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per la

Chitarra

DI

MAURO GIULIANI

Opera 1^a



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con spiegazione in italiano, francese e tedesco.*

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1924
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PRIMA PARTE

PREMIÈRE PARTIE

ERSTER THEIL

De'gli arpeggi
Esercizio per la mano destra

Des arpèges
Exercice pour la main droite

Uebung im Harpegiereu
für die rechte Hand

N^o 1.

N^o 2.

N^o 3.

N^o 4.

N^o 5.

N^o 6.

N^o 7.

N^o 8.

N^o 9.

N^o 10.

Nº 11.

Musical notation for exercise Nº 11, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with fingerings and slurs.

Nº 12.

Musical notation for exercise Nº 12, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with fingerings and slurs.

Nº 13.

Musical notation for exercise Nº 13, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with fingerings and slurs.

Nº 14.

Musical notation for exercise Nº 14, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with fingerings and slurs.

Nº 15.

Musical notation for exercise Nº 15, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with fingerings and slurs.

Nº 16.

Musical notation for exercise Nº 16, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with fingerings and slurs.

Nº 17.

Musical notation for exercise Nº 17, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with fingerings and slurs.

Nº 18.

Musical notation for exercise Nº 18, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with fingerings and slurs.

Nº 19.

Musical notation for exercise Nº 19, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with fingerings and slurs.

Nº 20.

Musical notation for exercise Nº 20, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with fingerings and slurs.

Nº 21.

Musical notation for exercise Nº 21, featuring a treble clef, common time signature, and a sequence of chords and melodic lines with fingerings (1, 2, 3) and accents.

Nº 22.

Musical notation for exercise Nº 22, featuring a treble clef, common time signature, and a sequence of chords and melodic lines with fingerings (1, 2, 3) and accents.

Nº 23.

Musical notation for exercise Nº 23, featuring a treble clef, common time signature, and a sequence of chords and melodic lines with fingerings (1, 2, 3) and accents.

Nº 24.

Musical notation for exercise Nº 24, featuring a treble clef, common time signature, and a sequence of chords and melodic lines with fingerings (1, 2, 3) and accents.

Nº 25.

Musical notation for exercise Nº 25, featuring a treble clef, common time signature, and a sequence of chords and melodic lines with fingerings (1, 2, 3) and accents.

Nº 26.

Musical notation for exercise Nº 26, featuring a treble clef, common time signature, and a sequence of chords and melodic lines with fingerings (1, 2, 3) and accents.

Nº 27.

Musical notation for exercise Nº 27, featuring a treble clef, common time signature, and a sequence of chords and melodic lines with fingerings (1, 2, 3) and accents.

Nº 28.

Musical notation for exercise Nº 28, featuring a treble clef, common time signature, and a sequence of chords and melodic lines with fingerings (1, 2, 3) and accents.

Nº 29.

Musical notation for exercise Nº 29, featuring a treble clef, common time signature, and a sequence of chords and melodic lines with fingerings (1, 2, 3) and accents.

Nº 30.

Musical notation for exercise Nº 30, featuring a treble clef, common time signature, and a sequence of chords and melodic lines with fingerings (1, 2, 3) and accents.

N^o 31. 

N^o 32. 

N^o 33. 

N^o 34. 

N^o 35. 

N^o 36. 

N^o 37. 

N^o 38. 

N^o 39. 

N^o 40. 

Nº 41.

Musical notation for exercise Nº 41, featuring a treble clef, common time signature, and a sequence of chords with fingerings 3, 2, 1, 2, 3. The exercise consists of two measures of sixteenth-note chords, followed by a repeat sign and a final measure.

Nº 42.

Musical notation for exercise Nº 42, featuring a treble clef, common time signature, and a sequence of chords with fingerings 3, 2, 1, 2, 3. The exercise consists of two measures of sixteenth-note chords, followed by a repeat sign and a final measure.

Nº 43.

Musical notation for exercise Nº 43, featuring a treble clef, common time signature, and a sequence of chords with fingerings 3, 2, 1, 2, 3. The exercise consists of two measures of sixteenth-note chords, followed by a repeat sign and a final measure.

Nº 44.

Musical notation for exercise Nº 44, featuring a treble clef, common time signature, and a sequence of chords with fingerings 3, 2, 1, 2, 3. The exercise consists of two measures of sixteenth-note chords, followed by a repeat sign and a final measure.

Nº 45.

Musical notation for exercise Nº 45, featuring a treble clef, common time signature, and a sequence of chords with fingerings 3, 2, 1, 2, 3. The exercise consists of two measures of sixteenth-note chords, followed by a repeat sign and a final measure.

Nº 46.

Musical notation for exercise Nº 46, featuring a treble clef, common time signature, and a sequence of chords with fingerings 3, 2, 1, 2, 3. The exercise consists of two measures of sixteenth-note chords, followed by a repeat sign and a final measure.

Nº 47.

Musical notation for exercise Nº 47, featuring a treble clef, common time signature, and a sequence of chords with fingerings 3, 2, 1, 2, 3. The exercise consists of two measures of sixteenth-note chords, followed by a repeat sign and a final measure.

Nº 48.

Musical notation for exercise Nº 48, featuring a treble clef, common time signature, and a sequence of chords with fingerings 3, 2, 1, 2, 3. The exercise consists of two measures of sixteenth-note chords, followed by a repeat sign and a final measure.

Nº 49.

Musical notation for exercise Nº 49, featuring a treble clef, common time signature, and a sequence of chords with fingerings 3, 2, 1, 2, 3. The exercise consists of two measures of sixteenth-note chords, followed by a repeat sign and a final measure.

Nº 50.

Musical notation for exercise Nº 50, featuring a treble clef, common time signature, and a sequence of chords with fingerings 3, 2, 1, 2, 3. The exercise consists of two measures of sixteenth-note chords, followed by a repeat sign and a final measure.

Nº 51.  Musical notation for exercise 51, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The piece consists of two measures of sixteenth-note runs, each with a fermata over the final note. The first measure starts on G4 and ends on Bb4, while the second measure starts on Bb4 and ends on G4. Fingerings are indicated by numbers 1-5.

Nº 52.  Musical notation for exercise 52, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The piece consists of two measures of sixteenth-note runs, each with a fermata over the final note. The first measure starts on G4 and ends on Bb4, while the second measure starts on Bb4 and ends on G4. Fingerings are indicated by numbers 1-5.

Nº 53.  Musical notation for exercise 53, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The piece consists of two measures of sixteenth-note runs, each with a fermata over the final note. The first measure starts on G4 and ends on Bb4, while the second measure starts on Bb4 and ends on G4. Fingerings are indicated by numbers 1-5.

Nº 54.  Musical notation for exercise 54, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The piece consists of two measures of sixteenth-note runs, each with a fermata over the final note. The first measure starts on G4 and ends on Bb4, while the second measure starts on Bb4 and ends on G4. Fingerings are indicated by numbers 1-5.

Nº 55.  Musical notation for exercise 55, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The piece consists of two measures of sixteenth-note runs, each with a fermata over the final note. The first measure starts on G4 and ends on Bb4, while the second measure starts on Bb4 and ends on G4. Fingerings are indicated by numbers 1-5.

Nº 56.  Musical notation for exercise 56, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The piece consists of two measures of sixteenth-note runs, each with a fermata over the final note. The first measure starts on G4 and ends on Bb4, while the second measure starts on Bb4 and ends on G4. Fingerings are indicated by numbers 1-5.

Nº 57.  Musical notation for exercise 57, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The piece consists of two measures of sixteenth-note runs, each with a fermata over the final note. The first measure starts on G4 and ends on Bb4, while the second measure starts on Bb4 and ends on G4. Fingerings are indicated by numbers 1-5.

Nº 58.  Musical notation for exercise 58, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The piece consists of two measures of sixteenth-note runs, each with a fermata over the final note. The first measure starts on G4 and ends on Bb4, while the second measure starts on Bb4 and ends on G4. Fingerings are indicated by numbers 1-5.

Nº 59.  Musical notation for exercise 59, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The piece consists of two measures of sixteenth-note runs, each with a fermata over the final note. The first measure starts on G4 and ends on Bb4, while the second measure starts on Bb4 and ends on G4. Fingerings are indicated by numbers 1-5.

Nº 60.  Musical notation for exercise 60, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The piece consists of two measures of sixteenth-note runs, each with a fermata over the final note. The first measure starts on G4 and ends on Bb4, while the second measure starts on Bb4 and ends on G4. Fingerings are indicated by numbers 1-5.

Nº 61. 

