

M O D E S T I F T I N C H I

EXERCITII TEHNICE PENTRU VIOARĂ

Volumul I

SCHIMBURILE DE POZIȚII
ÎN DUBLE COARDE

EDITURA MUZICALĂ A UNIUNII COMPOZITORILOR

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EDITURA MUZICALĂ A UNIUNII COMPOZITORILOR
București — 1971

Cu multă dragoste
de 14 Octombrie 1970
Clara -

P R E F A Ț Ă

Am elaborat această lucrare cu caracter metodic, din dorința de a completa unele capitole ale studiului viorii cu probleme noi și de a dezvolta altele, insuficient tratate în literatura tehnică a instrumentului, printr-o alcătuire de exerciții a căror însușire temeinică să faciliteze cîntatul la vioară.

Întrucît astăzi, pe de o parte, studiul viorii are un profund caracter științific, iar pe de altă parte, repertoriul universal, clasic și contemporan, impune violonistului realizarea perfecțiunii și a performanței sub toate aspectele complexului tehnic instrumental, am ales spre tratare, în acest volum, capitolul cel mai puțin abordat — cel al schimburilor de poziții în duble coarde.

Exercițiile care compun volumul oglindesc dificultățile tehnice des întîlnite, care, de multe ori, constituie un serios impediment pentru interpret. Aceste exerciții reprezintă o sinteză a unui număr infinit de mare de asemenea dificultăți tehnice.

Cîntatul la vioară, privit sub raport științific ca o acțiune dinamică complexă, impune după studiul temeinic al pozițiilor fixe, necesitatea studierii legăturilor între acestea, cunoașterea modalităților trecerii dintr-o poziție într-alta.

Am considerat utilă și de primă necesitate publicarea exercițiilor vizînd schimburile de poziții în duble coarde (volumul I) deoarece acest capitol al tehnicii violonistice constituie, prin complexitatea și varietatea problemelor, una din condițiile primordiale ale cîntatului din vioară.

Exercițiile volumului au fost concepute în scopul însușirii de către violonist a deprinderii schimburilor de poziții în duble coarde, prin studierea meticuloasă, amănunțită și sistematică a fiecărui interval, de la rar spre repede.

Capitolul I al lucrării conține exerciții care dezvoltă tehnica schimburilor „directe” (cu aceeași pereche de degete, pe aceeași pereche de coarde). Aceste exerciții compuse dintr-un motiv de o măsură de $\frac{4}{4}$, din care primul și ultimul timp conțin intervalul pe care se efectuează schimbul, iar timpii doi și trei, alte intervale, dezvoltă auzul armonic și facilitează însușirea de către violonist, prin înlănțuirea diferitelor intervale, a intonației temperate.

Exercițiile care încheie fiecare grup se vor lucra după modelul primului exercițiu extins.

Capitolul al II-lea constituie o formă sintetică de prezentare a multiplelor procedee și posibilități de trecere de la un interval efectuat cu o pereche de degete, la alt interval efectuat cu altă pereche de degete, pe aceeași pereche de coarde (formele *b* și *c*). Acest capitol tratează, prin forma *a* (repetarea motivului în valori succesive), problema independenței degetelor.

Consider că *noul* lucrării de față — metodică realizării prin extindere a cîte unui exercițiu din fiecare grup — și însăși diversitatea exercițiilor va elucida, completa și îmbogăți tehnica violoniștilor noștri (elevi, studenți, profesioniști).

Exercițiile din capitolul al III-lea elucidează problemele trecerii de la un interval aflat pe o pereche de coarde la altul aflat pe altă pereche de coarde, cu perechi diferite de degete.

Exercițiile cuprind schimburi din poziția I în poziția III și, descendente, din poziția III în poziția I, iar formele de lucru (*a*, *b*, *c* și *d*) clarifică diferitele modalități de trecere. A fost abordată o formă sintetică de prezentare a materialului deoarece dezvoltarea sa ar transforma capitolul într-o lucrare de proporții, de sine stătătoare. Rămîne în sarcina celor ce studiază să extindă fiecare exercițiu.

Capitolul al IV-lea cuprinde schimburile de poziții în acorduri frînte și octave „cifrate” pe perechi diferite de coarde.

RECOMANDĂRI

Mișcarea pentru realizarea schimburilor de poziții se va efectua, pe parcursul întregii lucrări, calm, ajungîndu-se, în tempoul repede, la suplețea necesară velocității.

Violonistul cu o conformație anatomică deosebită (mînă mică) nu va studia exercițiile cu octave „cifrate” și decime, deoarece, în dorința de a învinge greutățile inerente, ar putea — mai ales fără îndrumarea profesorului — să contracteze o crampă.

De asemenea recomandăm studierea progresivă a exercițiilor, așa cum sînt ele concepute, pentru a nu risca suprasolicitarea mușchilor sau a tendoanelor.

Se recomandă, ca o fază superioară de studiu, transpunerea exercițiilor în alte tonalități.

Indicațiile suplimentare, privind condițiile de prim ordin în realizarea oricărei activități instrumentale, ca: emisiune, intonație, calitate de sunet etc., nu le consider necesare aici, deoarece ele apar din plin în literatura tehnică și metodică românească, în manualele profesorilor Ionel Geantă și George Manoliu, în edițiile studiilor de Fiorillo, Kreutzer, Rode sau Vlădescu, îngrijite de prof. Garabet Avachian, în studiile de Dont, Gaviniès, în „Tehnica viorii” de prof. A. A. Sarvaș,

*

Sfaturile și îndrumările neprecupețite ale regretatului meu profesor, *Garabet Avachian*, au contribuit la realizarea acestei lucrări.

Lector **Modest Iftinchi**

ANEXĂ CU CARACTER TEHNIC

Posibilitățile combinării celor patru degete sînt multiple, iar formulele melodice, obținute prin permutări și combinații, constituie, atît datorită ordinei căderii degetelor cît și repetării, o dificultate greu de învins.

Studierea lor de la rar spre repede, gradat și extinderea lor, prin abordarea fiecărei poziții precum și alternarea coardelor sau chiar a tonalităților, concură la obținerea și dezvoltarea unor atribute indispensabile tehnicii mîinii stîngi sub raportul articulației și consolidării pozițiilor fixe (forță, elasticitate, suplețe, viteză).

Aceste exerciții pot fi lucrate doar în poziția I, sau în oricare altă poziție, pe una din coarde, sau, în aceeași poziție pe cele patru coarde, după obiectivul urmărit de violonist sau de profesor.

Exercițiile din anexă sînt concepute în vederea obținerii unei articulații prompte, suple și rapide. În acest scop, cel ce studiază își va controla forma de cădere a degetelor mîinii stîngi pe tastieră (perpendiculară sau oblică, în funcție de interval). Va ține seama de faptul că distanța și forța de cădere a degetelor scad în raport cu creșterea tempoului. Acțiunea degetelor nu trebuie să afecteze încheietura mîinii stîngi, iar ridicarea lor va fi promptă fără să fie exagerată.

Fiecare exercițiu va fi extins de violonist și lucrat, evident, din memorie, eliberîndu-l astfel de text și totodată permițîndu-i un control vizual al mișcărilor.

Controlul riguros și permanent al intonației, respectarea îndrumărilor de mai sus, cele ale profesorului, răbdarea și dorința de a învinge dificultățile vor oferi celui ce studiază satisfacția realizării automatismului, a siguranței și încrederea în munca de construire a tehnicii sale instrumentale. Prezentarea exercițiilor într-un material restrîns, sintetic, la îndemîna oricui, scutește violonistul de a parcurge sute de pagini.

Cantitatea relativ mare de exerciții nu trebuie să genereze dorința de a le parcurge cît mai repede, ele constituind doar o parte din capitolele tehnicii mîinii stîngi. Deci, timpul afectat acestor exerciții nu va depăși o jumătate de oră sau trei sferturi de oră pe zi, ele fiind o sursă de studiu zilnic pentru o perioadă îndelungată de timp. Menționez că lipsa de răbdare, plictiseala, renunțarea la muncă nu pot genera decît nerealizarea, nesiguranța, neîncrederea în sine și abandonarea sau plafonarea.

*

Se vor alcătui exerciții combinînd cîte o formulă „prefix” cu fiecare din formulele grupurilor I, II, III sau IV, așa cum sînt indicate în dreptul fiecărui rînd de formule „prefix”. Formula „prefix”, întîlnindu-se cu ea însăși în cadrul grupului, poate anula exercițiul ce s-ar forma (repetarea ei).

De exemplu formula „prefix” 1231 pusă înaintea primei formule din grupul II, 2123, va alcătui exercițiul următor — 12312123, concretizat astfel:



EXERCITII ÎNCEPÎND CU DEGETUL I

A) „Prefixe“

- a) 1231, 1241, 1321, 1341, 1421, 1431 + gr. II, III, IV
 b) 1212, 1232, 1242, 1312, 1412, — + gr. I, III, IV
 c) 1213, 1313, 1323, 1343, 1413, — + gr. I, II, IV
 d) 1214, 1314, 1414, 1424, 1434, — + gr. I, II, III

Gr. I	Gr. II	Gr. III	Gr. IV
1212	2123	3123	4124
1213	2124	3132	4134
1214	2132	3134	4142
1232	2142	3143	4143
1242	2312	3212	4212
1312	2313	3213	4214
1313	2323	3232	4232
1314	2324	3234	4234
1323	2342	3242	4242
1343	2343	3243	4243
1412	2412	3413	4313
1413	2414	3414	4314
1414	2423	3423	4323
1424	2424	3424	4324
1434	2432	3432	4342
—	2434	3434	4343

B) „prefixe“

- a) 121, 131, 141 + gr. II, III, IV
 b) 132, 142, — + gr. I, III, IV
 c) 123, 143, — + gr. I, II, IV
 d) 124, 134, — + gr. I, II, III

Gr. I	Gr. II	Gr. III	Gr. IV
123	212	312	412
124	213	313	413
132	214	314	414
134	232	323	423
142	234	324	424
143	242	342	432
—	243	343	434

EXERCITII ÎNCEPÎND CU DEGETUL 2

A) „Prefixe“

- a) 2121, 2131, 2141, 2321, 2421 — + gr. II, III, IV
 b) 2132, 2142, 2312, 2342, 2412, 2432 + gr. I, III, IV
 c) 2123, 2313, 2323, 2343, 2423 — + gr. I, II, IV
 d) 2124, 2324, 2414, 2424, 2434 — + gr. I, II, III

Gr. I	Gr. II	Gr. III	Gr. IV
1213	2121	3121	4121
1214	2123	3123	4124
1231	2124	3131	4131
1241	2131	3134	4134

1313	2141	3141	4141
1314	2313	3143	4143
1321	2321	3213	4214
1323	2323	3231	4234
1341	2324	3234	4241
1343	2343	3243	4243
1413	2414	3413	4313
1414	2421	3414	4314
1421	2423	3423	4323
1424	2424	3424	4324
1431	2434	3431	4341
1434	—	3434	4343

B) „Prefixe“

- a) 231, 241 — + gr. II, III, IV
b) 212, 232, 242 + gr. I, III, IV
c) 213, 243, — + gr. I, II, IV
d) 214, 234, — + gr. I, II, III

Gr. I	Gr. II	Gr. III	Gr. IV
121	213	313	413
123	214	314	414
124	231	321	421
131	234	323	423
134	241	324	424
141	243	341	431
143	—	343	434

EXERCITII ÎNCEPÎND CU DEGETUL 3

A) „Prefixe“

- a) 3121, 3131, 3141, 3231, 3431 — + gr. II, III, IV
b) 3132, 3212, 3232, 3242, 3432 — + gr. I, III, IV
c) 3123, 3143, 3213, 3243, 3413, 3423 + gr. I, II, IV
d) 3134, 3234, 3414, 3424, 3434 — + gr. I, II, III

Gr. I	Gr. II	Gr. III	Gr. IV
1212	2121	3121	4121
1214	2124	3131	4124
1231	2131	3132	4131
1232	2132	3134	4134
1241	2141	3141	4141
1242	2142	3212	4142
1312	2312	3231	4212
1314	2321	3232	4214
1321	2324	3234	4232
1341	2342	3242	4234
1412	2412	3414	4241
1414	2411	3424	4242
1421	2421	3431	4314
1424	2424	3432	4324
1431	2432	3434	4341
1434	2434	—	4342

B) „Prefixe“

- a) 321, 341 — + gr. II, III, IV
 b) 312, 342 — + gr. I, III, IV
 c) 313, 323, 343 + gr. I, II, IV
 d) 314, 324 — + gr. I, II, III

Gr. I	Gr. II	Gr. III	Gr. IV
121	212	312	412
124	214	314	414
131	231	321	421
132	232	324	424
134	234	341	431
141	241	342	432
142	242	—	434

EXERCITII INCEPIND CU DEGETUL 4

A) „Prefixe“

- a) 4121, 4131, 4141, 4241, 4341 — + gr. II, III, IV
 b) 4142, 4212, 4232, 4242, 4342 — + gr. I, III, IV
 c) 4143, 4243, 4313, 4323, 4343 — + gr. I, II, IV
 d) 4124, 4134, 4214, 4234, 4314, 4324 + gr. I, II, III

Gr. I	Gr. II	Gr. III	Gr. IV
1212	2121	3121	4121
1213	2123	3123	4131
1231	2131	3131	4141
1232	2132	3132	4142
1241	2141	3141	4143
1242	2142	3143	4212
1312	2312	3212	4232
1313	2313	3213	4241
1321	2321	3231	4242
1323	2323	3232	4243
1341	2342	3242	4313
1343	2343	3243	4323
1412	2412	3413	4341
1413	2421	3423	4342
1421	2423	3431	4343
1431	2432	3432	—

B) „Prefixe“

- a) 421, 431 — + gr. II, III, IV
 b) 412, 432 — + gr. I, III, IV
 c) 413, 423 — + gr. I, II, IV
 d) 414, 424, 434 + gr. I, II, III

Gr. I	Gr. II	Gr. III	Gr. IV
121	212	312	412
123	213	313	413
131	231	321	421
132	232	323	423
141	241	341	431
142	242	342	432
143	243	343	—

SCHIMBURILE DE POZIȚII ÎN DUBLE COARDE

CAPITOLUL I

SCHIMBURI CU ACEEAȘI PERECHE DE DEGETE PE ACEEAȘI PERECHE DE COARDE

SEXTA deg. 1-2

MODEST IFTINCHI

A.

1

a. b. c. d. etc.

2

a. b. c. d. etc.

3

a. b. c. d. etc.

4

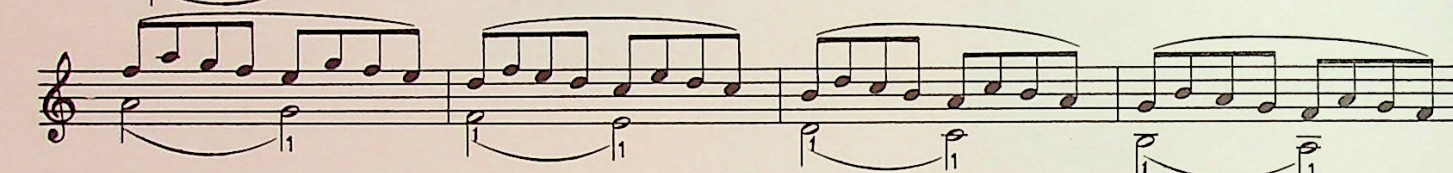
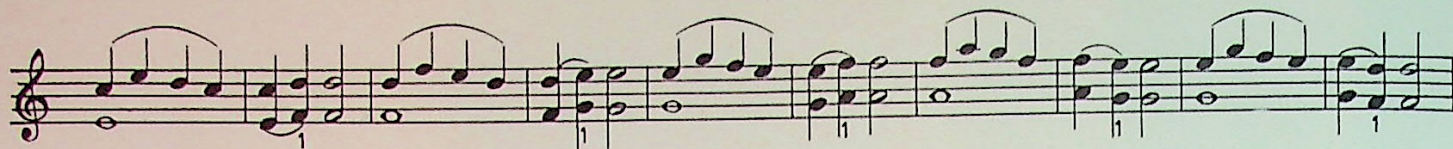
a. b. c. d. etc.

5

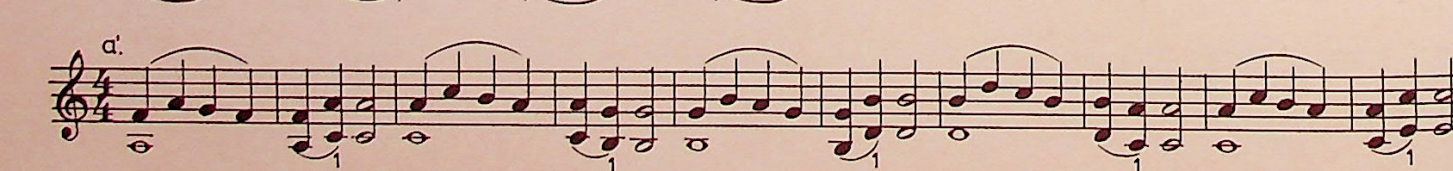
Schimbul de secundă

a. b. c. d. etc.

a.



Schimbul de terță



This page contains a musical exercise for piano, organized into three systems. Each system consists of a treble staff and a bass staff, both in 4/4 time. The notation includes eighth and quarter notes, often beamed together, and slurs indicating phrasing. Fingerings are indicated by numbers 1 through 5. The exercise is divided into sections labeled *b'*, *c'*, and *d'*.

System 1: The first system contains three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have a bass clef. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second and third staves have a bass clef. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second and third staves have a bass clef.

System 2: The second system contains three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have a bass clef. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second and third staves have a bass clef.

System 3: The third system contains three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have a bass clef. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second and third staves have a bass clef.

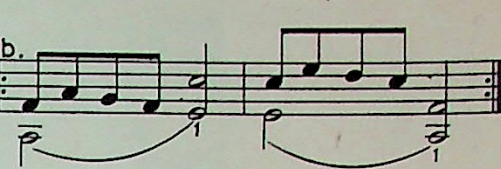
Schimbul de cvartă

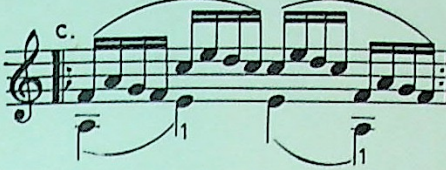
a. b. c. d. etc. a'. b'. c'. d'.

The musical score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo and style are indicated by the notation of eighth and sixteenth notes, often beamed together in groups. The score is divided into sections labeled a, b, c, d, etc., a', b', c', and d'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Phrasing slurs are used to indicate the flow of the melody. The notation includes first and second endings marked with '1' and '2'.

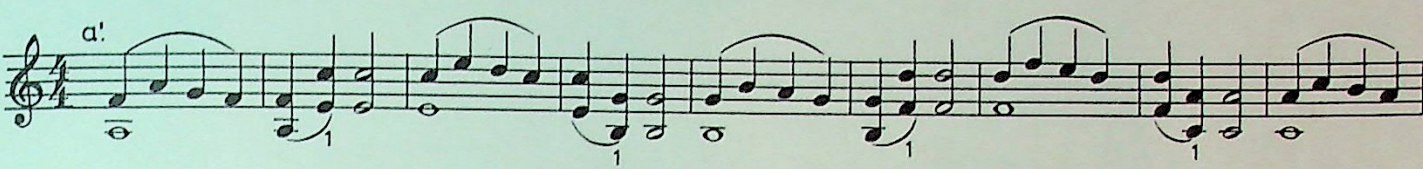
Schimbul de cvintă

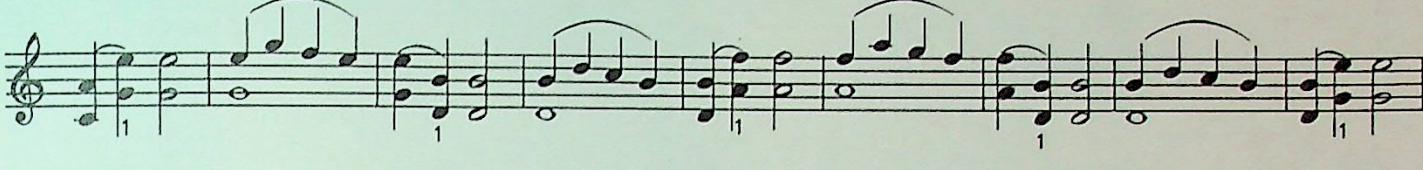
a. 

b. 

c. 

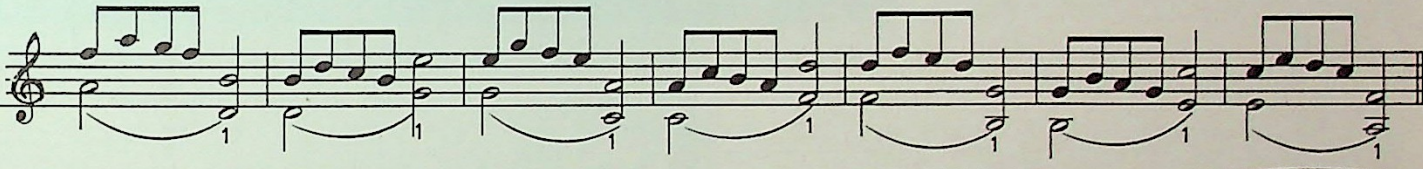
d. 

a'. 

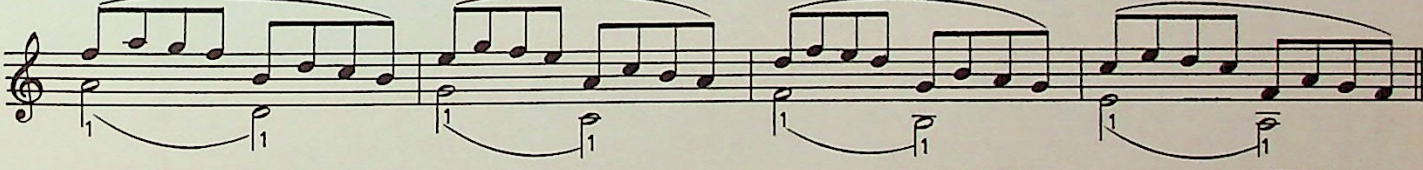
b'. 

c'. 

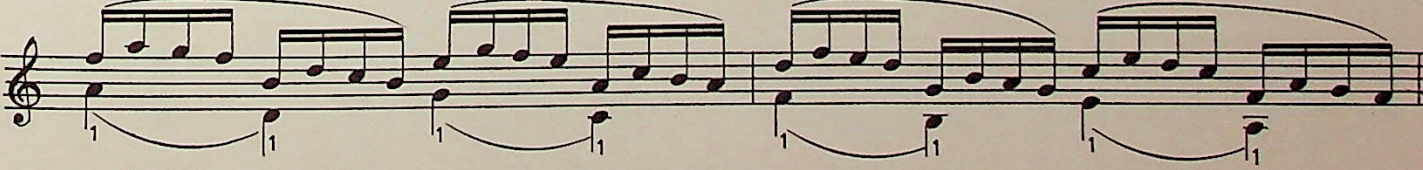
d'. 



