

WILHELM HANSEN EDITION NR. 866

RÜDINGER
TECHNISCHE STUDIEN
FÜR VIOLONCELL

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WILHELM HANSEN, MUSIK-FORLAG

OSLO

STOCKHOLM

NORSK MUSIKFORLAG A. B. NORDISKA MUSIKFÖRLAGET

7^{te} mit vielen neuen Übungen vermehrte Ausgabe.

Herr Robert Hansen



A. Rüdinger

Tekniske Studier

Technische Studien

for

für

Violoncello.

Indført til Brug i Konservatoriet i Köln og i Professor Hornemans Musik-Institut i København.

Til Brug ved Undervisningen og Selvstudium,
til Uddannelse af den højere Teknik.

Zum Gebrauch bei dem Unterricht und für den
Selbstunterricht, zur Ausbildung der höheren
Technik.

Eingeführt in das Konservatorium zu Köln und in das Musik-Institut des Professors Horneman in Kopenhagen.

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Forord.

Hensigten med disse tekniske Studier har været den at frembringe et Materiale, der i en kort, sammentrængt Form kunde lette Eleven Tilegnelsen af Violoncellspillets saavel ældre som nyere Teknik. Saavidt muligt er der givet Exempler paa Alt, hvad der hovedsagelig vedrører den tekniske Uddannelse, baade paa, hvad der ligger naturligt for Instrumentet, og paa ubekvemme, vanskeligere Greb.

Særlig af Hensyn til de sidste have flere vanskelige Figurer, der forekomme i forskjellige Kompositioner, afgivet Modellen til de fremkomne Øvelser. Den foreskrevne Fingersætning har det særlige Formaal at uddanne de forskjellige Fingre i at træffe Tonerne.

Det er ikke Mening, at man skal gennemgaae Øvelserne trinviis; det er tvertimod rigtigere at arbejde paa flere af Kapitlerne paa samme Tid, men Valget af disse bør rette sig efter Elevens Standpunkt.

A. Rüdinger.

Kjøbenhavn 1891.

Fra nedenanførte Autoriteter paa Violoncellspillets Omraade, hvem Forlæggeren har sendt Værket til Gjennemsyn, ere følgende Udtalelser fremkomne:

Sie kennen meine Ansicht über neue »Violoncell-Schulen«; bei dem reichlich vorhandenen Studien-Material halte ich solche nicht gerade für nothwendig. Ich darf aber nach Durchsicht der Violoncell-Schule des Herrn Rüdinger sagen, dass dieselbe sehr beachtenswerth ist und in jeder Hinsicht vortreffliches Studien Material bietet, sowohl was die Wahl als auch die Folge der Uebungen anbetrifft.

Berlin 1891.

Robert Hausmann.

Die mir zur Ansicht vorliegenden technischen Uebungen des Herrn Rüdinger haben mir sehr gefallen. Die Zusammenstellung der einzelnen Uebungen ist eine musterhafte, und ich bin fest überzeugt, dass das Werk eine grosse Verbreitung finden wird.

Leipzig 1891.

Julius Klengel.

Vorliegende Violoncellstudien enthalten des Nützlichen und Praktischen Vieles, und, wie mir scheint, wird in dem mit grossem Fleisse ausgearbeiteten Fingerübungen viel Neues geboten. Des Verfassers Augenmerk ist hauptsächlich dahin gerichtet, dass des Spielers linke Hand die erforderliche Spannweite und Treffsicherheit erlangt; ebenfalls sind die verschiedensten Streich-Arm- und Handgelenkexercitien vorhanden. Wie jedes pädagogische Werk, enthält auch dieses, ausser dem Elementären, logisch fortschreitend das Virtuose, und nicht nur die Schüler, sondern auch Violoncellisten vom Fache, welche letztern sich vorliegende Studien genau ansehen mögen, werden viel zu kämpfen haben mit den im ersten Momente oft zu schwer erscheinenden Fingersätzen. Der Verfasser gibt viel Gelegenheit, unpraktisch liegende Passagen in den verschiedensten Positionen zu üben. Das Werk ist geeignet um es wärmstens zu empfehlen.

Copenhagen 1891.

Franz Neruda.

Ayant pris connaissance de l'école de violoncelle de Mr. Rüdinger je me fais un plaisir de la recommander à l'usage des conservatoires et des professeurs de violoncelle, auxquels elle fournira une base d'enseignement fort utile.

St. Petersbourg 1891

Alexandre Wierzbilowics.

Vorwort.

Der Zweck dieser technischen Studien war der, ein Material zusammenzustellen, welches in gedrängter Form dem Schüler die Aneignung sowohl der älteren als der neueren Technik des Violoncellspiels erleichtern sollte. Soweit dies möglich war, sind Beispiele für Alles, was hauptsächlich mit der technischen Ausbildung zusammenhängt, aufgestellt worden, d. h., ebenso für das, was auf dem Instrument bequem zu greifen ist, als auch für „unbequeme Griffe“.

Besonders in Rücksicht auf die Letzteren haben mehrere schwierige Stellen aus verschiedenen Compositionen als Vorbild zu den daraus hervorgehenden Uebungen gedient. Der vorgeschriebene Fingersatz hat den besonderen Zweck die Finger in der Treffsicherheit auszubilden.

Es ist nicht nothwendig, dass man die Uebungen stufenweise durchnimmt, es ist im Gegentheil sogar besser an mehreren Kapiteln gleichzeitig zu arbeiten, doch richtet sich dies nach den Fähigkeiten des Schülers, sowie nach der Stufe, auf welche derselbe steht.

A. Rüdinger.

Copenhagen 1891.

Von nachgenannten Autoritäten auf dem Gebiete des Violoncellspiels, welchen der Verleger das Werk zur Durchsicht gesandt hatte, sind ihm folgende Äusserungen darüber zugegangen:

Die technischen Studien von A. Rüdinger sind eine werthvolle Bereicherung der pädagogischen Violoncell-Literatur,

Indem ich dieselben am Conservatorium zu Köln a/Rh. einzuführen gedenke, gebe ich hiedurch den besten Beweis meines Gefallens.

L. Hegyesi.

Köln 1891.

De her udgivne Studier for Violoncel indeholde meget Nyttigt og Praktisk, og, som jeg synes, bydes der meget Nyt i disse Fingerøvelser, som ere udarbejdede med megen Flid. Udgiverens Hensigt er hovedsagelig rettet paa, at den Spillendes venstre Haand opnaaer den nødvendige Spændevide og Træffesikkerhed; ligeledes er der sørget for de mest forskjellige Strøg-Arm- og Haandleddexercitier. Som hvert pädagogisk Værk, indeholder det her omtalte, foruden det Elementære, logisk fremadskridende det Virtuose, og ikke blot Elever, men selv Violoncellister af Faget, som nøie skulde see paa disse Studier, vil have at kæmpe med de Fingersætninger, der i første Øieblik forekomme for vanskelige. Der gives megen Anledning til at øve upraktiskliggende Passager i de forskjelligste Positioner. Værket idethale egner sig til at anbefales paa det Varmeste.

Franz Neruda.

Kjøbenhavn 1891.

Tekniske Studier

Technische Studien

for

für

VIOLONCELLO.

- ▣ Nedstrøg.
- ∇ Opstrøg.
- Fr. Frosch.
- Sp. Spidsen.
- M. Midten.
- H. Haanded.
- U. Underarm.

- ▣ Herunterstrich.
- ∇ Heraufstrich.
- Fr. Frosch.
- Sp. Spitze.
- M. Mitte.
- H. Handgelenk.
- U. Vorderarm.

I.

Forberedende Øvelser. Vorbereitende Übungen.

a. Bueføringen. Bogenführung.

A. Rüdinger.

1. Fr. Sp.

Fr. Sp.

Fr. Sp.

