

Nº 5474.



Violin Studies.

IE. HUENI.

Book IV.

MT 265
202

Gradus ad Parnassum.

Book IV.

III. Lage. Wechsel zwischen I. und III. Lage.

Portamento, Beben oder Tremolo.

3rd Position. Changing between 1st and 3rd Position.

Portamento and Tremolo.

3^{ème} position. Changement entre la première et la troisième position.

Portamento, Tremblement ou Trémolo.

Von N^o 61 und 62 sind nur die über den Noten angebrachten Fingersätze zu üben. Die unter den Noten angebrachten Fingersätze sind erst nach N^o 64 zu studieren.

In N^{os} 61 and 62 only the fingering above the notes is to be practised. Those fingerings given below the notes are only to be studied after N^o 64.

Dans les N^{os} 61 et 62, exercer seulement les doigts indiqués au dessus des notes. Ceux qui sont indiqués dessous ne seront à étudier qu'après avoir exercé le N^o 64.

Allegro moderato.

R. Hofmann.

61. 

N^o 61 kann auch mit nachstehenden Stricharten geübt werden.

N^o 61 can also be practised with the following bowings.

L'exercice N^o 61 peut aussi se jouer avec les coups d'archet suivants.



Moderato con moto.

simile

R. Hofmann.

62.

Allegro.

L. Spohr.

63. *H. B. G. B.* *f*

mf *f*

Allegretto.

3 4 4 L. Spohr.

64. 

N^o 63 ist zuerst mit dem über den Noten stehenden, N^o 64 dagegen zuerst mit dem unter den Noten stehenden Bogenstriche zu üben. Bei beiden Beispielen ist der über den Noten stehende Bogenstrich von Spohr.

N^o 63 is to be practised at first with the bowing above the notes; N^o 64, on the contrary, with that below the notes. In both examples the bowing above the notes is Spohr's.

Le N^o 63 est à exercer d'abord avec les coups d'archet placés au dessus des notes; par contre, le N^o 64 est à exercer d'abord avec ceux qui sont indiqués au dessous. Dans les deux exemples, le coup d'archet indiqué au dessus des notes est celui de Spohr.

Wechsel zwischen I. und III Lage.

Hier sind N^o 61 und 62 zu üben mit den, unter den Noten stehenden Fingersätzen.

Bogen-Einteilungen zu N^o 65.

Changing from 1st to 3rd Position.

Here N^{os} 61 and 62 are to be practised with the fingering given below the notes.

Divisions of the bow for N^o 65.

Changement entre la 1^{ère} et la 3^{ème} position.

Ici les N^{os} 61 et 62 sont à exercer avec le doigté marqué sous les notes.

Divisions de l'archet pour N^o 65.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. *fp* 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. *f p f p f p f p* 24. 25.

Allegro moderato.

R. Kreutzer.

65. *f*

This page contains ten staves of musical notation for guitar. Each staff begins with a treble clef. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fret numbers (0, 1, 2, 3, 4) are placed above the notes to indicate finger positions. Fingerings (1, 2, 3, 4) are indicated by numbers above the notes. Some notes have a '4' above them, possibly indicating a fourth finger or a specific technique. The music is organized into measures, with some measures containing multiple notes. The overall style is that of a technical exercise or a piece of music for guitar.

Largo.

F. Fiorillo.

66.

p

cresc.

fp

p

cresc.

f

dim.

p

p

Allegro.

p

cresc.

f

cresc.

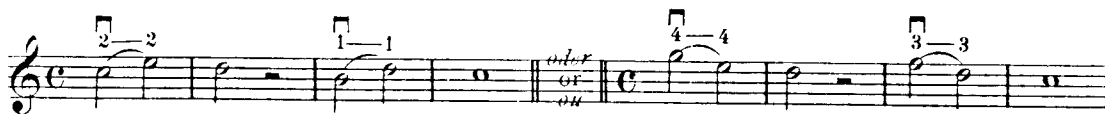
p

f

Das Portamento.

Da die wenigsten Schulen Ausführliches über das Portamento bringen, so sei hier das Nötige darüber gesagt.

