

Tongers Taschen-Album Band XVIII

E. TH. WEIMERSHAUS

theor. pract.

Mandolinenschule

zum Selbstunterricht geeignet
mit deutsch-engl. Text.

schön u. stark cartonirt Mk 1,00

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Tongers
Taschen-
Album
Band XVIII.



Theoretisch-praktische Mandolinschule.

56

Neueste Methode
zum **Selbstunterricht** geeignet
von
Emil Theodor Weimershaus.

Schön und stark kartoniert M. 1.—.

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Verlag von P. J. Tonger, Köln a. Rh.

Hofmusikalienhändler

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Die Konstruktion der Mandoline und der Gebrauch derselben.

Die Mandoline (Mandola oder Mandora) ist ein kleines, lautenartiges Instrument, das besonders in Italien heimisch ist. Sie wird meistens zur Begleitung des Gesanges benutzt. Als Begleitinstrument zur Mandoline wählt man häufig die Gitarre.

Man unterscheidet vier verschiedene Mandolinen: die sechs-, acht-, zwölf- und vierzehnsaitigen.

Die sechssaitige (Mailänder) Mandoline hat folgende Stimmung:



Die zwölfsaitige (Spanische) ist doppelchörig und wie folgt gestimmt:



The Construction of the Mandoline and how the same is employed.

The Mandoline (Mandola, or Mandora) is a small lute-like instrument which is more particularly popular in Italy. It is mainly used for the accompaniment of song. The Guitar is generally chosen as the accompanying instrument to the Mandoline.

There are four different kinds of Mandoline, namely those with six, eight, twelve and fourteen strings.

The six-stringed (Milan) Mandoline is tuned as follows:



The twelve-stringed (Spanish) Mandoline is in double-unison and tuned as follows:



Die vierzehnsaitige (Türkische) ist ebenfalls doppelchörig und zeigt diese Stimmung:



Die Beschreibung der achtsaitigen (Neapolitanischen) Mandoline bringen wir an letzter Stelle, weil sie die am meisten verbreitete ist, und weil wir vorliegende Schule speciell für Solche geschrieben haben, die sich mit diesem Instrument näher befassen wollen.

Die Saiten der Neapolitanischen Mandoline heissen:



Sie werden gestimmt wie die Saiten der Violine. Die *G*- und *D*-Saite sind überspannen, die *A*- und *E*-Saite einfache Messing- oder Stahlsaiten.

Dieselben werden mit einem Finger der rechten Hand oder mit einem Stäbchen angeschlagen. Letzteres heisst *Plectrum*. Es ist aus Holz, Metall oder Elfenbein geschnitten und kann verschiedene Formen haben:

Fig. I.



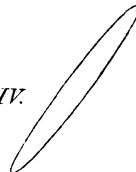
Fig. II.



Fig. III.



Fig. IV.



The fourteen-stringed (Turkish) Mandoline is also in double-unison and tuned thus:



We have reserved the description of the eight-stringed (Neapolitan) Mandoline until the last, because it is the one most widely in use and because the present school has been specially written for and more particularly applied thereto.

The strings of the Neapolitan Mandoline, also in double-unison, are named *g*, *d*, *a*, *e*, in written notation thus:

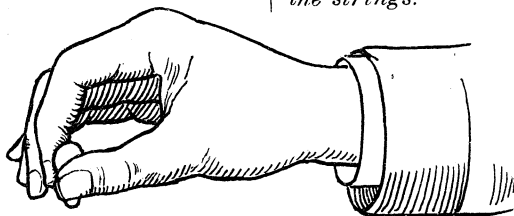


They are, therefore, tuned in fifths, like the violin. The *G*- and *D*-strings are (wire-) covered. The *A*- and *E*-strings are plain brass, or steel strings.

They are struck with one finger of the right hand or with the *Plectrum* (Pick). This latter is made of wood, metal, ivory, or tortoise-shell and is of various patterns.

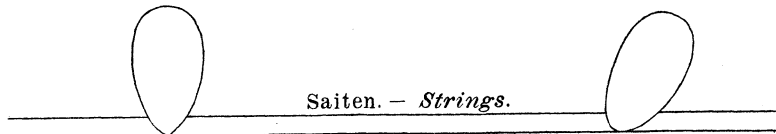
Das Stäbchen wird so zwischen Daumen und Zeigefinger der rechten Hand gehalten, dass der untere Teil desselben senkrecht an die Saiten gesetzt werden kann.

The plectrum is held between the thumb and forefinger of the right hand in such wise that the lower part thereof can be placed perpendicularly against the strings.



Diese Haltung ist erforderlich, wenn man Noten spielen will, die nur einen Schlag bekommen. Um ein schönes Tremolo (Zittern, wellenförmiges An- und Abschwollen eines Tones) hervorzubringen, muss die Haltung des Plectrums in der Weise verändert werden, dass es ein wenig schräg über die Saiten geführt werden kann.

This position is essential when playing notes requiring one stroke only. In order to produce a beautiful Tremolo (trembling, undulatory swelling and dying away of a tone) the position of the plectrum must be somewhat altered so that it can be passed across the strings in a slightly oblique position.



Senkrecht an den Saiten, um einen Schlag auf jede Note auszuführen.

Perpendicularly on the strings with one stroke only for each note.

Schräg über den Saiten, um ein schnelles Tremolo hervorbringen zu können.

Obliquely across the strings in order to be able to produce a fine tremolo.

Die Haltung der Mandoline ist ziemlich dieselbe wie bei der Gitarre und geschieht so, dass man dieselbe mit dem Ballen des Zeigefingers und dem 1. Gliede des Daumens der linken Hand zwischen dem Sattel und dem 1. Bunde erfasst. Der Zeigefinger darf jedoch nicht zu hoch gestellt werden, sondern so, dass man ihn gebogen bequem auf den 1. oder 2. Bund setzen kann.

Um überhaupt eine freie Bewegung der Finger zu erzielen, halte man die Hand ein wenig vom Halse entfernt.

Die Bezeichnung der Finger der linken Hand ist folgende: Zeigefinger 1., Mittelfinger 2., Ringfinger 3. u. kleiner Finger 4.

Um eine richtige Haltung der Finger sowohl, als auch der Hand zu erreichen, setze man den 1. Finger auf den 1. Bund der E-Saiten, den 2. Finger auf den 3. Bund der A-Saiten, den 3. Finger auf den 5. Bund der D-Saiten und den 4. Finger auf den 7. Bund der G-Saiten.

Die Finger müssen so gebogen werden, dass die Spitze eines jeden Fingers die Saiten fest niederdrücken kann, dass also die Finger gleichsam wie Hämmerchen über den Saiten stehen.

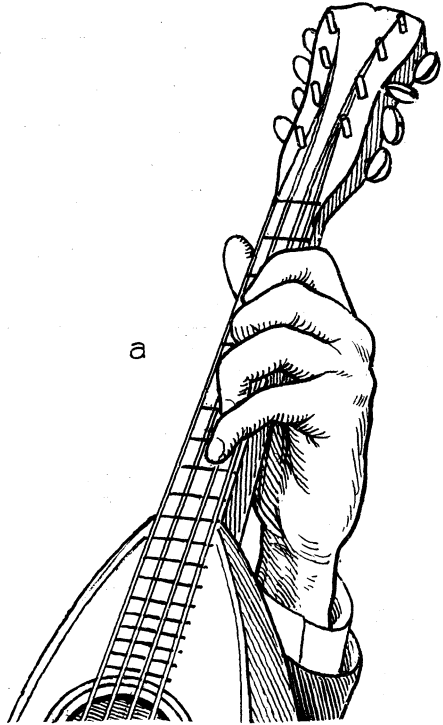
The Mandoline is held in about the same position as the Guitar, in such wise that it is grasped with the ball of the index- (fore-) finger and the 1st joint of the thumb of the left hand between the saddle and the 1st fret. The forefinger must not be placed too high, however, but, on the contrary, so that the player can place it easily in a curved position on the 1st, or 2nd fret.

In order to acquire a free motion of the fingers it is necessary to keep the hand a little apart from the neck.

The fingers of the left hand are figured as follows: Forefinger: 1 - Middle finger: 2 - Ring-finger: 3 - and Little finger: 4.

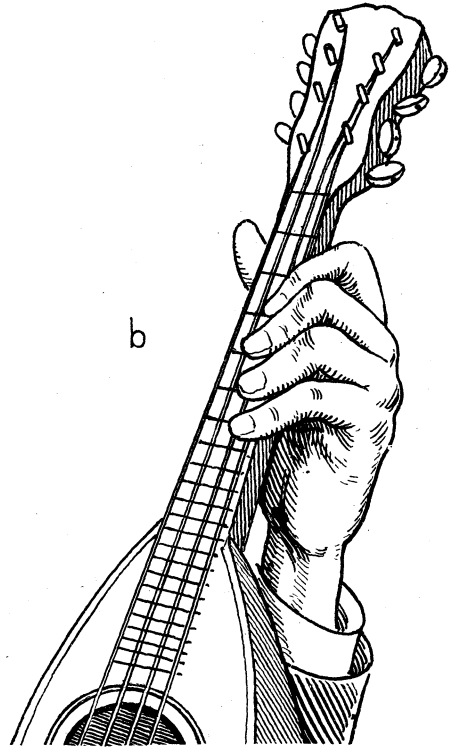
In order to acquire correct positions of both hand and fingers, place the 1st finger on the 1st fret of the E-string, the 2nd finger on the 3rd fret of the A-string, the 3rd finger on the 5th fret of the D-string and the 4th finger on the 7th fret of the G-string.

The fingers must be so curved that the tip of each finger can firmly press down the strings, that is to say so that they are held like little hammers over the strings.



a

a) Richtige Fingerstellung.
Correct position of the fingers.



b

b) Falsche Fingerstellung.
False position of the fingers.

Noten unter dem Liniensystem:

im 1. Zwischenraum im 2. auf der 1. Hilfslinie auf der 2. unter den Hilfslinien

Notes below the staff:

in the 1st space 2nd space on the 1st 2nd line below the ledger-lines

Noten über dem Liniensystem:

im 1. Zwischenr. im 2. im 3. im 4. auf der 1. auf der 2. auf der 3. auf der 4. über den Hilfslinien

Notes above the staff:

in the 2nd 3rd 4th on the 1st 2nd 3rd 4th above the 1st space ledger-lines

Gestalt der Noten.

