À MES ELÈVES

SILVIO RANIERI

L'ART DE LA MANDOLINE

*

METODO PER MANDOLINO
MÉTHODE DE MANDOLINE
MANDOLINENSCHULE
MANDOLINE METHOD

EIGENTUM DER VERLEGER · PROPRIÉTÉ DES ÉDITEURS
Tous droits de reproduction, d'exécution, d'arrangements et de représentation réservés
All rights of reproduction, arrangements, representation and public performance reserved
Alle Vervielfältigungs-, Arrangements- und Aufführungsrechte vorbehalten

BRUXELLES, A. CRANZ · LONDON, CRANZ & CO.
LEIPZIG, AUG. CRANZ, G.M.B.H.

Copyright 1925 by Aug. Cranz, G. m. b. H., Leipzig

À MES ELÈVES

SILVIO RANIERI

L'ART DE LA MANDOLINE

*

METODO PER MANDOLINO
MÉTHODE DE MANDOLINE
MANDOLINENSCHULE
MANDOLINE METHOD

IIIIÈME PARTIE

EIGENTUM DER VERLEGER · PROPRIÉTÉ DES ÉDITEURS
Tous droits de reproduction, d'exécution, d'arrangements et de représentation réservés
All rights of reproduction, arrangements, representation and public performance reserved
Alle Vervielfältigungs-, Arrangements- und Aufführungsrechte vorbehalten

BRUXELLES, A. CRANZ · LONDON, CRANZ & CO. LTD
LEIPZIG, AUG. CRANZ, G.M.B.H.

Copyright 1925 by Aug. Cranz, G. m. b. H., Leipzig

Mus. 166 c. 10

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 plectre.

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.

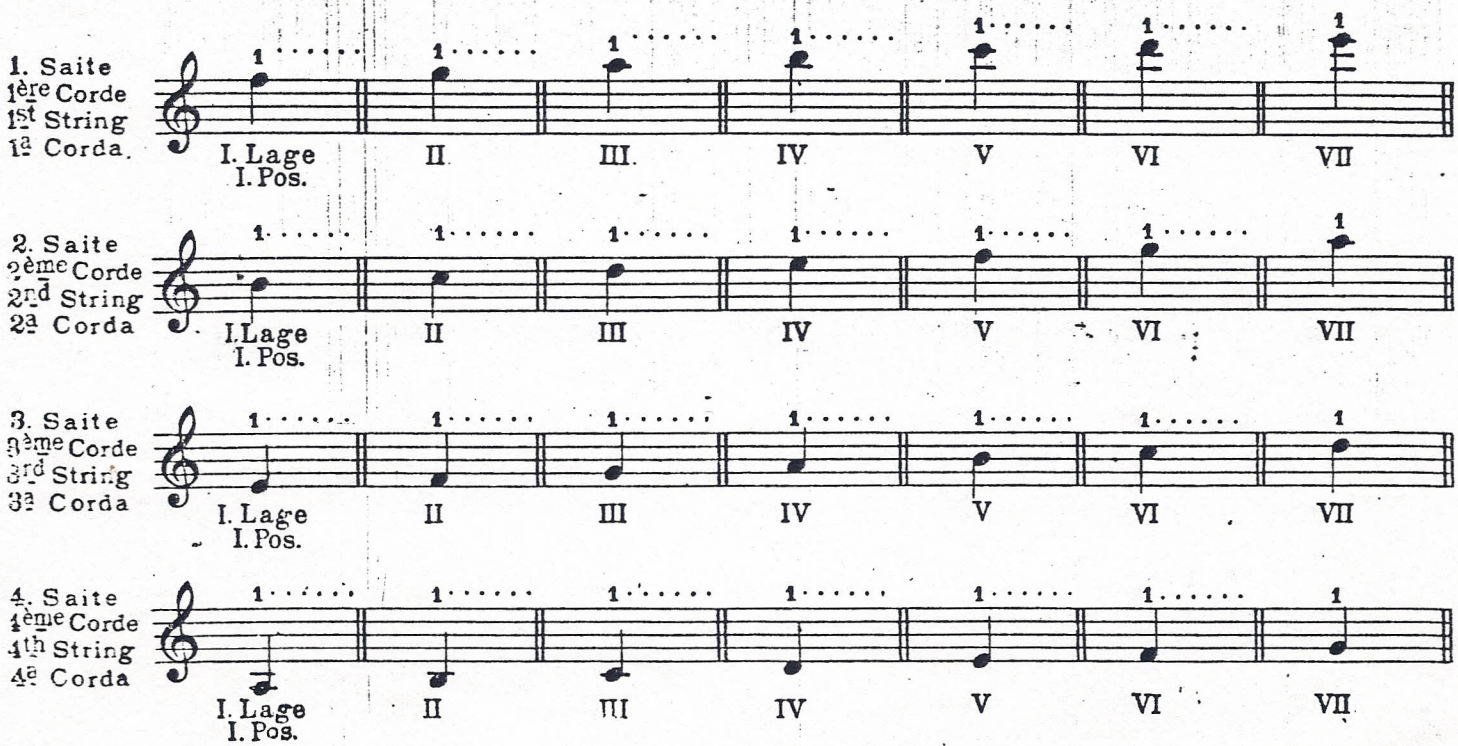
Avanzando tutta la mano di un intervallo di seconda verso il ponticello, e così successivamente, si potranno eseguire delle frasi o dei passaggi di tecnica, in seconda, terza, quarta, quinta, sesta e settima posizione senza spostare la mano.

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.



Edition Crans
Copyright 1935 by A... rans, G.m.b.H., Leipzig. C. 45.464

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

1.

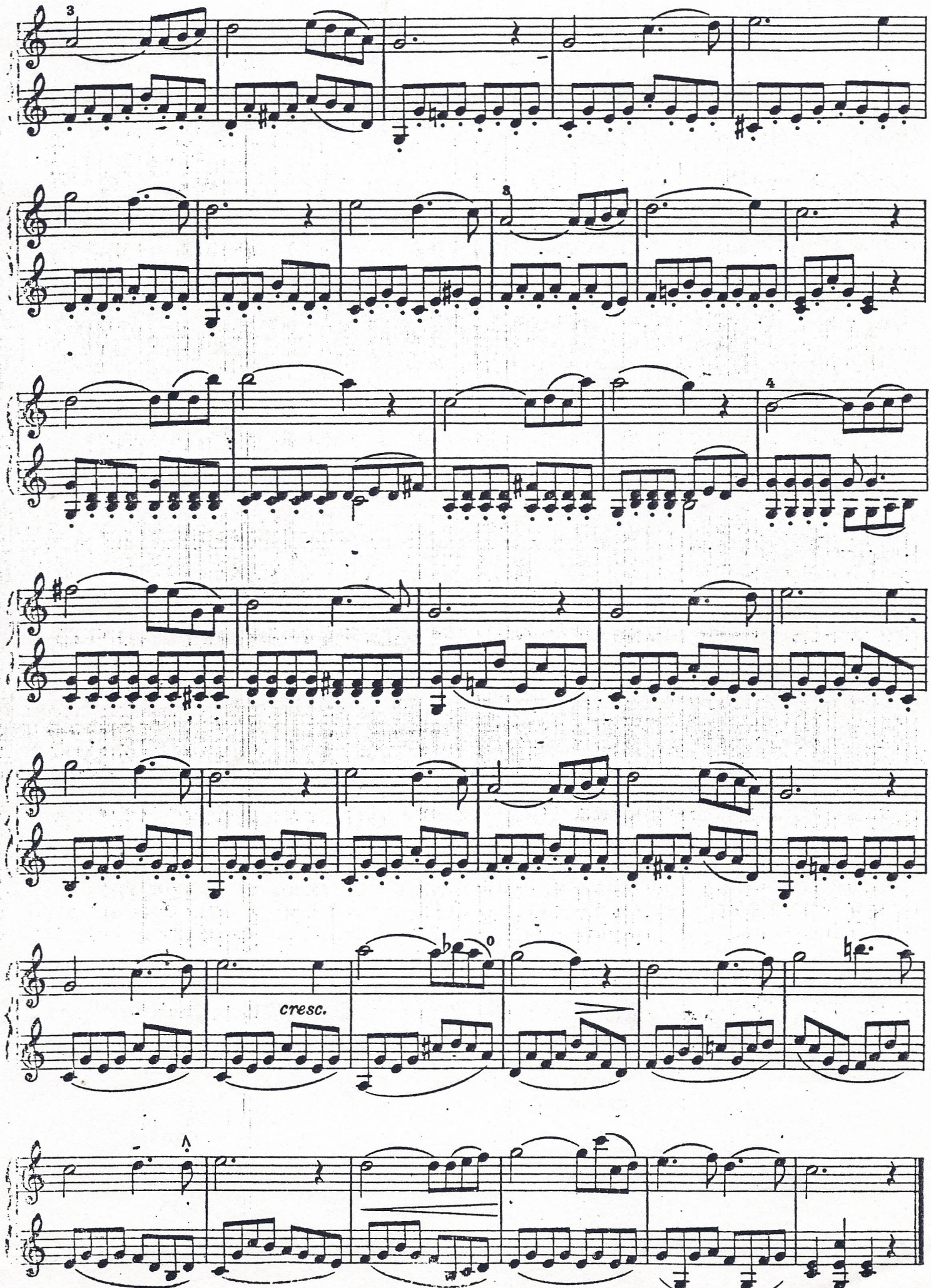
2.

Andante. Czerny.

3.

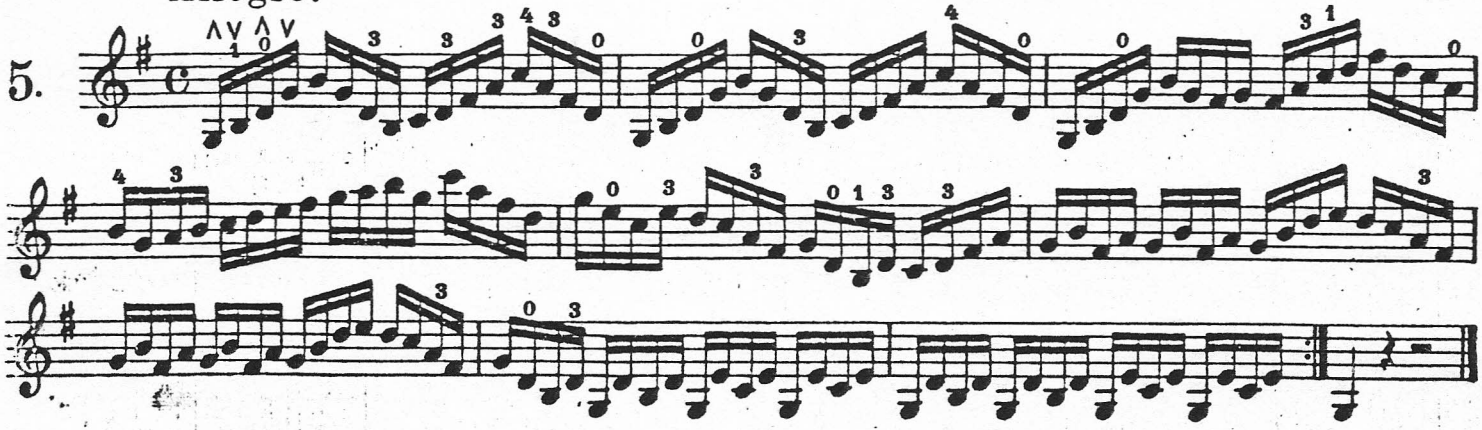
Cantabile grazioso. Ch. de Bériot.

4. *p*


3
3
4
cresc.

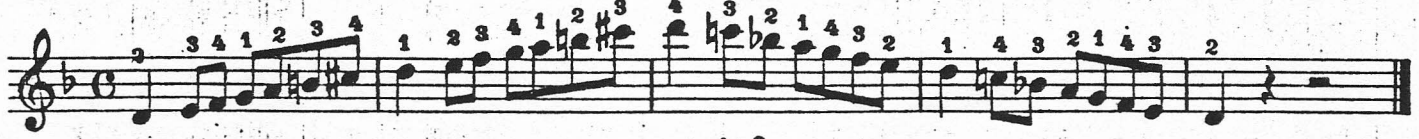
Allegro.

5.

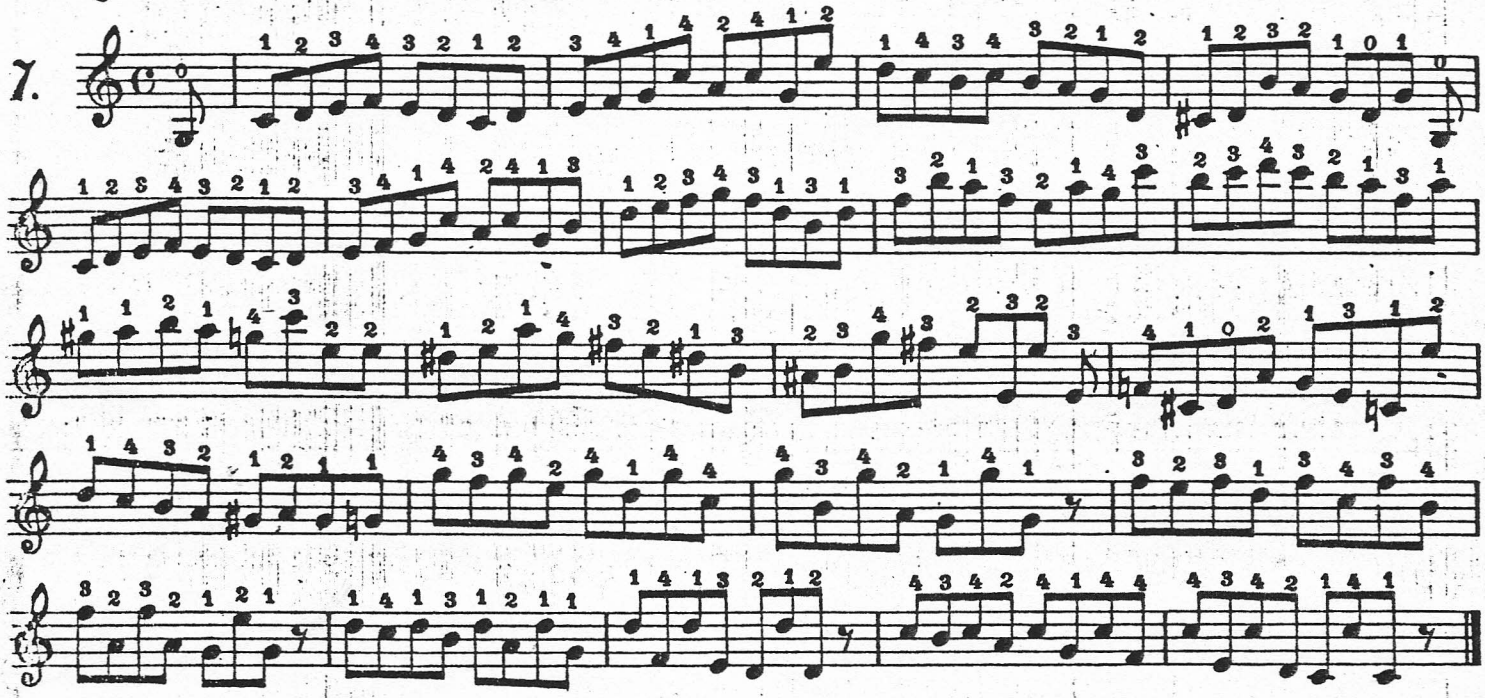


III. Lage. | IIIème Position. | Position III. | IIIa Posizione.

6.



7.



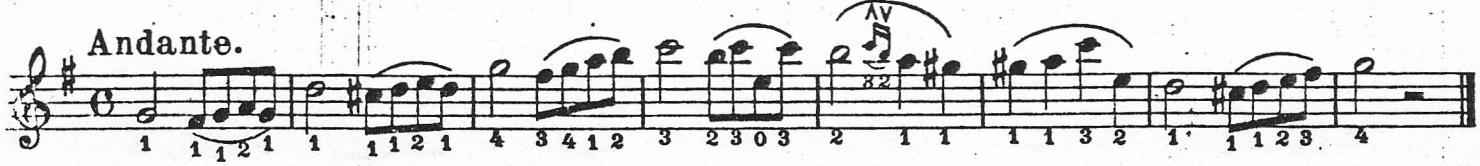
Gebrauch des ersten Fingers statt des vierten, um das Wechseln der Saite zu vermeiden.

Emploi du premier doigt au lieu du quatrième, pour éviter le changement de cordes.

Use of the first finger instead of the fourth, in order to avoid change of strings.

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

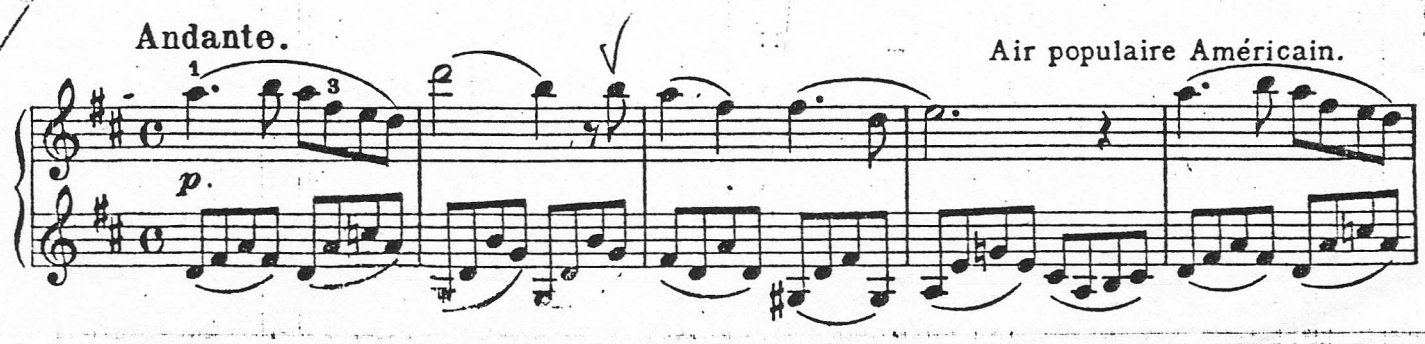
Andante.

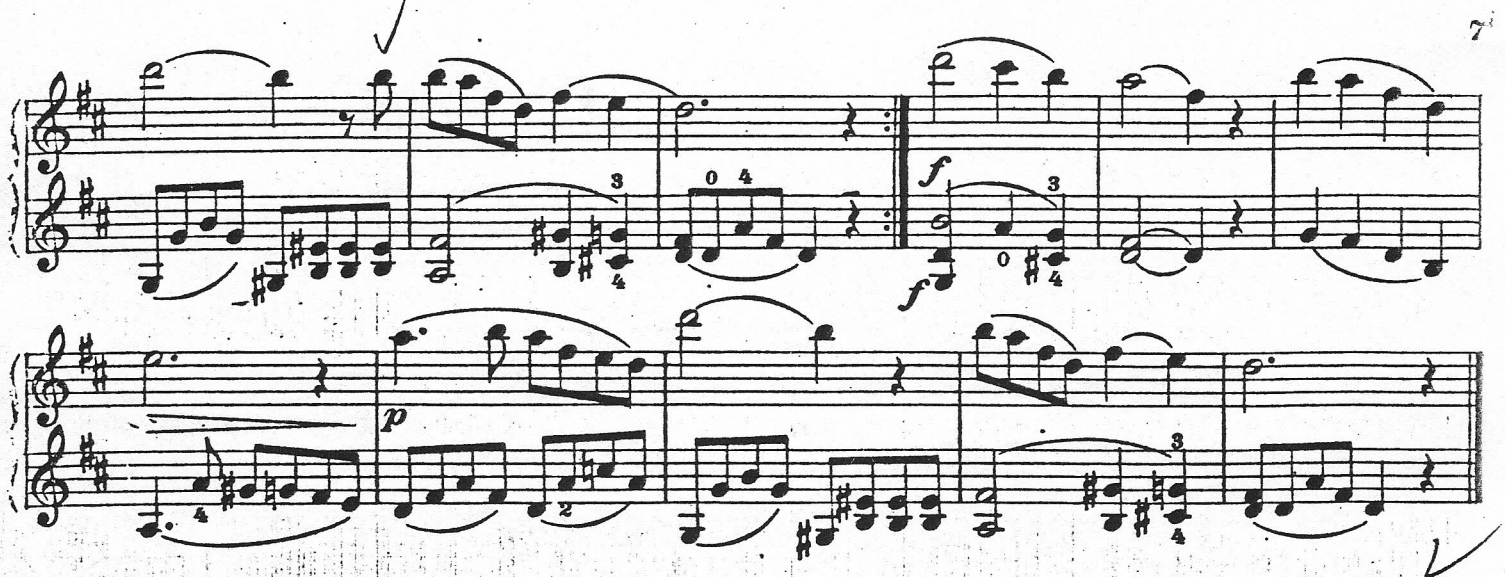


Andante.

Air populaire Américain.

8.





Das Portament.

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

Das Portament wird mit Vorliebe in 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 la tremolo.

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

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

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

Portamento.

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

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

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

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

Del Portamento.

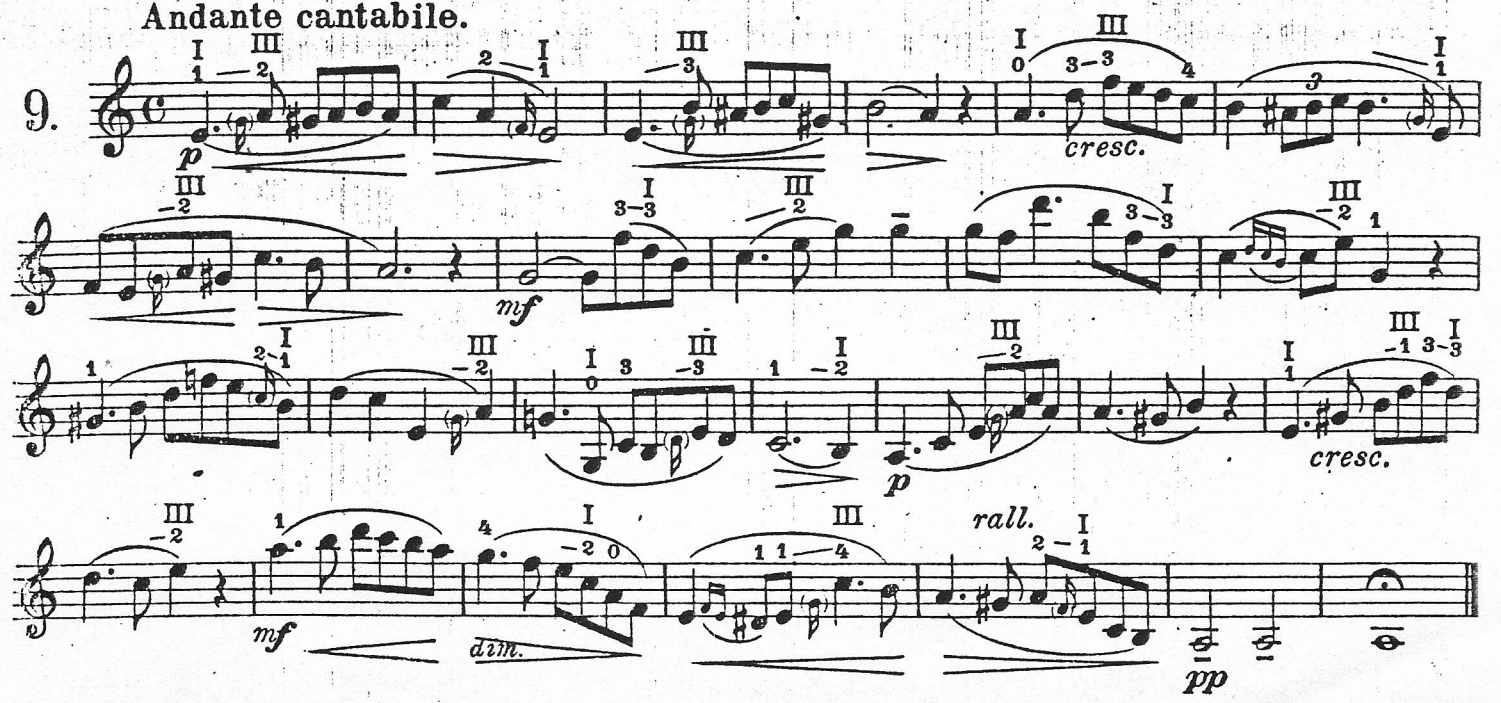
Quando due note sono separate da una o più posizioni, si passa dall' una all' altra, glissando col dito che è piazzato fino alla posizione ove si trova l'altra nota, e ciò senza interrompere il tremolo.

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

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

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

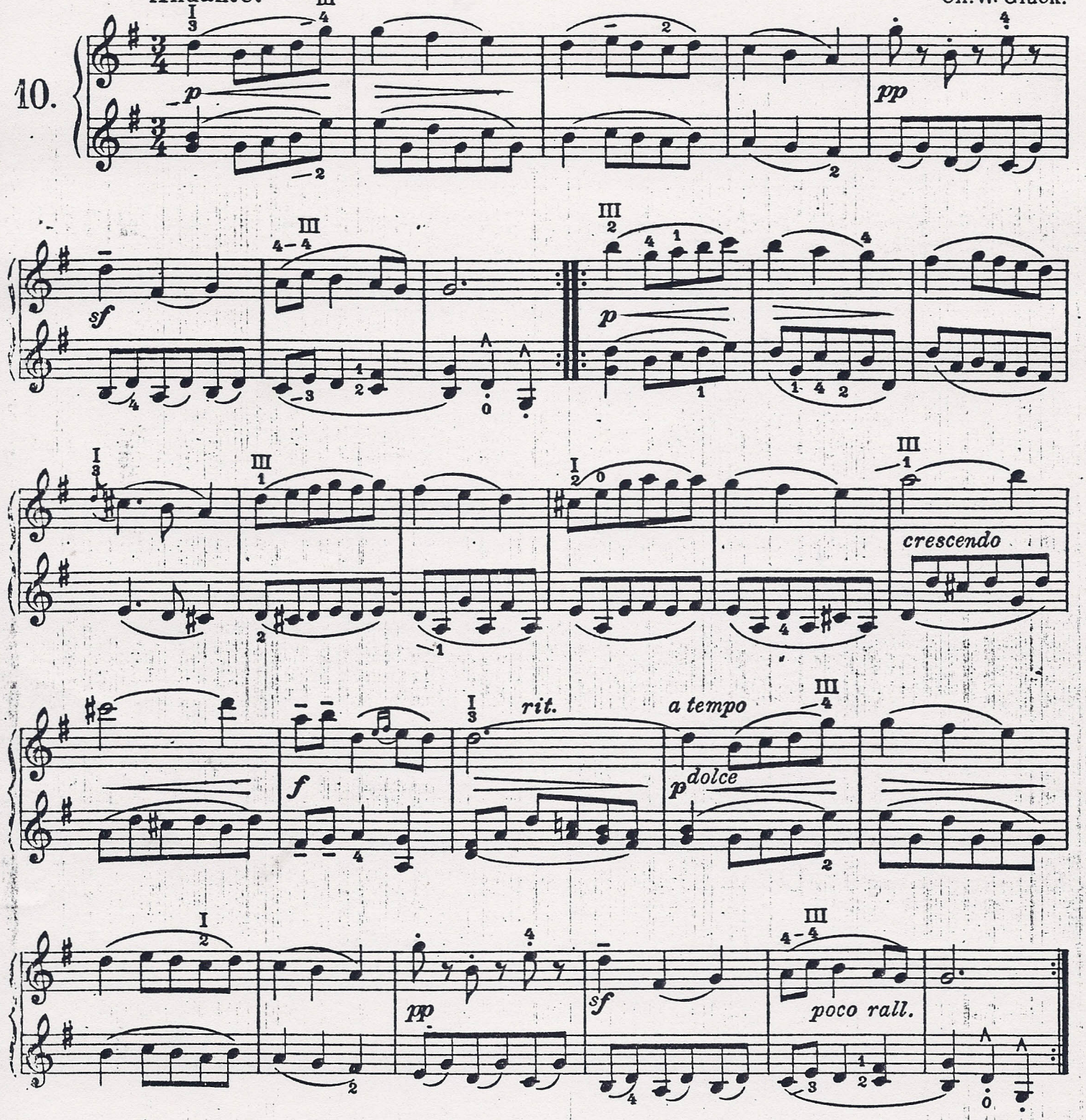
Andante cantabile.



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

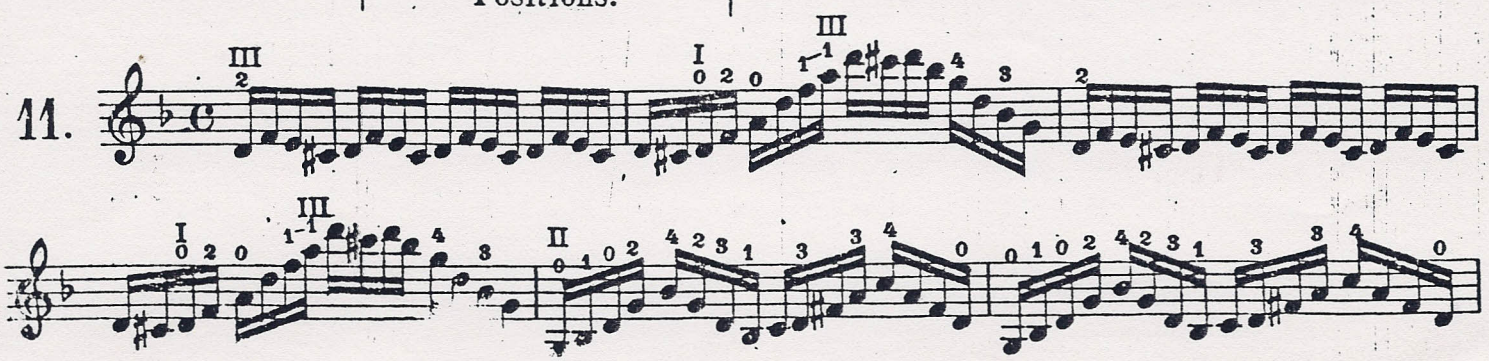
Andante. Ch. W. Gluck.

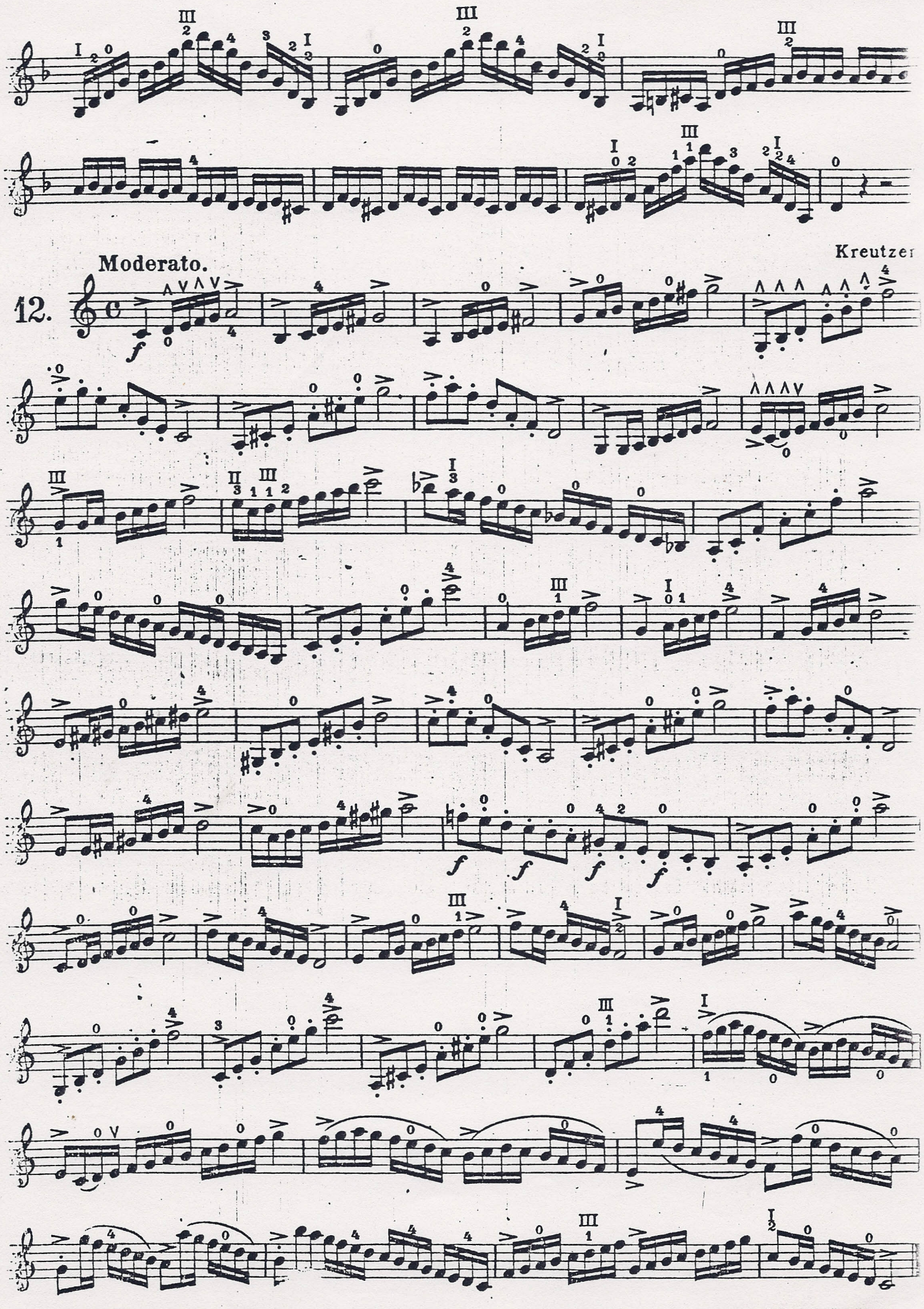
10.



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

11.

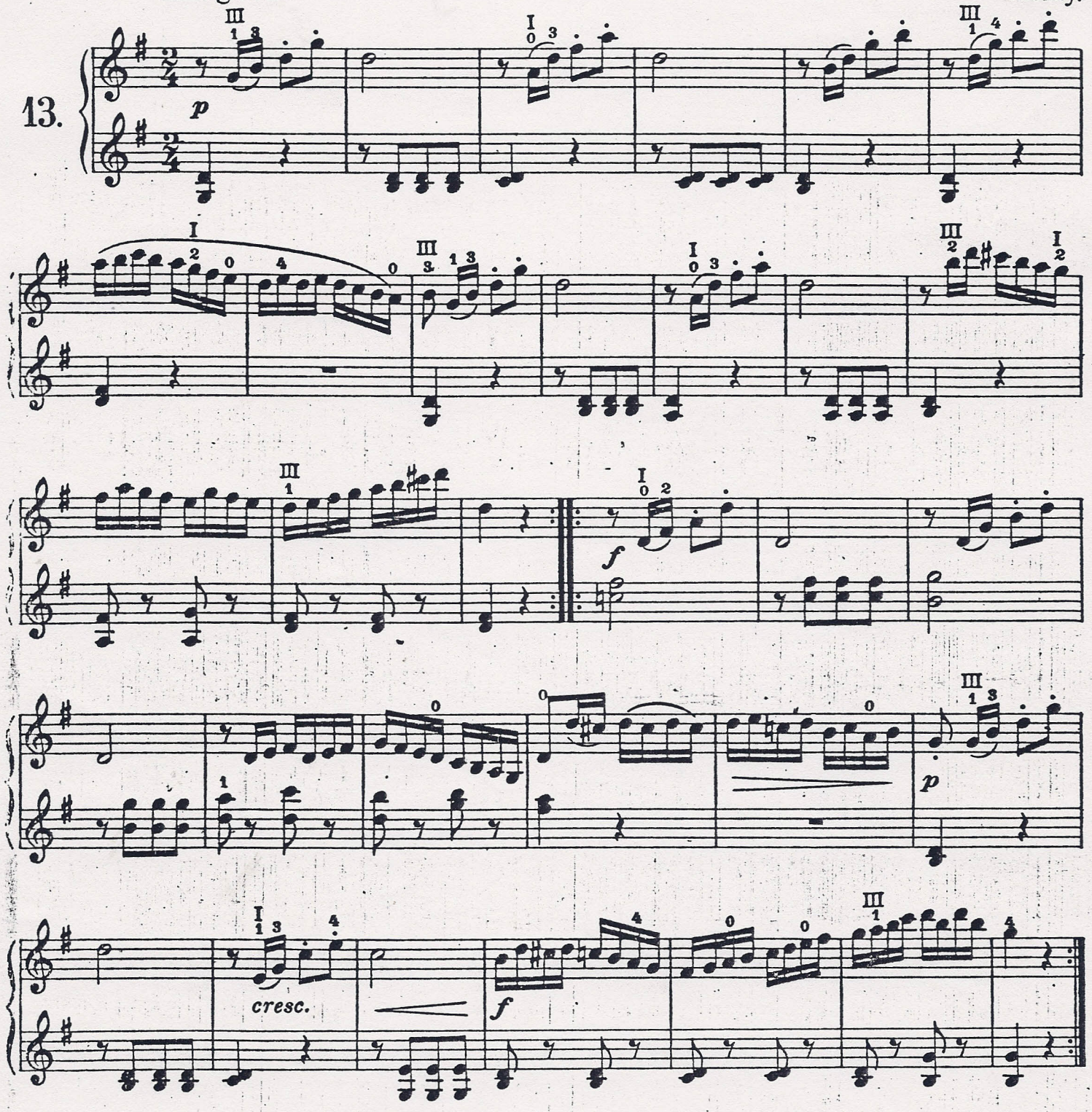



Moderato.
Kreutzer
12.

Allegretto.

Czerny.

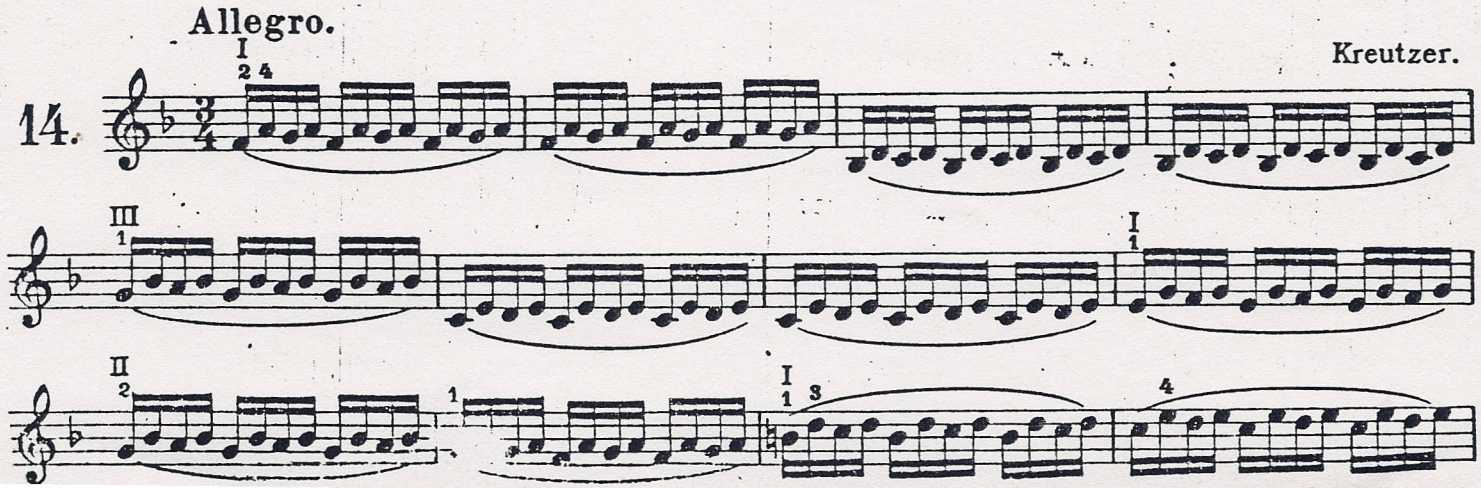
13.

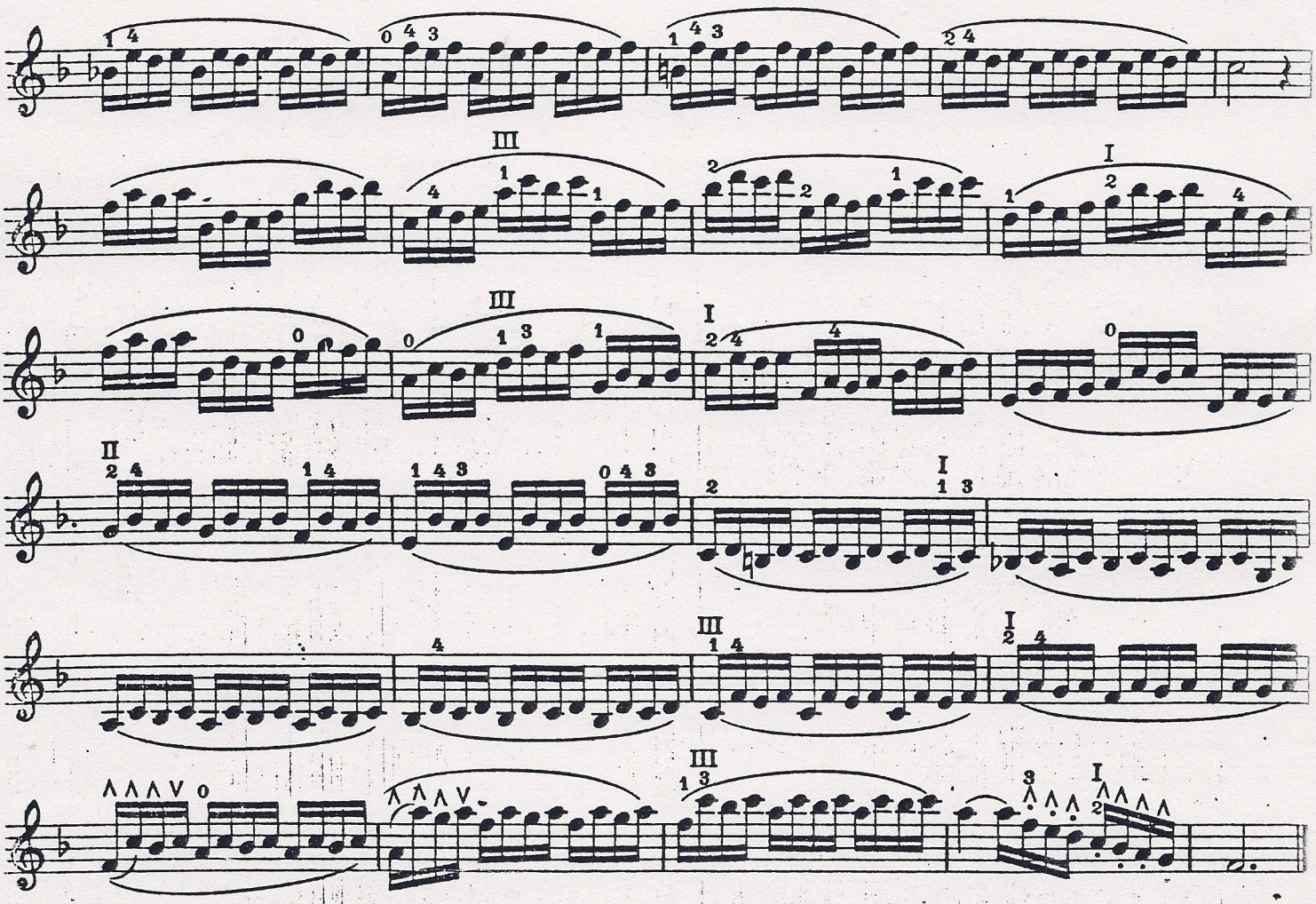


Allegro.

Kreutzer.

14.





Adagio.

J. Pleyel.

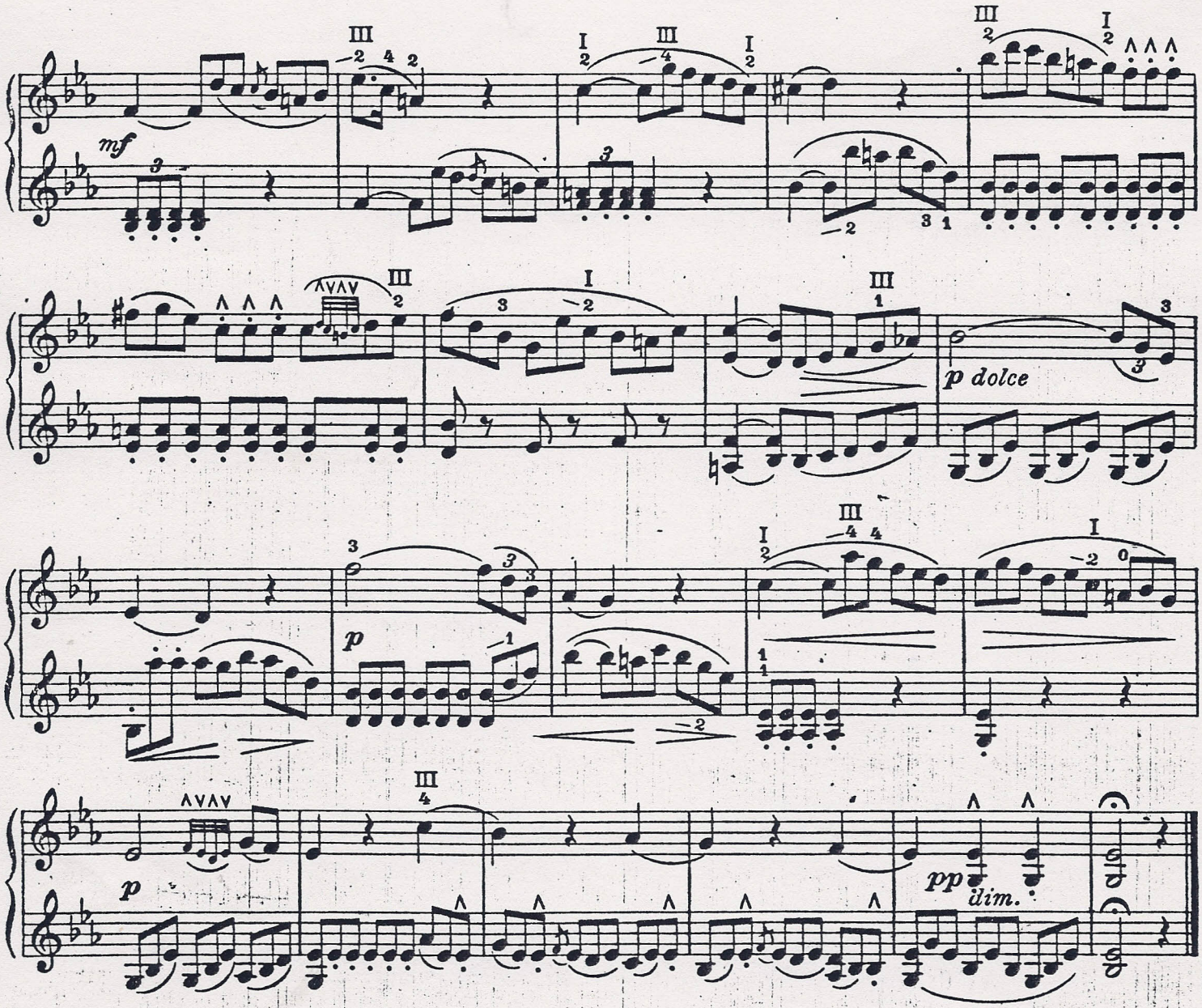
15.

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.

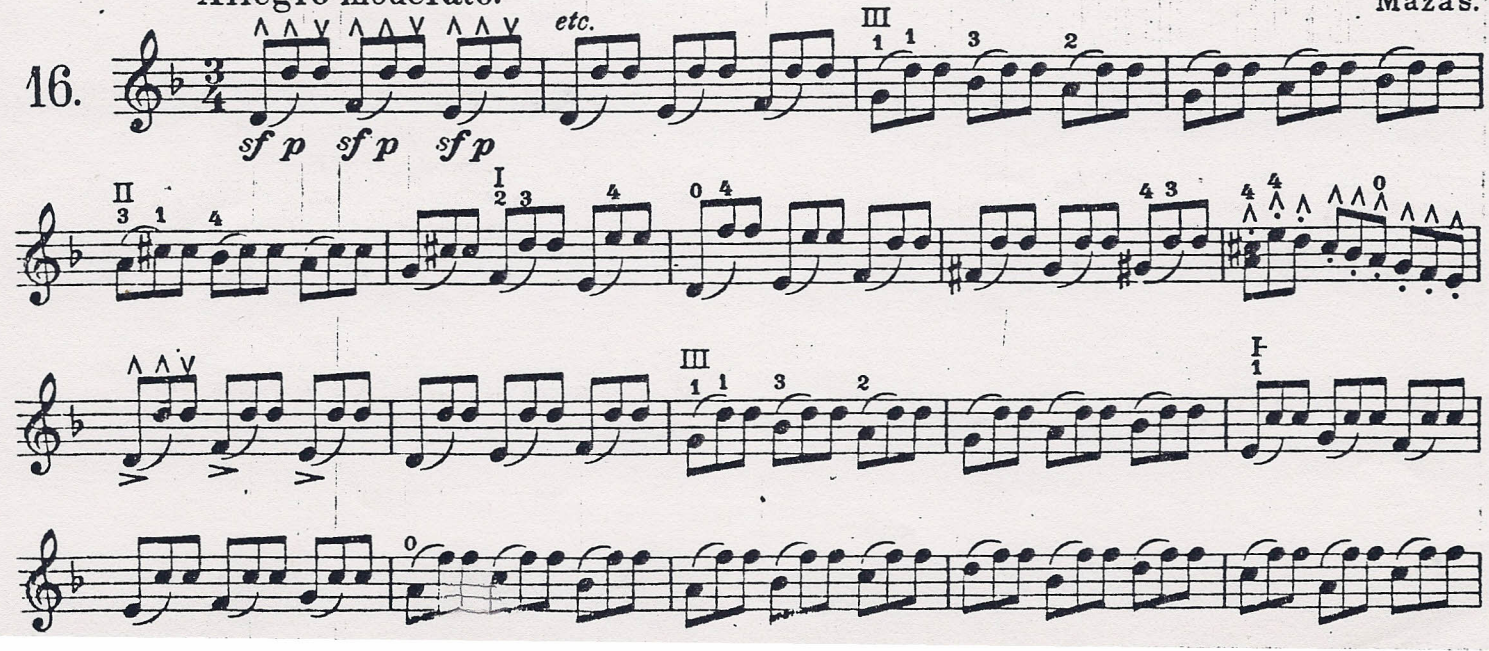
Accent the first note of the triplet and glide on to the second without lifting the plectrum.

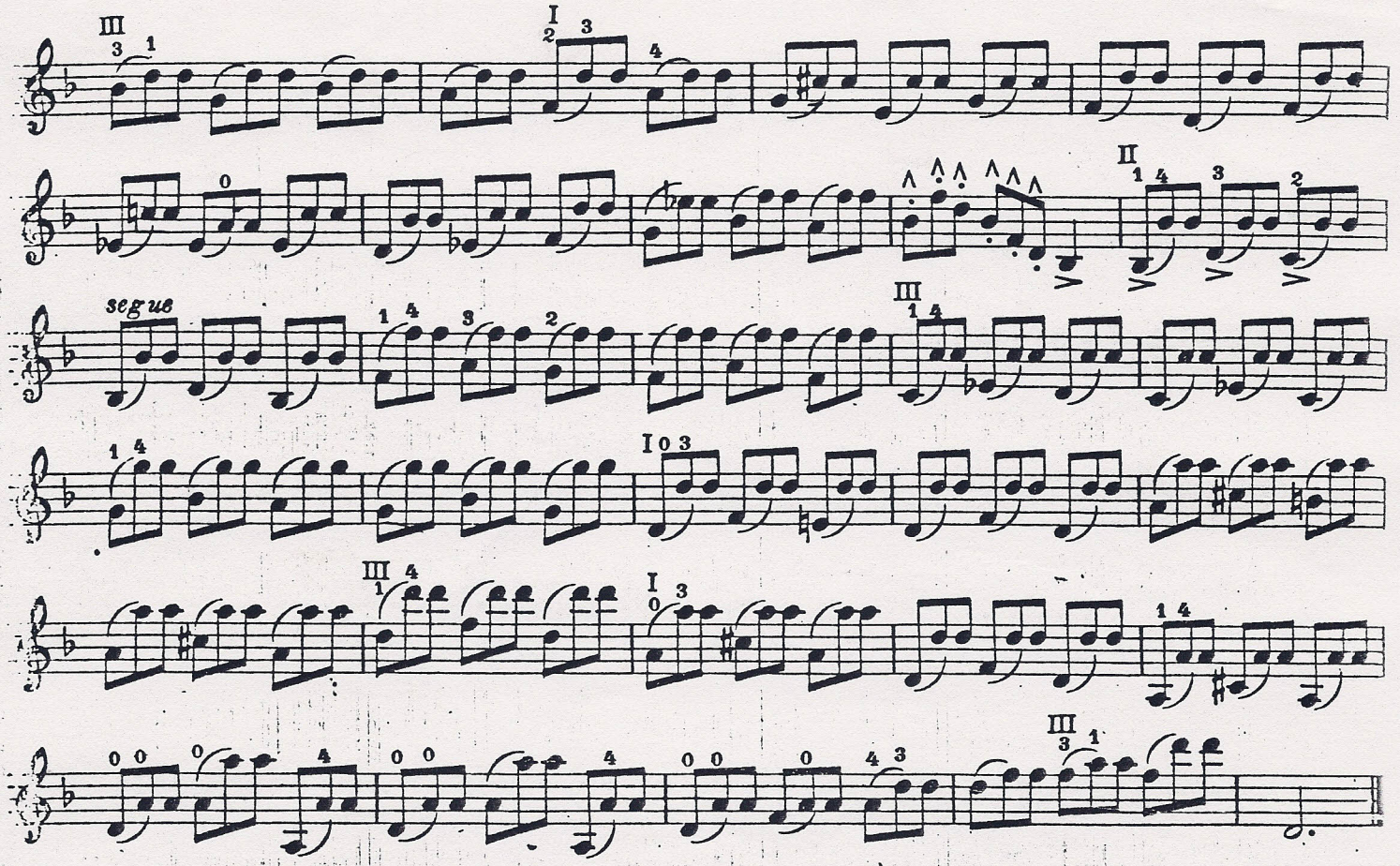
Accentuare la prima nota della terzina e strisciare sulla seconda senza alzare il plettro.

Allegro moderato.

Mazas.

16.