2. M. Sp. U.

Fr. M.

M. Sp. U.

Fr. M.

3. M. H.

b. Haandedsøvelser.

b. Handgelenkübungen.

4. Fr. Sp. H.

▣ M. Sp.

Fr. Sp.

c. Fingerøvelser. c. Fingerübungen.

The page contains ten staves of musical notation for finger exercises, all in bass clef. The exercises are organized into four groups, each with a specific position or fingering instruction:

- Staff 1:** Labeled "1." with a first finger fingering (0, 1, 2, 4, 2, 1). It consists of five measures of eighth-note patterns.
- Staff 2:** Labeled "2. 1/2 Pos." with a first finger fingering (0, 1, 1, 1, 1, 2). It consists of five measures of eighth-note patterns.
- Staff 3:** Labeled "1 Pos." with a first finger fingering (1, 4, 3, 4). It consists of six measures of eighth-note patterns.
- Staff 4:** Labeled "2 Pos." with a first finger fingering (1, 4, 2, 4). It consists of six measures of eighth-note patterns.
- Staff 5:** Labeled "3 Pos." with a first finger fingering (1, 4, 3, 4). It consists of six measures of eighth-note patterns.
- Staff 6:** Labeled "4 Pos." with a first finger fingering (1, 4, 3, 4). It consists of six measures of eighth-note patterns.

Each measure is separated by a double bar line with repeat dots. The notation includes various accidentals (sharps, flats, naturals) and slurs over the notes. The exercises are designed to improve finger dexterity and control.

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

3. 1 4 1 4 1 4 1 4 1 4 1 4 1

4 4 1 4 4 1 1 4 4 4 1 4 4

1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4

1 2 3 3 1 2 3 3 1 2 3 3 1 2 3 3 1 2 3 3

1 1 2 3 3 1 2 3 3 1 2 3 3 1 2 3 3

1 1 2 3 3 1 1 2 3 3 1 1 2 3 3 1 1 2 3 3

1 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

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

1 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

Anm: Begyndere, som det falder vanskeligt at udføre mange Noder i et Strøg, kunne foretage Forandringer efter Behag.

Anm: Anfänger, denen viele Noten in einem Strich schwierig fallen, dürfen hier nach Belieben Aenderungen machen.

d. Dobbeltgreb.*) d. Doppelgriffe.*)

The musical score consists of ten staves of bass clef notation. Each staff contains several measures of music, often with repeat signs. The notation includes various chords, triplets, and double grace notes. Fingerings are indicated by numbers 1-4 and 0. Some notes are enclosed in diamonds or boxes, indicating they are not to be played. The key signature is one sharp (F#).

* Den inklammede Note anstryges ikke, den angivne Finger holder kun Toner nedtrykt, medens man spiller den efterfølgende Øvelse.

* Die eingeklammerte Note wird nicht gespielt, der angegebene Finger greift nur den Ton, indem man die nach folgende Übung spielt.

II.

Forskellige Arter Strøg.

Verschiedene Strich-Arten.

1. Fr. Sp.

2. Fr. Sp.

3. M. Sp. U. *Strøgforandringer til Nr. 3. Strichveränderungen zu Nr. 3.*

4. M. Sp. U.

5. M. Sp. U.

6. Spiccato M. H.

M. H.

M. H.

7. M. H.

Fr. Sp.
M. H.

8*)

9*)

10. M.

11. M. H.

12. M.

13. Fr. H.

14. Fr.

15. Fr.

16. M. Sp.

*) Bor ogsaa indoves paa de dybere Strænge.

V Sp.

17. M. Sp.

18. M.

19. M. Sp.

20. M. Sp.

21. M. Sp.

22. M. Sp.

23. M. Sp. H.

M. Sp. M. Sp. M. Sp. M. Sp. Sp. Fr. Sp.

24. M. Sp. H.

M. M. Sp. M. Sp.

M. Sp. M. Sp. Fr. Fr. Sp. Fr. Sp. Sp.

25. Arpeggio. Arpeggien.

1. \square M.H. 3. 4. 5. \vee 6. \vee 7.

2. \vee Sp. M. Fr. M. Sp. Sp. Fr. Sp.

26. 1. \square M.H.,

2. \vee Sp. 3. \square Fr. M. 4.

5. 6. 7. 8. M.

Fr. M. Fr. M. M. Sp. Fr.

9.

M.

27. 2. \vee Sp.

1. \square M.H.

3. \vee Sp. 4. 5. 6.

\square M. M. \vee Sp.

7. 8. 9. 28. 1. \square M.H.

\square M. M. M. 2. \vee Sp.

3. 4.

Fr. M. Fr. M.

5. 6. 7. 8. 9.

Fr. M. Fr. M. Fr. M. Fr. M. Fr. M.

10. 11.

Fr. M. Fr. Sp.

29. M. H.

1 M. H. 2 M. 4 M. 6 M. 8 M. Fr. Fr. Sp.

30. M. H. V. Sp. M. H.

5 M. H. 6 M. 7 M. 8 M. 9 M. etc.

29^a

1. H.M.

2. M.

3. M.

4. M.

5. Fr. M.

6. Fr. M.

7. M. Sp. Fr. Sp.

8. M. Sp. Fr. Sp.

9. Fr. M.

10. Fr. M.

11. Fr. Sp.

12. Fr. M.

13. M.

30^a

1. Sp. Staccato

2. M. Sp.

3. M. Sp.

4. M. Sp.

31.

M. Sp.

M. Sp.

M. Sp.

32.

Fr. Sp.

Fr. Sp.

33.

Fr. Sp.

34.

M. Sp.

35.

M. Sp.

Fr. Sp.

36.

Martellato
M.

37.

M.

III.

Dur- og Moll-Skalaer. Dur- und Moll-Tonleiter.

C dur.

Two staves of musical notation for the C major scale. The first staff is in bass clef, starting with a 0 on the C string and ascending through the scale with fingerings 1, 2, 3, 4, 0, 1, 2, 4, 0, 1, 2, 4. The second staff is in treble clef, starting with a 1 on the C string and ascending through the scale with fingerings 1, 2, 1, 1, 1, 2, 1, 1, 1, 2.

A moll.

Two staves of musical notation for the A minor scale. The first staff is in bass clef, starting with a 1 on the A string and ascending through the scale with fingerings 1, 0, 1, 2, 4, 1, 2, 1, 1, 2, 3. The second staff is in treble clef, starting with a 2 on the A string and ascending through the scale with fingerings 2, 1, 2, 2, 2, 3, 2, 2, 2, 3.

G dur.

Two staves of musical notation for the G major scale. The first staff is in bass clef, starting with a 1 on the G string and ascending through the scale with fingerings 1, 1, 1, 1, 1, 2, 1, 1, 1, 2. The second staff is in treble clef, starting with a 3 on the G string and ascending through the scale with fingerings 3, 2, 2, 2, 2, 3, 2, 2, 2, 3.

E moll.

Two staves of musical notation for the E minor scale. The first staff is in bass clef, starting with a 2 on the E string and ascending through the scale with fingerings 2, 4, 0, 1, 1, 2, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3. The second staff is in treble clef, starting with a 3 on the E string and ascending through the scale with fingerings 3, 2, 2, 2, 2, 3, 2, 2, 2, 3.

D dur.

Two staves of musical notation for the D major scale. The first staff is in bass clef, starting with a 0 on the D string and ascending through the scale with fingerings 0, 1, 3, 1, 1, 1, 1, 2, 1, 1, 1, 2. The second staff is in treble clef, starting with a 3 on the D string and ascending through the scale with fingerings 3, 2, 2, 2, 2, 3, 2, 2, 2, 3.

H moll.