Portamento, von portare, tragen, einen Ton zum anderen tragen, ist eine, dem Sologesange entnommene Vortragsmanier, welche ausser von der geschulten menschlichen Stimme nur von den Streichinstrumenten ausgeführt werden kann. Bei den Streichinstrumenten kommt das Portamento in Anwendung, wenn zwei Töne gebunden sind und in zwei verschiedenen Lagen gespielt werden sollen. Das einfachste Portamento entsteht, wenn die zwei Töne mit dem gleichen Finger gespielt werden, wobei der Finger mit der ganzen Hand einfach, sanft, in die neue Lage gleitet, z. B.



Weitere Beispiele dieser Art siehe in der Vortragsstudie N^o 67 Takt 6, 11, 17, 28, 42, 46, 52, 58, 68.

Wenn der zweite Ton der Bindung mit einem anderen Finger gespielt werden muss als der erste, so gleitet man in der Regel mit dem Finger des vorhergehenden Tones in die Lage des folgenden Tones dessen Finger rasch niederfallen soll, sobald die Hand in der neuen Lage angekommen ist. z. B.

For further examples of this kind, see Study N^o 67, bars 6, 11, 17, 28, 42, 46, 52, 58, 68.

When the second note under the slur has to be played with a different finger from the first, one glides, as a rule, with the finger of the preceding note into the Position of the following one, whose finger should fall quickly as soon as the hand has arrived in the new Position, for example:—



Siehe N^o 67 Takt 7, 10, 15, 34, 35, 45, 46, 62.

Wenn auch der obere Ton auf einer anderen Saite liegt, so gilt die gleiche Regel, z. B.

See Study N^o 67, bars 7, 10, 15, 34, 35, 45, 46, 62.

Even when the higher note lies on a different string, the same rule applies, for example:—



Auch bei folgenden Fortschreitungen wird diese Regel beibehalten.

Also in the following progressions this rule holds good:



Siehe N^o 67 Takt 48, 51, 56, 60, 66, 67, 70.

Wird der zweite Ton Flageolett gespielt, so gleiten wir ausnahmsweise mit dem Finger des folgenden Tones, also mit dem Flageolett-finger. Während dem Gleiten muss derselbe natürlich fest aufliegen und kann nur an der Stelle, wo das Flageolett zu spielen ist gelüftet werden, z. B.

See N^o 67, bars 48, 51, 56, 60, 66, 67, 70.

If the second note is played as a harmonic, one glides exceptionally with the finger of the following note, that is to say, with the harmonic finger. During the gliding it must, naturally, press firmly and can only be lifted at the place where the harmonic is to be played, e. g.



Portamento.

As only a few Schools go into particulars about Portamento, we give the necessary explanations here.

'Portamento', from 'portare', to carry,—to 'carry' one note to another,—is a mode of performance taken from solo singing, which, in addition to the trained human voice, can only be executed by stringed instruments. Portamento comes into use on stringed instruments when two notes are slurred and are to be played in two different Positions. The simplest form of Portamento results when the two notes are played with the same finger, whereby the finger, with the whole hand, glides simply and gently into the new Position, e. g.

Le Portamento.

Comme la plupart des méthodes ne donnent pas assez de détails sur le Portamento, nous comblons cette lacune par les explications suivantes.

Portamento, de portare, porter,—un ton dans un autre,—est une sorte d'exécution tirée du solo de chant, laquelle, outre les voix humaines bien exercées, ne peut être conduite qu'avec les instruments à cordes pour lesquels on se sert de l'archet. Avec ces derniers, le Portamento s'afflige quand deux tons sont liés et doivent se jouer dans deux positions différentes. Le plus simple Portamento se forme quand les deux tons sont joués avec le même doigt tandis que ce doigt avec toute la main glisse simplement, doucement dans la nouvelle position. Par exemple:

Voir plus loin d'autres exemples de ce genre dans l'Etude d'exécution N^o 67, mesures 6, 11, 17, 28, 42, 46, 52, 58, 68.

Si le deuxième ton de la liaison doit se jouer avec un autre doigt que le premier, on glisse en général avec le doigt du ton précédent dans la position du ton suivant, dont le doigt doit retomber rapidement aussitôt que la main est arrivée dans la nouvelle position. Exemple:—

Voir N^o 67, mesures 7, 10, 15, 34, 35, 45, 46, 62.

