

MANDOLINEN SCHULE

(JOS. KREML)

BELLEVILLE



UNIVERSAL-EDITION

Nr. 494



MANDOLIN-SCHULE

FÜR DIE 8 SAITIGE (NEAPOLITANISCHE) MANDOLINE
MIT RÜCKSICHT AUF DEN SELBSTUNTERRICHT

MÉTHODE DE MANDOLINE

POUR LA MANDOLINE NAPOLITAINE
(8 CORDES) ADAPTÉE AUSSI
À L'USAGE DE CEUX QUI VEULENT
APPRENDRE SANS MAÎTRE.

MANDOLINE SCHOOL

FOR THE 8 STRINGED OF NEAPOLITAN
MANDOLINE. ADAPTED ALSO TO
THE USE OF THOSE WHO WISH TO
LEARN WITHOUT THE AID OF A TEACHER

VERFASST VON

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„UNIVERSAL-EDITION“
AKTIENGESELLSCHAFT
WIEN — LEIPZIG



Vorkenntnisse der Musik.

Die Töne in der Musik werden durch Noten schriftlich dargestellt. Zu diesem Zwecke gebraucht man fünf quer laufende Linien sammt den sich dadurch ergebenden Zwischenräumen. Man nennt dies das Notensystem. Die Noten werden nach den ersten 7 Buchstaben des Alphabets benannt.

Die Noten auf den 5 Linien:



Die Noten in den 4 Zwischenräumen:



Da der Umfang des Notensystems allein nicht genügt, so müssen für die höher oder tiefer liegenden Noten, Nebenlinien angewendet werden, und zwar:

Für die höher gelegenen Noten:



Für die tiefer gelegenen Noten:



In der Musik im Allgemeinen sind mehrere Schlüssel in Anwendung, nach denen die Namen der Noten bestimmt werden; für die Mandoline ist jedoch nur der Violinschlüssel im Gebrauch, und zwar wird derselbe immer an den Anfang eines jeden Notensystems gesetzt.

Violinschlüssel:



Notions préliminaires de la musique.

Les tons sont, représentés dans la musique par écrit, à l'aide de notes. A cet effet, on emploie cinq lignes parallèles avec les interlignes qui se trouvent entre ces mêmes lignes; c'est ce qu'on appelle la portée. Les notes des tons sont nommées comme suit: do, re, mi, fa, sol, la, si.

Notes sur les 5 lignes



Notes dans les 4 interlignes



Comme l'étendue de la portée ne suffit pas à elle seule, on ajoute des lignes supplémentaires, pour les notes qui se trouvent être plus haut ou plus bas, et de la manière suivante:

Pour les notes au-dessus de la portée



Pour les notes au-dessous de la portée



Il y a dans la musique plusieurs clefs qui déterminent le nom des notes. Pour la mandoline, la clef de sol est seule en usage et se trouve toujours placée au commencement de la portée.

Clef de sol:



Rudiments of Music.

Sounds in Music are represented by written notes. For this purpose five-parallel lines are used with the spaces between them and the whole is called the Staff. The sounds are represented by notes which are named after the first seven letters of the alphabet.

The notes on the five lines:



The notes in the four spaces:



As the Compass of the staff is not sufficient alone, ledger lines must be added for the upper and lower notes:

For the upper notes:



For the lower notes:



In music there are several clefs which determine the name of the notes. But for the mandoline only the treble clef is used, and it is always written at the beginning of the staff:

Treble Clef:

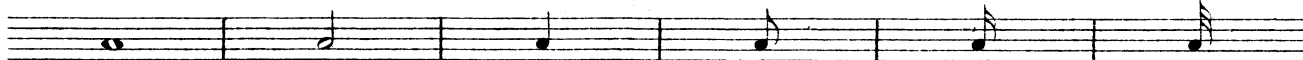


Die Noten haben ausser ihrer Stellung in dem Notensystem, resp. auf den Hilfslinien eine bestimmte Zeitdauer, welche durch ihre Form—Gestaltung Ausdruck findet:

Outre leur position haute ou basse sur la portée, les notes sont réparties en durée déterminée, ce qui fixe leurs formes différentes.

The notes (apart from their position on the staff and the ledger-lines,) have a certain value which is shown by their form.

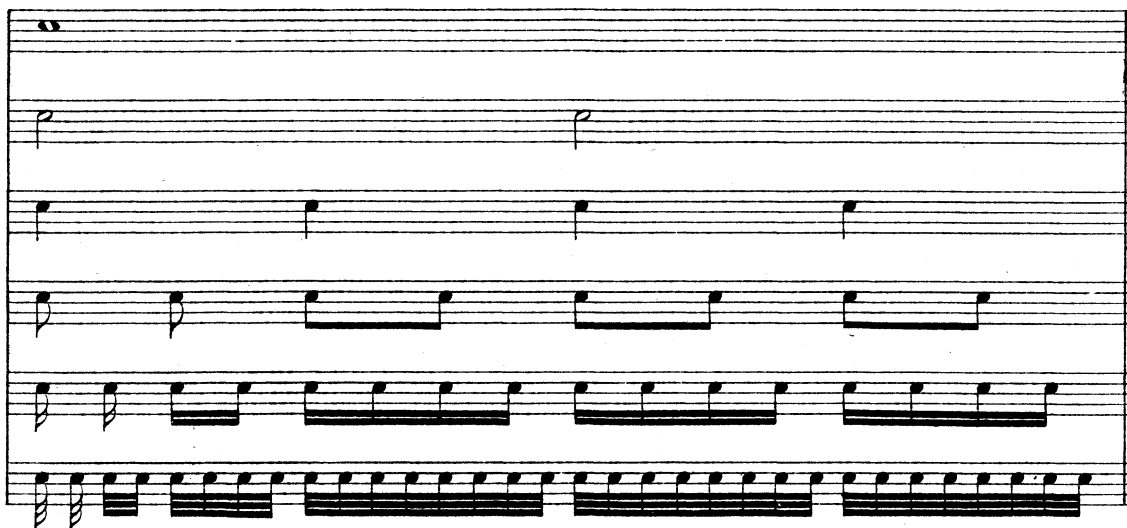
Ganze- <i>Ronde</i> Semibreve	Halbe- <i>blanche</i> Minim	Viertel- <i>noire</i> Crotchet	Achtel- <i>croche</i> Quaver	16 ^{tel} <i>double croche</i> Semiquaver	32 ^{tel} Note. <i>triple croche</i> Demisemiquaver
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Das Zeitverhältnis dieser Noten untereinander ist wie folgt:

Quant à la durée, les notes ont entre elles le rapport suivant:

The relation of these notes to each other with regard to length is as follows:



Die Zeitdauer jeder dieser Zeilen ist gleich.
La durée de chacune de ces lignes est la même.
The duration of all these lines is the same.

Durch den Punkt nach einer Note wird dieselbe um die Hälfte ihres eigenen Werthes verlängert, z. B.

Le point, placé après une note, augmente cette dernière de la moitié de sa valeur. Par exemple.

A dot placed after a note increases its length by half as:

Schreibart:
Manière d'écrire:
Written:
Dauer:
Durée:
Played:



u. s. w.
Et ainsi de suite.
etc.

Ein zweiter Punkt nach einer Note, verlängert wieder den ersten um dessen Hälfte. z. B.

Placé après une note, un deuxième point augmente le premier de la moitié de sa valeur. Par exemple.

Two dots after a note increase its length three-quarters as:

Schreibart:
Manière d'écrire:
Written:
Dauer:
Durée:
Played:



u. s. w.
Et ainsi de suite.
etc.

Eine Werthveränderung der Note findet ausserdem statt, wenn die Note nicht in zwei, sondern in drei gleiche kleinere Noten getheilt wird. Diese Dreitheilung heisst Triole.