Two staves of musical notation for the D minor scale. The first staff is in bass clef, starting with a 2 on the D string and ascending through the scale with fingerings 2, 4, 0, 1, 1, 2, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3. The second staff is in treble clef, starting with a 1 on the D string and ascending through the scale with fingerings 1, 2, 2, 2, 2, 3, 2, 2, 2, 3.

A dur.

First system of musical notation for A major in bass clef. The key signature has three sharps (F#, C#, G#). The notes are: A2, B2, C#3, D3, E3, F#3, G#3, A3. Fingering: 1, 2, 3, 4, 0, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2.

Second system of musical notation for A major in treble clef. The notes are: A3, B3, C#4, D4, E4, F#4, G#4, A4. Fingering: 3, 2, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2.

Fis moll.

First system of musical notation for F# minor in bass clef. The key signature has three sharps (F#, C#, G#). The notes are: F#2, G#2, A3, B3, C#3, D3, E3, F#3, G#3, A3, B3, C#3, D3, E3, F#3, G#3, A3. Fingering: 1, 3, 4, 1, 2, 4, 1, 2, 0, 1, 1, 1, 1, 1, 1, 1, 2.

Second system of musical notation for F# minor in treble clef. The notes are: F#3, G#3, A4, B4, C#4, D4, E4, F#4, G#4, A4, B4, C#4, D4, E4, F#4, G#4, A4. Fingering: 3, 2, 1, 2, 2, 2, 2, 2, 2, 1, 3, 2, 1, 2, 3, 4, 4.

E dur.

First system of musical notation for E major in bass clef. The key signature has three sharps (F#, C#, G#). The notes are: E2, F#2, G#2, A3, B3, C#3, D3, E3, F#3, G#3, A3, B3, C#3, D3, E3, F#3, G#3, A3. Fingering: 1, 2, 4, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2.

Second system of musical notation for E major in treble clef. The notes are: E3, F#3, G#3, A4, B4, C#4, D4, E4, F#4, G#4, A4, B4, C#4, D4, E4, F#4, G#4, A4. Fingering: 3, 2, 1, 2, 2, 2, 2, 2, 2, 1, 3, 2, 1, 2, 3, 4, 4.

Cis moll.

First system of musical notation for C# minor in bass clef. The key signature has three sharps (F#, C#, G#). The notes are: C#2, D3, E3, F#3, G#3, A3, B3, C#3, D3, E3, F#3, G#3, A3, B3, C#3, D3, E3, F#3, G#3, A3. Fingering: 1, 3, 4, 1, 2, 4, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2.

Second system of musical notation for C# minor in treble clef. The notes are: C#3, D4, E4, F#4, G#4, A4, B4, C#4, D4, E4, F#4, G#4, A4, B4, C#4, D4, E4, F#4, G#4, A4. Fingering: 3, 2, 1, 2, 2, 2, 2, 2, 2, 1, 3, 2, 1, 2, 3, 4, 4.

H dur.

First system of musical notation for D major in bass clef. The key signature has two sharps (F#, C#). The notes are: D2, E2, F#2, G#2, A3, B3, C#3, D3, E3, F#3, G#3, A3, B3, C#3, D3, E3, F#3, G#3, A3. Fingering: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

Second system of musical notation for D major in treble clef. The notes are: D3, E3, F#3, G#3, A4, B4, C#4, D4, E4, F#4, G#4, A4, B4, C#4, D4, E4, F#4, G#4, A4. Fingering: 2, 3, 2, 1, 2, 2, 2, 2, 2, 1, 4, 2, 1, 4, 4, 4, 4, 4, 4, 4.

Gis moll.

First system of musical notation for G# minor in bass clef. The key signature has three sharps (F#, C#, G#). The notes are: G#2, A3, B3, C#3, D3, E3, F#3, G#3, A3, B3, C#3, D3, E3, F#3, G#3, A3, B3, C#3, D3, E3, F#3, G#3, A3. Fingering: 1, 2, 3.

Second system of musical notation for G# minor in treble clef. The notes are: G#3, A4, B4, C#4, D4, E4, F#4, G#4, A4, B4, C#4, D4, E4, F#4, G#4, A4, B4, C#4, D4, E4, F#4, G#4, A4. Fingering: 2, 1, 2, 1, 2, 2, 2, 2, 2, 1, 4, 2, 1, 4, 4, 4, 4, 4, 4, 4.

Fis dur.

Musical notation for *Fis dur.* The first system consists of a bass clef staff with a key signature of three sharps (F#, C#, G#) and a treble clef staff with a key signature of three sharps. The second system consists of a treble clef staff with a key signature of three sharps and a bass clef staff with a key signature of three sharps. Both systems include fingerings and slurs.

Ges dur.

Musical notation for *Ges dur.* The first system consists of a bass clef staff with a key signature of two sharps (F#, C#) and a treble clef staff with a key signature of two sharps. The second system consists of a treble clef staff with a key signature of two sharps and a bass clef staff with a key signature of two sharps. Both systems include fingerings and slurs.

Es moll.

Musical notation for *Es moll.* The first system consists of a bass clef staff with a key signature of two flats (Bb, Eb) and a treble clef staff with a key signature of two flats. The second system consists of a treble clef staff with a key signature of two flats and a bass clef staff with a key signature of two flats. Both systems include fingerings and slurs.

Des dur.

Musical notation for *Des dur.* The first system consists of a bass clef staff with a key signature of one sharp (F#) and a treble clef staff with a key signature of one sharp. The second system consists of a treble clef staff with a key signature of one sharp and a bass clef staff with a key signature of one sharp. Both systems include fingerings and slurs.

B moll.

Musical notation for *B moll.* The first system consists of a bass clef staff with a key signature of two flats (Bb, Eb) and a treble clef staff with a key signature of two flats. The second system consists of a treble clef staff with a key signature of two flats and a bass clef staff with a key signature of two flats. Both systems include fingerings and slurs.

As dur.

Two staves of musical notation for the key of A major. The first staff is in bass clef and the second is in treble clef. The music consists of eighth and quarter notes with various fingerings indicated by numbers 1-4. A double bar line is present at the end of the second staff.

F moll.

Two staves of musical notation for the key of F major. The first staff is in bass clef and the second is in treble clef. The music consists of eighth and quarter notes with various fingerings indicated by numbers 1-4. A double bar line is present at the end of the second staff.

Es dur.

Two staves of musical notation for the key of E major. The first staff is in bass clef and the second is in treble clef. The music consists of eighth and quarter notes with various fingerings indicated by numbers 1-4. A double bar line is present at the end of the second staff.

C moll.

Two staves of musical notation for the key of C major. The first staff is in bass clef and the second is in treble clef. The music consists of eighth and quarter notes with various fingerings indicated by numbers 1-4. A double bar line is present at the end of the second staff.

B dur.

Two staves of musical notation for the key of B major. The first staff is in bass clef and the second is in treble clef. The music consists of eighth and quarter notes with various fingerings indicated by numbers 1-4. A double bar line is present at the end of the second staff.

G moll.

First system of G minor scale. Bass clef (left), treble clef (right). Fingering: 0, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

F dur.

First system of F major scale. Bass clef (left), treble clef (right). Fingering: 4, 0, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

D moll.

First system of D minor scale. Bass clef (left), treble clef (right). Fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

Chromatische Skalaer. Chromatische Tönleiter.

First system of chromatic scales. Bass clef (left), treble clef (right). Fingering: 0, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

Strøgforandringer ved Skalaernes Øvelse. *Strichveränderungen beim Üben der Tonleiter.*

1. Fr. Sp. *etc.* 2. Fr. Sp. *etc.*

3. Fr. Sp. 4. Fr. Sp.

5. M. Sp. U. Fr. M. 6. M. H. 7. M. Sp.

8. M. Sp. 9. M. Sp. 10. M. Sp. *o.s.v. i flere Strøgarter. u.s.w. in mehreren Stricharten.*

11. *Legato.*

12. *Staccato.* Sp. Fr.

