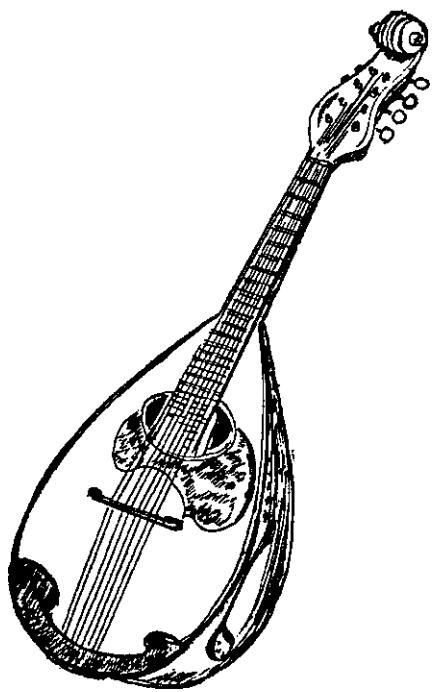


Raffaele Calace

Op.39 3^a Parte Metodo

(Mandolino solo)



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Parte Terza

Tavola dimostrativa completa di tutte le scale e posizioni della mano sinistra che servono di norma generale a tutti gli esercizii di questa parte, quarta ecc.

L'allievo deve ben comprendere che ogni tasto rappresenta uno spostamento della mano e quindi una nuova posizione della stessa.

Due cose determinano le posizioni, e sono: l'indice della sinistra e la tonalità; come per esempio: la scala N° 103 è seconda posizione, mentre la scala N° 104 è prima posizione, pur rimanendo niente cambiato, come digitazione, cambia di nome e si chiama *enarmonica*, così pure (N° 110-111) (N° 116-117) (N° 122-123).

L'allievo si assicuri se al suo mandolino risponde esattamente la tastiera; ed il tatto giusto.

Bisogna fornirsi di mandolino (o mandolira Calace), che abbia tale requisito di purezza di suono ed il tatto dolce: al contrario la mano si stanca estremamente.

Pochi sono i fabbricanti di tale strumento che comprendono davvero tale perfezione d'arte, e, molti sono coloro che arrivati a questo punto di studio lasciano di suonare, perchè rimane a loro non spiegato un tale ostacolo.

Il tatto è la principale cosa del mandolino; per suonare in prima posizione e sbalzare alla terza, quinta, settima ecc. è necessario che le dita non trovino troppa resistenza di tatto, cioè durezza, altrimenti ne deriva l'inconveniente della cattiva corrispondenza delle ottave e specialmente le note all'unisono.

In qualunque posizione della mano sinistra si trovano sole di tutte le tonalità; per esempio, prima posizione vi sono 30 tonalità, seconda posizione si possono ripetere, e così la terza, quarta, quinta, sesta, settima ecc.

Si potrebbero tutte segnare ma sarebbe una lunghezza da non finir mai ed una superfluità, basta solamente sapere che per ogni posizione, si può suonare in qualunque tonalità.

Troisième Partie

Table démonstrative complète de toutes les gammes et de toutes les positions de la main gauche qui servent de règle générale pour tous les exercices de la présente partie, aussi de la quatrième, etc...etc...

L'élève doit bien comprendre, que chaque tasto représente un déplacement de la main, et par conséquent une nouvelle position de cette dernière.

Deux choses déterminent les positions et sont: l'index de la main gauche et la tonalité; par exemple: la Gomme N° 103 est la seconde position tandis que la gamme N° 104 est la première position, bien que rien ne soit changé dans le doigt; le nom seul change et devient enharmonique. De même pour les N° (105-106) (110-111) (116-117) (122-123)

Il est nécessaire que l'élève s'assure que sa mandoline est bien accordée, et que son toucher soit juste.

Il faut se procurer une mandoline (ou mandolyre Calace) qui remplit les conditions requises de pureté de son, et de douceur dans le toucher, autrement la main se fatiguerait énormément.

Bien peu sont les fabricants de ces instruments qui comprennent vraiment une telle perfection dans l'art, et nombreux sont ceux qui, arrivés à cet endroit de leurs études, abandonnent la mandoline parce qu'un tel obstacle leur est inexplicable.

Le toucher est la chose principale dans ta mandoline; pour jouer en première position et sauter à la troisième, à la cinquième, à la septième, etc... il est nécessaire que les doigts ne trouvent pas trop de résistance au toucher, c'est à dire pas trop de dureté car autrement il en dériverait l'inconvénient d'une mauvaise correspondance des octaves et spécialement des notes à l'unisson.

Quelle que soit la position de la main gauche, on y trouve des gammes de toutes les tonalités; par exemple pour la première position, il y a 30 tonalités, on peut les répéter pour la seconde, la troisième, la quatrième, la cinquième, la sixième, la septième, et ainsi de suite.

On pourrait les marquer toutes, mais ce serait d'une longueur à n'en plus finir et en outre ce serait superflu. Qu'il suffise de savoir seulement que dans chaque position, l'on peut jouer dans n'importe quelle tonalité.

Scale, maggiori e minori, in tutte le tonalità e posizioni, dimostrate con spostamento di un tasto sempre in avanti col dito indice.

Gammes majeures et mineures dans toutes les tonalités et positions, montrées avec le déplacement, toujours en avant, d'une touche obtenu par l'index.