Suivre aussi la même règle quand le ton supérieur pèse sur une autre corde. Exemple:—

Observer aussi cette règle dans les suites de tons suivantes:

Voir N^o 67, mesures 48, 51, 56, 60, 66, 67, 70.

Si le deuxième ton est joué en ton harmonique, on glisse exceptionnellement avec le doigt du ton suivant, c'est-à-dire avec le doigt du ton harmonique. Pendant le glissement, le doigt doit naturellement rester fortement pressé sur la corde et ne la toucher légèrement qu'à la place où l'on doit jouer le ton harmonique. Exemple:—

Bei der Verbindung des Flageolett-tones nach Unten, muss mit dem vorhergehenden, also wiederum mit dem Flageolettfinger gleitet werden. Der Finger ist in dem Momente fest aufzudrücken, in welchem er den Flageolettton verlässt, z. B.

In the slurring of a Harmonic downwards, the gliding must be with the preceding, that is, again with the Harmonic, finger. The finger is then to be pressed down firmly at the moment of quitting the Harmonic, for example:—



Dans la liaison d'un ton harmonique avec un ton plus bas, le glissement doit se faire de nouveau avec le doigt précédent, qui est celui du ton harmonique. On doit alors presser ce doigt fortement sur la corde au moment de quitter le ton harmonique.

Siehe weiter N^o 67 Takt 1 & 32.

See further N^o 67, bars 1 & 32.

Auch die leere Saite kann mit einem höher gelegenen Ton durch Portamento verbunden werden. Der Finger des ersten Tones muss alsdann während dem Gleiten aufgehoben werden, z. B.

Even the open string can be connected with a higher note by means of Portamento. The finger of the first note must then be raised during the gliding, e. g.



Voir plus loin N^o 67, mesures 1 & 32.

La corde à vide peut aussi être liée par Portamento avec un ton placé plus haut. Le doigt du premier ton doit alors être relevé pendant le glissement. Exemple.

Siehe N^o 67 Takt 36 & 50.

See N^o 67, bars 36 & 50.

Endlich können wir gleiche gebundene Töne durch Portamenti trennen, z. B.

Finally, one can separate similar slurred notes by means of Portamento, e. g.

Voir N^o 67, mesures 36 & 50.

Enfin l'on peut par Portamento séparer des tons semblables qui sont liés; exemple.



Siehe N^o 67 Takt 13, 23, 24, 34, 35, 36.

See N^o 67, bars 13, 23, 24, 34, 35, 36.

Bei allen folgenden Übungen in diesem und den nächsten Heften beobachte der Schüler diese Regeln genau und studiere die Portamenti so, dass sie geschmackvoll klingen.

In all the Studies following in this and the next volumes the pupil should pay strict attention to these rules, and study the Portamenti in such a way that they sound tasteful.

Voir N^o 67, mesures 13, 23, 24, 34, 35, 36.

Pour toutes les Études suivantes dans ce cahier et dans les autres, que l'élève observe bien ces règles et exerce les Portamenti de façon à ce qu'ils frappent l'oreille avec grâce et goût.

Vincenzo Righini.

Andante.

67. Musical score for exercise 67, marked Andante. The score consists of five staves of music in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff starts with a piano (p) dynamic and includes a crescendo (cresc.) marking. The second staff has a mezzo-forte (mf) dynamic. The third staff has a forte (f) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff has a piano (p) dynamic. The score includes various fingerings (1-4), slurs, and accents. Measure numbers (5), (10), (15), (20), and (25) are indicated at the end of their respective staves.