Terzskalaer.

Terztonleitern.

1. Spiccato.M. Marcato.M. Sp. segue

2.

3.

4.

5.

11. III^a II^a I^a III^a

Exercise 11 consists of two staves. The bass staff begins with a 4-measure phrase in III^a (fingering: 4 1 0 2, 1 4 2 2), followed by a 4-measure phrase in II^a (fingering: 4 1, 2 0, 4 1), and a 4-measure phrase in I^a (fingering: 2, 3, 1 4). The treble staff continues with a 4-measure phrase in III^a (fingering: 3, 2, 2, 3), followed by a 4-measure phrase in II^a (fingering: 3, 2, 0 1, 0 2), and a 4-measure phrase in III^a (fingering: 2, 0, 1 0, 2 0). The piece concludes with a double bar line.

12. III^a II^a I^a III^a

Exercise 12 consists of two staves. The bass staff begins with a 4-measure phrase in III^a (fingering: 4 1, 2), followed by a 4-measure phrase in II^a (fingering: 2, 2), and a 4-measure phrase in I^a (fingering: 2, 3, 1 4). The treble staff continues with a 4-measure phrase in III^a (fingering: 3, 2, 2, 2), followed by a 4-measure phrase in II^a (fingering: 2, 2, 2, 2), and a 4-measure phrase in III^a (fingering: 2, 0). The piece concludes with a double bar line.

13. III^a II^a I^a III^a IV^a

Exercise 13 consists of two staves. The bass staff begins with a 4-measure phrase in III^a (fingering: 1 4, 2, 2), followed by a 4-measure phrase in II^a (fingering: 2, 3, 1 4), and a 4-measure phrase in I^a (fingering: 2, 3, 1 4). The treble staff continues with a 4-measure phrase in III^a (fingering: 3, 2, 2, 3), followed by a 4-measure phrase in II^a (fingering: 2, 3), and a 4-measure phrase in IV^a (fingering: 2, 2, 2, 2). The piece concludes with a double bar line.

14. III^a II^a I^a III^a IV^a

Exercise 14 consists of two staves. The bass staff begins with a 4-measure phrase in III^a (fingering: 1 4, 2, 2), followed by a 4-measure phrase in II^a (fingering: 1 4, 2, 2 1, 2), and a 4-measure phrase in I^a (fingering: 3, 3, 1 4). The treble staff continues with a 4-measure phrase in III^a (fingering: 3, 2, 2, 2), followed by a 4-measure phrase in II^a (fingering: 3, 2), and a 4-measure phrase in IV^a (fingering: 2, 2, 2, 3). The piece concludes with a double bar line.

15. II^a I^a II^a III^a

Exercise 15 consists of two staves. The bass staff begins with a 4-measure phrase in II^a (fingering: 0 3, 2 1, 4 3, 0 4), followed by a 4-measure phrase in I^a (fingering: 0 3, 2 0, 4), and a 4-measure phrase in II^a (fingering: 1, 3, 1 4, 3 2). The treble staff continues with a 4-measure phrase in II^a (fingering: 3, 2, 2, 3), followed by a 4-measure phrase in III^a (fingering: 2 0, 2 1, 4), and a 4-measure phrase in III^a (fingering: 0 1, 4). The piece concludes with a double bar line.

16. Musical notation for exercise 16, consisting of two staves. The bass staff starts with a 0 2 2 4 2 0 1 sequence. The treble staff includes markings for II^a, I^a, II^a, and III^a positions. Fingering numbers 1, 2, 3, 4 are used throughout.

17. Musical notation for exercise 17, consisting of two staves. The bass staff starts with a 1 4 2 2 sequence. The treble staff includes markings for II^a, I^a, II^a, and III^a positions. Fingering numbers 1, 2, 3, 4 are used throughout.

18. Musical notation for exercise 18, consisting of two staves. The bass staff starts with a 1 4 3 2 1 sequence. The treble staff includes markings for II^a, I^a, II^a, and III^a positions. Fingering numbers 1, 2, 3, 4 are used throughout.

19. Musical notation for exercise 19, consisting of two staves. The bass staff starts with a 1 4 2 2 4 1 0 2 sequence. The treble staff includes markings for II^a, I^a, II^a, and III^a positions. Fingering numbers 1, 2, 3, 4 are used throughout.

20. Musical notation for exercise 20, consisting of two staves. The bass staff starts with a 1 4 2 4 1 0 sequence. The treble staff includes markings for II^a, I^a, II^a, and III^a positions. Fingering numbers 1, 2, 3, 4 are used throughout.

21. *II^a* *I^a*

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

22. *II^a* *I^a*

2 2 1 2 1 3 2 1 4 2 2

23. *II^a* *I^a*

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

24. *II^a* *I^a*

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

Strögforandringer. Strichveränderungen.

1 M. Sp. etc. 2 M. Sp. etc. 3 M. Sp. 4 M. Sp. 5 Fr. Fr. Sp. 6 Fr. Sp.

M. Sp. M. Sp. Fr. Fr. Sp. Fr. Sp. Fr. Sp. 7 Fr. Sp. 8 M. Sp. 9 M. Sp. 10 M. Sp. etc.

10800 M. V. Sp.

IV.

Positions-Øvelser.

Lagen-Øvelser.

1.

1/2 Pos.

First musical staff for the 1/2 position exercise. It contains four measures of music in bass clef. The first measure has a slur over notes G2, A2, B2, C3 with fingerings 1, 2, 3, 4. The second measure has a slur over notes A2, B2, C3, D3 with fingerings 1, 2, 3, 4. The third measure has a slur over notes B2, C3, D3, E3 with fingerings 1, 2, 3, 4. The fourth measure has a slur over notes C3, D3, E3, F3 with fingerings 1, 2, 3, 4.

1 Pos.

Second musical staff for the 1 position exercise. It contains four measures of music in bass clef. The first measure has a slur over notes D3, E3, F3, G3 with fingerings 1, 2, 3, 4. The second measure has a slur over notes E3, F3, G3, A3 with fingerings 1, 2, 3, 4. The third measure has a slur over notes F3, G3, A3, B3 with fingerings 1, 2, 3, 4. The fourth measure has a slur over notes G3, A3, B3, C4 with fingerings 1, 2, 3, 4.

2 Pos.

Third musical staff for the 2 position exercise. It contains four measures of music in bass clef. The first measure has a slur over notes A2, B2, C3, D3 with fingerings 1, 2, 3, 4. The second measure has a slur over notes B2, C3, D3, E3 with fingerings 1, 2, 3, 4. The third measure has a slur over notes C3, D3, E3, F3 with fingerings 1, 2, 3, 4. The fourth measure has a slur over notes D3, E3, F3, G3 with fingerings 1, 2, 3, 4.

Continuation of the 2 position exercise. It contains four measures of music in bass clef. The first measure has a slur over notes E3, F3, G3, A3 with fingerings 1, 2, 3, 4. The second measure has a slur over notes F3, G3, A3, B3 with fingerings 1, 2, 3, 4. The third measure has a slur over notes G3, A3, B3, C4 with fingerings 1, 2, 3, 4. The fourth measure has a slur over notes A3, B3, C4, D4 with fingerings 1, 2, 3, 4.

3 Pos.

Fourth musical staff for the 3 position exercise. It contains four measures of music in bass clef. The first measure has a slur over notes B2, C3, D3, E3 with fingerings 1, 2, 3, 4. The second measure has a slur over notes C3, D3, E3, F3 with fingerings 1, 2, 3, 4. The third measure has a slur over notes D3, E3, F3, G3 with fingerings 1, 2, 3, 4. The fourth measure has a slur over notes E3, F3, G3, A3 with fingerings 1, 2, 3, 4.