Un changement de valeur dans les notes, peut en outre, avoir lieu, lorsqu'elles sont partagées en trois petites parties égales, au lieu de l'être seulement en deux; dans ce cas, ces trois petites parties sont appelées triolet.

The value of a note can be altered also by writing it in three small notes instead of two notes it is then called a Triplet.

Triolen:
Triolet:
Triplets:

Wird die Triole in 6 gleiche Theile zerlegt, so erhält man die Sextole, z. B.

Si le triolet est encore partagé en six parties égales, on obtient le double triolet. Par exemple:

If the triplet be again divided into 6 equal parts, it is called a Sextole, as:

Sextolen:
Double triolet ou sextolet:
Sextole:
Dem Werthe gleich:
Valeur de:
Value:

Pausen oder Schweigezeichen nennt man jene Zeichen, die dem Spieler anzeigen, dass er eine bestimmte Zeit mit dem Spielen inne zu halten hat. Es gibt so viele Arten von Pausen, als es Werthgattungen von Noten gibt.

On appelle pauses ou silences les signes qui indiquent au joueur d'arrêter son jeu pour un temps déterminé. Il y a autant de sortes de pauses qu'il y a de sortes de valeur dans les notes.

Those signs which are used to show that the performer must cease playing for a certain time, are called Rests. There are as many kinds of rests as there are notes of different values:

Ganze-Pause Halbe- Viertel- Achtel- 16tel 32tel Pause
Pause demi pause soupir demi soupir quart de soupir huitième de soupir
Semibreve Minim Crotchet Quaver Semiquaver Demisemiquaver Rest.

Man bedient sich in der Musik auch gewisser Versetzungszeichen. Es gibt deren folgende: Das Kreuz #, das Doppelkreuz x, das Be b, das Doppel Be bb und das Auflösezeichen ♮. Das # erhöht den Ton, vor dem es steht, um einen halben Ton und der Note wird die Silbe *is* angefügt, z. B.

On se sert, dans la musique, de différents signes de transposition parmi lesquels se trouvent: Le dièse #, le double dièse x, le bémol b, le double bémol bb et le bécarre ♮. Le # élève d'un demi-ton, la note devant laquelle il se trouve, et l'on ajoute alors le mot dièse, à cette même note. Par exemple:

Also certain signs of transposition are used in music: The Sharp #, the Double Sharp x, the Flat b, the Double Flat bb and the Natural ♮. The # raises the note to which it is prefixed a semitone, and to the name of the note is added the word sharp.

Das x erhöht den Ton, vor dem es steht, um zwei halbe Töne und der Note werden die Silben *isis* angefügt, z. B.

Le x élève de deux demi-tons, la note devant laquelle il se trouve et l'on ajoute l'expression double dièse à cette même note. Par exemple:

The x raises the note to which it is prefixed two semitones, and to the note are added the words double sharp:

Das \flat erniedrigt den Ton um einen halben Ton und der Note wird die Silbe *es* angefügt. z. B.



Der Kürze wegen spricht man bei den Tönen *a* und *h*, wenn ihnen ein \flat vorgesetzt ist:



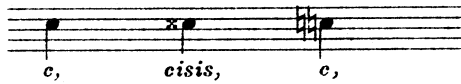
Das $\flat\flat$ erniedrigt den Ton um zwei halbe Töne und der Note werden die Silben *eses* angefügt. z. B.



Das \natural bringt jeden erhöhten oder erniedrigten Ton in seine ursprüngliche Lage, z. B.



Das $\natural\sharp$ bringt jeden durch ein \times erhöhten oder durch ein $\flat\flat$ erniedrigten Ton in seine ursprüngliche Lage, z. B.



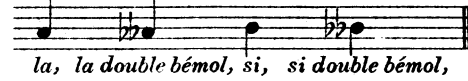
Soll bei einem Ton, welcher durch ein doppeltes Versetzungszeichen erhöht oder erniedrigt wurde nur ein \sharp oder ein \flat aufgelöst werden, so geschieht dies auf folgende Art:



Le \flat baisse d'un demi-ton, la note devant laquelle il se trouve, et le mot bémol est ajouté a celle-ci. Par exemple:



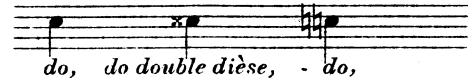
Le $\flat\flat$ baisse de deux demi-tons la note devant laquelle il se trouve et l'expression, double bémol est ajoutée à cette dernière. Par exemple:



Le bécarré ramène chaque note haussée ou baissée à sa position primitive. Par exemple.



Le double bécarré, ramène chaque note haussée par un double dièse, ou baissée par un double bémol, à sa position primitive. Par exemple:



Si l'on veut hausser ou baisser d'un demi-ton, un note double diésée ou double bémolisée, on le fait de la manière suivante:



The \flat lowers the note a semitone, and to the note is added the word "Flat":



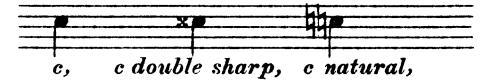
The $\flat\flat$ lowers the note two semitones, and to the note are added the words "double flat":



The \natural restores each transposed note to its original position:



The $\natural\sharp$ restores each note preceded by \times or $\flat\flat$ to its original position:



If a note preceded by a $\flat\flat$ or a \times is to be raised or lowered a semitone it is done thus:



Die Versetzungszeichen der oben angegebenen Art gelten immer nur für die Note, vor welche sie gesetzt sind. Um aber den verschiedenen Tonarten gerecht zu werden, setzt man dieselben nach dem Violschlüssel, am Anfange des Notensystems und sie erhalten dann ihre Gültigkeit durch das ganze Musikstück.

Ces signes de transposition, reproduits de la manière précédente, n'ont de valeur que pour la note devant laquelle ils sont placés. Cependant, pour répondre aux différents modes, on place ces signes après la clef, au commencement de la portée et, de cette manière, ils ont la propriété d'agir sur les notes dans toute la durée du morceau.

The signs given above apply only to the notes to which they are prefixed. In order, however, to get the different keys these signs are put after the treble clef at the beginning of the staff, and retain their validity throughout the whole piece:

C dur Do majeur C major	G dur Sol majeur G major	D dur Ré majeur D major	A dur La majeur A major	E dur Mi majeur E major	H dur Si majeur B major	Fis dur Fa dièse majeur F sharp major
A moll La mineur A minor	E moll Mi mineur E minor	H moll Si mineur B minor	Fis moll Fa dièse mineur F sharp minor	Cis moll Si dièse mineur C sharp minor	Gis moll Sol dièse mineur G sharp minor	Dis moll Do dièse mineur D sharp minor

Ges dur Sol bémol majeur G flat major	Des dur Ré bémol majeur D flat major	As dur La bémol majeur A flat major	Es dur Mi bémol majeur E flat major	B dur Si bémol majeur B flat major	F dur Fa majeur F major
E moll Mi bémol mineur E flat minor	B moll Si bémol mineur B flat minor	F moll Fa mineur F minor	C moll Do mineur C minor	G moll Sol mineur G minor	D moll Ré mineur D minor

Nach der Vorzeichnung am Anfange des Notensystems wird auch das Taktzeichen gemacht. Die Zeiteintheilung eines Musikstückes ist eine bestimmte. Die einzelnen Takte werden durch senkrechte Striche, Taktstriche von einander getrennt.

Es gibt gerade und ungerade Taktarten. Die gebräuchlichsten davon sind folgende:

Au commencement de la portée et après l'armature, on indique la mesure. La division de la durée du temps d'un morceau de musique est déterminée. Chaque mesure, est séparée de l'autre, par un trait vertical, que l'on appelle barre.

