

*Method*  
ou  
**ÉTUDES**  
*pour la Guitare*  
avec le lute  
*en Italien et en Français,*  
Clav  
**MAURO GIULIANI**  
NOUVELLE ÉDITION,  
*Revue et corrigée avec soin.*

Prix: 10 f

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Boulevard Montmartre, N<sup>o</sup> 14.

309.

*Ensemble*

## PREFAZIONE.

Lo studio della Chitarra fù sempre la mia occupazione favorita, ed arrivarei alla perfezion lo scopo mio principale. Anzioso di ritrovare il più giusto ed il più dritto sentiero, che conduce a questa meta, mi fù dopo aprire una strada non battuta, per avvicinarmi all'ideale, che fisso mi stava nella mente.

Vedendomi poi inoltrato a forza di zelo e di costanza, e non senza qualche successo, nacque in me il desiderio di rendere partecipi del frutto delle mie veglie quelli, che corrono l'istessa carriera, e di preservargli dagli sviamenti, mettendo in ordine le mie idee sutale assunto, e somministrando loro una guida corta, sicura, e nuova, quale, a mio sapere, fino adesso si desiderò ma invano.

Questi studj, che vengo a presentare al pubblico, sono il risultato delle lunghe e moltissime mie fatiche, confermate dall'esperienza et dalla pratica, e sono persuaso che gli amatori della chitarra, con un assiduo esercizio, in breve tempo saranno in grado di eseguire con espressione quando è stato composto in un genere più corretto per questo istrumento.

Gli esecizj seguenti sono adunque destinati per quelli, che, possedendo di già i primi elementi, desiderassero vieppiù perfezionarsi senza l'aiuto di un maestro.

Si divide quest'opera in quattro parti, cioè:

*Parte prima.* Esercizio particolare per la mano destra, contenente cento e venti arpeggi in tutte le combinazioni.

*Parte seconda.* Varj esempj nei tuoni più praticati per l'andamento della mano sinistra.

*Parte terza.* Altri esempj, che contengono la maggior parte degli abbellimenti, di cui l'istrumento è suscettibile.

*Quarta parte.* Dodici lezioni progressive.

## AVANT PROPOS.

L'étude de la Guitare a toujours été mon occupation favorite, dans laquelle j'aspirai de toutes mes forces à la perfection. J'ai donc cherché le voie la plus courte et la plus directe pour arriver à ce but; mais je vis bientôt, qu'il falloit me l'efforcer, et que le chemin de l'idéal, qui remplissoit mon âme, étoit encore bien loin d'être battu.

Cependant mon zèle et constance me valurent quelques succès; ces succès furent suivis du désir d'en faire participer tous ceux qui avoient envie de parcourir la même carrière, et je commençai par mettre en ordre les fruits de mes recherches pour préserver les amateurs de tout écart, en leur donnant en main un guide aussi sûr que nouveau, et tel enfin, qu'à ma connaissance il n'en étoit point encore paru.

Ces études sont le résultat de mes travaux, constatés par l'expérience et par la pratique; et j'ose les présenter au public avec la persuasion intime, que quiconque voudra bien s'en occuper sérieusement, parviendra en peu de tems à pouvoir exécuter avec expression tout ce qui a été composé pour cet instrument dans un genre plus épuré.

Cet ouvrage est destiné à ceux, qui possèdent déjà les premiers élémens et qui désirent se perfectionner davantage sans l'aide d'un maître.

Il est divisé en quatre parties.

*Première partie.* Exercice particulier pour la main droite, contenant cent vingt arpegges dans toutes les combinaisons.

*Seconde partie.* Différens exemples dans les tons les plus usités, pour le doigt de la main gauche.

*Troisième partie.* Autres exemples, qui comprennent la plupart des agrémens, dont l'instrument est susceptible.

*Quatrième partie.* Douze leçons progressives.



SPIEGAZIONE

DEI SEGNI CONTENUTI IN QUEST' OPERA.

*Segni per la mano destra.*

Pollice.....	Λ
Indice.....	•
Medio.....	∴
Annulare.....	∴

*Segni per la mano sinistra.*

Pollice.....	*
Indice.....	1
Medio.....	2
Annulare.....	3
Auricolare.....	4

Le posizioni sono indicate colle cifre Romane, per distinguerle de segni per le mani.

In questa prima parte la mira principale è di fissare l'attenzione su i segni per la mano destra, per questo accio l'occhio non si confonda colla diversità dei segni, gli accordi per la mano sinistra sino al numero cento sono costantemente, come qui appresso:



Negli accordi seguenti vi entra una difficoltà più progressiva per ambidue le mani. Il signo di ripetizione può servire a piacimento.

EXPLICATION

DES SIGNES CONTENUS DANS CET ŒUVRAGE.

*Signes pour la main droite.*

Le pouce.....	Λ
L'index.....	•
Le doigt du milieu.....	∴
L'annulaire.....	∴

*Signes pour la main gauche.*

Le pouce.....	*
L'index.....	1
Le doigt du milieu.....	2
L'annulaire.....	3
Le petit doigt.....	4

Les positions sont indiquées par des chiffres Romains, afin de les distinguer des signes pour les mains.

La vue principale dans cette première partie étant, de fixer l'attention sur les signes pour la main droite, et d'empêcher que l'œil ne soit confus par une diversité de signes, on a retenu constamment jusqu'au N.º 100. les accords suivants pour la main gauche:



Il y a pourtant dans les autres accords une difficulté plus progressive pour les deux mains. Les signes de répétition ne servent qu'à volonté.

PRIMA PARTE.

DEGLI ARPEGGI.


Esercizio per la mano destra.

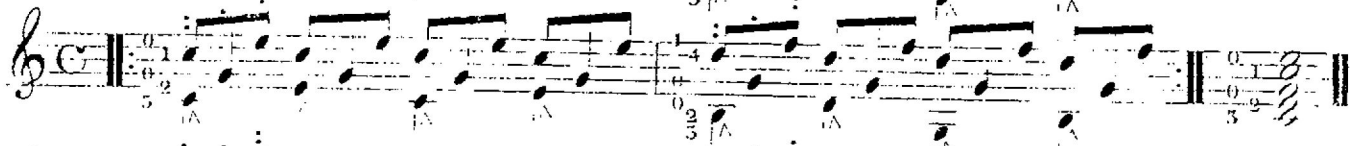
PREMIERE PARTIE.


DES ARPEGES.


Exercice pour la main droite.


*4 Tring*


Nº 15. 


Nº 14. 

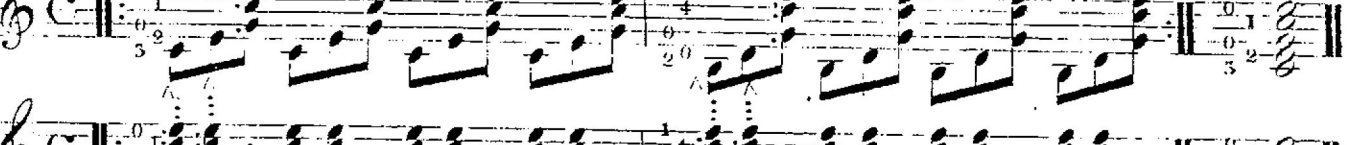
Nº 15. 


Nº 16. 


Nº 17. 


Nº 18. 


Nº 19. 

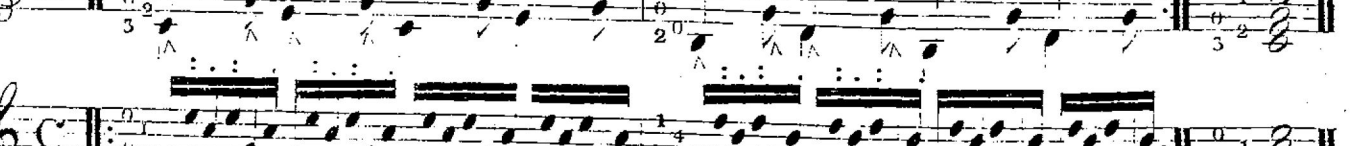
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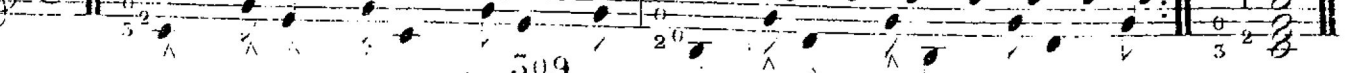
Nº 21. 