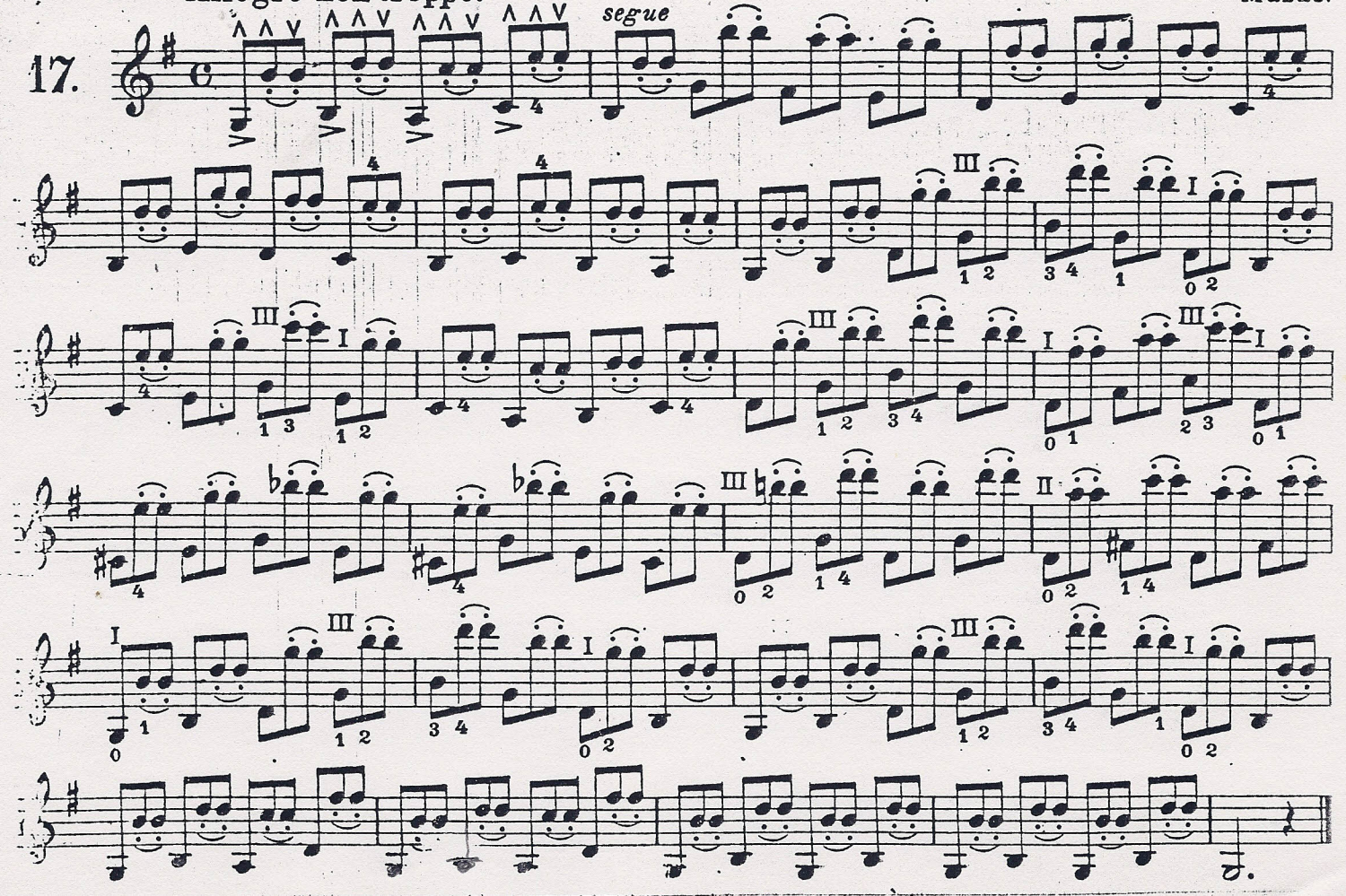
Zwischen der ersten und zweiten Note der Triole hebe man ein wenig die rechte Hand.

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.



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

La même observation que pour l'étude précédente.

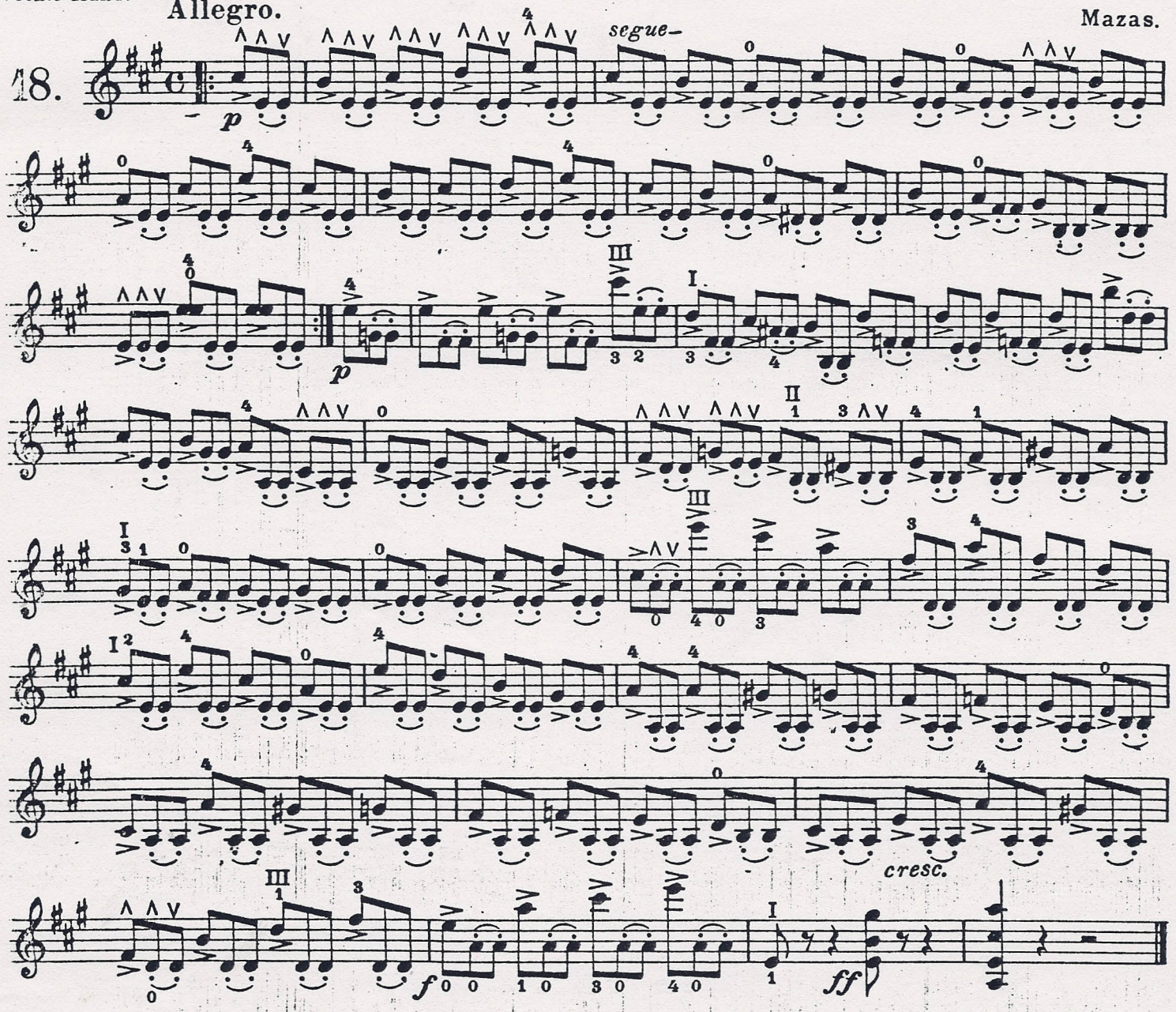
Lift the right hand a little between the first and second notes.

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.

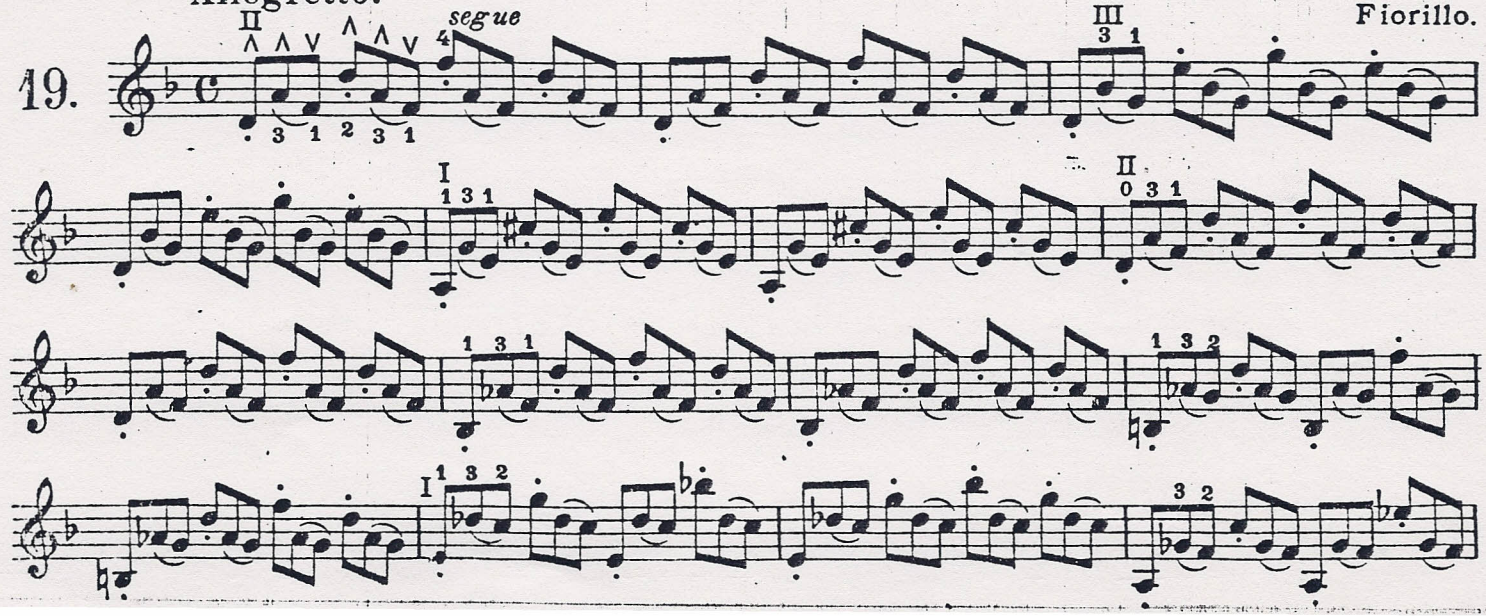
Lift the right hand a little between the first and second notes.

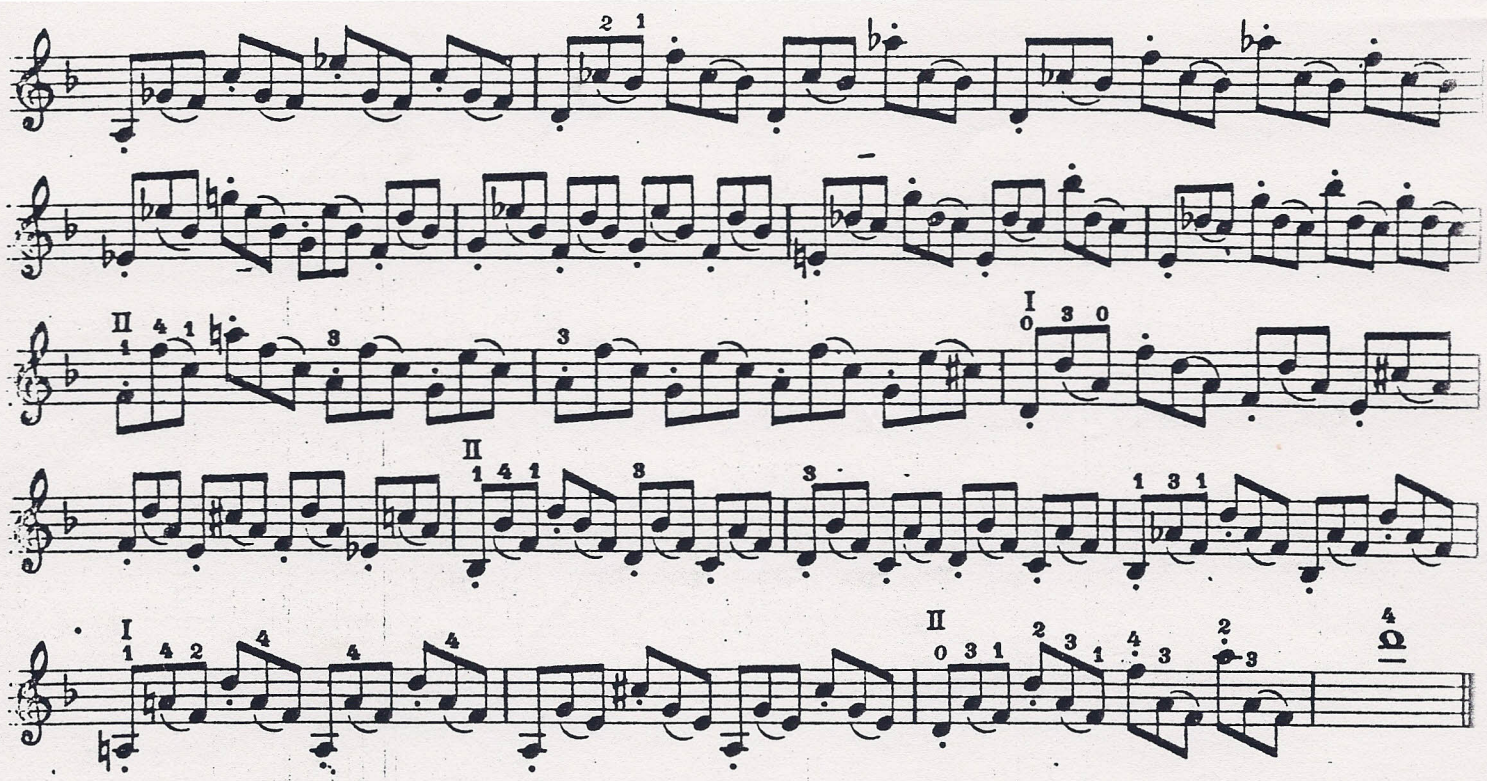
La stessa osservazione che per lo studio precedente.

Allegretto.

Fiorillo.

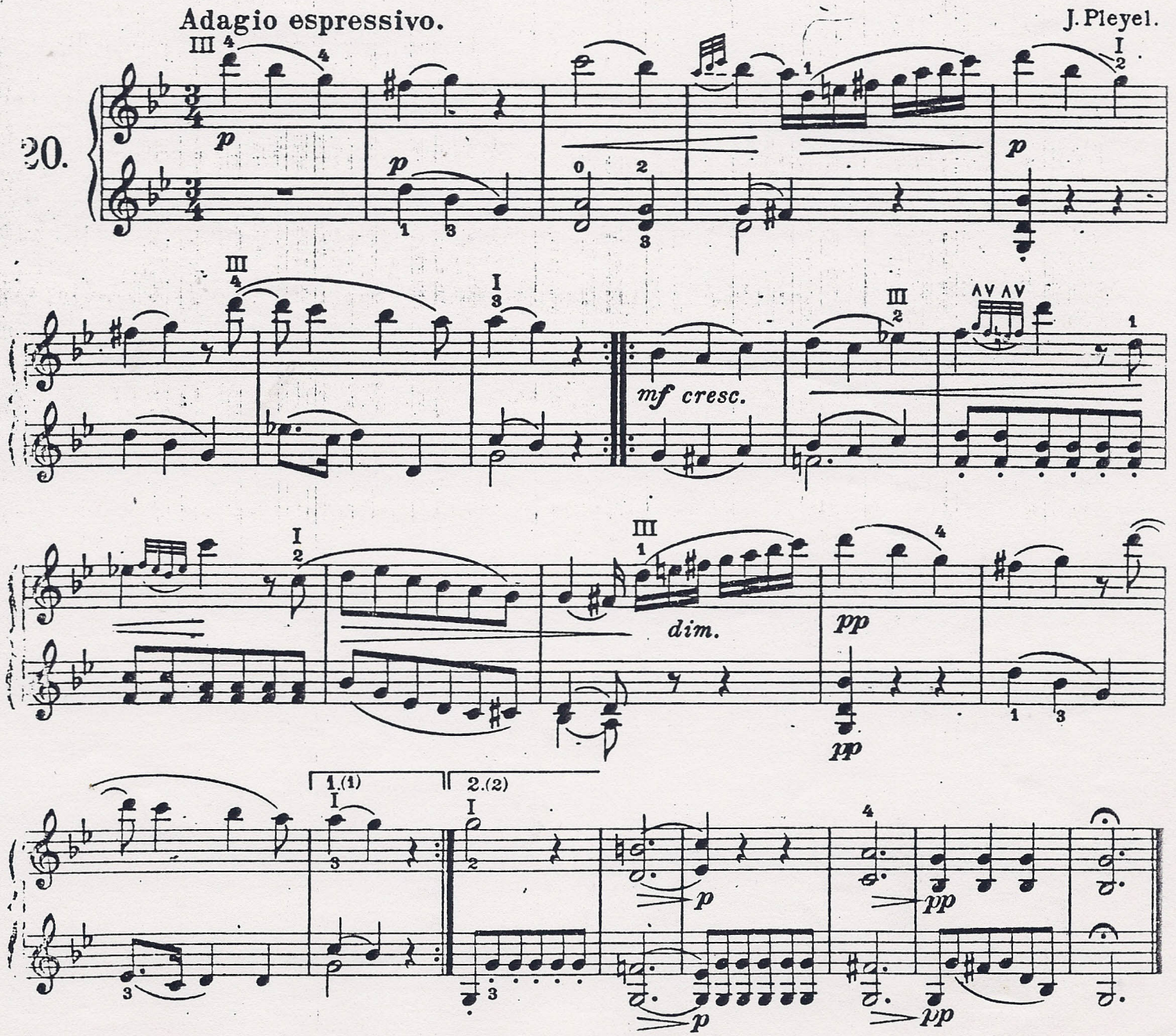
19.





Adagio espressivo.

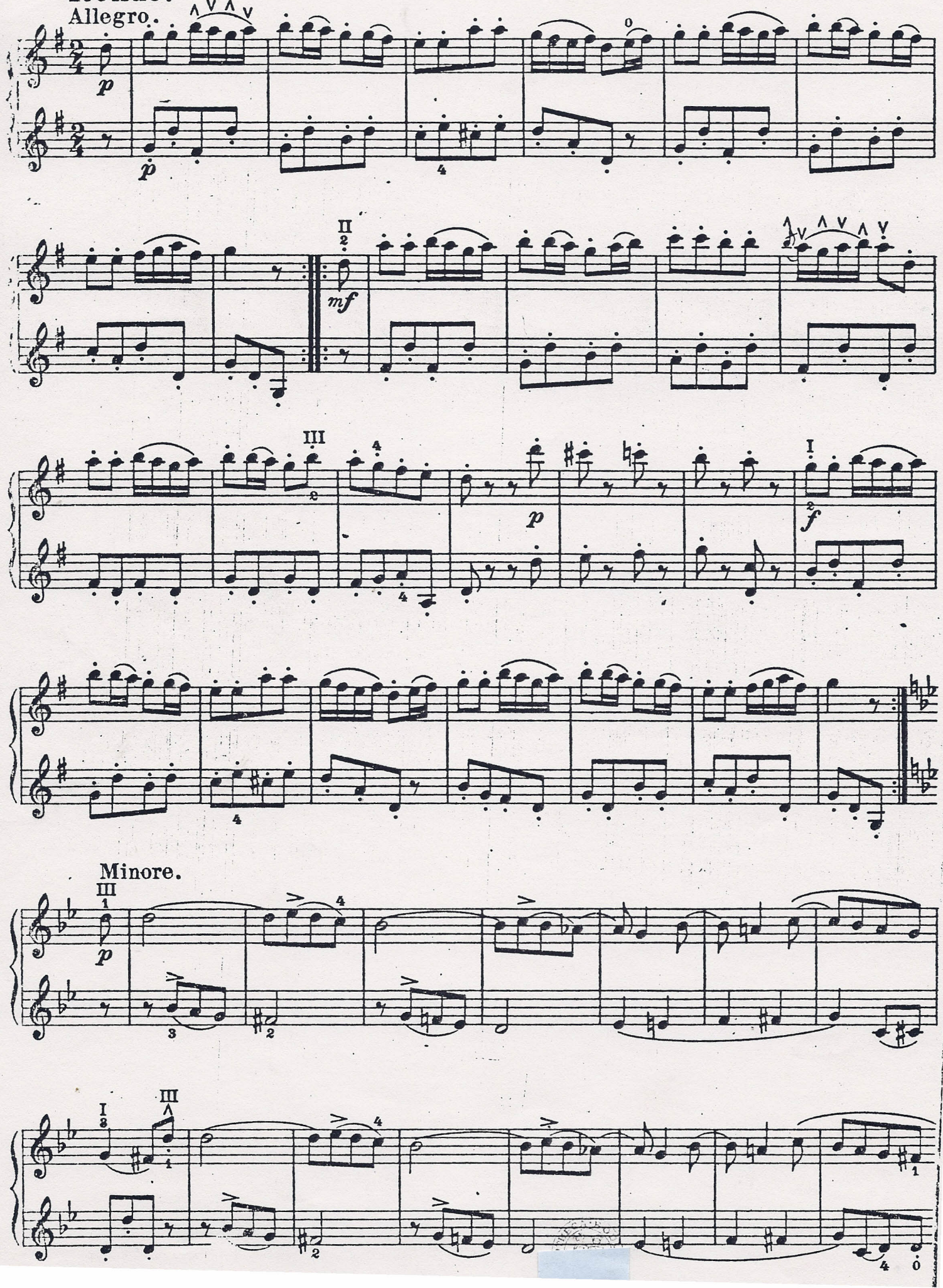
J. Pleyel.

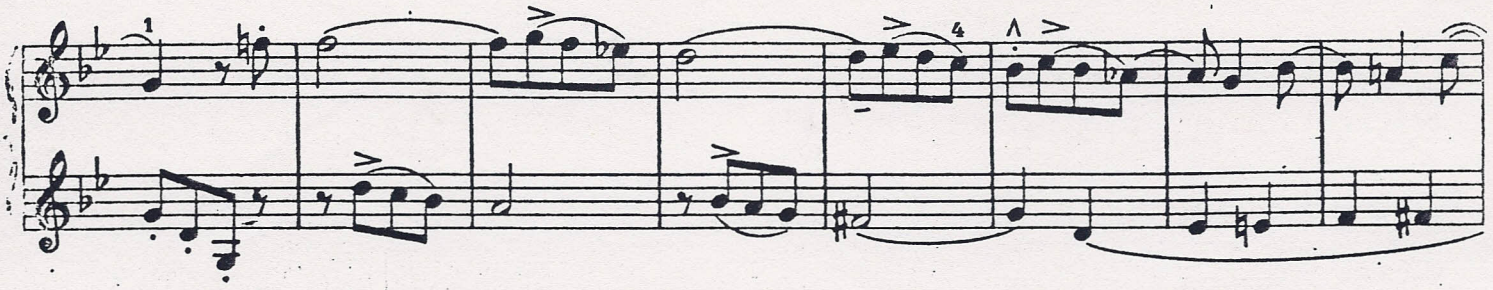


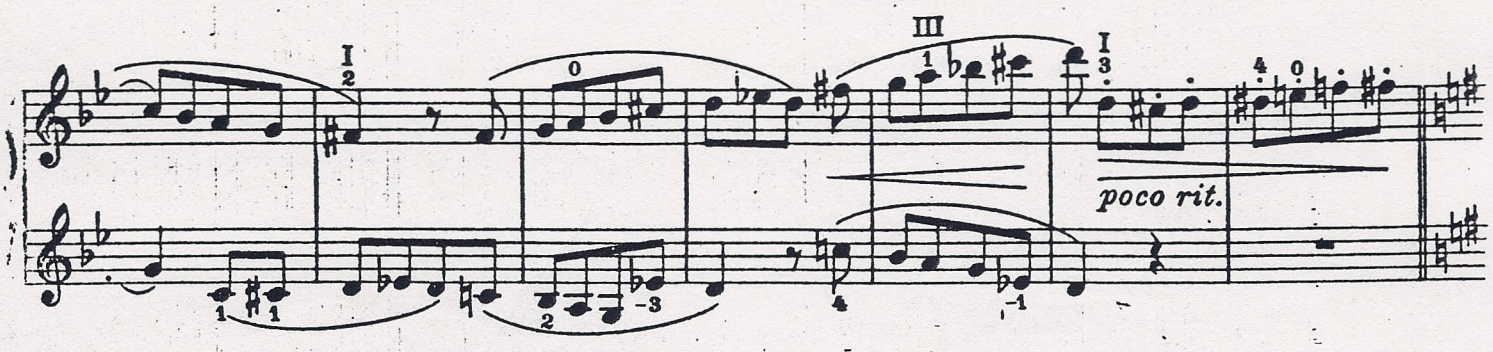
(1) Erstes Mal | Premiére fois | First time | Prima volta

Rondo.

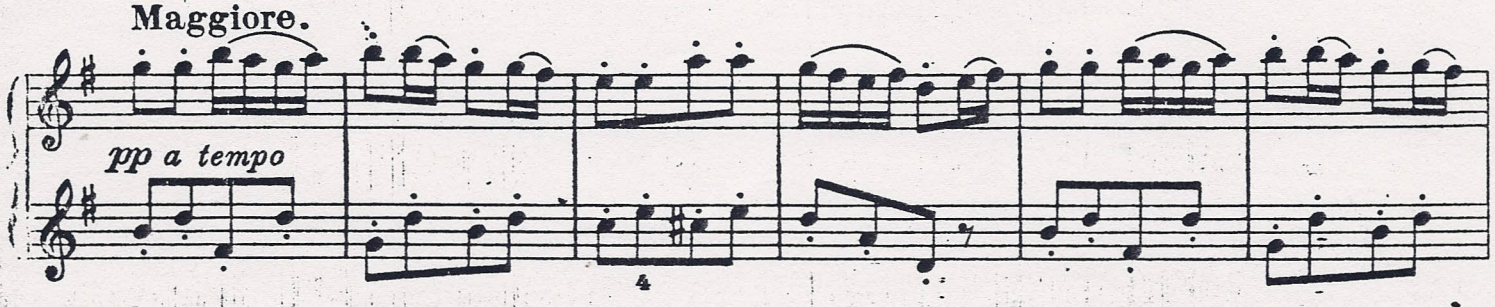
Allegro.

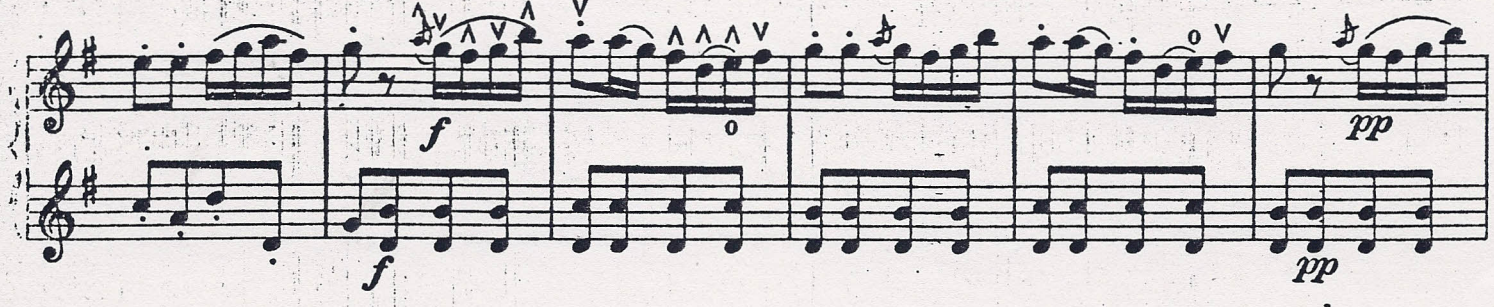


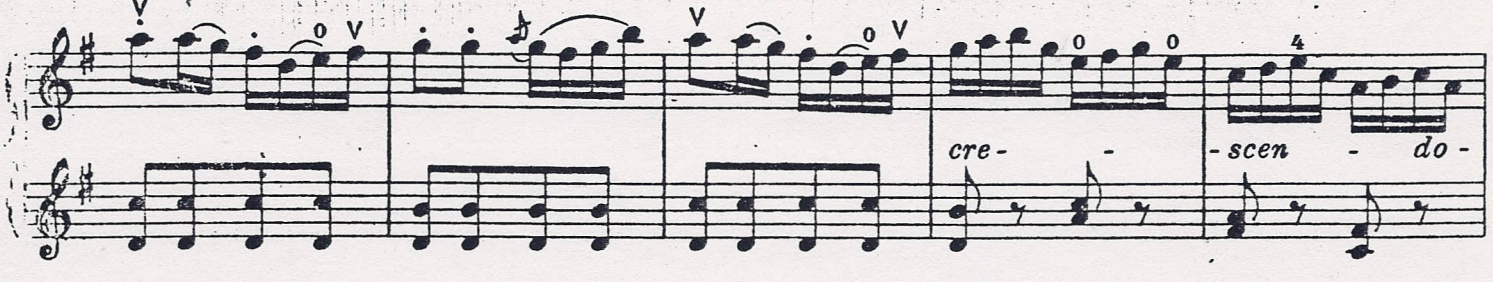


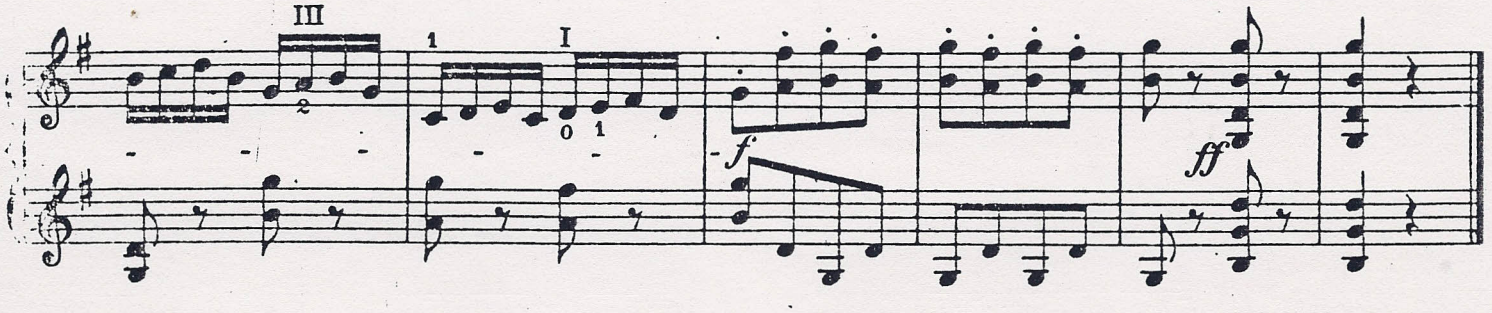


Maggiore.



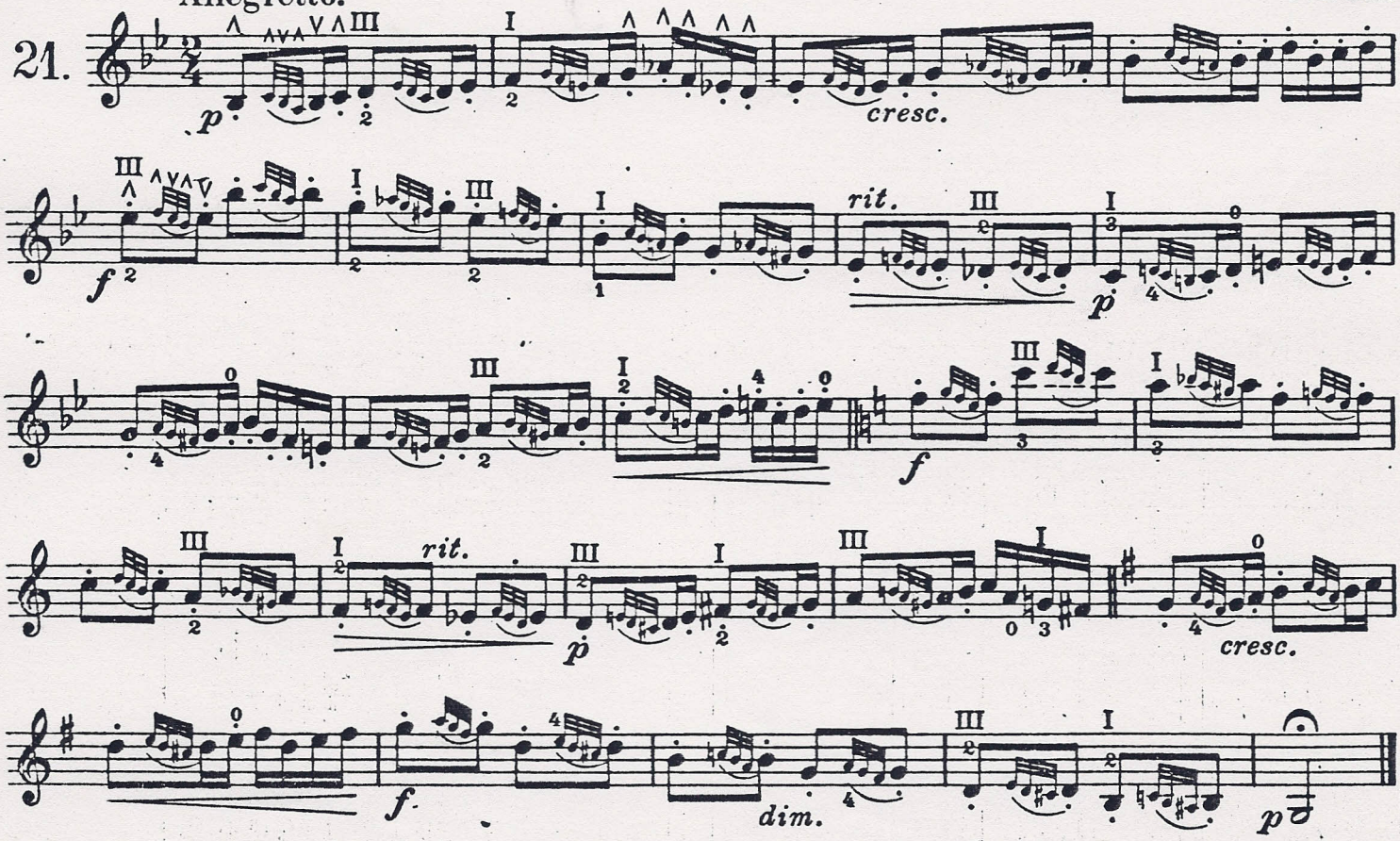






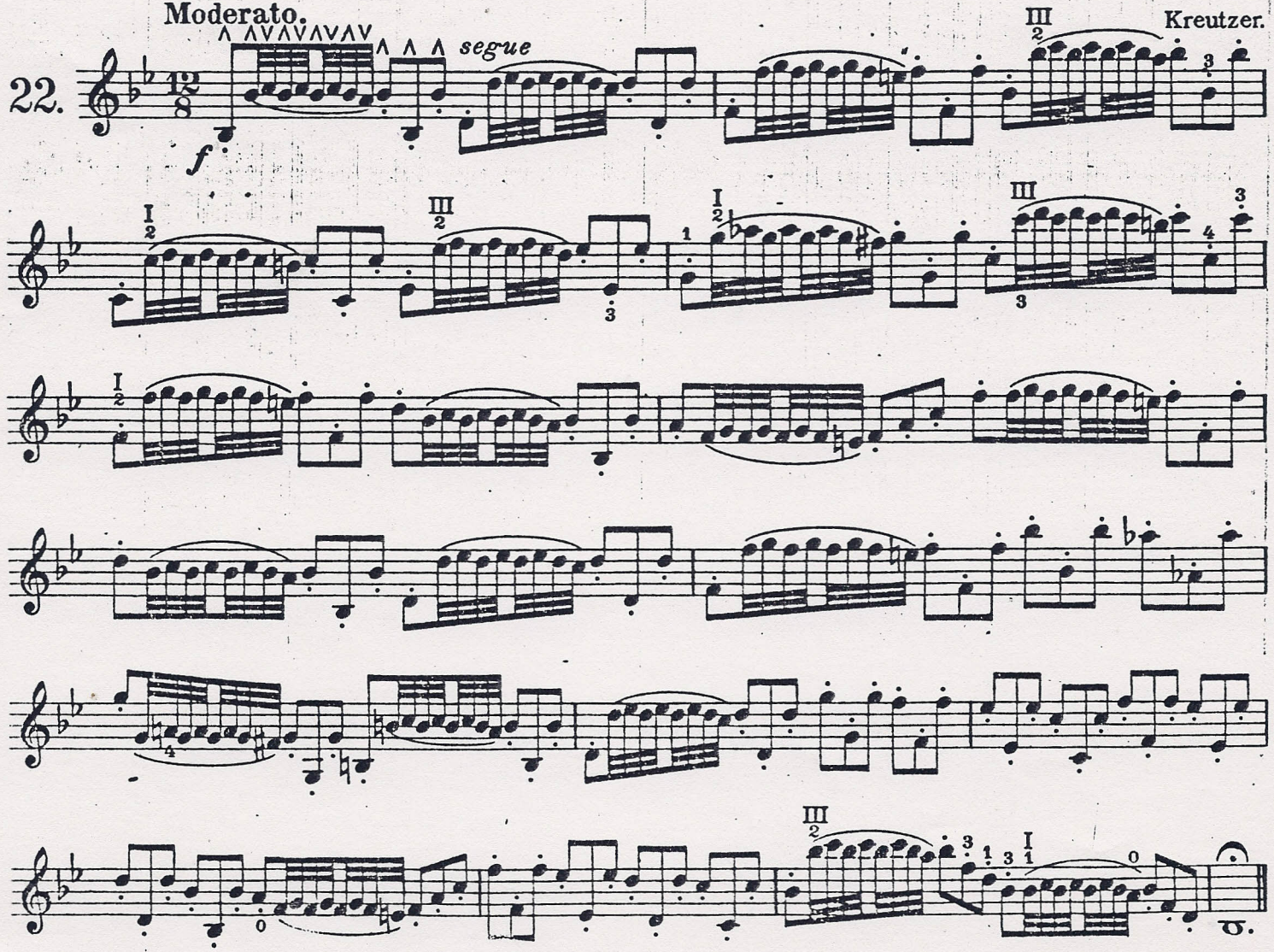
Allegretto. Fiorillo.

21.



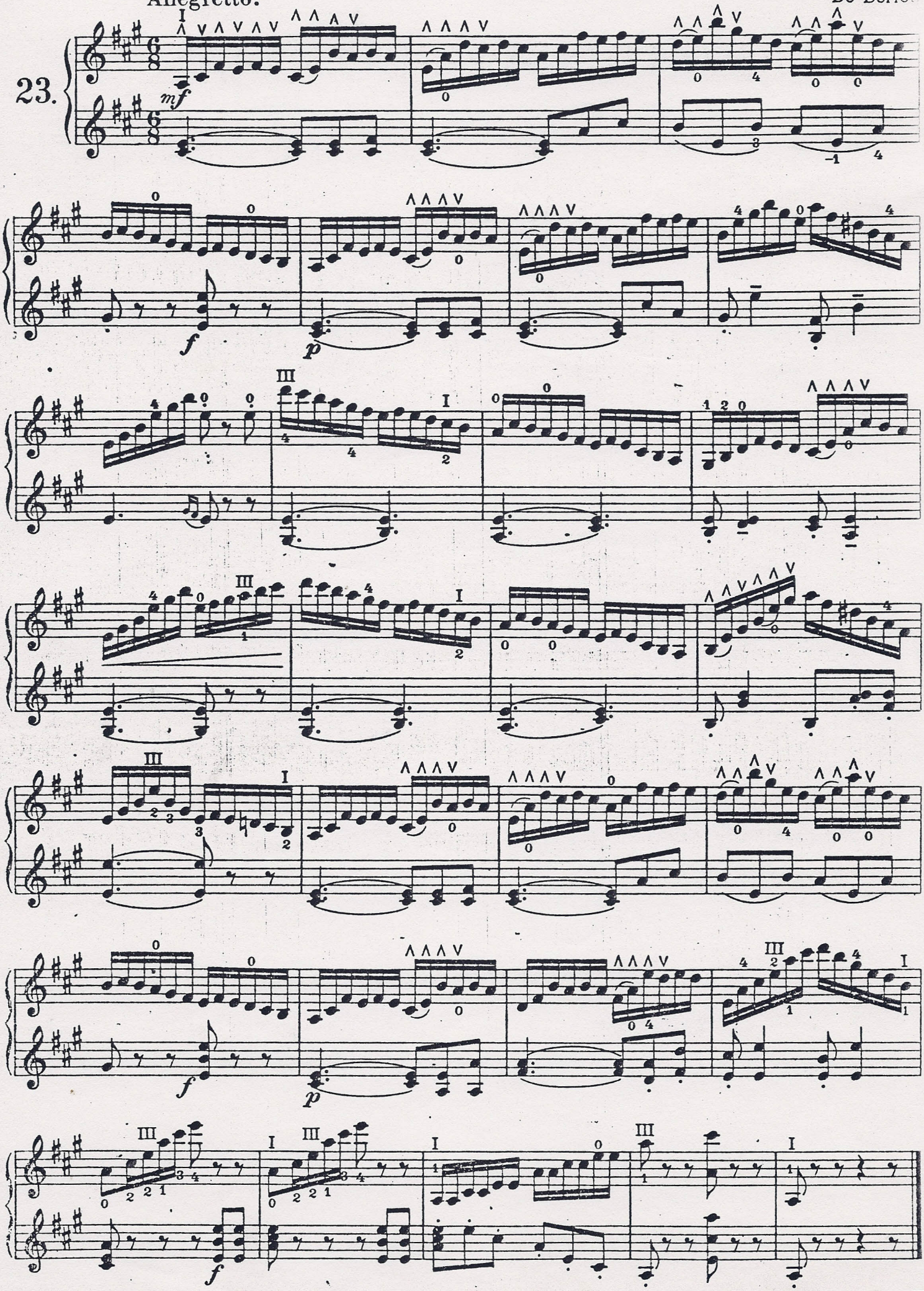
Moderato. Kreutzer.

22.



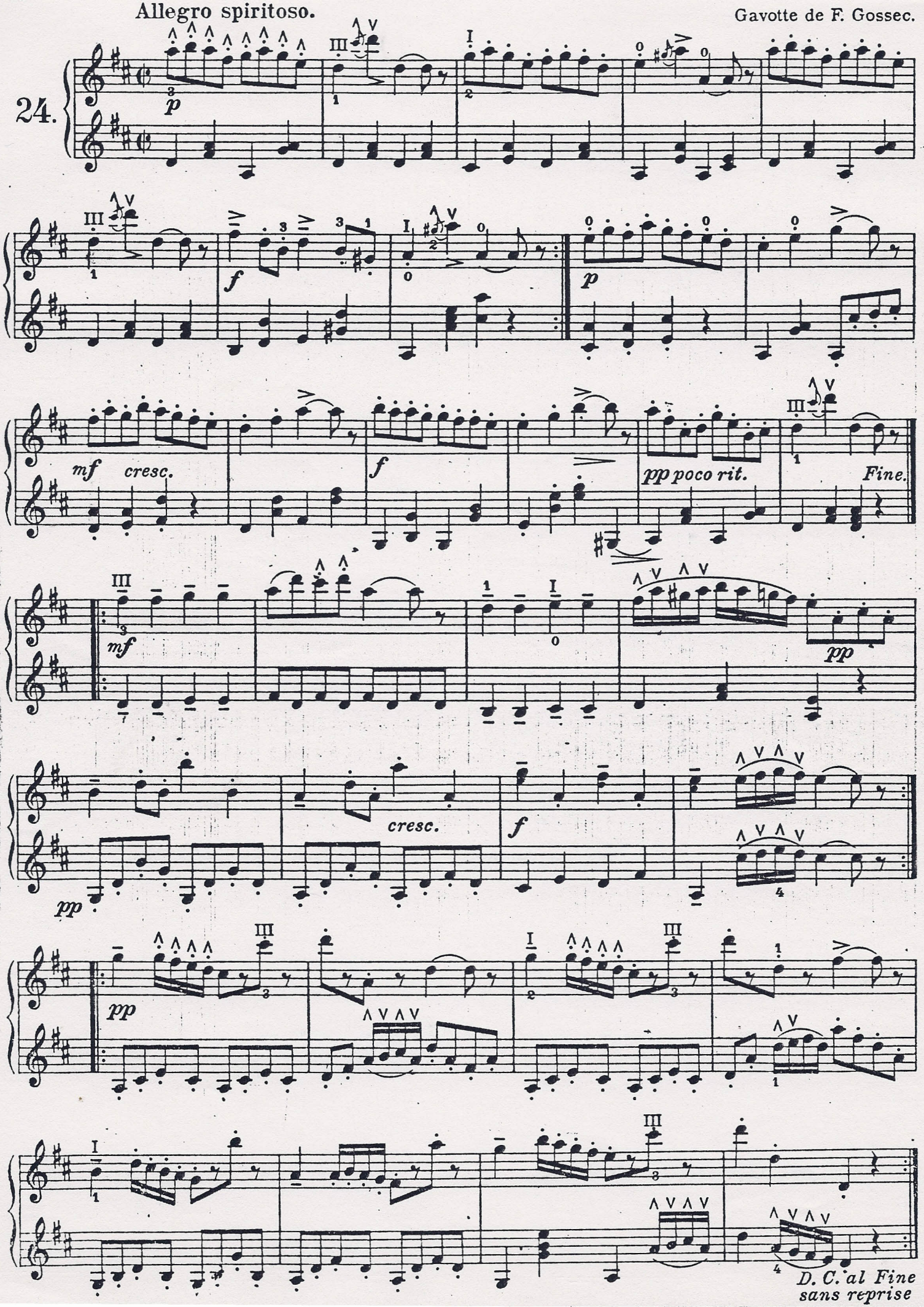
Allegretto.

De Bériot



Allegro spiritoso.

Gavotte de F. Gossec.



Allegro maestoso.

De Bériot.

25.

ff risoluto

p

ff

p

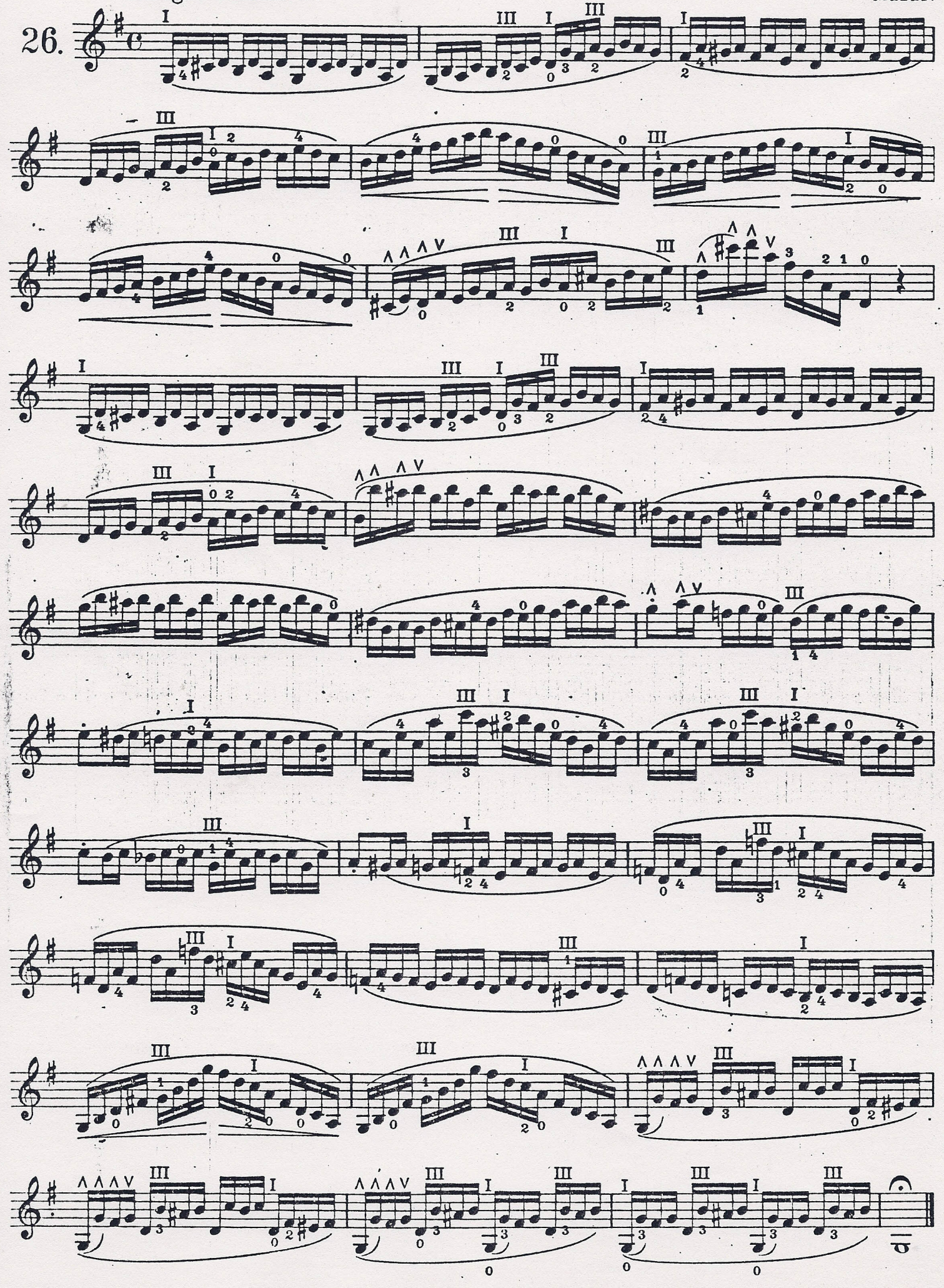
rit.

f a tempo

Allegro moderato.

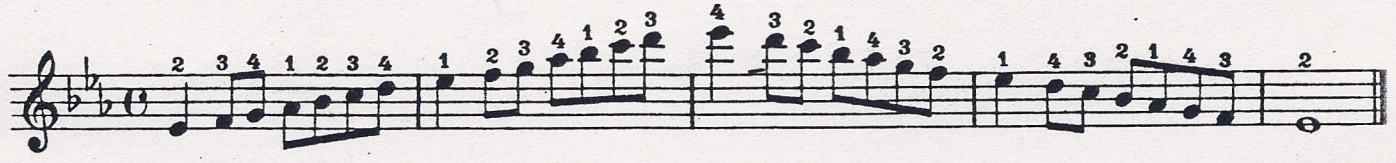
Mazas.

26.



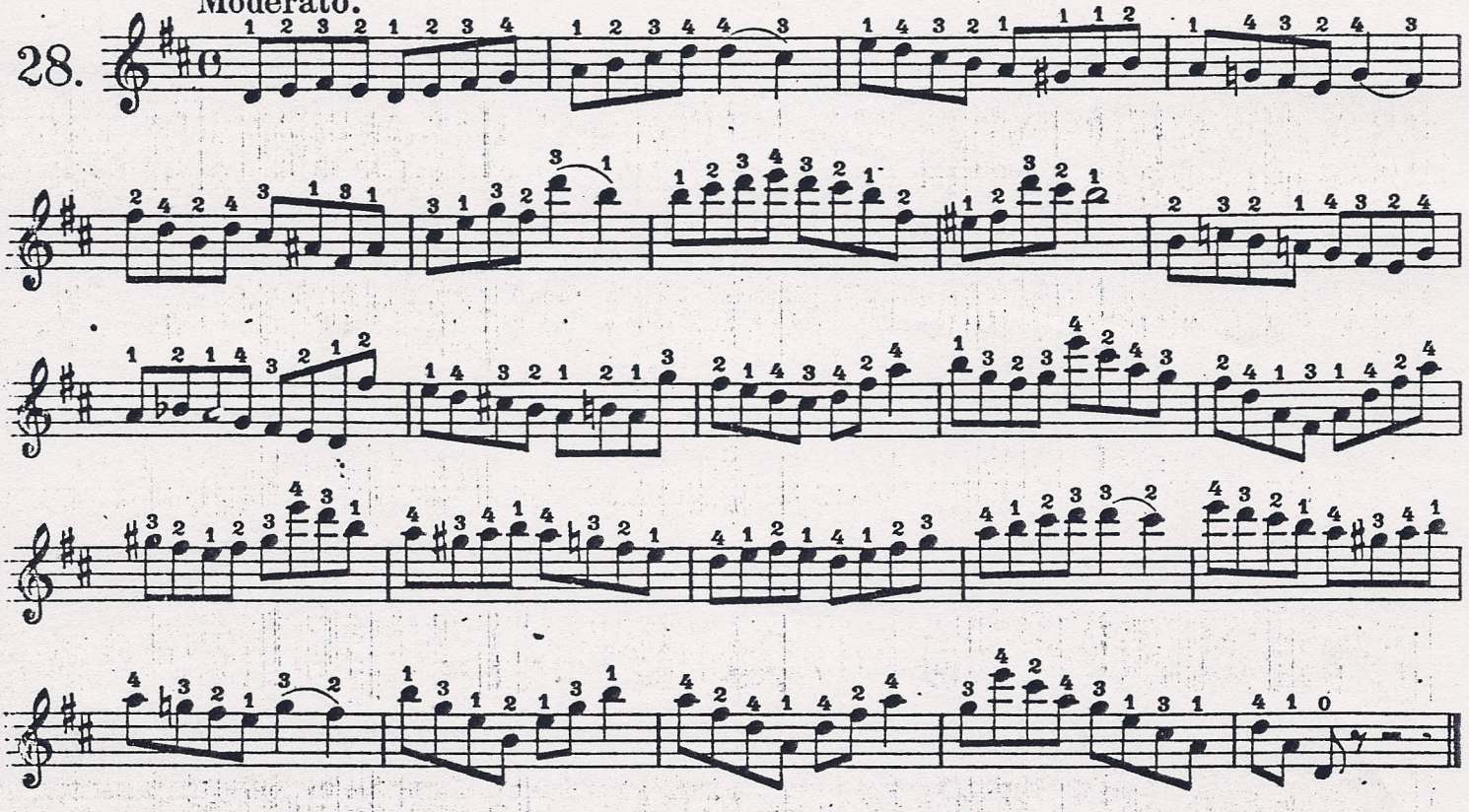
IV. Lage. | IVème Position. | Position IV. | IV^a Posizione.

27.



Moderato.

28.

