

Study on the first and second position

Etude sur la première et la seconde position

1st
1^{re} POSITION.

Allegretto.

2nd
2^e POSITION

SONG WITHOUT WORDS

ROMANCE SANS PAROLES

Study on the 1st and 2nd positions

MENDELSSOHN
1809—1847

Etude pour la 1^{re}
et la 2^e position

Adagio
non troppo

espressivo

(2nd POSITION)
2^e

(1st POSITION)
1^{re}

(2nd POSITION)
2^e

(1st POSITION)
1^{re}

Study on the scale in the 3rd Position | Etude de la gamme à la 3^{me} Position

C major
Do majeur

Three staves of musical notation for the C major scale in the 3rd position. The first staff shows the ascending scale: C4 (1), D4 (2), E4 (3), F4 (4), G4 (1), A4 (2), B4 (3), C5 (4), B4 (1), A4 (2). The second staff shows the descending scale: G4 (3), F4 (4), E4 (1), D4 (2), C4 (3), B3 (4), A3 (3), G3 (2), F3 (1), E3 (4), D3 (3). The third staff shows the final notes of the scale: G3 (2), F3 (1), E3 (4), D3 (3), C3 (2), B2 (1), A2 (4), G2 (5), F2 (2), E2 (1).

A minor
La mineur

One staff of musical notation for the A minor scale in the 3rd position. The ascending scale is: A3 (2), B3 (3), C4 (4), D4 (1), E4 (2), F4 (3), G4 (4), A4 (1), B4 (4), C5 (3), D5 (2), E5 (1). The descending scale is: D5 (4), C5 (3), B4 (2), A4 (1), G4 (4), F4 (3), E4 (2), D4 (1), C4 (4), B3 (3), A3 (2).

G major
Sol majeur

One staff of musical notation for the G major scale in the 3rd position. The ascending scale is: G3 (1), A3 (2), B3 (3), C4 (4), D4 (1), E4 (4), F4 (3), G4 (2), A4 (1), B4 (4), C5 (3), D5 (2), E5 (1), F5 (4), G5 (3), A5 (2), G5 (1). The descending scale is: F5 (4), E5 (3), D5 (2), C5 (1), B4 (4), A4 (3), G4 (2), F4 (1), E4 (4), D4 (3), C4 (2), B3 (1), A3 (4), G3 (3).

D minor
Ré mineur

One staff of musical notation for the D minor scale in the 3rd position. The ascending scale is: D3 (2), E3 (4), F3 (1), G3 (4), A3 (3), B3 (2), C4 (1), D4 (4), E4 (3), F4 (2), G4 (1), A4 (4), B4 (3), C5 (2), D5 (1), E5 (4), F5 (3), G5 (2), D5 (1). The descending scale is: G5 (4), F5 (3), E5 (2), D5 (1), C5 (4), B4 (3), A4 (2), G4 (1), F4 (4), E4 (3), D4 (2), C4 (1), B3 (4), A3 (3), G3 (2), F3 (1), E3 (4), D3 (3).

Exercise on scale in the 3rd Position | Exercice en gamme pour la 3^{me} Position

C major
Do majeur

Four staves of musical notation for a C major scale exercise in the 3rd position. The exercise consists of ascending and descending runs with various rhythmic patterns and fingering. The first staff shows the ascending scale with a 4-measure pattern. The second and third staves show descending runs with 4-measure patterns. The fourth staff shows the final notes of the exercise with a 4-measure pattern.

PEASANT LIFE

PAYSANNERIE

Con eleganza

Allegretto
meno mosso

p

The musical score is written for piano in G major and 6/8 time. It consists of six systems of two staves each. The right hand features a melodic line with slurs and fingerings, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Allegretto meno mosso' and the dynamics include 'p' (piano) and 'Con eleganza'. The piece concludes with a double bar line and the word 'FIN.' in the final system.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and fingerings (2, 1, 3, 4, 2, 4, 3, 1). The lower staff provides a harmonic accompaniment with chords and slurs.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and fingerings (3, 1, 4). The lower staff continues the harmonic accompaniment.

Third system of musical notation, consisting of two staves. The upper staff has slurs and fingerings (3, 4, 1). The lower staff includes the instruction *dolce* in the right-hand part.

Fourth system of musical notation, consisting of two staves. The upper staff has slurs and fingerings (4, 1, 3, 4, 1, 2, 3, 4, 2, 3, 4). The lower staff continues the harmonic accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff has slurs and fingerings (1, 4, 3, 2, 3, 1, 2, 4, 3, 2, 1, 0, 2, 2, 3, 4, 1, 2, 3). The lower staff continues the harmonic accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff has slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). The lower staff continues the harmonic accompaniment.

D.C.

CRADLE SONG

BERCEUSE

Con grazia

Andantino
non troppo

p ben legato.

(2nd POSITION.)

Tempo. *p*

(1st POSITION.)

p

Meno lento

(3rd POSITION)

f (1st POSITION.)

Meno lente

cresc. (2nd POSITION.)

(1st POSITION)

dolce

poco rallentando. *pp*

ARMIDE GAVOT

GLUCK
1714 — 1787

GAVOTTE d'ARMIDE

(1^{re} POSITION)

Allegretto
quasi andantino

(3rd POSITION)

mf

(2nd POSITION)

dolce

FIN.

D.C.

Study on the first second and third positions

Etude pour la première la seconde et la troisième positions

To play this waltz study in the three first positions all the half note, or minims must be played tremolo and the Crochets detached by a stroke of the plume downwards and to each eighth note or quaver a stroke of the plume downwards and one upwards.

Pour l'exécution de cette Etude-Valse dans les trois premières positions, il faut trembler les blanches, détacher les noires en donnant un coup de plume sec en bas, et à chaque croche un coup de plume en bas et un en haut. Bien prendre le rythme de la valse et le maintenir avec la fermeté et la grâce qu'il exige.

ROMANTIC WALTZ

VALE ROMANTIQUE

F major

Fa majeur

(2nd 2nd POSITION)

Waltz time
Tempo di valse

Musical score for Romantic Waltz in F major, 3/4 time. The score is divided into two main sections: '2nd 2nd POSITION' and '1st 1st POSITION'. Each section contains two systems of music, each with a treble and bass staff. The first system includes fingerings (1-4) and articulation marks (accents and slurs). The second system includes fingerings (1-4) and articulation marks (accents and slurs). The piece concludes with a final cadence in the first system of the second position.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The notation includes various musical symbols such as notes, rests, and fingerings. A specific section is labeled "(2nd POSITION)".

The first system shows a melodic line in the right hand with a series of eighth notes and a half note, accompanied by a bass line with eighth notes. Fingerings are indicated by numbers 1-4. A dynamic marking *p* is present.

The second system continues the melodic and bass lines. A fingering of 2 is shown above a note in the right hand.

The third system features a melodic line with a half note and quarter notes, with a fingering of 1. The bass line continues with eighth notes.

The fourth system is marked "(2nd POSITION)". It shows a melodic line with a half note and quarter notes, with a fingering of 4. The bass line continues with eighth notes.

The fifth system shows a melodic line with a half note and quarter notes, with a fingering of 4. The bass line continues with eighth notes.

The sixth system shows a melodic line with a half note and quarter notes, with a fingering of 1. The bass line continues with eighth notes.

Scale in the 4th PositionGamme à la 4^{me} PositionExercise in the 4th PositionExercice sur la 4^{me} Position

Moderato

Musical notation for the 4th position exercise in C major. The exercise is written on four staves in C major, 4/4 time, marked Moderato. It features various rhythmic patterns and fingerings (1-5) for both ascending and descending runs, as well as chordal exercises.

Scale in the 5th PositionGamme à la 5^{me} Position

Musical notation for the 5th position scale in D major. The scale is written on a single staff in D major, 4/4 time. It consists of two lines: an ascending line and a descending line. Fingerings are indicated by numbers 1-5 above the notes. The ascending line starts on the 5th line (D) and ends on the 6th line (A). The descending line starts on the 6th line (A) and ends on the 5th line (D).

Exercise in the 5th PositionExercice sur la 5^{me} Position

Musical notation for the 5th position exercise in D major. The exercise is written on four staves in D major, 4/4 time. It features various rhythmic patterns and fingerings (1-5) for both ascending and descending runs, as well as chordal exercises.

Scale in the 6th Position

Gamme à la 6^{ème} Position



Exercise in the 6th Position

Exercice sur la 6^{ème} Position



Scale in the 7th Position

Gamme à la 7^{ème} Position



Exercise in the 7th Position

Exercice sur la 7^{ème} Position



DEUXIÈME PARTIE

Exercises on the sixteenth notes or Semiquavers

When sixteenth notes or semiquavers are employed in slow time, *Andante*, and are tied — they must all be played tremolo.

EXERCISE

Andante appassionato.



When sixteenth notes or semiquavers are employed in less slow time, *Allegretto*, for example, and above all in the *Scherzo* or *Pizzicato* style and with a dot above, then they must all be detached by one stroke of the plume downwards.

EXERCISE

Allegretto



When the sixteenth notes or semiquavers are employed in quick time for example in *Allegro Presto* etc, they must be played by one stroke of the plume downward and one upwards.

EXERCISE

Presto ma non troppo



Exercices pour les doubles croches

Quand les doubles croches sont dans un mouvement lent, *Andante*, et sont marquées d'une liaison — elles doivent être liées, c'est-à-dire toutes tremblées.

EXERCICE

Quand les doubles croches sont dans un mouvement moins lent, *Allegretto*, par exemple, surtout quand elles ont le caractère du *Scherzo* ou du *Pizzicato* et sont surmontées d'un point, il faut alors qu'elles soient toutes détachées par un coup de plume en bas.

EXERCICE

Quand les doubles croches se trouvent dans un mouvement vif comme par exemple *Allegro, Presto*, etc. Il faut les exécuter par un coup de plume en bas puis un en haut.

Exercise on the sixteenth note or semiquaver preceded by a dotted note in a quick movement.

