

Mandolinschule

Zum Selbstunterricht geeignet

Von

Otto Schick

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Otto Schick (1850 – 1928) was one of the first important mandolin and guitar players in Germany.

He has published this mandolin method (Peters) as well as another larger method for the Neapolitan mandolin (published in 1901 by Hofmeister)

In 1877 he has founded a guitar ensemble in Leipzig (Leipziger Gitarren-Klub) – probably one of the first guitar ensembles. He has also published many pieces for mandolin and guitar, mandolin and piano, mandolin orchestra.

You can find further information about Otto Schick on <http://www.mandoisland.de>

Thanks to Mr. Dong Lizhi for help with the preparation of this PDF!

Otto Schick lebte nach Angaben in R. Janssens' **Geschiedenis van de Mandoline** von 1850 - 1928. Er sei als 26 jähriger blind geworden. Bereits 1877 gründete er den Leipziger Gitarren-Klub, der auch auf der Titelseite erwähnt ist: *Direktor der Mandolinen- und Gitarrengesellschaft "Harmonie" zu Leipzig*

Otto Schick hat diese Mandolinenschule (verlegt bei Peters) und eine weitere, umfangreichere Schule für die Neapolitanische Mandoline(verlegt 1901 bei Hofmeister) veröffentlicht.

Weitere Informationen über Otto Schick auf <http://www.mandoisland.de>

Vielen Dank an Mr Dong Lizhi für die Hilfe bei der Erstellung dieses PDF!

Mandolinen-Schule

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von

OTTO SCHICK.



Eigentum des Verlegers.

Leipzig, C. F. Peters.



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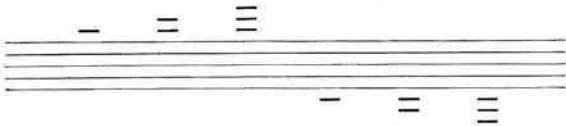
Vorkenntnisse der Musik.

Noten, Notensystem und Tonschlüssel.

Die Zeichen für die Töne der Musik heißen Noten. Es sind deren sieben, welche *c, d, e, f, g, a, h* benannt werden. Umfasst eine Passage der Reihe nach acht, neun oder noch mehr Noten, so werden diese Benennungen in derselben Ordnung wiederholt. Die Noten stehen teils auf, teils zwischen fünf wagerecht gleichlaufenden Linien, welche das Notensystem ausmachen; die Linien und Zwischenräume werden von unten nach oben gezählt:



Die beiden Stellen unter der ersten und über der fünften Linie eingerechnet, bietet das Notensystem Raum für elf Noten. Für die Noten der tiefer oder höher liegenden Töne, als hier Raum finden können, bedient man sich, des besseren Lesens wegen, statt weiterer fortlaufender Linien kurzer Striche, welche das System nach unten oder oben fortsetzen und Hilfs- oder Ergänzungs-Linien genannt werden:



Die Namen der Noten und die höheren oder tieferen Tonlagen werden durch die dem Notensystem vorzusetzenden Schlüssel bestimmt, von denen man drei im Gebrauch hat: den *G*- oder Violin-Schlüssel G , den *C*-Schlüssel C , und den *F*- oder Bass-Schlüssel F .

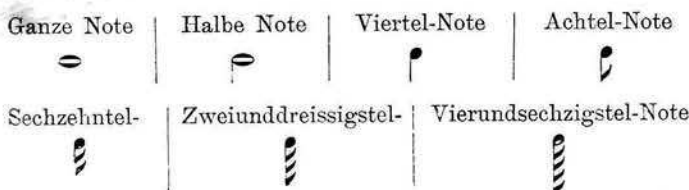
Für die Mandoline werden die Noten in den *G*-Schlüssel gesetzt, welcher auf der zweiten Linie des Notensystems steht. Somit heißen die Noten für die Mandoline wie folgt:



Man präge sich vor allem die Noten auf den fünf Linien: e g h d f und in den vier Zwischenräumen: f a c e fest im Gedächtniss ein.

Wert der Noten, Pausen und Punkte.

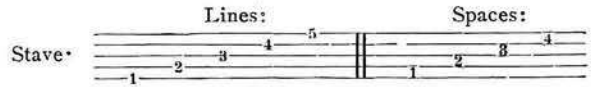
In der Musik sind für die Bestimmung der Zeitdauer der Töne hauptsächlich sieben Arten von Noten gebräuchlich:



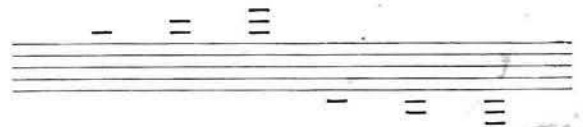
Elements of Music.

The Notes, the Stave and the Clefs.

The signs for musical tones are called *notes*. There are seven of them, named *c, d, e, f, g, a, b*. If a passage contains a sequence of eight, nine or more notes, these names are repeated in the same order. The notes stand partly on, partly between five horizontal parallel lines, which form the *stave*; the lines and spaces are counted from the lower to the upper:



Including the two places below the first and above the fifth line, the stave has room for eleven notes. To write the notes of lower or higher tones than can find room here we use, for facility of reading, not further continuous lines but short strokes, which continue the stave upwards or downwards and are termed *auxiliary* or *ledger* lines:



The names of the notes and the higher or lower key are fixed by the *clefs* prefixed to the stave. Three clefs are in general use: the *G* or violin clef G , the *C* clef C , and the *F* or bass clef F .

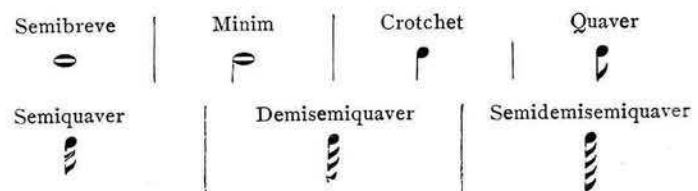
For the mandoline the notes are written in the *G* clef, which stands on the second line of the stave. The notes for the mandoline are therefore as follows:



First of all learn by heart the notes on the five lines: e g h d f and in the four spaces: f a c e .

Value of the Notes, Rests and Dots.

Seven kinds of notes are principally used in music to denote the duration of the tones:



Der Wert oder die Zeitdauer dieser Noten beruht zumeist auf der Zweiteilung:

The value or duration of these notes usually depends upon halving:

- Eine ganze Note gilt gleich
2 Halben:
- A Semibreve is equal to 2 Minims:
- oder 4 Vierteln:
or 4 Crotchets:
- oder 8 Achteln:
or 8 Quavers:
- oder 16 Sechzehnteln:
or 16 Semiquavers:
- oder 32 Zweiunddreissigsteln:
or 32 Demisemiquavers:
- oder 64 Vierundsechzigsteln:
or 64 Semidemisemiquavers:

The image shows six musical staves illustrating the division of a semibreve. The first staff shows a single semibreve note. The second staff shows two minims. The third staff shows four crotchets. The fourth staff shows eight quavers. The fifth staff shows sixteen semiquavers. The sixth staff shows thirty-two demisemiquavers. The final part of the sixth staff shows sixty-four semidemisemiquavers.

Doch kommt auch die Dreiteilung vor, besonders von dem Viertel an nach den kürzeren Zeitwerten herunter. Für diese gibt es andere Zeichen nicht, als die vorstehenden. Man fügt den Figurengruppen von drei und sechs Noten dann eine 3 oder 6 hinzu und nennt sie Triolen oder Sextolen. Die Achtel-Triolen z. B. nehmen nur die Zeit von einem Viertel oder von zwei Noten ihrer obigen Gestalt , die Sextolen die von einem Viertel oder vier Noten ihrer Gestalt in Anspruch.

But a division into three parts also occurs, especially from the crotchet onwards through the shorter notes. To indicate this there are no other signs than the preceding. We then add a 3 or a 6 to the groups of three and six notes and call them triplets or sextuplets. Quaver triplets, for example, only take up the same time as one crotchet or two notes of their form as given above , the sextuplets take up the time of one crotchet or four notes of their form .

Von Pausen sind ebenfalls hauptsächlich sieben Arten gebräuchlich, nach welchen, wie bei den Noten, ihre Zeitdauer bemessen wird.

Of the rests too there are seven kinds in general use, by which their length is measured just like the notes.

Ganze Takt-Pause	Halbe Takt-Pause	$\frac{1}{4}$ -Pause	$\frac{1}{8}$ -Pause	$\frac{1}{16}$ -Pause	$\frac{1}{32}$ -Pause	$\frac{1}{64}$ -Pause.
Semibreve rest	Minim rest	Crotchet rest	Quaver rest	Semiquaver rest	Demisemiquaver rest	Semidemisemiquaver rest.

Ein Punkt hinter einer Note oder Pause verlängert deren Zeitdauer um die Hälfte. Mithin gilt eine ganze Note mit Punkt so viel als oder drei halbe Noten, eine halbe Note mit Punkt gilt drei Viertel , ein Viertel mit Punkt gilt drei Achtel usw. Dasselbe Verhältniss findet auch bei punktierten Pausen statt; z. B. ist gleich , gleich .

A dot after a note or rest lengthens its duration by one-half. Consequently a semibreve with a dot is equivalent to or to three minims; a dotted minim is equal to three crotchets ; a dotted crotchet is equal to three quavers and so on. The same proportion holds good for dotted rests: for example is equal to ; to .

Versetzungszeichen.

Es gibt drei Versetzungszeichen, nämlich: Kreuz (\sharp), Be (\flat) und Quadrat oder Wiederherstellungszeichen (\natural).

Das Kreuz (\sharp) vor der Note erhöht den Ton um einen halben Ton, das Be (\flat) erniedrigt ihn um einen halben Ton, das Quadrat (\natural) bringt ihn auf die ursprüngliche Tonhöhe zurück.

Nach den Kreuzen oder Been, unmittelbar neben dem Schlüssel zu Anfang eines Tonstückes, bestimmen sich die Tonarten; sie werden die Vorzeichnung genannt. Diese Vorzeichnung gilt für alle Töne gleichen Namens, die während des Stückes vorkommen. Das Kreuz auf der *f*-Stelle z. B. bestimmt, dass überall das *f* um einen halben

Chromatic Signs.

There are three chromatic signs, namely: the sharp (\sharp), the flat (\flat) and the natural (\natural).

The sharp (\sharp) before a note raises the tone by a semitone, the flat (\flat) lowers it by a semitone, the natural (\natural) restores it to its original position.

The keys are determined by the sharps or flats which appear at the beginning of a musical composition, immediately after the clef; they are termed the *signature*. This signature holds good for all notes of the same name which occur in the course of the piece. The sharp on the place for *F*, for example, indicates that the *F* is

Ton erhöht, also nach *fis* umgesetzt, das *Be* auf der *h*-Stelle bestimmt, dass überall das *h* um einen halben Ton erniedrigt, also nach *b* umgesetzt werden soll. Dagegen gelten die Versetzungszeichen, die nur vorübergehend im Laufe des Tonstückes erscheinen, nicht demnach durch die Vorzeichnung festgesetzt sind, nur für den einzigen Takt, worin sie vorkommen.

Es gibt auch Doppel-Kreuze (×), die einen Ton um einen ganzen Ton von seiner ursprünglichen Tonhöhe aus erhöhen, ebenso auch Doppel-Be (♭), die einen Ton um einen ganzen Ton erniedrigen.

Die Vorzeichnung eines Tonstückes vollzieht sich in folgender Ordnung: das erste Kreuz erhöht das *f* (in *fis*), das zweite *c* (in *cis*), das dritte *g* (in *gis*), das vierte *d* (in *dis*), das fünfte *a* (in *ais*), das sechste *e* (in *eis*); das erste *Be* erniedrigt das *h* (in *hes* oder *b*), das zweite *e* (in *es*), das dritte *a* (in *as*), das vierte *d* (in *des*), das fünfte *g* (in *ges*), das sechste *c* (in *ces*).

Folge der Kreuze. (Order of the sharps.)



everywhere to be raised a semitone, that it is transposed into *F*♯; the flat on the place for *B* denotes that the *B* is everywhere to be lowered a semitone, that is transposed to *B*♭. On the other hand, those chromatic signs which only occur from time to time in the course of the piece and therefore are not fixed by the signature, are only good for the single bar in which they appear.