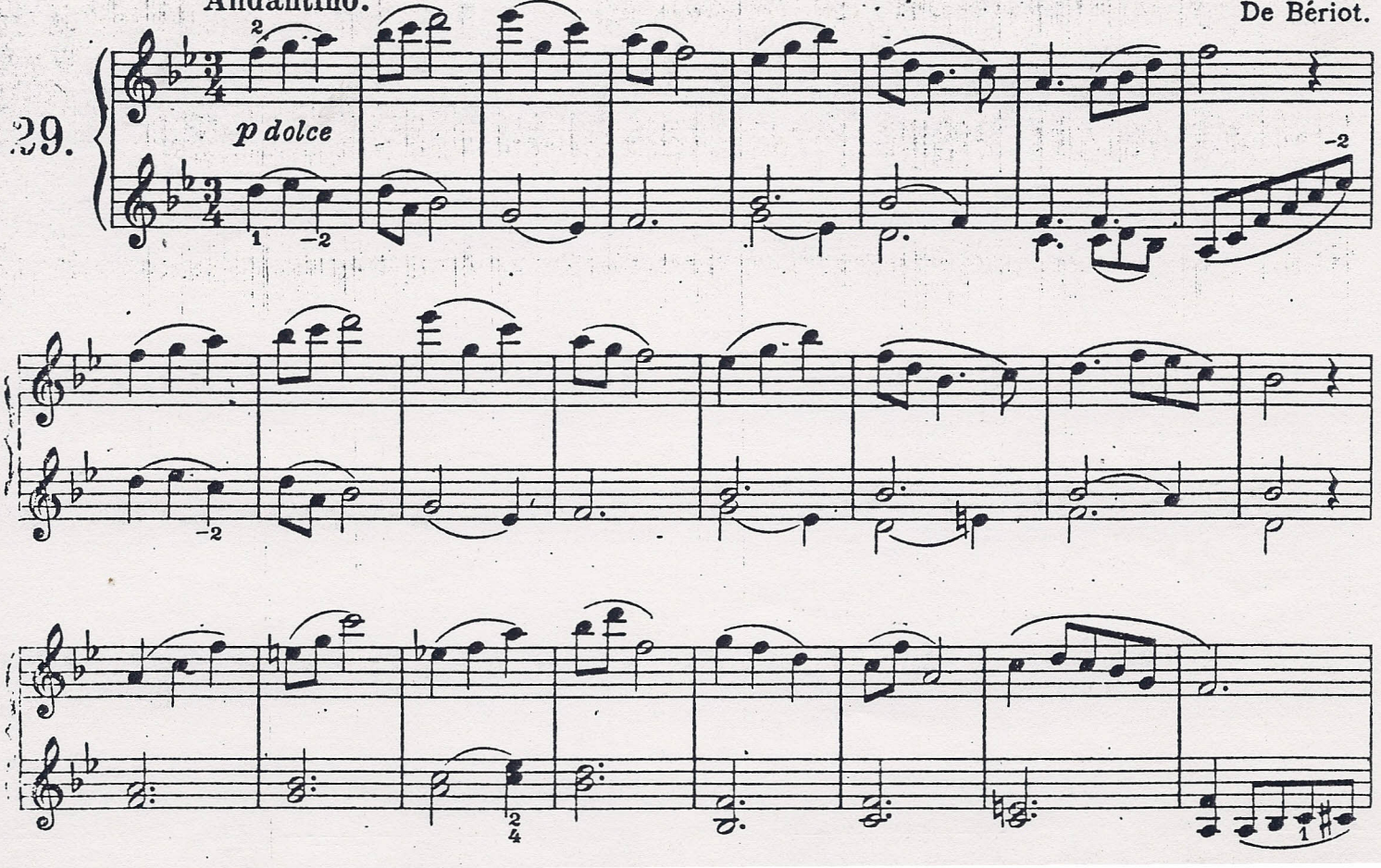


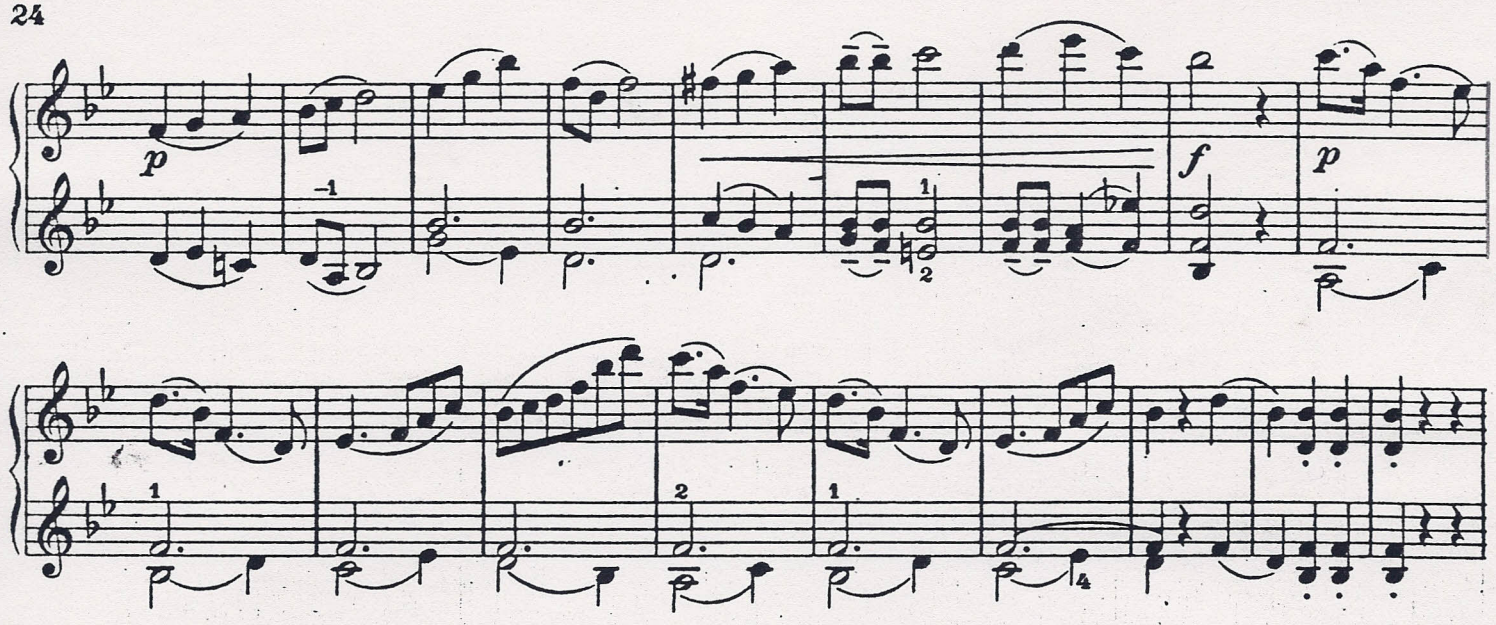
Andantino.

De Bériot.

29.

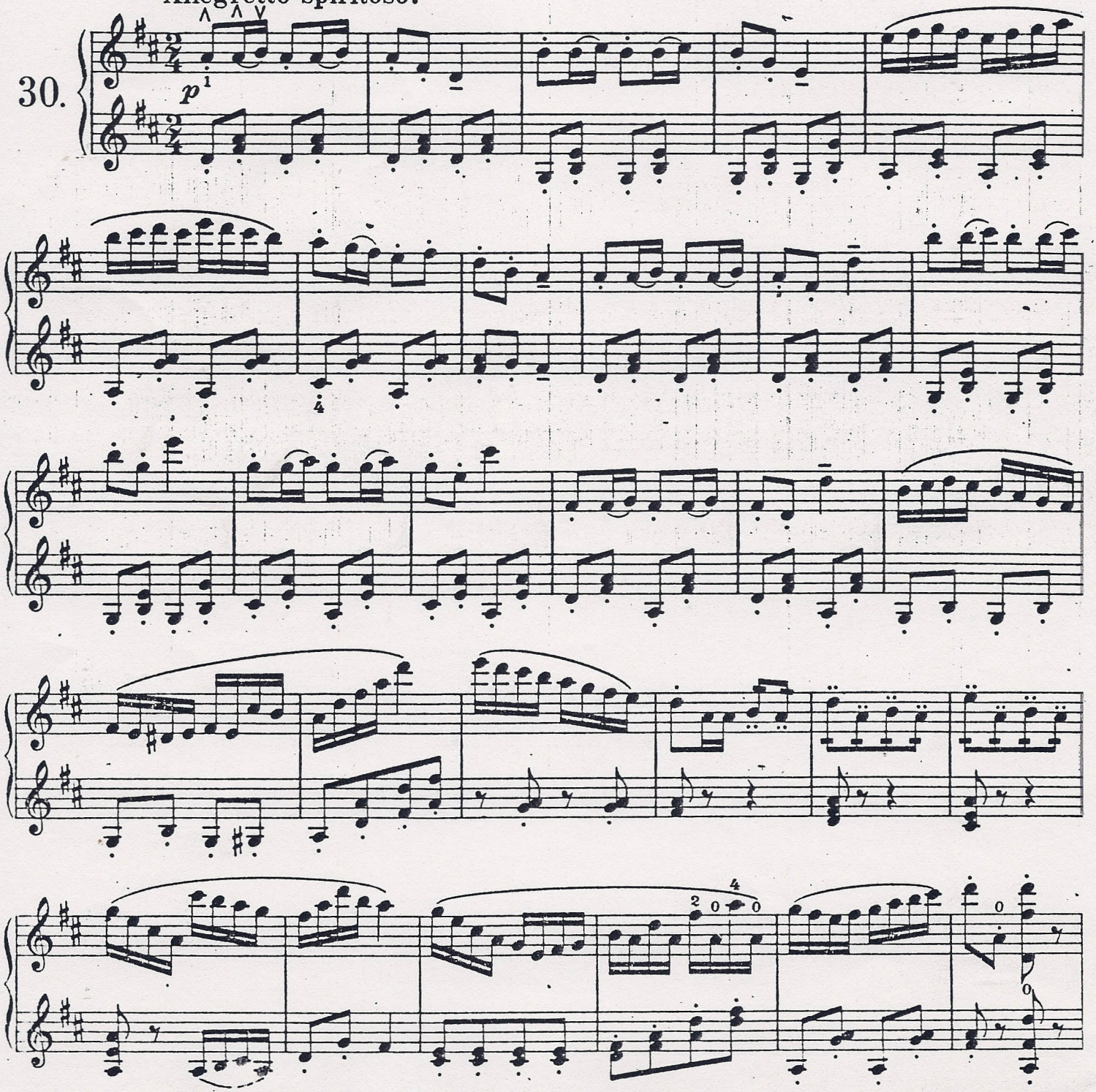
p dolce





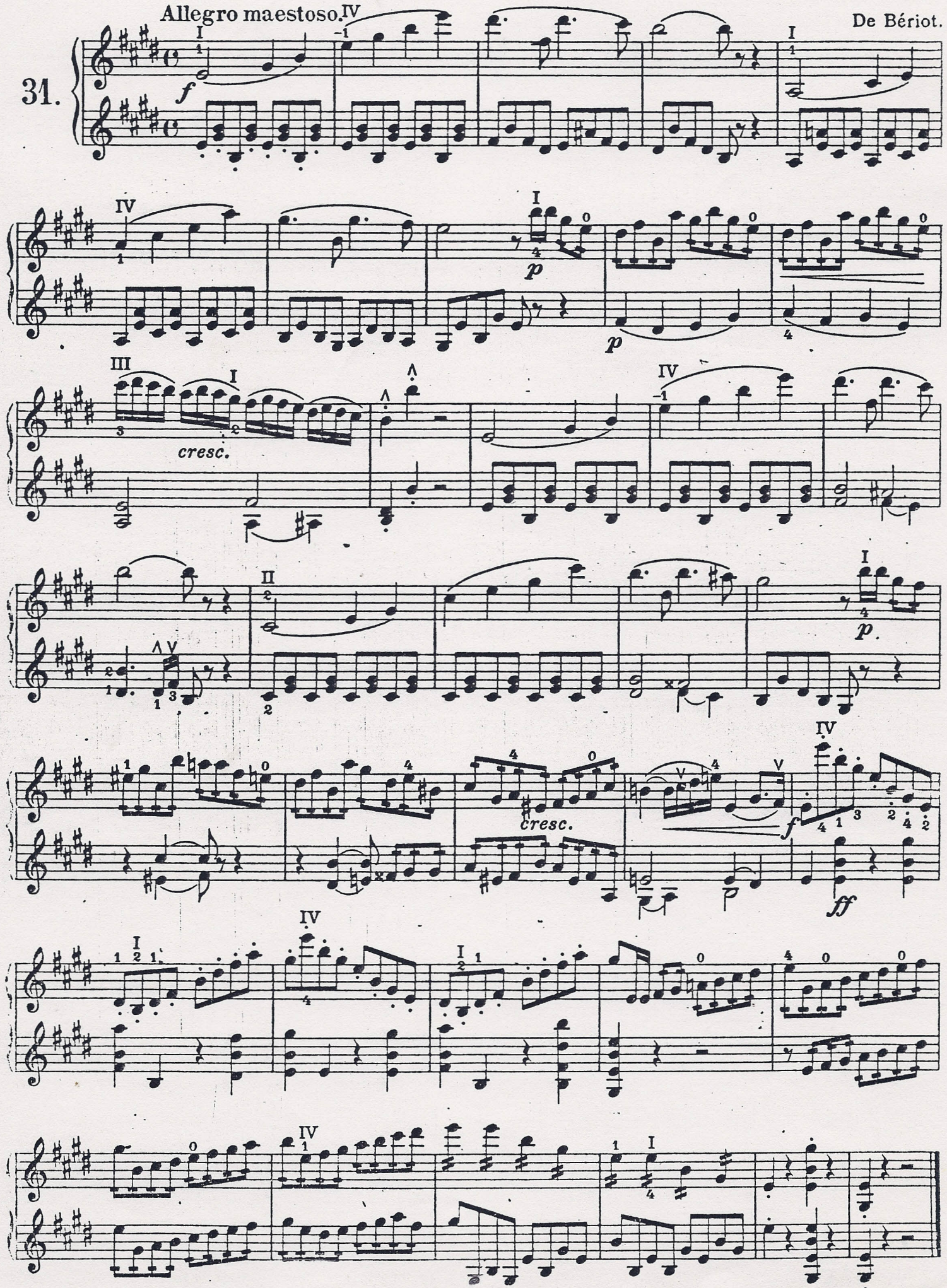
Allegretto spiritoso.

30.



Allegro maestoso. De Bériot.

31.



Allegro moderato.

De Bériot.

32.

f brillant ①

p dolce

f brillant

p dolce

f

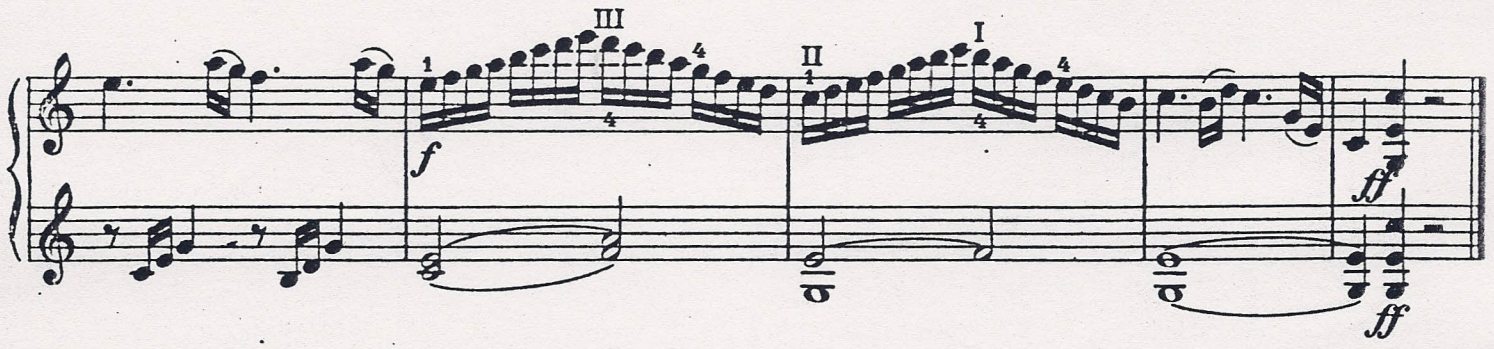
rall.

p a tempo

f

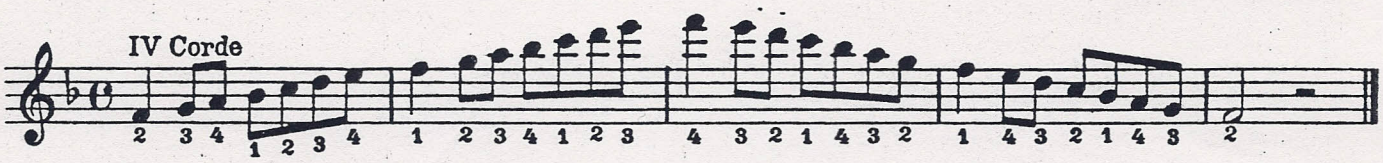
p

① glänzend | brillant | brilliant | brillante

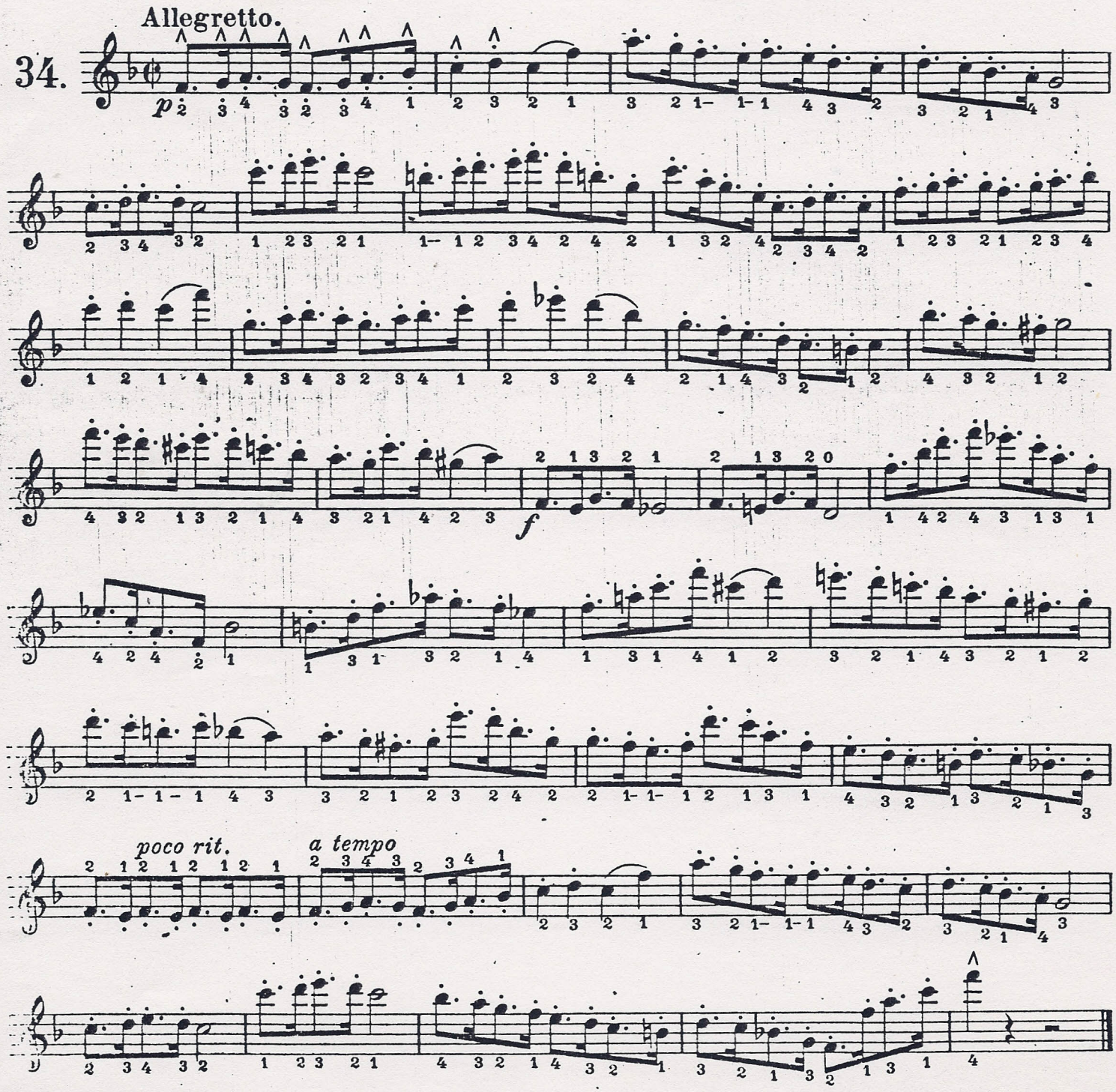


V. Lage. | Vème Position. | Position V. | Va Posizione.

33.



34.



Moderato.

De Bériot.

35.

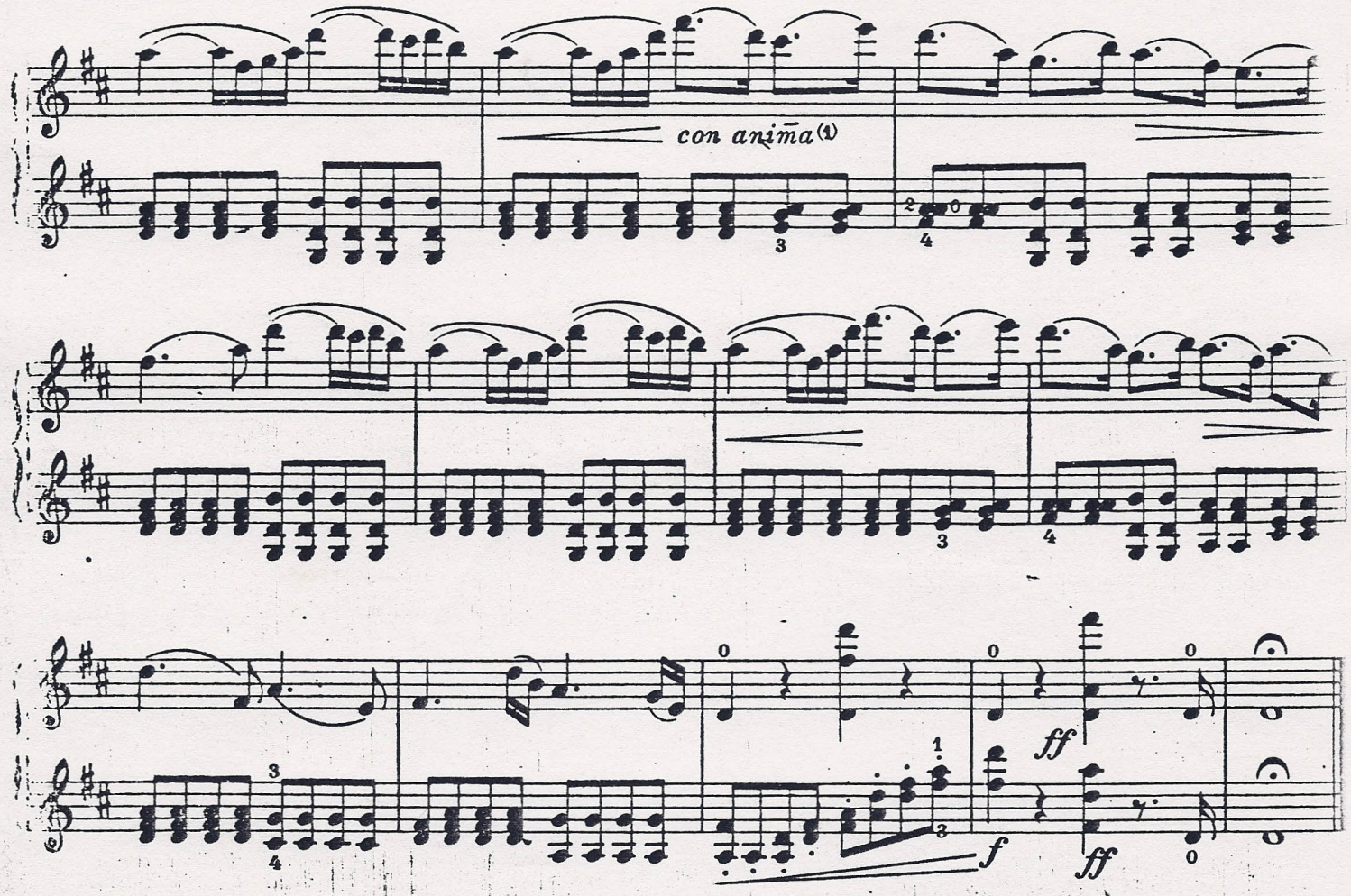
f

f

poco rit.

espressif

p



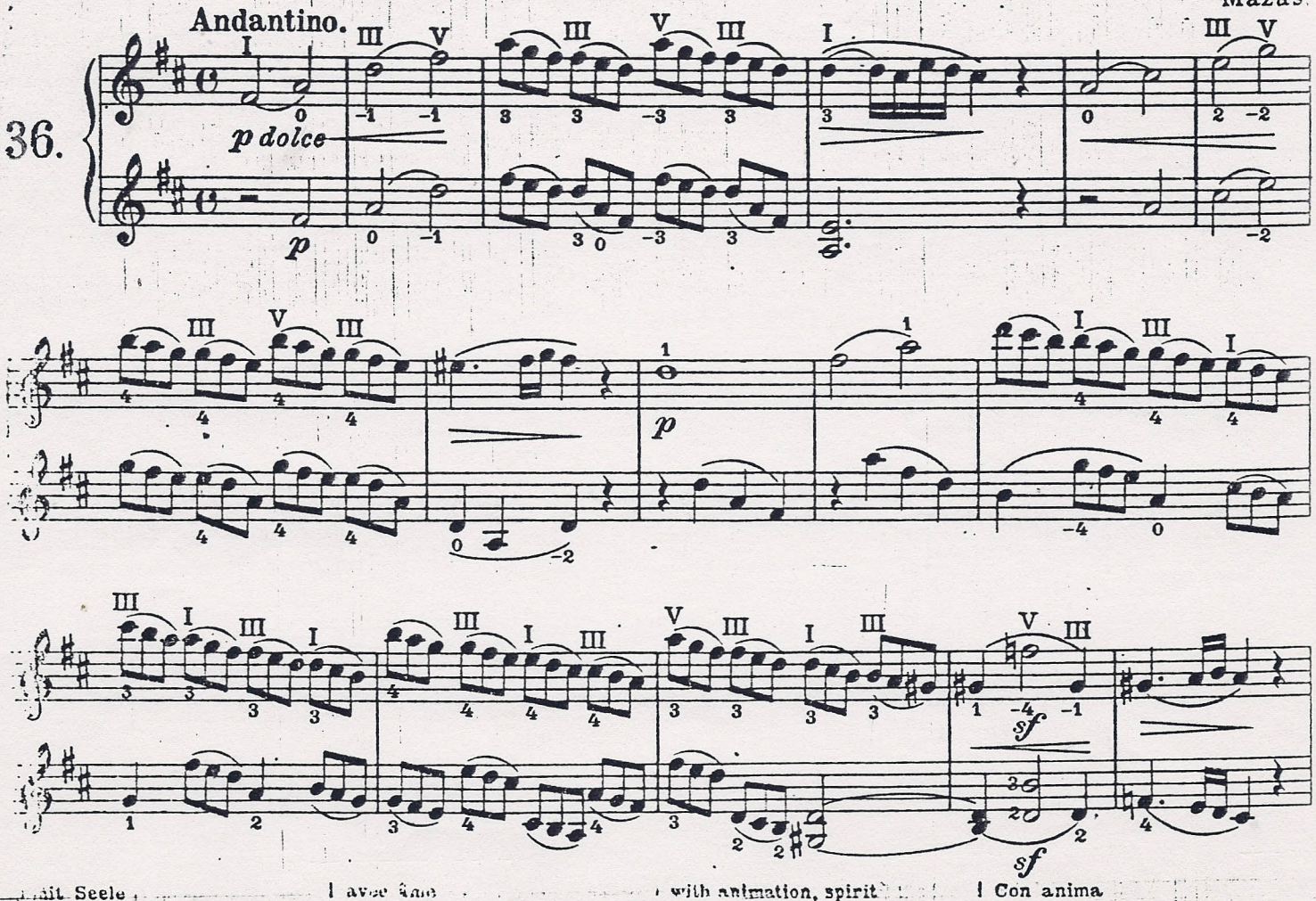
I., III. und V. Lage. Lagenwechsel.

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.



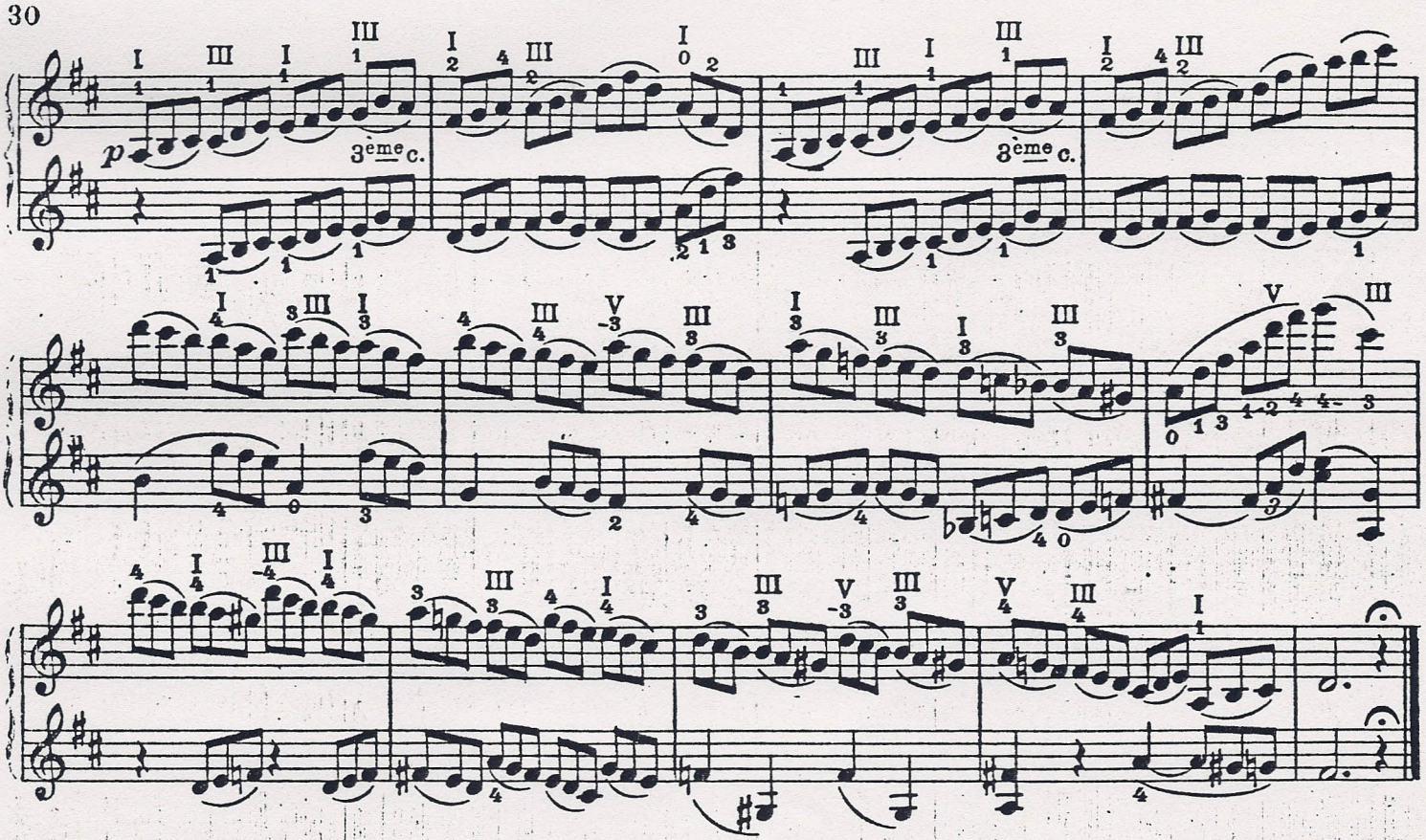
mit Seele

avec âme

with animation, spirit

Con anima

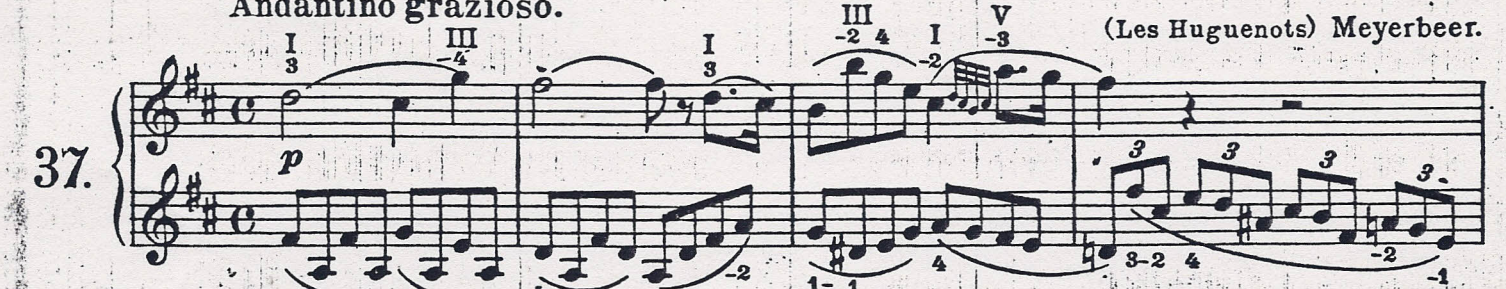
C. 1543.

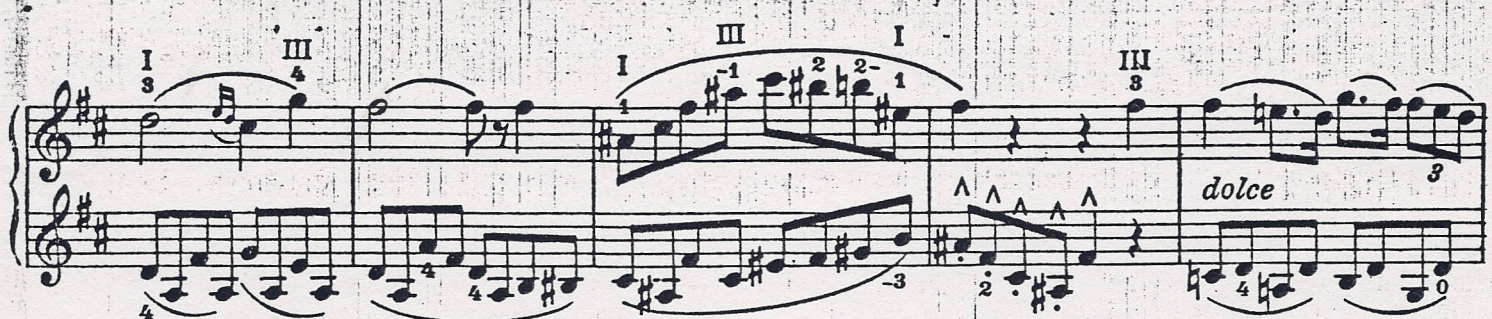


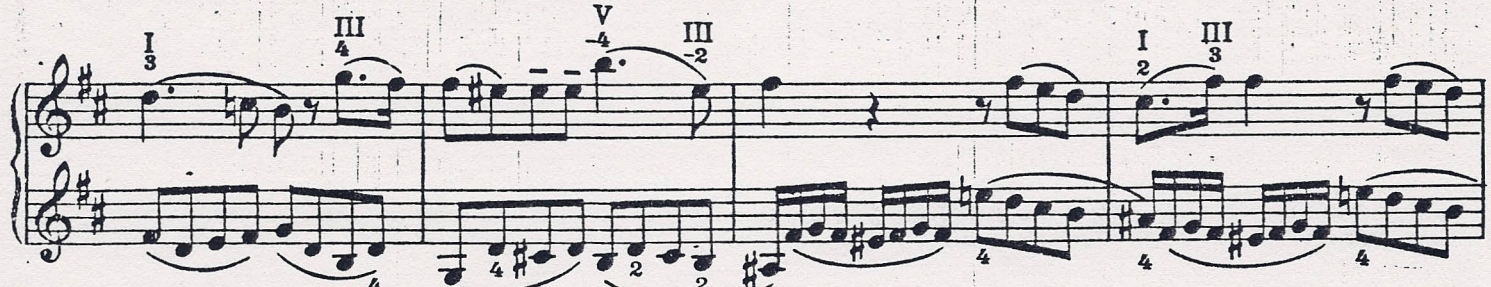
Andantino grazioso.

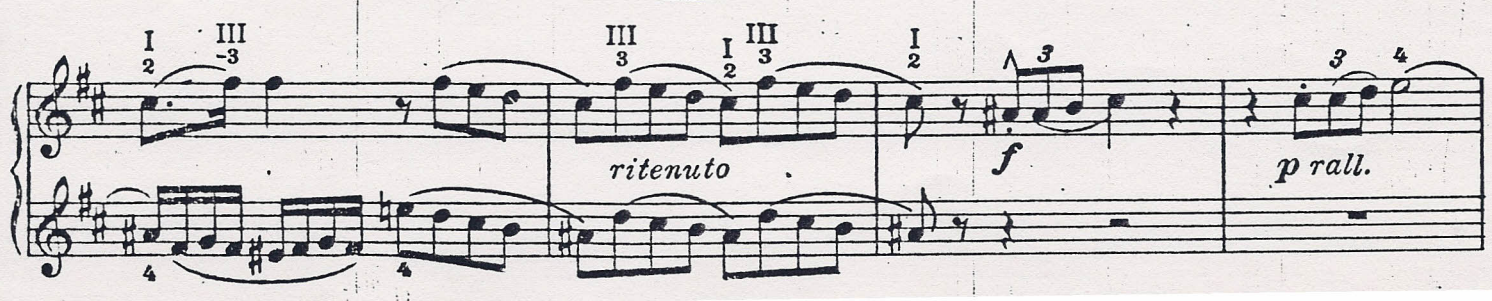
(Les Huguenots) Meyerbeer.

37.









p dolcissimo

cresc.

p

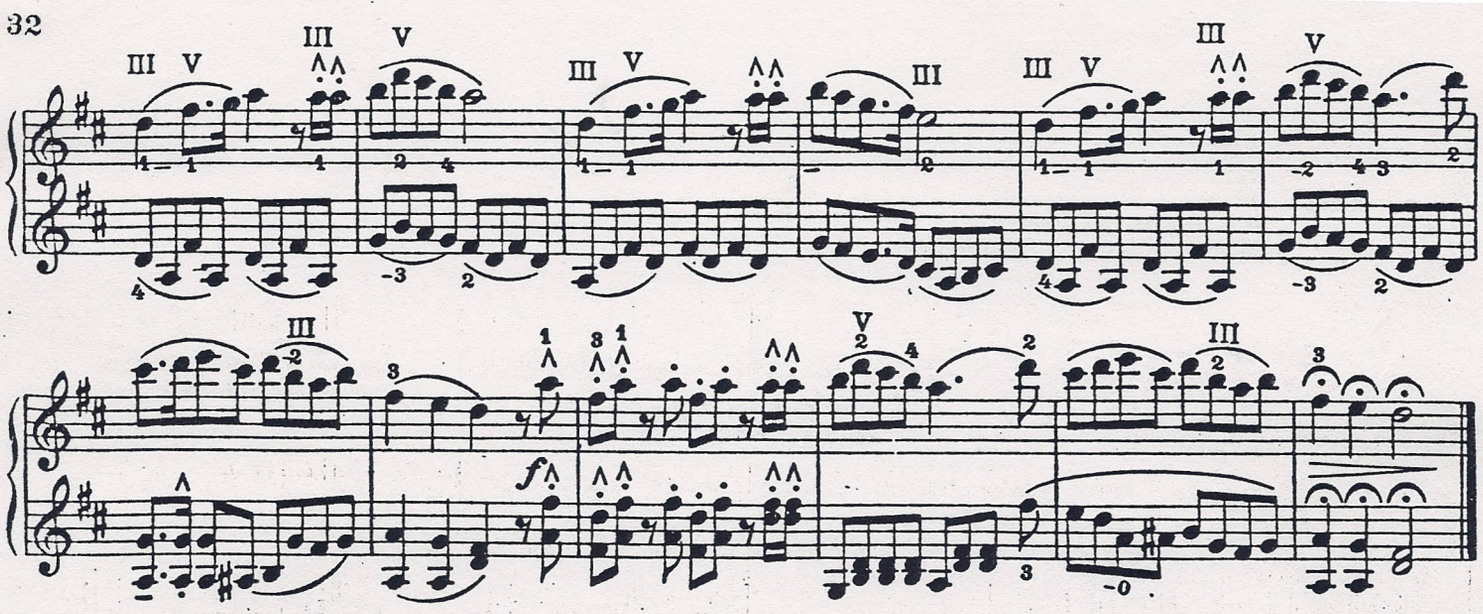
p

Poco Adagio.

Air populaire Américain.

38. 3ème Corde

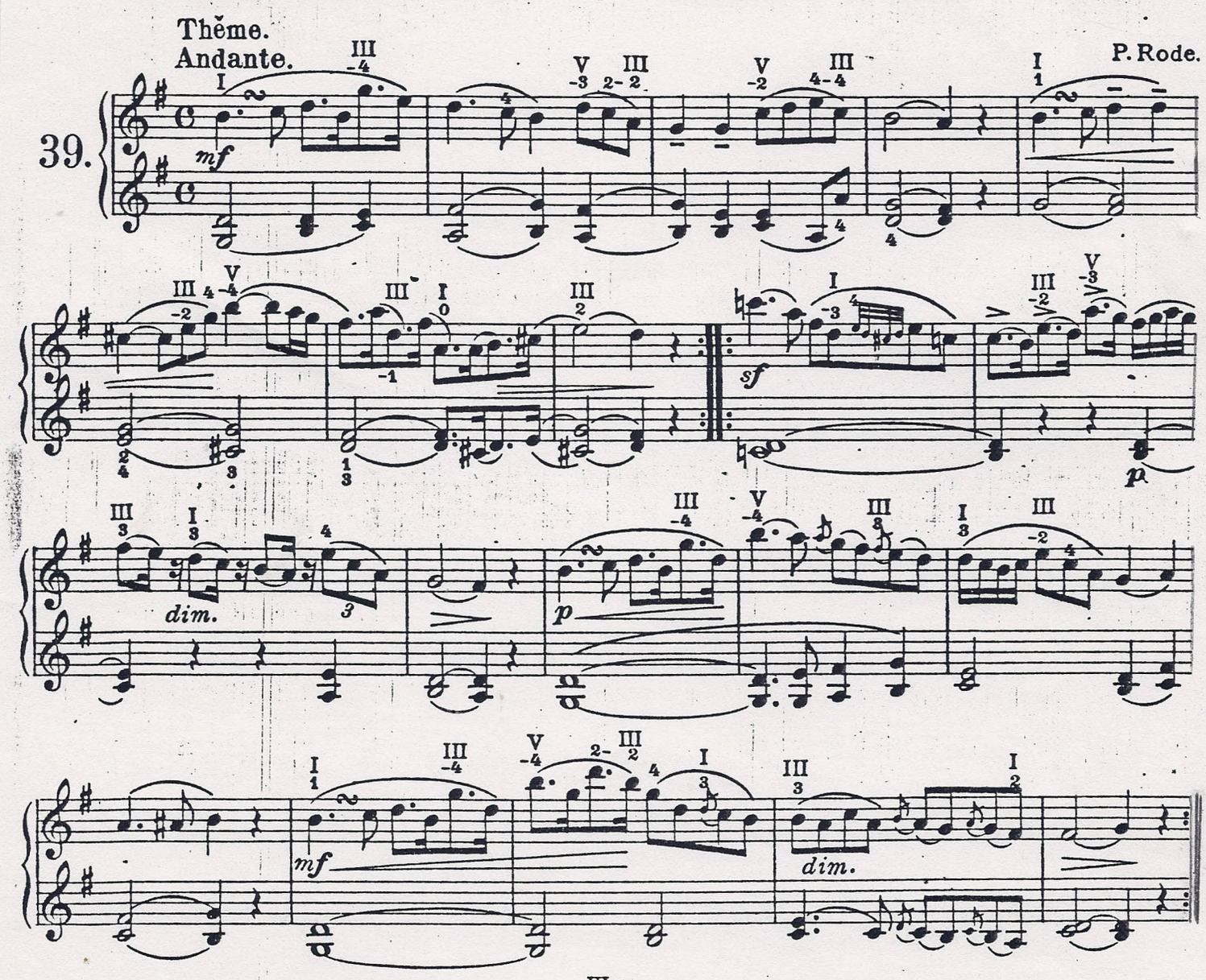
p dolce



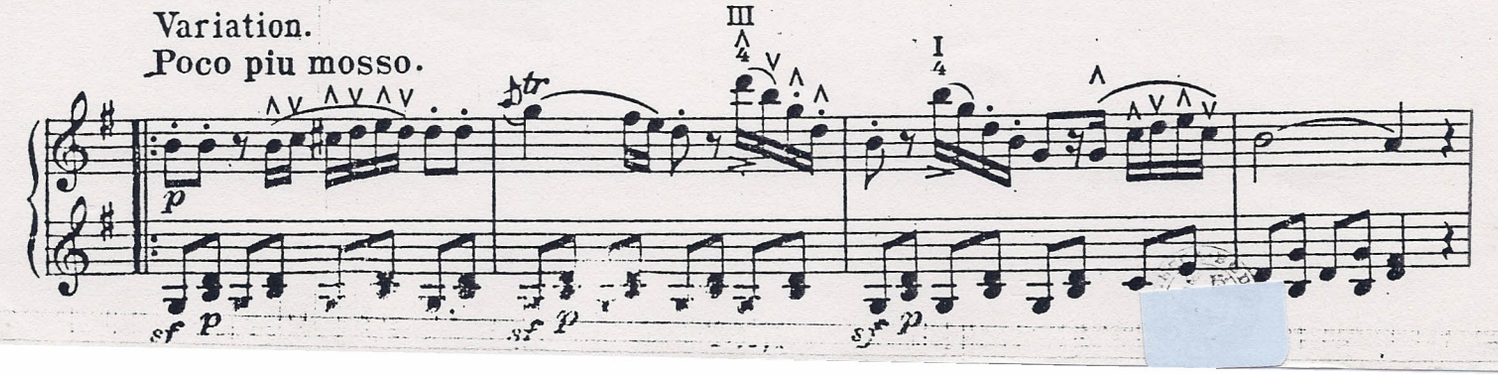
Thême.
Andante.

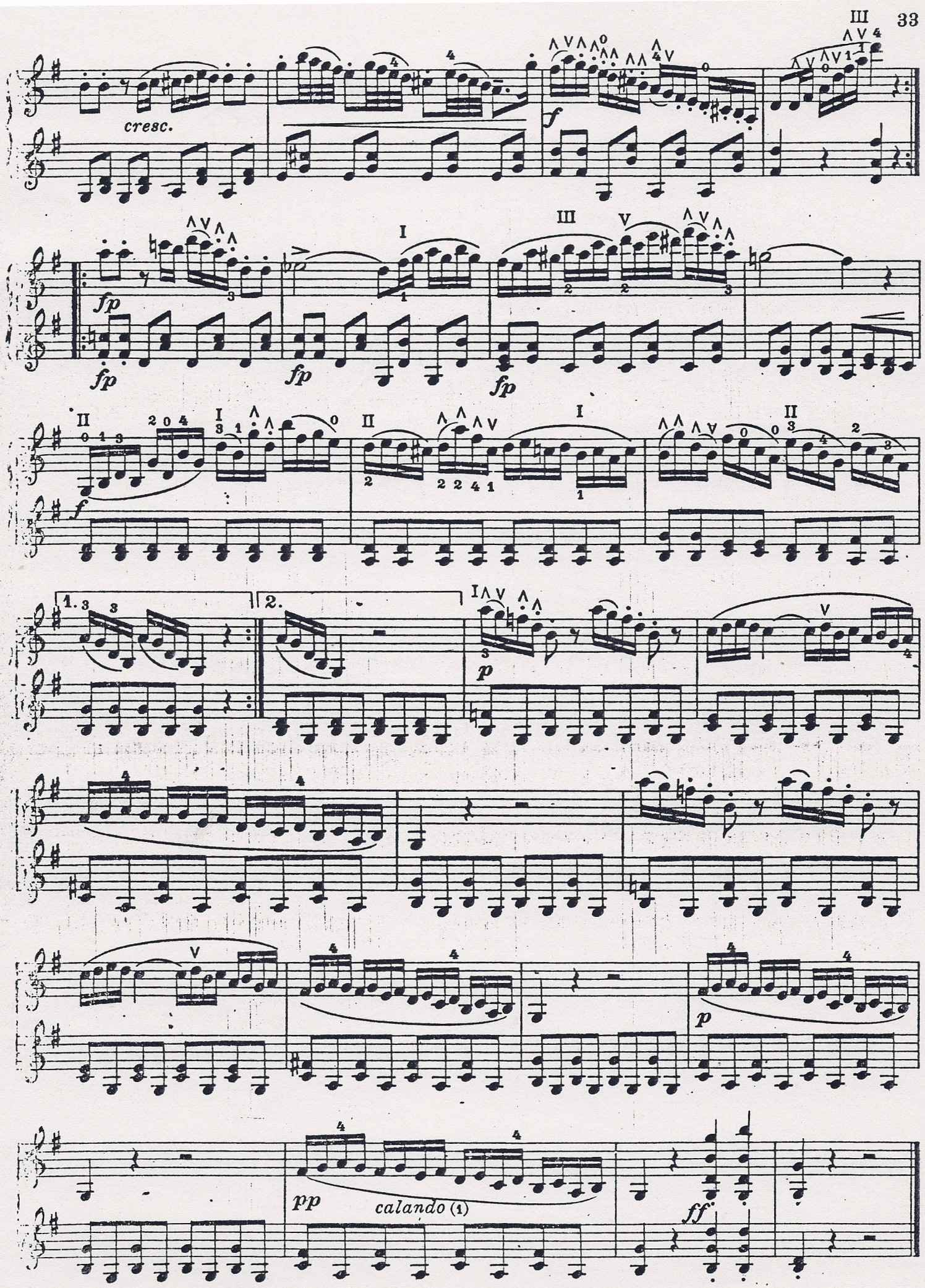
P. Rode.

39.



Variation.
Poco piu mosso.





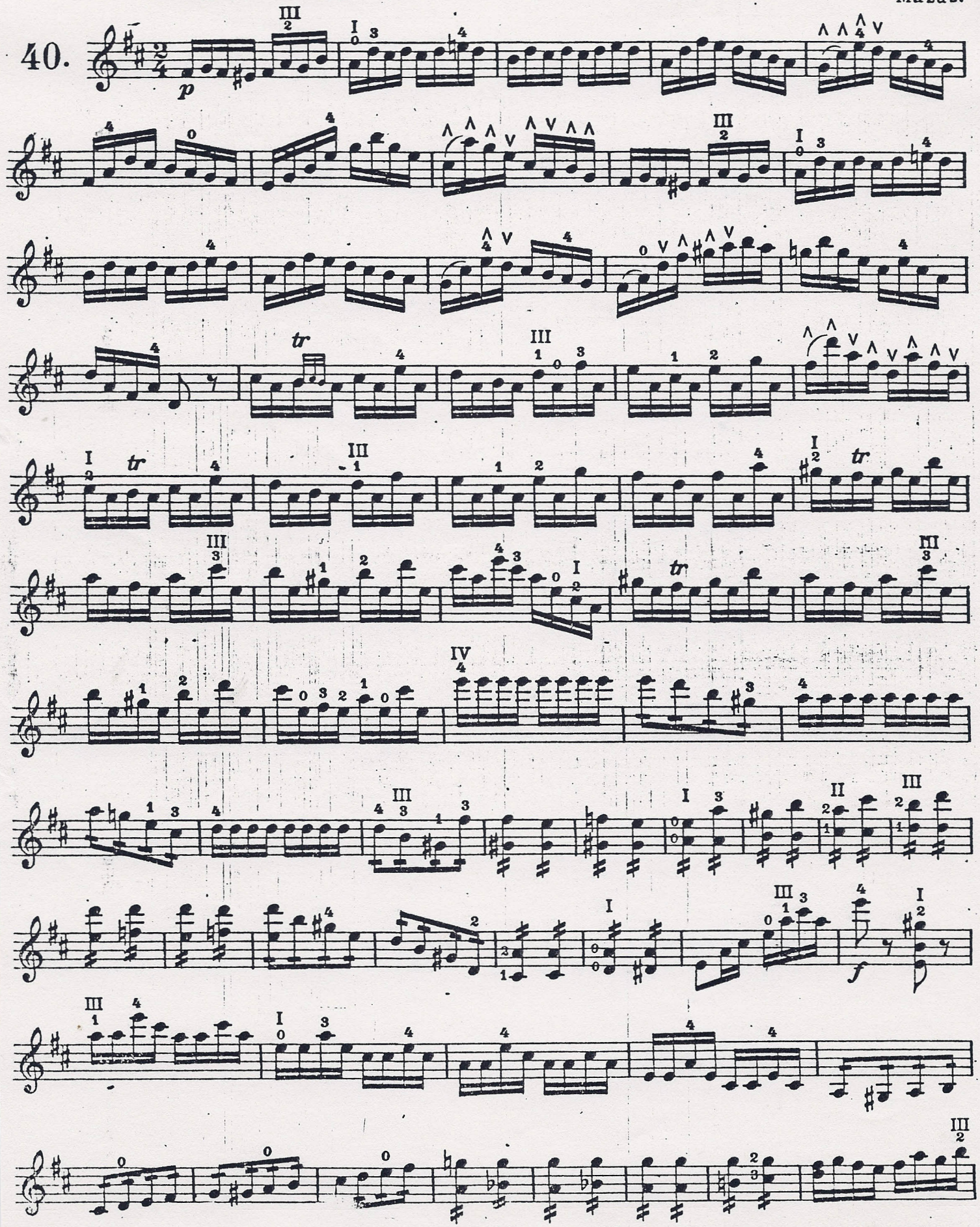
(x) Abnehmend an Tonstärke wie an Lebendigkeit. | Diminuer de force et de mouvement. | Diminishing the tone and slackening the pace. | Calando

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.

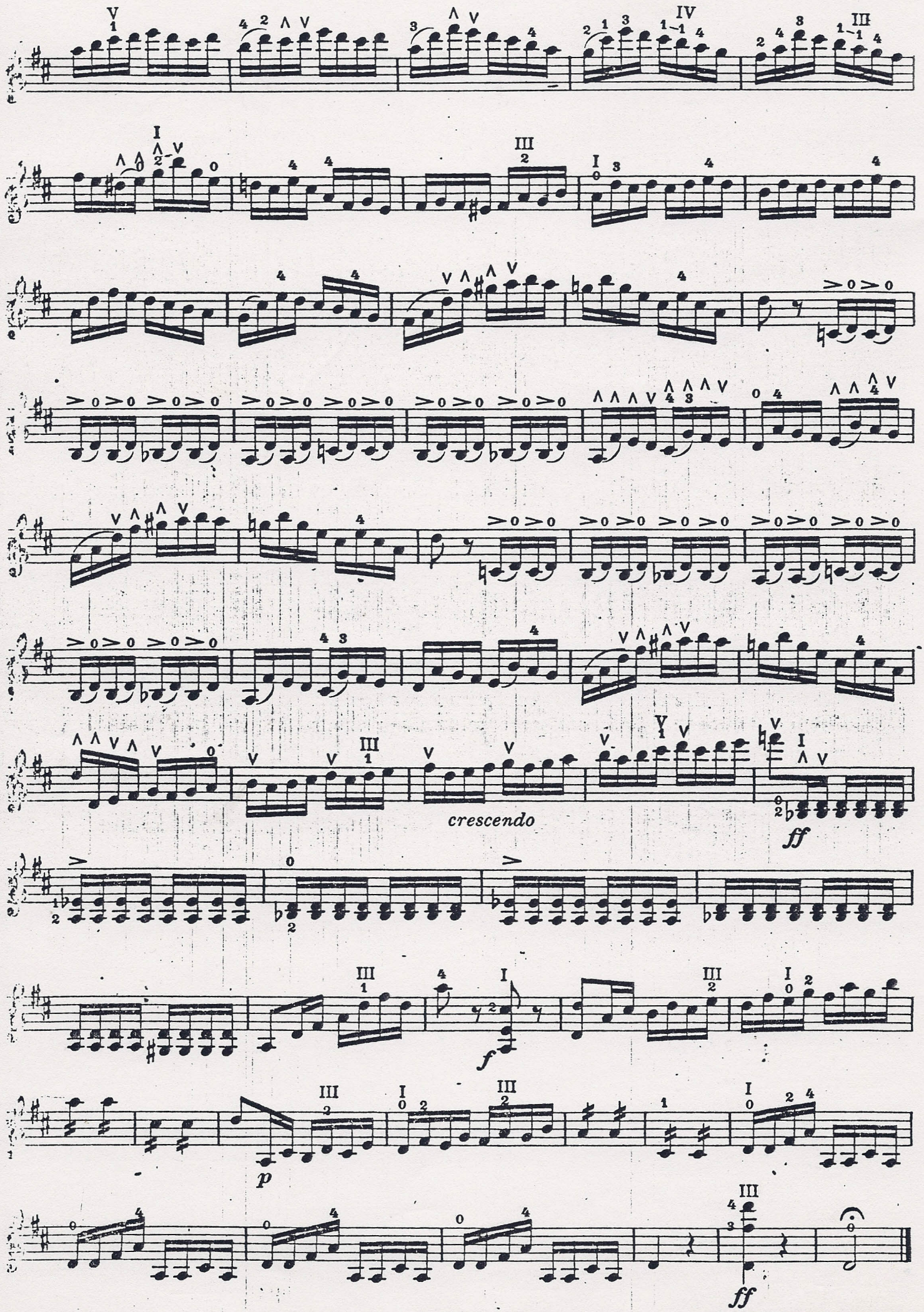
Allegro non troppo. (1)

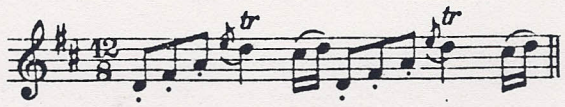
Mazas.