Dotted notes must be tremolo, accentuate the notes with the sign > The sixteenth notes or semiquavers should be struck with one stroke of the plume upwards shown by the sign V Then take up tremolo immediately for the dotted note.

Exercice pour l'exécution de la double croche précédée d'une note pointée, dans un mouvement vif.

Trembler la note pointée avec accentuation du son, indiquée par le signe >. La double croche doit être attaquée d'un coup de plume en haut indiqué par le signe V. Reprendre immédiatement le tremblement de la note pointée.

Allegretto. *simili.*

MAZURKA (1)

MAZURKA (1)

All^{to} non troppo

(1) Study on the employment of one sixteenth note or semiquaver only.

(1) Etude pour l'emploi d'une seule double-croche.

The musical score is written for piano and consists of eight systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several measures with rests in both hands. Dynamic markings include accents (>) and hairpins (> and <). The piece ends with a double bar line and the instruction "D. C. al Fine." in the bottom right corner.

Exercise on the sixteenth note or semiquaver preceded by a dotted note in quick time

All the notes should be detached.

The sign \wedge indicates the stroke of the plume downwards the sign \vee upwards.

Be careful to mark correct time for the dotted notes by a momentary suspension of sound, as if a rest sign existed

Exercice pour l'exécution de la double croche précédée d'une note pointée dans un mouvement vif.

Toutes les notes doivent être détachées.

Rappelons que le signe \wedge indique le coup de plume en bas, le signe \vee le coup de plume en haut.

Avoir soin de maintenir la valeur de la note pointée, par une suspension momentanée du son, comme s'il y avait un silence.

EXAMPLE.
EXEMPLE.



as written.
manière écrite.



as played.
manière d'exécuter.

STUDY

ETUDE

ALLEGRO.



FANTASTIC MARCH

MARCHE FANTASTIQUE

ETUDE

Andantino

Tempo
di Marche.

The musical score is written for piano in 4/4 time. It consists of seven systems of two staves each. The first system is marked 'Andantino' and 'Tempo di Marche.' The melody in the right hand is characterized by a series of eighth-note patterns, often beamed together, and includes some triplet-like figures. The left hand provides a steady accompaniment of eighth-note chords. The score concludes with a double bar line and the word 'FIN' in the final system.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with a long slur over the first four measures. The lower staff contains a rhythmic accompaniment of chords.

Second system of musical notation, consisting of two staves. Similar to the first system, it features a melodic line with a slur and a chordal accompaniment. The system concludes with a fermata and a final chord.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur, and the lower staff has a chordal accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur, and the lower staff has a chordal accompaniment. The system ends with a fermata and a final chord.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur, and the lower staff has a chordal accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur, and the lower staff has a chordal accompaniment. The system concludes with a fermata and a final chord.

D. C. S.
al Fine

Exercice on the employment of two sixteenth notes or semiquavers

The eighth note or quaver with dot over preceding the two sixteenth notes or semiquavers must be detached. The first sixteenth note or semiquaver must be played by a stroke of the plume downwards the second upwards as already stated.

Exercice pour l'emploi de deux doubles-croches

La croche surmontée d'un point et précédant les deux doubles croches doit être détachée.

Pour la première double croche, coup de plume en bas; pour la seconde, coup de plume en haut, comme il est dit précédemment.

CRI-CRI POLKA

Study on two sixteenth notes or semiquavers

The instructions given in preceding exercise apply to this equally

POLKA DES CRI-CRI

Etude pour l'emploi de deux doubles croches.

Mêmes prescriptions que pour les précédents exercices.

All' giocoso.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and accents, while the lower staff provides a harmonic accompaniment with chords and eighth-note figures.

Second system of musical notation, continuing the piece. The upper staff shows a melodic line with various ornaments and accents, and the lower staff continues the accompaniment with consistent rhythmic patterns.

Third system of musical notation. The upper staff contains a melodic line with frequent accents and slurs, and the lower staff maintains the accompaniment with a steady eighth-note flow.

Fourth system of musical notation. The upper staff features a melodic line with many slurs and accents, and the lower staff continues the accompaniment with a consistent eighth-note pattern.

Fifth system of musical notation. The upper staff shows a melodic line with various ornaments and accents, and the lower staff continues the accompaniment with a steady eighth-note flow.

Sixth system of musical notation, the final system on the page. The upper staff features a melodic line with many slurs and accents, and the lower staff continues the accompaniment with a consistent eighth-note pattern.

EMBELLISHMENTS

The various embellishments in music are .

The Appoggiatura

The Groups

The Shake

The Mordant

The Ornaments or pause \frown

Called also Cadenza this Embellishment must be used sparingly.

on the appoggiatura

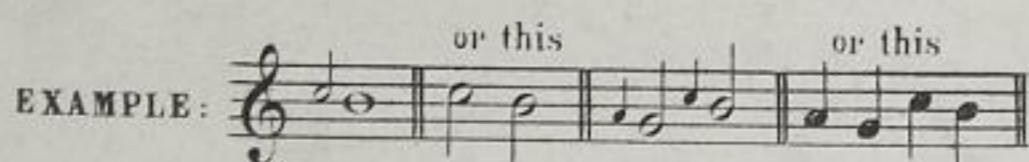
The appoggiatura (italian etymology *appoggiare* to sustain) is formed by one or more notes being placed before a principle note to embellish it, this note appoggiatura should be always more sustained than the one which follows it.

The appoggiatura is a semitone placed either before or after the principle note.

The appoggiatura is either long or short.

When long it takes half the time of the principle note to which it is appropriated, when short it is simply an embellishment and is played quickly and not counted in the time.

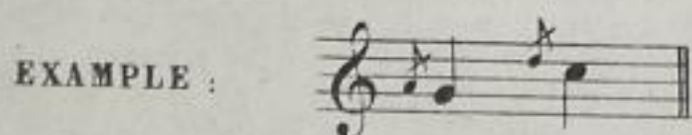
The appoggiatura sign generally indicates the manner it should be played.



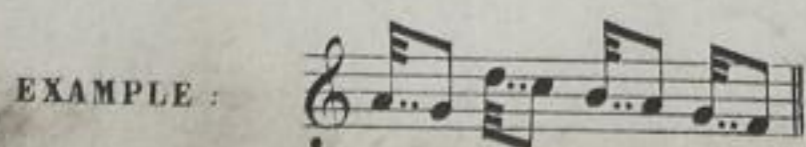
The appoggiature is sometimes written in double notes.



It is also written thus



Which means that the thirty second note or demi-semiquaver is to be played very rapidly.



DES ORNEMENTS

Les différents ornements en musique sont :

L' appoggiature

Le grupetto

Le trille

Le mordant

La fioriture ou point d'orgue \frown qu'on nomme également Cadenza. De tous il faut se garder d'abuser.

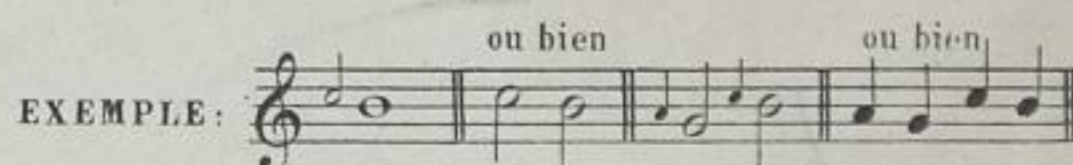
L' appoggiature

L' appoggiature (étymologie italienne : *appoggiare*, appuyer) est formée d'une ou plusieurs petites notes qui se placent devant une note principale pour l'embellir ; cette note appoggiature doit toujours être plus appuyée que celle qui suit.

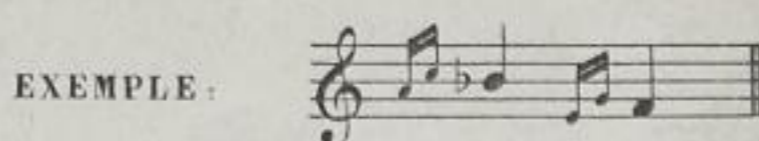
L' appoggiature se place devant la note principale à un degré au dessus ou au dessous.

L' appoggiature est longue ou brève.

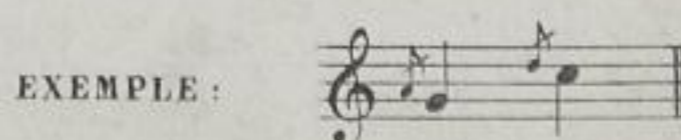
Longue elle prend la moitié de la valeur de la note principale à laquelle elle est affectée ; brève, elle se trouve être ornement pur et simple, elle s'exécute rapidement et en dehors de la mesure. Du reste la figure de l'appoggiature indique généralement la manière dont elle doit s'exécuter.



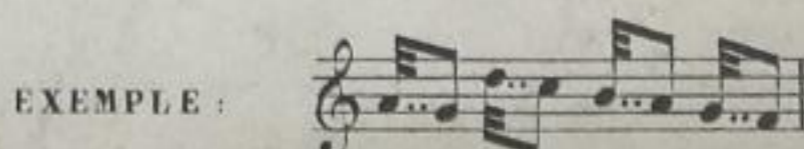
L' appoggiature peut se présenter en doubles notes :



Elle s'écrit également ainsi, étant presque sans valeur :



Ce qui veut dire que la note barrée s'exécute très rapidement.



ON THE APPOGGIATURA

EXEMPLE D'APPOGIATURES

As witten.
Ecriture.

N^o 1

As played.
Effet.

This musical example consists of two staves. The top staff, labeled 'As witten. Ecriture.', shows a melody in G major with a common time signature. The bottom staff, labeled 'As played. Effet.', shows the same melody but with a grace note (appoggiatura) on the first note of each pair, creating a specific rhythmic and melodic effect.

ANOTHER EXAMPLE

AUTRE EXEMPLE

As witten.
Ecriture.

N^o 2

As played.
Effet.