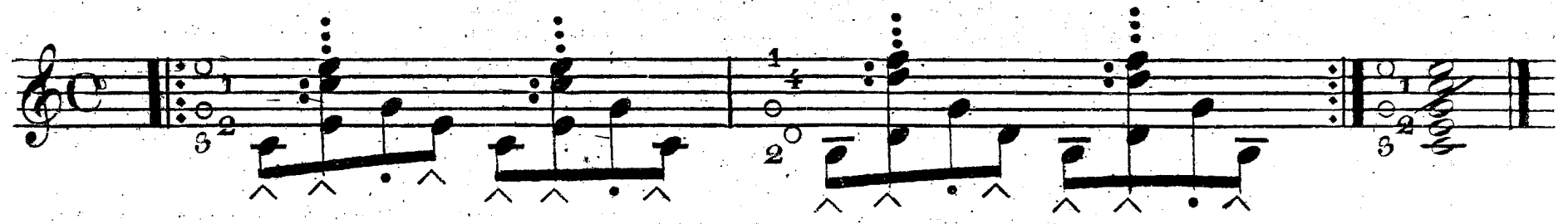
Nº 62. 

Nº 63. 

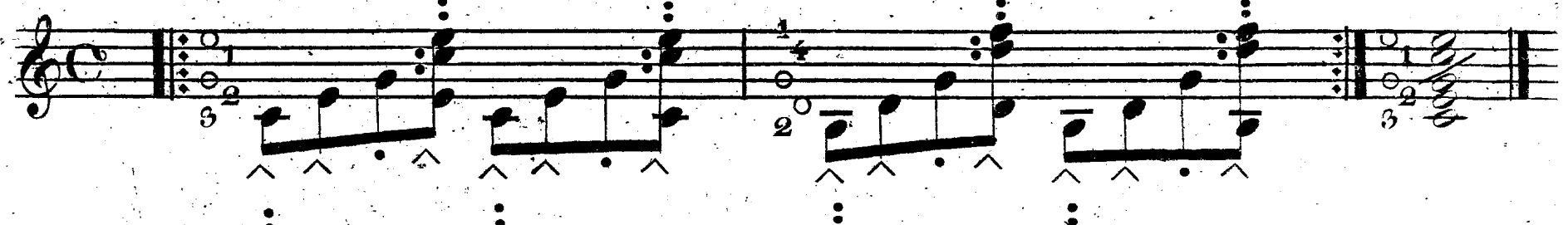
Nº 64. 

Nº 65. 

Nº 66. 

Nº 67. 

Nº 68. 

Nº 69. 

Nº 70. 

N^o 71.  Musical notation for exercise 71, featuring a treble clef, common time signature, and a sequence of chords and melodic lines.

N^o 72.  Musical notation for exercise 72, featuring a treble clef, common time signature, and a sequence of chords and melodic lines.

N^o 73.  Musical notation for exercise 73, featuring a treble clef, common time signature, and a sequence of chords and melodic lines.

N^o 74.  Musical notation for exercise 74, featuring a treble clef, common time signature, and a sequence of chords and melodic lines.

N^o 75.  Musical notation for exercise 75, featuring a treble clef, common time signature, and a sequence of chords and melodic lines.

N^o 76.  Musical notation for exercise 76, featuring a treble clef, common time signature, and a sequence of chords and melodic lines.

N^o 77.  Musical notation for exercise 77, featuring a treble clef, common time signature, and a sequence of chords and melodic lines.

N^o 78.  Musical notation for exercise 78, featuring a treble clef, common time signature, and a sequence of chords and melodic lines.

N^o 79.  Musical notation for exercise 79, featuring a treble clef, common time signature, and a sequence of chords and melodic lines.

N^o 80.  Musical notation for exercise 80, featuring a treble clef, common time signature, and a sequence of chords and melodic lines.

Nº 81.

Nº 82.

Nº 83.

Nº 84.

Nº 85.


Nº 86.


Nº 87.

Nº 88.

Nº 89.

Nº 90.

Nº 91.  Musical notation for exercise 91, featuring a treble clef, common time signature, and a sequence of notes with fingerings (1, 2, 3, 4, 5) and slurs.

Nº 92.  Musical notation for exercise 92, featuring a treble clef, common time signature, and a sequence of notes with fingerings (1, 2, 3, 4, 5) and slurs.

Nº 93.  Musical notation for exercise 93, featuring a treble clef, common time signature, and a sequence of notes with fingerings (1, 2, 3, 4, 5) and slurs.


Nº 94.  Musical notation for exercise 94, featuring a treble clef, common time signature, and a sequence of notes with fingerings (1, 2, 3, 4, 5) and slurs.

Nº 95.  Musical notation for exercise 95, featuring a treble clef, common time signature, and a sequence of notes with fingerings (1, 2, 3, 4, 5) and slurs.

Nº 96.  Musical notation for exercise 96, featuring a treble clef, common time signature, and a sequence of notes with fingerings (1, 2, 3, 4, 5) and slurs.

Nº 97.  Musical notation for exercise 97, featuring a treble clef, common time signature, and a sequence of notes with fingerings (1, 2, 3, 4, 5) and slurs.

Nº 98.  Musical notation for exercise 98, featuring a treble clef, common time signature, and a sequence of notes with fingerings (1, 2, 3, 4, 5) and slurs.

Nº 99.  Musical notation for exercise 99, featuring a treble clef, common time signature, and a sequence of notes with fingerings (1, 2, 3, 4, 5) and slurs.

Nº 100.  Musical notation for exercise 100, featuring a treble clef, common time signature, and a sequence of notes with fingerings (1, 2, 3, 4, 5) and slurs.

Nº 101.

Musical notation for exercise Nº 101, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) and slurs.

Nº 102.

Musical notation for exercise Nº 102, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with various fingerings and slurs.

Nº 103.

Musical notation for exercise Nº 103, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with various fingerings and slurs.

Nº 104.

Musical notation for exercise Nº 104, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with various fingerings and slurs.

Nº 105.

Musical notation for exercise Nº 105, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with various fingerings and slurs.

Nº 106.

Musical notation for exercise Nº 106, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with various fingerings and slurs.

Nº 107.

Musical notation for exercise Nº 107, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with various fingerings and slurs.

Nº 108.

Musical notation for exercise Nº 108, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with various fingerings and slurs.

Nº 109.

Musical notation for exercise Nº 109, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with various fingerings and slurs.

Nº 110.

Musical notation for exercise Nº 110, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with various fingerings and slurs.

Nº 111.

Nº 112.

Nº 113.

Nº 114.

Nº 115.

Nº 116.

Nº 117.

Nº 118.

Nº 119.

Nº 120.

SECONDA PARTE

Per il portamento della mano sinistra.

Salti di terza in C maggiore, sino alla settima posizione. In tutti questi esempj 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

Pour le doigter de la main gauche.

Sauts de tierces en Ut majeur jusqu'à la septième 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.

ZWEITER THEIL

Für den Fingersatz der linken Hand.

Terzensprünge aus C dur bis zur siebenten Lage.

In allen diesen Beispielen des zweiten Theiles werden die tiefen Noten, d. i. diejenigen welche den Strich übersich haben, mit dem Daumen, die übrigen Noten aber mit dem Zeigefinger der rechten Hand angeschlagen.

N^o 1.

The musical score consists of ten staves of music in treble clef, C major, 2/4 time. The exercise is a series of ascending and descending thirds starting from C4. Fingerings are indicated by numbers 1-5 above the notes. Some notes are marked with a circle (o) for staccato. Roman numerals (I, II, III, IV, V, VII) are placed above the staves to indicate fret positions on the guitar. The piece concludes with a final chord and a double bar line.

Salti di sesta in C maggiore sino alla posizione ottava.

Sauts de sixtes en Ut majeur, jus- qu' a la huitieme position.

Sextensprünge aus C dur bis zur achten Lage.

Nº 2.

The musical score consists of eight staves of music. Each staff contains a series of sixteenth-note runs with sixteenth rests. The notes are primarily eighth notes and sixteenth notes, often beamed together. The exercise is divided into sections by position markers: I, III, V, and VIII. Fingering numbers (1, 2, 3, 4, 5) are placed above or below notes to indicate fingerings. The key signature is one sharp (F#), and the time signature is 2/4. The piece concludes with a double bar line.

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

Sauts de dixièmes en Ut majeur,
jusqu' à la onzième position.

Decimensprünge aus C dur bis
zur elften Lage.

N^o 4.

The musical score consists of ten staves of music, each with a treble clef and a common time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). Fingering is indicated by numbers 1-4 above notes. Fret numbers are indicated by numbers 1-11 above notes. Some notes have an asterisk (*) above them, likely indicating a natural harmonium. The exercise is divided into sections labeled with Roman numerals: I, II, III, V, VI, III, and XI. The piece concludes with a double bar line and a final chord.

Salti di terza in G maggiore sino
alla settima posizione.

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

Terzensprünge aus G dur,
bis zur siebenten Lage.

N.º 5.

