

LUKÁCS PÁL

10 FEKVÉSVÁLTÓ GYAKORLAT — 10 LAGENWECHSEL-ÜBUNGEN

10 EXERCISES IN CHANGE OF POSITION

1. Gyakorlat

A fekvésváltás egyik lehetősége a közvetítőhangos megoldás. Lényege abban áll, hogy az előző fekvésben használt ujjal oly módon megyünk a következő fekvésbe, hogy az az új helyzetben támásztékül szolgáljon az új fekvésben játszandó hang intonálásához.

Az alábbi gyakorlat ezen az alapon épült. (Pl. Az első kilenc taktusban megkomponált dallamhangokkal oldjuk meg a közvetítőhangok felismertetését, a következő nyolc taktusban ugyanaz történik közvetítőhangok nélkül.)

Andante
Übung Nr. 1.

Eine der Durchführungsarten des Lagenwechsels ist die Lösung durch Einschaltung von Vermittlungstönen. Im wesentlichen besteht dies darin, dass man mit dem in der vorherigen Lage benützten Finger derart in die nachfolgende Lage übergeht, dass dieser Finger in der neuen Stellung als Stütze zum Intonieren des in der neuen Lage zu spielenden Tones dient.

Die nun folgende Übung ist auf dieser Grundlage aufgebaut. (Z. B.: In den ersten neun Takten werden die Töne der Melodie zum Erkennen der Vermittlungstöne verwendet, in den nachfolgenden acht Taktten geschieht dies ohne Vermittlungstöne.)

Exercise 1.

One method to change position consists in employing „intermediate” notes. In essence this means that the finger used in the preceding position would furnish support to the finger playing the note in the new position.

The exercise that follows is designed correspondingly. (E. g. the melody of the first nine bars include the intermediary notes as integral parts of the melodic shape; the same happens in the next eight bars but without the intermediary notes shown.)

Sheet music for a bowed instrument, likely cello or bass, featuring ten staves of musical notation. The music includes various bowing techniques (e.g., *espr.*, Sul G, Sul D, Sul C, Sul A) and fingerings (e.g., 1, 2, 3, 4). The key signature changes frequently, and the time signature varies between measures. The music is composed of ten staves, each starting with a different clef (Bass Clef, Treble Clef, Bass Clef, Treble Clef, Bass Clef, Treble Clef, Bass Clef, Treble Clef, Bass Clef, Treble Clef).

espr.

f

Sul G Sul D Sul A

Sul G

Sul D Sul C **p** Sul G

Sul G Sul A

Sul G Sul C

Sul G

Sul D Sul A Sul G Sul A

Sul D Sul C Sul A Sul G Sul A

2. Gyakorlat

A következő skálatanulmány a hármashangzat felbontások már ismert ujjrendje mellett az ún. nyújtott ujjrendű fekvésváltások beidegzését szolgálja. A nyújtott ujjrend célja a fekvések közötti ugrásos fekvésváltás szükségszerinti kiküszöbölése. Nagymértékben segítséget nyújthat ahhoz, hogy a hangok egymással való összekötésének módját a zenei szükségesség irányítsa és szabályozza.

A gyakorlat azt kívánja felismertetni a játékossal, mely esetben kivánatos és lehetséges a már ismert hármashangzatfelbontásos, a nyújtott- és az üres húrral kombinált ujjrend által megoldott fekvésváltás.

Übung Nr. 2.

Die nun folgende Skalenstudie behandelt nebst den bereits bekannten Fingersätzen der Dreiklangzerlegungen die Innervierung der sog. Lagenwechsel mit gestreckten Fingersätzen: Der gestreckte Fingersatz zweckt womöglich die Vermeidung des sprunghaften Lagenwechsels und kann in bedeutendem Masse dazu behilflich sein, dass die Art und Weise der Tonverbindungen von den musikalischen Erfordernissen bestimmt und geregelt wird.

Diese Übung soll dem Spieler die Erkenntnis dessen vermitteln, wann und in welchem Falle die Lösung des Lagenwechsels durch den bereits bekannten Fingersatz der Dreiklangzerlegung, wann mit gestrecktem Fingersatz der Dreiklangzerlegung, wann mit gestreckten Fingersätzen, und wann durch den mit einer leeren Saite kombinierten Fingersatz wünschenswert und möglich erscheint.

