

SCUOLA DEL MANDOLINO

C. MUNIER

Metodo Pratico Completo

TESTO

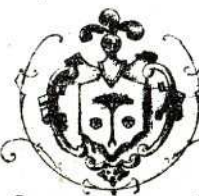
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ADOLFO
EDITORE



LAPINI
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G. MUNIER



SCUOLA DEL MANDOLINO



METODO

PRATICO COMPLETO



PARTE SECONDA

Delle posizioni e altri meccanismi.

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PARTE SECONDA

I. - Delle Sei Posizioni e dello Strisciato.

REGOLE ED OSSERVAZIONI.

Il cambiamento che fa la mano sinistra portata dall'alto del manico al principio della cassa del Mandolino, per la conoscenza delle note in tutta l'estensione della tastiera, dicesi Posizione.

Nella 1^a Parte di questo Metodo l'Allievo ha studiata la 1^a Posizione, cioè l'estensione dal Sol (basso) al Si (cantino), percorrendo le quattro corde fino al 7^o tasto (4^o dito).

Per l'esecuzione delle altre note acute (dal *do* al *la* ultimo tasto) e per lo studio delle altre note su ciascuna corda, occorrono altri 6 cambiamenti di mano, che formano appunto le sei posizioni comprese in questa 2^a Parte.

Si dirà quindi 2^a Posizione l'estensione dal *si* basso (1^o dito, 4^a corda) al *do* acuto (4^o dito, 1^a corda).

3^a Posizione dal *do* basso al *re* acuto.

4^a " " *re* " " *mi* "

5^a " " *mi* " " *fa* "

6^a " " *fa* " " *sol* "

Settima Posizione è quella che ha l'estensione fino al *la* ultimo tasto coll'applicazione che verrà indicata.

Lo studio delle posizioni, oltre alla necessità per la conoscenza delle note in tutta l'estensione della tastiera, offre un ottimo vantaggio per lo sviluppo della forza, sicurezza ed elasticità delle dita. Raccomando perciò un'accurata applicazione di questo meccanismo e non passare all'esercizio di una nuova posizione se non quando si è ben provetti in quella già studiata.

Il cambiamento da una posizione all'altra dicesi *Passaggio di Posizione* e generalmente si ottiene mettendo il 1^o dito sulla 2^a corda all'ottava sotto della nota acuta, o sul cantino alla 4^a inferiore. Le altre maniere di passaggio saranno sempre indicate coi numeri.

Pel ritorno dalle posizioni alte alla prima, si adopera: o il 1^o, o il 2^o, o il 3^o dito a secondo il bisogno — e più che altro si fa uso della corda vuota, come più facile cambiamento.

Restando in una posizione, il 4^o dito spesso si allunga ad una nota di una posizione accanto, e ciò serve per non far troppi cambiamenti di mano — questo movimento dicesi: posizione di 4^o dito steso.

Così il 1^o dito può retrocedere da una all'altra posizione, senza operare altri passaggi.

Dalla III Posizione in su, per lo studio dei passaggi, io applico subito il meccanismo dello *Strisciato*; ritenendo che non si possa fare alcun cambiamento di posizione col semplice salto di dita: lo strisciato facilita molto tanto l'andata quanto il

ritorno dalle posizioni. E inoltre questo meccanismo così importante pel Mandolino va molto studiato prima di poterne addiventare padrone; trovo quindi necessaria una continua applicazione.

Lo *Strisciato* si ottiene facendo scorrere con forza sulla tastiera il dito indicato per la posizione, continuando però sempre a fare il tremolo. Generalmente bisogna calcolare un tre tasti circa all'indietro della nota alla quale si vuol arrivare, ad es: dal *re* (3° dito, 2° corda) si striscia fino al *fa* (3° dito medesima corda): oppure da una corda vuota ad una nota di posizione, facendo sempre il calcolo dei tre tasti all'indietro.

Lo strisciato sul mandolino ha luogo anche nel ritorno dalle posizioni alte alle più basse: si opera il medesimo sistema, calcolando cioè un tre tasti avanti della nota a cui si vuol arrivare.

Abbiamo pure lo *Strisciato staccato* o *interrotto* che si pratica in alcuni passaggi di frasi tronche, e per movimenti graziosi ove la nota è solamente portata e lasciata senza continuare il tremolo; oppure per passaggi di agilità — questa maniera di strisciato si ottiene colle stesse regole suddette — l'esempio del Maestro poi chiarirà e completerà ogni spiegazione.

Lo studio della III posizione deve essere più di tutti gli altri accuratissimo — il Maestro insisterà nel far ripetere molte volte gli esercizi scritti. Questa posizione è la più usata e perchè l'allievo se ne renda proprio padrone, consiglio di farne l'applicazione su qualche pezzo, per ottenere così un esercizio utile e ricreativo; dopo si può passare allo studio delle altre posizioni.

Dei pezzi, scegliere quelli di facile esecuzione come: il mio 2° Album *l'Esordiente* — o la celebre *Serenata di Braga*, l'*Ave Maria* di Gounod, la *Contemplazione* di Mendelssohn o altri che potrà indicare il Maestro.

È utile pure molto lo studio dei miei *Duetti* (2° grado) e in special modo per coloro che non sono pratici della misura musicale.

Per dare un certo ordine al mio Metodo, ho creduto bene di dividerlo in diverse parti, contenente ognuna un genere solo di esercizi: lascio però libero il Maestro di intercalare allo studio delle Posizioni quelle degli altri meccanismi come: le note di abbellimento, le doppie corde, la preparazione al trillo e suo sviluppo graduato — ma ciò deve dipendere solamente dall'attitudine e intelligenza dell'allievo.

II. — Degli Abbellimenti e del fraseggiato.

SEI MELODIE (TRASCRIZIONI).

Le piccole note di abbellimento musicale si eseguono in tre differenti maniere sul Mandolino; dipende dalla portata del tempo e dal carattere della melodia per farne la giusta applicazione.

1° Nei movimenti lenti, e quando si tratta di esprimere canti sostenuti, le piccole note vanno tutte eseguite col tremolo, ma sempre con una certa velocità, perchè risultino più brillanti. In questa categoria vanno compresi gli abbellimenti di stile classico, e cioè le piccole note che trovansi segnate in forma di appoggiature; ma che hanno sempre la metà del valore della nota reale.

2° Si possono eseguire *staccati* col movimento giù e su, considerandole come note di agilità; e ciò nei tempi *allegro* quando si vuole ottenere forza ed energia.

3° Nei movimenti graziosi, come nelle *Gavotte*, *Minuetti*, *Rondò* ecc: — le piccole note si eseguono con un tocco speciale, ed è quello che espongo nei seguenti esempi, colle rispettive osservazioni.

1° L'*appoggiatura semplice* di sotto — si ottiene toccando con la penna la piccola nota e lasciando cadere o scivolare con forza il dito sulla nota reale.



2° L'*appoggiatura semplice* di sopra — toccando la piccola nota colla penna e strappando col dito l'altra, oppure scivolando all'indietro.



(Avvertasi di avere già a posto il dito sulla nota reale prima di fare l'appoggiatura).

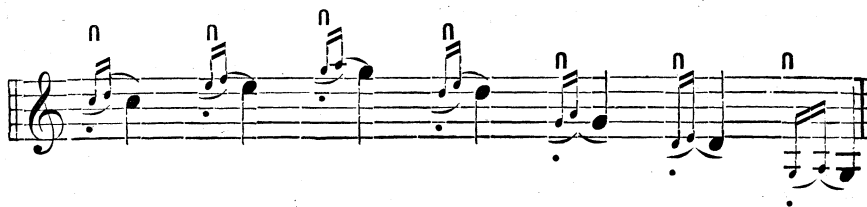
3° La *doppia appoggiatura di sotto* — toccando colla penna la prima e la terza nota — quella di mezzo battendo o scivolando forte col dito.



4° La *doppia appoggiatura di sopra* — toccando prima e terza nota colla penna — quella di mezzo strappata o scivolata col dito.



5° Il *Mordente* o doppia appoggiatura che ritorna sulla stessa nota, si ottiene: toccando solo la prima nota — le altre due, la 1^a appoggiata e la 2^a strappata col dito.



Il mordente si esprime spesso con un piccolo segno di abbreviazione.



6° Il *Gruppetto* di 3 o 4 note si eseguisce collo stesso sistema, legando a due a due le note che lo compongono.



Si possono anche legare tutte le note che compongono il gruppetto, toccando solo la prima di esse — occorre per ciò molta più forza nelle dita.



Il gruppetto di tre note trovasi scritto sempre per esteso — quello di quattro spesso è abbreviato con due segni convenzionali.

∞ : Quando si deve cominciare colle note di sotto a quella reale.

∞ : Quando colle note di sopra.

Si trova pure alcune volte marcato un #, un ♭ o un ♮ sopra questi segni, o allora vuol dire che una delle note del gruppetto deve essere accresciuta, diminuita o fatta naturale.



Tutte le appoggiature o strappature risultano assai chiare per le note dalla 1^a alla 3^a Posizione; però dalla 4^a in su, essendo la distanza delle corde molto più raccorciata, non si può ottenere la medesima chiarezza, ed io consiglio di eseguire le piccole note col solo movimento di staccato.

Per far risultare ben chiari questi abbellimenti occorre molta forza nelle dita della mano sinistra, ed è solo col grande esercizio che si può arrivare ad ottenerla. Si ripetano quindi molte volte gli studi di applicazione che dò in questa parte.

Tutte le note di abbellimento vanno fatte sempre su di una corda sola — è necessario spesso, per questo, di cambiar posizione.

Sulle Sei Melodie (trascrizioni) l' allievo applicherà questi differenti modi di abbellimenti e lo studio del *fraseggiato*.

Per fraseggiato s' intende la maniera di esprimere un canto a seconda il suo carattere, con tutta quella disinvoltura e grazia che costituiscono poi la cosiddetta *cavata*. Qui più che mai deve concorrere l' esempio del Maestro, perchè l' allievo acquisti esattezza e precisione e possa interpretare con criterio i differenti generi di pezzi.

Ho creduto opportuno di dare a preferenza degli esempi di musica classica, essendo questo un genere che offre più difficoltà per l' interpretazione e quindi utile maggiore per lo studio.

III. - Delle doppie corde - del Trillo e altri meccanismi.

DOPPIE CORDE.

Per lo studio delle doppie corde raccomando molto la delicatezza nella tenuta della penna: l'elasticità del polso, coll' aiuto del braccio, deve far risultare quel suono dolce come si è sempre praticato col tremolo per le note semplici. Osservare più che mai di tener dritto lo strumento affinché tutte le corde possano essere ben toccate dalla penna perpendicolarmente.

Nei passaggi di posizioni si praticherà lo strisciato anche per le doppie corde, facendo scivolare con forza sui tasti le dita indicate per le posizioni.

Le corde doppie staccate si eseguono generalmente colla pennata in giù sempre, salvo in alcuni casi ove verrà indicata qualche differenza col solito segno.

TRILLO.

Molti credono esser cosa di facile esecuzione il trillo sul Mandolino; ma io sostengo il contrario e dico: che senza uno studio accurato con graduale sviluppo non lo si potrà mai eseguire con precisione. Il movimento delle note per la mano sinistra deve andare perfettamente d'accordo con quello dei colpi di penna, ed è per questa esatta misura che a volerlo veramente ottenere non può esser sufficiente un solo esempio, come riscontro in qualche metodo; ma un certo numero di esercizi atti a tal' uopo.

Prego l'allievo di fermarsi molto sulla preparazione di questo meccanismo e cominciarne lo studio grado a grado e lentamente, come fece per lo sviluppo del tremolo: può accelerare poi la velocità a seconda della sicurezza della mano.

NOTE APPOGGIATE E STRAPPATE.

In questo meccanismo si applicano le regole stesse che ho già date per gli abbellimenti — la sola differenza è: che questi si eseguono sempre con celerità, mentre che le note appoggiate o strappate devono serbare la misura musicale. Il movimento sarà un poco più lento e occorre molta più forza di dita tanto per appoggiare o scivolare che per strappare le corde.