There are also double sharps (×) which raise a tone by a whole tone above its original position, and also double flats (♭♭) which lower a tone by a whole tone.

The signature of a musical composition is effected in the following order: the first sharp raises the *F* (to *F*♯), the second the *C* (to *C*♯), the third the *G* (to *G*♯), the fourth the *D* (to *D*♯), the fifth the *A* (to *A*♯), the sixth the *E* (to *E*♯); the first flat lowers the *B* (to *B*♭), the second the *E* (to *E*♭), the third the *A* (to *A*♭), the fourth the *D* (to *D*♭), the fifth the *G* (to *G*♭), the sixth the *C* (to *C*♭).

Folge der Bee. (Order of the flats.)



Tonarten.

Es gibt zweierlei Tonarten: die Dur- und die Moll-Tonart. Jede Dur-Tonart hat eine verwandte Moll-Tonart; letztere liegt mit ihrem Grundton eine kleine Terz unter dem Grundton der Dur-Tonart. Beide haben einerlei Vorzeichnung.

Gebräuchlich sind nur folgende zwölf Dur- und zwölf Moll-Tonarten; denn selten wird *Cisdur* (mit sieben Kreuzen) gebraucht, da man *Desdur* fast immer vorzieht.

Keys.

There are two kinds of keys: major and minor keys. Each major key has a related minor key; the fundamental note of the latter is a minor third below the fundamental note of the major key. Both have the same signature.

Only the twelve following major and twelve minor keys are in general use; *C*♯ major with seven sharps is seldom used, *D*♭ major being almost always preferred.

Tabelle der zwölf Dur- und zwölf Moll-Tonarten. (Table of the twelve major and minor keys.)



Die Dur-Tonart unterscheidet sich von der verwandten Moll-Tonart durch den sogenannten Leitton, den siebenten Ton der Tonleiter, und durch die Terz, den dritten Ton der Tonleiter, der bei Dur zwei ganze Tonstufen, bei Moll nur 1½ Tonstufe von dem Grundton aus entfernt liegt.

The major key is distinguished from the related minor by the so-called *leading note*, the seventh note of the scale, and by the third, the third note of the scale, which in the major scale lies two whole intervals above the fundamental note, and in the minor scale only an interval and a half above it.

Takt.

Die Einteilung der Zeitdauer wird Takt genannt. Die Takte eines Stückes sind untereinander von gleicher Dauer und werden durch senkrechte Striche (Taktstriche) auf dem Notensystem für das Auge abgeteilt.

Es gibt nur zweierlei Taktarten: den geraden und den ungeraden Takt. Der gerade Takt enthält zwei gleiche Zeiteile, der ungerade drei gleiche Teile. Diese Taktarten können zwei-, drei- und vierfach zusammengesetzt und so innerhalb zweier Taktstriche in ein größeres Ganzes zusammengefasst werden.

Die einfachen geraden Taktarten sind der Zweizeitel- oder Alla breve-Takt: C oder 2, der Zweiviertel-Takt: 2/4, auch (wiewohl selten) der 2/8 Takt. Die zusammengesetzten geraden Taktarten sind nach ähnlicher Bezeichnung: der 4/4 Takt (meist durch C ausgedrückt), der 4/8, und (selten gebräuchlich) der 4/2 Takt.

Die einfachen ungeraden Taktarten werden durch 3/2, 3/4 und 3/8 bezeichnet, die zusammengesetzten ungeraden Taktarten durch 6/4 (= 2mal 3/4), 6/8 (= 2mal 3/8),

Measures.

The divisions of time are known as *measures*. The measures of a piece of music are all of the same value, and are divided for the eye by vertical strokes on the staff which are called bars.

There are only two classes of measures: common and triple measures. Common measures contain two equal parts, triple measures three equal parts. These measures are capable of double, triple and quadruple composition and may thus be combined into a greater whole between two bars.

The *simple common measures* are two-two or alla breve time: C or 2, two-four time: 2/4, and (although seldom) 2/8 time. *Compound common measures* are denoted similarly: 4/4 time (usually expressed by C), 4/8, and (seldom used) 4/2 time.

The *simple triple measures* are indicated by 3/2, 3/4 and 3/8; the *compound triple measures* by 6/4 (= twice 3/4), 6/8 (= twice 3/8), 9/4 (= three times 3/4), 9/8 (= three

$\frac{9}{4}$ (= 3mal $\frac{3}{4}$), $\frac{9}{8}$ (= 3mal $\frac{3}{8}$), und $\frac{12}{8}$ (= 4mal $\frac{3}{8}$). In der neueren Musik kommt indessen die zusammengesetzte ungerade $\frac{9}{4}$ Taktart kaum noch vor. Dies gilt auch vom $\frac{9}{16}$, $\frac{12}{16}$ und dergl.

Alle diese Bezeichnungen findet man bei jedem Musikstücke gleich zu Anfang, unmittelbar nach dem Schlüssel und der etwaigen Vorzeichnung der Tonart, angegeben.

Die langsame oder schnelle Bewegung, welche man dem Takte zu geben hat, wird ebenfalls zu Anfang jedes Musikstückes durch folgende italienische Wörter bezeichnet:

- Adagio* = langsam.
- Allegretto* = ziemlich lebhaft.
- Allegro* = lebhaft.
- Allegro non troppo* = nicht zu geschwind.
- Andante* = gehend, mässig langsam.
- Andantino* = weniger langsam.
- Grave* = schwer gemessen.
- Largo* = breit gemessen, langsam.
- Largo assai* = sehr langsam.
- Larghetto* = ziemlich breit gemessen.
- Lento* = gemächlich.
- Moderato* = mässig schnell.
- Maestoso* = majestätisch.
- Presto* = schnell.
- Prestissimo* = sehr schnell.

Die *Fermate* (der Ruhepunkt) \frown unterbricht die Bewegung und stellt die Note oder Pause, über welcher sie steht, in ihrer Zeitdauer in das Belieben des Ausführenden.

Die Wiederholungszeichen $\|$; $\|$; $\|$ zeigen an, dass das Stück noch einmal, entweder vom Anfang oder von da an wiederholt werden soll, wo sich die entgegengesetzten Punkte befinden.

Synkopierte Noten nennt man diejenigen, die auf dem leichten Taktteil einsetzen und mit der anderen Hälfte der Zeitdauer über den schwereren Taktteil hinweggehen,



Solche Noten erhalten einen besonderen Nachdruck.

Die kleine Vorschlags-Note $\overset{\wedge}{\bullet}$ ist eine Verzierung, die, wie ähnliche andere Verzierungen, in den Taktzeitwert nicht besonders eingerechnet, sondern von der Hauptnote, zu der sie gehört, in Abzug gebracht wird.

Um einem Musikstücke Abwechslung im Vortrag zu geben, bedient man sich der folgenden verschiedenen Zeichen und italienischen Worte:

- Accelerando* = beschleunigend, beeilend.
- Ad libitum* = nach Belieben.
- Affettuoso* = rührend, gefühlvoll.
- Agitato* = lebhaft bewegt.
- Animato* = belebt.
- Appassionato* = leidenschaftlich.
- A tempo* = in der regelmässigen Bewegung (wie vorher).
- Brillante* = glänzend.
- Con brio* = mit Munterkeit, mit Aufgewecktheit.
- Con moto* = mit Bewegung.
- Cresc., crescendo*, \llcorner = mit zunehmender Stärke.
- Con fuoco* = mit Feuer.
- Decresc., decrescendo*, \gg = mit abnehmender Stärke.
- Dimin., diminuendo* = vermindern (an Stärke).
- Dolce* = sanft, angenehm.
- Espress., espressivo* = ausdrucksvoll.
- f, forte* = stark.
- ff, fortissimo* = sehr stark.
- Grazioso* = anmutig, zierlich.

times $\frac{3}{8}$), and $\frac{12}{8}$ (= four times $\frac{3}{8}$). In modern music, however, the compound triple measure $\frac{9}{4}$ scarcely ever occurs. This is also true of $\frac{9}{16}$, $\frac{12}{16}$ and the like.

All these notations will be found indicated just at the beginning of every piece of music, immediately after the clef and the key-signature.

The slow or rapid pace to be given to the measure is also indicated at the beginning of each composition by the following Italian words:

- Adagio* = slowly.
- Allegretto* = rather lively.
- Allegro* = lively.
- Allegro non troppo* = lively, but not too fast.
- Andante* = walking; moderately slow.
- Andantino* = not so slow.
- Grave* = solemnly.
- Largo* = broadly, solemnly, slowly.
- Largo assai* = very slowly.
- Larghetto* = rather broadly.
- Lento* = leisurely.
- Moderato* = moderately fast.
- Maestoso* = majestically.
- Presto* = quickly.
- Prestissimo* = very quickly.

The *Fermate* or pause \frown interrupts the movement and enables the performer to sustain the note or rest over which it occurs as long as he pleases.

The *Repeats* $\|$; $\|$; $\|$ indicate that the piece is to be repeated, either from the beginning, or from the place where the corresponding dots occur.

Syncopated notes are those which begin in the unaccented part of the measure and continue with the second half of their duration on into the accented part, for example:



Such notes are played with special emphasis.

The small *fore-beat* note $\overset{\wedge}{\bullet}$ is an embellishment which, like other similar embellishments, is not specially counted in the time of the measure, but is deducted from the principal note to which it belongs.

To give variety to the mode of performing musical compositions, we adopt the following various signs and Italian words:

- Accelerando* = gradually increasing the pace.
- Ad libitum* = at pleasure.
- Affettuoso* = tenderly, with feeling.
- Agitato* = lively, agitated.
- Animato* = animated.
- Appassionato* = with passion.
- A tempo* = in time (as before).
- Brillante* = sparkling.
- Con brio* = with vigour.
- Con moto* = with spirit.
- Cresc., crescendo*, \llcorner = increasing in force.
- Con fuoco* = with fire.
- Decresc., decrescendo*, \gg = decreasing in force.
- Dimin., diminuendo* = with diminishing force.
- Dolce* = softly, sweetly.
- Espress., espressivo* = expressively.
- f, forte* = loudly.
- ff, fortissimo* = very loudly.
- Grazioso* = gracefully.

Leggiero = leichthin.
Mancando = abnehmend.
Marcato = hervorgehoben, mit besonderem Nachdruck.
mf, mezzo forte = halbstark.
Morendo = hinsterbend.
Mosso = bewegt; *più mosso* = bewegter.
Perd., perdendosi = allmählich sich verlierend
p, piano = schwach, leise.
pp, pianissimo = sehr leise.
Rall., rallentando = verzögernd, nachlassend in der Bewegung.
Rinfz., rinforzando, ▲ = verstärkt.
Risoluto = entschlossen, kräftig.
Rit., ritardando = verzögernd, langsamer werdend.
Rit., ritenuto = zurückhaltend.
Scherz., scherzando = scherzend, tändelnd.
sf, sfz, fz, sforzando = scharf hervorgehoben (bezieht sich meist nur auf einzelne Töne).
Smorz., smorzando = verlöschend, absterbend.
Soave = angenehm, lieblich.
Sosten., sostenuto = gehalten.
Spiritoso, con spirito = lebendig, mit Geist.
Stacc., staccato = kurz abgestossen.
Stretto, più stretto, beschleunigt, geschwinder.
Stringendo = dringend, an Schnelligkeit nach und nach zunehmend.
Ten., tenuto = richtig ausgehalten.
Vivace = lebhaft.

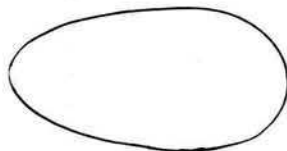
Leggiero = lightly.
Mancando = decreasing.
Marcato = emphasised.
mf, mezzo forte = half loud.
Morendo = dying away.
Mosso = moved; *più mosso* = more moved.
Perd., perdendosi = gradually dying away.
p, piano = softly.
pp, pianissimo = very softly.
Rall., rallentando = becoming gradually slower.
Rinfz., rinforzando, ▲ = strengthening.
Risoluto = with resolution.
Rit., ritardando = gradually slower.
Rit., ritenuto = holding back.
Scherz., scherzando = playfully.
sf, sfz, fz, sforzando = strongly emphasised (usually refers only to single notes).
Smorz., smorzando = dying away.
Soave = agreeably, sweetly.
Sosten., sostenuto = sustained.
Spiritoso, con spirito = animated, with spirit.
Stacc., staccato = detached.
Stretto, più stretto = increased in pace, quicker.
Stringendo = hastening, gradually increasing the pace.
Ten., tenuto = sustained for the proper time.
Vivace = lively.