The musical score consists of eight staves of music in G major (one sharp) and 3/4 time. The exercise is composed of eighth-note triplets and sixteenth-note patterns. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1-5 above or below notes. Hand positions are marked with Roman numerals I and II. The piece concludes with a double bar line and repeat dots.

Salti di sesta in G maggiore sino alla settima posizione.

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

Sextensprünge aus G dur bis zur siebenten Lage.

The musical score consists of ten staves of music in G major (one sharp). The exercise is written in a 16th-note rhythmic pattern. The first staff is marked with a '6.' and a Roman numeral 'II'. The second staff is marked with a Roman numeral 'I'. The third staff is marked with a Roman numeral 'II'. The fourth staff is marked with a Roman numeral 'I'. The fifth staff is marked with a Roman numeral 'II'. The sixth staff is marked with a Roman numeral 'I'. The seventh staff is marked with a Roman numeral 'III'. The eighth staff is marked with a Roman numeral 'V'. The ninth staff is marked with a Roman numeral 'VII'. The tenth staff concludes the exercise with a double bar line. Fingerings are indicated by numbers 1-5 below the notes. The key signature is G major (one sharp).

Salti di ottava in G maggiore
sino alla settima posizione.

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

Octavensprünge aus G dur bis
zur siebenten Lage.

No. 7.

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. Each staff contains a sequence of eighth-note octaves. The first staff is marked with a Roman numeral 'I' and a '4' above the final note. The second staff is marked with a '4' above the final note. The third staff is marked with a '3' above the final note. The fourth staff is marked with a 'VII 4' above the final note. The fifth staff is marked with a 'VII 4' above the final note. The sixth staff is marked with a '1' above the final note. The seventh staff is marked with a '1' above the final note. The eighth staff is marked with a 'III 1' and 'IV 4' above the final notes. The ninth staff is marked with a '4' above the final note. The tenth staff is marked with a '4' above the final note. The score includes various fingering numbers (1-4) and a star symbol (*) indicating a specific fingering or technique.

20 Salti di decima in G maggiore, sino alla quinta posizione. | Sauts de dixièmes en Sol majeur, jusqu' à la cinquième position. | Decimensprünge aus G dur, bis zur fünften Lage.

N.º 8.

The musical score consists of ten systems, each with a treble clef staff and a guitar tablature staff below it. The key signature is one sharp (F#), and the time signature is common time (C). The exercise is a sequence of ten decime jumps (double octaves) in G major, starting from the first position and moving up to the fifth position. Each system contains a melodic line with various rhythmic values (quarter, eighth, and sixteenth notes) and a corresponding tablature line with fret numbers (1-5) and fingering instructions (1-4). Some notes in the tablature are marked with an asterisk (*). Roman numerals (I, II, III, IV) are placed above certain notes to indicate the fret position. The piece concludes with a double bar line and a final chord.

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

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

Terzensprünge aus D dur, bis
zur neunten Lage.

et

Nº 9.

The musical score consists of ten staves of music in the key of D major (one sharp) and 2/4 time. The exercise is a continuous sequence of triplets, primarily consisting of eighth notes. The first staff begins with a triplet of eighth notes (D4, E4, F#4) marked with a 'II 1' fingering. Subsequent staves continue this pattern, often moving up or down the fretboard. Various fingering techniques are indicated by numbers 1-5 above or below notes, and Roman numerals (I, II, III, IV, V, IX) are placed above specific notes to denote fret positions. The piece concludes with a final triplet of eighth notes (D5, E5, F#5) on the tenth staff.

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

Sauts de sixtes en Re majeur, jusqu' a la cinquieme position.

Sextensprünge aus D dur, bis zur fünften Lage.

N.º 10.

The musical score consists of eight staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is composed of sixteenth-note patterns and sixteenth-note chords. Fingerings are indicated by numbers 1, 2, 3, and 4. Capo positions are marked with Roman numerals II, III, IV, and V. The exercise demonstrates various sixteenth-note runs and chordal patterns across the fretboard, culminating in a final chord in the first position.

Salti di ottava in D maggiore, Sauts d'octaves en Re majeur, Octavensprünge aus D dur,
sino alla settima posizione. jusqu' a la septieme position. bis zur siebenten Lage.

N.º 11.

The musical score consists of eight staves of music, each containing a sequence of eighth notes with stems pointing up and down. The notes are grouped into pairs, with the first note of each pair being an octave higher than the second. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various fingering numbers (1, 2, 3, 4) and position markings (I, II, III, IV, V, VI, VII) above the notes. A small asterisk (*) is placed below the fourth staff, and another at the end of the eighth staff. The music is written on a treble clef staff with a key signature of one sharp.

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

Sauts de dixieme en Re majeur, jusqu'à la cinquième position.

Decimensprünge aus D dur bis zur fünften Lage.

Nº 12:

The musical score consists of ten staves of music, each containing a sequence of notes with various fingering and position markings. The notes are primarily eighth and sixteenth notes, often beamed together. The markings include Roman numerals (I, II, III, IV, V) indicating positions on the string, and numbers (1, 2, 3, 4, 5) indicating fingerings. Some notes are marked with an asterisk (*). The key signature is one sharp (F#), and the time signature is 2/4. The score is written in a single system, with each staff representing a line of music.

Salti di terza in A maggiore
sino alla posizione nona.

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

Terzensprünge aus A dur bis
zur neunten Lage.

Nº 13.

The musical score consists of ten staves of music in treble clef, A major (two sharps), and common time. The exercise is a continuous sequence of eighth-note triplets. Each staff contains several measures of music, with various fingering numbers (1-5) and position markings (I-IX) placed above the notes. The positions range from first to ninth. The music concludes with a final chord in the tenth staff.

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

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

Octavensprünge aus A dur,
bis zur vierten Lage.

Nº 15.

The musical score consists of ten staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 3/4. The music is characterized by frequent octave jumps and is annotated with various fingering numbers (1-5) and position markings (I, II, III, IV). Some notes are marked with an asterisk (*). The piece concludes with a double bar line and a fermata on the final note.

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

Sauts de dixiemes en La majeur,
jusqu'a la huitieme position.

Decimensprünge aus A dur,
bis zur achten Lage.

N.º 16.

The musical score consists of ten staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The music is written in a rhythmic pattern of eighth and sixteenth notes. Each staff includes various fingering numbers (1-5) and Roman numerals (I-VIII) indicating positions and fingerings. The first staff is labeled 'N.º 16.' and includes the title in three languages. The score concludes with a double bar line and a final chord.



TERZA PARTE

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.

TROISIÈME PARTIE

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.

DRITTER THEIL

Von dem Aushalten.

Dieses wird dadurch hervor gebracht, daß man den Finger so lange auf der Saite ruhen lässt, als der Werth der Note es erfordert, Dieses ist hier im Bass streng zu befolgen.

N^o 1.
Maestoso.

Dello smorzato.

Silasciera libera la vibrazione del tuono durante un sedicesimo; indi si smorzera' colle medesime dita, che hanno messo le corde in movimento, poiche' queste, col minimo contatto sono ridotte al silenzio.

De l'etouffement.

On laissera vibrer la corde pendant un seizieme, puis on etouffera le ton avec les memes doigts qui ont pince les cordes, parce que le plus leger attouchement les rend au silence.

Von der Dämpfung.

Man lasse die Schwingung des Tones ein Sechzehntel lang fortdauern; sodann dämpfe man ihn mit denselben Fingern, die ihn anschlugen, weil ihre leiseste Berührung die Saiten schweigen macht.

N^o 2.
Sostenuto.

The musical score consists of six systems, each with two staves. The notation includes treble clef, common time signature, and various chords and melodic lines. Fingerings are indicated by numbers 1-4 and 3-4. Dynamic markings like 'I' and 'II' are present. The score concludes with a double bar line.

Dello Staccato.

Du détaché.

Von der Sonderung

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

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.

Um dieses mit der grössten Schnelligkeit auszuführen, ohne dabei die rechte Hand durch die öftere Wiederholung des Anschlagens zu ermüden, bediene man sich wechselweise des Zeige- und des Mittelfingers, nach Anleitung der beigefügten Zeichen.

Nº 3.
Allegro.

The musical score consists of six systems of staccato exercises. Each system is written on a single treble clef staff in G major (one sharp) and 2/4 time. The exercises are marked with a Roman numeral 'II' at the beginning. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 below the notes. Some notes have a small 'v' or 's' above them, indicating staccato or slurred articulation. The exercises progress from simple eighth-note patterns to more complex sixteenth-note and triplet patterns. The final system concludes with a double bar line and a repeat sign.

Dell'appoggiatura 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.

De l'appogiature en dessous.

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

Von dem Vorschlage von unten.

Um den Ton der Melodie mit Ausdruck festzuhalten, lasse man den Finger auf die vorhergehende Note hammerartig niederfallen.

N^o 4.
Andantino.