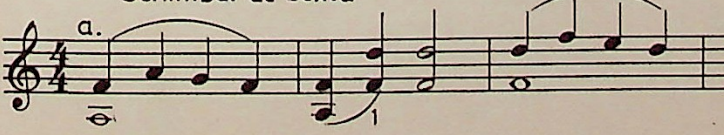


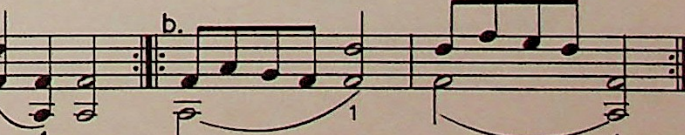


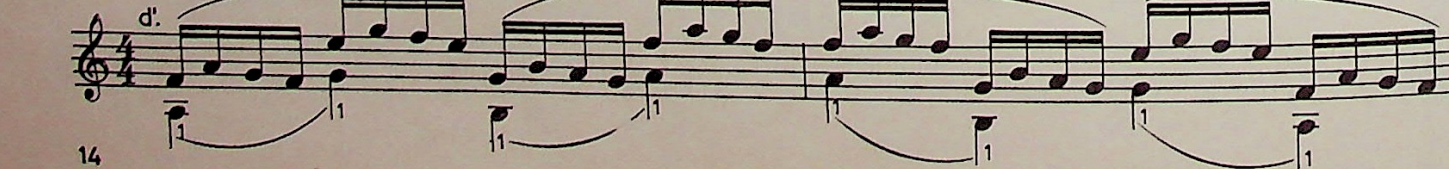
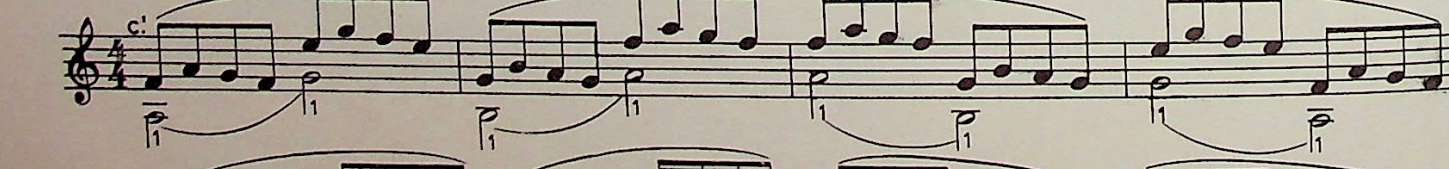
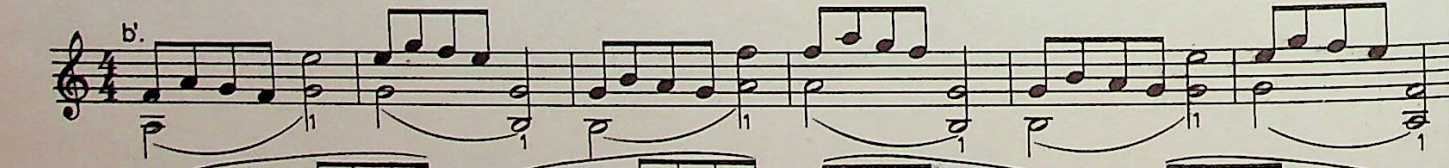
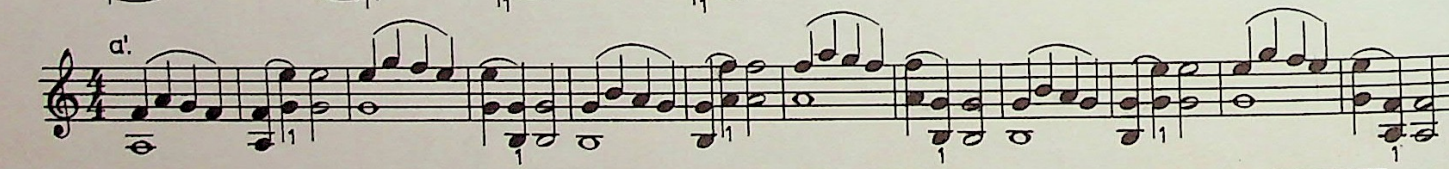
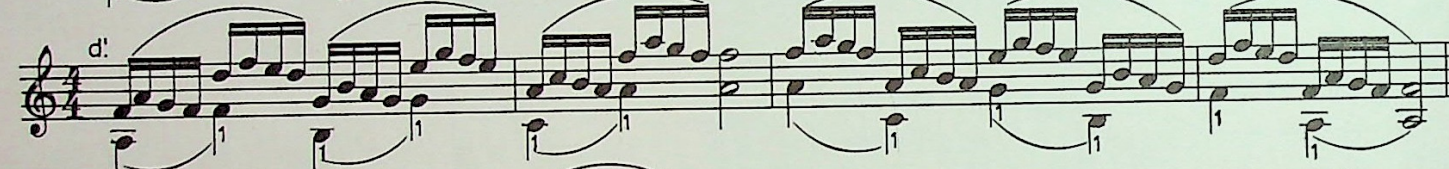
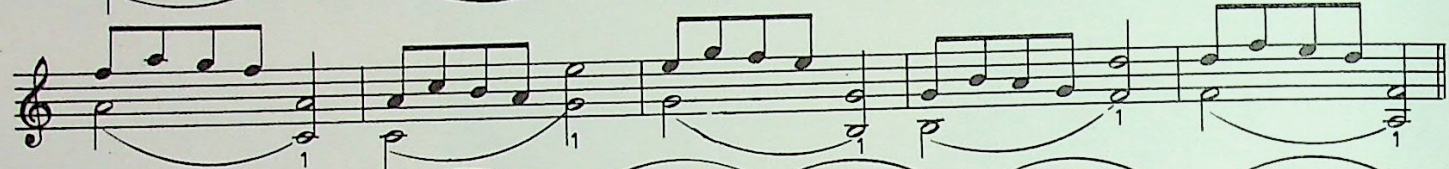
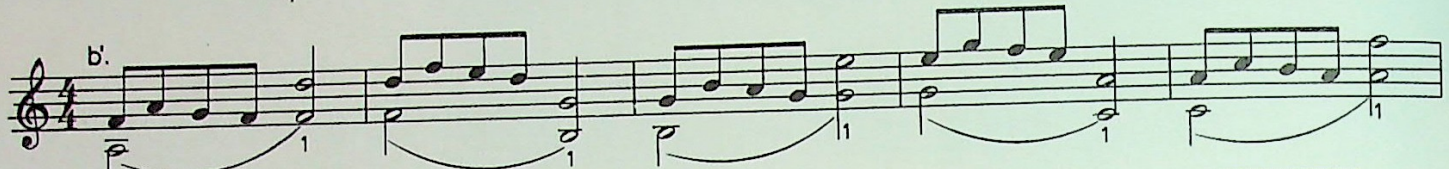
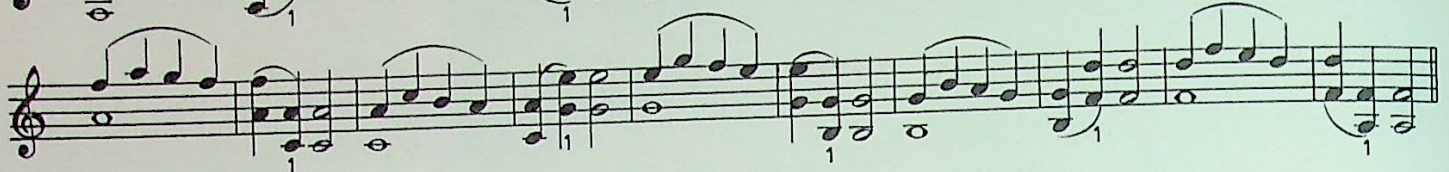
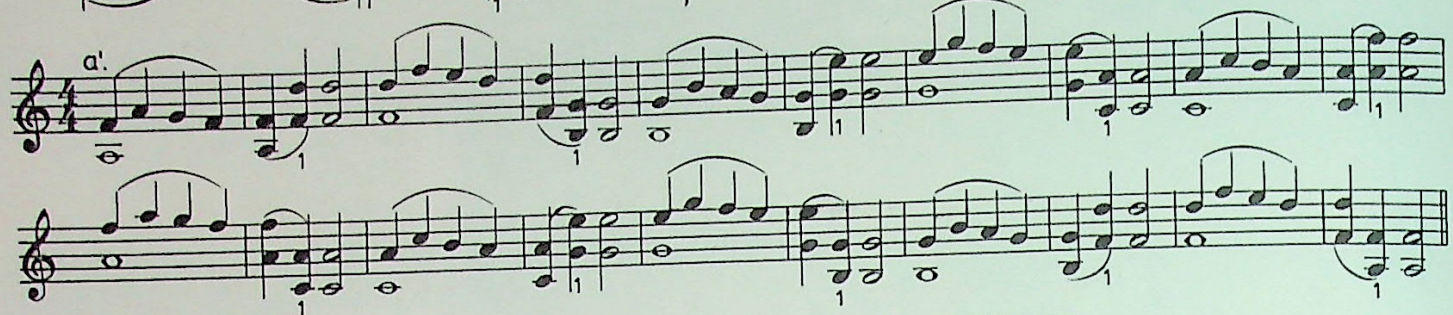




Schimbul de sextă

a. 

b. 



Schimbul de octavă

a. b. c. d.

6 7 8 9 10 11

SEXTÉ deg. 2-3

B. a. b. c. d.

12 13 14

c. d. etc.

a'.

b'.

c'.

d'.

Schimbul de septimă

a. b.

c. d. etc.

a'.

b'.

c'.

d'.

Schimbul de octava

a. b. c. d.

6 7 8 9 10 11

Exercises 6 through 11 are written in 4/4 time. Exercise 6 features a sequence of eighth notes with slurs and fingering (1, 2). Exercises 7 through 11 show increasingly complex rhythmic patterns using eighth and sixteenth notes, all with slurs and specific fingering instructions (1, 2).

SESTE deg. 2-3

B. a. b. c. d.

12 13 14

Exercises 12 through 14 are written in 4/4 time. Exercise 12 is a single line of sixteenth notes with slurs and fingering (2). Exercises 13 and 14 show more complex patterns, including sixteenth and thirty-second notes, with slurs and fingering (2).

Schimbul de secundă

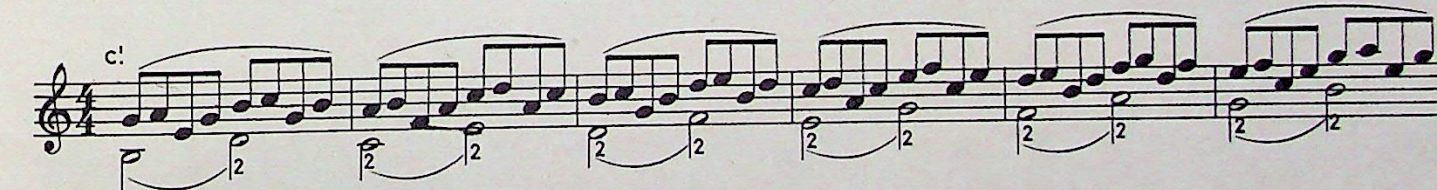
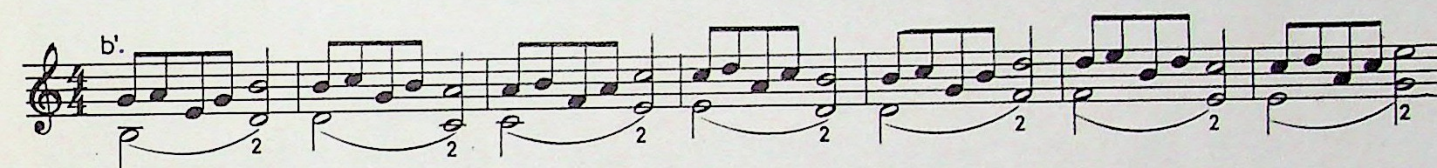
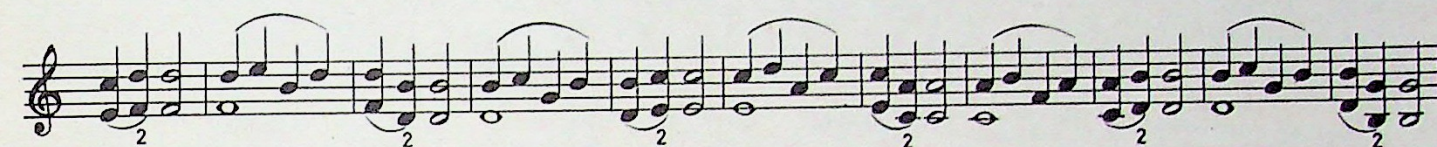
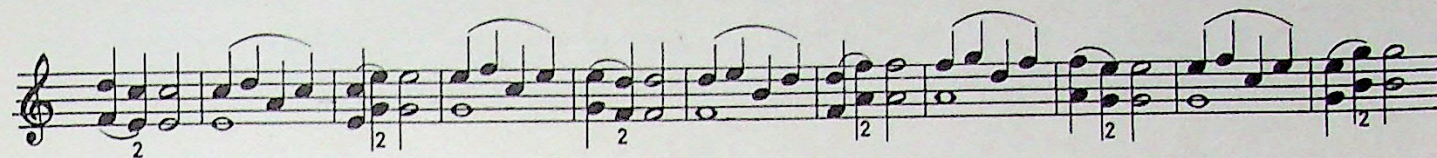
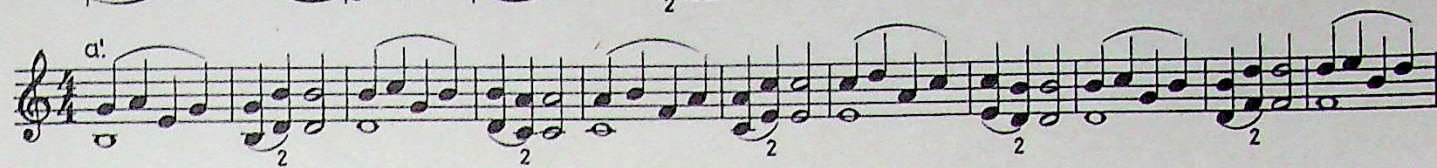
a. b.

c. d. etc.

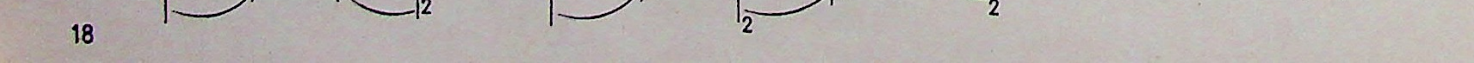
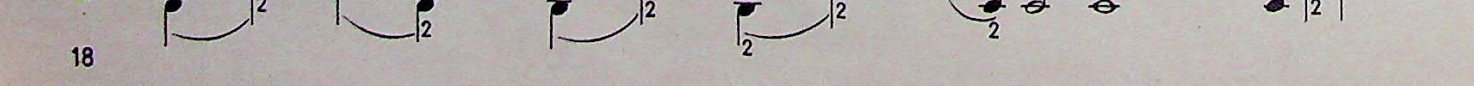
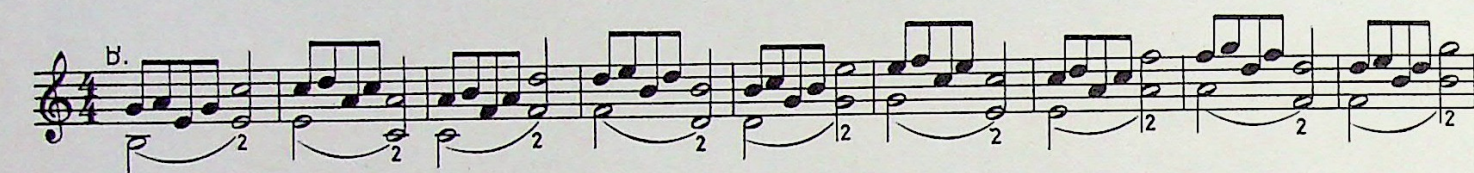
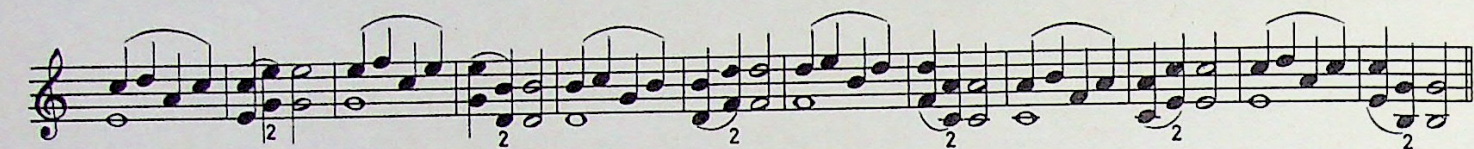
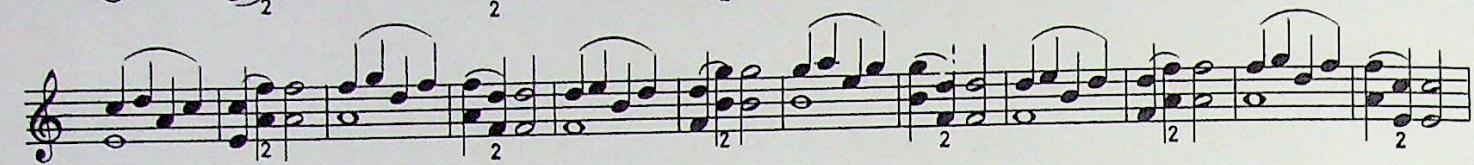
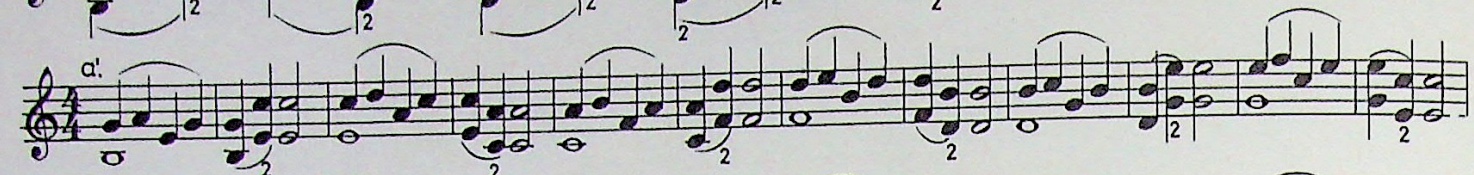
a'. b'. c'. d'.

Schimbul de terță

a. b.



Schimbul de cvartă



a'.

b'.

c'.

d'.

Schimbul de sextă

a.

a'.

b.
 c.
 d.
 Schimbul de septimă
 a.
 b.
 c.
 d.
 a.
 b.
 c.
 d.
 Schimbul de octavă
 a.
 b.
 c.
 d.
 15

16

17

18

19

SEXTA deg. 3-4

20

C.

Schimbul de secundă

a.

b.

c.

d.

a'.

b'.

This musical score is written for voice and piano in 4/4 time. It consists of several systems of staves. The first four systems are for the voice part, with notes marked with c' , d' , and d' . The fifth system is labeled "Schimbul de terță" and begins with a piano accompaniment. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings like ff and ffz . The piece concludes with a double bar line and the word "etc.".

c'

d'

d'

Schimbul de terță

a.

c.

d.

a'

b.

etc.

ff

ffz

Schimbul de cvartă

This musical score is written for a single melodic line on a treble clef staff in 4/4 time. The piece is titled "Schimbul de cvintă" (Change of Quintet). The notation includes various musical symbols such as eighth and sixteenth notes, beams, slurs, and ties. There are several key signatures changes indicated by flats: from one flat (B-flat) to two flats (B-flat and E-flat), and then to three flats (B-flat, E-flat, and A-flat). The score is divided into measures by vertical bar lines. Some measures contain repeat signs. The piece concludes with the word "etc." (et cetera). The score is organized into systems of two staves each, with the title "Schimbul de cvintă" appearing between the third and fourth staves.

Schimbul de cvintă

etc.

The musical score for 'The Rose Tree' is presented in two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The accompaniment features a steady eighth-note pattern. The score is divided into two systems, each containing four measures. The first system begins with a treble clef and a key signature of one sharp. The second system continues the melody and accompaniment. The score is written in a clear, legible font, with notes and rests clearly defined. The overall style is that of a traditional children's songbook.

The image displays a musical score for a piece titled "Schimbul de sexta". The score is written in 4/4 time and consists of four systems of staves. Each system begins with a treble clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system is marked with "a." and features a series of notes with a "4" above them, indicating a fourth interval. The second system is marked with "b." and continues the melodic line. The third system is marked with "c." and "d.", showing a more complex rhythmic pattern with sixteenth notes. The fourth system is marked with "a." and "etc.", indicating a repeat or continuation of the previous material. The score is presented in a clear, legible format with standard musical notation.

a. Schimbul de septimă

b.

c.

d.

etc.

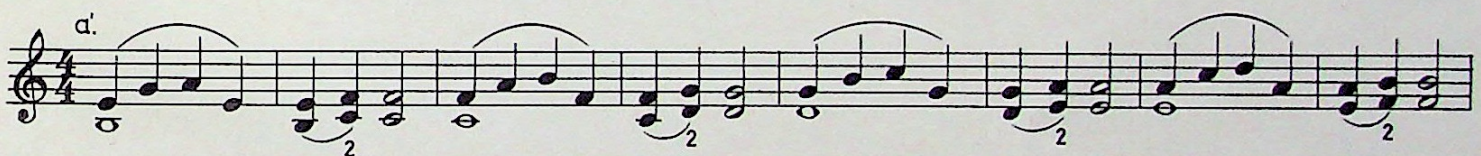
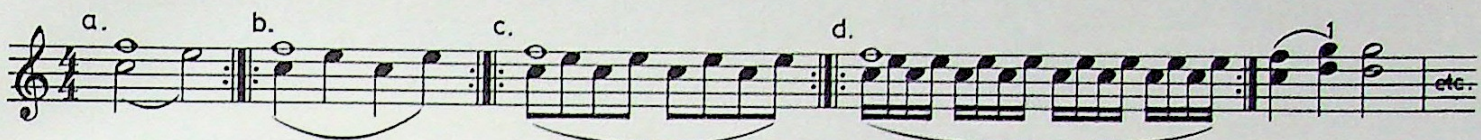
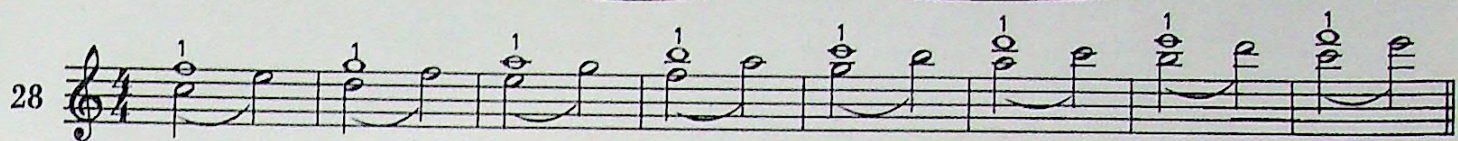
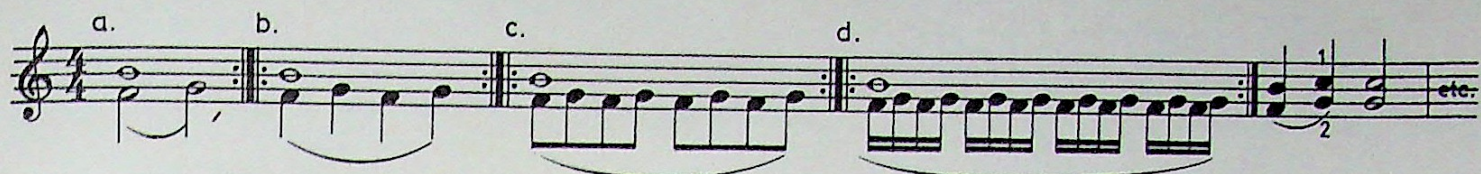
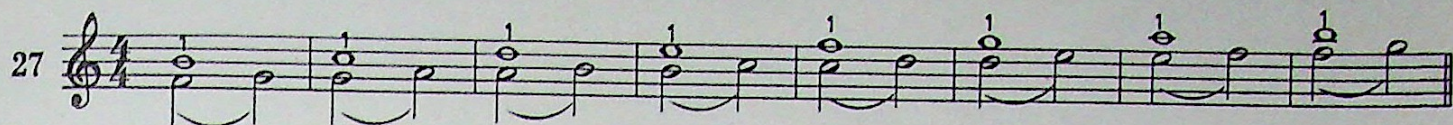
a'.

25

b'.
 c'.
 d'.
 Schimbul de octavă
 a.
 c.
 d.
 21
 22
 23
 24

CVARTE deg. 2-1

D.
 25
 a.
 b.
 c.
 d.
 etc.
 26
 a.
 b.
 c.
 d.
 etc.



c.

d.

a. Schimbul de terță

b.

c.

d.

a.

b.

c.

d.

Schimbul de cvartă

a.

b.

c.

d.

etc.

a'.

b'.

c'.

d'.

Schimbul de cvintă
a.

c. d.

a'.

b'.

c'.

d'.

Schimbul de sextă

a.
 b.

c.
 d.
 etc.

a'.

b'.

c'.

d'.

Schimbul de septimă

a.
 b.

c.
 d.
 etc.

a'.

b'.

c'.

d'.

Schimbul de octavă

a. b. c. d.

30 31 32 33 34

CVARTE deg. 3-2

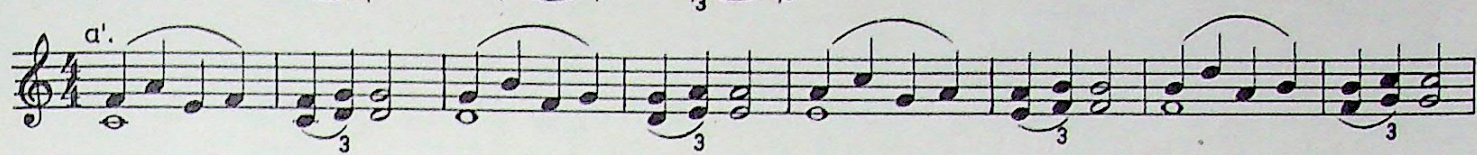
E. a. b. c. d. etc.