SOSTITUZIONE DI DITA.

Questo studio è efficacissimo per lo sviluppo sempre maggiore delle posizioni — abitua la mano ai passaggi repentini e dà tutta la sicurezza necessaria.

Si osserverà la solita fermezza per le dita della sinistra e l'obbligo di eseguire i passaggi senza mai guardare la tastiera.

NOTE DOPPIE.

Le note di agilità sul Mandolino oltre all'essere eseguite col movimento di staccato in giù e su, si possono legare mediante un colpo di pennata intera per ogni nota. Questo meccanismo, spinto alla medesima velocità del tremolo, è di un effetto assai piacevole e si applica generalmente nei Cantabili, quando si vogliono legare alcuni movimenti celeri di crome e semicrome.

Molti credono di poter ottenere questo legato solamente col tremolo, ma è uno sbaglio. Tutto ciò che costituisce in musica effetto di precisione è basato unicamente sulla misura.

Per acquistare molta elasticità di polso e tutta questa esattezza voluta, oltre allo studio degli esempi che darò in questa parte, io consiglio di applicare questo meccanismo di note doppie anche per gli esercizi giornalieri dello *Scioglidita* (Parte Prima).

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SECOND PART

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SECONDE PARTIE.

I.

Des six Positions et du Glissé (Strisciato)

Le changement fait par la main gauche portée du haut du manche au commencement de la caisse de la mandoline, pour la connaissance des notes en toute l'extension du clavier, s'appelle **Position**.

Dans la première partie de cette **Méthode** l'élève a étudié la première position; c'est à dire l'extension du *Sol* (bas) au *Si* (chanterelle) en parcourant les quatre cordes jusqu'à la 7^{me} touche (4^{me} doigt).

Pour l'extension des autres notes aigües (du *do* au *la*) dernière touche, et pour l'étude des autres notes sur chaque corde, six autres changements de main sont nécessaires et ils forment justement les 6 Positions contenues dans cette 2^{de} Partie.

On dira alors 2^{de} Position, l'extension du *si* (bas) 1^{er} doigt, (4^{me} corde) au *do* aigu (4^{me} doigt, 1^{ere} corde).

3^{me} position du *do* bas au *ré* aigu.

4^{me} id. " *ré* " au *mi* "

5^{me} " " *mi* " " *fa* "

6^{me} " " *fa* " " *sol* "

Septième Position c'est celle qui a l'extension jusqu'au *la* dernière touche, avec l'application qui sera indiquée.

L'étude des positions, au surplus de la nécessité pour la connaissance des notes en toute l'extension du clavier, offre un excellent avantage pour le développement de la force, de la sûreté et de l'élasticité des doigts. Je recommande pour cela un soin particulier à l'application de ce mécanisme et de ne point passer à l'exercice d'une nouvelle position, si ce n'est que lorsque on sera bien habile dans celle qui aura été déjà étudiée.

Le changement d'une position à l'autre s'appelle *Passage de Position*, et généralement on l'obtient en mettant le 1^{er} doigt sur la 2^{de} corde à l'octave au dessous de la note aigüe, ou sur la chanterelle à la quatrième inférieure. Les autres manières de passage seront toujours indiquées avec des numéros.

Pour le retour des positions hautes à la première, on se sert: du 1^{er}, 2^{de} ou 3^{me} doigt selon le besoin — et surtout on se sert de la corde vide: alors le changement est plus facile.

En restant dans une position, le 4^{me} doigt souvent s'allonge à une note d'une position à côté, et cela sert pour ne pas faire trop de changement de main — ce mouvement s'appelle: position du 4^{me} doigt-étendu.

Ainsi le 1^{er} doigt peut reculer d'une position à l'autre, sans pratiquer d'autres passages.

De la III Position en haut, pour l'étude des passages, j'applique tout de suite le mécanisme du *glissé*, parce que je crois fermement que l'on ne puisse faire

SECOND PART.

I.

Of the six Positions and of the Strisciato

The changing of the left hand from the top of the handle to the beginning of the case of the mandoline, for the knowledge of the notes in all the extension of the key-board, is called **Position**.

In the first part of this method the pupil has learnt the 1st position, that is to say: the extension from low G to B (cantino), playing the notes on the 4 strings till the 7th fret (4th finger).

For the execution of the other notes above the line (from G to A) last fret, and for the study of the other notes on each string, six different changes of the hand are necessary; these form just the 6 Positions included in this 2nd Part.

Then the extension from low B (1st finger, 4th string) to high G (4th finger, 1st string) is called second Position.

From low C to high D, 3rd Position

" " D " " E, 4th "

" " E " " F, 5th "

" " F " " G, 6th "

The seventh position is that which has the extension till A last note, with the application that will be indicated.

The study of the positions besides the necessity for the knowledge of the notes in all extension of the key-board, offers a great advantage for the development of the strength, firmness and looseness of the fingers. I therefore recommend a careful application of this mechanism and not to begin the study of a new position until one is quite perfect in that already learnt.

The changing from a position to another is called *Passage of the Position* and it is generally obtained by putting the 1st finger on the 2nd string at the octave below of the high note, or on the *cantino* at the fourth inferior. The other manners of passages will always be indicated with numbers.

In returning from the high position to the first one, the 1st, 2nd or 3rd finger are used according to the necessity — and above all the use of the open string is preferable as an easier changing.

Remaining in one position the 4th finger often stretches to a note of a near position and this is to avoid making too many changes of the hand: this movement is called position of the 4th finger *steso* (flat).

So the 1st finger may come back from one position to another, without making other passages.

From the III Position and so on, for the study of the passages I apply the mechanism of the *Strisciato* at once, retaining that one cannot make any change

aucun changement de position avec le simple saut des doigts : le glissé rends facile autant l'aller que le retour des positions. Ce mécanisme est si nécessaire à l'étude de la mandoline qu'il faut beaucoup l'étudier avant de pouvoir s'en rendre maître : je trouve par conséquent nécessaire une continuelle application.

On obtient le glissé en faisant parcourir avec force sur le clavier le doigt indiqué pour la position, en faisant toujours le trémolo. Il faut généralement calculer trois touches en arrière de la note à laquelle on veut arriver, par ex : du ré (3^{me} doigt, 2^{me} corde) on glisse jusqu'au fa (3^{me} doigt, même corde) — ou bien d'une corde vide à une note de position, en faisant toujours le calcul des trois touches en arrière.

Le glissé sur la mandoline a lieu aussi dans le retour des positions hautes au plus basses : on se sert du même système, en calculant trois touches en avant de la note à laquelle on veut arriver.

Nous avons aussi le *Glissé Staccato*, ou interrompu, qui se pratique en quelque passage de phrases interrompues, ou pour les mouvements où la note est seulement portée et laissée sans continuer le trémolo ; ou bien pour quelque passage d'agilité — cette manière de glissé on l'obtient avec les mêmes règles dont j'ai parlé plus haut — l'exemple du Maître finira de compléter toute explication.

L'étude de la III Position doit être soignée plus que toutes les autres — le Professeur insistera et fera répéter bien des fois les exercices écrits. Cette position est celle dont on se sert le plus et afin que l'élève s'en rende tout à fait maître, je conseille d'en faire l'application sur quelque morceau, pour obtenir ainsi un exercice utile et agréable ; après on peut passer à l'étude des autres positions.

Des morceaux, il faut choisir ceux d'exécution facile, ainsi que mon 2^{me} Album *l'Esordiente* (le Débutant) ou la célèbre *Sérénade* de Braga — la *Méditation* de Gounod — la *Contemplation* de Mendelssohn, ou d'autres que le Maître pourra indiquer.

Il est aussi bien utile l'étude de mes *Duos* (2nd degré) et spécialement pour ceux que n'ont pas grande pratique de la mesure musicale.

Pour donner un certain ordre à ma Méthode, j'ai cru bien faire de la partager en plusieurs parties, contenant chacune un seul genre d'exercices : je laisse cependant libre le Maître d'intercaler à l'étude des Positions celle des autres mécanismes, comme : les notes d'agrément, les doubles cordes, la préparation au trille et son développement — mais cela doit dépendre seulement de l'aptitude et de l'intelligence de l'élève.

II.

Des Ornaments et du Phrasé Six Mélodies (*transcriptions*)

Les petites notes d'ornements s'exécutent sur la Mandoline en trois manières différentes ; cela dépend de la portée du temps et du caractère de la mélodie, pour en faire l'application bien juste.

of position with the simple skip of the fingers : the strisciato greatly facilitates any change of positions. Besides this mechanism, so important for the mandoline, must be studied very conscientiously to be able to master it. I therefore find a continual application necessary.

The strisciato is obtained by sliding the finger indicated for the position with strength, still continuing the tremolo. One must generally calculate about 3 frets backwards from the note of which one wants to reach—for example : from D (3rd finger, 2nd string) one slides till F (3rd finger, same string) — or from an open string to a note of position, always calculating 3 notes backwards.

The strisciato on the mandoline is used also where one returns from the high position to the lower ones, one uses the same system, calculating 3 frets before the note to which one wants to arrive.

There is also the *Staccato* — *Strisciato* or interrupted that is practised in some interrupted phrases, or for elegant movements where the note is only slid and left without continuing the tremolo — or also for passages of agility — this way of strisciato is obtained by the same rules as above — the master's example will complete every explanation.

The study of the III Position is more important than all the others — the teacher must therefore insist in making the pupil repeat the exercises over and over again. This position is the most used and in order for the pupil to perfect it, I advise the application on some piece, obtaining thus a useful and amusing exercise — after he may begin the study of the other positions.

As regards pieces, one had better choose those of an easy execution as : my 2nd Album (*l'Esordiente*) or the celebrated *Serenade* of Braga — the *Ave Maria* of Gounod — the *Contemplation* of Mendelssohn, or other that the master may think suitable.

The study of my *Duos* (2nd degree) is also very useful, and especially for those who are deficient in the value of the notes.

In order to give a proper order to my method I have thought it better to divide it in several parts — each containing one kind of exercises ; but I leave it to the teacher to judge if he thinks it suitable to add to the study of the positions that of the other mechanisms, such as : the grace notes — the double strings — the preparation to the shake and its gradual development — but this must only depend on the attitude and intelligence of the pupil.

II.

Of the Grace notes and of the Phrasing Six Melodies (*transcriptions*)

The grace notes are played in three different manners on the mandoline, it depends upon the time and of the character of the melody to use the right application.

1^{re} Dans les mouvements lents, et quand il s'agit d'exprimer des chants soutenus, les petites notes doivent être toutes exécutées avec le trémolo, mais toujours avec une certaine vélocité pour qu'elles ressemblent plus brillantes. Dans cette catégorie doivent être compris les ornements de style classique; c'est à dire les petites notes qui se trouvent marquées en forme d'*appoggiatura*; mais qui ont toujours la moitié de la valeur de la note réelle.

2nd On peut les exécuter *Staccato* avec le mouvement en haut et en bas, en les considérant comme des notes d'agilité; et cela dans les temps *allegro* quand l'on veut obtenir de la force et de l'énergie.

3^{me} Dans les mouvements gracieux, comme dans les *Gavottes*, *Ménuecs*, *Rondeaux* etc: les petites notes s'exécutent avec une touche spéciale, celle que j'expose dans les exemples suivants et respectives observations.

1^{er} L'*appoggiatura* simple en dessous — s'obtient en touchant avec le plectrum la petite note et en laissant tomber ou glisser avec force le doigt sur la note réelle.



2nd L'*appoggiatura* simple en dessus — s'obtient en touchant la petite note avec le plectrum et en arrachant (pour ainsi dire) avec le doigt l'autre réelle — ou bien en glissant en arrière.



(On observera qu'il faut déjà avoir en place le doigt sur la note réelle avant de faire l'*appoggiatura*).

3^{me} La double *appoggiatura* dessous — s'obtient en touchant avec le plectrum la première et la troisième note; celle du milieu en touchant ou glissant très fort avec le doigt.



4^{me} La double *appoggiatura* dessus — s'obtient en touchant la première et la troisième note avec le plectrum — celle du milieu arrachée ou glissée avec le doigt.

