

Guitarskole

Komplet guitarskole i tre dele

1. og 2. del

Indholder grundbegreber,
beskrivelse af instrumentet,
nødvendige eksempler og
øvelser i en rækkefølge, der
letter anvendelsen.

3. del

50 progressive stykker,
skrevet til dette værk,
og egnet til at opildne
eleven.

Forfattet og tilegnet sine elever af

Matteo Carcassi

Op. 59

Oversat og bearbejdet af
Peter Raabye og Jens Overbye
København 2016

Guitarskolen er bearbejdet fra

Matteo Carcassi: Vollständige Guitarschule in drei abteilungen (tysk og fransk tekst)
Schott, 1836 (den aktuelle udgave er senere end 1859),

af Peter Raabye og Jens Overbye.

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Bearbejdningen er sat med PriMus v.1.1 fra Columbussoft og realiseret som .pdf-fil med PDFArchitect fra PDFForge.

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Forfatterens forord

Meningen med denne tekst er ikke en videnskabelig fremstilling; jeg ville blot lette det at lære at spille guitar, og har valgt den sikreste, enkleste og tydeligste vej til kendskab til instrumentets muligheder.

Den gode modtagelse, mine øvrige værker har haft hos udøvende kunstnere og amatører, har også været med til at foranledige denne udgivelse.

Et mangeårigt virke som underviser har givet erfaringer med rådgivning, og har også påvirket ønsket om at få materialet ud på tryk.

Jeg har været omhyggelig med at udforme alle øvelser trinvist, så også en elev uden forudgående erfaring med instrumentet, kunne arbejde sig igennem hele bogen, uden at støde på vanskeligheder, der med deres tørhed kunne tage modet fra ham.

Udover den meget grundige gennemgang af fingersætningen i venstre hånd, syntes det mig vigtigt at arbejde med højrehånden, for at opnå et fast og smukt spil.

Højrehånden har jeg henvist til 2. afsnit, under overskriften Position: Når eleven når hertil, finder han en grundig indføring, og kan selv arbejde videre.

Tredie afsnit tjener blot til repetition, men er ikke uden nytte; den indeholder 50 stykker af forskellig art, ordnet i stigende sværhedsgrad.

Erfaringen med mine elever er, at en, der har evnen opnår et fuldkomment kendskab til guitarspillet ved en gennemgang af denne skole fra start til slut.

Jeg ville føle mig tilstrækkeligt belønnet for min møje, hvis dette værk bliver opfattet som nyttigt.

Oversætternes forord

Selvom teksten har omkring 180 år på bagen, er den stadig en god, farbar vej ind i guitarspillet. Forfatteren må i sin himmel føle lønnen: værket er stadig nyttigt, og vi har derfor valgt at gøre det tilgængeligt på dansk.

Den giver ud over en grundig og metodisk indføring, også en mulighed for at lære periodens spillestil.

I en oversættelse står man altid overfor et svært valg: Skal man ramme teksts ånd, dens indhold, dens stil? Eller er det det faglige indhold, der er vigtigst? Her er valgt en bearbejdning, hvor det er det pædagogiske indhold, der har været det centrale. Det tager naturligvis noget af den charme, den oprindelige teksts lidt floromvundne sprog giver. Men ideen i bearbejdningen er, at bogen skal kunne bruges af en nutidig elev.

Vi vil gerne takke Christof Schardt fra Columbus Soft, der laver PriMus, for en utrolig hjælpsomhed undervejs i projektet. Han har rettet mange misforståelser og fejl i vor brug af programmet. Og har stillet op med regulær undervisning.

Peter Raabye og Jens Overbye
København, 2016

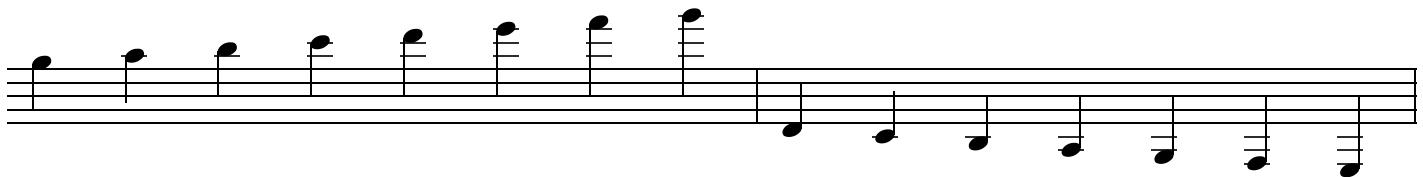
Musikkens grundbegreber

Musik er kunsten at forbinde og frembringe toner. En følge af forbundne toner kaldes en melodi; denne forbindes af øret til en samtidigt fornemmet harmoni. Til at repræsentere toner, anvendes små symboler, der kaldes noder. Disse skrives på, og mellem, fem linier, der ligger i samme afstand fra hinanden. Disse fem linier udgør et nodesystem. De fem linier er ikke tilstrækkelige til at registrere samtlige toner, så man bruger ofte også små linier over og under nodesystemet, disse kaldes hjælpelinier.

Noder på linier og i mellemrum



Noder med hjælpelinier over og under systemet



Om noder

Musik skrives med syv noder, der kaldes C, D, E, F, G, A og H. Tilføjer man et C over dette, fremkommer der en tonefølge, der kaldes en skala.

Der findes flere skalaer, og tænker man på en tones plads i en skala, bruges også navnene do, re, mi, fa, sol, la og ti.

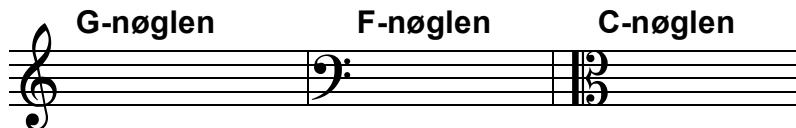
I en del sammenhænge bruger man også romertal for tonerne i en skala: I, II, III, IV, V, VI og VII.

C-durskala

C	D	E	F	G	A	H
I	II	III	IV	V	VI	VII
do	re	mi	fa	sol	la	si

Om nøgler

Nøgler er tegn, der sættes først i en linie for at bestemme tonernes navne. Der findes tre nøgler:



G- og F-nøglen har faste pladser, G-nøglen omslutter den linie, hvor G ligger, og F-nøglen den linie, hvor F ligger. C-nøglen kan ligge på hver af de første 4 linier, og C ligger så i dens midte. Til guitarnoder bruges F- og C-nøglen ikke.

Guitaren klinger en oktav (otte toner) lavere end den noteres, og derfor bruges ofte en speciel nøgle til guitarnoder:



Nodenavne i G-nøglen

A musical staff in G-clef (treble clef). The notes are written in a sequence: G, F, G, A, H, C, D, E, F, G, A, H, C, D, E, F, G. Below each note, its name is printed: G, F, G, A, H, C, D, E, F, G, A, H, C, D, E, F, G. The staff has five lines and four spaces. The notes are placed on the lines and spaces according to the G-clef rule.

Noders og pausers udseende og varighed

Der findes syv forskellige nodetegn, hver repræsenterer en varighed af tonen. Varigheden angives som en brøkdel af en hel node.

Der findes også 7 forskellige tegn for pauser, ligeledes een for hver brøkdel af en hel node.

Helnode	Pause svarende til helnode
Halvnode	Pause svarende til halvnode
Kvartnode	Pause svarende til kvartnode
Ottendedelsnode	Pause svarende til ottendedelsnode
Sekstendedelsnode	Pause svarende til sekstendedelsnode
Toogtredivedelsnode	Pause svarende til toogtredivedelsnode

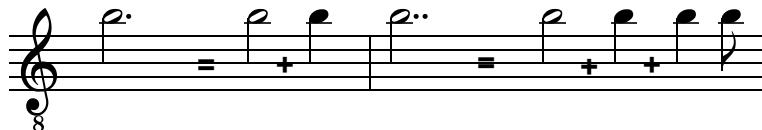
På en helnode går der altså to halvnoder, 4 kvarte noder, 8 ottendelsnoder, 16 sekstendelsnoder eller 32 toogtivedelsnoder.

Der findes også fireogtresindstyvendelsnoder, de har fire faner, og hvor der går 64 på en helnode.

Om punktering

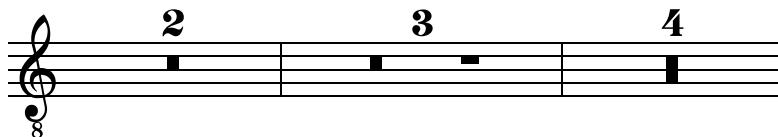
Står der et punkt efter en node, betyder det, at nodens værdi skal øges med halvdelen af sin egen. Står der to punkter, betyder det at værdien skal øges med halvdelen af resultatet efter det første punkt.

Eksempel på punktering og dobbelpunktering



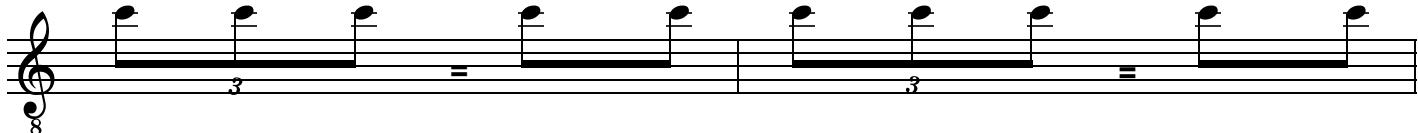
Rækker en pause over flere takter, kan man benytte følgende tegn:

Markering 2, 3 og 4 takters pause



Om Trioler

Trioler er en gruppe på tre toner, markeret med et 3-tal og evt. en klamme. De tre toner spilles på den tid, man normalt skulle have brugt på to toner af den værdi, man har brugt i triolen.



Man kan ofte også se grupper på 4, 5 eller seks noder "på en nodes plads". Det kaldes kvartoler, kvintoler eller sekstoler. Et eksempel:



Om takt og taktering

Takt angiver en opdeling af et musikstykke i lige store stykker, baseret på en nodeværdi.

Der findes tre hovedtaktarter: Fire fjerdedele, tre fjerdedele og to fjerdedele. Alle andre taktarter udledes af disse, og kaldes sammensatte taktarter.

Taktarten angives i starten af et stykke med tegn eller tal. Nodesystemet opdeles i takter i henhold til disse tal. Opdelingen sker taktstreger, der er lodrette streger ned over nodesystemet. Taktstreger kan have lidt forskelligt udseende, der kan tjene forskellige formål.

Her følger eksempler på nogle forskellige taktarter, og det vises, hvordan man slår takten i luften, når man f.eks. skal dirigere eller øve. Man lægger lidt vægt på de betonede slag (dem, der i diagrammerne har lodrette eller vandrette streger).

Fire fjerdedelstakt

Taktering

sådan kan 4/4 også skrives:

Tre fjerdelstakt

To fjerdedelstakt

Taktering

Tolv ottendelstakt

Takteres som
fire fjerdedele

Ni ottendelstakt

Takteres som
tre fjerdedele

Seks ottendelstakt

Takteres som
to fjerdedele

Kaldes også
alle breve.

Værdi som
fire fjerdedele.
Takteres som
to fjerdedele

Halv takt

Sådan kan halv

takt også skrives:

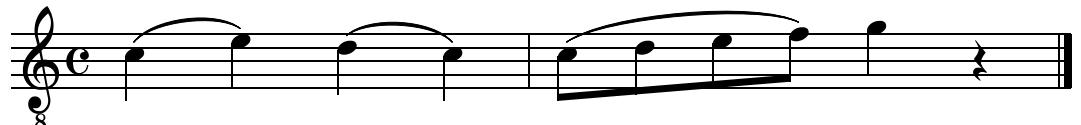
Tre ottendelstakt

Takteres som
tre fjerdedele

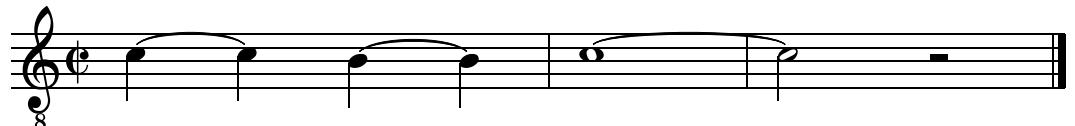
Om sløjfer, bindebuer og syncoper

Sløjfer, bindebuer (legato) og syncoper skrives med en bue over noderne. Deres betydning fremgår af følgende:

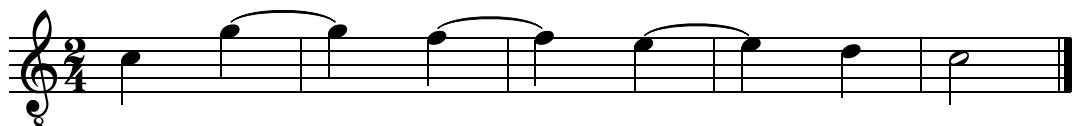
Sløjfede noder (legato)
skal spilles uden tydelige
mellemrum.



Bundne noder skal holdes
i den fulde værdi.



Syncoperede noder er
noder der går fra en
ubetonet taktdel og
holdes over på den
næste, betonede.



Om fortegn

Fortegn kan bruges to steder:

Lige efter nøglen, hvor fortegnet holder til næste nøgle, eller til stykket er slut.

Ved en given node. Bruger man det ved en node gælder det enten takten ud, eller til det næste fortegn på samme tone i samme takt.

Man bruger følgende fortegn:

(kryds) hæver tonehøjden med en halv tone.

x (dobbeltkryds) hæver tonehøjden med en hel tone.

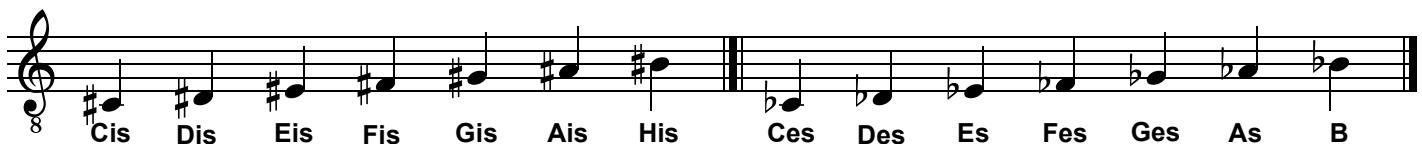
b (b) sænker tonehøjden med en halv tone.

bb (dobbelt b) sænker tonehøjden en hel tone.

h (opløsningsstegn) fjerner et bestående fortegn.

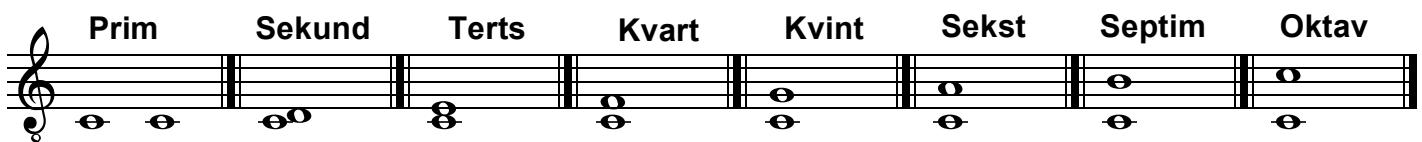
Hævede og sænkede toner har specielle navne. De fremgår af følgende:

Nodenavne med ét fortegn



Om intervaller

Intervaller er afstanden mellem to toner. De har navne som følger:

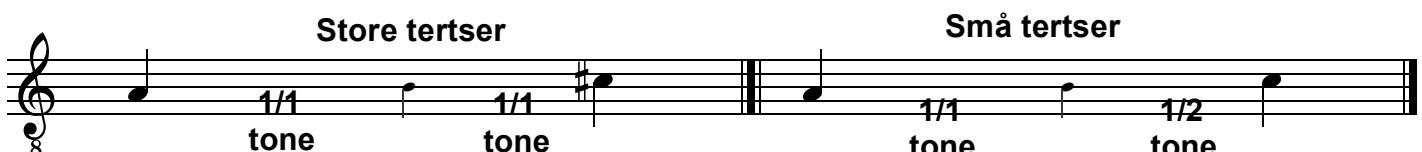


Om toneart og tonekøn

Alle toner, også de med fortegn, kan være starten på en tonerække, som den vi har arbejdet med til nu. Det behøver altså ikke at være C man starter med. Der er nogle regler for hvilke afstand en given tone har til den næste højere (en halv eller en hel tone).

For hver ny grundtone taler man om en ny toneart.

Tonearter findes efter to regler, der giver en forskellig fornemmelse for den samme række af toner. Den ene regel giver dur-tonearter. Den anden giver mol-tonearter. Forskellen ligger i springet mellem andet og tredie trin, hvorvidt man har en stor eller lille terts, altså en to hele toner, eller en hel + en halv tone. Stor terts giver en dur-toneart, lille terts giver en mol-toneart.



Om skalaer

Der findes to typer af skalaer: diatoniske og kromatiske. Diatoniske skalaer bygger på de samme mønstre af 5 hele og to halve toner, som vi har mødt det i C-dur og a-mol. Kromatiske skalaer omfatter alle halve toner, og bliver således på 12 toner.

I diatoniske skalaer er rækkefølgen af hele og halve toner fast.

I dur ligger de to halve trin mellem III. og IV. trin og VII. og VIII. trin. Mønsteret bliver altså 1 1 1/2 1 1 1 1/2.

I mol ligger de to halve trin mellem II. og III. trin og VII. og VIII. trin. Mønsteret bliver altså 1 1/2 1 1 1 1 1/2.

C-durskala

8 C D E F G A H C C H A G F E D C

(Melodisk) a-molskala

8 A H C D E Fis Gis A A G F E D C H A

VI. og VII. trin hæves altid på vej op ad skalaen (med kryds eller opløsningstegn). Og ændringen opløses altid på vej ned ad skalaen.

