

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 verschieben 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 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 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

Musical staff for the 1st string (1. Saite / 1^{ère} Corde / 1st String / 1^a Corda). It shows seven positions (I to VII) with a single note on the first line of the staff. Above each note is a dotted line with the number '1', indicating the first finger. The positions are labeled 'I. Lage I. Pos.', 'II', 'III', 'IV', 'V', 'VI', and 'VII'.

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

Musical staff for the 2nd string (2. Saite / 2^{ème} Corde / 2nd String / 2^a Corda). It shows seven positions (I to VII) with a single note on the second line of the staff. Above each note is a dotted line with the number '1', indicating the first finger. The positions are labeled 'I. Lage I. Pos.', 'II', 'III', 'IV', 'V', 'VI', and 'VII'.

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

Musical staff for the 3rd string (3. Saite / 3^{ème} Corde / 3rd String / 3^a Corda). It shows seven positions (I to VII) with a single note on the third line of the staff. Above each note is a dotted line with the number '1', indicating the first finger. The positions are labeled 'I. Lage I. Pos.', 'II', 'III', 'IV', 'V', 'VI', and 'VII'.

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

Musical staff for the 4th string (4. Saite / 4^{ème} Corde / 4th String / 4^a Corda). It shows seven positions (I to VII) with a single note on the fourth line of the staff. Above each note is a dotted line with the number '1', indicating the first finger. The positions are labeled 'I. Lage I. Pos.', 'II', 'III', 'IV', 'V', 'VI', and 'VII'.

II. Lage.

II^{ème} Position.

Position II.

II^a Posizione.

1.

2.

3.

Andante.

Czerny.

4.

Cantabile grazioso.

Ch. de Bériot.

Musical notation system 1. Treble clef. Measure 1 contains a triplet of eighth notes. The bass line features a steady eighth-note accompaniment.

Musical notation system 2. Treble clef. Measure 3 contains a triplet of eighth notes. The bass line continues with eighth-note accompaniment.

Musical notation system 3. Treble clef. Measure 4 contains a triplet of eighth notes. The bass line continues with eighth-note accompaniment.

Musical notation system 4. Treble clef. Measure 5 contains a triplet of eighth notes. The bass line continues with eighth-note accompaniment.

Musical notation system 5. Treble clef. Measure 6 contains a triplet of eighth notes. The bass line continues with eighth-note accompaniment.

Musical notation system 6. Treble clef. Measure 7 contains a triplet of eighth notes. The bass line continues with eighth-note accompaniment. The word *cresc.* is written above the bass line in the second measure of this system.

Musical notation system 7. Treble clef. Measure 8 contains a triplet of eighth notes. The bass line continues with eighth-note accompaniment.

Allegro.

5.

III. Lage.

III^{ème} Position.

Position III.

III^a Posizione.

6.

7.

Gebrauch des ersten
Fingers statt des vier-
ten, um das Wechseln
der Saite zu vermeiden.

Emploi du premier
doigt au lieu du qua-
trième, 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 di-
to al posto del quarto,
per evitare il cambia-
mento di corde.

Andante.

Andante.

Air populaire Américain.

8.

Musical score for guitar, consisting of two systems. Each system has a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The first system includes fingerings like 2, 3, 0, 4, 3, 0, #, 4. The second system includes fingerings like 4, 2, #, #, #, #, #, #, 3, #, #, 4. Dynamics include *p* and *f*.

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 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.

Musical score for guitar exercise, numbered 9. It is in C major and marked 'Andante cantabile'. The score consists of four systems of treble and bass staves. Fingerings are indicated by Roman numerals (I, II, III) and numbers (1, 2, 3, 4). Dynamics include *p*, *cresc.*, *mf*, *p*, *rall.*, and *pp*. A small note in the first system indicates the starting point for a portamento. The exercise ends with a double bar line.

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

Andante.

Ch. W. Gluck.

10.

Musical score for exercise 10, consisting of five systems of piano and grand staff notation. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various dynamics such as *p*, *pp*, *sf*, *f*, *p dolce*, and *crescendo*. It also features articulations like *rit.* and *a tempo*, and a *poco rall.* section. Fingerings and positions (I, II, III) are indicated throughout the piece.

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.

Musical score for exercise 11, consisting of two systems of piano and grand staff notation. The key signature is one flat (Bb) and the time signature is common time (C). The score is highly technical, featuring complex rhythmic patterns and extensive use of triplets and sixteenth notes. Fingerings and positions (I, II, III) are clearly marked for each measure.

Allegretto.

Czerny.

13.

Allegro.

Kreutzer.

14.

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.