The musical score consists of five staves of music in treble clef, key signature of two sharps (D major), and 6/8 time signature. The music is characterized by a melodic line with frequent slurs and articulation marks. Fingerings are indicated by numbers 1-5 below the notes. Vertical lines with dots above them indicate where the finger should be lifted or where the finger should fall (hammering) on the preceding note. The score is divided into measures by vertical bar lines, with repeat signs (double dots) above certain phrases. The overall tempo is marked 'Andantino'.

Dell'appoggiatura di sopra.

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

De l'appoggiature en dessus.

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.

Von dem Vorschlage von oben.

Um die kleine Note mit jener der Melodie zu verbinden, schlage man jene mit der Rechten an und schnelle sodann diese mit dem Finger der linken seitwärts von der Seite ab.

N^o 5.
Grazioso.

The musical score consists of six systems of notation, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and articulation marks such as slurs and accents. Fingerings are indicated by numbers 1-5 below the notes. The score is divided into sections by Roman numerals: II, VI, and II. The first system begins with a double bar line and a fermata over the first measure. The second system ends with a double bar line and a fermata. The third system ends with a double bar line and a fermata. The fourth system ends with a double bar line and a fermata. The fifth system ends with a double bar line and a fermata. The sixth system ends with a double bar line and a fermata.

Dell'appoggiatura di più note.

De l'appoggiature de plusieurs notes.

Von dem Vorschlage in mehreren Noten.

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.

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.

Man schlage die Erste der zwei Vorschlags=Noten mit der rechten Hand an, und lasse sodann die bezeichneten Finger der linken Hand wechselweise auf dieselbe Note auffallen, um die zween übrigen Töne hervorzubringen.

N^o 6.
Allegretto.

Altra Appoggiatura a più note.

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

Autre appoggiature en plusieurs notes.

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

Ein anderer Vorschlag in mehreren Noten.

Man drückt die Zweite Vorschlagsnote durch das Auffallen des Fingers der linken Hand aus, und schnellet sie sodann mit demselben Finger ab.

Nº 7.
Andante mosso.

The musical score is written for guitar in G major (one sharp) and 6/8 time. It consists of six staves of music. Each staff contains a melodic line with fingerings (1-4) and a bass line with fingerings (1-5) and a 'p' (pizzicato) marking. Roman numerals (I-V) are placed above the notes to indicate fret positions. The piece is marked 'Andante mosso'.

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 strappa.

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.

Von dem Grupetto.

Dieser wird auf einen Schlag ausgeführt, indem man die Erste der vier kleinen Noten anschlägt, die Zweite abschnellet, die Dritte und Vierte durch das Auffallen der Finger ausdrückt und die Fünfte abermal von der Saite abschnellet.

N^o 8.
Allegretto.

The musical score is written for guitar in G major (one sharp) and 6/8 time. It consists of six staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5 below the notes. Articulation marks, including accents and staccato marks, are placed above or below notes. Roman numerals (I-IX) are placed above the staves to indicate fret positions. The piece concludes with a double bar line.

D' un Appoggiatura
molto usitata.

Quest' appoggiatura si esegue =
isce come nell' esempio quinto,
strappandola orizzontalmente
con la mano sinistra.

D' une appoggiature
très usitée.

On exécute cette appoggiature
de la manière décrite au cin=
quième exemple, en la retirant
horizontalement du doigt de la
main gauche.

Von einem sehr
gebräuchlichen Vorschlag

Dieser wird nach der, in dem
fünften Beispiele beschriebe=
nen Weise mit dem Finger
der linken Hand abgeschnef=
let.

Nº 9.
Allegro
spiritoso.

The musical score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style consistent with the tempo marking 'Allegro spiritoso'. The score includes various ornaments and fingerings, indicated by numbers 1-4 and asterisks. The staves are labeled with Roman numerals: II, III, IV, V, VII, IX, II, and I. The first staff (II) shows a sequence of eighth notes with ornaments. The second staff (III) features a more complex rhythmic pattern with ornaments. The third staff (IV) continues the sequence with ornaments. The fourth staff (V) shows a sequence of eighth notes with ornaments. The fifth staff (VII) features a sequence of eighth notes with ornaments. The sixth staff (IX) shows a sequence of eighth notes with ornaments. The seventh staff (II) features a sequence of eighth notes with ornaments. The eighth staff (I) shows a sequence of eighth notes with ornaments. The score is printed in black ink on a white background.

Della Legatura.

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

De la liaison.

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

Von der Bindung der Töne.

Die erste Note wird mit der rechten Hand angeschlagen, und dann die Zweite durch das Auffallen des Fingers der Linken hervorgebracht.

N^o 10.
Vivace.

Dello Strisciato.

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

Du Glissé.

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 melodie, en faisant resonner tous les intervalles, à la façon de l'agrément que les chanteurs appellent port de voix.

Von dem Schleifen.

Man schleife mit demselben Finger, der die kleine Note in Klang gesetzt hat, bis zur Note der Melodie, und lasse alle Intervalle anklingen, gerade so wie die Sänger entfernte Zwischentöne durch das sogenannte Portamento di voce zur Bindung des Gesanges verschmelzen.

N^o 11.
Allegro
moderato.

The musical score consists of three staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp. It contains several measures of music with various notes and rests. Above the staff, there are Roman numerals I, IX, II, I, IX, II indicating fingerings. Below the staff, there are various markings including slurs, accents, and vibrato symbols. The second staff continues the piece with similar notation and includes Roman numerals I, IX, VI, I, IX. The third staff concludes the piece with Roman numerals XIV, II, IX, II. The score is written in a clear, legible style with standard musical notation.

QUARTA PARTE. | QUATRIÈME PARTIE. | VIERTER THEIL. 41

Maestoso.

Nº 1.



2246.

Allegretto grazioso.

Nº 2.

The musical score is written for a single instrument, likely a piano, in 6/8 time. It consists of ten staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a mezzo-forte (*mf*) dynamic marking. The melody is characterized by eighth and sixteenth notes, often beamed together. The second staff introduces a key signature change to one sharp (F#). The third and fourth staves continue the melodic development with various dynamics including *sf* (sforzando) and *p* (piano). The fifth and sixth staves feature a more rhythmic texture with repeated eighth-note patterns and dynamic markings of *sf* and *p*. The seventh staff is marked with a forte (*f*) dynamic. The eighth and ninth staves show a return to a more melodic style with *sf* markings. The final staff concludes the piece with a double bar line and repeat dots.

Andantino mosso.

N^o 3.

The musical score consists of ten systems, each with a treble and bass staff. The piece is in 2/4 time and begins with a treble clef and a key signature of one sharp (F#). The first system starts with a dynamic marking of *mf*. The second system continues with a treble clef. The third system begins with a dynamic marking of *f*. The fourth system continues with a treble clef. The fifth system begins with a dynamic marking of *mf*. The sixth system continues with a treble clef. The seventh system begins with a dynamic marking of *f*. The eighth system continues with a treble clef. The ninth system continues with a treble clef. The tenth system concludes with a treble clef and a final double bar line.

Allegro grazioso.

No 4.

mf

z

sf

f sf f

slargandosi.

p

z

z

Allegretto.

Nº 5.

Dolce.

sf *sf*

p *cres:* *poco a poco* *dim:*

dolce.

mf *f*

Allegretto con moto.

Nº 6.

mf

f

sf

f

Allegro maestoso.

Nº. 7.

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The dynamics range from piano (p) to fortissimo (ff). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The piece concludes with a double bar line on the tenth staff.

Allegro spiritoso.

No 8.

mf

sf

f

dolce.

mf

f

p

mf

sf

sf

Allegro spiritoso.

No 9.

The musical score for No. 9, Allegro spiritoso, is written in 2/4 time and consists of ten staves. The key signature is one flat (B-flat). The score includes various dynamics and articulations:

- Staff 1: *pp* (pianissimo)
- Staff 3: *mf* (mezzo-forte)
- Staff 4: *f* (forte)
- Staff 5: *mf* (mezzo-forte)
- Staff 6: *p* (piano)
- Staff 7: *mf* (mezzo-forte)
- Staff 8: *f* (forte)

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accidentals (sharps and flats) and a fermata on the final note of the piece.

Allegro spiritoso.

No 10.

The musical score is written for a single instrument, likely a piano, in G major (one sharp) and 2/4 time. It consists of ten staves of music. The piece begins with a mezzo-forte (*mf*) dynamic. The first staff contains the initial melody and accompaniment. The second staff continues the piece, featuring a forte (*f*) dynamic and a *p* dynamic. The third staff includes a *p dolce* marking. The fourth and fifth staves continue the melodic and harmonic development. The sixth staff features several sforzando (*sf*) accents. The seventh staff begins with a forte (*f*) dynamic. The eighth and ninth staves continue the piece with various dynamics. The final staff concludes with a fortissimo (*ff*) dynamic. The score is marked with various dynamics and includes some articulation marks like slurs and accents.