Nº 95 Sol 3^a magg: C

Nº 96 Sol 3^a min: C

Nº 97 La 3^a magg: C

Nº 98 La 3^a min: C

Nº 99 Sol 3^a min: C

Nº 100 La 3^a magg: C

Nº 101 La 3^a min: C

Nº 102 Sib 3^a magg: C

Seconda posizione

Nº 103 Sib 3^a min: C

Seconda posizione

Nº 104 La 3^a min: C

Prima posizione

Seconda posizione

Nº 105 

Si 3^a magg:

Terza posizione

Nº 106 

Dob 3^a magg:

Seconda posizione

Nº 107 

Si 3^a min:

Terza posizione

Nº 108 

Do 3^a magg:

Terza posizione

Nº 109 

Do 3^a min:

Terza posizione

Nº 110 

Do ♯ 3^a magg:

Quarta posizione

Nº 111 

Reb 3^a magg:

Terza posizione

Nº 112 

Do ♯ 3^a min:

Quarta posizione

Nº 113 

Re 3^a magg:

Quarta posizione

Nº 114 

Re 3^a min:

Quinta posizione

Nº 115 

Mi ♯ 3^a magg:

Quinta posizione

Nº 116 

Mi ♭ 3^a min:

Quarta posizione

Nº 117 

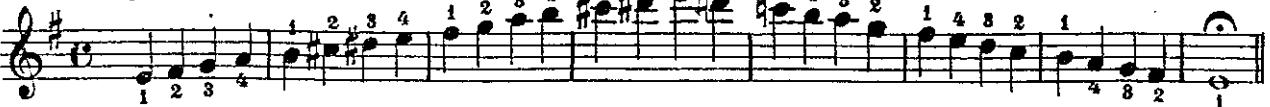
Re ♯ 3^a min:

Quinta posizione

Nº 118 

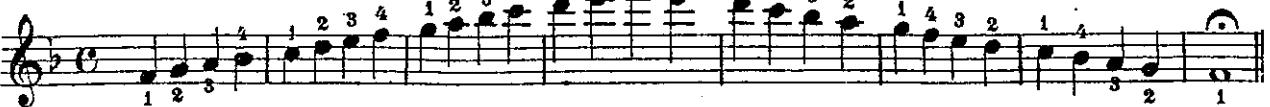
Mi 3^a magg:

Quinta posizione

Nº 119 

Mi 3^a min:

Sesta posizione

Nº 120 

Fa 3^a magg:

Sesta posizione

Nº 121 

Fa 3^a min:

Sesta posizione

Nº 122 

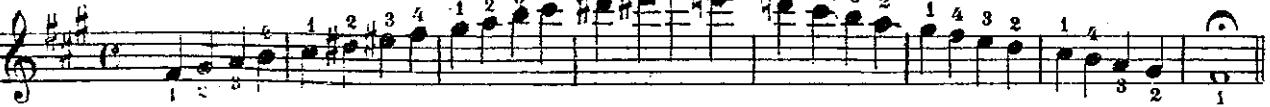
Fa ♯ 3^a magg:

Settima posizione

Nº 123 

Sol 3^a magg:

Sesta posizione

Nº 124 

Fa ♯ 3^a min.

Settima posizione

Nº 125 

Sol 3^a magg:

Le scale 120-121-122-123-124-125 si studiano nella 4^a. parte.

Les gammes 120-121-122-123-124-125 s'étudient dans la 4^e partie.

Dimostrazione
completa della 2^a POSIZIONE
Le linee segna-
te più forte in-
dicanoitastida
servire per la

2^a POSIZIONE

Le linee segna-
te più forte in-
dicanoitastida
servire per la

" " "

non vengono
considerati.

Dal terzo al
nono tasto è

" " "

Démonstration
complète de la 2^{ème} POSITION

Les lignes tra-
cées plus fort
indiquent les
touches dont on
devra se ser-
vir pour la

Les touches ain-

si tracées

ne doivent pas
être prises en

considération.

La 2^{ème} position
va de la troisième
touche incluse à

la neuvième y

comprise.

Corrispondenza di note mu-
sicali appartenente alla
2^a posizione.