(30) *f* *dim.*

(35) *cresc.* *f* *dim.*

(40) *f* *p dolce*

(45) *f*

(50) *f*

(55) *mp*

(60) *p* *dim.* *tranq.*

(65) *cresc.* *accelerando* *f*

(70) *p* *pp* *f* *p* *pp*

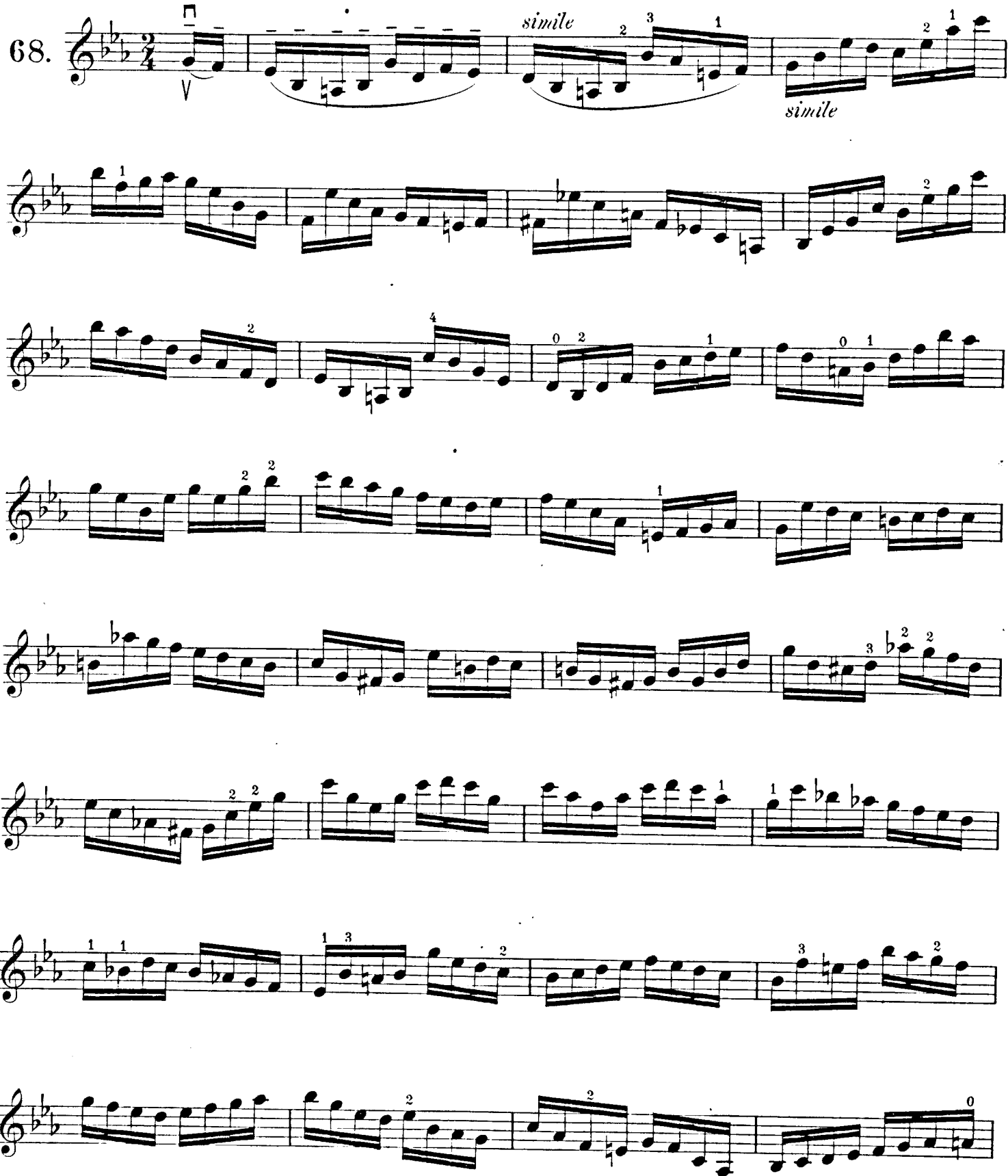
(75) *f* *p* *rit.*

(80) *rit.*

Detailed description: This page contains ten staves of musical notation for guitar, numbered 30 through 80. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, slurs, and fingerings. Performance instructions such as *cresc.*, *f*, *dim.*, *p dolce*, *mp*, *pp*, *accelerando*, and *rit.* are placed throughout the score. There are also dynamic markings like *f* and *pp*. Some measures contain circled numbers (30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80) indicating measure numbers. The notation includes many slurs and ties, suggesting a flowing, melodic line. There are also some specific markings like *tr.* (trill) and *acc.* (accents).

Allegro.

R. Hofmann.

68. 

The image displays ten staves of musical notation for guitar. The key signature is two flats (B-flat and E-flat). The first nine staves are in a 2/4 time signature, and the tenth staff is in a 3/4 time signature. The notation includes various rhythmic patterns, accidentals, and fingerings. Fingerings are indicated by numbers 1-4 above notes. Some notes have a 'b' (flat) or a sharp sign. The piece concludes with a double bar line and a final chord.