En tonearts faste fortegn angives i starten af et system, og oftest i hver linie.

Den mol-toneart, der har de samme toner som en given dur-toneart, har grundtone en lille terts under dur-toneartens grundtone. Det kan vises i følgende skema, hvor den parallele mol-toneart står umiddelbart under sin tilhørende dur-toneart.:

8 C G D A E H Fis Gis Dis Ais

8 F B Es As Des Ges Ces

8 D G C F B Es As

Man kan lære ovenstående hurtigere på to måder.

Man kan huske, at C-dur og a-mol ikke har fortegn.

For hvert nyt ♯ ligger den nye dur-toneart på trinnet over det nye ♯ og den nye mol-toneart et trin lavere end det nye ♯.

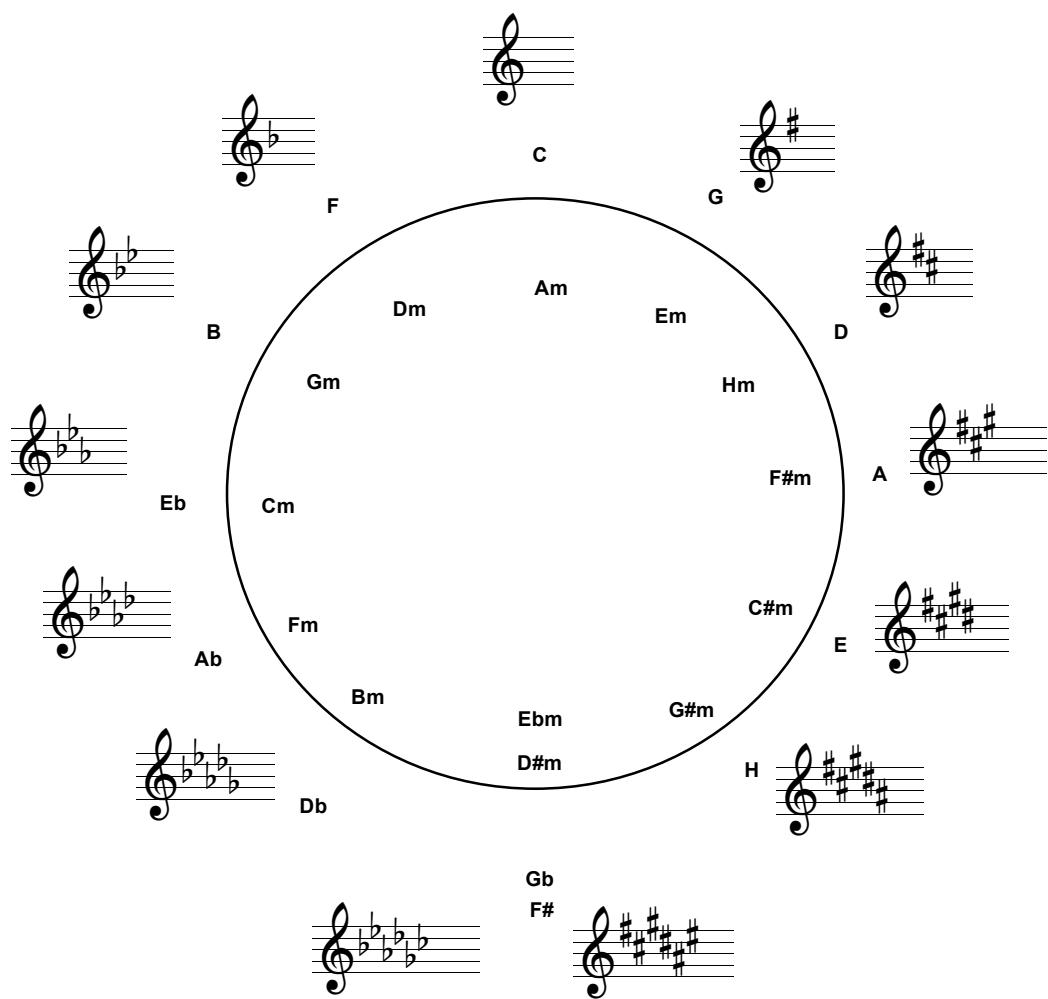
For hvert nyt ♭ ligger den nye dur-toneart fire trin under det nye ♭, og den nye mol-toneart to trin lavere end det nye ♭.

Man ser i et stykke, om det er dur- eller mol-tonearten, man starter i, ved at finde kvinten i første takt og se, om den er ændret med fortegn. Er den ikke det, er det dur-tonearten, ellers er det mol-tonearten. Ses kvinten ikke i første takt, kan man finde grundtonen i sidste takt, idet de fleste melodier slutter på grundtonen.

Carcassi præsenterer kun melodiske molskalaer i denne skole. I praksis bruges også ren og harmonisk mol.

En anden måde at lære fortegnene på, er at huske kvintcirklen. Kvintcirklen bygger på at de to tonearter med seks fortegn kan opfattes som "ens", fordi de anvender præcis de samme toner, bare med forskellige navne. Man kan derfor hægte de to rækker ovenfor sammen i en cirkel, der ses på nedenfor.

Kvintcirklen



Om forkortelser

Man bruger ofte forkortelser, når en node eller nodefigur skal gentages. For enkeltoner markeres med faner, hvor mange dele, tonen skal opdeles i. For nodefigurers vedkommende markeres med efterstillede skråstreger.

The image shows two musical examples. Example 1 (labeled '1. eksempel') shows a treble clef, a bass clef, and a common time signature. It features a sixteenth-note pattern followed by a dash, indicating a repetition of the previous note value. Example 2 (labeled '2. eksempel') shows a treble clef, a bass clef, and a common time signature. It features a eighth-note followed by a sixteenth-note, then a sixteenth-note followed by a sixteenth-note, and finally a sixteenth-note followed by a sixteenth-note with a diagonal line through it.

I det første eksempel ovenfor er der en ottendedelsfane helnoden, det betyder, at den skal spilles som 8 ottendelsnoder. Halvnoden har også en ottendedelsfane, og skal så spilles som 4 ottendelsnoder. Den første kvartnode har sekstendelsfaner, og der skal derfor spilles som 4 sekstendedelsnoder. Den anden kvartnode har 32-delsfaner, og skal spilles som 8 sekstendedelsnoder.

I det andet eksempel fortæller antallet af skråstreger, hvor mange gange figuren skal gentages. I eksempel 2's første takt således en gentagelse, og i eksemplets anden takt 3 gentagelser.

Om fermat

Fermat betegner, at man må hvile på tonen eller pausen, som man vil.

The image shows a musical staff with a treble clef and a common time signature. It features several fermatas (circles with a vertical line) placed above notes and rests, indicating where the performer should pause or hold the sound.

Gentagelses- og henvisningstegn

Gentagelsestegn sidst i en takt betyder at man gentager det foregående, enten fra det forrige gentagelsestegn, eller (hvis der ikke er et foregående) fra starten af stykket.

The image shows a musical staff with a treble clef and a common time signature. It features two double bar lines with repeat dots. The first repeat sign is labeled 'Gentag fra starten' (Repeat from start) and the second is labeled 'Gentag herfra og hertil' (Repeat here and back).

Da Capo eller D.C. betyder, at man skal gentage fra starten af stykket til Da Capo-markeringen.

Herudover kan man lægge tegn ind, f.eks. . Man kan så angive en gentagelse til eller fra sådan et tegn. F.eks. dal for fra tegnet, eller al for til tegnet.

Et meget brugt ord er **Fine**, der betyder at dér skal stykket slutte.

Slutninger markeres ofte med (coda).

Nogle styrke- og hastighedsændringer

p	piano, svagt
pp	meget svagt
f	forte, kraftigt
ff	meget kraftigt
mf	mezzo forte, middelkraftigt
sfp	sforzando, med eftertryk

Cresc Rinf: crescendo, rinforzando, stigende i styrke

Smorz: Dimin smorzando, diminuendo, aftagende i styrke

Rall: Ritard rallentando, ritardando, med aftagende hastighed

Nogle italienske ord

Largo	meget langsomt
Larghetto	langsomt
Cantabile	sangbart
Andante	gående, roligt
Andantino	lidt hurtigere end andante
Allegro	muntert
Allegretto	let, muntert
Grazioso	elegant
Affettuoso	med følelse
Maestoso	majestætisk
Moderato	afpasset, roligt
Vivace	livligt, hurtigt
Presto	hurtigt
Prestissimo	meget hurtigt

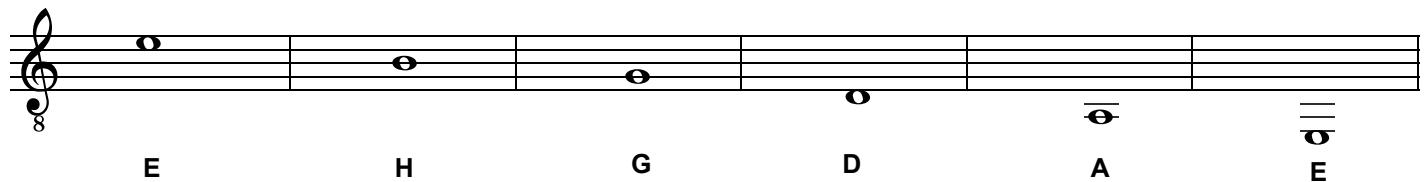
Guitarskole

Første del

Om stemning af guitaren

Guitaren har seks strenge. *I dag er strengene af nylon.* De tre dybeste er omspundet med sølvtråd. Førhen brugtes tarmstrenge til de høje og silkestrenge med sølvtråd til de dybe.

Guitaren er stemt med en kvart mellem strenge. Dog er der kun en terts mellem anden og tredie streng.



Om sidde- og håndstilling

For at kunne sidde afslappet, behøver man en passende høj stol. Venstre fod skal op på en fodskammel i passende højde, og højre ben og fod skal drejes lidt ud mod højre. Det venstre ben og foden skal være rettet fremad, og en stor del af vægten skal ligge på venstre ben.



Nogle foretrækker at bruge en pude eller et stativ på knæet i stedet for fodskammelen.



Nogle foretrækker at bruge en rem eller strop bagom ryggen i stedet for en skammel eller en pude.



I det tidlige 1800-tal var det almindeligt, bl.a. i Wien, at benytte en terz-guitar til førstestemmen i duetter, og til samspil med orkester.

Guitarerne var mindre end moderne guitarer, og terz'en lidt mindre end en "almindelig" guitar.

På billedet ses Jens Overbye med en kopi af en Stauffer-Legnani fra 1830'erne, og Peter Raabye med en kopi af en Stauffer-terz fra samme periode.

J.G. og J.A. Stauffer var de mest berømte guitarbyggere i Wien i begyndelsen af 1800-tallet. Bl.a specielle instrumenter som Arpeggionen (Celloguitaren).



Når man har sat sig som foreslægt, sætter man guitaren på venstre lår med halsen pegende opad mod venstre, og netop støttet på højre lår. Denne stilling giver en god balance uden at man bliver stiv.

Venstre hånd

Guitarens hals holdes mellem tommelfingeren og de øvrige fingre på venstre hånd. Blommen på tommelen skal ligge an mod bagsiden af halsen, ca. midt mellem halsens sider og ca. ud for langfingeren (se billedet). Overarmen skal hænge frit, albuen skal være lidt ud fra kroppen, håndleddet næsten strakt. Pege-, lang-, ring- og lillefinger skal være over hver sit bånd på halsens forside, klar til at gibe strenge. Fra denne stilling når man let de tre højeste strenge. For at nå de tre dybe strenge, må man böje lidt mere i håndleddet, og flytte tommelen lidt i retning af de høje strenge. Ind i mellem bruger man også tommelen til at gibe toner på 6. streng; dette kan i noder markeres med et P for pouce (tommel på fransk).

Højre hånd

Underarmen støttes på kanten af guitaren, hvor siden møder dækket. Lillefingeren drejes lidt til siden for de andre fingre, og støttes let på dækket, tæt på 1. streng. Tommelfingeren drejes lidt til siden fra resten, over de tre basstrenge, og pege-, lang- og ringfinger holdes let krummede over de tre høje strenge.

Vil man spille blødt, spiller man tæt på lydhullet. Vil man spille lidt skarpere, spiller man tættere på stolen.

Hos Carcassi bruges alene tommelen til alle tre basstrenge. Det er ikke så almindeligt mere.

Hvordan strengene slås an

Anslaget gøres som hovedregel med kun fire fingre: tommel-, pege-, lang- og ringfinger. 4., 5. og 6. streng, der i reglen bruges til bastoner, anslås med tommelen. De tre øvrige strenge anslås i skalaer og melodistemmer med skiftevis pege- og langfinger.

For at opnå en passende styrke, skal anslaget være tilpas kraftigt, men uden stivhed. Man anslår strengen med spidsen af fingeren, uden at bruge negle (O.a.: Idag er det mest almindelige anslag med negle, men til musik fra lærebogens egen tid, undgår man med fordel neglespil). Anslaget skal være i en lille vinkel med strengen.

Tommelen skal almindeligvis hvile på næste streng umiddelbart efter anslaget, med mindre den streng skal klinge, eller der umiddelbart skal anslås en anden tone med tommelen.

Det sker også ofte, at tommelen anslår en tone på 2. eller 3. streng, og pegefingeren samtidigt en tone på 4. eller 5. streng. Det sker ofte i akkorder, arpeggier og i tert-, sekst- og oktavfølger, og også ind i mellem i melodistemmer. Det kan betyde at nogle toner anslås dobbelt, og kun slås nedad når det er i tostemmige stykker.

I noder markeres det ofte, hvilken finger på højre hånd, der skal anslå en streng. Tommelen markeres med p eller +, pegefingeren med i eller ., langfingeren med m eller .., ringfingeren med a eller Bogstaverne er de første i de spanske navne for de respektive fingre: pulgar, indice, medio og anular. Idag er det mest almindeligt at benytte p, i, m og a, og at undgå de grafiske tegn.

For venstre hånd markeres fingersætning med tal. 0 betyder løs streng, 1 pegefinger, 2 langfinger, 3 ringfinger og 4 lillefinger.

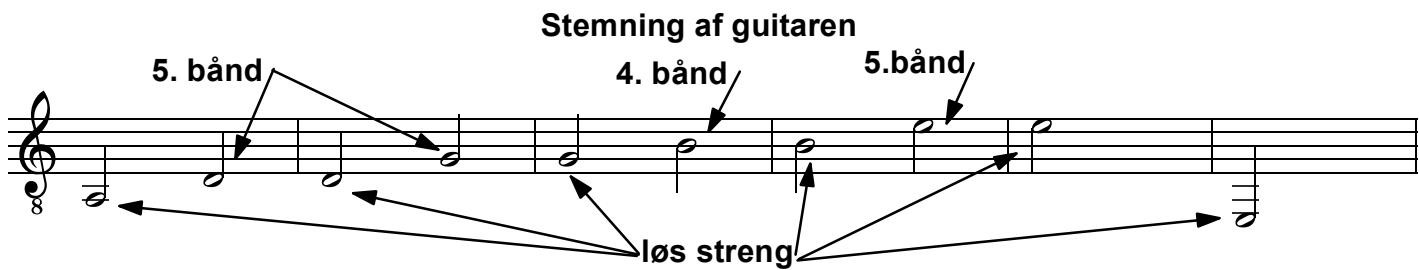
Eksempel

The musical example consists of three staves of music in common time (indicated by '2' over a vertical line) and a key signature of one sharp (indicated by 'C'). The first staff starts with a 'p' (palm) stroke followed by a sequence of notes with fingerings: 'i', 'm', 'i'. The second staff begins with a 'p' stroke followed by a sequence of notes with fingerings: 'i', 'm', 'm', 'i'. The third staff begins with a 'p' stroke followed by a sequence of notes with fingerings: 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm'. The music concludes with a final note on the fourth staff.

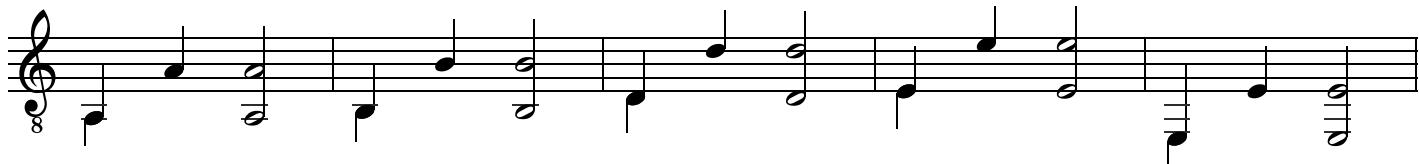
Stemning af guitaren

Der er flere måder at stemme en guitar på. Her beskrives den klassiske med en stemmegaffel i A. *Idag er det mere almindeligt at bruge en (kromatisk) tuner, der er et stykke elektronik, der kan sikre en meget høj nøjagtighed.*

Bruger man stemmegaflen, stemmer man 5. streng op, så den stemmer med gaflen. Så sætter man en finger på 5. strengs 5. bånd, slår strengen an, og stemmer 4. streng op til det D, der fremkommer. Herefter finder man G på 5. bånd på 4. streng, og stemmer 3. streng efter denne tone. H findes herefter på 4. bånd på 3. streng, og 2. streng stemmes efter den. 5. bånd på 2. streng giver et E, der bruges til at stemme 1. streng. Til sidst stemmes 6. streng til E to oktaver under 1. streng.



Når man har stemt guitar'en op, som ovenfor, efterprøver man stemningen ved at spille nogle samtidige oktaver:



Om positioner

Der er lige så mange positioner, som der er bånd. Når pegefingeren er i 1., 2., 3. bånd o.s.v., er man i 1., 2. resp. 3. eller højere position.