40.



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


crescendo
ff
f
p
ff



Ausführung. | Exécution. | Execution. | Esecuzione.

Allegro.

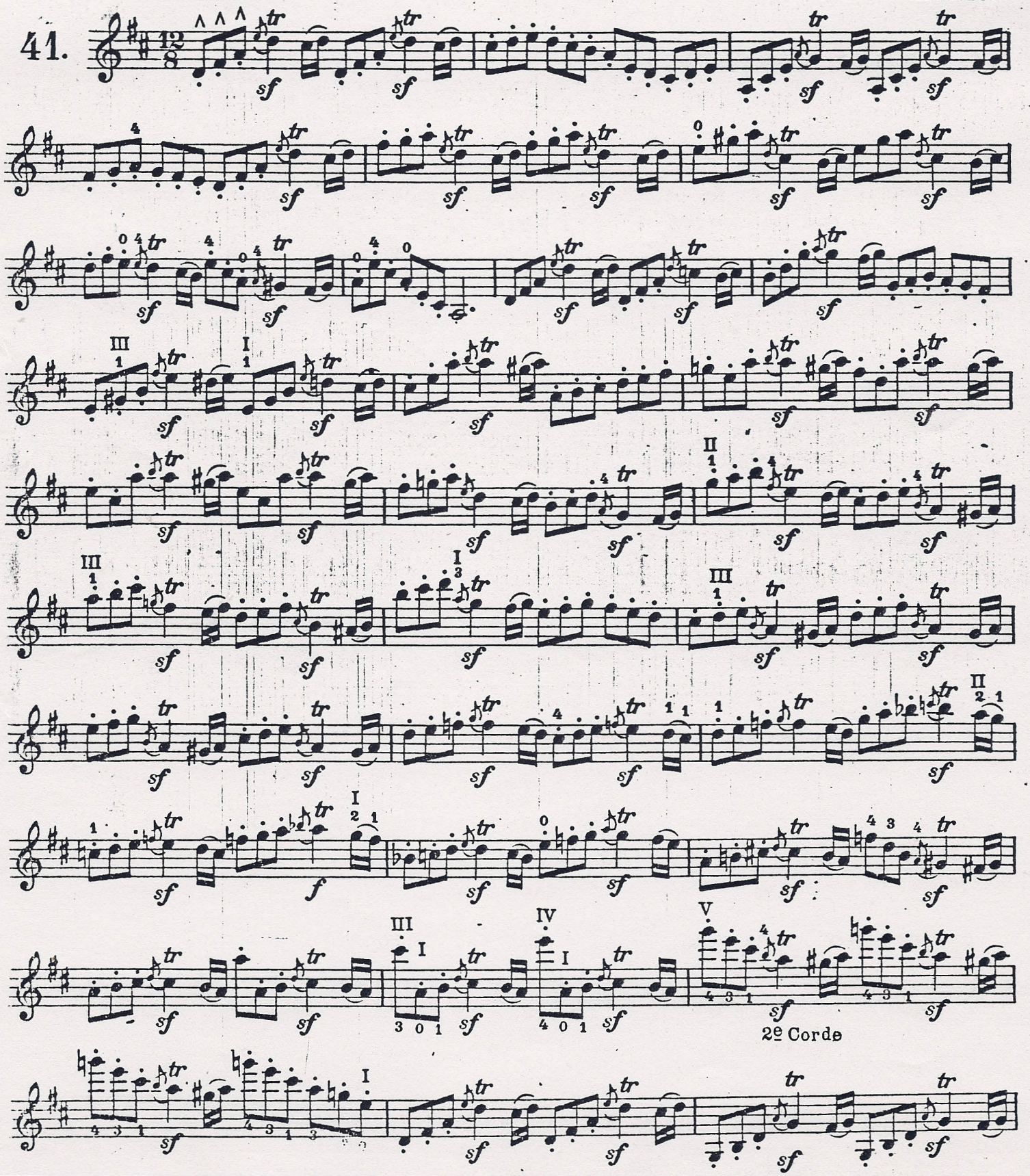
A)

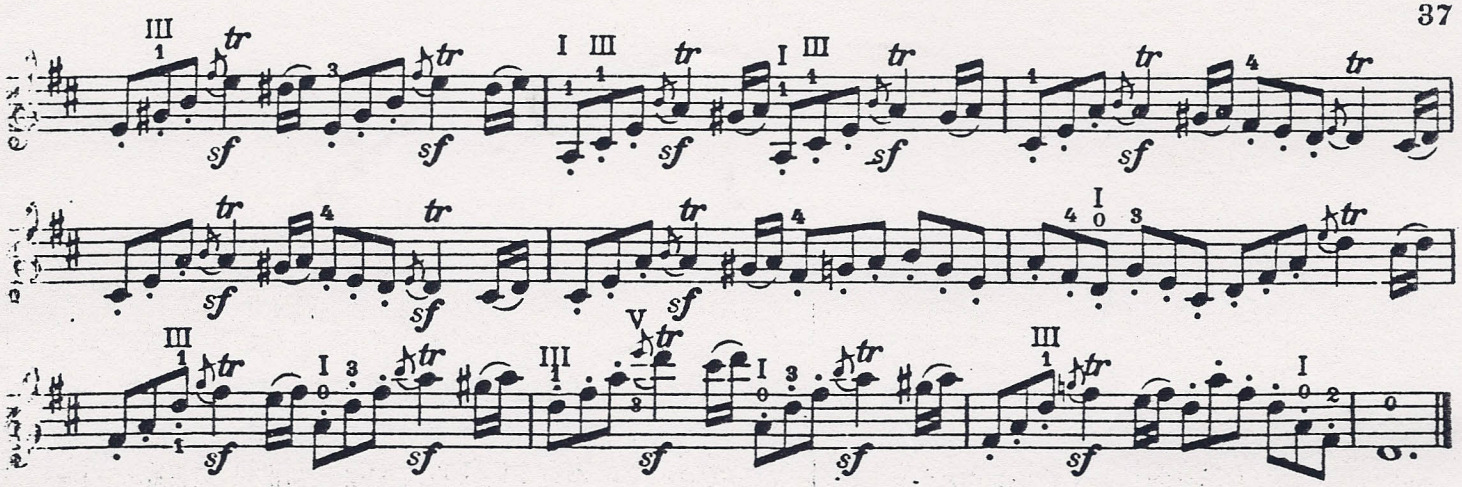
Moderato.

B)

Moderato. Kreutzer.

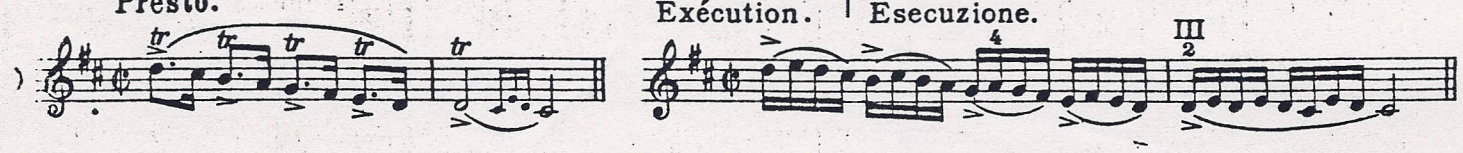
41.





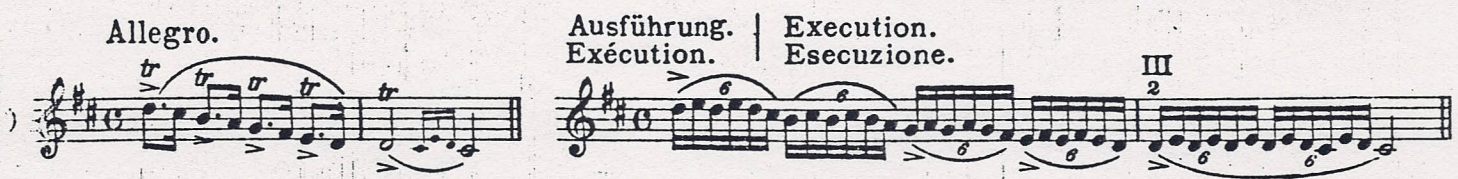
Presto.

Ausführung. | Execution.
Exécution. | Esecuzione.



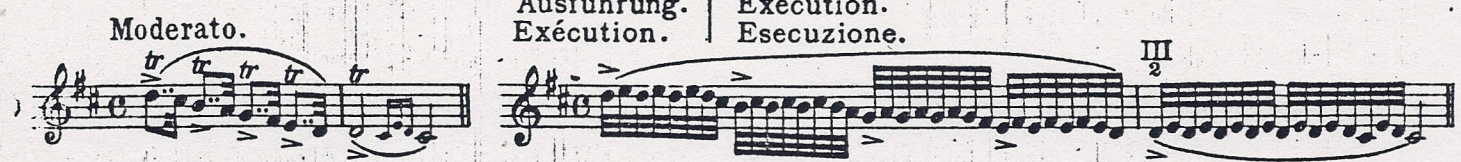
Allegro.

Ausführung. | Execution.
Exécution. | Esecuzione.



Moderato.

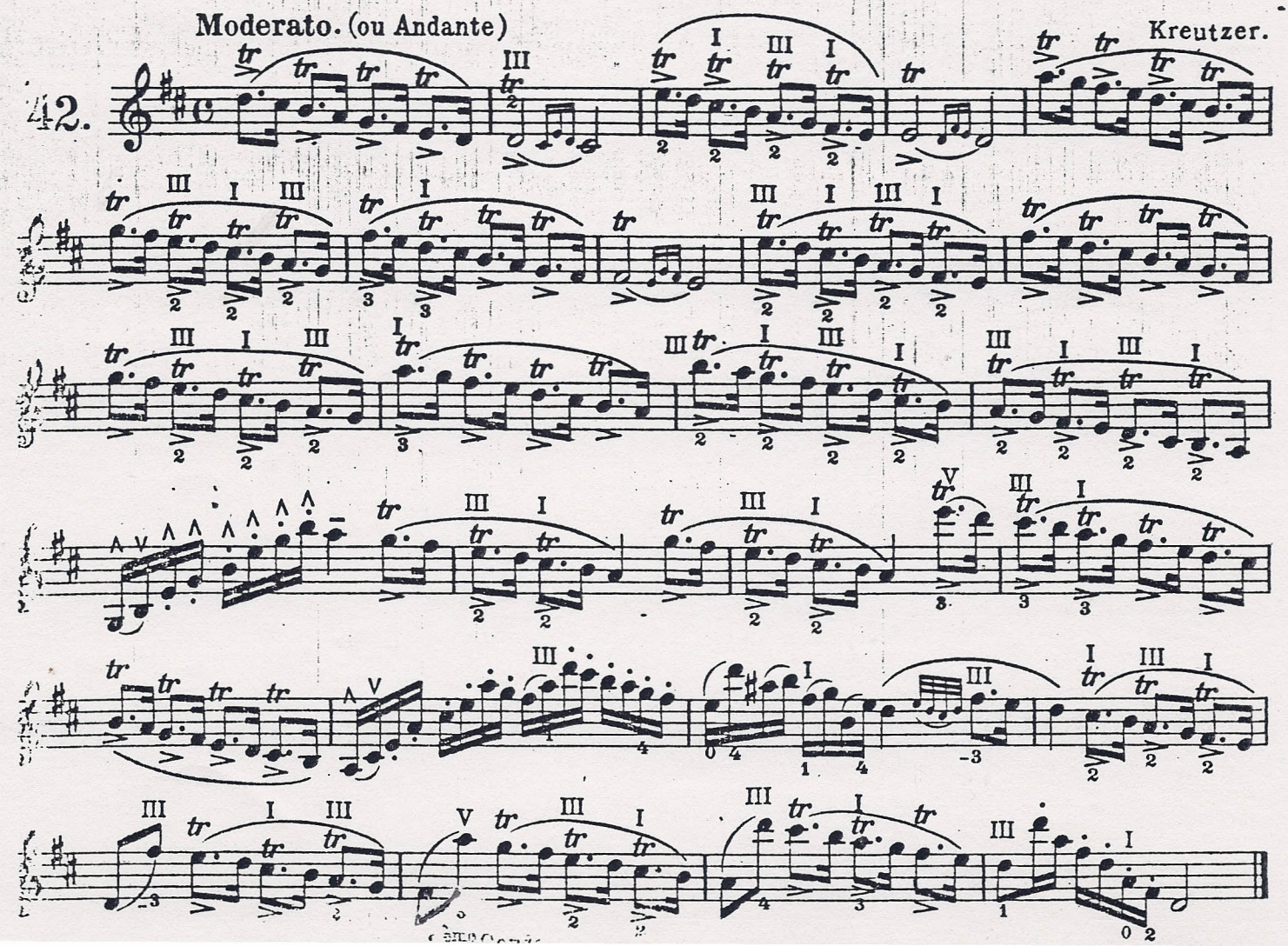
Ausführung. | Execution.
Exécution. | Esecuzione.



Moderato. (ou Andante)

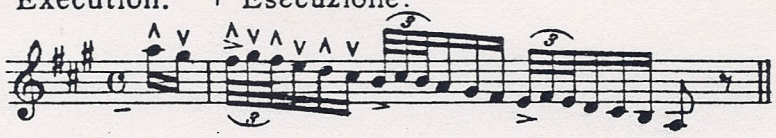
Kreutzer.

42.



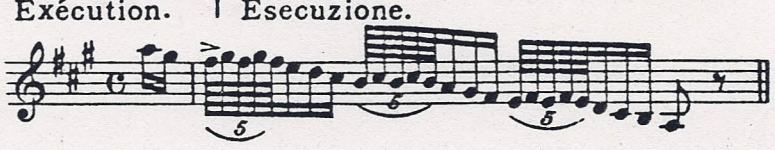
Allegro.

Ausführung. Exécution. | Execution. Esecuzione.



Andante.

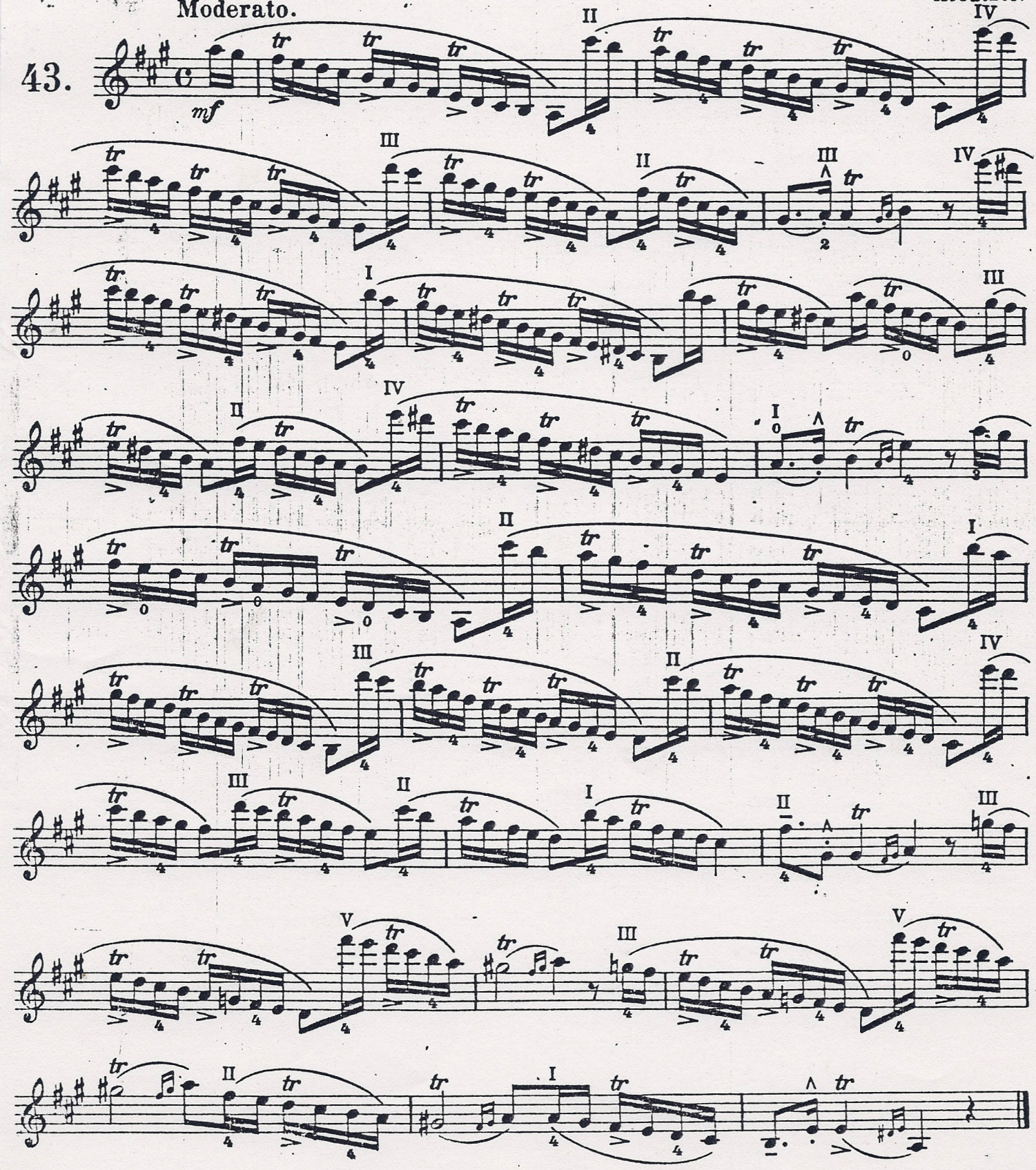
Ausführung. Exécution. | Execution. Esecuzione.



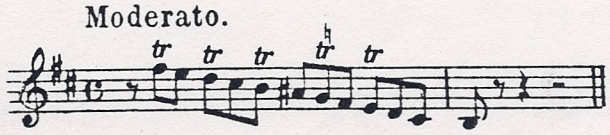
Moderato.

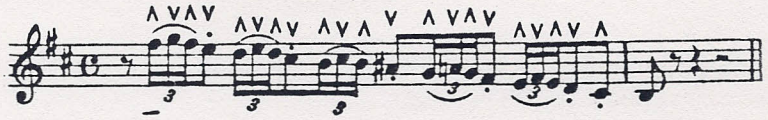
Kreutzer.

43.



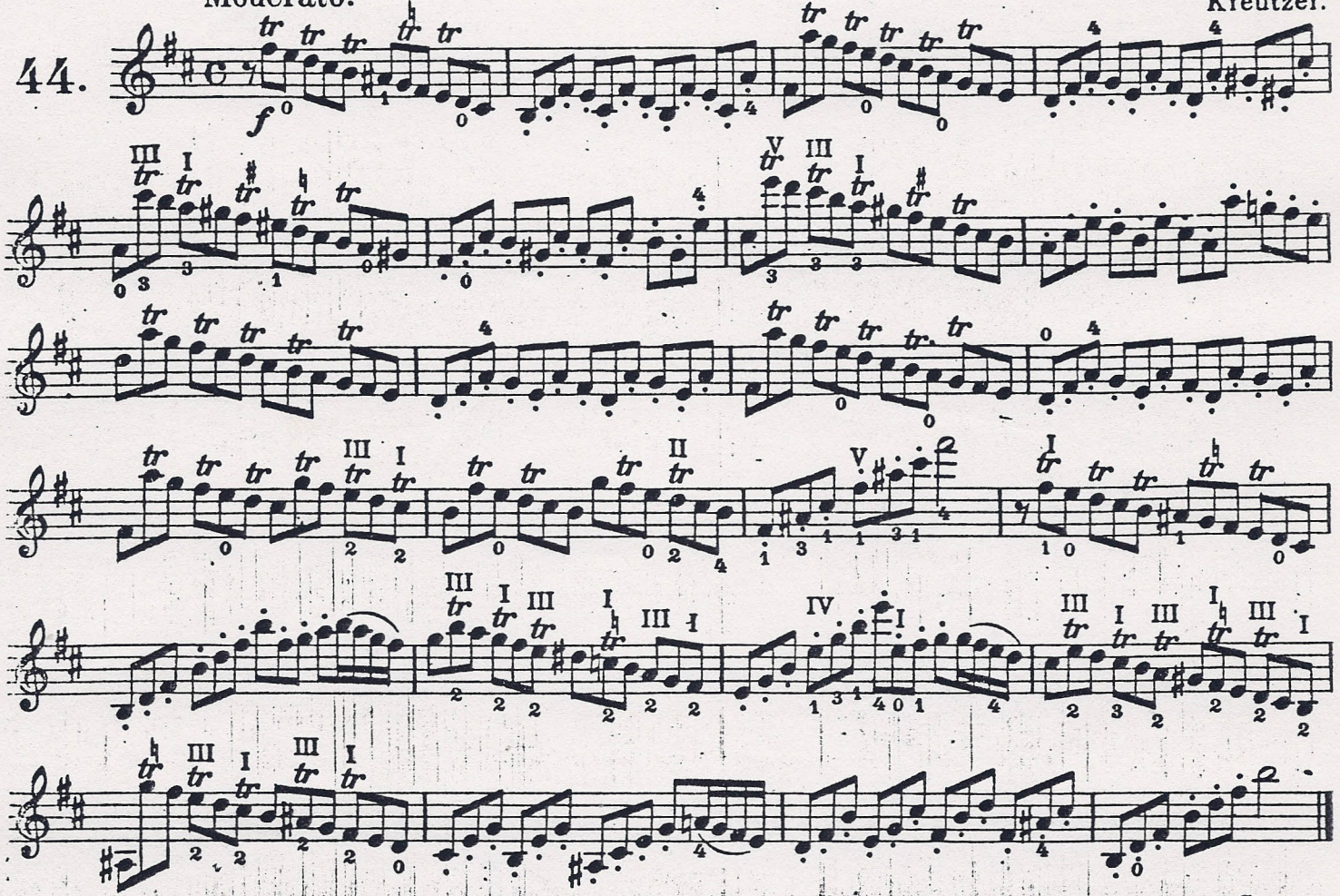
Moderato.





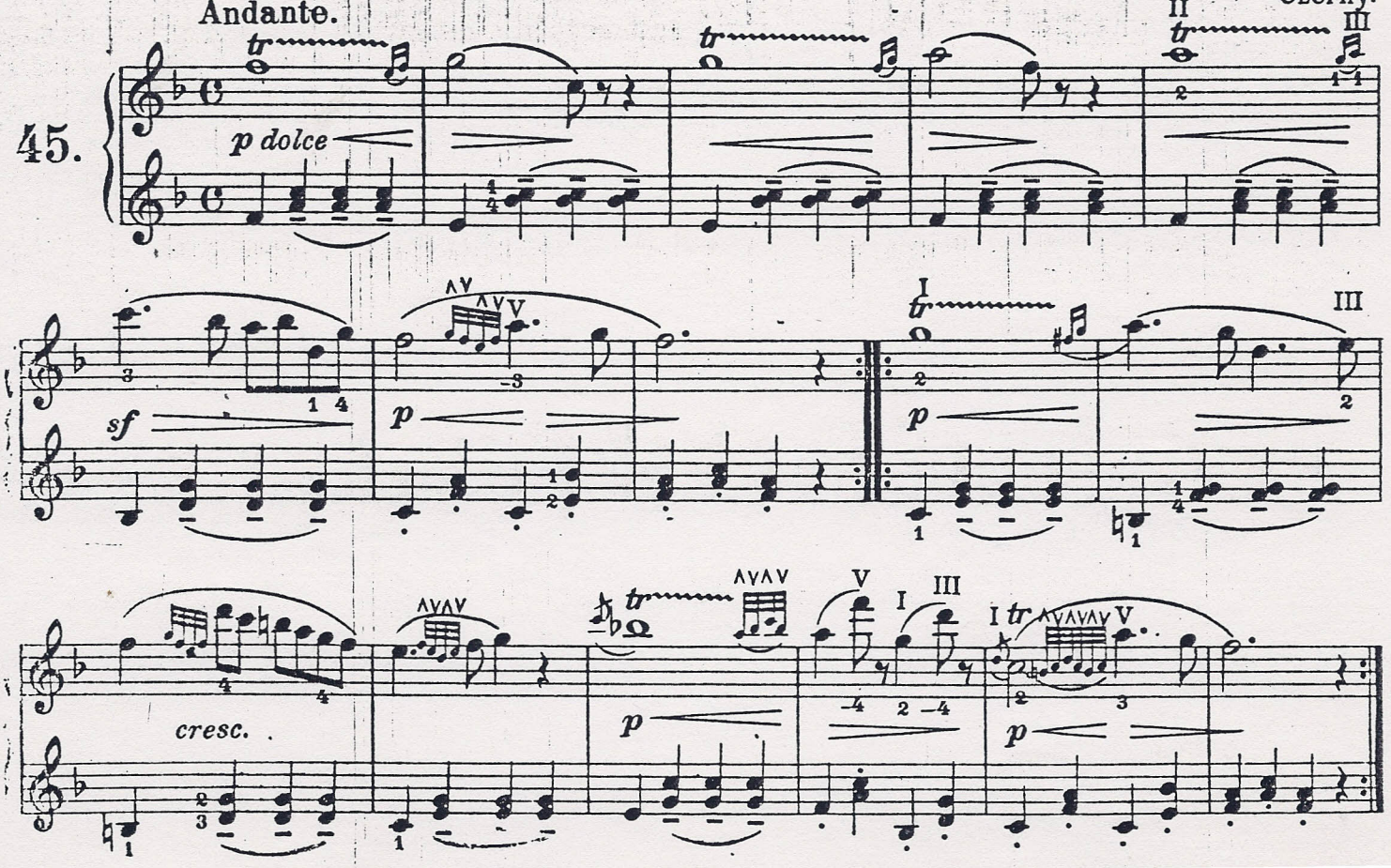
Moderato. Kreutzer.

44.



Andante. Czerny.

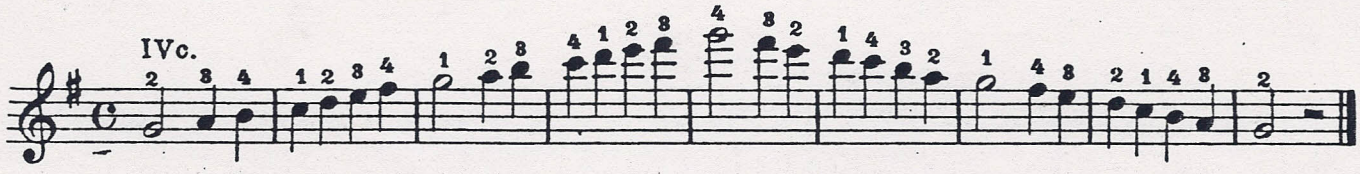
45.



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

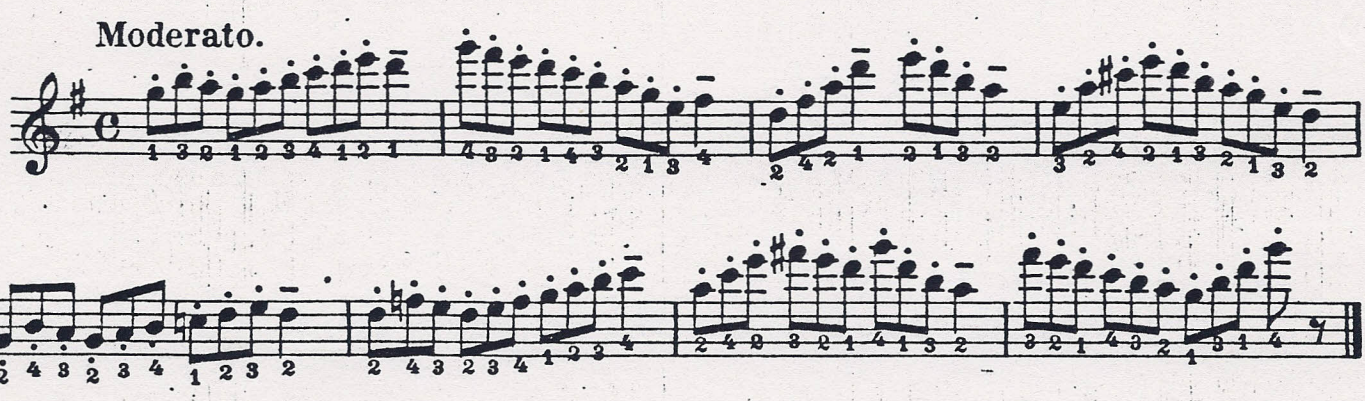
46.

IVc.



Moderato.

47.

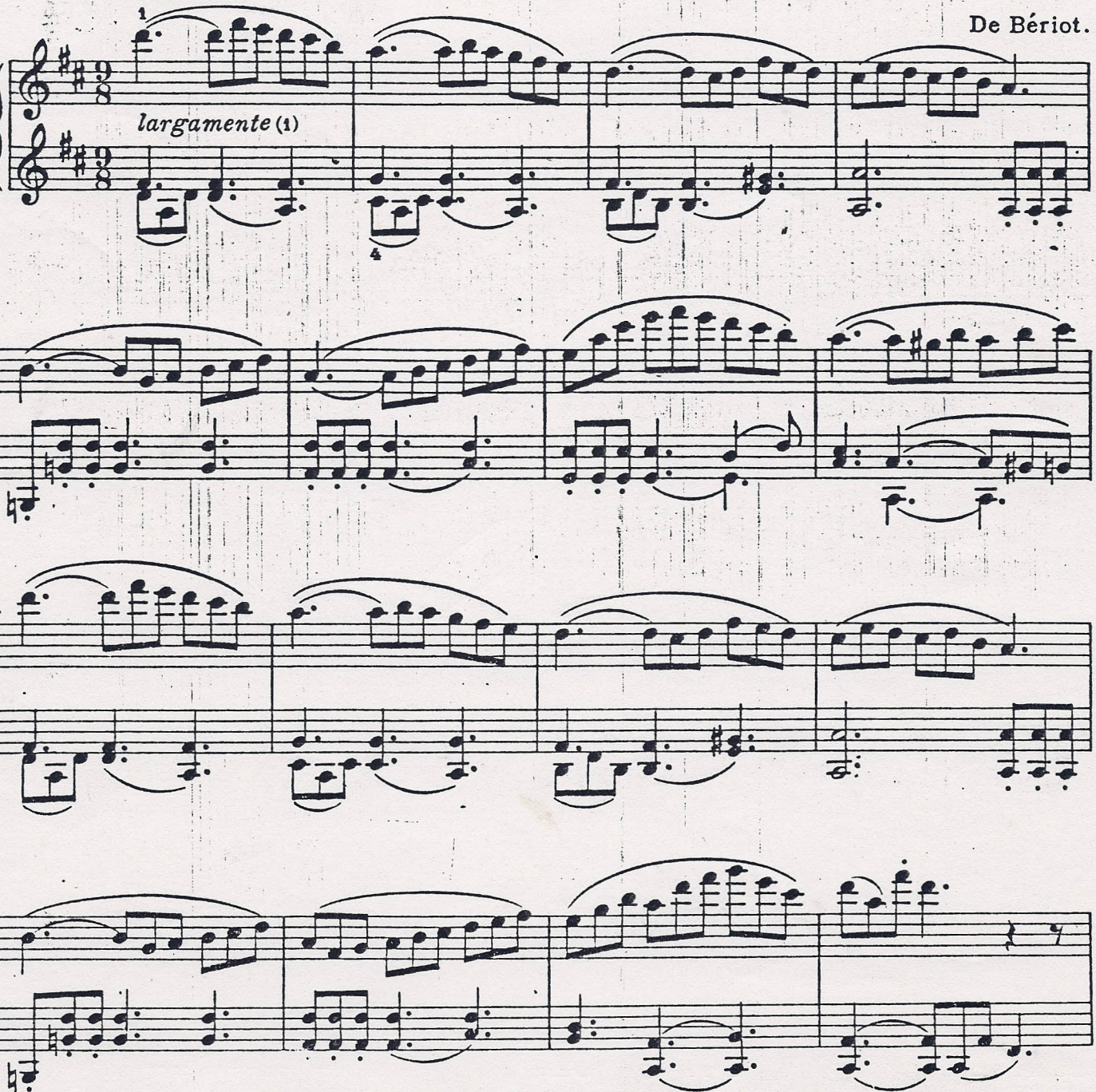


Andantino.

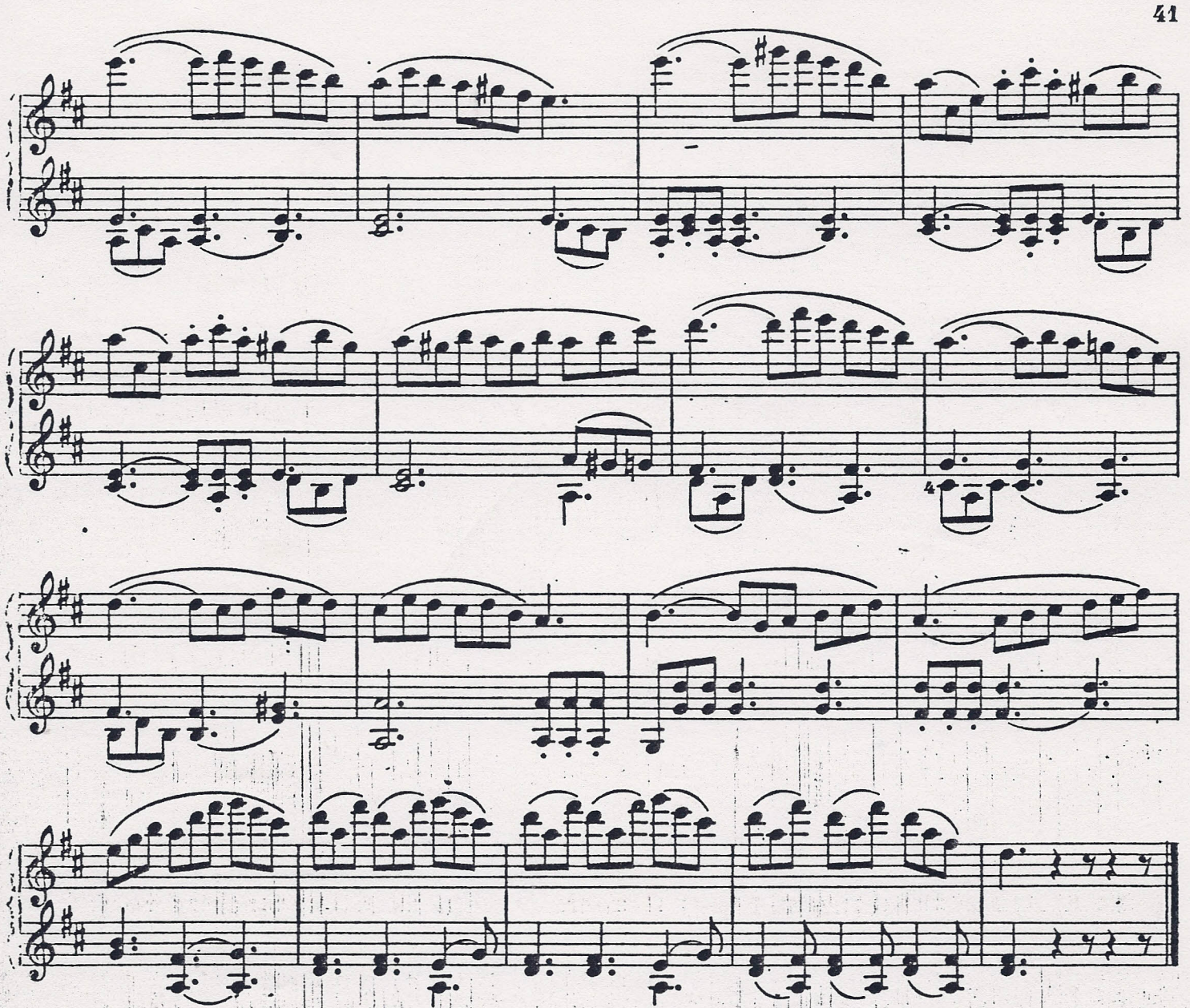
De Bériot.

48.

largamente (1)



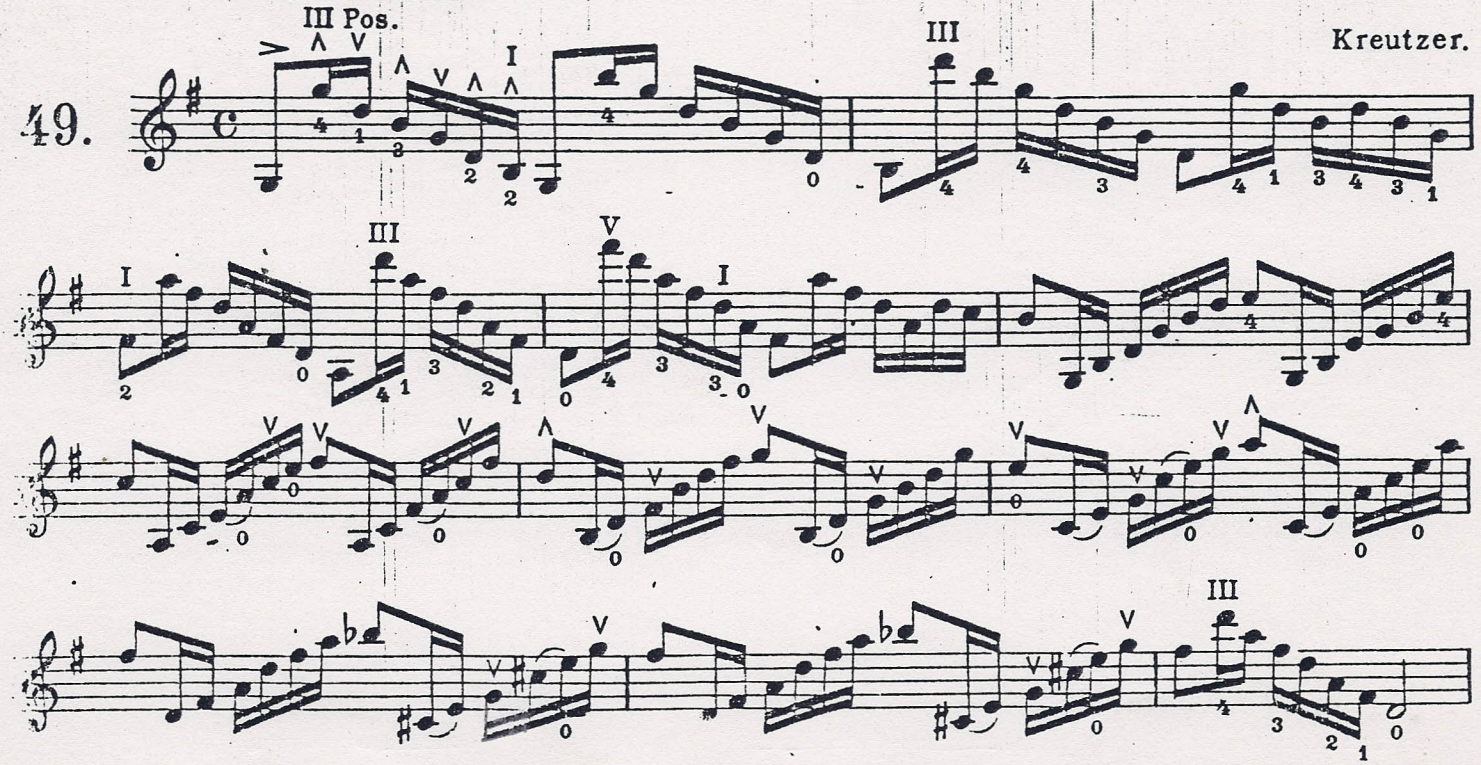
(1) breit | Largement | slouly | Largamente

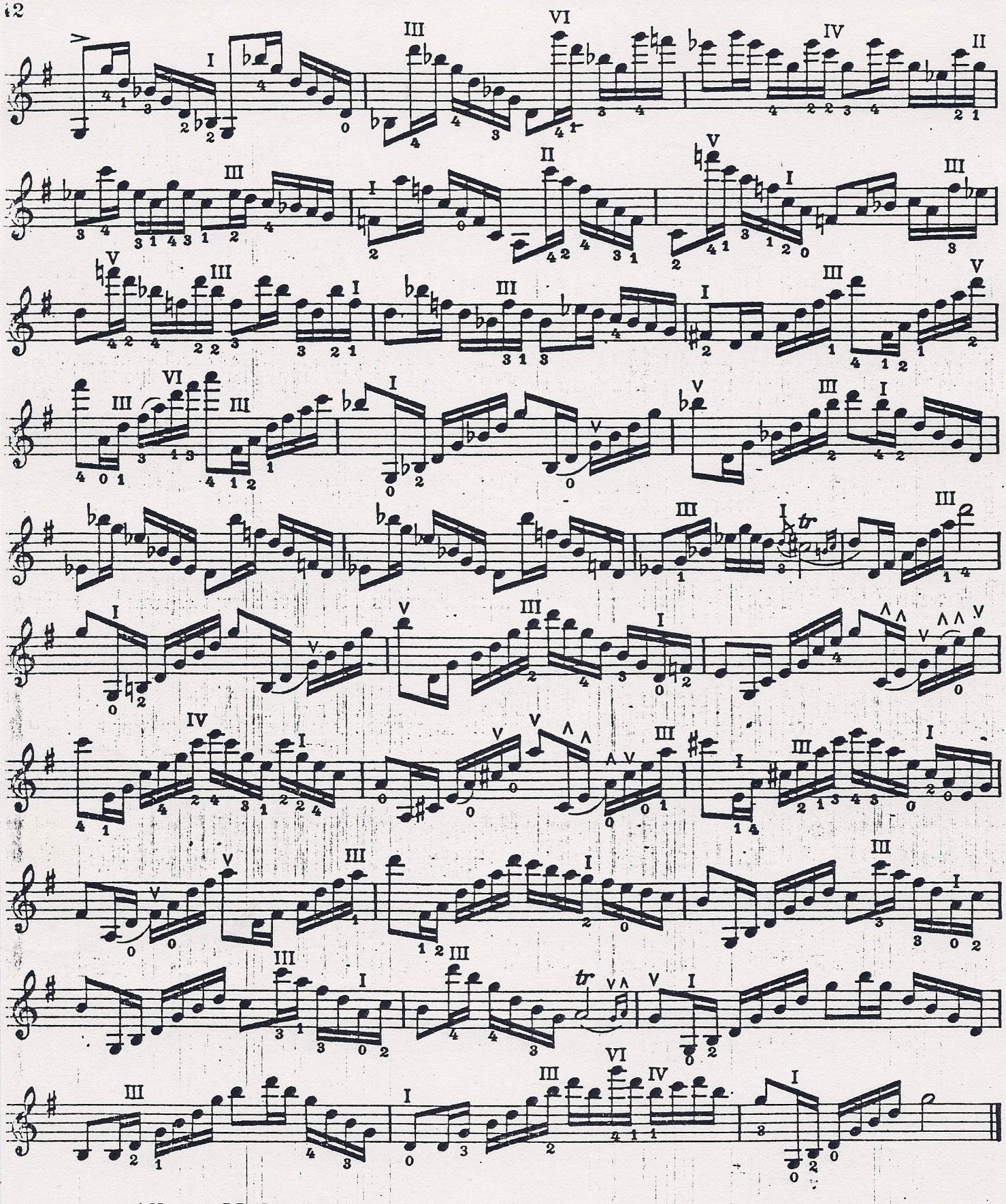


I., II., III., IV., V. u. VI. Lage. | Ière IIème IIIème IVème Vème et VIème Positions | Positions I, II, III, IV, V, and VI. | Ia IIa IIIa IVa Va e VIa Posizione.

Allegro Moderato.

49.

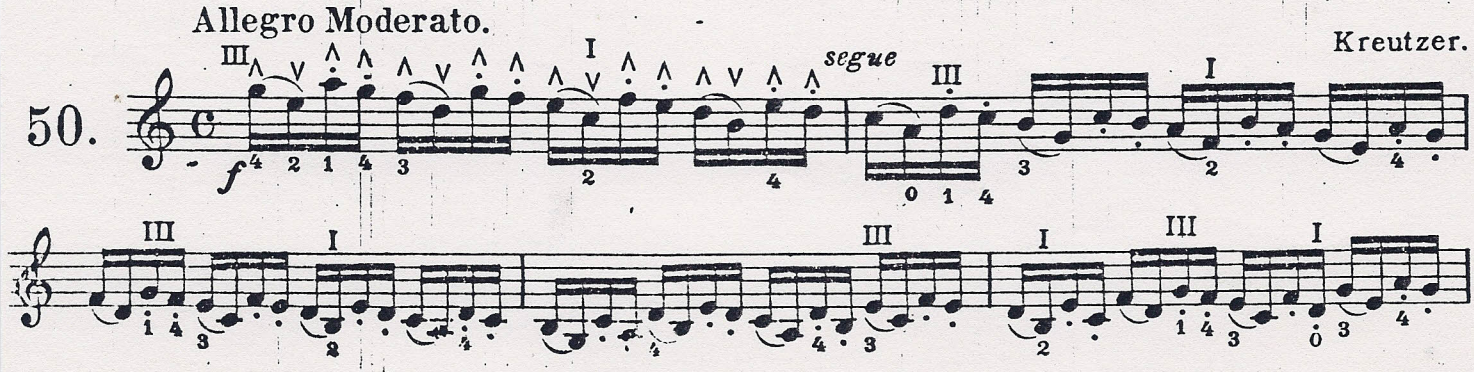


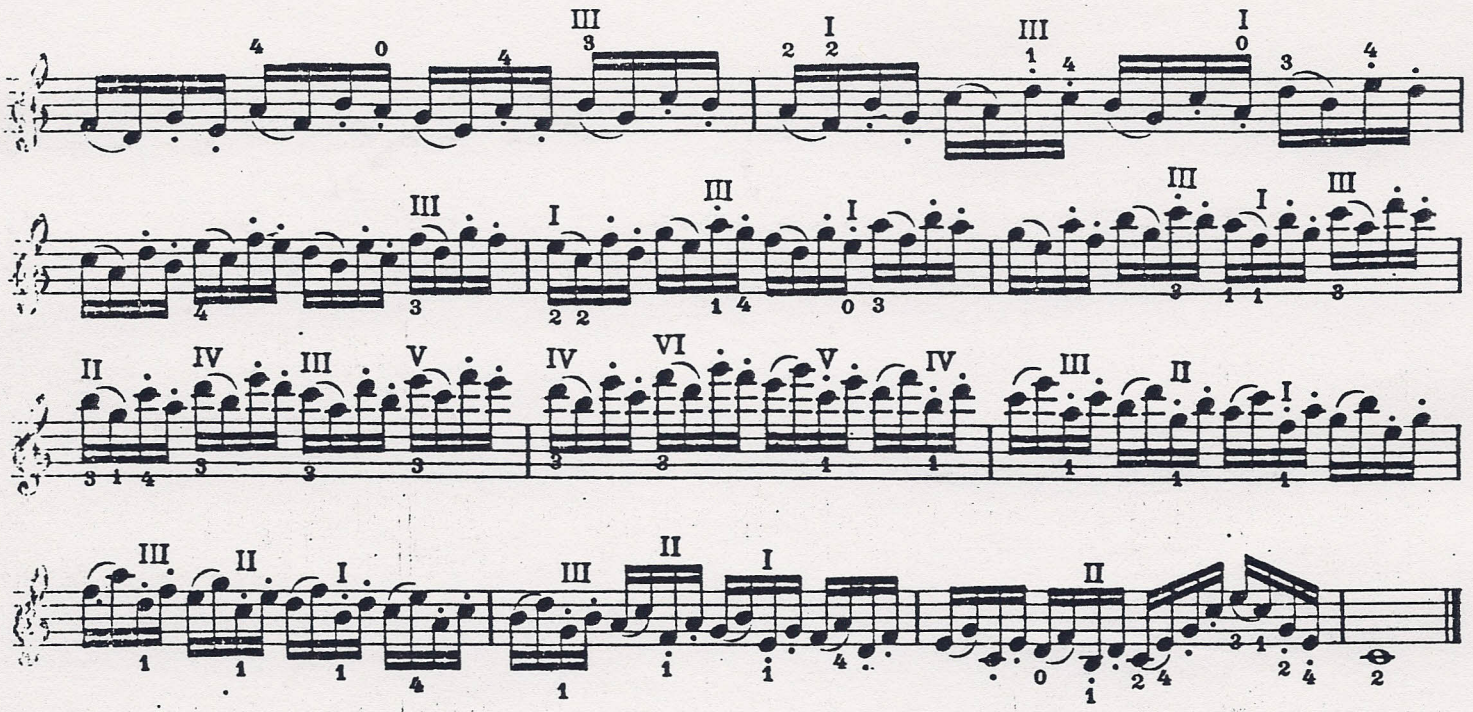


Allegro Moderato.

Kreutzer.

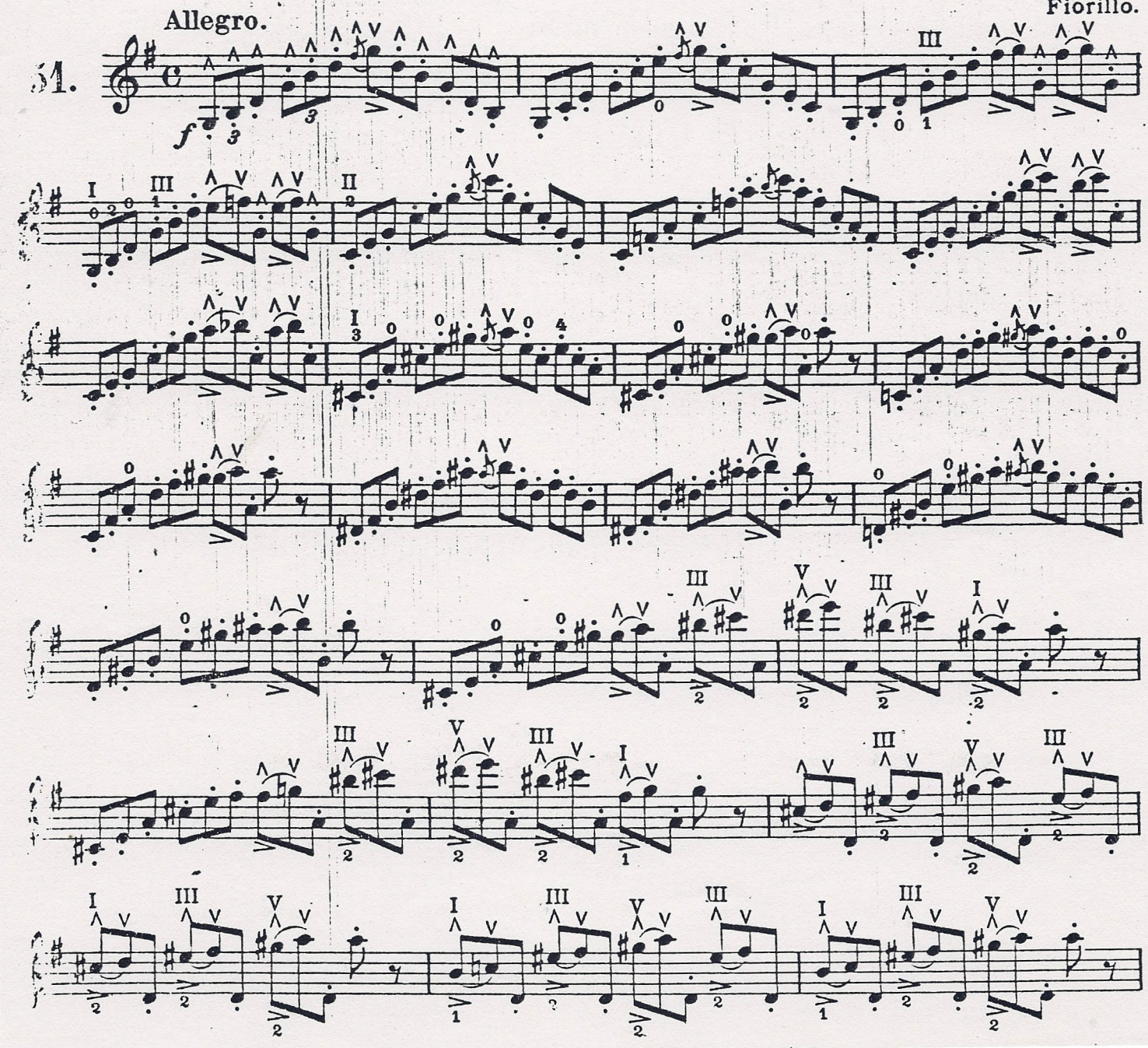
50.

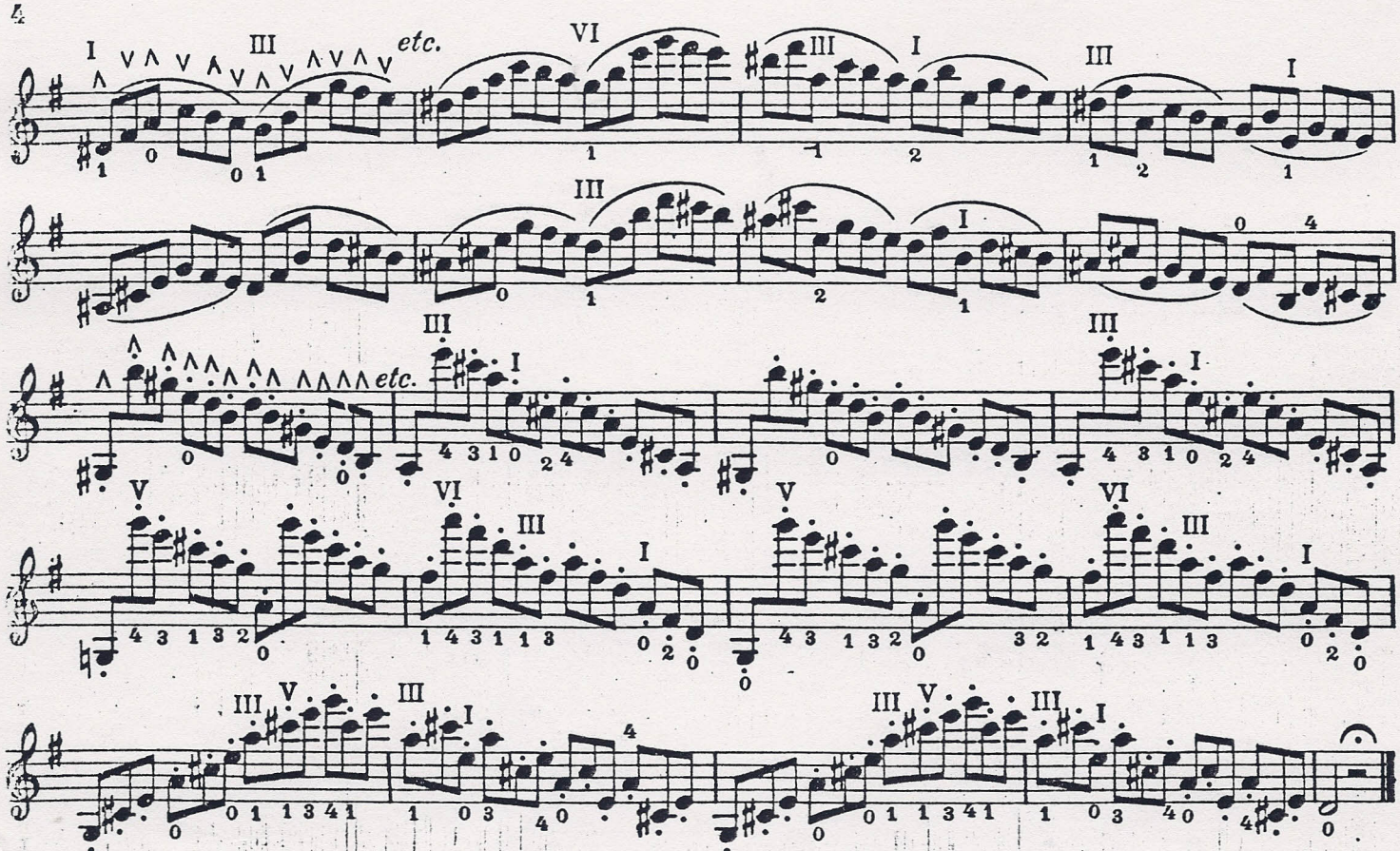




Fiorillo.