Il y a des mesures à nombres pairs et des mesures à nombres impairs. Les plus usitées d'entre elles sont:

After the key signature at the beginning of the staff is found the time signature. Each piece of music has a given time. The measure is divided by straight lines crossing the staff, called bars.

There is common and compound time. The following are most used:

Gerade Taktarten: Mesures à nombres pairs: Simple:	<p>Allabreve oder Zweizweiteltakt. Allabreve a 4 temps. Simple Double.</p>	<p>Viervierteltakt. A quatre temps. Simple Quadruple.</p>	<p>Zweivierteltakt. A deux temps Simple Double.</p>
Ungerade Taktarten: Mesures à nombres impairs: Compound:			

Die Takte können ihre vorgeschriebenen Takttheile mit Noten oder Pausen ausgefüllt haben, z. B.

La mesure peut avoir dans ses barres des notes ou des pauses. Par exemple:

The bars can be filled with notes, or rests corresponding to the notes:

Mit folgenden italienischen Wörtern kann dem Spieler die Bewegung eines Musikstückes angezeigt werden. In den meisten Fällen stehen diese Bezeichnungen über dem Taktzeichen.

Andante ,.....	gehend.
Andantino ,.....	langsamer als Andante.
Adagio ,.....	mässig langsam.
Ad libitum ,.....	nach Belieben.
Allegro ,.....	schnell.
Allegretto ,.....	nicht so schnell als Allegro.
Amoroso ,.....	zärtlich, innig.
Grandioso ,.....	erhaben, grossartig.
Grave ,.....	ernsthaft, schwer.
Grazioso ,.....	anmuthig.
Largo ,.....	breit, langsames Tempo.
Lento ,.....	langsam, gemächlich.
Maestoso ,.....	majestätisch.
Moderato ,.....	gemässigt.
Presto ,.....	sehr schnell.
Presto prestissimo ,.....	so schnell als möglich.

Als Vortragszeichen werden folgende Ausdrücke in abgekürzter Form gebraucht.

pp = <i>pianissimo</i>	sehr leise,
p = <i>piano</i>	leise,
m. v. = <i>mezza voce</i>	mit halber Stimme,
f = <i>forte</i>	stark,
ff = <i>fortissimo</i>	sehr stark,
— cresc. = <i>crescendo</i>	stärker werdend,
— decresc. = <i>decrescendo</i>	leiser werdend,
rit. = <i>ritardando</i>	langsamer werdend,
rall. = <i>rallentando</i>	
a tempo	im früheren Zeitmasse,

Das Wiederholungszeichen \parallel soll den Spieler veranlassen, den ganzen Theil des Musikstückes zu wiederholen.

Ist ein Theil des Musikstückes durch 2 solche Zeichen \parallel : \parallel eingeschlossen, so darf blos der eingeschlossene Theil wiederholt werden.

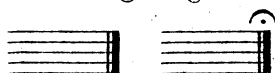
Die Abkürzung **D. C.** = *Da capo* zeigt an, dass das ganze Stück wiederholt werden soll.

Die Abkürzung **D. C. al Fine**, zeigt an, dass das Stück nicht ganz zu wiederholen ist, sondern bei dem Worte *Fine*, welches Ende heisst, zu schliessen ist.

Die Abkürzung **D. S.** = *Dal Segno* = S zeigt dem Spieler an, dass nicht vom Anfange zu wiederholen ist, sondern von dort an, wo er ein gleiches Zeichen S findet.

Das Ruhezeichen **Fermate** \frown zeigt dem Spieler an, dass jene Note oder Pause, über welcher es steht, über ihren Werth länger auszuhalten ist.

Der gänzliche Schluss eines Musikstückes wird meistens durch dieses Zeichen angezeigt:



Les signes italiens suivants, indiqueront au joueur le mouvement d'un morceau de musique. Ils sont, en général, placés en haut du signe de la mesure.

Couramment.	A steady, slow movement.
Moins vite qu'Andante.	Rather slower than Andante.
Lenteur modérée.	Slow.
A plaisir.	At pleasure.
Vite, animé.	Quick, lively.
Moins vite qu'Allegro.	Rather quick.
Tendrement.	Tenderly.
Sublime grand.	Grandly.
Grave, sérieux.	Grave, solemn, slow.
Avec grâce.	Graceful.
Plus lentement.	Slow.
Lentement.	Slow.
Majestueusement.	Majestically.
Modéré.	In moderate time.
Très vite.	Very quickly.
Aussi vite que possible.	With great rapidity.

On emploie, comme signes d'exécution, les expressions suivantes abrégées:

tres doucement,	very soft
doucement,	soft
à demi-voix,	in a low voice
fort,	loud
très fort,	very loud
En croissant,	growing louder
En décroissant,	decreasing in sound
Prenant de la lenteur,	slackening in speed
Reprise du premier mouvement,	same time as before

La reprise \parallel doit engager le joueur à répéter toute la partie du morceau de musique.

Si une partie du morceau de musique se trouve intercalée dans deux signes semblables \parallel : \parallel il faut répéter cette partie.

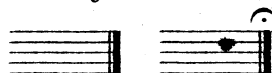
L'abréviation D. C. = Da Capo, indique que tout le morceau doit être répété.

L'abréviation D. C. al Fine, indique qu'il ne faut pas répéter le morceau tout entier, mais qu'il faut terminer le jeu, au mot Fine, qui veut dire fin.

L'abréviation D. S. = Dal Segno = S indique au joueur qu'il ne faut pas répéter du commencement, mais de l'endroit où se trouve un signe correspondant semblable S .

Le point d'orgue Fermate \frown indique au joueur, que la note sur laquelle il se trouve, doit être gardée au delà de sa valeur réelle.

La fin complète d'un morceau de musique est, en général, indiquée par l'un de ces signes:



The following Italian words show how a piece must be played. They are generally written above the bars.

The following words are used in an abbreviated form:

very soft
soft
in a low voice
loud
very loud
growing louder
decreasing in sound
slackening in speed

The "Da Capo" sign \parallel means that the player must repeat a certain part of the piece.


If a part of the piece is enclosed between the two signs \parallel : \parallel only those bars must be repeated.

The abbreviation **D. C.** = *Da Capo*, shows that the whole piece must be repeated.

The abbreviation **D. C. al Fine**, shows that the piece is not to be entirely repeated, only as far as the word *Fine* = end.

The abbreviation **D. S.** = *Dal Segno* = S shows that the player must not repeat from the beginning, but only from the place where a similar sign S is found.

The Pause **Fermate** \frown indicates that the note or rest over which it is placed must be prolonged beyond its strict time value.

These signs  generally show the end of the piece.

Der Mandolinenunterricht.

Die Neapolitanische Mandoline hat 4 Doppelsaiten oder Doppelchöre. Diese Saiten, welche genau wie bei der Violine, in 3 reine Quinten gestimmt sind, werden mittels einer Penna (Feder) welche aus Schildpatt oder Celluloid verfertigt ist, in Schwingung versetzt.

Diese 4 Doppelsaiten werden zu einander auf folgende Art gestimmt:



Die Stellung des Spielers und die Haltung der Mandoline darf keine gezwungene sein. Das Instrument wird derart auf den rechten Oberschenkel gelegt, dass der Hals der Mandoline nach der linken Seite etwas emporragt. Die linke Hand umfasst den Hals des Instrumentes ganz leicht, so dass derselbe nur zwischen den Daumenballen und unterem Zeigefingergelekn zu liegen kommt. Die Fingerspitzen müssen fest auf den Bund und immer auf die Doppelsaite gedrückt werden.