Exercise 2.

In addition to training of broken triads with the familiar fingering, this scale exercise aims at achieving security in the kind of position change which involves the so-called stretched fingering. The purpose of this method is to eliminate the necessity of skipping from one position to the other.

It may greatly help to obtain that musical considerations should determine and guide the mode of connecting tones.

This exercise is designed to demonstrate the various cases in which such changes of position, viz. whether the already familiar broken triads, or stretched fingering, or fingering combined with open strings respectively should be performed and applied.

Moderato

f

The musical score consists of ten staves of violin notation. The first nine staves are in common time, while the last staff is in 12/8 time. The key signature changes frequently, including major keys like G and D, and minor keys like A minor and E minor. Fingerings are marked with numbers 1 through 4 above or below the notes. Bows are indicated by horizontal lines with arrows. The notation includes various dynamics such as accents and slurs. The page is numbered 7 in the top right corner.

D

Sul D Sul A

3. Gyakorlat

A harmadik gyakorlatban ismét bővül a fekvésváltási lehetőségek sora. A nyújtott ujjrend és az üres húr segítsége mellett az egymástól félhang távolságra eső hangok által adott azonos ujjal való fekvésváltás kihasználására, a gyakorlat második felében pedig az egymástól nagyobb távolságra eső hangok támasz nélküli, ugrásos összekapcsolására ad tanulmányi anyagot.

Übung Nr. 3.

Die dritte Übung zeigt weitere Möglichkeiten des Lagenwechsels. Nebst den Lösungen mit gestrecktem Fingersatz und dem mit einer leeren Saite kombinierten Fingersatz bringt der erste Teil der Übung die Durchführung des Lagenwechsels, mit ein und demselben Finger bei zwei, voneinander auf Halbton-Entfernung liegenden Tönen, der zweite Teil hingegen bietet Studienmaterial zum Erlernen der ohne Stütze sprunghaft durchgeführten Verbindung von zwei, voneinander, auf grössere Entfernung liegenden Tönen.

Exercise 3.

This exercise includes an additional case requiring change of position. Besides the method of stretched fingering and the aid of open string, it provides for the training of changes executed with the same finger in case of a semitone distance. Its second part furnishes material for the training of connecting notes by unsupported skips at greater intervals.

Allegro

I. pos.

G

Sheet music for a right-hand guitar part, page 9. The music consists of ten staves of sixteenth-note patterns with fingerings. The key signature changes between major and minor keys across the staves. The first staff starts in A major (three sharps) and moves through various keys including D major, G major, E minor, C major, F# major, B major, and A major. Fingerings such as 1, 2, 3, 4, 1, 2, 3, 4 are indicated above the notes. A section labeled "D" is present in the middle of the page.

The image shows a page of sheet music for violin, consisting of six staves of musical notation. The music is written in common time, with a key signature of two sharps. Fingerings are indicated above the notes, and bowing is marked with vertical strokes. The notation includes various note values such as eighth and sixteenth notes, and rests. The staves are separated by horizontal lines, and the music is divided into measures by vertical bar lines. The overall style is typical of classical violin music.

Sheet music for a right-hand technique exercise, likely for piano or harp. The music consists of eight staves of sixteenth-note patterns with fingerings. The first four staves are in common time (Bass clef) and the last four are in common time (Treble clef). Fingerings include numbers 1, 2, 3, 4, and symbols like o and =. Measure 1 starts with a bass note followed by a series of eighth-note pairs. Measures 2-4 continue this pattern with variations in pitch and rhythm. Measures 5-8 transition to treble clef, maintaining the sixteenth-note patterns and fingerings. The letter 'D' appears under the fifth staff, and the letter 'B' appears under the sixth staff.

4. Gyakorlat

Az összes eddig tárgyalt fekvés-váltási módok gyakorlása mellett az egyik alapvetően fontos kettős-fogásnak, az oktáv-játéknak az úgy-nevezett kvintfogással való megoldását mutatja be a következő tanulmány.

Lényege: tiszta oktávot olymódon intonálunk, hogy az alaphangra azonos ujjal kvintet fogunk és erre a kvintre az alapfogásoknál már beidegzett tiszta kvartot intónálunk.