Allegretto.

F. Mazas.

69. *Sp.* *p*

sfz sfz p

sfz sfz p

sfz p cresc.

mf f sfz sfz dim.

cresc. mf

f sfz sfz dim. p

pp cresc. f

p pp cresc.

f p sfz f sfz

Diese Uebung soll auch in 16tel Triolen geübt werden, z. B.

This Exercise should also be practised in semiquaver triplets, e. g.

On doit aussi exercer cette Étude en triolets doubles-croches.

Sp. *V*

Sp. n

Allegro moderato.

R. Hofmann.

70. *Sp.* *mf*

cre - - - scen - - - do *f*

p *mf* *f*

ritard. *fz*

Das Staccato soll ganz an der Spitze des Bogens, mit möglichst wenig Bogen und losem Handgelenk gespielt werden. Die einzelnen Noten der Staccati seien scharf abgestossen und gut getrennt.

The staccato is to be played quite at the point of the bow, with the least possible bow and loose wrist. The single staccato notes should be sharply detached and well separated.

Le staccato doit se jouer tout à la pointe de l'archet, avec aussi peu d'archet que possible et avec assouplissement du poignet. Que les notes isolées des staccati soient fermement enlevées et bien séparées.

Allegro.

F. Mazas.

71. *G. B.* *Sp.* *p*

G. B. *Sp.* *cresc.* *mf* *p* *cresc.* *fz* *p*

This page of musical notation for guitar consists of 12 staves of music in G major. The notation is characterized by intricate arpeggiated patterns and sixteenth-note runs. Key features include:


- Staff 1:** Starts with a *sfz* dynamic and a *cresc.* marking. Fingering numbers 4, 1, 0, 2, 4, 0, 4 are shown.
- Staff 2:** Features *cresc.* and *sfz* markings. Fingering numbers 2, 4, 4, 2 are present.
- Staff 3:** Includes *sfz* and *cresc.* markings. Fingering numbers 2, 1 are shown.
- Staff 4:** Marked *dim.* with a *p* dynamic. Fingering numbers 2, 0, 2, b are present.
- Staff 5:** Marked *dim.* and *p*. Fingering numbers 4, 4, 0, 2 are shown.
- Staff 6:** Marked *p*. Fingering numbers 4, 0, 0 are present.
- Staff 7:** Marked *cresc.*. Fingering numbers 1, 2 are shown.
- Staff 8:** Starts with *f* and *dim.*, then *p* and *cresc.*. Fingering numbers 1, 4, 4, 1, 4, 1 are present.
- Staff 9:** Starts with *mf*, then *dim.* and *p*. Fingering numbers 1, 0, 2, 2, 1, 4 are shown.
- Staff 10:** Starts with *cresc.* and *mf*, then *dim.* and *p*. Fingering numbers 4, 1, 4, 1, 0, 2, 2 are present.
- Staff 11:** Marked *p*. Fingering numbers 3, 0, 3, 0, 4, 0, 2, 3, 3, 4, 2 are shown.
- Staff 12:** Marked *pp*. Fingering numbers 2, 0, 4, 2, 0, 4 are present. The piece concludes with a final chord marked 'al'.

Eine weitere, dem „Bel Canto“ abgelauchte Ausschmückung des Vortrages, der Cantilene namentlich, ist

Das Beben, Vibrato oder Tremolo.

Es ist ein Schwanken der ganzen Hand, wodurch der fest aufliegende Finger ebenfalls so viel ins Schwanken kommt, dass der betreffende Ton merklich höher und tiefer wird, vibriert. Durch dieses Vibrieren kann der Melodie mehr Ausdruck und Schwingung verliehen werden. Es darf indessen nicht zu viel verwendet werden und ist mit Sorgfalt und Geschmack anzuwenden. Man kann langsam und schnell, mit kleinen und mit grossen Schwankungen. Bewegungen der Hand beben. Das langsame Beben mit grossen Schwankungen kommt naturgemäss den tieferen Tonlagen (Bass, Bariton, Cello) zu, während in den höheren Tonlagen (Sopran, Violine) das schnellere Beben am Platze ist. Folgende Tonstudie No 72 soll den Schüler mit der Anwendung des Bebens vertraut machen. Späterhin bleibt es ganz dem Geschmack des Spielers überlassen.