Man unterscheidet Ring- und Punktnoten. Die Ringnoten sind entweder Ganze oder Halbe Noten, alle anderen sind Punktnoten.

Die Ganze Note besteht nur aus dem Kopf (Ring), die Halbe Note ist ein Ring mit einem Halse, die Viertel-Note ein Punkt mit einem Halse. Bei den Achtel-, Sechzehntel-, Zweiunddreissigstel-Noten etc. treten ein, zwei, drei etc. Fähnchen an den Hals.

Werden mehrere Achtel-, Sechzehntel- etc. Noten miteinander verbunden, so nennt man die Verbindungsstriche nicht Fahne, sondern Balken.

Ringnoten. Punktnoten.
Ring-shaped notes. Black notes.

Hals — Neck, or Stem. Fahne. — Flag, or pennant.
Kopf. — Head.

Balken. Flag-bar.

Form of the Notes.

Notes are either ring-shaped (white), or black (dot-like). The white, ring-shaped notes are either whole-notes (semibreves), or half-notes (minims); all the remaining notes are black, dot-like.

The whole note (semibreve) consists of a head only. The half-note consists of a head and a stem, or neck. The quarter-note (Crotchet) has a black head, a stem and a flag, or pennant. Eight- (quavers), sixteenth- (semiquavers), thirtysecondth- (demisemiquaver) notes, etc. are made up of a head, and one, two or three flags (pennants) at the end of the stem.

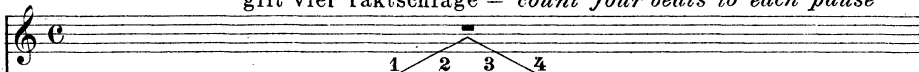
When several eight-, sixteenth-, or thirtysecondth-notes come together they are connected by means of flag-bars.

Wert der Pausen.
(pausieren = schweigen)

Time-value of the Pauses, or Rests
(representing silence).

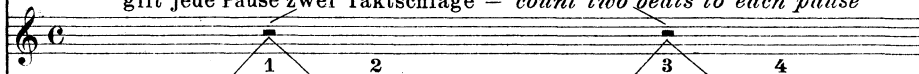
Ganze Pause
Whole-rest,
or *Semibreve-pause*

gilt vier Taktschläge — *count four beats to each pause*



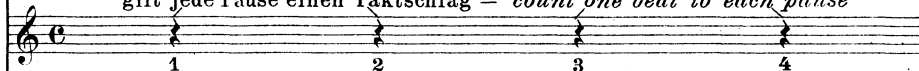
Halbe Pausen
Half-rests,
or *Minim-pauses*

gilt jede Pause zwei Taktschläge — *count two beats to each pause*



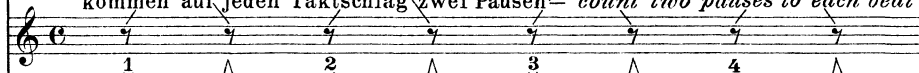
Viertel-Pausen
Quarter-rests,
or *Crotchet-pauses*

gilt jede Pause einen Taktschlag — *count one beat to each pause*



Achtel-Pausen
Eight-rests,
or *Quaver-pauses*

kommen auf jeden Taktschlag zwei Pausen — *count two pauses to each beat*



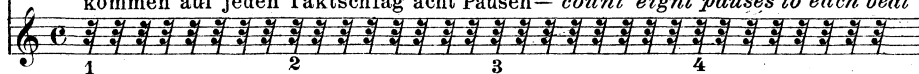
Sechzehntel-Pausen
16th rests,
or *Semiquaver-pauses*

kommen auf jeden Taktschlag vier Pausen — *count four pauses to each beat*



Zweiunddreissigstel-Pausen
32nd rests,
or *Demisemiquaver-pauses*

kommen auf jeden Taktschlag acht Pausen — *count eight pauses to each beat*



Sextolen

nennt man eine Notengruppe von sechs Noten, z. B.:

Sextolen.
Sextelets.

Geltung.
Time-value.

A Sextelet

is a group of six notes having only the time-value of four similar notes, thus:

Syncopen (Zerschneidungen).

Noten, welche eine gute und schlechte (betonte und unbetonte) Taktzeit enthalten, heissen Syncopen oder syncopierte Noten. Da bei denselben die gute Taktzeit nicht betont werden kann, weil sie mit der schlechten verbunden ist, so fällt auch die Betonung, gegen das natürliche Taktgefühl, auf die letztere, also auf die Syncope.

Syncopes

are notes which begin on a weak beat and are sustained through a strong beat; such are known as above, or as *syncopated notes*. Inasmuch as with them the normally strong beat cannot be accented, because it is but the continuation of the normally weak beat, the accent is, of necessity, thrown onto the latter, that is to say onto the syncope.

Syncopen. — *Syncopes.*

Rhythmische Zeichen.

Kleines Wiederholungs-Zeichen (nur für einen oder mehrere Takte).
Small Repeat-sign (used for one or several bars only).

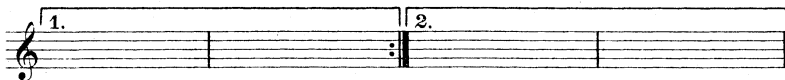
Rhythmic Signs.

Wiederholungs-Zeichen. (*Dal Segno*)
Repeat-sign.

§ Von demselben Zeichen an wiederholen.
Repeat from the sign §

Die mit 1. bezeichneten Takte bleiben bei der Wiederholung weg, dafür werden die mit 2. bezeichneten gespielt.

The bars within the bracket marked 1 are omitted in the repetition, those within the bracket marked 2 being played in their place.



Fermate (Ruhezeichen).
Ad libitum rest-sign.

Schlusszeichen.
Close, or End-sign.

Sprung- oder Kopfzeichen, springt zum gleichen Zeichen.



Die gebräuchlichsten Taktarten.

The most customary Time - measures.



Versetzungszeichen.
Die sieben Stammtöne.



Ein # (Kreuz oder Erhöhungszeichen) vor einer Note erhöht dieselbe um einen halben Ton. Solch ein erhöhter Ton wird dadurch benannt, dass der ursprünglichen Bezeichnung der Note die Silbe *is* angehängt wird, z. B:



Das x (Doppel-Kreuz) vor einer Note erhöht dieselbe um einen ganzen Ton, oder eine schon durch ein einfaches # Kreuz erhöhte Note noch um einen halben Ton und wird derselben die Silbe *isis* angehängt, z. B:



Marks of Alteration.
The seven Normal-tones.

A sharp (#) before a note raises the same to the extent of a semitone (half a tone). A note so raised receives the affix "sharp", thus:

A double-sharp (x) before a note raises the same to the extent of two semitones (= one whole tone). A note which is already sharpened in the "signature" to the extent of a semitone is affected by the double-sharp to the extent of an additional semitone only. A note so sharpened takes on the affix "double-sharp", thus:

Das \flat (Be) vor einer Note erniedrigt dieselbe um einen halben Ton und wird ihr die Silbe *es* angehängt. Ausnahmen bei *a* und *h*: anstatt *aes* = *as*, anstatt *hes* = *be*, z. B:

A musical staff in treble clef showing seven notes: c, d, e, f, g, a, b. Each note has a flat sign (\flat) before it. Above the staff are the syllables: ces, des, es, fes, ges, as, hes oder b (be). Below the staff are the names of the flats: c-flat, d-flat, e-flat, f-flat, g-flat, a-flat, b-flat.

A flat (\flat) before a note lowers the same to the extent of a semitone. A note so lowered receives the affix "flat", thus:

Das $\flat\flat$ (Doppel-Be) vor einer Note erniedrigt dieselbe um einen ganzen Ton, und wird ihr die Silbe *eses* angehängt, z. B:

A musical staff in treble clef showing seven notes: c, d, e, f, g, a, b. Each note has a double flat sign ($\flat\flat$) before it. Above the staff are the syllables: ceses, deses, eses, fes, geses, ases, heses oder bebe. Below the staff are the names of the double flats: c-double-flat, d-double-flat, e-double-flat, f-double-flat, g-double-flat, a-double-flat, b-double-flat.

A double-flat ($\flat\flat$) before a note lowers the same to the extent of a whole tone. A note so lowered takes in the affix "double-flat", thus:

Jedes Versetzungszeichen (Kreuz oder Be) hat seine Gültigkeit für alle gleichnamigen Noten eines Taktes, z. B:

A musical staff in treble clef with a common time signature (C). The first four notes are c, d, e, f, each with a sharp sign (\sharp) before it. The last four notes are g, a, b, c, each with a flat sign (\flat) before it. Above the staff are the syllables: eis - c \sharp , eis - c \sharp , eis - c \sharp , eis - c \sharp , des - a \flat , des - a \flat , des - a \flat , des - a \flat .

A mark of alteration (sharp, or flat) affects all the like notes of a bar, thus:

Das Quadrat \natural (Auflösungszeichen) vor einer Note löst das vorhergehende Zeichen \sharp oder \flat auf und erhält die Note den ursprünglichen Namen und Griff wieder, z. B:

A musical staff in treble clef showing a sequence of notes: c, c, c, c, c, c, b, b, b, b, b, b. The first three c's have a double sharp sign ($\sharp\sharp$) before them, the next three c's have a sharp sign (\sharp) before them, and the last six notes (b's) have a double flat sign ($\flat\flat$) before them. Above the staff are the syllables: cisis, cis, cisis, c, cis, c, bebe, b, bebe, h, b, h. Below the staff are the names of the signs: c-double-sharp, c-sharp, c-double-sharp, c, c-sharp, c, b-double-flat, b-flat, b-double-flat, b, b-flat, b.

A natural (\natural) (or cancelling-sign) before a note cancels the pre-existing \sharp or \flat and restores the note to its normal position. As shown below, such cancelling-sign must be doubled in order to restore a double-sharp, or double-flat to its normal position, thus:

Enharmonische Verwechslung

ist die Verwechslung zweier Töne, welche von verschiedenen Stammtönen abgeleitet sind, aber dieselbe Tonhöhe haben, z. B:

The musical notation shows two staves. The top staff has three notes: a natural C, a C-sharp (labeled 'eis. c-sharp'), and a D. The bottom staff has three notes: a B-sharp (labeled 'his b-sharp'), a D-flat (labeled 'des d-flat'), and a C-double-sharp (labeled 'cisis c-double-sharp'). The notes are connected by lines, and the text 'gleich equals' and 'und so weiter and so forth' is written below the notes.