En skala i første position

I det følgende eksempel markeres med tal over noderne, hvilken finger og hvilket bånd, mens tegnet under betegner højrehåndens fingersætning. Markeringerne er gennemgået ovenfor.

Øvelse Tonerne i første position

The sheet music consists of five staves of music for a solo instrument, likely a recorder. Each staff begins with a treble clef and a common time signature (indicated by a 'C'). The music is divided into measures by vertical bar lines. Below each note or group of notes, the fingerings are written in a cursive-like font. Dynamics such as 'p' (piano) and 'pp' (pianissimo) are placed below specific notes. Measure numbers 8, 10, 18, 25, and 34 are indicated on the left side of the page.

Kromatisk skala med ♯'er

6. streng 5. streng 4. streng 3. streng 2. streng 1. streng

The image shows the first section of the sheet music for "The Star-Spangled Banner". The key signature is one sharp (F#), and the time signature is common time (indicated by a 'C'). The music consists of eight measures. The notes are primarily eighth notes, with some sixteenth-note patterns. Below each measure, a sequence of numbers (0, 1, 2, 3, 4) is provided, likely representing a finger or hand position guide. The notes are distributed across the treble clef staff.

Kromatisk skala med \flat 'er

6. streng 5. streng 4. streng 3. streng 2. streng 1. streng

Sheet music for the first movement of the 'Piano Concerto No. 2' by Pyotr Ilyich Tchaikovsky. The page shows a treble clef staff with eight measures. Measures 1-4 show a pattern of eighth-note pairs followed by a sixteenth-note休止符 (rest). Measures 5-8 show a similar pattern with some variations in note heads. Measure numbers 0-4 are written below each measure.

Øvelse

Toner med fortegn

The sheet music consists of six staves of musical notation for guitar. The first staff starts at measure 8, the second at 9, the third at 17, the fourth at 25, the fifth at 33, and the sixth at 34. Each staff contains eight measures of music. Fingerings are indicated below the notes: 'p p p p' for the first staff, 'i p m i m i p p' for the second, 'p p p p p m i m i m i p i p p' for the third, 'p p p p p m i m i p p p m i m i m' for the fourth, 'i m i m i m i p i m i p p i m i m i m i m i m' for the fifth, and 'i m i m p p p p p p p p p p i m i m i m i m i p p p p' for the sixth. Dynamic markings include 'pp', 'p', and '#'. Measures 17 through 33 show increasing complexity in both fingering patterns and harmonic content.

Om akkorder, og hvordan de slås an

Flere noder over hinanden, der skal anslås samtidigt, kaldes en akkord.

Består en akkord af tre toner, bruger man tommel-, pege- og langfinger til at den an. Består akkorden af fire toner, bruger man også ringfingeren. Er der fem eller seks toner, glider tommelen over de dybeste tre, mens de øvrige fingre slår de tre øvrige strenge an.

For at intonere akkorden tydeligt, skal fingrene på venstre hånd stå bøjet som hamre, og trykke strengene ned så tæt på båndene som muligt, og må ikke hæmme nabostrenge svingninger. Så sættes højre hånds finge på de strenge, der skal slås an, og sætter strengene i svingninger.

Nogle gange skal akkorderne brydes, eller spilles som på harpe (arpeggio), altså en streng ad gangen, men dog så hurtigt efter hinanden, at det lyder næsten samtidigt.

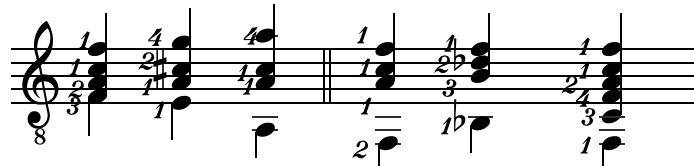
This section shows four examples of chords being strummed on a guitar. Each example is labeled with the number of tones it contains: '3 toner', '4 toner', '5 toner', and '6 toner'. The first example (3 toner) shows a chord with three notes, with the fingering 'p i m' below the staff. The second example (4 toner) shows a chord with four notes, with the fingering 'p i m a' below the staff. The third example (5 toner) shows a chord with five notes, with the fingering 'p i m a' below the staff. The fourth example (6 toner) shows a chord with six notes, with the fingering 'p i m a' below the staff. The staff shows a single chord being held over four measures, with the fingerings repeated under each measure.

I stykker i langsommere tempi skal akkorder ofte brydes langsommere. Dette noteres ofte med en bølgelinie foran akkorden. I hurtigere tempi kan det samme tegn betyde, at hele akkorden skal brydes med tommelen.



Om at dække flere strenge (barré)

Når venstre pegefinger trykker flere strenge ned samtidigt, kaldes det barré. Der skelnes mellem stor og lille barré. I en lille barré trykkes kun to eller tre strenge. I en stor barré trykkes alle 6 strenge ned. Barréer lettes ved at dreje venstre hånd lidt opad, og flytte tommelfingeren lidt nedad.



Om brudte akkorder (arpeggier)

Brudte akkorder består af et antal noder, der skal anslås efter hinanden i samme mønster. De bruges meget på guitar, fordi de virker specielt godt på dette instrument, og de er egnede til at træne bevægelighed i højre hånd.

En god udførelse kræver, at strenge er grebet med venstre hånd, før man anslår dem. Er strenge ikke grebet før akkorden udføres, kan den ikke spilles jævnt.

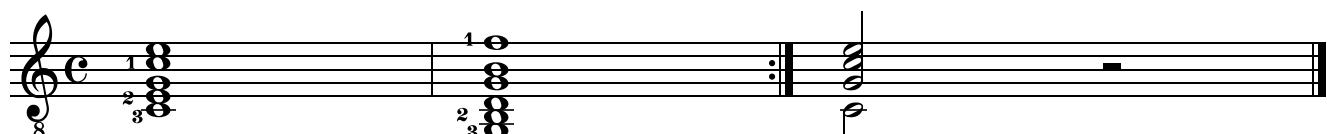
Fingrene på højre hånd skal blot sætte strenge i svingninger, og deres bevægelse er tidligere beskrevet.

Brudte akkorder for tre og fire fingre

De følgende arpeggier (brudte akkorder) er skrevet med henblik på træning af bevægeligheden i højre hånd, og for at træne fingersætninger for denne hånd.

Hver af øvelserne bør gentages ofte. Når eleven kan spille flere af dem hurtigt efter hinanden, kan man fortsætte på side (17 *** rettes til relevante sidetal ***).

De præsenterede akkorder tjener som forlæg for de 22 arpeggier.



For tre fingre

Nr. 1

8 p i m p i m p i m p i m p i m p i m a m

Nr. 2

8 p m i p m i p m i p m i p m i p m i m

Nr. 3

8 p i m i p i m i p i m i p i m i p i m i p i m i m

Nr. 4

8 p m im m

For fire fingre

Nr. 5

8 p i a p i m p i a p i m p i m p i m m

Nr. 6

8 p a i p m i p a i p m i p m i p m i m

Nr. 7

8 p i m a m i p i m a m i p i m a m i p i m a m i m

Nr. 8

8 p m i a i m p m i a i m p m i a i m p m i a i m m

A musical score for exercise Nr. 9. It consists of a single staff with a treble clef, a common time signature, and a key signature of one sharp. The staff contains a series of eighth-note patterns. Below the staff, the text "p i m a" is repeated three times, corresponding to the first three groups of notes. The fourth group of notes ends with a vertical bar line, followed by a repeat sign and another vertical bar line. The tempo is indicated as eighth note = 120.

Nr. 11

8

p i m i a i m i

p i m i a i m i

p i m i a i m i

p

A musical score for exercise Nr. 12. It features a treble clef staff with a common time signature (C). The measure consists of six groups of eighth-note pairs, each preceded by a short vertical bar. Below the staff, the instruction "p m i a m i p i" is written, indicating the fingerings for each group of notes. The first two groups are labeled "p", the next two "m", and the last two "i". The score ends with a repeat sign and a bass clef symbol.

Hvor tommelen skal glide over de to første toner

Nr. 13

8 p p i m a m i p p p i m a m i p

Nr. 14

8

pi pi mi pi a i p i m i pi pi pi mi pi a i p i m i pi

For tre fingre

For fire fingre

Musical score for exercise Nr. 16. The score consists of two staves. The top staff shows a continuous eighth-note pattern with the word "iam" repeated five times, followed by a fermata over the next note. The bottom staff shows a similar eighth-note pattern with the word "iam" repeated four times, followed by a fermata over the next note. The tempo is indicated as eighth note = 80. The dynamics are marked with "p" (pianissimo) under each note.

Nr. 17

8

p

ima

mi

p

Hvor tommelen glider fra en streng til de næste

Nr. 18

8

p

p

p

p

p

p

p

m

m

m

m

m

m

m

m

Nr. 19

8

p

ima

ma

ima

p

m

ma

ima

p

ma

p

ma

p

ma

p

Nr. 20

8

p

p

p

p

p

p

p

mi

Nr. 21

8

p

p

p

p

p

p

p

a

m

a

m

a

m

a

m

a

m

a

m

a

m

a

m

Nr. 22

8

p

p

p

p

p

p

p

a

m

a

m

a

m

a

m

a

m

a

m

a

m

a

m

For at lette de følgende 8 øvelser, er de nødvendige akkorder noteret i øverste linie, så man kan forberede sit greb.

Buerne vises hvilke fingre, der ikke skal flyttes fra akkord til akkord.

The image shows two sets of guitar exercises, Nr. 1 and Nr. 2, arranged in two staves each. The first staff of each exercise begins with a treble clef, common time, and a C major chord (root position). The second staff begins with a bass clef, common time, and a C major chord (root position). The music consists of six measures per staff, separated by vertical bar lines. In the first staff of each exercise, the top line contains the chords C, G, D, A, E, and B. The bottom line contains eighth-note patterns: 'p im p im' followed by 'o.s.v.' in the first staff, and 'p im i p im i' followed by 'o.s.v.' in the second staff. The second staff of each exercise begins with a treble clef, common time, and a G major chord (root position). The third staff begins with a bass clef, common time, and a G major chord (root position). The fourth staff begins with a treble clef, common time, and a D major chord (root position). The fifth staff begins with a bass clef, common time, and a D major chord (root position). The sixth staff begins with a treble clef, common time, and an A major chord (root position). The music is written in a standard musical notation style with black notes on white spaces, and it includes various markings such as fingerings (e.g., '1', '2', '3') and rests.

Nr. 3

8

2 3 4 5 6 7 8

p i m i pi o.s.v.

8 9 10 11 12 13 14 15

5 6 7 8 9 10 11 12

Nr. 4

im i a imi p

4

8

8

10

lille barre

Nr. 5

$\frac{8}{8}$ $\frac{8}{8}$: $\frac{8}{8}$: $\frac{8}{8}$: $\frac{8}{8}$:
pm i ami

$\frac{8}{8}$ $\frac{8}{8}$: $\frac{8}{8}$: $\frac{8}{8}$:
 $\frac{12}{8}$

$\frac{8}{8}$ $\frac{8}{8}$: $\frac{8}{8}$:
 $\frac{8}{8}$

Nr. 6

$\frac{8}{8}$ $\frac{8}{8}$: $\frac{8}{8}$: $\frac{8}{8}$:
p im am i

$\frac{8}{8}$ $\frac{8}{8}$: $\frac{8}{8}$: $\frac{8}{8}$:
 $\frac{12}{8}$

$\frac{8}{8}$ $\frac{8}{8}$: $\frac{8}{8}$: $\frac{8}{8}$:
 $\frac{8}{8}$

Nr. 7

The musical score consists of three staves of music for guitar, labeled Nr. 7. The first staff (top) starts with a dynamic of p and a tempo marking of 8 . It features a measure with a bass note and a treble note, followed by a measure with a bass note and a treble note. The second staff (middle) starts with a dynamic of p and a tempo marking of 8 . It features a measure with a bass note and a treble note, followed by a measure with a bass note and a treble note. The third staff (bottom) starts with a dynamic of p and a tempo marking of 8 . It features a measure with a bass note and a treble note, followed by a measure with a bass note and a treble note.

Nr. 8

4

8

10

Man kan spille i alle tonearter på en guitar, men den har sine yndlingstonearter. De mest anvendte er C-dur, G-dur, D-dur og d-mol, A-dur og a-mol, E-dur og e-mol, F-dur. De øvrige tonearter er vanskelige på grund af et ofte forekommende barré, derfor indeholder denne 1. del af skolen kun skalaer, akkordfølger, øvelser og trinvist sværere stykker i de almindeligst anvendte tonearter. Jeg mener dog, at det er nødvendigt at kende og øve alle tonearter, og i 2. del af skolen finder man det, jeg har ment nødvendigt til det formål.

Skalaer, kadencer, øvelser, forspil

For at lette skalaspil, må man holde fingrene på højre hånd passende fra hinanden, så man uden at skifte position, kan sætte dem på strengene og løfte dem igen.

Man skal ikke løfte en finger fra en streng, før den næste tone er grebet, med mindre den ligger på det, der skal være en åben streng.

Når man i opadgående skalaer flytter fra en streng til den næste, må man ikke flytte fingeren for hurtigt, for at undgå at den åbne streng klinger.

I de følgende forspil og småstykker skal man anstrengte sig for at holde tonernes fulde værdi, både i bassen og i de øvrige stemmer. Det er en nødvendig forudsætning for et harmonisk spil.

C-dyr

Andantino

Musical score for the Andantino section. The key signature is common time (C). The tempo is Andantino. The music consists of three staves of sixteenth-note patterns. Measure 1 starts with a bass note followed by sixteenth-note pairs (m i m i). Measures 2-3 show a more complex pattern with eighth-note chords and sixteenth-note pairs. Measures 4-5 continue the sixteenth-note patterns. Measure 6 ends with a bass note.

Musical score for the Vals section. The key signature changes to G major (one sharp). The tempo is Vals. The music consists of three staves of sixteenth-note patterns. Measure 1 starts with a bass note followed by sixteenth-note pairs (m i m i). Measures 2-3 show a more complex pattern with eighth-note chords and sixteenth-note pairs. Measures 4-5 continue the sixteenth-note patterns. Measure 6 ends with a bass note.

Musical score for the Vals section. The key signature changes to G major (one sharp). The tempo is Vals. The music consists of three staves of sixteenth-note patterns. Measure 1 starts with a bass note followed by sixteenth-note pairs (m i m i). Measures 2-3 show a more complex pattern with eighth-note chords and sixteenth-note pairs. Measures 4-5 continue the sixteenth-note patterns. Measure 6 ends with a bass note.

Vals

Musical score for the Vals section. The key signature changes to G major (one sharp). The tempo is Vals. The music consists of three staves of sixteenth-note patterns. Measure 1 starts with a bass note followed by sixteenth-note pairs (m i m i). Measures 2-3 show a more complex pattern with eighth-note chords and sixteenth-note pairs. Measures 4-5 continue the sixteenth-note patterns. Measure 6 ends with a bass note.

Musical score for the Vals section. The key signature changes to G major (one sharp). The tempo is Vals. The music consists of three staves of sixteenth-note patterns. Measure 1 starts with a bass note followed by sixteenth-note pairs (m i m i). Measures 2-3 show a more complex pattern with eighth-note chords and sixteenth-note pairs. Measures 4-5 continue the sixteenth-note patterns. Measure 6 ends with a bass note.

Musical score for the Vals section. The key signature changes to G major (one sharp). The tempo is Vals. The music consists of three staves of sixteenth-note patterns. Measure 1 starts with a bass note followed by sixteenth-note pairs (m i m i). Measures 2-3 show a more complex pattern with eighth-note chords and sixteenth-note pairs. Measures 4-5 continue the sixteenth-note patterns. Measure 6 ends with a bass note.

Musical score for the Vals section. The key signature changes to G major (one sharp). The tempo is Vals. The music consists of three staves of sixteenth-note patterns. Measure 1 starts with a bass note followed by sixteenth-note pairs (m i m i). Measures 2-3 show a more complex pattern with eighth-note chords and sixteenth-note pairs. Measures 4-5 continue the sixteenth-note patterns. Measure 6 ends with a bass note.

Allegretto

Sheet music for piano in 2/4 time, treble clef, dynamic **p**. The music consists of five staves of eight measures each. The lyrics "i m i m" are repeated in measures 1-4, followed by "i m i m i m" in measure 5. Measures 6-9 show a continuation of the melody. Measure 10 begins with a melodic line starting on "m". Measures 11-14 continue the pattern. Measures 15-18 show another variation. Measures 19-22 conclude with a final dynamic **f**.

5 i m i m p p p p

10 m i m m m m m m m m p p p p p p

15 p m i m i m i m a m p p p p p p

20 m i m i m f p p p

Fin

G-dur

The image shows two musical staves. The top staff, labeled 'Skala', consists of a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth notes with various fingerings: 3, 2, 3; 2, 4; 1, 3; 2, 3. Below the notes are the letters 'i m' repeated several times. The bottom staff, labeled 'Kadence', also has a treble clef and a key signature of one sharp, but it includes a common time signature. It shows a sequence of chords: G major (root position), C major (first inversion), G major (root position), C major (root position), F major (root position), and G major (root position). Fingerings above the notes in the 'Kadence' staff include 4, 1, 2, 4, 1, 2, 4, 3, 4.

Skalaøvelse

Prelude

Andantino mosso

Andantino
mosso

4

8

13

Fin

Vals

Sauteuse
Hopsa

D-dur

For at lette fingersætningen i D-dur, flytter man venstre hånd til andet bånd (*II. position*).

The musical score for 'Skala' consists of a single melodic line on a treble clef staff. The key signature is one sharp. The melody starts with eighth-note pairs (pp) at the beginning of each measure. Fingerings are indicated above the notes: 'i m i m' for the first measure, 'i m i m' for the second, 'i m i m' for the third, and 'i p p p' for the fourth. Below the staff, the fingering '1 3' is shown under the first measure, '1 s' under the second, and '3 1' under the fourth. The tempo is marked as eighth note = 8.