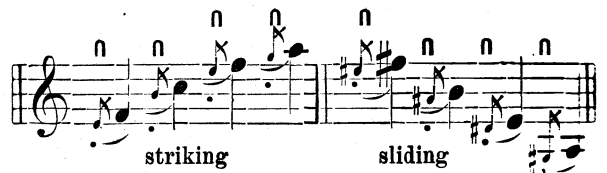


1^{re} In the slow movements and when a *sostenuto* melody is expressed, the little notes are all played with the tremolo, but always rather quick in order to mark them sound more brilliant. In this category the grace notes of a classical style are included, thus the little notes that are found marked in the way of an *appoggiatura*; but have always half the value of the real note,

2nd They may be played *staccato* with the movement downwards and upwards, considering them as notes of agility; and this in quick movements when one wants to obtain strength and energy.

3rd In graceful movements as in *Gavotte*, *Minuetti*, *Rondò* etc: — the little notes are played with a special touch, and this is what I show in the following examples with the respective observations.

1^o The *simple appoggiatura* downwards — is obtained by striking the little note with the plectrum and making the finger fall or slide with strength on the real note.



2nd The *simple appoggiatura* upwards — striking the small note with the plectrum and snatching the other one with the finger, or sliding back.

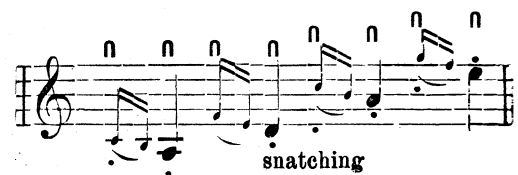


(Observe: to have the finger on the fret of the real note before playing the *appoggiatura*).

3rd The *double appoggiatura* downwards striking the first and the third note with the plectrum, the middle one touching or sliding with the finger.



4th The *double appoggiatura* upwards: playing the first and the third note with the plectrum, the middle one snatching or sliding with the finger.





5^{me} Le *Mordant* ou double *appoggiatura* qui revient sur la même note, s'obtient : en touchant seulement la première note — les deux autres : la première touchée et la seconde arrachée avec le doigt.



Le *Mordant* s'exprime souvent avec un petit signe d'abréviation.



6^{me} Le *Gruppetto* de 3 ou 4 notes s'exécute avec le même système, en liant deux à deux les notes que le composent.



On peut lier toutes les notes qui composent le gruppetto, en touchant seulement la première d'entre elles — il faut pour cela beaucoup plus de force dans les doigts.



Le *Gruppetto* de trois notes se trouve toujours écrit entièrement, celui de quatre est souvent abrégé avec deux signes conventionnels.

∞ : quand l'on doit commencer avec les notes au dessous des réelles.

∞ : quand avec les notes au dessus.

L'on trouve aussi quelquefois marqué un #, un b



5th The *Mordant* or double *appoggiatura* that returns on the same note, is obtained by only playing the first note ; the other two : the first is to be touched, and the other snatched with the finger.



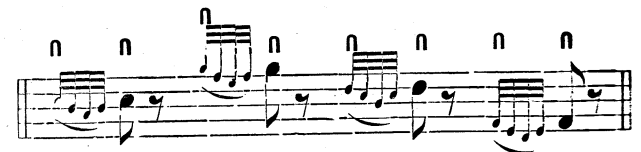
The mordant is often expressed with a little sign of abbreviation.



6th The *turn* of 3 or 4 notes is obtained with the same system by playing the notes legato two by two.



All the notes that the turn is composed of, may be also legato only striking the first one with the plectrum — and this requires much more strength in the fingers.



The turn of 3 notes is always found written in notes — that of 4 notes is often abbreviated with two conventional marks.

∞ : When it is to be begin with the notes underneath the real one.

∞ : When with the above notes.

A #, b or ♮ is sometimes marked on the sign

ou un \flat sur ces signes — alors cela veut dire qu'une des notes du gruppetto doit être augmentée, diminuée ou laissée telle qu'elle est.



Toutes les notes frappées ou arrachées résultent assez claires dans l'extension de la 1^{ère} à la 3^{ème} Position; mais depuis la 4^{ème}, étant la distance des cordes bien plus courte, on ne peut pas obtenir la même clarté, et je conseille d'exécuter les petites notes avec le seul mouvement de *staccato*.

Pour faire ressembler bien clairement ces ornements, il faut beaucoup de force dans les doigts de la main gauche, et c'est uniquement avec le grand exercice que l'on peut arriver à l'obtenir. On répète par conséquent beaucoup de fois les études d'application que je donne dans cette Partie.

Toutes les notes d'ornements doivent être faites toujours sur une seule corde: il est nécessaire pour cela de changer souvent de position.

Sur les six Mélodies (transcriptions) l'élève applique ces différentes manières d'ornements et l'étude du *Phrasé*.

Pour *Phrasé* on entend la manière d'exprimer un chant selon son caractère, avec toute cette verve et grâce qui constituent celle qu'on dit *Cavata* (un bon touché). Ici plus que jamais doit servir l'exemple du Maître pour que l'élève acquière l'exactitude et la précision, et puisse interpréter avec intelligence les différents genres des morceaux.

J'ai cru utile de donner la préférence aux exemples de musique classique, étant ce genre celui qui offre plus de difficultés pour l'interprétation, et par conséquent d'une plus grande utilité à l'étude.

III.

Des doubles cordes du Trille et autres mécanismes

DOUBLES CORDES.

Pour l'étude des doubles cordes je recommande une excessive délicatesse dans la tenue du plectrum: l'élasticité du pouls, avec l'aide du bras, doit faire résulter le son doux comme on a toujours pratiqué avec le trémolo pour les notes simples — il faut observer plus que jamais de tenir l'instrument bien droit afin

and it means that one of the notes of the turn must be accented.



All the touched or snatched notes are very clear for the extension from the 1st to the 3rd position; but from the 4th and so on, the distance of the strings being much shorter, one cannot obtain such a clear sound, and I advise to play the little notes only with the *staccato* movement.

In order to obtain these grace notes very distinctly; great strength in the fingers of the left hand is necessary, and this can only be obtained by constant exercise — the studies of application I give in this part are therefore to be repeated many times.

All the grace notes are to be always played on one string — for this reason it is necessary to often change position.

On the 6 Melodies (transcriptions) the pupil will apply these different manners of grace notes and the study of the *Phrasing*.

Phrasing is the way to express a melody according to its character with all the dexterity and grace that constitute the said *cavata* (a good touch). The Teacher's example is more needed (necessary) than ever for the pupil, to obtain precision and correctness, and enable him to interpret with sense the different kinds of pieces.

I have preferred giving some examples of classical music, this being a species that offers more difficulty for the interpretation and therefore more usefulness for studying.

III.

Of the double strings shake and other mechanisms

DOUBLE STRINGS.

For the study of the double strings I recommend great lightness in holding the plectrum — looseness of the wrist helped with the arm, must produce a soft sound as one has always used with the tremolo for the simple notes — keep the instrument straighter

que toutes les cordes puissent être bien touchées perpendiculairement par le plectrum.

Dans les passages de positions on pratiquera le glissé, même pour les doubles cordes, en faisant glisser avec force sur les touches les doigts indiqués par les positions.

Les cordes doubles détachées s'exécutent généralement avec le coup de plectrum en bas toujours, excepté en quelque cas où il sera indiqué la différence avec le signe habituel.

DU TRILLE.

Plusieurs personnes se figurent que le Trille sur la Mandoline soit une chose facile; moi je soutiens le contraire et je dis que sans une étude soignée avec un développement graduel on ne pourra jamais l'obtenir. Le mouvement des notes pour la main gauche doit parfaitement aller d'accord avec celui des coups de plectrum, et c'est pour cette exacte mesure qu'en voulant vraiment l'obtenir, un seul exemple, comme l'on rencontre dans quelque Méthode, ne peut pas suffire — il faut pour cela un certain nombre d'exercices faits pour ce but-là.

Je prie l'élève de s'arrêter beaucoup sur la préparation de ce mécanisme et en commencer l'étude graduellement et lentement comme pour le développement du trémolo: il pourra ensuite accélérer la vélocité selon la sûreté de la main.

NOTES APPUYÉES ET ARRACHÉES.

Dans ce mécanisme on applique les mêmes règles que j'ai déjà données pour les ornements — la seule différence est: que ceux-ci s'exécutent toujours avec célérité, tandis que les notes appuyées ou arrachées doivent garder la mesure musicale. Le mouvement sera un peu plus lent et il faut beaucoup plus de force de doigts, soit pour appuyer ou glisser, que pour arracher les cordes.

SUBSTITUTIONS DES DOIGTS.

Cette étude est très utile pour le développement toujours plus grand des positions — il habitue la main aux passages immédiats et donne toute la sûreté nécessaire.

On observera la même fermeté pour les doigts de la main gauche et l'obligation d'exécuter les passages sans jamais regarder le clavier.

DOUBLES NOTES.

Les notes d'agilité sur la Mandoline qu'on exécute généralement avec le mouvement du staccato en bas et en haut, peuvent être aussi liées moyennant un coup de plectrum entier à chaque note.

Ce mécanisme poussé à la même vélocité du trémolo est d'un effet assez agréable et s'applique généralement dans les *Cantabili*, quand l'on veut lier quelques mouvements accélérés de croches ou doubles croches.

Beaucoup de monde croit pouvoir obtenir ce lié seulement avec le trémolo, mais c'est une faute. Tout ce qui constitue effet de précision en musique est uniquement basé sur la mesure.

Pour acquérir beaucoup d'élasticité de pouls et toute cette exactitude, outre à l'étude des exemples que je donnerai dans cette partie, je conseille d'appliquer ce mécanisme de doubles notes même pour les exercices journaliers du *Sciogliidita* (Première Partie).

than ever so as all the strings may be well touched by the plectrum perpendicularly.

In the passages of the positions use the *strisciato* also for the double strings, making the fingers indicated for the positions slide on the frets with strength.

The staccato double strings are generally played with the plectrum always downwards, except in some movements where the different way will be indicated with the usual mark.

OF THE SHAKE.

Many think that the shake is a very easy mechanism on the Mandoline; but I sustain the contrary and say: that without a careful study with gradual development, one will never be able to play it exactly. The movement of the notes for the left hand must go perfectly together with that of the strikes of the plectrum; and one example is not enough (as I have found in several methods) to be able to obtain the exact measure — but many exercises suitable for this use.

I beg the pupil to study the preparation of this mechanism a great deal, and begin the movement degree by degree and slowly as he did for the development of the tremolo: he may get the movement quicker as soon as the hand is looser.

TIED AND SNATCHED NOTES.

The same rules that I have already given for the grace notes are applied in this mechanism — the only difference is: that those always played quickly, while the snatched and tied notes must always keep the value of the time. The movement will be a little slower; and much more strength in the fingers, both for touching or sliding and snatching the strings is necessary.

SUBSTITUTION OF THE FINGERS.

This study is very useful for the best development of the positions — it accustoms the hand to the rapid passages and it gives all the necessary dexterity.

One must observe the usual firmness for the fingers of the left hand and never look at the keyboard while playing the passages.

DOUBLE NOTES.

The notes of agility on the mandoline besides being played with the staccato movement downwards and upwards, may be played legato with a whole *pennate* for each note.

This mechanism brought to the same velocity of the tremolo is of a very agreeable effect, and it is generally applied in *Cantabili* when some quick movement of quavers and semiquavers are to be *legato*.

Many think that this *legato* is only obtained with the tremolo, but it is a mistake. All that has effect of precision in music is only based on the time.

To acquire great looseness of the wrist and all this required exactness, besides the examples that I give in this part; I advise to apply this mechanism of double notes also for the daily exercises of the *Sciogliidita* (first Part).

I.

Des six Positions
et du Glissement

Delle sei Posizioni
e dello Strisciato
(op. 202)

Of the six Positions
and of the Strisciato

Seconde Position

Seconda Posizione

Second Position

Moderato

3.