35 36 37

Schimbul de secundă

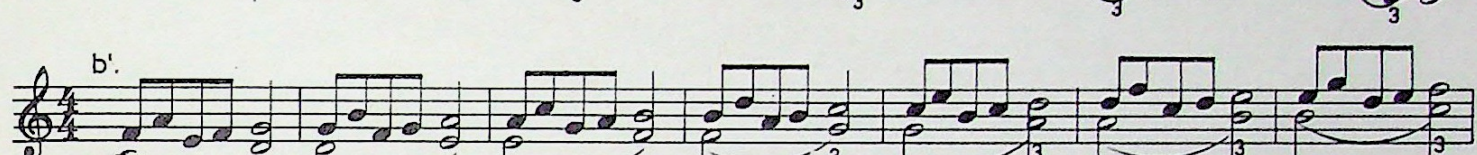
a. 

b. 

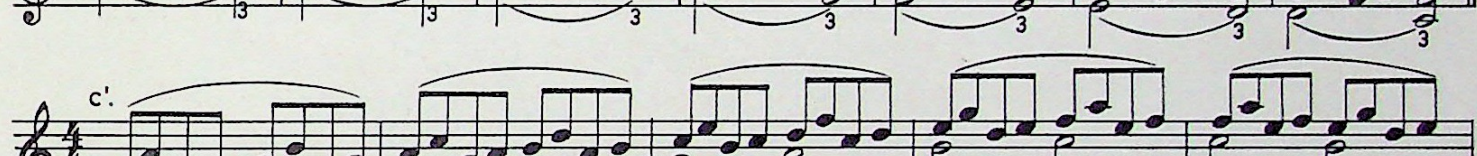
c. 

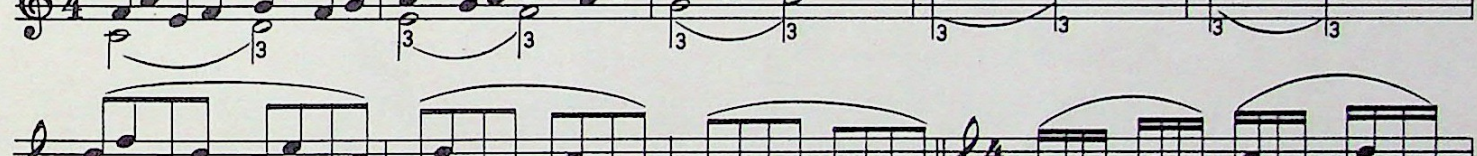
d. 

a'. 

b'. 

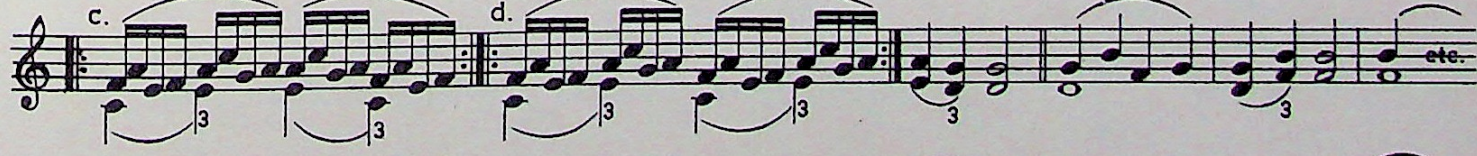
c'. 

d'. 

etc. 

Schimbul de terță

a. 

b. 

c. 

d. 

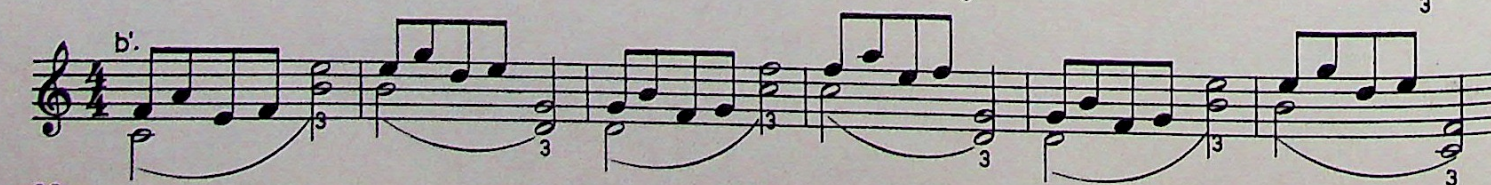
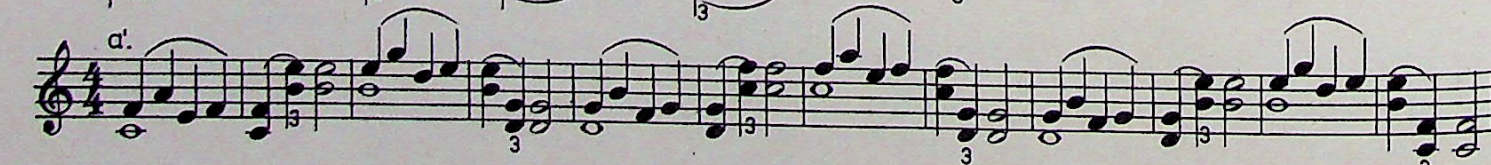
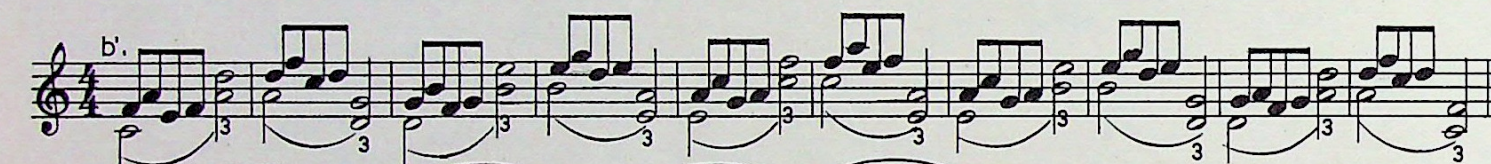
a'.

Musical score for a piece featuring a "Schimbul de cvartă" section. The score is written in 4/4 time and consists of several systems of staves. The first system has three staves. The second system has two staves and is labeled "b.". The third system has two staves and is labeled "c.". The fourth system has two staves and is labeled "d.". The fifth system has two staves and is labeled "Schimbul de cvartă". The sixth system has two staves and is labeled "a." and "b.". The seventh system has two staves and is labeled "c." and "d.". The eighth system has one staff and is labeled "a.". The score includes various musical notations such as treble clefs, 4/4 time signatures, eighth and sixteenth notes, rests, and triplets. The piece concludes with "etc.".

Musical score for a piece, likely a piano or organ work, featuring multiple systems of staves. The notation includes various musical symbols such as notes, rests, slurs, and triplets (indicated by a '3' below the notes). The piece is divided into sections labeled b., c., and d'. The key signature is one sharp (F#), and the time signature is 4/4.

Schimbul de cvintă

Musical score for a section titled "Schimbul de cvintă" (Change of fifth). This section includes staves labeled a., b., c., d., a', and b'. The notation continues with various musical symbols, including triplets and slurs. The key signature remains one sharp (F#), and the time signature is 4/4. The section concludes with the word "etc." on the right side of the staff.



c'. d'.

Schimbul de octavă

a. b. c. d.

38 39

40 41

42

43

CVARTE deg. 4-3

F. 44

Schimbul de secundă

a. b.

c. d. etc.

a'.

b'.

c. d'.

Schimbul de terță

a. b.

c. d. etc.

a'.

The musical score is written in 4/4 time and consists of multiple systems of staves. The first system includes measures labeled 'c.' and 'd.', followed by 'etc.'. The second system starts with 'a.'. The third system starts with 'b.'. The fourth system starts with 'c.' and 'd.'. The fifth system is the 'Schimbul de terță' section, starting with 'a.' and 'b.'. The sixth system starts with 'c.' and 'd.', followed by 'etc.'. The seventh system starts with 'a.'.

b.

c.

d.

Schimbul de cvartă

a.

b.

c.

d.

a.

b.

b'

c.

c'

d.

d'

Schimbul de cvintă

a.

b.

c.

d.

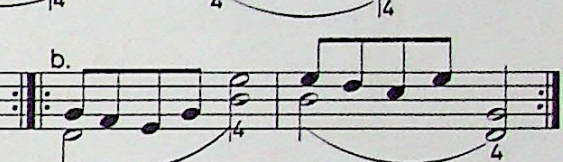
a'.

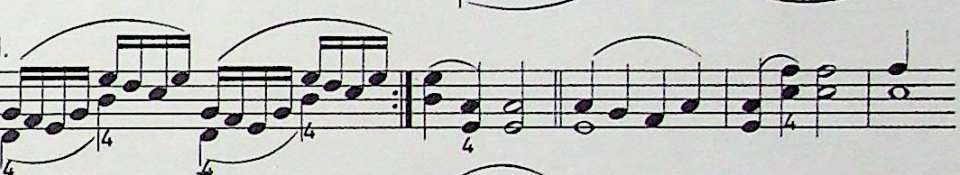
etc.

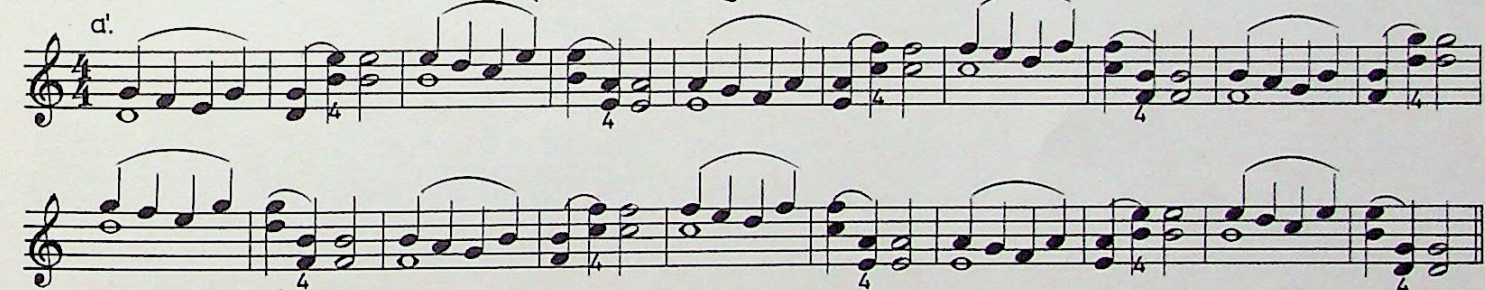
b'. 

c'. 

d'. 

Schimbul de sextă
a.  b. 

c.  d. 

d'. 

b'. 

c'. 

d'. 

Schimbul de septimă

a. b. c. d. d'. etc.

b'. c'. d'.

Schimbul de octavă

a. b. c.

45 46 47 48 49

TERȚE deg. 3-1

50 **G.**

a. b. c. d. etc.

51

a. b. c. d. etc.

52

a. b. c. d. etc.

53

Schimbul de secundă

a. b.

c. d. etc.

a'. b'. c'. d'. e'. f'. g'. h'. i'. j'. k'. l'. m'. n'. o'. p'. q'. r'. s'. t'. u'. v'. w'. x'. y'. z'. etc.

b'. c'. d'. e'. f'. g'. h'. i'. j'. k'. l'. m'. n'. o'. p'. q'. r'. s'. t'. u'. v'. w'. x'. y'. z'. etc.

c'.

d'.

Schimbul de terță

a.

b.

c.

d.

etc.

a'.

b'.

c'.

d'.

Schimbul de cvartă

a'.

b'.

c.

d.

etc.

a'.

b'.

c'.

Section c' consists of two systems of two staves each. The first system is marked with a 'c' with a prime. The music features a continuous eighth-note melody in the upper voice, with a lower voice providing a harmonic accompaniment using chords and triplets. The key signature has one sharp (F#) and the time signature is 4/4.

Schimbul de cvintă

a.

b.

c.

d.

etc.

The section titled 'Schimbul de cvintă' (Change of fifth) contains four systems of two staves each. It is divided into four measures labeled a, b, c, and d. Measure a shows a transition with a double bar line and repeat signs. Measure b continues the progression. Measures c and d show further development of the harmonic structure, with measure d ending with 'etc.' indicating a continuation of the pattern.

a'.

Section a' consists of three systems of two staves each. It continues the musical theme from the previous section, featuring similar melodic and harmonic patterns with eighth notes and triplets.

b'.

Section b' consists of two systems of two staves each. It further develops the musical material, maintaining the eighth-note melody and harmonic accompaniment.

c'.

Section c' consists of two systems of two staves each. This section returns to a similar pattern as the first section c', with a continuous eighth-note melody and harmonic support.

Schimbul de sextă

Schimbul de septimă

b'.
 c'.
 d'.
 Schimbul de octavă
 a. b.
 c. d.
 54
 55
 56
 57
 58
 59
 60

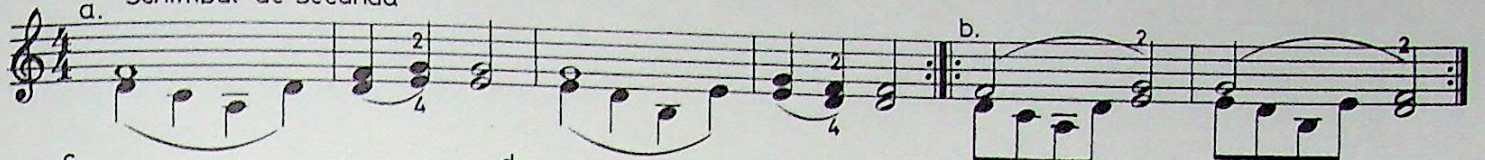
This page contains ten staves of musical notation for guitar, likely in 4/4 time. The notation includes various chordal patterns, triplets, and slurs. The first four staves (b' to d') show a sequence of chords with triplets and slurs. The fifth staff (a.) is labeled 'Schimbul de octavă' and shows a change in octave. The sixth staff (b.) continues the sequence. The seventh staff (c.) and eighth staff (d.) show more complex chordal patterns. The ninth staff (54) and tenth staff (55) show a sequence of chords with triplets and slurs. The eleventh staff (56) shows a sequence of chords with triplets and slurs. The twelfth staff (57) shows a sequence of chords with triplets and slurs. The thirteenth staff (58) shows a sequence of chords with triplets and slurs. The fourteenth staff (59) shows a sequence of chords with triplets and slurs. The fifteenth staff (60) shows a sequence of chords with triplets and slurs.

TERȚE deg. 4-2

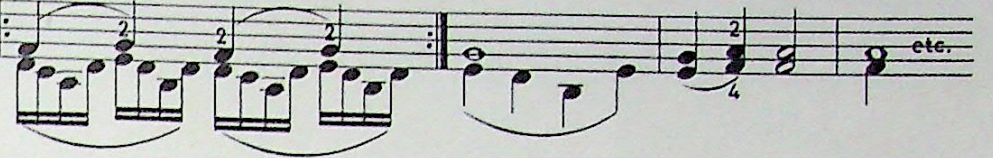
H.



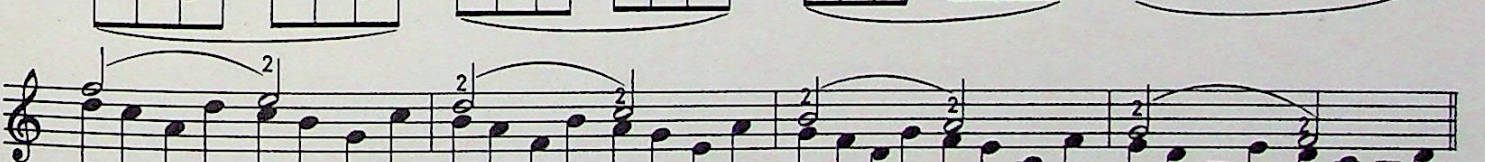
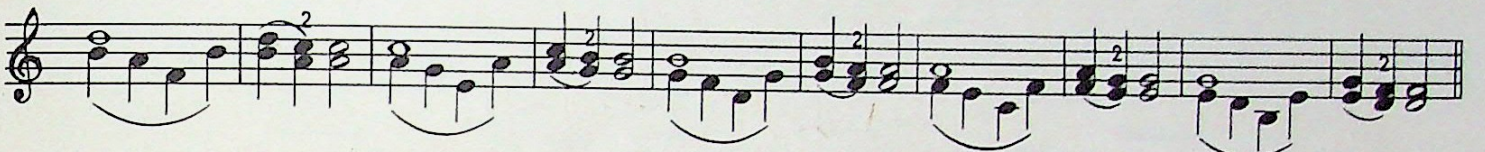
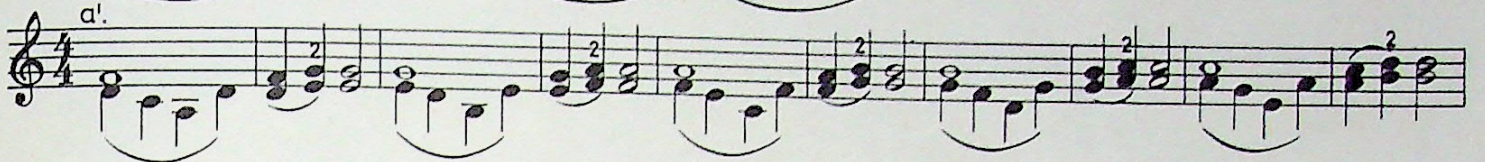
a. Schimbul de secundă



d.



etc.



a. Schimbul de terță



b.



c. d. ete.

a'. b'. c'. d'. a. Schimbul de cvartă b.

50

c.
 d.

a'.

b'.

c'.

d'.

Schimbul de cvintă
 a.
 b.

c.
 d.

a'. 2

Section a' consists of three staves of music in 4/4 time. The melody is written in treble clef and features a series of eighth and sixteenth notes, often beamed together. There are several double sharps (two '2' symbols) above certain notes, indicating a key signature of two sharps (F# and C#). The music is characterized by a steady, rhythmic pattern with some rests.

b'. 2

Section b' consists of two staves of music in 4/4 time. The melody continues with similar rhythmic patterns to section a'. It includes double sharps above notes, maintaining the key signature of two sharps. The phrasing is consistent with the previous section.

c'. 2

Section c' consists of two staves of music in 4/4 time. The melody continues with similar rhythmic patterns to section a'. It includes double sharps above notes, maintaining the key signature of two sharps. The phrasing is consistent with the previous section.

d'. 2

Section d' consists of two staves of music in 4/4 time. The melody continues with similar rhythmic patterns to section a'. It includes double sharps above notes, maintaining the key signature of two sharps. The phrasing is consistent with the previous section.

Schimbul de sextă

a. 2

b. 2

The section titled 'Schimbul de sextă' (Sixteenth Note Exchange) begins with measure 'a' and ends with measure 'b'. Both measures are in 4/4 time and feature a rhythmic pattern of eighth and sixteenth notes. Measure 'a' includes double sharps above notes. Measure 'b' also includes double sharps above notes.

c. 2

d. 2

Sections 'c' and 'd' are part of the 'Schimbul de sextă' exercise. Section 'c' is a continuation of the rhythmic pattern from 'a' and 'b', featuring eighth and sixteenth notes with double sharps. Section 'd' is another variation of the pattern, also featuring eighth and sixteenth notes with double sharps.

a'. 2

Section a' consists of two staves of music in 4/4 time. The melody continues with similar rhythmic patterns to section a'. It includes double sharps above notes, maintaining the key signature of two sharps. The phrasing is consistent with the previous section.

2

Section a' consists of two staves of music in 4/4 time. The melody continues with similar rhythmic patterns to section a'. It includes double sharps above notes, maintaining the key signature of two sharps. The phrasing is consistent with the previous section.

62

63

64

65

66

67

68

OCTAVE deg. 1-4

a. 4 b. c. d. etc.

69

a. 4 b. c. d. etc.

70

Schimbul de secundă

a. b.

c. d. etc.

a'.

The musical score is written for piano and consists of several systems of staves. The notation includes treble and bass clefs, a 4/4 time signature, and various musical notations such as notes, rests, and fingerings (e.g., 1, 1₁). The score is divided into sections labeled with letters and primes:

- b'.**: The first system of staves, featuring a treble and bass staff with a 4/4 time signature.
- c'.**: The second system of staves, continuing the musical theme.
- d'.**: The third system of staves, featuring a treble and bass staff with a 4/4 time signature.
- Schimbul de terță**: A section labeled "Schimbul de terță" (Third Change) in the middle of the page.
- a.**: The fourth system of staves, featuring a treble and bass staff with a 4/4 time signature.
- b.**: The fifth system of staves, featuring a treble and bass staff with a 4/4 time signature.
- c.**: The sixth system of staves, featuring a treble and bass staff with a 4/4 time signature.
- d.**: The seventh system of staves, featuring a treble and bass staff with a 4/4 time signature.
- a'.**: The eighth system of staves, featuring a treble and bass staff with a 4/4 time signature.

The notation includes various musical notations such as notes, rests, and fingerings (e.g., 1, 1₁). The score is divided into sections labeled with letters and primes:

b.

c.

d.

Schimbul de cvartă

a. b.

c. d.

a'.

b'.

c'.

d'.

Schimbul de cvintă

a.

b.

c.

d.

a'.

b'.

etc.

Schimbul de sextă

Schimbul de septimă

c. d. a' b' c' d'

Schimbul de octavă

a. b. c. d.

71 72 73

CVINTE deg. 1,2,3,4

j.

74 75 76

77

78

79

80

81

82

83

OCTAVE deg. 1-3

84

85

86

87

77

78

79

80

81

82

83

OCTAVE deg. 1-3

K.

a. b. c.

a. b. c.

a. b. c.

87

a. b. c.

88

89

90

91

92

OCTAVE (deg. 1-3—2-4)

93

L.

a. b. c.

94

95

96

97

98

99

DECIME

100

101

102

103

104

105

106

107

UNISONURI deg. 1-4

108

109

CAPITOLUL II

SCHIMBURI DE LA O PERECHE DE DEGETE LA ALTĂ PERECHE DE DEGETE,
PE ACEEAȘI PERECHE DE COARDE

SEXE 1-2—SEXE 3-4

1

a. b. c. etc.

2

a. b. c. etc.

SEXE 1-2 CVARTE 3-2

3

a. b. c. etc.

4

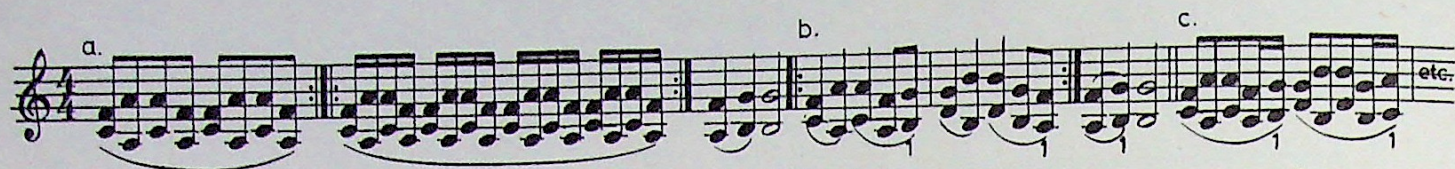
a. b. c. etc.

5

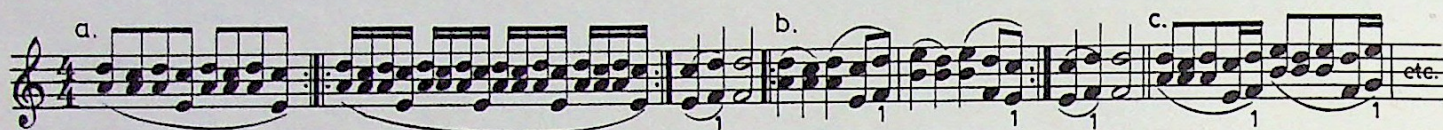
a. b. c. etc.

6

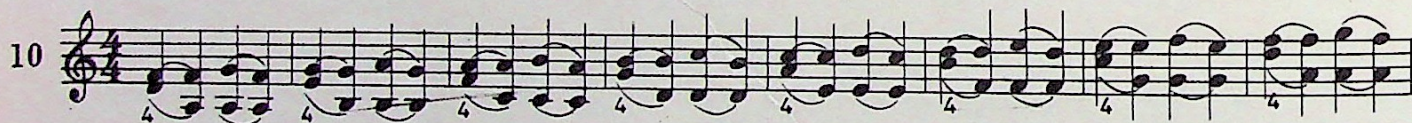
a. b. c. etc.