Sostenuto.

N.º 11.

The musical score for N.º 11, marked 'Sostenuto', is written in G major (one sharp) and 3/4 time. It consists of ten staves of music. The piece begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a piano (*p*) dynamic and features a series of eighth notes and quarter notes. Subsequent staves introduce triplets, marked with a '3' above the notes. The dynamics fluctuate throughout, including forte (*f*), sforzando (*sf*), and mezzo-forte (*mf*). The music is characterized by a steady, sustained texture with frequent triplets and dynamic markings such as *p*, *f*, *sf*, and *mf*. The notation includes various note values, rests, and articulation marks.

Andantino grazioso.

Nº 12.

The musical score consists of ten staves of music. The first staff begins with the tempo and mood marking 'Andantino grazioso' and the piece number 'Nº 12.'. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first staff includes the instruction 'Dolce.' and dynamic markings 'sf'. The second staff continues the melodic line. The third staff features a 'p^o' (piano) dynamic marking. The fourth staff includes 'cres:' (crescendo) and 'f' (forte) markings. The fifth staff features 'sf' (sforzando) and 'dolce' markings. The sixth staff includes 'sf' and 'p^o' markings. The seventh staff includes 'sf' markings. The eighth staff includes 'f' and 'ff' (fortissimo) markings. The piece concludes with a double bar line and a final 'ff' marking.

STUDIO
per la
Chitarra.

Schule
für die
Gitarre.

ETUDE
de la
Gitarre.

DI
Stauro Giuliani.

In LIPSIA, presso C.F. PETERS.

(Bureau de Musique.)

Pr. 2 Rp. 6 Gr.

Lo studio della chitarra fu sempre la mia occupazione favorita, ed arrivarci alla perfezione lo scopo mio principale.

Anzioso di ritrovare il più giusto ed il più dritto sentiero, che conduce a questa meta, mi fu d'uopo 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 su tale 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 e dalla pratica; e sono persuaso, che gli amatori della chitarra, con un assiduo esercizio, in breve tempo saranno in grado di eseguire con espressione quanto è stato composto in un genere più corretto per questo istrumento.

Gli esercizi 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:

PARTI PRIMA. Esercizio particolare per la mano destra, contenente cento e venti arpeggi in tutte le combinazioni. Pag. 5.

PARTI SECONDA. Varj esempj nei tuoni più praticati per l'andamento della mano sinistra. P. 13.

PARTI TERZA. Altri esempj, che contengono la maggior parte degli abbellimenti, di cui l'istrumento è suscettibile. P. 29.

QUARTA PARTE. Dodici lezioni progressive. P. 41.

Das Studium der Guitarre war immer meine Lieblingsbeschäftigung, Vollkommenheit mein Ziel.

Redlich strebte ich die wahre, die kürzeste Bahn nach diesem Ziele zu finden; aber ich musste sie grösstentheils erst selbst brechen, und auf nie betretenen Wegen mich dem Vorbilde nähern, das vor meiner Seele stand.

Eifer, Beharrlichkeit, und, wie ich mir schmeicheln mag, auch einiger Erfolg waren meine Begleiter; und nun erwachte das Verlangen in mir, diejenigen, die sich dasselbe Ziel vorgesteckt haben, durch eine geordnete Aufstellung der Früchte meines Nachdenkens hierüber vor Abwegen zu bewahren, und ihnen einen kurzen, sichern und neuen Leitfaden in die Hände zu geben, so wie er meines Wissens bisher noch unter die frommen Wünsche gehörte.

Die gegenwärtigen Studien sind das Resultat meiner vielen, durch praktische Erfahrung bewährten Bemühungen, und ich übergebe sie dem Publicum mit der Zuversicht, dass Liebhaber durch derselben fleissige Uebung in kurzer Zeit dahin gelangen können, alles dasjenige mit Ausdruck vorzutragen, was im reineren Geschmacke für dieses Instrument geschrieben worden ist.

Diese Studien sind demnach denjenigen vorzüglich gewidmet, welche bereits mit den Anfangsgründen der Guitarre bekannt sind, und ohne Beihülfe eines Meisters sich ferner auszubilden wünschen.

Sie zerfallen in vier Theile.

ERSTER THEIL. Besondere Uebung für die rechte Hand durch einhundert und zwanzig Harpeggien in allen Versetzungen. Seite 5.

ZWEITER THEIL. Verschiedene Beispiele in den gewöhnlichsten Tonarten für den Fingersatz der linken Hand. Seite 13.

DRITTER THEIL. Andere Beispiele, die den grössten Theil der Verzierungen umfassen, welche auf der Guitarre ausführbar sind. S. 29.

VIERTER THEIL. Zwölf stufenweise fortschreitende Lectionen. Seite 41.

L'étude de la guitarre a toujours été mon occupation favorite, dans laquelle j'aspirai de toutes mes forces à la perfection.

J'ai donc cherché la voie la plus courte et la plus directe pour arriver à ce but; mais je vis bientôt, qu'il fallait me la frayer, et que le chemin de l'idéal qui remplissait mon ame, était encore bien loin d'être battu.

Cependant mon zèle et ma constance me valurent quelque succès; ce succès fut suivi du désir d'en faire participer tous ceux qui auraient 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, que à ma connoissance il n'en était 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 de se perfectionner d'avantage sans l'aide d'un maître.

Il est divisé en quatre parties.

PREMIÈRE PARTIE. Exercice particulier pour la main droite, contenant cent et vingt arpèges dans toutes les combinaisons. P. 5.

SECONDE PARTIE. Différens exemples dans les tons les plus usités, pour le doigter de la main gauche. P. 13.

TROISIÈME PARTIE. Autres exemples, qui comprennent la plûpart des agrémens dont l'instrument est susceptible. P. 29.

QUATRIÈME PARTIE. Douze leçons progressives. P. 41.

Spiegazione

Erklärung

Explication

dei segni contenuti in quest' opera.

der in diesem Werke enthaltenen Zeichen.

des signes contenus dans cet ouvrage.

Segni per la mano destra.

Zeichen für die rechte Hand.

Signes pour la main droite.

Pollice ^
Indice
Medio :
Annulare :

Der Daumen ^
 Der Zeigefinger
 Der Mittelfinger :
 Der Goldfinger :

Le pouce ^
L'index
Le doigt du milieu :
L'annulaire :

Segni per la mano sinistra.

Zeichen für die linke Hand.

Signes pour la main gauche.

Pollice *
Indice 1
Medio 2
Annulare 3
Auricolare 4

Der Daumen *
 Der Zeigefinger 1
 Der Mittelfinger 2
 Der Goldfinger 3
 Der Ohrenfinger 4

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

Le posizioni sono indicate colle cifre romane, per distinguerle dai segni per le mani.

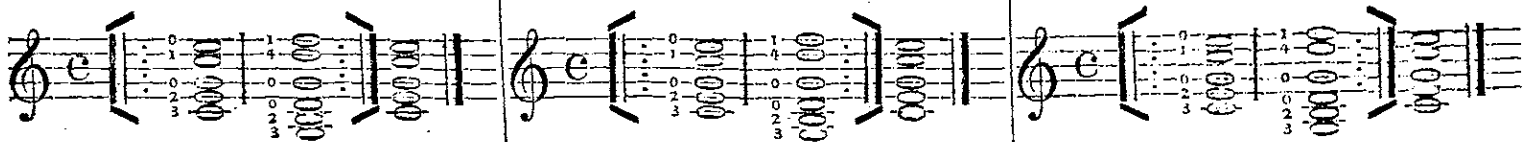
Die Lagen sind durch römische Zahlen bezeichnet, um sie von den Fingerzeichen unterscheiden zu können.

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

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

Da man in diesem ersten Theile die Aufmerksamkeit nur auf die Zeichen für die rechte Hand heften, und hauptsächlich vermeiden wollte, dass das Auge durch die Verschiedenheit der Zeichen nicht verwirrt gemacht werde; so sind die Accorde für die linke Hand, bis zur hundertsten Nummer, stets geblieben wie folgt.

La vue principale dans cette première partie étant, de fixer l'attention sur les signes pour la main droite, et d'empêcher, que l'oeil ne soit confus par une diversité de signes, on a retenu constamment jusqu' au No. 100 les accords suivants pour la main gauche.



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

Bei den letzten Accorden wird man eine stufenweise Schwierigkeit für beide Hände finden. Die Wiederholungszeichen gelten nach Belieben.

Il y a pourtant dans les autres accords une difficulté plus progressive pour les deux mains. Le signe de répétition ne sert qu'à volonté.



PRIMA PARTE.

Degli arpeggi.
Esercizio per la mano destra.

ERSTER THEIL.

Uebung im Harpeggiren
für die rechte Hand.

PREMIÈRE PARTIE.