Musical score for 'Kadence' in C major (two sharps) and common time. The melody consists of eighth-note pairs connected by slurs. Grace notes are indicated by small numbers above the stems. Dynamics include f , p , and mf . The score ends with a short rest.

Musical score for piano, page 7, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1: Four eighth-note chords (D major) at dynamic 'p'. Measure 2: Eighth-note chords (D major) followed by a sixteenth-note pattern (D, E, F#). Measure 3: Eighth-note chords (D major) followed by a sixteenth-note pattern (D, E, F#). Measure 4: Eighth-note chords (D major) followed by a sixteenth-note pattern (D, E, F#). Measure 5: Eighth-note chords (D major) followed by a sixteenth-note pattern (D, E, F#). Measure 6: Eighth-note chords (D major) followed by a sixteenth-note pattern (D, E, F#). Measure 7: Eighth-note chords (D major) followed by a sixteenth-note pattern (D, E, F#). Measure 8: Eighth-note chords (D major) followed by a sixteenth-note pattern (D, E, F#). Measure 9: Eighth-note chords (D major) followed by a sixteenth-note pattern (D, E, F#). Measure 10: Eighth-note chords (D major) followed by a sixteenth-note pattern (D, E, F#).

A musical score for a single melodic line. The key signature is one sharp (F#). The time signature changes from common time (indicated by 'C') to 3/8, then back to common time. Measure 1 starts with a half note followed by a eighth-note triplet 'p'. Measures 2 and 3 show eighth-note patterns: 'im i a m i' in 3/8, followed by 'm i a m i' in common time. Measures 4 and 5 continue the eighth-note patterns: 'm i a m i' in 3/8, followed by 'm i a m i' in common time.

Musical score for piano right hand, page 3, measures 1-4. The score consists of four staves of music. The first staff starts with a dynamic instruction 'p' (piano) and a measure number '1'. The second staff starts with a dynamic 'f' (forte). The third staff starts with a dynamic 'p'. The fourth staff starts with a dynamic 'p'. The music features eighth-note patterns primarily on the middle C and A keys.

Musical score for piano, page 5, measures 1-4. The score consists of four staves. The first three staves are in common time (indicated by a 'C') and have a key signature of two sharps (indicated by two sharp signs). The fourth staff begins in measure 4 with a key signature of one sharp (indicated by one sharp sign) and continues in common time. Measure 1 starts with a forte dynamic (F) and includes a bass clef. Measures 2, 3, and 4 start with a piano dynamic (P). Measure 4 ends with a forte dynamic (F).

Musical score for piano, page 7, measures 1-3. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses an bass clef and has a key signature of one sharp. Measure 1 starts with a forte dynamic (F) on the first note of the top staff. Measures 2 and 3 start with a piano dynamic (P). Measure 3 ends with a fermata over the last note of the top staff.

Når to toner står sammen, og skulle gribes på samme streng, gribes den højeste som vanligt, og den dybeste på næste streng.

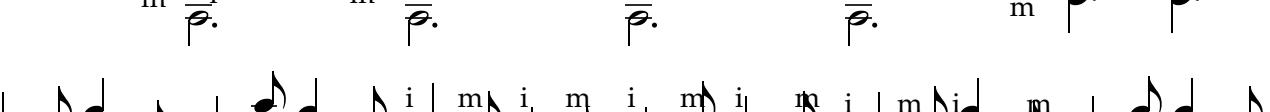
Allegretto  6



6



12



18



24

Fin



29



35

D.C. 



A-dur

Skala

A musical score for piano in G major (two sharps) and common time. The melody is played by the right hand, featuring eighth-note patterns with grace notes indicated by small 'i' and 'm' symbols above the main notes. The left hand provides harmonic support with sustained notes. The piece begins with a dynamic of 'p' (pianissimo). Measure 1 starts with a grace note 'i' followed by a 'm' note. Measures 2-3 show a repeating pattern of grace note 'i', 'm' note, and 'i'. Measures 4-5 continue this pattern. Measures 6-7 show a variation where the grace note 'i' is followed by a 'm' note, then another 'i'. Measures 8-9 return to the previous pattern. Measures 10-11 show a variation again. Measures 12-13 return to the previous pattern. Measures 14-15 show a variation. Measures 16-17 return to the previous pattern. Measures 18-19 show a variation. Measures 20-21 return to the previous pattern. Measures 22-23 show a variation. Measures 24-25 return to the previous pattern. Measures 26-27 show a variation. Measures 28-29 return to the previous pattern. Measures 30-31 show a variation. Measures 32-33 return to the previous pattern. Measures 34-35 show a variation. Measures 36-37 return to the previous pattern. Measures 38-39 show a variation. Measures 40-41 return to the previous pattern. Measures 42-43 show a variation. Measures 44-45 return to the previous pattern. Measures 46-47 show a variation. Measures 48-49 return to the previous pattern. Measures 50-51 show a variation. Measures 52-53 return to the previous pattern. Measures 54-55 show a variation. Measures 56-57 return to the previous pattern. Measures 58-59 show a variation. Measures 60-61 return to the previous pattern. Measures 62-63 show a variation. Measures 64-65 return to the previous pattern. Measures 66-67 show a variation. Measures 68-69 return to the previous pattern. Measures 70-71 show a variation. Measures 72-73 return to the previous pattern. Measures 74-75 show a variation. Measures 76-77 return to the previous pattern. Measures 78-79 show a variation. Measures 80-81 return to the previous pattern. Measures 82-83 show a variation. Measures 84-85 return to the previous pattern. Measures 86-87 show a variation. Measures 88-89 return to the previous pattern. Measures 90-91 show a variation. Measures 92-93 return to the previous pattern. Measures 94-95 show a variation. Measures 96-97 return to the previous pattern. Measures 98-99 show a variation. Measures 100-101 return to the previous pattern. Measures 102-103 show a variation. Measures 104-105 return to the previous pattern. Measures 106-107 show a variation. Measures 108-109 return to the previous pattern. Measures 110-111 show a variation. Measures 112-113 return to the previous pattern. Measures 114-115 show a variation. Measures 116-117 return to the previous pattern. Measures 118-119 show a variation. Measures 120-121 return to the previous pattern. Measures 122-123 show a variation. Measures 124-125 return to the previous pattern. Measures 126-127 show a variation. Measures 128-129 return to the previous pattern. Measures 130-131 show a variation. Measures 132-133 return to the previous pattern. Measures 134-135 show a variation. Measures 136-137 return to the previous pattern. Measures 138-139 show a variation. Measures 140-141 return to the previous pattern. Measures 142-143 show a variation. Measures 144-145 return to the previous pattern. Measures 146-147 show a variation. Measures 148-149 return to the previous pattern. Measures 150-151 show a variation. Measures 152-153 return to the previous pattern. Measures 154-155 show a variation. Measures 156-157 return to the previous pattern. Measures 158-159 show a variation. Measures 160-161 return to the previous pattern. Measures 162-163 show a variation. Measures 164-165 return to the previous pattern. Measures 166-167 show a variation. Measures 168-169 return to the previous pattern. Measures 170-171 show a variation. Measures 172-173 return to the previous pattern. Measures 174-175 show a variation. Measures 176-177 return to the previous pattern. Measures 178-179 show a variation. Measures 180-181 return to the previous pattern. Measures 182-183 show a variation. Measures 184-185 return to the previous pattern. Measures 186-187 show a variation. Measures 188-189 return to the previous pattern. Measures 190-191 show a variation. Measures 192-193 return to the previous pattern. Measures 194-195 show a variation. Measures 196-197 return to the previous pattern. Measures 198-199 show a variation. Measures 200-201 return to the previous pattern.

Kadence

Skalaøvelse

The image shows three staves of musical notation for a right-hand exercise. The first staff (measures 1-2) starts with a dynamic 'p' and uses a grace note. Fingerings 2, 4, 1, 2 are shown above the notes. The second staff (measures 3-4) features a grace note and fingerings m, i, m, i, 4, 1, m, i, m, i. The third staff (measures 6-9) includes fingerings m, i, m, i, m, i, p, p, 7, p, followed by measure 8 with a dynamic 'p' and measure 9 ending with a fermata over a grace note.

Prelude

The musical score consists of three staves of music in G major, 6/8 time. The first staff begins with a forte dynamic (f) and includes lyrics: "z i m i m i a i". The second staff starts with a dynamic (p). The third staff continues the melodic line. Measure numbers 3 and 6 are indicated above the staves.

Vals

8

15

24 Fin

m 4 a

i m i m

m 4 m

i m i m

DC m

Maestoso

March

5

9

13 Fine

Allegretto

8 *m* *# i m i m i m* *i m i m*

9 *mf* *p* *p* *p* *p* *p* *p*

10 *p* *p* *f* *p* *p* *p* *p*

11 *p* *p* *p* *p* *p* *p* *p*

12 *p* *p* *p* *p* *p* *p* *p*

13 *p* *p* *p* *p* *p* *p* *p*

14 *p* *p* *p* *p* *p* *p* *p*

15 *p* *p* *p* *p* *p* *p* *p*

16 *p* *p* *p* *p* *p* *p* *p*

17 *p* *p* *p* *p* *p* *p* *p*

18 *p* *p* *p* *p* *p* *p* *p*

19 *p* *p* *p* *p* *p* *p* *p*

20 *p* *p* *p* *p* *p* *p* *p*

21 *p* *p* *p* *p* *p* *p* *p*

22 *p* *p* *mf* *p* *p* *p* *p*

23 *p* *p* *p* *p* *p* *p* *p*

24 *p* *p* *p* *p* *p* *p* *p*

25 *p* *p* *p* *p* *p* *p* *p*

26 *p* *p* *p* *p* *p* *p* *p*

27 *p* *p* *p* *p* *p* *p* *p*

28 *p* *p* *p* *p* *p* *p* *p*

29 *p* *p* *p* *p* *p* *p* *p*

30 *p* *p* *p* *p* *p* *p* *p*

31 *p* *p* *p* *p* *p* *p* *p*

32 *p* *p* *dim.* *p* *pp* *p* *p*

33 *p* *p* *p* *p* *p* *p* *p*

34 *p* *p* *p* *p* *p* *p* *p*

E-dur

Skala

Kadence

Skalaøvelse

Prelude

Andantino

Fin.

DC. §

The sheet music consists of ten staves of musical notation for guitar. The first three staves are labeled 'Skala', 'Kadence', and 'Skalaøvelse' respectively, each with its own specific exercise. The remaining seven staves are grouped under 'Prelude', 'Andantino', 'Fin.', and 'DC. §'. Measures are numbered at the beginning of some staves: 'Skalaøvelse' has measures 2, 3, 4, 5, 8, 9, and 10; 'Andantino' has measure 4; 'Fin.' has measure 14; and 'DC. §' has measure 19. The notation includes various guitar techniques such as hammer-ons, pull-offs, and slurs. Fingerings are indicated by numbers below the strings, and dynamic markings like 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte) are used throughout.

Rondo Allegretto



The sheet music consists of two main sections: Rondo and Vals. The Rondo section starts with a treble clef, 8 time, and a key signature of four sharps. It features a mix of eighth and sixteenth-note patterns with various dynamics like *mf*, *p*, and *mf*. The Vals section follows, indicated by the text "Vals" and a treble clef, 3 time, and a key signature of three sharps. This section includes a "Fin." (Finale) section and a "D.C." (Da Capo) section. The music is written on five staves, with some staves having multiple endings.

F-dur

Skala

A musical score for piano. The top staff shows a melodic line with various note values and dynamics (p, f). The bottom staff shows a vocal line with lyrics: "i m i m i m i m i m i m i". The score consists of two staves: a treble clef staff and a bass clef staff.

Kadence

A musical score for a six-string guitar. The score consists of five measures. Measure 1 starts with a bass note (G) on the 6th string, followed by a hammer-on to a (B) on the 5th string, and a pull-off to a (D) on the 4th string. Measures 2 and 3 show a descending melodic line: a bass note (E) on the 6th string, followed by hammer-ons and pull-offs to notes on the 5th, 4th, and 3rd strings. Measure 4 features a bass note (A) on the 6th string, followed by hammer-ons and pull-offs to notes on the 5th, 4th, and 3rd strings. Measure 5 concludes with a bass note (E) on the 6th string.

Øvelse

Prelude

The musical score consists of three staves of music. The top staff is in 6/8 time, G major, with a dynamic of p . It features a melodic line with fingerings: 3-2-1-1, 3-2-1-1, 3-2-1-1, 3-2-1-1, 3-2-1-1, 3-2-1-1. The middle staff is in 3/8 time, A major, with a dynamic of p . It features a melodic line with fingerings: 2-3-4, 2-3-4, 2-3-4, 2-3-4, 1-2-4, 1-2-4. The bottom staff is in 6/8 time, E major, with a dynamic of p . It features a melodic line with fingerings: 2-4-1, 2-4-1, 3-2-1-1, 3-2-1-1, 3-2-1-1, 3-2-1-1.

Vals

8

7 O.S.V.

13

18 Fine

25 D.C. §

*p*f

This section starts with a treble clef, 3/8 time, and a key signature of one flat. The melody consists of eighth-note patterns. Measure 18 concludes with a repeat sign and a colon, followed by the word "Fine". Measure 25 begins with a dynamic of *p*f and ends with a repeat sign and a colon, followed by the instruction "D.C. §".

March

8

4

8

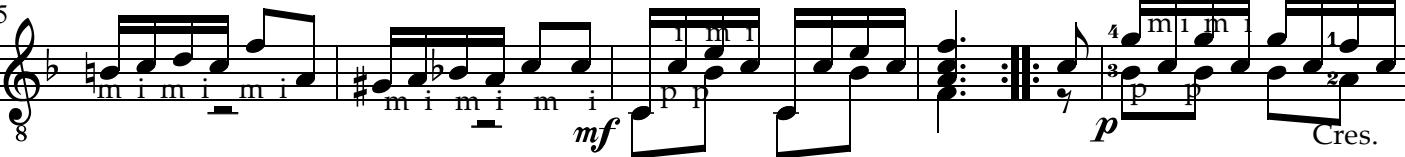
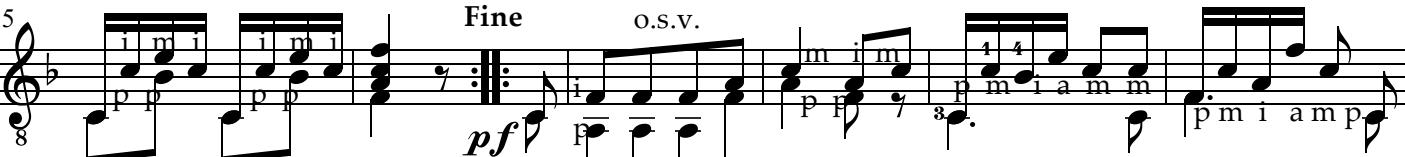
11

14 Fine

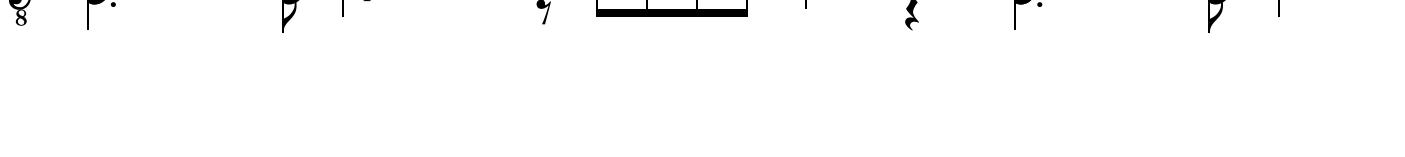
This section starts with a treble clef and common time. The melody features eighth-note patterns with various dynamics like *p* and *f*. Measure 14 concludes with a repeat sign and a colon, followed by the word "Fine".

Allegretto  2

p 

5 
mf 
p 
Cres.

10 
Rall. 
mf

15 
o.s.v. 
p 
p 
D.C. 

A-mol

Skala

i m i m i m i m i m i m i p ---

Kadence

c

Skalaøvelse

m i m i m i m i m i m i m i m i m i

Prelude

i m i a i m i a i m i a dim.

Andante

6

12

18

24

Dim.

pp

Andantino
mosso

Fin. Dur

25

33

mf

D.C. §

E-mol

Skala

Kadence

Øvelse

Prelude

Allegretto   

7    

13  Cres.  

19  Fin.   

23   



D-mol

Skala

p

1 m i m 1 m i m 1 p # 1 m i m

Kadence

Skalaøvelse

Prelude

Andante

Sheet music for the Andante section. The key signature is one flat (B-flat). The tempo is Andante. The music consists of six staves of eight measures each. Measure 1 starts with a dynamic *p*. Measures 2-6 show a repeating pattern of eighth-note pairs. Measure 7 begins with a bass note, followed by eighth-note pairs. Measure 8 ends with a dynamic *mf*. Measures 9-13 continue the eighth-note pairs. Measure 14 ends with a dynamic *dim.* and a repeat sign. The section concludes with a final dynamic *dim.*

Fine

Vals

Sheet music for the Vals section. The key signature changes to three sharps (F major). The tempo is Vals. The music consists of five staves of eight measures each. Measure 1 starts with a dynamic *mf*. Measures 2-6 show a repeating pattern of eighth-note pairs. Measure 7 begins with a bass note, followed by eighth-note pairs. Measures 8-13 show a more complex rhythmic pattern with sixteenth-note figures. Measure 14 ends with a dynamic *Dolce* and a repeat sign. Measures 15-19 continue the sixteenth-note patterns. Measure 20 begins with a dynamic *Cres.* Measures 21-25 continue the sixteenth-note patterns. Measure 26 ends with a dynamic *D.C.* and a repeat sign.