Die Penna wird in der rechten Hand auf dem eingekrümmten ersten Glied des Zeigefingers, mit dem Daumen festgehalten und vor dem Schallloch senkrecht gegen die Saiten gerichtet. Der rechte Arm wird fest an den Rand der Mandoline gedrückt.

Für die Bewegung der Penna gibt es keine feste Regel. Die Bezeichnung der Pennaschläge in dieser Schule ist nur als Grundsatz zu nehmen und wohl zu beachten, dass die Penna bei jedem Schläge die Doppelsaite berühre.

Bezeichnung der Finger der linken Hand.

- 0 = Leere Saite
- 1 = Zeigefinger
- 2 = Mittelfinger
- 3 = Goldfinger
- 4 = Kleiner Finger

Bezeichnung der Pennaschläge.

- V = Herunterschlag
- ^ = Hinaufschlag
- * = Tremolo

Etude de la Mandoline.

La mandoline napolitaine a 4 doubles cordes ou doubles-choeurs. Les cordes qui, comme pour le violon sont accordées en 3 quintes parfaites, sont mises en vibration au moyen d'une Penna (plume) qui est fabriquée en écaille ou celluloide.

Ces 4 doubles-cordes sont accordées entre elles comme il suit:



L'attitude du joueur et la tenue de la mandoline, ne doivent rien avoir de gêné. L'instrument sera posé sur la partie supérieure de la jambe droite de manière que le manche se trouve un peu élevé du côté gauche. Le main gauche entourera le manche de l'instrument très légèrement; afin qu'il ne repose qu'entre l'éminence du pouce et l'articulation inférieure de l'index. Les pointes des doigts seront posées fortement sur les cases et sur les doubles cordes.

La penna sera tenue fortement dans la main droite, par le pouce et sur la première partie recourbée de l'index; elle sera dirigée perpendiculairement aux cordes devant l'ouïe.

Il n'y a pas de règle fixe pour le mouvement de la penna. L'indication pour la touche de la penna, donnée dans cette méthode ne doit être considérée que comme principe. Il faut faire attention que la penna touche la double corde, à chaque coup.

Désignation des doigts de la main gauche.

- 0 = Corde à vide
- 1 = Index
- 2 = Doigt du milieu
- 3 = Annulaire
- 4 = Auriculaire

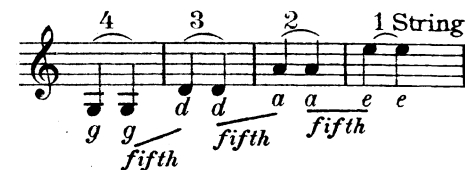
Désignation de la touche pour la penna.

- V = Battre en bas
- ^ = Battre en haut
- * = Tremolo

Instructions for the Mandoline.

The Neapolitan mandoline has four double strings, which are tuned in three perfect fifths like in the violin, and made to vibrate by means of a plectrum of tortoise-shell or celluloid.

These double strings are tuned as follows:



The position of the performer and the manner of holding the instrument must not be cramped in any way. The mandoline should be placed on the right thigh, so that its neck is slightly raised towards the left side. The left hand encircles the neck in a very light grasp and in such a way that it lies between the ball of the thumb and the lower joint of the first finger. The tips of the finger must be pressed firmly on the fret and always on the double strings.

The plectrum is held firmly in the right hand and is supported on the bent top-joint of the first finger by the thumb, and directed perpendicularly against the strings before the hole. The right arm is pressed on the edge of the instrument.

There is no fixed rule for the movement of the plectrum, and the signs for the strokes in this "School" are only to be considered as general. It is of great importance that the plectrum should touch the strings at every blow.

Signs for the fingers of the left hand.

- 0 = empty string
- 1 = first finger
- 2 = second (middle) finger
- 3 = third finger
- 4 = fourth finger

Signs for the plectrum strokes.

- V = down-stroke
- ^ = up-stroke
- * = tremolo

Der Tonumfang des Griffbrettes
der Mandoline.

Etendue des tons de la touche
de la mandoline.

Compass of Notes on the Finger
board of the Mandoline.

Et ainsi de suite.
and so on.
U. S. W.

TECHNISCHE ÜBUNGEN.
EXERCICES DE TECHNIQUE. TECHNICAL EXERCISES.

Diese Übungen sind langsam aber
genau im Takte zu üben um ein schö-
nes rundes Tremolo zu erlangen.

*Ces exercices doivent être exécutés
lentement, mais exactement en mesure
afin d'obtenir un tremolo beau et plein.*

These exercises must be practised
slowly, but in exact time, in order to
obtain a fine full tremolo.

Four staves of musical notation in treble clef, common time. The first staff includes a series of 'V' and '^' symbols below the notes, indicating fingerings or accents. The music consists of continuous eighth-note patterns across the staves.

Erste Lage.
 Première position. First Position.

Eight staves of musical notation in treble clef, common time. This section includes various fingerings (0-4) and accidentals (sharps, flats) above the notes. The first staff includes 'V' and '^' symbols. The music consists of continuous eighth-note patterns across the staves.

Musical staff 1: Treble clef, common time (C). Fingering: 0 1 1 2 2 3 3 4 4 3 3 2 1 1 0. Includes slurs and accents.

Musical staff 2: Treble clef, common time (C). Fingering: 0 2 0 3 1 3 1 3 2 0 2 0 3 1 0 2 0 2 1 3 2 2 0 3 2 3 0 0. Includes slurs and accents.

Musical staff 3: Treble clef, common time (C). Fingering: 0 1 1 2 2 3 3 4 4 3 2 2 1 1 0. Includes slurs and accents.

Musical staff 4: Treble clef, common time (C). Fingering: 0 2 0 3 1 3 1 3 2 4 0 2 1 3 2 0 2 2 4 3 2 3 1 2 0 2 0 3 0 0. Includes slurs and accents.

Musical staff 5: Treble clef, common time (C). Fingering: 3 0 1 2 3 0 1 2 3 4 1 2 3 4 4 4 3 2 1 4 3 2 1 0 3 2 1 0 3. Includes slurs and accents.

Andante.

Musical staff 6: Treble clef, common time (C). Fingering: 1 2 3 0 1 2 3 3 4 4 3 0 4 3 3 3 2 1 2. Includes slurs and accents.

Musical staff 7: Treble clef, common time (C). Fingering: 3 0 1 2 3 3 0 2 2 1 1 2 1 0 0 1 3 1 3 4 3. Includes slurs and accents.

Musical staff 8: Treble clef, common time (C). Fingering: 2 0 1 2 3 3 3 2 3 4 1 2 2 3 1 3 2 1 2. Includes slurs and accents.

Musical staff 9: Treble clef, common time (C). Fingering: 1 2 3 0 1 2 3 0 1 2 3 4 1 2 3 2 1 4 3 2 1 0 3 2 1 0 3 2 1. Includes slurs and accents.

Allegretto.

Musical staff 10: Treble clef, 6/8 time. Fingering: 4. Includes slurs and accents.

Musical staff 11: Treble clef, 6/8 time. Fingering: 4. Includes slurs and accents.

Musical staff with notes and fingerings. Includes the instruction *Fine.*

Musical staff with notes, fingerings, and a star symbol. Includes the instruction *D. C. al Fine.*

Musical staff with notes, fingerings, and a star symbol.

Moderato.

Musical staff with notes, fingerings, and a star symbol.

Musical staff with notes, fingerings, and a star symbol.

Musical staff with notes, fingerings, and a star symbol.

Andante.

Musical staff with notes and a star symbol.

Musical staff with notes and a star symbol.

Musical staff with notes and a star symbol.

Musical staff with notes and a star symbol.

Musical staff with notes and a star symbol.

Moderato.

First system of musical notation for Moderato, consisting of four staves. The first staff has asterisks and wedge symbols below it. The second staff has a V and wedge symbol at the end. The third and fourth staves have a '4' above the first few notes.