Erster Teil.

Beschreibung der Mandoline.

Die Mandoline besteht aus folgenden Hauptteilen: Erstens aus der Schalldecke, in welcher sich das Schallloch befindet; zweitens aus dem darauf sitzenden Saitenhalter; drittens aus dem unteren Teile, dem Schallkasten. An dem Schallkasten sitzt der Hals mit dem darauf befindlichen Griffbrett, das durch Metallstäbchen für jeden halben Ton eingeteilt ist. Am Ende des Halses ist ein kleines Stäbchen, gewöhnlich von Elfenbein oder Knochen, auch von Holz, Sattel genannt. Oberhalb des Sattels kommt der Wirbelstock mit den acht Wirbeln oder, wenn die Mandoline mit Schrauben versehen ist, mit den acht Griffeln zum Drehen der Schrauben (Mechanik).

Die Mandoline ist mit vier doppelhörigen Saiten bezogen. Die ersten (schwächsten) davon heißen und geben *e* an, die zweiten *a*, die dritten *d* und die vierten *g*. Die *E*- und *A*-Saiten sind aus Stahldraht, *D* und *G* sind übersponnene Saiten mit Stahldraht-Unterlage. Gespielt wird die Mandoline mit der rechten Hand, mit einem Blättchen Schildkrot, welches man zwischen Daumen und Zeigefinger hält, und zwar so, dass von dem Blättchen der dritte Teil die Saiten anschnippt. Dieses Blättchen heisst *Penna* und hat diese Form:



Die Neapolitanische Mandoline, von welcher diese Schule handelt, darf nicht, wie öfters irrigerweise angegeben ist, mit einem Gänsekiel gespielt werden; auch darf die *Penna* nicht aus Elfenbein sein, weil Elfenbein nicht elastisch genug ist; eine *Penna* von Kirschbaumrinde aber würde für die Stahlsaiten zu weich sein und sich sehr schnell beim Spiele abstumpfen.

Nachstehend zeigt sich die Abbildung einer Neapolitanischen Mandoline mit den darauf befindlichen Noten (Tönen).

Part I.

Description of the Mandoline.

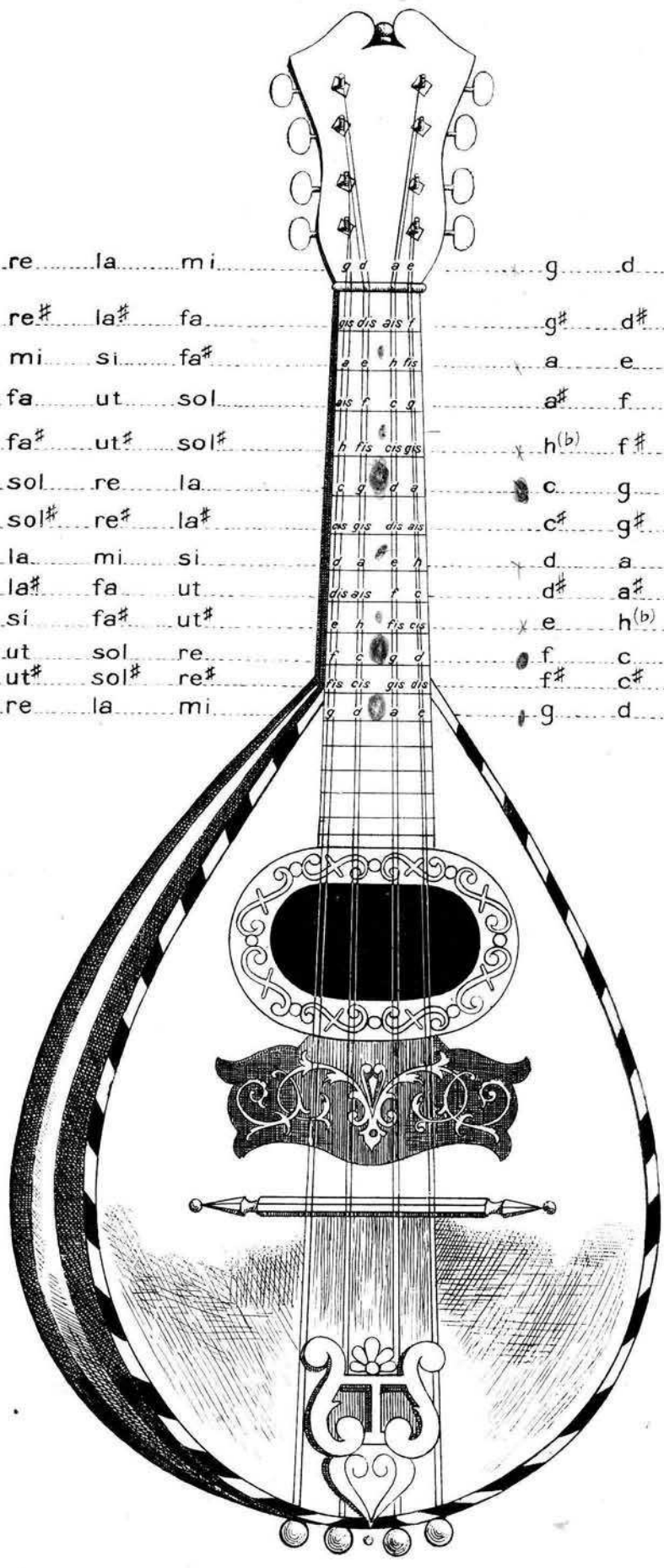
The mandoline consists of the following principal parts: First, the belly, in which is the sound hole; secondly, the bridge upon it; thirdly, the under part or body. Joined to the body is the neck on which is the fingerboard, divided by little metal rods for every semitone. At the end of the neck is a little rod, usually of ivory or bone, called the nut. Above the nut comes the head with the eight pegs or, when the mandoline is provided with screws, with the eight pins for turning the screws.

The mandoline is strung with four double strings. The first (weakest) of them are called and sound *E*, the second *A*, the third *D*, and the fourth *G*. The *E* and *A* strings are of steel wire, the *D* and *G* are of covered steel wire. The mandoline is played with the right hand by the aid of a little piece of tortoiseshell which is held between thumb and forefinger in such a way that a third of the piece of tortoiseshell strikes the strings. This piece of tortoiseshell is called the plectrum and is of the following shape:

The Neapolitan mandoline, which is dealt with in this school, ought not to be played with a goose-quill, as is very often erroneously stated; nor should the plectrum be of ivory, because ivory is not elastic enough; a plectrum of cherry bark, again, would be too weak for the steel strings and very soon wear away in playing.

We here give an illustration of a Neapolitan mandoline with the notes or tones upon it.

sol	re	la	mi	g	d	a	e	0
sol#	re#	la#	fa	gis	dis	ais	f	1
la	mi	si	fa#	a	e	h	fis	2
la#	fa	ut	sol	ais	f	c	g	3
si	fa#	ut#	sol#	h	fis	cis	gis	4
ut	sol	re	la	g	d	a	e	
ut#	sol#	re#	la#	ais	gis	dis	ais	
re	la	mi	si	d	a	e	h	
re#	la#	fa	ut	dis	ais	f	c	
mi	si	fa#	ut#	e	h	fis	cis	
fa	ut	sol	re	f	c	g	d	
fa#	ut#	sol#	re#	fis	cis	gis	ais	
sol	re	la	mi	g	d	a	e	



Stimmung der Mandoline.

Die einfachste Art, die Mandoline zu stimmen, ist folgende: Man gebe mit einer Stimmgabel (*A*), noch besser mit einer Stimmpfeife, welche den Ton länger anzuhalten und den Händen freie Bewegung gestattet, den Ton *A* an, und bringe die erste *A*-Saite, welche den *E*-Saiten am nächsten liegt, damit genau in Übereinklang; dann stimme man das zweite *A* genau in den Ton des ersten *A*, ohne sich mehr der Stimmgabel oder Tonpfeife zu bedienen. Um nun die *E*-Saiten zu stimmen, drücke man die *A*-Saiten in 7^{ter} Position nieder, genau wie dieser Ton müssen die *E*-Saiten frei auch klingen. Weiter drücke man die *D*-Saiten ebenfalls auf 7, wo sie genau wie die freien *A*-Saiten klingen müssen. Hierauf drücke man die *G*-Saiten auf 7 und bringe so dieselben genau in Übereinklang mit den freien *D*-Saiten. Durchweg muss man also erst eine der zwei gleichen Saiten stimmen und nach dieser zuerst gestimmten Saite die andere.

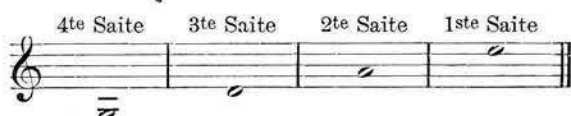
Zweiter Teil.

Haltung der Mandoline und Führung der Penna.

Um die Mandoline richtig zu halten, ziehe man die gegebene Abbildung zu Rate. Die richtige Lage erreicht man, wenn man die Finger der linken Hand so auf das Griffbrett setzt, dass der erste Finger (Zeigefinger) auf die Note *f* (*E*-Saite, 1^{ste} Position), der zweite Finger (Mittelfinger) auf *e* (*A*-Saite, 3^{te} Position), der dritte Finger auf die Note *g* (*D*-Saite, 5^{te} Position) zu liegen kommt. Man drücke hierbei den Hals nicht unterhalb in die Hohlung des Daumens und Zeigefingers, damit die Finger der linken Hand frei auf dem Griffbrett sich bewegen können. Die Haltung der Penna geschieht mit Daumen und Zeigefinger der rechten Hand: der Daumen muss gestreckt, der Zeigefinger gehörig gebogen werden. Nur bei *Forte*-Stellen ist die Penna fester zu halten, im übrigen leicht und ungezwungen, weil sie auf diese Weise biegsam bleibt. Mit dem dritten oder vierten, d. h. mit dem am wenigsten abgerundeten Teil der Penna schlägt man von oben nach unten, oder umgekehrt, über die Saiten, und zwar lediglich von der Gelenkbewegung des Handgelenkes aus regiert. Den Arm darf man nur auf die Kante der Mandoline drücken, damit das Handgelenk gänzlich frei bleibt; dabei kann man immerhin, wenn man die Penna genügend in der Gewalt hat, das Instrument so weit stützend an den Körper drängen, dass man auch im Stehen oder Gehen spielen kann. Hat eine Note das Zeichen \wedge , so schlägt man von oben nach unten, bei dem Zeichen \vee schlägt man von unten nach oben; der Schlag muss in beiden Fällen, sei's von oben nach unten oder von unten nach oben, jederzeit beide Saiten treffen. Nur wenn eine Note unterhalb ein Pünktchen hat, d. i. ein Staccatozeichen, schlägt man die Saite bloss einmal an.

Die offenen oder leeren Saiten.

Die in ihrer vollen Länge zum Ertönen gebrachten Saiten nennt man leere Saiten. Dieselben sind:



How to tune the Mandoline.

The easiest way of tuning the mandoline is as follows: Take a tuning fork (*A*), or still better a pitch-pipe, which sustains the note longer and permits the hands to be moved freely, and sound the note *A*, then tune the first *A* string, which lies next to the *E* string, accurately to this note; then tune the second *A* accurately to the first *A* without making use of the tuning fork or pitch-pipe. To tune the *E* strings, press down the *A* strings in the 7th position, the open *E* strings must sound exactly like this note. Further press the *D* strings down on 7, when they should sound exactly like the open *A* strings. Now press down the *G* strings on 7 and so bring them exactly into tune with the open *D* strings. It is thus necessary throughout to tune first one of the two identical strings and then to tune the second to the first.

