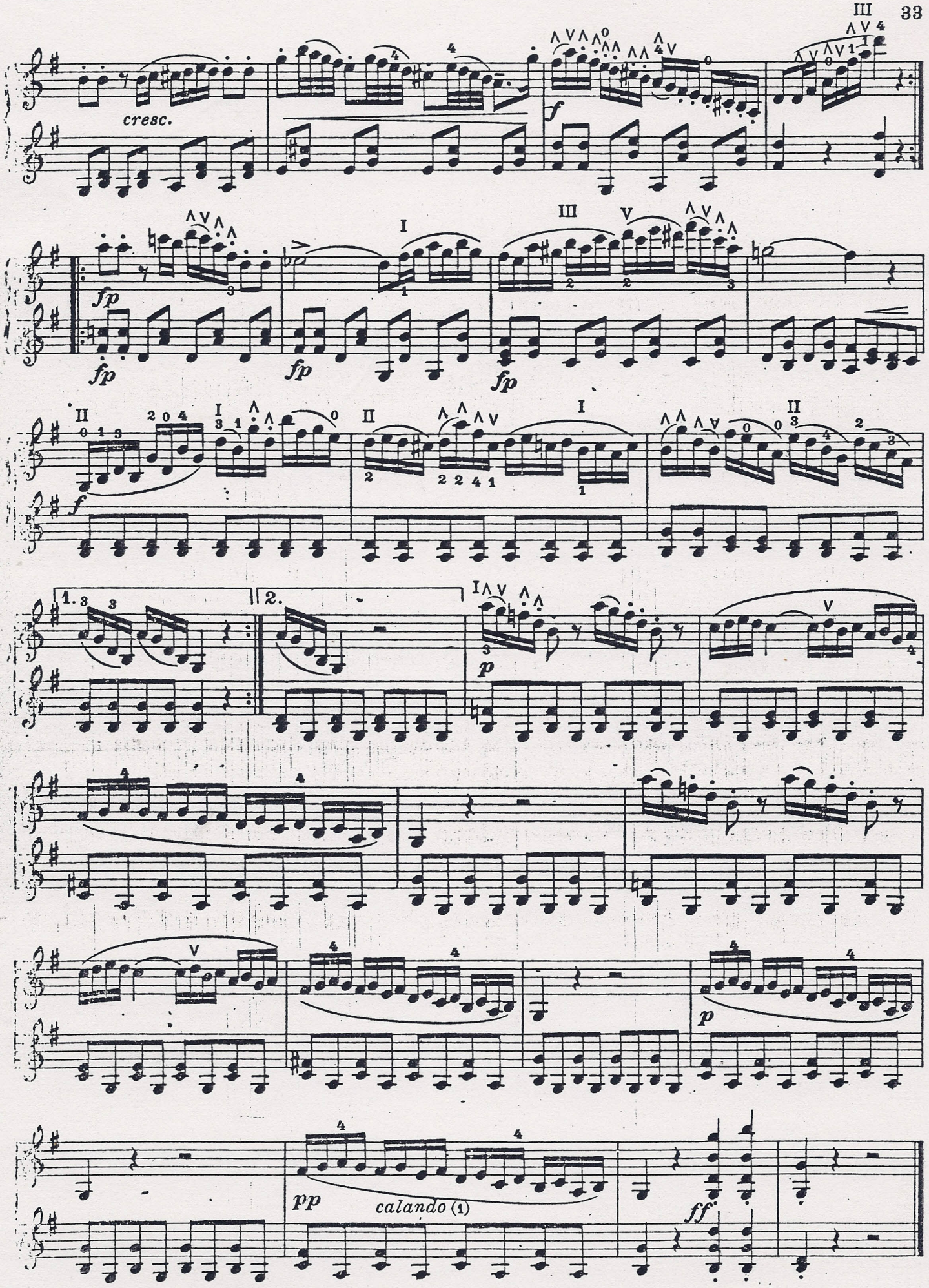
P. Rode.

39.



Variation.
Poco piu mosso.





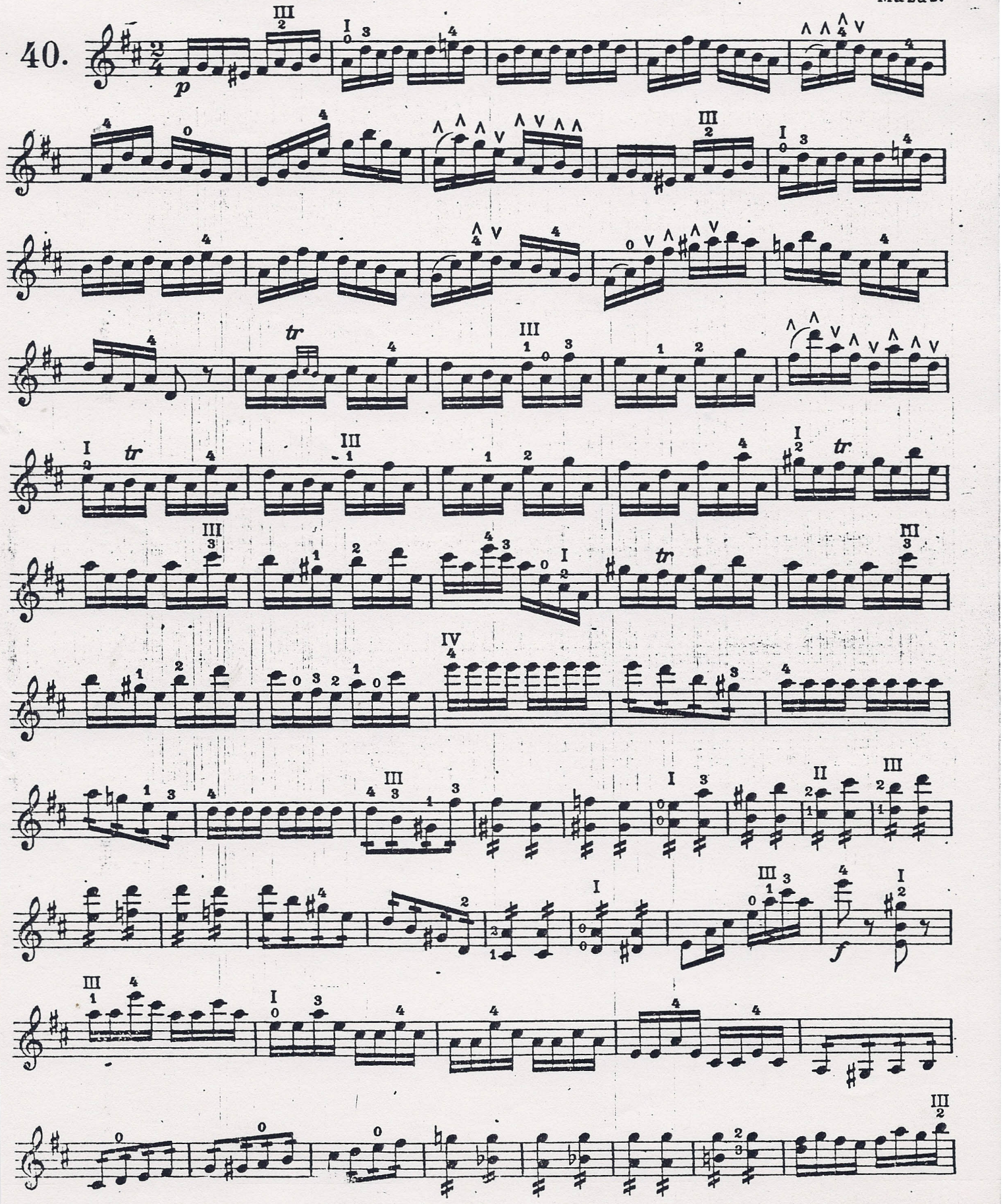
(1) Abnehmend an Tonstärke wie an Lebendigkeit. | Diminuer de force et de mouvement. | Diminishing the tone and slackening the pace. | Calando

I., II., III., IV., u. V. Lage.	Ière IIème IIIème IVème et Vème Positions	Positions I, II, III, IV, and V.	Ia IIa IIIa IVa e Va Posizione.

