

KOŽELJSKI Fran Sal.  
Poduk v igranju na citrah  
3. zv.









# Podluk

v igranju na

CITRAH.

SESTAVIL

# Fran Sal. Koželjski.

I. Zvezek  
II. " "  
III. " "

Cena 1 gld. 50 kr.  
" 1 " 50 "  
" 1 " 30 "

1897.

Založil **L. Schwentner,**

knjigarna v Brožicah  
ob Savi.

Natisnil Jos. Eberle in dr. na Dunaji, VI.





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3182, 97





## Lege melodijske tablice.

Akoravno so v dosedanjih vajah v raznih tonovih načinih pojedini prsti leve roke spreminjali svoje snopiče, vendar smo se dosledno držali nekega reda, in le poredkoma se je delala kaka izjema. Vsikdar pa to ni mogoče. Pečali smo se doslej le z enim delom melodijske tablice; najvišji ton, ki ga najdemo v vseh dosedanjih vajah je bil  $\bar{g}$  (10. snopič, gl. št. 36); velik kos melodijske tablice pa je še ostal neporabljen. Sedaj je treba, da se tudi tega lotimo; kajti le malo je skladb, ki se gibljejo v teh tistih mejah, katere so nam bile doslej stavljenе, marveč navadno segajo veliko više. Kolikor težje pa so te skladbe, in kolikor višji toni se v njih nahajajo, toliko manj je mogoče, igrati po sedanjem prstnem redu, in potrebujemo zato zopet novega navoda.

Glavno pravilo igranja je: kolikor mogoče izogibati se skakanja; roka sama ostani mirna in le prsti naj se gibajo. To pa ne bi bilo mogoče, ako bi moral igravec na eni struni segati od nizkih do zelo visokih tonov, n. pr.: na *A*-struni od  $\bar{c}$  (3. sn.) do  $\bar{e}$  (15. sn.). Temu se lahko izogne, ako nižjo noto igra na kaki drugi struni (n. pr.  $\bar{c}$  na 10. sn. *D*-strune). Isti toni se namreč nahajajo na raznih strunah, in zato mora igravec dobro poznati celo melodijsko tablico, da gledè kakega tona ni navezan samo na eno struno ali eden snopič, temveč ga najde tudi na drugih strunah in snopičih.

V to svrhu, da se melodijska tablica polagoma spoznava, razdelimo jo v več delov, katere imenujemo „lege melodijske tablice“. Koliko leg pa naj obsega melodijska tablica, o tem so veččaki raznih misli, eni vporablajo jih več, drugi manj. Dandanes se je kot najpripravnější pokazala razdelitev v štiri lege, in te razdelitve se bomo tudi mi držali.

### Prva lega

obsega vse tone (glavne in postranske) od *c* do  $\bar{e}$ . (Gl. podoba citer, obrazec na str. 6, in primerjaj *C*-dur škalo str. 27.) O njej ne bomo dalje govorili, ker je učencu že dovolj znana; kajti vse dosedanje vaje se igrajo v prvi legi. Izjemo so delali le tu in tam se nahajajoči toni  $\bar{f}$ ,  $\bar{fis}$ ,  $\bar{g}$  (8. 9. in 10. snopič).

### Druga lega

seže od 7. do 12. snopiča melodijske tablice, ter obsega tone od *g* do  $\bar{a}$ . Prstni red je ta: na 7. snopič, katerega je doslej pravilno vporabljal palec, pride 4. prst, drugi pa po redu više, torej 3. prst na 8. ali 9. snopič (kakor to tonovi načini zahtevajo), 2. prst na 10. ali 11., in palec na 12. snopič.