A gyakorlat détachéval és vetett vonással egyaránt gyakorlandó.

Übung Nr. 4.

Die folgende Übung behandelt ausser allen, bisher erlernten Arten des Lagenwechsels nun eine grundlegend wichtige Form der Doppelgriffe, u. zw. die mit sog. Quintengriffe durchgeföhrte Lösung des Oktavenspieles.

Das Wesentliche dabei ist: reine Oktaven werden so gespielt, dass man auf den Grundton mit ein und demselben Finger eine Quint greift und auf diese Quint die bereits bei den Grundgriffen erlernte reine Quart intoniert.

Die Studie ist gleicherweise mit détaché und mit geworfenem Bogenstrich zu üben.

Exercise 4.

In addition to all the various kinds of changes discussed hitherto, this exercise demonstrates the supremely important case of octaves achieved by fifth stopping. Essentially this refers to performing perfect octaves by placing the same finger on the fifth of the initial note and producing a fourth over the fifth by means of the method already acquired at practising, the basic positions. This exercise should also be practised with détaché and jeté bowings.

Allegro vivo

A page of sheet music for a multi-instrument ensemble, likely woodwind quintet. The music is divided into ten staves, each with a different clef (G, F, C) and key signature. The notation includes various dynamic markings such as \circ , 1 , 2 , 3 , 4 , and b . The first staff uses a treble clef and a key signature of one sharp. The second staff uses a bass clef and a key signature of one sharp. The third staff uses a bass clef and a key signature of one sharp. The fourth staff uses a bass clef and a key signature of one sharp. The fifth staff uses a bass clef and a key signature of one sharp. The sixth staff uses a treble clef and a key signature of one sharp. The seventh staff uses a treble clef and a key signature of one sharp. The eighth staff uses a treble clef and a key signature of one sharp. The ninth staff uses a bass clef and a key signature of one sharp. The tenth staff uses a bass clef and a key signature of one sharp.

5. Gyakorlat

A következő gyakorlat két részes. Az első rész célja a tiszta tercjáték beidegzése.

A második rész már harmóniai és technikai szempontból is sokkal nehezebb feladatot ró a játékosra. A triolánként változó harmóniák a figyelem elevenségének és a fül azonnali áthangolásának fürgeségi próbája és egyben fejlesztője.

További problémát jelentenek a decimajáték és az ugrásos oktavamenetek megoldásai. Az egész gyakorlatot vetett vonással kell játszani.

Moderato

Übung Nr. 5.

Diese Übung ist zweiteilig. Der erste Teil beweckt die Innervierung des Spiels von reinen Terzen.

Der Inhalt des zweiten Teiles stellt den Spieler in harmonischer, wie auch in technischer Hinsicht vor viel schwierigere Aufgaben. Die mit jeder Triole wechselnd gestalteten Harmonien sind ein Prüfstein für intensiv-lebhafte Aufmerksamkeit und für das sofortige Einstellungs- und Reaktionsvermögen des Gehörs und fördern zugleich die Entwicklung dieser zwei wichtigen Eigen-schaften.

Weitere Probleme bedeuten die Lösung des Dezimenspiels und der sprunghaften Oktavengänge. Die ganze Übung ist mit geworfenem Bogenstrich zu spielen.

Exercise 5.

This exercise consists of two parts. The first aims at acquiring perfection in performing thirds. The second is much more demanding in respect of clearness in both harmony and technique. The harmonies that change with each triplet are thus retaining the student's attention and contributing to the development of his aural imagination and alertness.

Additional problems to be solved are the performance of tenths and octave passages obtained by skips. The entire exercise is to be played with jeté bowing.

Musical score for a bowed string instrument (likely Cello or Double Bass) in common time (indicated by '12' over '8'). The score consists of ten staves of music.

The notation includes:

- Bowing:** Indicated by horizontal strokes under the notes.
- Fingerings:** Numbered dots (1, 2, 3, 4) placed above or below the notes to indicate which string to play.
- Dynamic markings:** *ff*, *f*, *p*.
- Key signatures:** Changes frequently, including major and minor keys.
- Time signature:** Common time (indicated by '12' over '8').

The music is divided into measures by vertical bar lines. Each staff contains six measures of music.