Die Tonleiter

ist eine stufenweise Folge von Tönen. *Chromatisch* heisst sie, wenn die Tonleiter aufschliesslich in Halbtönen fortschreitet, *diatonisch*, wenn die Tonleiter in ganzen und halben Tönen oder Stufen nach bestimmter Ordnung auf- und abwärts schreitet.

Die Normal-Tonarten (Tonleitern) ohne Vorzeichnung sind *C dur* und *A moll*. (*Dur*, lat. *durus* = hart, *moll*, lat. *mollis* = weich.)

Nimmt man die sieben Stammtöne mit der folgenden Oktave hinzu, so hat man die *C dur*-Tonleiter: c, d, e, f, g, a, h, c.

Enharmonic Change

is the term applied to the mode of writing two tones which, in notation, are derived from two different fundamental notes, but which are the same in pitch. For instance.

A Scale

is a graded sequence of tones. A scale is called *chromatic* when it is composed solely of semitone-sequences. It is called *diatonic* when composed of whole and semitones graded in specific sequences, ascending and descending.

The normal keys (scales) are *C major* and *A minor*, both being without Signatures (sharps or flats).

The seven normal name-tones (the white keys on the pianoforte key-board) together with the eighth note, or octave of the fundamental note, form the *C-major Diatonic scale*: c, d, e, f, g, a, b, c.

Die Tonart, welche ein \sharp als Vorzeichen mehr bekommt, findet man, indem man vom Grundton der letzten Tonleiter aus den fünften Ton aufwärts bestimmt, und diesen als Grundton der neuen Tonleiter annimmt.

Die Tonart, welche als Vorzeichen ein \flat mehr bekommt, findet man dadurch, dass man den fünften Ton der letzten Tonleiter abwärts als Grundton der neuen Tonleiter ansieht.

Der fünfte Ton aufwärts in der *C dur* - Tonleiter ist demnach der Grundton der nächstfolgenden Tonart, also *G*.

Um nun bei *G dur* das richtige Verhältnis der halben und ganzen Stufen herzustellen, muss der siebente Ton um eine halbe Stufe erhöht werden.

Von *G* ist der fünfte Ton aufwärts *D*. Von *D* der fünfte Ton *A* u. s. w.

Von *C* ist der fünfte Ton abwärts *F*. *F dur* hat demnach ein \flat zur Vorzeichnung. Der fünfte Ton von *F* ist *B*. *B dur* hat also zwei \flat zur Vorzeichnung u. s. w.

Fis dur, mit sechs Kreuzen, ist enharmonisch verwandelt gleich *Ges dur*; sechs \sharp , und zählen folglich nur für eine Tonart. Dasselbe gilt auch von den verwandten Moll-Tonarten dieser beiden, *dis moll* und *es moll*. Demnach giebt es 12 Dur- und 12 Moll-Tonarten.

The progression of Scales in sharps is known as the "Circle of Fifths", because five notes proceeding upwards from the ground- or fundamental tone of the preceding key the signature receives an additional sharp.

The progression of Scales in Flats is also by Fifths, the same being counted downwards instead of upwards, and an extra-flat being added to the signature for each such downward progression.

According to the above rule, the fifth note in the C major scale becomes the fundamental note of the next following scale — that of G major.

But, as it is necessary to maintain the same proportions of whole- and semitones in all major keys, the seventh grade, or leading-note of the scale must be sharpened, so that the scale of G major has as "signature" one sharp.

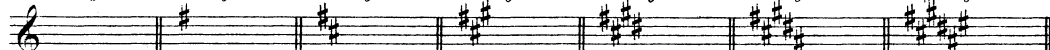
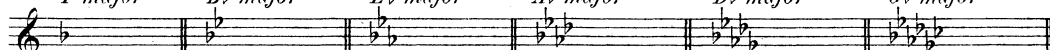
Proceeding upwards, the fifth tone from G is D, from D the fifth tone is A, and so forth.

Proceeding downwards from C the fifth tone is F, which consequently receives one flat as signature. The fifth tone from F is B-flat, which bears two flats as signature — and so forth.

F-sharp major, with six sharps, is (enharmonically) the same as G-flat major, with six flats; such enharmonically-like keys are regarded as one and not as two different scales. This principle applies equally to the similarly related minor keys belonging to the above major keys, namely D-sharp and E-flat major. It follows that there are 12 major and 12 mi-

[nor keys.

Vorzeichnungen aller Dur- und deren verwandten Moll-Tonarten.

C dur <i>C major</i>	G dur <i>G major</i>	D dur <i>D major</i>	A dur <i>A major</i>	E dur <i>E major</i>	H dur <i>B major</i>	Fis dur <i>F# major</i>
						
a moll <i>A minor</i>	e moll <i>E minor</i>	h moll <i>B minor</i>	fis moll <i>F# minor</i>	cis moll <i>C# minor</i>	gis moll <i>G# minor</i>	dis moll <i>D# minor</i>
F dur <i>F major</i>	B dur <i>Bb major</i>	Es dur <i>Eb major</i>	As dur <i>Ab major</i>	Des dur <i>Db major</i>	Ges dur <i>Gb major</i>	
						
d moll <i>D minor</i>	g moll <i>G minor</i>	c moll <i>C minor</i>	f moll <i>F minor</i>	b moll <i>Bb minor</i>	es moll <i>Eb minor</i>	

Signatures of the various Major and their relative Minor Scales.

Intervall nennt man die Entfernung von einem Tone zum anderen.

By Interval is understood the distance from one note to another, to distinguish which various terms are employed in English music-theory. Thus

Prime 1	Sekunde 2	Terz 3	Quarte 4	Quinte 5	Sexte 6	Septime 7	Oktave 8	None 9	Dezime 10
									
<i>Prime, fundamental note, principal note, tonic, or key note</i>	<i>Second, or Supertonic</i>	<i>Third, or Mediant</i>	<i>Fourth, or Subdominant</i>	<i>Fifth, or Dominant</i>	<i>Sixth, or Submediant</i>	<i>Seventh, Subtonic, or Leading note</i>	<i>Octave</i>	<i>Ninth</i>	<i>Tenth</i>

Verzierungszeichen.

Vorschläge, Doppelvorschläge, Doppelschläge und Triller siehe Seite 71 u. ff.

Embellishments, or Ornamentations.

Grace-note, or Appoggiatura; German beat, or Passing Shake, Turn, or Gruppetto; Shake, or Trill see page 71 and f.

- Andante*, gehend, langsam — *easy going, smoothly.*
- Andantino*, { etwas weniger langsam als *Andante*, Zeitmass zwischen *Andante* und *Allegro.*
Somewhat less slowly than Andante.
- Moderato*, mässig — *moderately.*
- Allegretto*, etwas munter — *somewhat more quickly.*
- Allegro*, rasch, schnell — *quick, fast.*
- Allegro molto*, {
Allegro assai, { sehr schnell — *very fast.*
- Presto*,
Prestissimo, so rasch wie möglich — *as fast as possible.*
- Vivace*, lebhaft — *vivaciously.*
- Vivacissimo*, sehr lebhaft — *very vivaciously.*
- A piacere*, nach Belieben, nach eigenem Gefallen — *at pleasure, according to one's fancy.*
- A poco a poco*, allmählich — *gradually.*
- Ad libitum* (*ad lib.*), nach Belieben — *At will.*
- Agitato*, bewegt, unruhig — *agitated.*
- Amoroso*, zärtlich, innig — *tenderly, amorously.*
- Con fuoco*, mit Feuer — *with fire.*
- Meno*, minder — *less.*
- Mosso*, bewegt, gleichviel als *con moto* — *with motion, the same as con moto.*
- Piu*, mehr — *more*
- Scherzando*, scherzend — *jokingly, playfully.*
- Sempre*, immer — *always, throughout.*
- Spirituoso*, feurig, geistvoll — *fiery, with spirit.*
- Stringendo*, eilender — *hurrying.*
- Un poco*, ein wenig — *a little.*
- Verte subito*, {
Volti subito, { (*V. S.*) wende schnell um — *turn over quickly.*

Grifftabelle der Mandoline.

Table of Stoppings for the Mandoline.

	1. Bund. 1st Fret.	2. B. 2nd F.	3. B. 3rd F.	4. B. 4th F.	5. B. 5th F.	6. B. 6th F.	7. B. 7th F.	8. B. 8th F.	9. B. 9th F.	10. B. 10th F.	11. B. 11th F.	12. B. 12th F.	13. B. 13th F.	14. B. 14th F.	15. B. 15th F.	16. B. 16th F.	17. B. 17th F.
E	Eis=F	Fis=Ges	G	Gis=As	A	Ais=B	H	C	Cis=Des	D	Dis=Es	E	Eis=F	Fis=Ges	G	Gis=As	A
E	E# = F	F# = Gb	G	G# = Ab	A	A# = Bb	B	C	C# = Db	D	D# = Eb	E	E# = F	F# = Gb	G	G# = Ab	A
A	Ais=B	H	C	Cis=Des	D	Dis=Es	E	Eis=F	Fis=Ges	G	Gis=As	A	Ais=B	H	C	Cis=Des	D
A	A# = Bb	B	C	C# = Db	D	D# = Eb	E	E# = F	F# = Gb	G	G# = Ab	A	A# = Bb	B	C	C# = Db	D
D	Dis=Es	E	Eis=F	Fis=Ges	G	Gis=As	A	Ais=B	H	C	Cis=Des	D	Dis=Es	E	Eis=F	Fis=Ges	G
D	D# = Eb	E	E# = F	F# = Gb	G	G# = Ab	A	A# = Bb	B	C	C# = Db	D	D# = Eb	E	E# = F	F# = Gb	G
G	Gis=As	A	Ais=B	H	C	Cis=Des	D	Dis=Es	E	Eis=F	Fis=Ges	G	Gis=As	A	Ais=B	H	C
G	G# = Ab	A	A# = Bb	B	C	C# = Db	D	D# = Eb	E	E# = F	F# = Gb	G	G# = Ab	A	A# = Bb	B	C

E-Saiten.
E-Strings.

A-Saiten.
A-Strings.

D-Saiten.
D-Strings.

G-Saiten.
G-Strings.

