

SECOND EDITION

of

Instructions

for the

Spanish Guitar.

Written and Dedicated to

HIS FRIENDS

Capt. P. H. Phillips

and

John Hodgson Esq.

BY

FERDINAND PEI ZER.



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also of the Author, 39, Great Portland Street.

Without ascribing to the Guitar the wonderful powers conferred by the Poets upon its predecessor the Lyre; which is said to have produced such miraculous effects in the hands of Orpheus, Amphion, Linus, and others; enough may be said of its merits and capabilities, to prove it to be worthy of cultivation by all who have taste to appreciate the beauties of Harmony.

To the Lyre, (judging of that Instrument by the form which we have of it from the ancient sculptures,) the Guitar must be much superior in its power of expressing those combinations of musical sounds which constitute Harmony.

When introduced amongst the Spaniards by the Moors, it was a simple Instrument with four strings. Two others have since been added, by which it is rendered capable of expressing all those Concords and Discords which constitute the Light and Shade of Music and of producing the most intricate Modulations through all the keys of the musical scale. Independently of its merit as an Accompaniment to the voice; upon it, (as now taught by the best Masters,) every species of composition may be executed. With such powers, added to its lightness, and small dimensions, it may well claim and receive admission in situations from which the Harp, Piano Forte, and other larger Instruments must be excluded. It has in fact from the earliest times been the favoured companion of the accomplished of both sexes. In the solitary hour, in the Closet, in the Camp; it has been the delight and solace of the beautiful and the brave, and it is no small recommendation of it that in situations, in which louder Instruments might be an annoyance to others, the performer may, from the most gentle vibrations of its strings, enjoy every combination of musical sounds which can gratify a cultivated ear.

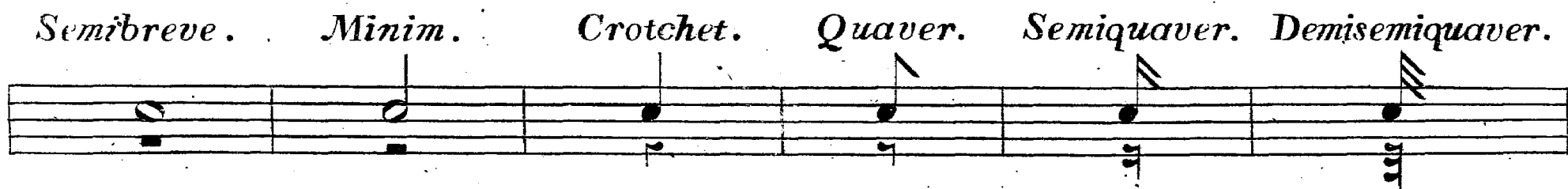
In writing Instructions for the Guitar it has been usual with many Masters to teach it according to their own style of playing; or in other words, in that style which their own continual practice had rendered most easy to themselves. This as in Painting, produces a Mannerism which cannot fail to become tiresome. My object and intention are, after leading the beginner by the most simple and easy progress to a knowledge of the Fingerboard of the Instrument, to teach him every position of the fingers of the left hand, and every mode of striking the strings with those of the right, which can be required in the execution of any compositions for the Guitar; whether by Carulli, Giuliani, Sor, Aguado, Legnati, or any other Master. By thus combining all the different modes of fingering, that distinction between them which ought never to have existed, will be done away with, and the Pupil will acquire a more thorough knowledge of the Instrument, and a greater facility in executing whatever music may be set before him.

### The SCALE or GAMUT.

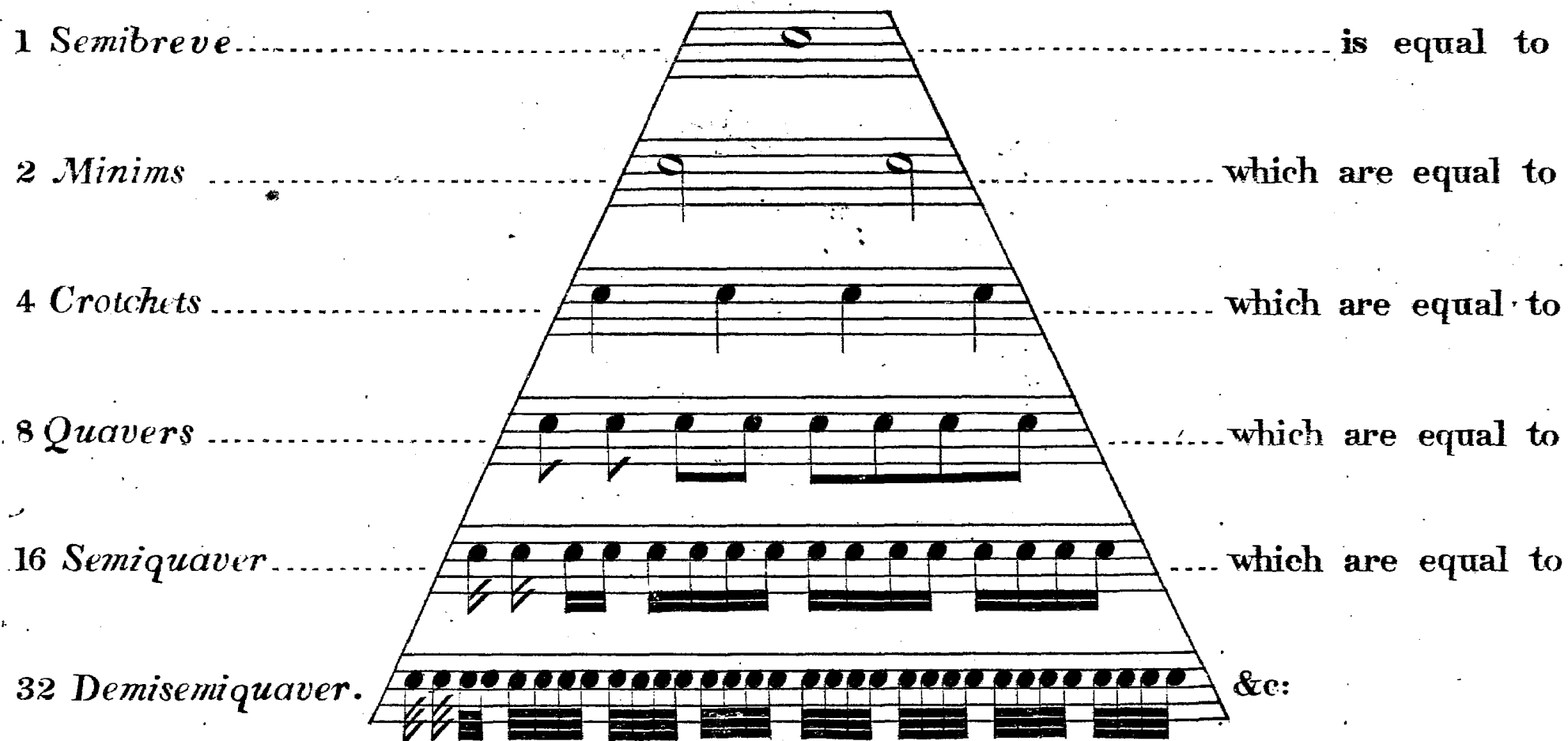
Shewing the situations and names of the notes in the Treble Clef. Every succession of eight notes, as from *E* to *E*, from *F* to *F* &c: is called the Gamut or Octave.