Guitarmusik er næsten altid flerstemmig, hvilket gør udførelsen vanskeligere, hvis man ikke fra starten vænner sig til at bevæge fingre på venstre hånd uafhængigt af hindanden.

De følgende 22 øvelser er gode til at nå dette mål. Hver enkelt øvelse skal gentages fem eller seks gange. Eleven kan parallelt med disse øvelser, spille de tyve første stykker i skolens tredie del, og derpå fortsætte med anden del.

Brug den angivne fingersætning.

Nr. 1

Nr. 2

Nr. 3

Nr. 4

Nr. 5

Nr. 6

Nr. 7

Nr. 8

Nr. 9

Nr. 10

I G-dur

Nr. 11

Nr. 12

Nr. 13

Nr. 14

I D-dur

Nr. 15

Nr. 16

Nr. 17

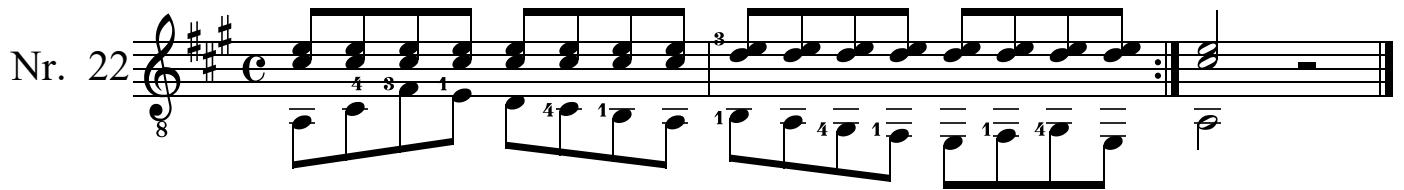
Nr. 18

I A-dur

Nr. 19

Nr. 20

Nr. 21



Slut på første del

Anden del

Om legato

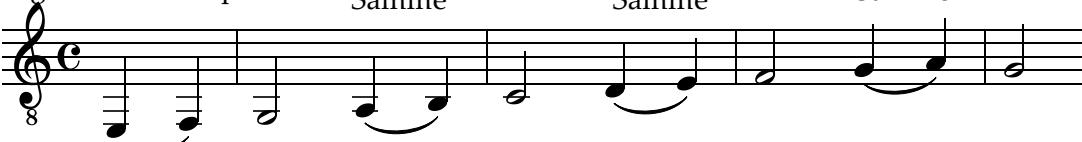
Legato er en sammenbinding af to eller flere toner, hvor den første anslås med højre hånd, og de andre anslås med fingrene på venstre hånd.

Dette kan gøres både opad og nedad. Skal man spille to opadbundne toner, slår man den dybeste an og lader en finger på venstre hånd anslå den højeste som en hammer og med kraft.

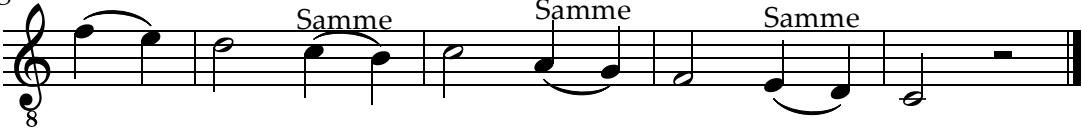
Legato nedad udvøres ved at anslå den højeste tone, og trække fingeren sideværts væk fra båndet, og med samme finger let anslå strengen. Er den dybe tone ikke på en løs streng, må tonen være grebet med en anden finger før den første tone slås an. *Noteres her som Vibration.*

Legato markeres med bindebuer som vist nedenfor.

E anslås og pege-
fingeren slår ned på F Samme Samme Samme

Eksempel 

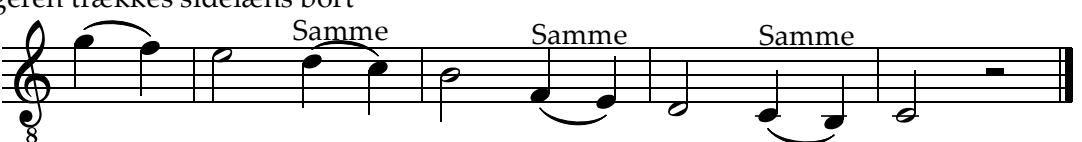
F slås an, og E klinger når
fingeren trækkes sidelæns bort Samme Samme Samme

Eksempel 

H slås an, og 3. finger
slår C an Samme Samme Samme

Eksempel 

G slås an, og F klinger når
fingeren trækkes sidelæns bort Samme Samme Samme



Nedad kan man også spille to bundne toner på forskellige strenge. Man slår så først den højeste an, den falder oftest på en løs streng, og slår derefter den dybe tone an med venstre hånd. (*Vibration*).

Opad kan bindinger gøres med højre tommelfinger, idet man lader tommelen glide opad fra den dybeste tone. Den første tone slås kraftigt an, og den anden noget blødere.

Anslå E, og anslå
så D med ve. 3.

A musical example on a single staff. The key signature is common C. The first note is a quarter note. A grace note (eighth note) with a curved arrow above it is followed by a sixteenth note. This pattern repeats. The word "Vibr:" is written below the staff under the first grace note. The word "Samme" is written above the staff under the second and third pairs of notes. The staff ends with three eighth notes.

Musical notation for 'Glid med tommelen' and 'Anslå F'. The first section, 'Glid med tommelen', consists of six eighth notes on a single staff. The second section, 'Anslå F', starts with a rest followed by a sixteenth note, then continues with six eighth notes. Below the staff, the word 'vibr:' is written.

A musical score for 'Øvelse' in common time with a treble clef. The melody is composed of eighth and sixteenth notes, primarily using the notes A, B, C, D, E, G, and A. The score consists of two staves of music.

A musical score for piano, page 6, featuring ten measures of music. The key signature is A major (no sharps or flats). Measure 1: Treble clef, G clef, 6/8 time. Measures 1-4: A series of eighth-note patterns involving grace notes and slurs. Measures 5-6: A melodic line with eighth-note pairs and slurs. Measures 7-8: A melodic line with eighth-note pairs and slurs. Measures 9-10: A melodic line with eighth-note pairs and slurs.

A musical score for piano, page 12, featuring ten measures of music. The score is in common time (indicated by 'C') and uses a treble clef. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show eighth-note patterns. Measures 5-6 feature sixteenth-note patterns. Measures 7-8 show eighth-note patterns again. Measures 9-10 conclude with eighth-note patterns.

Andante

8

mf

The musical score shows a single melodic line for piano. The key signature is A major (two sharps). The time signature changes from common time to 2/4 at measure 8. Measure 7 starts with a half note followed by eighth-note pairs. Measures 8 through 10 continue this pattern of eighth-note pairs, with some notes grouped by vertical stems. Measure 10 ends with a repeat sign and a double bar line.

A musical score for piano, page 4, featuring ten measures. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). The score consists of two staves: a treble staff and a bass staff. Measure 1 starts with a bass note followed by a treble note. Measures 2-3 show a treble note followed by a bass note. Measures 4-5 show a treble note followed by a bass note. Measures 6-7 show a treble note followed by a bass note. Measures 8-9 show a treble note followed by a bass note. Measure 10 ends with a bass note. Various dynamics and performance instructions are included, such as 'm' (mezzo-forte), 'p' (piano), and 'f' (forte). Measure 10 includes a repeat sign and endings, with 'm 1' and 'm' indicating different endings.

Musical score for piano, page 8, ending. The score shows a single melodic line on a treble clef staff. The key signature is two sharps. The ending begins with a forte dynamic. The melody consists of eighth-note patterns, some with grace notes. The ending concludes with a final cadence labeled "Fin.". The score is numbered 8 at the top left.

Musical score for piano, page 13, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a forte dynamic (f) and a common time signature. Measures 2-3 show eighth-note patterns with grace notes. Measures 4-5 continue the eighth-note patterns. Measure 6 begins with a sharp sign, indicating a change in key. Measures 7-8 show eighth-note patterns. Measure 9 ends with a repeat sign and a double bar line. Measure 10 concludes with a decrescendo (D.C.) instruction.

Allegretto non troppo

8 4 8 11 14 Fin

Legatoer med tre eller fire toner behandles som dem med to. Man anslår den første tone, og ved med venstre hånds fingre at anslå eller trække bort, alt efter om det er et opad- eller nedadgående legato. Ved nedadgående legato må de dybe toner være grebet, før de højere anslås, undtaget løse strenge.

Legato med tre toner

E anslås, hvorefter 1. og

3. finger anslår F og G

Eksempel

G anslås, hvorefter fingrene
trækkes sideværts een efter een

Legato med fire toner

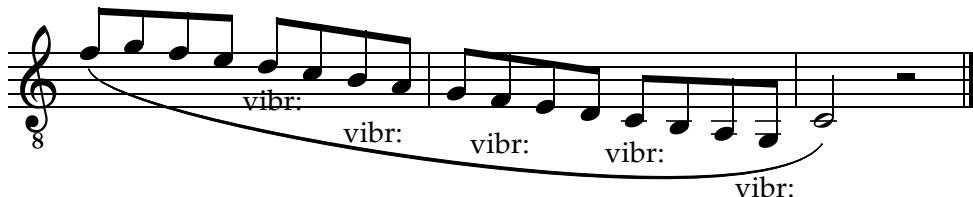
Eksempel

Skalaer kan også spilles legato, både opad- og nedadgående, blot ved at glide med tommelen.

I den følgende skala slår man den løse streng an med tommelen, og glider derefter med tommelen fra streng til streng.



I følgende skala skal kun den første tone anslås, og alle andre spilles legato.

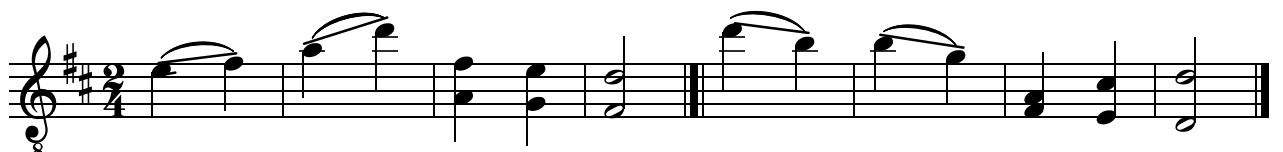


Dobbelt- og tripelgreb kan også spilles legato.



Glissando (*Portamento*)

Glissando frembringes med en finger på venstre hånd. Når den første tone er slæt an, glider denne finger videre over alle mellemliggende bånd til den anden tone, i glissandoet. Dette har en god effekt på guitaren, hvor det kan efterligne sang. Glissandoer noteres med en linie imellem to toner.



Det kan også gøres med dobbeltgreb.



Om forslag

Forslag er små noder, der sædvanligvis står foran en anden note, og gælder for det halve af denne nodes værdi. Her er værdien givet, men herudover findes der forslag med andre værdier.

For at skelne forslag med kortere eller længere varighed, betegnes de korte med symbolet for ottendelsnoder med en gennemstregning og de lange med tegnet for ottendelsnoder, men uden den ekstra streg. Forslag behandles som legatoer, således at anslaget af anden tone besørges af venstre hånd.

Når en node forudgås af et forslag, og der er en en- eller flerstemmig ledsagelse, skal forslaget anslås samtidigt med ledsagelsen, og hovedtonen bindes til dette.

The image shows two staves of musical notation. The top staff, labeled 'Notation', shows a treble clef, a common time signature, and a key signature of one sharp. It contains several grace notes: a short eighth note followed by a sixteenth note, a short eighth note followed by a sixteenth note, a short eighth note followed by a sixteenth note, and a short eighth note followed by a sixteenth note. The bottom staff, labeled 'Udførelse', shows the same notes performed. The first four grace notes are played as grace notes before the main note, with the main note being a sixteenth note. The fifth grace note is played as a grace note before the main note, which is now an eighth note. The main note is sustained until the end of the measure. The bass staff below provides harmonic support with sustained notes.

Forslag skal være samtidig med ledsagelsen.

The image shows two staves of musical notation. The top staff, labeled 'Notation', shows a treble clef, a common time signature, and a key signature of one sharp. It contains two pairs of grace notes: a pair of eighth notes followed by a pair of sixteenth notes. The bottom staff, labeled 'Udførelse', shows the performance. The first pair of grace notes is played as grace notes before the main note, which is a sixteenth note. The second pair of grace notes is played as grace notes before the main note, which is an eighth note. The main note is sustained until the end of the measure. The bass staff below provides harmonic support with sustained notes.

Dobbelte forslag

To små, bundne noder behandles ligesom to store bundne noder, blot på kortere tid. To almindelige noder tildelles den tid, de er noteret til. To små kortes ned til en del af deres værdi.

The image shows two staves of musical notation. The top staff, labeled 'Notation', shows a treble clef, a common time signature, and a key signature of one sharp. It contains two pairs of grace notes: a pair of eighth notes followed by a pair of sixteenth notes. The bottom staff, labeled 'Udførelse', shows the performance. The first pair of grace notes is played as grace notes before the main note, which is a sixteenth note. The second pair of grace notes is played as grace notes before the main note, which is an eighth note. The main note is sustained until the end of the measure. The bass staff below provides harmonic support with sustained notes.

Korte stykker til at øve forslag

Moderato

Andantino

Om dobbeltslag

Doppeltslag består som forslag af flere, kortere noder.

Et dobbeltslag består af en hovedtone og nabotonerne over og under hovedtonen. Der findes tre typer:

① begynder med hovedtonen

② begynder med nabotonen over hovedtonen.

③ begynder med nabotonen under hovedtonen.

Notation Udførelse

The image shows two staves of musical notation. The top staff is labeled 'Notation' and the bottom staff is labeled 'Udførelse'. Both staves are in 2/4 time and common time (indicated by a 'C'). The notation staff has three vertical bar lines dividing it into three measures. The first measure (common time) shows a double stroke starting on a note on the second line. The second measure (common time) shows a double stroke starting on a note on the first line. The third measure (common time) shows a double stroke starting on a note on the third line. The performance staff follows these patterns, with the first measure showing a sixteenth-note pattern on the second line, the second measure showing a sixteenth-note pattern on the first line, and the third measure showing a sixteenth-note pattern on the third line.

Er der fortegn til den ene eller den anden nabotone, noteres det med det relevante fortegn over eller under \approx

Notation Udførelse

The image shows two staves of musical notation. The top staff is labeled 'Notation' and the bottom staff is labeled 'Udførelse'. Both staves are in 2/4 time and common time (indicated by a 'C'). The notation staff has three vertical bar lines dividing it into three measures. The first measure (common time) shows a double stroke starting on a note on the second line, with a flat sign above the note. The second measure (common time) shows a double stroke starting on a note on the first line, with a flat sign above the note. The third measure (common time) shows a double stroke starting on a note on the third line, with a sharp sign above the note. The performance staff follows these patterns, with the first measure showing a sixteenth-note pattern on the second line with a flat sign, the second measure showing a sixteenth-note pattern on the first line with a flat sign, and the third measure showing a sixteenth-note pattern on the third line with a sharp sign.

Står dobbelslaget mellem to hovednoder, begynder det med den øverste nabotone.

Notation Udførelse

The image shows two staves of musical notation. The top staff is labeled 'Notation' and the bottom staff is labeled 'Udførelse'. Both staves are in 2/4 time and common time (indicated by a 'C'). The notation staff has three vertical bar lines dividing it into three measures. The first measure (common time) shows a double stroke starting on a note on the second line. The second measure (common time) shows a double stroke starting on a note on the first line. The third measure (common time) shows a double stroke starting on a note on the third line. The performance staff follows these patterns, with the first measure showing a sixteenth-note pattern on the second line, the second measure showing a sixteenth-note pattern on the first line, and the third measure showing a sixteenth-note pattern on the third line.

Om Triller

Triller er toner, der i kortere eller længere tid veksler med hjælpetonen et halvt eller et helt trin over. Triller starter altid med hovedtonen. Triller skal afsluttes med en hjælpetone, et halvt eller et helt trin ned, fulgt af hovedtonen.

På guitaren kan triller spilles på tre måder.

- ① Man kan anslå den første tone, og spille resten legato.
- ② Man kan anslå den første tone, og spille den højere tone legato.
- ③ Man kan gøre begge to toner med venstre hånd på hver sin streng, og anslå skiftevis med to eller tre fingre.

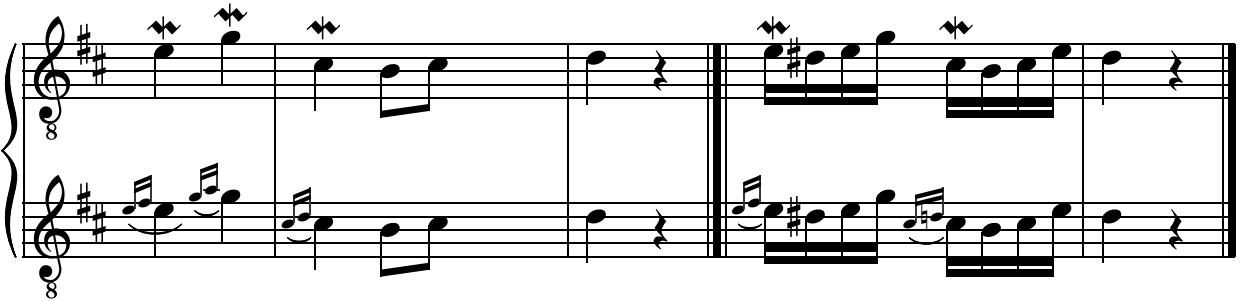
The image shows three sets of musical notation. The first set, labeled 'Notation' and 'Udførelse', illustrates trill techniques. It includes two measures of music in common time (C) with a key signature of four sharps (F# major). Measure 1 shows a trill starting on the first note of a G major chord (G-B-D) and moving to the A note. Measure 2 shows a trill starting on the D note and moving to the E note. The second set, also labeled 'Notation' and 'Udførelse', shows a trill starting on the first note of a C major chord (C-E-G) and moving to the D note. It includes fingerings: 'i m i m i etc.' or 'p m i m p etc.' for the left hand, and 'p' for the right hand. Measure 3 is labeled '③ med akkompagnement' and shows a bass line below. The third set shows a continuous trill over two measures of music in common time (C) with a key signature of four sharps. The trill starts on the first note of a G major chord (G-B-D) and moves to the A note. Measures 1 and 2 show the trill continuing across the bar lines.