The musical notation consists of four staves, one for each string (E, A, D, G). Each staff shows a sequence of notes with their corresponding fret numbers and accidentals. The notes are: E (1st fret), F (2nd fret), G (3rd fret), A (4th fret), B (5th fret), C (7th fret), D (9th fret), E (11th fret), F (12th fret), G (14th fret), A (15th fret), B (16th fret), C (17th fret). The accidentals are: # for F, # for G, # for A, # for B, # for C, # for D, # for E, # for F, # for G, # for A, # for B, # for C.

PRAKTISCHER TEIL.

Das Anschlagen der leeren Saiten.

Jede Note bekommt einen Schlag. Dieses Zeichen \wedge bedeutet den Herunterschlag, von oben nach unten, und dieses Zeichen \vee den Heraufschlag, von unten nach oben.

E-Saite. <i>E-String.</i>	A-Saite. <i>A-String.</i>	D-Saite. <i>D-String.</i>	G-Saite. <i>G-String.</i>
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PRACTICAL PART.

Striking the open Strings.

One stroke to each note. The sign \wedge denotes the down-stroke (from above downwards); the sign \vee the up-stroke (from below upwards).

Ausgehaltene Töne oder Tremolo.

Eine ganze Note hat 16/16, also kommen 16 Schläge darauf. Auf eine Halbe die Hälfte: 8 Schläge, auf ein Viertel 4, ein Achtel 2 und ein Sechzehntel 1 Schlag.

Tremolo, or sustained Tones.

A whole-note (semibreve) consists of 16/16ths, so that 16 strokes are necessary thereto. A half-note (minim) requires 8 strokes; a quarter-note (crotchet) 4 strokes; an eighth-note (quaver) 2 strokes and a sixteenth-note (semiquaver) 1 stroke.

Ganze Note. — Whole-note (semibreve).

Zum Beispiel:
For example:

A-Saite. — *A-String.*

Four staves of musical notation for the A-string exercise. Each staff contains a sequence of notes with fingerings (1-3) and bowing strokes (1-5) indicated below the notes. The notes are quarter notes, and the exercise is divided into two measures by a double bar line on each staff.

Vorhergehende Übungen müssen auch in Viertel- und Achtel-Noten gespielt werden.

The preceding exercises must also be practiced in quarter-notes (crotchets) and eighth-notes (quavers).

Übungen auf der A- und E-Saite.

Auf jede Note 4 Schläge.

Exercises on the A- and E-Strings.

4 strokes to each note.

A single staff of musical notation for the A- and E-string exercise. It shows a sequence of notes with fingerings (1-5) and bowing strokes (1-5) indicated below the notes. The notes are quarter notes, and the exercise is divided into two measures by a double bar line.

The image shows five staves of musical notation for guitar exercises. Each staff contains a sequence of notes with fingerings (1-4) and stroke directions (circles) indicated above or below. The exercises are written in treble clef with a common time signature (C). The notes are arranged in a way that suggests a specific fingering and stroke pattern for each exercise.

Die Übungen auf der A- und E-Saite müssen auch mit 2 Schlägen und 1 Schlage auf jede Note geübt werden.

Hat der Schüler alle vorhergehenden Übungen gut studiert, so wird es ihm leicht sein, folgende Stücke zu spielen; sie sollen gleichzeitig eine Übung im Taktspielen sein.

The above exercises on the A- and E-strings must likewise be practiced with 2 and with 1 stroke to each note.

As soon as the learner has thoroughly practiced and mastered all the above exercises he will find it easy to play the following pieces, which are intended to serve simultaneously as exercises in keeping time.

Vor einer Pause endigt man immer mit einem Schläge von oben nach unten und ist deshalb gezwungen, einen Schlag mehr zu thun, als die Schreibart angiebt. Siehe in No. 1 den 4. und 12. Takt.

Before a pause, or rest one must always finish with a down-stroke and is, therefore, obliged to give one stroke more than is prescribed by the notation. See the 4th and 12th bars of No. 1.

No. 1. Kinderlied., „Stille, stille.“ – *Childs Song. “Softly, softly!”*

Schreibart. – *Notation.*

Finger. *2 Finger.*

Bund. 3 *Fret.*
Ausführung. – *Execution.*

The first system of musical notation consists of two staves. The upper staff is a treble clef with a 2/4 time signature. It contains four measures of music. The first measure has a quarter note G4 with a circled '2' above it. The second measure has a quarter note A4 with a circled '2' above it. The third measure has two quarter notes: G4 (circled '1') and A4 (circled '1'). The fourth measure has a quarter note B4 with a circled '2' above it, followed by a whole rest. The lower staff is a bass clef with a 2/4 time signature. It contains four measures of music. The first measure has a quarter note G3 with a circled '3' above it. The second measure has a quarter note A3 with a circled '3' above it. The third measure has two quarter notes: G3 (circled '1') and A3 (circled '1'). The fourth measure has a quarter note B3 with a circled '3' above it, followed by a whole rest. There are 'V' marks above the notes in the first two measures of the lower staff. The piece ends with a double bar line and a 2/4 time signature.

The second system of musical notation consists of two staves. The upper staff is a treble clef with a 2/4 time signature. It contains four measures of music. The first measure has two quarter notes: G4 (circled '3') and A4 (circled '3'). The second measure has two quarter notes: G4 (circled '1') and A4 (circled '1'). The third measure has a quarter note B4 with a circled '2' above it, followed by a whole rest. The fourth measure has a quarter note G4 with a circled '3' above it, followed by a whole rest. The lower staff is a bass clef with a 2/4 time signature. It contains four measures of music. The first measure has a quarter note G3 with a circled '5' above it. The second measure has a quarter note A3 with a circled '5' above it. The third measure has two quarter notes: G3 (circled '1') and A3 (circled '1'). The fourth measure has a quarter note B3 with a circled '3' above it, followed by a whole rest. The piece ends with a double bar line and a 2/4 time signature.

The third system of musical notation consists of two staves. The upper staff is a treble clef with a 2/4 time signature. It contains four measures of music. The first measure has a quarter note G4 with a circled '2' above it. The second measure has a quarter note A4 with a circled '2' above it. The third measure has two quarter notes: G4 (circled '1') and A4 (circled '1'). The fourth measure has a quarter note B4 with a circled '2' above it, followed by a whole rest. The lower staff is a bass clef with a 2/4 time signature. It contains four measures of music. The first measure has a quarter note G3 with a circled '3' above it. The second measure has a quarter note A3 with a circled '3' above it. The third measure has two quarter notes: G3 (circled '1') and A3 (circled '1'). The fourth measure has a quarter note B3 with a circled '3' above it, followed by a whole rest. The piece ends with a double bar line and a 2/4 time signature.

No. 4. Schlaf, Kindchen, schlaf! — *Sleep, Baby, sleep.*

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The piece is in 3/4 time and features a simple melody in the right hand and a rhythmic accompaniment in the left hand. The melody consists of quarter and eighth notes, with some rests and accidentals. The accompaniment is primarily composed of eighth-note patterns, with some sixteenth-note runs. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with a circle (o) above them. The piece concludes with a double bar line and a repeat sign.

System 1:
 Treble clef: 4, 3, 3, 2, 2, 2, 1, 1
 Bass clef: 7, 5, 5, 3, 3, 3, 1, 1

System 2:
 Treble clef: 2, 1, 1, 3, 3, 2, 2, o, o
 Bass clef: 3, 1, 1, 5, 5, 3, 3, o, o

System 3:
 Treble clef: 1, 1, 3, 3, 2, 2, o, 1, 3, 3, 2
 Bass clef: 1, 1, 5, 5, 3, 3, o, 1, 5, 5, 3

No. 5. Himmelsau', licht und blau. Volkslied. — *Heavens light and blue. Folks Song.*

Musical score for 'Himmelsau', licht und blau'. The score is written for guitar in 3/4 time. It consists of two systems, each with a treble clef staff and a bass clef staff. The treble clef staff contains the melody with fingerings (1-3) and accents. The bass clef staff contains a rhythmic accompaniment of eighth notes. The first system has four measures, and the second system has four measures. The piece ends with a double bar line.

Griffe auf der D-Saite.

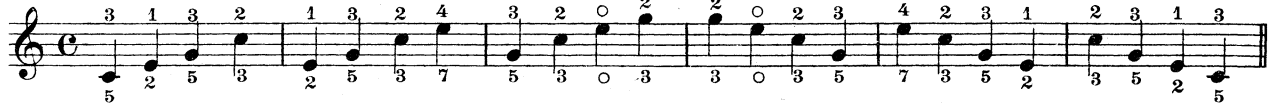
Stoppings on the D-String.

Two systems of musical notation for guitar exercises on the D-string. The first system is titled 'Griffe auf der D-Saite.' and the second is titled '*Stoppings on the D-String.*'. Each system consists of three staves (treble, middle, and bass clefs) showing rhythmic patterns and fingerings (1-3) for the exercises. The exercises are in 3/4 time and consist of 12 measures each.

C dur-Tonleiter. — *C major-Scale.* Siehe theoretischen Teil „Die Tonleiter.“
See Theoretical Section "A Scale."



Arpeggien (gebroschene Akkorde). — *Arpeggios, or broken Chords.*



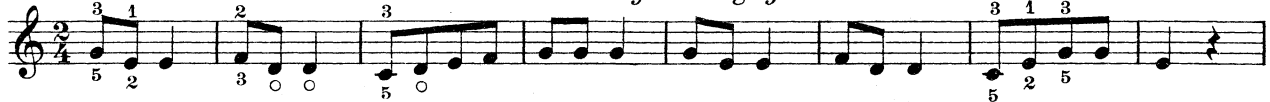
Unterhaltungsstücke.

Entertainment-Pieces.

No. 1. Ça ça geschmauset. — *The merry Feast.*



No. 2. Alles neu macht der Mai. — *When comes May all is gay.*



Der Auftakt.

Der erste Takt des folgenden Stückes ist unvollständig und heisst Auftakt. Derselbe bildet mit dem letzten Takt des Stückes zusammen einen vollständigen Takt.

The Up-beat.

The first bar of the next-following piece is incomplete, the only beat it contains being known as "Up-beat." It fills the void found in the last bar of the piece.

No. 3. Langsamer Walzer.— *Slow Valse.*

Fr. Schubert.

