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PRIMA PARTE | PREMIÈRE PARTIE | ERSTER THEIL

Degli arpeggi
Esercizio per la mano destra

Des arpèges
Exercice pour la main droite

Übung im Harpégieren
für die rechte Hand

The sheet music consists of ten staves, each representing an exercise (Nº 1 through Nº 10). Each staff begins with a treble clef and a common time signature. The music is written on five-line staves. Below each staff, there is a vertical column of numbers indicating fingerings and pedaling. The first few exercises show simple patterns of eighth and sixteenth notes. As the exercises progress, they become more complex, featuring sixteenth-note patterns and slurs. Fingerings are indicated by small numbers above or below the notes, and pedaling is indicated by small numbers with arrows pointing up or down between the staves.

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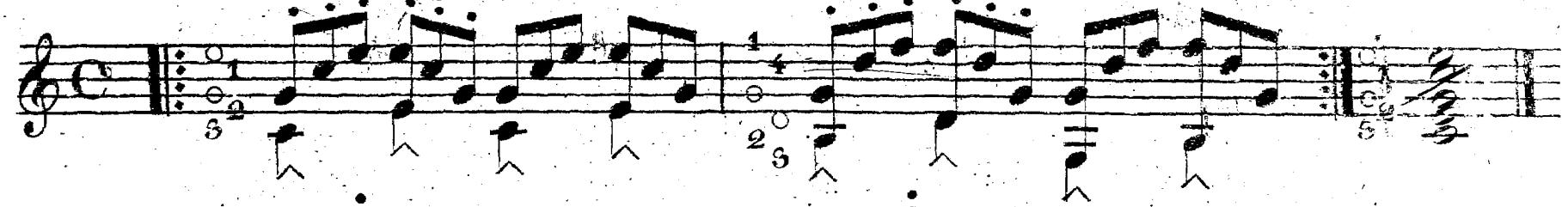
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N° 12.



N° 13.



N° 14.



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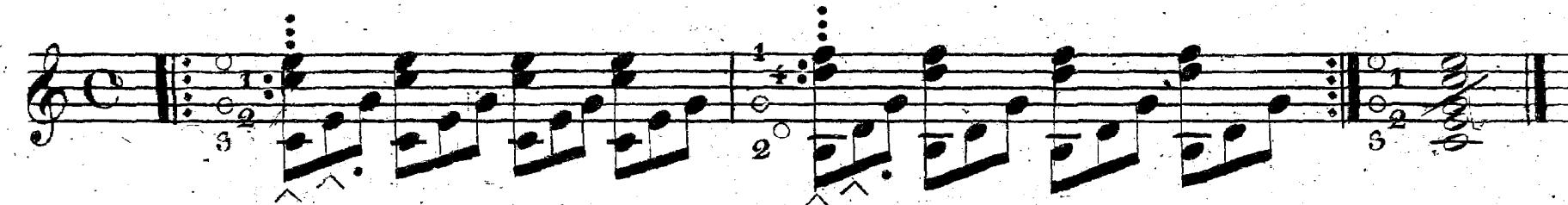
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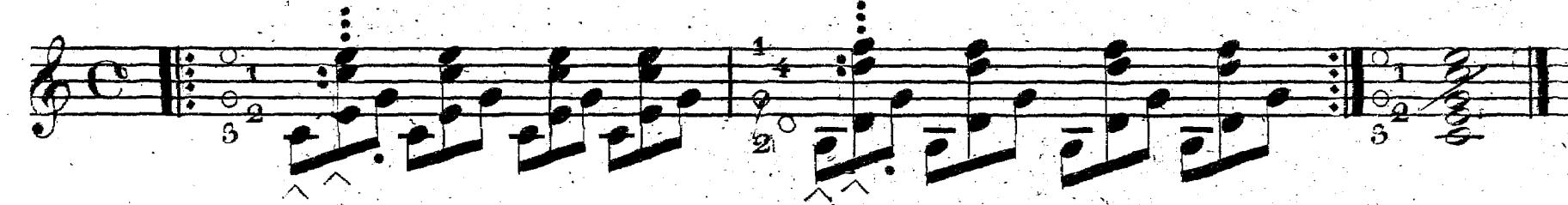
N° 17.



N° 18.



N° 19.



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N^o 21.

N^o 22.

N^o 23.

N^o 24.

N^o 25.

N^o 26.

N^o 27.

N^o 28.

N^o 29.

N^o 30.

4

N° 31.

N° 32.

N° 33.

N° 34.