6. Gyakorlat

Gyakorlatunk első része a terc- és decimajáték további beidegzését szolgálja. Második részében a nyújtott ujjrend és az üres hár segítségével történő távolabbi fekvésváltások megoldását célozza a már ismert elvek alapján. Új szempont a támasznélküli fekvésváltás gyakorlása.

A nyolcadok vetett vonással, a tizenhatodok és a szextolás második rész détaché játszandó.

Allegretto

A page of sheet music for guitar, featuring six staves of musical notation. The music is primarily in common time (indicated by 'C') and includes various time signatures such as 3/4 and 2/4. Fingerings are indicated above the notes, and dynamics like 'f' (fortissimo) are shown. The guitar part includes chords and single-note melodic lines.

Übung Nr. 6.

Der erste Teil dieser Übung soll dem Spieler zur weiteren Perfektionierung im Terzen- und Dezimenspiel dienen. Der zweite Teil behandelt die auf Grund bereits bekannter Prinzipien mit gestrecktem Fingersatz und mit Hilfe einer leeren Saite durchgeführten Lösungen der entfernten Lagenwechsel.

Einen neuen Gesichtspunkt bedeutet das Üben des ohne Stütze gespielten Lagenwechsels.

Die Achtel sind mit geworfenem Bogenstrich, die Sechzehntel und der zweite Teil mit den Sextolen sind détaché zu spielen.

Exercise 6.

The first part of this exercise is designed as a further drill of passages involving thirds and tenths. The second part aims at practising changes of position at a more distant interval, partly with the help of stretched fingering and partly by involving open strings, according to already familiar schemes. A new aspect is here the practising of position change without any support.

The quavers are to be executed with jeté bowing, whilst the semi-quavers and the second part involving sextolets with détaché.

Sheet music for a two-handed piano piece, page 17. The music consists of ten staves of musical notation with fingerings and dynamic markings. The staves alternate between treble and bass clefs, with various key signatures (D major, A major, G major, D minor) indicated by sharps and flats. Fingerings are shown above the notes, such as '4 2 3 3' or '1 3 2'. The music includes dynamic markings like 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). The piece concludes with a final cadence in G major.

7. Gyakorlat

Ez a gyakorlat az eddig felhasznált fekvésváltási módozatok összszegzése. Újdonságot csak a tízenhat taktusból álló egyszerű terc- és szextmenetes középrészel jelent, az idevonatkozó legegyszerűbb problémákkal.

Übung Nr. 7.

Diese Übung ist eine Zusammenfassung aller bisher benützten Arten des Lagenwechsels. Eine Neuheit bedeutet nur — mit den diesbezüglichsten einfachsten Problemen — der aus sechzehn Takten bestehende, terzen- und sextenfreie mittlere Teil.

Exercise 7.

This exercise summarizes the various changes of position encountered so far. The only novelty consists of the sixteen-bars long middle section with its successions of simple thirds and sixths, and the fairly simple problems that are associated with it.

Scherzando

p grazioso

dolce

grazioso

2.

mf

p dolce

grazioso

8. Gyakorlat

A következő tanulmány is az eddig fekvésváltási módozatok beidegzését célozza, váltakozó és szokatlan ritmusképletek gyakorlásával egybekötve.

Übung Nr. 8.

Exercise 8.

Die folgende Studie bezweckt ebenfalls die Innervierung der bisherigen Arten des Lagenwechsels, verbunden mit dem Üben von wechselnden und ungewohnten Rhythmusformeln.

This etude is again designed to familiarize the changes of position discussed so far, in association with varying and unusual rhythmic patterns.

Allegro

The sheet music consists of ten staves of musical notation for two hands. The tempo is marked as **Allegro**. The dynamics include **f risoluto**, **p espressivo**, **cre - scen - do - - - f**, and **p dolce**. Fingerings such as 1, 2, 3, 4 are indicated above the notes. The music features various time signatures including 6/8, 3/4, and 2/4, and includes slurs and grace notes. The notation is designed to demonstrate position changes and different rhythmic forms.