#### Pregled melodijske tablice v drugi legi.

The diagram shows the fretboard layout for the second position (druga lega) across six strings (C, G, pomožna G, D, A) and six frets (7-12). The notes are as follows:

| String                | 7. snopič | 8. snopič                | 9. snopič                 | 10. snopič              | 11. snopič                | 12. snopič |
|-----------------------|-----------|--------------------------|---------------------------|-------------------------|---------------------------|------------|
| <i>C</i> -struna      | $\bar{g}$ | $\bar{gis}$ , $\bar{as}$ | $\bar{a}$                 | $\bar{ais}$ , $\bar{b}$ | $\bar{h}$                 | $\bar{c}$  |
| <i>G</i> - ..         | $\bar{d}$ | $\bar{dis}$ , $\bar{es}$ | $\bar{e}$                 | $\bar{f}$               | $\bar{fis}$ , $\bar{ges}$ | $\bar{g}$  |
| pomožna <i>G</i> - .. | $\bar{d}$ | $\bar{dis}$ , $\bar{es}$ | $\bar{e}$                 | $\bar{f}$               | $\bar{fis}$ , $\bar{ges}$ | $\bar{g}$  |
| <i>D</i> - ..         | $\bar{a}$ | $\bar{ais}$ , $\bar{b}$  | $\bar{h}$                 | $\bar{c}$               | $\bar{cis}$ , $\bar{des}$ | $\bar{d}$  |
| <i>A</i> - ..         | $\bar{e}$ | $\bar{f}$                | $\bar{fis}$ , $\bar{ges}$ | $\bar{g}$               | $\bar{gis}$ , $\bar{as}$  | $\bar{a}$  |

Kakor na str. 6, pomenjajo tudi tukaj cele note glavne, četrтинke pa postranske tone. — Cela druga lega obsega sledeče tone.

The diagram shows the sequence of notes for the second position across six strings (C, G, D, A) and six frets (7-12). The notes are as follows:

| String         | 7. snopič | 8. snopič                | 9. snopič                 | 10. snopič              | 11. snopič                | 12. snopič |
|----------------|-----------|--------------------------|---------------------------|-------------------------|---------------------------|------------|
| <i>C</i> ..... | $\bar{g}$ | $\bar{gis}$ , $\bar{as}$ | $\bar{a}$                 | $\bar{ais}$ , $\bar{b}$ | $\bar{h}$                 | $\bar{c}$  |
| <i>G</i> ..... | $\bar{d}$ | $\bar{dis}$ , $\bar{es}$ | $\bar{e}$                 | $\bar{f}$               | $\bar{fis}$ , $\bar{ges}$ | $\bar{g}$  |
| <i>D</i> ..... | $\bar{a}$ | $\bar{ais}$ , $\bar{b}$  | $\bar{h}$                 | $\bar{c}$               | $\bar{cis}$ , $\bar{des}$ | $\bar{d}$  |
| <i>A</i> ..... | $\bar{e}$ | $\bar{f}$                | $\bar{fis}$ , $\bar{ges}$ | $\bar{g}$               | $\bar{gis}$ , $\bar{as}$  | $\bar{a}$  |

## Slovenska narodna.

(Z varijacijo.)

Moderato.

45.

The musical score is written for piano in G major and 3/4 time. It consists of seven systems of music. The first system is marked 'Moderato' and begins with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The score includes various fingerings (1-4) and articulation marks. A star symbol (\*) is placed above the eighth measure of the first system. The second system continues the piece. The third system is marked with a forte (*f*) dynamic. The fourth system ends with a double bar line. The fifth system is marked with a piano (*p*) dynamic. The sixth system continues the piece. The seventh system is marked 'Varijacija.' and features alternating piano (*p*) and forte (*f*) dynamics. The score concludes with a double bar line.

\*) Zvezdica naznanja izjemo v prstnem redu.

System 1: Treble clef, key signature of one sharp (F#). The right hand features a melodic line with various ornaments and a dynamic marking of *f*. The left hand provides a harmonic accompaniment with chords and a dynamic marking of *p*.

System 2: Continuation of the piece. The right hand has a melodic line with a dynamic marking of *f*. The left hand has a steady accompaniment with a dynamic marking of *p*.

System 3: Continuation of the piece. The right hand has a melodic line with a dynamic marking of *f*. The left hand has a steady accompaniment with a dynamic marking of *p*.

System 4: Continuation of the piece. The right hand has a melodic line with a dynamic marking of *f*. The left hand has a steady accompaniment with a dynamic marking of *p*.