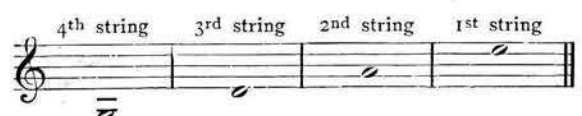
Part II.

How to hold the Mandoline and manage the Plectrum.

To hold the mandoline properly follow the illustration given. The correct position is attained by placing the fingers of the left hand on the fingerboard in such a way that the fore-finger lies on the note *F* (*E* string, 1st position), the second finger on *C* (*A* string, 3rd position), the third finger on the note *G* (*D* string 5th position). In doing this do not press the neck down into the hollow between the thumb and fore-finger, so that the fingers of the left hand may be able to move freely upon the fingerboard. The plectrum is held with the thumb and fore-finger of the right hand: the thumb must be stretched out and the fore-finger correspondingly bent. The plectrum should only be held firmly in forte passages, in all other cases easily and unconstrained, because it thus retains its flexibility. The strings are struck up or down with the third or fourth part, that is, with the least rounded part of the plectrum, and the stroke is governed solely by the movement of the wrist. The arm should only be pressed down on the edge of the mandoline, so that the wrist may be perfectly free; but when the student is sufficiently master of the plectrum, he may so far support the instrument by pressing it against his body that he can play when standing or walking. If a note has the sign \wedge , it is struck downward, if it has the sign \vee it is struck upward; in both cases, whether upward or downward, the plectrum must strike both strings. Only when a note has the staccato sign, that is, a dot below it, the string is only struck once.

Open Strings.

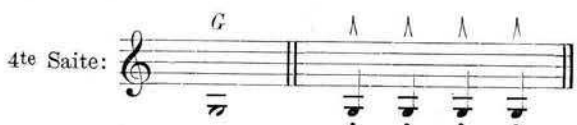
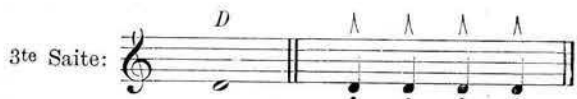
Strings which are made to sound throughout their entire length are called open strings. They are:



Übungen auf den leeren Saiten.



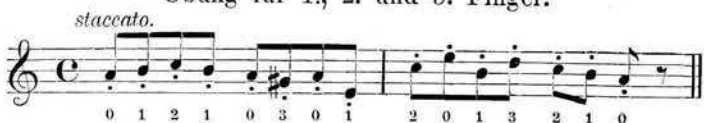
Der viermal wiederholte Hinunterschlag mittels Bewegung des Handgelenkes allein, wobei man beide E-Saiten zum Vibrieren bringt.



Bei den Noten, welche zu greifen sind, muss die linke Hand mit den Fingern einen gleichmässigen Druck auf die Saiten ausüben. Die Haltung der Finger ist so zu bewirken, dass der Zeigefinger leicht von der 1^{sten} zur 2^{ten} Position, leicht aber auch von der 1^{sten} zur 3^{ten} Position übergehen kann. Die Lage des Daumens, von dem das Festhalten des Halses hauptsächlich abhängt, lässt sich nicht fest bestimmen, weil sie sich zugleich nach der Lage der ganzen Hand des Spielers richten muss.

Die linke Hand hat folgenden Fingersatz: Eine Note mit einer 1 wird mit dem Zeigefinger genommen, bei einer 2 greift der Mittelfinger, bei einer 3 der Ringfinger, bei einer 4 der kleine Finger. Für den Fingersatz werden arabische Ziffern angewendet, für die Positionen des Griffbretts römische Ziffern; die leeren Saiten werden mit einer 0 (Null) bezeichnet.

Übung für 1., 2. und 3. Finger.

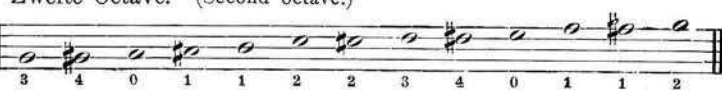


Wie schon gesagt, ist das Griffbrett der Mandoline durch Metallstäbchen in halbe Töne geteilt. Zur Kenntnissnahme des Spielers folgt hiermit zunächst die sogenannte chromatische Tonleiter, welche in lauter halben Tonstufen sich fortbewegt.

Erste Octave. (First octave.)



Zweite Octave. (Second octave.)



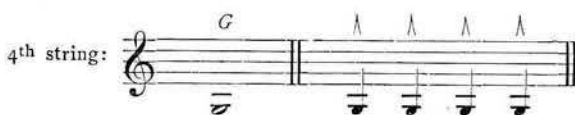
Abwärts bewegt sich diese Tonleiter in denselben halben Tonstufen vom höchsten bis zum tiefsten Ton.

Es folgt die gewöhnliche diatonische Tonleiter in Dur, bei welcher der dritte mit dem vierten Ton, wie auch der siebente mit dem achten Ton eine halbe Tonstufe, die übrigen Töne untereinander ganze Tonstufen bilden. Abwärts bewegt sich diese Tonleiter in derselben Ordnung von oben nach unten.

Exercises on open strings.



The four times repeated down stroke is done by the motion of the wrist alone, which causes both the E strings to vibrate.



When a note is to be *stopped*, the fingers of the left hand must exert an even pressure on the strings. The position of the fingers must be such that the fore-finger can pass easily from the 1st to the 2nd position and also with equal ease from the 1st to the 3rd position. The position of the thumb, on which the firm grasp of the neck chiefly depends, cannot be definitely fixed, because in its turn it is dependent on the position of the entire hand of the player.

The *fingering* for the left hand is as follows: A note with a 1 is stopped with the fore-finger, with a 2 with the second finger, with a 3 with the ring finger, with a 4 with the little finger. Arabic figures are used for the fingerings, and Roman figures for the positions on the fingerboard; the open strings are denoted by a 0 (zero).

Exercise for the 1st, 2nd and 3rd fingers.



We have already observed that the fingerboard of the mandoline is divided by little metal rods into semitones. For the information of the player we now give the so-called *chromatic scale*, which progresses solely by semitones.

This scale progresses downwards by the same semitones from the highest to the lowest note.

Now follows the ordinary *diatonic major scale* in which the interval from the third to the fourth and again from the seventh to the eighth note is a semitone, and between all the other notes a whole tone. This scale progresses downwards in the same order.

Beispiele: (Examples): Cdur-Tonleiter. (Scale of C major.)

Erste Octave. (First octave.) Zweite Octave. (Second octave.)

Gdur-Tonleiter. (Scale of G major.)

Erste Octave. (First octave.) Zweite Octave. (Second octave.)

Die diatonische Tonleiter in Moll (die Molltonleiter) hat aufwärts die halben Tonstufen vom zweiten zum dritten und vom siebenten zum achten Ton, abwärts dagegen vom sechsten zum fünften und vom dritten zum zweiten Ton.

The *minor* diatonic scale in upward progression has the semitone intervals between the second and third and between the seventh and eighth notes; in downward progression, on the contrary, between the sixth and fifth and between the third and second notes.

A moll-Tonleiter. (Scale of A minor.)

Aufwärts. (Upwards.) Abwärts. (Downwards.)

Erste Octave. (First octave.) Zweite Octave. (2nd octave.)

Dritter Teil.

Part III.

Übungen für die linke und rechte Hand.

Exercises for the left and right hand.

Terzen-Intervalle. (Thirds.)

Quarten-Intervalle. (Fourths.)

Quinten-Intervalle. (Fifths.)

(1) den Finger $\frac{1}{2}$ Ton zurückrücken, (2) den Finger $\frac{1}{2}$ Ton vorrücken. | (1) move the finger back a semitone, (2) move the finger forward a semitone.

Sexten-Intervalle. (Sixths.)

Bei den nächsten Übungen lässt man den Finger so lange auf der Note, bis man die nächste gefunden hat. | In the following exercises let the finger rest on the note until the next note has been found.

Septimen-Intervalle. (Sevenths.)

Octaven-Intervalle. (Octaves.)

Hat der Lernende eine zu kleine Hand, dann rücke er sie nicht, um den vierten Finger zu nehmen, sondern er spiele lieber dafür die leere Saite.

If the student's hand is too small, he should not move it in order to use the fourth finger, but should play the open string instead.

Damit der Spieler wisse, welche Noten *tremolo* und welche *staccato* zu spielen sind, beachte er, dass alle Noten, die unter- oder oberhalb einen Bindebogen (—) haben, *tremolo* gespielt, alle Noten, die ein Pünktchen darunter oder darüber haben, *staccato* gespielt werden sollen. Bei langsamem Tempo, wie z. B. *Lento*, *Adagio*, *Andante*, werden selbst noch die Achtel- und die Sechzehntel-Noten *tremolo* gespielt; bei schnellem Tempo, z. B. *Allegro*, können hingegen die Achtel- und Viertel-Noten *staccato* gespielt werden. Bei einem Walzer kommt es sogar oft vor, dass die Viertel-Noten *staccato* gespielt werden; bei richtiger Schreibweise wird die *Staccato*-Note dann auch ihr Pünktchen haben.

In order that the player may know which notes are to be played *tremolo* and which *staccato*, let him bear in mind that all notes which have a tie (—) above or below them are played *tremolo*, all notes which have a dot above or below, should be played *staccato*. In slow measures, such as *Lento*, *Adagio*, *Andante*, even the quavers and semiquavers are played *tremolo*, in quick measures, such as *Allegro*, the quavers and crotchets may be played *staccato*. In waltzes, indeed, it very often happens that the crotchets are played *staccato*; when properly written the *staccato* notes will in this case also be provided with the dot.

Walzer. (Waltz.)



Auf jede Note 6 Schläge. (Six strokes to every note.)

Mazurka. (Mazurka.)



Auf jede Note 4 Schläge. (Four strokes to every note.)



Vierter Teil.

Erlernung des Tremolo.

Im Mandolinenspiel ist das *Tremolo* von grösster Wichtigkeit, indem man dadurch das Instrument zum Singen bringt. Die Saiten der Mandoline sind kurz und können deshalb nicht grosse Schwingungen machen; darum ist es nötig, den Ton je nach der Zeitdauer der Note immer auf- und abzuschlagen (denselben schnell zu wiederholen). Hierzu ist vor allen Dingen ein leichtes Handgelenk erforderlich.

Schon in dem vorausgegangenen kleinen Walzer haben wir in den ersten fünf Takten *tremolo* zu spielen. Als weitere Übung spiele man die *C*-, *G*- oder *D*-Tonleiter in ganzen Noten, in Noten also von gleicher Dauer. Zuerst schlage man mit der Penna die Saiten auf dem Schalloch; hat man dies genügend inne, ohne dass sich dabei die Mandoline mit bewegt, so gehe man mit der Penna über das Schalloch hinaus auf das Griffbrett hin, wo der Ton weicher wird. Immer halte man bei diesen *Tremolos* die Penna leicht zwischen den zwei Fingern. Bei *Forte*-Stellen führt man das *Tremolo* unterhalb des Schallloches aus und hält die Penna etwas fester.

Übt man das *Tremolo* in erster Weise, auf dem Schalloch, so lasse man den Ton zuerst gleich stark klingen. Dann spiele man an derselben Stelle, ohne mit der Penna auf- oder abwärts zu gehen, *piano*, verstärke nach und nach den Ton (*crescendo*) und gehe schliesslich zum *Forte* über. Bei einem Tonstück, das ein *dolce* oder *pianissimo* erfordert, führe man die Penna über das Schalloch nach dem Griffbrett hin, bei vorgeschriebenen *Forte*-Stellen ein wenig unter das Schalloch, wo sich die Schildkrotplatte befindet. Doch spiele man bei den *Forte*-Stellen nicht zu nahe an dem Saitenhalter, wo der Ton zu hart werden würde.

Ein einzelner Ton kann durch das *Tremolo* in höchst gefühlvoller Weise dadurch abgestuft werden, dass man, wie bei dem Gesange, ihn anschwellen und abnehmen lässt; dann wird auch die Mandoline zum Herzen sprechen.

Part IV.

On learning the tremolo.