Des arpèges.
Exercice pour la main droite.

No 1.

No 2.

No 3.

No 4.

No 5.

No 6.

No 7.

No 8.

No 9.

No 10.

No 11.

No 12.

No 13.

No 14.

No 15.

No 16.

No 17.

No 18.

Nº 33.

Nº 34.

Nº 35.

Nº 36.

Nº 37.

Nº 38.

Nº 39.

Nº 40.

Nº 41.

Nº 42.

Nº 43.

Nº 44.

Nº 45.

Nº 46.

Nº 47.

Nº48.

Nº50.

Nº51.

Nº53.

Nº54.

Nº56.

Nº57.

Nº59.

Nº60.

Nº62.

Nº63.

This page contains 24 numbered musical exercises, arranged in two columns. Each exercise is written on a single staff in treble clef with a 4/4 time signature. The exercises are numbered as follows:

- Row 1: No. 64 (left), No. 65 (right)
- Row 2: No. 66 (center)
- Row 3: No. 67 (left), No. 68 (right)
- Row 4: No. 69 (left), No. 70 (right)
- Row 5: No. 71 (left), No. 72 (right)
- Row 6: No. 73 (left), No. 74 (right)
- Row 7: No. 75 (left), No. 76 (right)
- Row 8: No. 77 (left), No. 78 (right)
- Row 9: No. 79 (left), No. 80 (right)
- Row 10: No. 81 (left), No. 82 (right)
- Row 11: No. 83 (center)

The exercises feature a variety of rhythmic patterns, including eighth and sixteenth notes, triplets, and rests. Many exercises include fingerings (1, 2, 3) and accents (^) to guide the performer. The notation is clear and standard for a technical manual.

N^o84. N^o85.

N^o86.

N^o87. N^o88.

N^o89.

N^o90. N^o91.

N^o92.

N^o93. N^o94.

N^o95.

N^o96. N^o97.

N^o98.

№99.

№100.

Musical notation for exercises №99 and №100. Exercise №99 is in 3/4 time and exercise №100 is in 3/8 time. Both are written on a single treble clef staff. Exercise №99 consists of two measures of eighth-note patterns. Exercise №100 consists of two measures of eighth-note patterns.

№101.

Musical notation for exercise №101. It is written on a single treble clef staff in 4/4 time, consisting of two measures of eighth-note patterns.

№102.

№103.

Musical notation for exercises №102 and №103. Exercise №102 is in 3/4 time and exercise №103 is in 3/8 time. Both are written on a single treble clef staff. Exercise №102 consists of two measures of eighth-note patterns. Exercise №103 consists of two measures of eighth-note patterns.

№104.

Musical notation for exercise №104. It is written on a single treble clef staff in 4/4 time, consisting of two measures of eighth-note patterns.

№105.

№106.

Musical notation for exercises №105 and №106. Exercise №105 is in 3/4 time and exercise №106 is in 3/8 time. Both are written on a single treble clef staff. Exercise №105 consists of two measures of eighth-note patterns. Exercise №106 consists of two measures of eighth-note patterns.

№107.

Musical notation for exercise №107. It is written on a single treble clef staff in 4/4 time, consisting of two measures of eighth-note patterns.

№108.

№109.

Musical notation for exercises №108 and №109. Exercise №108 is in 3/4 time and exercise №109 is in 3/8 time. Both are written on a single treble clef staff. Exercise №108 consists of two measures of eighth-note patterns. Exercise №109 consists of two measures of eighth-note patterns.

№110.

Musical notation for exercise №110. It is written on a single treble clef staff in 4/4 time, consisting of two measures of eighth-note patterns.

№111.

Musical notation for exercise №111. It is written on a single treble clef staff in 4/4 time, consisting of two measures of eighth-note patterns.

№112.

Musical notation for exercise №112. It is written on a single treble clef staff in 4/4 time, consisting of two measures of eighth-note patterns.

Nº113.

Nº114.

Nº115.

Nº116.

Nº117.

Nº118.

Nº119.

Nº120.

SECONDA PARTE.

ZWEITER THEIL.

SECONDE PARTIE.

Esempio primo.

Erstes Beispiel.

Exemple premier.

Per il portamento della mano sinistra.
 Salti di terza in C maggiore sino alla settima posizione.
 In tutti questi esempj 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.

Für den Fingersatz der linken Hand.
 Terzensprünge aus C dur bis zur siebenten Lage.
 In allen diesen Beispielen des zweiten Theiles werden die tiefen Noten, d. i. diejenigen, welche den Strich unter sich haben, mit dem Daumen, die übrigen Noten aber mit dem Zeigefinger der rechten Hand angeschlagen.

Pour le doigtier de la main gauche.
 Sauts de tierces en Ut majeur jusqu'à la septième 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.

№ 1.

SECONDA PARTE.

Esempio secondo.

Salti di sesta in C maggiore sino alla posizione ottava.

ZWEITER THEIL.

Zweites Beispiel.

Sextensprünge aus C dur bis zur achten Lage.

SECONDE PARTIE.

Exemple second.

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

No 2.

The musical score consists of eight staves of music, each containing a series of sixteenth-note patterns. The patterns are primarily ascending and descending sixths and octaves, starting from the first position and moving up to the eighth position. The notation includes various fret numbers (0, 1, 2, 3, 4) and fingering instructions (1, 2, 3, 4). The key signature is one sharp (F#), and the time signature is common time (C). The exercise is labeled 'No 2.' at the beginning of the first staff.

SECONDA PARTE.

ZWEITER THEIL.

SECONDE PARTIE.

Esempio terzo.

Drittes Beispiel.

Exemple troisième.

Salti di ottava in C maggiore sino alla quinta posizione.

Octavensprünge aus C dur bis zur fünften Lage.

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

№ 3.

The musical score is written for guitar on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature. The exercise consists of seven staves of music. Each staff contains a sequence of notes, primarily octaves, with specific fingering numbers (1, 2, 3, 4) and fret numbers (0, 1, 2, 3, 4, 5) written below the notes. Roman numerals (I, II, III, IV, V) are placed above the notes to indicate the fret position for the chords. The piece concludes with a double bar line.

SECONDA PARTE.

Esempio quarto.

Salti di decima in C maggiore sino alla posizione undecima.

ZWEITER THEIL.

Viertes Beispiel.

Decimensprünge aus C dur bis zur eilften Lage.

SECONDE PARTIE.

Exemple quatrième.

Sauts de dixièmes en Ut majeur jusqu'à la onzième position.

No 4.

The musical score consists of six staves of music. Each staff begins with a treble clef and a C-clef. The notes are written in a rhythmic pattern, often with slurs. Fingerings are indicated by numbers 0, 1, 2, 3, 4 below the notes. Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI) are placed above the notes to indicate fret positions. The music is in C major and features decime jumps. The score ends with a double bar line and a final chord.

SECONDA PARTE.

ZWEITER THEIL.

SECONDE PARTIE.

Esempio quinto.

Fünftes Beispiel.

Exemple cinquième.

Salti di terza in G maggiore sino alla settima posizione.

Terzensprünge aus G dur bis zur siebenten Lage.

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

No 5.

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 3/4 time signature. The music is a continuous sequence of triplets of eighth notes. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 below the notes. Roman numerals (I, II, V, VII) are placed above the notes to indicate fret positions. The sequence of notes and fingerings across the staves is as follows:

- Staff 1: I 0 1 3 0 1 3 0 II 1 2 1 I 0 3 1 3 0 3 1 0
- Staff 2: 2 0 1 0 II 1 0 3 0 1 0 I 1 2 0 1 2 3 0 3
- Staff 3: 1 0 1 2 0 1 II 1 0 3 1 0 2 1 2 0 1 2 0
- Staff 4: 1 3 0 3 1 0 2 0 1 0 2 1 0 1 2 0 1 2
- Staff 5: 1 2 0 1 3 0 3 0 1 0 I 1 2 0 1 3 0 II 1 2
- Staff 6: 1 2 V 1 VII 1 2 V 1 3 1 II 2 1 I 0 3 1 0 2 0 1 2
- Staff 7: 0 1 3 0 1 0 3 1 0 II 1 0 2 1 0 I 1 3 0 II 1
- Staff 8: 2 I 0 3 0 1 2 0 3 0 3 2 1 0 3 0 3 2 1 0

SECONDA PARTE .

ZWEITER THEIL .

SECONDE PARTIE .

Esempio sesto .

Sechstes Beispiel .

Exemple sixième .

Salti di sesta in G maggiore sino alla settima posizione .

Sextensprünge aus G dur bis zur siebenten Lage .

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

Nº 6 .

SECONDA PARTE.

ZWEIFTER THEIL.

SECONDE PARTIE.

Esempio settimo.

Siebentes Beispiel.

Exemple septième.

Salti di ottava in G maggiore sino alla settima posizione.