SEXTA 1-2—CVARTE 4-3



SEXTA 1-2—TERÇA 4-2



The first system of the musical score is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is marked with 'a.' and consists of eighth and sixteenth notes. A double bar line with repeat dots appears after the first four measures. The second part of the system is marked with 'b.' and includes a second ending marked '2' and '1'. The third part is marked with 'c.' and also includes a second ending marked '1'. The system concludes with the word 'etc.'.

13

The musical notation shows three variations of a melody in 4/4 time, written on a single staff. Variation 'a.' consists of a single eighth-note melody. Variation 'b.' introduces a second voice, with the first voice playing eighth notes and the second voice playing a more complex rhythmic pattern. Variation 'c.' further develops the melody, with the first voice playing eighth notes and the second voice playing a more complex rhythmic pattern. The notation includes various musical symbols such as notes, rests, and bar lines.

14

SESTE 1-2—OCTAVE 1-4

15

The musical notation for the 'Three Little Fishes' exercise is presented in three variations (a, b, and c) on a single staff in 4/4 time. Variation a is a simple melody consisting of a series of eighth notes. Variation b is a more complex melody featuring triplets and a final flourish. Variation c is a more complex melody featuring triplets and a final flourish. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat).

17 

The first system of musical notation for 'The Merry-Go-Round' is shown. It consists of a single staff in 4/4 time, marked with a treble clef and a key signature of one sharp (F#). The music is divided into three measures labeled 'a.', 'b.', and 'c.'. Measure 'a.' contains a series of eighth notes. Measure 'b.' contains a series of eighth notes, with a '2' above the second measure and a '1' below the first. Measure 'c.' contains a series of eighth notes, with a '1' below the first. The system ends with the text 'etc.'.

SEXTES 1-2—SEPTIÈMES 1-3

a. b. c. etc.

19

a. b. c. etc.

20

a. b. c. etc.

21

b. c. etc.

22

a. b. c. etc.

23

a. b. c. etc.

24

a. b. c. etc.

SEXTÉ 2-3—CVARTE 4-3

25

a. b. c. etc.

26

a. b. c. etc.

27

a. b. c. etc.

28

a.

b. c. etc.

29

a. b. c. etc.

SEXTE 2-3—SECUNDE 4-1

30 

The first system of the musical score is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The system is divided into three sections labeled 'a.', 'b.', and 'c.'. Section 'a.' consists of four measures. Section 'b.' consists of four measures, with the first measure containing a triplet of eighth notes and the second measure containing a triplet of sixteenth notes. Section 'c.' consists of four measures, with the first measure containing a triplet of eighth notes and the second measure containing a triplet of sixteenth notes. The system ends with the word 'etc.' and a final measure containing a triplet of eighth notes.

SEXTE 2-3—OCTAVE 1-4

[illegible]

SESTE 2-3—OCTAVE 1-3

32

SESTE 2-3—OCTAVE 1-3

32

SESTE 2-3—OCTAVE 1-3

SEXTE 2-3—OCTAVE 2-4

33

SEXTÉ 2-3—OCTAVE 2-4

33

SEXTÉ 2-3—OCTAVE 2-4

The musical notation for exercise 33 is written on a single staff with a treble clef and a 4/4 time signature. It consists of a continuous sequence of eighth-note chords. The first four measures each contain two chords, while the final three measures each contain one chord. The chords are: G4-A4-B4 (first measure), A4-B4-C5 (second measure), B4-C5-D5 (third measure), and C5-B4-A4 (fourth measure). This sequence of four chords is repeated three times. Each chord is accompanied by a specific fingering: the first chord uses fingers 4, 3, and 2; the second uses 3, 2, and 1; the third uses 2, 1, and 2; and the fourth uses 2, 1, and 1. The exercise is titled 'SEXTÉ 2-3—OCTAVE 2-4'.

a.

SESTE 2-3 — DECIME 1-4

34

SESTE 2-3 — DECIME 1-4

Musical notation for exercise 34, featuring a treble clef, 4/4 time signature, and a sequence of eighth and sixteenth notes with fingerings and slurs.

a.

35

a. b. c. etc.

36

a. b. c. etc.

37

a. b. c. etc.

38

a. b. c. etc.

39

a. b. c. etc.

SEXTÉ 3-4—CVARTE 2-1

40

a. b. c. etc.

47

a. b. c. etc.

SEXE 3-4 — TERÇE 3-1

48

a. b. c. etc.

49

a. b. c. etc.

50

a. b. c. etc.

SEXE 3-4 — OCTAVE 1-4

51

a. b. c. etc.

52

a. b. c. etc.

SESTE 3-4—SEPTIME 2-4

[illegible]

Exercise 1 consists of three parts: a, b, and c. Part a shows a sequence of eighth-note patterns, each with a slur and a '4' above it, indicating a four-measure phrase. Part b shows a sequence of eighth-note patterns, each with a slur and a '4' above it, indicating a four-measure phrase. Part c shows a sequence of eighth-note patterns, each with a slur and a '4' above it, indicating a four-measure phrase. The notation includes a treble clef, a 4/4 time signature, and various musical symbols such as slurs, ties, and repeat signs.

CVARTE 2-1—SESTE 2-3

54

GVARTE 2-1—SEXT 2-3

54

The musical notation for the 'Three Little Fishes' exercise is presented in three variations (a, b, and c) on a single staff. The key signature is one flat (B-flat) and the time signature is 4/4. Variation a shows a simple melody with eighth notes. Variation b adds a bass line with eighth notes. Variation c adds a bass line with eighth notes and a final triplet.

55 

The first system of the musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of three measures. The first measure contains a half note chord (F#4, A4) and a half note chord (B4, D5). The second measure contains a half note chord (C5, E5) and a half note chord (F#5, A5). The third measure contains a half note chord (B4, D5) and a half note chord (C5, E5). The system is marked with a repeat sign and a first ending bracket.

56

The first system of the musical score is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody is characterized by eighth-note patterns. Section 'a.' consists of two measures of eighth-note runs, followed by a repeat sign. Section 'b.' starts with a measure of eighth notes, followed by a measure of eighth notes with a '3' above it, and then a measure of eighth notes with a '2' below it. Section 'c.' follows with a measure of eighth notes, a measure of eighth notes with a '3' above it, and a final measure of eighth notes with a '3' above it and 'etc.' written to the right.

CVARTE 2-1—SEXTE 3-4

57 

a. b. c. etc.

58 

CVARTE 2-1—CVARTE 3-4

59

Musical notation for Exercise 59, measures 1-8. The notation is in 4/4 time, treble clef. It features a sequence of eighth-note triplets, each marked with a '3' and a slur, moving in a descending pattern across the measures.

The musical notation for the 'Piano' section is written on a single staff in 4/4 time. It is divided into three parts: 'a.', 'b.', and 'c.'. Part 'a.' consists of two measures of eighth-note chords, with a slur over the first measure and a repeat sign at the end. Part 'b.' consists of two measures of eighth-note chords, with a slur over the first measure and a repeat sign at the end. Part 'c.' consists of two measures of eighth-note chords, with a slur over the first measure and a repeat sign at the end. The notation includes various musical symbols such as slurs, repeat signs, and fingerings (1, 2, 3, 4).

60 

CVARTE 2-1—TERȚE 3-1

61

CVARTE 2-1-1ERLE 3-1

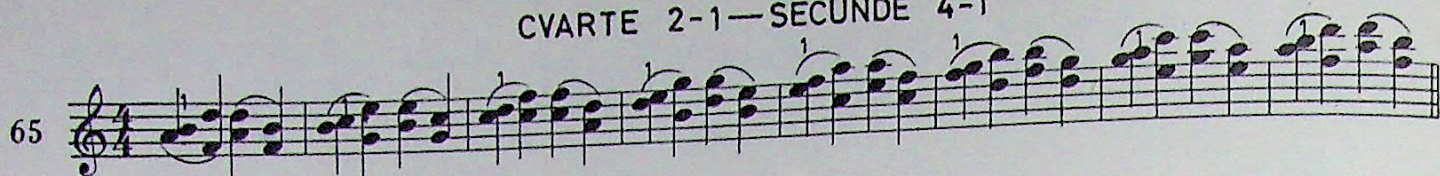
[illegible][illegible]

64

Musical notation for measures 64-72. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written on a single staff. Measures 64-68 feature a descending eighth-note scale with triplets. Measures 69-72 feature a descending eighth-note scale with triplets, followed by a final measure with a whole note chord.

Exercise 1 consists of three variations of a 4-measure pattern in 4/4 time. Variation a is a single melodic line. Variation b adds a bass line with fingerings. Variation c adds a second melodic line with fingerings.

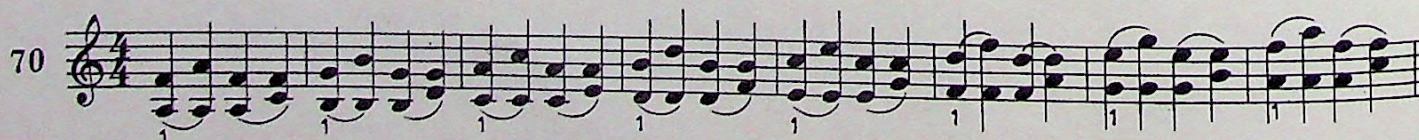
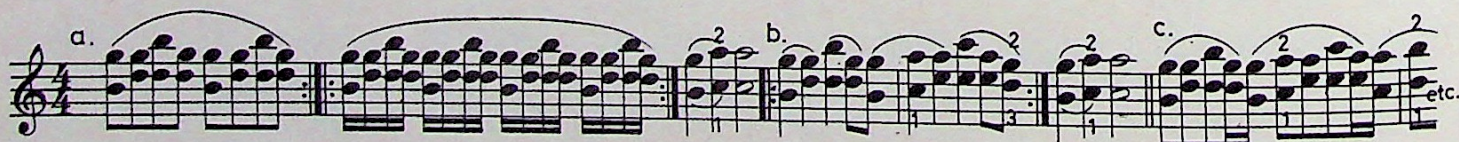
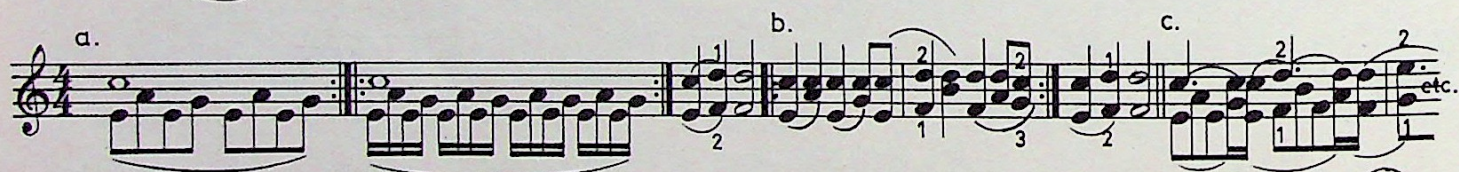
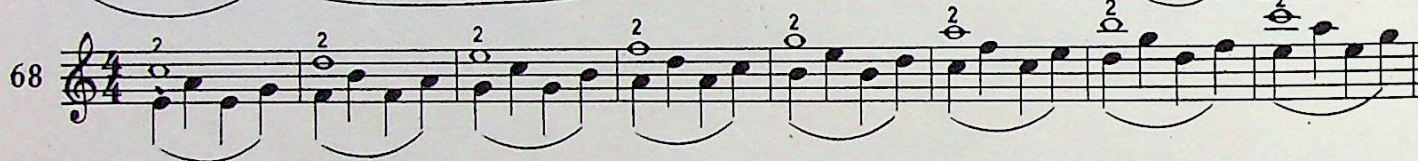
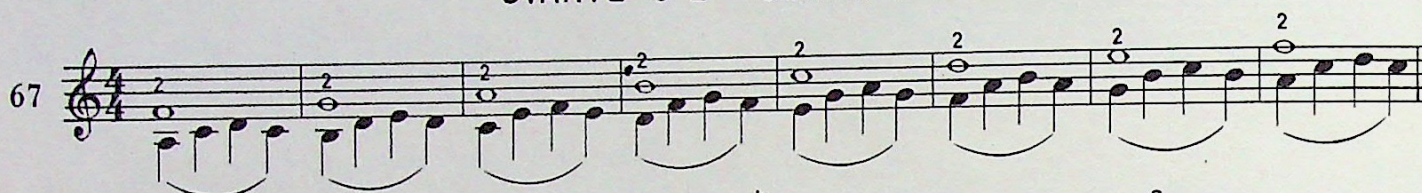
CVARTE 2-1—SECUNDE 4-1



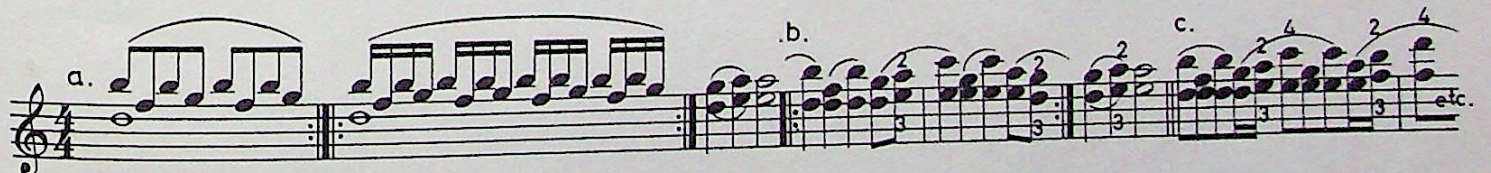
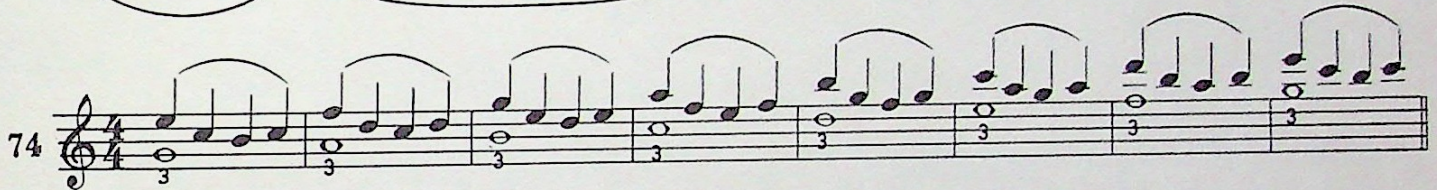
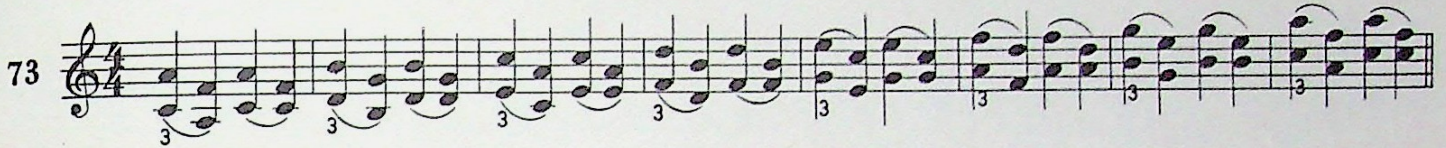
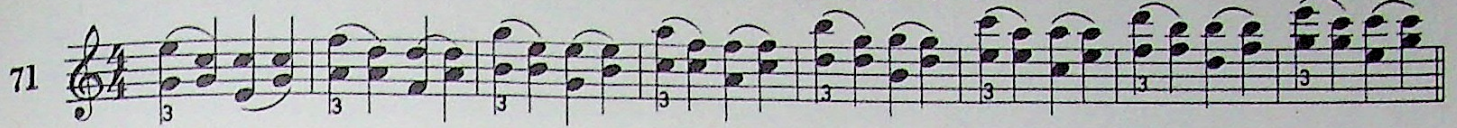
CVARTE 2-1—SEPTIME 2-4



CVARTE 3-2—SEXTES 1-2



CVARTE 3-2 — SEXTÉ 3-4



CVARTE 3-2 — TERȚE 3-1



77

a. b. c. etc.

78

a. b. c. etc.

79

a. b. c. etc.

CVARTE 3-2—TERTE 4-2

80

a. b. c. etc.

81

a. b. c. etc.

82

a. b. c. etc.

83

a. b. c. etc.

84

a. b. c. etc.

CVARTE 3-2—OCTAVE 1-4

85

a.

b. c. d. etc.

CVARTE 3-2—SECUNDE 4-1

86

a.

b. c. etc.

CVARTE 4-3—SEXTÉ 1-2

87

a. b. c. etc.

88

a. b. c. e.

95

a. b. c. etc.

96

a. b. c. etc.

CVARTE 4-3—TERȚE 4-2

97

a. b. c. etc.

98

a. b. c. etc.

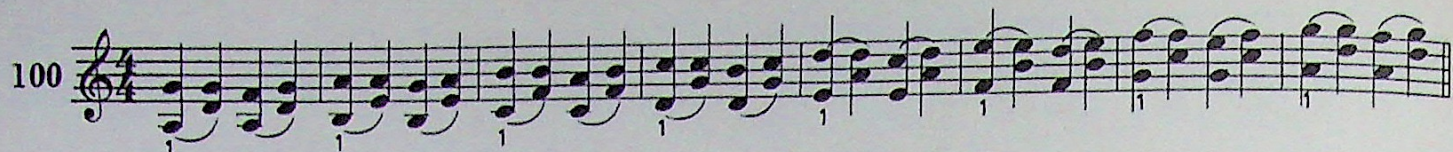
CVARTE 4-3—SECUNDE 4-1

99

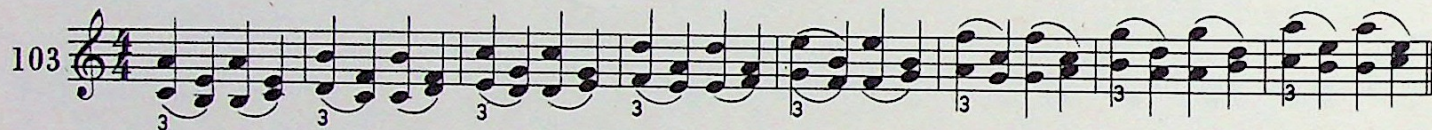
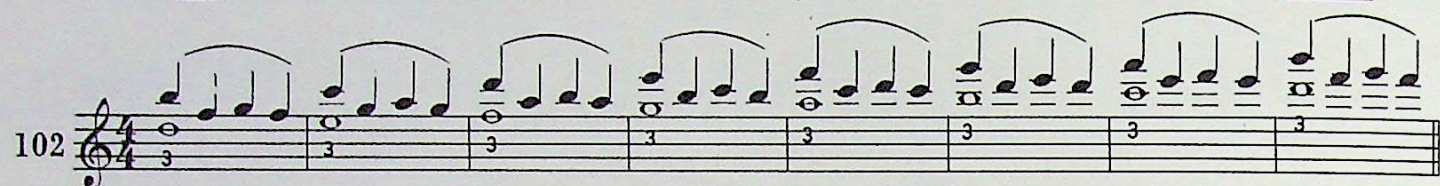
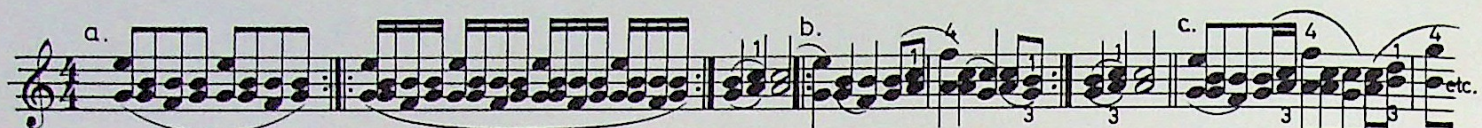
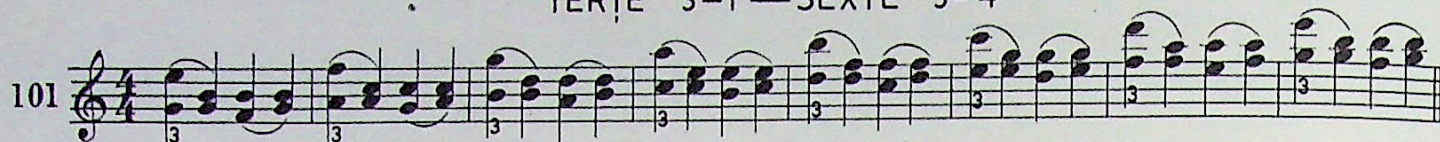
a. 4 1

b. c. d. etc.

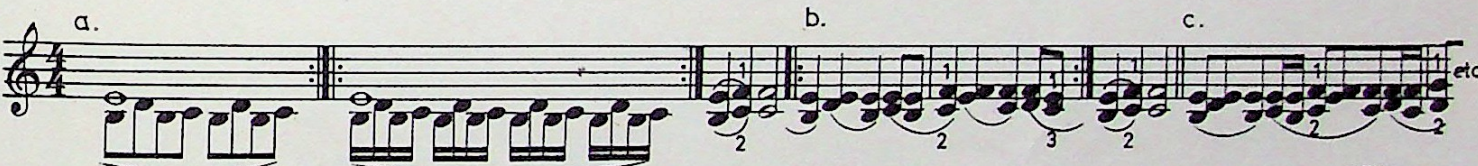
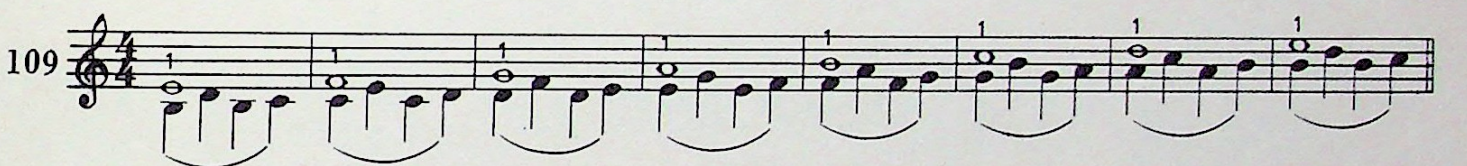
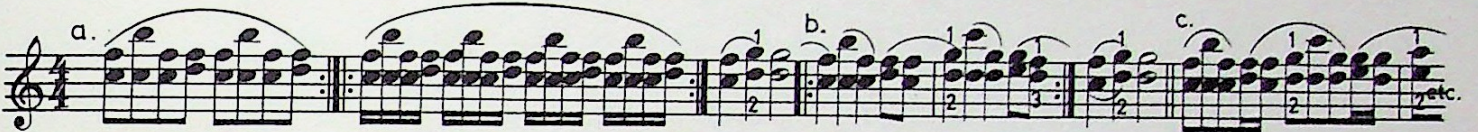
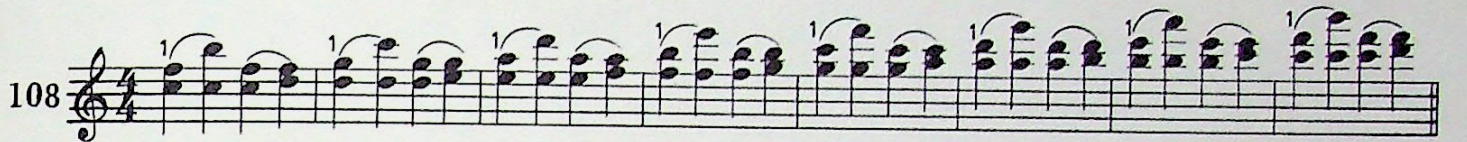
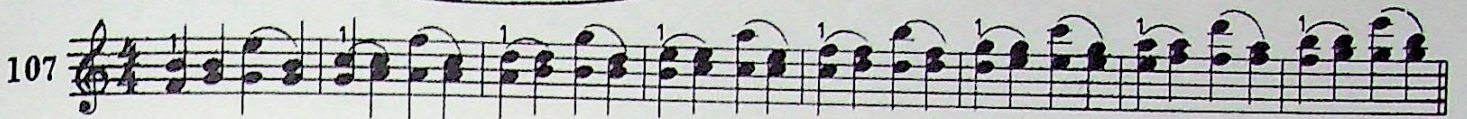
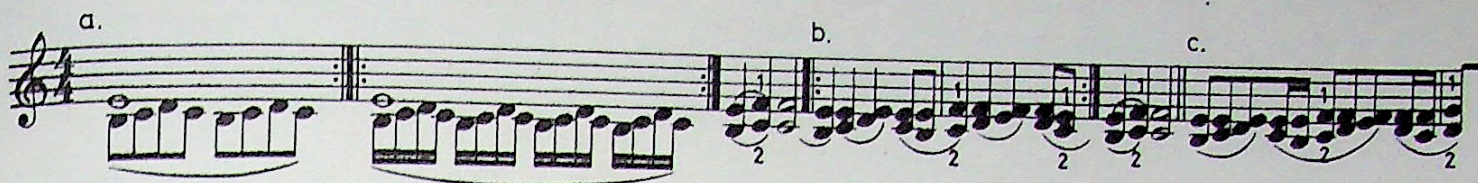
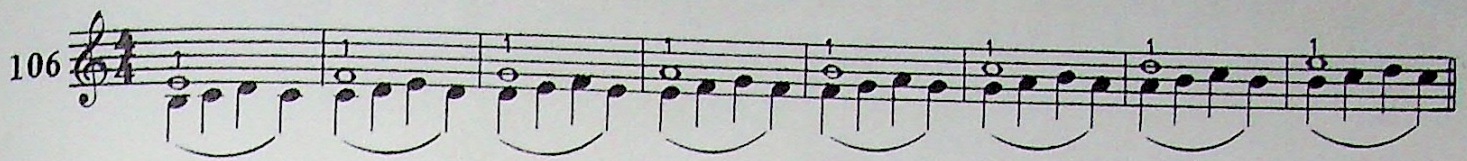
CVARTE 4-3—SEPTIME 1-3



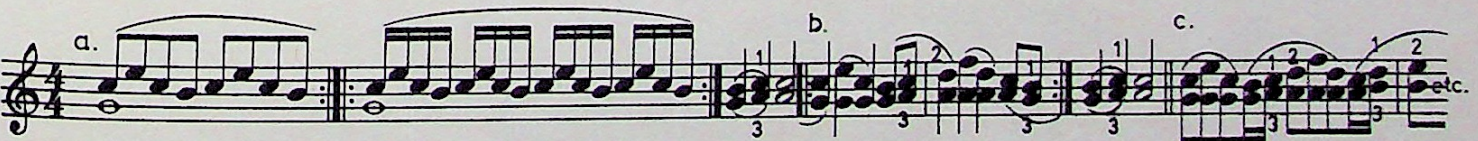
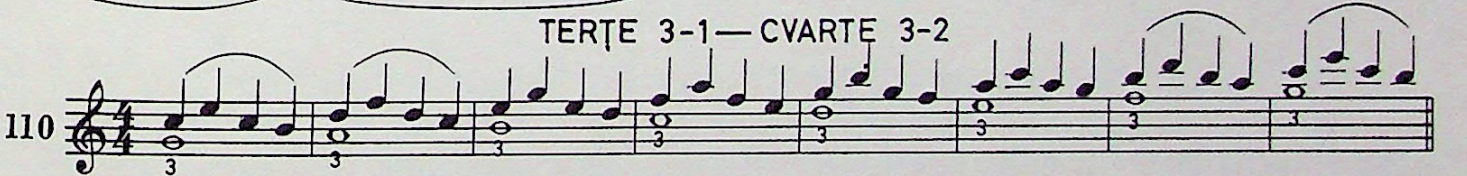
TERTE 3-1 — SESTE 3-4



TERȚE 3-1—CVARTE 2-1



TERȚE 3-1—CVARTE 3-2



112

a. b. c. etc.