Zweite Lage.

Deuxième Position.

Second Position.

First system of musical notation for Second Position, consisting of four staves. The first staff has fingerings (2, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4) and V and wedge symbols below it. The second staff has fingerings (1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 0, 2) and V and wedge symbols below it. The third staff has fingerings (2, 1, 2, 4, 2, 1, 3, 1, 2, 2, 4, 2, 4, 2, 1, 4, 3, 2, 1, 3, 2, 1, 3, 1, 4, 2, 4, 1, 2, 4, 1, 3, 2, 1, 4, 3, 2, 1, 2, 4, 0, 4, 2, 4, 0, 4, 2) and V and wedge symbols below it. The fourth staff has fingerings (2, 3, 2, 4, 2, 4, 3, 2, 1, 2, 1, 3, 1, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 2, 4, 0, 4, 2, 4, 0, 4, 2).

Moderato.

Second system of musical notation for Moderato, consisting of four staves. The first staff has fingerings (2, 4, 2, 1, 3, 2, 3, 4, 1, 4, 3, 2, 3, 4, 1, 3, 2, 3, 2, 1, 3, 3, 4, 1) and asterisks and V and wedge symbols below it. The second staff has fingerings (2, 2, 3, 3, 2, 4, 2, 1, 3, 3, 4, 1, 2, 4, 2, 1, 3, 3, 4, 1, 2, 4, 2, 2, 2) and V and wedge symbols below it. The third staff has fingerings (3, 4, 2, 1, 3, 1, 2, 3, 1, 4, 2, 4, 1, 3, 1, 3, 4, 1, 2, 1, 2) and V and wedge symbols below it. The fourth staff has no fingerings or symbols.

I. Lage in Verbindung mit der II.

1^{ère} Position combinée avec la 2^{ème}.

1st Position Combined with the 2nd.

Maestoso.

Maestoso section, first system. The music is in C major, 4/4 time. It consists of four staves. The first staff starts with a treble clef, a common time signature, and a key signature of one flat. It features a sequence of notes with fingerings 0, 3, 4, and 0. Dynamics include *mf* and *f*. There are also asterisks and V-shaped symbols under the notes.

Moderato.

Moderato section, first system. The music is in C major, 3/4 time. It consists of five staves. The first staff starts with a treble clef, a 3/4 time signature, and a key signature of one flat. It features a sequence of notes with fingerings 0, 1, 4, 1, 1, 3. Dynamics include *f* and *p*. There are also asterisks and V-shaped symbols under the notes.

Dritte Lage.

Troisième Position. Third Position.

Dritte Lage section, first system. The music is in C major, 4/4 time. It consists of three staves. The first staff starts with a treble clef, a common time signature, and a key signature of one flat. It features a sequence of notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 1, 1. Dynamics include *p* and *f*. There are also asterisks and V-shaped symbols under the notes.

Andante.

Musical score for an Andante piece in G major, 6/8 time. It consists of four staves of music. Fingerings are indicated by numbers 1-4 above notes. Dynamic markings include *p*, *f*, and ** ** (accents).

Vierte Lage.

Quatrième Position. Fourth Position.

Musical score for Vierte Lage (Fourth Position) in G major, C time. It consists of three staves. The first staff contains various fingerings (1-4) and bowing directions (V ^ V ^). The second staff contains more fingerings and bowing directions. The third staff contains a melodic line.

Allegretto.

Musical score for an Allegretto piece in G major, 2/4 time. It consists of five staves of music. Fingerings are indicated by numbers 1-4. Dynamic markings include *f*, *p*, and *fV*. Bowing directions (V ^) and accents (*) are present.

I. Lage in Verbindung mit der II. III. und IV.
 1^{ere} Position combinée avec la II^{ème} III^{ème} et IV^{ème}.
 1st Position Combined with the 2nd, 3rd and 4th Positions.

Moderato.

Musical score for the Moderato section, measures 1 through 10. The music is in G major and 3/4 time. It features a mix of eighth and quarter notes. Dynamics include *mf*, *f*, and *p*. Fingering numbers (0-4) are indicated above various notes. There are also some asterisks and V-shaped symbols below the staff.

Allegretto.

Musical score for the Allegretto section, measures 11 through 20. The music is in G major and 2/4 time. It features a mix of eighth and sixteenth notes. Dynamics include *f*, *mf*, and *p*. Fingering numbers (0-4) are indicated above various notes. There are also some asterisks and V-shaped symbols below the staff. The section concludes with a double bar line and a repeat sign.

D. C. al Fine.

Allegretto.

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

f V ^ V ^ V V * ^ * * ^ V * ^ V V V ^

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

V V V V V V V V V ^

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

V V V V V V V V V ^ V V ^ V V ^

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

V V V V V V V V V V

4 4 3 2 3 2 * 3 4 2 1

V V V V V V V V V V

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

V V ^ V V V V V V V V V *

Andante.

p * * * * *

4 2 3 1 4 2

p *mf* *p*

mf

3

f *p* * ^ *

Das Binden und Schleifen der Töne.

Das Binden und Schleifen der Töne bringt Abwechslung in den Vortrag der Musikstücke und ist schön, und nicht zu oft in Anwendung gebracht, für den Zuhörer von angenehmer Wirkung.

Man kann einen Ton mit einem anderen binden, indem man den ersten mit der Penna anschlägt, den zweiten Ton aber dadurch hervorbringt, dass man den Finger kräftig auf jenen Bund auffallen lässt, auf welchem der 2. Ton zu liegen kommt, z. B.

Liaison et coulé des tons.

La liaison et le coulé des tons, est une production de jeu heureuse à employer pour un morceau et, en outre, d'effet agréable pour les auditeurs, si elle n'est pas employée trop fréquemment.

On peut lier un ton à l'autre, en jouant le premier avec la penna et en produisant le deuxième, en laissant tomber fortement le doigt de la main gauche, sur la case où il se trouve.

Slurring of the Notes.

Slurring, if not employed too often in the execution of a piece, produces many beautiful effects, very pleasing to the ear.

The first note of a slur is produced by striking it with the plectrum, and the second by allowing the finger of the left hand to fall heavily on the fret (stop) to which it belongs.

Soll man aber einen tieferen Ton mit einem höheren binden, so wird der erste Ton ebenfalls mit der Penna angeschlagen, der zweite aber durch Abziehen des Fingers welcher den ersten Ton gegriffen hat, hervorgebracht.

Der zweite Ton muss, sofern es keine leere Saite ist, mit seinem dazugehörigen Finger vorbereitet sein. z. B.

Dans le cas où il s'agit de lier un ton bas avec un ton haut le premier est également frappé avec la penna, le deuxième est produit, en lâchant le doigt du premier ton, de la corde.

Le deuxième ton, doit être préparé par le doigt qui convient, au cas où il n'y ait pas de cordes à vide. Par exemple.

Should it be desired to unite a lower note with a higher one, the first must be struck, as before, with the plectrum, and the second produced by allowing the finger on the first note to spring quickly from the string.

The second note must be prepared with the proper finger, in case the string be not an empty one. For example:

Allegretto.

Musical score for Allegretto, consisting of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by slurs connecting notes across frets, with fingerings (1, 3, 3, 1, 2, 4, 4, 2, 1, 3, 3, 1, 0, 2, 2, 0, 2, 4, 4, 2, 1, 3, 3, 1, 0) written above the notes. The second and third staves continue the piece with similar slurred passages and fingerings. Asterisks are placed below certain notes in the first and third staves.

Das Schleifen von einem Ton zu einem anderen wird auf oder abwärts immer mit einem Finger der linken Hand gemacht, indem man mit diesem Finger leicht und schnell auf der Saite von einem Bund bis zu jenem gleitet wo der zweite Ton zu liegen kommt.