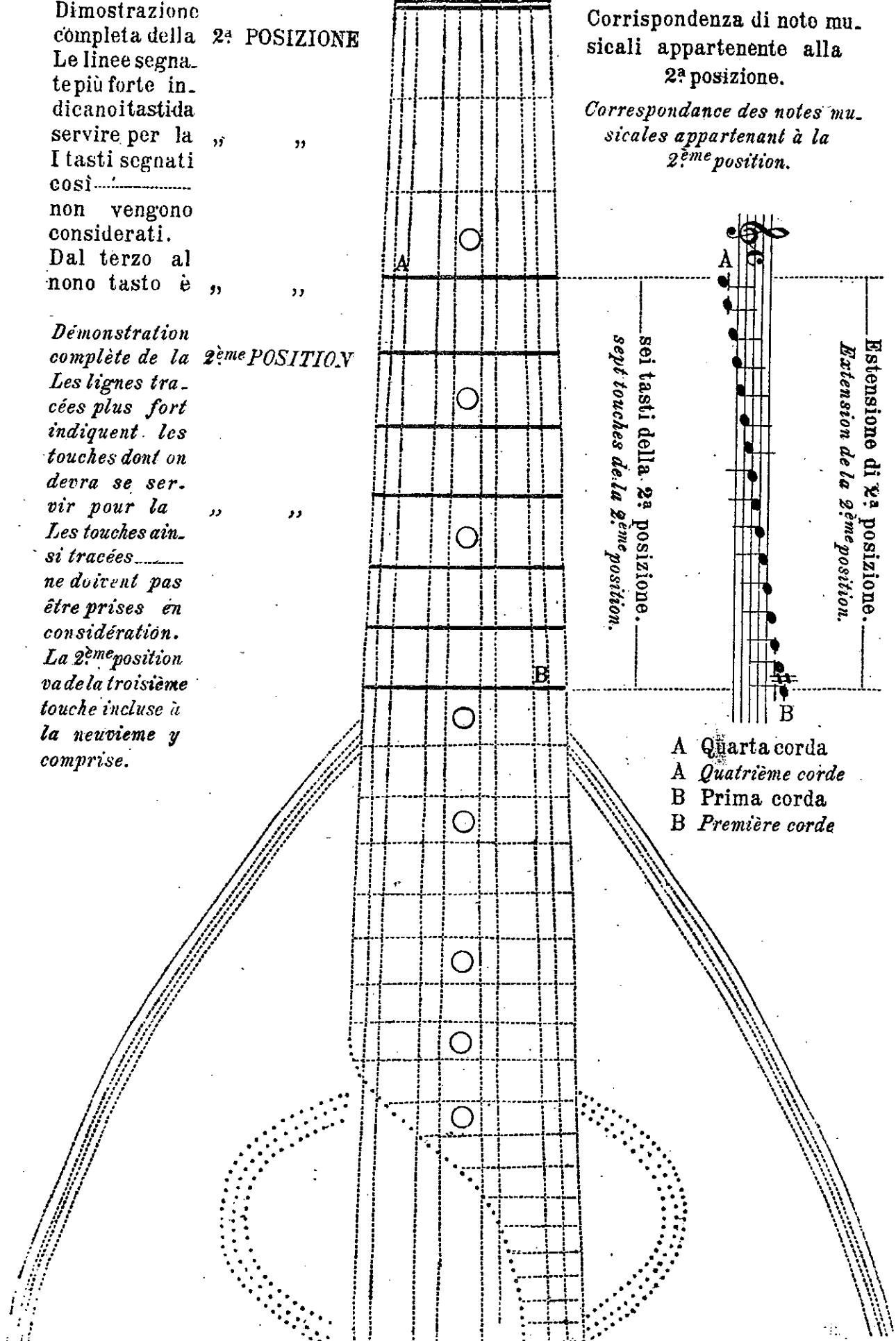
Correspondance des notes mu-
sicales appartenant à la
2^{ème} position.

Estensione di 2^a posizione.
Extension de la 2^{ème} position.



sei tasti della 2^a posizione.
sept touches de la 2^{ème} position.

- | | |
|---|-----------------|
| A | Quarta corda |
| A | Quatrième corde |
| B | Prima corda |
| B | Première corde |



Seconda posizione
Combinazioni cromatiche

Deuxième position
Combinaisons chromatiques

№ 127

№ 128

№ 129

№ 130

Piccolo esercizio
sulle quattro corde

Petit exercice
sur les quatre cordes

№ 131

№ 132

№ 133

№ 134

(+) I numeri romani indicano i tasti.

PRIMO ESERCIZIO in 2^a posizione

PREMIER EXERCICE dans la deuxième position

Adagio (M. ♩ = N. 108)

Handwritten musical score page 135, featuring a single staff with numbered fingerings (1-4) above the notes. The score includes a treble clef, a key signature of one sharp, and a common time signature.

The image shows eight staves of musical notation, likely for a woodwind instrument such as a flute or recorder. Each staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns with various fingerings indicated by numbers above the notes. The fingerings include sequences like 4-3-2-1, 3-2-4-8-4-1-3, and 2-4-3-4-1-3. Some staves also feature grace notes and slurs. The music is divided into measures by vertical bar lines.

SECONDO ESERCIZIO in 2^a posizione

DEUXIÈME EXERCICE dans la deuxième position

Larghetto (M. = N. 88)



TERZO ESERCIZIO in 2^a posizione*TROISIÈME EXERCICE dans la deuxième position*

Larghetto (M. ♩ = N. 96)

N^o 137

p

A musical score for a single instrument, likely a recorder or flute, consisting of ten staves of music. The music is in common time and uses a treble clef. The score is divided into measures by vertical bar lines. Fingerings are indicated above the notes on each staff.

The music consists of the following measures:

- Measure 1: 1 1 1 | 2 2 2 | 3 3 3 | 4 4 4 | 1 3 | 2 3 3 | 4 1
- Measure 2: 1 2 1 2 | 1 2 3 1 | 4 3 2 1 | 1 3 2 3 | 2 3 4 1
- Measure 3: 2 3 4 1 | 4 1 2 3 | 4 1 2 3 | 2 3 4 1
- Measure 4: 2 3 4 1 | 1 2 3 4 | 1 2 3 4 | 3 4 2 3
- Measure 5: 1 2 3 4 1 | 3 2 3 4 1 | 2 3 4 1 2 | 1 3
- Measure 6: 1 2 1 2 | 3 2 1 2 | 2 3 4 1 | 2 3 4 1 | 3 2
- Measure 7: 4 1 3 2 0 | 2 3 0 4 | 1 2 3 4 | 2 3 4 1 | 0 2
- Measure 8: 3 2 3 4 1 | 2 3 4 1 2 | 1 2 3 4 | 2 3 4 1 | 3 2
- Measure 9: 3 1 2 | 4 3 2 | 1 4 3 2 | 1 4 3 2 | 1 2
- Measure 10: 1 1 4 3 | 2 1 4 3 | 3 2 1 0 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