N° 35.

N° 36.

N° 37.

N° 38.

N° 39.

N° 40.

Nº 41.

Nº 42.

Nº 43.

Nº 44.

Nº 45.

Nº 46.

Nº 47.

Nº 48.

Nº 49.

Nº 50.

N° 51.

N° 52.

N° 53.

N° 54.

N° 55.

N° 56.

N° 57.

N° 58.

N° 59.

N° 60.

2240.

Nº 61.

Nº 62.

Nº 63.

Nº 64.

Nº 65.

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N° 71.

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N° 73.

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Nº 81.

Nº 82.

Nº 83.

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Nº 85.

Nº 86.

Nº 87.

Nº 88.

Nº 89.

Nº 90.

Nº 91.

Nº 92.

Nº 93.

Nº 94.

Nº 95.

Nº 96.

Nº 97.

Nº 98.

Nº 99.

Nº 100.

The page contains ten staves of musical notation, each starting with a treble clef and a common time signature (C). The notation is for a single instrument, possibly a guitar or mandolin, using vertical stems with small circles at the top to represent pitch and horizontal strokes across the stems to represent strumming or picking. Fingerings are indicated by numbers (1, 2, 3, 4) placed near the stems. The music consists of sixteenth-note patterns.

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N° 101.

N° 102.

N° 103.

N° 104.

N° 105.

N° 106.

N° 107.

N° 108.

N° 109.

N° 110.

12

N° 111.

N° 112.

N° 113.

N° 114.

N° 115.

N° 116.

N° 117.

N° 118.

N° 119.

N° 120.

2246.

SECONDA PARTE

Per il portamento della mano sinistra.

Salti di terza in C maggiore, sino alla settima posizione. In tutti questi esempi della seconda parte i bassi cioè quelle note, che hanno la coda al di sotto si toccano col pollice, e le altre di sopra coll' indice della mano destra.

SECONDE PARTIE

Pour le doigter de la main gauche.

Sauts de tierces en Ut majeur jusqu'à la septième position.
Dans tous ces exemples de la seconde partie on pince les basses, c'est à dire les notes qui ont la queue en dessous avec le pouce et les autres notes avec l'index de la main droite.

N^o 1.

The sheet music consists of two staves of musical notation. The top staff is in common time (C) and the bottom staff is in common time (C). Both staves have a treble clef. Fingerings are indicated by numbers above or below the notes. Measure numbers I, II, III, IV, V, VI, and VII are placed above the staves at various points. The music is composed of eighth and sixteenth notes.

ZWEITER THEIL

Für den Fingersatz der linken Hand.

Terzensprünge aus C dur bis zur siebenten Lage.

In allen diesen Beispielen des zweiten Theiles werden die tiefen Noten, d. i. diejenigen welche den Strich über sich haben, mit dem Daumen, die übrigen Noten aber mit dem Zeigefinger der rechten Hand angeschlagen.

14
Salti di sesta in C maggiore sino alla posizione ottava.

Sauts de sixtes en Ut majeur, jusqu'à la huitième position.

Sextensprünge aus C dur bis zur achten Lage.

Nº 2.

The sheet music consists of ten staves of musical notation for a guitar. The first staff begins with a treble clef and a 'C' (common time). The subsequent staves switch between treble and bass clefs, indicating key changes. The notation uses vertical stems and horizontal dashes to represent fingerings. Numerals (1, 2, 3, 4) above or below the stems indicate which fingers to use for specific notes. The first staff starts with a '1' above the stem of the first note. The second staff starts with a '2'. The third staff starts with a '1'. The fourth staff starts with a '4'. The fifth staff starts with a '2'. The sixth staff starts with a '1'. The seventh staff starts with a '4'. The eighth staff starts with a '2'. The ninth staff starts with a '1'. The tenth staff starts with a '3'. The music is composed of sixteenth-note patterns, primarily sixteenth-note chords or sixteenth-note arpeggios, designed for developing sixteenth-note technique.

Salti di ottava in C. maggiore sino alla quinta posizione.

Sauts d'octaves en Ut majeur, jusqu'à la cinquième position.

Octaveusprünge aus C dur, bis zur fünften Lage.

Nº 3.

N° 3.

10 Salti di décima in C maggiore,
sino alla posizione undecima. Sauts de dixièmes en Ut majeur,
jusqu'à la onzième position. Decimensprünge aus C dur bis
zur elften Lage.

Nº 4.