The different notes with their corresponding Rests which rests are equal in length to the notes under which they are placed.



### The Length or Duration of the notes.



A Dot placed after a note or rest makes it half as long again: *Example* is equal to a Minim and a Crotchet or three Crotchets and so on: is equal to &c: When a second Dot is added to the first the second is half the

length of the first: *Ex:* is equal to

The Sharp ( $\sharp$ ) raises a note before which it is placed a Semitone or one Fret.

A Double sharp ( $\times$ ) raises a note already sharp another Semitone or Fret.

A Flat ( $\flat$ ) lowers the note before which it is placed a Semitone or Fret.

A Double Flat ( $\flat\flat$ ) lowers a note already flat another Semitone or Fret.

A Natural ( $\natural$ ) placed before a note which has been made sharp or flat restores the note to its original character for the duration of the bar in which it stands.

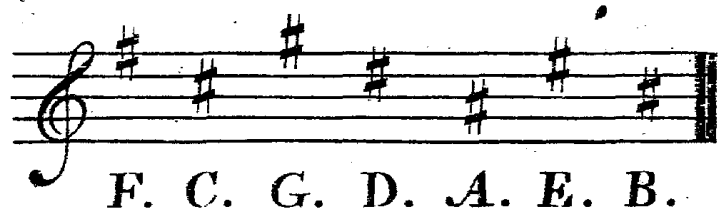
A Natural after a Double sharp ( $\natural\sharp$ ) or Double Flat ( $\natural\flat$ ) takes off one sharp or one flat.

A Double Sharp or Flat cannot be used but to a note already made sharp or flat respectively.

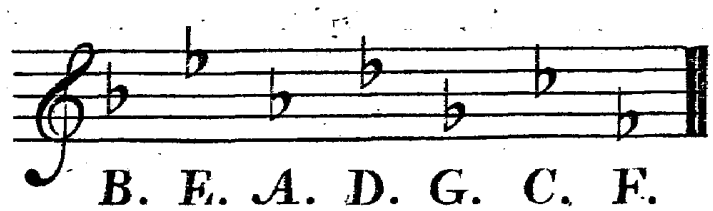
A Sharp or Flat placed after the Clef on a Line or Space at the beginning of a Piece of music affects all the notes on such Line or Space, and their Octaves throughout the Piece; but when introduced in the course of the Piece, it is called accidental, and only affects the notes and Octaves placed on such Line or Space within the Bar in which it occurs, except when the last note of a Bar is affected by a Sharp or Flat, when the first note of the following Bar is on the same Line or Space, it is played sharp or flat although not marked so.

The Order in which the Sharps and Flats must occur at the beginning of a Piece of Music is:

*By Fifths ascending.*



*By Fourths ascending.*



Thus if the Piece is written in one sharp, that sharp must be *F*. If in two they must be *F* and *C*. If in three they must be *F*, *C* and *G*.

If in one flat, that flat must be *B*. If in two they must be *B* and *E*. and so on as written in succession.

This Order can never be departed from so that in a key which contains *A#* at the beginning the four preceding sharps *must* be placed in their proper order before it, and so of the flats.

FIGURES contained in this INSTRUCTION BOOK.

For the Left Hand.

Thumb .....	*
First finger .....	1
Second finger .....	2
Third finger .....	3
Fourth or Little finger .....	4
Open String .....	0

For the Right Hand.

Thumb .....	Λ
First finger .....	•
Second finger .....	•
Third finger .....	•

OF THE POSITION.

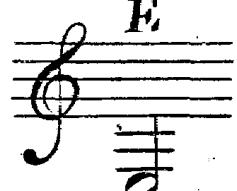
The 1<sup>st</sup> Position is when the 1<sup>st</sup> Finger of the left hand is placed upon the 1<sup>st</sup> Fret of the Instrument. The 2<sup>nd</sup> Position when the 1<sup>st</sup> Finger is upon the 2<sup>nd</sup> Fret. The 3<sup>rd</sup> Position when it is upon the 3<sup>rd</sup> Fret and so on.

The Positions are indicated by Roman Figures placed above or below the lines.

METHOD of TUNING the GUITAR.

Tune the Notes of the open Strings in unison with the Bass notes of the Piano Forte placed under them.

OR.

Tune the lowest open string  by the  of the Piano Forte.

Then stop it on the 5<sup>th</sup> Fret and tune the next open string above it A in unison with it. Stop the A string on the 5<sup>th</sup> Fret and tune the next open string D in unison with it. Then stop D string on the 5<sup>th</sup> Fret and tune the next open string G in unison with it. Then stop the G string upon the 4<sup>th</sup> Fret and tune the next string B in unison with it. Lastly stop the B string on the 5<sup>th</sup> Fret and tune the highest open string E in unison with it. If the tuning has been correct the highest and lowest strings will be a double Octave of each other.

8 In the first part of the Instructions, whenever the method of striking the strings with the Fingers of the right hand is not indicated by figures, the three lower strings are to be struck with the thumb, the G string with the 1<sup>st</sup> Finger, the B string with the 2<sup>nd</sup> Finger, and the E string with the 3<sup>rd</sup> Finger.

*Open strings*

*Gamut.*

*Chromatick scale in Sharps.*

*Chromatick scale in Flats.*

EXERCISE for learning the Intervals of *Thirds Fifth &c.*

*Thirds*

*Fourths*

*Fifths*

*Sixths*

*Sevenths*

*Octaves.*

### Exercise of Chords in C. Major.

The musical score consists of six staves. The first five staves are in treble clef and contain various chord exercises with fingerings (0, 1, 2, 3) and slurs. The sixth staff is in C. Major, common time (C), and features a sequence of chords with fingerings and a dotted minim note at the start of the first bar.

The holding of a note means the pressure of the Finger of the Left hand upon it during its length or value, as the dotted Minim in the following Practice at the commencement of the Bar indicates.

The 'Practice' section consists of two staves in treble clef, 2/4 time signature. The first staff shows a sequence of chords with a dotted minim note at the beginning of each bar. The second staff shows the corresponding bass line for these chords.

Practice.

Practice.

Waltz.

Waltz.



After this Page the Pupil is recommended to study Page 33.