System 5: Continuation of the piece. The right hand has a melodic line with a dynamic marking of *f*. The left hand has a steady accompaniment with a dynamic marking of *p*.

System 6: Continuation of the piece. The right hand has a melodic line with a dynamic marking of *f*. The left hand has a steady accompaniment with a dynamic marking of *p*.

System 7: Continuation of the piece. The right hand has a melodic line with a dynamic marking of *f*. The left hand has a steady accompaniment with a dynamic marking of *p*.

Takih skladb, ki bi se skozi in skozi igrale le v eni legi (kakor št. 45), se pač ne najde mnogo. Marveč igralec mora v skladbah z legami menjavati, in se poslužiti sedaj ene, pa zopet druge lege, a vsikdar tiste, ki je prstom najbolj prikladna. Kako se dajo lege med seboj združiti in preiti iz ene v drugo, učile bodo nadaljne vaje.

## Etuda\*.)

(I. in II. lega.)

46.

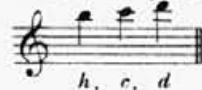
The musical score for Etuda No. 46 is written for piano in G major and common time. It consists of five systems of music, each with a treble and bass clef staff. The score includes various dynamics such as *f* (forte) and *p* (piano), and is marked with first and second leg exercises (I. lega and II. lega). Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a double bar line and repeat signs.

\* Etuda (franc. etude) = vaja; igra se sprva bolj počasi, pozneje hitreje, zato tempo pri etudah ni naznanjen.



## Tretja lega.

V tretji legi postavi se zopet 4. prst na snopič, ki ga je v drugi legi imel palec (12. sn.); drugi prsti obdržé svoj navadni red poleg četrtega, torej 3. prst na 13. ali 14. snopiču, 2. prst na 15., in palec na 17. snopiču. Tako se pomaknemo zopet više, in pridobimo na A-struni tri nove (glavne) tone:



### Pregled melodijske tablice v tretji legi.

|                 | c   | cis, des | d   | dis, es | e   | f          |
|-----------------|-----|----------|-----|---------|-----|------------|
| C-struna        |     |          |     |         |     |            |
| G- „            |     |          |     |         |     |            |
| pomožna<br>G- „ |     |          |     |         |     |            |
| D- „            |     |          |     |         |     |            |
| A- „            |     |          |     |         |     |            |
|                 | 12. | 13.      | 14. | 15.     | 16. | 17. snopič |

Cela tretja lega obsega sledeče tone:

## Zdravijca.

(Pijmo ga, pijmo.)  
(D! G. Ipavec.)

Allegro.

47. *p*

*p* *rit.*

The sheet music is organized into seven systems, each with a treble and bass staff. The first system begins with a treble staff containing a melodic line with fingering numbers 4, 3, 2, 3, 1, 3, 4, 3, 4, 3, 4, 1, 3, 4, 4, 3. The bass staff starts with a piano (*p*) dynamic and a series of chords. The second system is marked 'Varijacija.' and includes a *rit.* (ritardando) section followed by a piano (*p*) section. The third system continues with a piano (*p*) dynamic and features a melodic line with fingering numbers 2, 1, 4, 3, 2, 1, 3, 1, 3, 3, 2, 3, 4, 1, 3, 4. The fourth system includes a *rit.* section, a *a tempo* section, and a *f* (forte) section. The fifth system features a *f* section followed by a *rit.* section. The sixth system is marked *a tempo* and *p*, with a melodic line containing fingering numbers 3, 4, 1, 2, 3, 4, 1, 3, 4, 2, 3, 4, 1, 2, 3, 2, 3, 4, 1, 2, 3, 2, 3, 4, 1, 2, 3, 2, 1, 4, 3, 2. The seventh system concludes with a *f* section and a final *p* section.

\*) Izjema v prstnem redu.

# Etuda.

(Po Foersterju.)

