

Book III

KLEIN

Memoria profesorilor săi —
Al Fielemacher și Ferdinand David.



Metoda de Vióră

de

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profesor la Conservatorul din București.

MÉTHODE DE VIOLON X VIOLIN-SCHULE

Caetul 1^ă Poziția I^ă

Caetul al 2^{ea} Poziția I^ă

Caetul al 3^{ea} Poziția II^a și III^a

Caetul al 4^{ea} Poziția IV^a-VII^a

Caetul al 5^{ea} Studiul gamelor

Caetul al 6^{ea} Specialitățile mânei drepte

Caetul 7^{ea} Specialitățile mânei stângi

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Pozițiile.

În studiile precedente deg. I^u se afla totdeauna pe secunda (naturală sau alterată) a cordei libere, și numai în cazuri excepționale pe prima mărită, care se lua prin extensiv inferioră a degetului I^u, fără a deplasa mâna din poziția ce ocupa în tonalitatea respectivă, fiindcă în aceste cazuri deg. I^u înainta totdeauna iarăși la secunda.

Poziția această a mâinei se numește poziția I. Înaintând cu o treptă, deg. I^u va călca pe terța cordei libere, și mâna se va afla în poz. a II^a. În poz. a III^a deg. I^u calcă quarta cordei libere, în a IV^a quinta, s. a. m. n.

Cu cât mâna înainteză spre călș, cu atât mai strinse trebuie să se fie degetele; așa s. e., în poz. a VII^a, în care deg. I^u se află exact în mijlocul cordei, toate intervalele sunt încă o dată așa de strinse ca în poz. I.

Din cele 14 poziții ale viorei se numără de obicei numai primele 7, și așa-numita poziție a prăgușului, în care deg. I^u se află la distanță de un semiton cromatic (nu diatonic) de la prăguș; celelalte 7 poziții, cari nu pot fi atinse decât în trecăt, din cauza poziției prea strinse și incomode a mâinei, se numesc de obicei pozițiile cele mai înalte.

NB. Categoria intervalului n'are influență decât asupra determinării mai de aproape a poziției. Dacă deg. I^u se află pe , mâna este în poz. a II^a, dacă pe , ea este în a III^a, cea d'antăi notă fiind terța, iar a doua quarta cordei libere; în ambele cazuri însă mâna ocupă același loc, sol[#] și lab fiind, după diapazonul temperat, sunete de aceeași înălțime. (Diferența de intonație ce se face, pe instrumentele cu arc, între note coborite și note înălțate, este prea mică pentru a avea influență asupra poziției mâinei).

În sens mai restrins, pozițiile în cari deg. I^u calcă note naturale se numesc poziții normale; acele în cari deg. I^u stă pe note diezate: poziții înălțate, și

Les Positions.

Dans les études précédentes, le 1^{er} doigt se trouvait toujours sur la seconde (naturelle ou altérée) de la corde libre, et seulement dans des cas exceptionnels sur la prime augmentée, qu'on prenait par l'extension inférieure du 1^{er} doigt, sans déplacer la main de la position qu'elle occupait dans la tonalité respective, car dans ces cas le 1^{er} doigt avançait de nouveau sur la seconde.

Cette position de la main se nomme I^{re} position. En avançant d'un degré, le 1^{er} doigt reposera sur la tierce de la corde vide, et la main sera dans la II position. Dans la III pos. le 1^{er} doigt repose sur la quarte de la corde vide, dans la IV sur la quinte, et ainsi de suite.

Les doigts doivent se resserrer à mesure que la main avance vers le chevalet; ainsi, p. e., dans la VII^e pos., dans laquelle le 1^{er} doigt se trouve exactement au milieu de la corde, tous les intervalles sont de moitié plus resserrés que dans la I^{re} pos.

Des 14 positions du violon on ne compte habituellement que les 7 premières, ainsi que la position du sillet, dans laquelle le 1^{er} doigt se trouve à la distance d'un demi ton chromatique (et non diatonique) du sillet; les 7 autres positions, dont on ne peut se servir qu'en passant, à cause de la position trop resserrée et incomode de la main, se nomment ordinairement les positions les plus élevées.

NB. *La catégorie de l'intervalle n'a d'influence que pour déterminer la position de plus près. Si le 1^{er} doigt se trouve sur le , la main est dans la II pos., s'il se trouve sur le , elle est dans la III pos., sol[#] étant la tierce et lab la quarte de la corde vide. Dans les deux cas la main occupe la même place, puisque, d'après le diapason tempéré le sol[#] et le lab sont des sons de même hauteur. La différence d'intonation qu'il y a, sur les instruments à archet, entre les notes baissées et les notes haussées est trop petite pour avoir une influence sur la position de la main.*

Dans un sens plus restreint, les positions dans lesquelles le 1^{er} doigt prend des notes naturelles s'appellent positions normales; celles dans lesquelles le 1^{er}

Die Lagen (Applicaturen).

În den bisherigen Übungen griff der erste Finger stets die natürliche oder die alterierte Sekunde der leeren Saite, ausnahmsweise auch die erhöhte Prime (dies aber nur durch Zurückziehen des Fingers, ohne die Hand aus ihrer, in der betreffenden Tonart eingenommenen Stellung zu verrücken, da der 1. Finger in solchen Fällen stets gleich wieder auf die Sekunde vorrückte).

Diese Stellung der Hand nennt man die I. Lage. Rückt man nun die Hand um eine Stufe vor, so dass der 1. Finger auf die Terz der leeren Saite zu stehen kommt, so ist sie in der II. Lage. In der III. Lage greift der 1. Finger die Quarte der leeren Saite, in der IV. die Quinte u. s. w.

Je mehr man mit der Hand nach dem Stege zu vorrückt, desto enger werden die Griffe, so dass z. B. in der VII. Lage, in welcher sich der 1. Finger genau in der Mitte der Saite befindet, die Griffe noch einmal so eng sind wie in der I. Lage.

Von den 14 Lagen der Geige werden gewöhnlich nur die ersten 7 und die sogenannte Sattel-Lage (Halbe Lage), in welcher der 1. Finger den chromatischen (nicht diatonischen) Halbton der leeren Saite greift, gezählt; die andern 7 Lagen, welche der engen Griffe und der unbequemen Handstellung wegen nur vorübergehend berührt werden können, bezeichnet man gewöhnlich als höchste Lagen.

NB. Die Kategorie des Intervalls hat nur auf die nähere Bestimmung der Lage Einfluss. Befindet sich z. B. der 1. Finger auf , so ist die Hand in der II. Lage, setzt man ihn auf , so ist sie in der III. Lage, da der erstere Ton die Terz, der letztere die Quarte der leeren Saite ist; in beiden Fällen nimmt jedoch die Hand dieselbe Stelle ein, da gas und as, in der temperierten Stimmung gleichklingende Töne sind, und der kleine Intonations-Unterschied, welchen Streicher zwischen erhöhten und erniedrigten Tönen machen, zu gering ist um die Handstellung beeinflussen zu können.