16. *sf p sf p sf p* *etc.*

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

La même observation
que pour l'étude précé-
dente.

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 précé-
dente.

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 for the first system. The music is written in a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and fingerings.

Adagio espressivo.

J. Pleyel.

Second system of musical notation, starting with a piano (*p*) dynamic marking. It includes a 3/4 time signature and various musical notations.

Third system of musical notation, featuring a mezzo-forte (*mf*) crescendo (*mf cresc.*) marking. It includes a 3/4 time signature and various musical notations.

Fourth system of musical notation, featuring a decrescendo (*dim.*) and pianissimo (*pp*) dynamic markings. It includes a 3/4 time signature and various musical notations.

Fifth system of musical notation, including first and second endings (1.(1) and 2.(2)) and a final section with piano (*p*) and pianissimo (*pp*) dynamics.

Rondo. Allegro.

First system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *p*. Performance markings: *^ v ^ v* above the first measure, and a fermata over the eighth measure.

Second system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *mf*. Performance markings: Roman numeral **II** above the first measure, and *^ v ^ v* above the eighth measure.

Third system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *p* and *f*. Performance markings: Roman numeral **III** above the first measure, and Roman numeral **I** above the eighth measure.

Fourth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 2/4. This system concludes the Rondo section with a double bar line and repeat signs.

Minore.

Fifth system of musical notation. Treble and bass clefs. Key signature: two flats (Bb, Eb). Time signature: 2/4. Dynamics: *p*. Performance markings: Roman numeral **III** above the first measure, and accents (>) over the first and fourth notes of the first measure.

Sixth system of musical notation. Treble and bass clefs. Key signature: two flats (Bb, Eb). Time signature: 2/4. Dynamics: *p*. Performance markings: Roman numeral **I** above the first measure, and Roman numeral **III** above the second measure. Accents (>) are present over the first and fourth notes of the first measure.

First system of musical notation, two staves, treble clef, one flat key signature. Includes slurs, accents, and dynamic markings.

Second system of musical notation, two staves, treble clef, one flat key signature. Includes fingering numbers and the instruction *poco rit.*

Maggiore.

Third system of musical notation, two staves, treble clef, one sharp key signature. Starts with *pp a tempo*.

Fourth system of musical notation, two staves, treble clef, one sharp key signature. Includes dynamic markings *f* and *pp*.

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

Sixth system of musical notation, two staves, treble clef, one sharp key signature. Includes dynamic markings *f* and *ff*.

Allegro spiritoso.

Gavotte de F. Gossec.

24.

The musical score is written for piano and consists of seven systems of two staves each. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegro spiritoso.'.

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a triplet of eighth notes with accents. The left hand has a steady eighth-note accompaniment.
- System 2:** Dynamics range from *f* to *p*. Includes a triplet of eighth notes in the right hand and a repeat sign in the left hand.
- System 3:** Dynamics range from *mf cresc.* to *pp poco rit.*. The piece ends with *Fine.* in the right hand.
- System 4:** Starts with *mf* and ends with *pp*. Features a triplet of eighth notes in the right hand.
- System 5:** Dynamics range from *pp* to *f*. Includes a *cresc.* marking and a triplet of eighth notes in the right hand.
- System 6:** Dynamics range from *pp* to *f*. Features a triplet of eighth notes in the right hand.
- System 7:** Dynamics range from *pp* to *f*. Includes a triplet of eighth notes in the right hand.

The score concludes with the instruction *D. C. al Fine sans reprise* at the bottom right.

Allegro maestoso.

De Bériot.

25.