The *tremolo* is of the greatest importance in playing the mandoline because by its means the instrument is made to sing. The strings of the mandoline are short and therefore not capable of very great vibrations, so that it is necessary to keep on striking the note up and down, that is, to repeat it frequently according to the length of the note. To do this a light wrist is above all things necessary.

We have already had to play *tremolo* in the first five bars of the preceding little waltz. As a further exercise play the *C*, *G* or *D* scale in whole notes, that is, with notes of the same value. First strike the strings with the plectrum over the sound hole; having succeeded in doing this without moving the mandoline at the same time, move the plectrum away from the sound hole up to the fingerboard, where the tone is softer. In playing these *tremolos* always hold the plectrum easily between the two fingers. In *forte* passages execute the *tremolo* below the sound hole and hold the plectrum a little firmer.

When practising the *tremolo* in the first way over the sound hole let the tone at first sound with equal force. Then, on the same spot, without moving the plectrum higher up or lower down, play *piano*, gradually strengthen the tone (*crescendo*) and lastly go on to *forte*. In a piece of music where *dolce* or *pianissimo* is required, carry the plectrum over the sound hole towards the fingerboard, in *forte* passages carry it a little below the sound hole where the tortoiseshell plate is. But do not play *forte* passages too near the tail-piece, where the tone becomes hard.

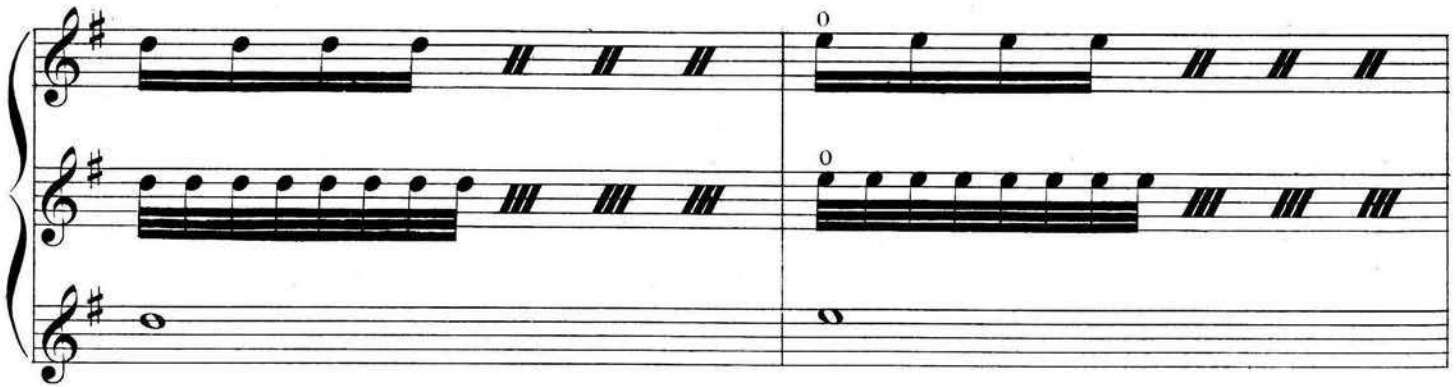
By using the *tremolo* a single tone may be graduated in a most expressive manner by letting it swell and die away as in singing. Then the mandoline too will 'speak to the heart'.

Uebung für das Tremolo.

Exercise on the tremolo.

Auf jedes Viertel 4 Schläge.
4 strokes to each crotchet.

Auf jedes Viertel 8 Schläge.
8 strokes to each crotchet.



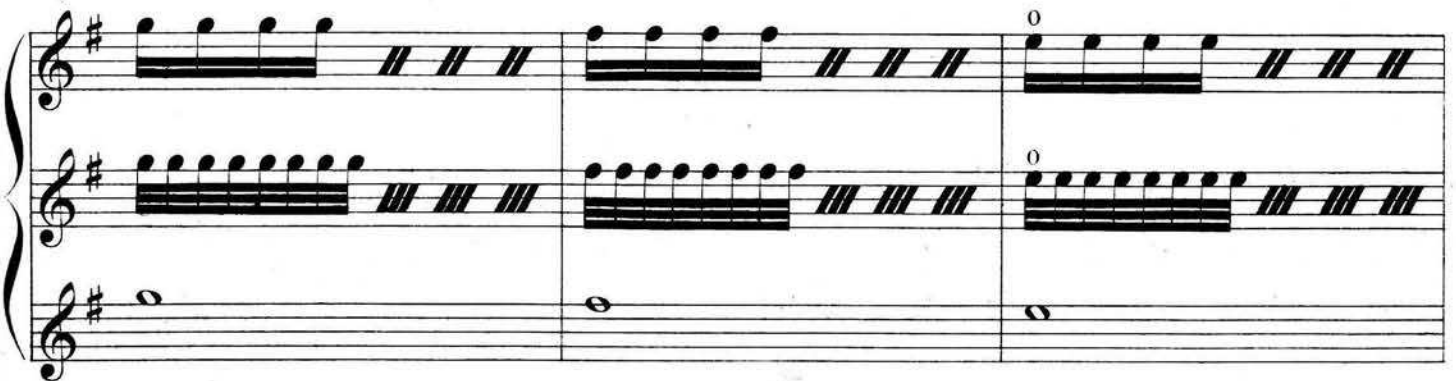
First system of musical notation. It consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The key signature is one sharp (F#). The first measure shows a treble staff with a quarter-note sequence (F#, G, A, B) followed by three double bar lines. The grand staff has a sixteenth-note sequence (F#, G, A, B, C, D) followed by three double bar lines. The bass staff has a whole note F#. The second measure is similar, but the treble staff has a '0' above the first note, and the grand staff has a '0' above the first note.



Second system of musical notation, identical in structure to the first system. It features the same three-staff layout and key signature. The first measure shows a treble staff with a quarter-note sequence (F#, G, A, B) followed by three double bar lines. The grand staff has a sixteenth-note sequence (F#, G, A, B, C, D) followed by three double bar lines. The bass staff has a whole note F#. The second measure is similar, but the treble staff has a '0' above the first note, and the grand staff has a '0' above the first note.



Third system of musical notation. It consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The key signature is one sharp (F#). The first measure shows a treble staff with a quarter-note sequence (F#, G, A, B) followed by three double bar lines. The grand staff has a sixteenth-note sequence (F#, G, A, B, C, D) followed by three double bar lines. The bass staff has a whole note F#. The second measure shows a treble staff with a quarter-note sequence (F#, G, A, B) followed by three double bar lines. The grand staff has a sixteenth-note sequence (F#, G, A, B, C, D) followed by three double bar lines. The bass staff has a whole note F#. The third measure shows a treble staff with a quarter-note sequence (F#, G, A, B) followed by three double bar lines. The grand staff has a sixteenth-note sequence (F#, G, A, B, C, D) followed by three double bar lines. The bass staff has a whole note F#. There are '4' markings above the first notes in the treble and grand staves of the second and third measures.



Fourth system of musical notation. It consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The key signature is one sharp (F#). The first measure shows a treble staff with a quarter-note sequence (F#, G, A, B) followed by three double bar lines. The grand staff has a sixteenth-note sequence (F#, G, A, B, C, D) followed by three double bar lines. The bass staff has a whole note F#. The second measure shows a treble staff with a quarter-note sequence (F#, G, A, B) followed by three double bar lines. The grand staff has a sixteenth-note sequence (F#, G, A, B, C, D) followed by three double bar lines. The bass staff has a whole note F#. The third measure shows a treble staff with a quarter-note sequence (F#, G, A, B) followed by three double bar lines. The grand staff has a sixteenth-note sequence (F#, G, A, B, C, D) followed by three double bar lines. The bass staff has a whole note F#. There are '0' markings above the first notes in the treble and grand staves of the third measure.

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a bass clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music features a sequence of eighth notes in the top staff, followed by a double bar line and a repeat sign. The middle staff contains a sequence of eighth notes, followed by a double bar line and a repeat sign. The bottom staff contains a single eighth note.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a bass clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music features a sequence of eighth notes in the top staff, followed by a double bar line and a repeat sign. The middle staff contains a sequence of eighth notes, followed by a double bar line and a repeat sign. The bottom staff contains a single eighth note. There are fingerings '0' and '3' indicated above and below the notes in the middle and bottom staves.

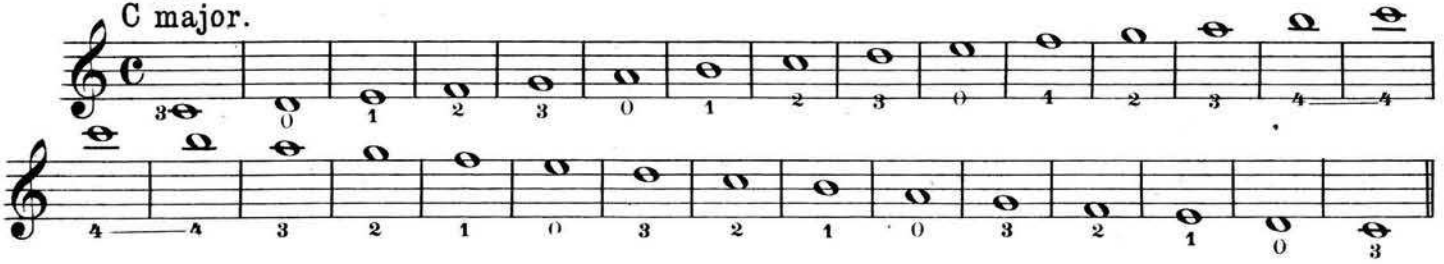
Third system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a bass clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music features a sequence of eighth notes in the top staff, followed by a double bar line and a repeat sign. The middle staff contains a sequence of eighth notes, followed by a double bar line and a repeat sign. The bottom staff contains a single eighth note. There are fingerings '0' and '3' indicated above and below the notes in the middle and bottom staves.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a bass clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music features a sequence of eighth notes in the top staff, followed by a double bar line and a repeat sign. The middle staff contains a sequence of eighth notes, followed by a double bar line and a repeat sign. The bottom staff contains a single eighth note. The system concludes with a double bar line and a repeat sign.

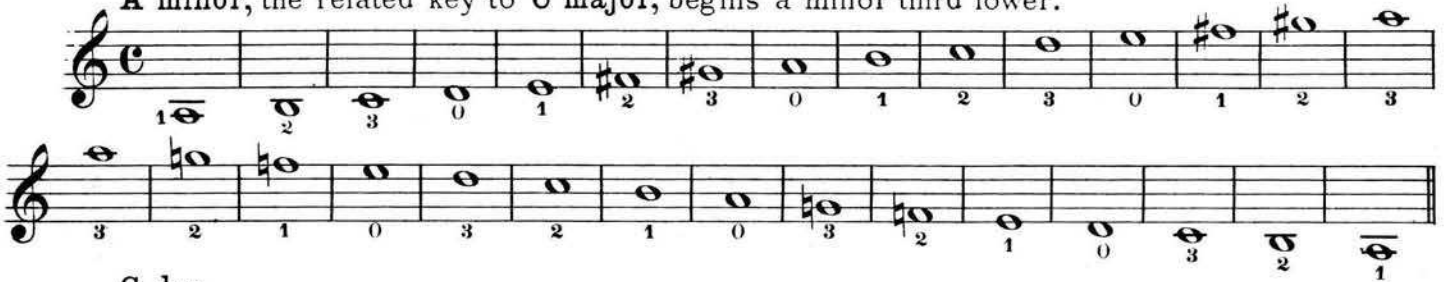
Die gebräuchlichsten Tonleitern.

The commonest keys.