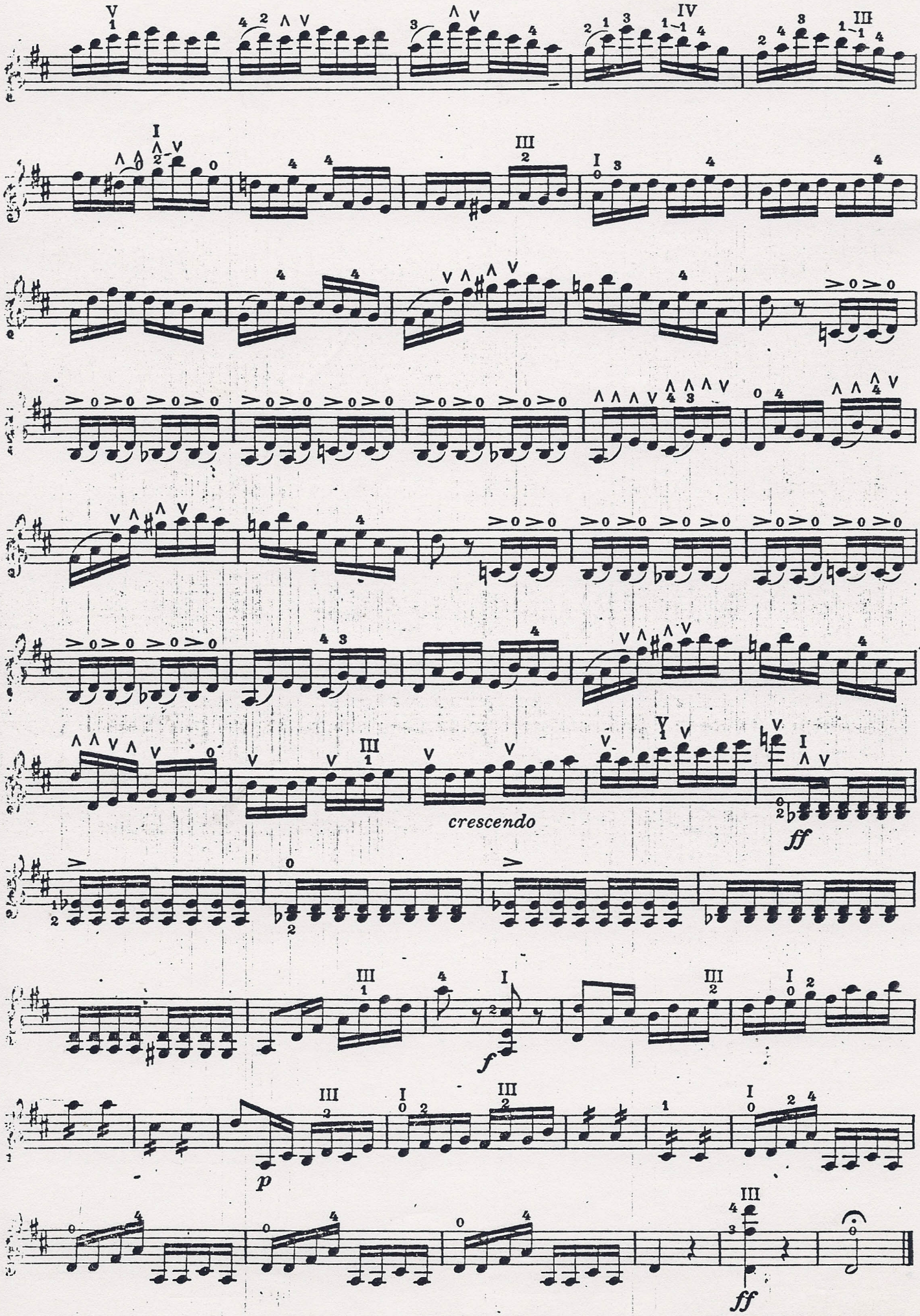
Allegro non troppo. (1)

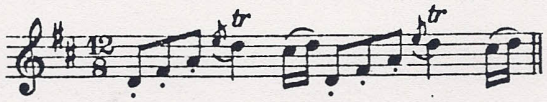
Mazas.

40.



(1) nicht zu viel — not too much — non troppo


crescendo
ff
f
p
ff



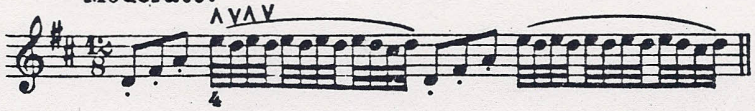
Ausführung. | Exécution. | Execution. | Esecuzione.

Allegro.

A)

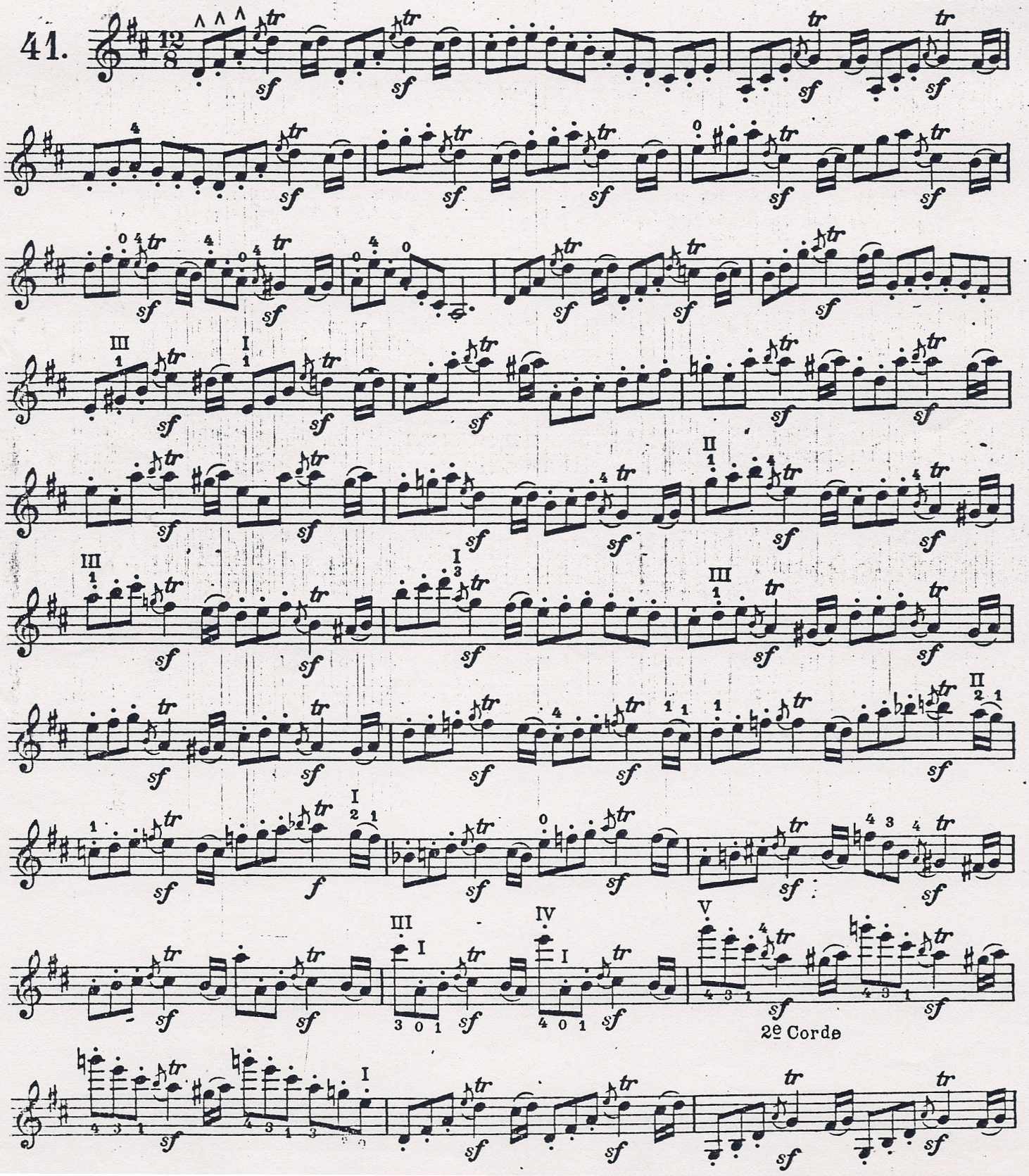
Moderato.

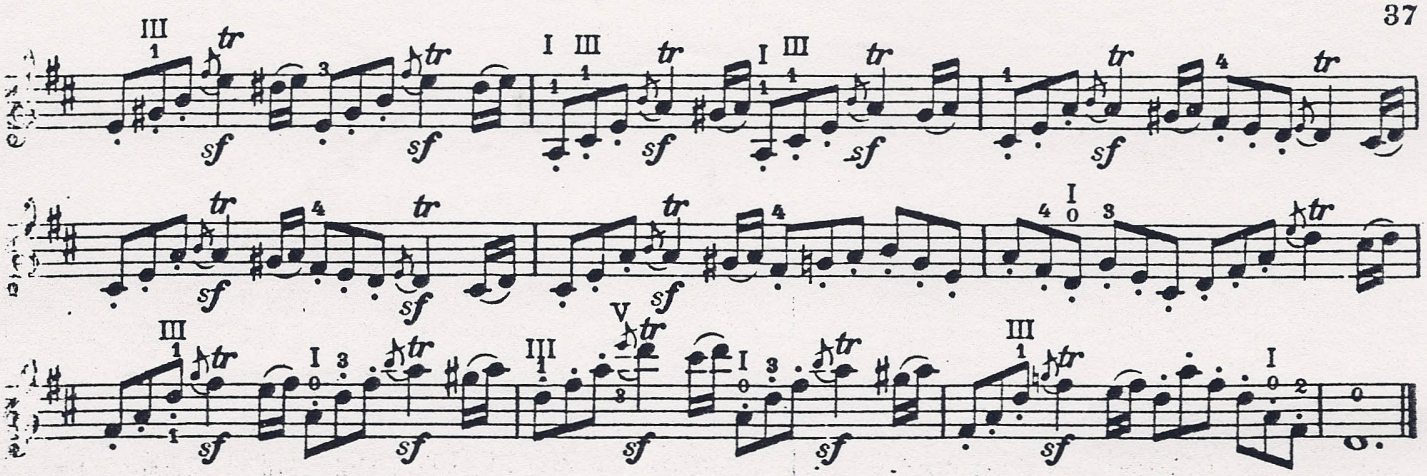
B)



Moderato. Kreutzer.

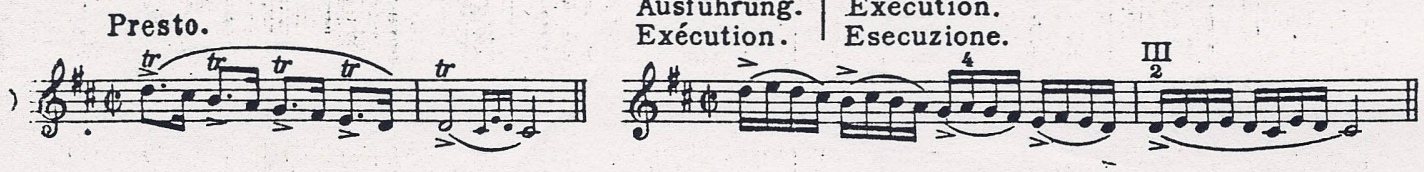
41.