The sheet music consists of ten staves of musical notation for a six-string guitar. Each staff begins with a treble clef and a 'C' key signature, indicating common time. The notation uses vertical stems and horizontal dashes to represent individual strings. Above each staff, a set of numbers indicates the fingerings: 1, 2, 3, 4, 5, and 6. Below each staff, a series of numbers indicates the fret positions. The first staff starts at the open strings (0, 0, 0, 0, 0, 0). Subsequent staves show various fingerings and positions, such as 1-2, 1-3, 1-4, 1-5, 1-6, 2-3, 2-4, 2-5, 2-6, 3-4, 3-5, 3-6, 4-5, 4-6, 5-6, and 6-6. The final staff includes Roman numerals III, V, VI, and XI, likely referring to specific chords or positions. The music is designed for developing dexterity and technique through tenth-finger leaps.

**Salti di terza in G-maggiore sino
alla settima posizione.**

Sauts de tierces en Sol majeur, jusqu'à la septième position.

Terzensprünge aus G dür, bis zur siebenten Lage.

The image shows a page from a guitar method book, specifically page 5. It consists of 12 staves of musical notation for the guitar. The notation includes various note heads (circles, squares, triangles) and stems, with numbers (1, 2, 3, 4) indicating specific fingers and numbers below the notes indicating which string to play. The staves are arranged in three columns of four staves each. The first two staves begin with a treble clef and a key signature of one sharp. The subsequent staves switch to a bass clef and a key signature of one sharp. The notation is clearly printed in black ink on white paper.

45. Salti di sesta in G maggiore
sino alla settima posizione.

Sauts de sixtes en Sol majeur,
jusqu'à la septième position.

Sextensprünge aus G dur bis
zur siebenten Lage.

N.º 6.

The sheet music consists of ten staves of musical notation for guitar. Each staff begins with a treble clef and a key signature of one sharp (F#). Fingerings (1, 2, 3, 4) and positions (0, 1, 2, 3, 4, 5, 6, 7) are indicated below the notes. The first staff starts with a II position, followed by a V position. Subsequent staves show various positions and fingerings, including a V position at the beginning of the second staff, an II position at the beginning of the third staff, and a V position at the beginning of the fourth staff. The fifth staff begins with a VII position. The sixth staff begins with a III position. The seventh staff begins with a V position. The eighth staff begins with a VII position. The ninth staff begins with a III position. The tenth staff begins with a V position. The notation includes various note values such as eighth and sixteenth notes, and rests.

Salti di ottava in G maggiore
sino alla settima posizione.

Sauts d'octaves en Sol majeur
jusqu'à la septième position.

Octavensprünge aus G dur bis
zur siebenten Lage.

N.º 7.

The sheet music consists of two systems of musical staves. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It shows a sequence of eighth-note octaves starting from the first position (I) and moving through the second (II), third (III), fourth (IV), fifth (V), sixth (VI), and seventh (VII) positions. Fingerings are indicated above the notes: 1, 2, 3, 4. Hand positions are shown as Roman numerals I through VII. The second system continues the sequence, starting from the fourth position (IV) and moving through the fifth (V), sixth (VI), and seventh (VII) positions. The key signature changes to two sharps (D major) at the beginning of the second system. Fingerings and hand positions continue from the first system.

24. Salti di decima in G maggiore, Sauts de dixiemes en Sol majeur, Décimensprünge aus G dur, bis
sino alla quinta posizione. jusqu'à la cinquième position. zur fünften Lage.

N° 8.

Salvi di terza in D maggiore,
sino alla posizione nona.

Sauts de tierces en Re majeur,
jusqu'à la neuvième position.

Terzensprünge aus D dur bis
zur neunten Lage.

N° 9.

The sheet music consists of ten staves of musical notation for guitar, arranged in two columns of five staves each. The notation uses vertical stems and horizontal dashes to represent individual fingers (1 through 5) on the strings. Fingerings are indicated by numbers above or below the stems. Position markers (II, I, IV, V, IX) are placed above specific staves to indicate changes in the neck position. The first staff begins with a treble clef and a key signature of one sharp (F#). Subsequent staves switch to a bass clef and a key signature of two sharps (G#). The music is in common time (indicated by '2'). The first staff starts with a measure of two eighth notes followed by a bar line. The second staff starts with a measure of four eighth notes followed by a bar line. The third staff starts with a measure of four eighth notes followed by a bar line. The fourth staff starts with a measure of four eighth notes followed by a bar line. The fifth staff starts with a measure of four eighth notes followed by a bar line. The sixth staff starts with a measure of four eighth notes followed by a bar line. The seventh staff starts with a measure of four eighth notes followed by a bar line. The eighth staff starts with a measure of four eighth notes followed by a bar line. The ninth staff starts with a measure of four eighth notes followed by a bar line. The tenth staff starts with a measure of four eighth notes followed by a bar line.