III *ff* *risoluto*

p

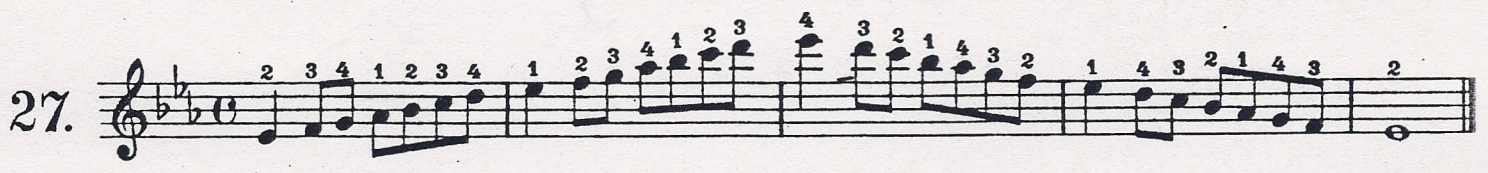
rit. *fa tempo*

IV. Lage.

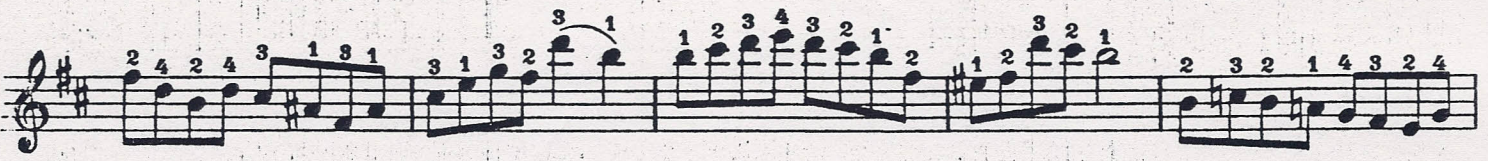
IV^{ème} Position.

Position IV.

IV^a Posizione.

27. 

28. *Moderato.* 









29. *Andantino.* *p dolce* 





First system of musical notation, measures 1-8. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The upper staff features a melodic line with slurs and ties, starting with a piano (*p*) dynamic. The lower staff provides harmonic accompaniment with chords and moving bass lines. Dynamics include *p*, *f*, and *p*. Fingerings are indicated with numbers 1 and 2.

Second system of musical notation, measures 9-16. The melodic line continues with slurs and ties. The accompaniment features a steady rhythmic pattern. Dynamics include *p* and *f*. Fingerings are indicated with numbers 1, 2, and 4.

Allegretto spiritoso.

Third system of musical notation, measures 17-24. The tempo is marked *Allegretto spiritoso*. The music changes to a key with three sharps (F#, C#, G#) and a 2/4 time signature. The upper staff has a melodic line with accents (^) and slurs. The lower staff has a rhythmic accompaniment. Dynamics include *p*. A measure number '30.' is written on the left.

Fourth system of musical notation, measures 25-32. The melodic line continues with slurs and ties. The accompaniment features a steady rhythmic pattern. Dynamics include *p*. A measure number '4' is written below the lower staff.

Fifth system of musical notation, measures 33-40. The melodic line continues with slurs and ties. The accompaniment features a steady rhythmic pattern. Dynamics include *p*.

Sixth system of musical notation, measures 41-48. The melodic line continues with slurs and ties. The accompaniment features a steady rhythmic pattern. Dynamics include *p*.

Seventh system of musical notation, measures 49-56. The melodic line continues with slurs and ties. The accompaniment features a steady rhythmic pattern. Dynamics include *p*. Fingerings are indicated with numbers 2, 0, 4, and 0.

31. Allegro maestoso. IV De Bériot.

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

33. *IV Corde*

34. *Allegretto.*

poco rit. *a tempo*

Moderato.

De Bériot.

35.

The musical score is written for a single instrument, likely a violin or flute, in a 2/4 time signature. It begins in the key of B-flat major (one flat) and is marked 'Moderato'. The score is divided into seven systems, each consisting of two staves. The upper staff contains the melodic line, while the lower staff contains a highly rhythmic accompaniment of sixteenth notes. The piece starts with a dynamic of *f* (forte) and includes various articulation marks such as accents (^) and slurs. Fingerings are indicated with numbers 1-4. A 'poco rit.' (poco ritardando) marking appears in the sixth system, leading to a key change to D major (two sharps). The final system is marked 'espressif' (expressive) and begins with a piano (*p*) dynamic. The score ends with a final cadence in D major.

con anima (1)

f *ff*

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

I^{ère} III^{ème} et V^{ème}
Positions.
Substitution des doigts.

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

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

36. *Andantino.* *p dolce*

p

sf *f*

III I III I III

p dolcissimo

I III III I

cresc. *p*

III V III I III I

III I III V III I

p

Poco Adagio.

Air populaire Américain.

38. 3^{ème} Corde

p dolce

III V III V III I

III V III V III V III V III V III V

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

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

III V III V III V III V III V III V

1 3 1 2 4 2 3 2 3

f 3 -0

Thème.
Andante.

39. *mf*

I III V III V I P. Rode.

-3 2-2 -2 4-4 1

III V III I III I III V

-2 -1 2 -3 -2 -3

sf *p*

III I III V III I III

3 3 -4 -4 3 3 -2

dim. *p*

I III V III I III I

1 -4 -4 2 3 3 2

mf *dim.*

Variation.
Poco piu mosso.