Im engeren Sinne bezeichnet man die Lagen, in welchen der 1. Finger natürliche Töne greift als Normal-Lagen, diejenigen, in welchen er auf erhöhten Tönen steht,

Tempo a piacere.

A handwritten musical score on aged, yellowed paper. The title 'Tempo a piacere.' is written at the top left. The score consists of six staves of music, all in treble clef and G major (one sharp). The first staff has a common time signature 'C' and includes fingerings (4) and breath marks (2, 1, 1, 4). The subsequent staves continue the melodic line with various rhythmic patterns, including eighth and sixteenth notes, and are marked with fingerings (4). The notation is fluid and characteristic of 18th or 19th-century manuscript notation.

Înaintați mâna cu un semiton.

| *Avancez la main d'un demi-ton.*

| Die Hand um einen halben Ton vorrücken.

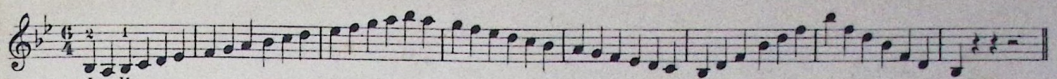
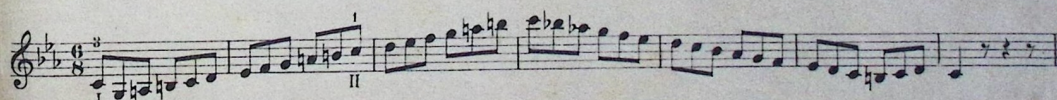
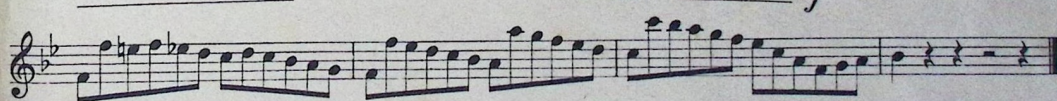
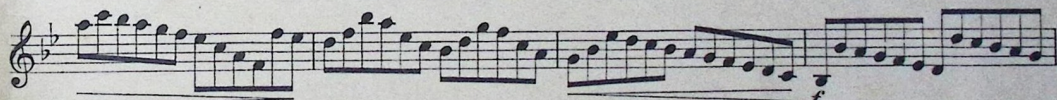
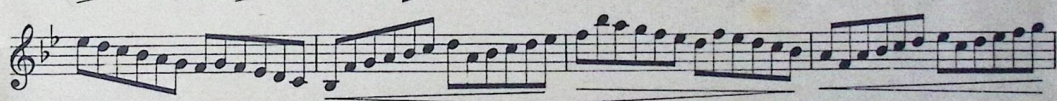
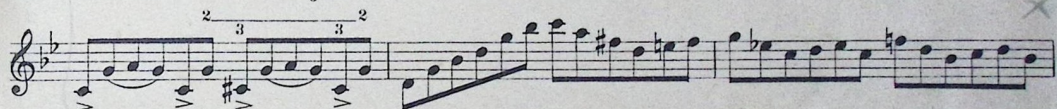
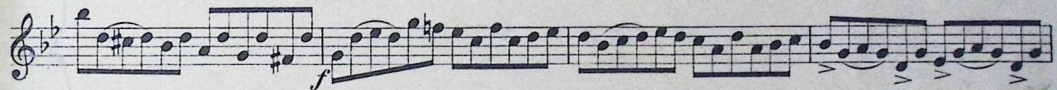
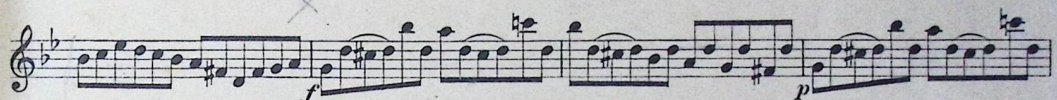
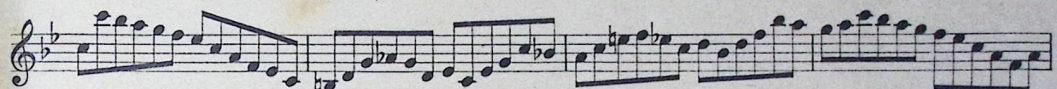
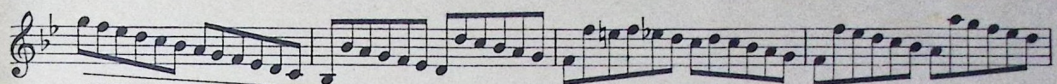
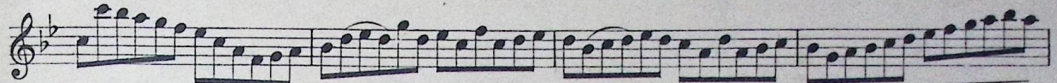
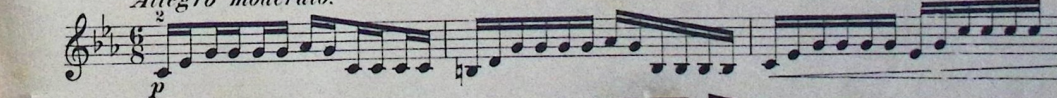
A page of musical notation for a piano exercise, featuring six staves of music. The notation is in treble clef with a key signature of one sharp (F#). The music consists of a single melodic line with various fingerings and articulations. The first staff begins with a 2-measure rest, followed by eighth and sixteenth notes. The subsequent staves contain continuous runs of eighth and sixteenth notes, often with slurs and fingerings (1-4) indicated above the notes. The piece concludes with a final cadence on the sixth staff.

Molto moderato.

Musical score for the *Molto moderato* section, measures 1 through 11. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *Molto moderato*. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Measure 11 ends with a double bar line. Below measure 11, there are two small numbers, 1 and 2, indicating fingerings or breath marks.

Allegro moderato.

Musical score for the *Allegro moderato* section, measures 12 through 21. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *Allegro moderato*. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Measure 21 ends with a double bar line. Below measure 21, there are two small numbers, 0 and 3, indicating fingerings or breath marks.