No. 4. Was kommt dort von der Höh?— *What comes there from the Heights?*

No. 5. Andante con moto { aus der Oper: Oberon, „O wie wogt es sich schön.“
from the opera of Oberon. "Oh, how sweet 'tis to float!"

Weber.

F und Fis. — *F and F#.*

Musical notation for the exercise 'F und Fis. — F and F#.' It consists of a single staff in treble clef with a key signature of one sharp (F#). The melody is composed of quarter and eighth notes. Fingerings are indicated by numbers 1-5 above the notes. There are two measures of rests in the middle of the piece.

G dur-Tonleiter. — *G major-Scale.*

Musical notation for the exercise 'G dur-Tonleiter. — G major-Scale.' It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The melody is a scale of eighth notes, ascending and then descending. Fingerings are indicated by numbers 1-5 above the notes.

Gebrochene Akkorde (Arpeggien). — *Arpeggios.*

Musical notation for the exercise 'Gebrochene Akkorde (Arpeggien). — Arpeggios.' It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The melody is composed of broken chords (arpeggios) of eighth notes, ascending and then descending. Fingerings are indicated by numbers 1-5 above the notes.

Unterhaltungsstücke.

Entertainment-Pieces.

No. 1. Weisst du, wieviel Sternlein stehen? — *Knowst, how many starlets glitter?*

Musical notation for the piece 'No. 1. Weisst du, wieviel Sternlein stehen? — Knowst, how many starlets glitter?'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is composed of quarter and eighth notes. Fingerings are indicated by numbers 1-5 above the notes.

No. 2. Wenn ich ein Vöglein wär. — *If I a birdie were.*

Musical notation for the piece 'No. 2. Wenn ich ein Vöglein wär. — If I a birdie were.' It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is composed of quarter and eighth notes. Fingerings are indicated by numbers 1-5 above the notes.

No. 3. Lang' ist's her. - *Long, long ago.*

Musical notation for No. 3, Lang' ist's her. - *Long, long ago.* The piece is in G major and common time. It consists of two staves. The first staff has a repeat sign. Fingerings are indicated by numbers 1-4 above notes and 2-7 below notes.

No. 4. In einem kühlen Grunde. - *The broken Ring.*

Musical notation for No. 4, In einem kühlen Grunde. - *The broken Ring.* The piece is in G major and 6/8 time. It consists of two staves. Fingerings are indicated by numbers 1-4 above notes and 2-7 below notes.

Tremolo-Übungen.

Tremolo - Exercises.

Musical notation for Tremolo-Übungen. The piece is in G major and common time. It consists of three staves. The first staff is labeled "Sekunden. - Seconds." and shows a sequence of second intervals. Fingerings are indicated by numbers 1-5 above notes and 2-7 below notes.

Terzen. - *Thirds.*

4
od. or

4
od. or

Quarten. - *Fourths.*

Quinten. — *Fifths.*

Sexten. — *Sixths.*

Septimen. — *Sevenths.*

Oktaven. -- *Octaves.*

C und Cis.
C and C#.

D dur-Tonleiter. -- *D major-Scale.*

Gebrochene Akkorde. -- *Arpeggios.*

G und Gis.
G and G#.

No. 1. Stille Nacht, heilige Nacht. — *Silent night, most holy night.*

Larghetto.

No. 2. Die Loreley., „Ich weiss nicht, was soll es bedeuten.“ — *The Loreley.*

Andante.

No. 3. Komm, lieber Mai. — *Come, dearest May.*

Allegretto.

No. 4. Der Wendlstoa., „Glaub mir's, dass i:“ — *The Wendt's Song.* “Think not that I.”

Allegretto.

Musical score for 'The Wendt's Song' in G major, 3/4 time. The piece consists of three staves of music. The first staff begins with a piano (*p*) dynamic and includes fingerings (2, 3, 4, 5) and accents. The second staff features a mezzo-forte (*mf*) dynamic and includes fingerings (1, 2, 3, 4, 5, 6, 7) and accents. The third staff includes a *rit.* (ritardando) section and ends with a forte (*f*) dynamic. The score is marked with various dynamics including *p*, *mf*, and *f*.

Jodler. — Jodel.

Tempo I.

Musical score for 'Jodler' in G major, 3/4 time. The piece consists of one staff of music. It begins with a forte (*f*) dynamic and includes fingerings (1, 2, 3, 4) and accents. The score is marked with various dynamics including *f*.

A dur-Tonleiter. — *A major-Scale.*

Musical score for the A major scale in G major, common time. The piece consists of one staff of music. It includes fingerings (1, 2, 3, 4, 5, 6, 7) and accents. The score is marked with various dynamics including *f*.

Gebrochene Akkorde. — *Arpeggios.*

Musical score for broken chords in G major, common time. The piece consists of one staff of music. It includes fingerings (1, 2, 3, 4, 5, 6, 7) and accents. The score is marked with various dynamics including *f*.

No. 1. Lied., „Kommt ein Vogel geflogen.“ – *Song. "A birdie came flying?"*

Musical notation for No. 1. Lied., „Kommt ein Vogel geflogen.“ – *Song. "A birdie came flying?"*. The piece is in G major (one sharp) and 3/4 time. The melody consists of eighth and quarter notes. Fingerings are indicated by numbers 1-4 above the notes. The piece ends with a double bar line.

No. 2. Andantino { aus der Oper: Lucia di Lammermoor.
from the opera: *Lucia di Lammermoor.*

Donizetti.

Musical notation for No. 2. Andantino { aus der Oper: Lucia di Lammermoor. from the opera: *Lucia di Lammermoor.* Donizetti. The piece is in G major (one sharp) and 6/8 time. It begins with a piano (*p*) dynamic. The melody features a mix of eighth and quarter notes, with some slurs and ties. Fingerings are indicated by numbers 1-4. The piece includes a repeat sign and ends with a double bar line.

No. 3. O Strassburg, o Strassburg. – *O Strassburg, o Strassburg.*

Musical notation for No. 3. O Strassburg, o Strassburg. – *O Strassburg, o Strassburg.* The piece is in G major (one sharp) and 2/4 time. It begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes. Fingerings are indicated by numbers 1-4. The piece ends with a double bar line.

No. 4. Ich hatt' einen Kameraden. — *The good Comrade.*

Musical score for No. 4, "Ich hatt' einen Kameraden." The piece is in G major (one sharp) and common time. It consists of two staves of music. The first staff begins with a dynamic marking of *mf* and a fermata over the first note. The second staff ends with a dynamic marking of *f*. Fingerings are indicated by numbers 1-4 above notes and 7 below notes. There are also some circled notes and slurs.

H und B (Hes).
B and Bb.

F dur-Tonleiter. — *F major-Scale.*

Musical score for the F major scale. It is in F major (one flat) and common time. The score shows the ascending and descending scales with fingerings (1-5) and breath marks (circles) above notes. The piece ends with a double bar line and a repeat sign.

Gebrochene Akkorde. — *Arpeggios.*

Musical score for broken chords (arpeggios). It is in F major (one flat) and common time. The score shows a series of broken chords with fingerings (1-5) and breath marks (circles) above notes.

No. 1. Volkslied., „Seht ihr drei Rosse?“ — *Folks Song: „See ye three Chargers?“*

Musical score for No. 1, "Volkslied." The piece is in F major (one flat) and 3/4 time. It consists of two staves of music. The first staff begins with a dynamic marking of *p* and a fermata over the first note. The second staff ends with a dynamic marking of *f*. Fingerings are indicated by numbers 1-4 above notes and 7 below notes. There are also some circled notes and slurs.

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 No. 2. { Tischlerlied aus dem Verschwender. „Da streiten sich die Leut.“
 { *The Carpenter's Song from the Spendthrift. How quarrel now the folks around.* Kreutzer.
Allegretto.

B dur-Tonleiter. — B \flat major-Scale.

E und Es. — E and E \flat .

Gebrochene Akkorde. — *Arpeggios.*

No. 1. Lied. „Mein Herz ist im Hochland“ — *Song. My heart's in the Highlands.*
Andantino.

No. 1. Treue Liebe. — *True Love.*
Moderato.

No. 2. Alle Vögel sind schon da. — *All the birdies now are here.*

Zum Schluss dieses Teiles empfehle ich zur Übung „Schule der Geläufigkeit“, Lieferung 14 und 15 der Violin-Schule von Moritz Schoen. Neben diesen Übungen sollen nachstehende Stücke gespielt werden.

As a close to this Section the Studies in the School of Velocity, Parts 14 and 15, of the Violin-Method of Moritz Schoen, are to be recommended. Conjointly with such exercises the following pieces should be practiced.

No. 3. (Sonst spielt ich mit Scepter, mit Krone aus der Oper: Czaar und Zimmermann.
Once played I with Sceptre, with Crown from the opera: Czar and Carpenter.

Lortzing.

Andante.

dolce

rit. *a tempo*

cresc. *f* *p*

No. 4. Auf der Alma. — *On the Alm.*

Andantino.

p *mf* *cresc.*



No. 5. 's Mailüfterl. Schwäbisches Volkslied. — *May's Zephyr. Swabian Folks' Song.*

Andante.



No. 6. *Andante.*



No. 7. Wiener Volkslied. — *Viennese Folk's Song.*

p *cresc.*

f *p*

1. 2.

No. 8. Der Tyroler und sein Kind. — *The Tyrolese and his child.*

Andante.
p dolce

cresc. *f* *p*

f *p*

No. 9. Allegretto { aus der Oper: Norma.
 { from the opera of Norma.

Bellini.

Musical score for No. 9, Allegretto, by Bellini. The score consists of three staves of music in G major and common time. The first staff begins with a fermata over a whole note G, followed by a series of eighth and sixteenth notes. The second staff features a dynamic change from forte (*f*) to piano (*p*) and includes a repeat sign with first and second endings. The third staff concludes with a fermata over a whole note G.

No. 10. Krumbambuli. { Volksweise des 18. Jahrh.
 { Folks Song from the 18th Century.
 Fröhlich.

Musical score for No. 10, Krumbambuli, a folk song from the 18th century. The score consists of three staves of music in G major and 2/4 time. The first staff begins with a dynamic marking of mezzo-forte (*mf*). The second staff includes a repeat sign. The third staff concludes with a fermata over a whole note G.

G-Saite. — *G-String.*

Man übe nachfolgende *D dur-Tonleiter* auf vier verschiedene Arten. Zuerst gehe man auf der E-Saite in die 3. Lage, dann auf der A-Saite, dann auf der D-Saite und endlich spiele man die Tonleiter ganz in der 3. Lage.