Står trillen over en tone med kort varighed eller kan den følgende ikke knyttes til, kaldes den en praltrille.

Om mordent

Mordenter er afbrudte triller. Man anvender dem både ved lange og korte toner, ved de sidste er de effektfulde. De skrives med ♪ .

Notation {



Udførelse }

Andantino



Om dæmpede toner

For at dæmpe toner er det tilstrækkeligt at lægge højre hånds fingre på strenge, netop når de er slæt an, så strengen kun lyder den tid, den er noteret til (hvilket her nedenfor er en sekstendededel).

Akkorder med fem eller seks toner dæmpes ved at lægge indersiden af højre hånd over alle strenge, tæt ved lydhullet.

Sostenuto

3

6

dim.

Om positioner (det bånd, hvor man har venstre pegefinger).

Der er tolv positioner på guitarens gribeskrab; De fem benævnes hovedpositioner, fordi de er mest brugt, og dem må man lære. Disse positioner er I., IV., V., VII. og IX.. Der følger nu skalaer, øvelser og nogle stykker til at lære disse positioner.

Skala i IV. pos.

⑥ streng ⑤ streng ④ streng ③ streng ② streng ① streng

Skalaøvelse

4

Prelude

IV

II Stor barré I

Vals

$\frac{3}{8}$ *mf*

6

12

Fine

17

25

Skala i V. pos.

⑥ ⑤ ④ ③ ② ①

Skalaøvelse

4

Prelude

V

Stor barré

III - - - I - - -

3

Andantino
mosso

V

Fine

11

17

23

28

D.C.

Skala
i VII. pos.

8 1 2 4 1 3 4 1 3 1 2 4 1 2 4

Skalaøvelse

4

VII - - - - V - - - -

Prelude

I - - - -

VII

Allegretto

14

Fine

20

Skala
i IX. pos.

8

Skalaøvelse

Prelude

IX

Allegretto

I nogle tilfælde bruger man en løs streng til at komme lettere fra en position til en anden.
Det markeres tit med o.

Eksempel

Nogle gange rykkes første finger et bånd bagud uden at hånden skifter position.

Eksempel

De følgende fire stykker er skrevet for at komme omkring alle positioner.

Allegretto

I

IV --- - - - - I

IV pos. - - - - I

IV --- - - - -

I

Fine

IX

I

II. - - - IX. - - - I

D.C.

V - - - -

I.

Fine

f

V

13

p

19

D.C.

Allegretto

I VII I

6 VII

12 II I

18 V VII Fin

Allegretto

I VII I

6 VII

12 II I

18 V VII Fin

IX - - -
 Vals 8 *p* 3

 V - - - II - - -
 7 8 *mf*

 IX - - -
 14 8

 I IV Barré
 22 8 *ff* *p*

 31 8 *ff* *mf* *p*

 IX - - -
 41 8

 V - - - II - - -
 48 8

 IX - - -
 55 8

 o I II - - -
 62 8 *p*

II - - -

69

VII - - -

76

IX - - - II - - -

83

VII - - -

90

IX - - -

97

IX - - - V - - - II - - -

103

II - - - IX - - -

110

IX - - - o I - - - Mol - - - Ecart. - - -

117

Dolce - - -

123

I

130

137

Dolce

IX

144

Dur IX

152

V

II

159

II

IX

166

o I

IX

II

Ecart.

173

180

IX -- II - - - Ecart. IX - - - VII -- V --- II - - -

188

Om Dobbeltgreb

På guitaren forekommer dobbeltgreb i tertser, sekster, oktaver og decimer. For at lette deres udførelse, må man så vidt muligt lade fingrene glide fra et bånd til et andet.

I den første af disse øvelser er de fingre, der skal glide, markeret med små streger mellem venstrehåndens fingersætningstegn.

Skala
i tertser

Skalaøvelse

5

11

16

Skala
i sekster

Skalaøvelse

8

Fine

Andantino

Etude

8 *pf*

5

9

13

17

Etude

8

5

9

13

Moderato

Etude

8

4

7

10

13

Andante

Etude IX

5 11 17 22 28

11 17 22 28

22 28

Ved tert-, sekst- og decimpassager er der ofte en ledsagende stemme på en enkelt tone. Dette giver en speciel virkning, dog kun hvis ledsagestemmen er på en løs streng.

I tertser

I sekster

I decimer

Øvelse

8 *p*
4 *p*
8 *f*
13 *dim.* *Dolce*
17 *Barré*
21 *p*

The music is in 3/4 time, key signature of three sharps. Fingerings are indicated above the notes. Dynamics include *p*, *f*, *dim.*, *Dolce*, and *Barré*. Measure numbers 8, 13, 17, and 21 are marked at the beginning of their respective staves.

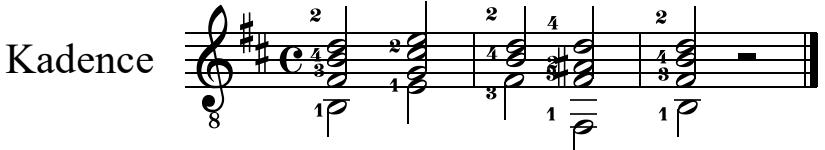
Skalaer, kadencer, øvelser og preludier

I de tonearter, der ikke er med i første del af skolen.

H-mol

I IV II

Skala 

Kadence 

I

Skalaøvelse 

4



II stor barré stor barré

Prelude 

5 I stor barré stor barré



9



Fis-mol

Skala

Kadence

Skalaøvelse

Prelude

Cis-mol

Skala

Kadence

Skalaøvelse

Prelude

I
IV
VI
II
I

st. barré
3-finger barré

IV
I lille barré
II
IV barre
I
IV
I lille barré
III stor barré
III stor barré
IV

H-dur

Skala

Kadence

Skalaøvelse

Prelude

Gis-mol

Skala

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 11 starts with a half note in the bass staff followed by eighth-note pairs in both staves. Measure 12 begins with a quarter note in the bass staff, followed by eighth-note pairs and sixteenth-note patterns in both staves.

Kadence

Skalaøvelse

The image shows the first two measures of a musical score for piano. The key signature is A major (three sharps). The first measure begins with a forte dynamic (F) and consists of six eighth-note chords: G-A-C-E, B-C-D-F#, E-G-A-C, D-F#-G-B, and C-E-G-B. The second measure begins with a piano dynamic (P) and consists of six eighth-note chords: A-C-E-G, B-D-F#-A, C-E-G-B, D-F#-G-B, E-G-A-C, and F#-A-C-E. Measure numbers 1 and 2 are written above the staff.

5

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (three sharps). Measure 11 starts with a eighth note in the bass, followed by a sixteenth-note pattern in the treble. Measure 12 begins with a sixteenth-note pattern in the treble, followed by eighth notes in the bass.

Fingersætning mgl.!

IV
lille barré

Prelude

I

IV stor barré

IV stor barré

Musical score for piano, page 8, measures 11-15. The score consists of two staves. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music features eighth-note patterns with various dynamics and fingerings. Measure 11 starts with a forte dynamic. Measures 12 and 13 show eighth-note pairs followed by eighth-note triplets. Measure 14 begins with a dynamic of 4 over 2. Measure 15 concludes with a dynamic of 1 over 1.

A musical score for piano, page 11, featuring ten measures. The key signature is A major (three sharps). The time signature changes between common time and 12/8 throughout the piece. Measure 1 starts with a forte dynamic. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measures 4-5 continue this pattern. Measures 6-7 show a similar pattern. Measures 8-9 show a different pattern. Measure 10 ends with a half note followed by a repeat sign.

Fis-dur

Skala I

Kadence II IV II

Skalaøvelse I

Prelude Stor barré 1

Prelude II lille barré

Prelude IV stor barré II

Prelude lille barré I

Prelude VI lille barré IV stor barré

Prelude II lille barré IV stor barré II

Prelude 9

Dis-mol

Skala

Kadence

Skalaøvelse

Prelude

II

IV lille barré

I

III

II

I stor barré

IV stor barré

I

IV

B-dur

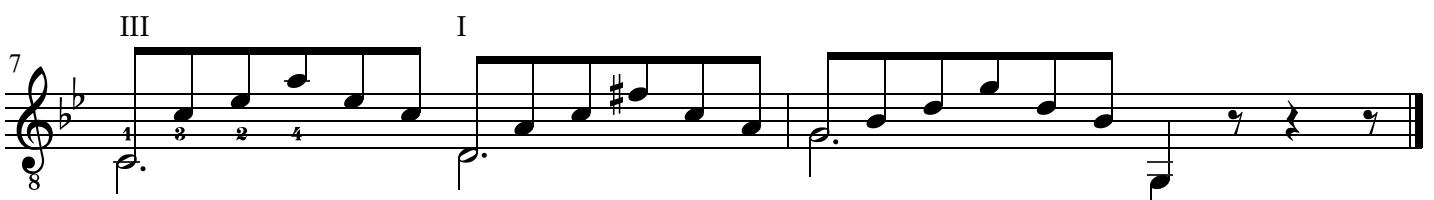
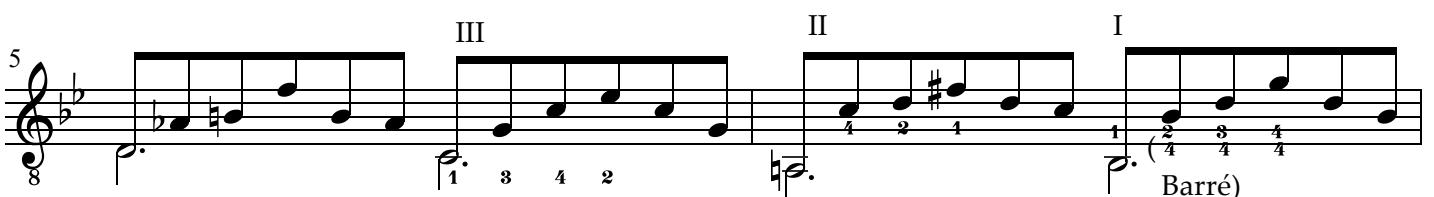
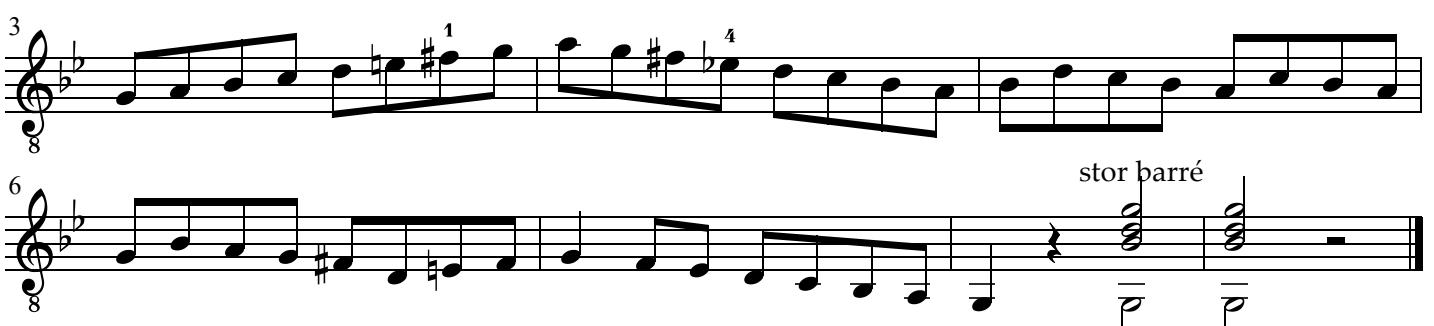
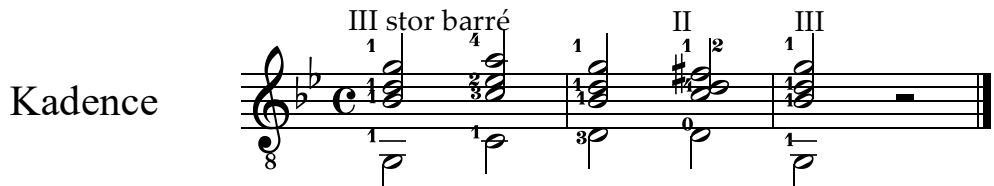
Skala

Kadence

Skalaøvelse

Prelude

G-mol



Es-dur

Skala

III IV III I III

Kadence

II V II V II

stor barré

alaøvelse

I

Prelude

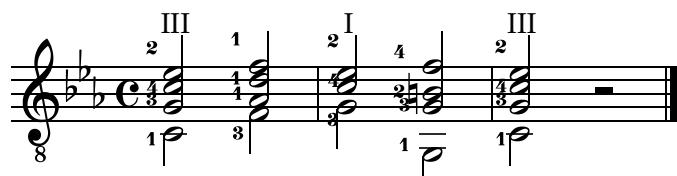
The sheet music consists of three staves of musical notation for a guitar. The first staff starts with a treble clef, a key signature of two flats, and a common time signature. It features a 'III' above the first measure and an 'I' above the third measure. Fingerings are indicated below the notes: '4 3 1' for the first measure, '1 2 3 4' for the second, and '1 3 4 2' for the third. The second staff begins with an 'I stor barré' marking, followed by a 'III .' marking, and a 'lille barré' marking. Fingerings include '1 1 1' for the first measure, '1 3 1 4' for the second, '1 3 1 2' for the third, and '1 2 3 4' for the fourth. The third staff begins with an 'I stor barré' marking, followed by an 'III' marking. Fingerings include '1 2 4' for the first measure, '1 3 1 2' for the second, and '1 2 3 4' for the third.

C-mol

Skala



Kadence



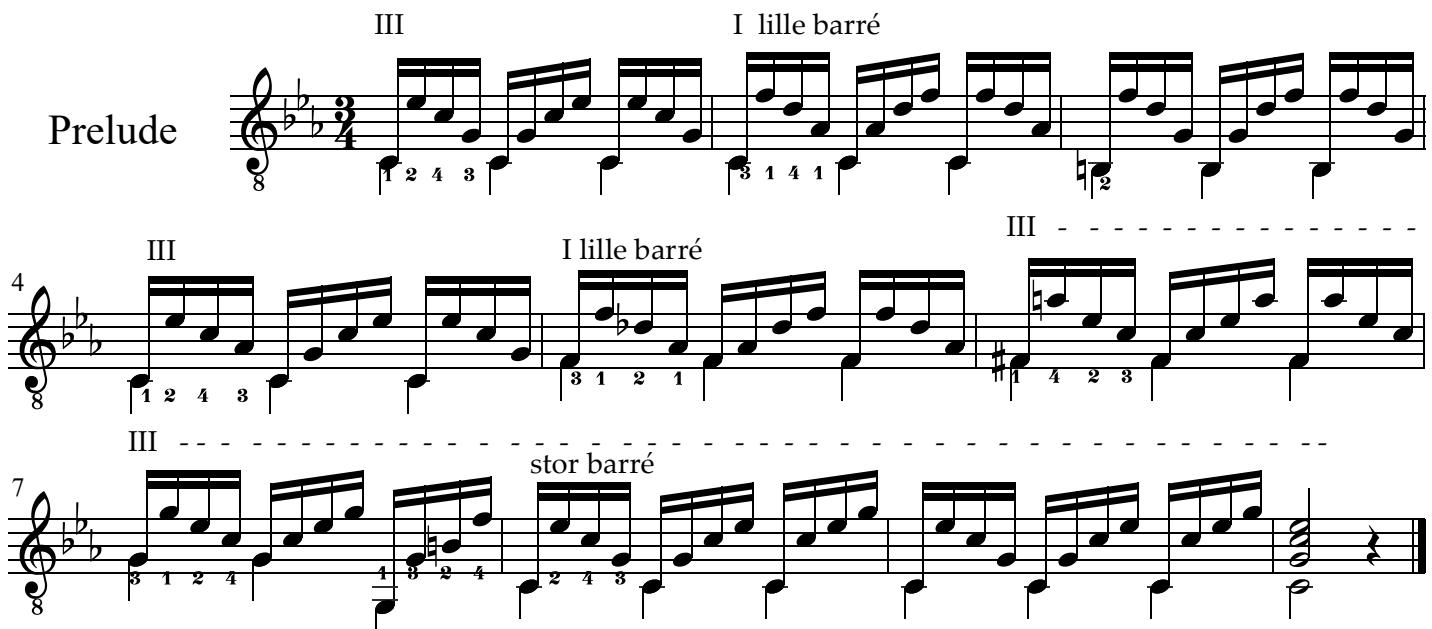
Skalaøvelse



5



Prelude



As-dur

Skala I

Kadence IV I IV stor barré

Skalaøvelse I

Preludium IV lille barré VI stor barré IV

Preludium III I stor barré

Preludium IV lille barré VI IV

F-mol

I

Skala

Kadence

Skalaøvelse

I

3

6

Prelude

lille barré

4

lille barré

7

IV stor barré

10

I

Des-dur

Anvendes også til Cis-dur med sine 7 \sharp 'er.