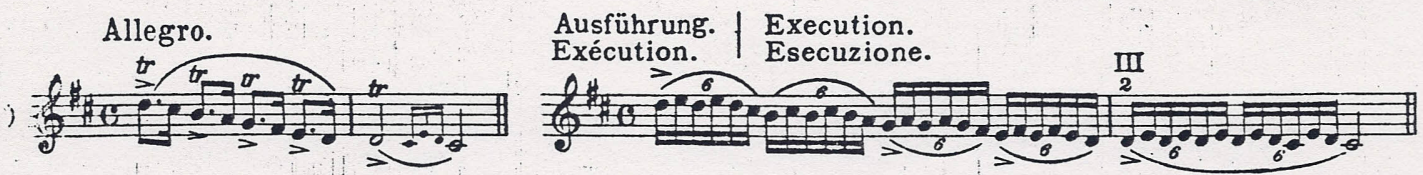
Presto.

Ausführung. | Execution.
Exécution. | Esecuzione.



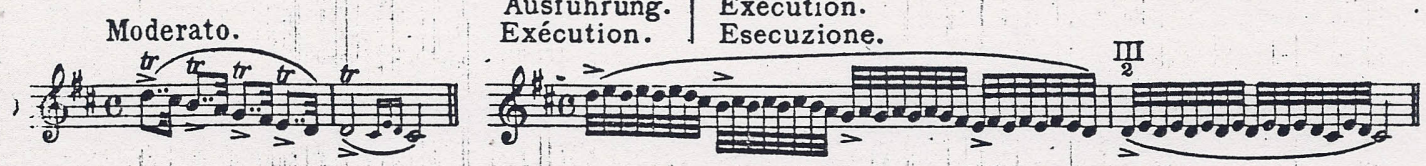
Allegro.

Ausführung. | Execution.
Exécution. | Esecuzione.



Moderato.

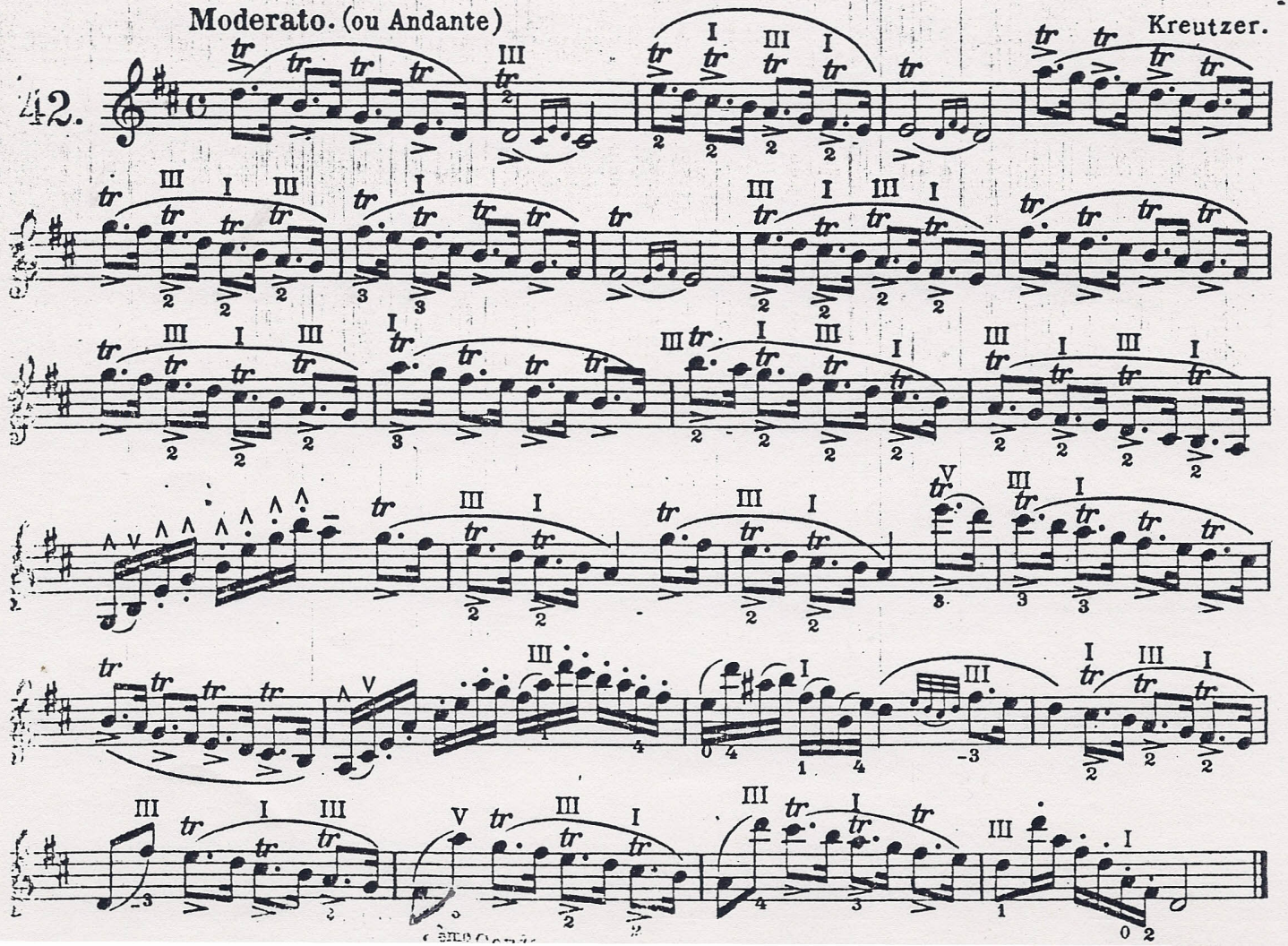
Ausführung. | Execution.
Exécution. | Esecuzione.



Moderato. (ou Andante)

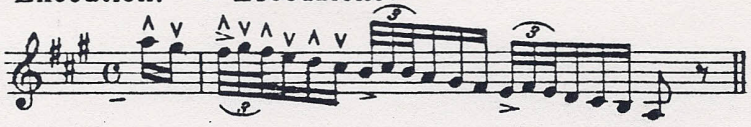
Kreutzer.

42.



Allegro.

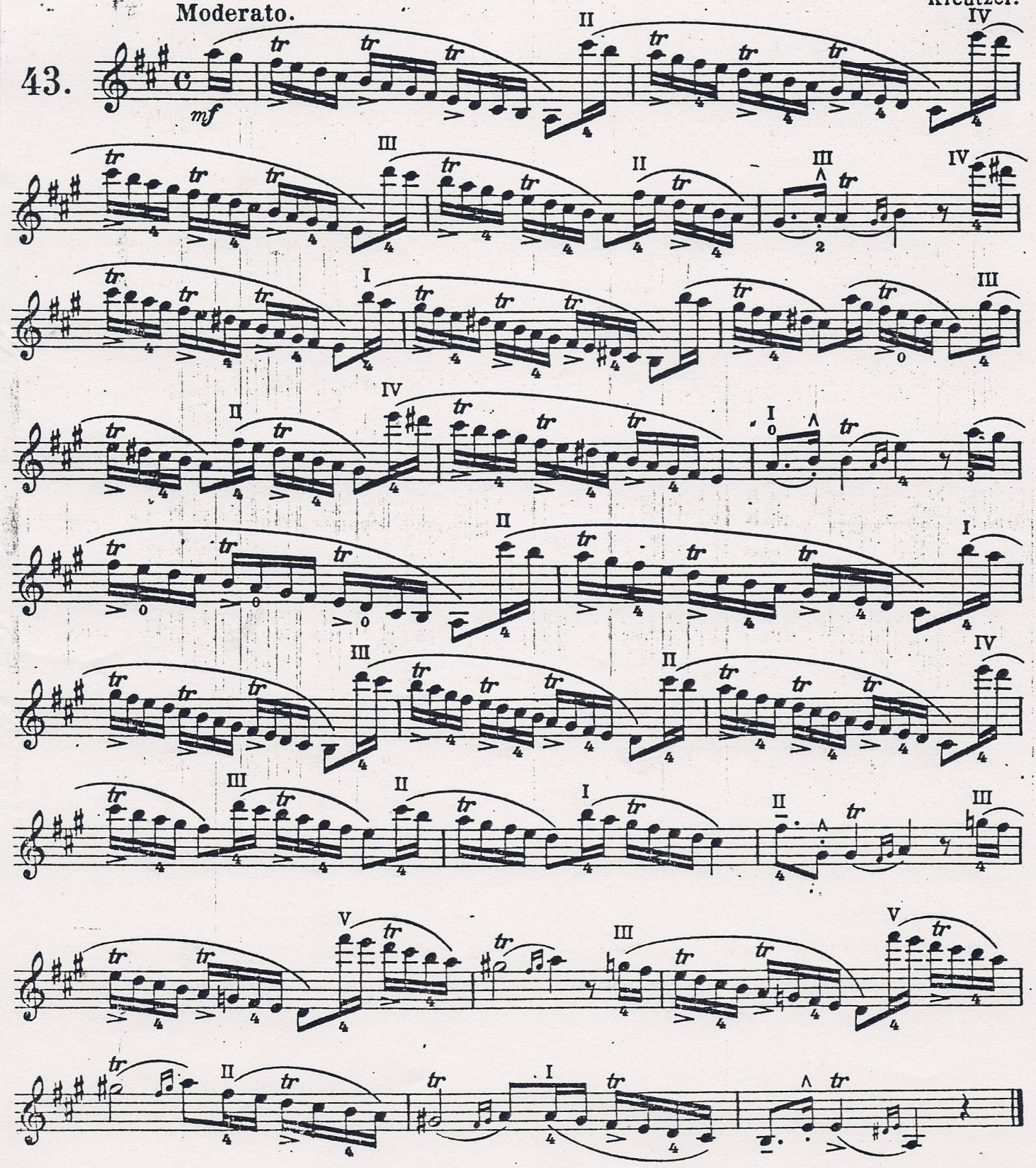
Ausführung. Exécution. | Execution. Esecuzione.