Practice the following D major-Scale in four different styles, namely: first on the E-String in the 3rd Position, then on the A-String, then on the D-String and, finally, play the scale entirely in the 3rd Position.

D dur-Tonleiter. — D major-Scale.

Fingers.
Finger: 1-2-3-4-1 2-3-4-1 1-2-3-4-1 1-2-3-4-1 1-2-1-0 1-2-1-0 1-2-1-0

Fingers.
Finger: 2 3 ganz in der 3. Lage. — *entirely in the 3rd Position.*

Gebrochene Akkorde. — *Arpeggios.*

Two staves of musical notation in G major, common time. The first staff contains a sequence of broken chords with fingerings: 0 2 0 3, 2 0 1 3, 0 1 3 1, 1 3 1 4, 3 1 4 2, 1 4 2 4, 4 2 4 1, 2 4 1 3, 4 1 3 1. The second staff continues with fingerings: 1 3 1 0, 3 1 0 2, 3 0 2 0, then a key signature change to A major (indicated by a sharp sign) and a time signature change to 3/4, with fingerings: 0 2 0 1 3 1, 4 2 4 2, 2 4 1 3 1, 0 2 0 3.

No. 1. Sehnsuchts-Walzer. — *Longing's-Valse.*

Two staves of musical notation in G major, 3/4 time. The first staff is marked *p dolce* and includes the instruction "3. Lage. 3rd Position." above the notes. The second staff is marked *mf* and also includes "3. Lage. 3rd Pos." above the notes. The piece concludes with a double bar line and repeat dots. The name "Beethoven." is written at the end of the first staff.

No. 2. Gebet aus Zampa. — *Prayer from Zampa.*

Two staves of musical notation in G major, common time. The first staff is marked *p* and the second staff is marked *mf*. Both staves include fingerings (1, 2, 3, 4) above the notes. The piece concludes with a double bar line and repeat dots. The name "Herold." is written at the end of the first staff.

No. 3. Walzer: „O Susanna“ – Valse: „O Susanna“

Musical score for "O Susanna" in G major, 3/4 time. The score consists of four staves. The first two staves are the melody and bass line. The third and fourth staves show the guitar accompaniment with fret numbers and fingerings. The piece starts with a piano (*p*) dynamic and includes a forte (*f*) section. The guitar part is divided into two positions: "2. Lage." and "2nd Position."

2. Lage.

2nd Position.

E-Saite. Jede Übung 10 mal. – E-String. Repeat each exercise 10 times.

Finger exercises for the E-string. The exercises are written on a single staff in C major, 4/4 time. The first exercise is for the right hand (Finger) and the second is for the left hand (Fret). Both exercises consist of a sequence of notes with fingerings and fret numbers.

Finger:
 1 1 2 3 4 3 2 1 1 0 1 2 3 4 3 2 1 1 0 1 2 3 4 3 2 1 0 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1

Bund.
 0 1 3 5 7 8 7 5 3 1 0 0 3 5 7 8 7 5 3 0 0 3 5 3 1 3 5 3 2 3 5 3

Fret.
 0 1 1 2 3 4 3 2 1 1 0 0 1 2 3 4 3 2 1 0 0 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1

D-Saite. — *D-String.*

G-Saite. — *G-String.*

C dur-Tonleiter. — *G major-Scale.*

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

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

Finger: ganz in der 2. Lage — *entirely in the 2nd Position.*

Gebrochene Akkorde. — *Arpeggios.*

1. Lage. *1st Pos.*

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

Finger: 2. Lage. *2nd Pos.*

This page of musical notation, numbered 59, contains seven staves of music. The notation is written on a grand staff with treble clefs. The key signature is one sharp (F#), and the time signature is 4/4. The music features complex rhythmic patterns, primarily using eighth and sixteenth notes, many of which are beamed together. Fingerings are indicated by numbers 1 through 4 above the notes. Several notes are marked with a circled 'O'. The piece concludes with a double bar line.

Etüde. — Study.

R. Kreutzer.

The musical score is written in treble clef with a 2/4 time signature. The key signature is one sharp (F#). The piece is titled "Etüde. — Study." and is by R. Kreutzer. The score consists of six staves of music. The first staff begins with a treble clef, a common time signature (C), and a 4-measure rest. The music is written in a standard musical notation style, featuring various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings and articulation symbols, such as accents and slurs. The score is written in a standard musical notation style.

The image shows a page of musical notation for guitar, consisting of six staves of music. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several fingerings indicated by numbers 1, 2, and 4, and some notes are marked with a circle (o). The piece concludes with a double bar line.





No. 3. Russische Volkshymne.—*Russian National Hymn.*



No. 4. Deutsche Volkshymne.—*„Heil dir im Siegerkranz“—God save the King.*



Übersicht sämtlicher Tonleitern.

Review of the Whole of the Scales.

C dur-Tonleiter.—*C major-Scale.*A moll (melodische).—*A minor (melodic).*A moll (harmonische).—*A minor (harmonic).*G dur.—*G major.*E moll (mel.)—*E minor (mel.)*E moll (harm.)—*E minor (harm.)*D dur.—*D major.*H moll (mel.)—*B minor (mel.)*H moll (harm.)—*B minor (harm.)*

A dur.-*A major*. Fis moll (mel.)-*F# minor (mel.)*

Fis moll (harm.)-*F# minor (harm.)* E dur.-*E major*

Cis moll (mel.)-*C# minor (mel.)* Cis moll (harm.)-*C# minor (harm.)*

H dur.-*B major*. Gis moll (mel.)-*G# minor (mel.)*

Gis moll (harm.)-*G# minor (mel.)* Fis dur.-*F# major*

Dis moll (mel.)-*D# minor (mel.)* Dis moll (harm.)-*D# minor (harm.)*

Detailed description: The image shows six staves of musical notation in treble clef, each with a common time signature (C). The notation is divided into two columns of three staves each. Each staff contains two measures of music, separated by a double bar line. The first measure of each staff is followed by a key signature change and a tempo/mood instruction. The second measure of each staff is followed by a key signature change and a tempo/mood instruction. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Some notes are marked with an 'x' to indicate specific articulation or emphasis.

As dur. - $A\flat$ major.

F moll (mel.) - *F minor (mel.)* F moll (harm.) - *F minor (harm.)*

Des dur. - $D\flat$ major.

B moll (mel.) - $B\flat$ minor (mel.)

B moll (harm.) - $B\flat$ minor (harm.) Ges dur. - $G\flat$ major.

Es moll (mel.) - $E\flat$ minor (mel.) Es moll (harm.) - $E\flat$ minor (harm.)

The image shows a musical score for guitar, consisting of seven staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in various keys and modes, as indicated by the labels above each staff. The first staff is in A major (As dur.). The second staff shows two parts: a melodic line in F minor (F moll (mel.)) and a harmonic line in F minor (F moll (harm.)). The third staff is in D-flat major (Des dur.). The fourth staff is in B-flat minor (B moll (mel.)). The fifth staff shows two parts: a melodic line in B-flat minor (B moll (harm.)) and a harmonic line in G-flat major (Ges dur.). The sixth staff shows two parts: a melodic line in E-flat minor (Es moll (mel.)) and a harmonic line in E-flat minor (Es moll (harm.)). The music consists of eighth and sixteenth notes, often beamed together, and includes rests and double bar lines.

Chromatische Tonleiter.

Chromatic Scale.

Das Binden der Noten.

Folgende Bindungen können mit einem einzigen Plektrumschläge hervorgebracht werden. Aufwärts-Binden geschieht dadurch, dass man den Finger der ersten Note liegen lässt und, nach dem Anschlag derselben, den Finger der nächsten Note, oder wenn mehrere gebunden, die Finger der nächsten Noten fest und kräftig aufschlägt, z. B.:

Legato (Tied, or Connected) Notes.

The following Legati can be played with one stroke of the plectrum. Ascending Legati are produced by holding down the finger of the first note and, after striking the same firmly and strongly, striking the next note with the finger suited thereto, or, if several notes are to be thus tied, with the respective fingers suited thereto.

Abwärts-Binden wird durch plötzliches Aufheben oder Abziehen der Finger hervorgebracht, doch muss der nachfolgende Finger vorher aufgesetzt werden, z. B. *g-fis*. Bevor der Finger von *g* abgezogen wird, muss der nächste Finger *fis* schon aufgesetzt sein.

Descending Legati are produced by suddenly raising or withdrawing the finger, but the next following note must have already been stopped; for instance, in passing from *g* the *f*-sharp the finger for the latter must be in position before the other finger is removed from the *g*-stopping.



Die Verzierungszeichen.

Der lange Vorschlag

ist eine Verzierung, die auf folgende Weise mit einer kleinen Note bezeichnet wird. Dieser Vorschlag gilt in der Regel die Hälfte der darauffolgenden Note, zu der er gehört und wird eben so viel der Note, vor der er steht, von ihrem Taktwerte entzogen, z. B.

Embellishments, or Ornamentations.

The Long Appoggiatura, or Grace-note

is an embellishment shown in notation by a small note. This style of appoggiatura, as a rule, takes half the time-value from the (next following) principal note. Example:

Der kurze Vorschlag

wird mit einer kleinen gestrichenen Note (♪) bezeichnet, z. B.:

Schreibart.
Notation.

Ausführung.
Execution.

The notation shows a treble clef with a common time signature. The melody consists of several notes, each preceded by a small eighth note with a stem stroke (the 'short grace note'). The execution part shows the piano accompaniment with the grace notes being played as short, accented eighth notes.

The Short Appoggiatura

is shown by a small note with a stroke drawn obliquely through the stem thereof, thus:

Der Doppel-Vorschlag.

Hier werden die beiden kleinen Noten leicht an die Hauptnote angebunden, z. B.:

The German beat, or Passing Shake.

The two small notes are tied lightly and quickly to the principal note, thus:

The notation shows a treble clef with a 2/4 time signature. The melody features a principal note with two small eighth notes tied to it. The execution part shows the piano accompaniment with the tied notes being played as a single, smooth unit.