III V III V III V III V III V III V

4 4 4 4 4 4 4 4 4 4 4 4

p *sf* *p* *sf* *p* *sf* *p*

The musical score consists of seven systems of staves. The first system includes a piano part with a *cresc.* marking and a violin part with a *f* dynamic. The second system features a piano part with *fp* dynamics and a violin part with *fp* dynamics. The third system continues with *f* dynamics in both parts. The fourth system includes first and second endings for the piano part and a *p* dynamic in the violin part. The fifth system shows a *p* dynamic in the piano part. The sixth system features a *p* dynamic in the piano part. The seventh system includes a *pp* dynamic, a *calando (1)* marking, and a *ff* dynamic in the piano part.

(1) Abnehmend an Tonstärke wie
an Lebendigkeit.

Diminuer de force et de mou-
vement.

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. *p*

The musical score consists of ten staves of music in G major, 2/4 time. It includes various technical exercises such as sixteenth-note runs, trills, and slurs. Fingerings are indicated by numbers 1-4 and 0. Dynamic markings include *p* and *tr*. Position numbers (I-V) are placed above the notes. The piece concludes with a final chord in the third position.

(1) nicht zu viel

prezioso

not too much

non troppo

Musical staff with notes and fingering: V 1, 4 2 ^ V, 3 ^ V, 2 1 3, IV, 2 4 3, III, 1 1 4

Musical staff with notes and fingering: I ^ V, 4 4, III 2, I 3, 4 4

Musical staff with notes and fingering: 4 4, V ^ ^ V, 4, > 0 > 0

Musical staff with notes and fingering: > 0 > 0 > 0 > 0, > 0 > 0 > 0 > 0, > 0 > 0 > 0 > 0, ^ ^ ^ V, ^ ^ ^ V, 0 4, ^ ^ ^ V

Musical staff with notes and fingering: V ^ ^ V, 4, > 0 > 0 > 0 > 0, > 0 > 0 > 0 > 0

Musical staff with notes and fingering: > 0 > 0 > 0 > 0, 4 3, 4, V ^ ^ V, 4

Musical staff with notes and fingering: ^ ^ V ^, V 0, V, V III 1, V, V, V, V, V, V, I ^ V, 2b, ff

Musical staff with notes and fingering: >, 0, >

Musical staff with notes and fingering: III 1, 4, I, III 2, I 0 2

Musical staff with notes and fingering: III 2, I 0 2, III 2, 1, I 0 2 4, p

Musical staff with notes and fingering: 4, 4, 0, 4, III 4, 3, ff



Ausführung.

Exécution.

Execution.

Esecuzione.

Allegro.

Moderato.



Moderato.

Kreutzer.

41.

Musical score for exercise 41, consisting of ten staves of music. The score is written in a treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The tempo is marked 'Moderato'. The music is characterized by rapid sixteenth-note passages, often with slurs and trills (tr). Dynamic markings include *sf* (sforzando) and *f* (forte). Fingerings are indicated by Roman numerals (I, II, III) and numbers (1, 2, 3, 4). The piece concludes with the instruction '2e Corde' (second string).

Musical score for the first system, featuring three staves with complex rhythmic patterns and trills. Fingerings are indicated by Roman numerals (I, III, V) and trills are marked 'tr'. Dynamics include sf.

Presto.

Ausführung.	Execution.
Exécution.	Esecuzione.

Musical score for the Presto section, showing two staves with rapid rhythmic patterns and trills. Fingerings and trill markings are present.

Allegro.

Ausführung.	Execution.
Exécution.	Esecuzione.

Musical score for the Allegro section, showing two staves with rhythmic patterns and trills. Fingerings and trill markings are present.

Moderato.

Ausführung.	Execution.
Exécution.	Esecuzione.

Musical score for the Moderato section, showing two staves with rhythmic patterns and trills. Fingerings and trill markings are present.

Moderato. (ou Andante)

Musical score for the Moderato (ou Andante) section, consisting of multiple staves with complex rhythmic patterns, trills, and fingerings. Includes the number '42.' and the name 'Kreutzer.'

Allegro.

First system of musical notation for the Allegro section, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody consists of eighth notes with trills (tr) and accents.

Ausführung. | Execution.
Exécution. | Esecuzione.

Second system of musical notation for the Allegro section, continuing the melody with trills and accents. It includes performance markings such as 'A V' and 'p'.

Andante.

First system of musical notation for the Andante section, featuring a treble clef, a key signature of two sharps, and a common time signature. The melody is slower and includes trills.

Ausführung. | Execution.
Exécution. | Esecuzione.

Second system of musical notation for the Andante section, including performance markings such as '5' and 'p'.

Moderato.

Kreutzer. IV

43.

First system of musical notation for the Moderato section, marked 'mf'. It features a treble clef, a key signature of two sharps, and a common time signature. The melody is characterized by trills and slurs, with fingering numbers (1-4) indicated below the notes.