QUARTO ESERCIZIO di 2^a posizione

QUATRIÈME EXERCICE dans la deuxième position

Semiorante
Adagio

Ricardas Širėnas

Adagio (M. = N. 108)

The image shows a page of sheet music for piano, numbered 138. The music is arranged in ten staves, each consisting of five horizontal lines. The first staff begins with a dynamic marking 'mf' and contains a series of eighth-note patterns with fingerings such as 2-2-3-2-4-2, 2-2-3-2-4-2, 3-3-2-1-4, 3-3-2-1-4, and 3-3-2-1-4. The second staff starts with 'f' and includes a measure ending with a '0'. The third staff begins with 'p' and ends with 'f' and a 'rall.' instruction. The fourth staff features a tempo marking 'tempo' above the notes. The fifth staff continues the pattern with 'p' and 'tempo' markings. The sixth staff begins with a dynamic '4' over '2' and '4'. The seventh staff begins with a dynamic '1' over '2' and '4'. The eighth staff begins with a dynamic '1' over '2' and '4'. The ninth staff begins with a dynamic '1' over '2' and '4'. The tenth staff concludes the page with a dynamic '1' over '2' and '4'.

A handwritten musical score consisting of ten staves of music. The music is written in common time, with a key signature of one flat. Fingerings are indicated above the notes, and dynamics such as *f*, *p*, and *rall.* are used throughout. The score includes various musical markings like grace notes and slurs. The handwriting is clear, though some numbers are slightly faded.

03901-12

QUINTO ESERCIZIO in 1^a e 2^a posizione

CINQUIEME EXERCICE dans le 1^{ere} et 2^eme position.

Larghetto (M. = N. 98)

№ 139

pp

Sheet music for Exercise 139, Treble clef, 3/8 time, key of A major (two sharps). Dynamics: *pp*. Fingerings: 0 3 0, 1-1 2, 3 4 2, 4, 2 0, 1 2 1, 0 3 2 3 0, 1 2-2.

A musical score for guitar in treble clef and A major (two sharps). The melody consists of sixteenth-note patterns. Fingerings are indicated above the notes: measures 1-2 show 3-2-1-2, 4-3, 3-2-2; measure 3 shows 0-3-0; measure 4 shows 1-2-3-3; measure 5 shows 1-3; measure 6 shows 2-4-2; measure 7 shows 1-3-1. Dynamics include a forte dynamic (f) followed by a piano dynamic (p) in measure 1.

A musical score page from Scriabin's 'Preludes'. The page contains two staves of music. The left staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a series of eighth-note chords and includes fingerings such as 2-3-4-3, 2-1-2-3, 4-1-2-3, 2-4-2-0, and 0-1-2-3. The right staff starts with a bass clef, a key signature of one sharp, and a common time signature. It also includes fingerings like 2-0, 1-2-3-0, and 1-2-3-0. The music consists of a mix of eighth and sixteenth notes, with various dynamics and rests.

A musical score page featuring a single staff of music. The staff begins with a treble clef and a key signature of two sharps. The music consists of a series of eighth-note chords. Fingerings are indicated above the notes: 0, 1-1, 2, 3-2, 4, 3-2, 1-1, 2, 3, 1, 3, 0, 1, 3, 0, 2, 3, 0. Dynamic markings include a crescendo (>) at the beginning, a decrescendo (<), and a forte dynamic (f) near the end. The staff ends with a fermata over the last note.

A musical score for piano featuring a single melodic line. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. Several performance instructions are included: 'glisse' with a bracket over the first four notes; 'rall.' (rallentando) with a bracket over the last six notes; and dynamic markings such as 'f' (fortissimo), 'mf' (mezzo-forte), and 'p' (pianissimo). Fingerings are also present above some notes.

A musical score for piano featuring two staves. The left staff uses a treble clef and has a key signature of one sharp. The right staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic. Both staves feature eighth-note patterns with various slurs and grace notes.

A musical score for piano in G major (two sharps) and common time. The melody is played by the right hand, featuring grace notes and slurs. The first measure shows grace notes above the main notes. Subsequent measures show more complex patterns of grace notes and slurs. A dynamic marking 'p' (piano) is placed near the end of the melody. The score includes a bass staff at the bottom.

A musical score for 'La Cucaracha' featuring a single melodic line on a staff. The music is in 2/4 time with a key signature of one sharp. The melody consists of eighth and sixteenth notes. A grace note pattern is indicated by the number '4' above the staff. The word 'glisse' is written below the staff, with arrows pointing to specific notes. The notes are numbered with figures 1 through 4, corresponding to the grace note pattern.

◆ - Questo segno indica il passaggio di posizioni tanto a salire quanto a scendere.
+ mezza posizione.

+ - mezza posizione

- ❖ - Ce signe indique le passage de position tant à monter qu'à descendre.
- + - demi-position

Φ - *semi-position*

A handwritten musical score for guitar, consisting of ten staves of music. The music is primarily in common time, with some measures in 4/4 indicated by a '4' above the staff. The key signature varies between G major (one sharp) and F# major (two sharps). The score includes tablature with fingerings (e.g., '1', '2', '3', '4') and various performance markings such as slurs, grace notes, and dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'staccato'. The title 'Staccato' is written in cursive across the top of the score. The bottom staff ends with a '3 2 0' marking.