113

a. b. c. etc.

114

a. b. c. etc.

TERȚE 3-1—TERȚE 4-2

115

a. b. c. etc.

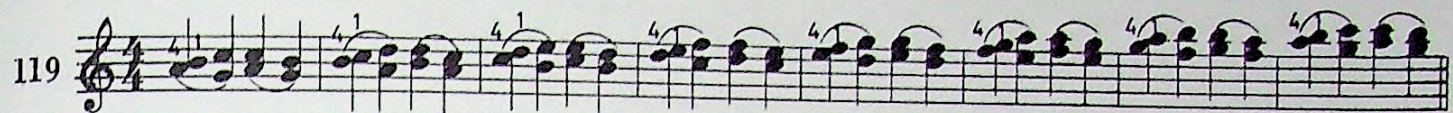
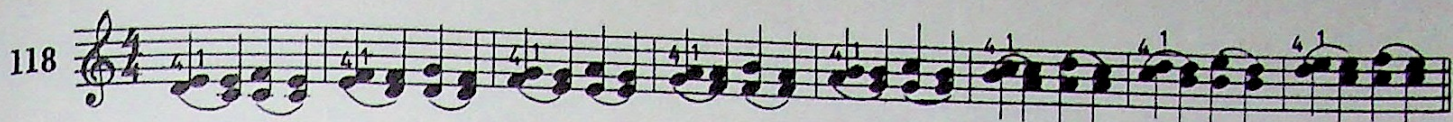
116

a. b. c. etc.

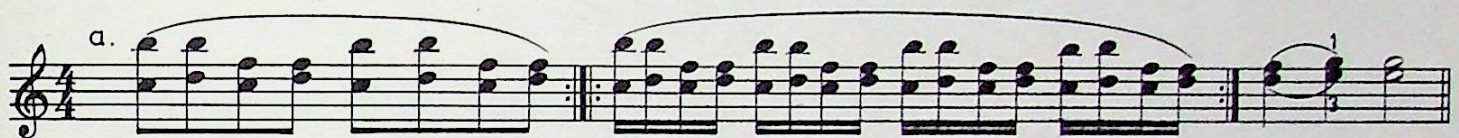
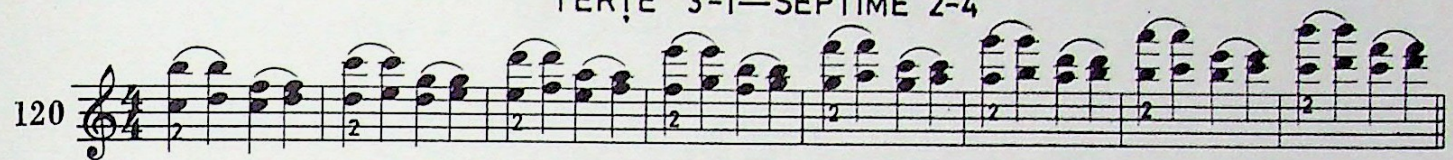
117

a. b. c. etc.

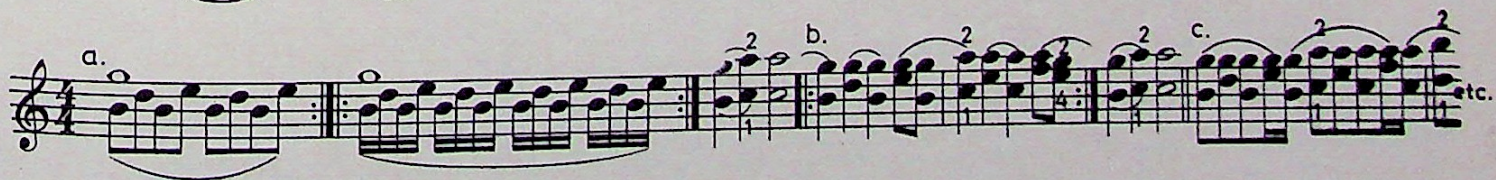
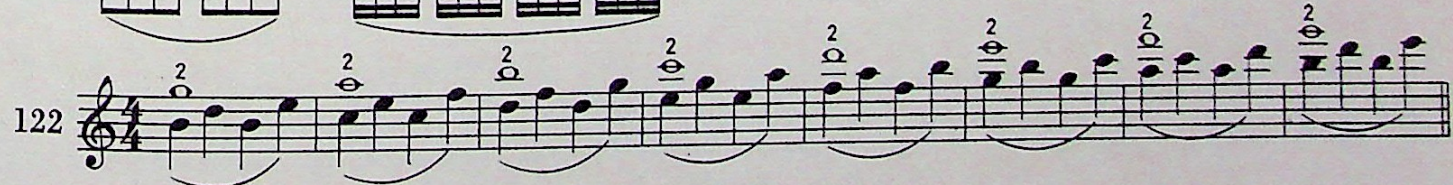
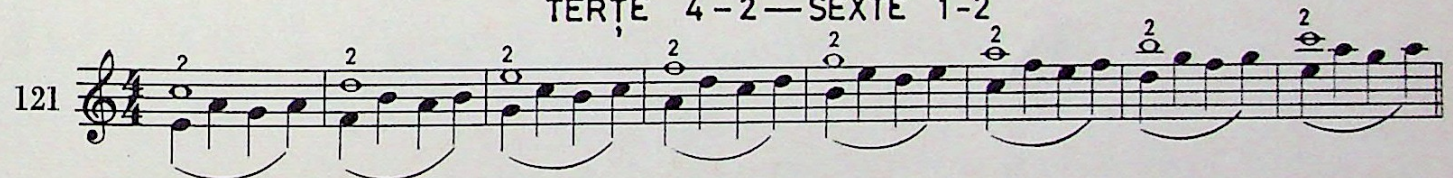
TERȚE 3-1—SECUNDE 4-1



TERȚE 3-1—SEPTIME 2-4



TERȚE 4-2—SEXTES 1-2



a. b. c. etc.

TERȚE 4-2 — CVARTE 3-2

124

a. b. c. etc.

125

a. b. c. etc.

126

a. b. c. etc.

127

a. b. c. etc.

128

a. b. c. etc.

129

a. b. c. etc.

130

a. b. c. etc.

TERȚE 4-2—TERȚE 3-1

131

a. b. c. etc.

132

a. b. c. etc.

133

a. b. c. etc.

134

a. b. c. etc.

135

a. b. c. etc.

TERTE 4-2—SECUNDE 4-1

TERȚE 4-2—SECUNDE 4-1

136

a.

b.

c.

d.

etc.

The image displays a series of musical exercises for the right hand, labeled 136. The exercises are written on a single staff in 4/4 time. Exercise 136 is a continuous scale-like pattern starting on G4, moving up and then down, with fingerings 4-1 and 4-2 indicated. Exercise a. is a scale starting on G4, moving up and then down, with fingerings 4-1 and 4-2 indicated. Exercise b. is a scale starting on G4, moving up and then down, with fingerings 4-1 and 4-2 indicated. Exercise c. is a scale starting on G4, moving up and then down, with fingerings 4-1 and 4-2 indicated. Exercise d. is a scale starting on G4, moving up and then down, with fingerings 4-1 and 4-2 indicated. The exercises are separated by double bar lines and repeat signs.

TERTE 4-2—SEPTIME 1-3

[illegible]

OCTAVE 1-4 SEXTE 1-2

138

OCTAVE 1-4 SESTE 1-2

a. b. c. etc.

140

a. b. c. etc.

OCTAVE 1-4—SEXTÉ 3-4

141

a.

b.

c.

etc.

86

142

a. b. c. etc.

143

a. b. c. etc.

OCTAVE 1-4 — CVARTE 3-2

144

a. b. c. etc.

OCTAVE 1-4 — SEPTIME 1-3

145

a. b. c. etc.

146

a. b. c. etc.

OCTAVE 1-4 — SEPTIME 2-4

147

a. b. c. etc.

148

a. b. c. etc.

SECUNDE 4-1—SEXTE 2-3

149

a. b. c. etc.

SECUNDE 4-1—CVARTE 2-1

150

a. b. c. etc.

SECUNDE 4-1—CVARTE 3-2

151

a. b. c. etc.

SECUNDE 4-1—CVARTE 4-3

152

a. b. c. etc.

153

a. b. c. etc.

SECUNDE 4-1 — TERȚE 3-1

154

1 2 3 4 5 4 3 2 1

The musical notation for Exercise 1 consists of three parts, each on a single staff in 4/4 time. Part a. (8 measures) features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a repeat sign and the same sequence. Part b. (8 measures) features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a repeat sign and the same sequence. Part c. (8 measures) features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a repeat sign and the same sequence. The exercise concludes with the word "etc.".

155 

SECUNDE 4-1—TERȚE 4-2

156



157 

The musical notation for the 'Piano' section is written on a single staff in 4/4 time. It consists of three measures labeled a, b, and c. Measure a contains a series of eighth notes grouped in pairs. Measure b contains a series of eighth notes, with a '2' above the first group and a '4' below the first group. Measure c contains a series of eighth notes, with a '1' above the first group and a '4' below the first group. The notation ends with 'etc.'.

SEPTIME 1-3—SEXTE 1-2

158

SEPTIME 1-3 — SEXTES 1-2

The musical notation for the 'Piano' section is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The notation is divided into three parts: 'a.' shows a series of eighth notes grouped in pairs and then in groups of four, with a slur over the first two groups; 'b.' shows a series of eighth notes with fingerings 2, 1, 2, 3, 2, 1 indicated above and below the notes; 'c.' shows a series of eighth notes with fingerings 2, 1, 2, 3, 2, 1 indicated above and below the notes, ending with 'etc.'.

159

159

160

a. b. c. etc.

161

a. b. c. etc.

SEPTIME 1-3 — CVARTE 4-3

162

a. b. c. etc.

163

a. b. c. etc.

164

a. b. c. etc.

SEPTIME 1-3 — TERȚE 4-2

165

a. b. c. etc.

SEPTIME 1-3 — OCTAVE 1-4

166

a. b. c. etc.

167

a. b. c. etc.

SEPTIME 2-4 — SEXTÉ 2-3

168

a. b. c. etc.

SEPTIME 2-4 — SEXTÉ 3-4

169

a. b. c. etc.

170

a. b. c. etc.

SEPTIME 2-4 — CVARTE 2-1

171

a. b. c. etc.

SEPTIME 2-4 — TERTE 3-1

172

a. b. c. etc.

a. b. c. etc.

SEPTIME 2-4 — OCTAVE 1-4

173

a. b. c. etc.

174

a. b. c. etc.

OCTAVE 1-3 — SESTE 2-3

175

a. b. c. etc.

176

a. b. c. etc.

OCTAVE 1-3 — OCTAVE 2-4

177

a. b. c. etc.

178

a. b. c. etc.

[illegible]

OCTAVE 1-3 — NONE 1-4

180

a.

b.

c.

etc.

OCTAVE 1-3 — DECIME 1-4

181

4/4

Allegretto

a. b. c.

OCTAVE 1-3—SEPTIME 2-3

182

a. 3 4 4 3 b. 3 4 c. 3 etc.

OCTAVE 2-4 — SEXTÉ 2-3

183

a. b. c. etc.

OCTAVE 2-4 — SEPTIME 2-3

[illegible]

OCTAVE 2-4 — NONE 1-4

185

OCTAVE 2-4 — NONE 1-4

The musical notation for exercise 185 is written on a single staff with a treble clef and a 4/4 time signature. The piece begins with a key signature of one sharp (F#). The first four measures contain a sequence of eighth notes with fingerings: 1, 2, 1, 2, 1, 2, 1, 2. The fifth measure contains a half note with a fingering of 1. The sixth measure contains a half note with a fingering of 1. The seventh measure contains a half note with a fingering of 1. The eighth measure contains a half note with a fingering of 1. The ninth measure contains a half note with a fingering of 1. The tenth measure contains a half note with a fingering of 1. The eleventh measure contains a half note with a fingering of 1. The twelfth measure contains a half note with a fingering of 1. The thirteenth measure contains a half note with a fingering of 1. The fourteenth measure contains a half note with a fingering of 1. The fifteenth measure contains a half note with a fingering of 1. The sixteenth measure contains a half note with a fingering of 1. The seventeenth measure contains a half note with a fingering of 1. The eighteenth measure contains a half note with a fingering of 1. The nineteenth measure contains a half note with a fingering of 1. The twentieth measure contains a half note with a fingering of 1. The piece ends with a double bar line.

192

a.

b.

c.

etc.

193

The first system of musical notation for 'The Merry-Go-Round' is presented in 4/4 time. It consists of two staves. The upper staff features a melody with eighth-note patterns, including triplets and sixteenth-note runs, marked with 'a.', 'b.', and 'c.'. The lower staff provides a bass line with eighth-note accompaniment, including triplets and sixteenth-note runs. The system concludes with the word 'etc.'.

DECIME 1 - 4 — OCTAVE 1 - 3

194

a. b. c. etc.

DECIME 1-4 OCTAVE 1-3

DECIME 1-4 OCTAVE 2-4

DECIME 1-4—OCTAVE 2-4

195

a. b. c. etc.

DECIME 1-4 — SEXTÉ 2-3

196

a. b. c. etc.

OCTAVE 1-4 — DECIME 1-4

197

OCTAVE 1-4 — DECIME 1-4

The musical score for exercise 197 is written on a single staff with a treble clef and a 4/4 time signature. The exercise is divided into two main sections: 'OCTAVE 1-4' and 'DECIME 1-4'. The 'OCTAVE 1-4' section consists of four measures, each containing a half note and a quarter note, with slurs and fingerings (1, 4, 6, 4) indicated. The 'DECIME 1-4' section consists of four measures, each containing a half note and a quarter note, with slurs and fingerings (1, 4, 6, 4) indicated. The exercise is marked with a '1' at the beginning of each measure.

198

Exercise 198 is a musical score for a single melodic line in treble clef, 4/4 time. It begins with a key signature of one sharp (F#). The piece is composed of several measures, each containing eighth and sixteenth notes, often grouped with slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. The exercise concludes with a double bar line.

199

Exercise 199 is a single-staff piece in 4/4 time, written for the treble clef. It begins with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, often beamed together in groups of four or six. Slurs and accents are used throughout to indicate phrasing and emphasis. The exercise is divided into several measures by bar lines, with some measures containing repeat signs. The overall style is technical and focused on finger dexterity and rhythmic precision.

[illegible]

CAPITOLUL III

SCHIMBURI DE PE O PERECHE DE COARDE PE ALTĂ PERECHE DE COARDE

The musical score consists of 18 numbered exercises, each written on a single staff in 4/4 time. The exercises are arranged in two columns. Each exercise is a short piece of music, typically 8-16 measures long, designed to practice double stops and changes between pairs of strings. The exercises are numbered 1 through 18. The notation includes various musical symbols such as treble clefs, time signatures, notes, rests, slurs, and fingerings (1, 2, 3, 4). Some exercises are marked with letters 'a.', 'b.', 'c.', and 'd.' indicating different variations or sections. The exercises are written for a single string, likely the first violin or first viola, as indicated by the single staff per exercise.

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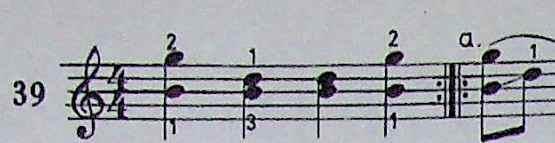
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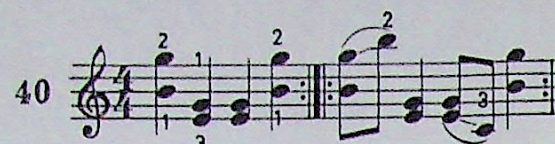
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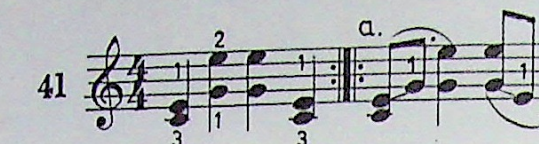
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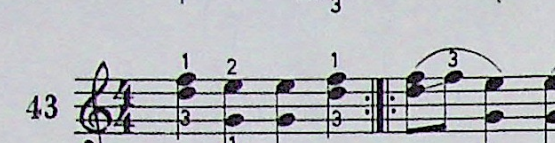
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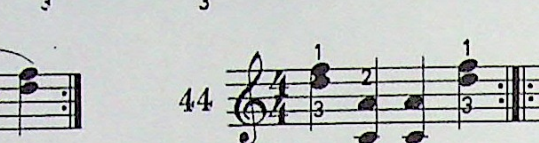
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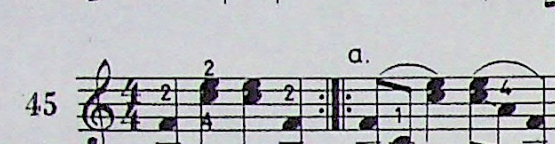
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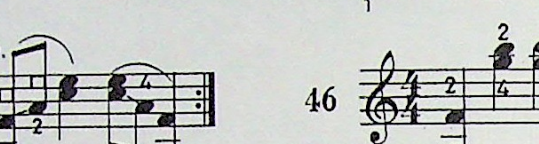
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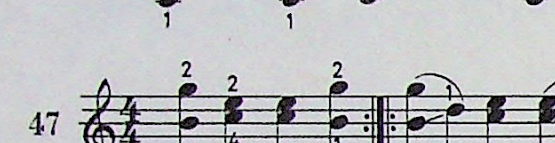
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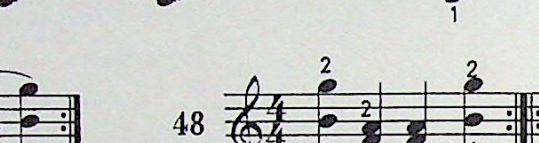
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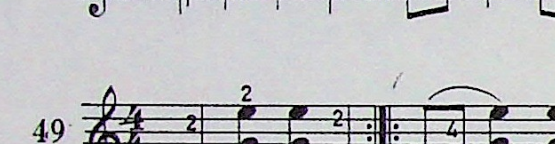
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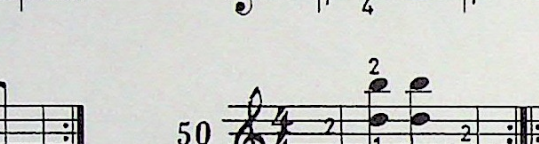
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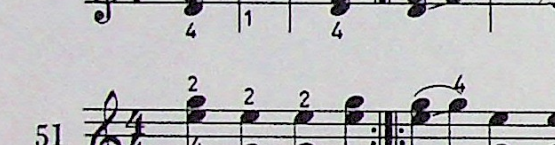
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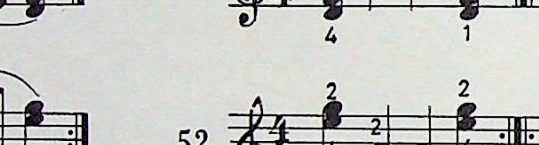
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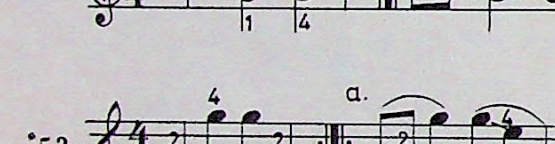
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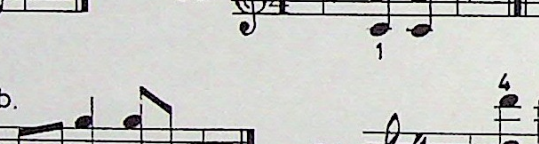
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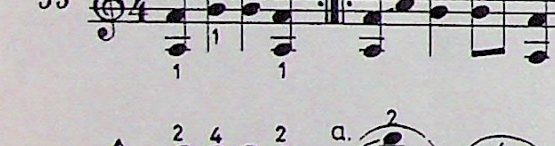
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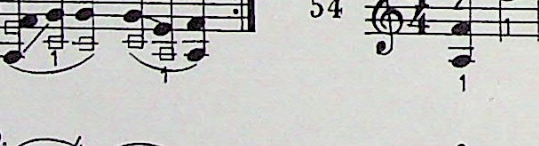
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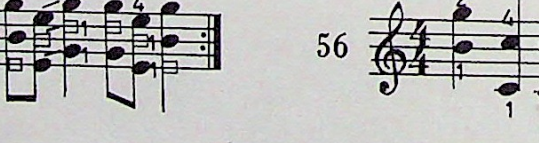
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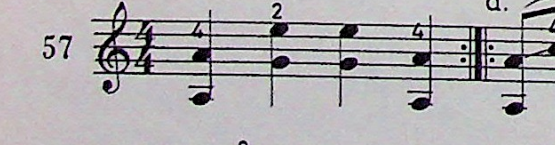
56 

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61 

c. d. 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91

This page contains 20 musical exercises, numbered 62 through 91, arranged in a grid. Each exercise is written on a single staff with a treble clef and a key signature of one sharp (F#). The exercises are arranged in a grid-like fashion, with some having multiple measures and others being single-measure exercises. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and full notes, as well as accidentals (sharps, naturals, flats) and articulation marks (accents, slurs). Some exercises are marked with letters 'a.' and 'b.' indicating different variations or sections. The page is numbered 99 in the bottom right corner.