Nº 22. 

Nº 23. 

Nº 24. 


Nº 25. 


Nº 26. 

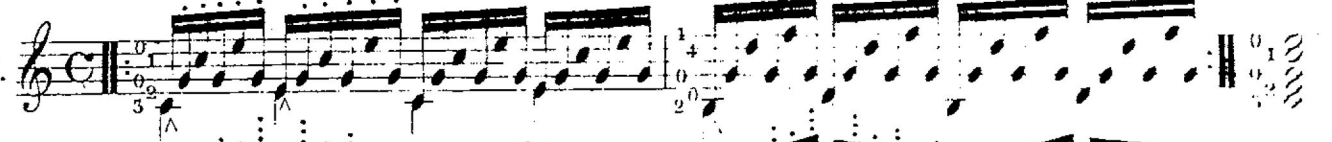
2 Finger


+


3 Finger


Nº 27.  Musical exercise Nº 27, featuring a treble clef, common time signature, and a sequence of notes with slurs and accents.


Nº 28.  Musical exercise Nº 28, featuring a treble clef, common time signature, and a sequence of notes with slurs and accents.


Nº 29.  Musical exercise Nº 29, featuring a treble clef, common time signature, and a sequence of notes with slurs and accents.


Nº 30.  Musical exercise Nº 30, featuring a treble clef, common time signature, and a sequence of notes with slurs and accents.


Nº 31.  Musical exercise Nº 31, featuring a treble clef, common time signature, and a sequence of notes with slurs and accents.


Nº 32.  Musical exercise Nº 32, featuring a treble clef, common time signature, and a sequence of notes with slurs and accents.


Nº 33.  Musical exercise Nº 33, featuring a treble clef, common time signature, and a sequence of notes with slurs and accents.


Nº 34.  Musical exercise Nº 34, featuring a treble clef, common time signature, and a sequence of notes with slurs and accents.


Nº 35.  Musical exercise Nº 35, featuring a treble clef, common time signature, and a sequence of notes with slurs and accents.

Nº 36.  Musical exercise Nº 36, featuring a treble clef, common time signature, and a sequence of notes with slurs and accents.

Nº 37.  Musical exercise Nº 37, featuring a treble clef, common time signature, and a sequence of notes with slurs and accents.


Nº 38.  Musical exercise Nº 38, featuring a treble clef, common time signature, and a sequence of notes with slurs and accents.

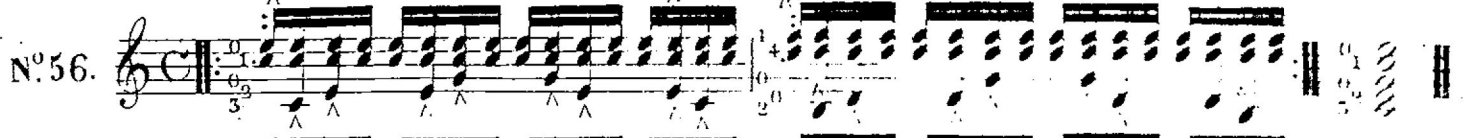
Nº 39.  Musical exercise Nº 39, featuring a treble clef, common time signature, and a sequence of notes with slurs and accents.


Nº 40.  Musical exercise Nº 40, featuring a treble clef, common time signature, and a sequence of notes with slurs and accents.








Nº 55. 


Nº 56. 

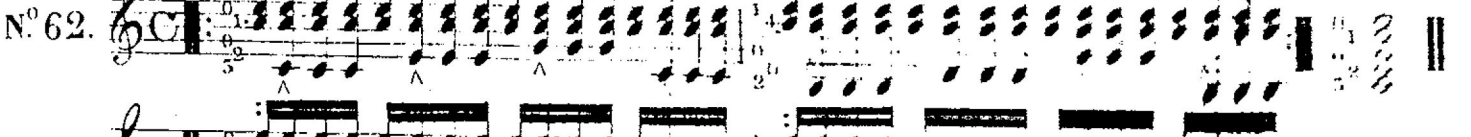
Nº 57. 


Nº 58. 


Nº 59. 


Nº 60. 


Nº 61. 


Nº 62. 

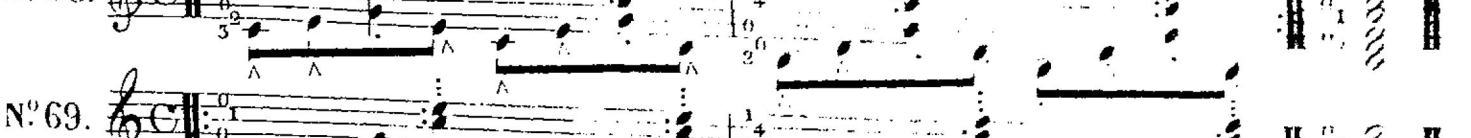
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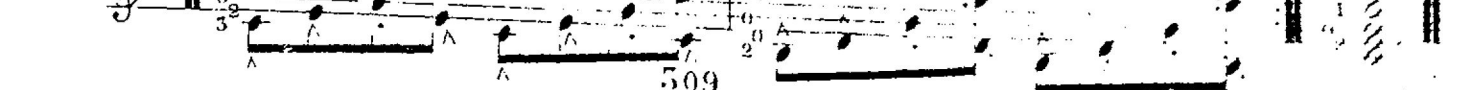
Nº 64. 


Nº 65. 

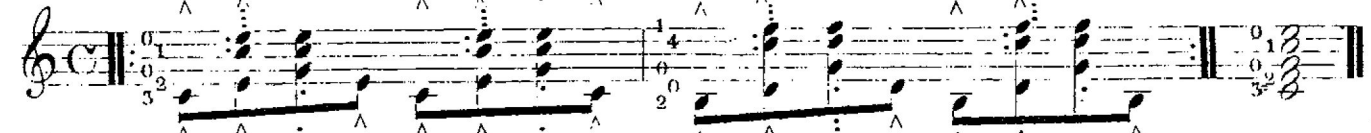
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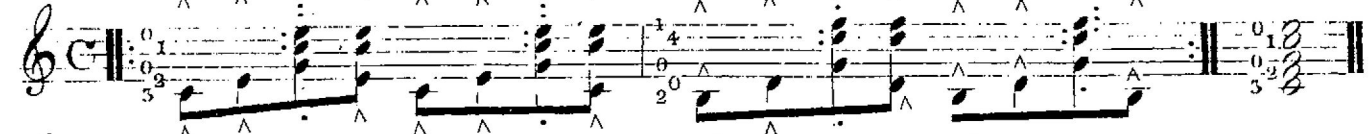
Nº 67. 


Nº 68. 


Nº 69. 

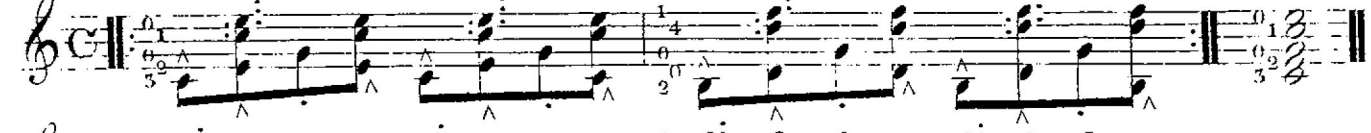
Nº 70.  Musical notation for exercise Nº 70, featuring a treble clef, common time signature, and a sequence of chords and notes.


Nº 71.  Musical notation for exercise Nº 71, featuring a treble clef, common time signature, and a sequence of chords and notes.


Nº 72.  Musical notation for exercise Nº 72, featuring a treble clef, common time signature, and a sequence of chords and notes.


Nº 73.  Musical notation for exercise Nº 73, featuring a treble clef, common time signature, and a sequence of chords and notes.