*Allegro non tanto.**Allegro moderato.*

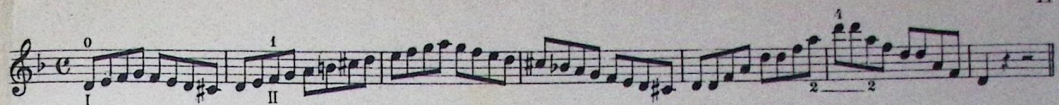
p

poco più mosso

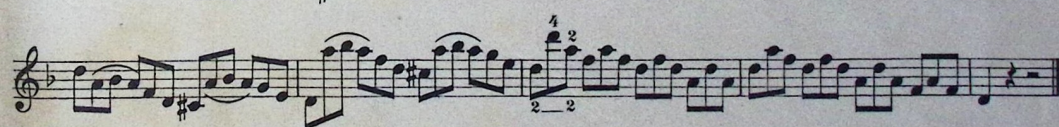
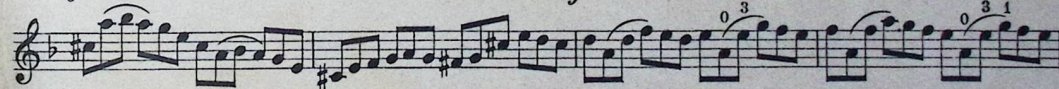
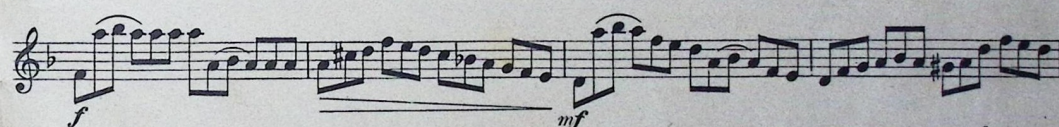
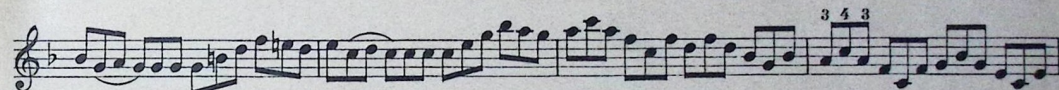
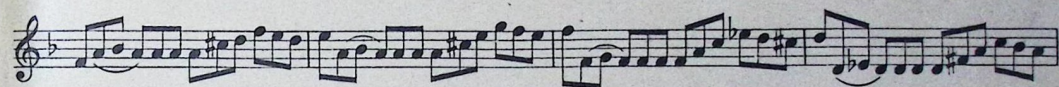
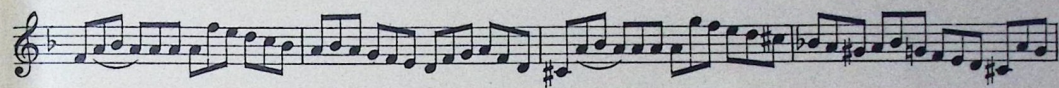
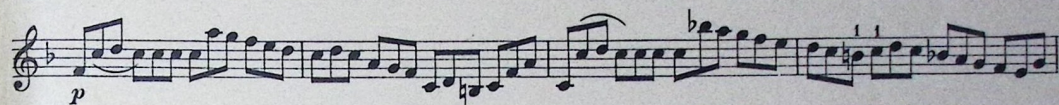
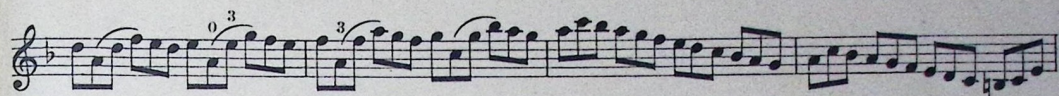
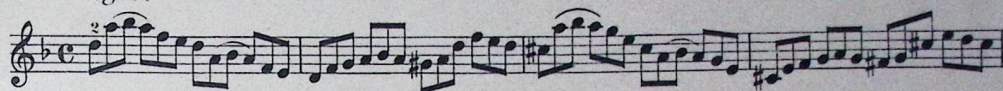
poco riten.

Tempo primo.

R. K 4



Allegro.



Schimbarea de poziții

se pôte face:

1). Între două note diferite cari se calcă succesiv cu același deget, alunecând repede de la o notă la cealaltă, s. e.

Le changement de positions

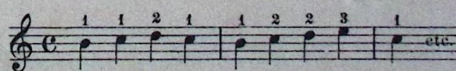
peut se faire:

12) entre deux notes différentes qui se jouent successivement avec le même doigt, en glissant rapidement d'une note à l'autre, p. e.

Der Lagenwechsel

kann stattfinden:

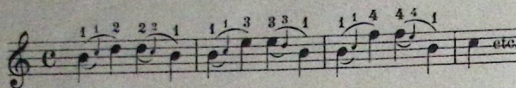
1). Zwischen zwei verschiedenen Noten, welche nacheinander mit demselben Finger gegriffen werden, indem der Finger rasch von der einen Note zur andern gleitet, z: B.



2). Între două diferite note, din cari fiecare se iese cu un alt deget; în cazul acesta degetul care se află pe cîrdă alunecă pînă la locul ce va ocupa în noua poziție, s. e.

2^e entre deux notes différentes, dont chacune se prend avec un doigt différent; dans ce cas le doigt qui se trouve sur la corde glisse jusqu'à la place qu'il doit occuper dans la nouvelle position:

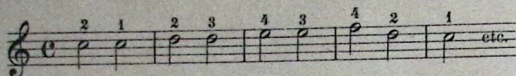
2). Zwischen zwei verschiedenen Noten, von welchen jede mit einem andern Finger gegriffen wird; in diesem Falle gleitet der sich auf der Saite befindende Finger bis zu der Stelle, welche er in der neuen Lage einnehmen muss, z. B.



3) pe aceeași notă, înlocuind un deget prin altul, s. e.

3^e sur la même note, en remplaçant un doigt par un autre:

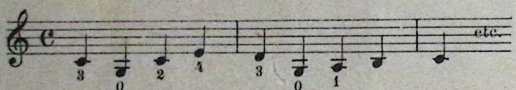
3). Auf derselben Note, indem man einen Finger durch einen andern ersetzt, z. B.



4) între o cîrdă liberă și o notă calcată, adică fără ajutorul unui deget conducător, ci numai înaintînd sau retrăgînd mîna, după cum este schimbarea, suitore sau coborîtore:

4^e entre une corde vide et une note appuyée, c'est-à-dire sans le concours d'un doigt conducteur, en avançant ou en retirant la main, selon que le changement est ascendant ou descendant:

4). Zwischen einer leeren Saite und einer gegriffenen Note, d. h. ohne Beihilfe eines gleitenden Fingers, sondern nur, indem man die Hand vorrückt oder zurückzieht, je nachdem das Wechseln steigend oder fallend ist, z. B.



NB. Notele mici din exemplul precedent și din exercițiul următor arată pînă unde trebuie să alunece primul din cele două degete între cari se face schimbarea. Se înțelege de sine că notele acele trebuie să fie inaudibile, ceea ce se obține lăsînd se cădă pe cîrdă degetul notei a doua exact în momentul în care degetul care operă schimbarea ajunge la locul său (adică în momentul cînd încetă mișcarea celui d'întîi deget). Alunecarea trebuie să se facă așa de repede încît între note legate să fie aproape imperceptibilă, iar între note despărțite să nu se audă de loc, căci aci trebuie să coincidă exact cu schimbarea trăsăturii de arc.