92

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133 134 135

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139 140 141

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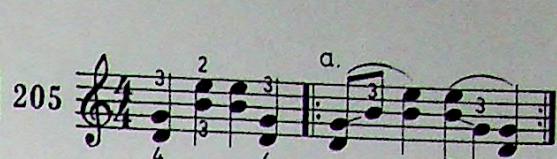
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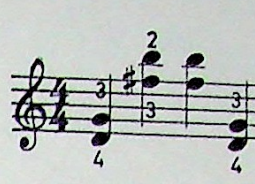
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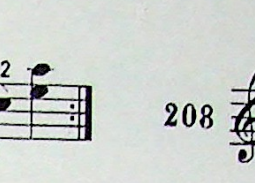
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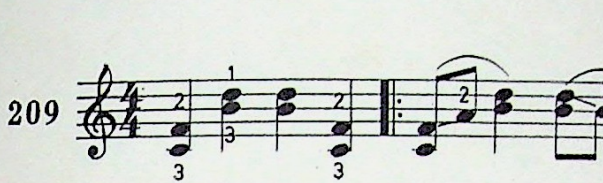
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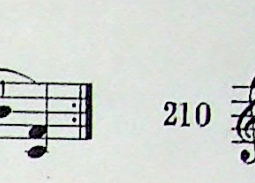
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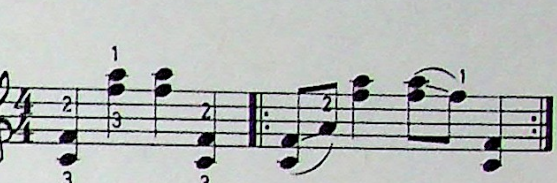
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209  210 

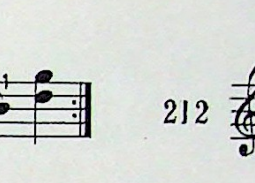
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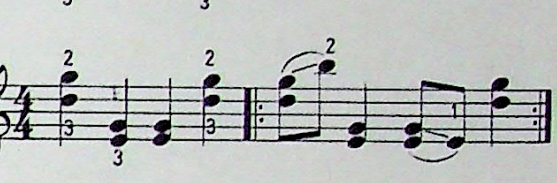
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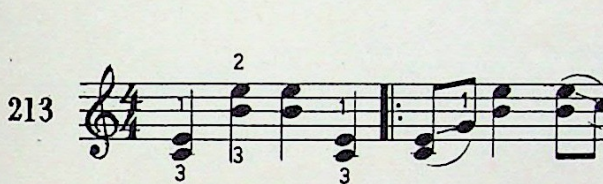
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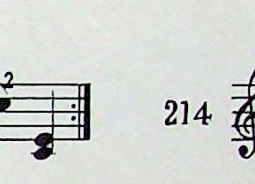
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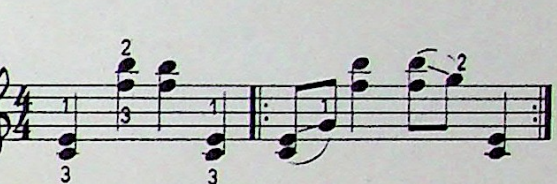
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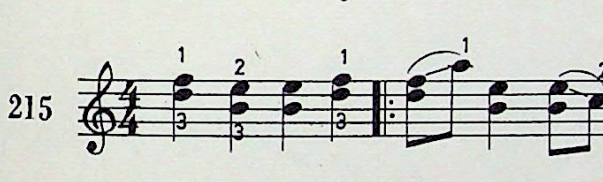
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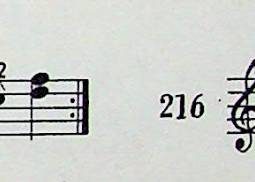
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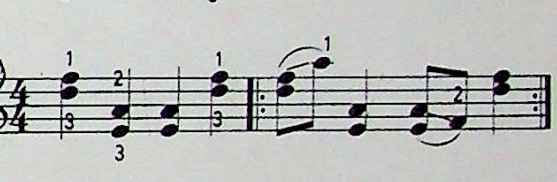
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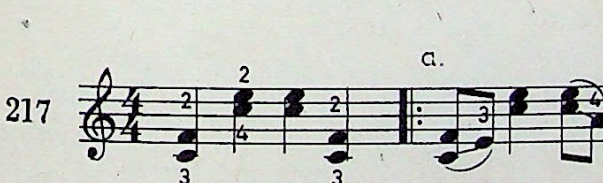
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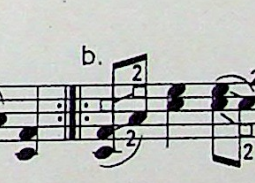
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277

278

279

280

CAPITOLUL IV

SCHIMBURI DE POZIȚII ÎN ACORDURI FRÎNTE

SEXTA 1-2

1

A.

B.

C.

D.

a.

b.

c.

d.

e.

etc.

E

F.

G.

2

3

4

5

SEXE 2-3

6

A.

B.

a.

b.

c.

C.

Exercise C consists of 12 measures in 4/4 time. It features a continuous eighth-note pattern in the right hand, with the left hand providing a steady accompaniment of quarter notes. The key signature has one sharp (F#). The exercise concludes with a double bar line and the word "etc.".

D.

Exercise D consists of 12 measures in 4/4 time. It features a continuous eighth-note pattern in the right hand, with the left hand providing a steady accompaniment of quarter notes. The key signature has one sharp (F#). The exercise concludes with a double bar line and the word "etc.".

E.

Exercise E consists of 12 measures in 4/4 time. It features a continuous eighth-note pattern in the right hand, with the left hand providing a steady accompaniment of quarter notes. The key signature has one sharp (F#). The exercise concludes with a double bar line and the word "etc.".

F.

Exercise F consists of 12 measures in 4/4 time. It features a continuous eighth-note pattern in the right hand, with the left hand providing a steady accompaniment of quarter notes. The key signature has one sharp (F#). The exercise concludes with a double bar line and the word "etc.".

G.

Exercise G consists of 12 measures in 4/4 time. It features a continuous eighth-note pattern in the right hand, with the left hand providing a steady accompaniment of quarter notes. The key signature has one sharp (F#). The exercise concludes with a double bar line and the word "etc.".

7

Exercise 7 consists of 12 measures in 4/4 time. It features a continuous eighth-note pattern in the right hand, with the left hand providing a steady accompaniment of quarter notes. The key signature has one sharp (F#). The exercise concludes with a double bar line and the word "etc.".

8

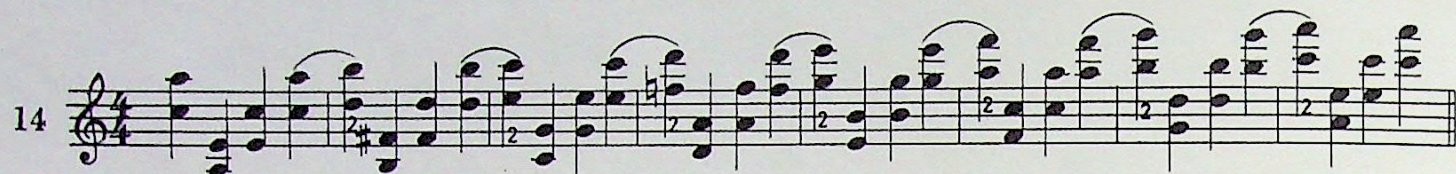
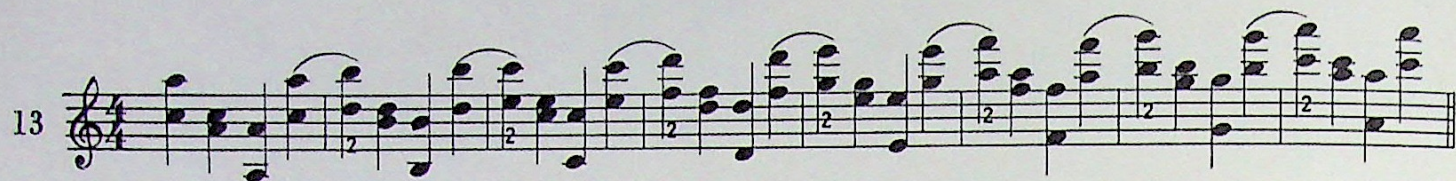
Exercise 8 consists of 12 measures in 4/4 time. It features a continuous eighth-note pattern in the right hand, with the left hand providing a steady accompaniment of quarter notes. The key signature has one sharp (F#). The exercise concludes with a double bar line and the word "etc.".

9

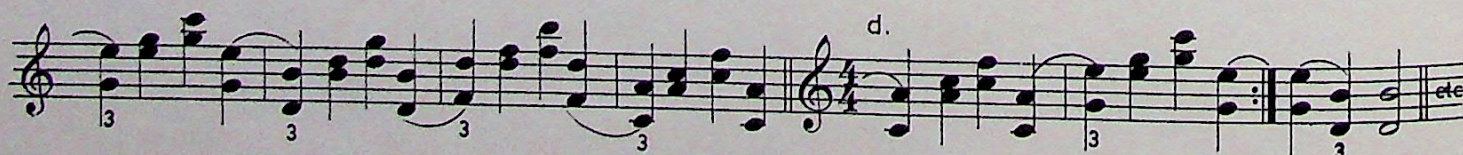
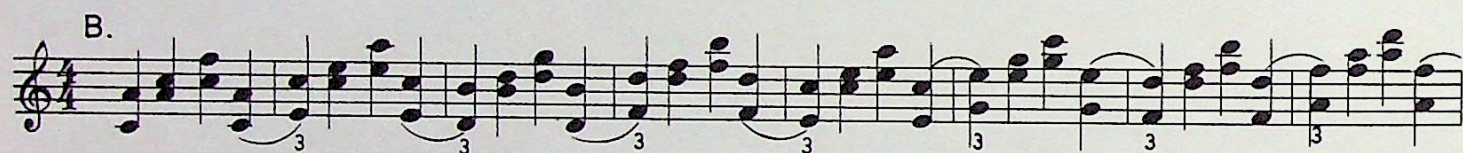
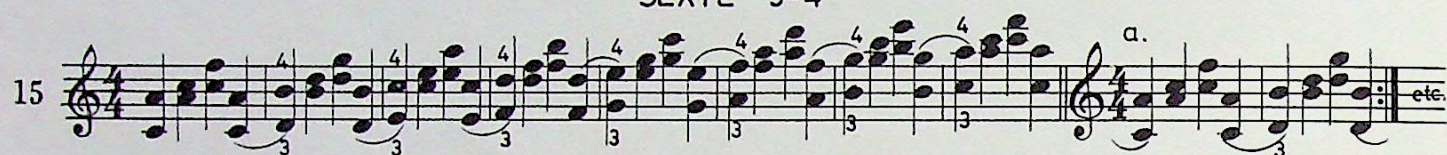
Exercise 9 consists of 12 measures in 4/4 time. It features a continuous eighth-note pattern in the right hand, with the left hand providing a steady accompaniment of quarter notes. The key signature has one sharp (F#). The exercise concludes with a double bar line and the word "etc.".

10

Exercise 10 consists of 12 measures in 4/4 time. It features a continuous eighth-note pattern in the right hand, with the left hand providing a steady accompaniment of quarter notes. The key signature has one sharp (F#). The exercise concludes with a double bar line and the word "etc.".



SEXE 3-4



D.

E.

F.

G.

16

17

18

19

20

CVARTE 2-1

21

A. *etc.* b.

B.

c.

C.

d.

D. e.

E. f.

F.

G.

22

23

24

25

26

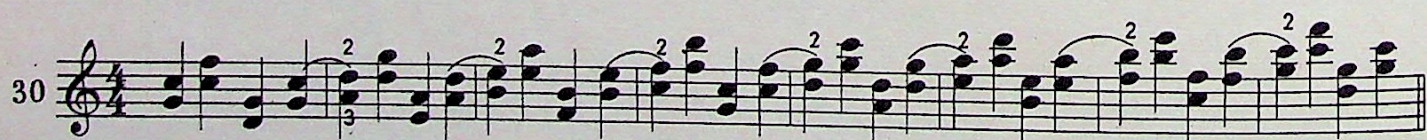
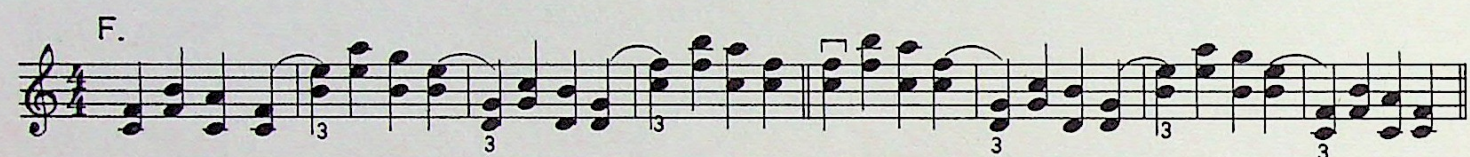
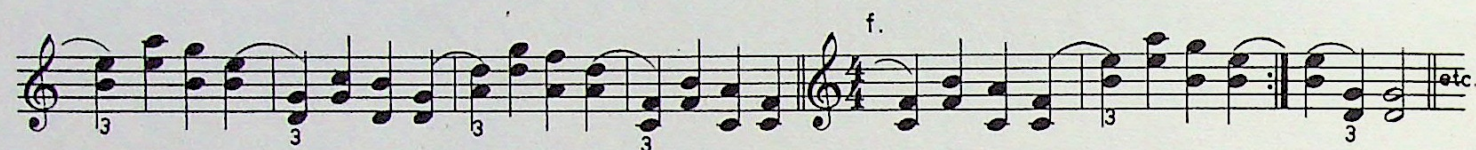
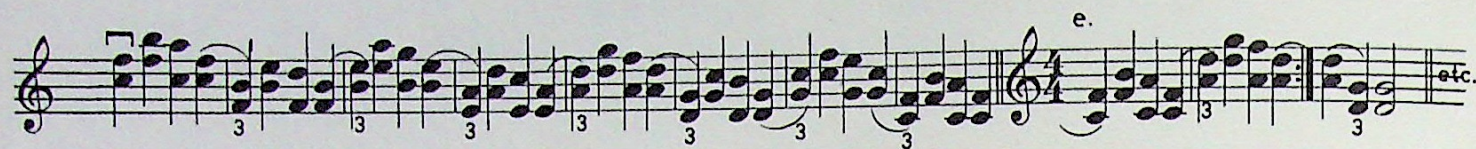
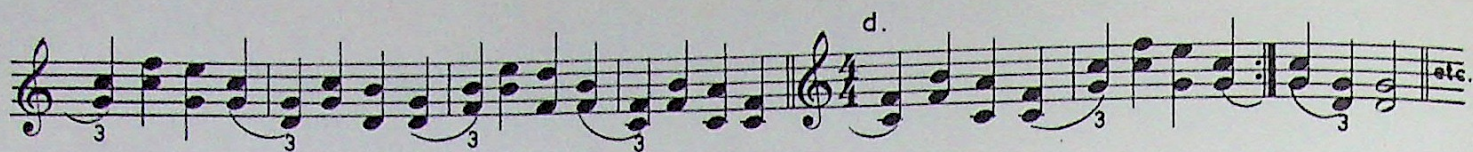
CVARTE 3-2

27

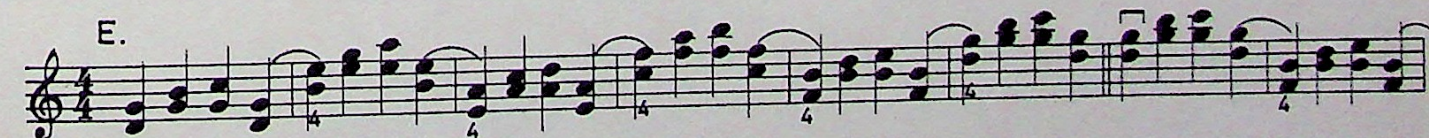
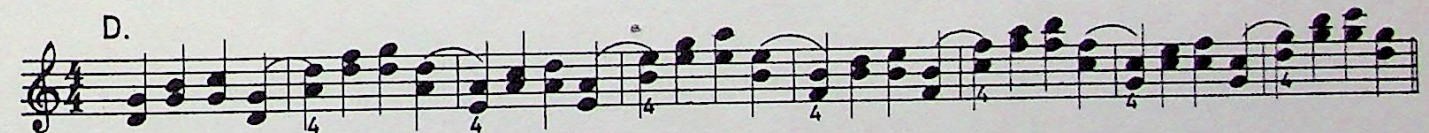
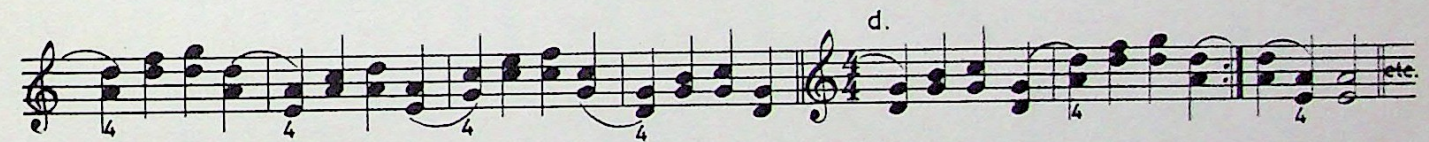
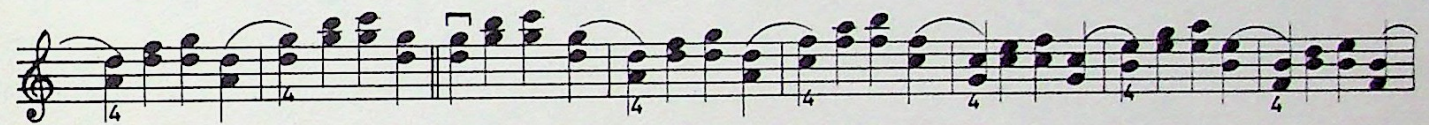
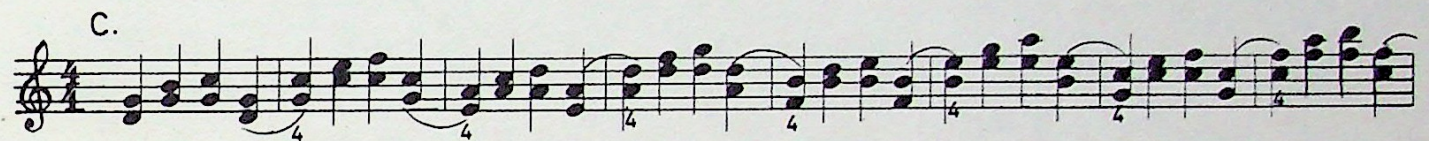
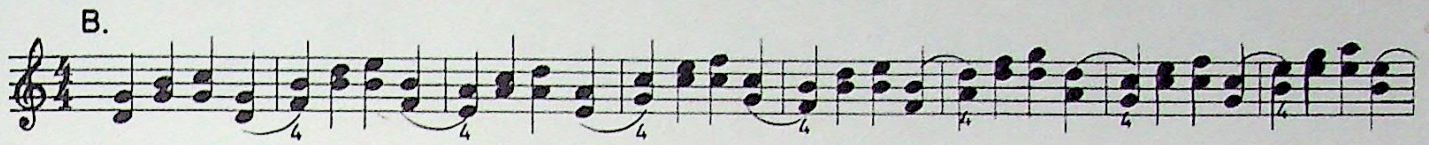
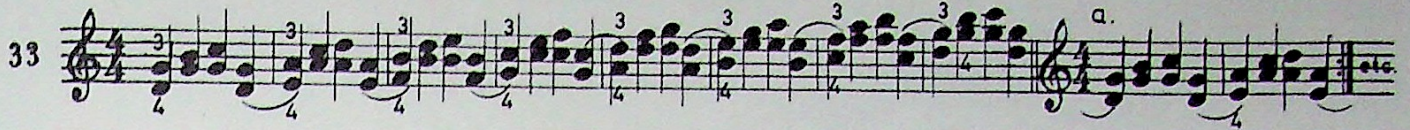
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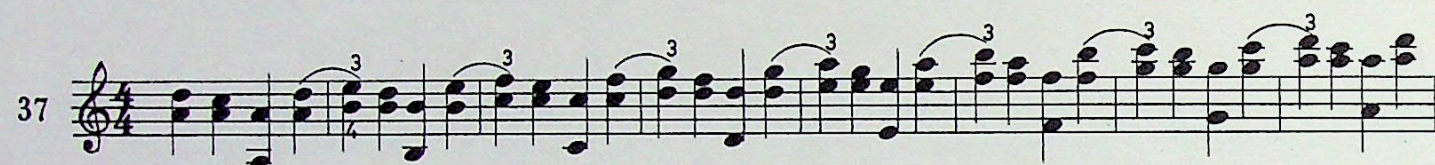
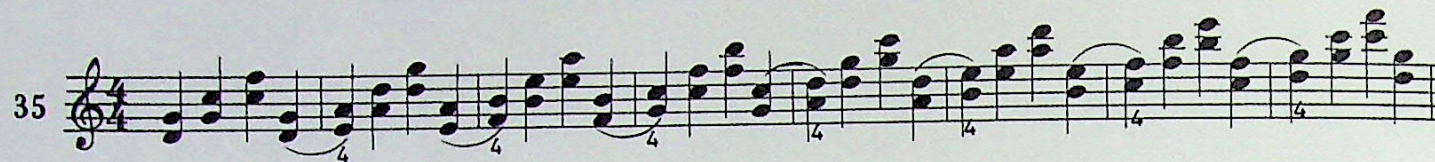
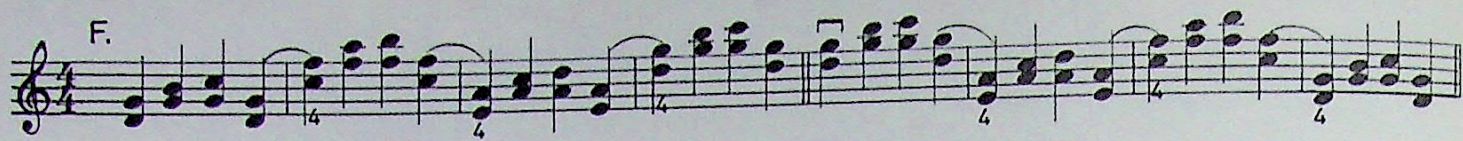
B.

C.