Prelude.

Musical notation for the first prelude, featuring a treble clef, a series of ascending eighth notes, and a bass line with fingerings 1, 3, 2, 4, 3, 2, 0, 1, 4, 0, 0.

Grazioso.

GIULIANI.

Main musical score for the 'Grazioso' piece by Giuliani, consisting of eight staves of music with various rhythmic patterns and fingerings.

Prelude.

Musical notation for the second prelude, featuring a treble clef, a series of chords and eighth notes, with fingerings 3, 2, 1, 1, 3, 2, 4, 3, 2, 1, 1, 4, 4, 4, 2, 3, 4, 3, 2, 1, 3, 2, 4, 1, 0, 3.

Continuation of the second prelude musical notation, featuring a treble clef, eighth notes, and fingerings 3, 2, 1, 1, 4, 4, 4, 4, 3, 2, 1, 3, 2, 4, 1, 0.



Prelude.

G. Major.

Waltz.

† Those Amateurs who do not wish to pursue the following Exercises, and who prefer pleasing and amusing pieces are recommended to a work entitled "The Giulianiad" in which they will find Music for the Guitar (both Vocal and Instrumental) of an easy and agreeable character.

*Grazioso.*

GIULIANI.

*Andante Cantabile.*

DIABELLI.

*Prelude.*



*D. Major*

*Allegretto.*

*Andante*

DIABELLI.

*Prelude.*

Andante.

MAGNIEN.

The main musical score consists of seven staves of music in G major (one sharp) and 3/4 time. The tempo is marked 'Andante'. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings like *p* (piano) and *f* (forte). Fingering numbers (1-4) are placed above notes to indicate fingerings. A double bar line is present in the second staff. The piece concludes with a final double bar line and a repeat sign.

B. Minor.

The B. Minor scale is written on a single staff in G major. It shows the sequence of notes: B, C, D, E, F, G, A, B. Fingering numbers (1-4) are placed above the notes. The scale is marked with a double bar line at the end.

The word "Bar" or "Barré" means when two or more notes upon different strings but upon the same Fret are stopped by laying the same finger of the left hand across them.

This section illustrates the 'Bar' and 'Barré' techniques. It features two staves of music. The first staff is marked with a Roman numeral 'II' and shows a bar across strings 2, 3, and 4 at the second fret. The second staff is marked with a Roman numeral 'IV' and shows a bar across strings 2, 3, and 4 at the fourth fret. Fingering numbers and fret numbers are indicated throughout.





*Allegretto.*

X

Waltz.

Exercise on the ninth Position in *A. Major.*

For glissé (slide) see page 48

*Allegretto.*

*F# Minor.*

II

II IV II I II

*Prelude in F# Minor.*

E. Major.

Musical staff in E major (one sharp) with guitar fretboard diagrams above it. The diagrams show fingerings for various notes: 0-2-4, 0-2-4-1, 0-2-4-1-2, 0-2-4-1-2-0, 0-2-4-1-2-0-2, 0-2-4-1-2-0-2-1, 0-2-4-1-2-0-2-1-2, 0-2-4-1-2-0-2-1-2-4, 0-2-4-1-2-0-2-1-2-4-1, 0-2-4-1-2-0-2-1-2-4-1-3, 0-2-4-1-2-0-2-1-2-4-1-3-4. Roman numerals IV and IX are also indicated.

Musical staff with guitar fretboard diagrams. Fingerings include 0-2-3-1, 0-2-1-3-0, 0-2-1-3-0-4, 0-2-1-3-0-4-2, 0-2-1-3-0-4-2-1, 0-2-1-3-0-4-2-1-2, 0-2-1-3-0-4-2-1-2-4, 0-2-1-3-0-4-2-1-2-4-1, 0-2-1-3-0-4-2-1-2-4-1-2, 0-2-1-3-0-4-2-1-2-4-1-2-4, 0-2-1-3-0-4-2-1-2-4-1-2-4-1-3, 0-2-1-3-0-4-2-1-2-4-1-2-4-1-3-4.

Musical staff with guitar fretboard diagrams. Fingerings include 1-2-4-1, 2-4-1-2, 2-4-1-2-0, 2-4-1-2-0-2, 2-4-1-2-0-2-4, 2-4-1-2-0-2-4-1, 2-4-1-2-0-2-4-1-2, 2-4-1-2-0-2-4-1-2-4, 2-4-1-2-0-2-4-1-2-4-1, 2-4-1-2-0-2-4-1-2-4-1-3, 2-4-1-2-0-2-4-1-2-4-1-3-4.

Exercise.

Musical staff for Exercise with guitar fretboard diagrams. Fingerings include 2-3, 2-3-1, 2-3-1-2, 2-3-1-2-4, 2-3-1-2-4-1, 2-3-1-2-4-1-2, 2-3-1-2-4-1-2-4, 2-3-1-2-4-1-2-4-1, 2-3-1-2-4-1-2-4-1-3, 2-3-1-2-4-1-2-4-1-3-4.

Waltz.

Musical staff for Waltz with guitar fretboard diagrams. Fingerings include 4-0-3-0, 2-0-4-1, 2-0-4-1-2, 2-0-4-1-2-4, 2-0-4-1-2-4-1, 2-0-4-1-2-4-1-3, 2-0-4-1-2-4-1-3-4.

Musical staff for Waltz with guitar fretboard diagrams. Fingerings include 4-4, 3-2, 1-0, 1-0-X, 1-0-X-2, 1-0-X-2-4, 1-0-X-2-4-1, 1-0-X-2-4-1-2, 1-0-X-2-4-1-2-4, 1-0-X-2-4-1-2-4-1, 1-0-X-2-4-1-2-4-1-3, 1-0-X-2-4-1-2-4-1-3-4.

Musical staff for Waltz with guitar fretboard diagrams. Fingerings include 4-4, 3-2, 1-0, 1-0-X, 1-0-X-2, 1-0-X-2-4, 1-0-X-2-4-1, 1-0-X-2-4-1-2, 1-0-X-2-4-1-2-4, 1-0-X-2-4-1-2-4-1, 1-0-X-2-4-1-2-4-1-3, 1-0-X-2-4-1-2-4-1-3-4.

Waltz.

Musical staff for Waltz by F. Sor with guitar fretboard diagrams. Fingerings include 4-4-4-1, 0-4-1-3-2, 0-4-1-3-2-0, 0-4-1-3-2-0-1, 0-4-1-3-2-0-1-2, 0-4-1-3-2-0-1-2-4, 0-4-1-3-2-0-1-2-4-1, 0-4-1-3-2-0-1-2-4-1-3, 0-4-1-3-2-0-1-2-4-1-3-4.