Second system of musical notation for the Moderato section, continuing the trilled melody with various fingering numbers and slurs.

Third system of musical notation for the Moderato section, including slurs and trills.

Fourth system of musical notation for the Moderato section, featuring trills and slurs.

Fifth system of musical notation for the Moderato section, including trills and slurs.

Sixth system of musical notation for the Moderato section, featuring trills and slurs.

Seventh system of musical notation for the Moderato section, including trills and slurs.

Eighth system of musical notation for the Moderato section, featuring trills and slurs.

Ninth system of musical notation for the Moderato section, including trills and slurs.

Tenth system of musical notation for the Moderato section, concluding the piece with trills and slurs.

Moderato.

44. Moderato. Kreutzer.

45. Andante. Czerny.

46. *Ivc.*

47. *Moderato.*

48. *Andantino.* *De Bériot.*

largamente (1)

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.

The main musical score consists of ten staves of guitar notation. Each staff contains a sequence of notes with various fret numbers (e.g., 0, 1, 2, 3, 4) and fingering indicators (e.g., 1, 2, 3, 4). Roman numerals (I, II, III, IV, V, VI) are placed above the staves to indicate chord positions. The notation includes slurs, accents, and trills. The key signature has one sharp (F#) and the time signature is 4/4.

Allegro Moderato.

Kreutzer.

50. *f* *segue*

This section is exercise 50 by Kreutzer, starting with a forte (*f*) dynamic and a *segue* instruction. It consists of two staves of music. The first staff begins with a treble clef, a common time signature (C), and a forte dynamic marking. The music features a series of eighth-note patterns with various fingering and fretting instructions. Roman numerals (I, III, IV, VI) are used to denote chord positions. The second staff continues the exercise with similar rhythmic and fingering patterns.

Musical score for guitar, measures 1-10. The notation is on a single staff with a treble clef. It features a complex rhythmic pattern of eighth and sixteenth notes with various fingerings indicated by numbers 1-4 and 0. Roman numerals (I-III) are placed above the staff to indicate fret positions. The piece concludes with a double bar line.

51. **Allegro.** **Fiorillo.**

Musical score for guitar, measures 51-60. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a dynamic marking of *f* and a tempo marking of **Allegro.** The piece is titled **Fiorillo.** The notation includes slurs, accents, and dynamic markings like *f*. Roman numerals (I-III) are placed above the staff to indicate fret positions. The piece concludes with a double bar line.

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.

52. **Allegro.** *segue* **Fiorillo.**

The first section consists of four staves of music. The first staff has a 4-measure phrase with fingerings 4, 1, 1. The second staff includes a section labeled 'III^{eme} Corde' with fingerings 1 4 0 3 4 0 2 0 and 1 4 0 3 4 0 1 4 0. The third and fourth staves contain complex rhythmic patterns with fingerings such as 1 4 0 3 4 0 2 0, 1 4 0 3 4 0 1 4 0, 1 4 2 3, 1, and 1 2 4.

Moderato. **Fiorillo.**

53.

The second section begins at measure 53 and consists of a single staff of music. It features a 'Fiorillo' section with trills ('tr') and various fingerings. Fingerings include 4, 1, 2, 3, 1, 3, 0, 2, 1, 1, 3, 1, 1, 2, 4, 0, 4, 0, 3, 4, 2, 3, 4, 1, 1, 0, 3, 4, 0, 1, 1, 8, 2, 0, 1, 0, 2, 1, 1, 3, 4, 2, 1, 3, 0, 2, 0, 1, 1, 3, 4, 3, 1, 1, 3, 1, 2, 1, 0.

IV. Corde

54. 

Moderato.

55. 

Larghetto.⁽¹⁾

56. 

G. Giordani.



Übung in den 7 Lagen.

Etude dans les 7 Positions.

Study in the 7 positions.

Studio nelle 7 Posizioni.

Marsch - Marche

57. 

Czerny.

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

III $\wedge \wedge \wedge \wedge \wedge$ IV $\wedge \wedge \wedge \wedge \wedge$ I
-0 2 *cresc.* 2 4 3 3 4

III VI I
p 4 1 1 0
IIème Corde 1

III V VII III
cresc. 1 2 1 2
ff Fine

Trio. III VI V VII III
pdolce 4 1 3 *poco cresc.* 1 2 2 2 4
p.

II III V III V I V III
p 2 1 *cresc.* 1 4 4 3 1-1 *f* *dim.* 3 0 1

II IV II I
ff 3 3 2 *dim.* 4

VII IV I
0 3 2 4 2 *restez* 4
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 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 si piega 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*

p

mf

Allegro.