Salti di sesta in D maggiore,
sino alla posizione quinta.

Sauts de sixtes en Re majeur,
jusqu' à la cinquième position.

Sextensprünge aus D dur, bis
zur fünften Lage.

N° 10.

The music consists of ten staves of sixteenth-note exercises. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 6/8. Subsequent staves switch between treble and bass clefs, and time signatures change between 6/8 and 12/8. Fingerings are shown above the notes, and positions are indicated by Roman numerals (II, III, IV, V) and Arabic numerals (1, 2, 3, 4). Position numbers are placed above specific notes in each staff.

23
Salti di ottava in D maggiore, Sauts d'octaves en Re majeur, Octavensprünge aus D. dur,
sino alla settima posizione. jusqu'à la septième position. bis zur siebenten Lage.

N° 11.

The sheet music consists of 11 staves of musical notation for guitar, arranged in two columns. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. Fingerings (1, 2, 3, 4) and positions (I, II, III, IV, V, VI, VII) are marked above the strings. The first staff starts with a 4/4 time signature, while subsequent staves switch between 2/4 and 3/4. The music is composed of eighth and sixteenth note patterns designed for practicing octave jumps across the seventh position of the guitar neck.

三

Salti di decima in D' maggiore,
sino alla quinta posizione.

Sauts de dixième en Ré majeur,
jusqu'à la cinquième position.

Decimensprünge aus D-dur bis zur fünften Lage.

Nº 12:

A page of musical notation for a string quartet, featuring six staves of music. The notation includes various markings such as 'I', 'II', 'III', 'IV', 'V', 's', 'o', '2', '3', '4', '1', '0', and asterisks (*). The music is set in common time (indicated by 'C') and consists of six measures per staff. The staves are arranged vertically, with the first staff at the top and the sixth staff at the bottom. The notation is written in black ink on white paper.

Salvi di terza in A maggiore
sino alla posizione nona.

Sauts de tierces en La majeur,
jusqu'à la neuvième position.

Terzensprünge aus A dur bis
zur neunten Lage.

25

N° 13.

The sheet music contains ten staves of musical notation for piano. The key signature is two sharps (A major). The time signature is common time (indicated by 'C'). The notation is a unique system where vertical strokes represent fingers (1, 2, 3, 4, 5) and horizontal strokes represent positions. Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX) are placed above certain notes to identify chords or positions. The first staff starts with a II1 stroke. Subsequent staves introduce Roman numerals like III2, IV, VII1, IX1, and VII2. The music consists of sixteenth-note patterns across all ten staves.

26

Salti di sesta in A maggiore
sino alla settima posizione.

Sauts de sixtes en La majeur,
jusqu' à la septième position.

Sextensprünge aus A-dur, bis
zur siebenten Lage.

Nº 14.

The sheet music consists of 12 staves of musical notation for a guitar. The key signature is A major (two sharps). The first staff begins with a treble clef, a 6/8 time signature, and two sharps. Subsequent staves switch between treble and bass clefs, and time signatures change between 6/8 and 4/4. Fingerings are indicated above the notes, and string markings (1, 2, 3, 4, 5, 0) are placed below the notes to show which strings to play. The music includes various sixteenth-note patterns and chords, such as V4, 5VII5, V3, 5VII3, IX5, VII5, V3, 5VII3, V3, and 5VII5. The final staff ends with a 6/8 time signature and a treble clef.

Salti di ottava in A maggiore,
sino alla quarta posizione.

Sauts d'octaves en La majeur,
jusqu'à la quatrième position.

Octavensprünge aus A dur,
bis zur vierten Lage.

N.º 15.

The sheet music contains 12 staves of musical notation for piano, organized into three columns of four staves each. The notation uses eighth-note patterns with fingerings (1, 2, 3, 4) and pedaling. The first column starts with II 1, followed by I 4, III 2, and I 1. The second column starts with II 2, followed by II 1, II 1, and II 1. The third column starts with I 1, followed by II 1, II 1, and II 1. The music is in common time and includes a key signature of one sharp.

Salti di decima in A maggiore,
sino all' ottava posizione.

Sauts de dixièmes en La majeur,
jusqu'à la huitième position.