1^a 2^a

Fingerings: 2, 1, 3, 2, 4, 3, 2, #1, 1, 2, 2, 3, 1, 1, 2, 3, 4, 3. 2, 3, 4, 1, 2, 1, 2, 1, 4, 3, 2, 1, #1, 1, #2, 3, 1, 1. 1, 2, 3, 1, 1, 2, 2, 4, 3, 2, 1, 4, 3, 3, 2, 2, 1, 3, 2, 4, 3, 2. 2, 1, 1, 2, 2, 3, 1, 1, 2, 3, 4, 3, 4, 3, 2, 1, 2, 1, 3, 2, 1. 4, 3, 2, 1, 4, 3, 2, 3, 1, 0, 2, 4, 2, 1, 3, 1. 3, 0, 2.

Andante mosso

4.

Fingerings: 0, 0, 2, 4, 2, 1, 2, 1. 0, 1, 1, 3, 2, 4, 4, 1, 2, 1, 1, 4, 2, 1, 1, 2, 1, 0. 2, 4, 0, 1, 4, 4, 0, 3, 0, 2, #1, 2, 1, 1, 0, 1, 2, 1, 3. 2, 4, 2, #1, 1, 4, 2, 1, 3, 1, 1, 2, 2, 4, 3, 2, 3, 1, 4, 2, 4. 3, 1, 4, 3, #2, 2, 2, 1, 2, 1, 1. 0, 1, 1, 3, 2, #3, 4, 1, 3. 3, 0, 3, 1, 1, 1, 1, 2, 4, 3.

Allegro comodo

5.

Allegretto

6.

Passages de Positions - Passaggi di Posizioni - Passages of the Positions

Moderato

7.

II I II I II I II

2 3 4

0 1 2 4 1 4

1 0 2

3 4 0 1

p *f* *p* *f*

rall. *f*

Allegro

8.

p *cres.*

3 3 4 4 4 4

II I II

1 2 4 4 1 3 1 4

p *cres.*

1 2

3 2 1 1 4

II

4 4 4

I

2 4 1 3

II

I

f

f

Troisième Position

Terza Posizione

Third Position

9.

4^a 3^a 2^a 1^a

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

3^a 4^a 3^a

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

2^a 1^a

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

2^a 3^a 4^a

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

10.

Musical score for exercise 10, consisting of four staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a sequence of eighth and sixteenth notes with various fingering numbers (1-4) written below the notes.

Andantino

11.

Musical score for exercise 11, consisting of six staves of music in treble clef with a 3/8 time signature and a key signature of one sharp (F#). The music is characterized by long, sweeping melodic lines with many slurs and various fingering numbers (1-4) written below the notes.

Poco Allegro

12.

Musical score for exercise 12, consisting of one staff of music in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The music features a sequence of eighth notes with various fingering numbers (1-4) written below the notes.

Five staves of musical notation in treble clef, key signature of two sharps (F# and C#). The notation includes various note values, slurs, and fingerings. The first staff has fingerings 2, 4-3, 4, 4, 3, 1, 4, 2, 4, 1. The second staff has fingerings 3, 4, 4, 3, 1, 3, 4, 4, 3, 2, 1, 4. The third staff has fingerings 4, 4, 3, 2, 3, 1, 3, 1, 2, 3, 2, 1, 1, 3, 2, 4. The fourth staff has fingerings 2, 4, 1, 3, 2, 1, 1, 1, 4, 2, 1. The fifth staff has fingerings 4, 4, 3, 1, 3, 1, 4, 2, 3, 3, 4, 4, 2, 2.

All^o mod^o

Seven staves of musical notation in treble clef, key signature of two sharps. The first staff is numbered 13 and includes repeat signs. The notation includes various note values, slurs, and fingerings. The second staff has fingerings 2, 2. The third staff has fingerings 2, 2. The fourth staff has fingerings 3, 1, 1, 1, 4. The fifth staff has fingerings 4, 2, 4, 4, 2, 1, 1, 1, 4, 4, 2, 4. The sixth staff has fingerings 4, 2, 1, 1, 1, 4, 4, 2, 4, 4. The seventh staff has fingerings 1, 1, 4, 4, 4, 2, 1.

Allegro

14.

0 3 1 0 1 3 4 4

3 4 2 4 2 3 4 4

3 1 4 1 3 3 2 4 3

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

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

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

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

Passages de Positions

Passaggi di posizioni

Passages of the Positions

avec le Glissement

mediante lo strisciato

with the Strisciato

Lento

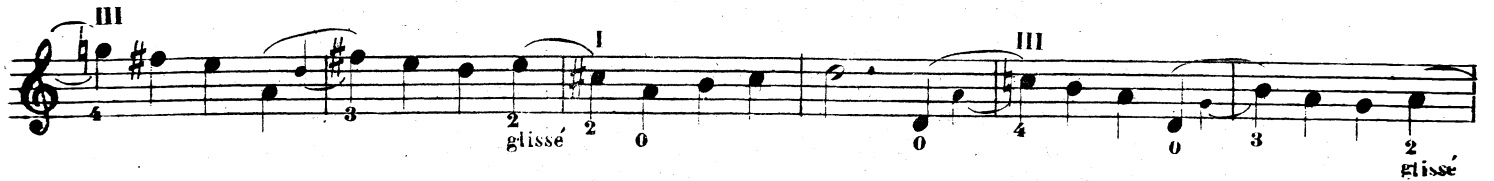
III

15.

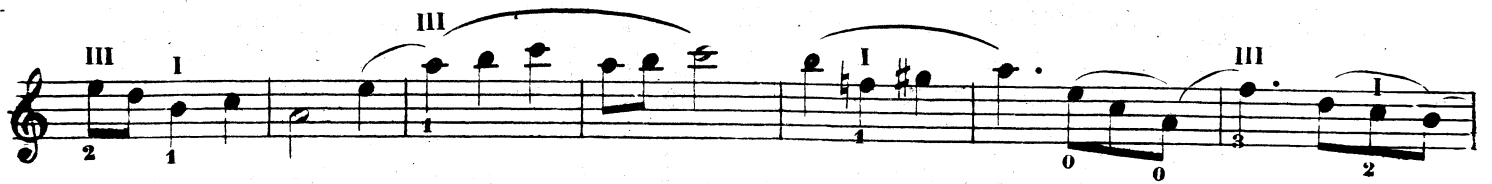
1 2 3 2 1 # 2 0

1 0 2 0 3 1 2 0 1

2 3 1 2 0 1 2 0



Andante cantabile



(*) glisser en arrière — sliding backwards

Arioso

17.

p

p₀

p₃

p

SERENATA

Allegretto mosso

18.

mf

cres.

f

pp

p

cres.....

pp

f

a piacere

dim. *mf*

all..... *mf*

cres.

all..... *dim.....*

The musical score consists of ten staves of music in treble clef, key of D major. It features various guitar techniques such as triplets, slurs, and fingerings (e.g., 3, 4, 2, 2, 3, 4, 1, 2, 1, 3, 1, 1, 3). Dynamics include *a piacere*, *dim.*, *mf*, *all.....*, *cres.*, and *dim.....*. The piece concludes with a final cadence.

All^o moderato

19. *p*

III
1 3 4 4 4 2

p

III 1

III 1 III

1 2

1 4 4 4 0

III 1

III 1 III

1 2 4 4 2 4

1 2 4 4 2

III 1

20.

4^a 3^a 2^a 1^a

2^a 3^a 4^a 4^a 3^a

2^a

2^a 3^a 4^a

Lento

21.

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

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

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

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

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

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

Andante

22. *p*

The musical score is written on ten staves in treble clef, 3/4 time. It begins at measure 22 with a piano (*p*) dynamic. The melody is characterized by a series of eighth and sixteenth notes, often grouped with slurs and ornaments. Fingerings are indicated by numbers 1-4 below the notes. The score includes a section marked *rall.* (rallentando) and another *p* dynamic marking. The piece ends with a double bar line and a final measure marked with a fermata.

Lento

23.

The musical score consists of ten staves of music. Each staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music is marked 'Lento'. The score includes various rhythmic patterns, slurs, and fingering numbers (1-4) for the left hand. The first staff starts with a treble clef, a key signature of three sharps, and a common time signature. The music is marked 'Lento'. The score includes various rhythmic patterns, slurs, and fingering numbers (1-4) for the left hand. The first staff starts with a treble clef, a key signature of three sharps, and a common time signature. The music is marked 'Lento'. The score includes various rhythmic patterns, slurs, and fingering numbers (1-4) for the left hand.

Andante

24. *p*

Allegretto

1.º tempo Andante

RÉVERIE

Andante

25. *p*

p

p

p

f

p

All. giusto

cres.

f

IV
p
1 1 1 3

IV
p
1 3 2 4 III 1 II 1

I III IV III I
f 1

IV III I IV
all... 2

All^o giusto

26. mf
4 4 4 4

III II
1 1

I II III IV
2 1 4 1 1 2

3 2 2 I
4 4 4 4

1 3 4 1 4 2 4

II I
1 3 1 4 1 4 2 4 1 4 2 4 1 4 2 4 1 4 2 4

This page of musical notation consists of ten staves of music, all in a treble clef and G major (one sharp). The notation is dense, featuring many sixteenth and thirty-second notes. Key features include:

- Staff 1:** A continuous melodic line with various rhythmic patterns.
- Staff 2:** Similar to the first, but with a quadruplet (IV) and a doublet (II) marked.
- Staff 3:** Features several triplet (III) markings and fingerings (1, 2, 3, 4, 0).
- Staff 4:** Continues the melodic development with a doublet (II) and a quadruplet (IV).
- Staff 5:** Includes a triplet (III) and fingerings (1, 0, 1, 0).
- Staff 6:** Shows a doublet (II) and a quadruplet (IV).
- Staff 7:** Features a quadruplet (IV) and fingerings (1, 1, 3).
- Staff 8:** Contains a quadruplet (IV) and a doublet (II).
- Staff 9:** Shows a doublet (II) and a quadruplet (IV).
- Staff 10:** Ends with a doublet (II) and a quadruplet (IV).

27.

Allegro moderato

28.

Andante sostenuto

29. *p*

mf

p

p

rall.....

Moderato

30.

The musical score is written on ten staves. The first staff starts with a treble clef and a 2/4 time signature. The music consists of eighth-note patterns with various fingerings (1, 2, 3, 4) and triplets. The key signature has one sharp (F#). The score ends with a double bar line and repeat dots.

32.

Musical score for guitar, numbered 32. The score is written in G major (one sharp) and 6/4 time. It consists of ten staves of music. The notation includes various guitar techniques such as triplets, slurs, and fingering numbers (1-4, 0). Roman numerals I, II, III, IV, V are used to indicate chord positions. The music features a mix of eighth and sixteenth notes, often beamed together, and some slurs over longer phrases. A repeat sign with first and second endings is present in the second staff. The piece concludes with a final chord in the tenth staff.

Sixième Position

Sesta Posizione

Sixth Positions

33

4^a 3^a 2^a 1^a 2^a

3^a 4^a 3^a 2^a 1^a

2^a 3^a 4^a

Andante

34.

2^a

2^a

3^a 2^a 4^a

3^a

3^a

3^a

3^a

Andante

35.

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

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

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

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

2 1 1 4 2 1 1 1 1 1 1 1 2 4

2 1 2 2 1 4 2 2 2 2 1 1 4

4 2 2 1 2 4 2 1 4^a 3^a 1 7 0 7

Lento

36.

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

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

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

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

Largo

37. ^{3^a}

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

TEMPO DI MINUETTO

Moderato

38.

p *f* *p*

p *f*

cres. *rall.* *p*

Musical notation for the first system, including fingerings (III, IV, VI, V, IV) and articulation (*all.....*).

Cantabile
espress.

Musical notation for the second system, including fingerings (I, III, I) and dynamics (*p*).

Musical notation for the third system, including fingerings (III, I, III, I, III) and articulation (*all.....*).

1^o tempo

Musical notation for the fourth system, including fingerings (I, III, VI) and dynamics (*p*, *f*).