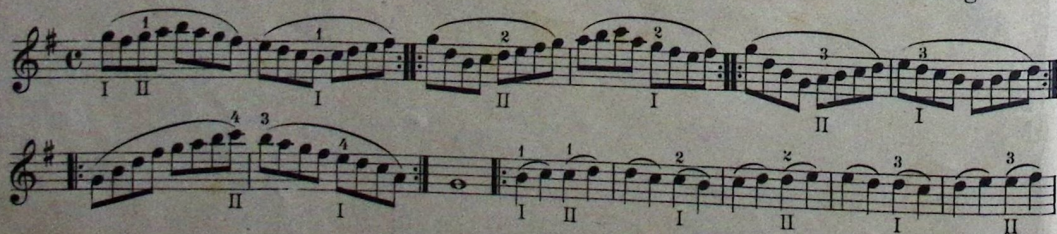
NB. Les petites notes de l'exemple ci-dessus, ainsi que de l'exercice suivant, indiquent jusqu'où doit glisser le premier des deux doigts entre lesquels se fait le changement. Il est inutile d'ajouter que ces notes ne doivent pas s'entendre, ce qui s'obtient en laissant tomber sur la corde le doigt de la seconde note juste au moment où le doigt qui opère le changement arrive à sa place (c'est-à-dire au moment où le premier doigt s'arrête). Le glissement doit se faire le plus rapidement possible, en sorte qu'il soit presque imperceptible entre deux notes liées; entre des notes détachées on ne doit pas l'entendre du tout, car dans ce cas il doit coïncider parfaitement avec le changement du coup d'archet.

NB. Die kleinen Noten im obigen Beispiele, sowie in der folgenden Übung, geben die Stellen an, bis wo der erste der zwei Finger, zwischen welchen der Lagenwechsel stattfindet, gleiten muss. Es versteht sich von selbst, dass man diese Noten nicht hören darf, was dadurch erreicht wird, dass der Finger, welcher die Note in der neuen Lage zu greifen hat, in demselben Augenblicke auf seinen Platz fällt, in welchem der erstere sein Ziel erreicht hat, (d. h. in dem Augenblicke, in welchem das Gleiten aufhört). Das Gleiten darf nicht zu langsam ausgeführt werden; im gebundenen Bogenstriche soll es kaum hörbar sein, im gestossenen dagegen gar nicht, da es hier genau mit dem Wechseln des Striches zusammenfallen muss.

Schimbare între
poz. I^a și a II^a.

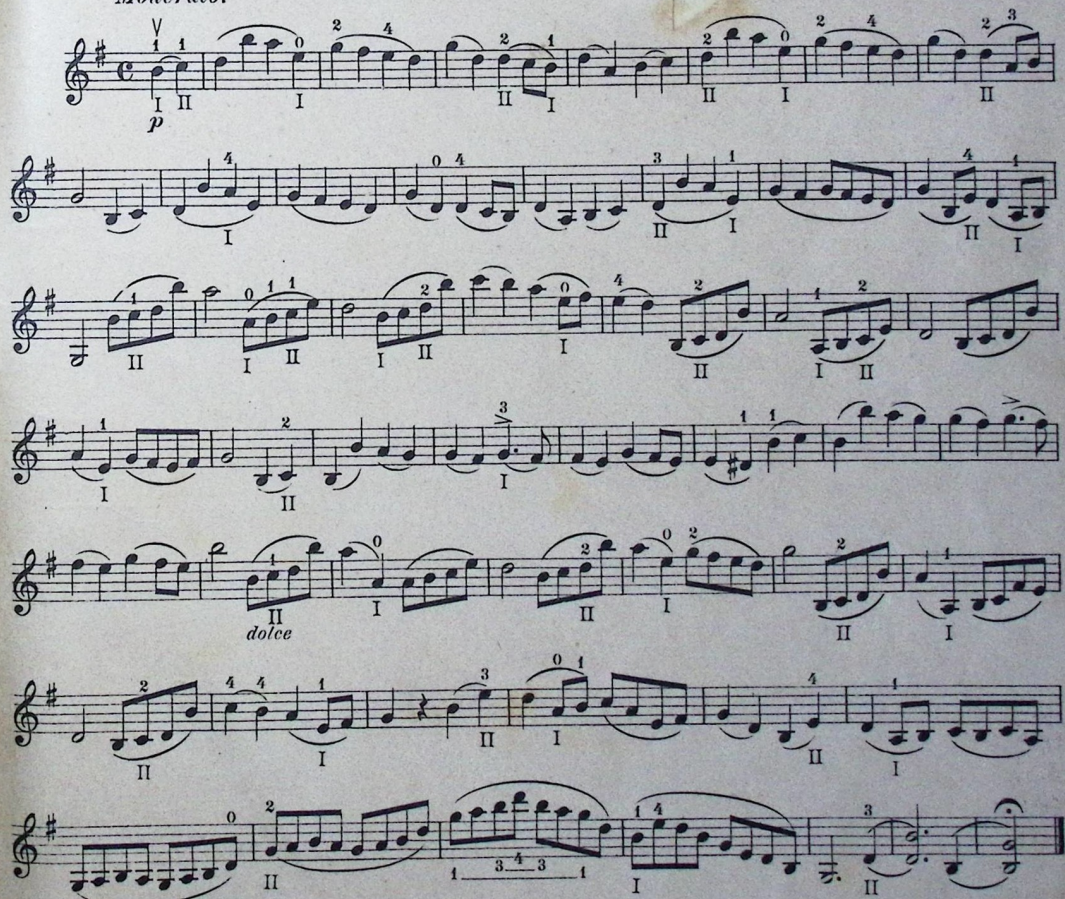
Changements entre
la I^{re} et la II^e position.

Verbindung der
I. mit der II. Lage.





Moderato.



Allegro non troppo.

Musical score for *Allegro non troppo*. The piece is in 2/4 time and begins with a mezzo-forte (*mf*) dynamic. The notation is on a single staff with a treble clef. The key signature has one sharp (F#). The score consists of ten lines of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are numerous slurs and phrasing marks throughout. Fingerings are indicated by numbers 1 through 4 above the notes. Pedal points are marked with 'I' and 'II' below the staff. The piece concludes with a double bar line.

Allegro moderato.

Musical score for *Allegro moderato*. The piece is in 2/4 time and begins with a piano (*p*) dynamic. The notation is on a single staff with a treble clef. The key signature has one flat (Bb). The score consists of two lines of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are slurs and phrasing marks. Fingerings are indicated by numbers 1 through 4 above the notes. Pedal points are marked with 'I' and 'II' below the staff. The piece concludes with a double bar line.

This page contains ten staves of musical notation for a piano piece. The notation is written in a single system, with each staff containing a line of music. The music features various musical symbols, including notes, rests, and dynamic markings. The piece concludes with a "smorzando" instruction and a final dynamic marking "pp = sf".

Duble-corde
in poz. a II^a.

Double-cordes
dans la II^e position.

Doppelgriffe
in der II. Lage.

maintați cu $\frac{1}{2}$ ton
avancez d'un $\frac{1}{2}$ ton
vorrücken um $\frac{1}{2}$ Ton

Duble-córde
în poz. I^a și a II^a.

Exerciții preparatōre.

Double-cordes
dans la I^{re} et II^e position.