3 2 4 3 1 o V 2
p

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

sub f

4 détaché

1 3 1 3 4 1 1 3 1 3
1 3 1 3 4 1 1 3 1 3
1 3 1 3 4 1 1 3 1 3
1 3 1 3 4 1 1 3 1 3

3 1 2 1 3 1 3 1 2 1
3 1 2 1 3 1 3 1 2 1
3 1 2 1 3 1 3 1 2 1
3 1 2 1 3 1 3 1 2 1

3
p dolce

1 2 3 2 1 1
f risoluto

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

cre - - - - scen - - - -

do - - - - f

appassionato

9. Gyakorlat

A kilencedik, ún. egyhúros gyakorlat első részében a legkülönbözőbb fekvésváltási lehetőségeket gyakorolhatjuk. Külön felhívom a figyelmet az azonos ujjal történő portamentós fekvésváltás lehetőségére a második nyolc taktusban. A gyakorlat második része egyhúros hármashangzat-felbontások gyakorlását szolgálja.

Übung Nr. 9.

Im ersten Teil dieser sog. Übung auf einer Saite können die verschiedensten Arten des Lagenwechsels gespielt werden. Besondere Aufmerksamkeit widme man der Möglichkeit des mit ein und demselben Finger durchzuführenden Portamento-Lagenwechsels in der zweiten Achttakt-Gruppe. Der zweite Teil der Studie enthält Übungen in Drei-klangzerlegungen auf einer Saite.

Exercise 9.

The first part of this so-called „one string” exercise presents an opportunity to practise a great variety of position changes. I would call the student's particular attention to the portamento changes executed with the same finger as shown in the second eight-bar group. The second part of the exercise is designed to training broken triads on one string.

Andante

The sheet music for Exercise 9, Andante, features ten staves of sixteenth-note patterns for one string. Fingerings are indicated above the notes. The first two staves are labeled "Sul C p" and "Sul G". The third and fourth staves are labeled "Sul C" and "Sul G". The fifth and sixth staves are labeled "p". The seventh and eighth staves are labeled "Sul G". The ninth and tenth staves are labeled "B". The music includes dynamic markings like "p" and "f".

The musical score consists of two systems of music, each with three staves. The top system uses a bass clef and includes three staves. The first staff has 'Sul C' markings, the second has 'Sul G' markings, and the third has 'Sul C' markings. The bottom system uses a treble clef and also includes three staves, each with 'Sul C' markings. The notation consists of vertical stems with horizontal dashes indicating bow direction, and some stems have numbers (1, 2, 3, 4) above them. Measures are separated by vertical bar lines.

10. Gyakorlat

A következő tanulmány futó és kromatikus egyhúros skálákat gyakoroltat a játékossal.

Übung Nr. 10.

Diese Studie bietet dem Spieler Gelegenheit, Läufe und chromatische Tonleitern auf einer Saite zu spielen.

Exercise 10.

The purpose of this etude is to make the student practise plain and chromatic scales on one string.

Moderato

Sul C



Sul G



The sheet music consists of ten staves of musical notation for a solo instrument. The music is in common time (indicated by 'C'). The key signature changes throughout the piece, with sections in B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. Each staff contains a series of notes with fingerings (numbers 1-6) above them, indicating the specific fingers to be used for each note. The music includes various dynamic markings such as 'f' (fortissimo) and 'p' (pianissimo).

The musical score consists of ten staves of music for a bowed instrument, likely cello or double bass. The notation includes various bowing patterns indicated by curved lines above the notes, and fingerings indicated by numbers (1, 2, 3, 4) placed near the notes. The staves are arranged vertically, with some staves grouped together. The music includes dynamic markings such as f (fortissimo), ff (fortississimo), and p (pianissimo). The key signature changes throughout the piece, including sections with no sharps or flats, and sections with one sharp or one flat. Measure numbers are present at the beginning of several staves.

Staff 1: Measures 1-2, 3-4, 5-6, 7-8, 9-10. Fingerings: 1, 2, 3, 1, 2, 3; 1, 2, 3, 1, 2, 3; 1, 2, 3, 1, 2, 3; 1, 2, 3, 1, 2, 3; 1, 2, 3, 1, 2, 3.

Staff 2: Measures 1-2, 3-4, 5-6, 7-8, 9-10. Fingerings: 4, 3, 2, 3, 2, 1, 3, 2, 1, 3, 2, 1; 3, 2, 1, 3, 2, 1, 4, 3, 2, 3, 2, 1.