Zeichen  kleine Bewegung, langsamer Beben.


Zeichen  grosse Bewegung, schneller Beben.

A further embellishment learned from the 'Bel Canto', especially for the rendering of Cantabile passages is the

Vibrato or Tremolo.

It is an oscillation of the whole hand, by means of which the firmly placed finger likewise oscillates so much that the corresponding note vibrates perceptibly higher and lower. Through this vibration the melody can be invested with more expression and energy. At the same time it ought not to be too much used, and is to be produced with care and taste. The tremolo can be slow or fast, with slight or with much vibration.—movements of the hand. The slow tremolo, with much vibration, occurs naturally in lower pitch (bass, baritone, cello), while in higher pitch (soprano, violin) the fast tremolo is suitable. The study following, No 72, ought to familiarise the pupil with the use of the tremolo. Later on it is left entirely to the taste of the performer.


Sign  slight vibration, slow tremolo.


Sign  much vibration, fast tremolo.

Un autre ornement pour le "bel canto" de l'exécution, surtout dans la Cantilène, est

Le Tremblement, Vibrato ou Tremolo.

C'est un branlement de toute la main, qui fait vibrer le ton fortement appuyé, sensiblement plus haut et plus bas. On peut, grâce à ces vibrations, donner à la mélodie plus d'expression et d'élan. Il ne faut cependant pas en abuser et ne les employer qu'avec soin et goût. On peut trembler avec de petits ou de grands balancements, agitations de la main. L'agitation lente avec de grands balancements, rend tout naturellement des tons bas (basse, baryton, violoncelle), tandis que les agitations rapides sont à leur place quand il s'agit de rendre des sons plus élevés (soprano, violon). Dans la suivante Etude de sons, No 72, l'élève doit se familiariser avec l'emploi du tremolo. Plus tard il est entièrement laissé au goût du musicien.

Signe  petite agitation, tremolo lent.

Signe  grand agitation, tremolo rapide.

Andantino espressivo.

Vincenzo Righini.

72. 

The musical score consists of four staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andantino espressivo'. The score includes various dynamic markings: *f* *ma dolce*, *p*, *cresc.*, *dim.*, *mf*, and *f* *risoluto*. It features several instances of vibrato (indicated by wavy lines) and tremolo (indicated by double wavy lines). The music includes slurs, fingering numbers (1-4), and accents. The exercise concludes with a *f* *risoluto* marking and a final wavy line.

p dolcissimo

f

p

mf

dim.

f risoluto

p

p dolcissimo

cresc.

f

p

f

Poco Adagio e cantabile.

J. Haydn.

74. *mf dolce* *p*

cresc. e rit. *fz* *fz* *p*

fz *fz* *p*

VAR.

M. □ *sempre piano e leggero* *Sp. 4*

pp

p

p

p

p tranquillo

RONDO RUSTICANO.

Allegro non troppo.

F. Mazas.

76. *G.B.* *p sopra la tastura*

mf

p

cresc. *f* *dim.* *Fine.*

GIGUE.

J. S. Bach.

Allegro moderato.

H. B. 9

77. *mf* *cresc.* *mf* *f* *dim.* *mf* *cresc.* *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *mf*

The musical score consists of ten staves of music in G major, 3/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro moderato'. The score includes various dynamics such as *mf*, *f*, *p*, and *dim.*, along with articulations like accents and slurs. Fingerings are indicated by numbers 1-4. The piece concludes with a repeat sign and a final cadence.

SONATA.

Presto non troppo.

Dom. Scarlatti.

78. G.B. \square

f *f* *cresc.* *ff* *p* *p* *cresc.* *f* *Sp.* *3* *4*

dim. *p* *cresc.*

G.B.

p dolce ed espressivo

cresc. *f* *dim. rit.* *a tempo* *p[#] M.*

cresc. *tr* *sf* *p*

G.B. *f* *p*

The musical score consists of ten staves of music in a single system. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various dynamics and articulation marks:

- Staff 1: *f* (forte), starting with a triplet of eighth notes.
- Staff 2: *f* (forte), *dim.* (diminuendo), with fingerings 1 and 1.
- Staff 3: *p* (piano), *cresc.* (crescendo).
- Staff 4: *f* (forte), *p espressivo* (piano, expressive), with fingerings 3 and 2.
- Staff 5: *fp* (fortissimo piano), *fp*, *fp*, with fingerings 1, 4, 4, 4.
- Staff 6: *fp*, *fp*, *p* (piano), *cresc.* (crescendo), with fingerings 2, 3, 0, 3, 2.
- Staff 7: *p* (piano), *cresc.* (crescendo), with a trill (*tr.*) and fingerings 0, 3, 2.
- Staff 8: *fp* (fortissimo piano), *cresc.* (crescendo), with fingerings 4 and 0.
- Staff 9: *f* (forte), with fingerings 4 and 0.

Moderato.

Wenzel Pichl.

79. *mf* *H. B^o*

cresc.

p

cresc. *f*

dim. *p*

cresc.

f

The image displays ten staves of musical notation in a single system. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). Accents are placed over many notes. Fingering numbers (1, 2, 3, 0) are indicated above certain notes. The first staff begins with a double bar line and a repeat sign. The music consists of eighth and sixteenth notes, often beamed together, with some slurs and ties. The overall style is characteristic of a classical or romantic-era instrumental piece.

Larghetto.

Wenzel Pichl.

80. *mf* *tr* *1* *1* *tr*

p *cresc.* *rit.* *p e dolce* *rit.* *quasi fantasia*

Allegro moderato ma molto appassionato.

f *dim.* *mf* *cresc. molto* *mf* *rit.* *f* *tr*

This musical score consists of ten staves of music, likely for guitar, written in a single system. The notation includes various musical symbols such as notes, rests, beams, and slurs. The key signature is one flat (B-flat), and the time signature is 4/4. The score features several dynamic markings: *f* (forte), *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *ritard.* (ritardando), and *mf* (mezzo-forte). There are also performance instructions like accents (>) and breath marks (□). Fingering numbers (1-4) and natural signs (0) are used throughout. The music is characterized by a steady eighth-note or sixteenth-note rhythm with occasional melodic flourishes and slurs.

The image displays ten staves of musical notation for guitar. The notation is written in a single melodic line on a treble clef staff. The music features various dynamics and articulations. The first staff begins with a forte (*f*) dynamic and includes accents. The second staff continues with accents and a *dim.* marking. The third staff starts with a piano (*p*) dynamic, followed by a *cresc.* marking. The fourth staff includes a *ritard.* marking, a forte (*f*) dynamic, and a mezzo-forte (*mf*) dynamic. The fifth staff features a mezzo-forte (*mf*) dynamic. The sixth staff includes a mezzo-forte (*mf*) dynamic. The seventh staff begins with a *dim.* marking. The eighth staff starts with a piano (*p*) dynamic, followed by a *cresc.* marking, and a mezzo-forte (*mf*) dynamic. The ninth staff includes a *cresc.* marking and a forte (*f*) dynamic. The tenth staff concludes with a forte (*f*) dynamic and a trill (*tr*) marking. Fingering numbers (1-4, 0) are placed above notes throughout the piece. Slurs and accents are used to indicate phrasing and emphasis.

This page of musical notation for guitar consists of 12 staves of music. The notation includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *mp* (mezzo-piano), and *ff* (fortissimo). Articulations like accents (*>*) and trills (*tr*) are used throughout. Fingerings are indicated by numbers 1-4 and 0 (open string). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The piece concludes with a *rit.* (ritardando) marking.

E. HEIM, "GRADUS AD PARNASSUM."

Supplement, Book IV.

Supplément, Cahier IV.

Allegretto vivo.

1st to 3rd Position.

H. E. Kayser.

31.
 Musical score for exercise 31, consisting of ten staves of music. The piece is in 2/4 time and begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto vivo'. The score includes various dynamic markings such as *p*, *cresc.*, *f*, *dim.*, *sfz*, and *mf*. Fingering numbers (1-4) are indicated above many notes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

3 4 3 1 2 4 2 1 2 1 2 4 2 3 3 1 0 1 4 1 3 1

p

1 1 1 3 1 0 1 4 1 3 1

cresc. *f*

dim. *mf* *dim.* *p* *cresc.*

4 0 3 0 2 0 1 0 1 4 1 3 1

f *dim.* *cresc.*

1 1 1 3 2 4 3 2 1 0 1 4 1 3 1 4 4 3

f *dim.* *p* *cresc.* *f*

dim. *mf* *cresc.* *dim.*

4 4

cresc. *f* *dim.*

2 0 4 0 3 0 2 0

p cresc. *p* *f* *dim.*

Più mosso.