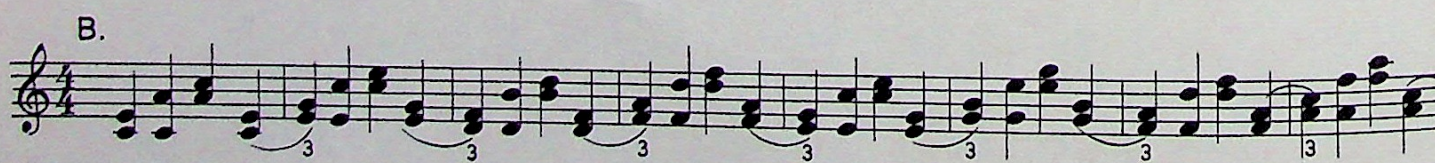
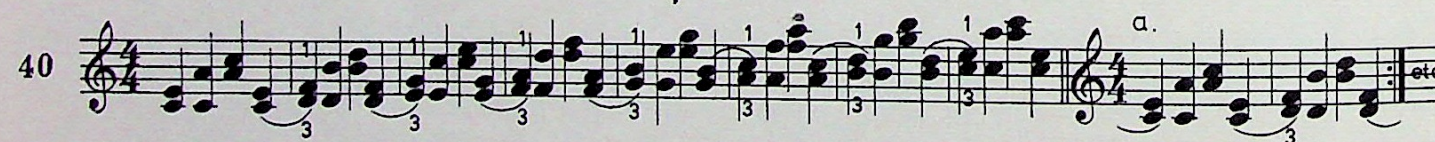


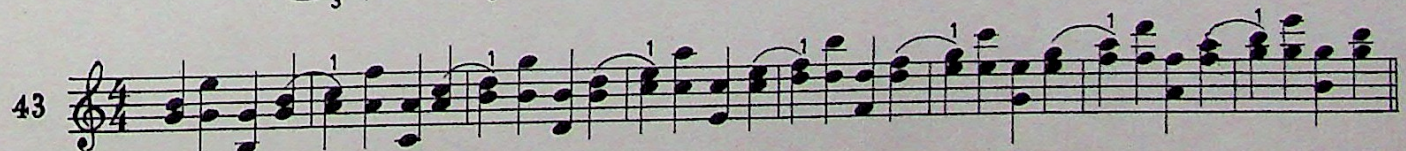
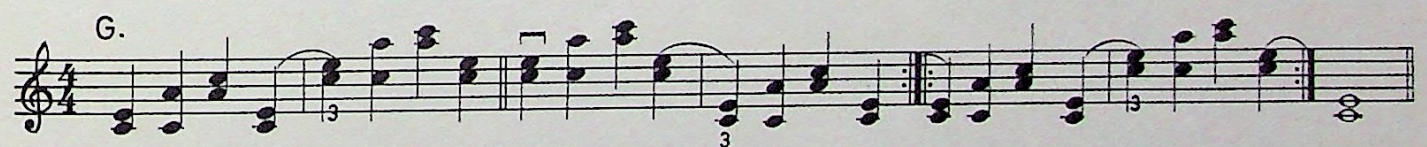
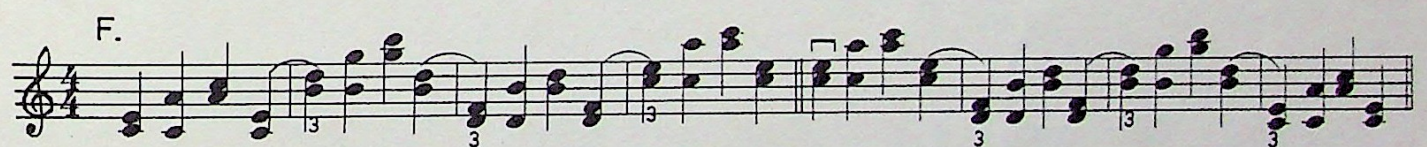
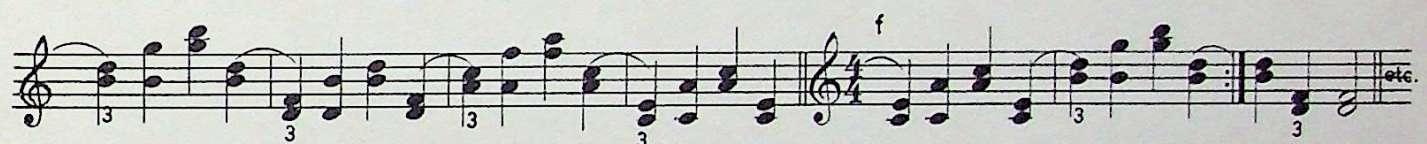
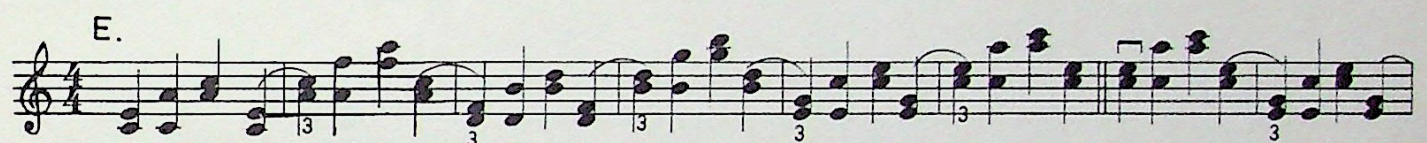
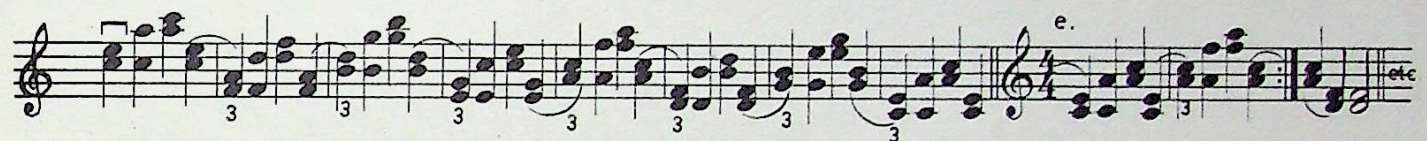
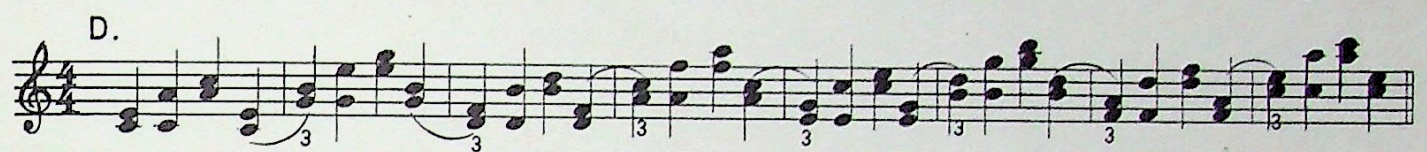
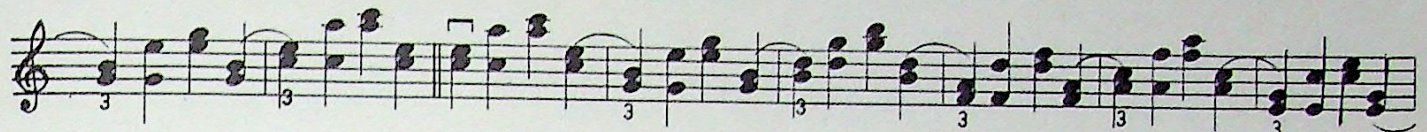
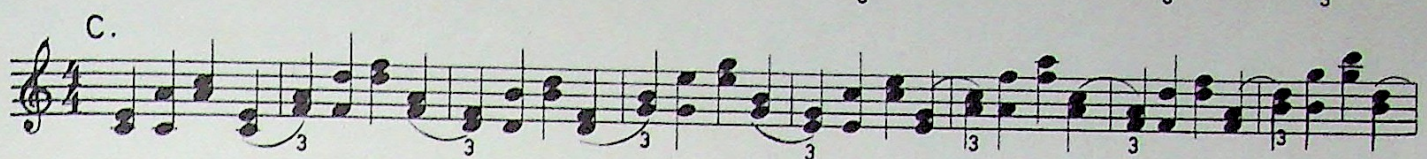
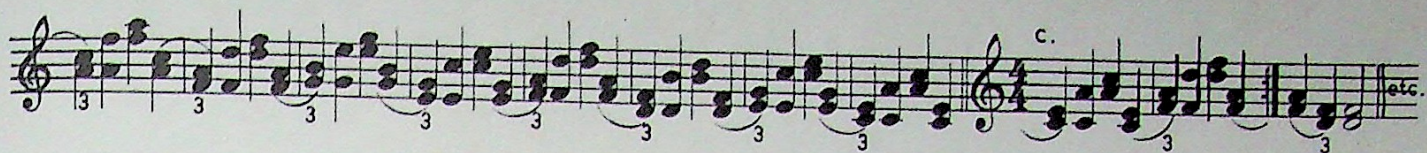
CVARTE 4-3





TERTE 3-1





Measures 44 and 45 of the musical score for 'The Rose Tree'. Both measures are in 4/4 time and feature a treble clef. The melody is written on a single staff. Measure 44 begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The melody continues with a series of eighth notes and quarter notes, including a triplet of eighth notes (G4, A4, B4) in the second measure. Measure 45 begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The melody continues with a series of eighth notes and quarter notes, including a triplet of eighth notes (G4, A4, B4) in the second measure. The key signature is one flat (B-flat major or D minor).

TERTE 4-2

46 

A. *etc.*

B. *etc.*

B.

Exercise B is a single staff in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of chords and eighth notes. The first measure contains a B-flat major chord (B-flat, D, F) and an eighth note B-flat. The second measure contains a B-flat major chord (B-flat, D, F) and an eighth note D. The third measure contains a B-flat major chord (B-flat, D, F) and an eighth note F. The fourth measure contains a B-flat major chord (B-flat, D, F) and an eighth note G. The fifth measure contains a B-flat major chord (B-flat, D, F) and an eighth note A. The sixth measure contains a B-flat major chord (B-flat, D, F) and an eighth note B-flat. The seventh measure contains a B-flat major chord (B-flat, D, F) and an eighth note C. The eighth measure contains a B-flat major chord (B-flat, D, F) and an eighth note D. The ninth measure contains a B-flat major chord (B-flat, D, F) and an eighth note E. The tenth measure contains a B-flat major chord (B-flat, D, F) and an eighth note F. The eleventh measure contains a B-flat major chord (B-flat, D, F) and an eighth note G. The twelfth measure contains a B-flat major chord (B-flat, D, F) and an eighth note A. The thirteenth measure contains a B-flat major chord (B-flat, D, F) and an eighth note B-flat. The fourteenth measure contains a B-flat major chord (B-flat, D, F) and an eighth note C. The fifteenth measure contains a B-flat major chord (B-flat, D, F) and an eighth note D. The sixteenth measure contains a B-flat major chord (B-flat, D, F) and an eighth note E. The seventeenth measure contains a B-flat major chord (B-flat, D, F) and an eighth note F. The eighteenth measure contains a B-flat major chord (B-flat, D, F) and an eighth note G. The nineteenth measure contains a B-flat major chord (B-flat, D, F) and an eighth note A. The twentieth measure contains a B-flat major chord (B-flat, D, F) and an eighth note B-flat. The notation includes fingerings (1, 2, 3, 4) and counts (2, 4) below the notes.

[illegible]

The first system of musical notation for 'The Merry-Go-Round' is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with many beamed sixteenth notes creating a lively, rhythmic feel. There are several measures with a '4' written below them, likely indicating a specific rhythmic pattern or a measure rest. The system ends with a double bar line and the word 'etc.' written to the right.

C.



4

The second system of music continues the melody. It begins with a treble clef and a 4/4 time signature. The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The key signature has one sharp (F#). The system ends with a double bar line and the word "etc." written to the right.

D.

4

E.

F.

G.

47

48

49

50

51

52

OCTAVE 1-4

53

A.

B.

etc.

f

a.

b.

etc.

This musical score is for guitar, written in 4/4 time. It contains several exercises and technical passages. Measures 47-52 are a continuous sequence of chords and arpeggios, with measures 48-52 featuring double and triple slurs. Measure 53 is divided into two parts, A and B, which are variations of the preceding material. The score includes dynamic markings like 'f' and 'etc.' (etcetera). The key signature has one sharp (F#).

This page contains ten staves of musical notation, likely for guitar. The notation is written in a single system with a key signature of one sharp (F#) and a 4/4 time signature. The staves are labeled with letters and lowercase letters:

- Staff 1: Unlabeled
- Staff 2: Unlabeled
- Staff 3: Labeled 'C.'
- Staff 4: Unlabeled
- Staff 5: Labeled 'd.'
- Staff 6: Labeled 'D.'
- Staff 7: Labeled 'e.'
- Staff 8: Labeled 'E.'
- Staff 9: Labeled 'f.'
- Staff 10: Labeled 'F.'
- Staff 11: Labeled 'G.'
- Staff 12: Unlabeled, starting with the number 54.

The notation includes various chords, arpeggios, and melodic lines. Some staves end with 'etc.' indicating that the pattern continues. The page number 54 is located in the bottom left corner.