Staff 3: Measures 1-2, 3-4, 5-6, 7-8, 9-10. Fingerings: Sul D, 2, 1, 2, 1, 2, 1; 2, 1, 2, 1, 2, 1, 4, 3, 2, 4, 3, 2, 3, 2, 1, 3, 2, 1.

Staff 4: Measures 1-2, 3-4, 5-6, 7-8, 9-10. Fingerings: 1, 1, 2, 1, 2, 1; 2, 1, 2, 1, 2, 1, 4, 3, 4, 4, 3, 4, 4, 3, 2, 2.

Staff 5: Measures 1-2, 3-4, 5-6, 7-8, 9-10. Fingerings: 1, 1, 2, 1, 2, 1; 2, 1, 2, 1, 2, 1, 4, 3, 2, 1, 2, 3, 1, 2, 3.

Staff 6: Measures 1-2, 3-4, 5-6, 7-8, 9-10. Fingerings: 4, 1, 1, 2, 1, 2, 1; 1, 1, 2, 1, 2, 1, 1, 1, 2, 1, 2, 1.

Staff 7: Measures 1-2, 3-4, 5-6, 7-8, 9-10. Fingerings: Sul G, 4, 3, 2, 1, 1, 1, 1, 1, 1, 1.

Staff 8: Measures 1-2, 3-4, 5-6, 7-8, 9-10. Fingerings: Sul D, 1, 1, 2, 1, 2, 1, 1, 1, 2, 1, 2, 1.

Staff 9: Measures 1-2, 3-4, 5-6, 7-8, 9-10. Fingerings: 4, 3, 2, 1, 1, 1, 1, 1, 1, 1.

Staff 10: Measures 1-2, 3-4, 5-6, 7-8, 9-10. Fingerings: 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3.

A továbbiakban Ribáry Antal, Szervánszky Endre és Viski János tanulmányai következnek, melyek a gyakorlatokban található alapelvek praktikus alkalmazását mutatják be szabad kompozíció keretében. Ezekben csak a legsükségebb ujjrendi útmutatásokat közöltem, a továbbiakat az első tíz gyakorlat alapján a játékos az önálló ujjrendszerkesztés elsajátítása érdekében önmaga szerkessze meg.

Angeschlossen folgen nun Studien von A. Ribáry, E. Szervánszky und J. Viski, in denen die praktische Anwendung der in den Übungen kennengelernten Grundprinzipien bei freien Kompositionen dargestellt wird. In diesen sind nur die allernotwendigsten Hinweise für die Fingersätze angegeben, in weiterer Folge soll der Spieler selbst um völlige Sicherheit und Selbständigkeit in der Bestimmung des Fingersatzes erlangen zu können — die notwendigen Fingersätze sich allein zusammenstellen.

Etudes by Antal Ribáry, Endre Szervánszky, and János Viski are found in the subsequent section. The basic principles introduced in the exercises are incorporated here in free compositions. In these pieces fingerings are indicated only at places where they are felt to be indispensable; in order that the ability to devise his own fingering should be developed, the student is requested to provide all others on the basis of the ten preceding etudes.

HÁROM ETÜD DREI ETÜDEN — THREE ETUDES

1.

Allegretto

SZERVÁNSZKY Endre

Andantino

pp Sul D

Tempo I

(pp)

Andantino

sub pp

Tempo I

A

sub pp Sul D

I. Pos.

Tempo I

ff

sf

p

f

sf

p

sf

p

pp

2.

Allegro ma non troppo

The image shows ten staves of musical notation for cello, arranged vertically. Each staff begins with a clef (C-clef or F-clef), a key signature, and a time signature. The notation consists of vertical stems with horizontal dashes indicating pitch and duration. Numerals (1, 2, 3, 4) placed above or below the stems indicate fingerings. Dynamics such as *p*, *dim.*, *pp*, and *sempre pp* are included. The first staff ends with a fermata. The second staff begins with a dynamic *p*. The third staff includes the instruction *sempre pp*. The fourth staff ends with a treble clef. The fifth staff begins with a dynamic *f*. The sixth staff ends with the instruction *Sul G*. The seventh staff begins with the instruction *Sul G*. The eighth staff ends with a dynamic *p*.