Musical notation for the fifth system, including fingerings (IV, III, III) and dynamics (*p*).

p *cres.*

Musical notation for the sixth system, including fingerings (II, III) and dynamics (*p*, *cres.*).

f

Musical notation for the seventh system, including fingerings (IV, V, III, VI) and dynamics (*f*).

Musical notation for the eighth system, including fingerings (IV, III, II) and dynamics (*f*).

all..... *rall.....*

Musical notation for the ninth system, including fingerings (III, VI) and articulation (*all.....*, *rall.....*).

46 Septième Position

On se sert seulement de cette Position pour les passages d'extension jusqu' au LA dernière note, en jouant seulement sur la 2^e et 1^{re} corde, parce qu'elles ont la voix claire jusqu' à la dernière touche. — Les autres notes de la 4^{me} et 3^{me} corde, outre la 12^{me} touche ne résultent nullement ainsi, et je trouve qu'il ne vaut pas la peine de s'en occuper.

— Je donne seulement quelques exemples de passages dans cette Position

Andantino Cantabile

Settima Posizione

Questa posizione è solamente adoperata per i passaggi di estensione fino al LA ultima nota, servendosi solo della 2^a e 1^a corda, perchè di voce chiara fino all'ultimo tasto. — Le altre note della 4^a e 3^a corda, oltre il 12^o tasto non risultano affatto così e non trovo che valga la pena di occuparsene.

Dò solo qualche esempio di passaggi in questa Posizione

Seventh Position

This Position is only used for the passages of extension till A last note, playing on the 1st and 2nd string, because they have a clear sound till the last fret. — The other notes of the 4th and 3rd string, besides the 12th fret are not at all so, and I do not find it worth while to use them.

I only give a few exercises of passages in this Position.

39. *p*

p *cres.* *p* *p legg.*

2^a 1^a corda

Allegretto

TEMPO DI GAVOTTA

Allegro

40. 























First system of musical notation, consisting of three staves. The top staff contains a melodic line with notes and rests, marked with fingerings I, II, and III. The middle staff continues the melody with fingerings IV, III, and VII. The bottom staff provides a bass line with fingerings VI, I, and 2.

Développement des Positions - Sviluppo di Posizioni - Development of the Positions

Andante

Second system of musical notation, starting with the number '41.' and the marking 'p espres.'. It consists of multiple staves of complex musical notation, including triplets and slurs. Dynamics include 'p' (piano) and 'all.' (allegro). Tempo markings include 'Andante' and 'all.'. Fingerings are indicated throughout the piece. The system concludes with the marking 'p rall.' (piano, rallentando).

Moderato

TEMPO DI MAZURKA

con grazia

42. *p* 3 2 2 0 3 2 1 4 3 2 1
mf 3 3 3 4 4 *p*
p dolce 0
p 3
p
all. 3 4 3 4
a tempo
cres. 3 1 4 1 3 3 4 4 1 2
p. 1 2
rall. 3 3 3 3 3 *all.*..... *a tempo* 2 2 0 3 2
f

De la Demi-Position

Della Mezza Posizione

Of the Half-Position

On appelle demi-position le changement que fait la main transportée une touche en arrière à la 1^{re} Position, en changeant le doigté, pour faciliter quelques passages de notes altérées.

Dicesi mezza posizione il cambiamento che fa la mano trasportata un tasto indietro alla 1^a Posizione, mutando la solita diteggiatura, per facilitare alcuni passaggi di note alterate.

The half-position is the moving of the hand transported a fret backwards behind the first Position, changing the usual fingering, to facilitate some passages of accidental notes.

Lento

43. $1\frac{1}{2}$ pos.

The musical score consists of 10 staves of music in G major (one sharp) and C minor (three flats). It is marked 'Lento'. The first staff is labeled '43.' and ' $1\frac{1}{2}$ pos.'. It begins in C major and moves to C minor in the fifth staff. The score includes various fret positions (I, II, III, $1\frac{1}{2}$) and fingerings (1-4) for both hands, with some notes marked with an 'x' to indicate a specific fingering or position. The piece concludes with a double bar line and a repeat sign.

Du Glissé Détaché

Dello Strisciato Staccato

Of the Staccato-Strisciato

The musical score consists of 12 staves of music in treble clef, 9/8 time signature, and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and fingering numbers (1-4). Roman numerals I, II, III, IV, and V are placed above the notes to indicate fingerings. The score begins with a measure number '44' at the top left. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests. The piece concludes with a final measure containing a double bar line and a key signature change to one flat (F).

Moderato

Ici commence l'application du *Scioglidita* (*Délic-douge*) (Deuxième partie) pour le développement des positions dans l'étude de l'agilité.

Observations: la fermeté des doigts -- l'élasticité du poils et du plectrum

Comincia qui l'applicazione delle *Scioglidita* (Parte Seconda) -- per lo sviluppo di posizioni nello studio dell'agilità.

Si avverta: la fermezza di dita -- l'elasticità di polso e di penna -- la

The application of the *Scioglidita* (Second Part) begins here, for the development of the positions in the study of agility.

Observe: the firmness of the fingers -- looseness of the wrist and the

Des Ornaments et du Phrasé
 6 Melódies (transcriptions)

II.
 Degli Abbellimenti e del Fraseggiato
 6 Melodie (trascrizioni)
 (op. 212)

Of the Graces Notes and of the Phrasing
 6 Melodies (transcriptions)

Ornements liés
 (avec le tremolo)

Abbellimenti legati
 (col tremolo)

Legato grace notes
 (with the tremolo)

Andante cantabile

1. *p*

p

p *cres.....*

II *f*

rall..... *p*

dolce *p*

rall..... *all.....*

(avec le plectrum)

(colla penna)

(with the plectrum)

RONDÒ

Allegretto mosso

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The piece is titled 'RONDÒ' and 'Allegretto mosso'. The notation includes various ornaments and staccato techniques, with dynamic markings such as *mf*, *p*, *f*, and *mf*. Fingerings are indicated by numbers 1-4. The score includes a repeat sign with first and second endings. The piece concludes with a final cadence marked *f*.

Simple appoggiatures

(frappées, arrachées ou glissées)
(*toujours en bas le plectrum*)

Appoggiature semplici

(battute, strappate o scivolate)
(*la penna in giù sempre*)

Simple appoggiature

(tied, snatched or slidden)
(*always the plectrum downwards*)

Allegretto mosso

3. *p*

p

f p

mf

p

f

Les appoggiatur s qui se trouvent plus éloignées de la note réelle et qui sont sur des cordes différentes, sont exécutées en glissant avec délicatesse le plectrum en bas d'une note à l'autre.

Le appoggiature che sono in distanza maggiore dalla nota reale, e che trovansi sopra corde diverse, si eseguiscono facendo scivolare delicatamente la penna in giù dall'una all'altra nota.

The appoggiature that are at a longer distance from the real note, and that are found on different strings, are played by sliding the plectrum very lightly downwards from one to another note.

Moderato grazioso

The musical score is written for guitar in treble clef, key of D major (two sharps), and 3/8 time. It consists of ten staves of music. The tempo is 'Moderato grazioso'. The score includes various musical notations such as slurs, triplets, and dynamic markings. Fingerings are indicated by numbers 1-4. The piece begins with a piano (*p*) dynamic and includes a 'rall.' (rallentando) section. The notation includes many slurs and accents, particularly over triplets and slurs. The piece concludes with a final flourish.

Du Mordant

Del Mordente

Of the Mordant

Adagio

5.

p *f* *p*

4 4 3 2 2 3 2

p 4 3 2 2

4 3 4 2 3 1 4 3 3 1

1 1 2 3 2

f

Allegro moderato

p 4 4

f

p 4 4

3 2 1 3 2

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with several triplet markings (3) and a wavy hairpin indicating a crescendo. The dynamics are marked *mf*.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a wavy hairpin indicating a crescendo. The dynamics are marked *mf*. A 'V' marking is present above the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with wavy hairpins indicating a crescendo. The dynamics are marked *mf*.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with wavy hairpins indicating a crescendo. The dynamics are marked *mf*.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with wavy hairpins indicating a crescendo. The dynamics are marked *mf*. The staff ends with the instruction *all.....*

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with wavy hairpins indicating a crescendo. The dynamics are marked *p*. The instruction *a tempo* is written above the staff.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with wavy hairpins indicating a crescendo. The dynamics are marked *f*.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with wavy hairpins indicating a crescendo. The dynamics are marked *f*.

Musical staff 9: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with wavy hairpins indicating a crescendo. The dynamics are marked *f*.

Musical staff 10: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with wavy hairpins indicating a crescendo. The dynamics are marked *f*.

I. — Mendelssohn Canzone di Primavera

Allegretto grazioso

The musical score consists of ten staves of music in G major and 4/4 time. The piece begins with a *dolce* marking. The first staff contains the opening melody with a *dolce* marking. The second staff continues the melody with a *dolce* marking. The third staff continues the melody with a *dolce* marking. The fourth staff continues the melody with a *dolce* marking. The fifth staff continues the melody with a *dolce* marking. The sixth staff continues the melody with a *dolce* marking. The seventh staff continues the melody with a *dolce* marking. The eighth staff continues the melody with a *dolce* marking. The ninth staff continues the melody with a *dolce* marking. The tenth staff concludes the piece with a *dolce* marking and a *pp* dynamic.

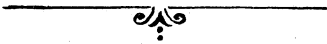
Key markings and dynamics include: *dolce*, *cres.*, *dim.*, *mf*, *a tempo*, *rall.....*, *p*, *cres.....*, *mf*, *dim.*, *dolce*, *mf*, *dolce*, *dolce*, *p*, *sempre dim.*, *pp*.

II. Händel Largo

Largo

The musical score consists of ten staves of music in a single system. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Largo'. The score includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). It features numerous slurs, accents, and fingerings (e.g., 1, 2, 3, 4). There are also some numerical markings like '8' and '7' below notes. The music is written in a single melodic line on a treble clef staff.

III. Schubert Ave Maria



Lento assai



The musical score consists of ten staves of music in C major, 3/4 time, with a tempo marking of "Lento assai". The notation includes various dynamics such as *p*, *pp*, *mf*, *f*, *ff*, and *estremamente piano*. It also features performance directions like *animando*, *stent.*, *rall.*, and *morendo*. Fingerings and articulation marks are clearly indicated throughout the piece. The score includes several trills and slurs, and ends with a fermata on the final note.

IV. Chopin **Notturmo**

Andantino
con anima

p *cres.* *anim.....* *f* *f* *p* *con anima* *p* *cres.* *cres.* *f* *dim.* *dim.* *morendo*

v.- Beethoven Adagio della sonata patetica

Adagio cantabile

p

p

mf

a tempo

pp

p

cres. *sf*

dim. *p*

p *pp*

pp *rinf.* *pp* *pp*

Adagio cantabile

p dolce

p

p rit.

p dolce

poco rit.

mf *f dim.* *rinf.*

f *p*

pp dim. *rall.* *p*

Des doubles cordes
du trille
et autres mécanismes

Delle doppie corde
del trillo
e altri meccanismi

Of the double strings
shake
and other mechanisms

(op. 214)



Doubles cordes

Doppie corde

Double strings

Gamme de préparation

Scala di preparazione

Preparatory scale

1.

2.

Sixtes Seste (Sixth)

3.

III

I

III.

Andante

4.

f

rall.

p

glissé

f

f

5.

6.

III I III I III I III I

III I III I III I

III II I III II I

1271

7. *p* *p*

rall..... *p*

8.

*. Dans les octaves les doigts
ne se lèvent pas des touches, mais
ils doivent toujours glisser

Nelle ottave le dita non si al-
zano mai dai tasti, ma devono
sempre scivolare

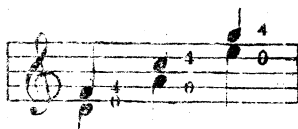
Playing the octaves do not
leave the frets, but slide the fin-
gers.

Dans les trois combinaisons de rierces :



pour faciliter quelques passages, on fait usage d'une autre manière que l'on appelle : *scavalcamento* — ce qui est obtenu laissant les cordes vides ré, la ou mi, et faisant avec le 4^{me} doigt en position l'autre note.