Decimensprünge aus A dur,
bis zur achten Lage.

Nº 16.

The sheet music consists of ten staves of musical notation for guitar, arranged in two columns. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff starts with a C major chord (A, C, E). The second staff starts with an F# major chord (F#, A, C#). The third staff starts with a G major chord (E, G, B). The fourth staff starts with a D major chord (B, D, F#). The fifth staff starts with an A major chord (E, A, C#). The sixth staff starts with a C major chord (A, C, E). The seventh staff starts with a G major chord (E, G, B). The eighth staff starts with a D major chord (B, D, F#). The ninth staff starts with an A major chord (E, A, C#). The tenth staff starts with a C major chord (A, C, E). Each staff contains six measures of music. Below each note, there are two numbers indicating the fingerings: the top number for the main stroke and the bottom number for the hammer-on or pull-off stroke. Additionally, there are small circles with numbers (1, 2, 3, 4) placed above certain notes to indicate specific positions on the guitar neck.



TERZA PARTE

Della tenuta del tuono.

La tenuta del tuono si forma colla pressione del dito sulla corda durante il valore della nota; ecco ciò che rigorosamente si osserverà nei bassi di questo esempio.

TROISIÈME PARTIE

De la tenue du ton.

La tenue du ton provient de la pression du doigt sur la corde durant la valeur de la note. On observera ceci rigoureusement dans les basses de cet exemple.

DRITTER THEIL

Von dem Aushalten.

Dieses wird dadurch hervor gebracht, dass man den Finger so lange auf der Saite ruhen lässt, als der Werth der Note es erfordert. Dieses ist hier im Bass streng zu befolgen.

Nº 1.

Maestoso.

2246.

Dello smorzato.

Si lasciera libera la vibrazione del tuono durante un sedicesimo; indi si smorzerà colle medesime dita, che hanno messe le corde in movimento, poiché queste, col minimo contatto sono ridotte al silenzio.

De l'étouffement.

On laissera vibrer la corde pendant un sixième, puis on étouffera le ton avec les mêmes doigts qui ont pincé les cordes, parce que le plus léger attachement les réduit au silence.

Von der Dämpfung.

Man lasse die Schwingung des Tones ein Sechzehntel lang fortdauern; sodann dämpfe man ihn mit denselben Fingern, die ihn anschlugen, weil ihre leiseste Berührung die Saiten schweigen macht.

N° 2.

Sostenuto.

Dello Staccato.

Per staccare colla più grande celerità, senza che la mano dritta si stanchi colla ripetizione frequente dei suoni, s'impiegheranno alternativamente l'indice ed il dito medio, seconde gl'indicati segni.

Du détaché.

Pour détacher avec la plus grande vitesse, sans fatiguer la main droite par la fréquente répétition des sons, on se servira alternativement de l'index et du doigt du milieu, selon l'indication des signes.

Von der Sonderung

Um dieses mit der grössten Schnelligkeit auszuführen, ohne dabei die rechte Hand durch die öftere Wiederholung des Anschlagens zu ermüden, bediene man sich wechselweise des Zeigefingers und des Mittelfingers, nach Anleitung der beigefügten Zeichen.

N^o 3.

Allegro.

II

Dell'appoggiatura di sotto.

Per fare che la voce si arresti con più espressione al tuono di melodia, bisogna lasciar cadere il dito a martello sulla nota che precede.

De l'appogiature en dessous.

Pour faire durer le ton de la melodie avec plus d'expression, il faut laisser tomber le doigt à plomb sur la note précédente.

Von dem Vorschlage von unten.

Um den Ton der Melodie mit Ausdruck festzuhalten, lasse man den Finger auf die vorhergehende Note hammerartig niederfallen.

N° 4. Andantino.

2246.

Dell'appoggiatura di sopra.

Per unire la piccola nota con quella di melodia, dopo di averla toccata colla mano destra, si strappa colla sinistra orizzontalmente.

De l'appogiature en dessus.

Pour lier la petite note avec celle de la mélodie, on touche la première avec la main droite puis on tire la corde horizontalement avec le doigt de la gauche.

Von dem Vorschlage von oben.

Um die kleine Note mit jener der Melodie zu verbinden, schlage man jene mit der Rechten an und schnelle sodann diese mit dem Finger der linken seitwärts von der Seite ab.

Nº 5. Grazioso.

Dell'appoggiatura
di più note.

Dopo di aver toccata la prima delle due piccole note con la mano dritta, le altre due si formano con la sinistra, lasciando eadere a piombo le indicate dita alternativamente sulla medesima corda.