Continuation of the 3 position exercise. It contains four measures of music in bass clef. The first measure has a slur over notes F3, G3, A3, B3 with fingerings 1, 2, 3, 4. The second measure has a slur over notes G3, A3, B3, C4 with fingerings 1, 2, 3, 4. The third measure has a slur over notes A3, B3, C4, D4 with fingerings 1, 2, 3, 4. The fourth measure has a slur over notes B3, C4, D4, E4 with fingerings 1, 2, 3, 4.

4 Pos.

Fifth musical staff for the 4 position exercise. It contains four measures of music in bass clef. The first measure has a slur over notes C3, D3, E3, F3 with fingerings 1, 2, 3, 4. The second measure has a slur over notes D3, E3, F3, G3 with fingerings 1, 2, 3, 4. The third measure has a slur over notes E3, F3, G3, A3 with fingerings 1, 2, 3, 4. The fourth measure has a slur over notes F3, G3, A3, B3 with fingerings 1, 2, 3, 4.

Continuation of the 4 position exercise. It contains four measures of music in bass clef. The first measure has a slur over notes G3, A3, B3, C4 with fingerings 1, 2, 3, 4. The second measure has a slur over notes A3, B3, C4, D4 with fingerings 1, 2, 3, 4. The third measure has a slur over notes B3, C4, D4, E4 with fingerings 1, 2, 3, 4. The fourth measure has a slur over notes C4, D4, E4, F4 with fingerings 1, 2, 3, 4.

5 Pos.

Sixth musical staff for the 5 position exercise. It contains four measures of music in bass clef. The first measure has a slur over notes D3, E3, F3, G3 with fingerings 1, 2, 3, 4. The second measure has a slur over notes E3, F3, G3, A3 with fingerings 1, 2, 3, 4. The third measure has a slur over notes F3, G3, A3, B3 with fingerings 1, 2, 3, 4. The fourth measure has a slur over notes G3, A3, B3, C4 with fingerings 1, 2, 3, 4.

5.*)

I^a II^a I^a

II^a I^a II^a

I^a II^a I^a

II^a II^a III^a

II^a III^a II^a

III^a II^a III^a

III^a IV^a III^a

IV^a III^a IV^a

III^a IV^a

6.

I^a II^a I^a II^a

7.

I^a II^a I^a II^a

*) Bør ogsaa transponeres i Es. og E-dur.

*) Es empfiehlt sich, diese Nummer auch nach Es. und E-dur zu transponieren.

8.

Exercise 8 consists of two staves of bass clef music. The first staff contains two measures of music with fingerings 1, 2, 4, 4, 4, 1, 4, 1, 4 and a slur over the first four notes. The second staff contains two measures with fingerings 1, 2, 4, 4, 4, 1, 4 and a slur over the first four notes. Both staves end with repeat signs.

9.

Exercise 9, first staff: Bass clef, two measures with fingerings 1, 2, 1, 4, 1, 4, 1, 2 and a slur over the first four notes.

10.

Exercise 10, second staff: Bass clef, two measures with fingerings 4, 3, 4 and a slur over the first three notes.

III^a

11.

Exercise 11, first staff: Bass clef, two measures with fingerings 2, 2, 3, 1 and a slur over the first three notes.

12.

Exercise 12, second staff: Bass clef, two measures with fingerings 1, 2, 3, 4 and a slur over the first four notes.

13.

Exercise 13, first staff: Bass clef, two measures with fingerings 1, 2, 4 and a slur over the first three notes. Exercise 13, second staff: Bass clef, two measures with fingerings 2, 3, 4, 1, 3 and a slur over the first four notes.

14.

Exercise 14, first staff: Treble clef, two measures with fingerings 3, 1, 4, 3, 4, 3, 4, 2, 3, 4 and slurs over the first four and last four notes.

15.

Exercise 15, second staff: Treble clef, two measures with fingerings 4, 1, 3, 2, 1 and a slur over the first four notes.

Exercise 15, first staff: Bass clef, four measures with fingerings 4, 1, 3 and slurs over the first two and last two notes.

Exercise 16, first staff: Bass clef, two measures with fingerings 2, 1, 4 and a slur over the first three notes. Exercise 16, second staff: Bass clef, two measures with fingerings 4, 1, 3 and a slur over the first three notes.

16.

Exercise 16, first staff: Treble clef, eight measures with fingerings 1, 2, 3, 1, 2, 3, 1, 1, 1, 1, 1, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3 and slurs over the first four, second four, and last four notes.

Musical staff with treble clef, key signature of one sharp (F#), and a series of eighth-note triplets and four-note groups.

17.

Musical staff with treble clef, key signature of one flat (Bb), and eighth-note patterns with triplets and four-note groups.

Musical staff with treble clef, key signature of one flat (Bb), and eighth-note triplets.

Musical staff with treble clef, key signature of one flat (Bb), and eighth-note patterns with triplets and four-note groups.

18.

Musical staff with bass clef, common time signature, and various rhythmic patterns including triplets and sixteenth notes.

Musical staff with bass clef, common time signature, and eighth-note patterns with triplets and sixteenth notes.

19.

Musical staff with bass clef, common time signature, and eighth-note patterns with triplets and sixteenth notes.

Musical staff with treble clef, key signature of one sharp (F#), and eighth-note patterns with triplets and sixteenth notes.

20.

Musical staff with bass clef, key signature of one flat (Bb), and eighth-note patterns with triplets and sixteenth notes.

V.

Terzer og Sexter. Terzen und Sexten.

1. Terzer. Terzen.

2. a.

b.

3.

5.

6.

Sexter. Sexten.

VI.

Akkorder.*) Akkorde.*)

Dur-Treklänge uden Tommelfinger. Dur-Dreiklänge ohne Daumen.

C dur. *Des dur.*

D dur. *Es dur.*

E dur. *F dur.*

Fis dur. *G dur.*

As dur. *A dur.*

B dur. *H dur.*

Moll-Treklänge. Moll-Dreiklänge.

C moll. *Cis moll.*

D moll. *Es moll.*

E moll. *F moll.*

*.) Maa indøves med forskellige Buestrøg.

*.) Muss mit verschiedenen Bogenstrichen eingeübt werden.

Fis moll. *G moll.*

This block contains two musical exercises. The first is for *Fis moll.* (F# minor) and the second is for *G moll.* (G minor). Each exercise consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. The *G moll.* exercise includes a fingering 'II^a' above the first measure.

Gis moll. *A moll.*

This block contains two musical exercises. The first is for *Gis moll.* (G# minor) and the second is for *A moll.* (A minor). Each exercise consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. The *A moll.* exercise includes a fingering 'II^a' above the first measure.

B moll. *H moll.*

This block contains two musical exercises. The first is for *B moll.* (B minor) and the second is for *H moll.* (Bb minor). Each exercise consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. The *H moll.* exercise includes fingerings 'III^a' and 'II^a' above the first measure.

*) Dur-Treklänge med Tommelfinger. *) Dur-Dreklänge mit Daumen.

This block shows the first exercise of the 'Dur-Treklänge med Tommelfinger' section. It consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. A fingering 'II^a' is shown above the first measure.

This block shows the second exercise of the 'Dur-Treklänge med Tommelfinger' section. It consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. A fingering 'II^a' is shown above the first measure.

This block shows the third exercise of the 'Dur-Treklänge med Tommelfinger' section. It consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. A fingering 'II^a' is shown above the first measure.

This block shows the fourth exercise of the 'Dur-Treklänge med Tommelfinger' section. It consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. A fingering 'II^a' is shown above the first measure.

This block shows the fifth exercise of the 'Dur-Treklänge med Tommelfinger' section. It consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. A fingering 'II^a' is shown above the first measure.