Nelle tre combinazioni di terze :



per agevolare alcuni passaggi, si opera una differente maniera che dicesi : *scavalcamento* — questo si ottiene lasciando corde vuote il re, il la o il mi, e facendo col 4^o dito in posizione l'altra nota.

In the three combinations of *terze* (thirds) :



in order to facilitate some passages, another way is to be used, which is called : *scavalcamento* — and it is obtained leaving the open strings D, A or E, and playing with the fourth finger in position the other note.

BARCAROLA

10. *p*

f

p

p

u piacere

rall.....

mf

dim.....

rall.....

11.

doigt tenu dito fermo firm finger

Moderato

legg.

Meno

p

1.º tempo

p+ cres.....

p

Exercice de préparation

Esercizio di preparazione

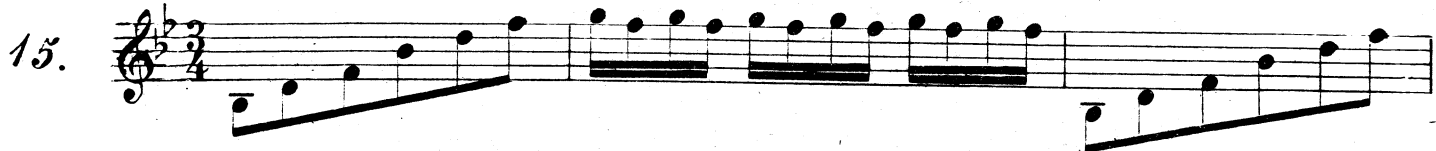
Preparatory exercise

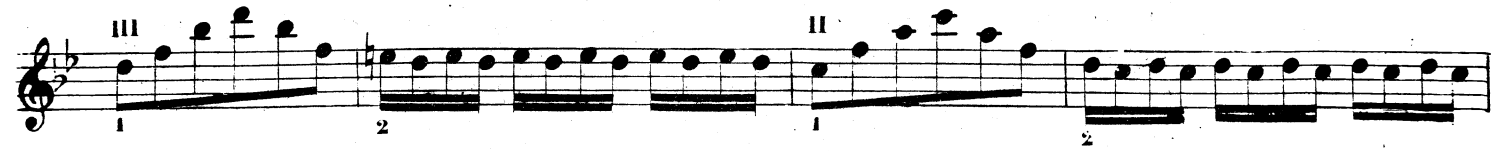
13.

14.

0 0 4 4 0 0 4 6

Andantino

15. 



This page of musical notation is for guitar, written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The notation includes various techniques such as triplets, slurs, and fingering numbers (1, 2, 3, 4, 0). The music is written in a single system across ten staves.

Staff 1: Starts with a first finger (1) on the first string, followed by a series of eighth notes and a triplet of eighth notes.

Staff 2: Continues with eighth notes and a triplet of eighth notes.

Staff 3: Features a triplet of eighth notes and a slur over a group of notes.

Staff 4: Includes a slur over a group of notes and a triplet of eighth notes.

Staff 5: Shows a slur over a group of notes and a triplet of eighth notes.

Staff 6: Contains a triplet of eighth notes and a slur over a group of notes.

Staff 7: Features a triplet of eighth notes and a slur over a group of notes.

Staff 8: Includes a triplet of eighth notes and a slur over a group of notes.

Staff 9: Shows a triplet of eighth notes and a slur over a group of notes.

Staff 10: Ends with a triplet of eighth notes, a slur over a group of notes, and a final note with a zero (0) below it.

Allegro giusto

16. 



















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 dynamic marking of *f*. The music is primarily composed of eighth-note patterns, often beamed in groups of four. The second staff continues with similar eighth-note patterns, including a slur over the first two notes. The third staff features a slur over the first two notes, followed by a first finger (1) and a fourth finger (4) marking under a slur, and then a second finger (2) marking. The fourth staff has a second finger (2) marking and a fourth finger (4) marking. The fifth staff includes a fourth finger (4) marking and a slur over the final notes. The sixth staff is marked *calando* and includes a *dim* marking, a slur, a second finger (2) marking, a slur, a *p* marking, and a fourth finger (4) marking. The seventh staff has a slur over the first two notes, a first finger (1) marking, a second finger (2) marking, and a *cres* marking. The eighth staff features a fourth finger (4) marking, a slur, a third finger (3) marking, a fourth finger (4) marking, a second finger (2) marking, and a slur. The ninth staff has a slur over the first two notes, a second finger (2) marking, and a slur. The tenth staff concludes with a slur and a dynamic marking of *f*.

Allegro moderato

17. 













Il faut ici calculer le trille avec la valeur de triples-croches, c'est-à-dire 4 pennate entières par mouvement.

Qui il trillo viene calcolato col valore di bisrome, ossia 4 pennate intere per movimento.

Here the shake is to be valued like demi-semi-quavers, viz: 4 full pennate each movement.

Andante

18. *p* 2 7 Pennate *tr* 2 7 Penn. *tr*

7 P. 7 P. *p* 3 2 7 P. *tr*

f 7 P. *tr* *mf* 7 P. *tr*

7 P. 1 3 P. *tr* 3 P.

3 P. 3 P. 3 P. 3 P. 3 P. *tr* 3 P.

1 2 *tr* 2 4 2 *tr* 7 P. *cantabile* 3 8 2

3 4 4 0 4 *p* 7 P. *tr*

3 2 1 3 4 3 *p* 2 *tr* 2

f 3 2 *tr* *tr*

2 3 2 3 4 *f* *f* *f*

19. *p* *tr* 7 P.

Musical staff 19.1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. There are fingerings 2, 2, 2 under the first three notes. A trill (tr) is marked over the final note C5. The dynamic *p* is at the beginning, and 7 P. is at the end.

tr 7 P. *pp* 3 2

Musical staff 19.2: Continuation of the melodic line. It features a trill (tr) over a half note G4, followed by quarter notes A4, B4, and C5. Fingerings 4, 7 P., 0, 3, 2 are indicated. The dynamic *pp* is marked.

tr 7 P. *tr* 7 P.

Musical staff 19.3: Continuation of the melodic line with trills (tr) over half notes G4 and C5. Fingerings 7 P., 8, 2, 4, 7 P. are shown.

espress.

Musical staff 19.4: Continuation of the melodic line with a wavy hairpin (*espress.*) under the notes. Fingerings 4, 3, 4, 2, 4, 1 are shown.

Musical staff 19.5: Continuation of the melodic line with a wavy hairpin. Fingerings 2, 2, 2, 2, 4, 3, 2, 2, 4, 3, 2 are shown.

tr *p*

Musical staff 19.6: Continuation of the melodic line with a trill (tr) over a half note G4. Fingerings 2, 0, 2, 1, 1, 3, 1, 1, 4 are shown. The dynamic *p* is marked.

Musical staff 19.7: Continuation of the melodic line with a wavy hairpin. Fingerings 2, 1, 3, 4, 3, 1, 3, 1, 1, 3, 4, 3, 1, 3, 2 are shown.

p *p*

Musical staff 19.8: Continuation of the melodic line with a wavy hairpin. Fingerings 2, 2, 2, 2, 2, 2, 1 are shown. The dynamic *p* is marked at both the beginning and end.

tr 7 P. *tr* 7 P. *dim.* *tr* 7 P.

Musical staff 19.9: Continuation of the melodic line with trills (tr) over half notes G4 and C5. Fingerings 7 P., 4, 7 P., 7 P., 7 P. are shown. The dynamic *dim.* is marked.

tr *tr* *all*..... *p*

Musical staff 19.10: Continuation of the melodic line with trills (tr) over half notes G4 and C5. Fingerings 2, 2, 4 are shown. The word *all* is written below the staff, followed by a dotted line. The dynamic *p* is at the end.

Allegretto



20.

Andantino

21.

4

4

1 2 3 0 1 3 1 2

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

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

1 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2

1 2 2 2 2 2 2 2 2 2 2 2

1 3 2 4 1 3 4

2 3 2 3

Comodo

22.

Moderato

23.

The musical score for exercise 23, titled "Moderato", is written in treble clef with a 2/4 time signature. It consists of ten staves of music. The key signature has one sharp (F#). The exercise is numbered 23. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, and 4. The score demonstrates techniques for tied and snatched notes, as indicated by the page header.

The image displays ten staves of musical notation. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation consists of eighth and sixteenth notes, often grouped with slurs. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. The second staff includes a fermata over a note. The third staff features a fermata and a key signature change to two sharps. The fourth staff continues with eighth notes and slurs. The fifth staff includes a fermata and a key signature change to two sharps. The sixth staff features a fermata and a key signature change to two sharps. The seventh staff includes a fermata and a key signature change to two sharps. The eighth staff features a fermata and a key signature change to two sharps. The ninth staff includes a fermata and a key signature change to two sharps. The tenth staff concludes with a double bar line and a key signature change to two sharps.

Allegretto

24. *grazioso*

f

p

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings indicated below: 4, 3, 1, 3, 0, 2, 1. The notes are mostly eighth and sixteenth notes, some beamed together.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff begins with a *dolce* marking. Fingerings 3, 2, 4 are shown below the notes. The music features a mix of eighth and sixteenth notes with slurs.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a fingering of 4 indicated below. The notes are mostly eighth and sixteenth notes.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a fingering of 4 indicated below. The notes are mostly eighth and sixteenth notes.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a *p* marking and a *f* marking. Fingerings 4, 4, 4, 4 are shown below the notes. The music features a mix of eighth and sixteenth notes with slurs.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a *f* marking and a fingering of 7 indicated below. The notes are mostly eighth and sixteenth notes.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a fingering of 1 indicated below. The notes are mostly eighth and sixteenth notes.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a *p* marking and a fingering of 4 indicated below. The notes are mostly eighth and sixteenth notes.

Musical staff 9: Treble clef, key signature of two sharps (F#, C#). The staff contains a sequence of notes with a *f* marking and a *string.* marking. A fingering of 4 is shown below the notes. The notes are mostly eighth and sixteenth notes.

Musical staff 10: Treble clef, key signature of two sharps (F#, C#). The staff contains a sequence of notes with a *f* marking and fingerings 2, 4, 4, 3, 2, 1 indicated below. The notes are mostly eighth and sixteenth notes.

Musical staff 11: Treble clef, key signature of two sharps (F#, C#). The staff contains a sequence of notes with a *f* marking and a *f* marking. The notes are mostly eighth and sixteenth notes.

RONDO

Allegretto

25. *p*

2 2 2 1 2 2 1 1

f *Fine*

p (*)

f *p.* 3 1 1 1 2 2 4

1 1 2 2

p

f *f* 2 1 1 1

4

all.....

D.C. al Fine

* V* Frapper avec le doigt sans le plectrum. V Colpo forte del dito senza penna. V To be tied with the finger without the plectrum.

26.

This musical exercise, numbered 26, is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score consists of 14 staves of music. The first staff begins with four groups of three eighth notes, each marked with a '3' above the notes. The subsequent staves contain a variety of rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. Some staves feature slurs over groups of notes, and there are occasional rests marked with '0'. The exercise concludes with a double bar line and a repeat sign.

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music, each containing a melodic line and a corresponding bass line. The notation includes various fretting techniques and fingerings, indicated by numbers 0, 1, 2, 3, 4, and 6. The music is characterized by a consistent rhythmic pattern of eighth notes, often beamed in groups of four. A double bar line with repeat dots is present in the fifth staff, indicating a section to be repeated. The final staff concludes with a whole note chord and a fermata.