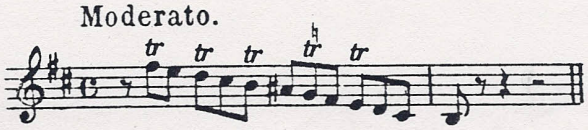
Andante.

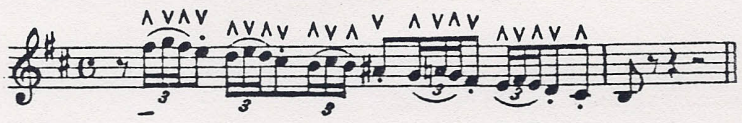
Ausführung. Exécution. | Execution. Esecuzione.

43. Moderato. Kreutzer.



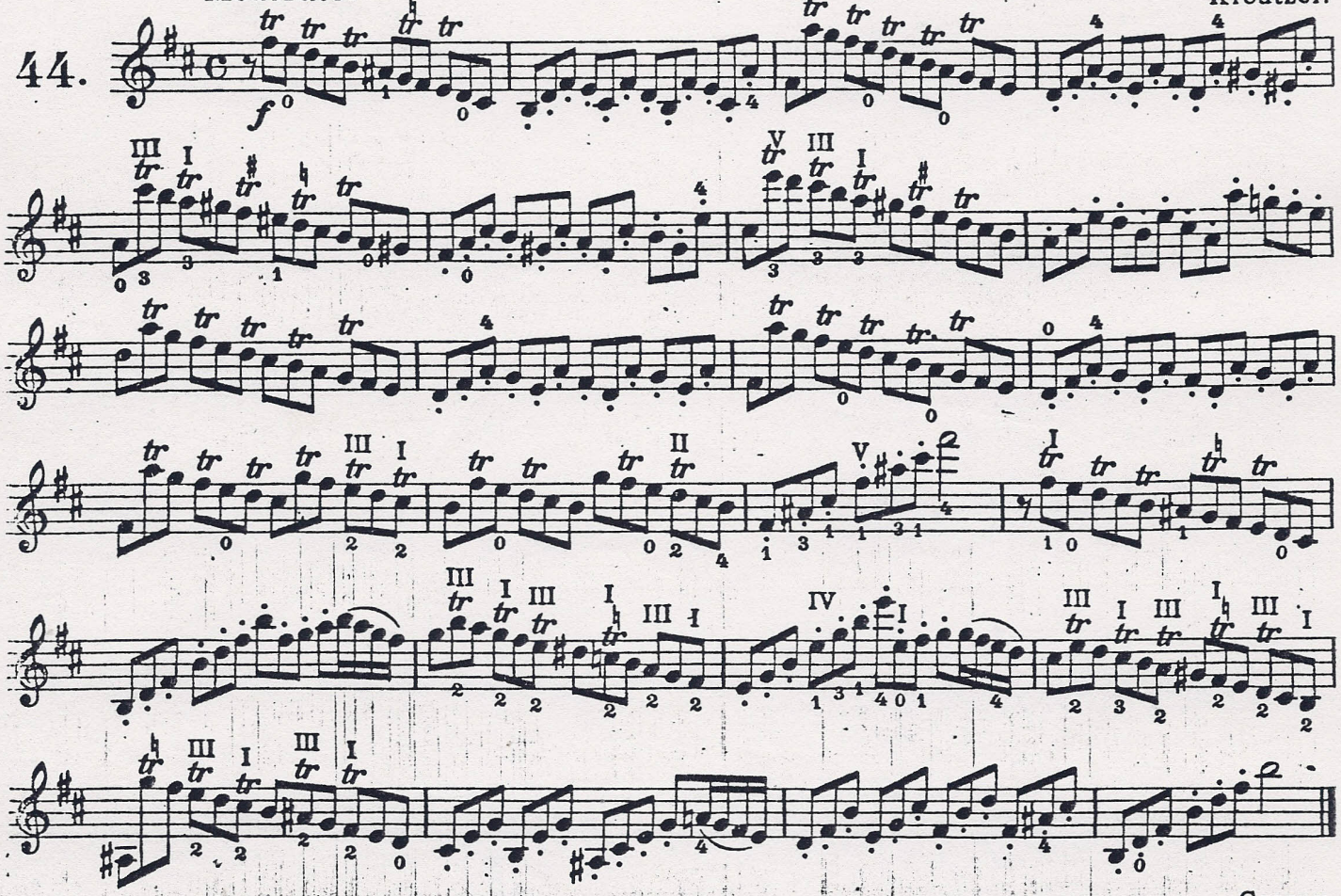
Moderato.





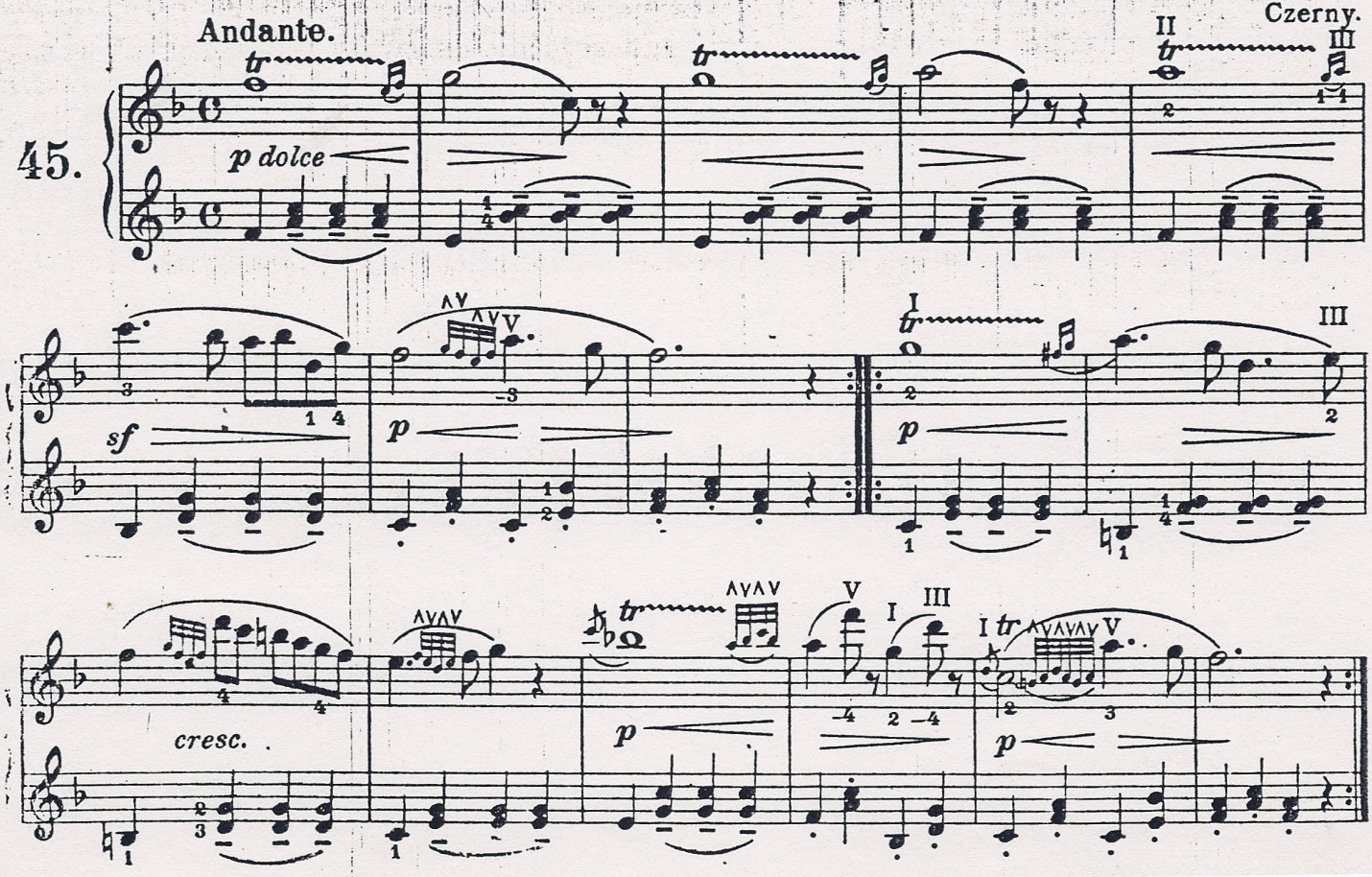
Moderato. Kreutzer.

44.