Exercices préparatoires.

Doppelgriffe in der I. und II. Lage.

Vorübungen.

Game.

Gammes.

Tonleiter.

This page contains seven staves of musical notation for guitar, likely for a piece in 3/4 time. The notation is written in a style common for guitar sheet music, using a single treble clef for all staves. The music features a variety of chords and arpeggios, with fingerings (1, 2, 3, 0) indicated above the notes. The key signature starts in C major (no sharps or flats), changes to F major (one flat) in the third staff, and then to D major (two sharps) in the sixth staff. The notation includes repeat signs at the end of several staves, suggesting a structured piece of music. The overall layout is clean and professional, typical of a published guitar method book or sheet music.

Allegro moderato.

p

cresc.

f

mf

poco ritard.

a tempo

mf

f

p

poco ritard.

p

pp

mf

dimin. e allargando poco a poco

Tempo di Menuetto. (Moderato.)

f

1. 2.

Fine.

Meno mosso.

p

1. 2.

Fine.

*Menuetto da capo al Fine,
ma senza repliche.*

Pozitia a III^a.

Partea inferioară a mânei atinge părății viorei și marginea fundului.

III^e Position.

La partie inférieure de la main touche les échisses et le bord du fond.

III. Lage.

Der untere Theil der Hand berührt die Zargen und den Bodenrand.

Handwritten musical score for "Allegro non troppo" in G major, 2/4 time. The score consists of 12 staves. The first staff includes a key signature of one sharp (F#) and a common time signature (C). The music is written in a single melodic line. The score is heavily annotated with handwritten numbers (1-4) indicating fingerings and slurs. The tempo marking "Allegro non troppo" is written above the sixth staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

0 1 0 2

0 3

1 2

3 4 1 2 3 4

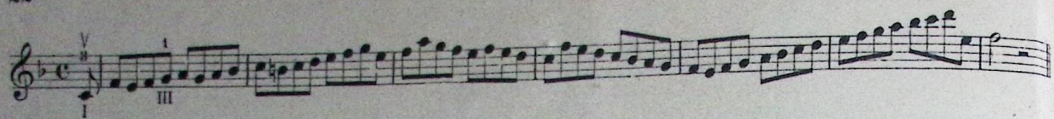
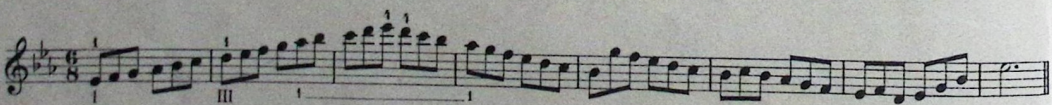
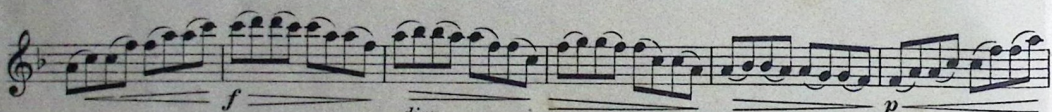
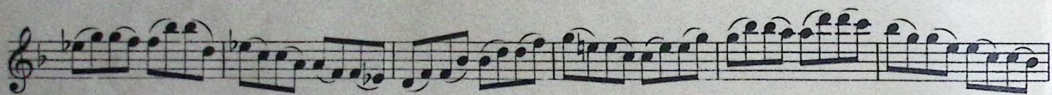
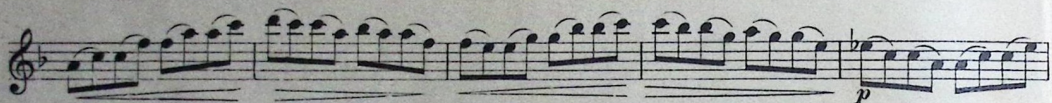
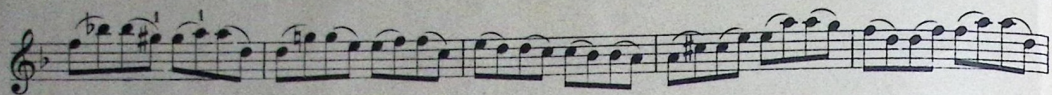
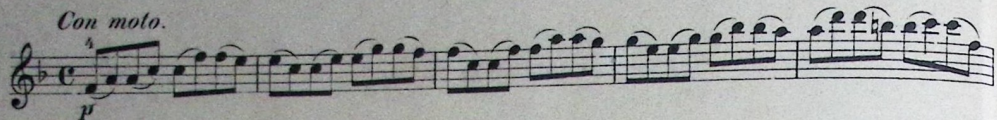
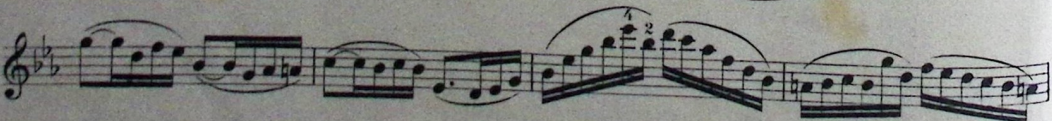
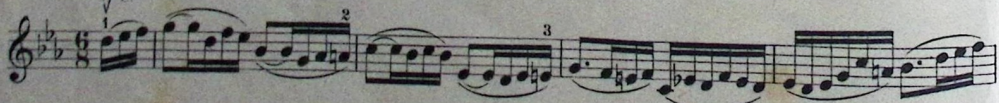
3 0

Moderato assai.