This block shows the sixth exercise of the 'Dur-Treklänge med Tommelfinger' section. It consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. A fingering 'II^a' is shown above the first measure.

*) Ligeledes i Moll.

*) Ebenso in Moll.

Septim Akkorder. *Septimen Akkorde.*

The image displays seven systems of musical exercises for guitar, each consisting of two staves (treble and bass clef). The exercises are designed to practice seventh chords and their inversions. Each system includes specific fingering instructions (numbers 1-4) and chord labels (I^a, II^a) above the notes. The exercises progress through various keys and chord positions, including natural harmonics (marked with '0').

- System 1: Exercises in C major and C minor, featuring I^a and II^a chords.
- System 2: Exercises in D minor and D major, featuring II^a chords.
- System 3: Exercises in E minor and E major, featuring II^a chords.
- System 4: Exercises in F major and F minor, featuring I^a and II^a chords.
- System 5: Exercises in G major and G minor, featuring I^a chords.
- System 6: Exercises in A major and A minor, featuring I^a chords.
- System 7: Exercises in B major and B minor, featuring I^a chords.

The musical score consists of ten systems, each with a bass staff and a treble staff. The notation is complex, featuring many beamed notes and specific fingering instructions. The key signature has one sharp (F#) and the time signature is common time (C). The piece ends with a final double bar line and repeat dots.

This musical score is for guitar, consisting of 11 systems of notation. The first system includes both bass and treble clef staves. The second system has a bass clef staff on the left and a treble clef staff on the right. The third system features a single treble clef staff. The fourth system has a treble clef staff on the left and a bass clef staff on the right. The fifth system is a single bass clef staff. The sixth system is a single bass clef staff. The seventh system is a single bass clef staff. The eighth system is a single bass clef staff. The ninth system is a single bass clef staff. The tenth system is a single bass clef staff. The eleventh system is a single bass clef staff. The score is characterized by complex fingering (1-4, 2-3, 3-4) and articulation (accents, slurs) throughout. The key signature is one sharp (F#), and the time signature is 4/4.

Forsiringer og Triller.

Verzierungen und Triller.

Skrivemaade. *Schreibart.*

Udførelse. *Ausführung.*

Forslag. *Vorschlag.*

Dobbelt Forslag. *Doppel Vorschlag.*

Mordent.

This section contains three musical examples. The first, 'Forslag. Vorschlag.', shows a single grace note on a quarter note. The second, 'Dobbelt Forslag. Doppel Vorschlag.', shows two grace notes on a quarter note. The third, 'Mordent', shows a mordent symbol over a quarter note. Each example is presented in two staves: the top staff shows the notation as written, and the bottom staff shows the performance with fingerings (1, 2, 3) and slurs.

Dobbeltslag. *Doppelschlag.*

This section illustrates 'Dobbeltslag. Doppelschlag.' with two staves. The top staff shows a single note with a double slash (double stroke) above it. The bottom staff shows the performance of this double stroke, with fingerings (2, 3, 4) and slurs indicating the sequence of notes.

Praltrille. *Pralltriller.*

This section illustrates 'Praltrille. Pralltriller.' with two staves. The top staff shows a series of sixteenth notes with a trill symbol above them. The bottom staff shows the performance with fingerings (1, 2, 3) and slurs.

Trille. *Triller.*

This section illustrates 'Trille. Triller.' with a single staff. It shows a continuous trill of sixteenth notes with a trill symbol above the first note and fingerings (1, 2) indicated.

This section shows several examples of trills with different accidentals (natural, sharp, flat) and fingerings (1, 2, 3) indicated above the notes.

This section shows several examples of trills with different accidentals (natural, sharp, flat) and fingerings (2, 3) indicated above the notes.

Kædetrille uden Efterslag. *Kettentriller ohne Nachschlag.*

Two staves of musical notation. The first staff is in bass clef with a key signature of one flat (B-flat). It features a continuous eighth-note trill starting on G4, marked with a '1' above the first note. The second staff continues the trill and includes several trill ornaments (tr) on notes G4, A4, and Bb4, with fingerings 1, 2, and 3 indicated below the notes.

Kædetrille med Efterslag. *Kettentriller mit Nachschlag.*

Two staves of musical notation. The first staff is in bass clef with a key signature of one flat (B-flat). It features a continuous eighth-note trill starting on G4, marked with a '1' above the first note. The second staff continues the trill and includes several trill ornaments (tr) on notes G4, A4, and Bb4, with fingerings 1, 2, and 3 indicated below the notes. The notation includes various rhythmic values and trill ornaments.

Dobbeltrille. *Doppeltriller.*

Two staves of musical notation. The first staff is in bass clef with a key signature of one sharp (F#). It features a continuous eighth-note double trill starting on G4, marked with a '3' above the first note. The second staff continues the double trill and includes several trill ornaments (tr) on notes G4, A4, and B4, with fingerings 1, 2, 3, and 4 indicated below the notes.

VIII. Øvelser med Tommelfingeren. Übungen mit dem Daumen.

I. Faste Stillinger. Feste Stellungen.

Pos.

First musical staff for exercise I, starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a sequence of notes with fingerings (0, 1, 2, 3, 4) and a repeat sign.

2. Pos.

Second musical staff for exercise I, starting with a treble clef, a key signature of one flat (F), and a common time signature. It contains a sequence of notes with fingerings and a repeat sign.

IIIa

Third musical staff for exercise I, starting with a bass clef, a key signature of one flat (F), and a common time signature. It contains a sequence of notes with fingerings and a repeat sign.

Fourth musical staff for exercise I, starting with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a sequence of notes with fingerings and a repeat sign.

IIIa

Fifth musical staff for exercise I, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a sequence of notes with fingerings and a repeat sign.

4.

Sixth musical staff for exercise I, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a sequence of notes with fingerings and a repeat sign.

5. IIIa

Seventh musical staff for exercise I, starting with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a sequence of notes with fingerings and a repeat sign.

Eighth musical staff for exercise I, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a sequence of notes with fingerings and a repeat sign.

Ninth musical staff for exercise I, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a sequence of notes with fingerings and a repeat sign.

6.

Exercise 6 consists of two staves of music. The first staff is in bass clef and the second in treble clef. Both staves feature a sequence of eighth notes with various fingerings indicated by numbers 1-3. The first staff includes fingerings like 1 1 2, 2 3 3, and 1 2 3. The second staff includes fingerings like 1 3 2, 1 0 3, 2 1 0, 3 2 1, and 3. There are also some notes with a '0' below them, possibly indicating natural harmonics or specific fingerings.

7.

Exercise 7 is a single staff of music in treble clef. It features a sequence of eighth notes with various fingerings indicated by numbers 1-3. The first staff includes fingerings like 1 2 3 1 2, 3 2 1 3 2, and 1 3 2 1. There are also some notes with a '0' below them.

8.

Bevægelige Stillinger. Bewegliche Stellungen.

Exercise 8 consists of seven staves of music. The first staff is in bass clef and the second in treble clef. The remaining five staves alternate between bass and treble clefs. The music features a sequence of eighth notes with various fingerings indicated by numbers 1-4. The first staff includes dynamic markings IIIa, IIa, and Ia. The second staff includes dynamic markings IIIa and Ia. The third staff includes dynamic markings IIIa and Ia. The fourth staff includes dynamic markings IIIa and Ia. The fifth staff includes dynamic markings IIIa and Ia. The sixth staff includes dynamic markings IIIa and Ia. The seventh staff includes dynamic markings IIIa and Ia.

9. III^a II^a I^a

10. II.

12.

13. 14.

15. 16. 17. 18.

IX.

Oktaver.

Oktaven.

1.

2.

3.

4.