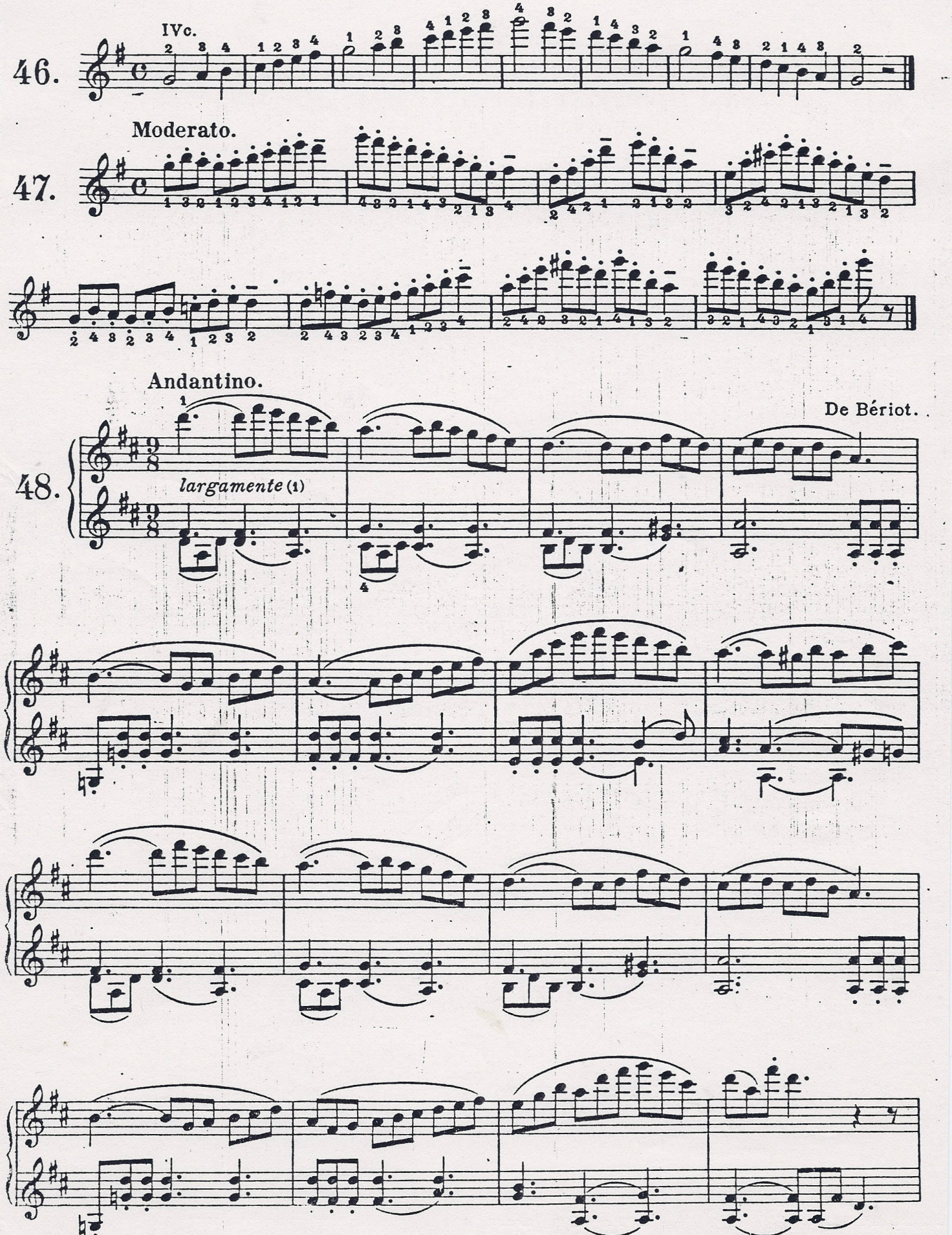


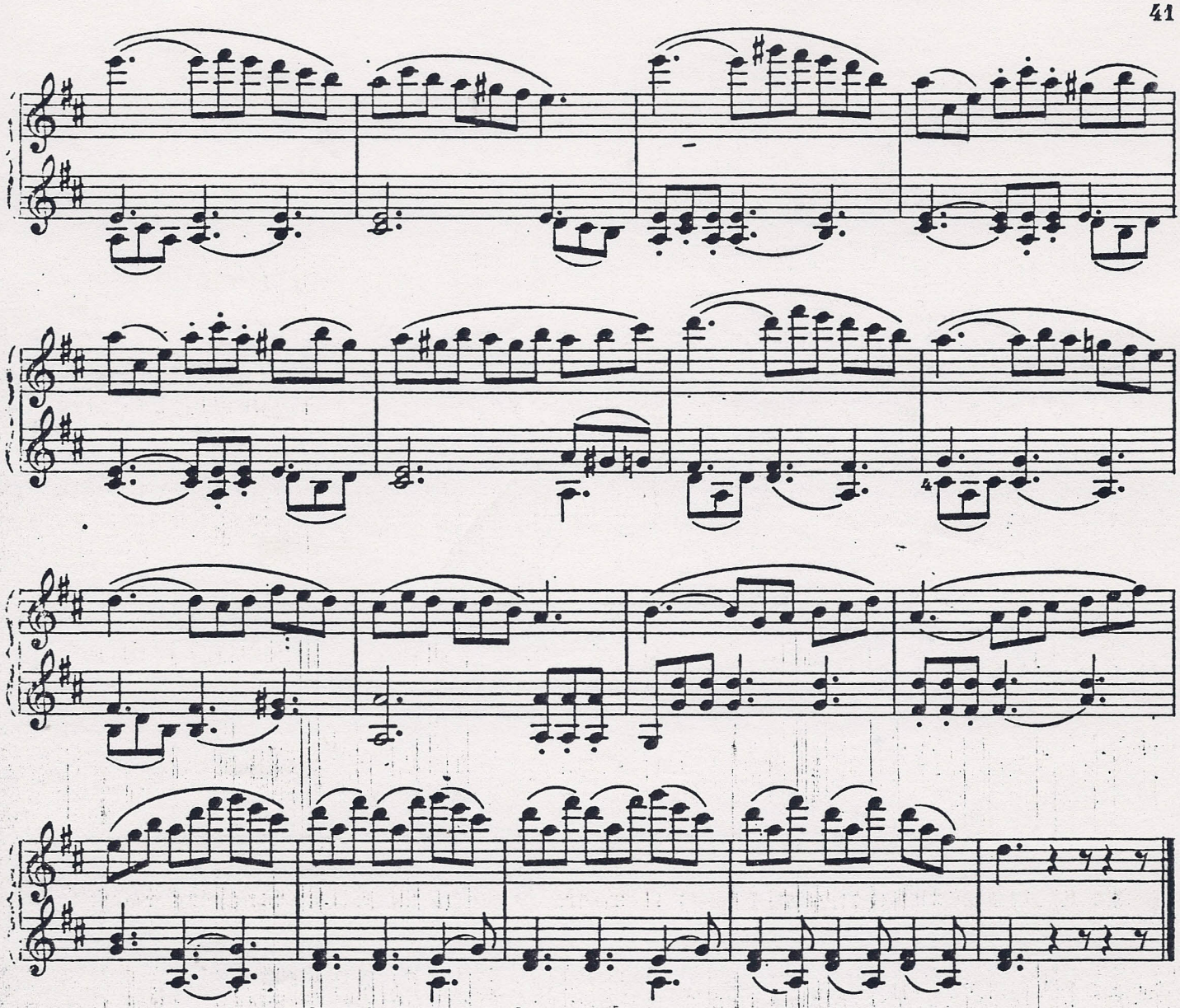
Andante. Czerny.

45.