All^o giusto

27. *p*

f *p*

tr

tr

f

1271

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The notation includes various guitar-specific techniques and markings:

- Staff 1:** Features a triplet of eighth notes (G4, A4, B4) and another triplet (C5, B4, A4). Fingering includes 0, 4, 1, 1, 3, 2, 1, 1, 3, 3, 3.
- Staff 2:** Contains slurs over eighth notes and quarter notes. Fingering includes 1, 1, 4, 4, 4, 1, 4, 1, 4.
- Staff 3:** Includes a trill (tr) over a dotted quarter note. Fingering includes 0, 1, 3, 2, 1, 1, 0, 1, 1, 1, 1, 0.
- Staff 4:** Features a trill (tr) over a dotted quarter note. Fingering includes 2, 1, 0, 1, 0, 1, 1, 1, 1, 3, 1, 4.
- Staff 5:** Includes slurs and a trill (tr) over a dotted quarter note. Fingering includes 2, 3, 2, 4, 1, 0, 2, 1, 1, 2, 1.
- Staff 6:** Starts with the marking *cres.....*. Fingering includes 2, 1, 0, 4, 3, 2, 3, 1.
- Staff 7:** Features a series of slurs over eighth notes. Fingering includes 4, 4, 4, 4, 0, 1, 1, 3, 2, 0, 4, 4, 4, 4.
- Staff 8:** Includes a dynamic marking *f* (forte). Fingering includes 1, 0, 0.
- Staff 9:** Includes dynamic markings *f* (forte) and *f* (forte). Fingering includes 4, 4, 1, 1, 4, 4, 3, 2, 1, 0, 2.

Allegro

simili

A musical score for piano, consisting of 12 staves of music. The score begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 4/4. The tempo is marked 'Allegro'. The first staff starts with a measure number '28.'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of 'double notes' (two notes on the same stem) and 'note doppie' (double notes). The score includes dynamic markings such as 'simili' and 'p' (piano). There are also performance instructions like 'Allegro' and 'simili'. The music concludes with a double bar line and a key signature change to one flat (B-flat).

CANTABILE Moderato

29.

This page of musical notation for guitar consists of ten staves. The music is written in treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic values, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 below the notes. The piece begins with a *p* (piano) dynamic and a *staccato* instruction. It progresses through several measures with complex fingering, including triplets and sixteenth-note runs. A *f* (forte) dynamic is used in the third measure, followed by a *staccato* instruction. The music then transitions to a *Sostenuto* section with a *con anima* instruction. The piece concludes with a *rall.* (rallentando) instruction and a final *f* (forte) dynamic. The notation is detailed, showing specific fingerings and articulation marks throughout.

Gammes et Accords dans
tous les tons majeurs et mi-
neurs - harpèges - trémo-
los - pizzicati et différents
mouvements du plectrum.

Scale e Accordi in tutti
i toni maggiori e minori -
arpeggi - tremoli - pizzi-
cati e differenti colpi di
penna.

Scales and Accords in all
the major and minor tones
- arpeggi - tremoli - piz-
zicati and different move-
ments of the plectrum.

(op: 215).

Gammes et accords
dans les tons majeurs.

Scale e accordi
nei toni maggiori.

Scales and accords
in the major tones.

Do (C)

Sol (G)

Re (D)

La (A)

(*) *Poll.* pouce - pollice - thumb

Mi (E)

Musical staff for Mi (E) in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes with various fingerings (1, 2, 3, 4) and a repeat sign.

Musical staff for Mi (E) in treble clef with a key signature of three sharps. This staff includes a repeat sign and a final measure with a 7-measure rest and a 4-fingered chord.

Si (B)

Musical staff for Si (B) in treble clef with a key signature of three sharps. The staff contains a sequence of notes with various fingerings (1, 2, 3, 4) and a repeat sign.

Musical staff for Si (B) in treble clef with a key signature of three sharps. This staff includes a repeat sign and a final measure with a 7-measure rest and a 3-fingered chord.

Fa# (F#)

Musical staff for Fa# (F#) in treble clef with a key signature of three sharps. The staff contains a sequence of notes with various fingerings (1, 2, 3, 4) and a repeat sign.

Musical staff for Fa# (F#) in treble clef with a key signature of three sharps. This staff includes a repeat sign and a final measure with a 7-measure rest and a 2-fingered chord.

Solb (Gb)

Musical staff for Solb (Gb) in treble clef with a key signature of two flats (Bb, Fb). The staff contains a sequence of notes with various fingerings (1, 2, 3, 4) and a repeat sign.

Musical staff for Solb (Gb) in treble clef with a key signature of two flats. This staff includes a repeat sign and a final measure with a 7-measure rest and a 2-fingered chord.

Re2 (Db)

Musical staff for Re2 (Db) in treble clef with a key signature of two flats. The staff contains a sequence of notes with various fingerings (1, 2, 3, 4) and a repeat sign.

Musical staff for Re2 (Db) in treble clef with a key signature of two flats. This staff includes a repeat sign and a final measure with a 7-measure rest and a 4-fingered chord.

La2 (Ab)

Musical staff for La2 (Ab) in treble clef with a key signature of two flats. The staff contains a sequence of notes with various fingerings (1, 2, 3, 4) and a repeat sign.

Musical staff for La2 (Ab) in treble clef with a key signature of two flats. This staff includes a repeat sign and a final measure with a 7-measure rest and a 2-fingered chord.

Mib (Eb)

Sib (Bb)

Fa (F)

Gammes et accords Scale e accordi Scales and accords
 dans les tons mineurs. nei toni minori. in the minor tones.

La (A)

Mi (E)

Si (B)

Musical staff for Si (B) in treble clef, key signature of one sharp (F#). The staff contains a melodic line with various note values and rests. Fingering numbers 1, 2, 3, 4, and 0 are indicated below the notes.

Fa# (F#)

Musical staff for Fa# (F#) in treble clef, key signature of two sharps (F#, C#). The staff contains a melodic line with various note values and rests. Fingering numbers 1, 2, 3, 4, and 0 are indicated below the notes.

Do# (C#)

Musical staff for Do# (C#) in treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with various note values and rests. Fingering numbers 1, 2, 3, 4 are indicated below the notes.

Sol# (G#)

Musical staff for Sol# (G#) in treble clef, key signature of four sharps (F#, C#, G#, D#). The staff contains a melodic line with various note values and rests. Fingering numbers 1, 2, 3, 4, 0, 2, 3 are indicated below the notes. The text "1/2 posiz." is written above the staff.

Mib (Eb)

Musical staff for Mib (Eb) in treble clef, key signature of three flats (Bb, Eb, Ab). The staff contains a melodic line with various note values and rests. Fingering numbers 1, 2, 3 are indicated below the notes.

Sib (Bb)

Musical staff for Sib (Bb) in treble clef, key signature of four flats (Bb, Eb, Ab, Db). The staff contains a melodic line with various note values and rests. Fingering numbers 1, 2, 3, 4 are indicated below the notes.

Fa (F)

Do (C)

Sol (G)

Re (D)

Gammes chromatiques

Scale cromatiche

Chromatic scales

En faisant glisser le plectrum
en haut et en bas

Facendo scivolare la penna in
giù e in su.

Sliding the plectrum downwards
and upwards.

1.

2.

3.

Musical score for exercise 3, measures 1-12. The piece is in G major and 6/8 time. It features a melodic line with eighth and sixteenth notes and a bass line with chords and triplets. Fingerings are indicated by numbers 1-3. The exercise concludes with a double bar line and a repeat sign.

4.

Musical score for exercise 4, measures 1-12. The piece is in G major and 3/4 time. It features a melodic line with eighth and sixteenth notes and a bass line with chords and triplets. Fingerings are indicated by numbers 1-4. The exercise concludes with a double bar line and a repeat sign.

5.

Musical score for exercise 5, measures 1-12. The piece is in G major and 3/4 time. It features a melodic line with eighth and sixteenth notes and a bass line with chords and triplets. Fingerings are indicated by numbers 1-4. The exercise concludes with a double bar line and a repeat sign.

Harpèges liés

Cette manière de faire les harpèges est d'un agréable effet sur la mandoline — il faut cependant avoir beaucoup d'élasticité dans le pouce et faire glisser délicatement en haut et en bas le plectrum, en décrivant avec la main un cercle continu, une sorte d'ellipse — le bras droit doit être libre et pas plus l'appuyer sur la caisse. — La main gauche doit faire les accords, et en même temps elle doit tenir l'instrument.

Arpeggi legati

Questa maniera di arpeggi riesce di piacevole effetto sul mandolino — bisogna usare però molta elasticità di polso e far scivolare delicatamente in giù e in su la penna, descrivendo con la mano un continuo giro, specie di ellipse — il braccio destro deve essere libero e non appoggiarsi più sulla cassa. — La mano sinistra deve fare gli accordi, e al tempo stesso reggere l'istrumento.

Tied arpeggi

This kind of arpeggi is of a pleasing effect on the mandoline -- much looseness of the wrist must be used and delicately sliding with the plectrum downwards and upwards, making a continual turn with the hand, as an ellipse — the right arm must be free and not rest upon the case as usual — the left hand plays the accords, at the same time holding the instrument.

8. G major $\frac{3}{4}$ 6 3

$3\ 2\ 0$ 1 0 2

$3\ 2$

4 2 0 3

3 2 0 3 1

1 3

1 3 0

1 2 3 4 $1\ 1\ 2$

The musical score consists of ten staves of music. The first three staves are in a simple, melodic style with fingerings like 1 3 2, 1, 1 1, 2, 3, 4 2 0, 4 3 0, 1, and 0. The fourth staff is marked with a '9' and a 2/4 time signature, introducing a more complex, rhythmic pattern with triplets and sixteenth notes. The remaining staves continue with intricate melodic lines and fingerings such as 1 3 2, 2, 3, 1 2 3, 1 3 2, 1 1 3, 1 3 2, 1 3 2, and 1 3 2. The piece ends with a double bar line and a repeat sign.

Trémolos

Les notes d'accompagnement doivent être faites en trémolo en même temps que celles du chant — en observant les mêmes règles que les doubles cordes. — Il faut exécuter le trémolo bien serré.

Tremoli

Le note di accompagnamento vanno tremolate assieme a quelle del canto, usando le stesse regole come per le doppie corde — avvertire di eseguire il tremolo ben fitto.

Tremoli

The notes of the accompaniment must be played with the tremolo together with those of the melodie, using the same rules as for the double strings — observe: to play with a very quick tremolu.

Andante *p*

rall.....

p

p

p

p

p

f

Lento

(*)

The musical score is written for a single melodic line on a treble clef. It begins with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked 'Lento' and the dynamic is 'p' (piano). The music is characterized by a dense texture of beamed eighth and sixteenth notes. The first staff includes a circled asterisk (*) above the first measure. The score contains several slurs and accents, and dynamic markings such as 'p' and 'pennata' are used to indicate specific performance techniques. Fingerings are indicated by numbers 1-4. The piece concludes with a final cadence in the tenth staff.

une pennata entière à chaque triple-croche. una pennata intera ogni biseroma. a whole pennata for each demisemiquaver.

Pizzicato
(de la main droite)

Pizzicato
(della mano destra)

Pizzicato
(of the right hand)

Il faut toucher avec le médium de bas en haut les cordes, comme l'on fait pour la guitare — sans jamais laisser le plectrum — Pour acquérir une grande pratique de ce mécanisme, je conseille de faire sur les gammes le plus grand nombre d'exercices qu'il est possible

Toccando col dito medio di sotto in su le corde, come alla chitarra, senza lasciar mai la penna — Per acquistare buona pratica di questo meccanismo, consiglio di fare sulle scale il maggior numero di esercizi.

Strike the strings with the middle finger from below upwards as on the guitar, never leaving the plectrum — To acquire good practice of this mechanism, I advice to play on the scale the greater number of exercises.

All.^{to} grazioso

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 2/4 time signature. It features a series of eighth notes, some beamed together, and includes a triplet of eighth notes. Dynamic markings include *f* (forte) and *pizz.* (pizzicato). The second staff continues the pattern with a *f* marking and a *pizz.* marking. The third staff has a *p* (piano) marking and a *penna* marking. The fourth staff has a *p* marking and a *pizz.* marking. The fifth staff has a *penna* marking and a *pizz.* marking. The sixth staff has a *penna* marking and a *pizz.* marking. The seventh staff has a *penna* marking and a *pizz.* marking. The eighth staff has a *penna* marking and a *pizz.* marking. The ninth staff has a *penna* marking and a *pizz.* marking. The tenth staff has a *penna* marking and a *pizz.* marking.