This musical example also consists of two staves. The top staff, labeled 'As witten. Ecriture.', shows a melody in G major with a 3/4 time signature. The bottom staff, labeled 'As played. Effet.', shows the same melody with grace notes on the first note of each pair, illustrating the effect of the appoggiatura in a different tempo.

On the group and the mordant

The double notes (small) of the groups and mordants should always accord with the time and character of the piece the same with the shake and in fact all other embellishments.

Nothing is worse than hurrying the notes when playing these melodious embellishments in Andante or Adagio; this however will be more readily understood as the musical knowledge is developed.

Exemples de grupetto et de mordant.

Les doubles petites notes du grupetto et du mordant doivent toujours être en rapport avec le mouvement et le caractère du morceau qu'on exécute, de même pour le trille et tous les ornements.

Rien de plus mauvais que de précipiter les notes dans l'exécution de ces artifices mélodiques quand on joue un Andante ou un Adagio. Le goût musical en se développant fera comprendre cela.

Groups

Andante.

EXAMPLE.
EXEMPLE.

A single staff of music in G major, common time, showing a series of groups. Each group consists of a main note followed by a small double note (grace note) that is tied to the main note.

Grupetto

Le genre suivant de grupetto s'exécute ordinairement plus vite que les autres.

EXAMPLE.
EXEMPLE.

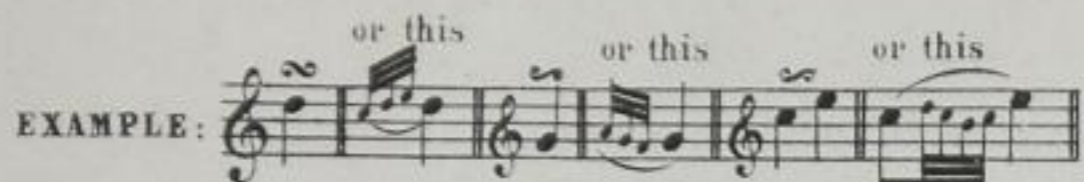
Andante.

A single staff of music in G major, common time, showing a series of grupetto ornaments. Each ornament consists of a main note followed by a small double note (grace note) that is not tied to the main note.

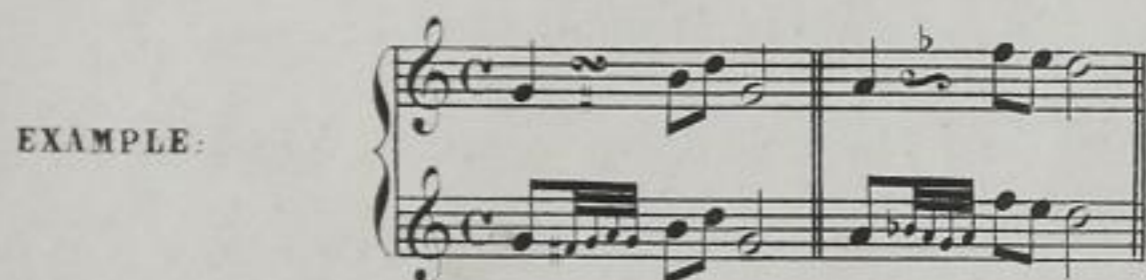
On the Groups

A group signifies several notes, three or four, preceding or following the principle note.

These notes are written small or indicated by either of the two following signs \approx or \approx — the group can be played either up or down according to the position of the sign.



If an accidental occurs in the group, the accidental sign is placed either above or below the group sign, thus showing whether it is the high or the low note that has to be made in accidental.

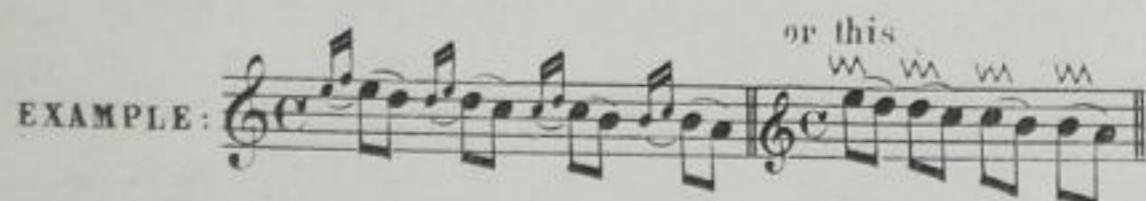


The time of the group is more or less rapid according to the character and time of the piece to be played.

On the mordant

The Mordant is the rapid striking of two notes, the Major at a distance of one tone the Minor one Semitone.

The Mordant is either written in small notes or by a sign thus \mathbb{W}



Great clearness and rhythm is necessary in the execution of the mordant, always bearing in mind, as in the groups, the character of the piece to be played.

Du grupetto

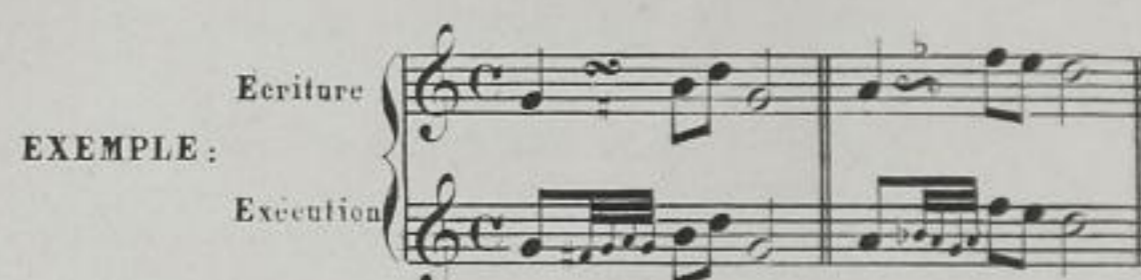
Le grupetto est un groupe de plusieurs notes, trois ou quatre qui suivent ou précèdent la note principale.

Il s'écrit en petites notes, on s'indique par un des deux signes suivants: \approx , ou \approx —. Selon que le premier crochet est en haut ou en bas, on commence le grupetto par la note supérieure ou par la note inférieure.



S'il y a une altération dans le grupetto, le signe altératif se place au dessus ou au dessous du \approx , selon que c'est la note supérieure ou l'inférieure qu'il altère.

Voir ci-dessous l'écriture et l'exécution:

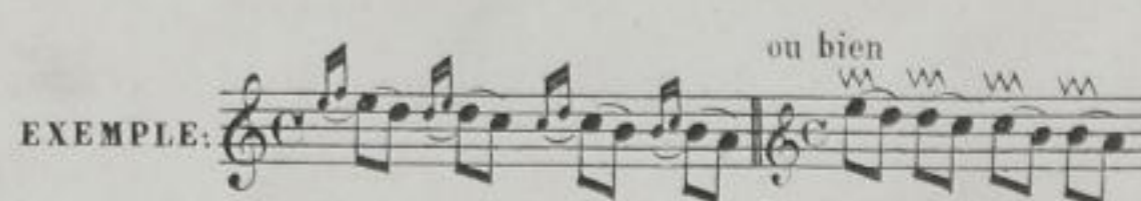


Le mouvement du grupetto est plus ou moins rapide et se règle suivant le caractère et le mouvement du morceau à exécuter. On doit s'aider du goût musical dans l'observation de tout cela.

Du mordant ou brisé

Le mordant est le battement rapide de deux notes à distance de seconde majeure ou mineure, c'est-à-dire d'un ton ou d'un demi-ton.

Le mordant s'écrit en petites notes ou s'indique par le signe suivant: \mathbb{W}



Il faut apporter beaucoup de netteté et de rythme dans l'exécution du mordant, toujours en tenant compte, comme pour le grupetto, du caractère de l'œuvre qu'on exécute.

On the shake

The shake is the alternate sound of two adjoining notes.

The shake is written in the following manner *tr* if the shake is to be continued these two letters are followed by a waved line ~~~~~

The shake being difficult to execute, slow and patient study is necessary.

Rapidity and equality will be the recompense of persistent practice.

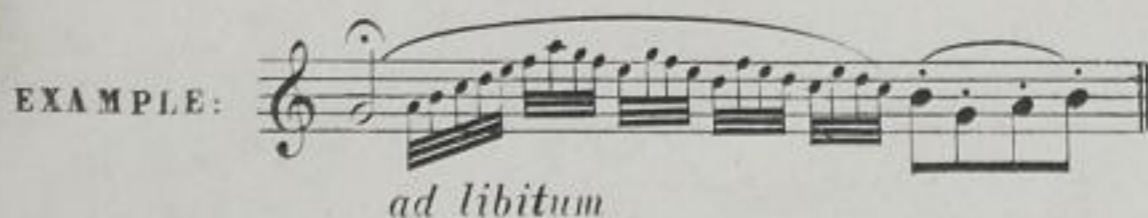
Later on we will explain how to practice the shake.

On the ornament

The ornament or cadence includes also the pause and can be more or less prolonged according to the author's or the player's taste, thus suspending the time in the bar and which is indicated by a sign \frown .

This ornament is written in small notes, the duration of which is not determined but left entirely to the taste of the player.

Thus the term *ad libitum* is used.



Sometimes a composer uses the ornament without the pause, in which case the time is not changed in the bar. With the melodious embellishments especially the *appoggiatura* and the *cadenza*, the theory is of little use, it is by practice and taste that a correct employment of them is arrived at.

Du trille

On nomme *trille* les battements rapides et alternés de deux notes conjointes.

On indique le *trille* par les lettres *tr*; si le trille se prolonge, on fait suivre les deux lettres de la ligne tremblée qui suit ~~~~~

Le *trille* est d'une exécution difficile qui demande un travail particulier, lent et patient.

La rapidité et l'égalité seront la récompense de ce travail bien fait.

Nous indiquerons plus loin la manière de travailler le trille et d'avance nous engageons l'élève à s'y conformer scrupuleusement.