De l'appogiature de
plusieurs notes.

Après avoir pincé la première des deux petites notes avec la main droite, on exécute les deux autres avec la gauche, en laissant tomber alternativement les doigt indiqués à plomb sur la même corde.

Von dem Vorschlage
in mehreren Noten.

Man schlage die Erste der zwei Vorschlags=Noten mit der rechten Hand an, und lasse sodann die bezeichneten Finger der linken Hand wechselweise auf dieselbe Note auffallen, um die zweien übrigen Töne hervorzu bringen.

Nº 6.

II:

Altra Appoggiatura
a più note.

Dopo di aver battuto la se-
conda delle due piccole no-
te, si strappa col medesi-
mo dito della mano sini-
stra.

Autre appogiature
en plusieurs notes.

Après avoir exprimé la secon-
de des deux petites notes, en
laissant tomber le doigt de la
main gauche sur la corde, on
la retire avec le même doigt.

Ein anderer Vorschlag
in mehreren Noten.

Man drückt die Zweite Vor-
schlagsnote durch das Auffal-
len des Fingers der linken
Hand aus, und schnellt sie
sodann mit demselben Finger
ab.

Nº 7. Andante mosso.

2246.

Del Grupetto.

Si esprime con un sol toccato; per esempio, la prima delle quattro piccole note si tocca, la seconda si strappa, la terza e la quarta si batte, e la quinta si strappa.

Du Grupetto.

On l'exprime d'un seul coup; c'est à dire on pince la première des quatre petites notes, on retire la seconde, on exécute la troisième et la quatrième en laissant tomber les doigts, et on retire la cinquième.

Von dem Gruppetto.

Dieser wird auf einen Schlag ausgeführt, indem man die Erste der vier kleinen Noten anschlägt, die Zweite abschnellet, die Dritte und Vierte durch das Auffallen der Finger ausdrückt und die Fünfte abermal von der Saite abschnellet.

N° 8.

Allegretto.

The sheet music consists of six staves of musical notation for a string instrument. The notation is rhythmic, using eighth and sixteenth notes. Fingerings are indicated above the notes, such as 'I', 'II', 'III', 'IV', 'V', 'VI', 'VII', 'VIII', and 'IX'. String markings like '2124', '2123', and '2122' are placed below the notes. The music is in common time, and the key signature is one sharp. The overall style is technical, focusing on specific fingerings and string control.

D' un Appoggiatura
molto usitata.

Quest' appoggiatura si esegue =
isce come nell'esempio quinto,
strappandola orizontalmente
con la mano sinistra.

D' une appogiature
très usitée.

On exécute cette appogiature
de la manière décrite au cin-
quième exemple, en la retirant
horizontallement du doigt de la
main gauche.

Von einem sehr
gebräuchlichen Vorschlag.

Dieser wird nach der, in dem
fünften Beispiele beschriebe-
nen Weise mit dem Finger
der linken Hand abgeschnell-
let.

N° 9. II

Allegro spiritoso.

2246.

Della Legatura.

Si tocca la prima con la mano dritta, ed indi si batte la seconda con la sinistra.

De la liaison.

On pince la première avec la main droite, et on produit la seconde en laissant tomber le doigt de la main gauche sur la corde.

Von der Bindung der Töne.

Die erste Note wird mit der rechten Hand angeschlagen, und dann die Zweite durch das Auffallen des Fingers der Linken hervorgebracht.

N° 10.

Vivace.

Dello Strisciato.

Col medesimo dito della mano sinistra che forma il tuono della piccola nota, dopo di averlo vibrato, si striscia fino alla nota di melodia, facendo risuonare tutti gl'intervalli a guisa dell'abbellimento, che nel canto si chiama portamento di voce.

Du Glissé.

Avec le même doigt de la main gauche, qui produit le ton de la petite note ou glisse, après l'avoir mis en vibration, jusqu'à la note de la melodie, en faisant resonner tous les intervalles, à la façon de l'agréablement que les chanteurs appellent port de voix.

Von dem Schleifen.

Man schleife mit demselben Finger, der die kleine Note im Klang gesetzt hat, bis zur Note der Melodie, und lasse alle Intervalle anklingen, gerade so wie die Sänger entfernte Zwischentöne durch das sogenannte Portamento di voce zur Bindung des Gesanges verschmelzen.

Nº 11.

Allegro
moderato.