1/2 Pos.

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

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

p *sf* *III* *I*

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. Musical score for exercise 32, first system. It consists of a grand staff with two treble clefs and one bass clef. The piece is in common time (C) and starts with a piano (p) dynamic. The music features a series of ascending and descending eighth-note patterns across three measures. Fingerings are indicated with numbers 1-4. Above the notes, Roman numerals III, I, II, III, I are placed over groups of notes. Fingering numbers 1, 2, 3, 4 are shown below the notes.

32. Musical score for exercise 32, second system. This system continues the piece from the first system. It includes a key signature change to one sharp (F#) indicated by a sharp sign on the G line. The musical notation continues with similar patterns and includes various fingering and Roman numeral markings.

Oktaven — Octaves — Octaves — Ottave

63. Musical score for exercise 63. This exercise is a single staff in common time (C) featuring octaves. The notes are beamed in groups of four. The first measure is marked with a piano (p) dynamic. The piece consists of 16 measures of ascending and descending octaves. Fingerings (1-4) are indicated below the notes.

Dezimen — Dixièmes — Tenths — Decime

64. Musical score for exercise 64. This exercise is a single staff in common time (C) featuring tenths. The notes are beamed in groups of four. The piece consists of 16 measures of ascending and descending tenths. Fingerings (1-4) are indicated below the notes.

Einklang — Unissons — Unisons — Unisoni

65. Musical score for exercise 65. This exercise consists of two staves in common time (C) featuring unisons. The notes on both staves are beamed together in groups of four. The piece consists of 16 measures of ascending and descending unisons. Fingerings (1-4) are indicated below the notes.

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

Minuetto (Maestoso).

66. Musical score for exercise 66, Minuetto (Maestoso). The piece is in 3/4 time and has a key signature of one sharp (F#). It consists of three systems of musical notation. The first system begins with a piano (p) dynamic and a fermata. The music features a mix of eighth and sixteenth notes with various ornaments and accents. Fingerings and Roman numerals are provided throughout the piece.

66. Musical score for exercise 66, consisting of two staves of music in G major. The first staff contains a melodic line with accents and slurs. The second staff contains a bass line with various fingering numbers (1, 2, 3, 4, 0) and dynamic markings.

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

Andante amoroso.¹⁾

Paganini.

67. Musical score for exercise 67, consisting of four staves of music in D major. The first staff is marked *espressivo* and *p*. The subsequent staves feature complex fingering and slurs, with some notes marked with accents.

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

Adagiò cantabile.

De Bériot.

68. Musical score for exercise 68, consisting of three staves of music in D major. The first staff is marked *p dolce*. The second staff features a bass line with a *f* dynamic marking. The third staff concludes with a *rit.* and *p dim.* marking.

First system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The music features a complex rhythmic pattern with many triplets and sixteenth notes. Fingering numbers (1-4) are indicated above the notes. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation. Similar to the first system, it continues the intricate rhythmic and melodic lines. A dynamic marking of *f* (forte) appears, followed by *f risoluto* (strongly and resolutely). A fermata is placed over a measure in the upper staff.

Third system of musical notation. The music becomes more active with slurs and accents. A dynamic marking of *ff* (fortissimo) is used. The system ends with a double bar line.

Andantino.

De Bériot.

Fourth system of musical notation, starting at measure 69. The tempo is marked *Andantino* and the dynamics are *p dolce* (piano, sweetly). The music is in a 3/4 time signature with a key signature of one flat (Bb). It features a more relaxed and lyrical style compared to the previous system. Fingering numbers and articulation marks are present.

Fifth system of musical notation. The music continues with a *sostenuto* (sustained) marking and a first fermata (1) over a measure. The texture is sustained and melodic.

Sixth system of musical notation. The dynamics are marked *cresc.* (crescendo). The music features a mix of melodic lines and rhythmic accompaniment with various fingering techniques.

Seventh system of musical notation. This system concludes the piece with a *f* (forte) dynamic marking and a final cadence. The music remains melodic and expressive.

(1) gehalten — Soutenu — Sustained — Sostenuto

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

Moderato.

70.

Terzen, Sexten
und Dezimen.

Tierces, Sixtes
et Dixièmes.

Thirds, Sixths,
and Tenths.

Terze, Seste
e Decime.

Andante marcato. (1)

Paganini.

71.

Musical score for exercise 71, titled "Andante marcato. (1)" and attributed to Paganini. The score is in G major and 6/8 time. It consists of three staves of music. The first staff begins with a forte dynamic (f) and contains several triplet markings (1, 2, 3) and sixteenth-note patterns. The second and third staves continue the piece with various rhythmic and melodic figures, including slurs and dynamic markings.