De la fioriture ou cadenza

La *fioriture* (point d'orgue ou *cadenza*) est un ornement plus ou moins prolongé, introduit par un auteur ou même par un exécutant, pendant la suspension de la mesure ou fragment de mesure indiquée par le point d'orgue \frown . Ce trait est écrit en petites notes; la durée n'en est pas déterminée; le trait est subordonné au gré et au goût de l'exécutant.

C'est dans ce cas qu'on met comme indication le terme suivant: *ad libitum* (à volonté.) En voici un exemple suffisant.



Cependant la fioriture se place parfois, au gré du compositeur, sans qu'un point d'orgue soit utile; en ce cas la fioriture se fait dans la mesure, sans altérer le mouvement. Sur les ornements mélodiques, surtout l'*appoggiatura* et la *cadenza*, la théorie est peu de chose. C'est le goût et la pratique de l'art qui en détermineront le juste emploi.

Exercise on the upper appoggiatura

The upper appoggiatura signifies that it is above the beat note, and should be played by striking the string with one stroke of the plume upwards, after which take up the beat in the bar.

The sign \vee indicates the movement.

Etude pour l'emploi de l'appoggiature supérieure

Quand l'appoggiature est supérieure, c'est à dire au dessus de la note du temps, elle doit s'exécuter en frappant la corde avec la plume, d'un seul coup, en haut. Il faut reprendre aussitôt la valeur mesurée.

Le signe \vee indique ce que nous désirons.

SERENADE

Con dolcezza.

Lento non troppo

The musical score for 'SERENADE' is written for piano in G major (one sharp) and 6/8 time. It consists of five systems of two staves each. The tempo is marked 'Lento non troppo' and the mood is 'Con dolcezza'. The score features several instances of upper appoggiaturas, indicated by a 'V' symbol above the notes. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp. The melody in the right hand is characterized by flowing eighth-note patterns, while the left hand provides a steady accompaniment of chords and single notes. The piece concludes with a final cadence in the fifth system.

Exercise on the appoggiatura
followed by the staccato

The pupil should give this Exercise special study as it presents serious difficulties owing to the staccato immediately following the appoggiatura, at first it should be played slowly and very gradually increasing in speed

The accented note Δ which follows the appoggiatura must be well marked to accentuate the strong parts of the bar.

Leçon pour l'emploi de l'appoggiature
suivie du staccato

L'élève devra particulièrement travailler cette Etude. Elle offre une sérieuse difficulté, à cause du staccato qui suit immédiatement l'appoggiature

Ce travail doit être fait lentement d'abord et plus vite ensuite, mais peu à peu.

La note surmontée d'un accent Δ qui suit l'appoggiature sera bien marquée pour accentuer le temps fort.

POLKA

All^{to}

Tempo di Polka

The musical score is written for piano and violin. It consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'All^{to}' and 'Tempo di Polka'. The word 'POLKA' is written above the first system. The score includes various musical notations such as appoggiatura (marked with a 'v' and a triangle), staccato (marked with a 'v'), accents (marked with a triangle), and slurs. The piano part features a steady accompaniment with slurs and ties, while the violin part has a more melodic line with frequent appoggiatura and staccato figures.

Preparatory Exercise on the Shake

The Shake on the Mandoline is a brightening up of the Tremolo. To do the shake well one must make a good tremolo, the study of which consists in the equality and rapidity of the movement. The following exercises will prepare the pupil for the shake.

Take good note of the time even when the maximum of velocity is attained.

Exercices préparatoires pour le Trille

Le trille, dans la mandoline, est un dérivé du tremblé. Pour bien triller il faut bien trembler; l'étude consiste dans l'égalité et la rapidité du mouvement.

Les exercices suivants devront préparer l'élève au trille.

Tenir compte des valeurs et des mouvements jusqu'au maximum de vélocité.

Allegretto segue

Allegro segue

As is seen the Shake is a continuation or a Specie of Tremolo, therefore to produce the Shake it is necessary to accentuate slightly the note preceding the attack note of the shake.

EXAMPLE



Comme on le voit, le Trille est une continuation ou une forme du Tremolo. Ainsi donc, pour produire le Trille, il faut légèrement accentuer la note précédant celle de l'attaque du trille.

EXAMPLE



Presto segue

The Shake has its preparatory and termination note, it is prepared by its accentuated note as above and ends with an appoggiatura or a group.

Le trille a sa préparation et sa terminaison. Il se prépare par la note accentuée marquée ci-dessus. Il se termine par une appoggiature ou un grupetto.

EXAMPLE

EXEMPLE

Ecriture
As written

Exécution
As played

Therefore the preparation and execution of the Shake are varied according to the will of the player we can only give here the principle rules for study, practice will do to rest, long theories are not the best.

Once more we recommend at first practice slowly observing the Rhythm little by little increasing the speed.

Du reste, la préparation et la résolution du trille sont variées au gré du virtuose. Nous ne pouvons donner là que les règles principales pour l'étude. La pratique et l'audition feront le reste. Les longues théories ne sont pas les meilleures.

Recommandons encore de travailler d'abord très lentement et en observant le rythme et les valeurs. On pressera peu à peu.

ARABIAN DANSE

DANSE ARABE

bien rythmé

Allegretto.

dim. *rall.* *assai* *morendo.* *p*

ILLUSION

ILLUSION

Exercice on the Tremolo and the mordant

Exercice pour le Trille, le Mordant, etc

Andante
appassionato

The musical score is written for piano in G major and 2/4 time. It consists of six systems of two staves each. The first system is marked 'Andante appassionato'. The piece is characterized by frequent trills (tr) and mordants (m) in the right hand, often over sustained notes or chords. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes, sometimes including triplets and sixteenth-note runs. The notation includes various ornaments such as 'tr', 'm', 'v', 'vav', and 'vavv'. The score concludes with a double bar line and a repeat sign.

MINUET

MENUET

Con grazia

Aud^{te} amoroso

The musical score is written for piano and grand staff. It consists of six systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The piece is titled 'MINUET' and 'MENUET'. The tempo/mood is indicated as 'Con grazia' and 'Aud^{te} amoroso'. The score features several systems of music, each with a treble and bass staff. The music includes various rhythmic patterns, including triplets and trills, and is characterized by elegant phrasing and grace notes. The notation includes slurs, accents, and dynamic markings like 'tr' for trill.

EXTACY

EXTASE

(1st POSITION)

And^{te} religioso
assai sostenuto

pp

The musical score is divided into two main sections: 'EXTACY' and 'EXTASE'. Each section consists of five systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system of 'EXTACY' is marked with '(1st POSITION)' and 'pp'. The melody in the treble clef is characterized by long, sweeping lines with grace notes, while the bass clef features a steady, rhythmic accompaniment of eighth notes. The 'EXTASE' section follows a similar pattern but with more complex melodic lines and some chromaticism in the bass line.

(2nd POSITION)
rit.

(3rd POSITION)
tempo

rit. tempo

(4th POSITION)
f rall.

(6th POSITION)
ff f

f ff

Study on the Shake

Etude sur le Trille

TRISTEZZA

TRISTEZZA

Avec sentiment

Andante
con moto.

The musical score consists of four systems of piano accompaniment. Each system has a treble and bass clef staff. The first system includes dynamic markings *p* and *f*, and trill markings *tr*. The second system features a triplet in the treble staff and a *f* dynamic marking. The third system continues with trill markings. The fourth system concludes with *rall.* and *morendo* markings. The key signature is one flat (B-flat) and the time signature is 3/4.

On Syncopated notes

De la Syncope

As stated in the Theory, the syncope is one of the difficulties of Music, sometimes the Rhythm is easily held, but often it requires long and patient practice.

On the instrument also the syncope is difficult to play.

Below are various notations of syncopated notes be careful to keep strict time

Comme il a été dit dans la théorie, la syncope est une des difficultés redoutables de la musique. Parfois on en sent le rythme tout de suite, mais souvent il faut longuement s'y exercer.

Sur l'instrument aussi, la syncope est d'une exécution difficile.

Voici quelques notations de syncopes. En les étudiant, s'attacher strictement à la mesure.

EXAMPLE

EXEMPLE

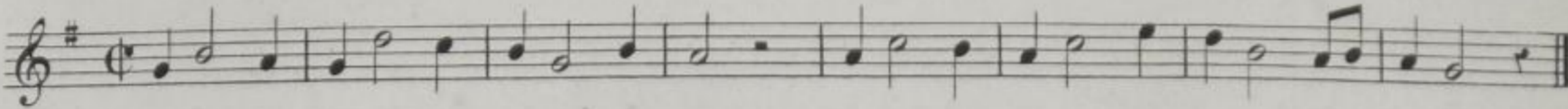
Two musical examples are shown on a single staff. The first example is in common time (C) and shows a series of quarter notes with a syncopated eighth note. The second example is in 2/4 time and shows a series of eighth notes with syncopated accents. Both examples illustrate how syncopation affects the perceived rhythm.

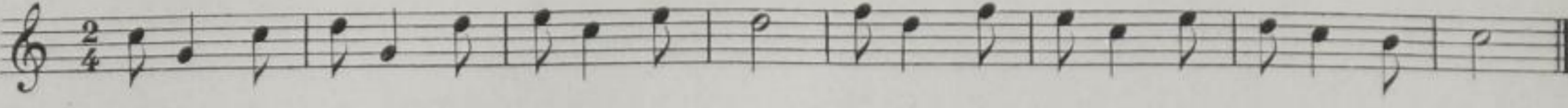
Exercises on the syncopated notes

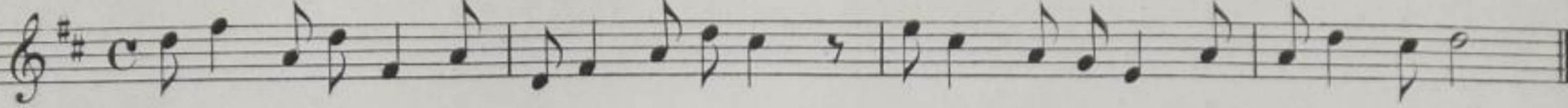
Exercices sur les syncopes


Detach the short notes tremolo the long notes .