Detailed description: The page contains four numbered musical exercises. Each exercise consists of two systems of staves. The first system of each exercise has a bass clef staff on the left and a treble clef staff on the right. The second system has a treble clef staff on the left and a bass clef staff on the right. Exercise 1 is in 3/4 time, key of A major, and features numerous triplet markings. Exercise 2 is in 3/4 time, key of A major, and includes a repeat sign. Exercise 3 is in 3/4 time, key of A major, and includes a repeat sign. Exercise 4 is in 3/4 time, key of A major, and includes a repeat sign. The exercises are designed for octaves, as indicated by the title.

5.



6.



7.



8.



9.



10.



Musical staff 1: Treble clef, key signature of two sharps (F# and C#), common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and ties, ending with a double bar line and repeat sign.

11.

Musical staff 2: Bass clef, key signature of two sharps, common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and ties, ending with a double bar line and repeat sign.

Musical staff 3: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and ties, ending with a double bar line and repeat sign.

12.

Musical staff 4: Bass clef, key signature of one sharp, common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and ties, ending with a double bar line and repeat sign.

Musical staff 5: Treble clef, key signature of one flat (Bb), common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and ties, ending with a double bar line and repeat sign.

13.

Musical staff 6: Bass clef, key signature of two sharps, common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and ties, ending with a double bar line and repeat sign.

Musical staff 7: Treble clef, key signature of three sharps (F#, C#, G#), common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and ties, ending with a double bar line and repeat sign.

14.

Musical staff 8: Bass clef, key signature of one sharp, 6/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and ties, ending with a double bar line and repeat sign.

III^a

Musical staff 9: Bass clef, key signature of one sharp, common time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and ties, ending with a double bar line and repeat sign.

15.

Musical staff 10: Bass clef, key signature of one sharp, 6/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and ties, ending with a double bar line and repeat sign.

III^a

16.

17.

18.

19.

20.

The first system consists of three staves. The top staff is in bass clef with a key signature of two sharps (F# and C#). It contains a series of eighth notes, some beamed together, and a triplet of eighth notes. The middle staff is in treble clef with the same key signature, featuring a triplet of eighth notes and other eighth notes. The bottom staff is in bass clef with the same key signature, containing eighth notes and a 3/8 time signature.

21.

The second system consists of two staves. The top staff is in bass clef with a key signature of two sharps, featuring a complex rhythmic pattern of eighth notes and a 3/8 time signature. The bottom staff is in treble clef with the same key signature, containing eighth notes and a 3/8 time signature.

22.

The third system consists of two staves. The top staff is in bass clef with a key signature of two sharps, featuring a complex rhythmic pattern of eighth notes and a 3/8 time signature. The bottom staff is in treble clef with the same key signature, containing eighth notes and a 3/8 time signature.

23.

The fourth system consists of four staves. The top staff is in bass clef with a key signature of two sharps, featuring a complex rhythmic pattern of eighth notes and a 3/8 time signature. The second staff is in treble clef with the same key signature, containing eighth notes and a 3/8 time signature. The third staff is in treble clef with the same key signature, containing eighth notes and a 3/8 time signature. The bottom staff is in treble clef with the same key signature, containing eighth notes and a 3/8 time signature.

X.

Terzer. Terzen.

1.

2.

3.*

4.*

*) Den underste Fingersætning indøves først, naar man har gennemgaaet alle Terzøvelserne.

*) Der untere Fingersatz wird erst dann gebraucht, wenn man alle Terzen-Übungen durchgenommen hat.

5. 



6. 



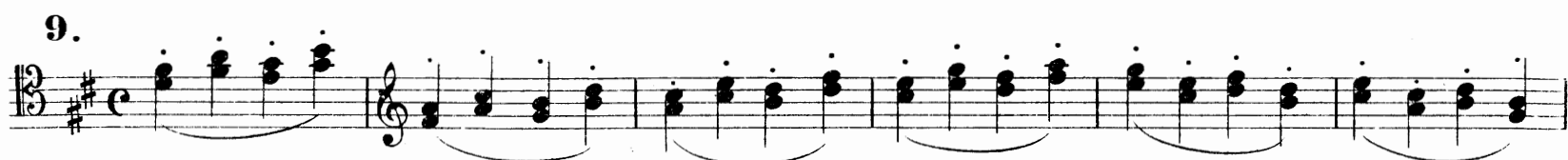
7. 




8. 





9. 



10.

11.

12.

13.

14.

Musical score for exercise 14, consisting of three staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff contains four measures of music with fingerings 1, 2, 3, 2, 3 and 1, 2, 3, 2, 3. The second staff contains four measures with fingerings 1, 2, 3, 2, 3 and 1, 2, 3, 2, 3. The third staff contains four measures with fingerings 1, 2, 3, 2, 3 and 1, 2, 3, 2, 3.

15.

Musical score for exercise 15, consisting of four staves of music in treble clef with a key signature of one sharp (F#). The first staff contains four measures with fingerings 1, 2, 3 and 1, 2, 3. The second staff contains four measures of music. The third staff contains four measures with fingerings 1, 2, 3 and 1, 2, 3. The fourth staff contains four measures of music.

16.

Musical score for exercise 16, consisting of two staves of music in treble clef with a key signature of one flat (Bb). The first staff contains four measures with fingerings 1, 2, 3, 2, 3 and 1, 2, 3, 2, 3. The second staff contains four measures with fingerings 1, 2, 3, 2, 3 and 1, 2, 3, 2, 3.

17.

18.

XI.

Decimer.

Decimen.

Blandede Øvelser. XII. Gemischte Übungen.

1. *Spiccato.* segue segue

2. III^a II^a I^a

3. III^a II^a I^a

4. IV^a - - - III II^a I^a

Daglige Øvelser med Tommelfingeren.

Tägliche Übungen mit dem Daumen.

2. *) Allegro.

1. Spiccato

segue

rit.

*) For at træffe den 5te Note i de første 10 Takter, maa man rykke op med Tommelfingeren i den dybereliggende Kvart og da sætte 3die Finger bestemt paa uden Glissando. Man kan ogsaa øve dette med Kvarten som Forslag.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Fingerings are indicated by numbers 1 through 4. Trills (tr) and grace notes (Q) are used throughout. The piece concludes with a double bar line and a final chord. Technical markings include 'Ia', 'IIa', 'IIIa', and 'Flag.'.

*) Um die fünfte Note in den ersten 10 Takten zu treffen, muss man mit dem Daumen in die tieferliegende Quarte rücken und dann den 3ten Finger ohne Glissando bestimmt aufsetzen. Man kann dies auch mit der Quarte als Vorschlag üben.

Flag.
 IIIa₀
 IIa
 IIIa

XIII.

Flageolet. Flageolet.

Naturlig Flageolet. *Natürliches Flageolet.*

Virkning.
Wirkung.

Standpunkt.
Standpunkt.

sul A. *) H griebes højt. *) H wird hoch gegriffen.

sul D.

sul G.

sul C.

sul A.

sul D.

sul G.

sul C.

Virkning.
Wirkung.

Standpunkt.
Standpunkt.

sul A. *sul D.*

sul G. *sul C.*

Rimstig Flageolet i kvartgreb. *Künstliches Flageolet in Quartgriffen.*

Virkning.
Wirkung.

Standpunkt.
Standpunkt.

sul A. *sul D.*

sul G. *sul C.*

Anden Skrivemaade. *Andere Schreibart.*

sul A.

sul D.

sul G.

sul C.

III^a II^a I^a

II^a III^a IV^a

Spiccato.

I^a

Kunstig Flageolet i Kvintgreb. Künstliches Flageolet in Quintgriffen.

Virkning.
Wirkung.
Standpunkt.
Standpunkt.

sul A.

sul D

sul G.

sul C.

sul A.

sul D.

sul G.

sul C.

III^a II^a I^a II^a III^a IV^a *Fine.*

Musik für Violoncell und Klavier.