F. SOR.

Musical staff for Waltz by F. Sor with guitar fretboard diagrams. Fingerings include 1-1-1-3, 1-1-1-3-0, 1-1-1-3-0-1, 1-1-1-3-0-1-2, 1-1-1-3-0-1-2-4, 1-1-1-3-0-1-2-4-1, 1-1-1-3-0-1-2-4-1-3, 1-1-1-3-0-1-2-4-1-3-4.

Prelude.

Musical staff for Prelude with guitar fretboard diagrams. Fingerings include 4-0, 0-3, 0-3-1, 0-3-1-2, 0-3-1-2-4, 0-3-1-2-4-1, 0-3-1-2-4-1-3, 0-3-1-2-4-1-3-4.



VII IV VII IV VII

Prelude.

G# Minor.

Ab Minor.

IV I VI I

IV IX XIII

Prelude.

IV I IV I IV

*F# Major.*

*G# Major.*

II I II I

VI XI II

II I II I II



F Major

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

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

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

M GIULIANI.

Prelude.

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



D Minor.

Musical notation for the first exercise in D Minor. It consists of a single staff with a treble clef and a key signature of two flats. The notation includes various chord shapes and fingerings, with some notes marked with numbers (0, 1, 2, 3, 4) and Roman numerals (II, VII) indicating fret positions.

Musical notation for the second exercise, featuring a treble clef and a key signature of one flat. It includes chord shapes with Roman numerals III and VII. Fingerings are indicated by numbers 1-4.

Musical notation for the third exercise, starting with a treble clef and a key signature of one flat. It includes chord shapes with Roman numerals III and VII. Fingerings are indicated by numbers 1-5.

Waltz.

Musical notation for the Waltz exercise, featuring a treble clef and a 3/4 time signature. It includes chord shapes with Roman numerals III and VII. Fingerings are indicated by numbers 1-4.

Musical notation for the fourth exercise, featuring a treble clef and a key signature of one flat. It includes chord shapes with Roman numerals III and VII. Fingerings are indicated by numbers 1-4.

Musical notation for the fifth exercise, featuring a treble clef and a key signature of one flat. It includes chord shapes with Roman numerals III and VII. Fingerings are indicated by numbers 1-4.

F. CARULLI.

Musical notation for the sixth exercise, featuring a treble clef and a key signature of one flat. It includes chord shapes with Roman numerals III and VII. Fingerings are indicated by numbers 1-4.

Musical notation for the seventh exercise, featuring a treble clef and a key signature of one flat. It includes chord shapes with Roman numerals III and VII. Fingerings are indicated by numbers 1-4.

barré.

Musical notation for the eighth exercise, featuring a treble clef and a key signature of one flat. It includes chord shapes with Roman numerals III and VII. Fingerings are indicated by numbers 1-4.

Prelude.

Musical notation for the Prelude exercise, featuring a treble clef and a key signature of one flat. It includes chord shapes with Roman numerals III and VII. Fingerings are indicated by numbers 1-4.

*B♭ Major.*

*Prelude.*

*G Minor.*

*Prelude.*

*E-flat Major*

*C Minor*

*A Major*

*E Minor*

*Db. Major.*

*C# Major.*

This system shows the upper staves of two systems. The first system is in D-flat major and the second is in C major sharp. The music consists of a series of half notes with fingerings: 4, 1, 3, 4, 1, 3, 1, 2, 4, 1, 2, 4, 1, 3, 4, 1, 3, 4. A Roman numeral VI is placed above the final notes of the first system. Vertical dotted lines connect the notes between the two systems.

This system shows two systems of music. The left system is in D-flat major and the right system is in C major sharp. Both systems feature sixteenth-note patterns with slurs. Fingerings are indicated with numbers 1, 2, 3, 4. Vertical dotted lines connect corresponding notes between the two systems.

This system shows two systems of music. The left system is in D-flat major and the right system is in C major sharp. Both systems feature sixteenth-note patterns with slurs and fingerings (1, 2, 3, 4). A Roman numeral VI is placed above the final notes of the right system. Vertical dotted lines connect corresponding notes between the two systems.

*Prelude.*

I ..... II ..... I ..... IV ..... I

This section is titled "Prelude." and features a sequence of six systems of music. The first system is in D-flat major and the subsequent systems are in C major sharp. Each system contains sixteenth-note patterns with slurs and fingerings (1, 2, 3, 4). The systems are separated by structural markers labeled I, II, I, IV, and I. Vertical dotted lines connect corresponding notes between the systems.

Example shewing how many times and upon what parts of the Instrument the same note can be played. The Roman Figures on the upper stave denote the Position and the notes the defferent strings.

0 V II VII III VIII 0 V X

II VII XII III VIII XIII 0 V X II VII XII 0 IV IX XIV

I V X XV III VII XII 0 V IX XIV I VI X XV III VIII XII

V X XIV VII XII VIII XIII X XV XII XVII XIII XV XVII

THE CHROMATIC SCALE UPON EACH STRING.

The image shows two staves of musical notation. The top staff contains three measures, each representing a chromatic scale on a different string. Above each measure are the Roman numerals I, V, and IX. Below the notes are fingerings: 0 1 2 3 for the first measure, 0 1 2 3 4 1 2 3 4 for the second, and 0 1 2 3 4 1 2 3 4 1 2 3 4 for the third. The bottom staff also contains three measures for strings I, V, and IX, with fingerings 0 1 2 3 4 1 2 3 4, 0 1 2 3 4 1 2 3 4 1 2 3 4, and 0 1 2 3 4 1 2 3 4 1 2 3 4 respectively.

OF THE HARMONICKS.

Many Harmonick sounds may be produced upon the Guitar: but those most in use, as being the most sonorous, are upon the 3<sup>rd</sup> 4<sup>th</sup> 5<sup>th</sup> 7<sup>th</sup> and 12<sup>th</sup> Frets.

They are produced by a slight pressure of a finger of the left hand upon the strings, just above the Frets, and striking them rather strongly near the Bridge; withdrawing the finger of the left hand from the string as soon as it is in a state of vibration. They are marked *Har:* or *Harm:* and are generally written in notes smaller than the others; and in order to avoid a multiplicity of additional lines, are placed an Octave lower than the sounds which they produce; As in the following Table.

	String. Lower. E	String. A	String. D	String. G	String. B#	String. E
3 <sup>rd</sup> Fret.						
4 <sup>th</sup> Fret.						
5 <sup>th</sup> Fret.						
7 <sup>th</sup> Fret.						
12 <sup>th</sup> Fret.						

SECOND PART.

In playing notes which follow each other in quick succession, the same string must not be struck twice together by the same finger, but the notes must be played with the thumb and I<sup>st</sup> finger, or the I<sup>st</sup> and second finger in succession, as marked in this Example.

*Presto staccato.*

CHROMATIC SCALE.