51. Allegro.





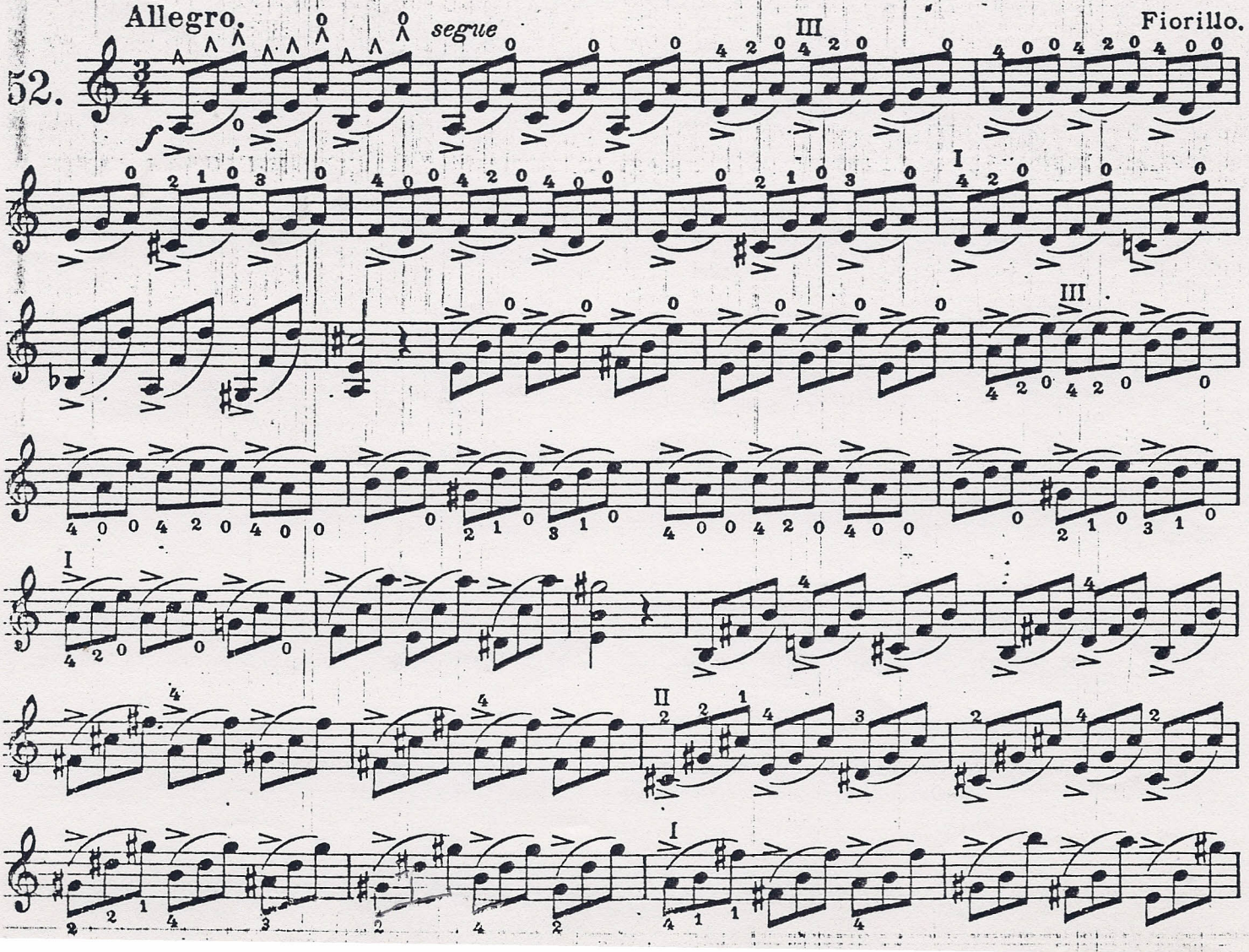
Die Triolen sind in der folgenden Übung immer auf drei Saiten zu spielen.

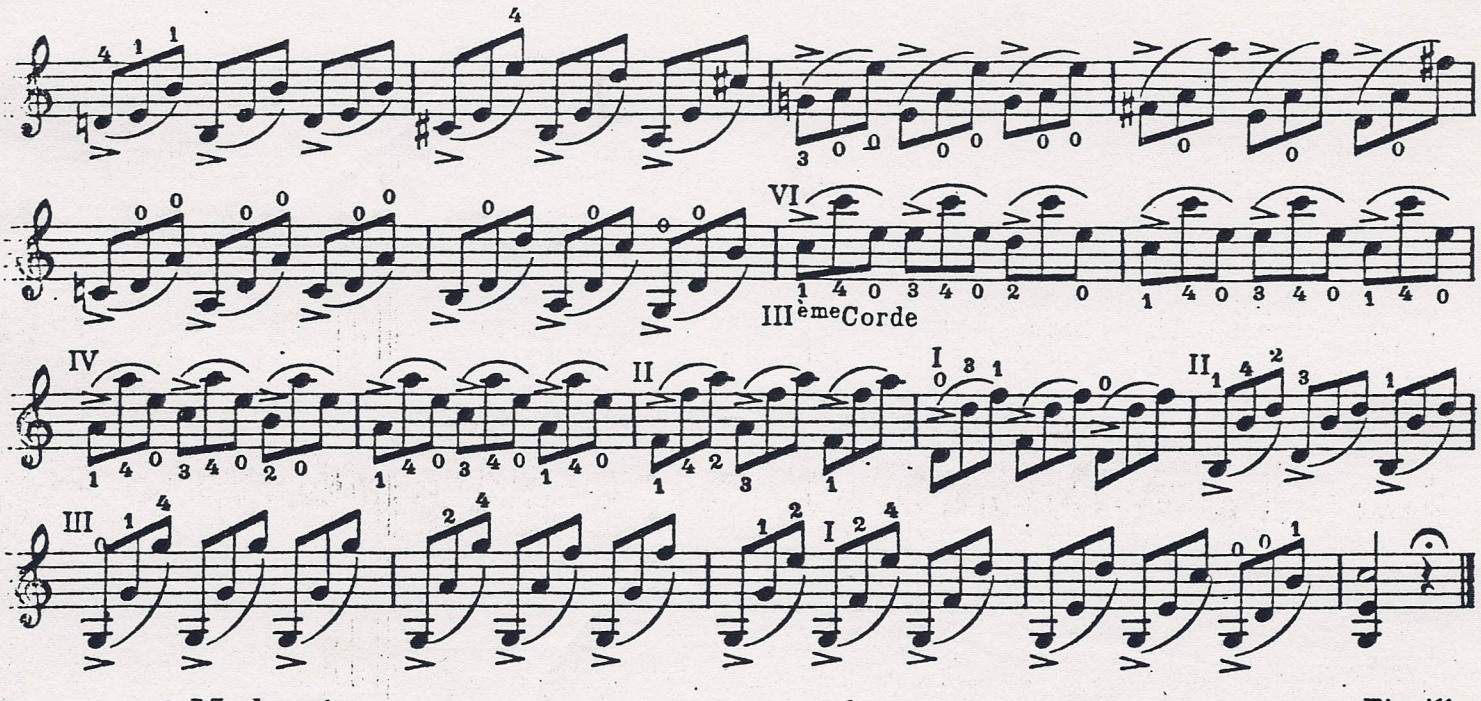
Chaque triolet de l'étude suivante devra être exécuté sur trois cordes.

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.



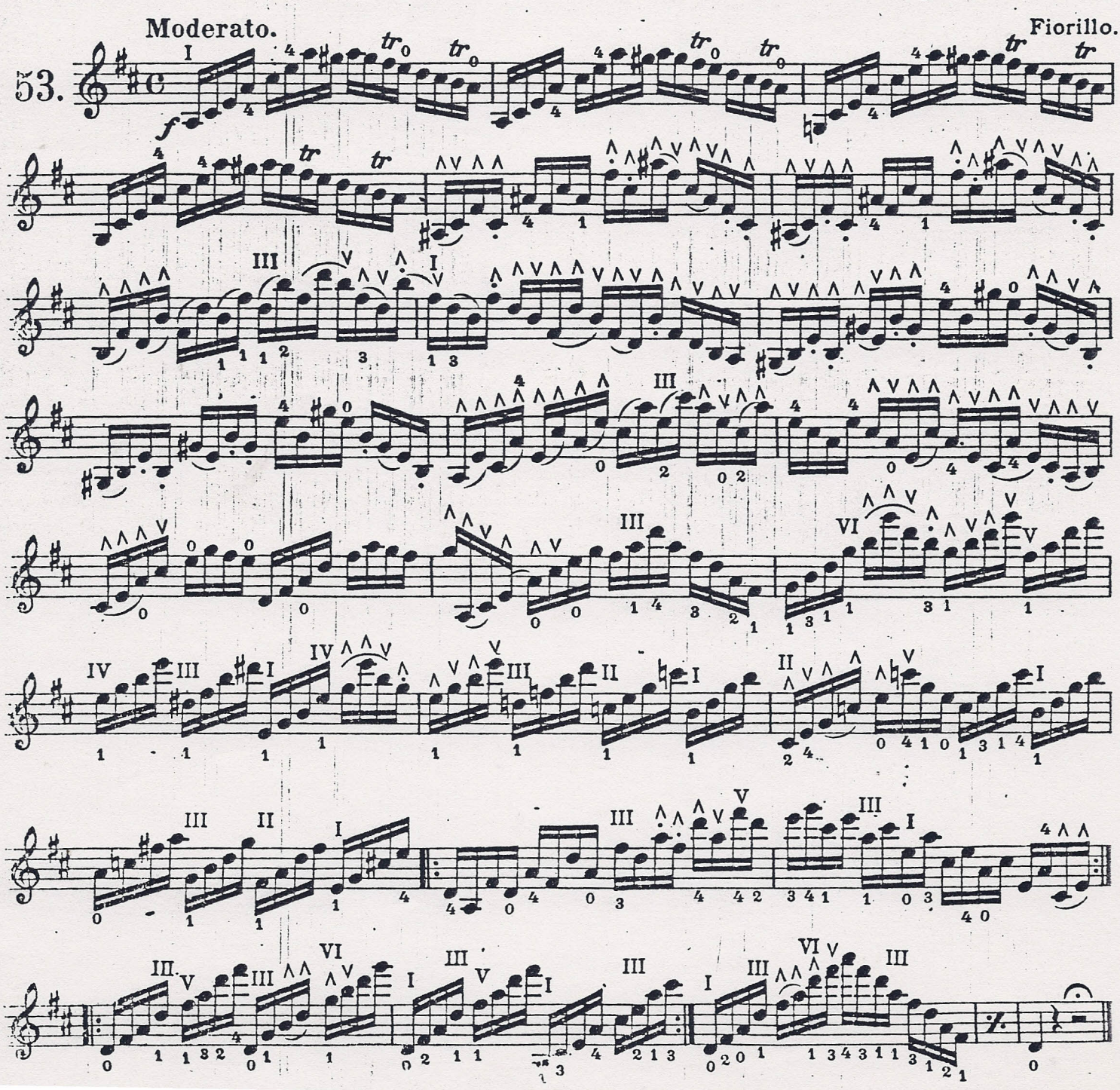


III ème Corde

Moderato.

Fiorillo.

53.



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

IV. Corde

54.

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.

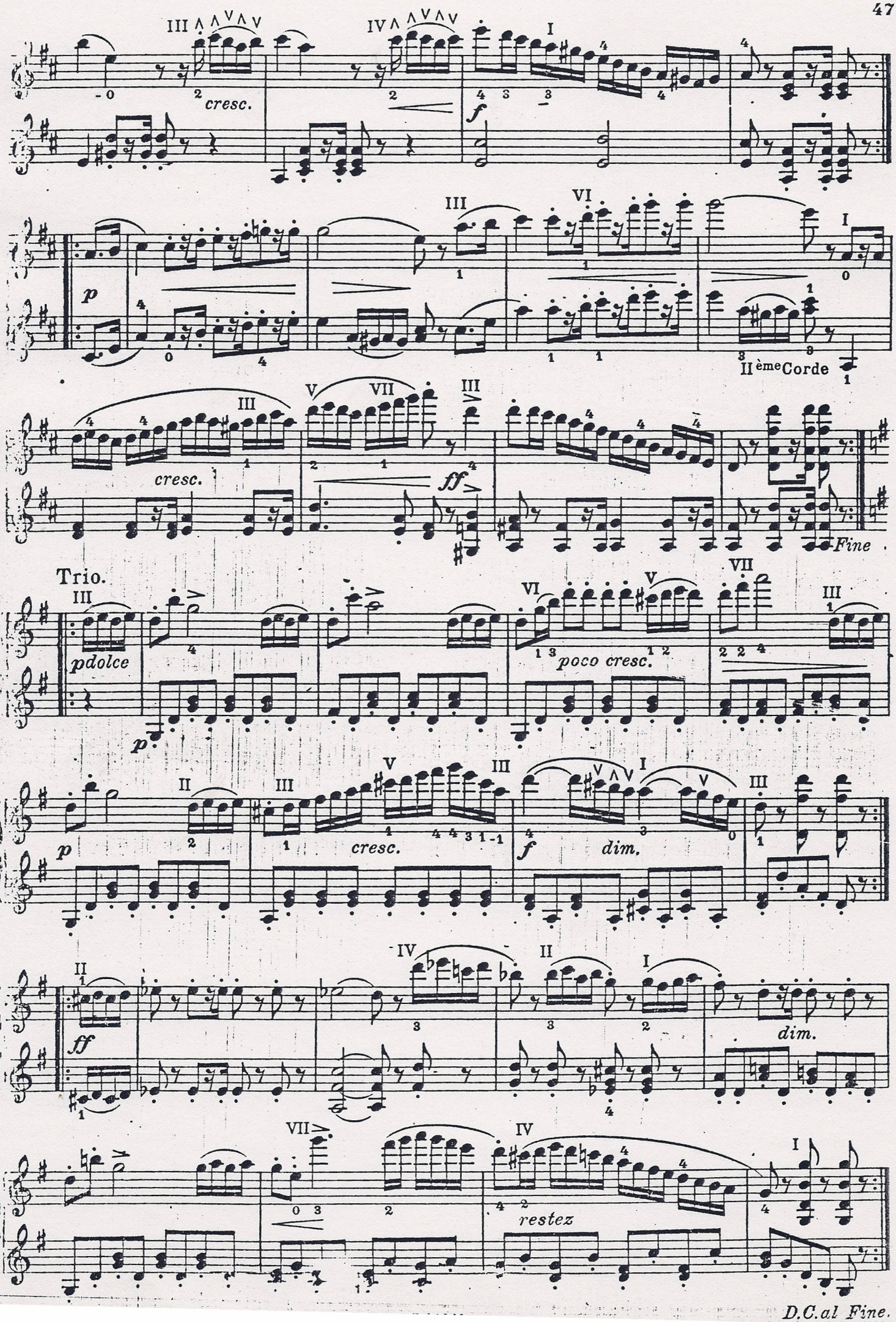
Marsch _ Marche

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
II ème 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 vorrükken 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.

Edition Cranz

No. 679 b

S. Ranieri

L'Art de la Mandoline

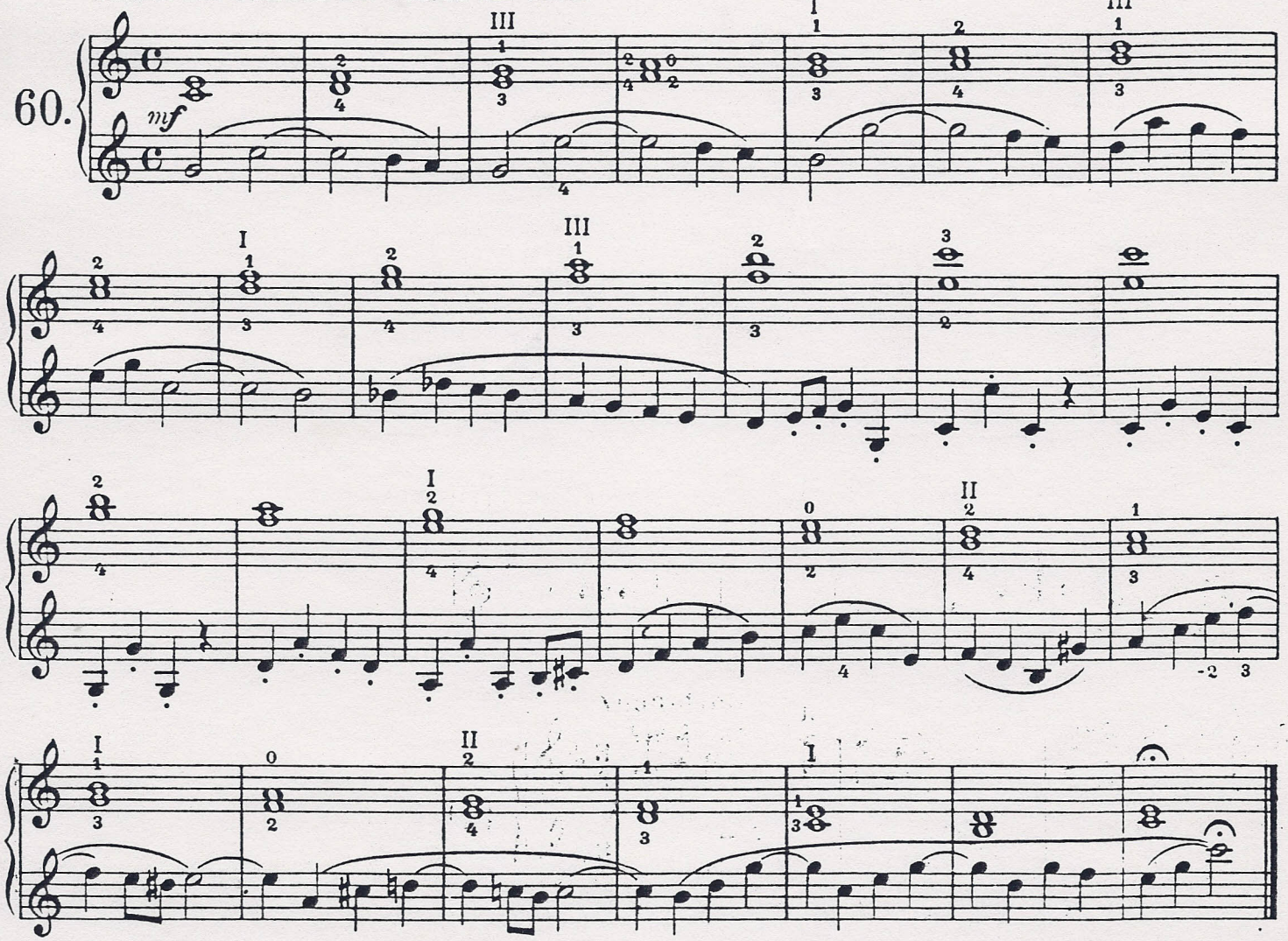
Cah. IV

Mus. 166 a 10 (4)

Tonleitern in Doppelgriffen. | Gammes en-doubles Cordes. | Scales on double Strings. | Scale a doppie Corde.

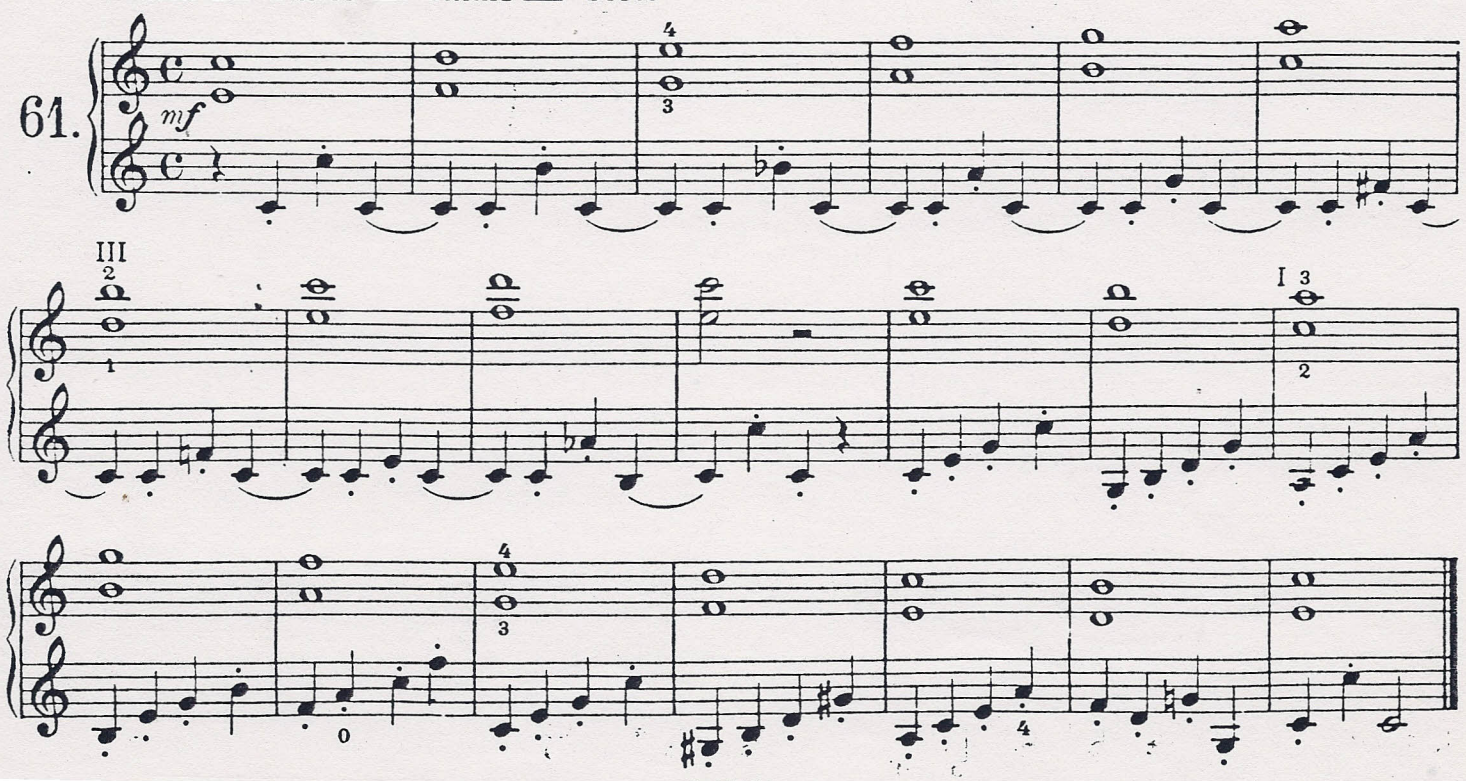
Terzen — Tierces — Thirds — Terze

60.

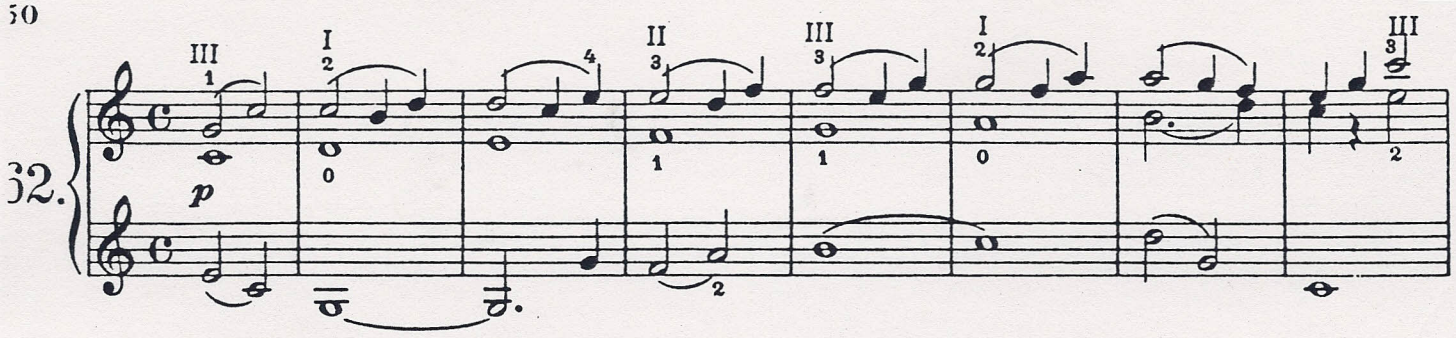


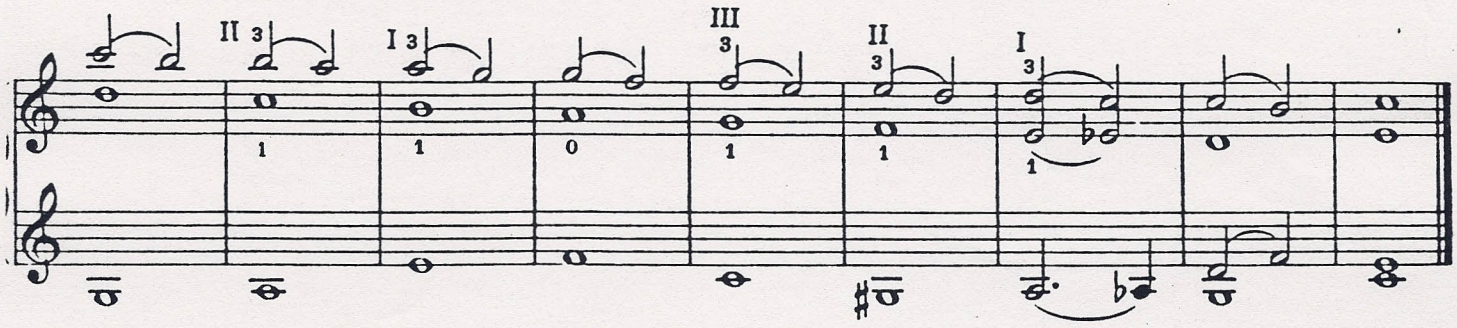
Sexten — Sixtes — Sixths — Seste

61.



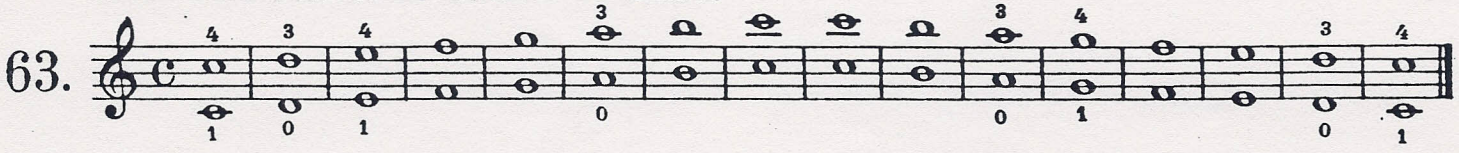
62.





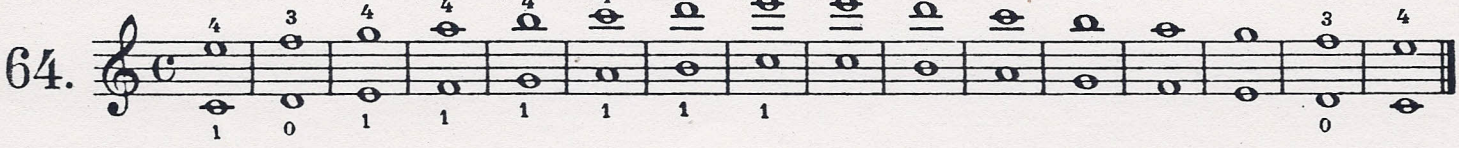
Oktaven — Octaves — Octaves — Ottave

63.



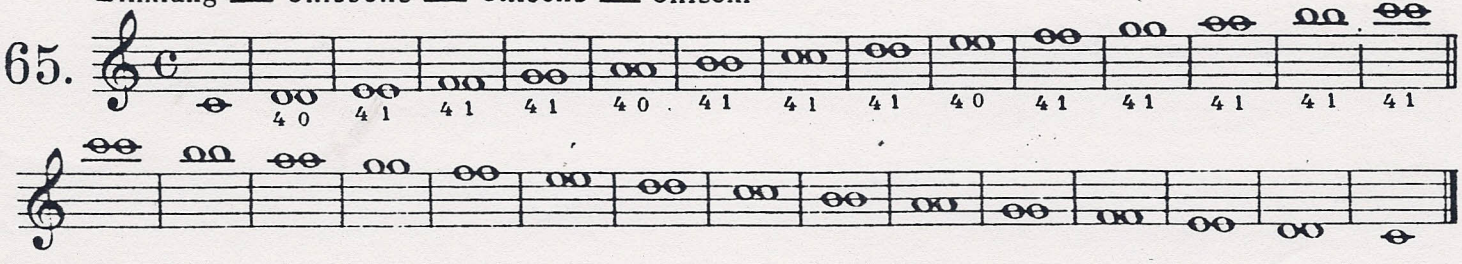
Dezimen — Dixièmes — Tenths — Decime

64.



Einklang — Unissons — Unisons — Unisoni

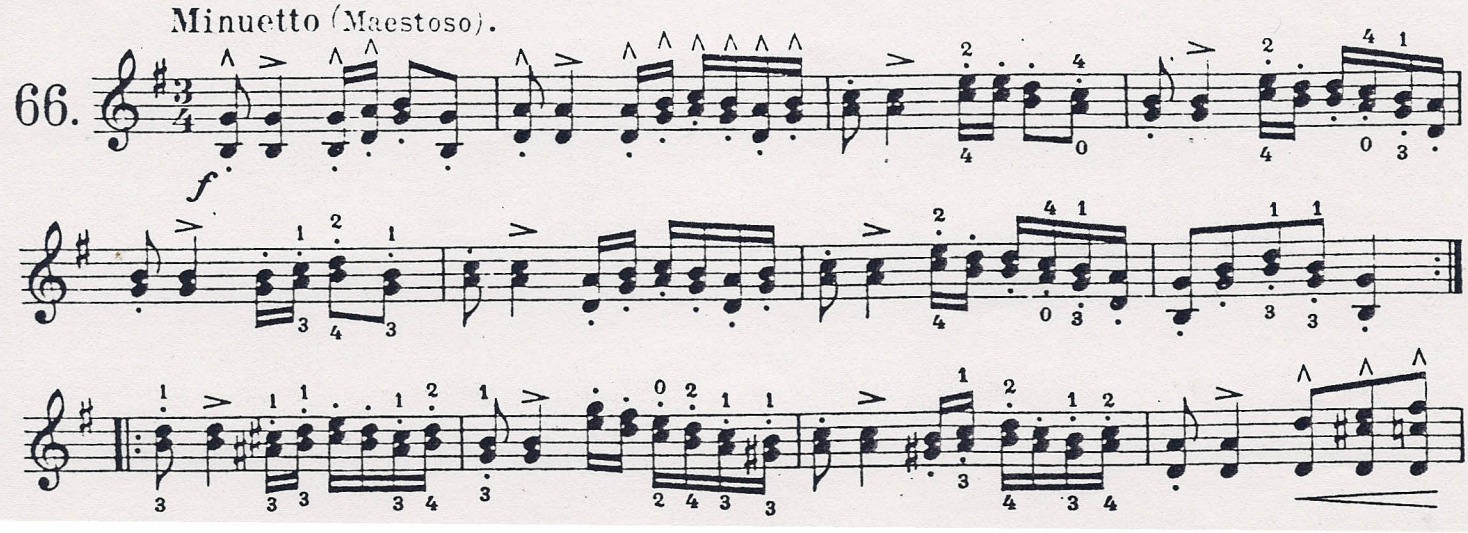
65.

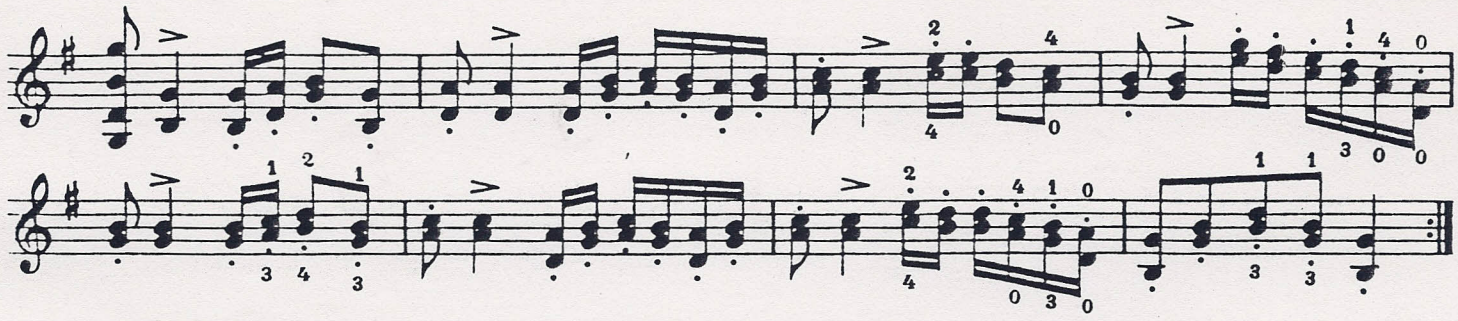


Terzen-Übung. | Exercice de Tierces. | Exercise in Thirds. | Esercizio di Terze.

Minuetto (Maestoso).

66.

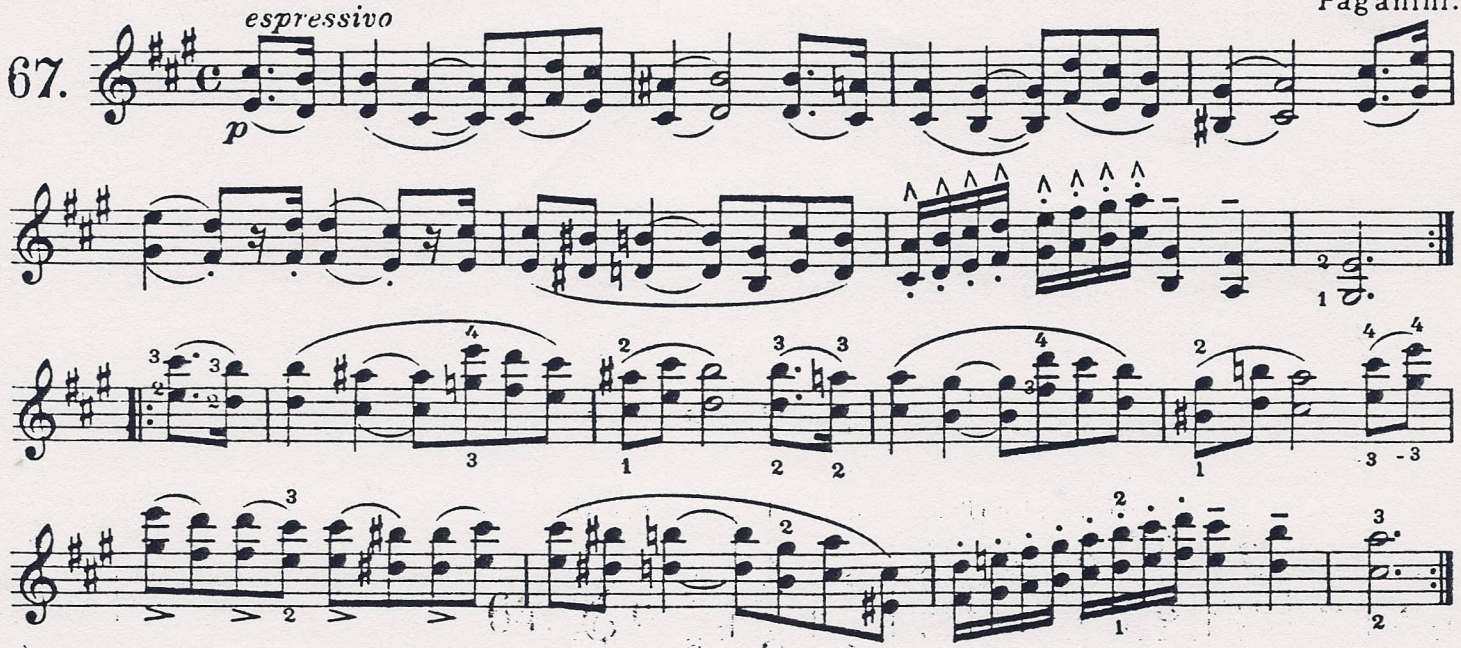




Sexten-Übung. | Exercice de Sixtes. | Exercise in Sixths. | Esercizio di Seste.

Andante amoroso.[1]

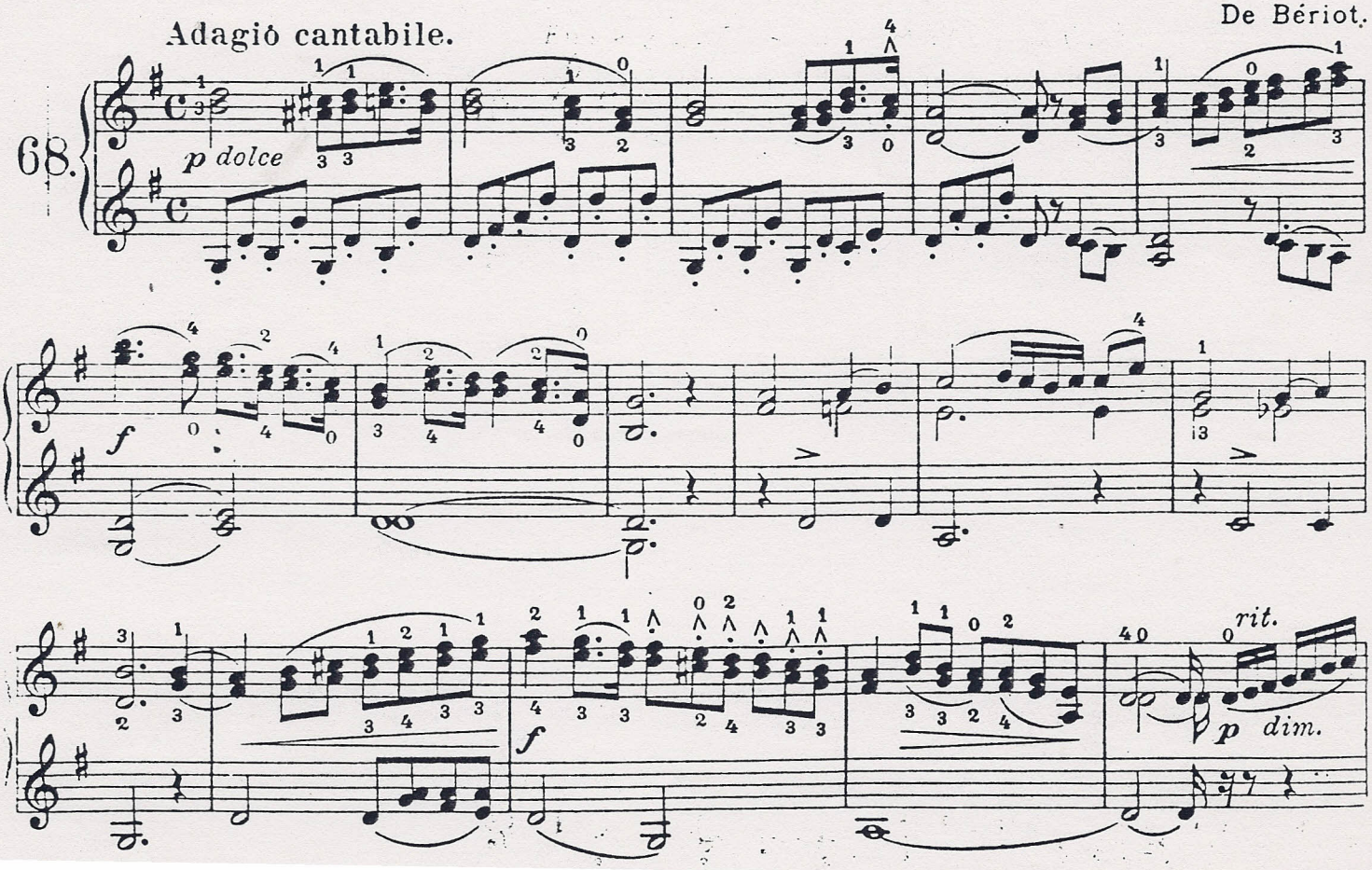
Paganini.

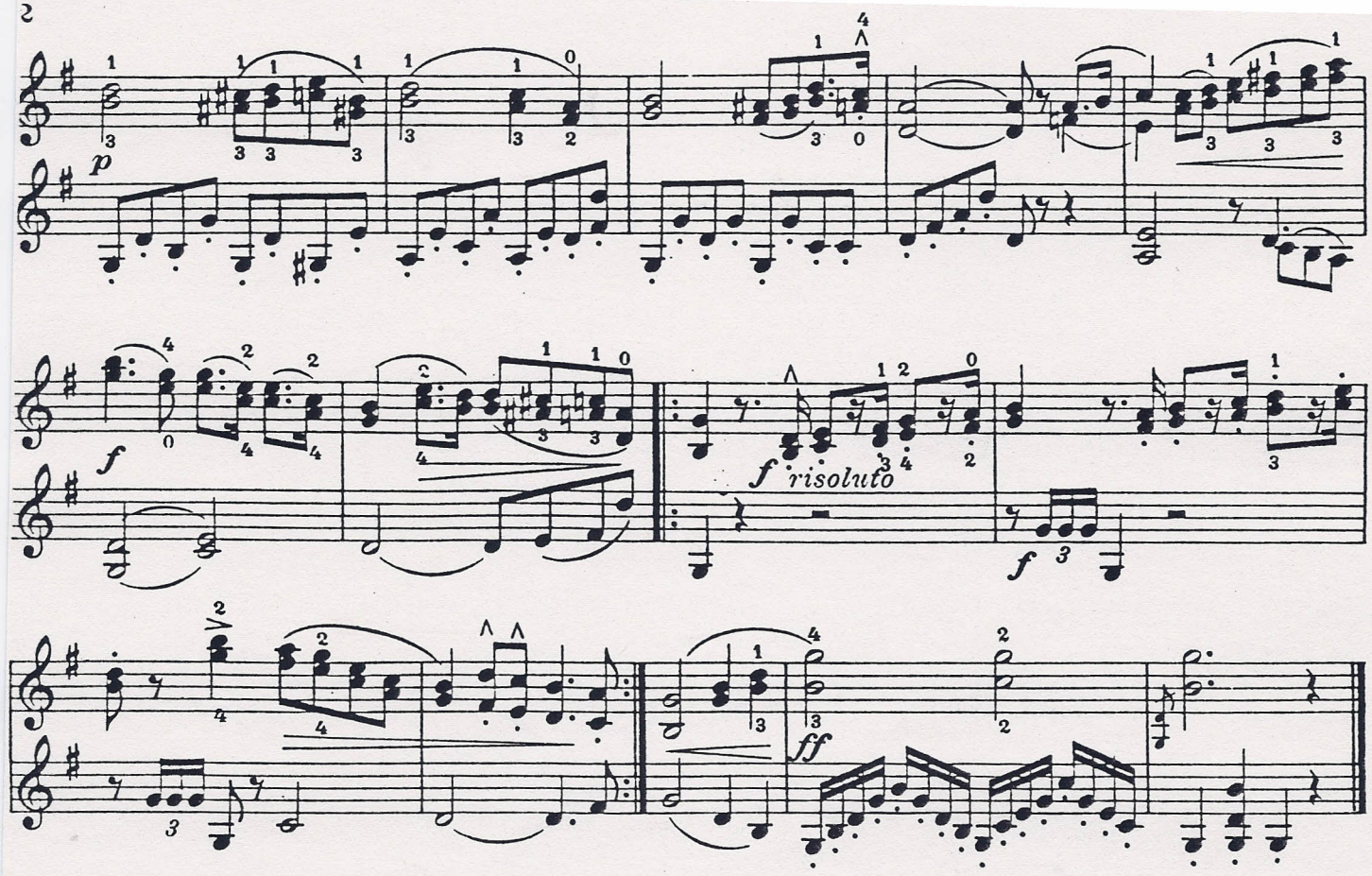


1) Lieblich, schmeichelnd — avec amour — lovingly — Amoroso

Adagio cantabile.

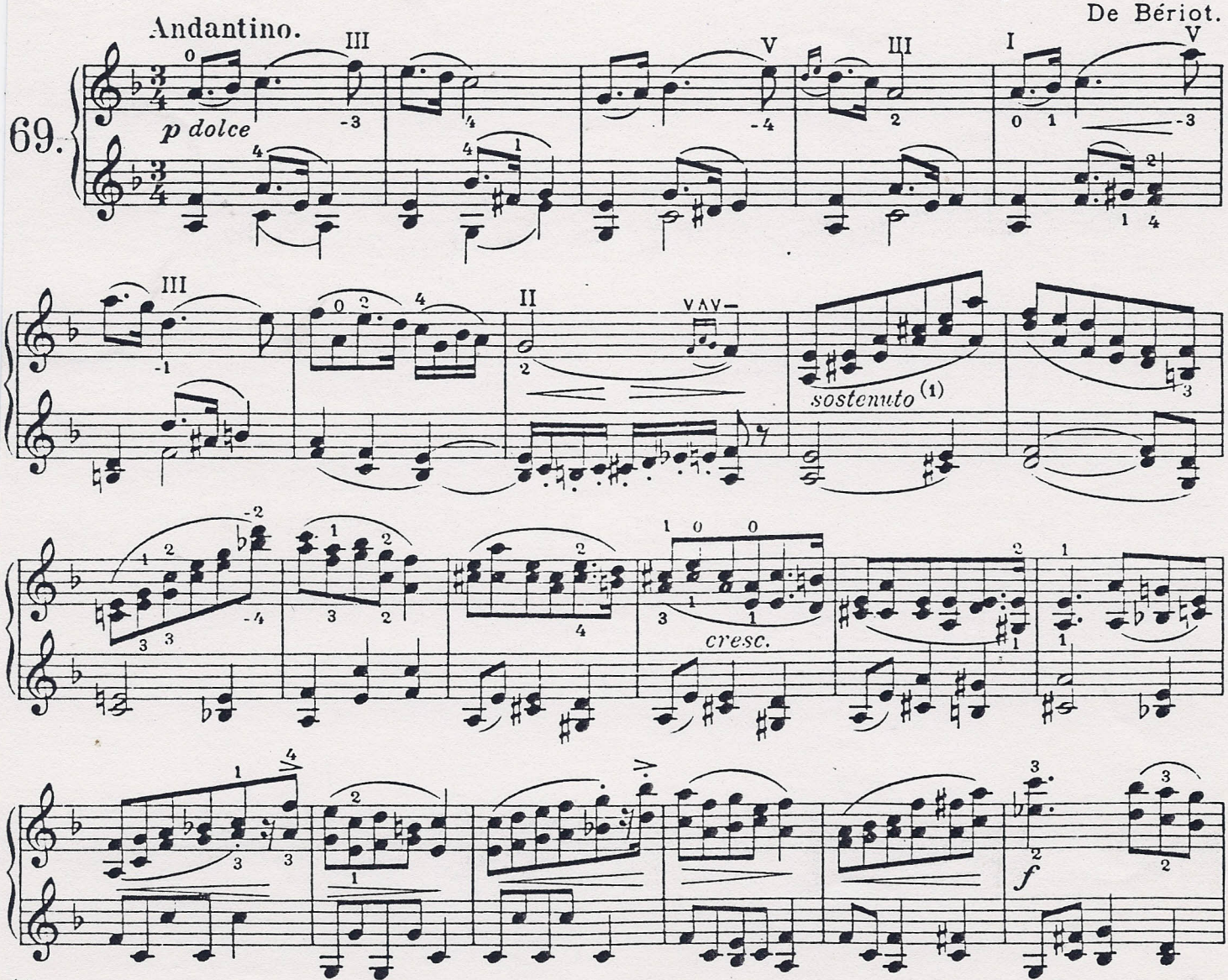
De Bériot.



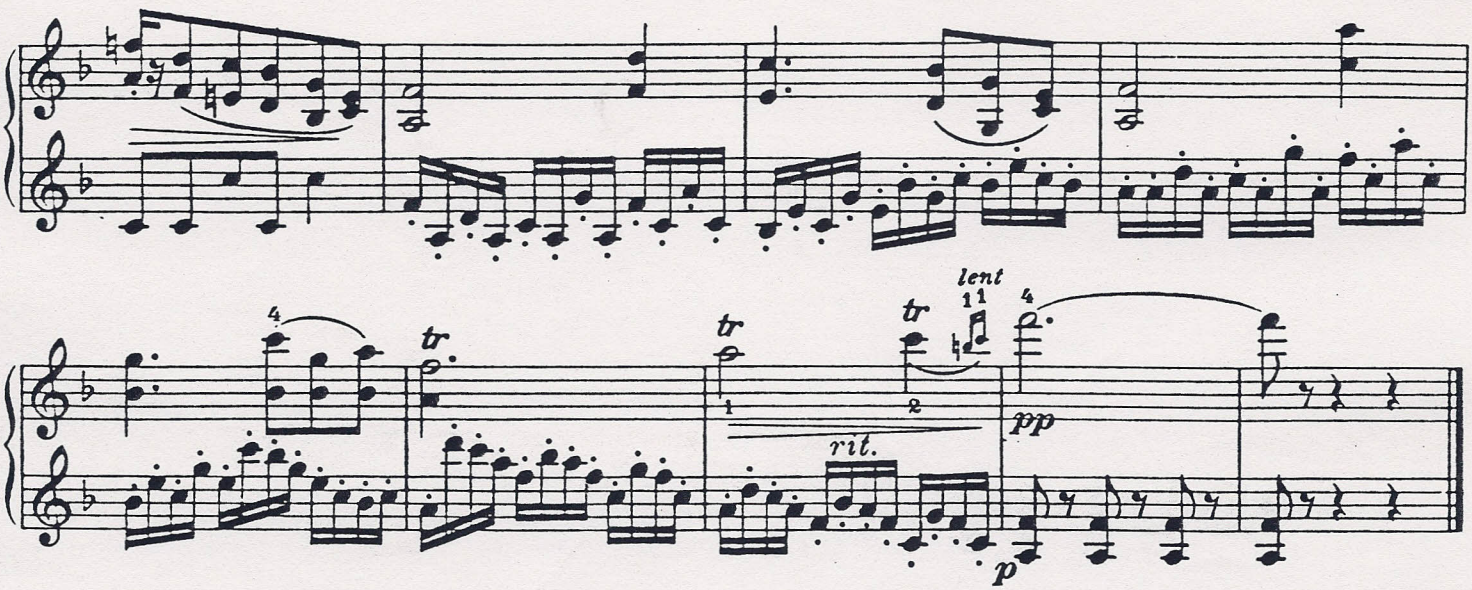


De Bériot.

69. Andantino.



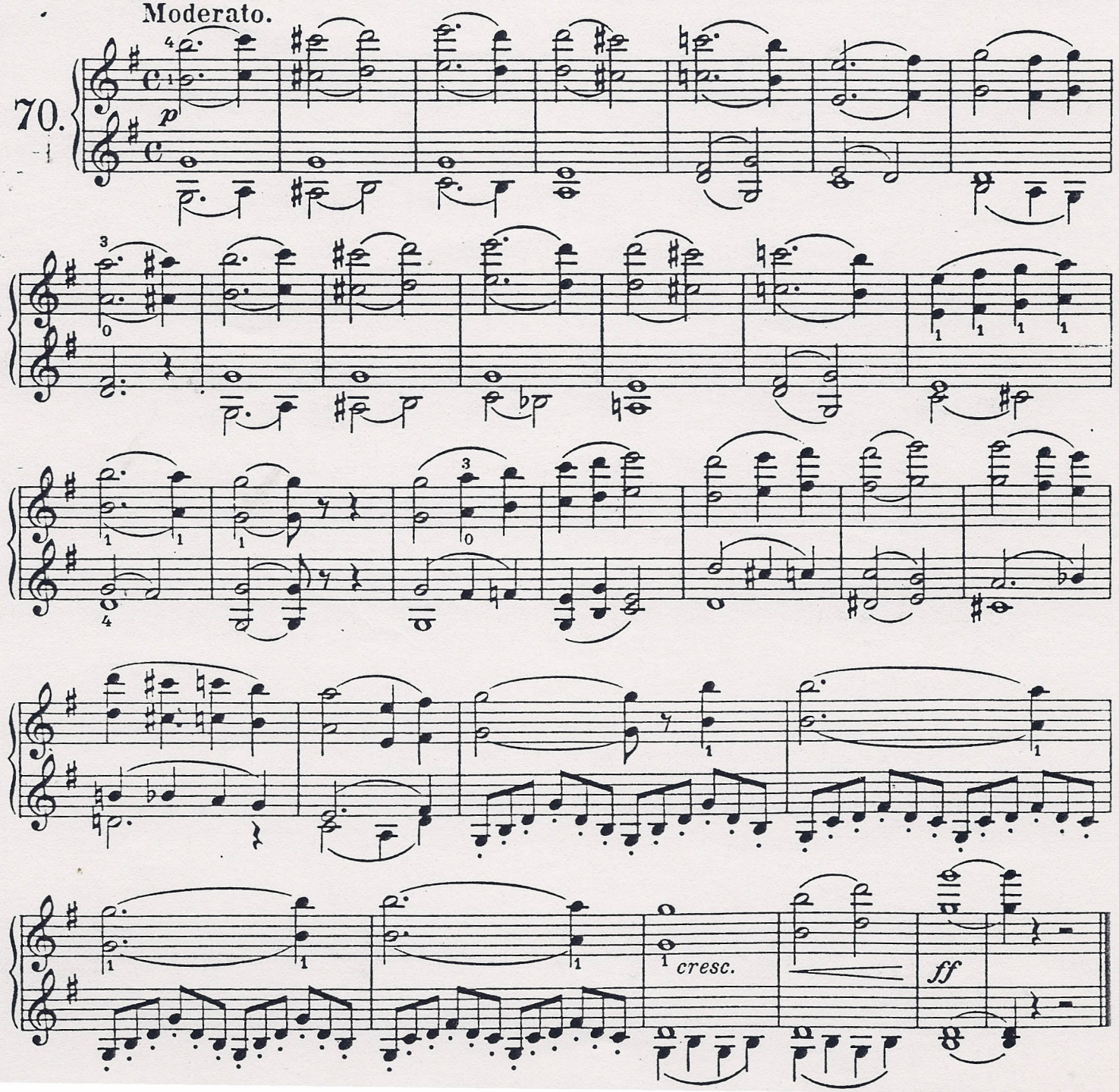
(1) gehalten — Soutenu — Sustained — Sostenuto



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

Moderato.