ESERCIZIO DI VELOCITÀ

1^a e 2^a posizione

(◊) (+)

Andante (M. = N. 132)

Nº 140

EXERCICE DE VITESSE

1^{ère} e 2^{ème} position

(◊) (+)

(◊) - Da ripetersi ogni giorno fino a quando le dita avranno acquistato la forza e l'agilità da far sentire nitide le note.

(+) - Da ripetersi tre volte con digitazione cambiata.

(◊) - À répéter chaque jour jusqu'à ce que les doigts aient acquis la force et l'agilité nécessaires à faire entendre les sons bien nets et bien clairs.

(+) - À répéter 3 fois en changeant le doigt.

0 0 1 2 3-3 2 1 2

3 2 1 2 3 2 1-1

0 4 2 0 4 2 0-3

0 4 2 0 4 2 0 4

0 4 2 0 4 2 0 4

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

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

3 2 3-3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3

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

2 3 4 3 2 3 2 0 0 0 0

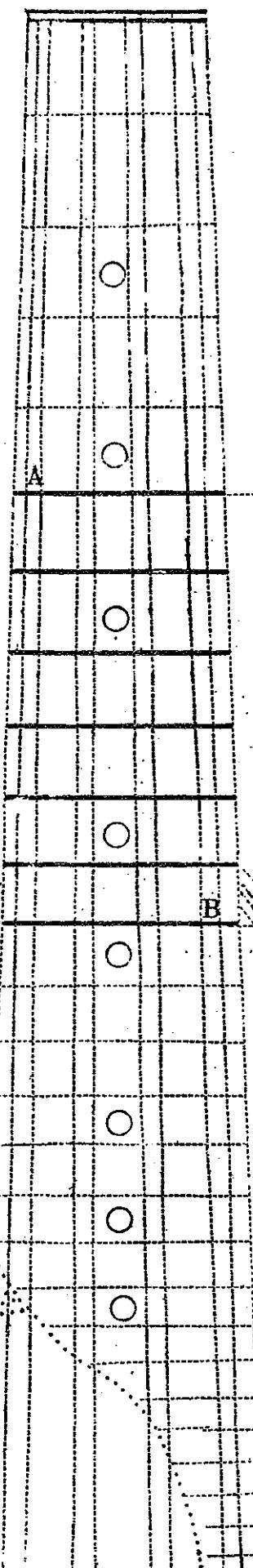
Dimostrazione
completa della 3^a POSIZIONE
Le linee segna-
te più forte in-
dican i tasti da
servire per la
I tasti segnati
così _____
non vengono
considerati.
Dal quinto al-
l' undicesimo
tasto è "

Démonstration
complète de la 3^e POSITION
Les lignes tra-
cées plus fort
indiquent les
touches dont on
devra se ser-
vir pour la
Les touches ain-
si tracées _____
ne doivent pas
être prises en
considération.
La 3^e position
va de la cinquième
touche incluse à
la onzième y
comprise.

3^a POSIZIONE

Corrispondenza di note mu-
sicali appartenenti alla
3^a posizione.

*Correspondance des notes mu-
sicale appartenant à la
3^e position.*



sette tasti della 3^a posizione
sept touches de la 3^e position.



- A Quarta corda
- A Quatrième corde
- B Prima corda
- B Première corde

Terza posizione

Combinazioni cromatiche

Troisième position

Combinaisons chromatiques

Nº 141

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

V VI V VII V VIII V IX V X XI X. IX VIII VII VI

Nº 142

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

V VI V VII V VIII V IX V X V XI V X IX VIII VII VI

Nº 143

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

V VI V VII V VIII V IX V X V XI X IX VIII VII V VI

Nº 144

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

V VI V VII V VIII V IX V X V XI I X I IX VIII VII VI

Piccolo esercizio

Petit exercice

Nº 145

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

Nº 146

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

Nº 147

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

Nº 148

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

PRIMO ESERCIZIO di 3^a posizione

PREMIER EXERCICE de 3^e position

Adagio (M. N. 108)

N^o 149 C

The sheet music consists of ten staves of music for violin, arranged in two columns of five staves each. Each staff is in common time (indicated by a 'C') and major (indicated by a G-clef). Fingerings are indicated above the notes, and bowing is shown with curved lines. Measure 1 starts with a descending scale from the 4th to the 1st finger. Measures 2-10 continue this pattern, with some variations in fingerings and note heads. The music is divided into measures by vertical bar lines.

SECONDO ESERCIZIO di 3^a posizioneDEUXIÈME EXERCICE de 3^eme position

Garghetto (M. ♩ : N. 76)

N 450

cresc. *f* — *dolce p*

mf

f sten:

TERZO ESERCIZIO di 3^a posizioneTROISIÈME EXERCICE de 3^e position

Larghetto (M. ♩ = N. 96)

N° 151

f

p

f

p

f

pp

A musical score consisting of ten staves of music for a solo instrument, likely a guitar or mandolin. The music is written in common time and uses a treble clef. Fingerings are indicated above the notes, and dynamic markings like *p* (piano) and *f* (forte) are present. The first staff begins with a complex sequence of eighth and sixteenth notes. Subsequent staves show a variety of patterns, including eighth-note chords and single-note runs. The music concludes with a final dynamic marking of *p*.