*Allegretto.*

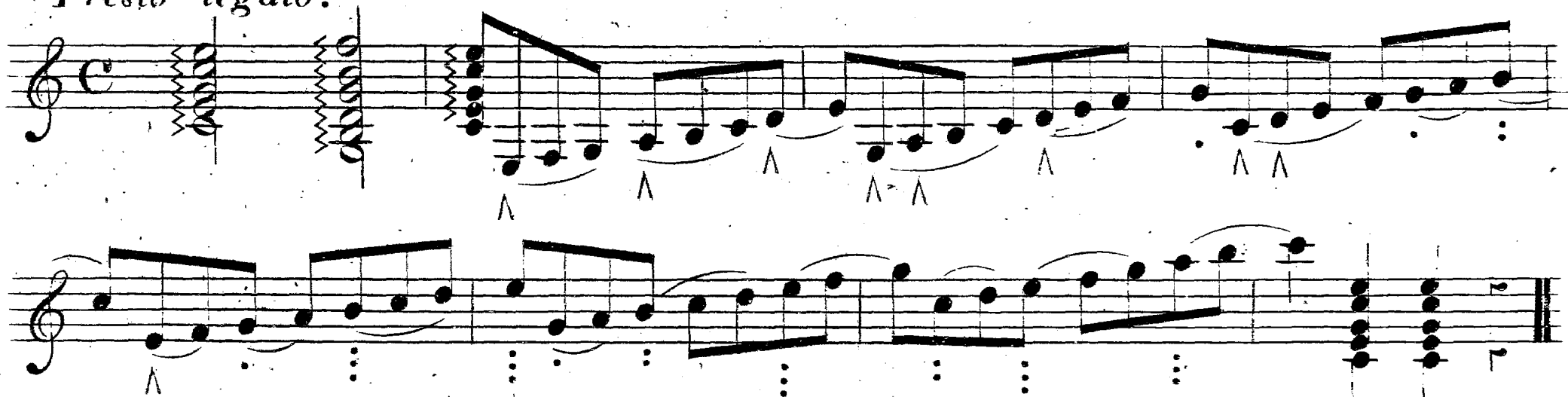
Musical score for *Allegretto* in 3/4 time. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by eighth-note patterns and includes numerous fingerings (e.g., 1, 2, 3, 4) and accents. The second staff contains a repeat sign. The third staff features several slurs and accents, with fingerings like 4, 1, 1, 1, 3, 1, 4, 3, 3, 1, 1, 4, 2, 1, 2, 4, 1, 4, 4, 1, 1, 1, 3, 1, 4. The fourth staff has a repeat sign. The fifth staff includes a fermata and a final double bar line. The sixth staff concludes with a final double bar line.

*Allegro.*

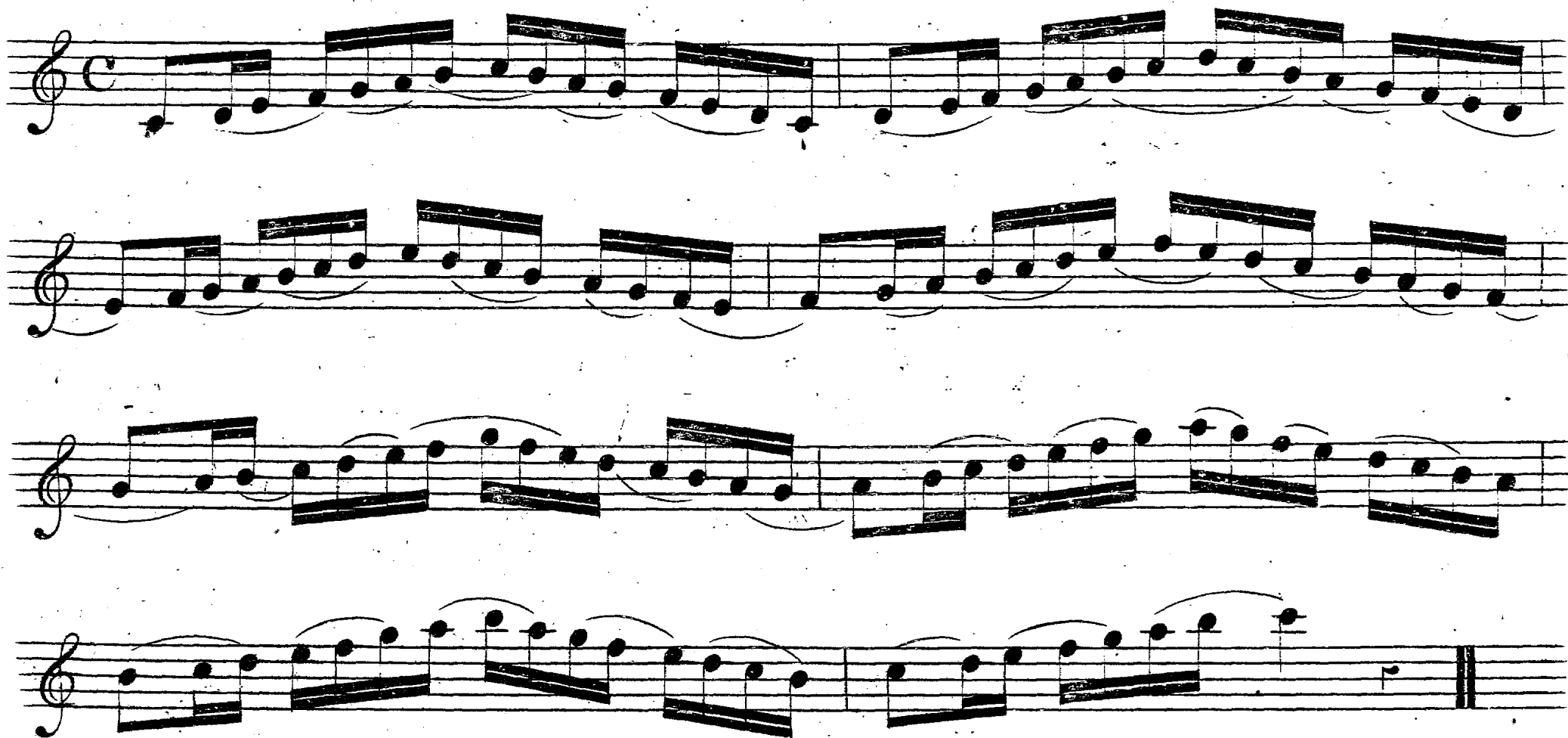
Musical score for *Allegro* in 2/4 time. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features eighth-note patterns and includes fingerings (e.g., 4, 3, 4, 2, 1, 2, 3, 2, 1, 2, 4, 3, 4, 2, 1, 2). The second staff includes slurs and accents, with fingerings like 2, 1, 3, 1, 2, 4, 3, 4, 4, 3, 4, 2, 1, 2, 4, 3, 4. The third staff has a repeat sign and a fermata. The fourth staff includes a fermata and a final double bar line. The fifth staff features a fermata and a final double bar line. The sixth staff concludes with a final double bar line.