Die Bindung auch so:

The tie, or legato, may also be played thus:

Der Doppelschlag

besteht aus Obersekunde, Hauptton, Untersekunde und wieder Hauptton. Ein Kreuz oder Be über einem Doppelschlag bezieht sich auf die höhere Note. unter dem Doppelschlag auf die untere Note, z. B.:

The Turn, or Gruppetto,

consists of an upper-second, a principal note an under-second and the principal note repeated. A sharp, or flat, placed above the sign (∞) applies to the higher note of complement when placed above the sign and to the lower note of complement when placed beneath it. Examples:

Schreibart.
Notation.

Ausführung.
Execution.

The notation shows a treble clef with a common time signature. The melody features a principal note with a double grace note (upper and lower seconds). The execution part shows the piano accompaniment with the double grace notes being played as a single, smooth unit.



Der Triller (Zeichen *tr* oder *trmm*)

besteht in einer gleichmässigen schnellen Abwechslung zweier stufenweise nebeneinander liegender Töne. Gross wird er genannt, wenn die Entfernung dieser zwei Töne aus einer grossen Stufe besteht und klein bei einer kleinen Stufe. Siehe Beisp. *a* und *b*.

The Shake, or Trill (Sign: *tr* or *trmm*)

consists of an even and rapid alternation of two adjacent tones. If these two alternating notes are at the distance of a whole-tone apart the shake is known as a "major shake"; if but a semitone apart, then it is a "minor shake." See Examples *a* and *b*.

In Beispiel *a* bilden die letzten zwei Noten *h* und *c* den Nachschlag.

In Example a the last two notes, b and c, constitute the after-notes, or notes-of-complement.

In Beispiel *b* bilden die letzten zwei Noten *a* und *b* den Nachschlag.

In Example b the notes-of-complement are a and b.

Der Pralltriller (Zeichen w)

ist eine Verzierung von zwei Noten. Im schnellen Tempo wird gewöhnlich aus dem Pralltriller und der Hauptnote zusammen eine Triole. z. B.:

The Mordent, or Transient Shake, (Sign: w)

is an *appoggiatura* consisting of two notes. In quick tempo the Mordent and Principal Note are generally played as a triplet. For Example:

Schreibart.
Notation.

Ausführung.
Execution.

Einige Stücke mit Vor- und Doppelschlag.

*A few Pieces with Appoggiatura and Gruppetto.*No. 1. Adagio { aus der Oper: Freischütz.
from the Opera of the *Freischütz*.

Weber.

p *dolce* *p* *f* *p*

Ausführung.
Execution.

No. 2. Air Italien.- *Italian Air.*

Andantino

1. Lage.- 1st Pos.

dolce

3. Lage.- 3rd Pos.

f

p

f

p

No. 3. { Letzte Rose aus der Oper: Martha.
Last Rose of Summer. Irish Song.

Larghetto.

Flotow.

p dolce

cresc.

f

rit.

a tempo

p

f

No. 4. { Reich mir die Hand, mein Leben aus der Oper: Don Juan.
 { Give me thy hand, beloved, from the Opera of Don Juan.

Allegretto moderato.

Mozart.

Trillerübung.

Exercise in Shakes.

Der unregelmässige Schlag.

Wie im Anfang der Schule gelehrt, kommen auf eine Ganze Note 16 Schläge, auf eine Halbe-Note 8, eine Viertel-Note 4, eine Achtel-Note 2 Schläge und auf eine Sechzehntel-Note 1 Schlag.

Ein fertiger Spieler, bei dem ein sehr gutes und schnelles Tremolo vorauszusetzen ist, kann jedoch von dieser Regel absehen und mehr oder weniger Schläge auf jede Note machen. Es wird dadurch ein besonderer Effekt erzielt. Es kommt hier ganz auf den Geschmack oder auf die Vortragsweise des Spielers an. Ich nenne das den unregelmässigen Schlag.

The Irregular Stroke.

As taught in the beginning of this Method, the respective notes require:

whole-note (semibreve) 16 Strokes

half-note (minim) 8 Strokes

quarter-note (crotchet) 4 Strokes

eighth-note (quaver) 2 Strokes

sixteenth-note (semiquaver) 1 Stroke each;

a finished player who commands a very good and rapid Tremolo can, however, depart from this rule and apply more, or less, strokes to each note, whereby special effects are produceable. Such are, however, dependent on the taste and style of the player. I have applied the term "Irregular Stroke" thereto.

Soviel Punkte über der Note, soviel Schläge.

The number of dots over a note denote the number of strokes required.

regelmässig
regular

Beisp. 1. *Example 1.*

unregelmässig
irregular

regelmässig
regular

Beisp. 2. *Example 2.*

unregelmässig
irregular

regelmässig
regular

Beisp. 3. *Example 3.*

unregelmässig
irregular

16 Schläge.
16 Strokes.

32 Schläge.
32 Strokes.

8 Schläge.
8 Strokes.

2 Schl.
2 Str.

8 Schl.
8 Str.

16 Schläge.
16 Strokes.

1 Schl.
1 Str.

16 Schl.
16 Str.

6 Schläge.
6 Strokes.

12 Schläge.
12 Strokes.

12 Schl.
12 Str.

24 Schl.
24 Str.

regelmässig
regular

Beisp. 4. *Example 4.*

unregelmässig
irregular

5 Schl. 1 Str.
5 Str. 1 Str.

Thème Italien. — *Italian Theme.*

Moderato. 4 Finger. 4

16 Schl. 16 Str. 16 Schl. 16 Str. 8 Schl. 8 Str. 16 Schl. 16 Str.

16 Schl. 16 Str. 16 Schl. 16 Str. 8 Schl. 8 Str. 16 Schl. 16 Str. *mf*

8 Schl. 8 Str. 12 Schl. 12 Str. 8 Schl. 8 Str. 16 Schl. 16 Str. *p*

16 Schl. 16 Str. 16 Schl. 16 Str. 8 Schl. 8 Str.

Die Mandoline als Begleitungsinstrument.

*The Mandoline as an Accompaniment-
Instrument.*No. 1. Arie aus der Oper: Don Juan.— *Aria from the Opera of Don Juan.*

Mozart.

Allegretto.

Don Juan.

Horch
To

p

auf den Klang der
tones of zi - ther

Zi - ther und
hear - ken, Do

öff - ne mir das
not my hopes thus

Git - - ter, o
dar - - ken. O,

lin - dre mei - ne
sof - ten thou my

Pein und
pain, Make

lass mich glück - lich
glad my heart a -

sein!
gain!

Lässt du mich trost - los flehn, dann
Leav'st thou me un - con - soled Then

macht ein ra - scher Tod, Hart - herz' - ge, sollst es seh'n, das
shall a sud - den death My span of life have told, And

En - de mei - ner Not! Dein
hope have joined with death. Thine

Au - ge gleicht der Son - - - ne, dem Ho - - nig - seim dein
eye the sun re - sem - - - bles; Thy lips are ho - ney -

Mund, o mach', du mei - ne Won - ne, mach'
sweet, My soul with long - ing trem - bles. - Let

bald mein Glück mir kund! Magst
me my joy now meet. No

du auch zor - nig schei - - nen, was gilt's, du hast mich
more I'll fear thine an - - ger, Thou knowst my love is

lieb!
thine.

Lass mich nicht län - ger wei - - nen, du
No more I dread the dan - - ger_ I

lo - ser Her - zens-dieb!
know thy heart is mine.

f

No. 2. Stille Nacht, heilige Nacht. — *Silent night, holiest night.*

Stil - le Nacht, hei - li - ge Nacht! Al - les schläft, ein - sam wacht
Si - lent night, *ho - li - est night,* *All now sleeps,* *With de - light*

nur das trau - te hoch - hei - li - ge Paar. Hol - der Kna - be im lok - kigen Haar,
Watch - es now but the hea - venblest pair. *And the child with the wa - vy gold hair*

schla - fe in himm - lischer Ruh!, schla - fe in himm - lischer Ruh!
Sleeps now in hea - venly rest, *sleeps now in hea - venly rest.*

No. 3. Guter Mond, du gehst so stille. — *The Silent Moon.*

Guter Mond, du gehst so stille durch die A-bend-wöl-ken hin, deines Schöpfers wei-ser
Gentle moon, so soft-ly ta-king Thro' the ev'-ning clouds thy way. Thy ere - a - tor's laws o -

Wil-ler hiess auf je - ner Bahndich zieh'n; leuchte freund-lich je-dem Mü - den in das
beyng, Light us all who watch and pray! Shine thou kind-ly on the wea-ry Resting

stil - le Kämmer - lein! Und dein Schimmer gie-sse Frieden ins be-dräng-te Herz hin ein!
in their narrow beds, Pour thou out hope's conso - la-tion On their worn and wea-ry heads.

No. 4. Einsam bin ich, nicht alleine aus Preziosa. — *Song from Preziosa.*

Weber.

Larghetto.

Ein - sam bin ich, nicht al - lei - ne, denn es schwebt ja,
Tho' a - lone I am not lone - ly, For be - fore mine

süss und mild, um mich her — im Mon - den - schei - ne
eyes I see, In the moon - light, soft and sil - v'ry,

dein ge - lieb - tes, teu - res Bild, dein ge - lieb - tes teu - res Bild.
Thy dear, fond looks smile on me, thy dear, fond looks smile on me.

No. 5. Wenn ich ein Vöglein wär'. Volksweise. — *Were I a little bird. Folks' Song.*

Wackernagel.

Wenn ich ein Vög - lein wär' und auch zwei Flü - gel hätt;
Were I a lit - tle bird, And should two wings I own,

flög' ich zu dir; weil's a - ber nicht kann sein,
To thee I'd flown. As 't is not so, my dear,

weil's a - ber nicht kann sein, bleib ich all - hier.
as 't is not so, my dear, I'll just stay here.

No. 6. Ständchen. — Serenade.

Schubert.

Moderato.

Lei - se fle - hen mei - ne Lie - der
 Hörst die Nach - ti - gal - lenschlagen?
Fond entrea - ties, gen - tly pleading,
Hark the nigh - tin - gale so ten - der

durch die Nacht zu dir
 ach! sie fle - hen dich,
Brings the night to thee.
Pleas in song to thee.

in den stil - len Hain her - nie - der,
 mit der Tö - ne sü - ssen Kla - gen
Come, now all is calm and peace - ful,
Ev' - ry note of her la - men - ting

Lieb - chen, komm' zu mir!
 fle - hen sie für mich!
Come, dear love, to me.
Pleas to thee for me.