Akkorde.

Accords

Chords.

Accordi.

Moderato.

72.

Musical score for exercise 72, titled "Moderato." The score is in G major and 2/4 time. It consists of seven staves of music, each primarily containing chords. The chords are often beamed together in groups of four or five, with some slurs and dynamic markings. The exercise focuses on chordal articulation and rhythm.

(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 Plektrumschläge nach 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:

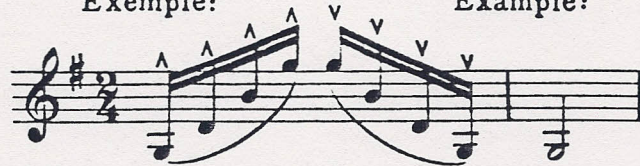
Steht vor einem Akkord das Zeichen $\{$, so soll arpeggio gespielt werden, d. h. die Töne des Akkords sollen nacheinander und nicht gleichzeitig gespielt werden.

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:

The pupil must try to get an arpeggio as smooth as possible and avoid a break between the last down stroke and the first up stroke.

Wrong:

When a chord is preceded by the sign $\{$ it is an arpeggio, i. e. the notes must be played successively instead of simultaneously.

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.

Lento.

73.

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 Λ Λ Λ V V V segue

75.

This page of musical notation is for guitar, written in G major (one sharp) and 3/4 time. It consists of ten staves of music. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together and slurred. Fingerings are indicated by numbers 1-4 and 0 (open string). Performance markings include *poco rit.* (slightly ritardando) and *a tempo* (return to tempo). The piece concludes with a double bar line and repeat signs.

Staff 1: Fingerings 1, 3, 2.

Staff 2: *poco rit.* Fingering 4.

Staff 3: *a tempo*

Staff 4: Fingerings 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: Final staff with repeat signs.

Arpeggio auf
4 Saiten.

Arpège sur
4 Cordes.

Arpeggio on
4 Strings.

Arpeggio a
4 Corde.

Lento.

76.

The musical score consists of ten staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is a continuous arpeggio exercise. The first staff starts with a piano dynamic marking (*p*). The notation features a series of arpeggiated chords, each consisting of four notes. The notes are connected by curved lines, indicating a smooth, flowing motion. The exercise includes various fingering patterns, indicated by numbers 1, 2, 3, 4, and 0 (representing the open string). The tempo is marked as *Lento*. The score is divided into four columns by vertical lines, corresponding to the language headers at the top of the page.

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.

77.

4 2 1

3 1 -4

This system contains two staves of music. The upper staff features a continuous eighth-note pattern. The lower staff has a few notes with a slur. Fingering numbers 3, 1, and -4 are placed below the lower staff.

3 1

This system contains two staves of music. The upper staff continues the eighth-note pattern. The lower staff has notes with a slur. Fingering numbers 3 and 1 are placed below the lower staff.

4

1 1 -4

This system contains two staves of music. The upper staff continues the eighth-note pattern. The lower staff has notes with a slur and a small triangle above the first note. Fingering numbers 1, 1, and -4 are placed below the lower staff.

4

3 1 2

3 0 2 -2

This system contains two staves of music. The upper staff continues the eighth-note pattern. The lower staff has notes with a slur. Fingering numbers 3, 0, 2, and -2 are placed below the lower staff.

3

2 4-4

This system contains two staves of music. The upper staff continues the eighth-note pattern. The lower staff has notes with a slur. Fingering numbers 2, 4-4, and 3 are placed below the lower staff.

4

1 4

This system contains two staves of music. The upper staff continues the eighth-note pattern. The lower staff has notes with a slur. Fingering numbers 1 and 4 are placed below the lower staff.

2^{ème} Corde

2 3 3

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.

Allegretto.

De Bériot.

79.

ff

segue

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.

Andante.

Plectre

80.

p pizz.

Plectre

Poco animato.

Plectre

f pizz.

pizz. rall.

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 gedehnten 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 noticine 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.**

82.

Variatione.

légèr

p marcato il tema e ben staccato

Fuga (1)

Joh. Seb. Bach.

Allegretto moderato.

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, numbered 67, contains seven systems of two staves each. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *f*, *p*, and *pp*. Performance directions include *cresc.*, *dim.*, *et*, and *rall.*. The piece concludes with a fermata over a final chord.

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.

Les sons 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 fullness 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 VAVVAVA 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

(1) Lang. | Longues. | Long. | Lunghe.

Der Mandolinbau 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 ammirabilmente 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.

Allegro moderato. Kreutzer

86.

2^{ème} Corde

Grave.