Skala

Kadence

Skalaøvelse

Prelude

I stor barré

IX

I

stor barré

lille barré

B-mol

Skala I III

Kadence I stor barré

Skalaøvelse I

Prelude stor barré III

Prelude II stor barré I

stор barré - - -

Flageoletter (overtoner)

Flageoletter frembringes ved at berøre en af strengene i bestemte positioner. Finger skal kun røre let, men dog fast nok til at den løse streng ikke høres. Fingeren løftes straks, man har anslået stregen tæt ved broen.

Flageoletter klinger højere end noteret. De kan findes over 12., 7., 5., 4., og 3. bånd, som det fremgår af følgende illustration.

The diagram illustrates the locations of flageolets on a guitar neck across six staves (① to ⑥) and five positions (XII, VII, V, IV, III). The staves are in treble clef, with an '8' indicating the nut position. Muted strings are shown as horizontal dashes, and open strings as circles. The diagram shows that flageolets can be played on the 12th, 7th, 5th, 4th, and 3rd frets across the six staves.

Flageoletøvelser

Tallene øverst viser bånd, tallene nederst angiver streng.

Allegretto

Øvelse

12 - - - 7 12 7 12 5 - - 12 7 7 - 12 - - - 7 12 7 12 5 - - 7 5 5 4 5 - 3 8

10 3 4 5 4 5 - 3 4 5 4 3 5 4 5 - 3 5 4 5 4 5 3 4 5 12 - - - 7 12 7 12 5 - - 12 - 7 - 12 -

21 12 - - 7 12 7 12 5 - - 7 - 5 Fine 7 - - 12 - - 5 12 - - - 5 7 - 12 - 5 12 - - 5 7 - 12 -

Alle toner i guitarens toneomfang kan spilles som flageoletter. For at gøre dette, gribes strengen ved den tone, der skal lyde som flageolet, og spidsen af højre hånds pegefinger sættes over 12. bånd på samme streng. Højre tommel flyttes lidt bort fra pegefingeren, og anslår strengen, hvorpå flageoletten lyder. *Dette kaldes kunstige flageoletter.*

Venstre hånds position	
Højre pegefingers position	
	XII XV XIV XII XIII XII

Slut på anden del

Tredie del

Halvtreds øvelser i stigende sværhedsgrad

Andantino grazioso

Nr. 1

4

8

cresc.

12

Fine

Nr. 2

Vals

6

Cresc.

14

sfp

mf

Cresc.

22

Fine

31

D.C.

Andante

Nr. 3

4

8

12

16

20

Fine

pf

f

dim.

D.C.

Allegretto

Nr. 4

Carcassi: Guitarskole

Allegretto

Nr. 6

7

13

19

Fine

26

Nr. 7

Vals

7

13

Fine Mol

19

D.C.

Andante

Nr. 9

5

11

Fine

Nr. 10 Vals

4

7

16

25

33

Fine

D.C.

Moderato

Nr. 11

5

10

15

20

dim.

Fine

Allegretto

Nr. 12

§

8

p

6

13

mf

Fine

20

p

§

D.C.

Allegretto non troppo

Nr. 13

§

8

mf

6

12

f

Fine

18

p

§

D.C.

Andantino

Nr. 14

Fine

Nr. 15

Vals

Nr. 16
Caprice

f

Measure 1: 4 eighth-note pairs. Measure 2: 4 eighth-note pairs.

3

Measure 3: 4 eighth-note pairs.

6

Measure 6: 4 eighth-note pairs.

9

Stor barré

Measure 9: 4 eighth-note pairs. Stor barré (large barre) on the 3rd string, 4th fret.

12

mf

Measure 12: 4 eighth-note pairs. Dynamics: mezzo-forte (mf).

15

p

Measure 15: 4 eighth-note pairs. Dynamics: piano (p).

18

Measure 18: 4 eighth-note pairs.

20

dim.

Rall.

Measure 20: 4 eighth-note pairs. Articulation: 'dim.' (diminuendo) and 'Rall.' (rallentando).

Nr. 17
March

The sheet music consists of six staves of musical notation for guitar. The key signature is one sharp (F#), and the time signature is common time (indicated by 'C'). The first staff begins with a dynamic of *f*. Measures 1 through 5 show a rhythmic pattern of eighth and sixteenth notes. Measure 6 starts with a dynamic of *p*, followed by a section with eighth-note chords and sixteenth-note patterns. Measure 12 continues the sixteenth-note patterns. Measure 17 begins with a dynamic of *f*. Measures 23 and 24 feature a two-part ending, labeled '1.' and '2.', with measure 24 starting with a dynamic of *mf*. Measures 29 through 33 conclude the piece.

Musical score for Nr. 19, Allegretto. The score consists of six staves of music for a solo instrument. The key signature is A major (three sharps). The time signature varies between common time (indicated by '4') and 2/4 time (indicated by '2'). Measure numbers 8, 13, 18, 23, and 31 are explicitly marked. Measure 8 starts with a dynamic *mf*. Measures 18 and 23 both start with a dynamic *p*. Measure 31 ends with a dynamic *dim.*

Nr. 19 Allegretto

8 *mf*

13

18 *p*

23

31 *dim.*

Andante non troppo

Nr. 20

Nr. 20

6

13 Fine Dur

19

24

29 D.C.

Allegretto

Nr. 21
Rondo

The sheet music for guitar, titled "Nr. 21 Rondo" and marked "Allegretto", contains 14 staves of sixteenth-note patterns. The key signature is A major (three sharps). The time signature varies between common time (indicated by a '4') and 3/4 time (indicated by a '3'). The music features dynamic markings such as *p*, *f*, *mf*, and *ff*. Several performance instructions are included: "Mol" (molto) at measure 11, "Dur" (durante) at measure 26, and "3" above a measure at measure 41, likely indicating a three-measure repeat. Fingerings are shown above some notes, particularly in the later staves.

Nr. 22
Siciliano

6

14

21

Fine Dur

pf

D.C.

The image shows a musical score for 'Nr. 24 Galop'. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a time signature of 2/4. It features a dynamic marking 'mf' and a tempo marking 'Galop'. The second staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The third staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The music includes various note heads, stems, and bar lines. The score concludes with a 'Fine' marking at the end of the second staff and a 'D.C.' marking at the end of the third staff.

Andantino grazioso

Nr. 25

p

cresc.

dim.

f

p

Nr. 26

Vals

mf

This section of sheet music starts with a treble clef, a 3/8 time signature, and a key signature of one sharp. The dynamic is marked as *mf*. The music consists of two staves of sixteenth-note patterns.

8

This section continues the sixteenth-note pattern from the previous staff, with a dynamic of *f*.

16

Fine

p

D.C.

This section concludes with a dynamic of *p*, followed by a repeat sign and the instruction *D.C.* (Da Capo).

Nr. 27

March

f

This section starts with a treble clef, common time, and a key signature of one sharp. The dynamic is *f*. The music features eighth-note and sixteenth-note patterns.

6

This section continues the rhythmic pattern established in the previous staff.

11

This section continues the rhythmic pattern established in the previous staff.

16

Fine

This section concludes with a dynamic of *p*, followed by a repeat sign and the instruction *Tommel* (Tammel), indicating a return to a previous section.

20

D.C.

This section concludes with a dynamic of *p*, followed by a repeat sign and the instruction *D.C.* (Da Capo).

Larghetto

Nr. 28

8

12

18

Fine Flageoletter --
12. bånd

7. 12. -

Flageoletter - - -

D.C.

Allegretto

Nr. 29

Rondo

7

IX

Dolce

14

IX

Fine

Dolce

21

28

33

mf

f

D.C.

Nr. 30 Chasse

Larghetto

Nr. 31

7

14 Dolce Fine 2 1 1 0 5. pos.

18

21

24

26

28 dolce 3 3

30 D.C.

Nr. 32 March

Measure 1: Treble clef, common time. Chords: G major, A major, B major. Fingerings: 1, 2, 3, 4. Dynamic: *sf*. Measure 2: Chords: C major, D major, E major. Fingerings: 3, 2, 1. Measure 3: Chords: F major, G major, A major. Fingerings: 3, 2, 1. Measure 4: Chords: B major, C major, D major. Fingerings: 4, 1. Measure 5: Chords: E major, F major, G major. Fingerings: 3, 2, 1. Measure 6: Chords: A major, B major, C major. Fingerings: 3, 2, 1.

Measure 7: Chords: G major, A major, B major. Fingerings: 1, 2, 3, 4. Dynamic: *sf*. Measure 8: Chords: C major, D major, E major. Fingerings: 3, 2, 1. Measure 9: Chords: F major, G major, A major. Fingerings: 3, 2, 1. Measure 10: Chords: B major, C major, D major. Fingerings: 4, 1. Measure 11: Chords: E major, F major, G major. Fingerings: 3, 2, 1. Measure 12: Chords: A major, B major, C major. Fingerings: 3, 2, 1.

Measure 13: Chords: G major, A major, B major. Fingerings: 1, 2, 3, 4. Dynamic: *f*. Measure 14: Chords: C major, D major, E major. Fingerings: 3, 2, 1. Measure 15: Chords: F major, G major, A major. Fingerings: 3, 2, 1. Measure 16: Chords: B major, C major, D major. Fingerings: 4, 1. Measure 17: Chords: E major, F major, G major. Fingerings: 3, 2, 1. Measure 18: Chords: A major, B major, C major. Fingerings: 3, 2, 1.

Measure 22: Chords: G major, A major, B major. Fingerings: 1, 2, 3, 4. Dynamic: *mf*. Measure 23: Chords: C major, D major, E major. Fingerings: 3, 2, 1. Measure 24: Chords: F major, G major, A major. Fingerings: 3, 2, 1. Measure 25: Chords: B major, C major, D major. Fingerings: 4, 1.

Allegretto
 Nr. 33
 Rondo

Coda

1 7 14 21 28 36 40 45

IX mf cresc. rf DC sf sforzando Fine

The image shows a musical score for four staves. The first staff starts with a treble clef, a key signature of one sharp, and a time signature of 3/8. It features a dynamic marking 'p' and a fermata over the eighth note of the first measure. The second staff begins with a treble clef, a key signature of two sharps, and a time signature of 2/8. It includes a dynamic marking 'mf' and a fermata over the eighth note of the first measure. The third staff starts with a treble clef, a key signature of one sharp, and a time signature of 2/8. It has a dynamic marking 'p' and a 'Fine' instruction. The fourth staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/8. It concludes with a dynamic marking 'D.C.' (Da Capo).

Nr. 35
Rondo

$\frac{2}{4}$

$\frac{8}{8} \text{ mf}$

$\frac{8}{8}$

$\frac{3}{2} \frac{4}{4}$

6

$\frac{3}{2} \frac{4}{4}$

12

$\frac{3}{2} \frac{4}{4}$

18

$\frac{3}{2} \frac{4}{4}$

24

Fine

$\frac{8}{8} \text{ f } \text{ mf}$

$\frac{3}{2} \frac{4}{4}$

30

$\frac{3}{2} \frac{4}{4}$

$\frac{8}{8} \text{ p } \text{ f } \text{ p } \text{ p } \text{ Tommel } \text{ p }$

35

$\frac{3}{2} \frac{4}{4}$

40

$\frac{3}{2} \frac{4}{4}$

Rall. a tempo

$\frac{3}{2} \frac{4}{4}$

Nr. 36
Vals

8 12 18 26

D.C.

Larghetto

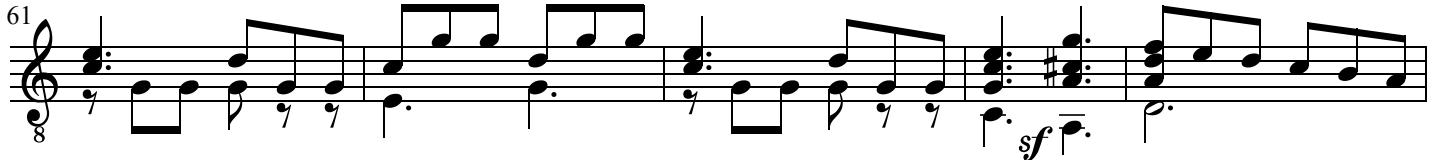
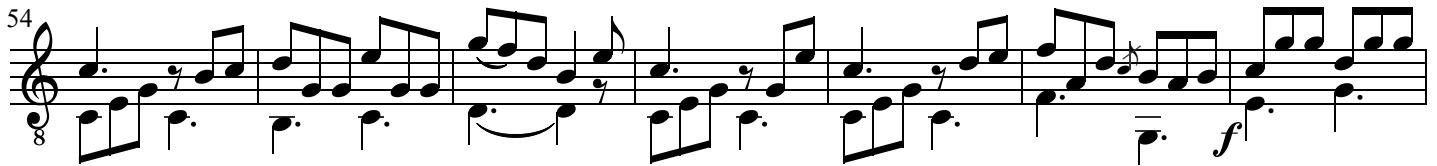
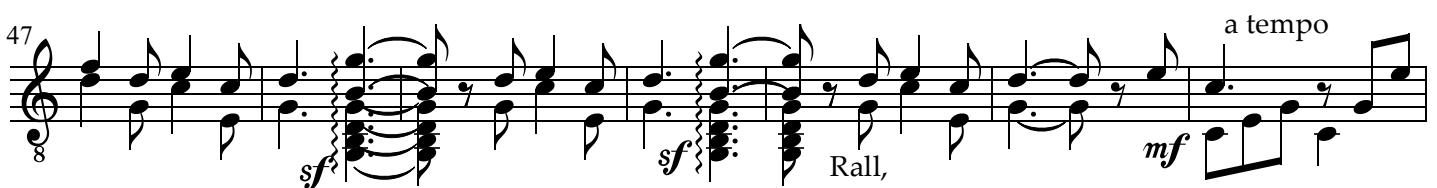
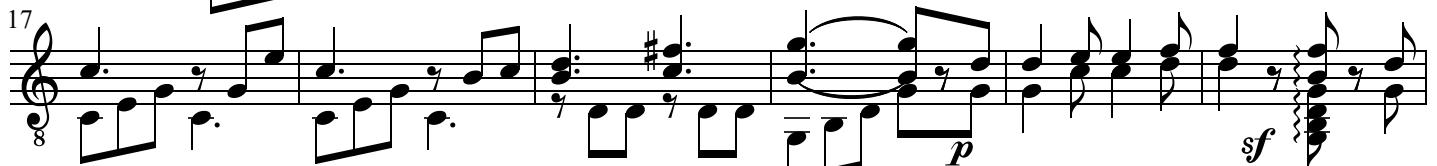
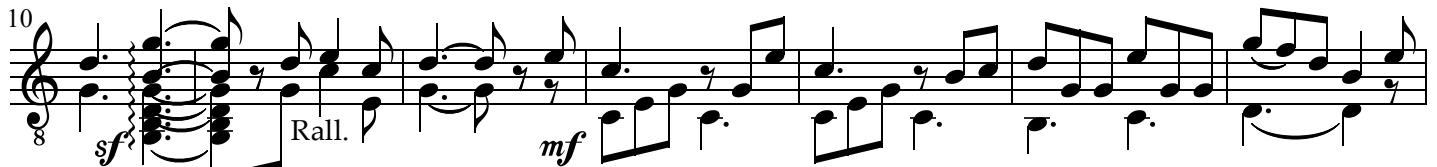
Nr. 37

På 2. og 3. streng - - - - -

5 9 12

IX

Fine



Musical score for piano, three staves:

- Staff 1 (Measures 66-70): Eighth-note pairs followed by eighth-note triplets.
- Staff 2 (Measures 71-75): Includes dynamics *sf* and *mf*.
- Staff 3 (Measures 77-81): Ends with a *Fine* at the end of measure 81.

Nr. 39
March

8

mf

This section starts with a treble clef, common time (indicated by '8'), and a key signature of two sharps. The music consists of eighth-note chords and sixteenth-note patterns. Measure 1 begins with a single eighth note followed by a series of eighth-note chords. Measures 2-4 show a repeating pattern of eighth-note chords. Measure 5 introduces a sixteenth-note figure. Measures 6-8 continue with eighth-note chords.

4

p

This section continues in common time (8) with a key signature of two sharps. Measures 9-14 feature eighth-note chords and sixteenth-note patterns. Measure 9 includes a dynamic marking *f*. Measures 10-12 show a repeating pattern of eighth-note chords. Measure 13 features a sixteenth-note figure. Measure 14 concludes with a sixteenth-note figure.

9

f

mf

f

This section continues in common time (8) with a key signature of two sharps. Measures 15-18 feature eighth-note chords and sixteenth-note patterns. Measure 15 includes a dynamic marking *f*. Measures 16-17 show a repeating pattern of eighth-note chords. Measure 18 features a sixteenth-note figure. Measure 19 concludes with a sixteenth-note figure.

14

p

This section continues in common time (8) with a key signature of two sharps. Measures 21-24 feature eighth-note chords and sixteenth-note patterns. Measure 21 includes a dynamic marking *f*. Measures 22-23 show a repeating pattern of eighth-note chords. Measure 24 features a sixteenth-note figure. Measure 25 concludes with a sixteenth-note figure.

20

f

p

mf

Fine

This section continues in common time (8) with a key signature of two sharps. Measures 27-30 feature eighth-note chords and sixteenth-note patterns. Measure 27 includes a dynamic marking *f*. Measures 28-29 show a repeating pattern of eighth-note chords. Measure 30 features a sixteenth-note figure. Measure 31 concludes with a sixteenth-note figure and a 'Fine' marking.

26

This section continues in common time (8) with a key signature of two sharps. Measures 33-36 feature eighth-note chords and sixteenth-note patterns. Measures 33-35 show a repeating pattern of eighth-note chords. Measure 36 features a sixteenth-note figure.