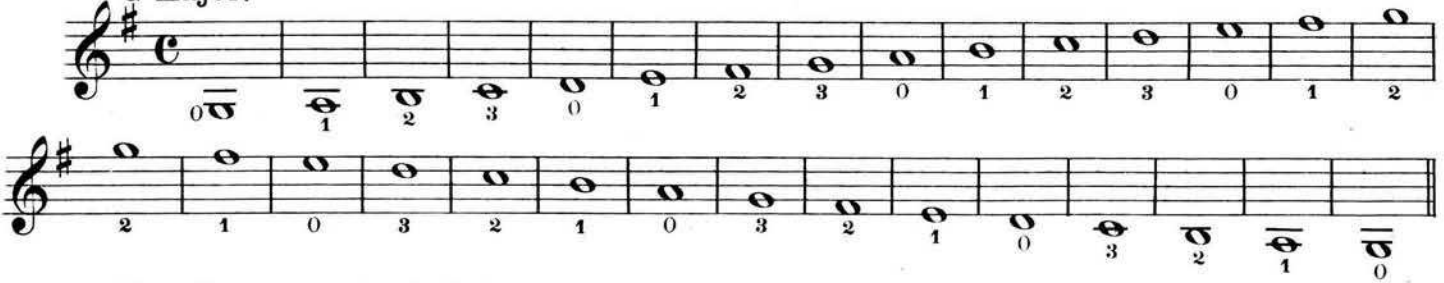
C dur.
C major.



A moll, die verwandte Molltonart zu C dur, beginnt eine kleine Terz tiefer.
A minor, the related key to C major, begins a minor third lower.



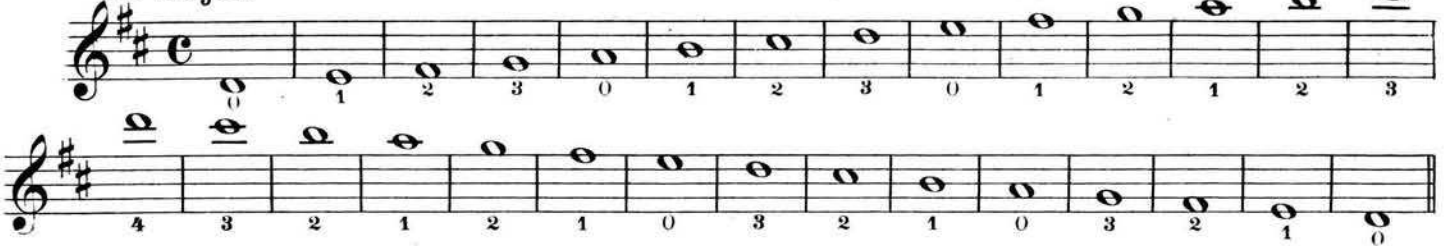
G dur.
G major.



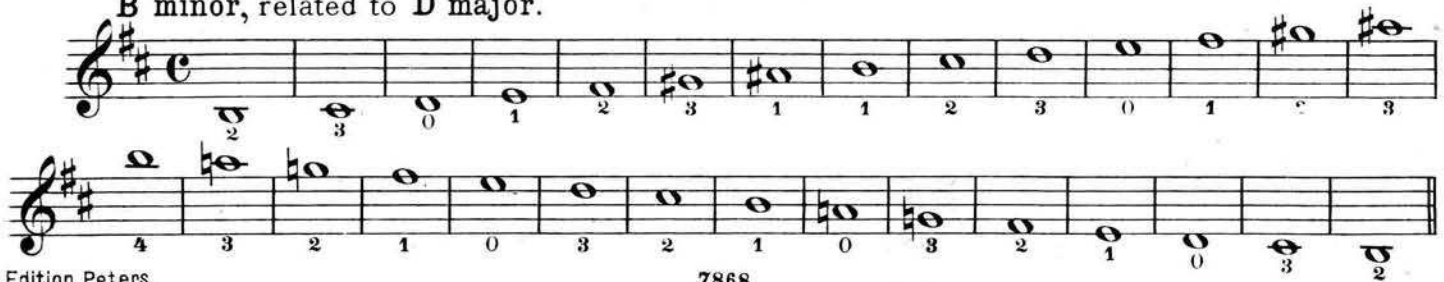
E moll, verwandt mit G dur.
E minor, related to G major.



D dur.
D major.



H moll, verwandt mit D dur.
B minor, related to D major.



A dur.
A major.

Musical notation for the A major scale in treble and bass clefs. The treble clef staff shows the ascending scale: A4 (open), B4 (1), C#5 (2), D5 (3), E5 (0), F#5 (1), G#5 (2), A5 (3), A5 (0), G#5 (1), F#5 (2), E5 (3), D5 (0), C#5 (1), B4 (2), A4 (3). The bass clef staff shows the descending scale: A4 (3), G#4 (2), F#4 (1), E4 (0), D4 (3), C#4 (2), B3 (1), A3 (0), G#3 (3), F#3 (2), E3 (1), D3 (0), C#3 (3), B2 (2), A2 (1).

Fis moll, verwandt mit A dur.
F# minor, related to A major.

Musical notation for the F# minor scale in treble clef. The ascending scale is: F#4 (2), G#4 (3), A4 (0), B4 (1), C#5 (2), D5 (3), E5 (1), F#5 (1), G#5 (0), A5 (3), B5 (2), C#6 (1), D6 (0), E6 (3), F#6 (2).

E dur.
E major.

Musical notation for the E major scale in treble and bass clefs. The treble clef staff shows the ascending scale: E4 (open), F#4 (1), G#4 (2), A4 (3), B4 (0), C#5 (1), D5 (2), E5 (3), E5 (0), D5 (1), C#5 (2), B4 (3), A4 (1), G#4 (2), F#4 (3), E4 (3). The bass clef staff shows the descending scale: E4 (4), D4 (3), C#4 (2), B3 (1), A3 (3), G#3 (2), F#3 (1), E3 (0), D3 (3), C#3 (2), B2 (1), A2 (0), G#2 (3), F#2 (2), E2 (1).

Cis moll, verwandt mit E dur.
C# minor, related to E major.

Musical notation for the C# minor scale in treble and bass clefs. The treble clef staff shows the ascending scale: C#4 (3), D4 (1), E4 (1), F#4 (2), G#4 (3), A4 (1), B4 (1), C#5 (2), D5 (3), E5 (0), F#5 (1), G#5 (2), A5 (3), B5 (4). The bass clef staff shows the descending scale: C#4 (4), B3 (4), A3 (3), G#3 (2), F#3 (1), E3 (0), D3 (3), C#3 (2), B2 (1), A2 (0), G#2 (3), F#2 (2), E2 (1), D2 (1), C#2 (3).

H dur.
B major.

Musical notation for the B major scale in treble and bass clefs. The treble clef staff shows the ascending scale: B3 (open), C#4 (3), D4 (1), E4 (1), F#4 (2), G#4 (3), A4 (1), B4 (1), C#5 (2), D5 (3), E5 (0), F#5 (1), G#5 (2), B5 (3). The bass clef staff shows the descending scale: B3 (4), A3 (3), G#3 (2), F#3 (1), E3 (0), D3 (3), C#3 (2), B2 (1), A2 (1), G#2 (3), F#2 (2), E2 (1), D2 (1), C#2 (3), B2 (2).

Gis moll, verwandt mit H dur.
G# minor, related to B major.

Musical notation for the G# minor scale in treble and bass clefs. The treble clef staff shows the ascending scale: G#3 (open), A#3 (1), B4 (2), C#4 (3), D4 (4), E4 (1), F#4 (2), G#4 (3), A4 (4), B4 (1), C#4 (2), D4 (3), E4 (4), F#4 (1), G#4 (2), A#4 (3), B4 (4). The bass clef staff shows the descending scale: G#3 (2), F#3 (1), E3 (0), D3 (3), C#3 (2), B2 (1), A2 (4), G#2 (3), F#2 (2), E2 (1), D2 (1), C#2 (3), B2 (2), A2 (1), G#2 (1).

Tonarten mit Be-Vorzeichnung.

Keys in Flats.

F dur.
F major.

D moll, verwandt mit F dur.
D minor, related to F major.

B dur.
Bb major.

G moll, verwandt mit B dur.
G minor, related to Bb major.

Es dur.
Eb major.

C moll, verwandt mit Es dur.
C minor, related to E^b major.

Two staves of musical notation for the C minor scale. The first staff shows the ascending scale with notes C, D, E, F, G, A, B, C. The second staff shows the descending scale with notes B, A, G, F, E, D, C. Fingering numbers (1-4) are indicated below the notes.

As dur.
A^b major.

Two staves of musical notation for the A-flat major scale. The first staff shows the ascending scale with notes A, B, C, D, E, F, G, A. The second staff shows the descending scale with notes G, F, E, D, C, B, A. Fingering numbers (1-4) are indicated below the notes.

F moll, verwandt mit As dur.
F minor, related to A^b major.

Two staves of musical notation for the F minor scale. The first staff shows the ascending scale with notes F, G, A, B, C, D, E, F. The second staff shows the descending scale with notes E, D, C, B, A, G, F. Fingering numbers (1-4) are indicated below the notes.

Des dur.
D^b major.

Two staves of musical notation for the D-flat major scale. The first staff shows the ascending scale with notes D, E, F, G, A, B, C, D. The second staff shows the descending scale with notes C, B, A, G, F, E, D. Fingering numbers (1-4) are indicated below the notes.

B moll, verwandt mit Des dur.
B^b minor, related to D^b major.

Two staves of musical notation for the B-flat minor scale. The first staff shows the ascending scale with notes B, C, D, E, F, G, A, B. The second staff shows the descending scale with notes A, G, F, E, D, C, B. Fingering numbers (1-4) are indicated below the notes.

Fünfter Teil.

Übungen

in den verschiedenen Lagen.

Part V.

Exercises

on the different Positions.

Die Viertelnoten werden Staccato gespielt.

The crotchets are played staccato.

The musical score consists of ten staves of music in treble clef, 4/4 time. The first staff begins with a dynamic marking *f* and a tempo marking ♩ . The music is a sequence of eighth-note exercises across various positions, indicated by fingerings (1-4) and slurs. The exercises are divided into sections labeled A and B. The key signature changes from one sharp (F#) to two sharps (F#, C#).

The image shows a page of guitar tablature with ten staves of music. The music is written in treble clef with a key signature of one sharp (F#). The tablature includes various fret numbers (0, 1, 2, 3, 4) and chord diagrams for C, D, and E. The notation consists of a sequence of notes and chords across ten staves, with some staves containing rests or specific chord symbols.

Zweite Lage.

Second Position.

Musical notation for the second position section. It consists of four staves. The first two staves show a scale with fingerings 1-2-3-4-1-2-3-4-1-2-3-4-1-2. The third and fourth staves contain exercises with slurs and fingerings 2, 4, 1, 2, 3, 4.

Dritte Lage.

Third Position.

Musical notation for the third position section. It consists of four staves. The first two staves show a scale with fingerings 1-2-3-4-1-1-2-3-4-1-2-3-4-1-2-3-4. The third and fourth staves contain exercises with slurs and fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

Vierte Lage.

Fourth Position.

Musical notation for the fourth position section. It consists of two staves. The first staff shows a scale with fingerings 1-1-2-3-4-1-1-2-3-4-1-2-3-4-1-2-3-4. The second staff contains exercises with slurs and fingerings 1.

1 1 1 2 3 4

Fünfte Lage.

Fifth Position.

1 2 1 2 3 4 1

1 2 3 4 1

1 1 2

Sechste Lage.

Sixth Position.

2 1 2 1 2 3 4 1

1 2 3 2 3 2

1 1 1 2

Siebente Lage.

Seventh Position.

1 2 1 2 1 2 3 4 1

1 1 1 1 1 1 3 4

Adagio. Adagio Tremolo.

Moderato staccato

2 4 3

Allegro staccato.

0 2 4 0 1 1 1

Wiederholung der Kreuz-Tonarten in allen Lagen.

Repetition of the Keys in Sharps in all Positions.

Auf jede Note ein Herunter- und Heraufschlag.
A down and up stroke to each note.

1

III. Lage. 1. Pos.

IV. 1.

V. 2.

III. V. VI. 1 2 1 2 2 3

The image displays a page of musical notation for guitar, consisting of 12 staves. The notation is written in a treble clef with a key signature of one sharp (F#). The music features various chord diagrams and fingerings, with labels for fret positions (I-VII) and finger numbers (1, 2). The notation includes many natural harmonics marked with 'x' and various chord voicings. The staves are arranged vertically, with the first staff at the top and the last staff at the bottom. The music is a continuous piece, likely a study or exercise, focusing on fretboard technique and harmonic patterns.