When this mark — occurs under two or more notes *ascending*, the first note only is to be struck with the right hand, and the succeeding notes are to be produced by letting the Fingers of the left hand fall with force upon them in succession .


*Presto legato.*




When this mark — occurs under two or more notes *descending*, the first is to be struck with the right hand, and the others are produced by *pulling* the strings horizontally with the fingers of the left hand, in succession; which is in fact striking or pulling the strings with the fingers of the left hand instead of those of the right .



EXERCISE in ARPEGGIOS for the Right hand.

Nº 1. 

Nº 2. 

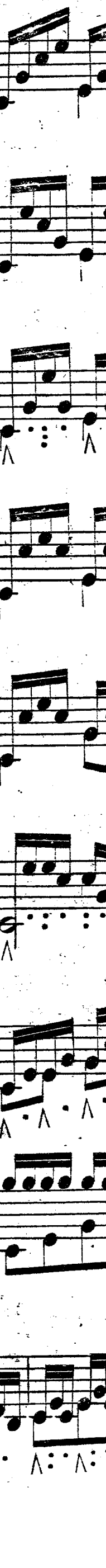
Nº 3. 

Nº 4. 

Nº 5. 

Nº 6. 

Nº 7. 

Nº 8. 

Nº 9. 

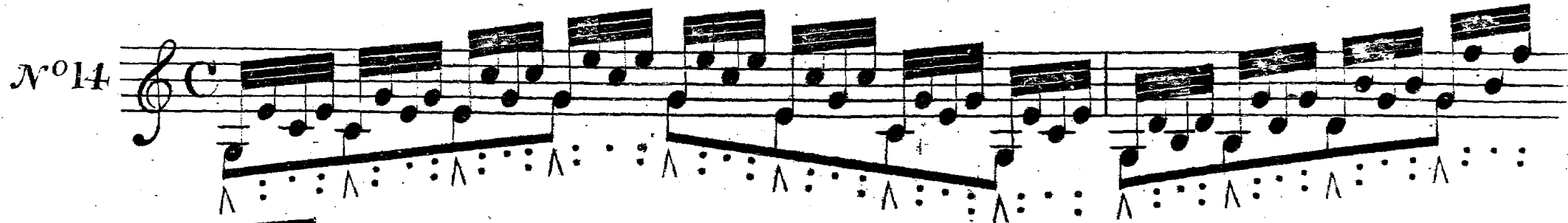
Nº10. 



Nº11 

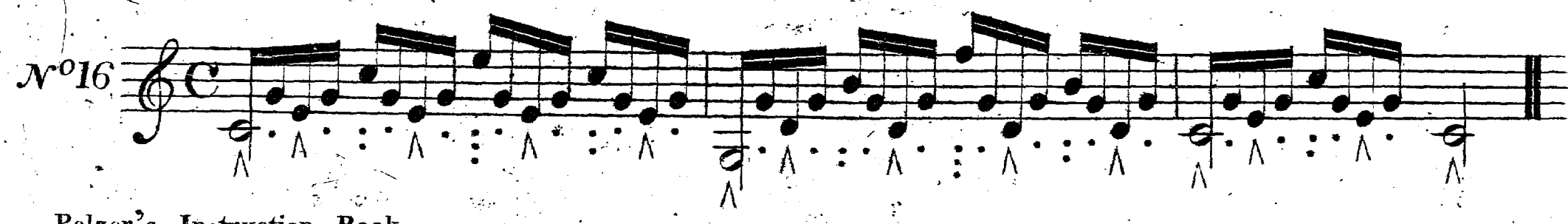
Nº12. 

Nº13 

Nº14 



Nº15 

Nº16 



*G. Major.*  
*Thirds.*

*Sixths.*

*Octaves.*

*Tenths.*

*D. Major.*  
*Thirds.*

*Sixths.*

*Octaves.*

*Tenths.*

*A. Major!*  
*Thirds.*

*Sixths.*

*Octaves.*

*Tenths.*



E. Major

Thirds.

First system of musical notation for E Major Thirds. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The treble staff contains a sequence of eighth notes ascending from E4 to E5. The bass staff contains the corresponding eighth notes for the third interval, starting from G3 and ending at G4. Fingering numbers (1-4) are written below the notes in the bass staff.

Second system of musical notation for E Major Thirds, continuing the sequence of eighth notes and their corresponding thirds in the treble and bass staves.

Sixths.

First system of musical notation for E Major Sixths. It consists of a treble clef staff with a key signature of three sharps and a bass clef staff. The treble staff contains a sequence of eighth notes ascending from E4 to E5. The bass staff contains the corresponding eighth notes for the sixth interval, starting from B2 and ending at B3. Fingering numbers (1-4) are written below the notes in the bass staff.

Second system of musical notation for E Major Sixths, continuing the sequence of eighth notes and their corresponding sixths in the treble and bass staves.

Octaves.

First system of musical notation for E Major Octaves. It consists of a treble clef staff with a key signature of three sharps and a bass clef staff. The treble staff contains a sequence of eighth notes ascending from E4 to E5. The bass staff contains the corresponding eighth notes for the octave interval, starting from E3 and ending at E4. Fingering numbers (1-4) are written below the notes in the bass staff.

Second system of musical notation for E Major Octaves, continuing the sequence of eighth notes and their corresponding octaves in the treble and bass staves.

Tenths.

First system of musical notation for E Major Tenths. It consists of a treble clef staff with a key signature of three sharps and a bass clef staff. The treble staff contains a sequence of eighth notes ascending from E4 to E5. The bass staff contains the corresponding eighth notes for the tenth interval, starting from D3 and ending at D4. Fingering numbers (1-4) are written below the notes in the bass staff.

Second system of musical notation for E Major Tenths, continuing the sequence of eighth notes and their corresponding tenths in the treble and bass staves.



In the following Example, in which a Bass is added, the Bass Note must be struck with the Thumb, and the two upper notes with the 1<sup>st</sup> and 2<sup>nd</sup> Finger as marked.