This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques and dynamics. The first staff begins with a *penna* marking and a sixteenth-note run, followed by a *pizz.* marking. The second staff features a *penna* marking, a triplet of eighth notes, and a *f* dynamic. The third staff includes a *cres.* marking and a fourteenth-note run. The fourth staff contains sixteenth-note runs with a *dim.* marking. The fifth staff starts with a *p* dynamic, a *pizz.* marking, and a *penna* marking. The sixth staff features a triplet of eighth notes, a *pizz.* marking, a *p* dynamic, and a *penna* marking. The seventh staff includes a *p* dynamic, a *pizz.* marking, and a fourteenth-note run. The eighth staff contains a *penna* marking, a *pizz.* marking, a *penna* marking, and a *pizz.* marking. The ninth staff features a *penna* marking and a triplet of eighth notes. The tenth staff includes a *penna* marking, a *f* dynamic, and a sixteenth-note run.

Pizzicato

(de la main gauche)

Les petites notes ou accords écrites au dessous du chant doivent être exécutées ou en faisant glisser le plectrum sur les cordes, si elles sont au commencement du mouvement; ou en pinçant avec les doigts de la main gauche, si elles sont alternées; en même temps on doit continuer à faire le trémolo. — On se sert presque toujours du petit doigt, quelquefois on peut aussi se servir des autres doigts. — Pour distinguer ces différences de pizzicato, je me sers des signes suivants.

pizz: pizzicato seulement de la main droite

∴ glisser avec le plectrum sur les cordes

X pizzicato du petit doigt de la main gauche

X X X pizzicato du 1^r 2^d et 3^m doigt.

Pizzicato

(della mano sinistra)

Le piccole note o accordi, scritte al disotto del canto, si eseguono o facendo scivolare la penna sulle corde, se sono al principio di movimento: o pizzicando colle dita della sinistra, se trovansi intercalate: al tempo stesso si continua a fare il tremolo. — Il dito mignolo è quasi sempre adoperato; in alcuni casi però si possono impiegare pure le altre tre dita.

Per distinguere queste differenze di pizzicato, adopero le seguenti segnature:

pizz: pizzicato solo della mano destra

∴ scivolare colla penna sulle corde

X pizzicato col mignolo della mano sinistra

X X X pizzicato col 1^o 2^o 3^o dito.

Pizzicato

(of the left hand)

The little notes or accords written under the melody, must be played or sliding with the plectrum upon the strings, if they are at the beginning of the movement: or touch with the fingers of the left hand, if they are intercalated: at the same time continue to play the tremolo. — The little finger is nearly always used, but sometimes the other fingers can be employed.

To distinguish these differences of pizzicato I use the following marks.

pizz: only pizzicato for the right hand.

∴ sliding upon the strings with the plectrum

X pizzicato with the little finger of the left hand

X X X pizzicato with the 1st 2nd and 3rd finger.

Andante

This page of musical notation consists of ten staves, each beginning with a treble clef. The music is written in a key signature of one sharp (F#) and a time signature of 7/8. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Many notes are marked with 'x' above them, likely indicating fingerings or specific articulation. The piece features several dynamic markings: 'rall.' (ritardando) appears on the eighth and tenth staves, and 'p' (piano) is used on the eighth and ninth staves. The music is characterized by flowing melodic lines and complex rhythmic patterns, with some sections featuring slurs and phrasing marks. The overall style is that of a classical or romantic-era instrumental work.

Différents
mouvements de plectrum

Differenti
colpi di penna

Different
movements of the plectrum

(garder le mouvement □ et □
du plectrum même en changeant
de corde).

(serbare il movimento □ e □
della penna anche cambiando
corda).

keep the movement □ and
□ of the plectrum also when you
change the string.

1.

2.

3.

4.

5.

6.

7.

8. 



9. 



10. 



11. 

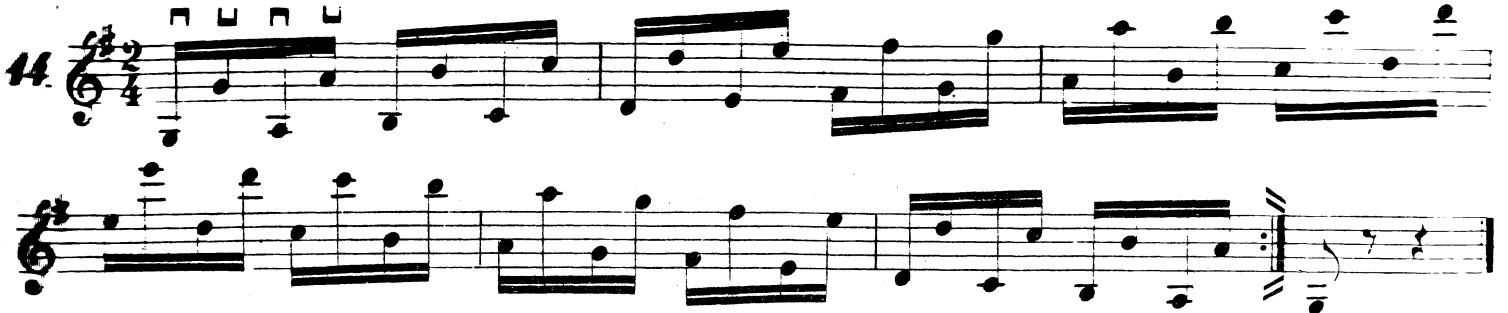


12. 



13. 



14. 

15. 

16. 

17. 

18. 

19. 

20. 

21. 

22. 

23. 

24. 

First musical staff, treble clef, key signature of one sharp (F#), common time signature. It begins with a repeat sign and contains a series of eighth-note chords.

Second musical staff, treble clef, key signature of one sharp (F#), common time signature. It continues the sequence of eighth-note chords from the first staff.

20.

Third musical staff, treble clef, common time signature. It features a melodic line with eighth notes and a bass line with quarter notes. A fermata is placed over the final note of the melodic line.

Fourth musical staff, treble clef, common time signature. It continues the melodic and bass lines from the previous staff, ending with a repeat sign.

21.

Fifth musical staff, treble clef, common time signature. It continues the melodic and bass lines from the previous staff.

Sixth musical staff, treble clef, common time signature. It continues the melodic and bass lines from the previous staff, ending with a repeat sign.

22.

Seventh musical staff, treble clef, 3/4 time signature. It features a melodic line with eighth notes and a bass line with quarter notes.

Eighth musical staff, treble clef, 3/4 time signature. It continues the melodic and bass lines from the previous staff, ending with a repeat sign.

23.

Ninth musical staff, treble clef, 3/4 time signature. It continues the melodic and bass lines from the previous staff.

Tenth musical staff, treble clef, 3/4 time signature. It continues the melodic and bass lines from the previous staff, ending with a repeat sign.

24.

Eleventh musical staff, treble clef, common time signature. It features a complex rhythmic pattern with eighth-note chords and rests, marked with repeat signs.

Twelfth musical staff, treble clef, common time signature. It continues the complex rhythmic pattern from the previous staff, ending with a repeat sign.

25. Musical staff 25, first line. Treble clef, common time. Rhythmic pattern: eighth notes, quarter notes, eighth notes, quarter notes. Includes a key signature change to one sharp (F#) and a 4-measure rest.

Musical staff 25, second line. Continuation of the first line, ending with a double bar line and repeat sign.

26. Musical staff 26, first line. Treble clef, common time. Rhythmic pattern: eighth notes, quarter notes, eighth notes, quarter notes. Includes a key signature change to one sharp (F#) and a 4-measure rest.

Musical staff 26, second line. Continuation of the first line, ending with a double bar line and repeat sign.

27. Musical staff 27, first line. Treble clef, common time. Rhythmic pattern: quarter notes, eighth notes, quarter notes, eighth notes. Includes a key signature change to one sharp (F#) and fingerings (2, 4, 1, 3).

Musical staff 27, second line. Continuation of the first line, ending with a double bar line and repeat sign.

Musical staff 27, third line. Continuation of the first line, ending with a double bar line and repeat sign.

Musical staff 27, fourth line. Continuation of the first line, ending with a double bar line and repeat sign.

28. Musical staff 28, first line. Treble clef, 3/4 time. Rhythmic pattern: quarter notes, eighth notes, quarter notes, eighth notes. Includes a key signature change to one sharp (F#) and fingerings (2, 4, 2, 4, 1, 3).

Musical staff 28, second line. Continuation of the first line, ending with a double bar line and repeat sign.

Musical staff 28, third line. Continuation of the first line, ending with a double bar line and repeat sign.

Musical staff 28, fourth line. Continuation of the first line, ending with a double bar line and repeat sign.

29.

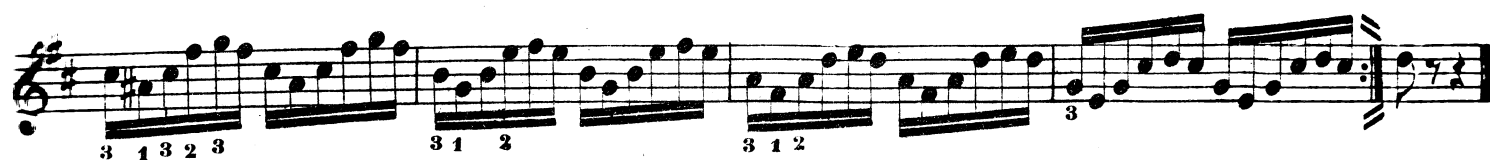
30.

31.

32.

33.

34.



L' application des 20 Etudes complémentaires à la Méthode (op: 216) doit commencer ici.

Comincia qui l' applicazione dei 20 Studi complementari al Metodo (op: 216)

The application of the 20 finishing Studies to the Method (op: 216) must be begun here.

Le mot *fin* que je mets ici, après les différents coups de plectrum, n'est pas pour indiquer la fin définitive de toute étude. — Si la Méthode aura données les connaissances de tout le mécanisme, il faut ensuite le développement et le travail continuel du perfectionnement. — Il est bien utile par conséquent d'étudier les deux parties du **Scioglidita** journalier — les **20 Etudes mélodiques et progressives** complémentaires à cette Méthode — les **12 Caprices Etudes** — les **Préludes et Cadences**, les **Duos** plus difficiles, ainsi que d'autres ouvrages que je publierai à la suite de ceux-ci et qui serviront de complément à l'Ecole.

Et puis je dirai comme un célèbre Maître russe répondit à un de ses élèves, qui lui demandait encore des études pour se perfectionner :

— Jouez

Je dirai :

— Répétez

La répétition est l'âme des études.

La parola *fine* che metto qui, dopo i differenti colpi di penna, non sta per indicare il termine definitivo di ogni studio. — Se il Metodo avrà date le cognizioni di tutto il meccanismo, occorrono in seguito lo sviluppo e il lavoro continuo del perfezionamento. — Giovano molto perciò le due parti dello **Scioglidita** giornaliero — i **20 Studi melodici e progressivi** complementari a questo Metodo — i **12 Capricci Studi** — i **Preludi e Cadenze**, i **Duetti** più difficili ed altri lavori che andrò pubblicando al complemento della Scuola.

E poi dirò come quel celebre Maestro russo ad un suo allievo, che chiedeva ancora degli studi per perfezionarsi :

— Suonate

Io dirò :

— Ripetete

La ripetizione è l'anima degli studi.

The last word that I put here, after the different movements of the plectrum, does not indicate the definitive *End* of all the studies. If the Method has given the knowledge of all the mechanism, then the development and continual work of the perfecting are necessary. — Therefore are very useful the two parts of the daily **Scioglidita** — the **20 Melodious and progressive studies** — finishing exercises for this Method. — the **12 Caprices - Etudes** the **Preludes and Cadences**, more difficult **Duets** and other works that I intend to publish for the completion of the Study.

And now I will tell you what a celebrated Russian Master answered to one of his pupils, who asked him for some more finishing studies :

— Play

I will say :

— Repeat

Repetition is the soul of the study.

Fin de la Méthode.

FINE DEL METODO.

End of the Method.