mf

p

mf

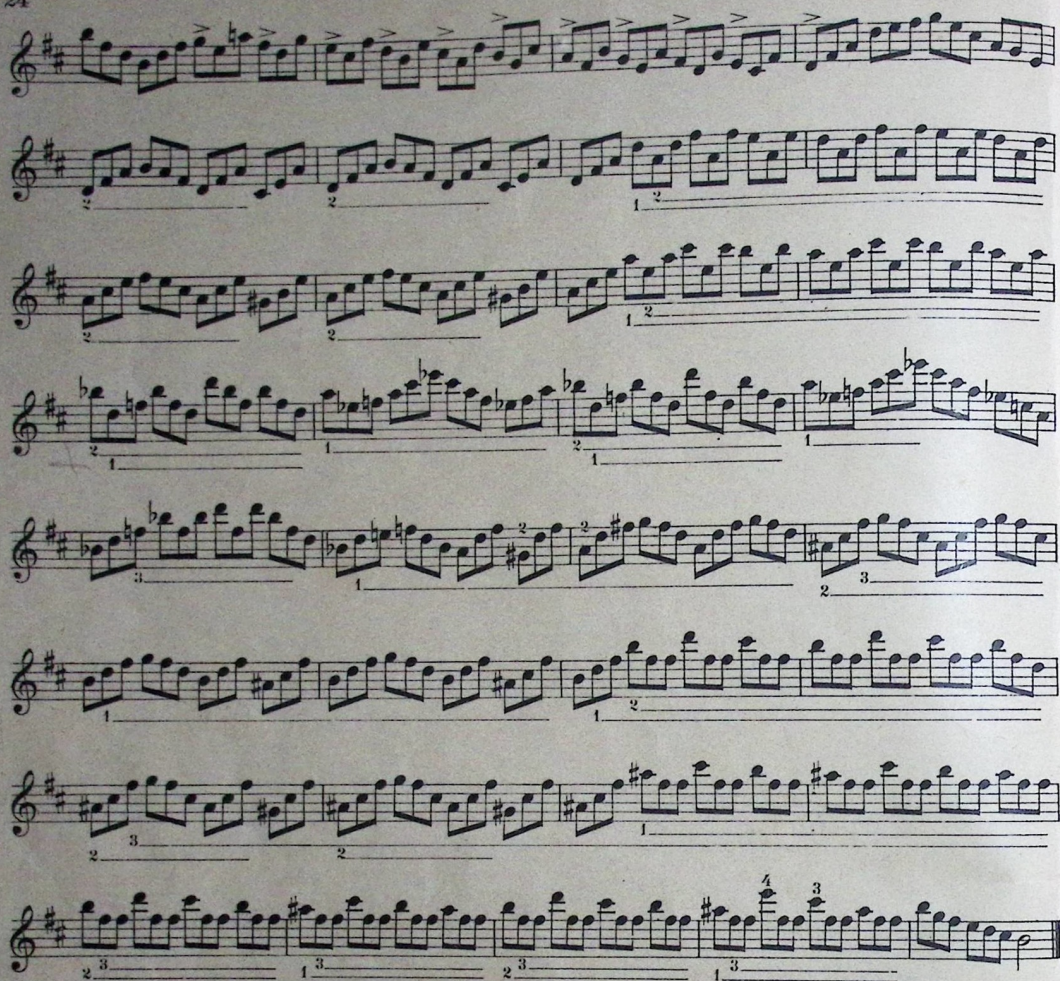
*Con moto.**Allegretto.*

D. H. J.

Handwritten musical score for a single melodic line in B-flat major, 4/4 time. The score consists of 10 staves. It features a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. There are several slurs and ties throughout. Fingering numbers (1, 2, 3, 4) are indicated above certain notes. The piece concludes with a fermata on a whole note chord.

Handwritten musical score for a single melodic line in D major, 3/4 time. The score consists of 1 staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked "Moderato". The music features eighth and sixteenth notes, with some triplets indicated by a "3" over a group of notes. Fingering numbers (1, 2, 3) are present. The piece ends with a fermata on a whole note chord.

Handwritten musical score for a single melodic line in D major, 3/4 time. The score consists of 3 staves. The tempo is marked "Moderato". The music features eighth and sixteenth notes, with some triplets indicated by a "3" over a group of notes. Fingering numbers (1, 2, 3) are present. The piece ends with a fermata on a whole note chord.

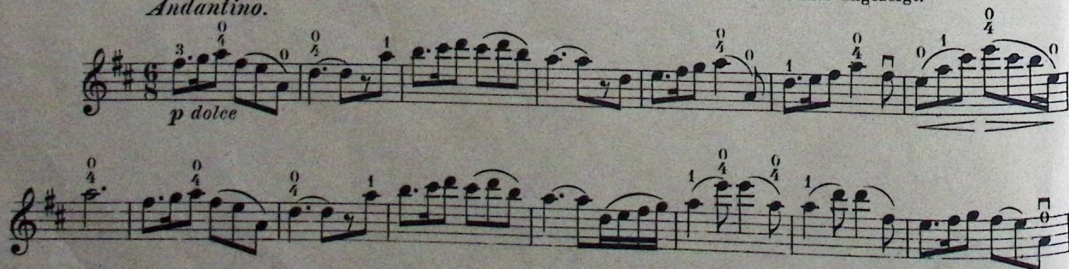


Octava cordeî libere (mijlocul cordeî) dă un sunet de un timbru deosebit dacă, în loc de a apăsa, atingem numai foarte ușor coră, ridicând celelalte degete. Sunetele produse în modul acesta se numesc sunete armonice, și se notează printr' un zero deasupra cifrei.

L'octave de la corde vide donne un son d'un timbre particulier si, au lieu de pèser, on effleure très légèrement la corde (en levant les autres doigts). Les sons produits de cette manière s'appellent sons harmoniques; on les indique par un zéro au dessus du chiffre.

Die Oktave der leeren Saite giebt einen Ton von besonderer Klangfarbe, wenn man, statt die Saite niederzudrücken, sie nur sehr schwach berührt und die andern Finger von der Saite aufhebt. Die auf diese Art hervorgebrachten Töne nennt man Flageolet-Töne; sie werden durch eine Null über der Ziffer angezeigt.

Andantino.



Schimbare între
poz. I^a, a II^a și a III^a.

a) între I^a și a III^a

Changements entre
la I^{re}, II^e et III^e pos.

a) entre la I^{re} et la III^e

Verbindung der
I., II. und III. Lage.

a) zwischen der I. und III.

b) schimbare treptată

b) entre la I^{re}, II^e et III^e

b) stufenweiser Wechsel

Game și acorduri frânte
până în poz. a III^a.

Gammes et accords brisés
jusqu'à la III^e pos.

Skalen und Akkord-Brechungen
bis in die III. Lage.

The musical score consists of 12 staves, organized into four systems of three staves each. The notation is for guitar, featuring a series of ascending and descending scales and broken chords. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written for the left hand, with various fingerings (1, 2, 3, 4) and fret numbers (0, 1, 2, 3, 4) indicated. The first system starts with a treble clef and a key signature of one flat. The subsequent systems continue the scale and chord patterns, with some staves showing a change to a bass clef. The overall structure is a continuous exercise for the left hand, focusing on scale runs and broken chord patterns.

This page contains ten systems of musical notation for guitar, each consisting of a treble and bass staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Roman numerals (I, II, III) are placed below the staves to indicate specific positions or techniques. The key signature starts with two flats (B-flat major) in the first system and changes to two sharps (D major) in the third system, remaining there for the rest of the page. Fingerings are indicated by numbers 1-4 above the notes. Some systems include a '0' below a note, likely indicating a natural harmonic or an open string. The notation is written in a style typical of early 20th-century guitar method books.

Andantino.

Musical score for *Andantino*, measures 1 through 16. The piece is in 3/4 time with a key signature of two flats. The notation includes various musical textures such as single notes, pairs, and triplets, often with slurs and fingerings. Dynamic markings include *p1*, *p*, *mf*, *cresc.*, *f*, *dolce*, *dim.*, *con suono*, and *pp*. The score is written on a single staff.

Allegro.

Musical score for *Allegro*, measures 1 through 4. The piece is in 3/4 time with a key signature of two flats. The notation includes various musical textures such as single notes, pairs, and triplets, often with slurs and fingerings. Dynamic markings include *f*, *p*, and *pp*. The score is written on a single staff.