55

56

57

58

59

60

CVINTE 1,2,3,4

61

62

63

64

OCTAVE CIFRATE

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66

DIFERITE INTERVALLE

67

68

69

70

71

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73

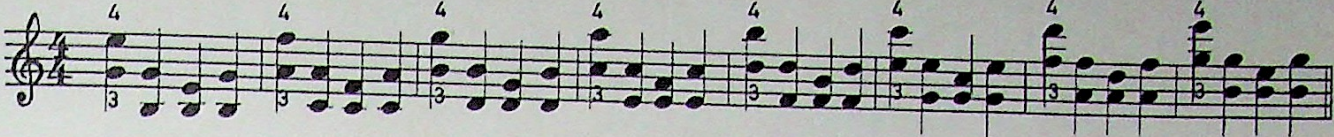
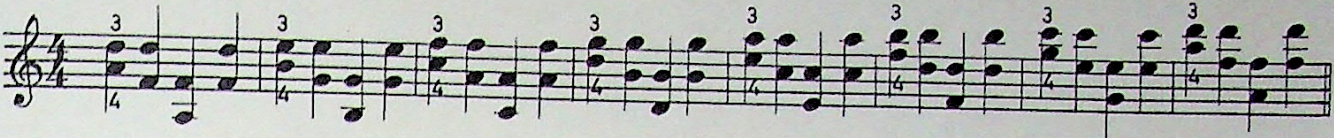
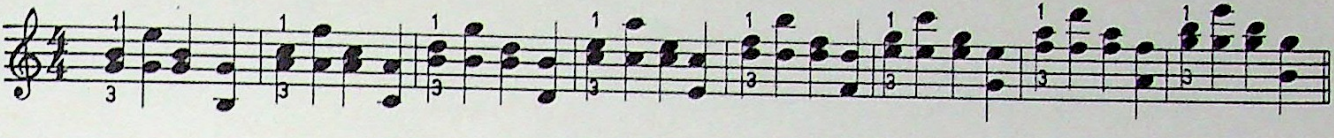
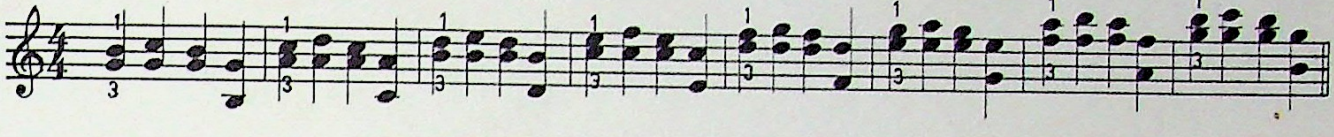
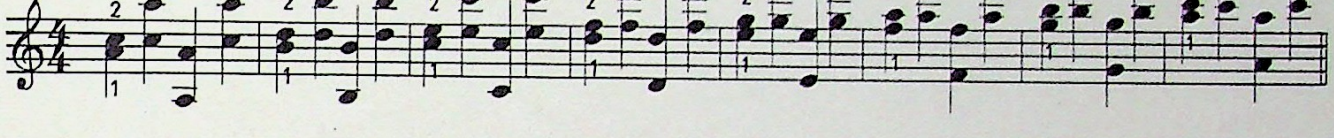
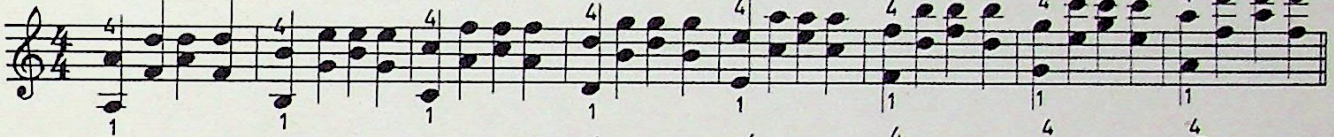
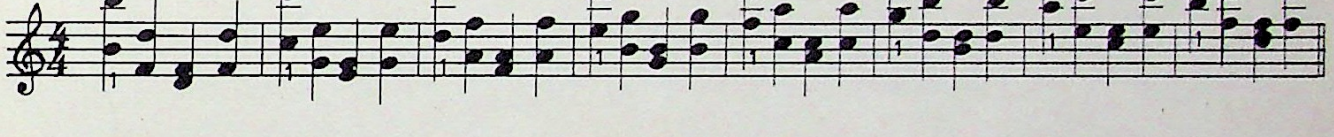
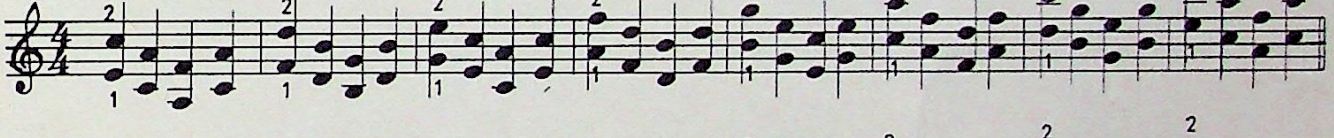
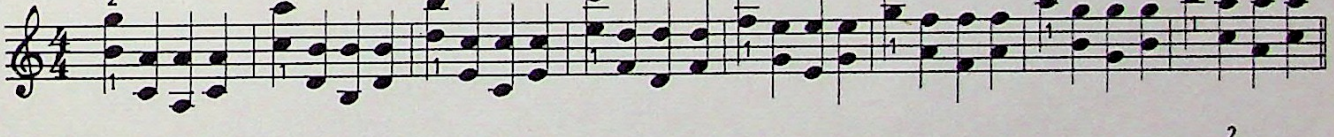
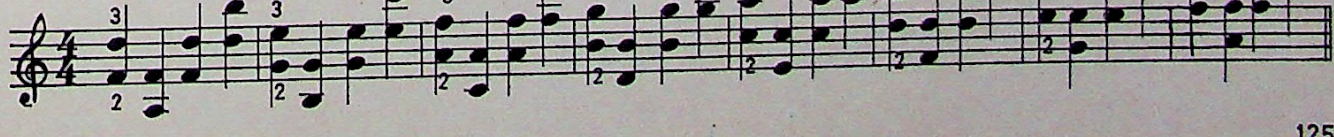
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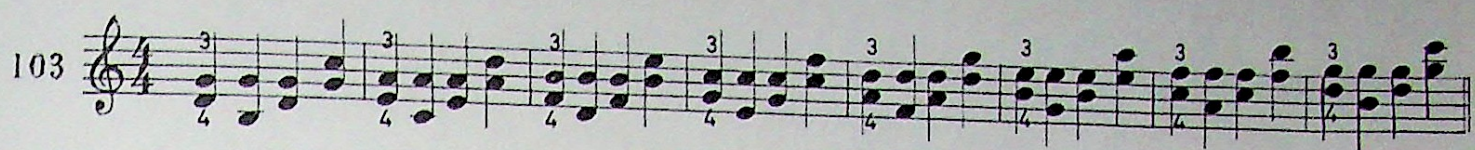
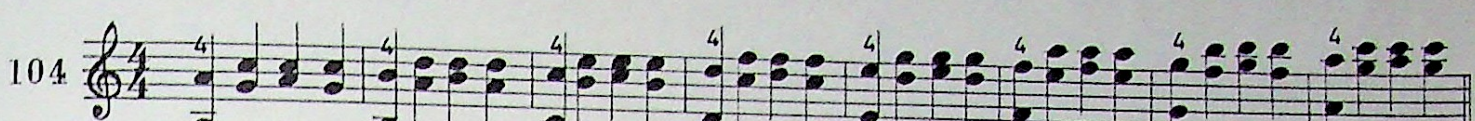
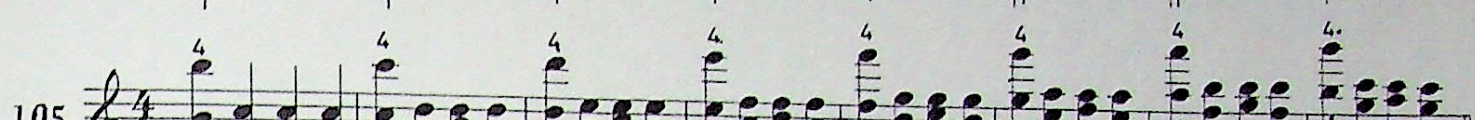
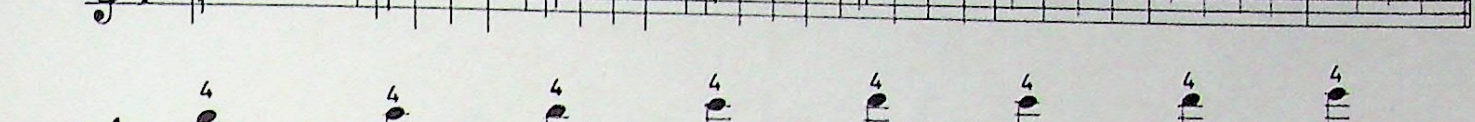
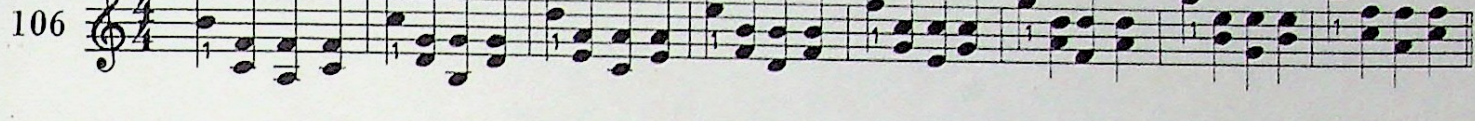
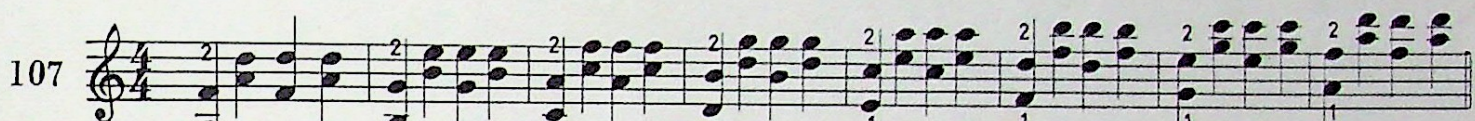
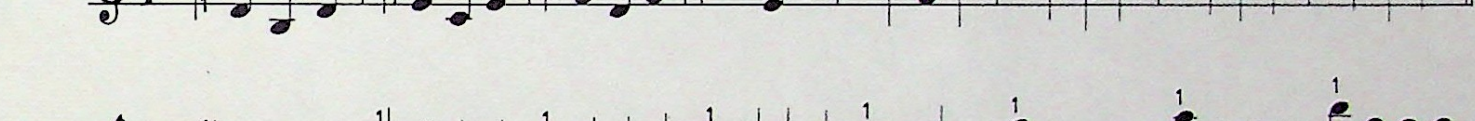
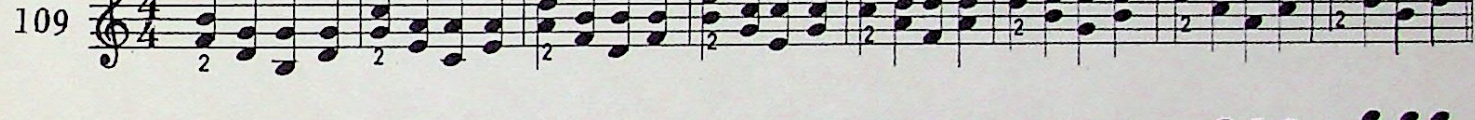
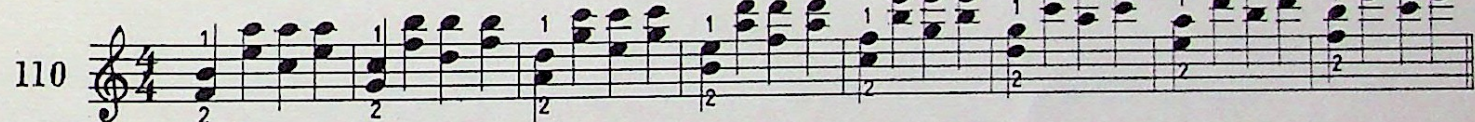
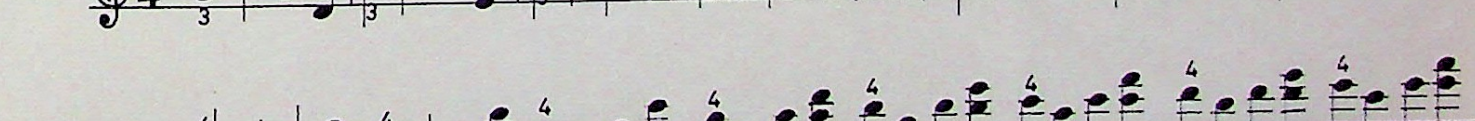
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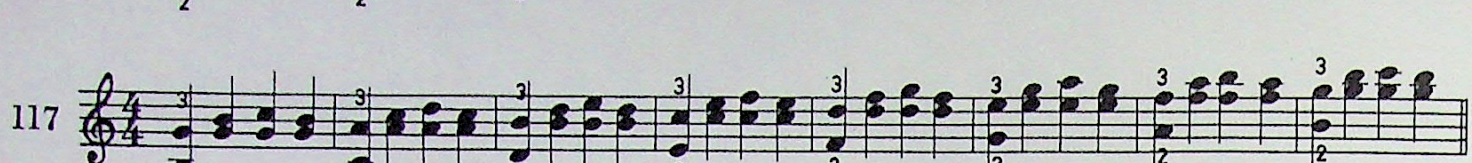
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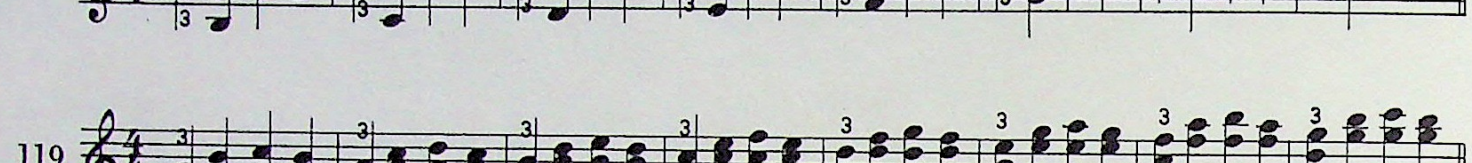
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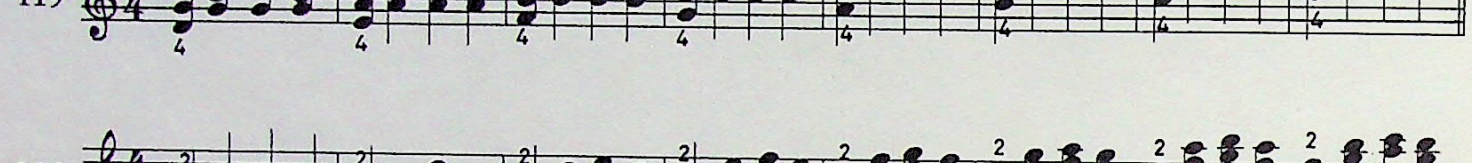
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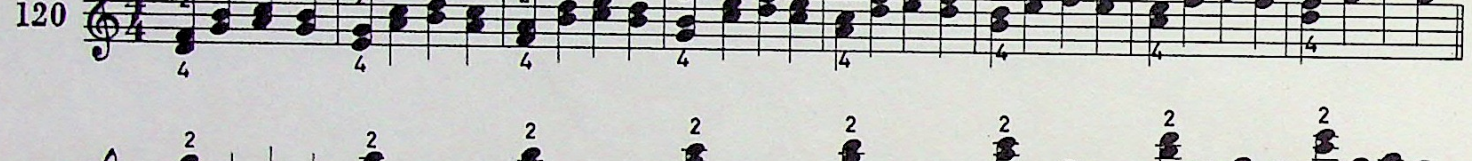
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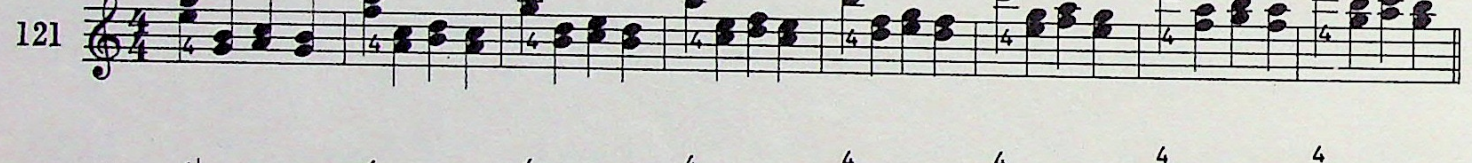
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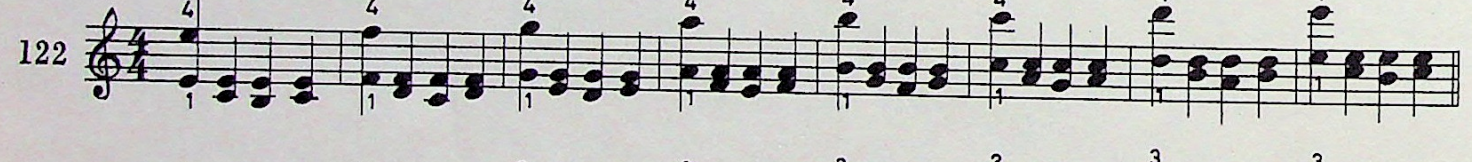
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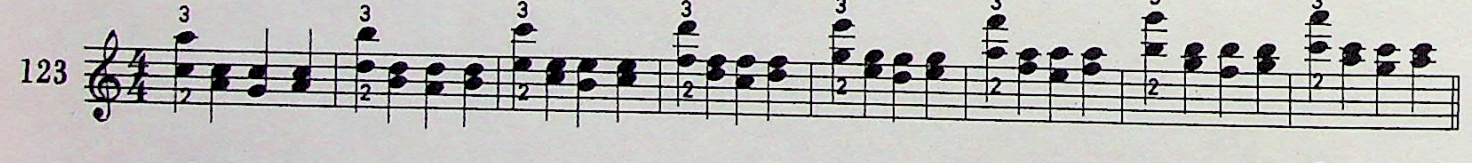
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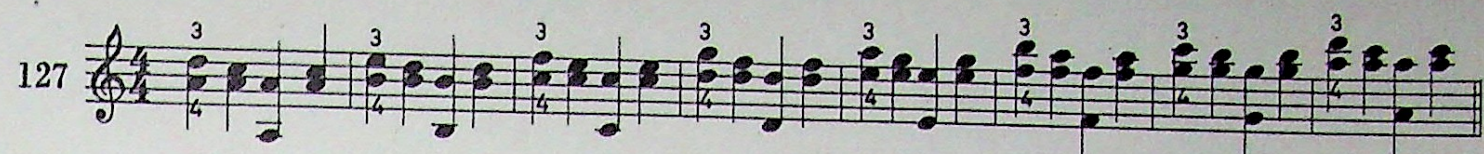
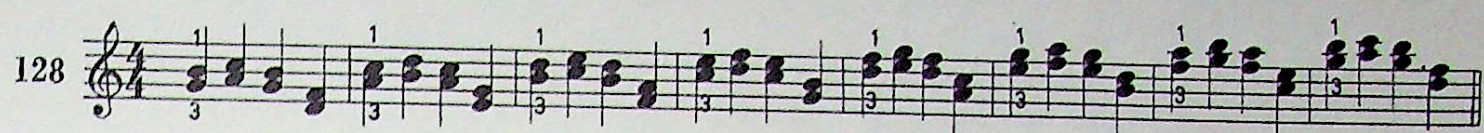
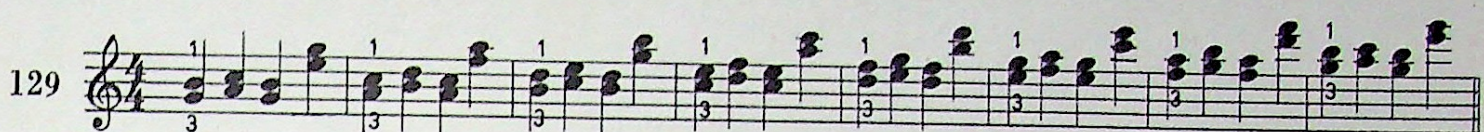
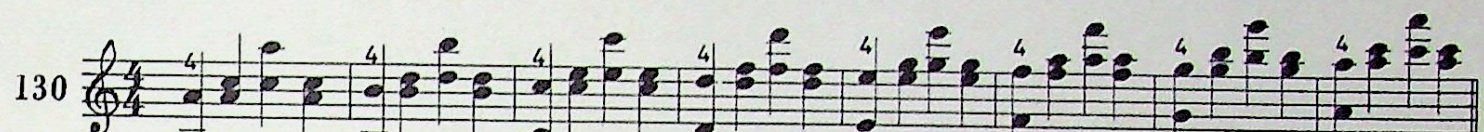
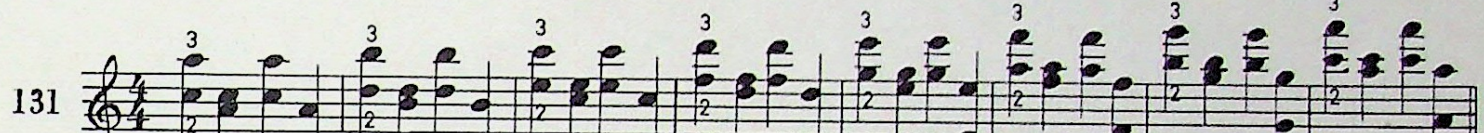
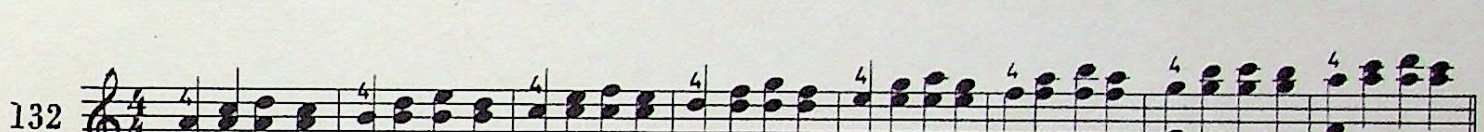
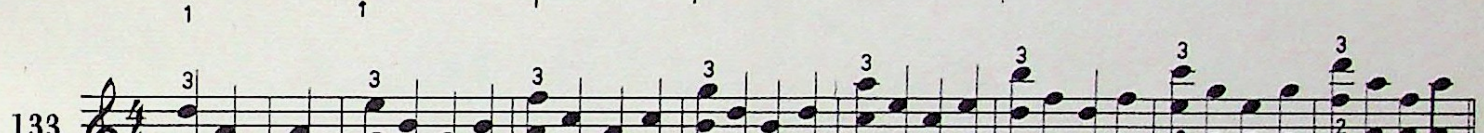
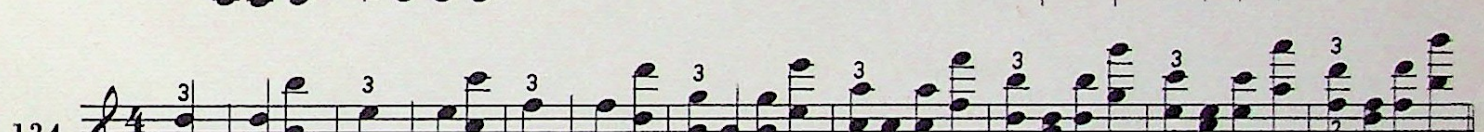
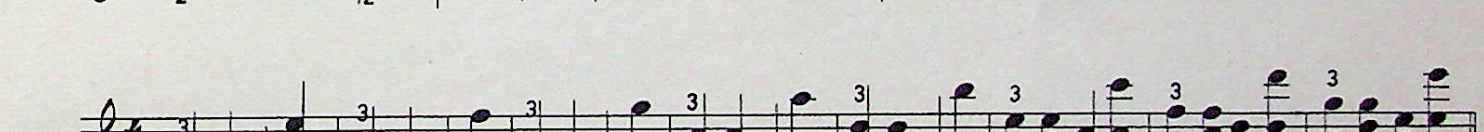
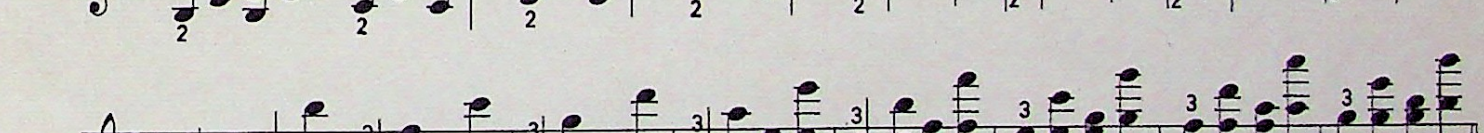
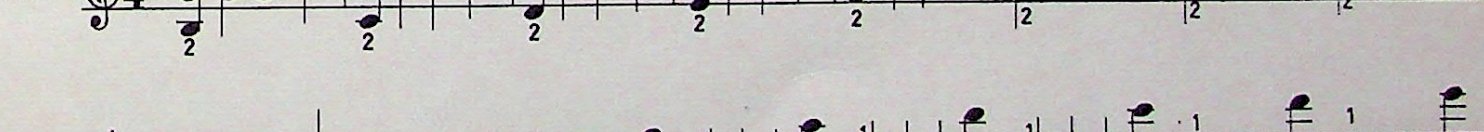
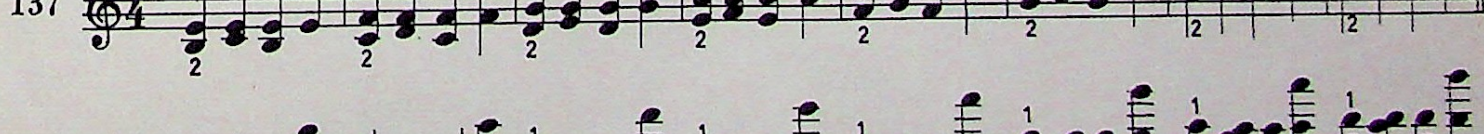
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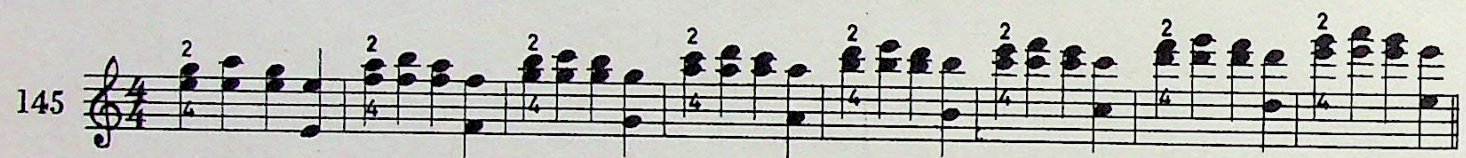
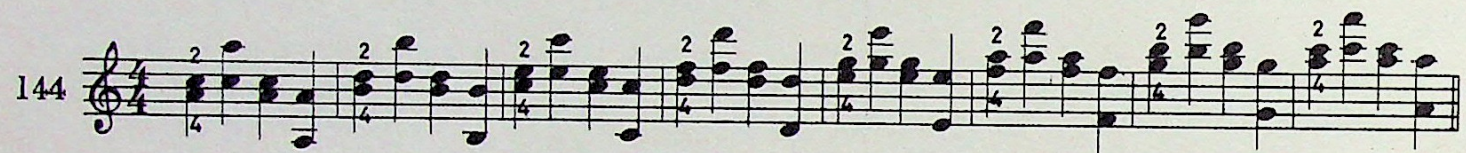
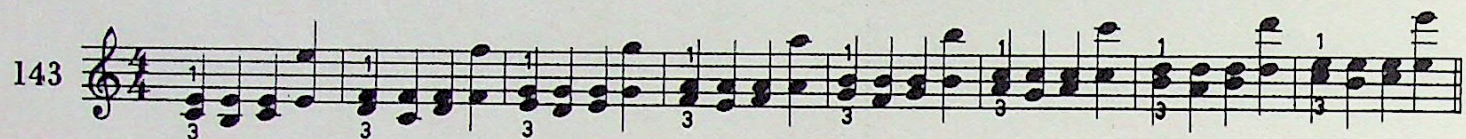
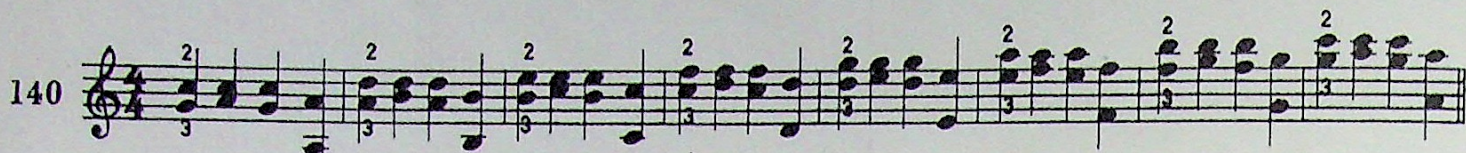
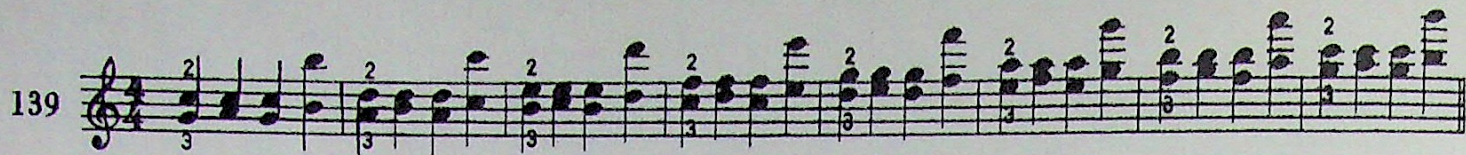
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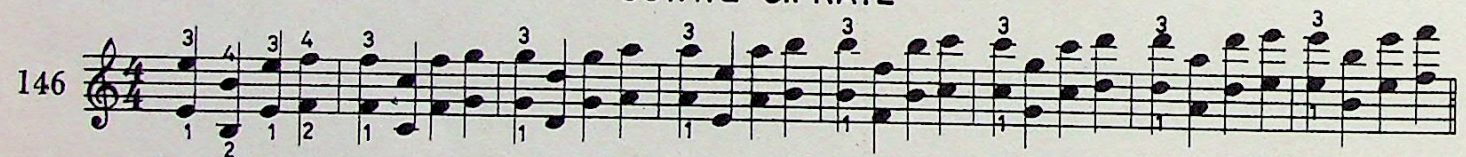
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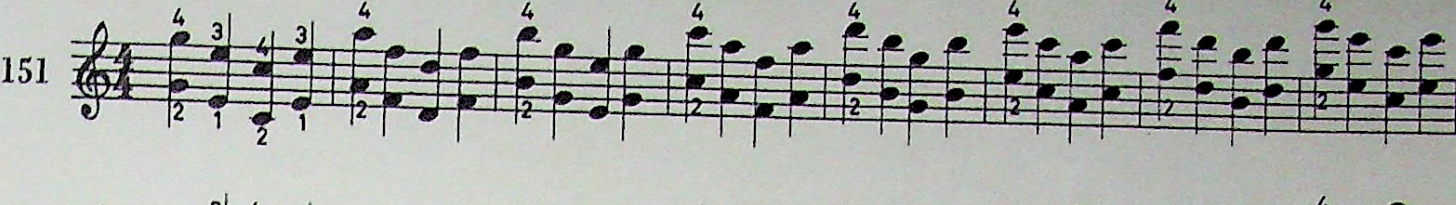
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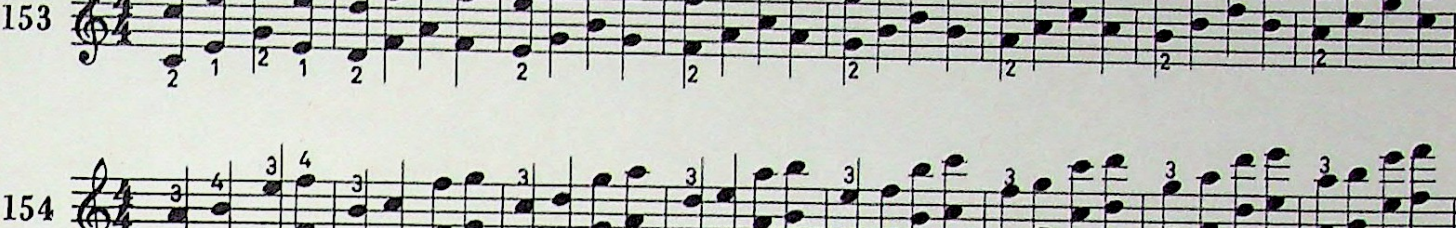


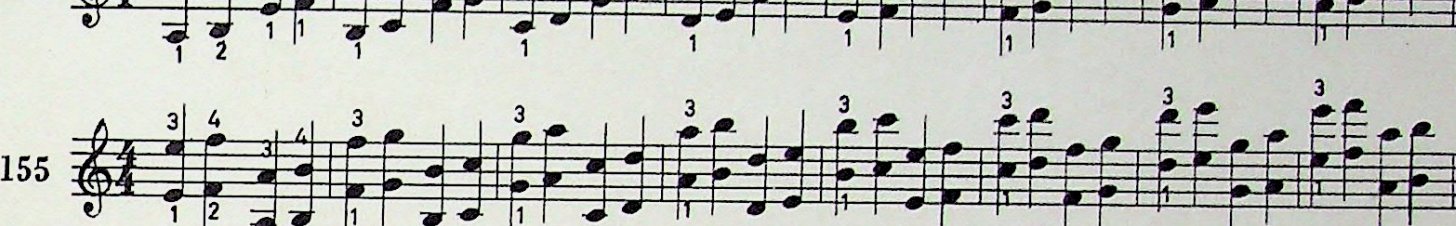
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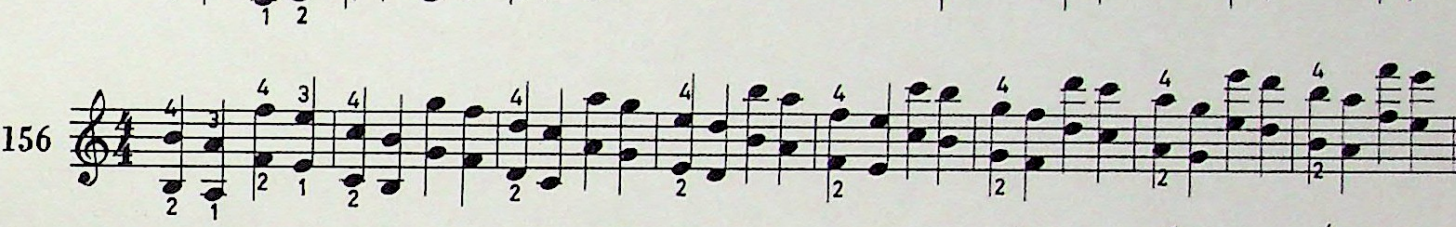


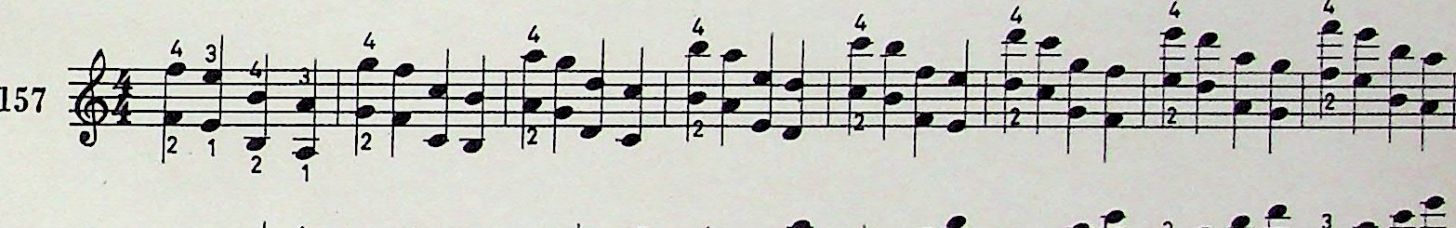
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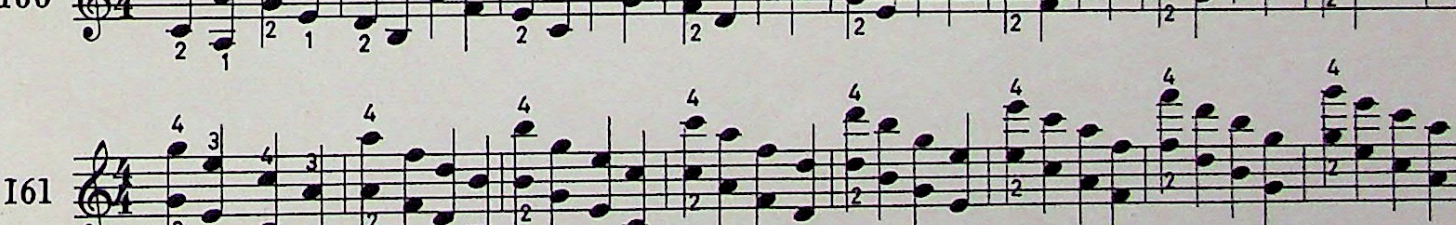
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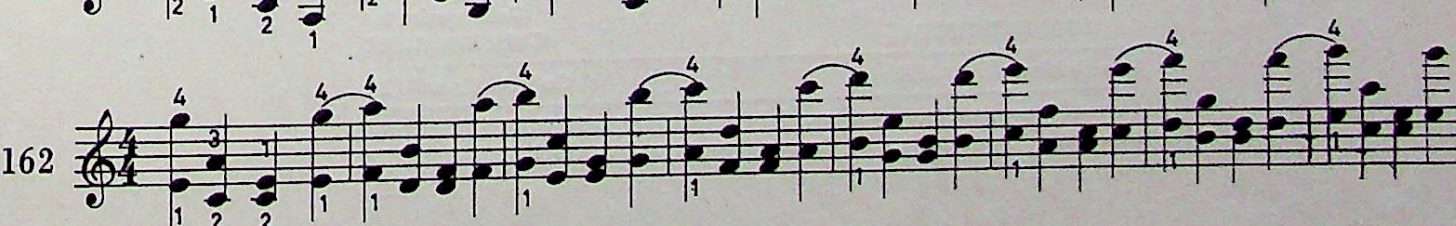
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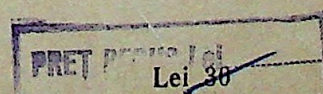
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