VI. Lage. | VIème Position. | Position VI. | VI^a Posizione.

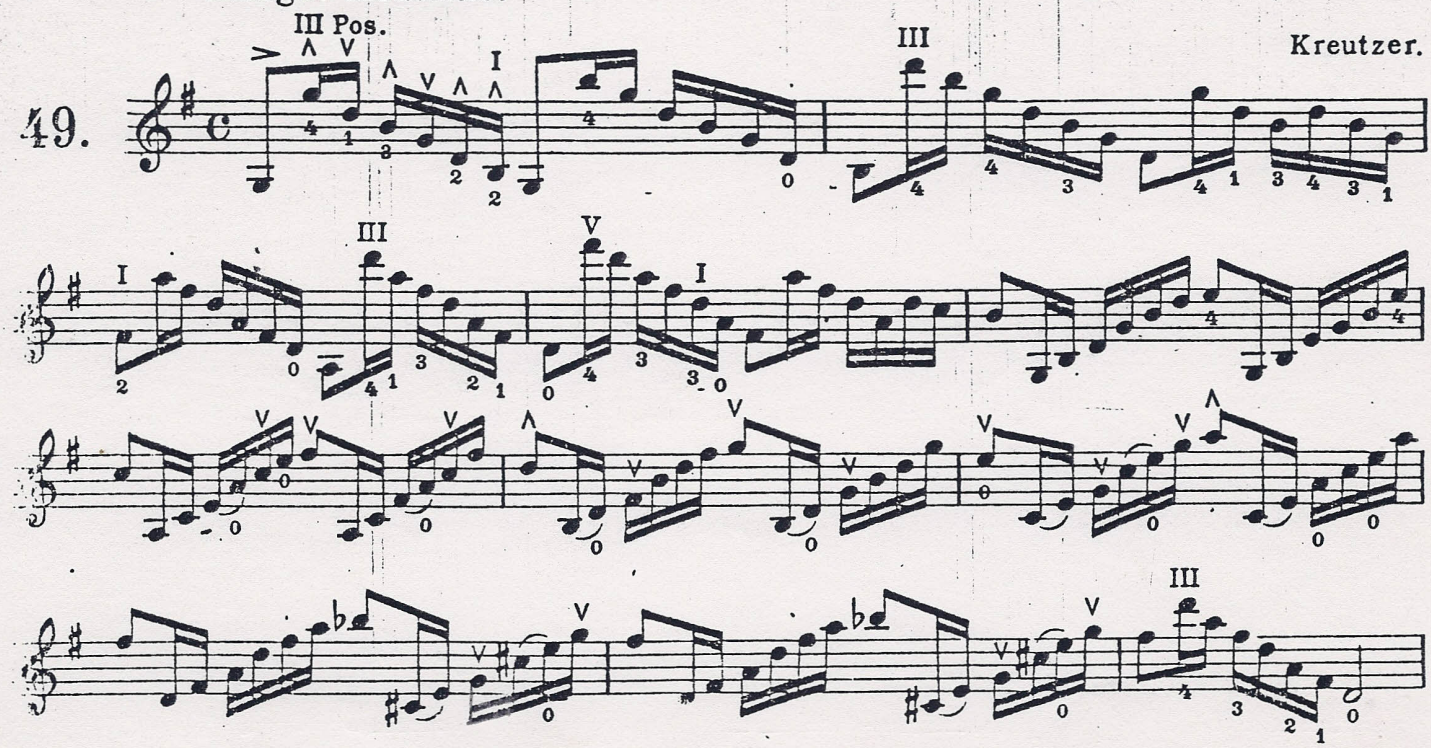


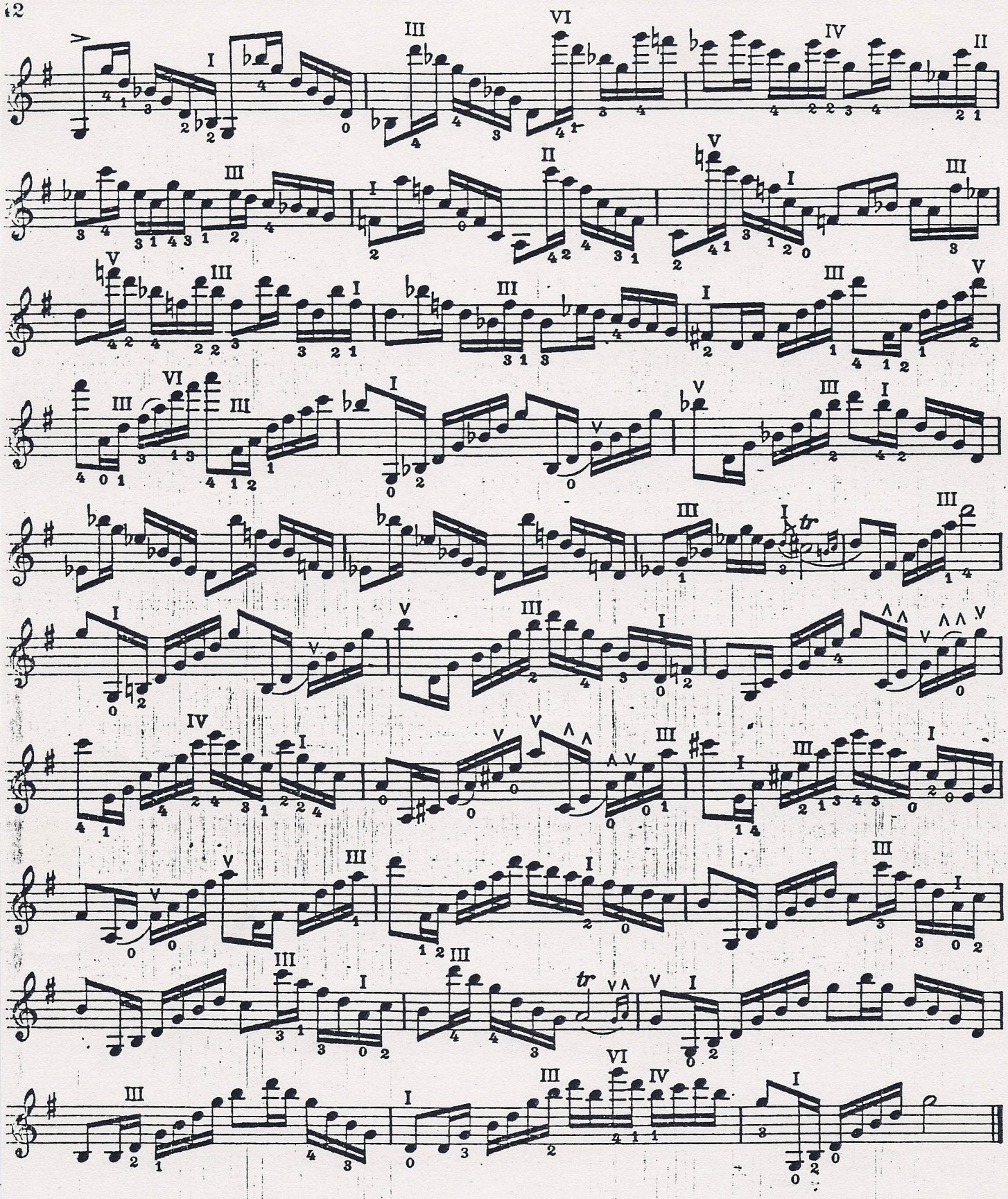


I., II., III., IV., V. u. VI. Lage. | Ière IIème IIIème IVème Vème et VIème Positions | Positions I, II, III, IV, V, and VI. | Ia IIa IIIa IVa Va e VIa Posizione.

Allegro Moderato.

Kreutzer.

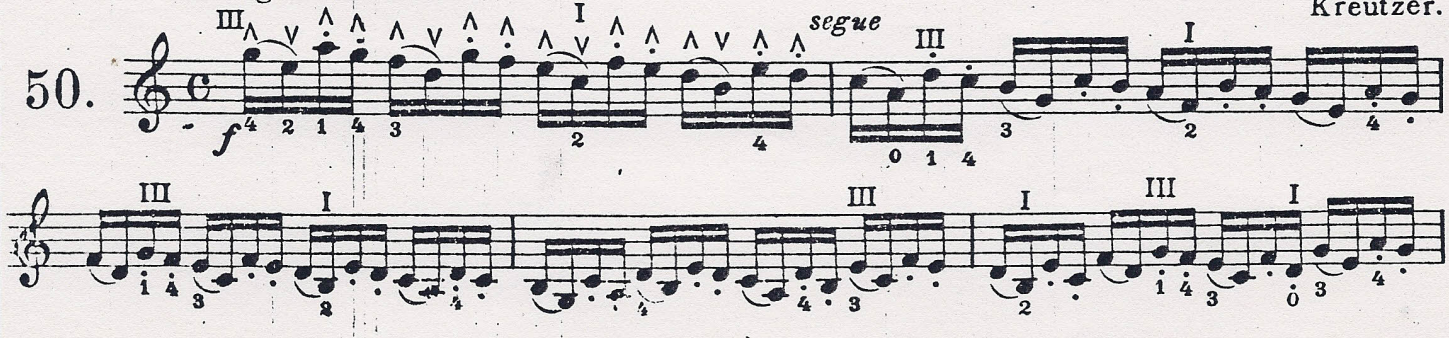


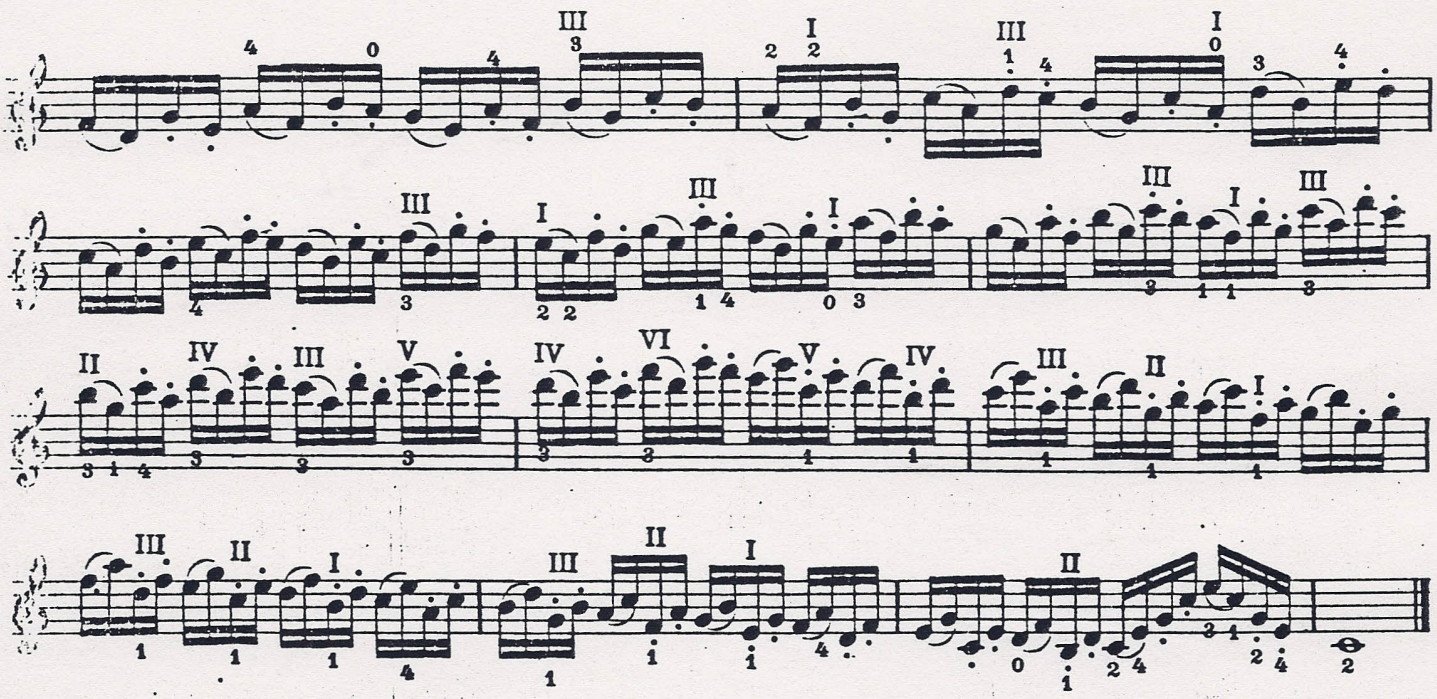


Allegro Moderato.

Kreutzer.