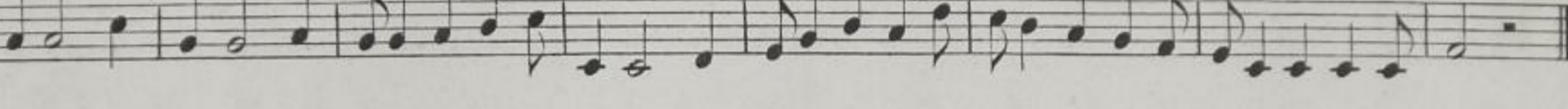
Détacher les notes brèves et trembler les notes longues.


1 


2 


3 


4 


5 

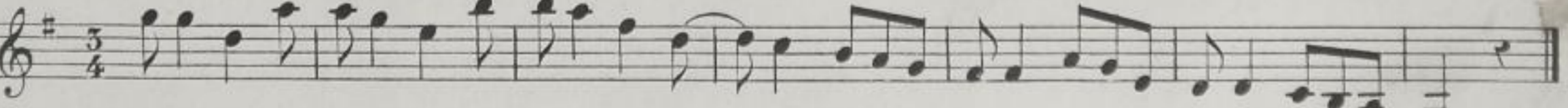
To write a syncope which ends one bar, and begins another, the sign called a tie is used . The two same notes thus tied form but one, the second therefore has not to be articulated.


Pour écrire une syncope qui termine une mesure et en commence une autre, on emploie le signe nommé liaison . Les deux mêmes notes, ainsi liées, n'en forment qu'une, il ne faut donc pas articuler la seconde.

6 

7 

8 

9 

10 

Patiently repeat these exercises until the pupil comes perfectly master of them observe great stability the Rhythm and time.

Répéter patiemment ces exercices jusqu'à ce qu'on en soit bien maître .

Grande fermeté de rythme et de mesure surtout.

Study on the slide of the plume
and the syncopation

Observe carefully all signs

BOCCHERINI'S MINUET

1740 — 1805

Étude pour le coulé de la plume
et la syncope

Bien prendre garde aux signes indiqués

MENUET DE BOCCHERINI

Allegretto

(1) The two tied eighth notes or quavers must be played, the first by a stroke of the plume downwards the second upwards.

(1) Les deux croches liées doivent être exécutées par un coup de plume en bas \wedge et le second en haut \vee , afin d'obtenir l'effet du coulé de la Plume.

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, accented with ^ and V, and some notes with > accents. The lower staff (bass clef) features a rhythmic accompaniment of eighth notes, often beamed in pairs.

The second system continues the musical piece. The upper staff has a melodic line with similar ornamentation as the first system. The lower staff maintains the eighth-note accompaniment.

The third system shows further development of the melodic line in the upper staff, with various ornaments and accents. The bass staff continues with the eighth-note accompaniment.

The fourth system includes a *poco rit.* marking over the right-hand staff, indicating a slight deceleration. The musical notation continues with the established melodic and rhythmic patterns.

The fifth system begins with a *tempo* marking above the first measure and a *pp* (pianissimo) dynamic marking below the first measure of the upper staff. The musical notation continues with the established patterns.

The sixth system concludes the page with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff, ending with a double bar line.

Study on the sixteenth notes or semiquavers

Etude pour l'emploi des doubles croches

FREISCHÜTZ
THE HUNTSMANS CHORUS

WEBER
1786 - 1826

FREISCHÜTZ
CHOEUR DES CHASSEURS

Moderato

All^o moderato

The first system consists of two staves. The left staff begins with a piano introduction in 2/4 time, marked 'Moderato'. It features a melody of eighth notes and a bass line of quarter notes. After a few measures, the tempo changes to 'All^o moderato', indicated by a vertical line and the text above. The right staff then begins with a series of sixteenth-note patterns, marked with accents and slurs.

The second system continues the sixteenth-note patterns from the first system. The right staff features a complex rhythmic figure with slurs and accents, while the left staff provides a steady accompaniment of quarter notes.

The third system shows a change in the piano accompaniment. The left staff now features a more active line with eighth-note patterns, while the right staff continues with the sixteenth-note figure.

The fourth system features a four-measure rest in the left staff, indicated by a large bracket and a '4' above the staff. The right staff continues with the sixteenth-note patterns.

The fifth system is marked 'con fuoco' (with fire) in the right margin. The piano accompaniment in the left staff becomes more rhythmic and driving, with eighth-note patterns.

The sixth system concludes the piece. It features a final flourish of sixteenth-note patterns in the right staff and a steady accompaniment in the left staff, ending with a fermata on the final note.

RUSTIC DANCE

DANSE RUSTIQUE

ANOTHER EXERCISE

AUTRE ÉTUDE

Allegretto
non troppo

The image displays a musical score for a piece titled 'RUSTIC DANCE' (Danse Rustique). The score is written for piano and is divided into two main sections: 'ANOTHER EXERCISE' (Autre Étude) and 'DANSE RUSTIQUE'. The tempo is marked 'Allegretto non troppo'. The key signature is one sharp (F#) and the time signature is 2/4. The score consists of eight systems of music, each with a grand staff (treble and bass clefs). The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulation marks such as accents (^) and slurs. The piece concludes with a double bar line and repeat dots.

SACRED MARCH

MARCHE RELIGIEUSE

Anlante
sostenuto

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Anlante sostenuto' and the dynamic is 'p'. The first measure of the upper staff contains a VΛV ornament over a quarter note, followed by a four-measure rest. The lower staff begins with a piano accompaniment of eighth notes.

The second system continues the musical piece. The upper staff features a VΛV ornament over a quarter note, followed by a four-measure rest. The lower staff continues the piano accompaniment with eighth notes.

The third system continues the musical piece. The upper staff features a VΛV ornament over a quarter note, followed by a four-measure rest. The lower staff continues the piano accompaniment with eighth notes.

The fourth system continues the musical piece. The upper staff features a VΛV ornament over a quarter note, followed by a four-measure rest. The lower staff continues the piano accompaniment with eighth notes.

The fifth system continues the musical piece. The upper staff features a VΛV ornament over a quarter note, followed by a four-measure rest. The lower staff continues the piano accompaniment with eighth notes.

The sixth system continues the musical piece. The upper staff features a VΛV ornament over a quarter note, followed by a four-measure rest. The lower staff continues the piano accompaniment with eighth notes.

First system of musical notation. The upper staff features a melodic line with a trill-like figure (VAV) in the first measure, followed by a long phrase under a slur. The lower staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The upper staff continues the melodic line with slurs. The lower staff includes dynamic markings *f* and *p*.

Third system of musical notation. The upper staff features a trill-like figure (VAV) with a '4' below it, followed by a phrase under a slur. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff continues the melodic line with a trill-like figure (VAV) in the fourth measure. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff features a trill-like figure (VAV) in the first measure, followed by a phrase under a slur. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff continues the melodic line with slurs. The lower staff includes dynamic markings *f*, *f*, and *p*.

THE BARBER OF SEVILLE

LE BARBIER DE SÉVILLE

PAISIELLO

1741-1816

All sixteenth notes or semiquavers to be tremolo.

Trembler toutes les doubles croches

(A 4 TEMPS)

AMOROSO.

ben legato.

The musical score is written for piano and consists of six systems of two staves each. The first system is marked 'AMOROSO' and 'ben legato'. The second system includes dynamic markings *p*, *p*, *f*, *p*, *p*, *rall*, and *pp*. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system includes the marking *cresc.* and *p*. The sixth system continues the piano accompaniment.

The musical score is written for piano and consists of seven systems of staves. Each system contains two staves (treble and bass clef). The key signature is one flat (B-flat major or E-flat minor). The music is characterized by complex rhythmic patterns, including sixteenth notes and triplets. Dynamic markings include *pp* (pianissimo) and *cresc* (crescendo). Performance instructions such as *rit* (ritardando) and *pp* are present. The notation includes various slurs, accents, and articulation marks.

(1) The sixteenth note or semiquaver of the above rhythm must be detached with a stroke of the plume downwards.

(1) La double croche du triolet dans le rythme ci-dessus doit être détachée d'un coup de plume en bas.

SCHERZETTO

STUDY

ÉTUDE

Allegretto
Moderato

The musical score is written for piano and violin. It consists of six systems of music. The piano part is in the lower register, and the violin part is in the upper register. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto Moderato'. The score includes various musical notations such as slurs, accents, and dynamics. The first system shows the beginning of the piece with a violin part starting with a series of eighth notes and a piano accompaniment. The second system continues the melody and accompaniment. The third system features a more complex piano accompaniment with slurs and accents. The fourth system includes a four-measure rest in the violin part, indicated by a '4' above the staff. The fifth and sixth systems continue the piece with intricate piano accompaniment and violin lines.

First system of musical notation, consisting of two staves. The upper staff features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth and sixteenth notes, some grouped with slurs and a '4' marking. The lower staff features a bass clef and contains a series of eighth and sixteenth notes, also with slurs and a '4' marking.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and a '4' marking. The lower staff continues the bass line with slurs.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and a '4' marking. The lower staff continues the bass line with slurs.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and a '4' marking. The lower staff continues the bass line with slurs.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and a '4' marking. The lower staff continues the bass line with slurs.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and a '4' marking. The lower staff continues the bass line with slurs. The system concludes with a double bar line and a 'V' marking.

Exercise on the repetition of notes
of different value

The notation as under is only an abbreviation in writing, the pupil should read like the two first bars, each note although double retains its value

Thus on ♩ beat four eighth notes or quavers or on ♩ beat two eighth notes or quavers on ♩ beat two doubles in each quaver

Exercices sur les notes répétées
en différentes valeurs



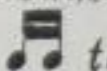
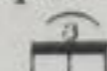
La notation ci dessous: ♩ n'est qu'une abréviation d'écriture. L'élève devra lire comme aux deux premières mesures, chaque note se trouvant doublée tout en conservant sa valeur. Ainsi sur: ♩ battre quatre croches; sur: ♩ battre deux croches; sur: ♩ battre deux doubles sur chaque croche.