Mit der Penna kann Tremolo oder einfacher Schlag genommen werden, z. B.

Le coulé d'un ton à un autre, de haut en bas ou de bas en haut, doit toujours être exécutée avec un doigt de la main gauche, en glissant rapidement et légèrement sur la corde, d'une case à celle où se trouve le deuxième ton.

Avec la penna on peut faire tremolo ou exécuter une simple touche. Par exemple:

Slurring from one note to another, be it up or down, is always executed with one finger of the left hand, by gliding lightly and quickly over the string from one fret to the other in which the second note happens to be.

A shake or simple stroke can be made with the plectrum.

Tremolo:
Tremolo:
Tremolo:

Musical notation for Tremolo exercises. It shows a single staff of music in G major (one sharp) and 2/4 time. The notes are slurred together, and the exercise is repeated three times, each time marked with an asterisk below the staff. Fingerings (3, 3, 3, 3, 2, 2, 1, 3, 2, 1, 2, 1, 2, 2, 2, 2, 1, 0, 3, 4, 3, 2, 1, 1, 2) are indicated above the notes. Vertical strokes (V) and slurs (Λ) are placed below the notes to indicate the plectrum technique.

Einfacher Schlag:
Simple touche:
Simple stroke:

Musical notation for Simple stroke exercises. It shows a single staff of music in G major (one sharp) and 2/4 time. The notes are slurred together, and the exercise is repeated three times, each time marked with an asterisk below the staff. Fingerings (3, 3, 3, 3, 2, 2, 1, 3, 2, 1, 2, 1, 2, 2, 2, 2, 1, 0, 3, 4, 3, 2, 1, 1, 2) are indicated above the notes. Vertical strokes (V) and slurs (Λ) are placed below the notes to indicate the plectrum technique.

Es kommt oft vor, dass der Finger, welcher das Schleifen auszuführen hat nicht bis zu dem Bunde gelangen kann, wo er den zweiten Ton zu nehmen hat. In diesem Falle gleitet er in die bestmögliche Nähe des zweiten Tones und wird von dem dazugehörigen anderen Finger abgelöst, z. B.

Il arrive souvent, que le doigt destiné à lier deux tons ne peut atteindre la case où se trouve le deuxième; dans ce cas, il doit glisser aussi près que possible du deuxième ton et être remplacé par l'autre doigt qui convient le mieux à l'exécution. Par exemple:

It sometimes happens that the finger, whose duty it is to perform the slur, is unable to reach the fret on which it should take up the second note. In such case, it should glide as near as possible to the second note, where it is replaced by that finger which can most readily execute the movement.

Musical notation for finger replacement exercises. It shows two staves of music in G major (one sharp) and 2/4 time. The first staff contains a sequence of notes with slurs and asterisks below, indicating finger replacement. Fingerings (1, 4, 3, 2, 1, 3, 2, 2, 2, 3, 1, 2) are shown above. The second staff continues the exercise with similar slurs and asterisks, with fingerings (2, 2, 1, 2, 2, 2, 1, 3, 2, 2, 2, 3, 3, 1, 0, 2, 1) shown above.

Wenn von einer leeren Saite aus zu schleifen ist, so hat der Finger welcher das Schleifen auszuführen hat nach seiner Lage auf der Saite einzusetzen. Der Ton, auf den der Einsatz des Fingers erfolgt darf nicht gehört werden, z. B.

Quand la liaison doit partir d'une corde à vide, le doigt qui doit exécuter cette liaison vient d'après sa position se placer sur la corde. Le ton, où le placement du doigt a lieu, ne doit pas être entendu Par exemple:

When a slur starts from an empty string, that finger which has to execute it, must, according to its position, be placed on the string, care being taken however, that the note on which the finger is placed be not heard. For example:

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

Andante.

p *mf* *f*

Moderato.

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Die Verzierungen.

Die Verzierungen werden zur Ausschmückung der Melodie verwendet. Die gebräuchlichsten sind folgende:

Notes en fioritures.

Les notes en fioritures sont, pour ainsi dire, un enjolivement de la musique. Les plus usitées sont les suivantes.

Ornament.

Ornament are used to beautify the melody. The following are those in most general use:

Der Vorschlag. *Petite note d'agrément.* The short Appoggiatura. Der Doppelschlag. *Note*

Schreibart:
Manière d'écrire:
Written:

Ausführung:
Jeu:
Played:

von unten d'en bas from below von oben d'en haut from above von unten d'en bas from below von oben d'en haut from above von unten d'en bas from below von oben d'en haut from above

V * V * A * A * V A V * V A V *

double d'agrément. The double beat.

A V A * A V A * * V A V * * * * V A V * * * * V A V A V * * V A V A V *

Der Triller. *Le trille.* The trill.

Der Mordent. *Le mordant.* The mordent.

V A V A V A V A V A V A V A V A V * V A * A V A * V A V A V A

Steht ein Versetzungszeichen über oder unter dem Doppelschlag oder Mordentzeichen, so gilt dasselbe je nachdem für die obere oder untere Note dieser beiden Verzierungen, z.B.

Si un signe de transposition se trouve placé, en haut ou en bas des notes d'agrément, ou du mordant, ce signe, d'après sa position, s'applique à la note d'en haut ou d'en bas de ces deux fioritures. Par exemple:

Should a sign of transposition be placed above or below the turn or mordente, this sign, according to its position, affects the upper or lower note of both these embellishments. For example:

Moderato.

mf * *f* *mf* *f* *mf* *f* *mf* *f*

1. *p* *p* *f* $\nabla \vee \nabla \vee \nabla$ $\vee \nabla \vee \nabla \vee \nabla$

Maestoso.

mf *f* *mf* *f* *mf* *f*

Allegretto.

f $\nabla \vee \nabla \nabla \vee$ $\vee \vee \vee \nabla$ *

Andante.

Moderato.

Das Spielen auf zwei Doppelsaiten zu gleicher Zeit.
 Jeu sur deux doubles cordes à la fois.
 Playing on Two Double Strings at the Same Time.

V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^

V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^

Five staves of guitar exercises in treble clef, key of D major (one sharp), and common time (C). Each staff contains a sequence of chords and single notes with various fingering numbers (0-4) written above them. The exercises progress from simple chords to more complex patterns involving triplets and sixteenth notes.

⊕ Diese Übungen sind zuerst mit einfachem Pennaschlag und dann Tremolo zu üben.

Ces exercices doivent être exécutés d'abord par simple touche de la penna et puis pour Tremolo.

These exercises should be practised first with a simple stroke of the plectrum, and then as a Tremolo.

Adagio.

Four staves of guitar exercises in treble clef, key of D major, and common time. The first staff begins with a dynamic marking of *p* (piano) and includes a tremolo symbol. The second staff has a dynamic marking of *mf* (mezzo-forte). The third and fourth staves include dynamic markings of *f* (forte) and *p* (piano). Fingering numbers are provided for all notes throughout the exercises.

Scalen und Accorde in allen Tonarten.

Gammes et accords dans tous les tons.

Scales and Chords in All Keys.

This musical score consists of 12 staves, each representing a different key signature. The keys are: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and E# major. Each staff contains a scale exercise with fingerings (numbers 1-4) and a chord exercise. The chord exercises are marked with 'V' and '^' symbols. The notation includes treble clefs, common time signatures, and various musical notations such as slurs, accents, and dynamic markings.

The image displays ten staves of musical notation for guitar, arranged vertically. Each staff consists of a treble clef staff and a bass clef staff. The music is written in a common time signature (C). The key signature starts with three sharps (F#, C#, G#) and changes to three flats (F, C, G) after the fourth staff. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1, 2, 3, and 4 placed above the notes. Chord fingerings are indicated by 'V' and 'Λ' symbols placed below the bass staff. The music is a technical exercise or study piece, focusing on finger dexterity and chord changes.