Flüs - terndschlan - ke Wip - fel rau - schen
 Sie ver - steh'n des Bu - sens Seh - nen,
Whispring bran - ches soft - ly mur - mur
Well she knows the hearts fond long - ings.

in des Mon - des Licht, in des Mon - des Licht; des Ver - rä - ters feind-lich Lau-schen
 ken - nen Lie - besschmerz, ken - nen Lie - besschmerz, rüh-ren mit den Sil-ber - tö - nen
In the moon's fair light, *in the moon's fair light,* *No false trai - tor- eye shall watch thee.*
Mourns when hopes de-part, *mourns when hopes de-part.* *With her silv'- ry cadence moves she*

fürch-te, Hol - de, nicht, fürch-te, Hol - de, nicht!
 je - des wei - che Herz, je - des wei - che
Fear not, love, the night, *fear not, love, the night.*
Ev' - ry ten - der heart, *ev' - ry ten - der*

Herz!
 heart.

cresc.

Lass auch dir die Brust be - we - gen,
Let sweet pi - ty once more melt thee.

Lieb - chen, hö - re mich:
Dear - est, hear my plea!

be - bend harr'ich
Let not fear of

f

dir entge - gen -
loss unman me -

komm', beglük - ke mich,
Bring fresh life to me,

f

komm', beglük - ke mich,
bring fresh life to me,

be - glük - ke
fresh life to

decresc.

mich!
me!

pp *>* *dim.*

No. 7. Abendgebet. Volksweise. — *Evening Prayer.*

Tranquillo.

L. Hensel.

Mü - de bin ich, geh zur Ruh, schlie - sse bei - de Aug - lein zu;
Work is done. I'll seek in bed Rest for bo - dy, eyes and head.

Va - ter, lass die Au - gen dein ü - ber mei - nem Bet - te sein!
Fa - ther, in Thy care I sleep, While Thine An - gels vi - gil keep.

4. Lage.

4th Position.E-Saite. — *E-String.*A-Saite. — *A-String.*

Musical notation for the E and A strings in 4th position. The E-string part shows a scale from E4 to E5 with fingerings 1-2-3-1-2-3-4-3-2-1-3-2-1. The A-string part shows a scale from A3 to A4 with fingerings 1-2-3-1-2-3-4-3-2-1-3-2-1. Below the notes, the fret numbers are indicated: Bund, 2, 4, 5, 7, 9, 11, 12, 11, 9, 7, 5, 4, 2.

D Saite. — *D-String.*G-Saite. — *G-String.*

Musical notation for the D and G strings in 4th position. The D-string part shows a scale from D4 to D5 with fingerings 1-2-3-1-2-3-4-3-2-1-3-2-1. The G-string part shows a scale from G3 to G4 with fingerings 1-2-3-1-2-3-4-3-2-1-3-2-1. Below the notes, the fret numbers are indicated: 2, 4, 5, 7, 9, 11, 12, 11, 9, 7, 5, 4, 2.

E dur-Tonleiter. — *E major-Scale.*

Musical notation for the E major scale in 4th position. The scale is shown with fingerings: 1-2-3-4-1-2-3-4-3-2-1-3-2-1-3-2-1-1-3. A note above the scale indicates 'Finger 2 ganz in der 4. Lage. — entirely in the 4th Pos.'

Gebrochene Akkorde. — *Arpeggios.*

Musical notation for broken chords (arpeggios) in 4th position. The notation shows a sequence of chords with fingerings: 1, 4, 3, 1, 4, 1, 3, 1, 1, 3, 1, 1, 2, 4. Below the notes, the fingerings are indicated: Finger 3, 1, 3, 0, 4.

Musical notation for broken chords (arpeggios) in 4th position, second part. The notation shows a sequence of chords with fingerings: 1, 1, 3, 1, 4, 1, 3, 1, 1, 3. Below the notes, the fingerings are indicated: Finger 3, 1, 3, 0.

No. 1. Böhmisches Volkslied. — *Bohemian Folk's Song.**Allegro.*

p 4. Lage. 4th Pos. 3. Lage. 3rd Pos. 4. Lage. 4th Pos. 3. Lage. 3rd Pos.

mf 3. Lage. 3rd Pos. *p* 4. Lage. 4th Pos. 3. Lage. 3rd Pos.

No. 2. *Allegro moderato.*

p *f*

p *p* *f*

5. Lage. | 5th Position.

E-Saite. — *E-String.*
Finger. Finger.

1 3 5 6 8 10 12 | 13 12 10 8 | 6 5 3 1

Bund. Fret.

A-Saite. — *A-String.* D-Saite. — *D-String.*

G-Saite. — *G-String.*

F dur-Tonleiter. — *F major-Scale.*

Finger 2 ganz in der 5. Lage.
Finger entirely in the 5th Position.

Gebrochene Akkorde. — *Arpeggio.* 3. Lage. 3th Pos. 4 4 1 3 1 3 1 3 1 2 3 1 2 0

D-S. A-S. 5. Lage. 5th Pos. D-S.

No.1. Thème Autrichien. — *Austrian Theme.**Allegretto.*

p *mf* *f*

No.2. Andantino { aus *Preciosa*. Auf der A-Saite zu spielen.*from Preciosa. to be played on the A-String.*

Weber.

p *cresc.* *f*

6. Lage.

6. Position.

E-Saite. — *E-String.*

Bund. 3 5 7 8 10 12 14 15 14 12 10 8 7 5 3

Fret.

No. 1. { Letzte Rose aus Martha. Ganz auf der D-Saite zu spielen.
The Last Rose of Summer. Irish Melody. to be played entirely on the D-String.

Larghetto.

Musical notation for 'The Last Rose of Summer'. It consists of two staves of music in G major, 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with various fingerings indicated by numbers 1-4 above the notes. The first few notes are circled. The piece starts with a *p dolce* dynamic and ends with a *f* dynamic. The second staff continues the melody with similar fingerings and dynamics, ending with a *p* dynamic.

No. 2. Walzer. - Valse.

Allegro.

Hummel.

Musical notation for 'Walzer - Valse'. It consists of four staves of music in G major, 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with various fingerings indicated by numbers 1-4 above the notes. The piece starts with a *p* dynamic and ends with a *f* dynamic. The second staff continues the melody with similar fingerings and dynamics, ending with a *p* dynamic. The third staff continues the melody with similar fingerings and dynamics, ending with a *f* dynamic. The fourth staff continues the melody with similar fingerings and dynamics, ending with a *f* dynamic.

7. Lage.

7. Position.

E-Saite. — *E-String.*Finger.
Finger.

Bund. 1 3 5 7 8 10 12 13 15 17 15 18 12 10 8 7 5 8 1 0
Fret.

A-Saite. — *A-String.*

2 3 5 7 8 10 12 14 15 17 15 14 12 10 8 7 5 3 2

D-Saite. — *D-String.*

2 3 5 7 9 10 12 14 15 17 15 14 12 10 9 7 5 3 2

G-Saite. — *G-String.*

2 4 5 7 9 10 12 14 16 17 16 14 12 10 9 7 5 4 2

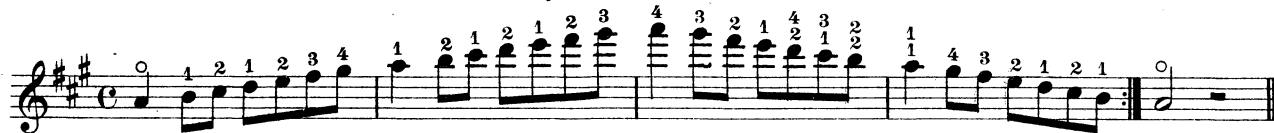
G dur-Tonleiter. Auf der G-und D-Saite. — *G major-Scale. On the G-and D-String.*

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

D dur-Tonleiter. Auf der D- und A-Saite. — *D major Scale, on the D- and A-String.*



A dur-Tonleiter. Auf der A- und E-Saite. — *A major-Scale, on the A- and E-String.*



Gebrochene Akkorde. — *Arpeggios.*

No. 1. { Air Ecossaiss. Auf der D-Saite.
 { *Scotch Air. on the D-String.*

Allegro.

f D-S. G-S. D-S. *p*

p *poco a poco cresc.* *f*

No. 2. { In einem kühlen Grunde. Auf der D-Saite.
 { *The Broken Ring. On the D-String.*

Akkord-Studium.

C dur mit Abwechslung der 2. Stufe (D moll) und dem Dominant-Septimenakkord.

Studies in Chords.

C major with alternations of the 2nd Grade (D minor) and the Chords of the Dominant Seventhly.

G dur. - G major.

D dur. - D major.

A dur. - A major.

E dur. - E major.

F dur. - F major.

4. Lage. 4th Pos. 5. Lage. 5th Pos.

4. Lage. 4th Pos. 5. Lage. 5th Pos.

B dur. - Bb major:

2. Lage. 2nd Pos.

Es dur. - Eb major:

4. Lage. 4th Pos. 5. Lage. 5th Pos. ...

As dur. - *Ab major*.

Akkorde in allen Dur-und Moll-Tonarten.

Chords in all Major and Minor Keys.

C dur.
C major

A moll.
A minor

G dur.
G major

E moll.
E minor

<p>D dur. <i>D major</i></p>		<p>A dur. <i>A major</i></p>	
<p>H moll. <i>B minor</i></p>		<p>Fis moll. <i>F# minor</i></p>	
<p>E dur. <i>E major</i></p>		<p>H dur. <i>B major</i></p>	
<p>Cis moll. <i>C# minor</i></p>		<p>Gis moll. <i>G# minor</i></p>	

Fis dur. <i>F# major</i>		Ges dur. <i>Gb major</i>		Des dur. <i>Db major</i>	
Dis moll. <i>D# minor</i>		Es moll. <i>Eb minor</i>		B moll. <i>Bb minor</i>	
As dur. <i>Ab major</i>		Es dur. <i>Eb major</i>		C moll. <i>C minor</i>	
F moll. <i>F minor</i>		B dur. <i>Bb major</i>		F dur. <i>F major</i>	
G moll. <i>G minor</i>		D moll. <i>D minor</i>			



Dimmichnit!

(Für ein Mark)





Tongers Taschen-Musik-Album Nr. 18

Mandolinen-Schule

Auch zum Selbstunterricht geeignet

Verlag P. I. Tonger, Köln