1 *simili.*

2

3 *simili.*

On the triplet


The triplet is the division by three of a note for example  this division is called triple time having the same value as two notes; example  is equal to  the figure 3 is placed over the triplet which suffices to indicate this division; example 

This explanation is stated in the theory


Exercice for the study of the Triplet

In the execution of the triplet one must pay much attention of the signs marked in the following exercises. The first stroke of the pen downwards the second upwards and the third down slightly accenting the first note.


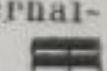
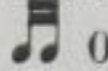
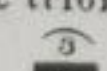
All^o moderato simili



All^o moderato simili



Du Triolet

Le triolet est la division par trois d'une figure de note, par exemple  cette division se nomme ternaire, ayant la même valeur que deux notes, exemple.  équivant à  On place le chiffre 3 sur le triolet, cela suffit pour indiquer cette division; exemple 

Tout cela a été dit dans la théorie.

Exercice pour l'étude du Triolet

Pour l'exécution du triolet il faut tenir compte rigoureusement des signes marqués dans les exercices suivants. Le premier coup de plume en bas, le second en haut et le troisième en bas, un léger accent sur la première note.

MAZURKA

Tempo di Mazurka

Moderato.

The musical score is written for piano and violin. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Tempo di Mazurka' and the performance style is 'Moderato.' The score consists of eight systems of two staves each. The piano part features a steady accompaniment with chords and triplets. The violin part contains the main melodic line, including a triplet of eighth notes in the first system, a first ending (1^a) and second ending (2^a) in the third system, and several triplet figures throughout. Dynamics include 'ben legato' in the third system. The piece concludes with a double bar line and the word 'FIN' in the third system. The score ends with a double bar line, a repeat sign, and the initials 'DC' at the bottom right.

On the triplets and sextoles

The triplets or triple time must be very correctly beaten without hurrying the time and slightly accentuating the first note of the group.

Exercices sur les triolets et les sextoles

Les triolets ou mouvements ternaires doivent être très mesurés, sans précipiter le mouvement, et en accentuant légèrement la première note du groupe.

Moderato.

Study in the triple and double
time alternately

Carefully retain the time in the rhythmical value of the four sixteenth notes or semi quavers followed by a triplet and the triplet followed by four sixteenth notes or semiquavers observe scrupulously the stroke of the plume as indicated

Etude sur les valeurs ternaires
et binaires alternant

Bien conserver la mesure dans la valeur rythmique des quatre doubles croches suivies d'un triolet et du triolet suivi de quatre double croches.

Observer scrupuleusement les coups de plume indiqués.

Moderato

Moderato

Study on the triplets

CAPRI
TARANTELLA

Étude pour les trios

Tempo di Tarantella

All^{to}

The musical score is written for piano and consists of six systems of two staves each. The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Tempo di Tarantella' and the performance style is 'All^{to}'. The score is characterized by frequent triplet patterns, often marked with a '7' and an accent (^). The right hand (RH) plays a melodic line with many triplets and accents, while the left hand (LH) provides a rhythmic accompaniment with chords and single notes. The piece concludes with a final triplet in the right hand.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with various articulations. The lower staff maintains the accompaniment pattern.

Third system of musical notation, consisting of two staves. The upper staff shows a melodic phrase with a slur. The lower staff continues the accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff features a long slur over several notes. The lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment.

CREPUSCOLI

STUDY-WALTZ

ETUDE-VALSE

Tempo di Valzer.

INTROD.

VALZER

Daily exercises
for the fingers

The object of these exercises is to give rapidity and flexibility and should be played slowly at first gradually increasing in swiftness until the pupil feels he has obtained the desired result. Be careful to watch that the fingers have a perfect equality

Exercices journaliers
pour le mécanisme des doigts

Ces exercices, destinés à faire acquérir l'agilité et la souplesse, devront être étudiés tout d'abord lentement; augmenter graduellement de vitesse à mesure que l'élève sentira le progrès obtenu.

Veiller surtout à une complète égalité des doigts

Allegro. simili

1

Andante. simili

2

Allegro.

simili

3

Musical score for exercise 3, measures 1-12. The piece is in 3/4 time and begins with a treble clef. The first measure contains a series of eighth notes with accents and slurs. The subsequent measures continue with similar rhythmic patterns, featuring slurs and accents. The tempo is marked 'Allegro' and the style is 'simili'.

Allegro.

4

Musical score for exercise 4, measures 1-12. The piece is in 4/4 time and begins with a treble clef and a key signature of one sharp (F#). The first measure contains a series of eighth notes with accents and slurs. The subsequent measures continue with similar rhythmic patterns, featuring slurs and accents. The tempo is marked 'Allegro'.

Moderato.

simili

5

Allegro.

6

Allegro.

7

Allegro.

8

Allegretto giusto.

9

Allegro.

10

Moderato.

simili

11

12 *All^{to}* *simili*

This musical exercise consists of six staves. The first staff is marked *All^{to}* and *simili*. It begins with a treble clef and a 2/4 time signature. The music is characterized by a series of eighth-note patterns, often beamed in groups of four. Above the notes, there are numerous accents (^) and slurs. The first five staves contain these rhythmic patterns, while the sixth staff concludes with a final chord and a double bar line.

13 *Allegretto* *simili*

This musical exercise consists of seven staves. The first staff is marked *Allegretto* and *simili*. It begins with a treble clef and a 2/4 time signature. The music features a series of eighth-note patterns, often beamed in groups of four. Above the notes, there are numerous accents (^) and slurs. The first six staves contain these rhythmic patterns, while the seventh staff concludes with a final chord and a double bar line.

All^{to} vivo

14 *simili*

All^{to} vivo

15

Andantino

16

Andantino

4 6 6 6

simili

Andantino

17

Andantino

Allegro

18

Musical score for measures 18-23. The piece is in 2/4 time with a key signature of one sharp (F#). The notation consists of five staves. The first staff begins with a treble clef and a key signature of one sharp. The music features a rhythmic pattern of eighth notes with accents (^) and slurs. The second and third staves continue this pattern with various articulations. The fourth and fifth staves show a transition to a more melodic line with slurs and a final cadence.

Allegro

19

Musical score for measures 19-24. The piece is in 2/4 time with a key signature of one sharp (F#). The notation consists of six staves. The first staff begins with a treble clef and a key signature of one sharp. The music features a rhythmic pattern of eighth notes with accents (^) and slurs. The second and third staves continue this pattern with various articulations. The fourth and fifth staves show a transition to a more melodic line with slurs and a final cadence. The sixth staff concludes the piece with a final cadence.

simili

20 Moderato 3rd Position.

Exercise 20 is a study in the 3rd position, marked Moderato in 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a series of eighth-note patterns with various fingerings (1, 2, 3, 4) and accents (^) and slurs. The subsequent staves continue these patterns, often with triplets and slurs, demonstrating technical skills in the 3rd position.

Gymnastic Exercise
on the scales

This exercise should be played in all the keys

Etude gymnastique
sur la gamme

Cette étude devra être exécutée dans tous les tons.

21 Allegro

Exercise 21 is a gymnastic exercise on scales, marked Allegro in common time (C) with a key signature of one sharp (F#). It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music features a series of eighth-note patterns with various fingerings (1, 2, 3, 4) and accents (^) and slurs. The subsequent staves continue these patterns, often with triplets and slurs, demonstrating technical skills in the 3rd position.

Exercices on arpeggios

Exercice on tied arpeggios only

Moderato ben legato.

1

Exercice on detached arpeggios

Moderato. staccato.

2

Exercices et Etudes sur les arpèges.

Exercice simple d'arpèges liés

Exercice d'arpèges détachés

Varied Exercises on arpeggios

Etudes variées sur les arpèges

Allegro.

3

Moderato.

segue.

The musical score is written for guitar and consists of ten staves. The first staff begins with a treble clef, a common time signature (C), and a 4/4 time signature. The tempo is marked 'Moderato.' and the instruction 'segue.' appears above the second staff. The music is characterized by intricate rhythmic patterns, primarily using sixteenth and thirty-second notes, often beamed together in groups. Slurs and accents are used extensively to indicate phrasing and emphasis. Fingerings are indicated by numbers 0 through 5 above the notes. Dynamic markings such as '60' and '64' are present. The piece concludes with a final chord marked with a '6'.

Moderato.

5

Moderato.

6

Moderato.

7

Study on the seven positions

Etude pour les sept positions

This being a new kind of exercise we specially recommend it to the pupil, the marked fingering must be carefully observed.

The $\frac{6}{4}$ six four time used is the compound of two time. There is a dotted half note or minim or three quarter notes or crochets or six eighth notes or quavers per beat

Voici un travail d'un genre nouveau que nous recommandons à l'élève. Observer rigoureusement les doigtés marqués.

La mesure à six-quatre $\frac{6}{4}$ employée ici est le composé de la mesure à deux temps. On y trouve une blanche pointée ou trois noires ou six croches par temps.

INNOVATION

Andante
appassionato

3rd POSITION.

4th POS.

The musical score consists of six systems of staves. The first system shows a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with a slur and a fingering of 3, and a bass line with a slur and a fingering of 2. The second system continues the melodic line with slurs and fingerings for 3rd, 4th, and 5th positions. The third system shows a treble clef with a key signature of one sharp and a 4/4 time signature, featuring a melodic line with slurs and fingerings for 6th and 7th positions, and a bass line with a slur and a fingering of 4. The fourth system continues the melodic line with slurs and fingerings for 6th and 7th positions, and a bass line with a slur and a fingering of 3. The fifth system shows a treble clef with a key signature of one sharp and a 4/4 time signature, featuring a melodic line with slurs and fingerings for 3rd and 6th positions, and a bass line with a slur and a fingering of 4. The sixth system shows a treble clef with a key signature of one sharp and a 4/4 time signature, featuring a melodic line with slurs and fingerings for 3rd and 6th positions, and a bass line with a slur and a fingering of 4. The piece concludes with a *morendo* and *rit.* marking, followed by a *p* dynamic marking and a final chord.