Octavensprünge aus G dur bis zur siebenten Lage.

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

No 7.

The musical score consists of eight staves of music in G major (one sharp) and 4/4 time. The exercise is a continuous sequence of eighth-note octaves. The fret positions are indicated by Roman numerals I through VII above the notes. Fingerings are indicated by numbers 1-4 below the notes. The piece starts on the first fret (G) and moves up to the seventh fret (G) over the course of the eight staves. The notation includes various rhythmic patterns and fingerings to facilitate the octave runs. There are some asterisks (*) and a double bar line with repeat dots at the end of the piece.

SECONDA PARTE.

ZWEITER THEIL.

SECONDE PARTIE.

Esempio ottavo.

Achtes Beispiel.

Exemple huitième.

Salti di decima in G maggiore sino alla quinta posizione.

Decimensprünge aus G dur bis zur fünften Lage.

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

No 8.

First system of musical notation for exercise No 8. It consists of a treble staff and a bass staff. The treble staff contains a sequence of notes with fingerings (1, 4, 1, 0, 1, 4, 0, 4, 0, 3, 4, 0, 4, 1, 0, 2, 0) and a capo position indicator 'I'. The bass staff contains notes with fingerings (2, 0, 3, 0, 2, 3, 2, 3, 1, 2, 3, 2, 0, 3, * 3).

Second system of musical notation for exercise No 8. The treble staff has fingerings (1, 0, 1, 2, 0, 4, 1, 0, 0, 2, 1, 0, 2, 0, 1, 3, 4, 1, 0, 1, 4, 0, 4) and a capo position indicator 'II'. The bass staff has fingerings (0, 4, 0, *, 3, 2, 0, 3, 3, *, 0, 3, *, 3, 0, 1, 2, 0, 3, 0, 2, 3).

Third system of musical notation for exercise No 8. The treble staff has fingerings (1, 0, 4, 0, 4, 0, 1, 3, 3, 1, 3, 3, 1, 0, 1, 4, 2, 0, 1, 0, 4, 1) and a capo position indicator 'IV'. The bass staff has fingerings (0, 3, 2, 3, 2, 3, 0, 1, 1, 0, 2, 1, 1, 1, 0, 3, 0, 3, 1, 3, 0, 3, 2, 0).

Fourth system of musical notation for exercise No 8. The treble staff has fingerings (0, 1, 0, 2, 1, 1, 0, 4, 4, 1, 0, 1, 2, 0, 4, 1, 0, 4, 4, 2, 0, 4, 1, 0). The bass staff has fingerings (4, 0, 4, *, 0, 3, 2, 2, 0, 4, 0, *, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3).

Fifth system of musical notation for exercise No 8. The treble staff has fingerings (0, 1, 4, 0, 2, 0, 1, 3, 4, 1, 0, 1, 4, 0, 4, 0, 4, IV, 4, 3, II, 3, I, 4, 3, 4, 0). The bass staff has fingerings (3, 0, 2, 3, *, 3, 0, 1, 2, 0, 3, 0, 2, 3, 2, 3, 2, 2, 1, 1, 2, 1, 2, 3).

Sixth system of musical notation for exercise No 8. The treble staff has fingerings (3, 4, 0, 4, 1, 0, 1, 2, 0, 4, 1, 0, 2, 0, 4, 1, 0, 4, 4, 2, 0, 4, 0, 1, 2). The bass staff has fingerings (1, 2, 3, 2, 0, 3, 0, *, 3, 2, 0, 3, *, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 3, 0, *).

Seventh system of musical notation for exercise No 8. The treble staff has fingerings (0, 1, 4, 0, 2, 3, IV, 3, 4, V, 4, 4, IV, 3, 1, 4, 2, 0, 4, 1, 2, 0, 4, 1, 2, 4, 0, 0). The bass staff has fingerings (3, 0, 2, 3, 0, 1, 1, 2, 2, 1, 1, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, *).

SECONDA PARTE.

ZWEITER THEIL.

SECONDE PARTIE.

Esempio nono.

Neuntes Beispiel.

Exemple neuvième.

Salti di terza in D maggiore sino alla posizione nona.

Terzensprünge aus D dur bis zur neunten Lage.

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

No 9.

The musical score consists of eight staves of music in the key of D major (one sharp) and 2/4 time. The exercise is composed of eighth-note triplets. The notation includes various fretting techniques indicated by Roman numerals (I, II, III, IV, V, IX) and numbers 1-4. Open strings are marked with '0'. The piece concludes with a double bar line.

SECONDA PARTE.

Esempio decimo.

Salto di sesta in D maggiore sino alla posizione quinta.

ZWEITER THEIL.

Zehntes Beispiel.

Sextensprünge aus D dur bis zur fünften Lage.

SECONDE PARTIE.

Exemple dixième.

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

Nr. 10.

The musical score consists of seven staves of music in D major (one sharp) and 6/8 time. Each staff contains a series of sixteenth-note patterns with specific fingerings indicated by numbers 1-4 and 0 for natural. Roman numerals (I, II, III, IV, V) are placed above the notes to indicate fret positions. The patterns are as follows:

- Staff 1:** II 1 2 1 0 4 0 2 1 0 2 1 2 1 0 2 2 1 0 1 0 I 1. Fingerings: 1 3 1 0 3 0 3 1 0 3 1 3 1 0 3 3 1 0 3 0 2.
- Staff 2:** II 1 1 1 1 1 1 0 2 0 2 1 0 1 1 1 1 1 1 0 2 0 2 1 0. Fingerings: 3 1 1 3 1 1 0 3 0 3 1 0 3 1 3 1 3 1 0 3 0 3 1 0.
- Staff 3:** 1 0 1 2 I 0 3 0 II 2 1 0 I 2 1 II 1 1 0 1 2 1 2 1 I 2 3 0. Fingerings: 3 0 1 3 1 2 1 3 1 0 4 2 3 1 0 3 0 3 1 3 1 1 2 0.
- Staff 4:** II 4 1 0 4 0 I 1 0 II 4 0 1 0 4 0 2 0 4 I 0 II 4 0 2 1 0 1 2. Fingerings: 3 1 0 3 0 2 1 3 0 1 0 3 0 3 0 3 1 3 0 3 1 0 1 3.
- Staff 5:** 1 0 2 1 2 0 1 1 2 0 2 1 2 1 2 1 1 1 2 1 0 2 1 2. Fingerings: 1 0 3 1 3 0 3 1 3 0 3 1 3 1 3 1 3 1 3 1 0 3 1 3.
- Staff 6:** 0 2 1 0 4 0 1 III 4 II 2 1 0 1 2 V 4 1 II 2 2 1 0 4 0 2 1 0. Fingerings: 0 3 1 0 3 0 1 3 3 1 0 1 3 3 1 3 3 1 0 3 0 3 1 0.
- Staff 7:** 2 1 2 1 0 2 1 I 1 II 1 0 2 1 2 1 0 2 1 0 2 4. Fingerings: 3 1 3 1 0 3 1 1 1 0 3 1 3 1 0 3 1 0 3 0. Ends with a double bar line and a star symbol.

SECONDA PARTE :

ZWEITER THEIL.

SECONDE PARTIE.

Esempio undecimo.

Elftes Beispiel.

Exemple onzième.

Salti di ottava in D maggiore sino alla settima posizione.

Octavensprünge aus D dur bis zur siebenten Lage.

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

No. 11.

The musical score is written for guitar on a single treble clef staff in D major (one sharp) and 4/4 time. It consists of eight staves of music. The notation includes eighth and sixteenth notes, often beamed together, with various fingering numbers (1-4) and position markings (I, II, III, IV, V, VI, VII) above the notes. The piece demonstrates octave jumps from the first position up to the seventh position. The score includes several trills and slurs. A small asterisk (*) is placed below the final measure of the eighth staff.

SECONDA PARTE.

ZWEITER THEIL.

SECONDE PARTIE.

Esempio duodecimo.

Zwölftes Beispiel.

Exemple douzième.

Salti di decima in D maggiore sino alla quinta posizione.

Decimensprünge aus D dur bis zur fünften Lage.

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

No. 12.

The musical score consists of ten staves of music. Each staff contains a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a style typical of guitar tablature, with notes and rests on a five-line staff. Roman numerals (I, II, III, IV, V) are placed above the notes to indicate fret positions. Fingering numbers (1, 2, 3, 4) are placed below the notes. Some notes have an asterisk (*) above them, likely indicating a specific technique or ornamentation. The score shows a sequence of chords and melodic lines, with some measures containing multiple notes on the same string, suggesting a complex harmonic structure. The piece concludes with a final chord and a double bar line.

SECONDA PARTE.

ZWEITER THEIL.

SECONDE PARTIE.

Esempio decimo terzo.

Dreizehntes Beispiel.

Exemple treizième.