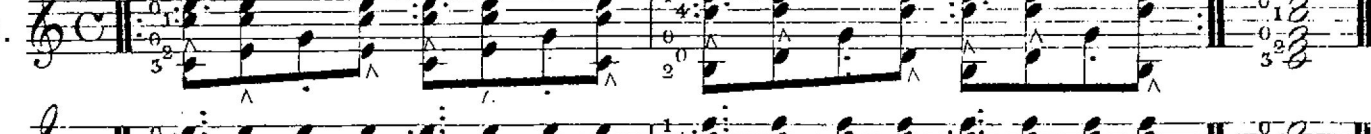
Nº 74.  Musical notation for exercise Nº 74, featuring a treble clef, common time signature, and a sequence of chords and notes.


Nº 75.  Musical notation for exercise Nº 75, featuring a treble clef, common time signature, and a sequence of chords and notes.


Nº 76.  Musical notation for exercise Nº 76, featuring a treble clef, common time signature, and a sequence of chords and notes.

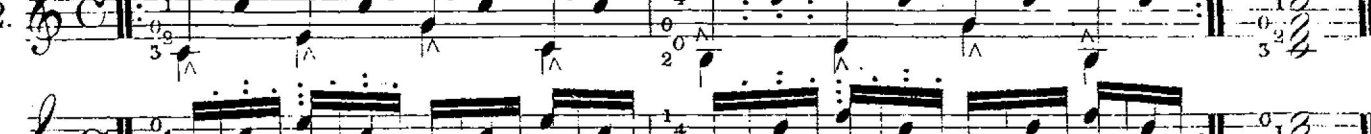
Nº 77.  Musical notation for exercise Nº 77, featuring a treble clef, common time signature, and a sequence of chords and notes.


Nº 78.  Musical notation for exercise Nº 78, featuring a treble clef, common time signature, and a sequence of chords and notes.

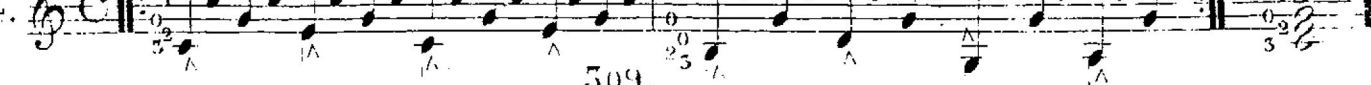
Nº 79.  Musical notation for exercise Nº 79, featuring a treble clef, common time signature, and a sequence of chords and notes.


Nº 80.  Musical notation for exercise Nº 80, featuring a treble clef, common time signature, and a sequence of chords and notes.

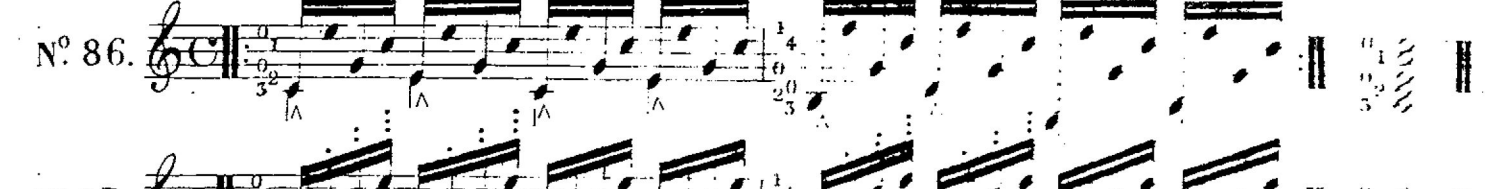
Nº 81.  Musical notation for exercise Nº 81, featuring a treble clef, common time signature, and a sequence of chords and notes.


Nº 82.  Musical notation for exercise Nº 82, featuring a treble clef, common time signature, and a sequence of chords and notes.


Nº 83.  Musical notation for exercise Nº 83, featuring a treble clef, common time signature, and a sequence of chords and notes.


Nº 84.  Musical notation for exercise Nº 84, featuring a treble clef, common time signature, and a sequence of chords and notes.


Nº 85. 


Nº 86. 


Nº 87. 

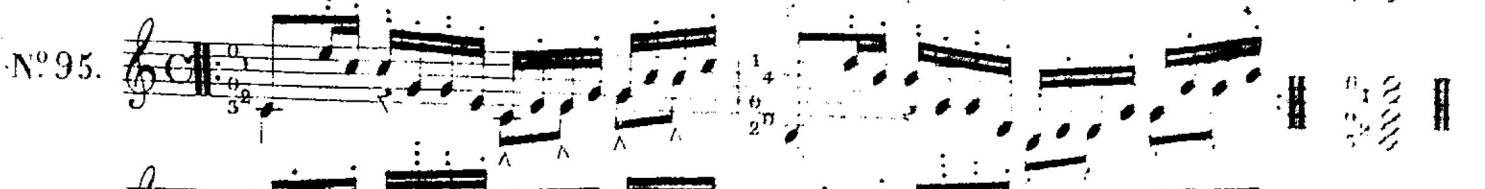
Nº 88. 


Nº 89. 

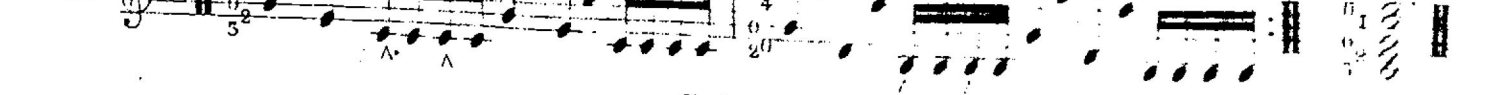
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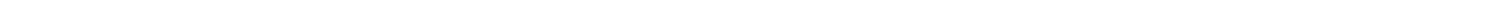
Nº 91. 

Nº 92. 

Nº 95. 


Nº 94. 


Nº 95. 


Nº 96. 

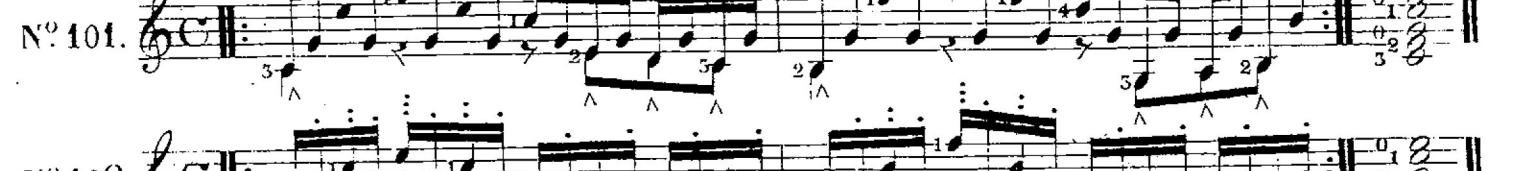
Nº 97. 





Nº 98. 


Nº 99. 


Nº 100. 


Nº 101. 

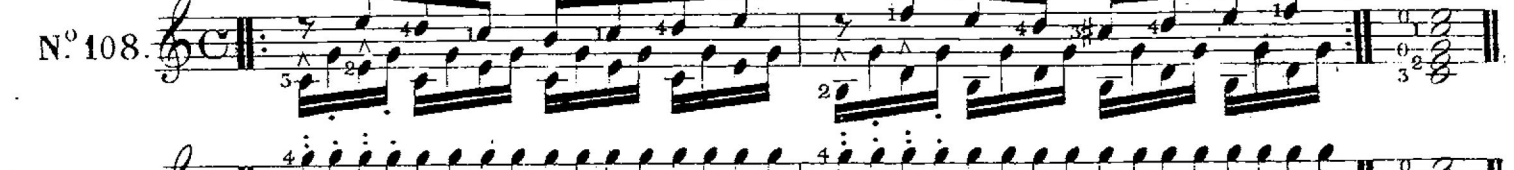
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Nº 103. 

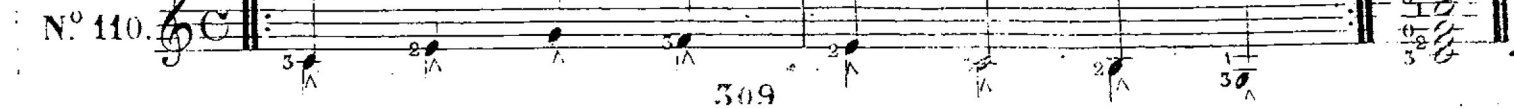
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Nº 105. 