48. I. lega

*f*

II. lega

*p* *cresc.*

III. lega

*f*

II. lega

I. lega

*p* *mf*

G


II. lega

*cresc.*

III. lega

*f* *ff*

## Četrta lega.

Na 17. snopič, ki je bil v tretji legi odmerjen palcu, pride 4. prst, in drugi po redu poleg njega: 3. prst na 18. ali 19. snopič, 2. prst na 20. ali 21., palec pa na 22. snopič. S tem se pomaknemo na A-struni zopet za tri glavne tone više. Najvišji ton te lege je pravzaprav , vendar pa prištevamo še vse ostale snopiče tej legi.

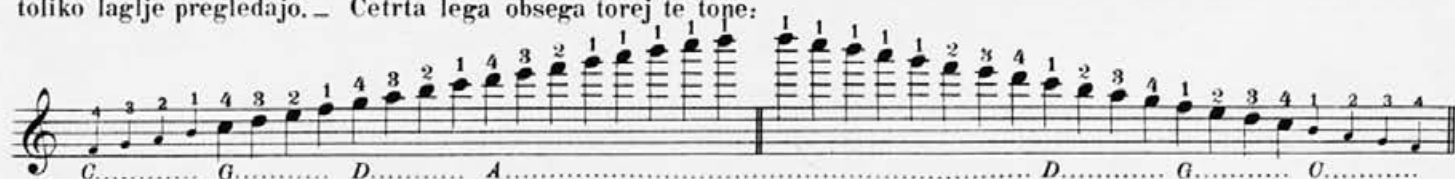
### Pregled melodijske tablice v četrthi legi.



C - struna *f* *g* *gis* *as* *a* *ais* *b*  
 G - " *c* *cis* *des* *d* *dis* *es* *e* *f*  
 pomožna G - " *c* *cis* *des* *d* *dis* *es* *e* *f*  
 D - " *g* *gis* *as* *a* *ais* *b* *h* *c* *cis* *des* *d* *dis* *es* *e* *f* *fis* *ges* *g*  
 A - " *d* *dis* *es* *e* *f* *fis* *ges* *g* *gis* *as* *a* *ais* *b* *h* *c* *cis* *des* *d*

17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. snopič

V četrthi legi niso vsi snopiči popolni ter vidimo na citrah nekatere krsnice skrajšane. Uzrok temu je, da imate C- in G-struna v visokih legah preslab in premalo čist glas, vsled česa nju na zadnjih snopičih nikdar ne rabimo. Ta pomanjkljivost in razlika pri snopičih te lege vstreza pa tudi očem, da se zlasti snopiči prvih dveh strun toliko bolj pregledajo. — Četrta lega obsega torej te tone:



C..... G..... D..... A..... D..... G..... C.....

## Lahko noč.

(Po K. Mašekovem napevu.)

49. Moderato.

II. lega III. lega II. lega I. lega



*f* *p* *f* *rit.*



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

*p* *a tempo* *p*

First system of a piano score. The right hand has a melodic line with various ornaments and fingerings (0, 4, 3, 4, 1, 4, 4, 3, 2, 4, 1, 4, 4, 3, 2, 4). The left hand provides a steady accompaniment. Dynamics include *p* and *a tempo*.

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

*f*

Second system of the piano score. The right hand continues with a melodic line, including a trill-like figure. The left hand accompaniment remains. Dynamics include *f*.

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

*cresc.* *ff* *ad lib.* *a tempo* *p*

Third system of the piano score. The right hand features a complex melodic passage with many ornaments and fingerings. The left hand accompaniment is present. Dynamics include *cresc.*, *ff*, *ad lib.*, *a tempo*, and *p*.

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

*rit.* *a tempo* *f*

Fourth system of the piano score. The right hand has a melodic line with ornaments. The left hand accompaniment is present. Dynamics include *rit.*, *a tempo*, and *f*.

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

*rit.* *p* *a tempo*

Fifth system of the piano score. The right hand has a melodic line with ornaments. The left hand accompaniment is present. Dynamics include *rit.*, *p*, and *a tempo*.