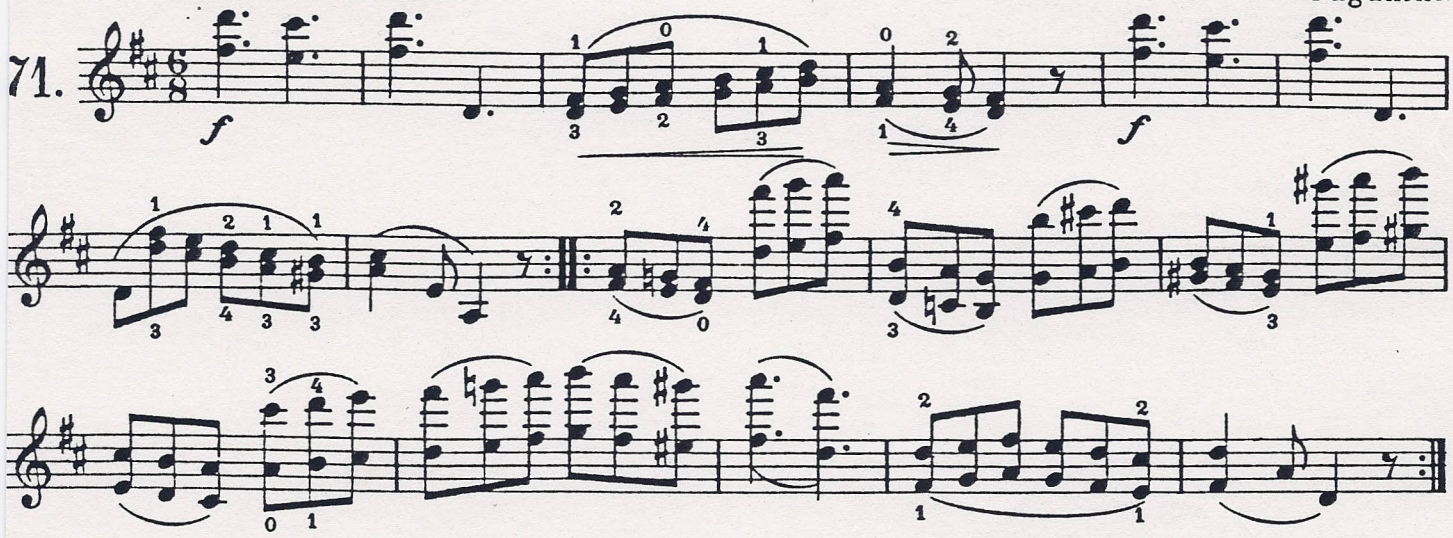
70.



Terzen, Sexten und Dezimen. | Tierces, Sixtes et Dixièmes. | Thirds, Sixths, and Tenths. | Terze, Seste e Decime.

Andante marcato.(1) Paganini.

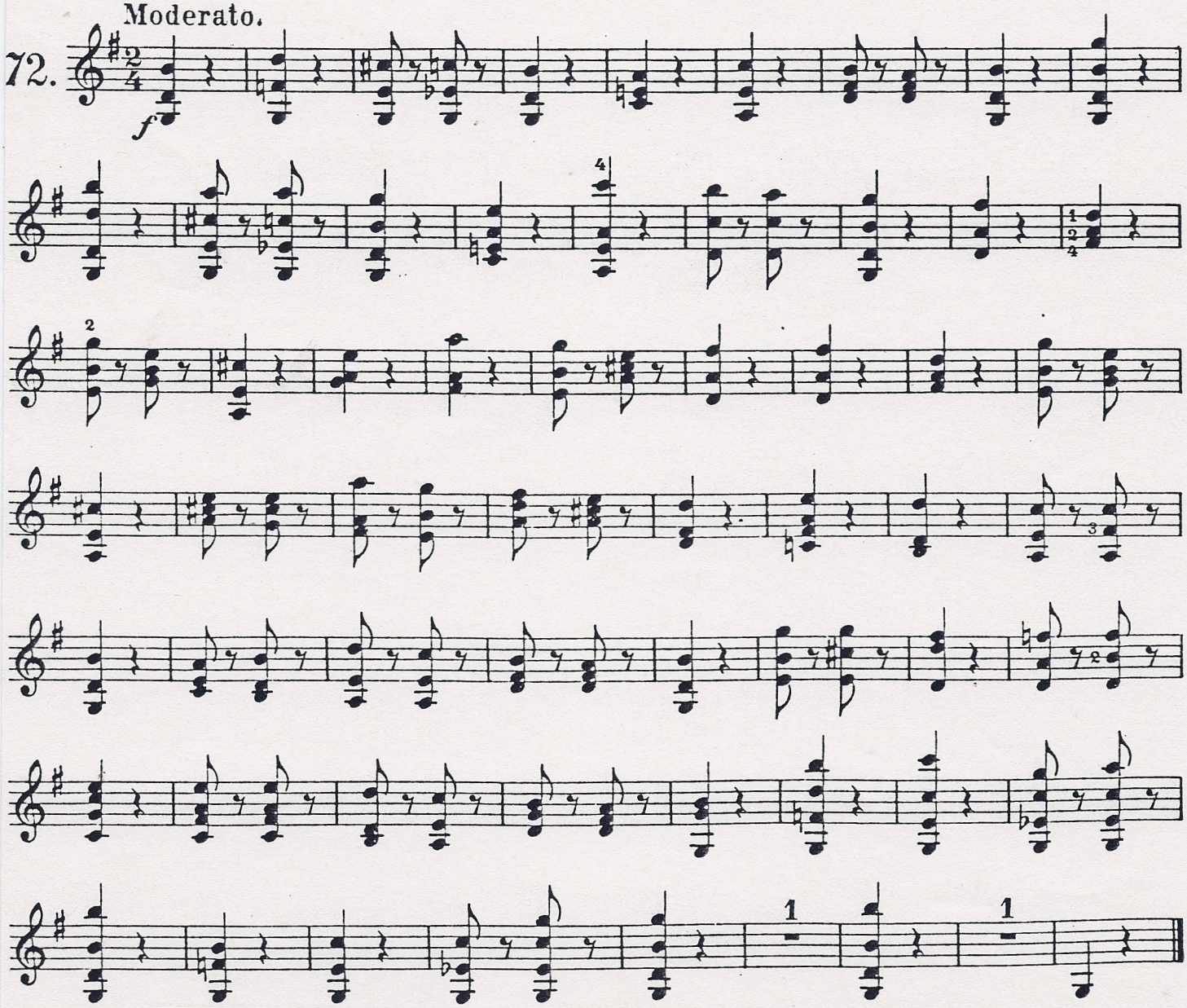
71.



Akkorde. | Accords | Chords. | Accordi.

Moderato.

72.



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

Arpeggien.

Das Arpeggio ist ganz entschieden eine der schönsten Wirkungen, die man auf der Mandoline hervorbringen kann. Es besteht darin, daß man die Töne eines Akkords nacheinander durch 3 oder 4 Plektrumschläge nach unten und ebenso durch 3 oder 4 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 contestе 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 plettro successivamente in basso, e 3 o 4 successivamente in alto, secondo che si tratti di un arpeggio di 3 o 4 note.

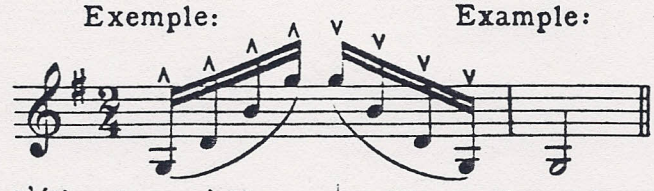
Si deve dunque eseguire la nota più grave dell'accordo con un colpo di plettro in basso e strisciare poi il plettro sulle altre note che formano l'accordo; quindi, rivoltando leggermente la mano, strisciare di nuovo il plettro in senso contrario, cioè dalla nota più alta alla più grave dell'accordo.

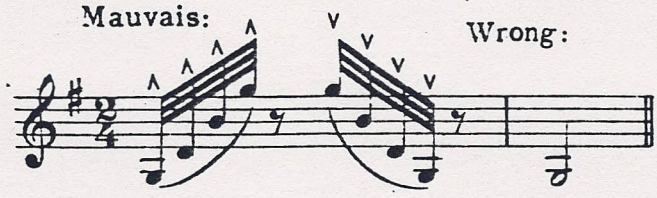
Esempio:

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 plettro in basso e il primo in alto.

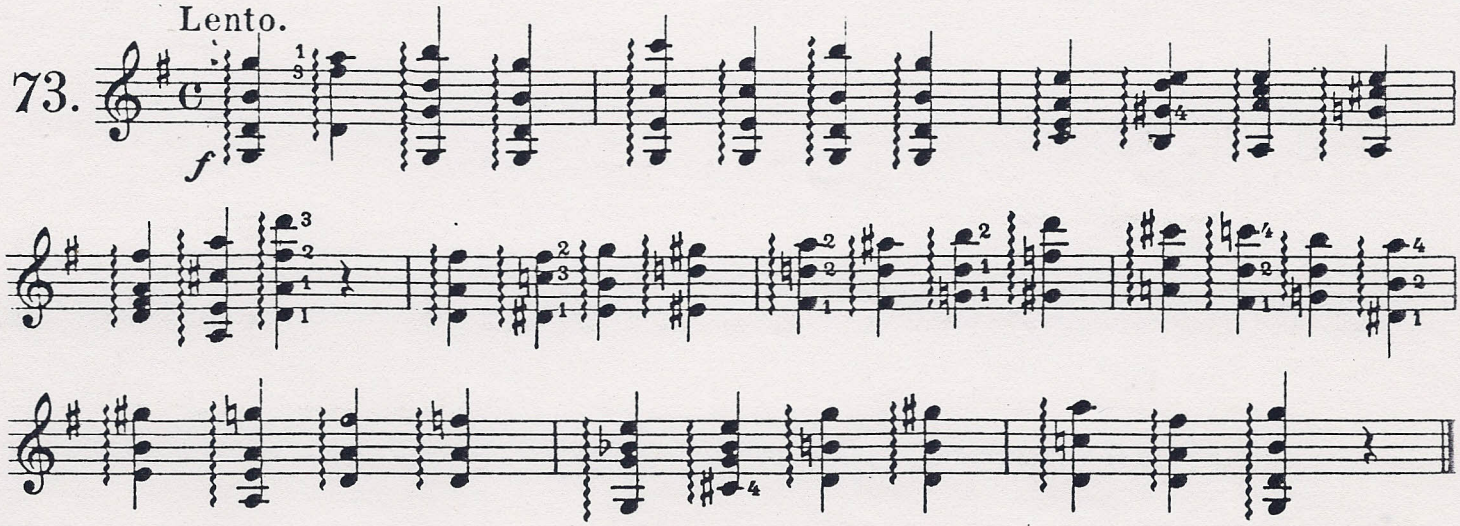
Cattiva esecuzione:

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





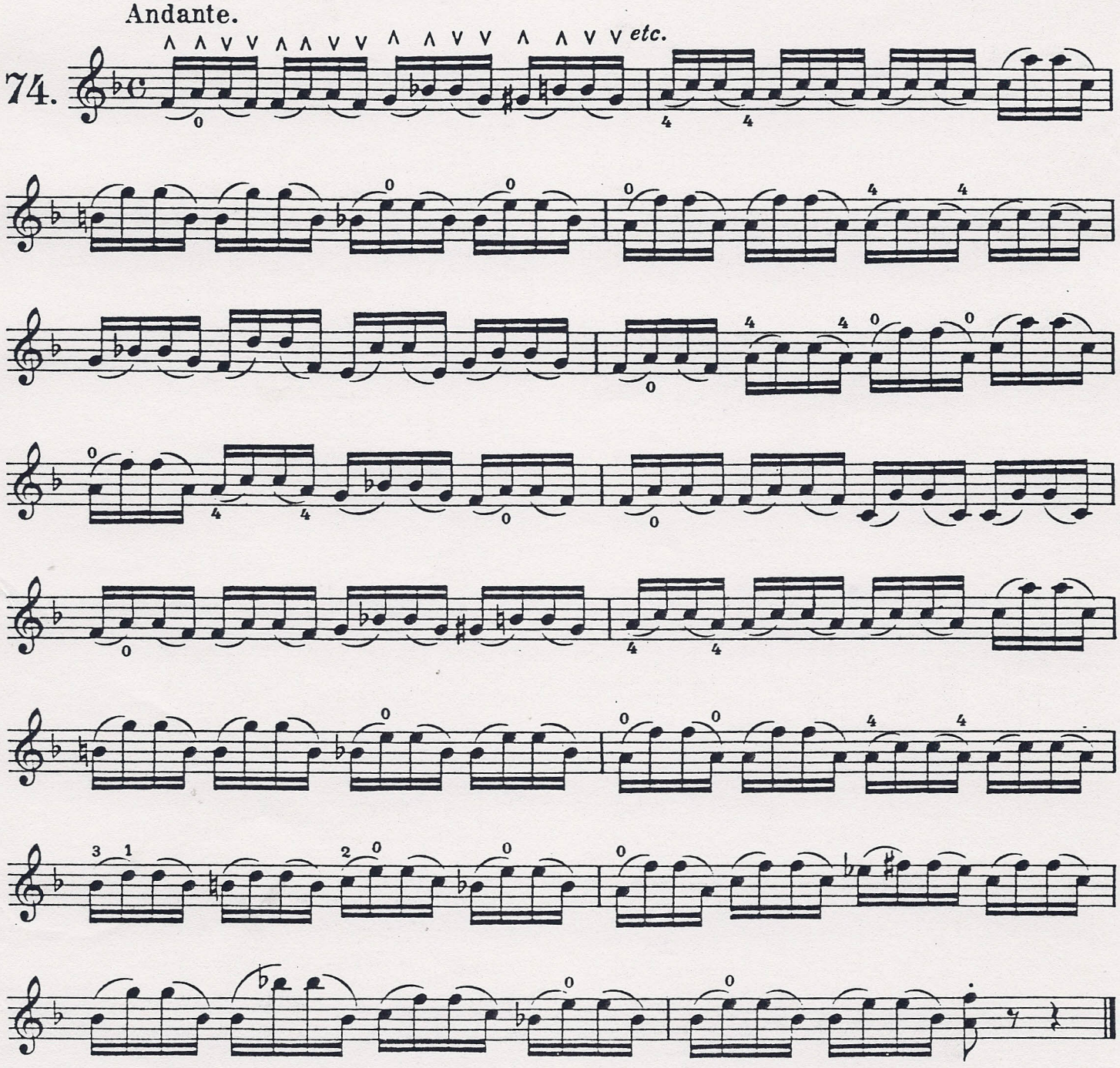
73. Lento.



Arpeggio auf 2 Saiten.	Arpège sur 2 Cordes.	Arpeggio on 2 Strings.	Arpeggio a 2 Corde.

Andante.

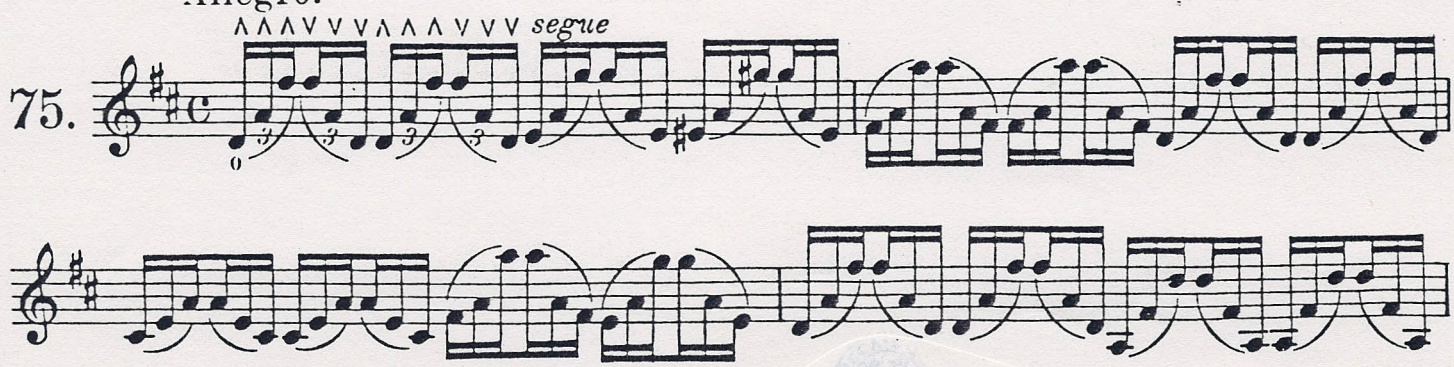
74.

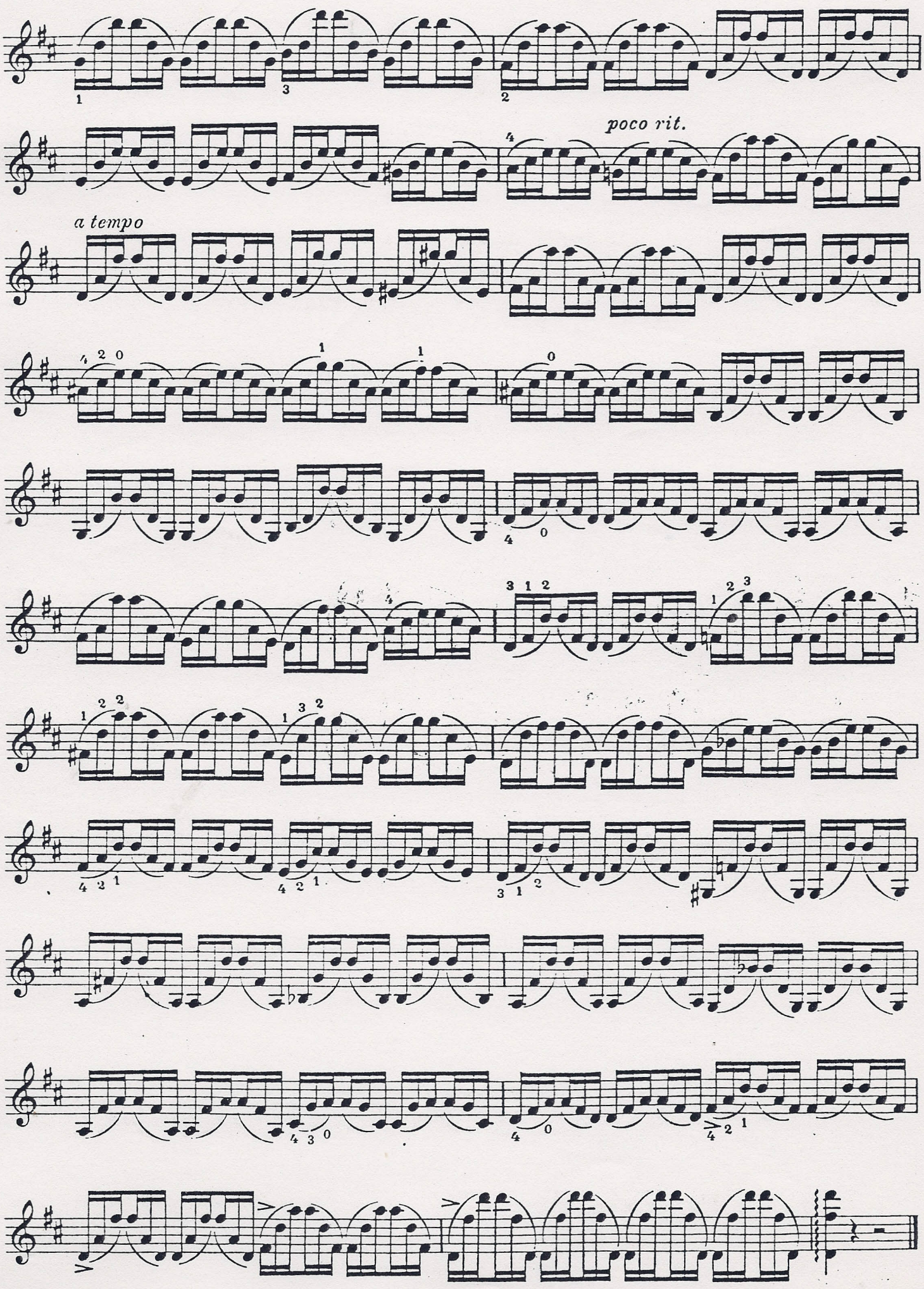


Arpeggio auf 3 Saiten.	Arpège sur 3 Cordes.	Arpeggio on 3 Strings.	Arpeggio a 3 Corde.

Allegro.

75.

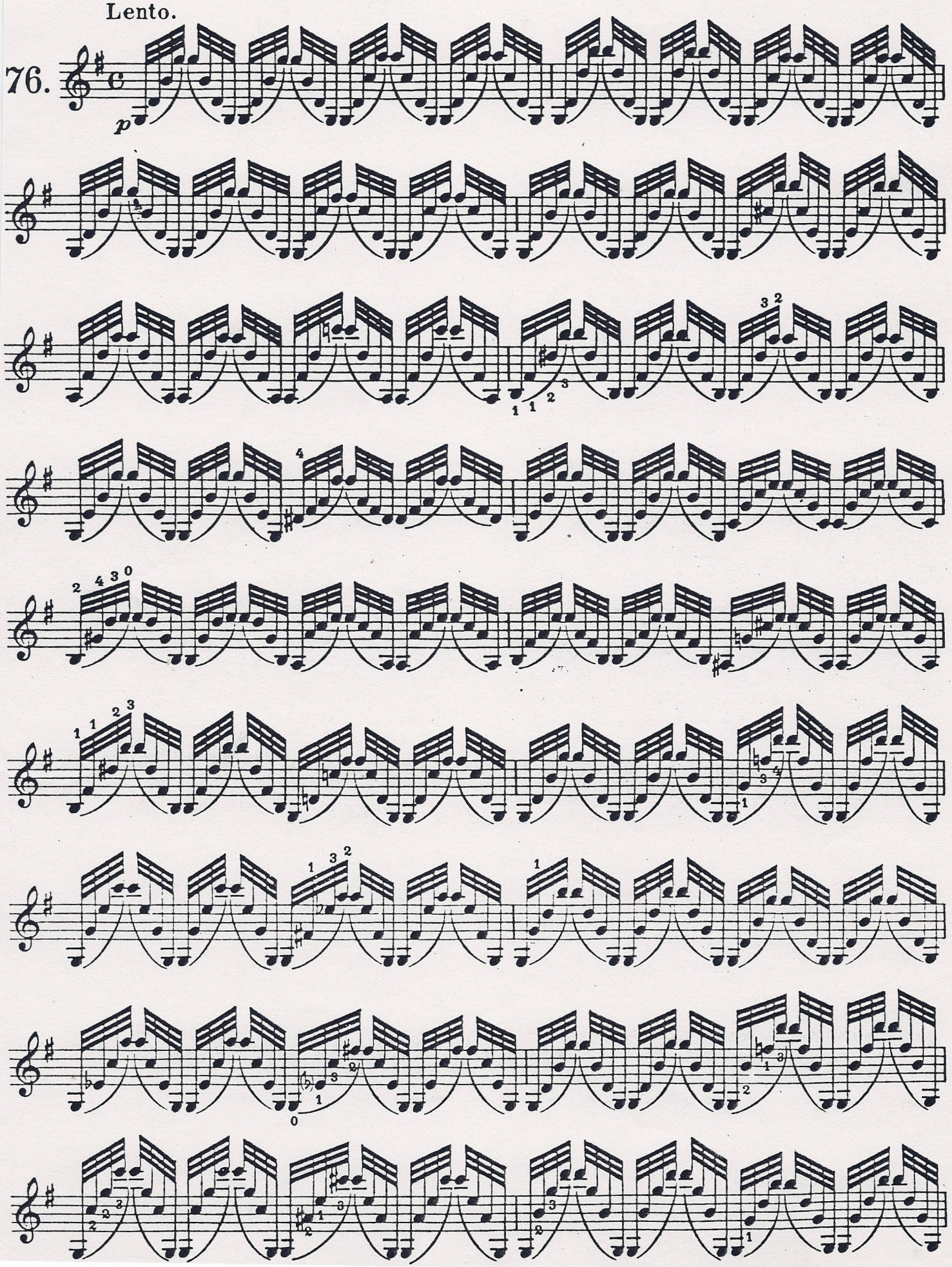


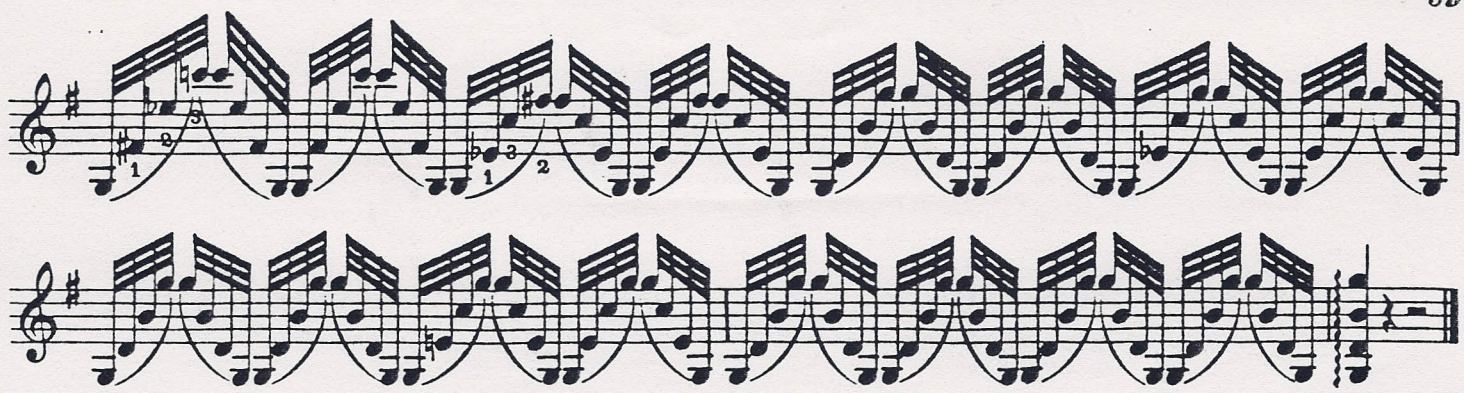

poco rit.
a tempo

Arpeggio auf 4 Saiten.	Arpège sur 4 Cordes.	Arpeggio on 4 Strings.	Arpeggio a 4 Corde.

Lento.

76.

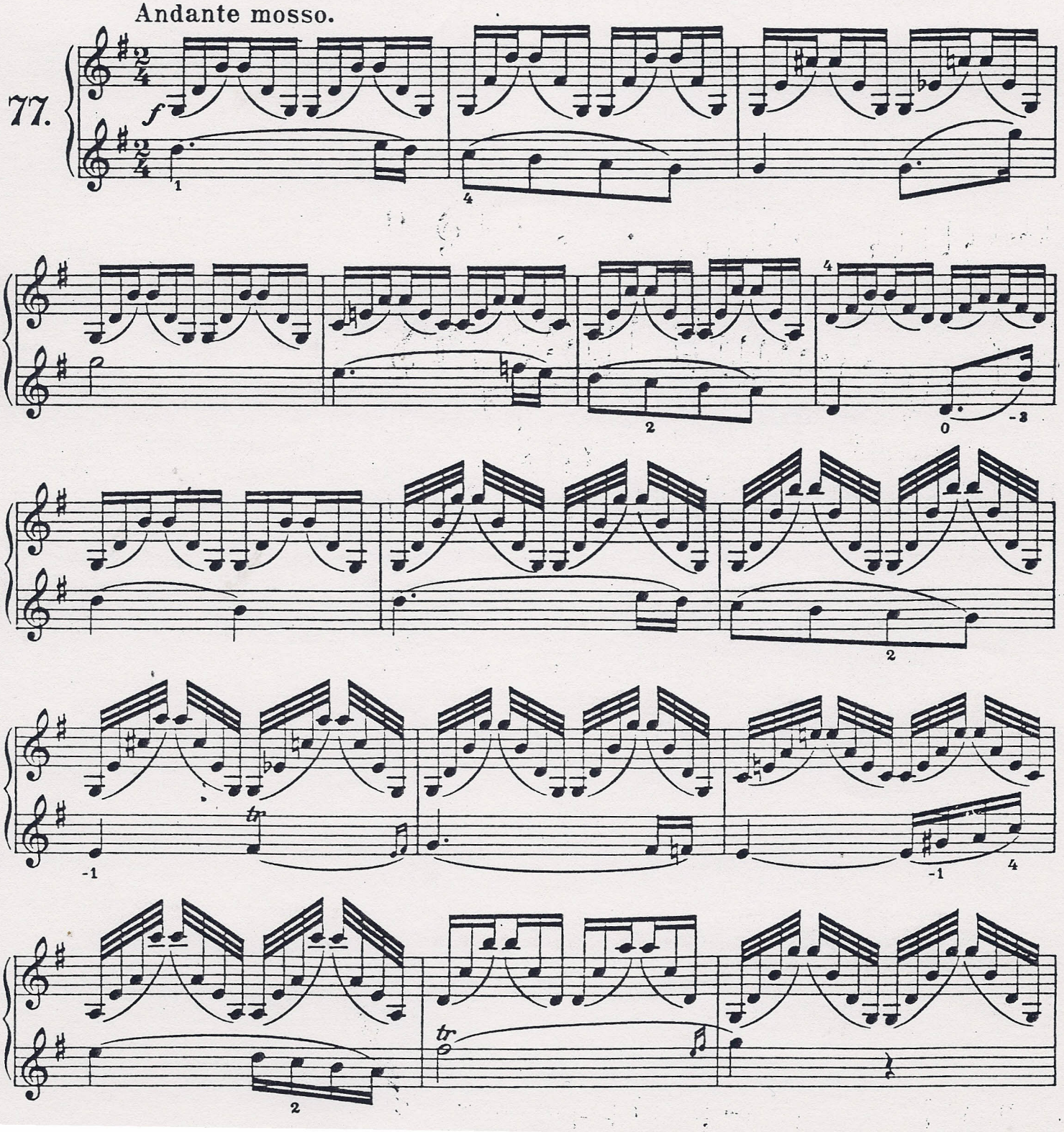


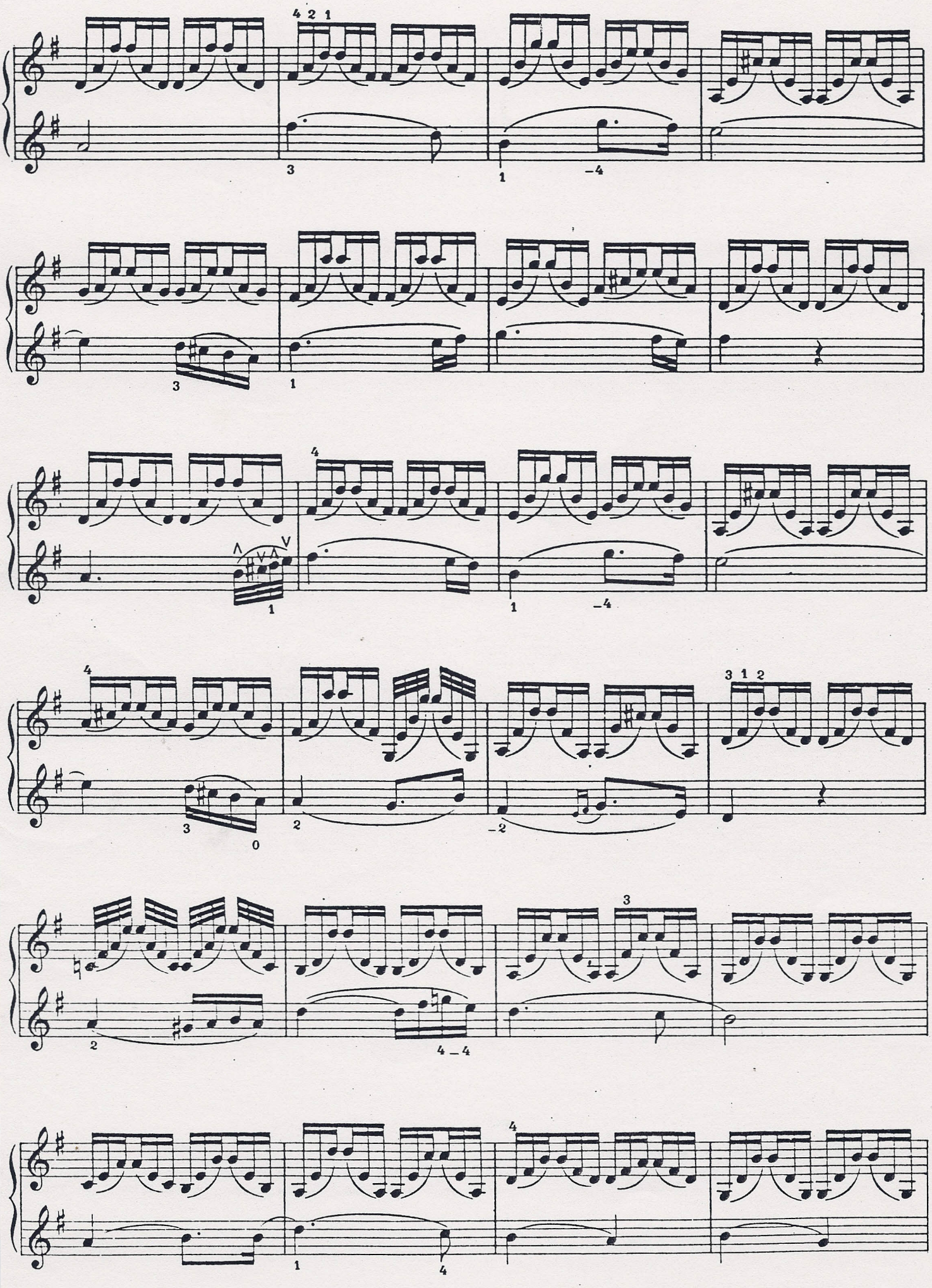


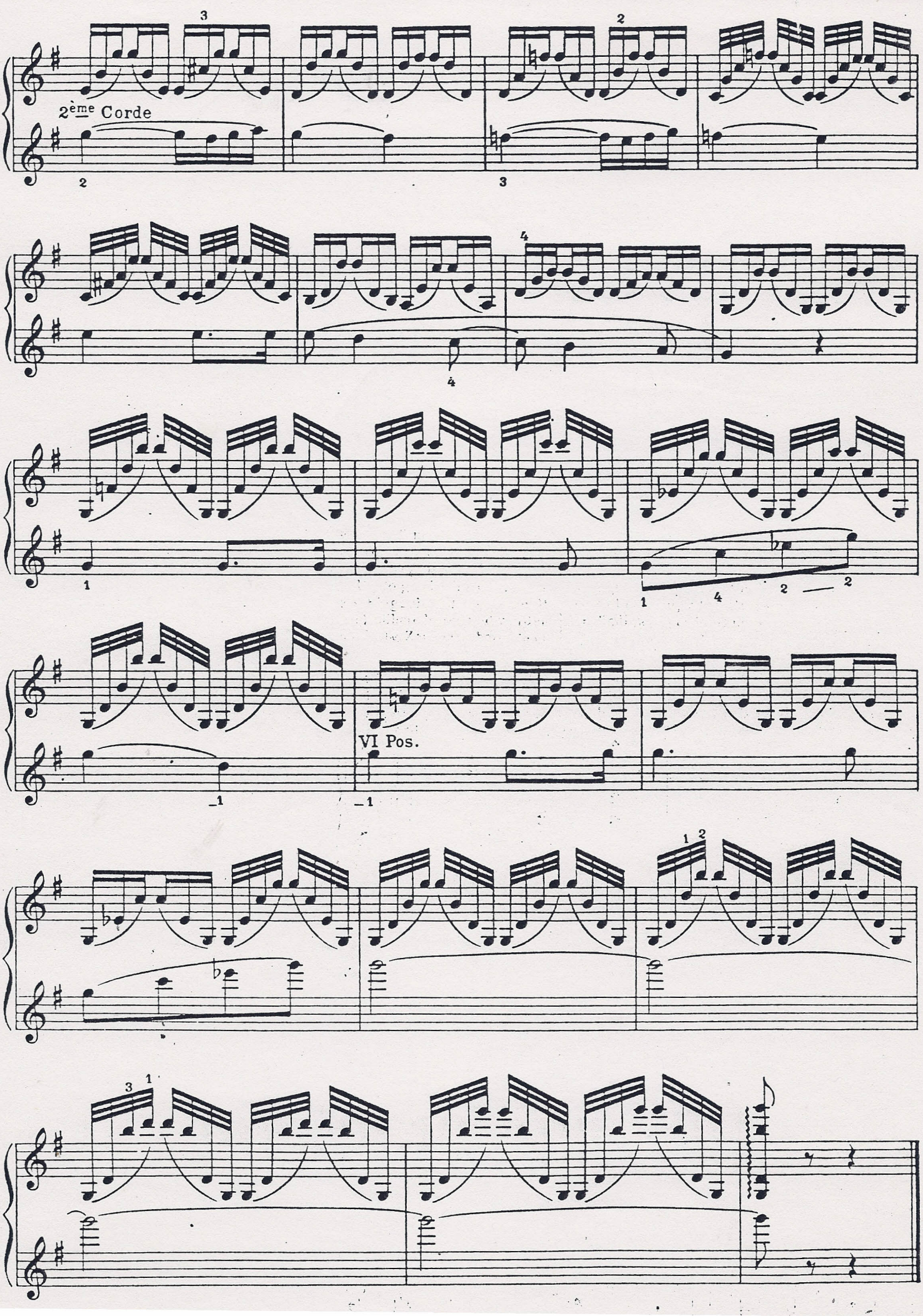
Arpeggio auf 3 und 4 Saiten.	Arpège sur 3 et 4 Cordes.	Arpeggio on 3 and 4 Strings.	Arpeggio a 3 e 4 Corde.

Andante mosso.

77.

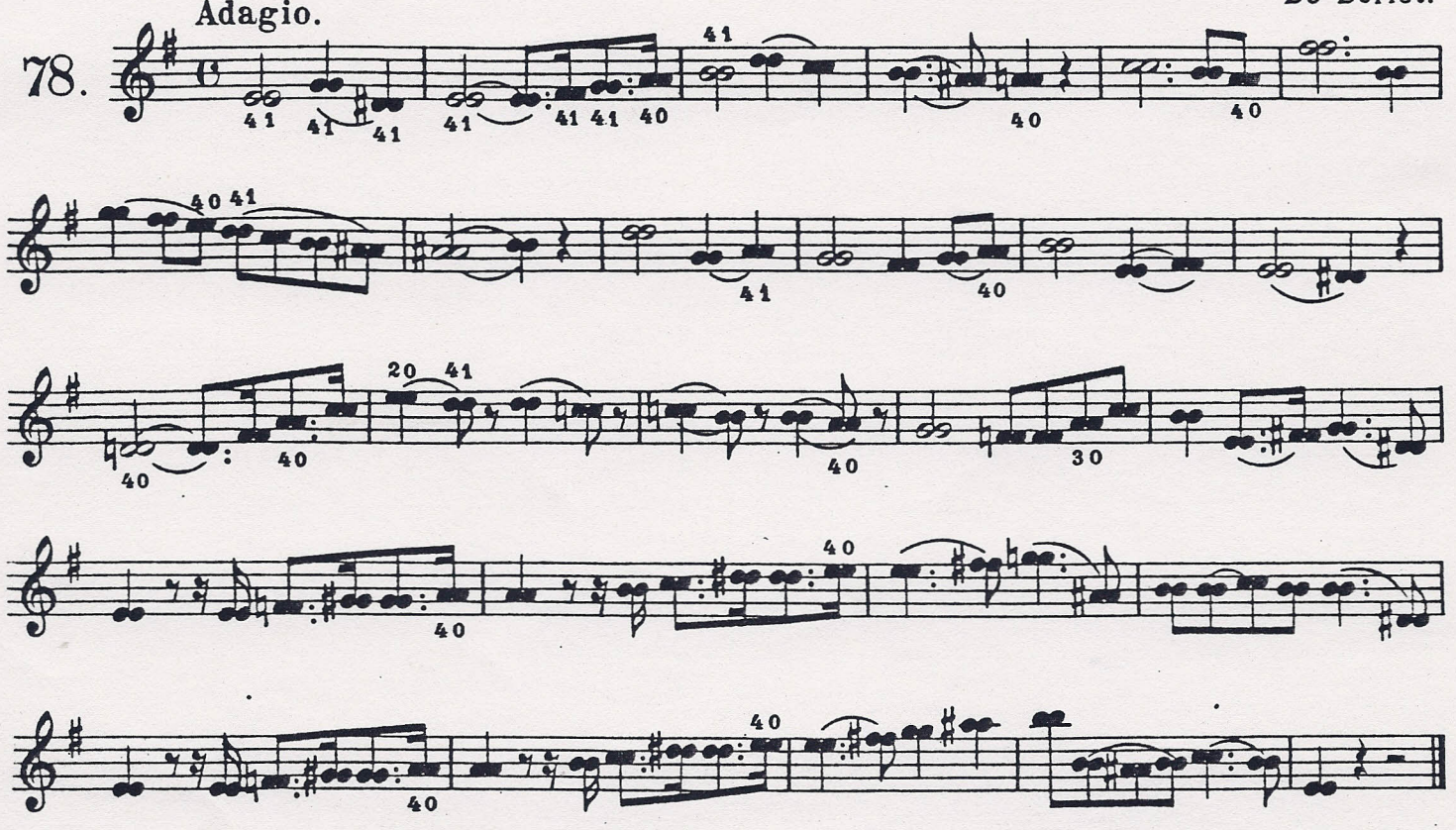




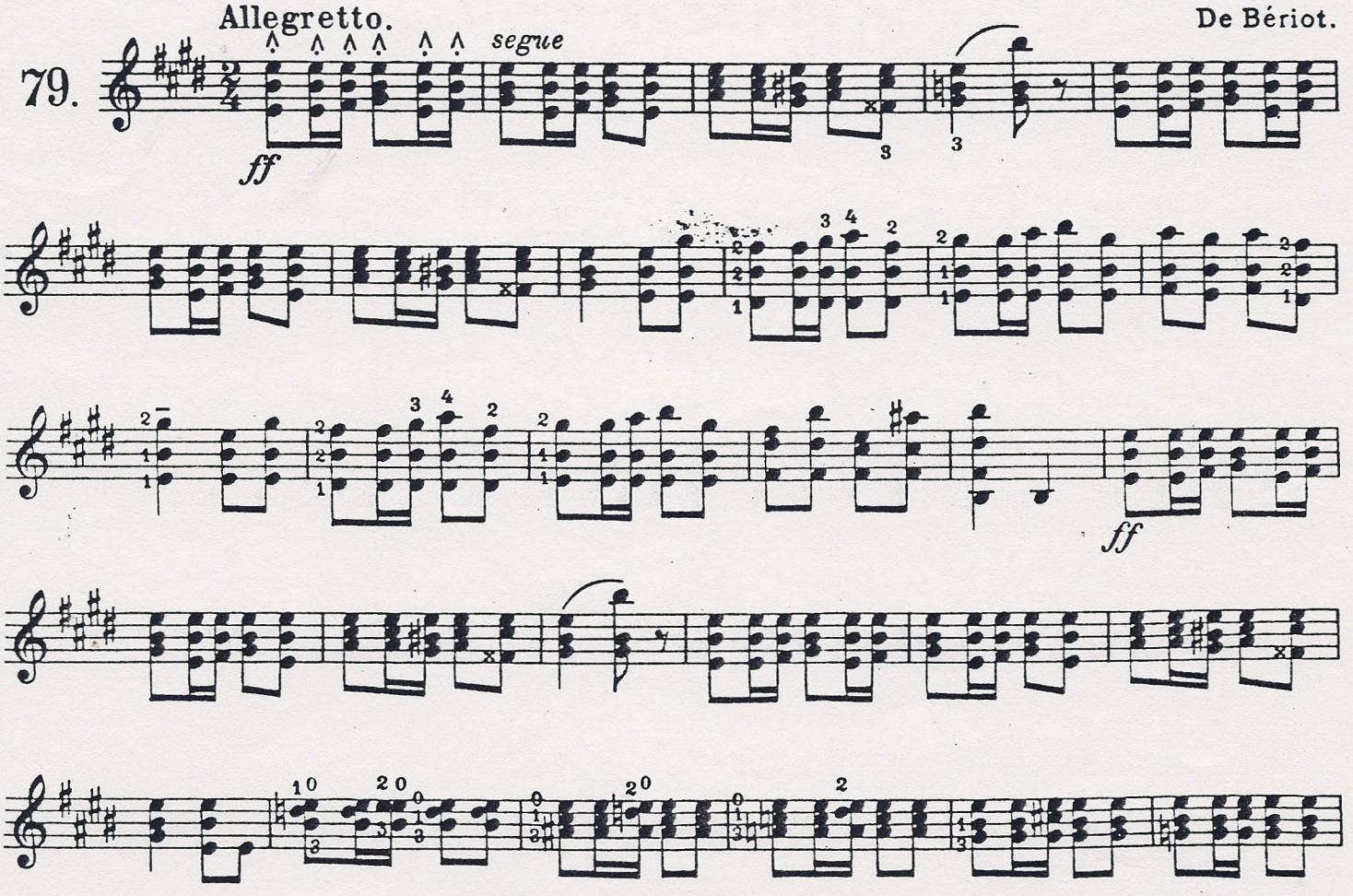

2ème Corde
VI Pos.

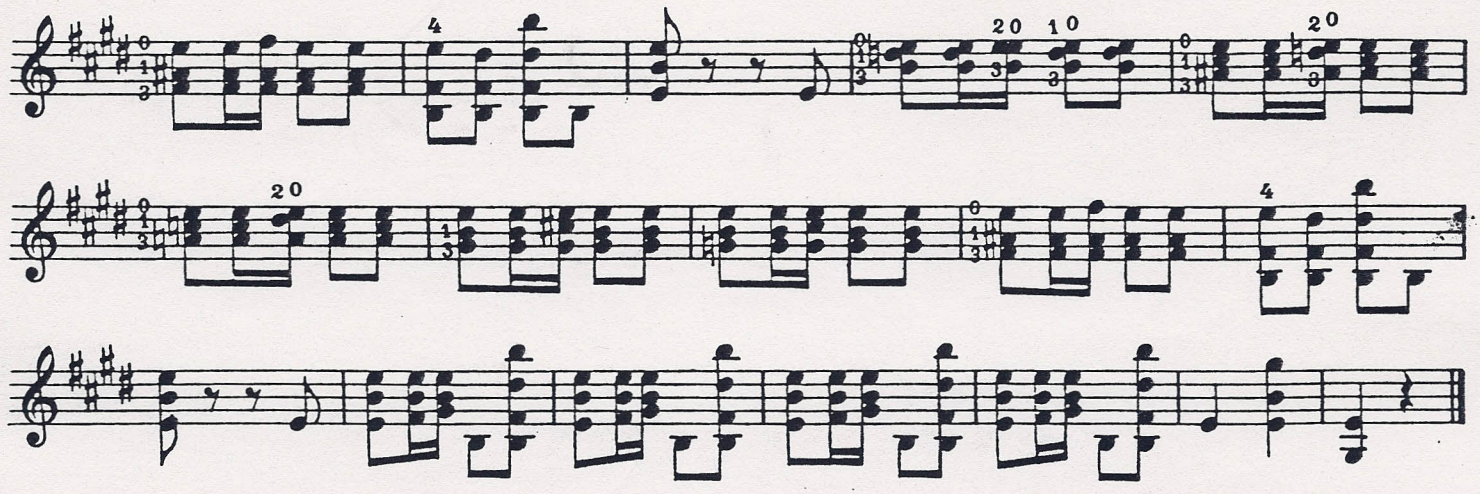
Verschiedene Doppelgriffe. Einklang.	Variété des Doubles Cordes. Unissons.	Varieties of Double Stopping. Unisons.	Varietà di Doppie Corde. Unisoni.

78. Adagio. De Bériot.



79. Allegretto. De Bériot.





Pizzicato
mit der linken Hand.

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

Pizzicato
de la main gauche.

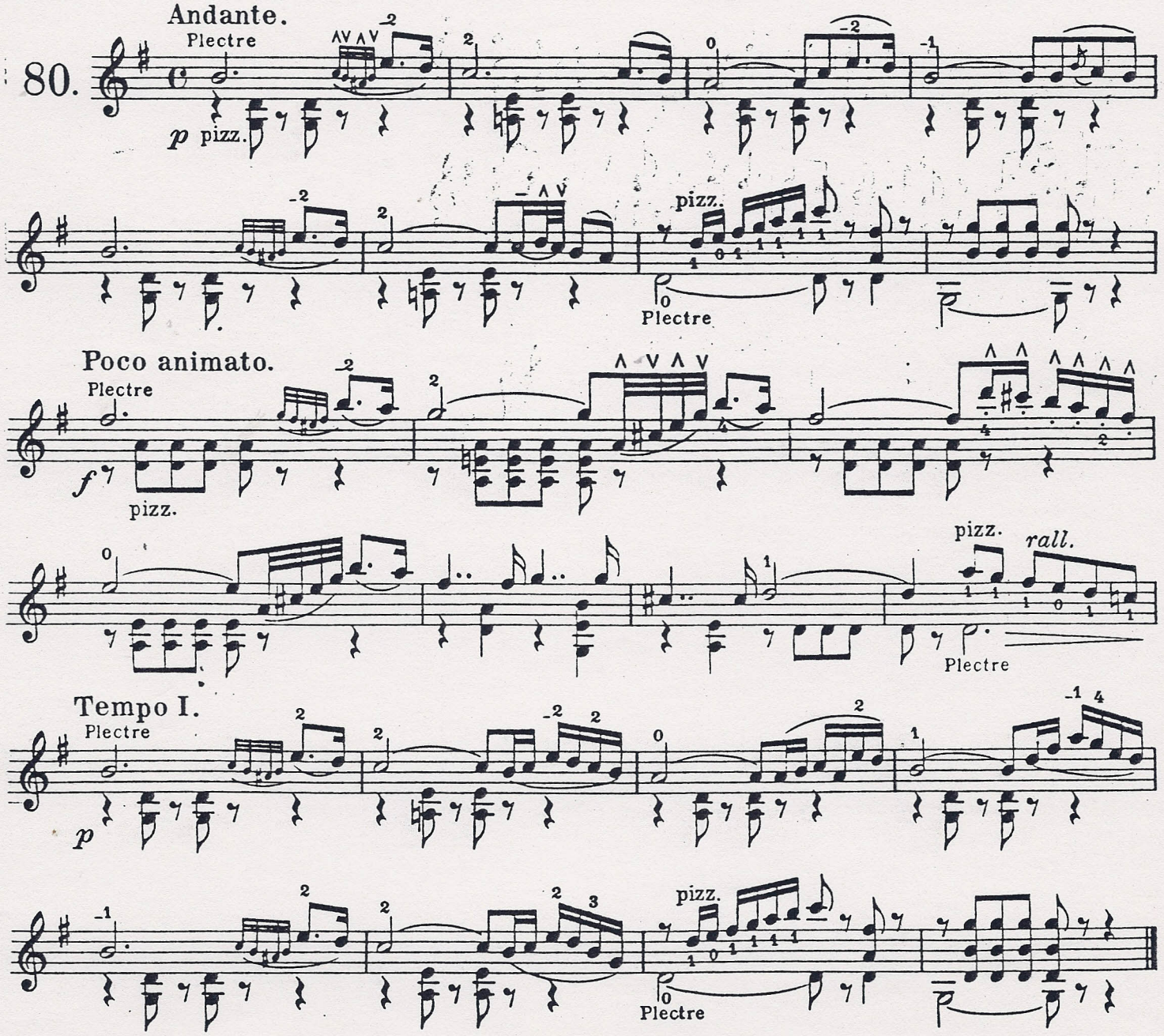
N.B. Le pizzicato pourra être éxécuté avec le 3ème ou avec le 4ème doigt à volonté.

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.



In der folgenden Übung sind ie klein geschriebenen Noten er Begleitung mit dem Plekrum zu spielen.
Die kleinen abgestoßenen Noten sind schnell zu schlaen, damit sie die Melodie nicht nterbrechen, während die geundenen Noten mit anhaltenem Tremolieren zu spielen ind.

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

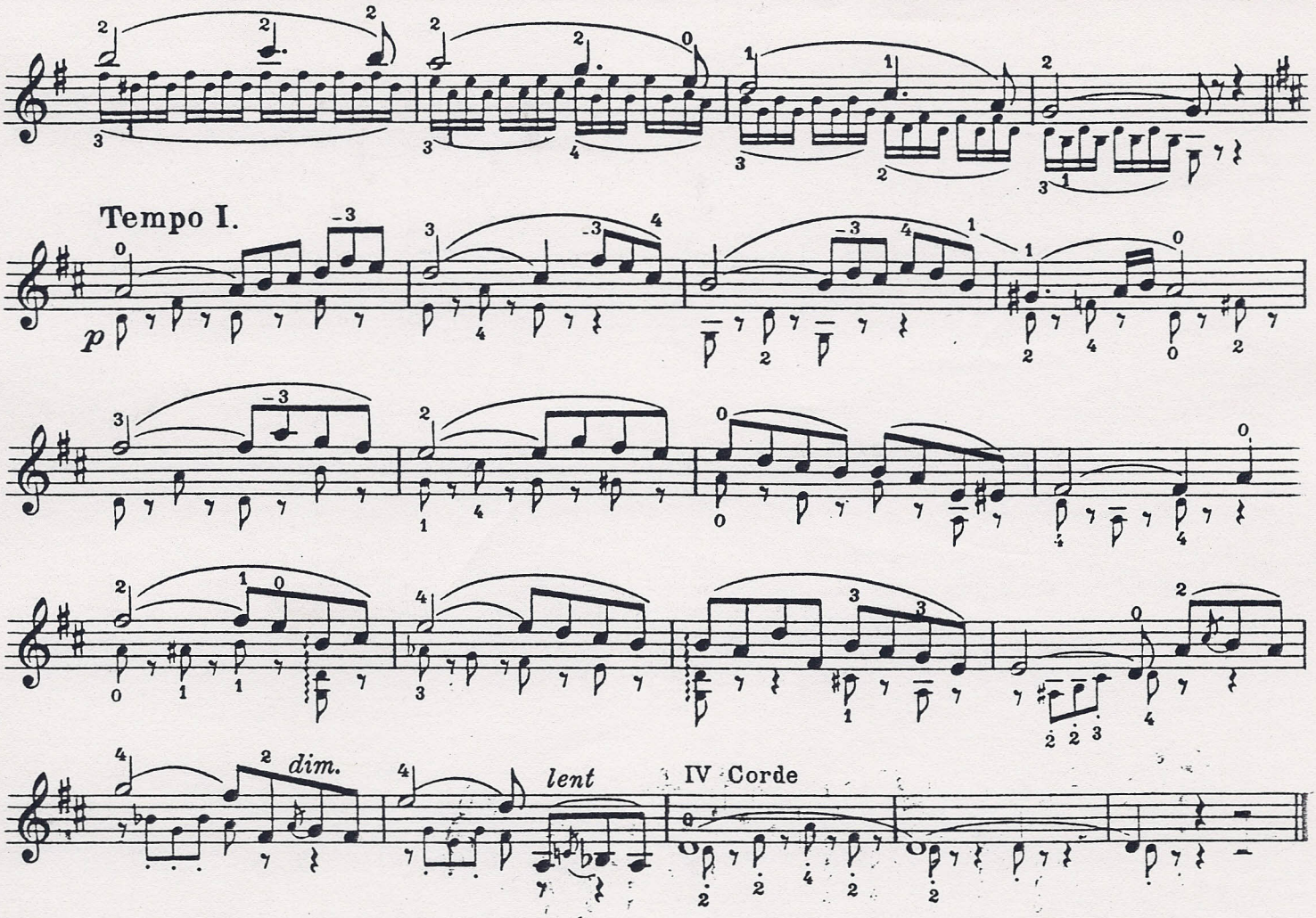
Andante cantabile.