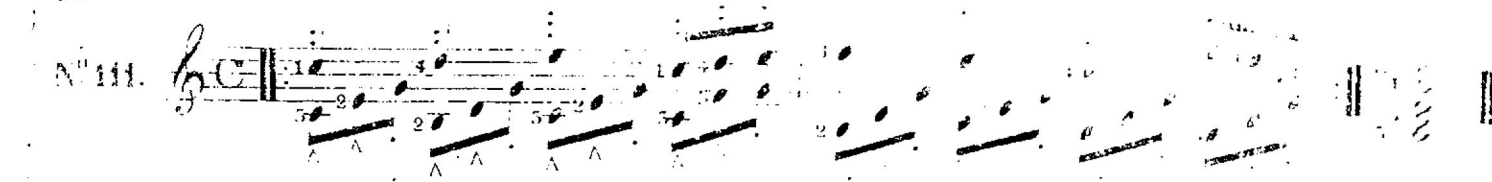
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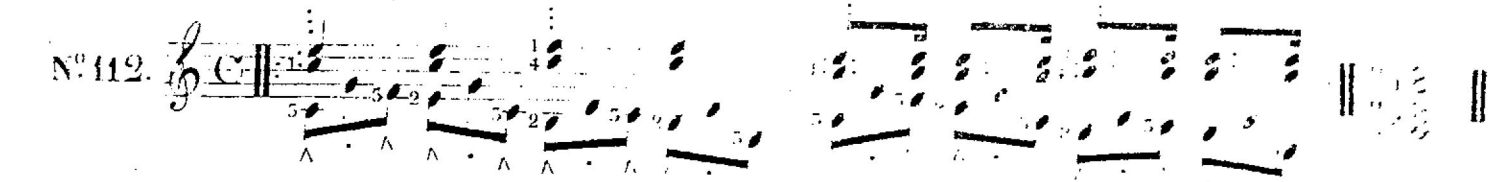
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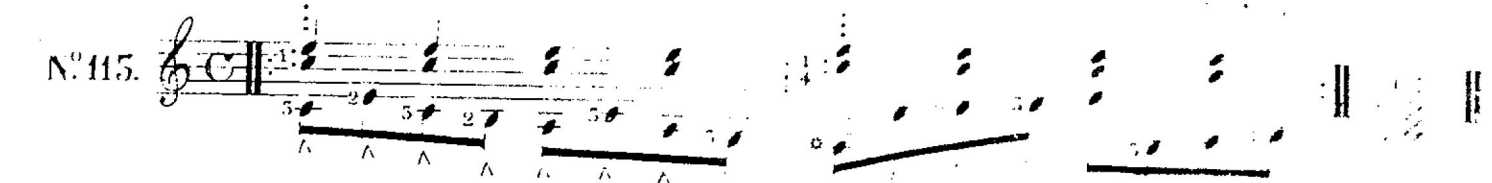
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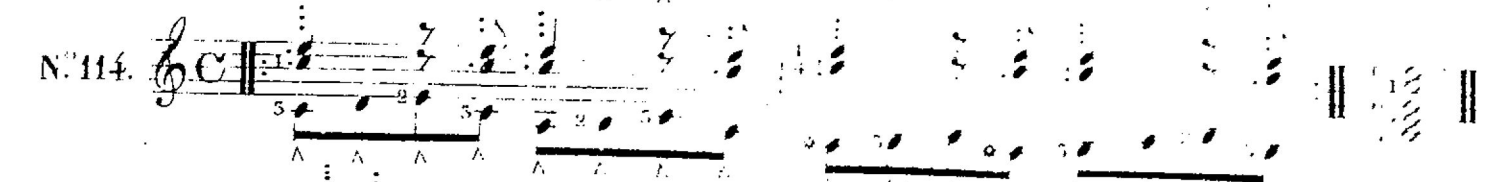
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Nº 110. 

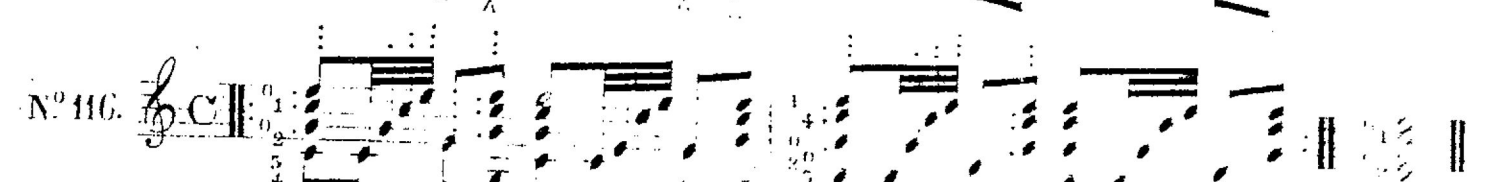
Nº 111. 


Nº 112. 


Nº 115. 


Nº 114. 


Nº 115. 

Nº 116. 

Nº 117. 

Nº 118. 

Nº 119. 

Nº 121. 

SECONDA PARTE.  
ESEMPIO PRIMO.

PER IL PORTAMENTO DELLA MANO SINISTRA.  
Salti di terza in C maggiore, sino alla set-  
tima posizione.

In tutti questi esempi, della seconda parte,  
i bassi, cioè quelle note, che hanno la coda  
al di sotto si toccano col pollice, e le altre di  
sopra coll'indice della mano destra.

SECONDE PARTIE.  
EXEMPLE PREMIER.

POUR LE DOIGTER DE LA MAIN GAUCHE.  
Sauts de tierces en Ut majeur, jusqu'à la septiè-  
me position.

Dans tous ces exemples de la seconde partie on  
pince les basses, c'est-à-dire les notes, qui ont la  
queue en dessous, avec le pouce, et les autres notes  
avec l'index de la main droite.

N<sup>o</sup> 1.

The musical score consists of ten staves of music in treble clef, 2/4 time signature, and C major. Each staff contains a sequence of chords and notes, with fingerings indicated by numbers 1-5 and 0 (open string). The music is divided into sections labeled with Roman numerals I through VII. The notes are beamed in pairs, with the lower note having a stem pointing down and the upper note having a stem pointing up. The score ends with a double bar line and a final chord.

ESEMPIO 2.<sup>o</sup>

Salti di sesta in G maggiore, sino alla  
posizione ottava.

2. EXEMPLE.

Sauts de sixtes en G majeur jusqu'à la huitième position.

N<sup>o</sup> 2.  
2<sup>a</sup> Finger

The image displays a musical exercise for guitar, consisting of ten staves of notation. Each staff begins with a treble clef and a common time signature (C). The exercise is a chromatic scale of sixths, starting on G4 and ascending to G8. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The notation includes fingerings (0-4) and a '2<sup>a</sup> Finger' instruction. The exercise is divided into two main sections by a double bar line. The first section covers the first six staves, and the second section covers the remaining four staves. The final staff ends with a double bar line and repeat dots.

Handwritten musical sketches and notes on the left margin. It includes a small staff with notes, a diagram of a guitar neck with fret markers, and some illegible handwritten text.

ESEMPIO 5°

5<sup>me</sup> EXEMPLE.

Salti di ottava in C maggiore, sino alla quinta posizione.

Sauts d'octaves en Ut majeur, jusqu'à la cinquième position.

N° 5.

The musical score is written for guitar in C major. It consists of eight staves of music. The first staff is labeled 'N° 5.' and begins with a treble clef and a common time signature. The music features a series of eighth-note patterns with octave jumps. Fingering is indicated by numbers 1-5 above or below notes. Position markers (I, II, III, IV, V) are placed above the staff to indicate the fret position. Some notes are marked with an asterisk (\*). The piece concludes with a double bar line and a final chord.

ESEMPIO 4<sup>to</sup>

4. INTONATI

Salti di decima in G maggiore, sino alla posizione undecima.

Sauts de dixme en G majeur, jusqu'à la position onzième.

N<sup>o</sup> 4.