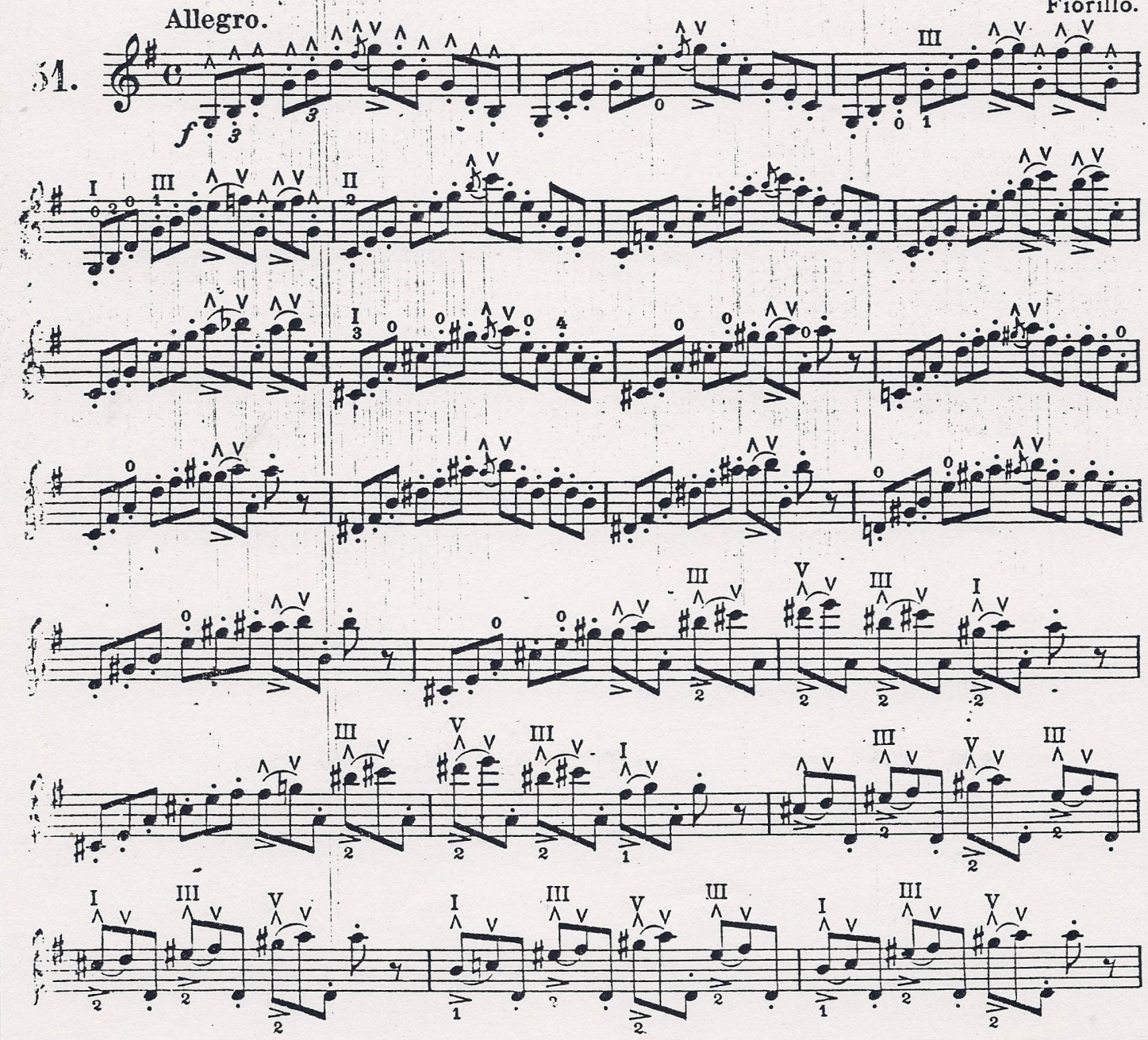
50.

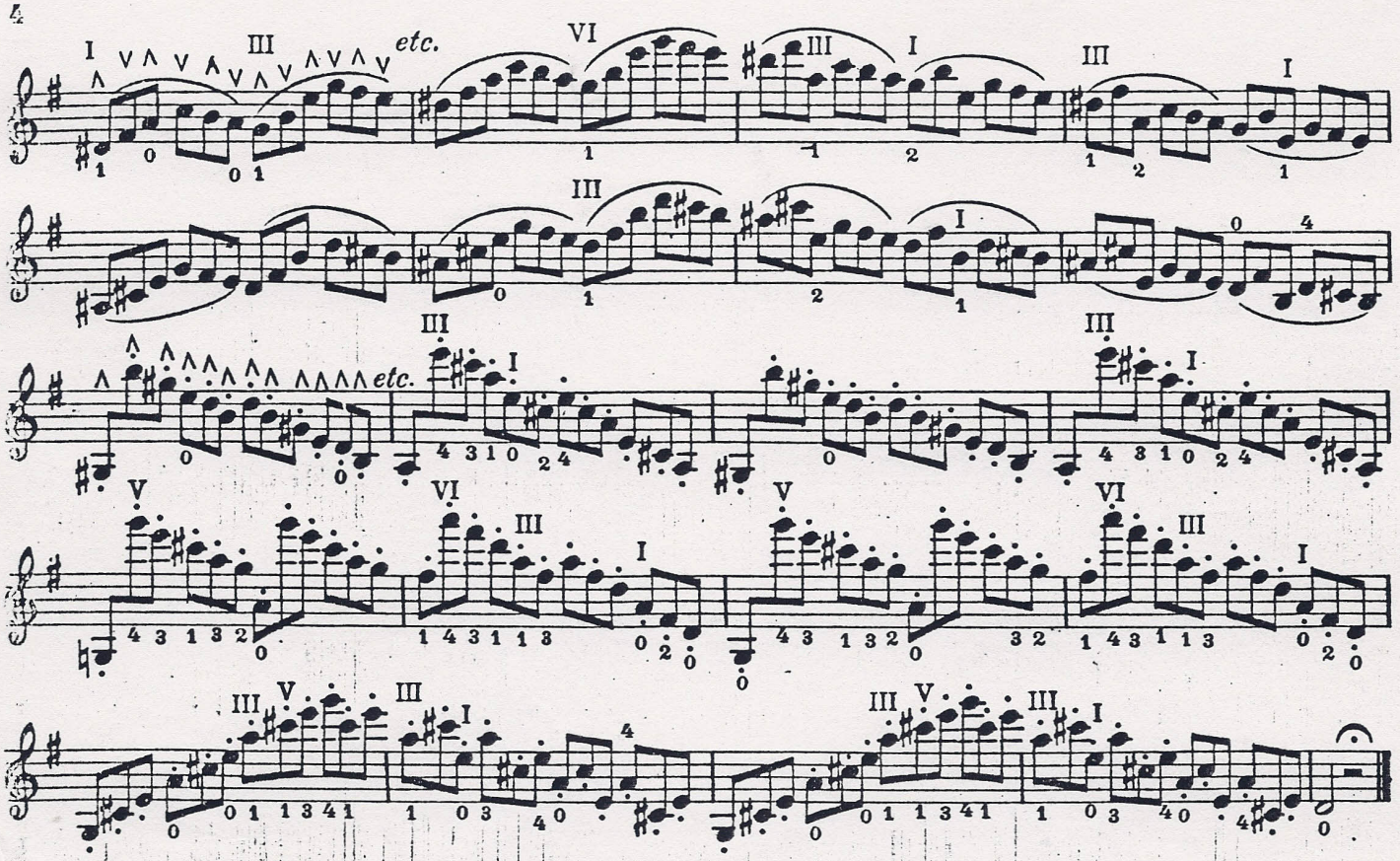




Allegro. Fiorillo.

31.



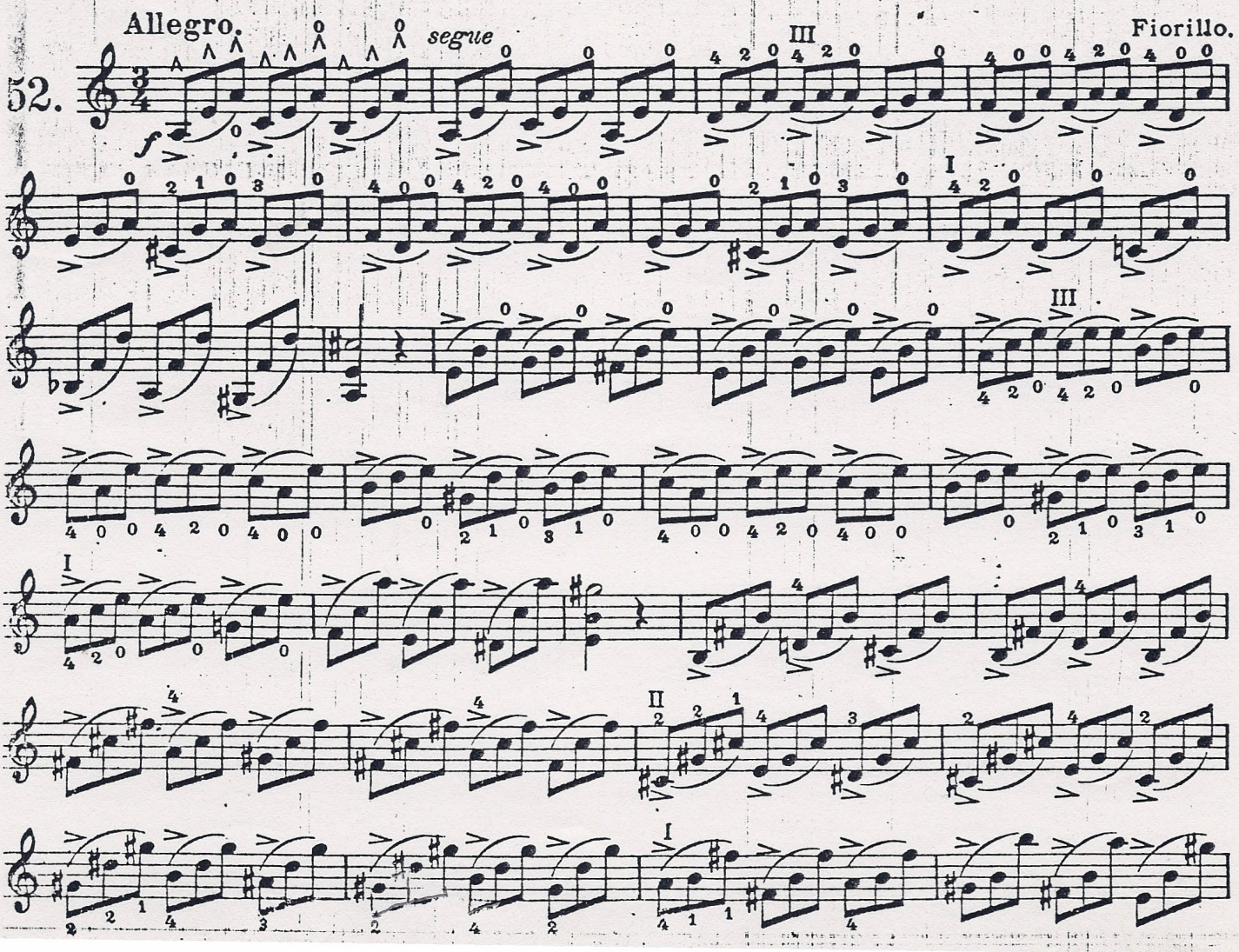


Die Triolen sind in der folgenden Übung immer auf drei Saiten zu spielen.