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

*rit.* *rit.* *p* *ad lib.* *rit.* *molto rit.*

Sixth system of the piano score. The right hand has a melodic line with ornaments and fingerings. The left hand accompaniment is present. Dynamics include *rit.*, *rit.*, *p*, *ad lib.*, *rit.*, and *molto rit.*

*a tempo*

*p*

*a tempo*

*rit.* *f* *rit.* *p*

*mf*

*rit.* *rit.* *ad lib.*

I. l.

*p a tempo* *f*

III.1. *mf* *rit.* II.1.

III.1. *ff* *rit.* *p tempo* IV.1.

*f*

*rit.* *p* *pp*

*ppp* *morendo* *rit.*

## Škale več oktav (teki).

Omenili smo že, da se malokatera skladba more le v eni legi igrati, in da je treba v skladbah lege menjati, kar so tudi zadnje vaje kazale. Kedaj je treba v eni ali drugi legi igrati, prepušča se volji igralčevi, ki si naj vsikdar najpripravnije izbere. — Kako pa se prestopi iz ene lege v drugo, učé š kale, ki obsegajo več oktav. Pri teh velja namreč pravilo: ako se igra škala navzgor, postavi se na oktavo temeljnega tona vsikdar 4. prst, in drugi prsti po redu naprej; navzdol pa se postavi na mesto 4. prsta palec. Na ta način se izvajajo lahko š kale v vseh na citrah mogočih oktavah.

The score consists of four exercises, each with a treble and bass staff. Exercise I.1. starts with a treble staff fingering of 4 3 2 1 4 3 2 and a bass staff with chords. Exercise II.1. has a treble staff fingering of 4 3 2 1 4 3 2 and a bass staff with chords. Exercise III.1. has a treble staff fingering of 4 3 2 1 4 3 2 and a bass staff with chords. Exercise IV.1. has a treble staff fingering of 4 3 2 1 1 1 1 1 and a bass staff with chords. Stars (\*) are placed above the first note of exercises II.1., III.1., and IV.1.

\*) Pri zvezdi se vrši spremen prstnega reda po zgorej navedenem pravilu.

## Etuda.

(Škale v krogu vseh dur-načinov.)

The score is for exercise 50, consisting of two parts: I. lega and II. lega. Each part has a treble and bass staff. Part I. lega starts with a treble staff fingering of 0 4 3 2 1 4 3 2 1 4 3 2 1 4 3 4 1 2 3 4 1 2 3 4 1 2 3 4 0 3 2 3 4 1 2 3 4 2 1 2 3 2 3 4 and a bass staff with chords. Part II. lega starts with a treble staff fingering of 1 3 2 1 4 3 2 1 4 3 2 1 4 3 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 2 1 2 3 4 1 2 3 2 3 4 2 1 2 3 and a bass staff with chords. Stars (\*) are placed above the first note of both parts.



I. lega.

II. lega.

I. lega.

II. lega.

ali enharmonično spremenjena:

## III. lega.

III. lega. Musical score for the first system, featuring a treble and bass clef with a key signature of three flats. The piece is marked 'III. lega.' and includes fingerings such as 1 2 1 4 3 2 1, 4 3 2 1 4 3 2, 1 2 3 4 1 2 3, 4 1 2 3 4 1 2, 3 1 4 1 2 3 4 2, and 3 2 3 4 1 4 1 2.

## II. lega.

II. lega. Musical score for the second system, featuring a treble and bass clef with a key signature of three flats. The piece is marked 'II. lega.' and includes fingerings such as 3 2 1 4 3 2 1, 4 3 2 1 4 3 2, 1 2 3 4 1 2 3, 4 1 2 3 4 1 2, 3 1 4 1 2 3 4 1, and 4 2 1 3 4 3 4 1.

## III. lega.

III. lega. Musical score for the third system, featuring a treble and bass clef with a key signature of three flats. The piece is marked 'III. lega.' and includes fingerings such as 2 1 4 3 2 1 4, 3 2 1 4 3 2 1, 1 2 3 4 1 2 3, 4 1 2 3 4 1 2, 2 4 3 4 1 2 3 4, and 1 4 1 2 3 1 2 3.