81.

p *poco cresc.*

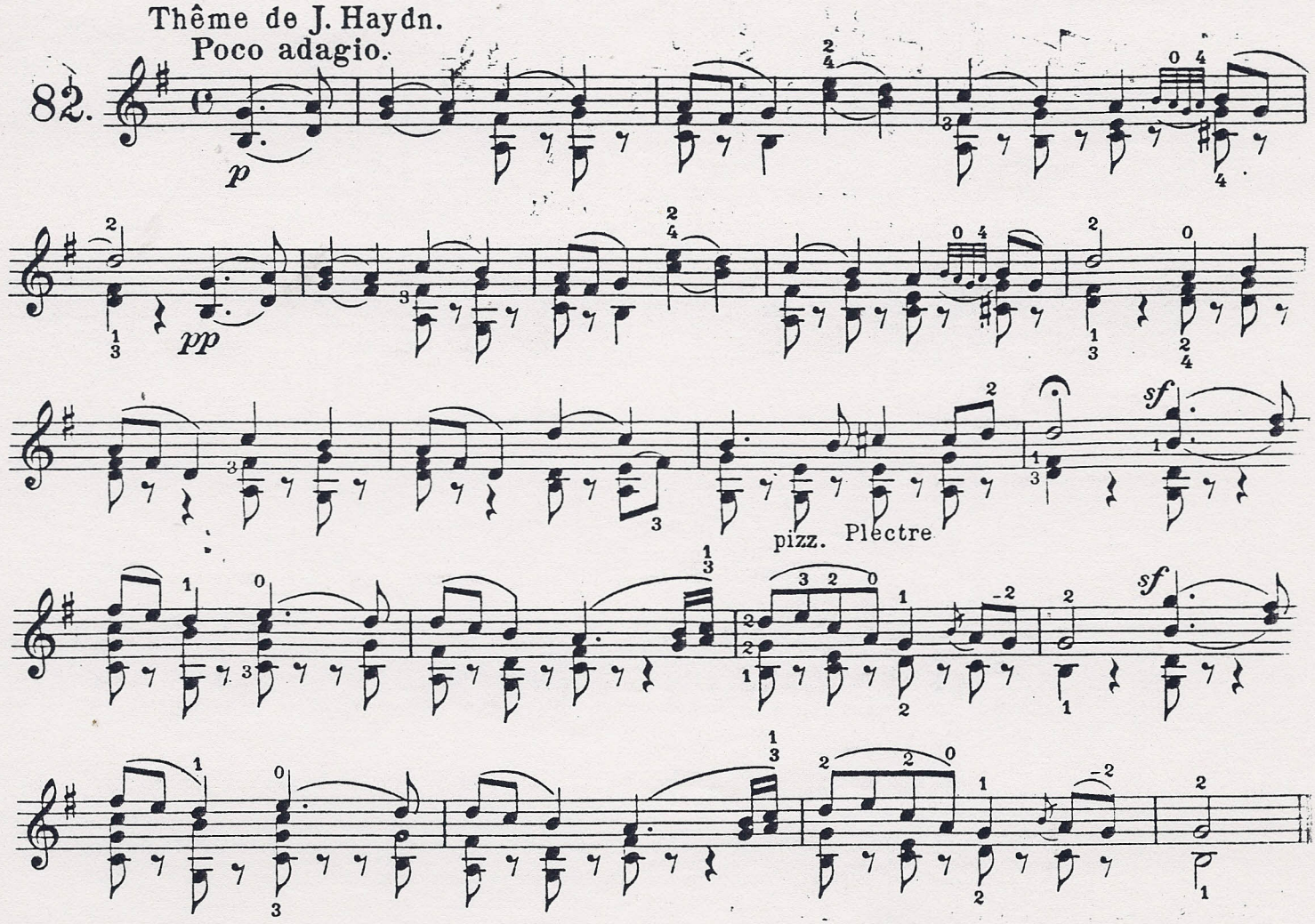
Poco animato.

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



Thême de J. Haydn.
Poco adagio.

82.



Variazione.

légèr

p marcato il tema e ben staccato

f

p

f

p

Fuga.(1)

Joh. Seb. Bach.

Allegretto moderato.

83.

p

(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 Engführung und dem Schluß oder der Coda.

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

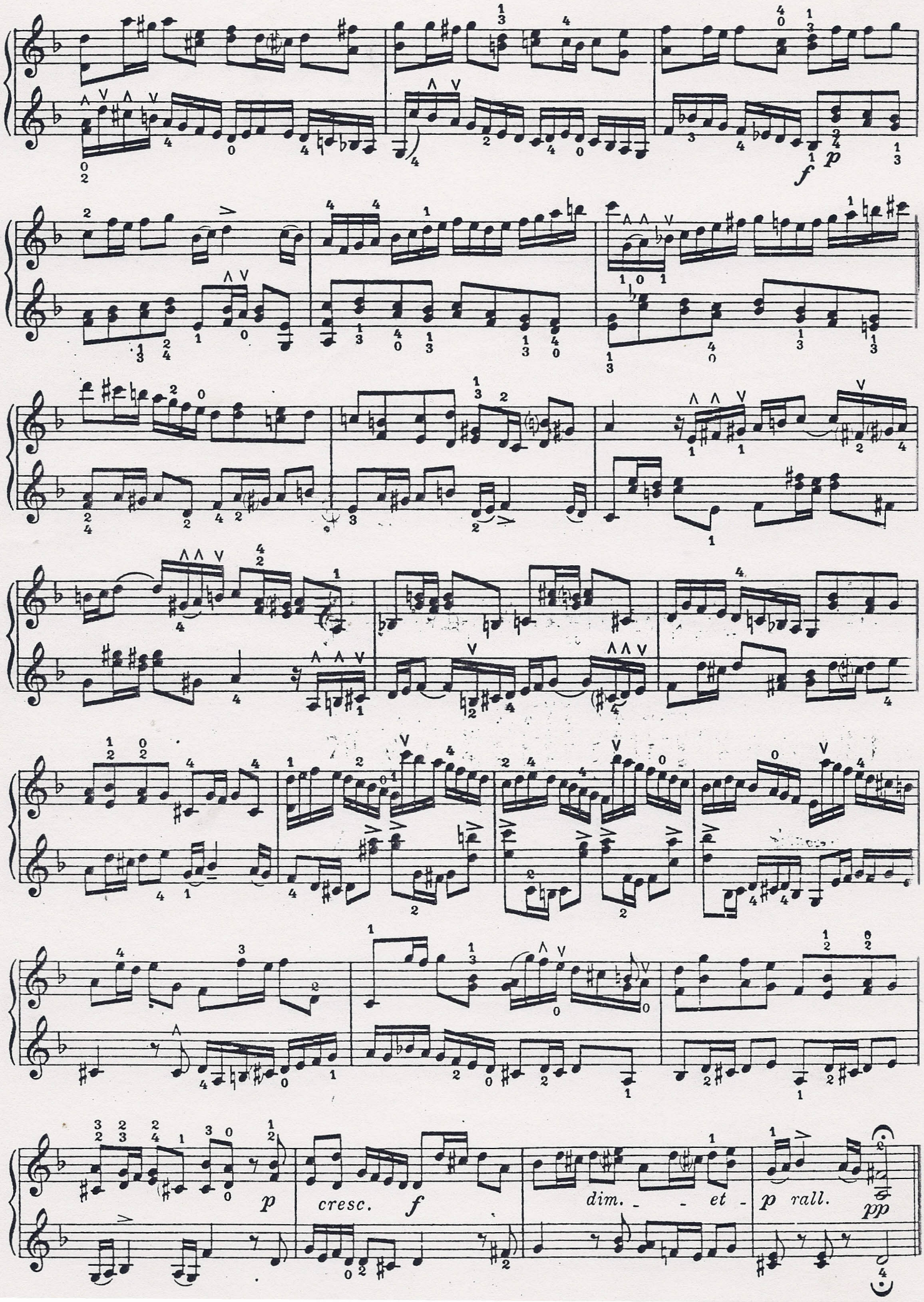
La fugue se compose du sujet, de la réponse, du contre-sujet, l'épisode, la strette, et la coda ou conclusion.

(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 controsoggetto, l'episodio, la stretta, e la Coda o conclusione.


f
p
p
cresc.
f
dim. - - et -
p rall.
pp

Natürliche Flageolett-Töne.

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

Sons harmoniques naturels.

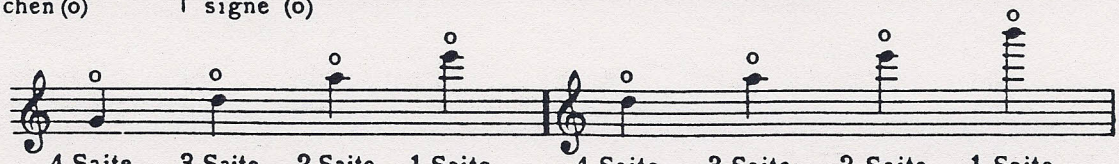
En posant légèrement le 3ème ou 4ème doigt sur les notes suivantes, on obtient des sons harmoniques naturels, qu'on indique par le signe (o)

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 il 4° 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
4ème Corde 3ème Corde 2ème Corde 1ère Corde
4th string 3rd string 2nd string 1st string
4ª Corda 3ª Corda 2ª Corda 1ª Corda

4.Saite 3.Saite 2.Saite 1.Saite
4ème Corde 3ème Corde 2ème Corde 1ère Corde
4th string 3rd string 2nd string 1st string
4ª Corda 3ª Corda 2ª Corda 1ª 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 (♩)

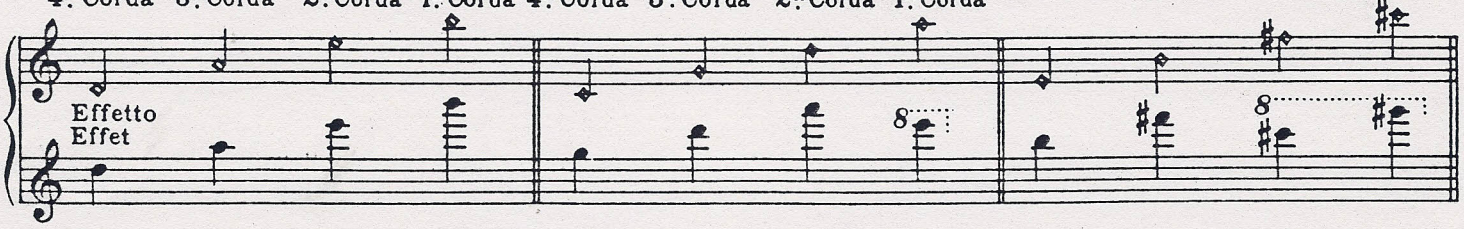
Mentre col violino i suoni armonici possono essere sostenuti e legati, col mandolino, non producono un bell'effetto che quando sono eseguiti in staccato.

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

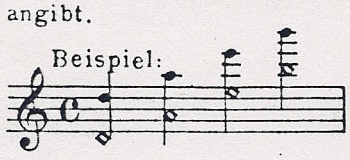
I suoni seguenti presi armonicamente producono delle note molto più elevate e s'indicano con il segno (♩)

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

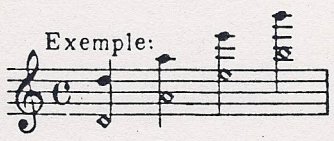
4.Saite 3.Saite 2.Saite 1.Saite
4ème Corde 3ème Corde 2ème Corde 1ère Corde
4th string 3rd string 2nd string 1st string
4ª Corda 3ª Corda 2ª Corda 1ª Corda



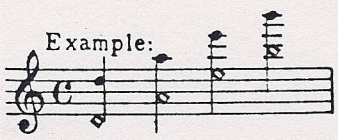
Diese zweite Art von Flagiolett-Tönen notiert man, indem man über ihnen die wirklichen Töne in kleiner Notenschrift angibt.



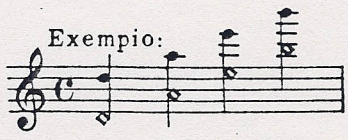
Cette deuxième catégorie des sons harmoniques s'écrit en leur superposant en petites notes les sons réels.



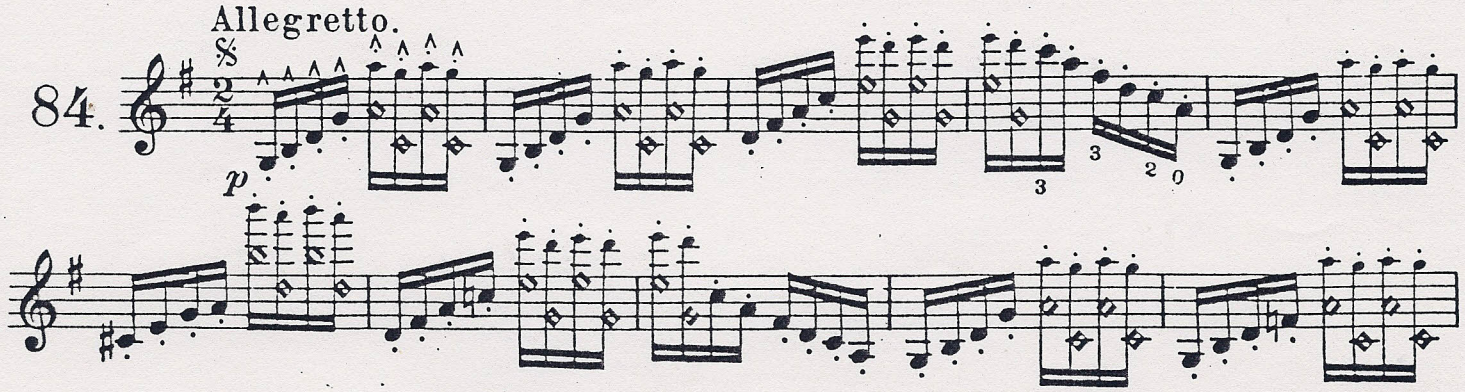
This second category of harmonics is written by placing above them the real sounds in small notes.

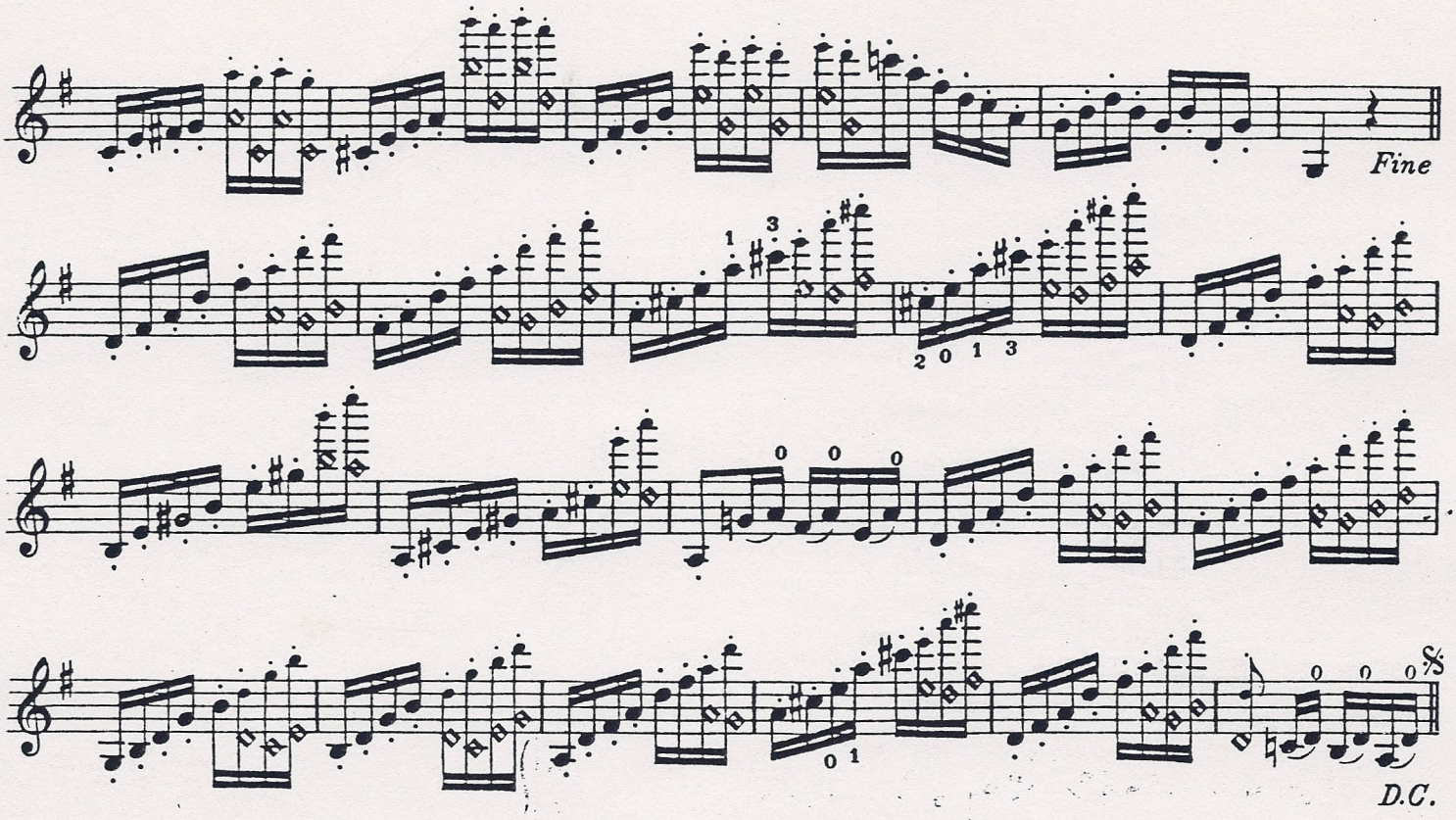


Questa seconda categoria d'armonici si scrive superponendo in piccole note i suoni reali.



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 8va 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 1er doigt et en effleurant la corde avec le 4me 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 8va indique que les notes au dessus desquelles il se trouve doivent être jouées une octave plus haut. Le mot loco annule l'effet de ce signe.

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

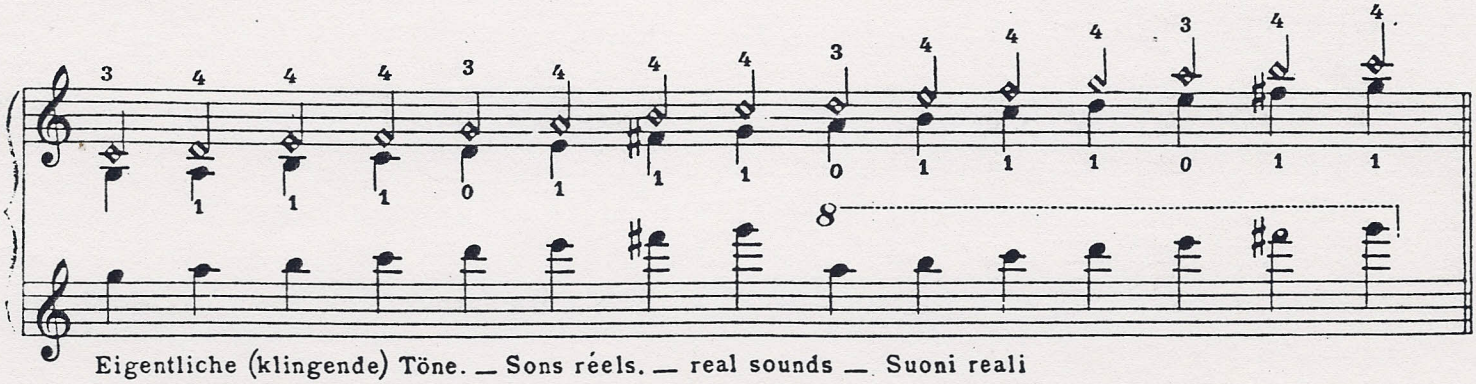
Players who have a concert-board and wish to give a passage with artificial harmonics can at once play the real notes which are a twelfth higher than the lightly touched fourth.

N.B. The sign 8va 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 1º dito e sfiorando la corda col 4º 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.

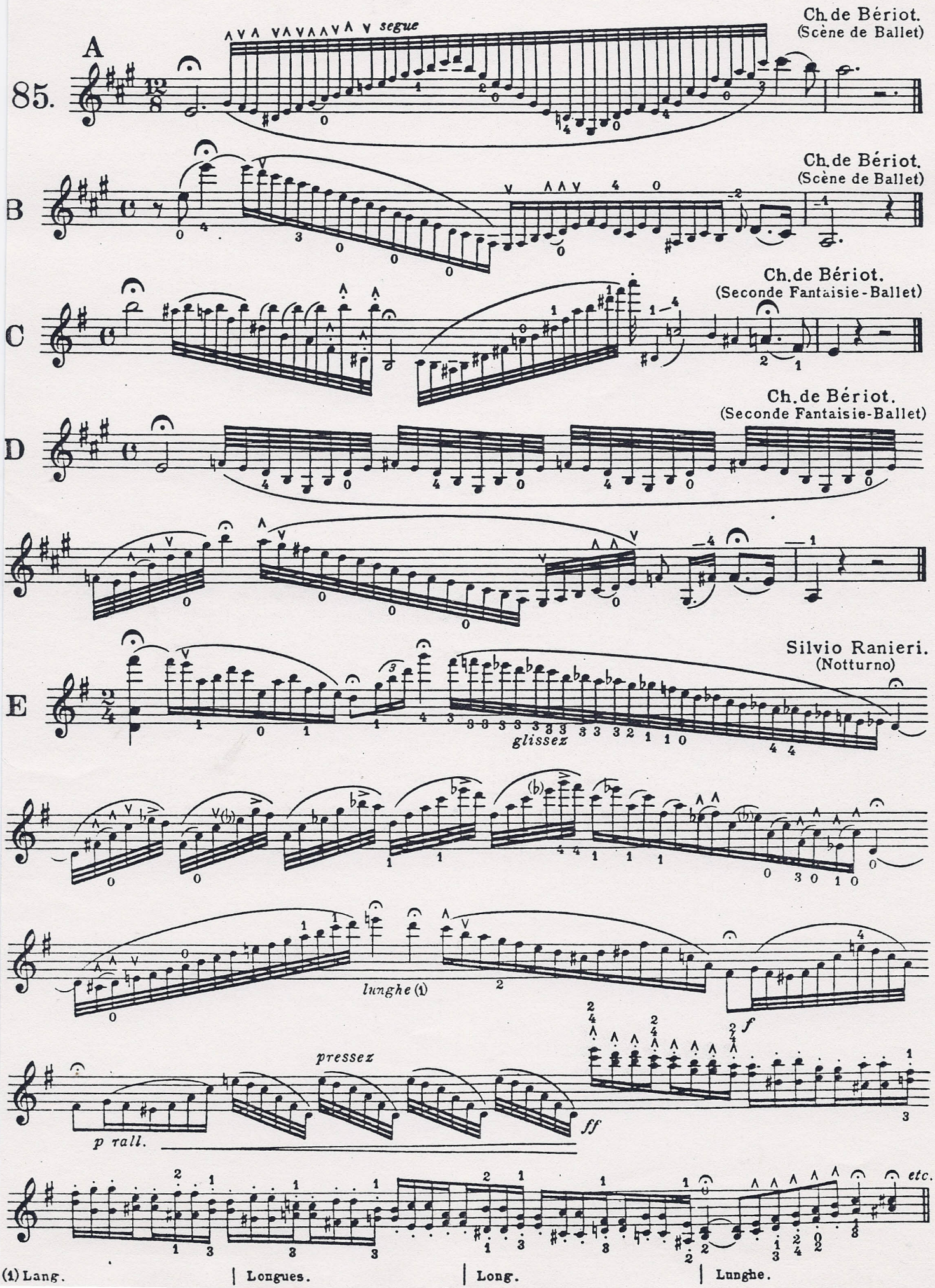
N.B. Il segno *8* indica che le note al disopra delle quali si trova devono essere suonate un'ottava più alta. La parola loco annulla l'effetto di questo segno.



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

o

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



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

Der Mandolinenbau hat in den letzten Jahren bedeutende Fortschritte gemacht, so hauptsächlich in bezug auf das Griffbrett, das gegenüber dem alten System um eine Oktave verlängert worden ist. Dadurch wird es möglich gemacht, ganze Stükke 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 Schüler 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 y a en effet des compositions de Bériot et de Vieuxtemps qu'on pourrait croire conçues pour cet instrument.

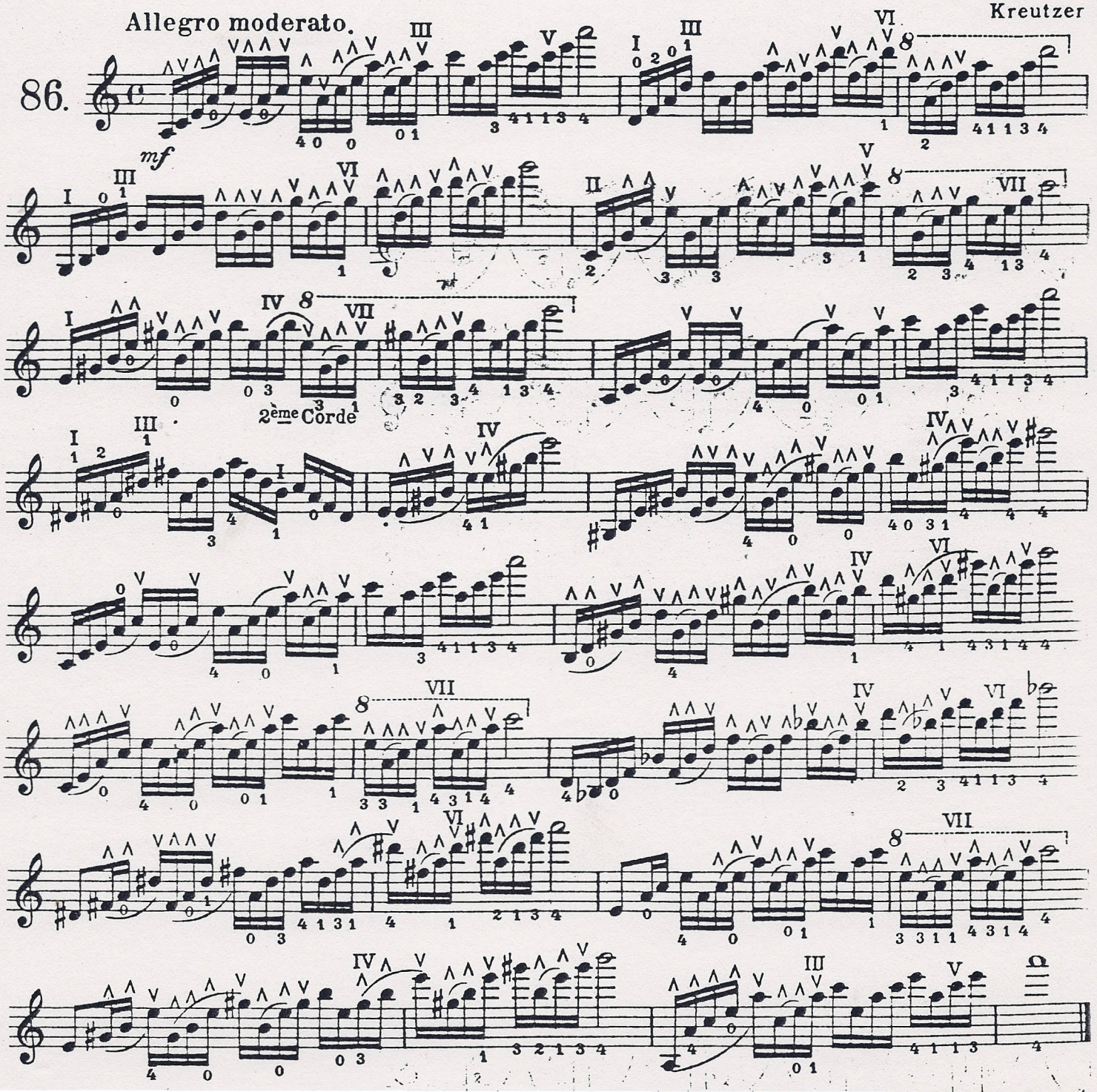
Les exercices qui vont suivre ont pour but principal de familiariser l'elève aux notes qui dépassent la 7ème Position.

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

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

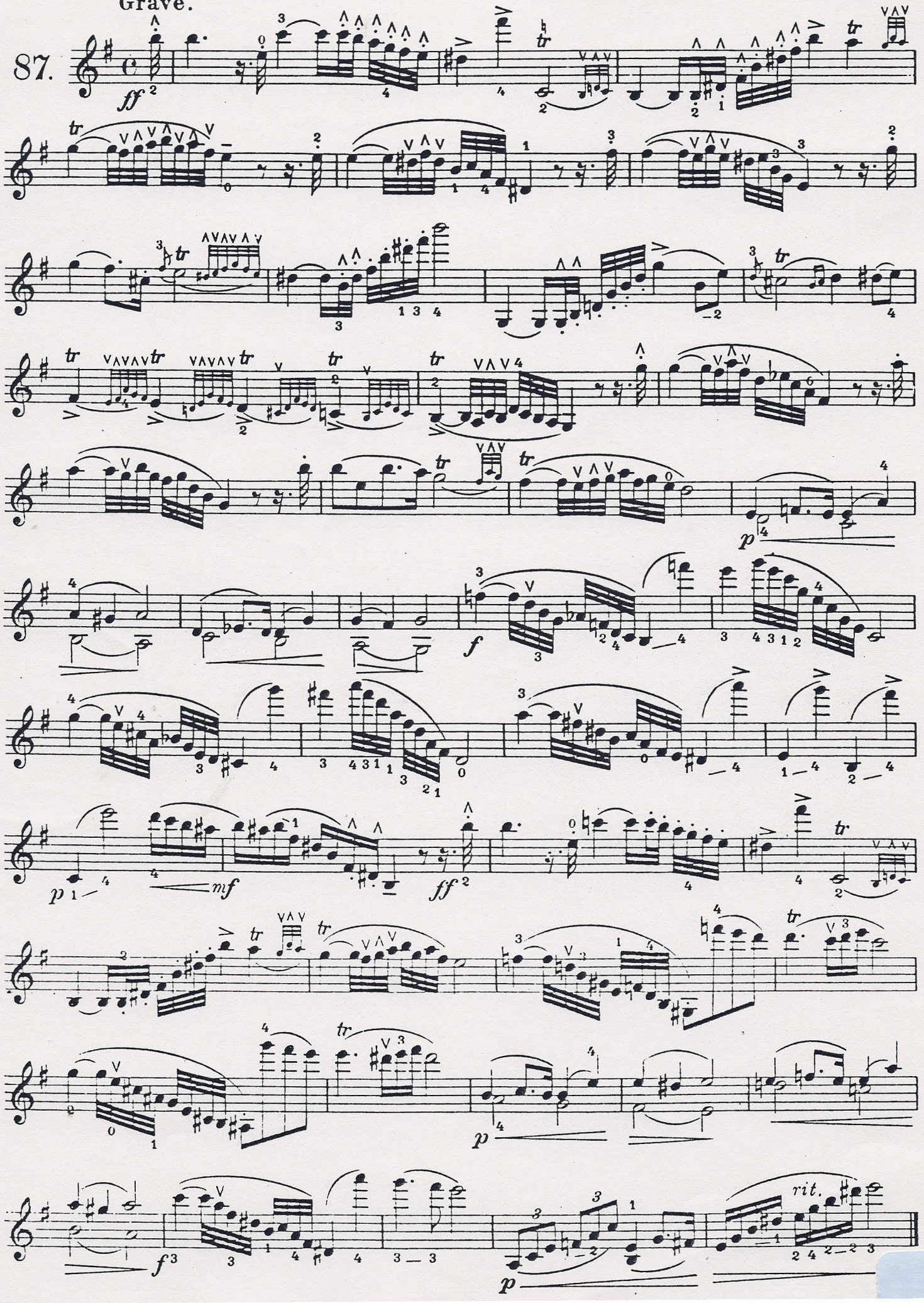
La fabbricazione del mandolino ha fatto da qualche anno in quà dei notevoli progressi, soprattutto in ciò che concerne la tastiera il cui prolungamento di un' ottava sull'antico sistema permette l'esecuzione integrale di pezzi importantissimi scritti per il violino e che si adattano ammirevolmente al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

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



Grave.

87.



Adagio.

Fiorillo.

88.

p espressivo

2ème Corde

f

tr

loco

restez

2ème Corde

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 possédant pas le clavier de concert, ne peuvent jouer au delà de la 7e 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'accordo perfetto. Scale e accordi.

Gli allievi che non possedendo la tastiera da concerto non potranno suonare al di lá del la della 7ª Pos. dorranno 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

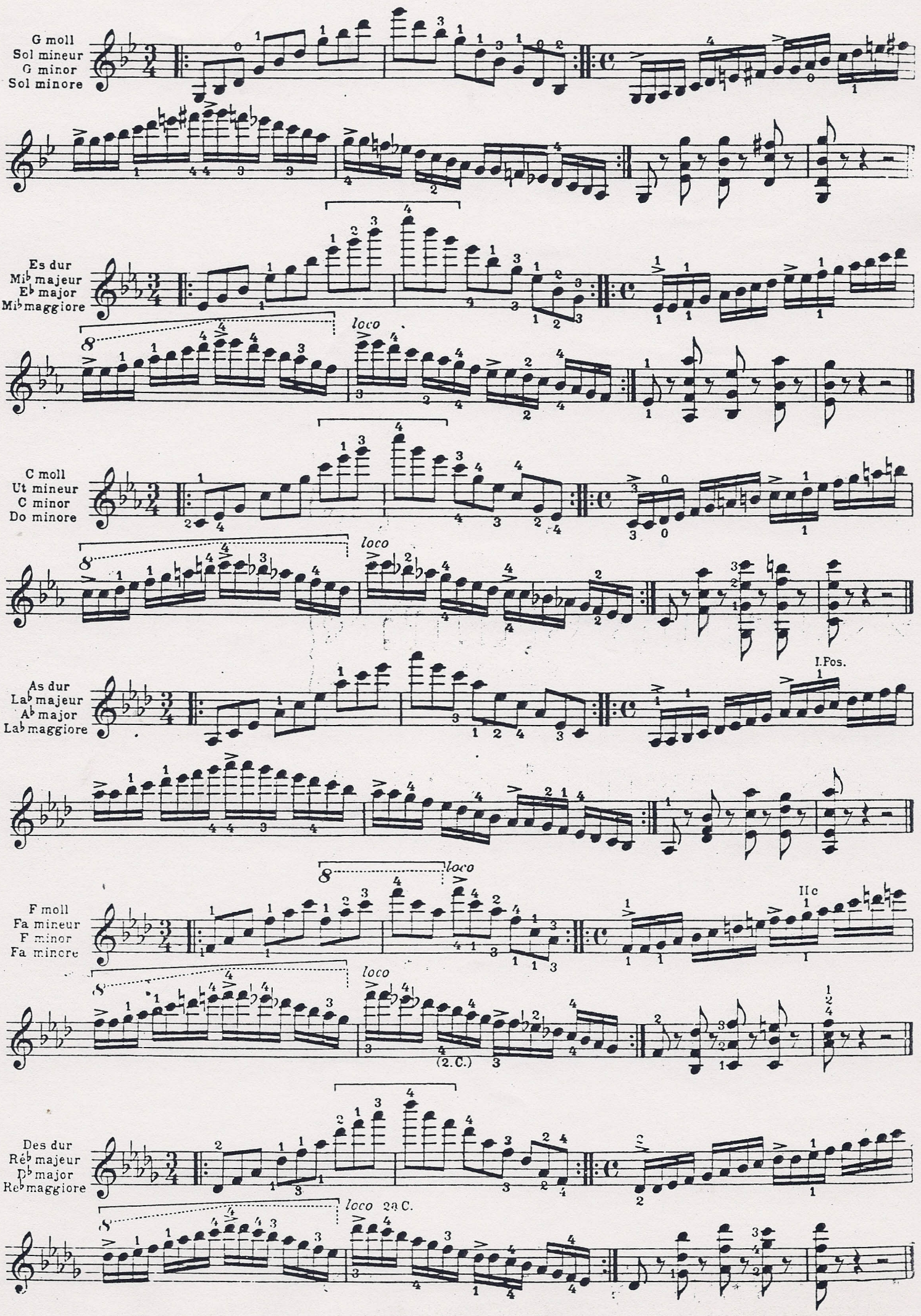
A moll
La mineur
A minor
La minore

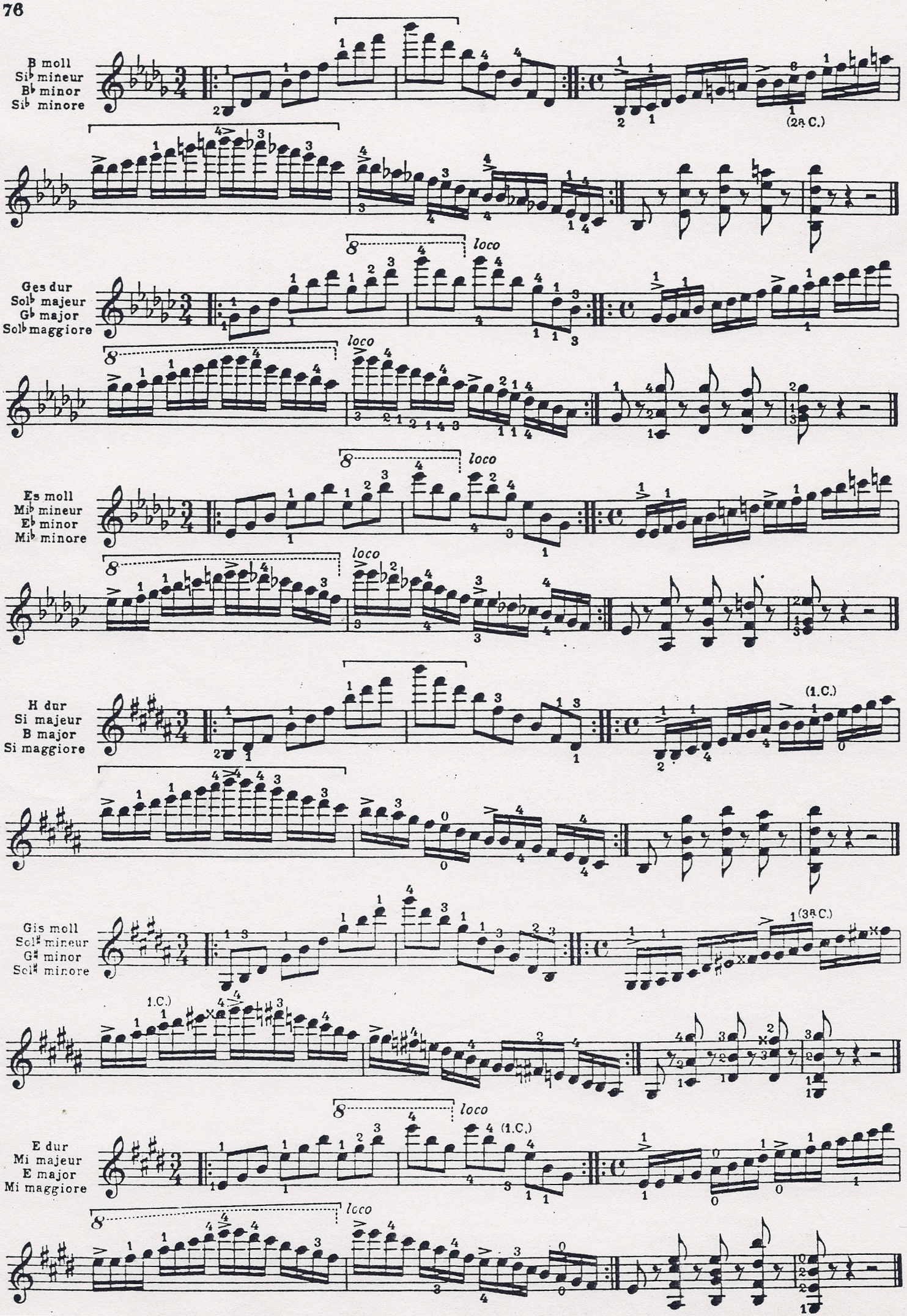
F dur
Fa majeur
F major
Fa maggiore

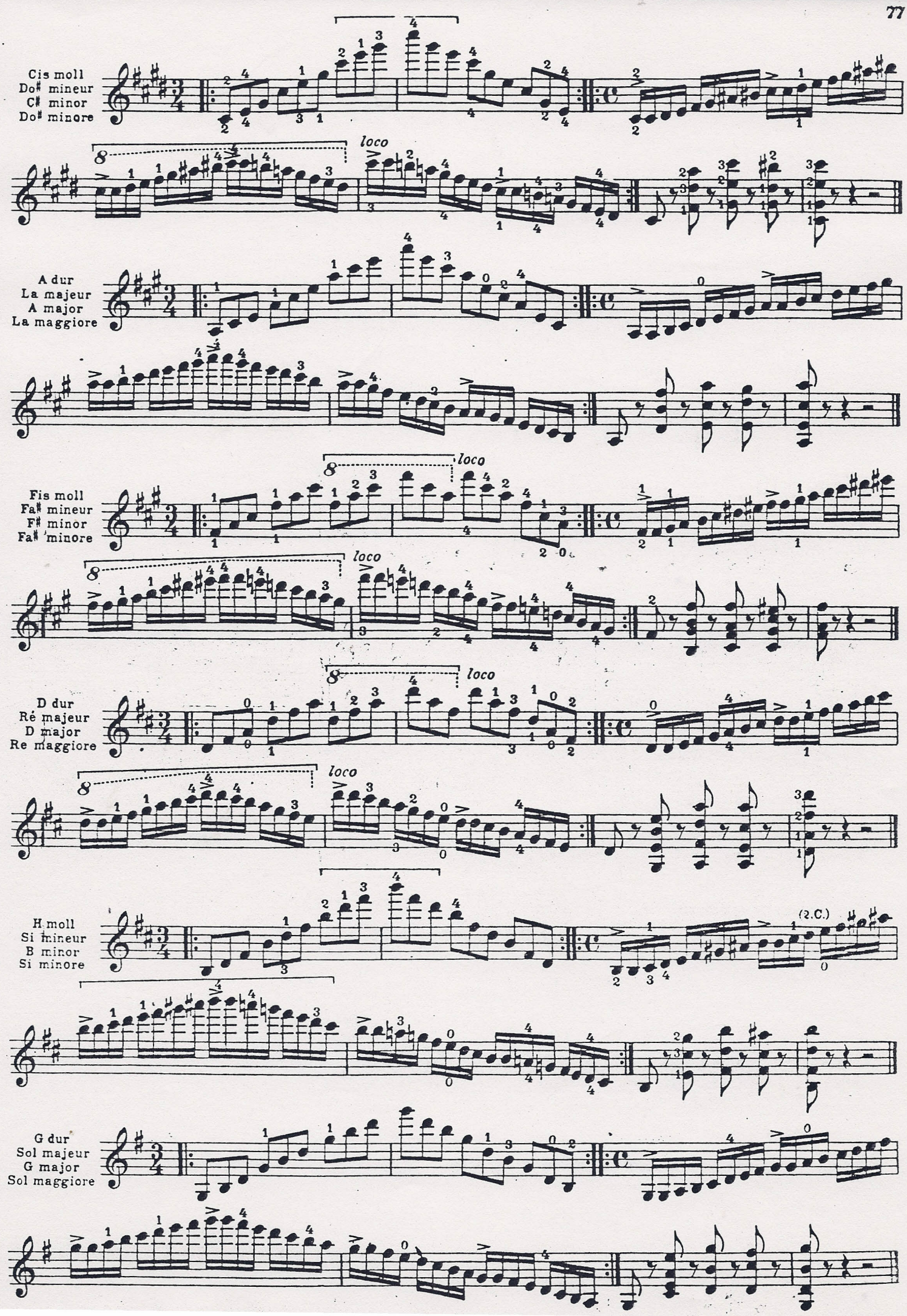
loco

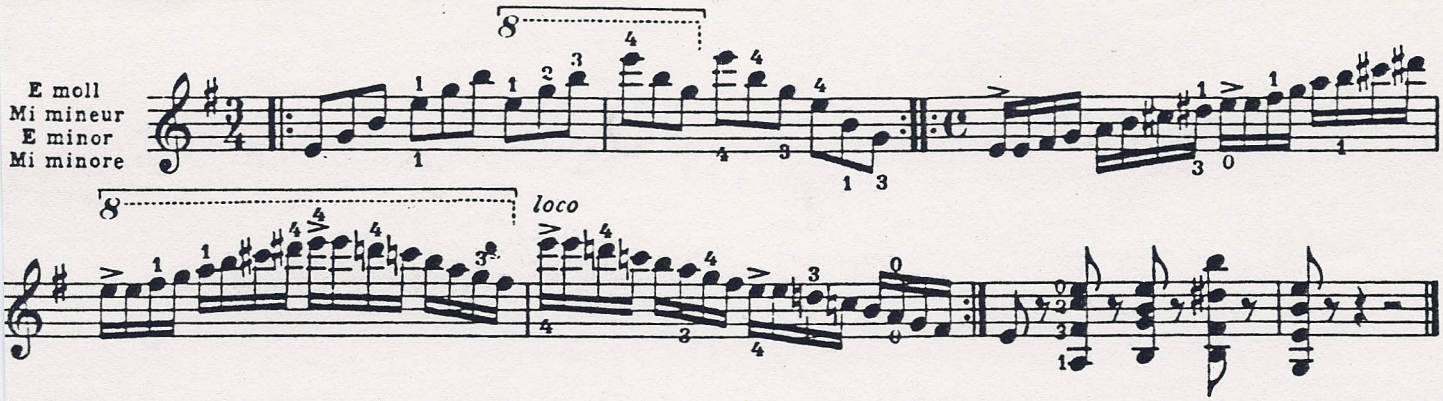
D moll
Ré mineur
D minor
Re minore

B dur
Si♭ majeur
B♭ major
Si♭ maggiore

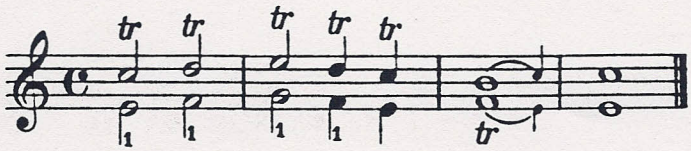

G moll
Sol mineur
G minor
Sol minore
Es dur
Mi♭ majeur
E♭ major
Mi♭ maggiore
loco
C moll
Ut mineur
C minor
Do minore
loco
As dur
La♭ majeur
A♭ major
La♭ maggiore
I.Pos.
loco
F moll
Fa mineur
F minor
Fa minore
IIc
loco
(2.C.)
Des dur
Ré♭ majeur
D♭ major
Re♭ maggiore
loco 2a C.


B moll
Si♭ mineur
B♭ minor
Si♭ minore
(2a C.)
Ges dur
Sol♭ majeur
G♭ major
Sol♭ maggiore
loco
Es moll
Mi♭ mineur
E♭ minor
Mi♭ minore
H dur
Si majeur
B major
Si maggiore
(1.C.)
Gis moll
Sol♯ mineur
G♯ minor
Sol♯ minore
(3a C.)
1.C.)
E dur
Mi majeur
E major
Mi maggiore


Cis moll
Do♯ mineur
C♯ minor
Do♯ minore
loco
A dur
La majeur
A major
La maggiore
Fis moll
Fa♯ mineur
F♯ minor
Fa♯ minore
loco
loco
D dur
Ré majeur
D major
Re maggiore
loco
H moll
Si mineur
B minor
Si minore
(2.C.)
G dur
Sol majeur
G major
Sol maggiore



Doppelgriffe mit Triller. | Doubles Cordes avec Trille. | Double Strings with Shake. | Doppie Corde con il Trillo.



Doppeltriller.

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

Doubles Trilles.

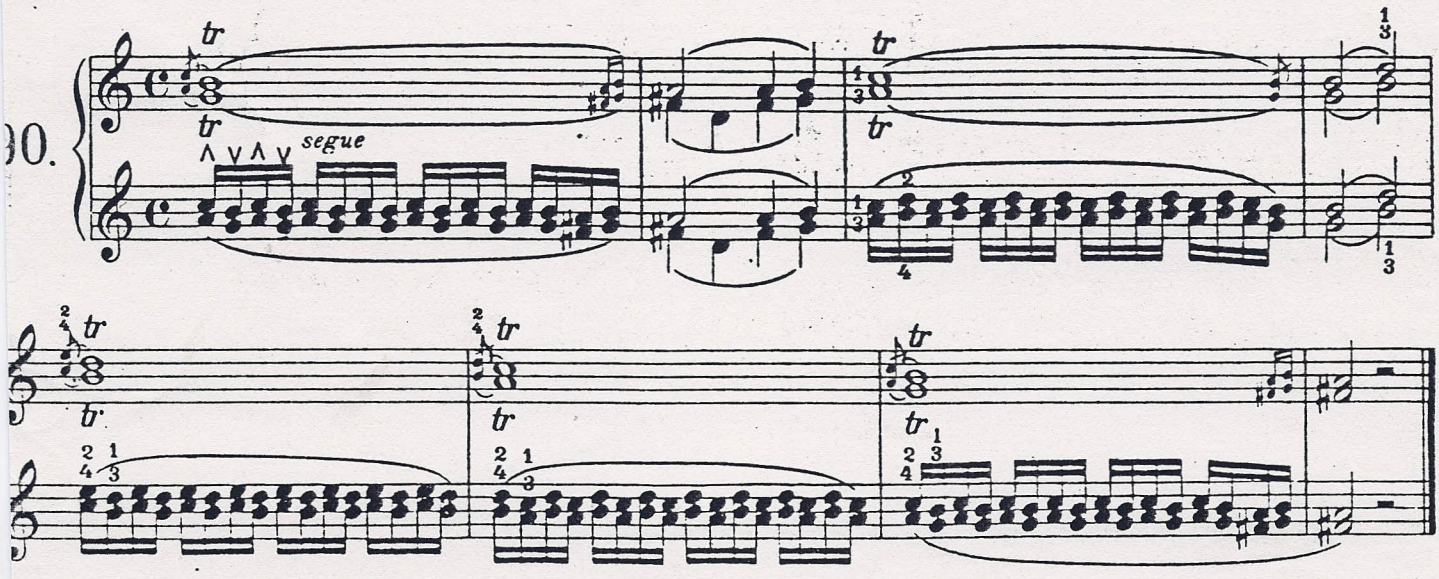
Pour le double trille il faudra observer les mêmes règles que pour le Trille simple.
Les battements des doigts doivent être égaux.

Double Shakes.

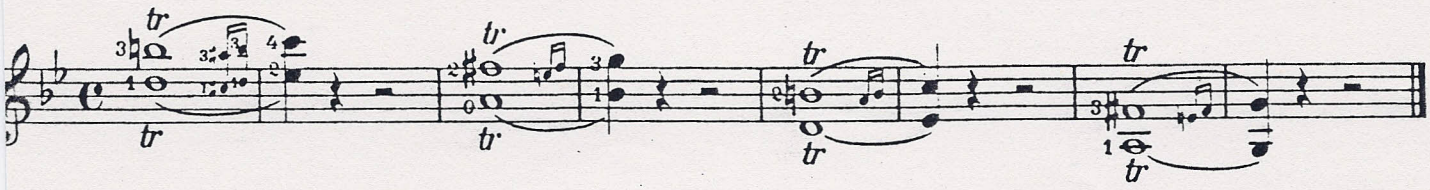
For the double shake the sames rules as for thé simple shake must be observed.
The strokes of the fingers must be regular.

Doppi Trilli.

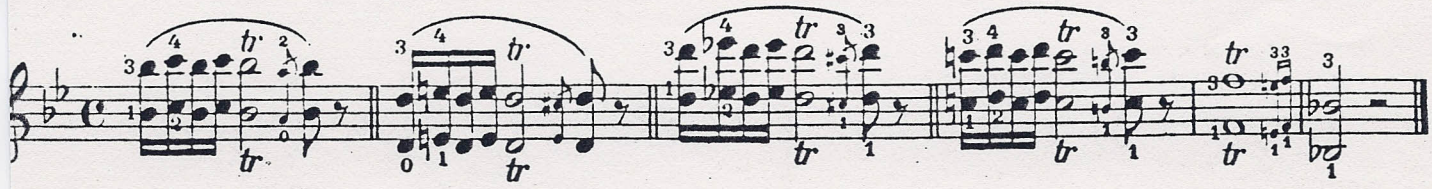
Per il doppio trillo bisognerá osservare le stesse regole del trillo semplice.
I movimenti delle dita dovranno éssere uguali.



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

zusammengefaßt in 16 Variationen über ein Thema von Corelli.

L'Art du Plectre

resumé en 16 Variations sur un Thême de Corelli.

Art of the Plectrum

summarized in 16 Variations on a theme of Corelli.

L'arte del Plettro

riassunto in 16 variazioni su di un Tema di Corelli.

Tema.

Adagio.

91.

espressivo *pp* *cresc.*

Var. I.

Allegretto.

poco rit. *rit.*

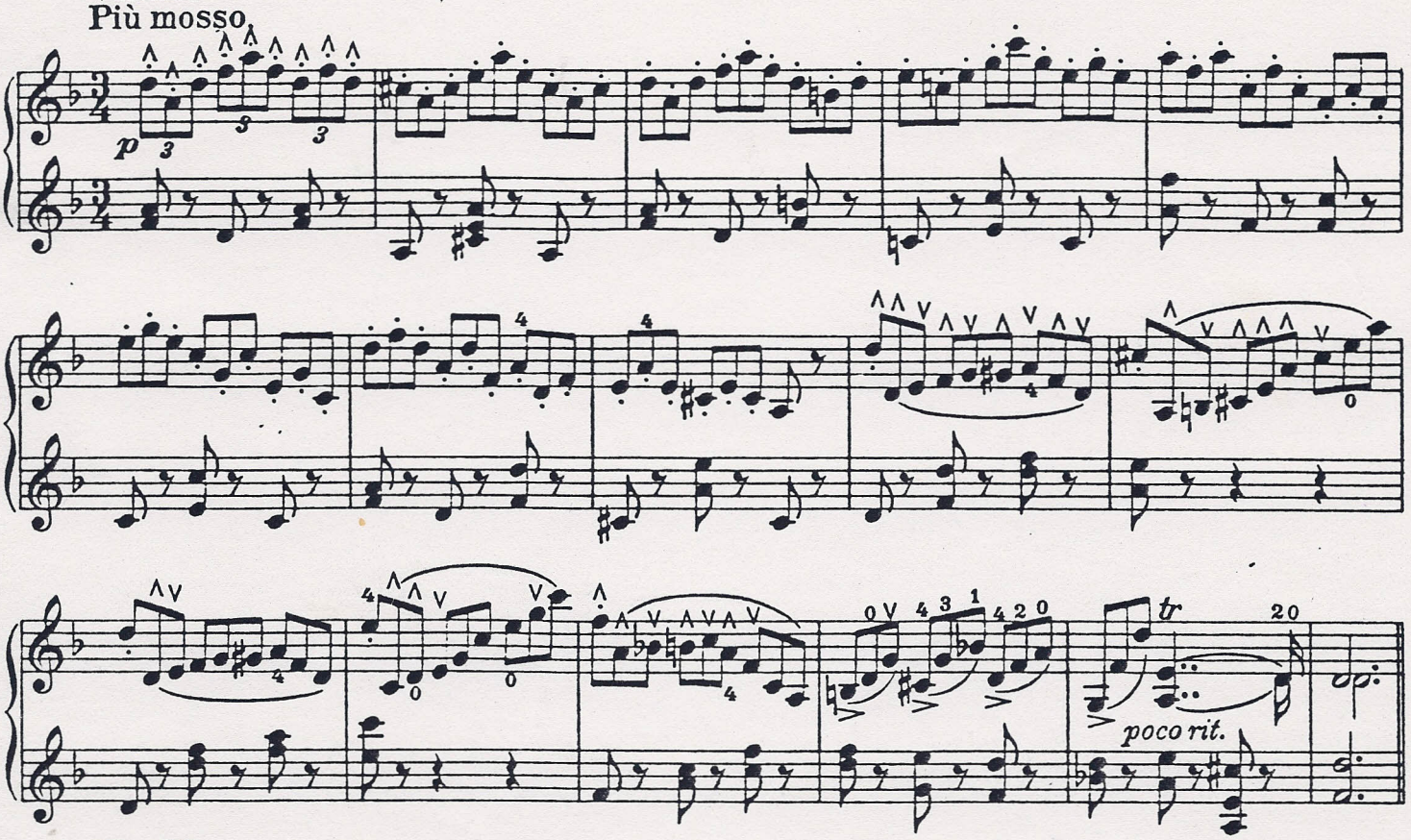
Var. II.

Poco più lento.