Wiederholung der Be-Tonarten
in allen Lagen.

Repetition of the Keys in Flats
in all Positions.

Bei jeder Note 2 Schläge.
2 strokes to each note.

The image shows a musical score for a piano exercise. It consists of 11 staves of music, all in the key of B-flat major (one flat) and 2/4 time. The exercise is a repetition of the key signature in various positions, starting with a C-clef (soprano) and moving down to a C-clef (bass). The first staff starts with a C-clef and a common time signature (C), which changes to 2/4. The subsequent staves are labeled with numbers 0, 1, 2, 3, indicating different positions or fingerings. The music features a sequence of notes and chords, with some staves showing multiple notes per beat, indicating a double-stroke technique. The final staff ends with a C-clef and a common time signature (C).

Musical score for 'Uebung für die halben Töne in sieben Lagen'. The score consists of six staves of music in a single system. The key signature has two flats (B-flat and E-flat). The first two staves contain a melodic line with various rhythmic values, including eighth notes and sixteenth notes, with some slurs and accents. The third staff begins with a second ending marked 'II.' and a first ending marked 'I.'. The remaining three staves continue the melodic development with various rhythmic patterns and slurs.

**Uebung für die halben Töne
in sieben Lagen.**

**Exercise on the Semitones
in seven Positions.**

Die Viertelnoten Tremolo, die Achtelnoten Staccato.

The crotchets tremolo, the quavers staccato.

Musical score for 'Exercise on the Semitones in seven Positions'. The score consists of five staves of music in a single system. The key signature has two flats (B-flat and E-flat). The first staff begins with a 4-measure tremolo exercise. The second staff continues with a staccato exercise. The third and fourth staves feature melodic lines with slurs and accents. The fifth staff begins with a second ending marked 'II.' and a first ending marked 'I.'. The score concludes with a final cadence.

First system of musical notation, consisting of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of two sharps. Fingerings are indicated by numbers 0, 1, 2, 3, and 4.

Second system of musical notation, consisting of three staves. The first staff is marked "III." and has a treble clef and a key signature of two sharps. The second and third staves have a treble clef and a key signature of two sharps.

Third system of musical notation, consisting of four staves. The first staff is marked "IV." and has a treble clef and a key signature of three sharps. The second, third, and fourth staves have a treble clef and a key signature of three sharps.

Fourth system of musical notation, consisting of one staff. The staff is marked "V." and has a treble clef and a key signature of two flats.

The first system consists of three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in treble clef with a key signature of one flat, featuring chords and fingerings such as 0 3 1, 0 3 #1, and 0 2 #1. The bottom staff is in treble clef with a key signature of one flat, showing chords and fingerings like 0 2 #1, 0 1 3, 0 1 3, 0 4 2 #, and 0 4 2 #.

VI.

The second system consists of four staves of music. The top staff is in treble clef with a key signature of one sharp (F#), featuring chords and fingerings such as 2. The middle staff is in treble clef with a key signature of one sharp, containing eighth notes and chords. The third staff is in treble clef with a key signature of one sharp, showing chords and a triplet of eighth notes. The bottom staff is in treble clef with a key signature of one sharp, containing eighth notes and chords.

VII.

The third system consists of two staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#), featuring chords and fingerings such as 2. The bottom staff is in treble clef with a key signature of two sharps, containing eighth notes and chords.

III.

The fourth system consists of three staves of music. The top staff is in treble clef with a key signature of two sharps, featuring chords and fingerings such as 0 3, 2, and 0. The middle staff is in treble clef with a key signature of one flat, showing eighth notes and chords, with a fingering of 4. The bottom staff is in treble clef with a key signature of one flat, containing eighth notes and chords.

Die Vorschlagsnoten. Der Triller. Der Vorschlag.

Der Vorschlag ist eine Verzierung der Melodie, darin bestehend, dass man einem Tone, dem Haupttone, einen Nebenton von kürzerer oder längerer Dauer vorangehen lässt. Er wird mit einer kleinen Note bezeichnet, die nicht in die Zeitdauer des Taktes besonders eingerechnet ist. Der Vorschlag von oben ist um einen ganzen oder halben Ton höher als die Hauptnote, der Vorschlag von unten meist nur um einen halben Ton tiefer als die Hauptnote.

Der **lange Vorschlag**, der jetzt gewöhnlich als grosse Note geschrieben und in die Zeitdauer des Taktes eingerechnet wird, gilt gewöhnlich die Hälfte der Dauer von der Hauptnote und nimmt soviel von ihrem Zeitwerthe weg:

Der **kurze Vorschlag** ist von geringem, kaum merkbarem Zeitwerthe. Der **Doppelvorschlag** besteht aus zwei Noten dieser Art.

Langer Vorschlag. (Long Fore-Beat.)

The musical examples show three types of Vorschlag notes:

- Langer Vorschlag (Long Fore-Beat):** A long note with a smaller note preceding it, both in 2/4 time.
- Kurzer Vorschlag (Short Fore-Beat):** A short note with a smaller note preceding it, both in 2/4 time.
- Doppelvorschlag (Double Fore-Beat):** Two short notes with a smaller note preceding them, both in 2/4 time.

Der Triller.

Der Triller besteht in einem schnell abwechselnden Angeben des Haupttones mit seinem höheren Nachbar-tone, der eine ganze oder eine halbe Tonstufe von ihm entfernt liegt.

Um einen guten Triller zu erhalten, muss man den Finger mit der grössten Geschmeidigkeit und Beweglichkeit senkrecht auf die Saite fallen lassen und ihn so weit als nöthig wieder aufheben, um ihm einen neuen Schwung zu geben. Man fange langsam an und lasse nur nach und nach die Geschwindigkeit im Abwechseln zunehmen. Hierbei habe man streng Acht darauf, dass der die Nebennote bedienende Finger immer auf den nämlichen Punkt falle, das heisst: genau die grosse oder kleine Secunde innehalte; denn der Triller ist fehlerhaft, sobald er zwischen ganzem oder halbem Tone hin und her schwankt.

Es giebt mehrere Arten, den Triller vorzubereiten und ihn zu schliessen. Der Geschmack des Spielers muss über ihre Anwendung entscheiden. Triller, die nur aus einem einmaligen Wechsel mit der Hilfsnote bestehen, nennt man **Pralltriller**, wenn die Hilfsnote höher ist (♯), **Mordent**, wenn sie tiefer ist (♭). Eine Folge von Trillern, meist dadurch entstehend, dass man von einem Ton zum andern rückt und auf jedem Tone einige Schläge ausführt, bildet den sogenannten **Kettentriller**; man kann hierbei mit der oberen Note anfangen oder auch erst die Hauptnote hören lassen.

Der **Doppeltriller**, bei dem gleichzeitig zwei Töne als Triller behandelt werden, ist schwer auszuführen; er wird, wenn sorgfältig geübt, der Fertigkeit des Spielers sehr förderlich sein.

The Fore-Beats. The Shake. The Fore-Beat.

The Fore-beat is an embellishment of the melody and consists in this, that one note, the principal note, is preceded by a subsidiary note of shorter or longer duration. It is denoted by a small note which is not counted in the length of the bar. The fore-beat downwards is a tone or a semitone higher than the principal note; the fore-beat upwards is usually only a semitone lower than the principal note.

The long fore-beat, which is now usually written as a large note and counted in the length of the bar, is generally held to be one half the value of the principal note and takes away so much from its duration.

The short fore-beat is of trifling, scarcely noticeable duration. The double fore-beat consists of two such notes.

The Shake.

The Shake consists of a rapid alternation between the principal note and its next higher note, the interval being either a tone or a semitone.

To secure a good shake the finger must be dropped perpendicularly on the string with the utmost flexibility and mobility and then lifted as high as is necessary to give it a fresh swing. Begin slowly and let the alternations gradually increase in rapidity. In doing this, take particular care that the finger which strikes the subsidiary note always falls on the same spot, that is to say, accurately maintains the major or minor second, for the shake is faulty as soon as it oscillates between tone and semitone.

There are various ways of beginning and ending a shake. The player's own taste must decide which he will adopt. Shakes which consist of only a single alternation with the auxiliary note are called **short shakes** when the auxiliary note is the higher (♯) and **mordent** when it is the lower (♭). A series of shakes mostly produced by passing from one note to another and executing several strokes on each note, forms a chain of trills; the player may in this case either begin with the upper note or let the principal note sound first.

The **double shake** in which two notes are simultaneously treated as a shake is difficult to execute; but when it is carefully practised it greatly promotes the dexterity of the player.

Triller mit grosser Secunde.
Shake with major second.



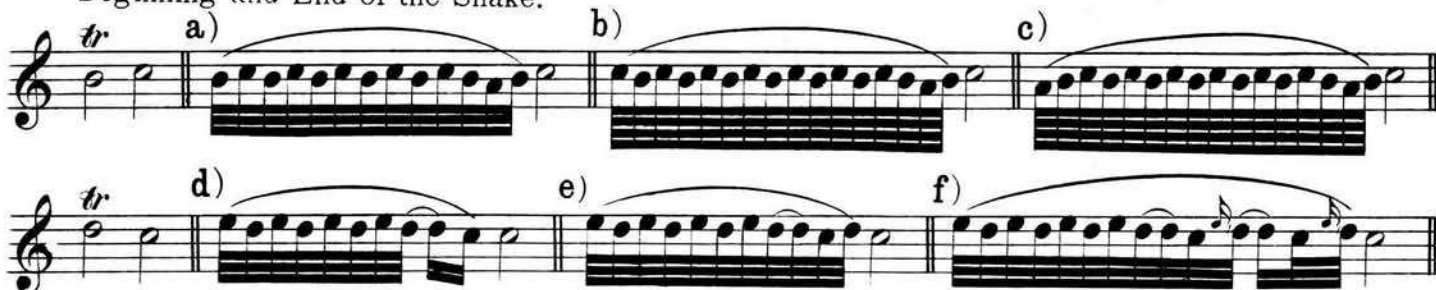
Triller mit kleiner Secunde.
Shake with minor second.



Triller langsam beginnend und an Schnelligkeit zunehmend.
Shake beginning slowly and gradually increasing in pace.



Vorbereitung und Schluss des Trillers.
Beginning and End of the Shake.



Trillerformen bei Schlüssen.
Forms of the Shake in Conclusions.

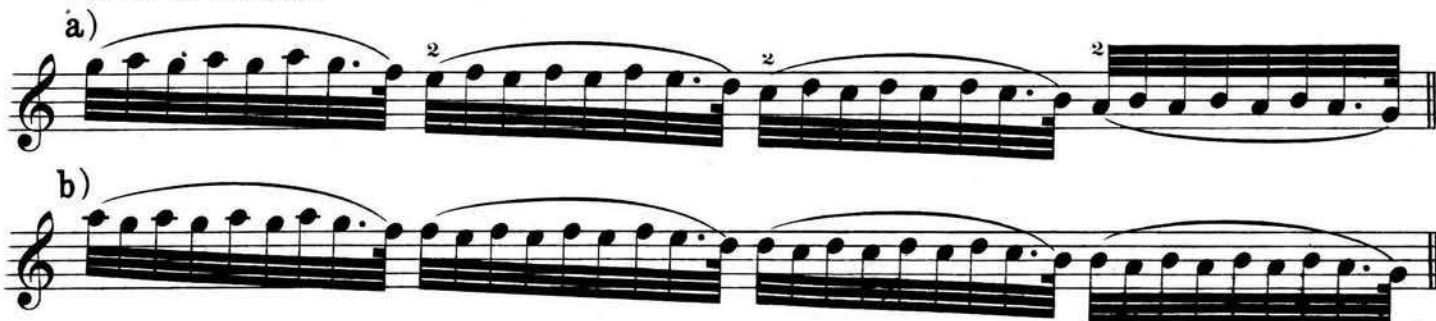


Pralltriller.
Short Shake.

Mordent.
Mordent.



Folge von Trillern.
Series of Shakes.



Kettentriller verschiedener Art.