## izven lege.

izven lege. Musical score for the fourth system, featuring a treble and bass clef with a key signature of three flats. The piece is marked 'izven lege.' and includes fingerings such as 4 3 2 1 4 3 2, 1 4 3 2 1 4 3, 2 3 4 1 2 3 4, 1 2 3 4 1 2 3, 4 2 1 2 3 4 1 2, and 4 2 1 2 3 2 3 4.

## IV. lega.

IV. lega. Musical score for the fifth system, featuring a treble and bass clef with a key signature of three flats. The piece is marked 'IV. lega.' and includes fingerings such as 1 3 2 1 4 3 2, 1 4 3 2 1 4 3, 2 3 4 1 2 3 4, 1 2 3 4 1 2 3, 4 2 1 2 3 4 1 2, 3 1 2 3 4 1 2 3.

## III. lega.

III. lega. Musical score for the sixth system, featuring a treble and bass clef with a key signature of three flats. The piece is marked 'III. lega.' and includes fingerings such as 4 3 2 1 4 3 2, 1 4 3 2 1 4 3, 4 3 2 1 3 2 1, 1 1 2 3 1 2 3, 1 2 3 4 1 2 3, 4 2 4 3 1 2.

Mol-škale v obsegu več oktav se igrajo enako dur-škalam. Sicer se mol-škale vsled drugačne razvrstitve pol-tonov drugače glase, kakor dur-škale, prstni red ostane pa vendar isti, kakor v dur-škalah. <sup>65</sup>

**Melodična mol-škala.**

The score for Melodična mol-škala consists of two systems of piano music. Each system has a treble and bass clef staff. The treble staff contains a melodic line with various fingering numbers (1-4) above the notes. The bass staff contains a harmonic accompaniment. The first system includes asterisks (\*) in the treble staff, which correspond to the footnote below. The second system continues the melodic and harmonic patterns.

\*) Zvezda naznanja menjanje prstov: 4. prst mesto prvega, in narobe. Z istim prstnim redom igra se tudi:

**Harmonična mol-škala.**

The score for Harmonična mol-škala consists of two systems of piano music. Each system has a treble and bass clef staff. The treble staff contains a melodic line with various fingering numbers (1-4) above the notes. The bass staff contains a harmonic accompaniment. The first system includes asterisks (\*) in the treble staff, which correspond to the footnote below. The second system continues the melodic and harmonic patterns.

**Etuda.**

(Škale v krogu vseh mol-načinov.)\*)

51.

The score for Etuda consists of two systems of piano music. Each system has a treble and bass clef staff. The treble staff contains a melodic line with various fingering numbers (1-4) above the notes. The bass staff contains a harmonic accompaniment. The first system includes asterisks (\*) in the treble staff, which correspond to the footnote below. The second system continues the melodic and harmonic patterns.

\*) Prstni red kakor pri št. 50.



First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex melodic line with many beamed notes and accidentals. The bass clef part consists of a steady accompaniment of chords and single notes.

Second system of musical notation, continuing the piece. The treble clef part shows a descending melodic phrase. The bass clef part maintains the accompaniment pattern.

Third system of musical notation, showing a change in key signature to one sharp (F#). The treble clef part continues with a similar melodic texture. The bass clef part has a more active accompaniment.

Fourth system of musical notation, continuing in the key of one sharp. The treble clef part features a series of beamed notes. The bass clef part has a consistent accompaniment.

Fifth system of musical notation, showing a change in key signature to two sharps (F# and C#). The treble clef part continues with a similar melodic texture. The bass clef part has a more active accompaniment.

Sixth system of musical notation, continuing in the key of two sharps. The treble clef part features a series of beamed notes. The bass clef part has a consistent accompaniment.



First system of a piano score. The treble clef staff contains a melodic line with various intervals and accidentals. The bass clef staff contains a harmonic accompaniment with chords, some marked with an asterisk (\*).

ali enharmonično spremenjena:

Second system of the piano score, showing an enharmonic change. The key signature has changed to three flats (B-flat major/C minor). The melodic and harmonic lines continue with the new key signature.

Third system of the piano score, continuing the melodic and harmonic development in the new key signature.

Fourth system of the piano score, showing further melodic and harmonic progression.

Fifth system of the piano score, continuing the melodic and harmonic lines.