31

Dolce

This section continues in common time (8) with a key signature of two sharps. Measures 39-42 feature eighth-note chords and sixteenth-note patterns. Measures 39-41 show a repeating pattern of eighth-note chords. Measure 42 features a sixteenth-note figure. Measures 43-44 conclude with a sixteenth-note figure.

36

D.C.

This section continues in common time (8) with a key signature of two sharps. Measures 45-48 feature eighth-note chords and sixteenth-note patterns. Measures 45-47 show a repeating pattern of eighth-note chords. Measure 48 features a sixteenth-note figure. Measures 49-50 conclude with a sixteenth-note figure and a repeat sign.

Andantino grazioso

Nr. 40

Dolce

IX

IX

Rall.

pp

sp

IV -

cresc.

IV - VI - VII -

mf

Rall.

The music is in 2/4 time, major key, with various dynamics and performance instructions. The first staff starts with *mf*. The second staff starts with *p*. The third staff starts with *mf*. The fourth staff starts with *f*. The fifth staff starts with *pp*. The sixth staff starts with *sp*. The seventh staff starts with *cresc.*. The eighth staff starts with *mf*. The ninth staff starts with *Rall.*. The tenth staff starts with *Rall.*.

A musical score for guitar, featuring four staves of music. The key signature is A major (three sharps). The time signature varies between common time and 12/8. The score includes dynamic markings such as *mf* (mezzo-forte) and *dim.* (diminuendo). Fingerings are indicated above the notes, and there are several grace note patterns. The score consists of four systems of music, numbered 46, 50, 54, and 57 from top to bottom.

Italiensk sang

Andantino

Nr. 41

The musical score consists of four staves of piano music. The first staff begins with a dynamic of *fp*. The second staff begins with a dynamic of *p*. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *p*.

Var. 1

Var. 1

3 3 3 3 3 3 3

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

3 3 3 3 3 3 3

6 3 3 3 3 3 3 3 3

9 1 3 2 3 1 3 4 1 3

11 3 3 3 3 3 3 3 3

14 3 3 3 3 3 3 3 3

Var. 2

3

6

9

11

14

17

20

23

27

cresc.

p

mf

p

f

Rall.

f

Schweitzisk sang

Allegretto

Nr. 42

Tema

Var. 1

VII pos. -

III -

Var. 2

VII -

13

18

25

30

34

38

Weber's sidste musikalske tanke

Nr. 43
Tema

The sheet music for "Weber's sidste musikalske tanke" (Nr. 43) features five staves of musical notation. The key signature is two sharps, and the time signature is 3/4. The first staff begins with a dynamic ***fp***. The second staff starts with a dynamic ***p***. The third staff starts with a dynamic ***p***. The fourth staff starts with a dynamic ***p***. The fifth staff starts with a dynamic ***p***. The music includes various note heads with numbers (1, 2, 3, 4) indicating specific fingerings. Measure 16 includes a dynamic ***Dolce***.

Var.

8 *mf*

5

10

15

Dolce

20

24

30

35

40

Italiensk sang

Andantino

Nr. 44

Tema

mf

Var. 1

fp

IX

Langsommere

Var. 2

9. pos. - - - - -

Tempo primo

9. pos. - - - - -

9. pos. - - - - -

12

15

fp

sf

20

p

cresc.

24

ff

27

f

ff

Hertugen af Reichstadt's yndlingsvals

Nr. 45

4

6

13

20

27

34

41

Barré

48

55

61

68 Var.

 74

 80

 84

 90

 96

 102

 108

 114

 120

 126

Sheet music for violin, featuring five staves of music. The key signature is A major (two sharps). The time signature varies between common time and 4/4. Measure 132 starts with a sixteenth-note pattern. Measure 138 begins with a dynamic *p* and a 5th position fingering. Measure 146 shows a crescendo. Measure 153 includes a grace note with a 4/3 ratio. Measure 160 ends with a dynamic *ff*.

Elever, der ønsker at gøre deres spil fuldkommen, anbefales at fortsætte med øvelserne i mit opus 60.

For at spille de tre følgende stykker, må guitaren stemmes om i E-dur

Eksempel



Nr. 46 Vals

IV - - - IV - - -

The first page of a piece titled "Nr. 46 Vals". The key signature is E major (no sharps or flats). The time signature is 3/4. The music begins with a bass note on the eighth note, followed by a quarter note, a half note, and a quarter note. The dynamic is p . The piece ends with a repeat sign.

Stor barré
5. bånd

8

Stor barré (Large barre) and 5. bånd (5th finger) markings are shown above the staff. The music continues with a series of sixteenth-note patterns. The dynamic is mf .

15

15

Continuation of the sixteenth-note patterns from the previous page.

Flageoletter
Bånd
Fine
12. - - - 7. - - 5. - - 12. - - -
Streng

22

Flageoletter (Flageolets), Bånd (Finger), and Fine (End of section) markings are shown. The dynamic is p . The piece ends with a sixteenth-note pattern followed by a repeat sign. The dynamic is $f\#p$.

31

31

12. 7. - - 12. - - -

The first page of a piece titled "Nr. 47". The key signature is E major (no sharps or flats). The time signature is 2/4. The music begins with a bass note on the eighth note, followed by a quarter note, a half note, and a quarter note. The dynamic is p . The piece ends with a repeat sign.

39

Flageoletter - - -

39

Flageoletter (Flageolets) marking is shown. The dynamic is $dim.$. The piece ends with a sixteenth-note pattern followed by a repeat sign. The dynamic is $D.C.$.

Nr. 47
Galop

Flageolet
5. bånd
6. streng

Flageolet
12.
12.

Flageolet
7. b.

Flageolet
7. b. - - -
12. b. - - -

D.C.

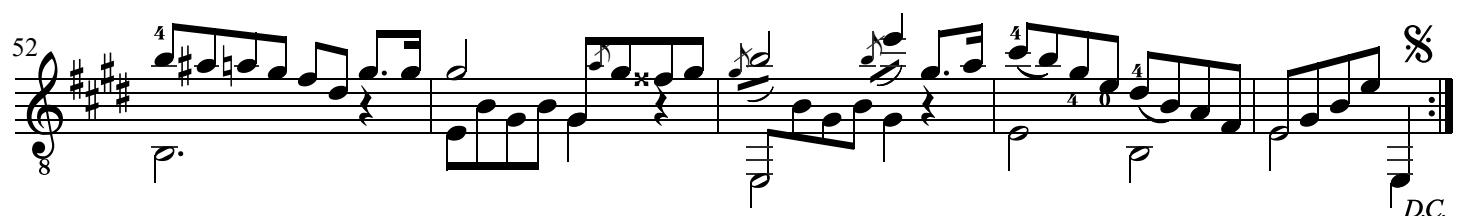
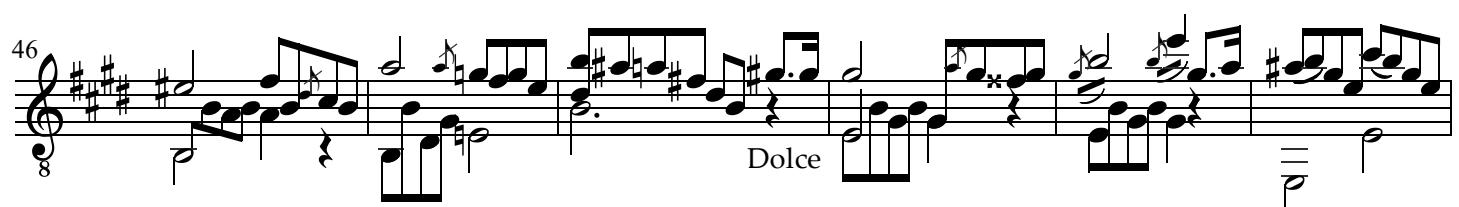
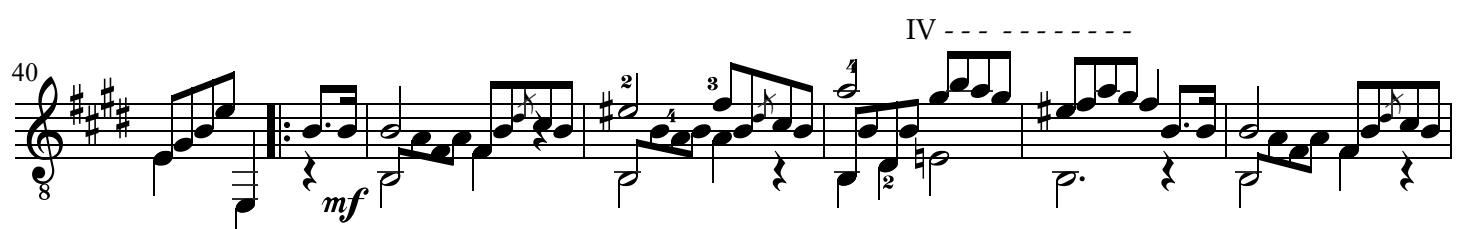
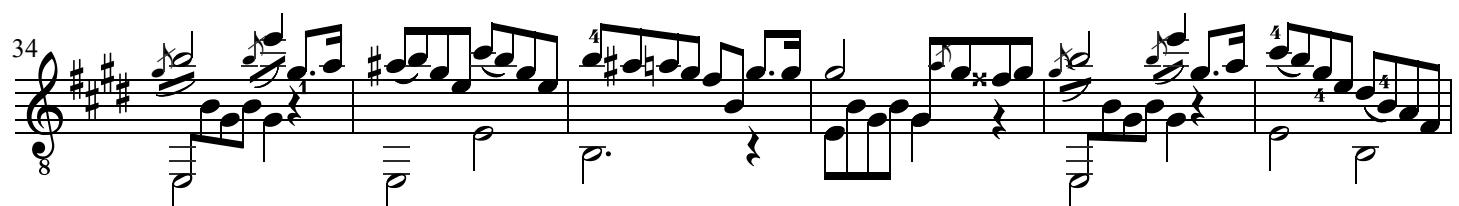
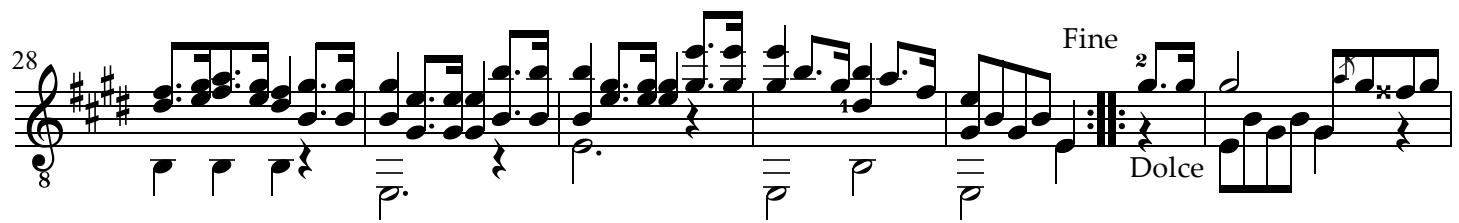
Nr. 48
March

Stor barré
7. bånd

Flageolet
7. b. 5. 12. 5. 7.

Flageolet - - -

p



Tegnforklaring til de følgende to stykker

- Friser (rasgueado) betyder, at man knytter højre hånd, bortset fra tommelen, for derefter at sprede fingrene og dermed anslå alle strengene uden at bevæge armen.
- Pouce betyder, at højre tommel glider let henover alle strenge.
- Index betyder, at højre pegefinger stryger let over alle strenge fra den øverste til den sidste, ganske nær lydhullet.
- Vibration betyder, at man lader fingrene på venstre hånd falde hammeragtigt og med eftertryk, så strenge slås an uden at bruge højre hånd.
- Tambour betyder, at man med højre tommel, med passende styrke, stryger alle strenge nærliggende ved stolen. Dog uden at det bliver stift.

Nr. 49 Vals

Sheet music for guitar, page 147, featuring three staves of musical notation. The music is in common time (indicated by '8'). The key signature has two sharps. Fingerings are indicated above the notes:

- Staff 1, measures 30-32: 'Pouce' (thumb), 'Frisé' (pizzicato), 'Index' (index finger), 'Pouce' (thumb), 'Index' (index finger), 'Pouce' (thumb), 'Index' (index finger), 'Pouce' (thumb).
- Staff 1, measure 33: 'Pouce' (thumb), 'Index' (index finger), 'Pouce' (thumb), 'Index' (index finger).
- Staff 2, measure 36: 'Pouce' (thumb), 'Index' (index finger), 'Pouce' (thumb), 'Index' (index finger), 'Pouce' (thumb), 'Index' (index finger), 'Pouce' (thumb).

Dynamics and performance instructions:

- Measure 30: **pp** (pianissimo)
- Measure 33: **Stor barré** (long barre)
- Measure 36: **Dolce** (sweetly), **D.C.** (Da Capo)

Nr. 50
Galop

7 Frisé Fr. Fr. Fr.

12 Fr. 5 Fr. 5 Fr. 5 Fr. 5

Fine

18

Vibr. Tambour F \ddot{b}

27

34 Fr. 6 Vibr. Tambour Fr. 5 Fr. 5 Vibr. Tambour Fr. 6

38 Fr. 6 Flageolet 12. bånd 7. b. 3. pos. Fl.

46

Fr. 6

52 Fr. 6 Fr. 6 Fr. 6 Fl.



Slut

Oversigt over guitarens opbygning
Instrumentets dele set forfra

Diatonisk skala på alle strenge
Der er en halv tone fra bånd til bånd

Hver nodelinje repræsenterer en streng.

1. streng 2. streng 3. streng 4. streng 5. streng 6. streng

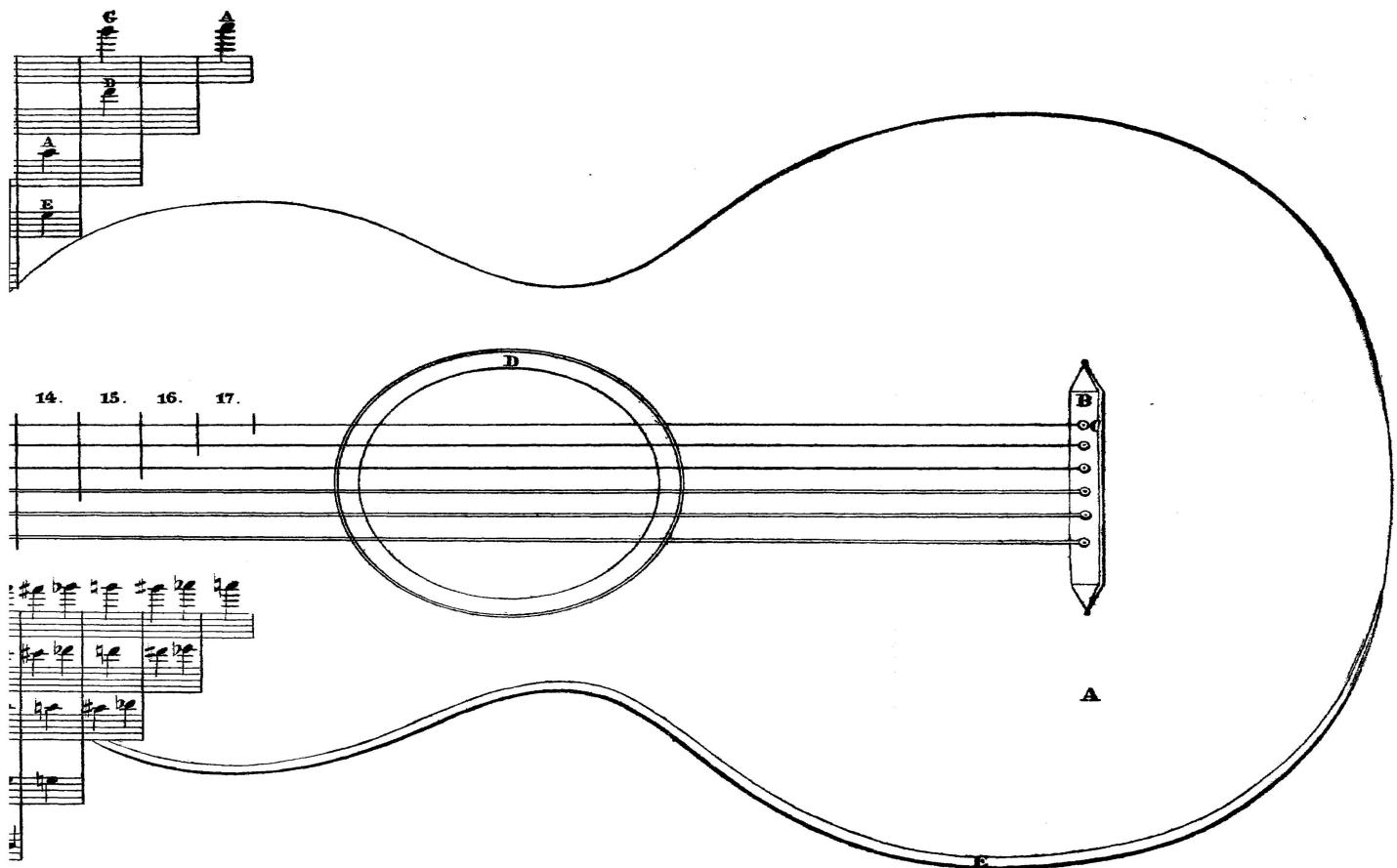
1. streng, 1. bånd 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13.

Kromatiske skalaer på alle bånd

Hver nodelinje repræsenterer en streng.

1. streng 2. streng 3. streng 4. streng 5. streng 6. streng

1. streng, 1. bånd 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13.



A. Dæk
B. Stol
C. Baroner
D. Lydhus og roset
E. Sarg
F. Griffbræt
G. Hoved

H. Stemmeskrue
I. 3 omspundne basstreng
J. 3. uomspundne diskantstreng
K. Saddel
L. Bånd
M. Bånd

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