49 Del trillo semplice.

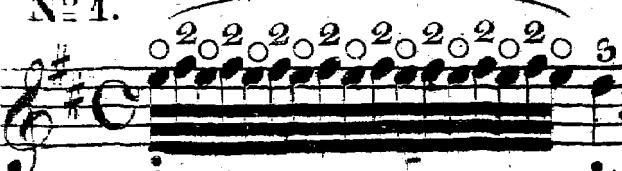
Dopo di aver messo la prima nota in vibrazione colla mano destra, il dito della sinistra si lascierà cader ripetutamente e con energia sulla nota superiore di modo che le farà risuonare tutti due.

Vedi N° 4.

Del trillo su duo corde.

Questo trillo (il quale, per aver più durata di tuono, è preferibile all' altro) si può eseguire coll' indice e medio, o col pollice ed indice della mano destra. Vedi N° 2.

N° 4.



N° 2.



Dell Mordente.

Il mordente non è altro che un breve trillo, il quale si eseguisce nell' istessa maniera.



maniera di scrivere.



maniera di eseguire.

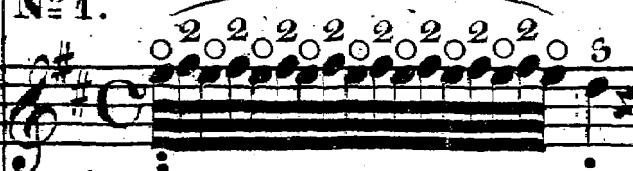
Du trille simple.

Après avoir mis en vibration la première note avec la main droite, on fera tomber le doigt de la gauche à plusieurs reprises et avec force sur la note supérieure, afin qu'il les fasse ressonner toutes les deux. Voyez N° 4.

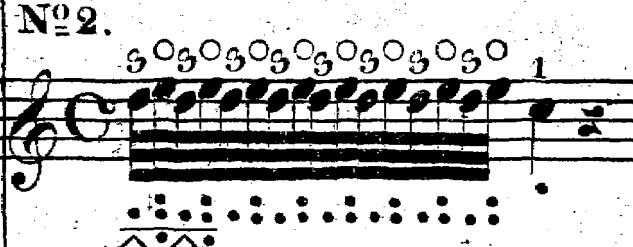
Du trille sur deux cordes.

Ce trille, qui par rapport à la durée du ton est préférable à l'autre, s'exécute avec l'index et le doigt du milieu, ou bien avec le pouce et l'index de la main droite. Voyez N° 2.

N° 4.



N° 2.



Du Mordant.

Le Mordant n'est qu'un trille bref, qui s'exécute de la même manière.



maniere d' écrire.



maniere d' executer.

Von dem einfachen Triller.

Man schlage die erste Note mit der rechten Hand an und lasse den Finger der Linken wieder holt und mit Kraft auf den oberen Ton fallen, so dass er beide klingen macht.

Siehe N° 4.

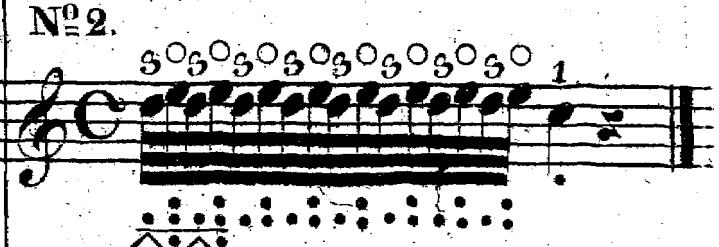
Von dem Triller auf zwei Saiten.

Dieser Triller, den man wegen seiner grösseren Vernehmlichkeit dem anderen vorzieht, wird entweder mit dem Zeige- und Mittelfinger, oder mit dem Daumen und Zeigefinger der rechten Hand angeschlagen. Siehe N° 2.

N° 4.



N° 2.

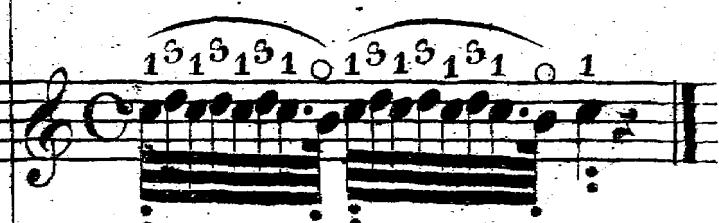


Von dem Mordant.

Der Mordant ist nichts anders als ein kurzer Triller, und wird auf dieselbe Art behandelt.



Art zu schreiben.



Art zu spielen.

QUARTA PARTE. QUATRIÈME PARTIE. VIERTER THEIL.