The musical score consists of ten staves of music, each containing two systems of notation. The left system is a standard musical staff with a treble clef and a common time signature (C). The right system is a guitar-specific notation system where the vertical axis represents the strings (numbered 1-6 from top to bottom) and the horizontal axis represents frets. Fret numbers are written above the notes, and string numbers are written below the notes. The exercise is titled 'N<sup>o</sup> 4.' and is in G major. The first staff includes a star symbol (\*) above the first measure. The second staff includes a star symbol (\*) above the second measure. The third staff includes a star symbol (\*) above the second measure. The fourth staff includes a star symbol (\*) above the second measure. The fifth staff includes a star symbol (\*) above the second measure. The sixth staff includes a star symbol (\*) above the second measure. The seventh staff includes a star symbol (\*) above the second measure. The eighth staff includes a star symbol (\*) above the second measure. The ninth staff includes a star symbol (\*) above the second measure. The tenth staff includes a star symbol (\*) above the second measure. The exercise demonstrates ten different ways to play a decima (major tenth) interval on the guitar, starting from the first position and moving up to the eleventh position. The intervals are: 1. 0-2 (string 1), 2. 0-4 (string 2), 3. 0-5 (string 3), 4. 0-7 (string 4), 5. 0-9 (string 5), 6. 0-11 (string 6), 7. 1-3 (string 1), 8. 1-5 (string 2), 9. 1-7 (string 3), 10. 1-9 (string 4), 11. 1-11 (string 5), 12. 2-4 (string 1), 13. 2-6 (string 2), 14. 2-8 (string 3), 15. 2-10 (string 4), 16. 2-12 (string 5), 17. 3-5 (string 1), 18. 3-7 (string 2), 19. 3-9 (string 3), 20. 3-11 (string 4), 21. 4-6 (string 1), 22. 4-8 (string 2), 23. 4-10 (string 3), 24. 4-12 (string 4), 25. 5-7 (string 1), 26. 5-9 (string 2), 27. 5-11 (string 3), 28. 5-13 (string 4), 29. 6-8 (string 1), 30. 6-10 (string 2), 31. 6-12 (string 3), 32. 6-14 (string 4), 33. 7-9 (string 1), 34. 7-11 (string 2), 35. 7-13 (string 3), 36. 7-15 (string 4), 37. 8-10 (string 1), 38. 8-12 (string 2), 39. 8-14 (string 3), 40. 8-16 (string 4), 41. 9-11 (string 1), 42. 9-13 (string 2), 43. 9-15 (string 3), 44. 9-17 (string 4), 45. 10-12 (string 1), 46. 10-14 (string 2), 47. 10-16 (string 3), 48. 10-18 (string 4), 49. 11-13 (string 1), 50. 11-15 (string 2), 51. 11-17 (string 3), 52. 11-19 (string 4).



ESEMPIO 5.<sup>to</sup>

5<sup>me</sup> EXEMPLE.

Salti di terza in G maggiore, sino alla settima posizione.

Sauts de tierces en Sol majeur, jusqu'à la septième position.

N<sup>o</sup> 5.

The musical score is written for guitar in G major (one sharp) and 5/4 time. It consists of eight staves of music. The first staff is labeled 'N<sup>o</sup> 5.'. The music features a consistent rhythmic pattern of eighth-note triplets. Fingering is indicated by numbers 1, 2, 3, and 4 above the notes. Barre techniques are marked with Roman numerals II, III, V, and VII. Natural harmonics are indicated by '0' above the notes. The score concludes with a double bar line and a final chord.

6<sup>mo</sup> ESEMPIO.

Salti di sesta in G maggiore, sino alla set-  
tima posizione.

6<sup>me</sup> EXEMPLE.

Sauts de sixtes en Sol majeur, jusqu'à la  
septieme position.

N<sup>o</sup> 6.

The musical score consists of nine staves of music. Each staff contains a sequence of sixteenth-note chords, primarily dyads, with a consistent interval of a sixth. The key signature is one sharp (F#), indicating G major. The notation includes various fingering numbers (0-5) and some specific techniques like 'II' and 'III' above notes. The piece concludes with a double bar line and a repeat sign.



7<sup>mo</sup> ESEMPIO .

Salti di ottava in G maggiore, sino alla settima posizione .

7<sup>me</sup> EXEMPLE .

Sauts d'octaves en Sol majeur jusqu'à la septième position .

N<sup>o</sup> 7.

The musical score is written for guitar in G major (one sharp) and 4/4 time. It consists of nine staves of music. The first staff is labeled 'N<sup>o</sup> 7.' and begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth-note patterns with octave jumps. Fingering numbers (1-4) are placed above the notes, and fret numbers (0-7) are placed below the notes. The exercise progresses through fret positions I to VII. The final staff ends with a double bar line and a repeat sign.



ESEMPIO 9.<sup>mo</sup>

Salti di terza in D maggiore.  
sino alla posizione nona.

9<sup>me</sup> EXEMPLE.

Sauts de tierces en Ré majeur,  
jusqu'à la neuvième position.

N<sup>o</sup> 9.

The musical score consists of nine staves of music, each containing a triplet of eighth notes. The notes are in D major (D, E, F#, G, A, B). The exercise is designed to train the player's ability to play triplets of thirds across the fretboard. Fingering numbers (0-5) are provided for each note. Roman numerals (II, IV, V, IX) are placed above the notes to indicate the fret position. The exercise starts in the second position (II) and moves up to the ninth position (IX) across the staves.

ESEMPIO 10.<sup>mo</sup>

Salto di sesta in D maggiore,  
sino alla posizione quinta.

10.<sup>me</sup> EXEMPLE.

Sauts de sixtes en Ré majeur,  
jusqu'à la cinquième position.

N.º 10.

The musical score consists of eight staves of music, each containing a sequence of sixteenth-note patterns. The patterns are organized into groups of four notes per staff, with various fingerings indicated by numbers 1-5 and 0 (open string). Roman numerals (I, II, III, IV) are placed above some notes to indicate fret positions. The exercise is in D major (one sharp) and 6/8 time. The patterns progress through different positions on the fretboard, demonstrating the concept of a sixth interval jump up to the fifth position.

ESEMPIO 11.<sup>mo</sup>

11<sup>me</sup> EXEMPLE.

Salti di ottava in D maggiore,  
sino alla settima posizione.

Sauts d'octaves en Ré majeur,  
jusqu'à la septième position.

N.º 11.

The musical score consists of ten staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written for guitar and features a series of eighth-note patterns with octave jumps. Fret numbers are indicated below the notes. Roman numerals (I, II, III, IV, V, VI, VII) are placed above the notes to indicate the fret position. The exercise concludes with a double bar line and a final chord.

ESEMPIO 12.<sup>mo</sup>

Salti di decima in D maggiore,  
sino alla quinta posizione.

12<sup>me</sup> EXEMPLE.

Sauts de dixièmes en Ré majeur,  
jusqu'à la cinquième position.

N.º 12.

ESEMPIO 15.<sup>no</sup>

15.<sup>me</sup> EXEMPLE.

Salti di terza in A maggiore,  
sino alla posizione nona.

Sauts de tierces en La majeur,  
jusqu'à la neuvième position.

N.º 15.

The musical score consists of nine staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is a sequence of triads, primarily in A major, with some chromatic alterations. Fingering numbers (1-5) are placed below the notes to indicate fingerings. Roman numerals (I-IX) are placed above the notes to indicate fret positions. The sequence of triads is as follows:

- Staff 1: A major (I), A major (II), A major (III), A major (IV), A major (V), A major (VI), A major (VII), A major (VIII), A major (IX).
- Staff 2: A major (I), A major (II), A major (III), A major (IV), A major (V), A major (VI), A major (VII), A major (VIII), A major (IX).
- Staff 3: A major (I), A major (II), A major (III), A major (IV), A major (V), A major (VI), A major (VII), A major (VIII), A major (IX).
- Staff 4: A major (I), A major (II), A major (III), A major (IV), A major (V), A major (VI), A major (VII), A major (VIII), A major (IX).
- Staff 5: A major (I), A major (II), A major (III), A major (IV), A major (V), A major (VI), A major (VII), A major (VIII), A major (IX).
- Staff 6: A major (I), A major (II), A major (III), A major (IV), A major (V), A major (VI), A major (VII), A major (VIII), A major (IX).
- Staff 7: A major (I), A major (II), A major (III), A major (IV), A major (V), A major (VI), A major (VII), A major (VIII), A major (IX).
- Staff 8: A major (I), A major (II), A major (III), A major (IV), A major (V), A major (VI), A major (VII), A major (VIII), A major (IX).
- Staff 9: A major (I), A major (II), A major (III), A major (IV), A major (V), A major (VI), A major (VII), A major (VIII), A major (IX).