LUIGI ARDITI.
Geduld! Walzer.
FR. BENDEL.

Frühlingsmorgen.
Gute Nacht.
Liebesgruss.
Tyrolienne.
OLE BULL - JOH. S. SVENDSEN.
Solitude sur la montagne - Sehnsucht der Sennerin (Aug. Reinhard).

HAKON BØRRESEN.
Op. 4. Romance (D-dur).
Deux Pièces.
1. Élégie. 2. Sérénade.
ARCANGELO CORELLI (1658-1718).
Sonate, revue et doigtée par Jacques van Lier.
Prélude. Allemanda. Tempo di Sarrabande. Tempo di Gavotta.

FR. DUE.
Après midi.
JAKOB FABRICIUS.
Ballade (c-moll).

FR. NERUDA.
Op. 88. Mazurka und Ungarisch, zwei Konzertstücke. Nr. 1, 2.
AUG. NÖLCK.
Op. 48. Salon-Album. Sechs melodische Vortragsstücke im leichten Stile.
1. Frühlingslied. 2. Spanischer Marsch
3. Romanze. 4. Gavotte. 5. Studie.
6. Nocturne.
Op. 60. Legende (im Volkston).
- 86. Konzert-Mazurka.
- 90. Gnomensreigen (A-moll).

Die Musik: Hübsche, ungekünstelte Stücke, von denen namentlich der „Gnomensreigen“ als effektiv, zierlich und nicht allzu schwer Freunde unter den Virtuosen finden dürfte. Das Salon-Album enthält 6 ansprechende melodische Kleinigkeiten von einfacher Form und leichter Behandlung des Celoparts.

Neue Zeitschrift für Musik: Die Stücke entsprechen den Namen ihrer Benennung, dienend für angehende Violoncellspieler, sind trotz ihrer Schlichtheit geschmackvoll und werden den Spielern Freude bereiten.

Signale: Der Inhalt zeigt natürliches gesundes Wesen; sie sind glatt gearbeitet und verlangen von dem Spieler keine hohen technischen Fertigkeiten.

Taggetragen: Sehr schöne, feine, pikante Musik und dabei nicht schwer. Gediegene Faktur.

OTTO OLSEN.
Op. 7. Romanze.
FRANCESCO POLLINI.
Adagio cantabile mit Fingersatz und Vortragszeichen von Georg Wörl.

GEORG PREHN.
Op. 11. Drei Stücke.
1. Ballade. 2. Élegie. 3. Impromptu.
ALFRED RASMUSSEN.

Op. 11. Stimmung und Nocturne, zwei Solostücke.
B. ROMBERG.

Andante grazioso aus dem 2. Konzert, herausgegeben von L. HEGYESI.
Orchester-Partitur und Orchester-Stimmen.

CORNELIUS RÖBNER.
Rosaline, Nocturne.

LOUIS GLASS.
Op. 81. Frühlingslied.
Orchester-Partitur. — Neu! —
Orchester-Stimmen. — 1918. —
JOHAN HALVORSEN.
Chant de „Veslemøy“ (Jacques van Lier).
Dances norvégiennes (Herman Sandby).

ROBERT HANSEN.
Op. 4. Nr. 1. Serenade.
- 2. Mazurka.
- 5. Konzert (D-dur).
- 7. Introduction et Tarentelle.
HARTMANN-ALBUM.

Compositions choisies par Julius Röntgen. — Neu! 1918.
Nr. 1. Prélude. 2. Menuet. 3. Feuille d'Album. 4. Scherzino. 5. Cavatine. 6. Étude. 7. Pastorale. 8. Capriccio.

LUDVIG HEGNER.
Élégie.

L. HEGYESI.
Op. 9. Nr. 1. Slavische Melodien.
- 2. Serenata spagnole.
P. HEISE.

Sonate (A-dur), kritisch revidiert von V. Bendix.
Neue Zeitschrift für Musik: Klar in der Form, natürlich, doch ohne Trivialität in Harmonie und Melodie, dazu handlich und dankbar in der Spielart für beide Instrumente, stellt es einen wirklich lebensfähigen und daher beachtenswerten Zuwachs auf seinem Gebiete dar. Fantasiestücke. Heft 1, 2.

WILLY HERRMANN.
Op. 82. Drei einfache Vortragsstücke
1. Abschied. 2. Kleine Gavotte. 3. Stilles Stück.

GUSTAV HOLLAENDER.
Op. 48. Für die Jugend. Leichte Vortragsstücke (A. Rüdinger).
Nr. 1. Melodie. 2. Geburtstagmarsch. 3. Schäfers Klage. 4. Kinderlied. 5. Gavotte. 6. Walzer.
Neue Zeitschrift für Musik: Auf die sechs allerliebsten leichten Vor-

tragsstücke von Gustav Hollaender (Op. 48) möchte ich ganz besonders hinweisen. Eigentlich für Violine bestimmt, sind sie von A. Rüdinger in ebenso geschmackvoller wie geschickter Weise für das Violoncell übertragen worden und tragen in ihrer anheimelnden Melodik wie bequemen und technikfördernden Spielart das Ihrige reichlich zur Ausbildung jugendlicher Spieler bei. G. Hollaender ist die beneidenswerte Gabe in reichem Masse verliehen, gefällig und leicht und dabei doch immer musikalisch interessant zu schreiben.

EILER JENSEN.
Op. 4. Tarantelle (D-dur).
- 5. Rastlos, Scherzo.
- 6. Réverie (G-dur).
- 7. Polonaise de Concert (D-moll) Gavotte (D-dur).
Mazurka (A-dur).

J. MOSSEL.
Drei kleine Stücke.
1. Lied. 2. Gavotte. 3. Walzer.

SIEGFRIED SALOMON.
Op. 8. Trois Morceaux.
1. Nocturne. 2. Intermezzo. 3. Mazurka.
Signale: Die Salomonschen Stücke haben den Vorzug, vortrefflich zu klingen und daher gewiss für den Unterricht und bei besseren musikalischen Unterhaltungszwecken gute Dienste zu leisten.

Neue Musik-Zeitung: Ein melodisches Nocturne, ein gefälliges Intermezzo grazioso und eine temperamentvolle Mazurka bilden den Inhalt dieser Sammlung, die dem Komponisten für seine vornehme Art alle Ehre macht.

Op. 7. Legende.
HERMAN SANDBY.
Danish Song. (Roselli).
- (Elverhø).
Neu! - (Agnete og Havmanden)
- (Valravn).
1918. - (Svalin og hrafnin).

CARL SCHULER.
Op. 22. Élegie.
ROB. SCHUMANN.
Lied (aus den Kinderszenen Op. 15) Transkription von Robert Henriques.

HILDA SEHESTED.
Drei Fantasiestücke.
1. Caprice. 2. Alla romanesca. 3. Humoreske.

CHRISTIAN SINDING.
Op. 46. Legende (Jacques van Lier).

EMIL SJÖGREN. Neu!
Op. 58. Sonate (A-dur) 1918.

JOHAN S. SVENDSEN.
Op. 26. Romanze in G-dur (David Popper).

JULES SZÉKACS.
Op. 17. Nr. 3. Choral (C-moll).

EMIL SÖCHTING.
Op. 82. „La Serenata“.
G. VALENSIN. Neu!
Menuet (A. Rüdinger). 1918.

C. E. F. WEYSE.
10 Melodien, bearb. von Fritz Bendix.

Romance

VIOLONCELLO.

Hakon Børresen, Op. 4.

HAKON BØRRESEN.
Op. 4. Romance D-dur für Violoncell und Klavier.

JOSEPH MALKIN.

Neu!
(1913). **DIX ÉTUDES** POUR VIOLONCELLO. (1913). Neu!

WILHELM HÄNSEN, MUSIK-VERLAG. KOPENHAGEN & LEIPZIG.