Sheet music for guitar, page 31, featuring ten staves of musical notation. The music is in common time and includes the following performance markings and fingerings:

- Staff 1: Measures 1-2, dynamic *pp*. Fingerings: 4, 3, 2, 1; 4, 3, 2, 1; 4, 3, 2, 1.
- Staff 2: Measures 3-4, dynamic *pp*. Fingerings: 2, 4, 1, 0; 4, 3, 2, 1; 1, 0, 2, 4; 2, 1, 2, 4.
- Staff 3: Measures 5-6, dynamic *f*. Fingerings: 2, 1, 0, 2; 2, 4, 1, 2.
- Staff 4: Measures 7-8, dynamic *p*, tempo *sempre p*. Fingerings: 2, 1, 4, 3; 4, 1, 2, 3.
- Staff 5: Measures 9-10, dynamic *f*. Fingerings: 4, 3, 2, 1; 4, 3, 2, 1.
- Staff 6: Measures 11-12, dynamic *ff*. Fingerings: 1, 2, 2, 4; 1, 2, 2, 4.
- Staff 7: Measures 13-14, dynamic *ff*. Fingerings: 1, 2, 2, 4; 1, 2, 2, 4.
- Staff 8: Measures 15-16, dynamic *ff*. Fingerings: 1, 2, 2, 4; 1, 2, 2, 4.
- Staff 9: Measures 17-18, dynamic *ff*. Fingerings: 1, 2, 2, 4; 1, 2, 2, 4.
- Staff 10: Measures 19-20, dynamic *ff*. Fingerings: 1, 2, 2, 4; 1, 2, 2, 4.

3.

Allegro

12 6 *f* (détaché) *p*

13 8 *f* *p* D

13 8 *f* D *p* D

13 8 *f* *p*

13 8 *f* *p*

13 8 *f* (détaché) stacc. *p*

13 8 *f* *p*

13 8 *f sf* *(f) sf* *sf* *sf* *(3)* *sf* *sf*

13 8 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

TECHNIKAI GYAKORLAT TECHNISCHE ÜBUNG

TECHNICAL EXERCISE

VISKI János

Allegro

Allegro

The sheet music consists of six staves of musical notation. The first five staves are for a string quartet (Violin 1, Violin 2, Viola, Cello, and Double Bass) and the sixth staff is for a solo instrument (likely Flute or Clarinet). The music is in common time, with a key signature of one flat. Various dynamics are indicated, including *f*, *p*, and *cresc.*. Fingerings are marked above the notes on the first five staves. The notation includes sixteenth-note patterns, grace notes, and slurs. The double bass staff uses a bass clef, while the other staves use a treble clef. The solo instrument staff also uses a treble clef. The overall style is characteristic of classical or romantic era chamber music.

-de

Fine

D.C. al Fine

* A középrészt egyaránt gyakoroljuk deimafogásokkal és húrátugrással.

* Der mittlere Teil soll gleicherweise mit Dezimengriffen und mit Übersprün-gen der Saiten geübt werden.

* The middle section should be practised alike with tenth stops and by skip-ping the string.

HÁROM ETÜD
DREI ETÜDEN — THREE ETUDES

1.

BURLETTA

RIBÁRY Antal

Vivo scherzando ♩ = 92

mp (ma con suono)

mf

f

v.

mf

L'istesso tempo
mf
f *Fine*
mp sul tasto
dim.
poco rall.
D.C. al Fine

2.

DALLAM ÉS PIZZICATO
MELODIE UND PIZZICATO — MELODY AND PIZZICATO

Lento $\text{♩} = 66$

p espr.

Più mosso $\text{♩} = 102$
pizz.

mf

rit.

Tempo I

arco

Più mosso, *pizz.*

f

rit.

Tempo I

arco

pizz.

arco

p espr.

p espr.

mf

f

p

mf

p

mp

f

tr $\frac{2}{3}$

mf

Più mosso

pizz.

mp

f

allargando

arco

mp

3.

DANZA RUSTICA

Allegro ($\text{♩} = 142$)

p *cresc.* *poco a poco*

du talon

al f

punta d'arco *du talon*

p *f*

punta d'arco

pizz.

f

arco (ord.)

pizz. *arco* *tr*



Meno mosso ♩ = 108

tr pizz.

Fine arco

f

mfp cantabile ed espr.