Scalen durch drei Octaven.

Gammes embrassant trois octaves. Scales through Three Octaves.

Four staves of musical notation for scales through three octaves. The first two staves are in G major (one sharp), and the last two are in G minor (no sharps or flats). Each staff contains an ascending and a descending scale with fingerings and slurs indicated.

Übungsstücke.

Exercices.

Exercises.

No. 1. Moderato.

Seven staves of musical notation for exercise No. 1, Moderato, in G major. The piece includes various dynamics (f, p, mf) and articulation marks (accents, slurs, asterisks). Fingerings are also indicated throughout the piece.

Moderato.

No. 2.

The musical score is written for guitar on ten staves. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderato'. The piece begins with a forte (f) dynamic. The notation includes numerous eighth-note runs, often with four-finger (4) or three-finger (3) groupings. Fingering numbers (1, 2, 3, 4) and fret numbers (0, 2, 3, 4) are indicated above the notes. Specific techniques are marked with 'V' (vibrato) and 'Λ' (bend). The score concludes with a double bar line and a final chord.

Allegro.

No. 3.

f V ^ V ^ V V V ^

rit. *p* *mf*

cresc.

f

Nº. 4. Allegro.

f V ^ V ^ V ^

p

f

*

№ 5. *Andante.*

The musical score is written for a single melodic line on a treble clef staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Andante.* The score contains ten staves of music. The first staff starts with a dynamic marking of *p* and includes fingerings 3, 4, and 0. The second staff features a slur and a dynamic marking of *p*. The third staff has a dynamic marking of *f*. The fourth staff starts with a dynamic marking of *p*. The fifth staff begins with a dynamic marking of *mf*. The sixth staff includes dynamic markings of *mf*, *p*, and *f*. The seventh staff starts with a dynamic marking of *p*. The eighth staff begins with a dynamic marking of *f*. The ninth staff starts with a dynamic marking of *f*. The tenth staff concludes with a double bar line and an asterisk (*). Fingerings are indicated by numbers 0, 1, 2, 3, and 4 above the notes. Various articulation marks such as accents and slurs are used throughout the piece.

Andante.

№. 6.

f * Λ * Λ * Λ * Λ

p Λ * *p*

f V

p Λ V *mf* V Λ

p * *mf*

f V V V *mf* Λ

p * *f* V *f* V

Allegretto.

№. 7.

mf V V Λ V V Λ V Λ

V Λ

1

2

The first three staves of the musical score show a continuous melodic line. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, often beamed together. The second staff continues this pattern, with some notes marked with a '4' above them, possibly indicating a fingering or a specific articulation. The third staff shows a slight change in the rhythmic pattern, with some notes marked with a '1' above them.

Andante.

No. 8.

The musical score for 'No. 8' begins with the tempo marking 'Andante.' and the number 'No. 8.' The key signature remains two sharps (F# and C#) and the time signature is 3/4. The score consists of ten staves of notation. The first staff has a dynamic marking of *mf* and includes several asterisks (*) and a lambda symbol (λ) under the notes. The second staff has *mf* and *f* markings. The third staff has *f* and *mf* markings. The fourth staff has *f* and *mf* markings. The fifth staff has *f* and *mf* markings. The sixth staff has *mf dolce* and *p* markings. The seventh staff has *p*, *mf dolce*, *f*, *mf*, *f*, and *p* markings. The eighth staff has *mf* and *mf* markings. The ninth staff has *mf* and *f* markings. The tenth staff has *mf* and *mf* markings. The score includes various articulations such as slurs, accents, and dynamic hairpins. Fingering numbers (0, 1, 2, 3, 4) are placed above many notes. The piece concludes with a final cadence on the tenth staff.

No. 9. *Allegro.*

f

p

f

f

Andante.

№ 10.

Allegro.

№ 11.

Moderato.

№ 12.

mf $\nabla \wedge \nabla \wedge \nabla \wedge$

f mf *mf*

f *mf* *f*

f *mf* *tr* *tr* *tr*

mf *f* *mf* *f* *mf*

mf

f *mf*

mf

Andante.

№ 13.

Allegretto.

№. 14.

f V * ^ V ^ V * V ^ V ^ V ^

V V ^ V V ^ V V ^

V * * * * * ^ V V ^ V V ^

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

3 1 4 1 1 1 1

2 4 2

0 1 1 0

V V

No. 15. *Moderato.*

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. The tempo is marked *Moderato*. The piece begins with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic phrase starting with a triplet of eighth notes, followed by a trill (tr) and a triplet of eighth notes. The second staff continues with a series of triplets and includes a sequence of 'V' and '^' symbols below the notes. The third staff features a triplet of eighth notes and a triplet of sixteenth notes. The fourth staff has a triplet of eighth notes and a triplet of sixteenth notes. The fifth staff shows a triplet of eighth notes and a triplet of sixteenth notes. The sixth staff contains a triplet of eighth notes and a triplet of sixteenth notes. The seventh staff has a triplet of eighth notes and a triplet of sixteenth notes. The eighth staff features a triplet of eighth notes and a triplet of sixteenth notes. The ninth staff contains a triplet of eighth notes and a triplet of sixteenth notes. The tenth staff concludes with a triplet of eighth notes and a triplet of sixteenth notes.

Duo.

Nº 1.

Moderato meno mosso.

I. Mandoline

II.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is present at the end of the system.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment features some chords. A dynamic marking of *ff* (fortissimo) is present at the end of the system.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment includes chords and eighth notes. Dynamic markings of *p* (piano) and *f* (forte) are used throughout the system.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment includes chords and eighth notes. Dynamic markings of *f* (forte) and *mf* (mezzo-forte) are used throughout the system.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment features a steady eighth-note pattern. A dynamic marking of *f* (forte) is present at the end of the system.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment features a steady eighth-note pattern. Dynamic markings of *mf* (mezzo-forte) and *f* (forte) are used throughout the system.

Andante grazioso.

The musical score is written for piano in a key of three sharps (F#, C#, G#) and common time (C). It consists of six systems, each with a treble and bass staff. The tempo is marked "Andante grazioso". Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). Articulations include *p dolce* (piano dolce). The score features several triplet figures, a fermata in the second system, and various chordal textures. The piece concludes with a double bar line and repeat signs.

Cantabile.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and features several triplet markings (indicated by a '3' above the notes). The lower staff is in bass clef with the same key signature, also starting with a piano (*p*) dynamic and containing triplet markings. The dynamic marking *mf* (mezzo-forte) appears in the middle of the system.

The second system continues the piece. The upper staff has a piano (*p*) dynamic and includes triplet markings. The lower staff also features a piano (*p*) dynamic and triplet markings. A mezzo-forte (*mf*) dynamic marking is present in the middle of the system.

The third system shows a tempo change to *a tempo* in the upper staff. The lower staff begins with a piano (*p*) dynamic and triplet markings, then transitions to a forte (*f*) dynamic. A double bar line is present in the middle of the system.

The fourth system continues with a piano (*p*) dynamic in the upper staff and a forte (*f*) dynamic in the lower staff.

The fifth system features a piano (*p*) dynamic with the instruction *dolce* (softly) in the upper staff. The lower staff continues with a piano (*p*) dynamic.

The sixth system concludes the piece with a piano (*p*) dynamic in the upper staff and a forte (*f*) dynamic in the lower staff. Both staves include triplet markings.

UNTERHALTUNGSSTÜCKE

für Mandoline und Gitarre eingerichtet von JOS. KREML.