QUARTO ESERCIZIO in 3^a posizioneQUATRIÈME EXERCICE de 3^{ème} position

Largo (M. = N. 66)

Nº 152

marziale

leggiero

*cantabile
a chanter*

legg.

a piacere

mf

The image shows ten staves of musical notation for a solo instrument, possibly flute or oboe. The music is written in common time with a key signature of one sharp. The notation includes various dynamic markings such as *p*, *pp*, *mf*, and *f*. Fingerings are indicated by numbers above the notes, and grace notes are shown with small vertical strokes. The first staff begins with *pp* and ends with *mf*. The second staff starts with *p*. The third staff ends with a repeat sign. The fourth staff starts with *f*. The fifth staff begins with *p* and ends with *f*. The sixth staff starts with *p*. The seventh staff ends with *f*. The eighth staff begins with *p* and ends with *f*. The ninth staff starts with *p* and ends with *f*. The tenth staff begins with *pp* and ends with *f*.

QUINTO ESERCIZIO di 1^a e 3^a posizione

Tempo di Barcarola.
Temps de Barcarolle.

CINQUIÈME EXERCICE de 1^{ère} e 3^{ème} position

M. L. P.

N° 153

p

1 2 4 2 4 2 4 2 4 2 4 2 4 3 2 4 2 4 2 4 2 4 2 4 2 4 3 2 3 4 3 2 2 3 3 4 2 1 0 z 1 2 2 1 3 2 4 3 -

f sten. *pp*

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

mf *mf*

f *dim.*

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

f *rall.*

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

sten. *f* *p* *dolce*

quarta corda - quatrième corde

A musical score for a solo instrument, likely a flute or piccolo, featuring ten staves of music. The key signature is two flats, and the time signature is 2/4. Fingerings are indicated above the notes, and dynamics such as *pp*, *f*, *ff stent.*, *a tempo pp*, *rall.*, *tempo*, *f stent.*, *pp*, *tempo*, *stent. pp a piacere*, and *pp* are used throughout. The music includes various slurs, grace notes, and dynamic markings like *sf* and *ff*.

ESERCIZIO DI VELOCITÀ

1^a e 3^a posizione (+)

EXERCICE DE VITESSE

1^{ère} e 3^{ème} positions (+)

№ 154

(+) Da ripetersi ogni giorno fino a quando le dita avranno acquistato la forza e l'agilità da far sentire le note con grande nitidezza.

(+) À répéter chaque jour jusqu'à ce que les doigts aient acquis la force et l'agilité nécessaires à faire entendre les sons avec une grande netteté.



Dimostrazione
completa della 4^a POSIZIONE
Le linee segna-
te più forte in-
dicono i tasti da
servire per la
I tasti segnati
così _____
non vengono
considerati.
Dal settimo al
tredicesimo
tasto è " "

*Démonstration
complète de la 4^{ème} POSITION
Les lignes tra-
cées plus fort
indiquent les
touches dont on
devra se ser-
vir pour la
Les touches ain-
si tracées _____
ne doivent pas
être prises en
considération.
La 4^{ème} position
vade la septième
touche incluse à
la troisième y
comprise.*

Corrispondenza di note mu-
sicali appartenenti alla
4^a posizione.
*Correspondance des notes mu-
sicale appartenant à la
4^{ème} position.*

Estensione della 4^a posizione
Extension de la 4^{me} position.

sette tasti della 4^a posizione
sept touches de la 4^{ème} position.



A Quarta corda
A Quatrième corde
B Prima corda
B Première corde

Quarta posizione

Quatrième position Combinaisons chromatiques

№ 155

№ 156

A musical score for 'The Star-Spangled Banner' featuring a single melodic line on a staff with a treble clef and a common time signature. The notes are primarily eighth notes, with some sixteenth-note patterns. Below the staff, the lyrics are written in a cursive script, corresponding to the musical measures. The lyrics are: "1 1 1 2 1 2 1 3 - 1 4 1 4 1 4 1 4 1 4 1 3 1-2 1 2 1".

№ 157

№ 158

Piccoli esercizii

Petits exercices

№ 159

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

Nº 160

№ 161

№ 462

A musical score page showing a single staff of music for a string instrument. The staff begins with a treble clef, followed by a 'C' key signature, and a common time signature. The notes are primarily eighth notes, with some sixteenth-note patterns. Above the staff, there are fingerings and slurs indicating performance techniques. The page number '2' is visible at the bottom left.

PRIMO ESERCIZIO in 4^a posizionePREMIER EXERCICE en 4^{me} position.

Adagio (M. ♩ = N. 108)

N° 163

Mf

SECONDO ESERCIZIO in 4^a posizione

Larghetto (M. = N. 80)

N^o 164 G major

mf

p

mf

rall

DEUXIÈME EXERCICE en 4^e position

TERZO ESERCIZIO in 4^a posizioneTROISIÈME EXERCICE en 4^e position

Largo (M. = N. 60)

Nº 165

f *ben tremolato*
bien trémolé

p

f

leggiera

Sheet music for a solo instrument, likely guitar, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. Fingerings (1, 2, 3, 4) are indicated above the notes, and strumming patterns are shown below the notes. Dynamics include *p*, *mf*, and *f*. Measure 1: Measures 2-3: Measures 4-5: Measure 6: Measures 7-8: Measures 9-10:

cantabile *mf*

p

leggiero *f*

QUARTO ESERCIZIO in 4^a posizioneQUATRIÈME EXERCICE en 4^e position

Larghetto (M. = N. 80.)