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.

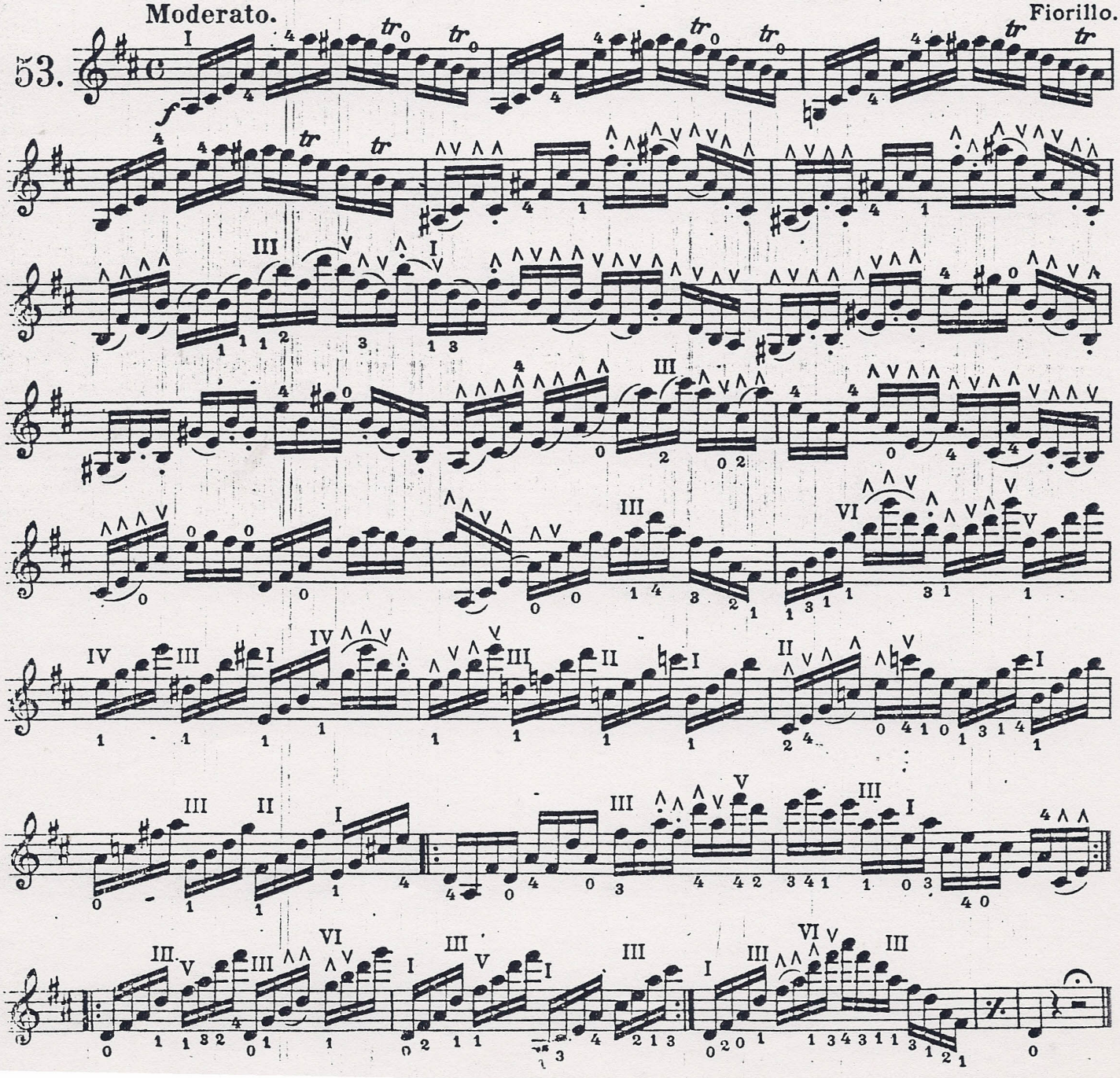


III ème Corde

Moderato.

Fiorillo.

53.



VII. Lage. | VIIème Position. | Position VII. | VII^a Posizione.

54. IV. Corde

Moderato.

55.

Larghetto.(1)

G. Giordani.

56. *p espressivo*

poco rit.

Übung in den 7 Lagen. | Etude dans les 7 Positions. | Study in the 7 positions. | Studio nelle 7 Posizioni.

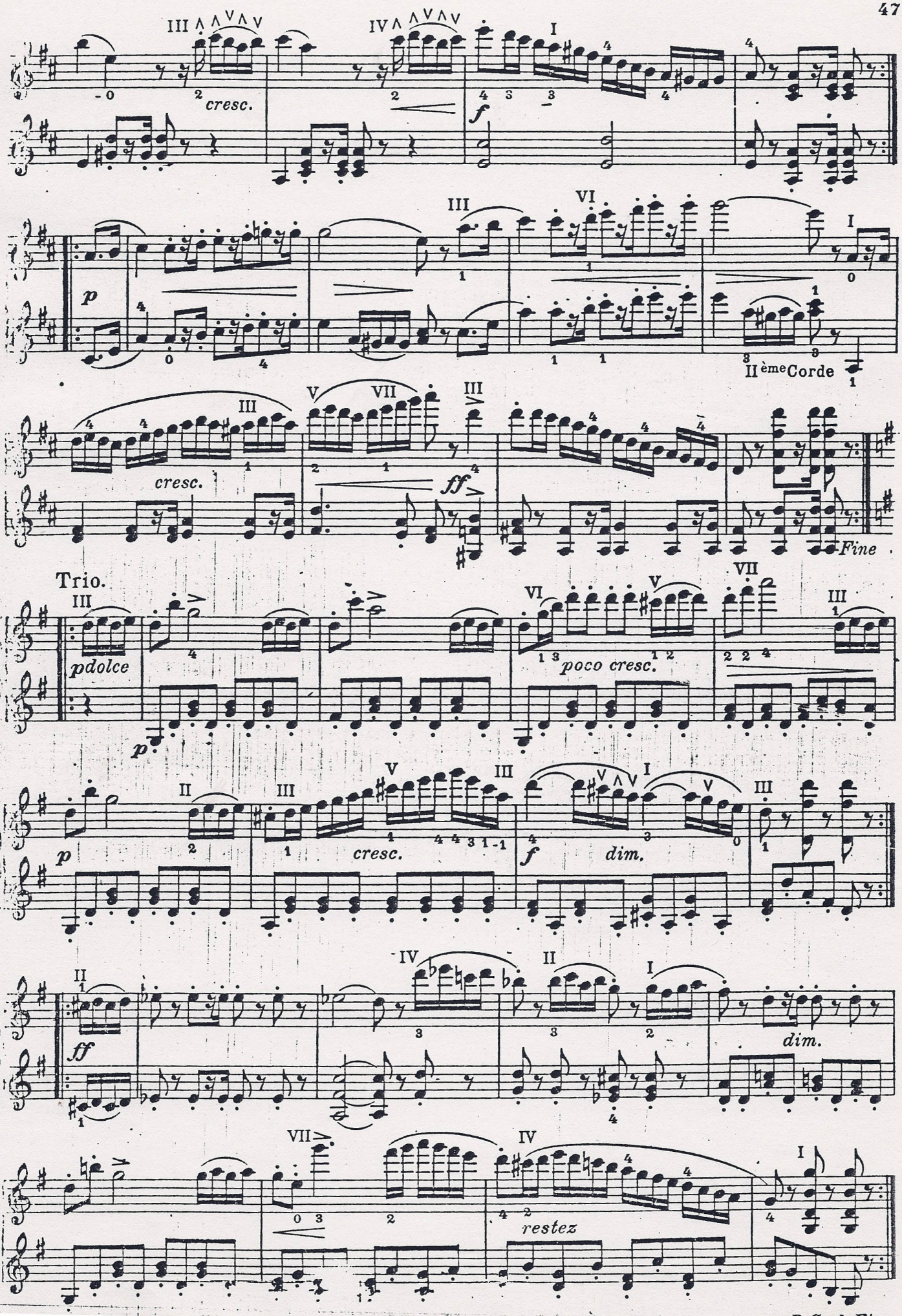
Marsch _ Marche

Allegro.

Czerny.

57. *f* *p* *f* *p* *f* *p*

(1) Langsames Tempo — Moins lent que Largo — Slow, but not so slow as Largo — Larghetto


cresc.
f
p
IIème Corde
cresc.
ff
Fine
Trio.
pdolce
p
poco cresc.
p
cresc.
f
dim.
ff
dim.
restez
D.C.al Fine.

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 eviter 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.

Allegro.

59.

½ Pos. I. Pos. III ½ Pos.

cresc.