MORCEAUX AMUSANTS

LITTLE PIECES

pour mandoline et guitare arrangés par JOS. KREML. for the Mandoline and Guitar arranged by JOS. KREML.

Heiden-Röslein.

La petite Rose de la bruyère. The Heath Rose.

Lieblich.

Fr. Schubert

N^o. 1.

Ballade der Camilla aus der Oper „Zampa“

Ballade de Camilla de l'opéra „Zampa“ Ballad of Camilla from the Opera „Zampa“

Moderato.

L. J. F. Hérold.

N^o. 2.

Cavatine der Lise aus der Oper: „Die Nachtwandlerin“

Cavatine de Lise de l'opéra: „La Somnambule“

Cavatina of Lise from the opera: "The Somnambulist"

Allegro moderato assai.

V. Bellini.

№ 3.

The musical score is presented in six systems, each with a piano (p) staff on the left and a vocal staff on the right. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and triplets. The piano part features a steady accompaniment with chords and moving lines. The vocal part consists of a melodic line with some triplet figures. The piece concludes with a final chord in the piano part.

Maurische Romanze aus der Oper: „Das Nachtlager von Granada“
Romance maure de l'opéra: „Une nuit à Grenade“
Moorish Ballad from the opera: "A Night in Granada"

C. Kreutzer.

Allegretto.

No. 4.

pp fp

pp

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The treble staff begins with a triplet of eighth notes. The bass staff features a series of chords. Dynamics include *f* (forte) at the end of the system.

Second system of musical notation. Treble and bass staves. The treble staff includes a trill (*tr*) and a dynamic marking of *dim.* (diminuendo). The bass staff continues with chords and includes a *p* (piano) marking.

Third system of musical notation. Treble and bass staves. The treble staff features a dynamic marking of *f* (forte) and a second ending bracket labeled '2'. The bass staff continues with chords.

Fourth system of musical notation. Treble and bass staves. The treble staff includes triplet markings and a dynamic marking of *pp* (pianissimo). The bass staff features a *calando* (ritardando) marking. The system concludes with a double bar line and the instruction *D.S.* (Da Segno).

Fifth system of musical notation. Treble and bass staves. The treble staff contains eighth notes with accents. The bass staff features chords with accents.

Sixth system of musical notation. Treble and bass staves. The treble staff includes dynamic markings of *fz* (forzando), *p* (piano), and *pp* (pianissimo). The bass staff features chords with dynamic markings of *pp* and *ppp* (pianississimo).

Sterbe-Arie aus der Oper: „Lucia von Lammermoor“
Ariette mortuaire de l'opéra: „Lucie de Lammermoor“
Dying Aria from the opéra: "Lucia di Lammermoor"

Moderato.

G. Donizetti.

No. 5.

The musical score is presented in five systems, each with a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato'. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part features a prominent triplet accompaniment in the left hand, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) in the first system. The vocal line begins with a rest, followed by a series of notes with slurs and accents, including a prominent trill-like figure in the second system. The piano accompaniment consists of chords and rhythmic patterns that support the vocal melody.

„Holdes Kind“ aus der Oper: „Der Liebestrank“
 Charmante Enfant de l'opéra: „Le Philtre“
 The Sweet Child from the opera: „The Philtre“

Allegretto.

G. Donizetti.

№ 6.

Ariette des Aennchen aus der Oper: „Der Freischütz“

Ariette d' Annette de l'opéra: „Freischütz“

Arietta of Anna from the opera: "Der Freischütz"

Allegretto.

C. M. von Weber.

N^o. 7.

First system of musical notation. The upper staff features a melodic line with eighth and sixteenth notes, including a trill. The lower staff contains a complex accompaniment with chords and rhythmic patterns. A dynamic marking of *p* (piano) is present at the beginning of the lower staff.

Second system of musical notation. The upper staff continues the melodic line with various intervals and rests. The lower staff maintains the accompaniment with changing chordal textures.

Third system of musical notation. The upper staff shows a more active melodic line with slurs and ties. The lower staff accompaniment includes some chords with accidentals.

Fourth system of musical notation. The upper staff features a melodic line with many slurs and ties, indicating a continuous phrase. The lower staff accompaniment has a steady rhythmic pattern.

Fifth system of musical notation. The upper staff continues the melodic phrase with slurs and ties. The lower staff accompaniment includes some chords with accidentals.

Sixth system of musical notation. The upper staff concludes the melodic phrase with a final note and a fermata. The lower staff accompaniment ends with a final chord. A dynamic marking of *f* (forte) is visible at the end of the system.

mf

p

con anima

dolce

f

ff

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a complex accompaniment with many beamed notes and rests.

Second system of musical notation, consisting of two staves. The upper staff features a trill (tr) and various melodic ornaments. The lower staff continues the accompaniment with dense chordal textures.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and accents. The lower staff includes a *cresc.* (crescendo) marking and continues the accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff includes dynamic markings of *f* (forte) and *ff* (fortissimo).

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and accents. The lower staff continues the accompaniment with many beamed notes.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and accents. The lower staff includes a *ff* (fortissimo) marking and continues the accompaniment.

Arie des Tebaldo aus der Oper: „Montechi e Capuleti“
Ariette de Thebaldo de l'opéra: „Montague et Capulet“
Aria of Tybalt from the opera: "Montague and Capulet"

V. Bellini.

Moderato.

No. 8.

p

rit.

a tempo

rit.

a tempo

rit.

a tempo

sf

Der rothe Sarafan.

(Russisches Volkslied.)

Le Sarafan rouge.
(Chanson populaire russe.)

The Red Sarafan.
(Russian Folk Song.)

Allegro moderato.

Nicolai Titoff.

No. 9.

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 key signature has one sharp (F#) and the time signature is 2/4. The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the melody and accompaniment. It features a repeat sign at the beginning of the upper staff. The bass staff continues with its accompaniment, including some triplet figures.

The third system shows the continuation of the piece. The upper staff has a melodic line with some rests, while the bass staff maintains a steady accompaniment.

The fourth system includes a 'rit.' (ritardando) marking in the upper staff towards the end of the system, indicating a slight slowing down of the tempo.

The fifth system features an 'a tempo' marking in the upper staff, indicating a return to the original tempo after the previous section.

The sixth system begins with a 'dolce' (dolce) marking in the upper staff. It features several triplet figures in both the upper and lower staves, leading to the final conclusion of the piece.

„Fein-Liebchen.“

(Gavotte.)

„Gentille bien aimée.“

(Gavotte.)

„Pretty Darling.“

(Gavotte.)

Tempo giusto.

Jos. Kreml.

No. 10.

The musical score is written for piano and consists of six systems of staves. Each system contains a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics and tempo markings: *mf*, *p*, *f*, *dolce*, *f rall.*, and *a tempo*. The piece concludes with a first ending (1.) and a second ending (2.) leading to a final cadence. A fermata is placed over the final note of the second ending. The number '8' is written below the final bass staff.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment of chords. Dynamics include *p*, *mf*, and *f*.

Più lento.

Second system of musical notation. The right hand features a more complex melodic line with some sixteenth-note runs. The left hand continues with chordal accompaniment. Dynamics include *ff* and *f*.

L'istesso

Third system of musical notation. The right hand has a dense texture with many sixteenth notes. The left hand has a more active accompaniment. Dynamics include *rit.* and *mf*.

tempo.

Fourth system of musical notation. The right hand returns to a melodic line similar to the first system. The left hand has a steady accompaniment. Dynamics include *p*, *mf*, and *f*.

Fifth system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment. Dynamics include *p* and *mf*.

Sixth system of musical notation. The right hand has a melodic line with some sixteenth-note runs. The left hand has a simple accompaniment. Dynamics include *f*, *p*, and *ff*.