1 3 1 1 1 3 2 4 3 2 1 0 1 4

p *cresc.* *f* *dim.* *cresc.*

1 3 1

f *dim.*

f *sf* *sf* *cresc.* *sf* *sf* *ff*

Allegro moderato.

J. Dont.

32. *f* *H.B. 9*

f *p* *f* *p* *cresc.* *f* *p* *f* *p* *dimin. e ritard.* *p*

Adagio.

Ch. de Bériot.

33. 

p espressivo

mf

p

mf animato

f *rit.* *p tranquillo*

mf

cresc. *espress.*

p dolce

p *cresc.*

espress.

Adagio appassionato.

G. Wichtl.

34. *G. B.*

p *fz* *dim.* *fz* *poco più mosso* *p* *tr* *tr* *tr* *tr* *p* *f* *f* *p* *poco rit.* *Tempo I.* *dim.* *p* *pp*

Andante quasi Allegretto.
melodioso ed espressivo

45
H. E. Kayser.

35.

p *mf*

p *fz*

p *f* *risoluto* *p*

dolce *fz* *p* *f* *marcato*

dim! *p*

cresc. *f* *dim.*

p *fz* *p* *mf*

cresc. *f* *dim.* *dolce*

mf

pp *fz* *fz* *f* *fz*

fz *fz* *fz* *fz* *f*

6038

H. B. Sp. & M.
H. B.

Moderato.

G. B.

J. Dont.

36. G. B. *f*

f *dimin.* *cresc.* *f* *dimin.*

This musical score is for guitar, written in treble clef with a key signature of one sharp (F#). The piece consists of ten staves of music, each containing three measures. The notation includes various techniques such as slurs, accents, and fingerings (e.g., 1, 2, 4, 2, 1, 2, 3, 4, 0, 3, 0, 3, 4). Dynamics range from piano (*p*) to fortissimo (*f*), with specific markings like *dimin.*, *cresc.*, and *riten. e dimin.*. The piece concludes with a final chord marked with a fermata.

Andante con moto.

J. Dont.

37. *f* G.B. 0 2

f *p* *f* *dimin.* *f*

The musical score consists of ten staves of music, each containing a trill exercise. The exercises are written in treble clef and feature various rhythmic patterns and fingerings. Fingerings are indicated by numbers 0, 1, 2, and 3 above the notes. Dynamic markings include *p* (piano), *f* (forte), *dimin.* (diminuendo), and *morendo*. The exercises are connected by slurs and include accents (*>*) and breath marks (*∨*).

Diese treffliche Trillerübung soll erst langsam, mit fest aufschlagenden Trillerfingern, dann immer schneller gespielt werden. Der Rhythmus soll scharf markiert sein.

This excellent Shake exercise is to be played at first slowly, with the shake finger put down firmly, then gradually faster. The rhythm should be sharply marked.

Cette excellente Etude de trilles doit d'abord être exercée lentement avec les doigts des trilles frappant fortement, puis jouée de plus en plus vite. Bien marquer le rythme.

Moderato.

Ch. de Bériot.

38. *mf*

p *mf*

p *mf*

mf *p* *1*

mf

p *mf*

p *cresc.*

p

This musical score consists of ten staves of music. The notation includes various rhythmic patterns, fingerings, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth-note patterns with a *cresc.* marking. The second staff continues with similar patterns, marked with a forte *f* dynamic. The third staff includes fingerings (0, 1, 2, 3) and a *p* dynamic. The fourth staff has a *p* dynamic and a *cresc. sempre* instruction. The fifth and sixth staves show melodic lines with various fingerings. The seventh and eighth staves continue the melodic development. The ninth and tenth staves feature more complex rhythmic and melodic passages, including a *ff* dynamic marking and various articulations like accents and slurs.

Allegretto vivo.

J. Dont.

39. H. B⁹

f

cresc.

p

f

poco riten.

a tempo

f

dimin.

cresc.

f

p

f

p

Vivace molto marcato

HB

40.