Table of major scales and their relative minors

in all keys both major and minor

Each scale ends with the arpeggio of the key and the cadence determining this key, so as to fix firmly the tonality in the pupils mind, read the theory for the signature of the clef and that which concerns the key.

Tableau des gammes majeures et de leurs relatifs mineurs

dans tous les tons dièses et bémols

Chaque gamme se termine par l'arpège du ton et la cadence déterminant ce ton, de façon à bien graver, dans l'oreille de l'élève, la tonalité. Relire la théorie pour l'armature de la clef, et ce qui a trait aux tons.

Scale of C major	Gamme de Do majeur
Scale of A minor relative Key to G major	Gamme de La mineur, ton relatif de Do majeur
Scale of G major	Gamme de Sol majeur
Scale of E minor relative Key to G major	Gamme de Mi mineur, ton relatif de Sol majeur
Scale of D major	Gamme de Ré majeur
Scale of B minor relative Key to D major	Gamme de Si mineur, ton relatif de Ré majeur
Scale of A major	Gamme de La majeur
Scale of F# minor relative Key to A major	Gamme de Fa# mineur, ton relatif de La majeur
Scale of E major	Gamme de Mi majeur
Scale of C# minor relative Key to E major	Gamme de Do# mineur, ton relatif de Mi majeur

Scale of B major | Gamme de Si majeur

Scale of G minor relative Key to B major | Gamme de Sol mineur, ton relatif de Si majeur

Scale of F# major | Gamme de Fa# majeur

Scale of D# minor relative Key to F# major | Gamme de Ré# mineur, ton relatif de Fa# majeur

Scale of C# major | Gamme de Do# majeur

Scale of A# minor relative Key to C# major | Gamme de La# mineur, ton relatif de Do# majeur

Scale of F major | Gamme de Fa majeur

Scale of D minor relative Key to F major | Gamme de Ré mineur, ton relatif de Fa majeur

Scale of Bb major | Gamme de Si b majeur

Scale of G minor relative Key to Bb major | Gamme de Sol mineur, ton relatif de Si b majeur

Scale of Eb major | Gamme de Mi b majeur

Scale of C minor relative Key to Eb major | Gamme de Do mineur, ton relatif de Mi b majeur

Scale of A major	Gamme de La \flat majeur
Scale of F minor relative Key to A \flat majeur	Gamme de Fa mineur ton relatif de La \flat majeur
Scale of D \flat major enharmonic with C \sharp major	Gamme de Ré \flat majeur enharmonique ⁽¹⁾ de Do \sharp majeur
Scale of B \flat minor relative Key to D \flat minor enharmonic with A \sharp minor	Gamme de Si \flat mineur ton relatif de Ré \flat majeur enharmonique de La \sharp mineur
Scale of G \flat major enharmonic with F \sharp major	Gamme de Sol \flat majeur enharmonique de Fa \sharp majeur
Scale of E \flat minor relative Key to G \flat major enharmonic with D \sharp minor	Gamme de Mi \flat mineur ton relatif de Sol \flat majeur enharmonique de Ré \sharp mineur
Scale of C \flat major enharmonic with B major	Gamme de Do \flat majeur enharmonique de Si majeur
Scale of A \flat minor relative Key to C \flat major enharmonic with C \sharp minor	Gamme de La \flat mineur ton relatif de Do \flat majeur enharmonique de Sol \sharp mineur

(1) The enharmonic note is that which changes the name although in reality gives the same sound on the instruments thus D flat is the enharmonic to C Sharp G flat to F sharp C flat to B natural etc. later, on if the pupil studies Harmony he will understand the utility of this theory which is based on the same science as the appreciable sonorities.

(1) On nomme note enharmonique celle qui change de nom quoique donnant, en réalité, le même son sur l'instrument; ainsi Ré bémol est l'enharmonique de Do dièse; Sol bémol, de Fa dièse; Do bémol, de Si naturel etc. Plus tard, s'il étudie l'harmonie, l'élève comprendra l'utilité de cette théorie qui se base sur la science même des sonorités appréciables.

On the crossing of the fingers

Le croisement des doigts

The Mandoline being tuned in fifths all the fifths are touched with the same finger upon two cords at once. To explain more clearly, the fifths in the following exercise are marked thus. (1)

La Mandoline étant accordée en quintes justes, toutes les quintes justes se touchent du même doigt sur deux cordes à la fois. Pour le rendre visible dans l'exemple suivant, les quintes sont marquées par un trait (1)

(1)

Exercise for crossing the fingers
in major of minor cords

Exercice de croisement des doigts
en accords majeurs et mineurs

Major keys:
 G major / Sol majeur
 D major / Ré majeur
 A major / La majeur
 E major / Mi majeur
 B major / Si majeur
 F # major / Fa # majeur
 D b major / Re b majeur
 A b major / La b majeur
 E b major / Mi b majeur
 B b major / Si b majeur
 F major / Fa majeur

Minor keys:
 C minor / Do mineur
 G minor / Sol mineur
 D minor / Re mineur
 A minor / La mineur
 E minor / Mi mineur
 B minor / Si mineur
 F # minor / Fa # mineur
 C # minor / Do # mineur
 G # minor / Sol # mineur
 E b minor / Mi b mineur
 B b minor / Si b mineur
 F b minor / Fa b mineur

Preparatory Exercises on the study of double notes

Exercices préparatoires pour l'étude des doubles notes

Up to the present the pupil has only played one note at the time therefore has only had the sentiment of melody. By playing several notes simultaneously he enters into the department of harmony by striking at the same time the melody and the accompaniment, it is therefore an exercise which must be practiced conscientiously so that the education of the ear may be continued. The pupil must be careful to play the two notes with a perfectly equal tremolo arriving as near as possible to make a unity of sound from the two notes.

Jusqu'ici l'élève n'a exécuté qu'une note à la fois et n'a pu avoir que le sentiment mélodique. En exécutant simultanément plusieurs notes, il entre dans le domaine de l'harmonie, puisqu'il fait entendre à la fois la mélodie et son accompagnement. C'est donc là une étude qu'il faut faire avec sévérité afin de continuer l'éducation de l'oreille.

L'élève aura soin de trembler les deux notes égales avec le plus parfait ensemble, pour arriver à une unité aussi complète que possible de ces deux notes.

First exercise in fifths on open strings

Premier exercice par quintes sur les cordes à vide

1

Exercise on the 4th string the 3rd being open

Exercice sur la 4e corde et la 3e à vide.

2

Exercise on the 3rd string the second being open

Exercice sur la 3e corde et la 2e à vide

3

Exercise on the 2nd string the 1st being open

Exercice sur la 2e corde et la 1e à vide

4

Exercise on the first string the second being open

Exercice sur la première corde et la 2e à vide

5

Exercise on the 2nd string the 3rd being open

Exercice sur la 2e corde et la 3e à vide

6

Exercise on the 3rd string the 4th being open

Exercice sur la 3e corde et la 4e à vide

7

Exercise on the 4th string the third being open

Exercice sur la 4e corde et la 3e à vide

8

STUDY ON THE DOUBLE NOTES

Melody with harmonious accompaniment on various open strings

The string must be firmly struck on the first beat of each bar continuing the tremolo while the melody is being played.

ÉTUDE SUR LES DOUBLES NOTES

Mélodie avec accompagnement harmonique de diverses cordes à vide

Il faut bien attaquer la corde à vide sur le premier temps de chaque mesure en continuant le tremblement pendant que l'on joue la mélodie.

VENISE

Lento assai

The musical score for 'Venise' is written in G major (one sharp) and 6/8 time. It consists of eight staves of music. The melody is written in the treble clef, and the accompaniment is in the bass clef. The tempo is marked 'Lento assai'. The score includes fingerings (0-4) and slurs for both the melody and the accompaniment. The melody is a simple, flowing line, while the accompaniment consists of chords and single notes, often with a tremolo effect on the first beat of each measure.

Speciale exercise

for giving strength to the fourth or little finger

These indispenble exercises must be played slowly by holding the 4th finger firmly down, whereas the others must articulate clearly each note.

Exercices spéciaux

pour donner de la force au 4^{me} doigt

Ces exercices indispensables doivent être jonnés lentement en fixant avec fermeté le 4^{me} doigt, tandis que les autres doivent bien articuler chaque note.

The musical score consists of six numbered exercises, each presented on two staves. Exercises 1, 2, and 3 are in 6/8 time with a key signature of one sharp (F#). Exercises 4, 5, and 6 are in 9/8 time with a key signature of two sharps (F# and C#). Exercises 1-3 include fingerings (0, 3, 4) and slurs. Exercise 4 is marked 'Andante.' Exercises 5 and 6 are also marked 'Andante.'

On the octaves or parallel fingering

The Scales are so called where the hand changes position at each note, this is used for diatonic or chromatic Scales on double strings, or when the two parts form successively the same intervals, or when the same fingers glide to each note following this parallel movement. This fingering is applicable to octaves, sixths, thirds, etc :

Each of these difficulties will appear in duetime, we limit ourselves in this chapter to the most simple parallel fingering. Which serves as a preparatory study for the octaves. The exactitude in octaves depends somewhat on the firmness and fixity of the first and fourth fingers, to preserve this, it is necessary not to isolate these but keep the two centre ones closely pressed to them, so that the 1st and 4th fingers are supported more firmly by the contact.

Des octaves ou doigtés parallèles

Nous nommons ainsi les gammes où la main change de position à chaque note, ce qui se pratique dans les gammes en doubles cordes, diatoniques ou chromatiques où les deux parties forment successivement les mêmes intervalles et où les mêmes doigts, glissant à chaque degré, suivent ce mouvement parallèle. Ce doigté s'applique aux octaves, tierces, sixtes. etc :

Chacune de ces difficultés viendra en son temps.