*Thirds.*

*Sixths.*

*Tempo di Waltz*

*Octaves.*

IX VIII VII VI V IV III II I

V VI VIII V III V VI III V VIII V

Exercise

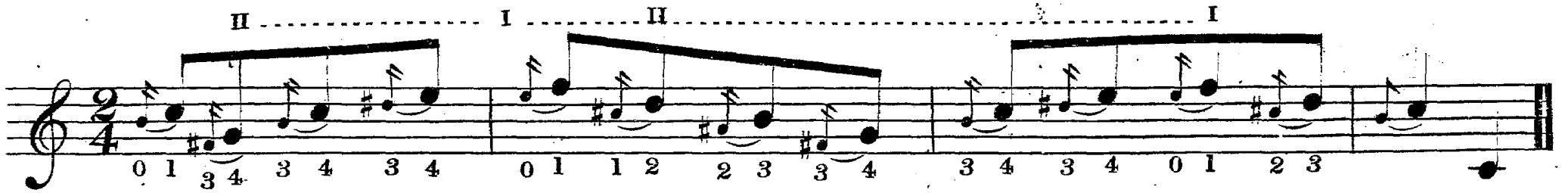
IX VII IV V IX

VII IV V VII

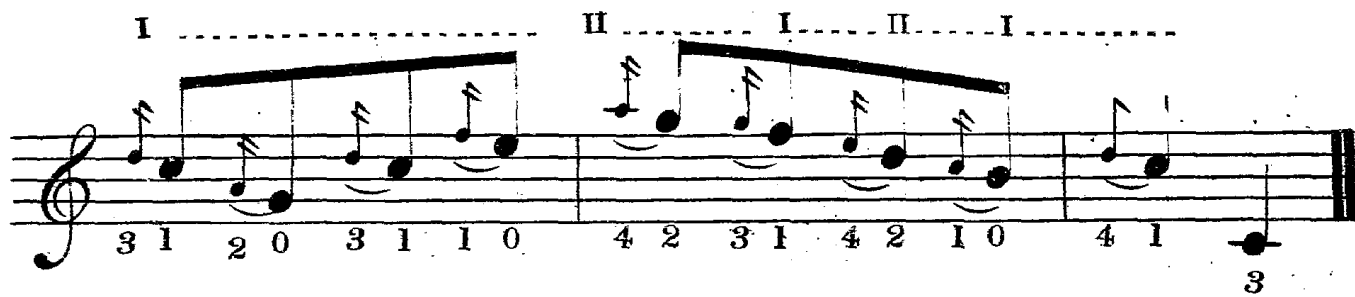
IX IV V VII IV

GRACES and ORNAMENTS of EXPRESSION.

The Appoggiatura is a grace expressed by one or more small notes pre-fixed to a note of the Melody. Its length is borrowed from the note of the Melody. The inferior Appoggiatura. In order to continue the tone of a Melody with expression the small note must be struck with the right hand, and the following note produced by letting the finger of the left hand fall with force upon it. for instance ;



The superior Appoggiatura is played by striking the small note with the right hand, and pulling the note of the Melody horizontally with the finger of the left hand. for instance ;

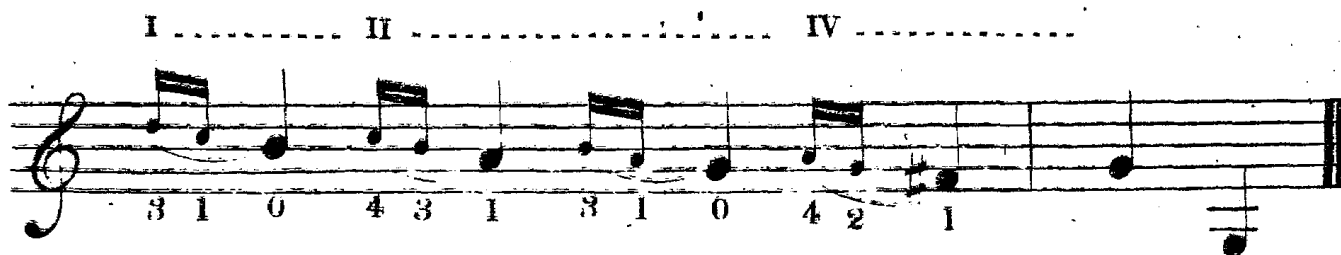


Of the APPOGGIATURA of SEVERAL NOTES

Strike the first small note with the right hand, and produce those which follow by letting the fingers of the left hand fall upon them as marked .



Strike the first small note with the right hand, and produce those which follow by pulling the other fingers rapidly from the strings.



Written thus

Played thus

Written thus

Played thus

Written thus


Played thus

Written thus

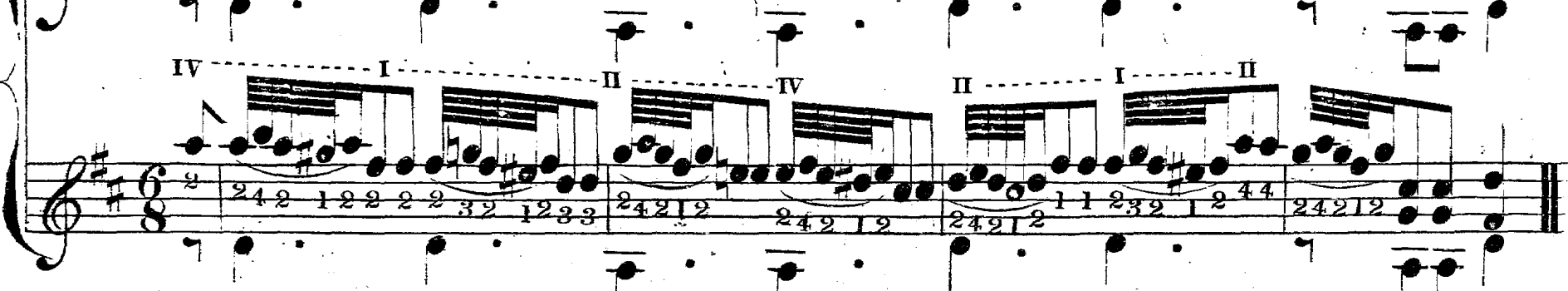
Played thus

*Andante.*


*Written thus*



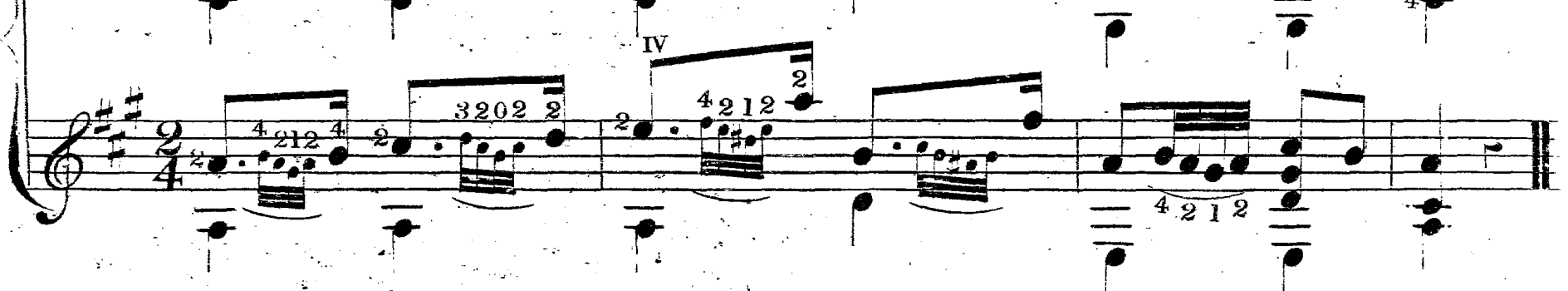
*Played thus.*



*Written thus*




*Played thus*



*Written thus*



*Played thus*



### The GLISSATO or SLIDE .

Is played by striking the first small note, and whilst the string is in a state of vibration, sliding the finger by which it is pressed along all the semitones or frets, until it arrives at the note of the melody. The Bass note is to be played with the first of the small notes .