N^o 166

f

The sheet music consists of ten staves of musical notation, likely for a solo instrument such as guitar or mandolin. The notation uses a treble clef and includes fingerings (numbers 1-4) above the notes and dynamic markings (p, f, mf, ral). The first staff begins with a dynamic *p* and a tempo marking *leggiero*. The second staff starts with a dynamic *f*. The third staff ends with a dynamic *p*. The fourth staff begins with a dynamic *f*. The fifth staff ends with a dynamic *p*. The sixth staff begins with a dynamic *f*. The seventh staff ends with a dynamic *f*. The eighth staff begins with a dynamic *f*. The ninth staff ends with a dynamic *p*. The tenth staff begins with a dynamic *f*.

QUINTO ESERCIZIO di 1^a e 4^a posizione

CINQUIÈME EXERCICE de 1^{ère} e 4^{ème} position

Largo (M. ♫ : N. 72)

N° 167

The sheet music consists of ten staves of musical notation, each with fingerings (1, 2, 3, 4) above the notes. The first staff is labeled "cantabile". The dynamics and tempo markings are as follows:

- Staff 1: *p*
- Staff 2: *stent.*
- Staff 3: *tempo p*
- Staff 4: *p rall.*
- Staff 5: *tempo*
- Staff 6: *f stent.*
- Staff 7: *ff rit.*
- Staff 8: *pp*
- Staff 9: *f p*
- Staff 10: *f*



Sheet music for guitar in G major (two sharps). The fifth measure starts with a sixteenth-note pattern (2, 1, 4, 2, 1, 4, 2, 1). The sixth measure includes dynamic markings: **f**, **ff**, *a piacere*, **pp**, and *rall. tremolato*.

Sheet music for guitar in G major (two sharps). The seventh measure starts with a sixteenth-note pattern (3, 1, 2, 3, 1, 2, 1, 2). The eighth measure continues with a sixteenth-note pattern (3, 2, 1, 4, 1, 4, 2, 3, 2).

Sheet music for guitar in G major (two sharps). The ninth measure starts with a sixteenth-note pattern (4, 3, 4, 3, 4, 3, 4, 3). The tenth measure continues with a sixteenth-note pattern (1, 3, 1, 3, 1, 3, 1, 3).

Sheet music for guitar in G major (two sharps). The eleventh measure starts with a sixteenth-note pattern (p, 3, 1, 2, 3, 2, 1, 3, 2, 1). The twelfth measure continues with a sixteenth-note pattern (rall., 1^o tempo).

Sheet music for guitar in G major (two sharps). The thirteenth measure starts with a sixteenth-note pattern (4, 3, 2, 3, 4, 3, 2, 3). The fourteenth measure continues with a sixteenth-note pattern (1, 2, 1, 3, 2, 1, 3, 2).

Sheet music for guitar in G major (two sharps). The fifteenth measure starts with a sixteenth-note pattern (3, 2, 3, 1, 2, 1, 2, 1). The sixteenth measure continues with a sixteenth-note pattern (4, 3, 4, 3, 4, 3, 4, 3).

ESERCIZIO DI VELOCITÀ

1^a e 4^a posizione (+)

EXERCICE DE VITESSE

1^{er} et 4^{eme} position . (+)

N° 168

The sheet music contains ten staves of musical notation for the right hand. The music is in common time (indicated by '2') and has a key signature of one sharp (indicated by a 'F#'). The notation consists of eighth-note patterns. Fingerings are indicated below each note, such as '0 2 1' or '1-3 2'. The notes are grouped into measures by vertical bar lines.

(+) - L'allievo lo ripeterà ogni giorno finchè le sue dita avranno acquistato la forza e l'agilità di rendere le note ben nitide e chiare.

(+) - L'élève le répètera chaque jour jusqu'à ce que les doigts aient acquis la force et l'agilité nécessaires à rendre les sons très clairs et très nets.

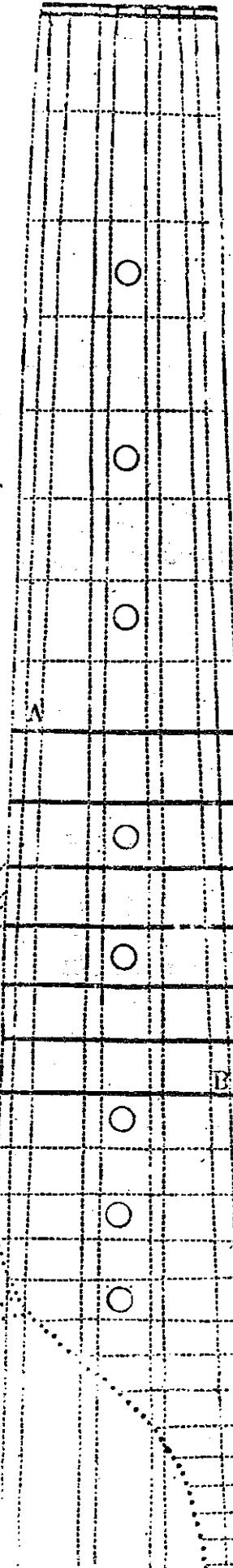
A page of musical notation for a string instrument, likely violin or cello, featuring ten staves of music. The notation is in common time (indicated by a 'C') and consists of ten staves, each starting with a treble clef and a key signature of one sharp (F#). Fingerings are indicated by numbers above the notes: 0, 1, 2, 3, 4, and 2-3. The music includes various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

Dimostrazione completa della posizione. Le linee segnate più forte indicano i tasti da servire per la " " così non vengono considerati.