Nous nous bornerons, dans ce chapitre, à l'application la plus simple du doigté parallèle qui servira d'étude préparatoire aux octaves. La justesse dans les octaves dépend en partie de la fermeté et de la fixité du 1^{er} et du 4^e doigt. Pour la conserver, il importe de ne pas isoler ces doigts en levant les deux du milieu, mais bien de tenir ces derniers ramassés, afin que l'index et le 4^e doigt aient un appui plus ferme par leur contact.

Scale for the 1st finger
Gamme du 1^{er} doigt



Scale for 4th finger.
Gamme du 4^e doigt.



Maintain with continued firmness the 1st and 4th fingers

Soutenir avec une fermeté continue le 1^{er} et le 4^e doigt.

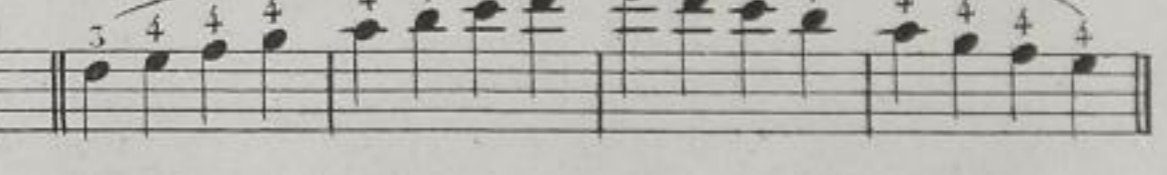
(On the 3rd and 4th String.
Sur la 3^{me} et la 4^{me} Corde.)



(3rd String.
3^{me} Corde.)



(2nd String.
2^{me} Corde.)



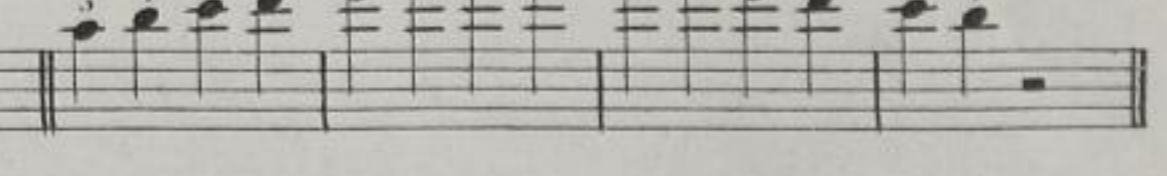
(On the 3rd et 2nd String.
Sur la 3^{me} et la 2^{me} Corde.)



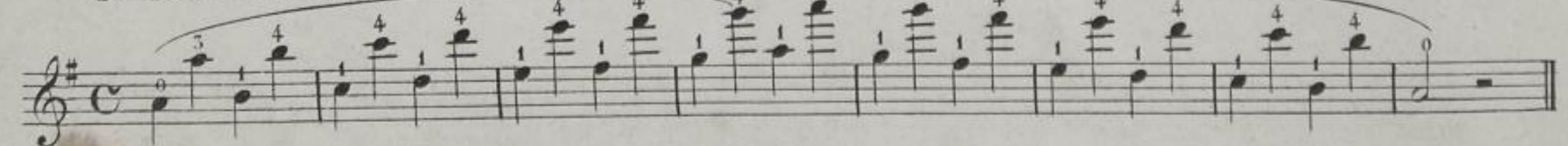
(2nd String.
2^{me} Corde.)



(1st String.
1^{re} Corde.)



(On the 2nd and 1st String.
Sur la 2^{me} et la 1^{re} Corde.)



Study of the Octaves

Etude pour les Octaves

The first section of the score, titled 'Study of the Octaves' and 'Etude pour les Octaves', consists of eight staves of music. It is written in common time (C) with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes. Some measures include triplets. The piece concludes with a dynamic marking of *p* (piano) at the end of the eighth staff.

Andante

The second section of the score, titled *Andante*, consists of five staves of music. It is written in common time (C) with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes. Some measures include triplets. The piece concludes with a dynamic marking of *p* (piano) at the end of the fifth staff.

Harmonious study
on various intervals played simultaneously

Etude harmonique
sur différents intervalles joués simultanément.

Andante Cantabile et sostenuto.

The tied simultaneous notes

EXAMPLE.

Should be played tremolo first, the contrary with the simultaneous notes arpeggio

EXAMPLE. ⁽¹⁾

which should be played by sliding the plume over the strings downward without the tremolo.

Les notes liées simultanée.

EXAMPLE.

doivent être tremblées. Tout au contraire, les notes simultanées arpégées,

EXAMPLE. ⁽¹⁾

doivent être exécutées en faisant glisser la plume sur les cordes du haut en bas, sans tremolo.

Exercise showing the difference between TIED simultaneous notes and simultaneous ARPEGGIO notes

Etude différentielle des notes simultanées LIÉES et des notes simultanées ARPÉGÉES

Andantino.

Ré Majeur.

(1) The wavy line placed before a cord of two or more notes indicates, that these notes should be arpeggio, that is to say, played one after the other resembling the harp.

(1) La ligne tremblée placée devant un accord de deux, trois ou plusieurs notes, indique que ces notes doivent être arpégées, c'est à dire jouées les uns après les autres, en mode de harpe.

This page of musical notation consists of ten staves of music, all in the key of G major (one sharp). The notation is primarily for guitar, as evidenced by the presence of a capo (0) and various chord voicings. The music features a mix of chords and melodic lines, often connected by slurs. Technical markings include a triplet of eighth notes on the third staff, a slur over a triplet of eighth notes on the fourth staff, and a capo (0) on the fifth staff. The notation is written in a standard musical staff with a treble clef and a key signature of one sharp.

PAQUITA

SPANISH SERENADE

PAQUITA

SÉRÉNADE ESPAGNOLE

Allegro Moderato.

The first part of the score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro Moderato'. The music features various rhythmic patterns, including triplets and sixteenth-note runs. Performance markings include accents (Λ), breath marks (V), and dynamic changes such as *f* (forte), *rit.* (ritardando), and *cresc.* (crescendo). A double bar line with the word 'FIN' above it indicates the end of the first section. The piece concludes with a *tempo.* marking.

The second part of the score consists of two staves. The first staff begins with the tempo marking 'Andante.' and features a series of chords with a 4-measure rest above each. The second staff continues with a bass clef and includes dynamic markings such as *molto f*, *rall.*, and *p*. The piece ends with a double bar line and the marking 'D.C.' (Da Capo).

SLOW WALTZ

LES SPHYNX

VALE LENTE

Moderato.
Tempo di Valse

The main musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderato.' and 'Tempo di Valse'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several triplet markings (indicated by a '3' in a circle) and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the word 'FIN'.

con anima. 4

This staff continues the musical piece with a treble clef and a 4/4 time signature. It starts with a piano ('p.') dynamic and includes a 'con anima.' marking. The music features a series of chords and melodic lines. A 'con eleganza.' marking appears towards the end of the staff. There are also some numerical markings (2, 3, 4) above the notes, possibly indicating fingerings or accents.

con anima.

This staff continues the musical piece with a treble clef and a 4/4 time signature. It features a 'con anima.' marking and includes a series of chords and melodic lines. There are numerical markings (3, 4) above the notes.

cresc.

This staff continues the musical piece with a treble clef and a 4/4 time signature. It features a 'cresc.' (crescendo) marking and includes a series of chords and melodic lines. There are numerical markings (4) above the notes.

cresc. molto rit. assai p

This staff continues the musical piece with a treble clef and a 4/4 time signature. It features a series of markings: 'cresc.', 'molto', 'rit.', 'assai', and 'p' (piano). The music includes a series of chords and melodic lines.

STUDY-RHAPSODIE

ETUDE-RHAPSODIE

Allegro vivace.

The musical score consists of 13 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegro vivace.' The first staff contains a series of six measures of eighth-note chords, with dynamics 'f' and 'cresc.' followed by 'molto.' The second staff continues with similar eighth-note chords, marked 'rall.' and '- tempo.' The third staff features a change in dynamics to 'leggiere.' and includes some sixteenth-note passages. The fourth staff has a 'V' marking above a measure. The fifth staff is marked 'FIN' above a double bar line. The sixth through eighth staves continue with eighth-note chords. The ninth staff is marked 'Moderato.' and includes a 'f' dynamic. The tenth staff is marked 'rit.' and 'p'. The eleventh staff is marked 'rallentando.' and 'tempo.'. The twelfth and thirteenth staves conclude the piece with a final cadence. The key signature changes to two sharps (F# and C#) in the final staff.

D.C.
al fine

THE ANDALOUSIA
BOLERO

L'ANDALOUSE
BOLERO

STUDY

ÉTUDE

And.^{no} com moto.

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'And.^{no} com moto.' and a 3/4 time signature. The key signature has two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of triplets, indicated by a '3' above the notes. Dynamic markings include 'dolce espressivo.' on the fourth staff and 'rall.' followed by 'poco rall.' on the tenth staff. The score concludes with a double bar line and a fermata over the final note.

REMINISCENZA
FANTAISIE SYNTHETIQUE

Appassionato

All^{to} maestoso

Musical score for "REMINISCENZA" (Fantaisie Synthétique). The score is written for a single instrument, likely piano, and consists of ten staves. The tempo and mood markings include "Appassionato", "All^{to} maestoso", "dolce", "rall.", "rit.", "Tempo con dolore", "cresc.", "poco rit.", "Tempo", and "poco rall.". The score features various musical notations such as accents, slurs, and dynamic markings. The time signature is 9/8. The key signature is one sharp (F#).

Maestoso con anima

rit.

con anima

Allegro agitato

poco rit.

Presto

Andantino

ae - - - ce - - - le -

- ran - - - do - - - sem - - -

- pre *crese.* *f* *f* *f* *f* *f*