*Written thus*



*Played thus*



*Etouffée*; means, when a note is struck, and after being allowed to vibrate during its length, is stopped by the same finger which struck it. The slightest touch will reduce it to silence.

*Etouffée.*

*Moderato.*

F. SOR.



*Andante sostenuto.*

F. CARULLI.

*Andantissimo*  
*con espres:*

M. GIULIANI.

VII

The musical score is organized into several systems. The first system consists of two staves: the upper staff contains a melodic line with a treble clef and a key signature of one sharp (F#), and the lower staff contains a bass line with a bass clef. The second system also has two staves, with the upper staff featuring a treble clef and the lower staff a bass clef. The third system is a single staff with a treble clef, marked with a 2/4 time signature and a dynamic of *f*. The fourth system is a single staff with a treble clef, marked with a dynamic of *f*. The fifth system is a single staff with a treble clef, marked with a dynamic of *p*. The sixth system is a single staff with a treble clef, marked with a dynamic of *f*. The seventh system is a single staff with a treble clef, marked with a dynamic of *p*. The eighth system is a single staff with a treble clef, marked with a dynamic of *f*. The ninth system is a single staff with a treble clef, marked with a dynamic of *p*. The tenth system is a single staff with a treble clef, marked with a dynamic of *f*. The eleventh system is a single staff with a treble clef, marked with a dynamic of *p*. The twelfth system is a single staff with a treble clef, marked with a dynamic of *f*. The thirteenth system is a single staff with a treble clef, marked with a dynamic of *p*. The fourteenth system is a single staff with a treble clef, marked with a dynamic of *f*. The fifteenth system is a single staff with a treble clef, marked with a dynamic of *p*. The sixteenth system is a single staff with a treble clef, marked with a dynamic of *f*. The seventeenth system is a single staff with a treble clef, marked with a dynamic of *p*. The eighteenth system is a single staff with a treble clef, marked with a dynamic of *f*. The nineteenth system is a single staff with a treble clef, marked with a dynamic of *p*. The twentieth system is a single staff with a treble clef, marked with a dynamic of *f*. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). A dotted note is marked with *dot:*. A double bar line is present at the end of the piece.

*Andantino.*

M. GUILIANI.

The image displays a musical score for guitar, consisting of ten staves of music. The piece is titled "Andantino" and is by M. Giuliani. The time signature is 2/4. The key signature is one sharp (F#), indicated by a sharp sign on the F line of the treble clef. The score begins with a treble clef and a 2/4 time signature. The music is written in a single system with ten staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including "dol" (dolce) on the fifth staff. The score concludes with a double bar line and repeat dots. The paper shows signs of age, with some foxing and wear.

The first system of the score consists of three staves of music. Each staff begins with a treble clef. The music is written in a complex, rhythmic style with many beamed notes and rests. The first staff has a 7-measure rest at the beginning. The second and third staves continue the melodic and harmonic development.

*Andante risoluto.*

F. CARULLI.

The second system of the score consists of eight staves of music. It begins with a common time signature (C) and a treble clef. The music is marked *f* (forte). The first staff includes a 4-measure rest and a *f* dynamic marking. The second staff has a 4-measure rest and a 3-measure rest. The third staff has a 2-measure rest and a 3-measure rest. The fourth staff has a 3-measure rest and a 4-measure rest. The fifth staff has a 4-measure rest and a 3-measure rest. The sixth staff has a 4-measure rest and a 3-measure rest. The seventh staff has a 4-measure rest and a 3-measure rest. The eighth staff has a 4-measure rest and a 3-measure rest. The music is marked with various dynamics including *f*, *sf*, *p*, and *pp*. There are also fingering numbers (1, 2, 3, 4) and slurs throughout the system.

VIII X VIII VIII VII

VIII X VII VIII VII V III I

VIII IX VII IX VIII X VIII VII VIII

X XIII VI V VIII V

V II III IV V III

V VI V II

V VII IV III II

Adagio.

AGUADO

Musical score for Adagio Aguado. The score is written for guitar and consists of four systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features complex fingering patterns with numbers 1-4 and 0 (open string) written above and below notes. Barre techniques are indicated by horizontal lines across the strings. Dynamic markings include 'dol' (dolce) and 'I 0'. The second system includes a 'barré' marking and a 'VII' barre. The third system includes 'III', 'II', and 'V' barre markings and 'dol' markings. The fourth system continues the melodic and harmonic development.

Waltz.

Musical score for Waltz. The score is written for guitar and consists of three systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a waltz-like melody with a bass line. Fingering numbers 1-4 and 0 are used throughout. Barre techniques are indicated by horizontal lines across the strings. Dynamic markings include 'dol' (dolce) and 'e' (accent). The second system includes 'III' and 'V' barre markings. The third system includes 'VI' and 'I' barre markings. The score concludes with a double bar line and the marking 'D.C.' (Da Capo).



PRACTICE of the CHORD of the SIXTH.

X ..... IX ..... VII ..... V ..... III ..... II

X ..... IX ..... VII ..... V ..... III ..... II

X ..... IX ..... VII ..... V ..... III ..... II ..... I



*Allegro con brio.*

RONDO.

The musical score consists of eight systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Allegro con brio' and 'RONDO'. The score includes various dynamic markings: *p* (piano), *cres* (crescendo), *f* (forte), *sf* (sforzando), *pf* (pianissimo), and *tutte sf* (tutti sforzando). Performance instructions include *smorzando il tono.* (diminuendo the tone) and *di sopra sempre* (always above). The notation includes eighth and sixteenth notes, rests, and slurs.

sulla 4.<sup>a</sup> e 3.<sup>a</sup> corda.

*piu lento*

*tempo.*

*cres.*

Coda

The image displays a musical score for piano, consisting of eight systems of two staves each. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together in groups. Dynamic markings are used throughout to indicate changes in volume, including *ff* (fortissimo), *p* (piano), *pf* (pianissimo), *sf* (sforzando), and *f* (forte). The piece concludes with a double bar line and repeat dots.