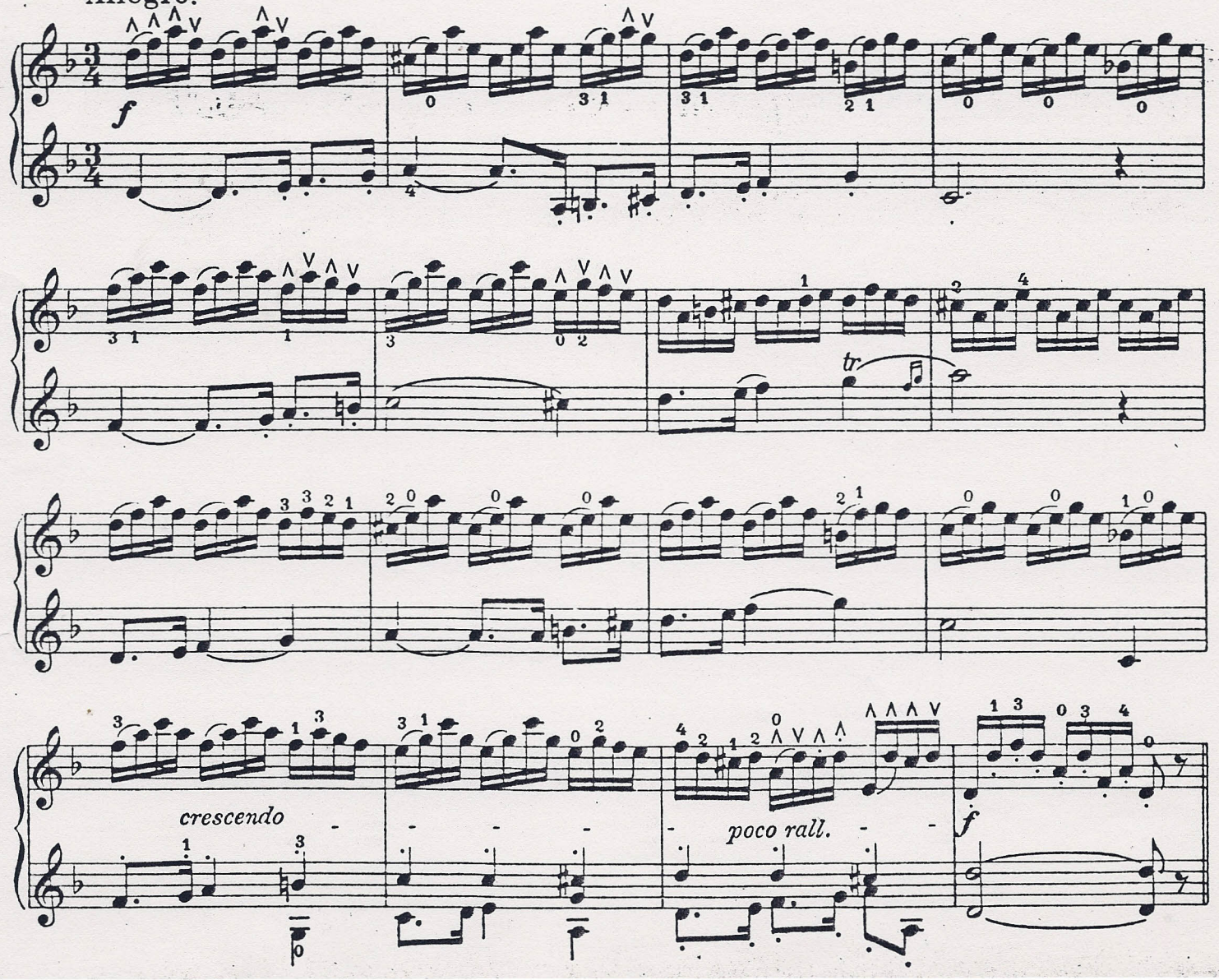
ten. *pp*

1) gehalten | Tenue | held on | Tenuto

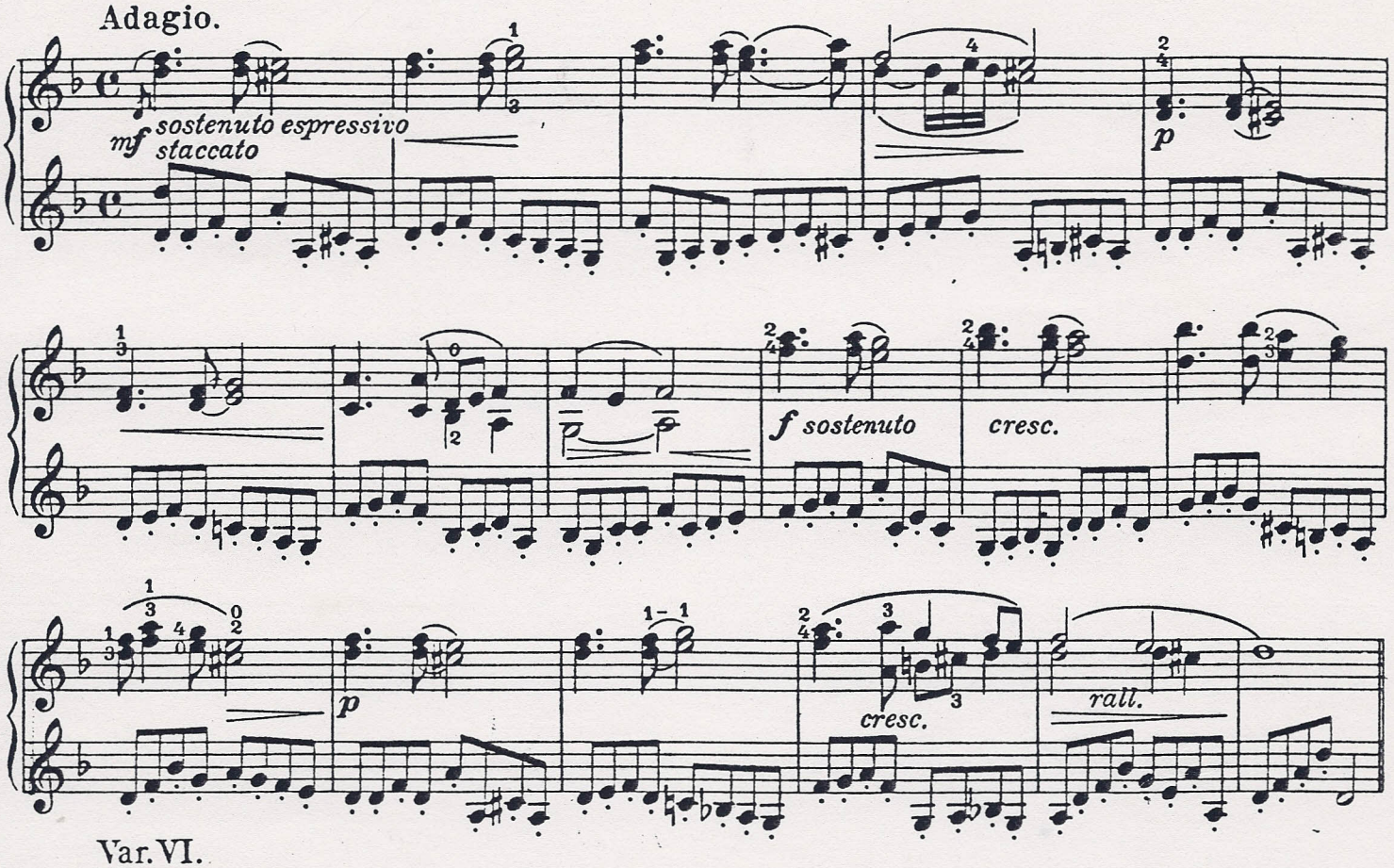
Var. III.
Più mosso.



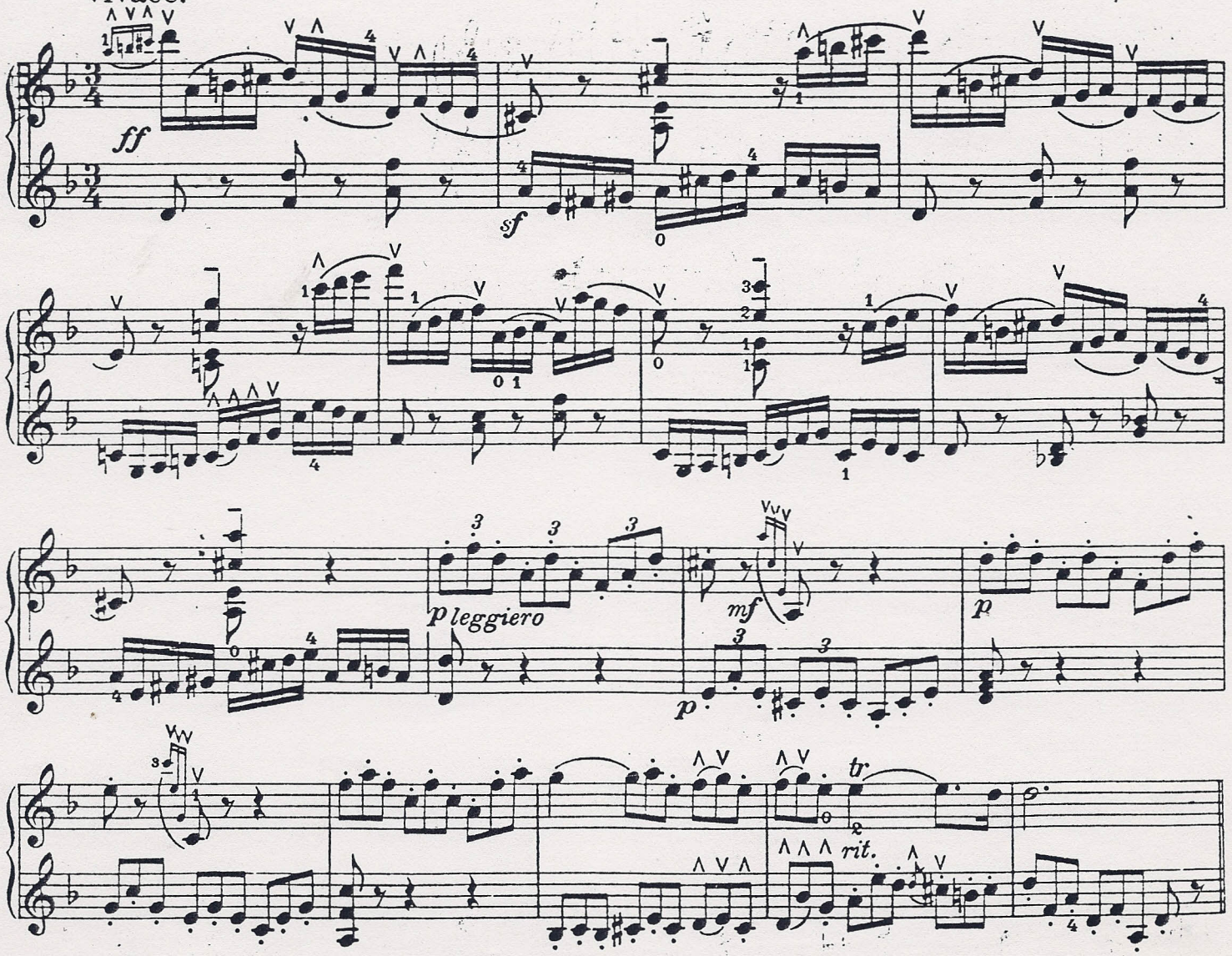
Var. IV.
Allegro.



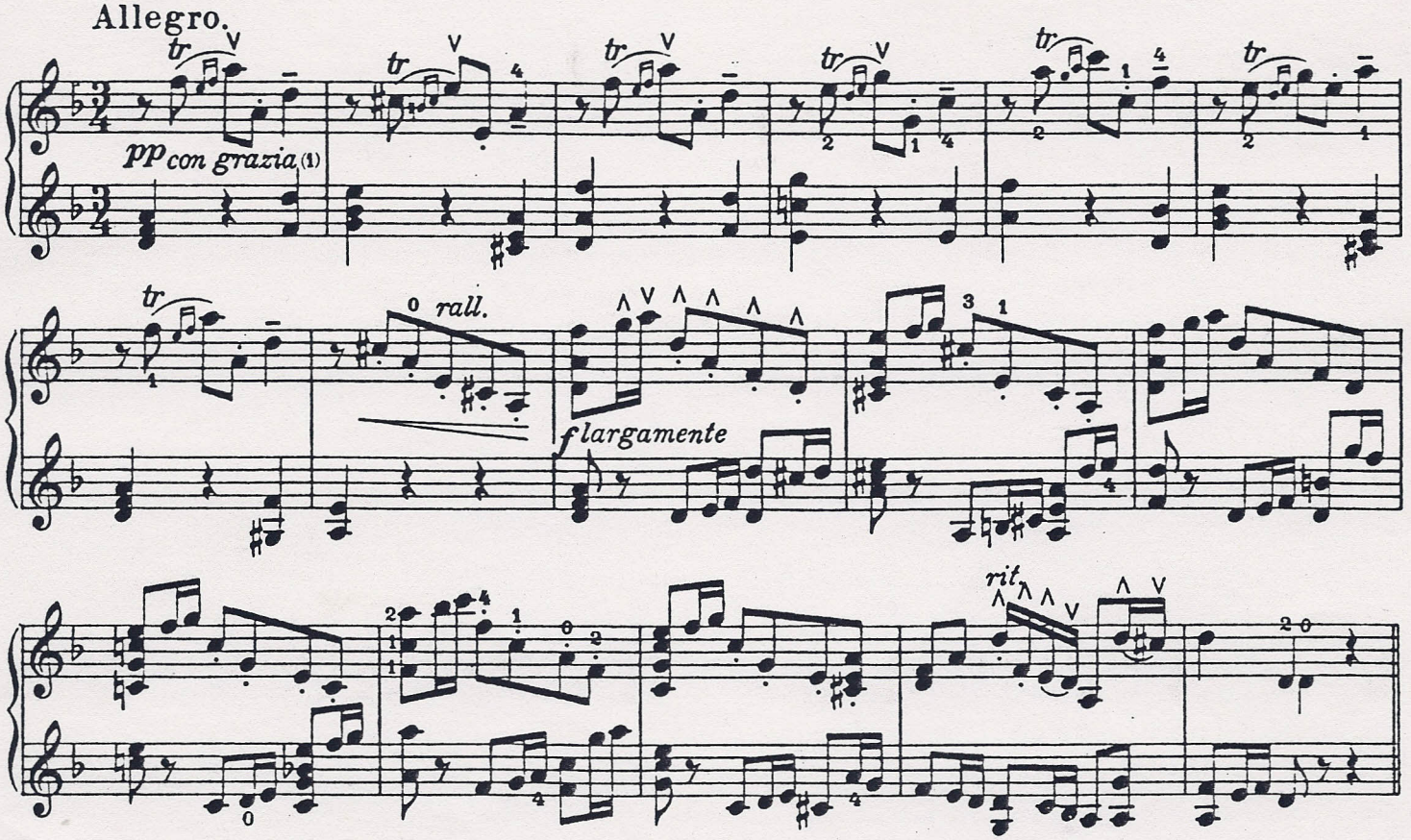
Var. V.
Adagio.



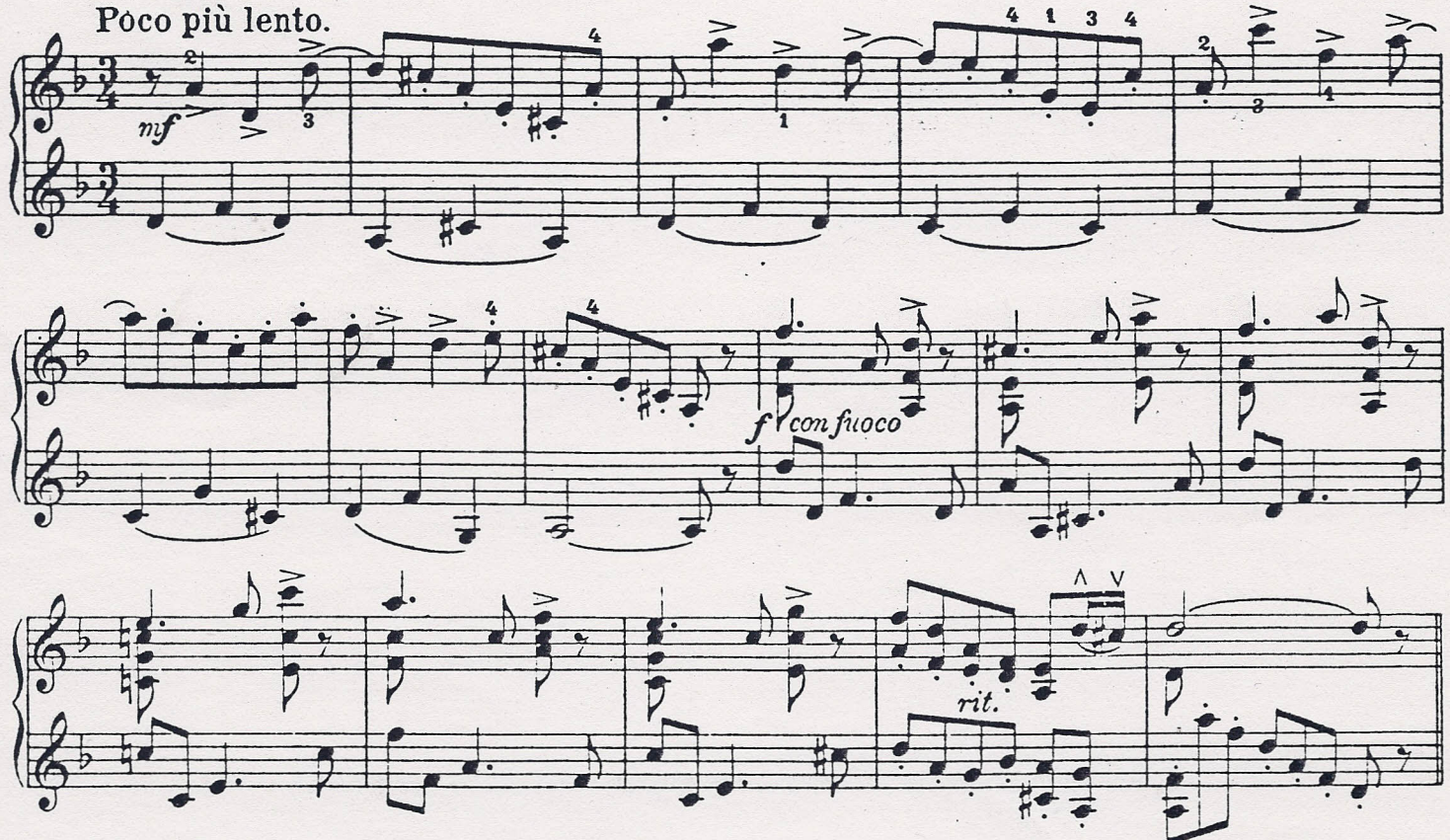
Var. VI.
Vivace.



Var. VII.
Allegro.

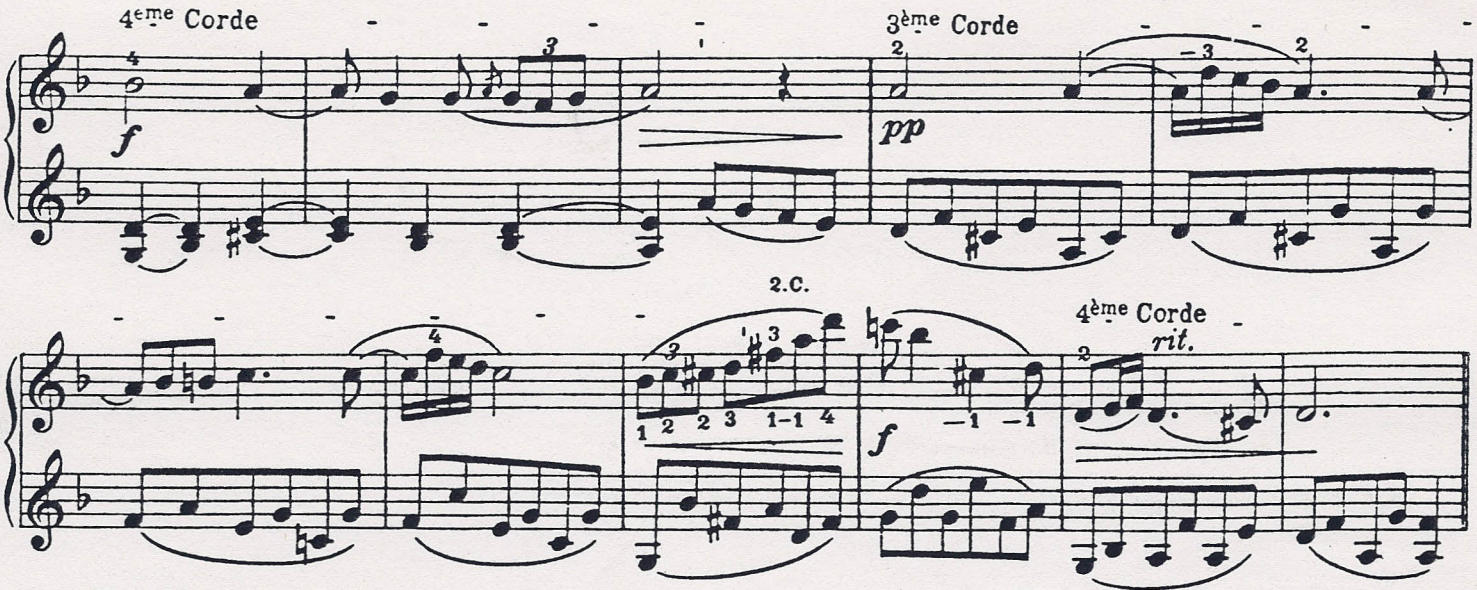


Var. VIII.
Poco più lento.

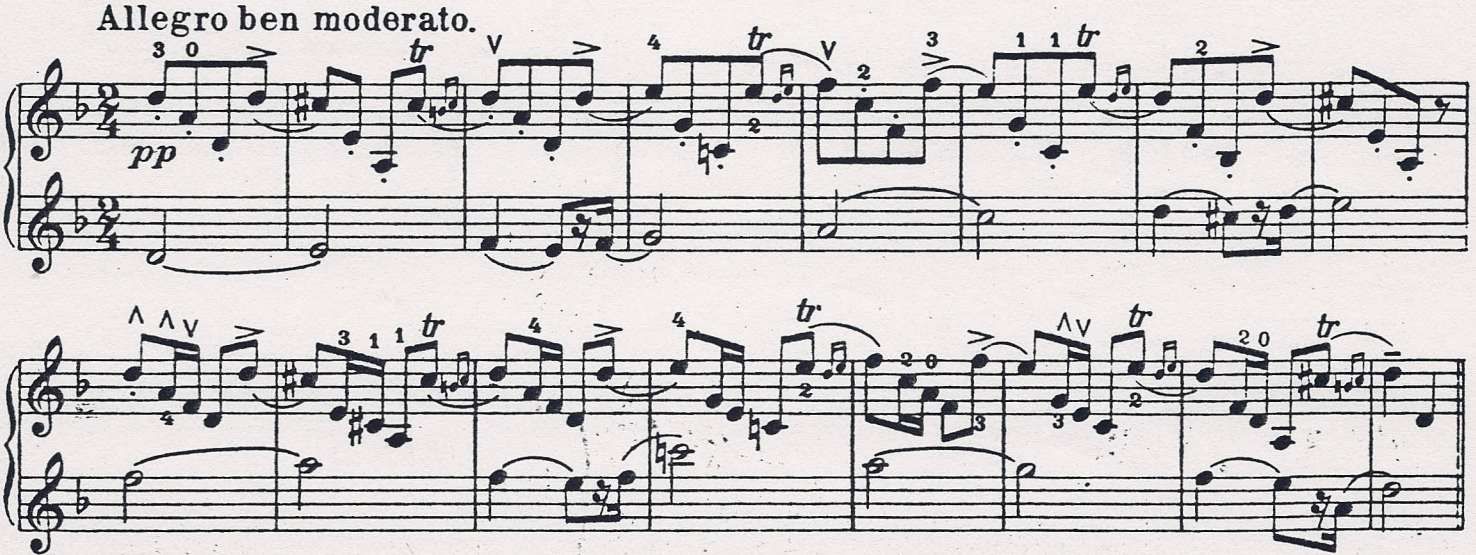


Var. IX.
Adagio.

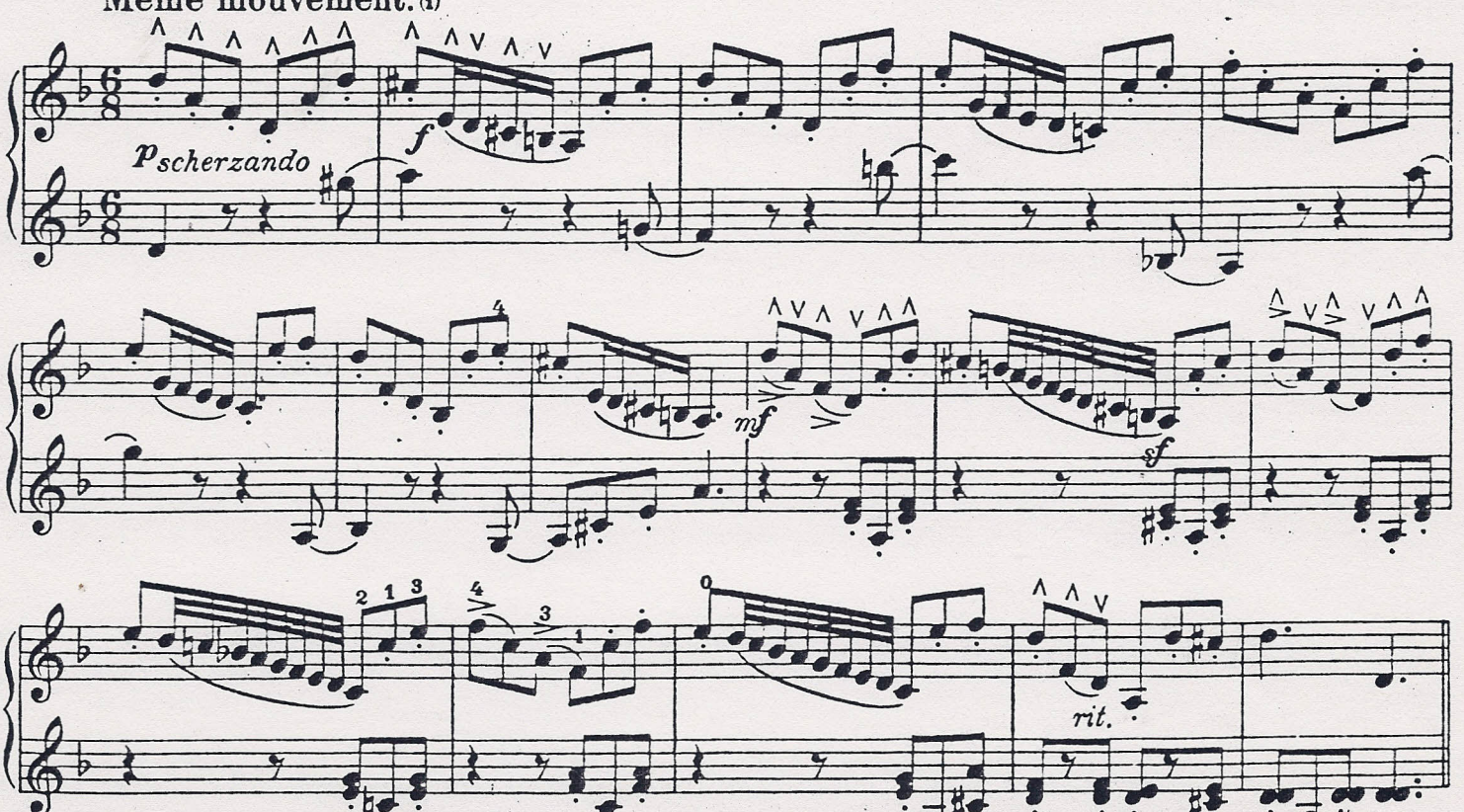
(1) mit Anmut | avec grâce | With grace | Con grazia



Var. X.
Allegro ben moderato.

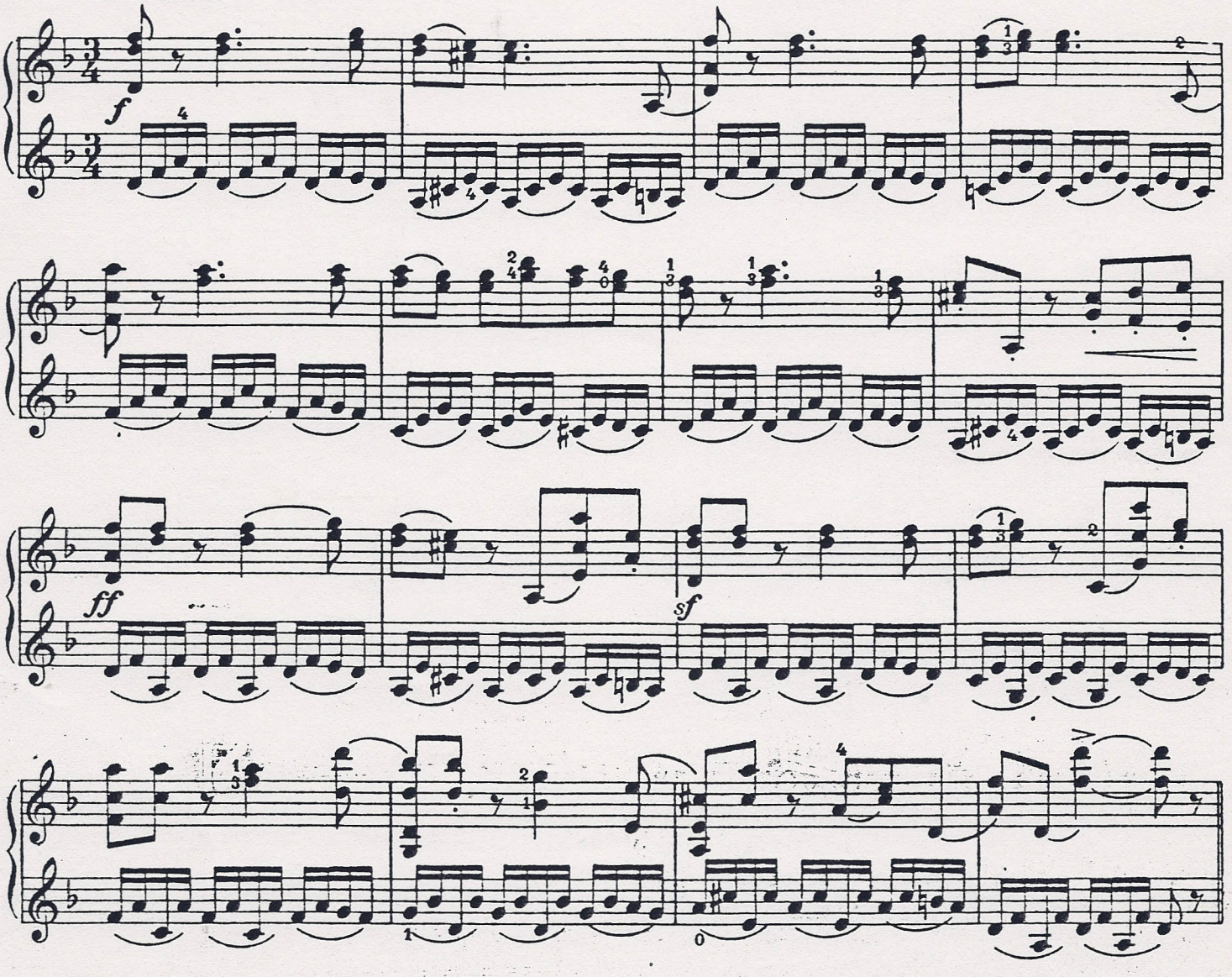


Var. XI.
Même mouvement. (1)

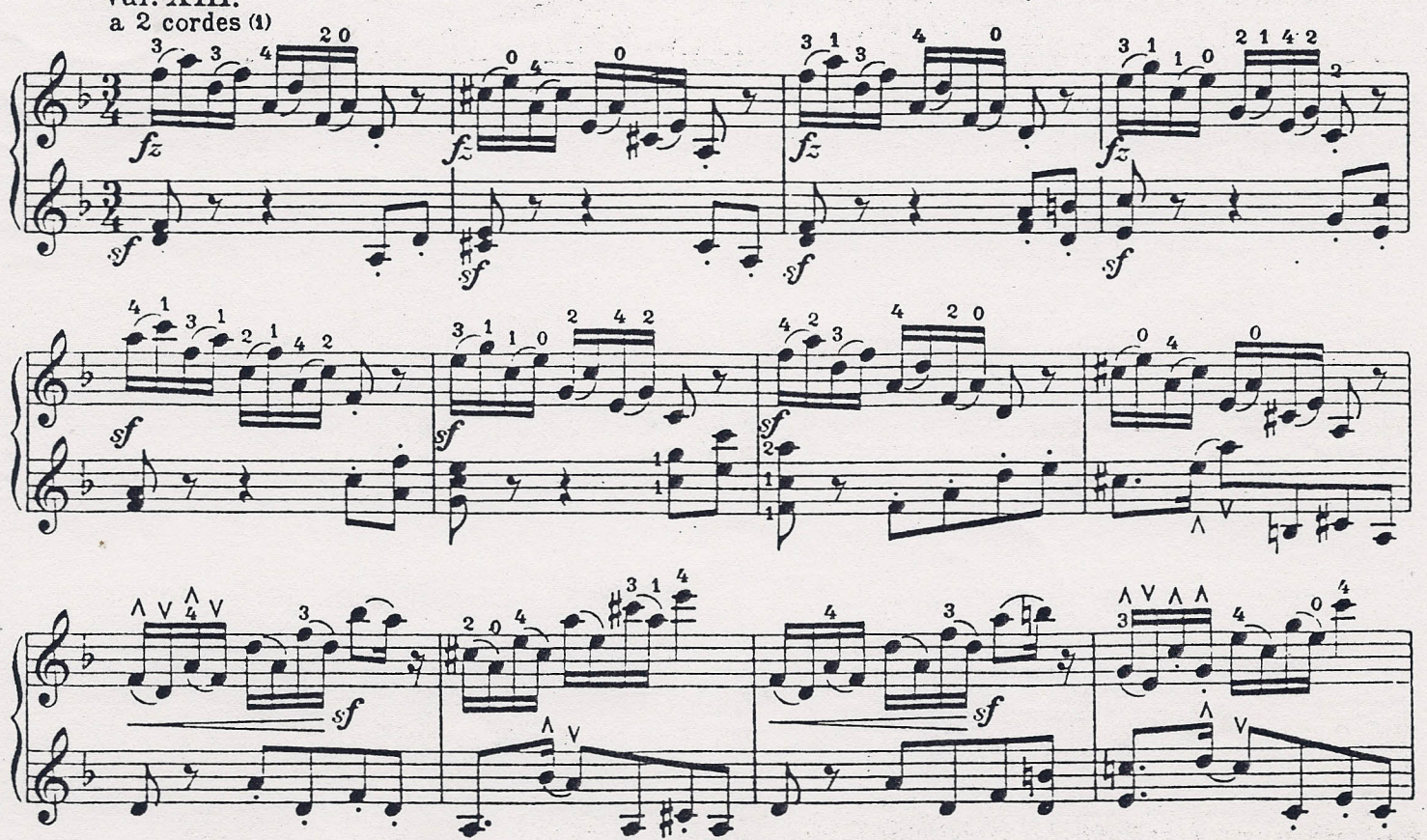


(1) Dasselbe Tempo wie vorher | Le même mouvement | Same time as before | L'istesso tempo

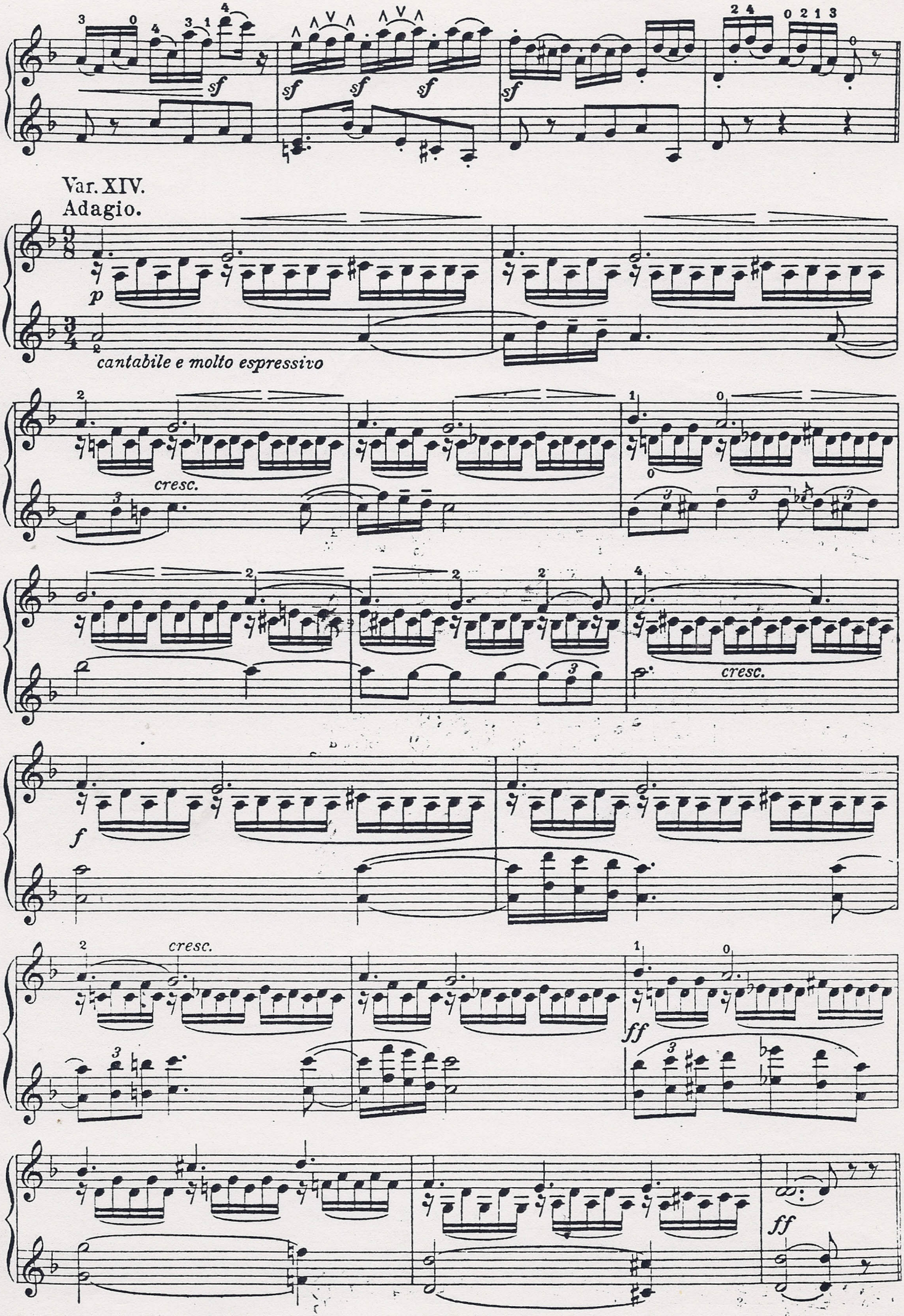
Var. XII.
Con fuoco.



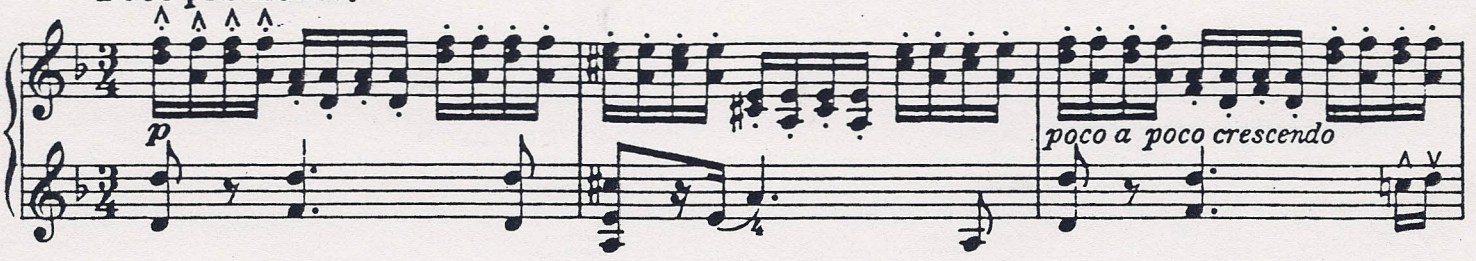
Var. XIII.
a 2 cordes (1)

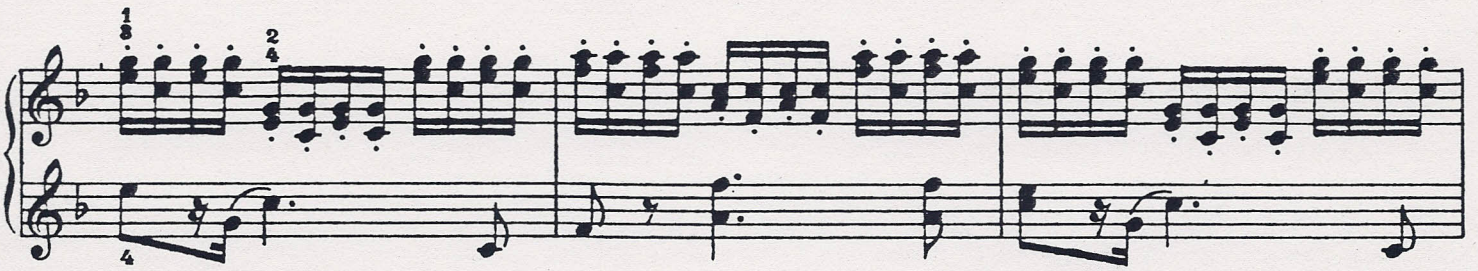


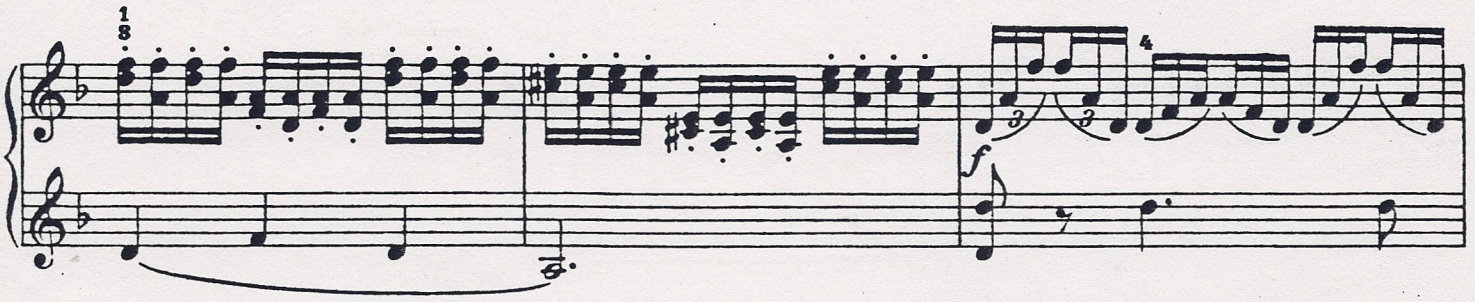
(1) auf zwei Saiten | sur deux cordes | upon two strings | a due corde

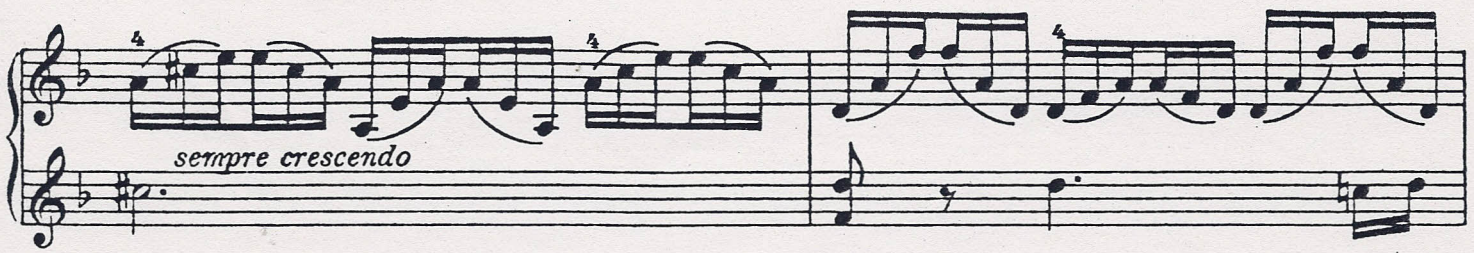

Var. XIV.
Adagio.
cantabile e molto espressivo
cresc.
cresc.
cresc.
ff
ff

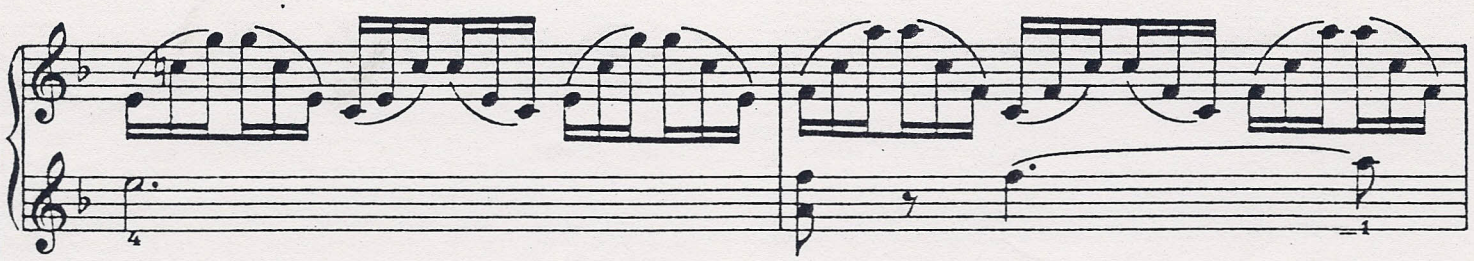
Var. XV.
Poco più mosso.

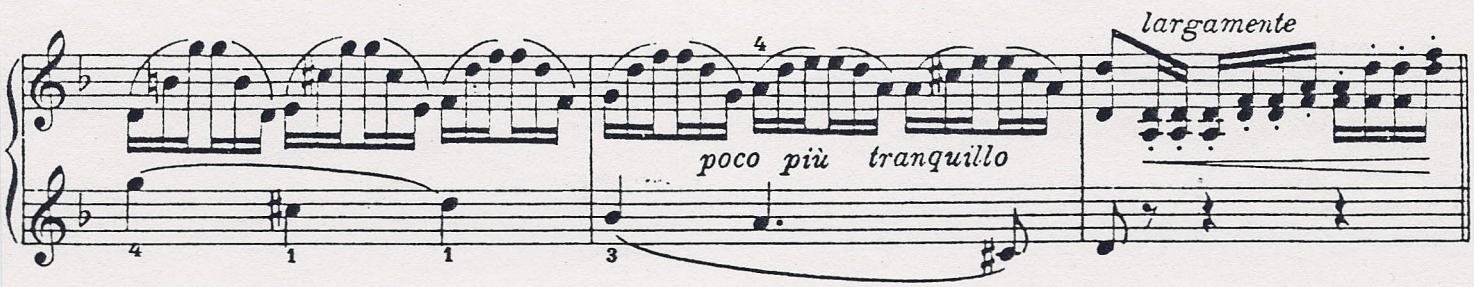




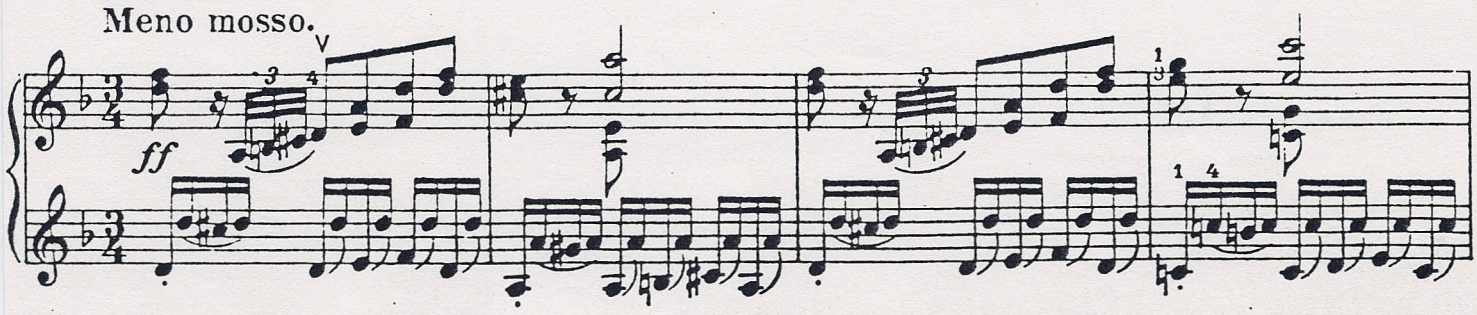


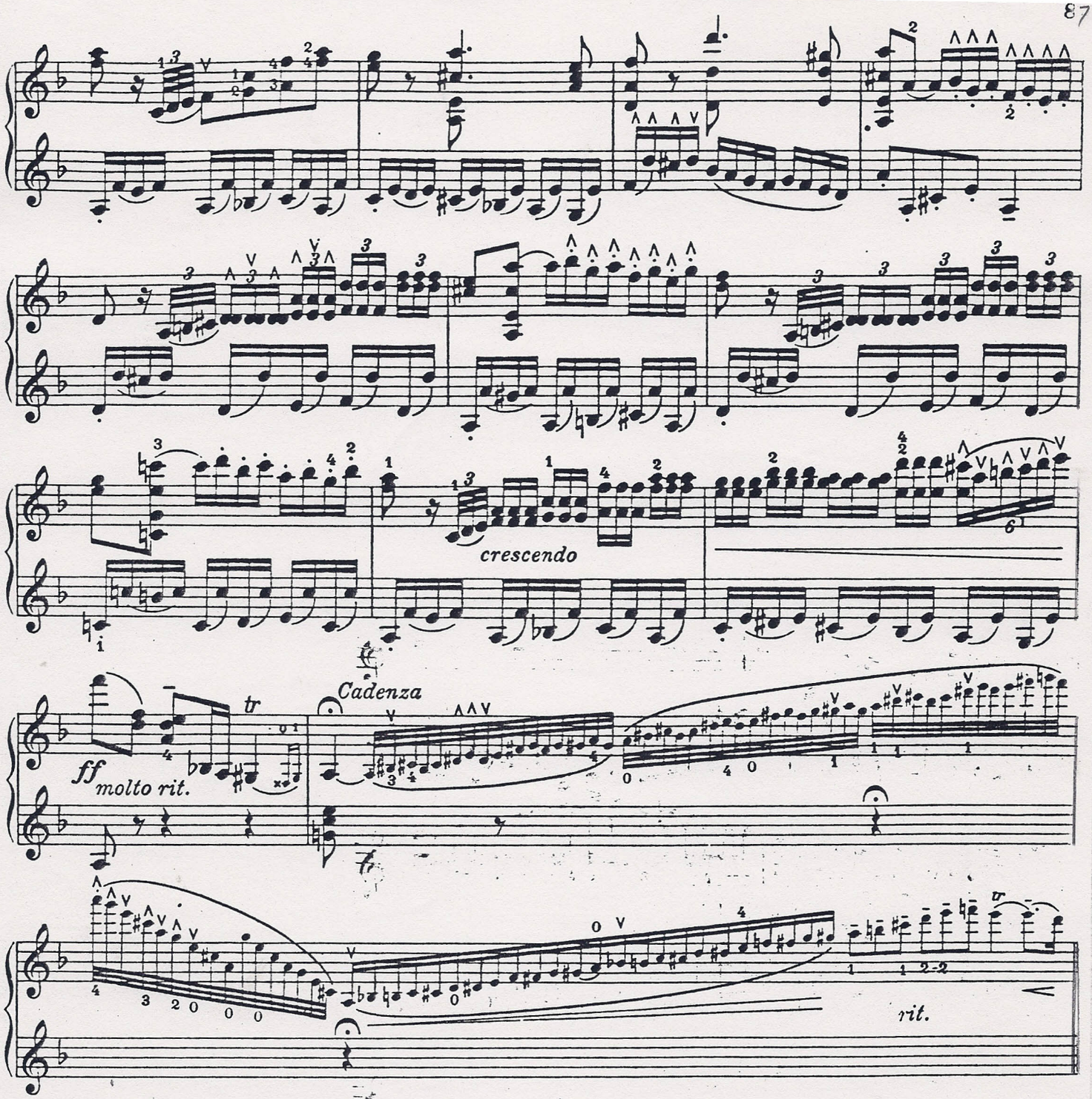






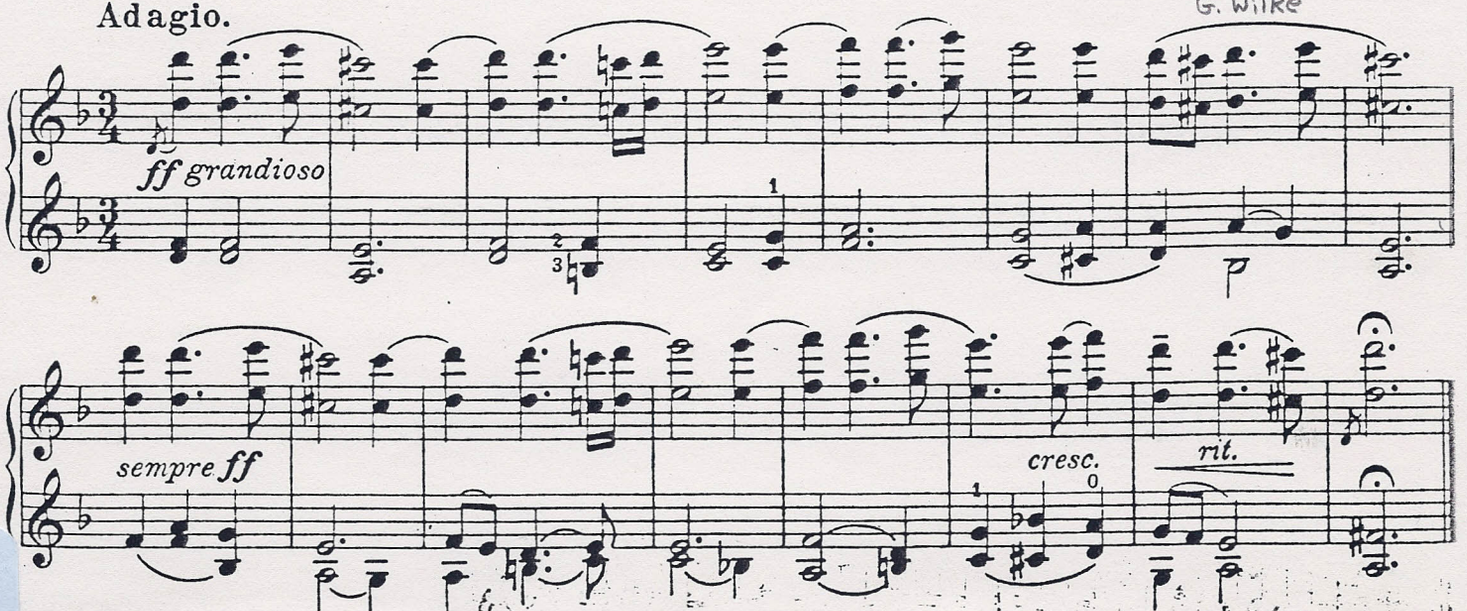
Var. XVI.
Meno mosso.





Finale.
Adagio.

G. Wilke



Ende des zweiten Teils. | *Fin de la deuxième partie.* | *End of the second part.* | *Fine della IIª Parte.*