Sixth system of the piano score, concluding the piece. The melodic line ends with a fermata, and the bass line has a final chord. The system ends with a double bar line and a circled symbol.

## Kromatične škale.

V kromatičnih škalah, katere postopajo v samih pol-tonih, gledati je na to, v kakošnje skupine je škala razdeljena, v skupine s tremi ali štirimi notami. Zaradi enakomerne barve tonov igrajo se take kromatične skupine kolikor mogoče na eni struni, in sicer je v prvem slučaju, ako se nahajajo v škali kromatične skupine treh not (kakor v  $\frac{3}{8}$ ,  $\frac{6}{8}$  in  $\frac{9}{8}$  taktu, ali pa v trijolah), prstni red večinoma ta-le: 0, 4, 3 — 4, 3, 2 — 3, 2, 1; n. pr.



V kromatičnih skupinah s štirimi notami postavlja se navzgor v prvi legi za 1. prstom tretji, v drugih legah pa četrti; navzdol v višjih legah 1. prst za četrtim, v prvi legi pa 2. prst za četrtim.



V prihodnji št.52 se nahajajo kromatične skupine s tremi, v št.53 pa s štirimi notami.

## Mazurka.

Fr. S. K.



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

*rit.* *D.* *A.*

*p* *a tempo*

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

*Trio.\** *p*

*D.* *A.*

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

*f*

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

*p*

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

*rit.*

\*Trio se imenuje posebni (srednji) stavek v skladbah za ples; za njim se zopet ponavlja glavni (prvi) stavek.

First system of musical notation. Treble clef, 3/4 time signature. The piece begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation. Continuation of the piece. The right hand continues its melodic pattern, and the left hand maintains the accompaniment.

Third system of musical notation. A dynamic shift to forte (*f*) occurs in the middle of the system. The right hand's melodic line becomes more active, and the left hand's accompaniment remains consistent.

Fourth system of musical notation. The piece concludes with a *rit.* (ritardando) marking. The right hand's melodic line leads to a final cadence, and the left hand's accompaniment ends with a few final chords.

Fifth system of musical notation. The piece returns to a piano (*p*) dynamic and *a tempo* marking. The right hand's melodic line is similar to the beginning, and the left hand's accompaniment is steady.

Sixth system of musical notation. The dynamic is marked *mf* (mezzo-forte). The right hand features a more complex melodic line with triplets and sixteenth notes. The left hand's accompaniment is steady.

Seventh system of musical notation. The piece concludes with a *sf* (sforzando) dynamic. The right hand's melodic line is highly active, and the left hand's accompaniment is steady. The system ends with a final cadence.



## Gavota.\*)

Fr. S. K.

Moderato.

53.

*f*

*p*

*rit.*

*a tempo*

*f*

*rit.*

*a tempo*

*p*

*f*

\*) Gavota se imenuje star francoski ples.(Gavotte)

**Trio.** *p*

*p*

*p*

*rit.*

*staccato\*)*

*a tempo*

*rit.*

*a tempo*

*f*

*a tempo*

\*) staccato = presecano, kratko.

First system of musical notation, measures 1-4. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, measures 5-8. Measures 5-6 are marked with a first ending bracket and a first ending sign. Measure 7 begins with a second ending bracket and a second ending sign. Dynamic markings include *p* (piano) and *f* (forte).

Third system of musical notation, measures 9-12. The right hand has a melodic line with some accidentals. Dynamic markings include *f* (forte) and *rit.* (ritardando).

Fourth system of musical notation, measures 13-16. Measures 13-14 are marked with a first ending bracket and a first ending sign. Measure 15 begins with a second ending bracket and a second ending sign. Dynamic markings include *p* (piano) and *a tempo*.

Fifth system of musical notation, measures 17-20. The right hand continues with a melodic line, and the left hand provides accompaniment. The system concludes with a double bar line.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with some accidentals. Dynamic markings include *rit.* (ritardando) and *sf* (sforzando).







# Založba knjigarne L. Schwentner v Brežicah.

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Zbirka kompozicij in prevodov za citre.

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