Musical score for a single melodic line, likely for a violin or flute. The notation is in a key with one flat (B-flat). The score consists of ten staves of music. Key features include:

- Various note values: eighth and sixteenth notes, often beamed together.
- Fingering numbers (1, 2, 3, 4) placed above notes to indicate fingerings.
- Slurs and ties connecting groups of notes.
- Performance markings: *f* (forte) and *p* (piano).
- Roman numerals (I, III) appearing below some notes, possibly indicating fingerings or positions.
- The piece concludes with a double bar line and a final note on the tenth staff.

Allegretto scherzando. (♩)

mf III I III

p dolce III I

pp III I

mf I III *f* III *f*

p II I III II

p III

poco riten. *a tempo* *mf* I III II I

p dolce III I

f I *p* III

pizz.

Arcușuri foarte scurte, din încheietura
mânei.

Coups d'archet très serrés du poi-
gnet.

Mit sehr kurzen Bogenstrichen, ohne den
Arm zu bewegen.

Allegro.

The musical score consists of 14 staves. The notation includes various fingerings (1, 2, 3, 4, 0), bowings (p, pp, f, cresc., dimin.), and articulations (accents, slurs). The key signature has one sharp (F#) and the time signature is 2/4. The music is characterized by rapid, short bow strokes.

Staff 1: *p* M, III, 1

Staff 2: I, III, 1, 2, 0, 1, III

Staff 3: I, 2, 4, 1, 1, I

Staff 4: 1, 2, 3, 0, 1, I, 3, 4, I

Staff 5: 1, 0, 2, I, 0, I

Staff 6: *pp* 0, III, I

Staff 7: 0, 4, 0, 0, 3, 1, 1, 1, 0, I

Staff 8: 2, 4, 0, *p*, 0, 3, 4, 0, 4

Staff 9: 0, 1, 1, 3, 4, 4, 4, 2, 1, III

Staff 10: *f*, II, *p* I, III

Staff 11: 2, 0, 1, 2, 1, III, 0, 3, I

Staff 12: 4, 0, 0, 0, 4, 0, 4, 0

Staff 13: 4, 0, 0, 1, III, *f*

Staff 14: *dimin.* 1, *pp*

Tempo di Walzer moderato.

dolce

III $\frac{1}{2}$ P $\frac{1}{2}$ $\frac{1}{2}$ P $\frac{1}{2}$ $\frac{1}{1}$ 1

$p \frac{2}{2}$ M $\frac{2}{2}$ $\frac{1}{1}$

I 0 III 2

I 2 0 III 2 4 4 1

I $\frac{2}{2}$ M $\frac{2}{2}$ $\frac{1}{1}$

$p \frac{2}{2}$ M $\frac{2}{2}$ $\frac{1}{1}$

mf III I P III T I III I p III I

mf III I III I III I p III

I f 0 P T *cresc.* III I 1 4 2

III I mf III I P III T I

III I III $\frac{2}{2}$ *con grazia* III p *dolce*

T I

Allegretto con moto.

Musical score for *Allegretto con moto*, measures 1 through 24. The piece is in 3/8 time and D major. The notation consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The melody is marked *p* (piano) and includes various fingerings (1-4) and slurs. The second staff continues the melody, also marked *p*. The tempo is indicated as *Allegretto con moto*. The score includes dynamic markings such as *p* and *poco rit.* (poco ritardando). The notation features many slurs and fingerings, indicating a technically demanding piece.

Moderato.

Musical score for *Moderato*, measures 25 through 32. The piece is in 2/4 time and D major. The notation consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is marked *mf* (mezzo-forte). The second staff continues the melody, also marked *mf*. The tempo is indicated as *Moderato*. The notation includes various fingerings (1-4) and slurs.

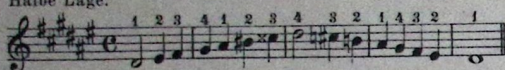
This page contains 12 staves of musical notation for a guitar piece. The key signature is G major (one sharp). The notation includes various fingerings (e.g., 1, 2, 3, 4, 0), dynamics (e.g., *mf*, *dim.*, *p*, *cresc.*, *f*), and articulations (e.g., slurs, accents). The piece concludes with a final *f* dynamic marking.

R-K. 4

Poziția prăgușului

se întrebuințează pentru tonalitățile cu multe diiezuri. Mâna se așază lângă prăguș, cu deg. 1^a pe prima mărîță și cu al 4^{ta} pe quarta mărîță (a cordei libere). Același loc ocupă mâna și în poz. 1^a coborîță, aci însă degetele se pun pe note cu nume diferite de acele ce calcă în poz. prăgușului, după cum se pòte vedea din exemplul urmât

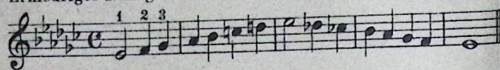
Poz. prăgușului.
Pos. du sillet.
Halbe Lage.



La position du sillet

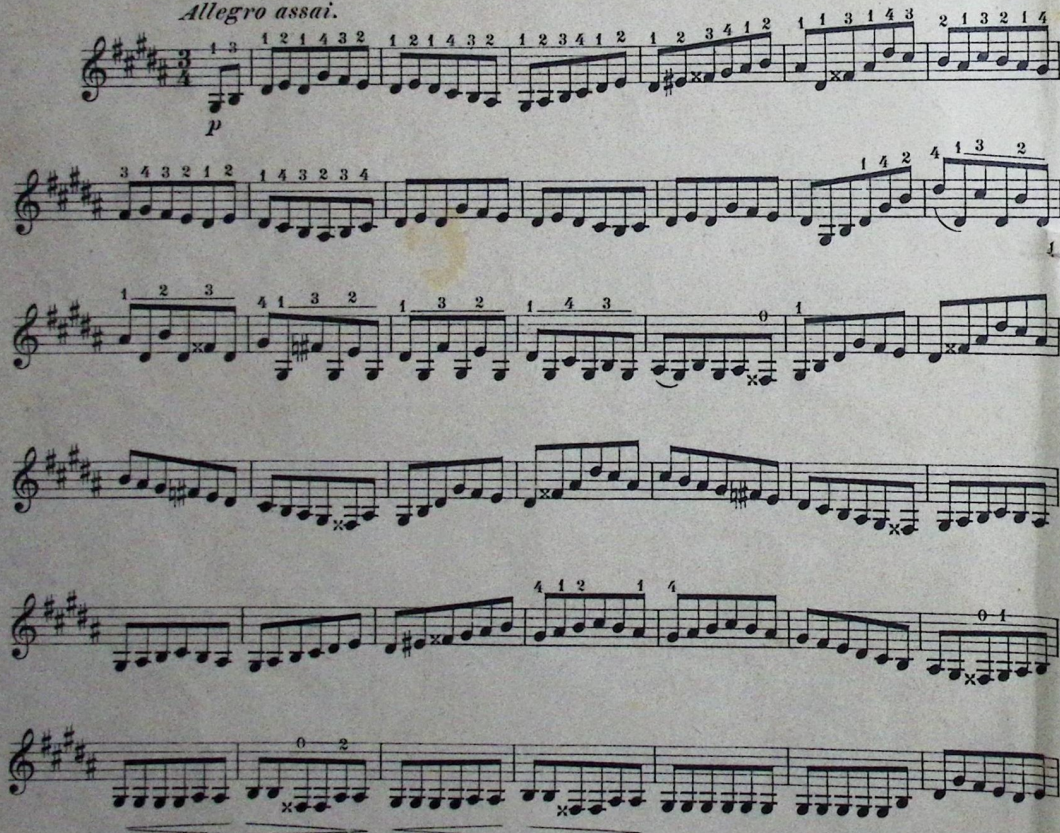
s'emploie pour les tonalités dans lesquelles il y a beaucoup de dièzes. La main se place près du sillet, le 1^{er} doigt sur la prime augmentée et le 4^e sur la quarte augmentée de la corde vide. Dans la 1^{re} pos. baissée la main occupe la même place, mais les doigts r des notes de noms différents la position du sillet, comme le montre l'exemple suivant:

Poz. I coborîță.
I. pos. abaissée.
Erniedrigte I. Lage.



Die Sattel-Lage (Halbe Lage) wird für Tonarten mit vielen # gebraucht; die Hand zieht sich hier so weit zurück, dass der 1. Finger, dicht am Sattel, auf die übermässige Prime, und der 4. auf die übermässige Quarte zu stehen kommt. Dieselbe Stelle nimmt die Hand auch in der erniedrigten I. Lage ein, nur dass hier die Finger andere Noten greifen, wie aus folgendem Beispiele zu ersehen ist:

Allegro assai.



Schimbări între poz.
prăguşului şi poz. I^a.

Changements entre la I^{re} pos.
et la pos. du sillet.

Verbindung der Sattellage
mit der I. Lage.

*) 1/2 p. = $\begin{cases} \text{poz. prăguşului} \\ \text{pos. du sillet} \\ \text{Sattel-Lage} \end{cases}$

10 staves of musical notation in D major. Fingerings and dynamics are indicated throughout. The piece ends with a final chord marked with a double bar line and a repeat sign.

Duble-corde
in poz. a III^a.

Double-cordes
dans la III^e position.

Doppelgriffe
in der III. Lage.

Two staves of musical notation showing double-cord techniques. The first staff is in D major and the second staff is in D minor. Both staves show fingerings and dynamics for double-cord exercises.

inaintași
avances
vorrücken

Duble-corde
cu schimbări de poziție.

Doubles-cordes
avec changements de position.

Doppelgriffe
mit Lagenwechsel.

simile

13

musical notation for guitar, including staves, notes, rests, and fingerings. The notation includes a "simile" instruction.

This page contains ten staves of musical notation for guitar. The key signature is one sharp (F#), indicating G major or D minor. The time signature is 3/4. The notation includes various chords, arpeggios, and fingerings indicated by numbers 1-4 and 0 (open string). The music is written in a style typical of guitar sheet music, with a focus on chordal textures and melodic lines.

This page contains ten staves of musical notation for guitar. The notation is written in a key with one sharp (F#) and a 3/4 time signature. The music includes various chords, scales, and fingerings, with some staves starting with a treble clef and others with a bass clef. The notation is complex, featuring many accidentals and fingerings, suggesting it is a piece of advanced guitar music.

Tempo di Marcia. (Moderato.)

This page contains ten staves of musical notation for a piano piece. The music is written in treble clef with a key signature of one sharp (F#). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'dolce' (softly). The piece features complex rhythmic patterns and fingerings, with many notes beamed together and slurs indicating phrasing. The dynamics range from 'mf' to 'f' (forte). The piece concludes with a double bar line and repeat signs.

First system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. It contains several measures with fingerings (0, 3, 2, 4, 2, 3, 0) and articulation marks (accents, slurs). The bass staff has a key signature of two sharps and contains several measures with fingerings (I, I, I, I, I, I, I). The system ends with a double bar line and a key signature change to one sharp (F#).

Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains several measures with fingerings (1, 3, 0, 1, 4, 0, 0, 1, 1, 0, 0) and articulation marks (accents, slurs). The bass staff has a key signature of one sharp and contains several measures with fingerings (III, I, I, I, I, I, I). The system ends with a double bar line and a key signature change to one sharp (F#).

Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains several measures with fingerings (1, 3, 0, 2, 1, 4, 1, 0, 0, 1, 0, 0) and articulation marks (accents, slurs). The bass staff has a key signature of one sharp and contains several measures with fingerings (III, I, I, I, I, I, I). The system ends with a double bar line and a key signature change to one sharp (F#).

Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains several measures with fingerings (1, 3, 2, 1, 3, 0, 0, 1, 1, 3, 3) and articulation marks (accents, slurs). The bass staff has a key signature of one sharp and contains several measures with fingerings (I, I, I, I, I, I, I). The system ends with a double bar line and a key signature change to one sharp (F#).

Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains several measures with fingerings (1, 3, 0, 1, 4, 1, 0, 1, 1, 3, 3) and articulation marks (accents, slurs). The bass staff has a key signature of one sharp and contains several measures with fingerings (I, I, I, I, I, I, I). The system ends with a double bar line and a key signature change to one sharp (F#).

Sixth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains several measures with fingerings (4, 0, 3, 0, 2, 2, 4, 2) and articulation marks (accents, slurs). The bass staff has a key signature of one sharp and contains several measures with fingerings (III, I, I, I, I, I, I). The system ends with a double bar line and a key signature change to one sharp (F#).

Seventh system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains several measures with fingerings (4, 0, 3, 0, 2, 2, 4, 2) and articulation marks (accents, slurs). The bass staff has a key signature of one sharp and contains several measures with fingerings (III, I, I, I, I, I, I). The system ends with a double bar line and a key signature change to one sharp (F#).

pizz.

Studiū preparator
pentru trilul dublu.

Exercice préparatoire
pour le double-trille.

Vorübung
für den Doppeltriller.

Moderato.
ossia: segue
mf
f
p
cresc.
f
p
f
segue

Andantino. Faceți să reieșă melodia. — *Faites ressortir le chant.* — Die Melodie hervorheben.

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It consists of 11 staves of music. The piece begins with a *T* (trill) and *p* (piano) marking. The melody is characterized by frequent ornaments, including grace notes and mordents. Key tempo and dynamic markings include *calando*, *a tempo*, *p*, *marcato*, *ritard.*, *poco a poco*, *dim.*, *a tempo*, *calando*, and *molto ritard.*. The score includes various fingering numbers (0-4) and breath marks (vertical lines with a dot). The piece concludes with a final note and a fermata.

Înainte de a trece la poz. a IV se va studia: | Avant d'aborder la IV^e pos. l'élève travaillera: | Vor der IV. Lage übe der Schüler noch:
Hermann, op. 20. II; op. 19. II. Sitt, op. 32. IV, (N^o 69-78.)