Various Chains of Shakes.

a) $\text{tr tr tr tr tr tr tr tr tr tr}$
 b) $\text{tr tr tr tr tr tr tr tr tr tr}$
 c) $\text{tr tr tr tr tr tr tr tr tr tr}$
 d) $\text{tr tr tr tr tr tr tr tr tr tr}$
 e) $\text{tr tr tr tr tr tr tr tr tr tr}$
 f) $\text{tr tr tr tr tr tr tr tr tr tr}$
 g) $\text{tr tr tr tr tr tr tr tr tr tr}$
 h) $\text{tr tr tr tr tr tr tr tr tr tr}$

Detailed description: This section contains eight musical exercises (a-h) for chains of shakes. Exercises a) and b) are in G major and feature eighth-note patterns with fingerings (2, 2, 2, 1 and 4, 3, 2, 1, 0, 3) and slurs. Exercises c) and d) are in G major with slurs and fingerings (4, 0). Exercises e) and f) are in G major with slurs. Exercises g) and h) are in D major and feature eighth-note patterns with slurs and fingerings (1, 2, 2, 1, 2, 2, 1, 2, 2).

Doppeltriller verschiedener Art.

Various Double Shakes.

Detailed description: This section contains six musical exercises for double shakes. The first exercise is in G major and shows double shakes on a single note with slurs and fingerings (1, 3, 3, 3, 3, 3, 3, 3, 1, 3, 3). The second exercise is in B-flat major and features a continuous eighth-note double shake with a slur. The third exercise is in B-flat major with slurs and fingerings (1, 3, 3, 3, 3, 3, 3, 3, 1, 3, 3). The fourth exercise is in D major with slurs and fingerings (2, 2, 2, 2, 2, 2, 2, 2, 1, 2, 2, 2, 2, 2, 2, 2, 2, 1, 2, 2). The fifth exercise is in G major with slurs and fingerings (3, 3, 3, 3, 3, 3, 3, 3, 1, 3, 3). The sixth exercise is in G major with slurs and fingerings (2, 4, 4, 4, 4, 4, 4, 4, 1, 4, 4).

Siebenter Teil.

Part VII.

Arpeggio, Doppeltöne,
Triolengruppen.

Arpeggios, Double Tones,
Groups of Triplets.

Arpeggio auf 3 Saiten.
Arpeggio on 3 strings.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

This section contains 30 numbered musical exercises for arpeggios on 3 strings. The exercises are arranged in eight staves. Exercises 1-14 are in treble clef with a key signature of one sharp (F#). Exercises 15-30 are in bass clef with a key signature of one sharp (F#). The exercises include various rhythmic patterns, including eighth and sixteenth notes, and some include triplet markings (3) and dynamic markings like *f*.

Arpeggio auf 4 Saiten.
Arpeggio on 4 strings.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

This section contains 14 numbered musical exercises for arpeggios on 4 strings. The exercises are arranged in three staves. Exercises 1-9 are in treble clef with a key signature of one sharp (F#). Exercises 10-14 are in bass clef with a key signature of one sharp (F#). The exercises include various rhythmic patterns, including eighth and sixteenth notes, and some include dynamic markings like *f*, *p*, and *ff*.

Doppeltöne
in den Kreuz- und Be-Tonarten.

Double Tones
in Sharp and Flat Keys.

This musical score consists of 12 staves of music, each containing a sequence of chords and melodic lines. The notation includes various fingerings (1-4) and articulation marks (accents, slurs). The first six staves are in C major, and the last six are in G major. The music is written in a style typical of early 20th-century guitar or piano exercises, focusing on double tones and complex rhythmic patterns.

This page contains 12 staves of musical notation for guitar. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The notation is dense, featuring a variety of chord voicings, including triads, dyads, and four-note chords. Fingerings (1-4) and string numbers (0-6) are clearly marked throughout. The music is organized into measures, with some measures containing multiple chords. There are several instances of triplets and four-note chords. The notation is presented in a standard staff format with a treble clef and a common time signature.

Triolenübung.

Exercise on Triplets.

Musical notation for 'Triolenübung' (Exercise on Triplets) in 3/4 time, featuring various triplet patterns across four staves. The key signature has three flats (B-flat, E-flat, A-flat). The first staff contains two triplet groups of eighth notes. The second staff contains a triplet of eighth notes followed by a triplet of quarter notes. The third and fourth staves continue with more complex triplet patterns, including some with slurs and accents.

Der Doppelschlag.

The Turn.

Schreibweise.
Written.

Ausführung.
Played.

Umgekehrter Doppelschlag.
Inverted Turn.

Musical notation for 'Der Doppelschlag' (The Turn) in 2/4 time. It shows the written notation (left) and the inverted turn notation (right) for a specific melodic phrase. The key signature has two flats (B-flat, E-flat). The notation includes slurs and accents to indicate the correct performance technique.

Achter Teil.
Accorde.

Part VIII.
Chords.

C dur.
C major.

A moll.
A minor.

G dur.
G major.

E moll.
E minor.

D dur.
D major.

H moll.
B minor.

Musical notation for the first six chords: C major, A minor, G major, E minor, D major, and B minor. Each chord is shown in its standard voicing with fingerings (1-3) indicated for the right hand.

A dur.
A major.

Fis moll.
F# minor.

E dur.
E major.

Cis moll.
C# minor.

H dur.
B major.

Gis moll.
G# minor.

Musical notation for the next six chords: A major, F# minor, E major, C# minor, B major, and G# minor. Each chord is shown in its standard voicing with fingerings indicated.

F dur.
F major.

D moll.
D minor.

B dur.
B major.

G moll.
G minor.

Es dur.
E major.

Musical notation for the next five chords: F major, D minor, B major, G minor, and E major. Each chord is shown in its standard voicing with fingerings indicated.

C moll.
C minor.

As dur.
A major.

F moll.
F minor.

Des dur.
D major.

B moll.
B minor.

Musical notation for the final five chords: C minor, A major, F minor, D major, and B minor. Each chord is shown in its standard voicing with fingerings indicated.

Verminderte Accorde.

Diminished Chords.

mit dem ersten Finger anfangend.
beginning with the fore finger.

mit dem zweiten Finger anfangend.
beginning with the second finger.

Das Glissando. (Portament.)

Manches Tonstück erfordert, um zur vollen Wirkung zu gelangen, das **Glissando** oder **Portamento**. Dasselbe wird auf zweierlei Weise hervorgebracht: entweder lässt man den Finger leicht von der kleinen Note, welche einmal geschlagen wird, über die Bunde zur höheren Hauptnote gleiten, oder man gleitet zur tieferen Note abwärts.

Glissando. (Portamento.)

To bring out the full effect of many musical compositions, it is requisite to use the **glissando** or **portamento**. It is executed either by letting the finger slide over the frets from the small note, which is struck once, to the higher principal note; or, by sliding downwards to the lower note.

Tempo di Walzer.

Anhang.

Übungs- und Unterhaltungsstücke

für die Mandoline

mit Begleitung der Gitarre.

Appendix.

Exercises and Short Pieces

for the Mandoline

with Guitar accompaniment.

Santa Lucia.

Mandoline. 1.

Gitarre.

mf *p* *f* *p*

mf *p* *f* *p*

f *p* *mf* *p*

f *p* *mf* *p*

ff *pp* *f* *p*

ff *pp* *f* *p*

ff *pp* *f* *sf*

ff *pp* *f* *sf*

Nachspiel.
Postlude.

mf

mf

Ständchen aus „Don Juan.“

Serenade from “Don Juan.”

Allegretto.
staccato

Mozart.

2.

Musical score for "Ständchen aus „Don Juan.“" by Mozart. The score is in G major and 6/8 time, marked "Allegretto. *staccato*". The piece is for piano, with a treble and bass clef. The right hand plays a melodic line with staccato eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The score includes dynamic markings like "mf" and "p", and a repeat sign with first and second endings.

Spanischer Tanz.

Spanish dance.

Allegretto. >

3.

*f**f*

Fine.

Poco meno mosso.

p

Spanischer Tanz.

Spanish dance.

4.

f *p*

p

p

p

p

The first system of music consists of two staves. The upper staff (treble clef) begins with a series of eighth-note chords, followed by a melodic line with eighth notes and a quarter note. A dynamic marking of *pp* (pianissimo) is placed above the staff. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines. A second *pp* marking is placed above the lower staff.

The second system continues the musical development. The upper staff features a melodic line with eighth notes and quarter notes. The lower staff continues with a rhythmic accompaniment of chords and moving lines.

The third system includes a repeat sign. The upper staff has a melodic line with a repeat sign. The lower staff has a rhythmic accompaniment. Dynamic markings of *mf* (mezzo-forte) are placed above the upper staff and below the lower staff.

The fourth system features a melodic line in the upper staff with slurs over several notes. The lower staff continues with a rhythmic accompaniment of chords and moving lines.

The fifth system concludes the piece. The upper staff has a melodic line ending with a final cadence. The lower staff has a rhythmic accompaniment. Dynamic markings of *f* (forte) are placed above the upper staff and below the lower staff.

Gesang der Meermädchen.

Song of the Mermaids.

Weber.

Ruhig.

5.

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Ruhig.' (Ad libitum). The score includes German lyrics and a piano accompaniment with a steady eighth-note pattern. Handwritten musical notation and lyrics are present above the printed score.

Handwritten lyrics (German):
 d d h e d d h g f f e f g g f e
 d d e d d h g f f e f g g g f e
 a a b a a h e h g g g g f e d d e h
 a a f d h a g e e f e d d e e d d h e d d h g
 f f d f g g g g g f e d d h g d e d x h a g g

Schwedische Romanze.

Swedish Romance.

Moderato.

6.

a h e a a d f e

g e g r e r e a a g a h

r g r e d e d e e f e a a

e r h a a g f e d r g r e d e d e

e e f e a a e r h a

Largo.

Händel.

7.

gä gä t e d d e t g a b a e e d d. e t

h gä t e f f e d d d f e h d e d

f p

tr

f

First system of musical notation. The upper staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lower staff (bass clef) features a continuous eighth-note accompaniment. Dynamics include *p* (piano) in both staves.

Second system of musical notation. The upper staff continues with eighth-note patterns, including a triplet of eighth notes. The lower staff continues with eighth-note accompaniment. Dynamics include *p* (piano).

Third system of musical notation. The upper staff features a *f* (forte) dynamic followed by a trill (*tr*) and then *pp* (pianissimo). The lower staff features a *f* dynamic followed by *pp*. The lower staff includes eighth-note accompaniment with some triplet markings.

Fourth system of musical notation. The upper staff features *ff* (fortissimo) dynamics and accents (>) over eighth notes. The lower staff features *ff* dynamics and eighth-note accompaniment with triplet markings.

Fifth system of musical notation. The upper staff features *fff* (fortississimo) dynamics, accents (>) over eighth notes, and a trill (*tr*). The lower staff features *ff* dynamics and eighth-note accompaniment with triplet markings.

Russisches Volkslied.

„Der rothe Sarafan.“

Russian Ballad.

The Red Sarafan.

Andantino.

8.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4 and the key signature has two sharps (F# and C#). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line in the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a repeat sign in the upper staff after the first four measures. The melody and accompaniment continue with similar rhythmic patterns and harmonic support.

The third system includes a 'rit.' (ritardando) marking in the lower staff, indicating a gradual slowing down of the tempo. The piece then returns to the original tempo with an 'a tempo' marking at the end of the system.

The fourth system continues the melodic and harmonic development of the ballad, maintaining the 2/4 time signature and D major key signature.

The fifth and final system concludes the piece. The melody in the upper staff ends with a quarter rest, and the accompaniment in the lower staff provides a final harmonic resolution.

Winterlied.

Winter Song.

Mendelssohn.

Andante.

9.

p

p



Lied.

„Haiden-Röslein.“

Song.

The rose.

Schubert.

10.

p

p

The musical score consists of four systems of piano accompaniment. Each system has a treble and bass staff. Handwritten letters above the notes indicate the lyrics: 'h h h h d e r t d a a t r', 'd g h h h h d e r p a d d e d', 'i d e t d d f e d e h a h g e t d', and 'a a h e d e t g e g p e g h a g'. The first system is marked *p*. The second system has a *p* marking in the bass staff. The third system has a *p* marking in the bass staff. The fourth system is marked *rit.* in the bass staff and *a tempo* in the treble staff.