ESEMPIO 14.<sup>to</sup>

Salti di sesta in A maggiore,  
sino alla settima posizione.

14.<sup>th</sup> EXEMPLE

Sauts de sixtes en La majeur,  
jusqu'à la septième position.

N.º 14.

The image displays two systems of guitar exercises, each consisting of six lines of music. The left system is labeled 'N.º 14.' and is in the key of A major. The right system is labeled '14.<sup>th</sup> EXEMPLE' and is in the key of La major. Each line of music shows a sequence of chords with specific fingerings indicated by numbers 1 through 5 and 0. The exercises focus on jumps of a sixth interval, moving up to the seventh position on the fretboard. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The exercises are presented in a grid-like format, with two systems side-by-side.



ESEMPPIO 15.<sup>mo</sup>

Salti di ottava in A maggiore,  
sino alla quarta posizione.

15.<sup>me</sup> EXEMPLE.

Sauts d'octaves en La majeur,  
jusqu'à la quatrième position.

N.º 15.

The musical score is written for guitar and consists of nine staves. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is a sequence of eighth-note patterns, primarily consisting of eighth-note pairs. The patterns are designed to demonstrate octave jumps (salti di ottava) across the fretboard, starting from the first position and moving up to the fourth position. Fingering numbers (1-4) are placed above the notes to indicate which finger to use. Some notes have a '0' above them, indicating they are played on the open string. Roman numerals (I, II, III, IV) are placed above the staves to indicate the fret position. There are several asterisks (\*) scattered throughout the score, likely indicating specific technical points or fingering changes. The score concludes with a double bar line and a final chord.

ESEMPIO 16.<sup>to</sup>

Salti di decima in A maggiore,  
sino all'ottava posizione.

16<sup>me</sup> EXEMPLE.

Sauts de dixièmes en La majeur,  
jusqu'à la huitième position.

N.º 16.

The musical score consists of ten staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is written in a style typical of guitar exercises, with chords and melodic lines. The chords are labeled with Roman numerals (I, II, III, IV, V, VI, VII) and fingerings (0, 1, 2, 3, 4, 5). The exercise demonstrates decima jumps (octaves) in the key of A major, starting from the first position and moving up to the eighth position. The notation includes various rhythmic values and articulation marks.

### TERZA PARTE.

#### ESEMPIO PRIMO.

##### DELLA TENUTA DEL TUONO.

La tenuta del tuono si forma colla pressione del dito sulla corda durante il valore della nota ecco ciò che rigorosamente si osserverà nei bassi di questo esempio.

### TROISIEME PARTIE.

#### EXEMPLE PREMIER.

##### DE LA TENUE DU TON.

La tenue du ton provient de la pression du doigt sur la corde durant la valeur de la note on observera ceci rigoureusement dans les basses de cet exemple.

N.º 1.

The musical score consists of six staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a style typical of 19th-century guitar pedagogy, with notes and rests on a five-line staff. Fingerings are indicated by numbers 0-4 under notes. Some notes have a triangle symbol above them. The score is written in a style typical of 19th-century guitar pedagogy.

ESEMPIO 2.<sup>do</sup>

DELLO SMORZATO.

Si lascerà libera la vibrazione del tuono durante un sedicesimo indi si smorzera colle medesime dita che hanno messo le corde in movimento poichè queste col minimo contatto sono ridotte al silenzio.

2.<sup>me</sup> EXEMPLE.

DE L'ÉTOUFFEMENT.

On laissera vibrer la corde pendant un seizième puis on étouffera le ton avec les mêmes doigts qui ont placé les cordes parce que le plus léger attouchement les réduit au silence.

N.º 2.

The musical score consists of six staves of music, each with a treble clef and a common time signature (C). The music is written in a single melodic line. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes. The score includes various musical notations such as beams, slurs, and accents. Below the notes, there are diagrams of the guitar fretboard showing the positions of the fingers for each note. The diagrams are labeled with letters and numbers, such as 3A, 3B, 4S, 5A, 5B, 6A, 6B, 7A, 7B, 8A, 8B, 9A, 9B, 10A, 10B, 11A, 11B, 12A, 12B, 13A, 13B, 14A, 14B, 15A, 15B, 16A, 16B, 17A, 17B, 18A, 18B, 19A, 19B, 20A, 20B, 21A, 21B, 22A, 22B, 23A, 23B, 24A, 24B, 25A, 25B, 26A, 26B, 27A, 27B, 28A, 28B, 29A, 29B, 30A, 30B, 31A, 31B, 32A, 32B, 33A, 33B, 34A, 34B, 35A, 35B, 36A, 36B, 37A, 37B, 38A, 38B, 39A, 39B, 40A, 40B, 41A, 41B, 42A, 42B, 43A, 43B, 44A, 44B, 45A, 45B, 46A, 46B, 47A, 47B, 48A, 48B, 49A, 49B, 50A, 50B, 51A, 51B, 52A, 52B, 53A, 53B, 54A, 54B, 55A, 55B, 56A, 56B, 57A, 57B, 58A, 58B, 59A, 59B, 60A, 60B, 61A, 61B, 62A, 62B, 63A, 63B, 64A, 64B, 65A, 65B, 66A, 66B, 67A, 67B, 68A, 68B, 69A, 69B, 70A, 70B, 71A, 71B, 72A, 72B, 73A, 73B, 74A, 74B, 75A, 75B, 76A, 76B, 77A, 77B, 78A, 78B, 79A, 79B, 80A, 80B, 81A, 81B, 82A, 82B, 83A, 83B, 84A, 84B, 85A, 85B, 86A, 86B, 87A, 87B, 88A, 88B, 89A, 89B, 90A, 90B, 91A, 91B, 92A, 92B, 93A, 93B, 94A, 94B, 95A, 95B, 96A, 96B, 97A, 97B, 98A, 98B, 99A, 99B, 100A, 100B. The diagrams are arranged in a grid-like pattern, with each diagram corresponding to a specific note in the music. The diagrams are labeled with letters and numbers, such as 3A, 3B, 4S, 5A, 5B, 6A, 6B, 7A, 7B, 8A, 8B, 9A, 9B, 10A, 10B, 11A, 11B, 12A, 12B, 13A, 13B, 14A, 14B, 15A, 15B, 16A, 16B, 17A, 17B, 18A, 18B, 19A, 19B, 20A, 20B, 21A, 21B, 22A, 22B, 23A, 23B, 24A, 24B, 25A, 25B, 26A, 26B, 27A, 27B, 28A, 28B, 29A, 29B, 30A, 30B, 31A, 31B, 32A, 32B, 33A, 33B, 34A, 34B, 35A, 35B, 36A, 36B, 37A, 37B, 38A, 38B, 39A, 39B, 40A, 40B, 41A, 41B, 42A, 42B, 43A, 43B, 44A, 44B, 45A, 45B, 46A, 46B, 47A, 47B, 48A, 48B, 49A, 49B, 50A, 50B, 51A, 51B, 52A, 52B, 53A, 53B, 54A, 54B, 55A, 55B, 56A, 56B, 57A, 57B, 58A, 58B, 59A, 59B, 60A, 60B, 61A, 61B, 62A, 62B, 63A, 63B, 64A, 64B, 65A, 65B, 66A, 66B, 67A, 67B, 68A, 68B, 69A, 69B, 70A, 70B, 71A, 71B, 72A, 72B, 73A, 73B, 74A, 74B, 75A, 75B, 76A, 76B, 77A, 77B, 78A, 78B, 79A, 79B, 80A, 80B, 81A, 81B, 82A, 82B, 83A, 83B, 84A, 84B, 85A, 85B, 86A, 86B, 87A, 87B, 88A, 88B, 89A, 89B, 90A, 90B, 91A, 91B, 92A, 92B, 93A, 93B, 94A, 94B, 95A, 95B, 96A, 96B, 97A, 97B, 98A, 98B, 99A, 99B, 100A, 100B.