Maestoso.

Nº 1.

41

mf

dolce.

mf

f



2246.

Allegretto grazioso.

N^o 2.

A handwritten musical score for piano, consisting of ten staves of music. The music is in common time (indicated by 'C') and is written in G clef. The tempo is Allegretto grazioso. The score is divided into two systems by a double bar line with repeat dots. The first system starts with a dynamic of *mf*. The second system begins with a dynamic of *sf*, followed by *p*. The music features various note values including eighth and sixteenth notes, and rests. The score includes several slurs and grace notes. The final measure of the piece ends with a dynamic of *f*.

Andantino mosso.

N. 3.

The score is composed of ten staves of handwritten musical notation for piano. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and thirty-second notes, along with various rests and accidentals. The dynamics indicated include *mf*, *f*, and *mf*. The time signatures change frequently, including 2/4, 3/4, and 4/4. The key signatures also vary throughout the piece.

Allegro grazioso.

Nº 4.

slargandosi.

2246.

Allegretto.

No. 5

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which begin with a dotted half note followed by eighth-note pairs. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 and 12, which begin with eighth-note pairs.

Police.

cres:

poco

a

poco

dim:

11

5

dolce.

dolce.

A musical score page showing a single staff of music. The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). The melody consists of eighth notes and sixteenth-note patterns. The bass line features eighth-note chords. The score includes measure numbers 1 through 10.

A musical score page featuring two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Both staves show eighth-note patterns.

A handwritten musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 begins with a whole note in the treble clef staff, followed by a half note, a quarter note, and a eighth note. The bass clef staff has a half note, a quarter note, and a eighth note. Measure 12 begins with a whole note in the treble clef staff, followed by a half note, a quarter note, and a eighth note. The bass clef staff has a half note, a quarter note, and a eighth note.

A musical score for piano in G major (one sharp) and common time. The left hand plays eighth-note chords in the bass clef staff, while the right hand plays sixteenth-note patterns in the treble clef staff. Measure 11 ends with a fermata over the right-hand notes. Measure 12 begins with a dynamic marking 'mf' (mezzo-forte). The score continues with eighth-note chords in measure 13 and sixteenth-note patterns in measure 14. Measure 15 concludes with a dynamic marking 'f' (fortissimo).

16

2246.

Allegretto con moto.

N^o. 6.

2246.

Allegro maestoso.

Nº 7.

The musical score consists of ten staves of sixteenth-note patterns. The key signature is one sharp. The dynamics include *f*, *p*, *mf*, *sf*, and *ff*. The tempo is indicated as *Allegro maestoso*.

Allegro spiritoso.

N° 8.

mf

dolce.

sf

f

mf

sf

p

mf

sf

sf

mf

2246.

Allegro spiritoso.

49

Nº 9.

A handwritten musical score for piano, consisting of ten staves of music. The score is in common time (indicated by '2/4') and uses a treble clef. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. The dynamics are indicated by 'pp' (pianissimo), 'mf' (mezzo-forte), 'f' (fortissimo), and 'p' (piano). The tempo is marked as 'Allegro spiritoso'. The score is divided into measures by vertical bar lines. The music features various note values such as eighth and sixteenth notes, and rests. The handwriting is clear and legible, showing the composer's original intent.

Allegro spiritoso.

Nº 10.

Musical score for piano, page 50, number 10. The score consists of eight staves of music in 2/4 time, key signature of one sharp (F#). The dynamics include *mf*, *f*, *p*, *sfp*, *dolce*, and *ff*. The music features continuous eighth-note patterns and sixteenth-note chords, with occasional rests and grace notes.

Sostenuto.

57

N° 11.

The musical score consists of ten staves of music. The first staff begins with a dynamic *p*, followed by *f*, *sf*, and *sf*. The second staff begins with *r*, followed by *f* and *mf*. The third staff begins with *r*, followed by *f*. The fourth staff begins with *r*, followed by *f*. The fifth staff begins with *r*, followed by *f*. The sixth staff begins with *s*, followed by *p*, *sf*, *p*, and *f*. The seventh staff begins with *s*, followed by *f*. The eighth staff begins with *s*, followed by *p*. The ninth staff begins with *s*, followed by *f*. The tenth staff begins with *s*, followed by *f*.

Andantino grazioso.

Nº 12.

Dolce.

sf

pp cres:

sf dolce *sf*

sf *sf* *sf* *sf* *sf* *sf*

f *f* *f* *f* *f* *f*