Dal nono al quattordicesimo tasto è " "

*Démonstration complète de la 5^e POSITION
Les lignes tracées plus fort indiquent les touches dont on devra se servir pour la 5^e position. Les touches ainsi tracées ne doivent pas être prises en considération. La 5^e position va de la neuvième touche incluse à la quatorzième y comprise.*

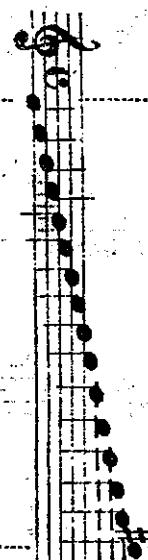
5^a POSIZIONE



Corrispondenza di note musicali appartenente alla 5^a posizione.

Correspondance des notes musicales appartenant à la 5^e position.

Estensione della 5^a posizione.
Extension de la 5^e position.



sette tasti della 5^a posizione
sept touches de la 5^e position

A Quarta corda
A Quatrième corde
B Prima corda
B Première corde

Quinta posizione

Combinazioni cromatiche

Cinquième position

Combinaisons chromatiques

Nº 169 C

VIII IX VIII X VIII XI VIII XII VIII XIII VIII XIV VIII XIII XII XI X IX

Nº 170 C

VIII IX VIII X VIII XI VIII XII VIII XIII VIII XIV VIII XIII XII XI X IX

Nº 171 C

VIII IX VIII X VIII XI VIII XII VIII XIII VIII XIV VIII XIII XII XI X IX

Nº 172 C

VIII IX VIII X VIII XI VIII XII VIII XIII VIII XIV VIII XIII XII XI X IX

Piccoli esercizii

Petits exercices

Nº 173 C

Nº 174 C

Nº 175 C

Nº 176 C

PRIMO ESERCIZIO di 5^a posizione

PREMIER EXERCICE de 5^eme position

Larghetto (M. = N. 92)

N^o 177

mf

The sheet music contains ten staves of sixteenth-note exercises for the guitar. Each staff begins with a dynamic of *mf*. The first staff has a tempo of *M. = N. 92*. The subsequent staves show various fingerings (e.g., 1, 2, 3, 4) and positions across the fretboard. The key signature changes between staves, including G major, A major, and B major.

SECONDO ESERCIZIO di 5^a posizione

DEUXIÈME EXERCICE de la 5^{ème} position

Adagio (M. = N. 104)

M 178 

TERZO ESERCIZIO di 5^a posizione

TROISIÈME EXERCICE de 5^e position

Largo (M. $\frac{4}{4}$ = N. 50)

N° 179

mf cantabile

A musical score consisting of ten staves of music for a bowed string instrument. The music is written in common time and uses a treble clef. Fingerings are indicated by numbers above or below the notes, and bowing is marked with vertical strokes. The score includes various dynamic markings such as \times , f , ff , and p . The first staff begins with a $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$ sequence. The second staff starts with $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$. The third staff begins with $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$. The fourth staff starts with $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$. The fifth staff begins with $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$. The sixth staff starts with $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$. The seventh staff begins with $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$. The eighth staff starts with $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$. The ninth staff begins with $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$. The tenth staff starts with $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$.

QUARTO ESERCIZIO di 5^a posizioneQUATRIÈME EXERCICE de 5^{ème} position

Tempo di Mazurka (Allure de Mazurka)

N^o 180

f

p *rall.*

p *tempo*

p

rall.

f *p*

p *tempo. p*

f *p*

p *rit. f*

QUINTO ESERCIZIO di 1^a, 3^a e 5^a posizione | CINQUIÈME EXERCICE de 1^{ère}, 3^{ème} et 5^{ème} position

Larghetto (M. = N. 80)

N^o 181

p leggiero

The sheet music contains ten staves of sixteenth-note patterns for the guitar. The key signature is one sharp. Fingerings are indicated above the notes, and slurs are used to group them. The tempo is Larghetto (M. = N. 80) and the dynamic is *p leggiero*. The music is divided into measures by vertical bar lines.

ESERCIZIO DI VELOCITÀ

1^a, 3^a e 5^a posizione (+)

N° 182

EXERCICE DE VITESSE

1^{ère}, 3^{ème} et 5^{ème} position (+)

(+). L'allievo lo ripeterà ogni giorno finché le sue dita avranno acquistato la forza e l'agilità di rendere le note ben nitide e chiare.

(+). L'élève répètera cet exercice chaque jour jusqu'à ce que les doigts aient acquis la force et l'agilité nécessaires à rendre les sons bien clairs et bien nets.

A musical score consisting of ten staves of music for a guitar or mandolin. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is primarily composed of eighth-note patterns, with some sixteenth-note figures and occasional quarter notes. Fingerings are indicated above the notes, such as '0', '1', '2', '3', '4', '2-1', and '3-4'. The music is divided into sections by vertical bar lines. The final section, starting on the tenth staff, concludes with the text:

FINE DELLA 3^a PARTE.
FIN DE LA 3^e PARTIE.

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