ESEMPIO 5.<sup>o</sup>

## DELLO STACCATO.

Per staccare colla più grande celerità senza che la mano dritta si stanchi colla ripetizione frequente dei suoni s'impiegheranno alternativamente l'indice ed il dito medio secondo gl'indicati segni.

5.<sup>o</sup> EXEMPLE.

## DU DÉTACHÉ.

Pour détacher avec la plus grande vitesse sans fatiguer la main droite par la fréquente répétition des sons on se servira alternativement de l'index et du doigt du milieu selon l'indication des signes.

Allegro.

N.º 5.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of six systems of music. Each system contains a single melodic line with staccato markings (Λ) and fingering numbers (1, 2, 3, 4, 5, 0). The first system includes a tempo marking 'Allegro.' and a dynamic marking 'ff'. The score is a technical exercise for the right hand, focusing on rapid staccato repetition of notes.

ESEMPIO 4.<sup>to</sup>

DELL'APPOGIATURA DI SOTTO.

Per fare che la voce si arresti con più espressione al tuono di melodia bisogna lasciar cadere il dito a martello sulla nota che precede.

4.<sup>me</sup> EXEMPLE.

DE L'APPOGIATURE EN DESSUS.

Pour faire durer le ton de la mélodie avec plus d'expression il faut laisser tomber le doigt a plomb sur la note précédente.

N.º 4.

ESEMPIO 5.<sup>to</sup>

5.<sup>me</sup> EXEMPLE.

DELL'APPOGGIATURA DI SOPRA.

DE L'APPOGGIATURE EN DESSUS.

Per unire la piccola nota con quella di melodia dopo di averla toccata colla mano destra si strappa colla sinistra orizzontalmente.

Pour lier la petite note avec celle de la melodie on touche la première avec la main droite puis on tire la corde horizontalement avec le doigt de la gauche.

N<sup>o</sup> 5.

The musical score consists of six staves of music in G major (one sharp) and 3/4 time. The first staff is the main piece, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The music features a sequence of eighth notes with slurs and accents. Below the notes are various fingering numbers (1-5) and symbols like 'A' and '\*' indicating specific techniques. The subsequent five staves are variations or exercises of the same piece, each showing different fingerings and techniques for the 'apoggiatura di sopra' technique. The notation includes slurs, accents, and specific fingering instructions for both the right and left hands.

ESEMPIO 6.<sup>to</sup>

DELL'APPOGIATURA DI PIÙ NOTE.

Dopo di aver toccata la prima delle due piccole note con la mano dritta, le altre due si formano con la sinistra, lasciando cadere a piombo le indicate dita alternativamente sulla medesima corda.

6.<sup>me</sup> EXEMPLE.

DE L'APPOGIATURE DE PLUSIEURS NOTES.

Après avoir pincé la première des deux petites notes avec la main droite on exécute les deux autres avec la gauche en laissant tomber alternativement les doigts indiqués à plomb sur la même corde.

N.º 6. Allegretto.

The musical score is written in G major (one sharp) and 6/8 time. It consists of six staves of music. The first staff is labeled 'N.º 6. Allegretto.' and includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a melodic line with various rhythmic values and a bass line with fingerings and accents. Roman numerals (I, II, IV, V) are placed above the notes to indicate chord positions. The piece concludes with a double bar line.



ESEMPIO 7.<sup>mo</sup>

ALTRA APPOGGIATURA A PIÙ NOTE.

Dopo di aver battuto la seconda delle due picciole note si strappa col medesimo dito della mano sinistra.

7.<sup>me</sup> EXEMPLE.

AUTRE APPOGIATURE EN PLUSIEURS NOTES.

Après avoir exprimé la seconde des deux petites notes en laissant tomber le doigt de la main gauche sur la corde ou la retire avec le même doigt.

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a dynamic marking of *And.* and includes a *rit.* marking. The notation features chords and individual notes with fingerings (I, II, III, IV, V) and accents. The subsequent staves continue the piece with similar notation, including various rhythmic patterns and fingerings. The score concludes with a double bar line.

ESEMPIO 8.<sup>mo</sup>

DEL GRUPETTO.

Si esprime con un sol tocco, per esempio, la prima delle quattro piccole note si tocca, la seconda si strappa, la terza, e la quarta si batte e la quinta si strappà.

N.º 8.

8.<sup>me</sup> EXEMPLE.

DU GRUPETTO.

On l'exprime d'un seul coup c'est à dire on pince la première des quatre petites notes on retire la seconde on exécute la troisième et la quatrième en laissant tomber les doigts et on retire la cinquième.

ESEMPIO 9<sup>mo</sup>

D'UN APPOGIATUR MOLTO USITIVA.

Quest'appoggiatura si eseguisce come nell'esempio quinto strappandola orizzontalmente con la mano sinistra.

9<sup>me</sup> EXEMPLE.

D'UNE APPOGIATURE TRÈS USITÉE.

On exécute cette appoggiature de la manière décrite au cinquième exemple en la retirant horizontalement de la main gauche.

All<sup>o</sup> spiritoso.

N<sup>o</sup> 9.

10<sup>mo</sup> ESEMPIO.

DELLA LEGATURA.

Si tocca la prima con la mano dritta ed indi si batte la seconda con la sinistra.

N.º 10. *Vivace.*

10<sup>me</sup> EXEMPLE.

DE LA LIAISON.

On pince la première avec la main gauche, et on produit la seconde en laissant tomber le doigt de la main gauche sur la corde.

11<sup>mo</sup> ESEMPIO.

DELLO STRISCIATO.

Col medesimo dito della mano sinistra che forma il tuono della piccola nota, dopo di averlo vibrato, si striscia fino alla nota di melodia, facendo risuonare tutti gli intervalli a guisa dell'abbellimento che nel canto si chiama portamento di voce.

11<sup>me</sup> EXEMPLE.

DU GLISSE.

Avec le même doigt de la main gauche qui produit le ton de la petite note on glisse après l'avoir mis en vibration jusqu'à la note de la mélodie, en faisant ressonner tous les intervalles à la façon de l'agrément que les chanteurs appellent port de voix.

All. moderato.

N.º 11.

12<sup>mo</sup> ESEMPIO.

DEL TRILLO SEMPLICE.

Dopo di aver messo la prima nota in vibrazione colla mano destra, il dito della sinistra si lasciera cader ripetutamente e con energia sulla nota superiore di modo che le farà risuonare tutte due.

Vedi N.º 1.

DEL TRILLO SU DUE CORDE.

Questo trillo, il quale, per aver più durata di tuono, è preferibile all'altro, si può eseguire coll'indice e medio, o col pollice ed indice della mano destra.

Vedi N.º 2.

N.º 12.

N.º 1.

N.º 2.

DEL MORDENTE.

Il mordente non è altro, che un breve trillo, il quale si eseguisce nell'istessa maniera.

MANIERA DI SCRIVERE.

MANIERA DI ESEGUIRE.

12<sup>me</sup> EXEMPLE.

DU TRILLE SIMPLE.

Après avoir mis en vibration la première note avec la main droite, on fera tomber le doigt de la gauche à plusieurs reprises et avec force sur la note supérieure, afin qu'il les fasse résonner toutes deux.

Voyez N.º 1.

DU TRILLE SUR DEUX CORDES.

Ce trille, qui par rapport à la durée du ton est préférable à l'autre s'exécute avec l'index et le doigt du milieu, ou bien avec le pouce et l'index de la main droite.

Voyez N.º 2.

N.º 12.

N.º 1.

N.º 2.

DU MORDANT.

Le mordant n'est qu'un trille bref, qui s'exécute de la même manière.

MANIÈRE D'ÉCRIRE.

MANIÈRE D'EXÉCUTER.

QUARTA PARTE.

QUATRIÈME PARTIE.

Maestoso.

Nº 1.