87.

The musical score is written for a single melodic line in G major (one sharp). It begins with a **Grave** tempo marking. The first staff starts with a **ff** dynamic and a **2** fingering. The piece is characterized by intricate technical passages, including:

- Trills (tr) and grace notes (V) throughout.
- Triplet markings (3) and sixteenth-note runs.
- Dynamic markings: **ff**, **f**, **mf**, **p**, and **rit.**
- Fingering numbers (1-4) and breath marks (^) are used extensively.
- Accents (>) and slurs are present to guide phrasing.

The score concludes with a **rit.** (ritardando) marking and a **p** dynamic.

Adagio.

Fiorillo.

88. *p espressivo* *f*

VII 4^o 1 2^{ème} Corde

VI

V V tr 3 4 III V II 3 IV II 4

V 4^o 3 1 4 3 1 III I 2 III II tr 2

4^o 2 V 4^o III VII 4^o

VI 2^o 4^o V III I 2 V III

1 2 3 3 4 -4 2 4

V III V I III VI 8^o 4^o restez 4

8^o IV loco III tr V IV

4^o restez 4 4 -4 3-3 -3 2 2 3-3 2 2^{ème} Corde 4-1

II III 4^o 3 1 V

1 1 3 2 4 3 # 1


IV 3-3 tr III V V I III I

1 -3 2 4 -1

III V 8^o loco tr tr tr


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



G moll
Sol mineur
G minor
Sol minore

Es dur
Mi♯ majeur
E♯ major
Mi♯ maggiore

C moll
Ut mineur
C minor
Do minore

As dur
La♯ majeur
A♯ major
La♯ maggiore

F moll
Fa mineur
F minor
Fa minore

Des dur
Ré♯ majeur
D♯ major
Ré♯ 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
La majeur
A 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
uß 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 thé 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 Plectro

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. *tr.* *rit.*

Var. II.
Poco più lento.

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

ten. *pp* *ten.*

ten.

Var. III.
Più mosso

Var. IV.
Allegro.

Var. V.
Adagio.

Var. VI.
Vivace.

Var. VII.

Allegro. *v*

Var. VIII.

Poco più lento.

Var. IX.

Adagio.

(1) mit Anmut

| avec grâce

| With grace

| Con grazia

4^{ème} Corde 3^{ème} Corde

f *pp*

2.C. 4^{ème} Corde *rit.*

f

Var. X.
Allegro ben moderato.

pp

Var. XI.
Même mouvement. (1)

Pscherzando

f *mf* *rit.*

(1) Dasselbe Tempo wie vorher | Le même mouvement | Same time as before | D'istesso tempo

Var. XII.
Con fuoco.

Var. XIII.
a 2 cordes (1)

3 0 4 3 1 4

sf *sf* *sf* *sf* *sf*

^ ^ V ^ ^ V ^

2 4 0 2 1 3

Var. XIV.
Adagio.

p

cantabile e molto espressivo

2

cresc.

1 0

2 2 2 4

cresc.

f

2 *cresc.* 1 0

ff

ff

Var. XV.
Poco più mosso.

p *poco a poco crescendo*

f

sempre crescendo

poco più tranquillo *largamente*

Var. XVI.
Meno mosso.

ff

The first system of musical notation consists of two staves. The upper staff features a complex melodic line with various ornaments, including slurs and accents, and includes fingering numbers (1, 2, 3, 4) and dynamic markings like *v* and *^*. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the musical piece with similar notation. It includes slurs, accents, and dynamic markings such as *v* and *^*. The lower staff continues with a steady accompaniment.

The third system features a *crescendo* marking. The upper staff has a melodic line with slurs and accents, while the lower staff has a more active accompaniment. Dynamic markings include *v* and *^*.

The fourth system begins with a *tr* (trill) and a *Cadenza* section. It includes a *ff* (fortissimo) dynamic and *molto rit.* (molto ritardando) instruction. The upper staff has a melodic line with slurs and accents, and the lower staff has a simple accompaniment.

The fifth system continues the *Cadenza* section. It features a *rit.* (ritardando) marking. The upper staff has a melodic line with slurs and accents, and the lower staff has a simple accompaniment.

Finale.
Adagio.

G. Wilke

The sixth system marks the beginning of the *Finale Adagio*. It features a *ff grandioso* dynamic. The upper staff has a melodic line with slurs and accents, and the lower staff has a simple accompaniment.

The seventh system continues the *Finale Adagio*. It includes *sempre ff* (sempre fortissimo) and *cresc.* (crescendo) markings. The upper staff has a melodic line with slurs and accents, and the lower staff has a simple accompaniment.