The musical score is written for a single instrument in treble clef with a common time signature (C). It begins with the tempo marking 'Maestoso.' and the number 'Nº 1.'. The first staff starts with a dynamic marking of 'mf'. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. There are several dynamic markings throughout, including 'mf' and 'dol.'. The score ends with a double bar line.

Al<sup>o</sup> grazioso.

N<sup>o</sup> 2.

The musical score consists of ten staves. The first staff is in treble clef with a 3/8 time signature. The second and third staves are in bass clef. The fourth through sixth staves are in treble clef. The seventh and eighth staves are in bass clef. The ninth and tenth staves are in treble clef. The music is characterized by rhythmic patterns, often with eighth notes and rests. Dynamic markings include *p* (piano) and *ff* (fortissimo). The score concludes with a double bar line and repeat dots.



Nº 5

And.<sup>mo</sup> mosso .

This musical score consists of ten staves of piano accompaniment. The music is written in treble clef with a 2/4 time signature. The key signature has one sharp (F#). The tempo is marked 'And.<sup>mo</sup> mosso'. The dynamics include *mf* (mezzo-forte) and *f* (forte). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of slurs and accents throughout the piece. The notation is dense, with many notes and rests on each staff.

All. grazioso.

Nº 4.

9/4

The musical score consists of ten staves of music. The first staff begins with a treble clef and a 9/4 time signature. The music is written in a key with one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf*, *f*, and *p* are used throughout. The piece concludes with a double bar line at the end of the tenth staff.

Andandosi

++

Allegretto.

Nº 5.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto'. The first staff includes the dynamic marking 'dol.'. The second staff features a dynamic marking 'f'. The third staff includes dynamic markings 'p', 'cres', 'poco', 'a', and 'poco'. The fourth staff includes the dynamic marking 'dim.'. The fifth staff continues the melodic line. The sixth staff includes a '7' marking above the staff. The seventh staff includes a '7' marking above the staff. The eighth staff includes a dynamic marking 'mf' and ends with a double bar line and repeat sign.

All.<sup>mo</sup> con moto.

Nº 6.

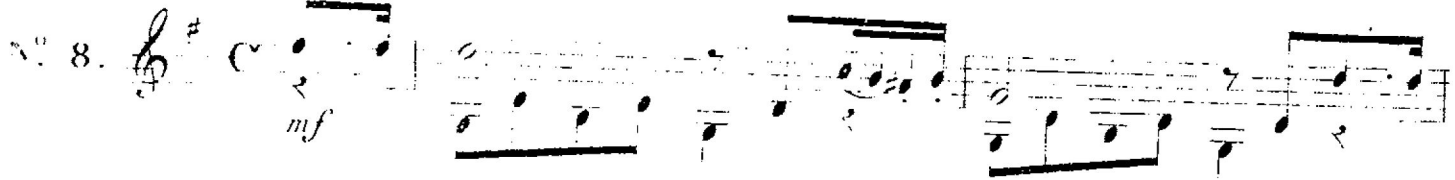
The musical score consists of ten staves of music. The key signature is G major (one sharp) and the time signature is 7/8. The music is written in a single melodic line with a piano accompaniment. The first staff begins with a treble clef, a key signature of one sharp, and a 7/8 time signature. The first measure is marked with a dynamic of *mf*. The piece concludes with a double bar line and a repeat sign at the end of the tenth staff.

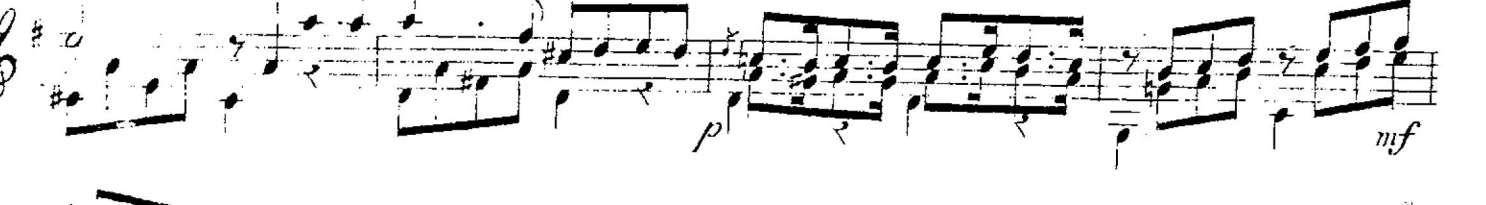
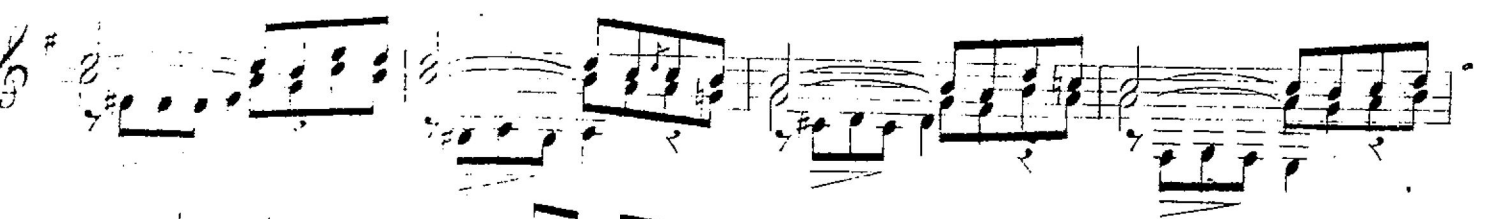

All<sup>o</sup>. maestoso .

N<sup>o</sup> 7.

The musical score for No. 7, All<sup>o</sup>. maestoso, is written in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as All<sup>o</sup>. maestoso. The score includes various dynamics: *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and a repeat sign.

All.<sup>o</sup> spiritoso.

N<sup>o</sup> 8. 



All<sup>o</sup> spiritoso.

N<sup>o</sup>. 9.

The musical score consists of ten staves of piano accompaniment. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'All<sup>o</sup> spiritoso'. The first dynamic marking is 'pp' (pianissimo) on the first staff. The second staff has a 'mf' (mezzo-forte) marking. The third staff has an 'f' (forte) marking. The fourth staff has a 'mf' marking. The fifth staff has a 'mf' marking. The sixth staff has a 'mf' marking. The seventh staff has a 'mf' marking. The eighth staff has a 'mf' marking. The ninth staff has a 'mf' marking. The tenth staff has an 'f' marking. The score concludes with a double bar line and repeat dots.



Nº. 10.

All<sup>o</sup> spiritoso.

The musical score is written for a single instrument, likely a piano or organ, in G major (one sharp) and 9/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as "All<sup>o</sup> spiritoso". The score is divided into ten staves. The first staff starts with a dynamic marking of *mf*. The second staff continues with similar rhythmic patterns. The third staff includes a *p* (piano) marking. The fourth staff features a *f* (forte) marking. The fifth staff has a *p* marking. The sixth staff includes a *f* marking. The seventh staff has a *p* marking. The eighth staff includes a *mf* marking. The ninth staff has a *f* marking. The tenth staff concludes with a *sf* (sforzando) marking and a double bar line. The piece is characterized by intricate rhythmic textures, often using sixteenth and thirty-second notes, and frequent rests.

Sostenuto.

Nº 11.

This musical score, titled "Nº 11" and marked "Sostenuto", consists of ten staves of music. The key signature is G major (two sharps) and the time signature is 3/4. The music is written in a single melodic line on a treble clef staff. The first staff begins with a piano (*p*) dynamic marking. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of triplets and slurs. The dynamics fluctuate throughout, with markings for piano (*p*), forte (*f*), and mezzo-forte (*mf*). The score concludes with a double bar line and repeat dots.

And.<sup>no</sup> grazioso.

N<sup>o</sup> 12.

The musical score consists of nine staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo and mood are indicated as 'And.<sup>no</sup> grazioso.'. The first staff includes the marking 'dol.'. The second staff continues the melodic line. The third staff features a 'cres.' marking. The fourth staff starts with 'pp' and ends with 'f'. The fifth staff begins with 'f' and includes 'dol.'. The sixth staff contains 'f' and 'pp' markings. The seventh staff has 'f' markings. The eighth staff has 'f' markings. The ninth staff concludes with 'ff' and a double bar line.