Salti di terza in A maggiore sino alla posizione nona.

Terzensprünge aus A dur bis zur neunten Lage.

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

No. 13.

The musical score consists of eight staves of music in treble clef, key of A major (two sharps), and common time. The notation includes eighth and sixteenth notes, often beamed together. Above the notes are various markings: Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX), Arabic numerals (1, 2, 3, 4), and letters (H, O). These markings indicate fingerings and positions on the string. The piece concludes with a double bar line and a final chord.

SECONDA PARTE.

Esempio decimo quarto.

Salti di sesta in A maggiore sino alla settima posizione.

ZWEITER THEIL.

Vierzehntes Beispiel.

Sextensprünge aus A dur bis zur siebenten Lage.

SECONDE PARTIE.

Exemple quatorzième.

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

No. 14.

The musical score consists of six staves of music in the key of A major (two sharps) and 6/8 time. Each staff contains a sequence of notes with corresponding fret numbers (0-4) and fingering numbers (1-4) written below. Roman numerals (I, II, V, VII, VIII, IX) are placed above certain notes to indicate chord positions. The exercise demonstrates sixteenth-note runs with frequent sixteenth-note intervals, specifically focusing on sixth and seventh fret positions.

SECONDA PARTE.

ZWEITER THEIL.

SECONDE PARTIE.

Esempio decimo quinto.

Fünfzehntes Beispiel.

Exemple quinzième.

Salti di ottava in A maggiore sino alla quarta posizione.

Octavensprünge aus A dur bis zur vierten Lage.

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

Nº 15.

The musical score is a single melodic line for guitar, written in treble clef. It features a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece is composed of ten staves of music, each containing a series of eighth-note patterns with octave leaps. Fingering numbers (0-4) are placed below the notes to indicate fingerings. Roman numerals (I, II, III, IV) are placed above the notes to indicate fret positions. The piece concludes with a final whole note chord on the tenth staff.

SECONDA PARTE.

Esempio decimo sesto.

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

ZWEITER THEIL.

Sechzehntes Beispiel.

Decimensprünge aus A dur bis zur achten Lage.

SECONDE PARTIE.

Exemple seizième.

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

No. 16.

The musical score consists of ten staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The music is written in a style typical of guitar pedagogy, with numerous fingering numbers (0-4) and fretting positions (I-IV) indicated above the notes. The piece is characterized by frequent decime (10th) intervals, which are often played with a single finger (usually the index finger) across multiple frets. The notation includes various rhythmic values, primarily eighth and sixteenth notes, and rests. Some notes are marked with an 'x' and an asterisk, possibly indicating a specific technique or a correction. The score concludes with a double bar line and a final chord.

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.

DRITTER THEIL.

Erstes Beispiel.
Von dem Aushalten.

Dieses wird dadurch hervor- gebracht, dass man den Finger so lange auf der Saite ruhen lässt, als der Werth der Note es erfordert. Dieses ist hier im Bass streng zu befolgen.

TROISIÈME 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.

Maestoso.

N.º 1.

The musical score is a single melodic line for guitar, written in treble clef and C major. It is in 7/8 time and consists of five staves. The first staff is marked with a Roman numeral 'I' and the tempo instruction 'Maestoso'. The piece is numbered 'N.º 1'. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingering is indicated by numbers 0-4 below the notes. Breath marks, represented by the Greek letter Lambda (Λ), are placed above certain notes to indicate where to hold the breath. The score concludes with a double bar line and repeat dots.

TERZA PARTE.

Esempio secondo.
Dello smorzato.

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

DRITTER THEIL.

Zweites Beispiel.
Von der Dämpfung.

Man lasse die Schwingung des Tones ein Sechzehnthel lang fort dauern; sodann dämpfe man ihn mit denselben Fingern, die ihn anschlugen, weil ihre leichteste Berührung die Saiten schweigen macht.

TROISIÈME PARTIE.

Exemple second.
De l'étouffement.

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

Sostenuto. I

No. 2.

The musical score consists of five staves of music. Each staff begins with a treble clef and a 7/8 time signature. The music is written in a single melodic line. Fingerings are indicated by numbers 1, 2, 3, and 4. There are several accents and slurs throughout the piece. The score is divided into sections labeled 'I' and 'II'. The final measure of the fifth staff has a double bar line and a repeat sign.

TERZA PARTE.

Esempio terzo.

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.

DRITTER THEIL.

Drittes Beispiel.

Von dem Staccato.

Um dieses mit der grössten Schnelligkeit auszuführen, ohne dabei die rechte Hand durch die öftere Wiederholung des Anschlagens zu ermüden, bediene man sich wechselseitig des Zeige- und des Mittelfingers, nach Anleitung der beigefügten Zeichen.

TROISIÈME PARTIE.

Exemple troisième.

Du détache.

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. II:

No. 3.

The musical score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first staff is marked 'Allegro. II:' and 'No. 3.'. The music features a series of staccato chords and single notes, with fingerings indicated by numbers 0, 1, 2, 3, 4, and 7. The notation includes slurs, accents, and dynamic markings like 'p' and 'f'. The piece concludes with a first ending bracket and a repeat sign.

TERZA PARTE.

DRITTER THEIL.

TROISIÈME PARTIE.

Esempio quarto.
Dell'appoggiatura di sotto.

Viertes Beispiel.
Von dem Vorschlage von unten.

Exemple quatrième.
De l'appoggiature en dessous.

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.

Um den Ton der Melodie mit Ausdruck festzuhalten, lasse man den Finger auf die vorhergehende Note hammerartig niederfallen.

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

Andantino. No. 4.

TERZA PARTE.

DRITTER THEIL.

TROISIÈME PARTIE.

Esempio quinto.

Fünftes Beispiel.

Exemple cinquième.

Dell'appoggiatura di sopra.

Von dem Vorschlage von oben.

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 horizontalmente.

Um die kleine Note mit jener der Melodie zu verbinden, schlage man jene mit der Rechten an, und schnelle sodann diese mit dem Finger der Linken seitwärts von der Saite ab.

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.

Grazioso. II.
No. 5.

The musical score consists of five staves of music in G major (one sharp) and 2/4 time. The notation includes eighth and sixteenth notes, often beamed together. Fingerings (1-4) and accents (Λ) are indicated throughout. Some notes have a '3' above them, possibly indicating triplets or specific fingerings. The score is divided into measures by vertical bar lines. The first staff is labeled 'No. 5.' and 'Grazioso. II.'. The fifth staff has a 'IV' above it, indicating a fourth ending. The piece concludes with a double bar line.

SENZA PARTE.

DRITTER THEIL.

TROISIÈME PARTIE.

Esempio settimo.
Altra appoggiatura a più note.

Siebentes Beispiel.
Ein anderer Vorschlag in mehreren Noten.

Exemple septième.
Autre appoggiature en plusieurs notes.

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

Man drückt die zweite Vorschlagsnote durch das Auffallen des Fingers der linken Hand aus, und schnellt sie sodann mit demselben Finger ab.

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

Andante mosso.

No. 7.

TERZA PARTE.

Esempio ottavo.
Del Grupetto.

Si esprimo 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 strappa.

DRITTER THEIL.

Achtes Beispiel.
Von dem Grupetto.

Dieser wird auf einen Schlag ausgeführt, indem man die erste der vier kleinen Noten anschlägt, die zweite abschnellt, die dritte und vierte durch das Auffallen der Finger ausdrückt, und die fünfte abermal von der Saite abschnellt.

TROISIÈME PARTIE.

Exemple huitième.
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.

Allegretto.
No. 8.

TERZA PARTE.

DRITTER THEIL.

TROISIÈME PARTIE.

Esempio nono.
D'un' appoggiatura mol-
to usitata.

Neuntes Beispiel.
Von einem sehr gebräuchlichen
Vorschlage.

Exemple neuvième.
D'une appoggiature très usitée.

Quest' appoggiatura si ese-
guisce come nell' esempio
quinto, strappandola orizon-
talmente con la mano sinistra.

Dieser wird nach der in dem
fünften Beispiele beschriebe-
nen Weise mit dem Finger der
linken Hand abgeschnellt.

On exécute cette appoggiature
de la manière décrite au cin-
quième exemple, en la reti-
rant horizontalement du doigt
de la main gauche.

Allegro spiritoso. II

No. 9.

The musical score consists of five staves of music in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro spiritoso. II'. The score includes various musical notations such as slurs, accents, and fingerings. The first staff is labeled 'No. 9.' and includes a tempo marking. The second staff is labeled 'III:' and 'I:'. The third staff is labeled 'IV:', 'V:', 'VII:', and 'IX:'. The fourth staff is labeled 'II:', 'I:', and 'II:'. The fifth staff includes a series of slurs and accents at the beginning.

TERZA PARTE.

Esempio decimo.
Della legatura.

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

DRITTER THEIL.

Zehntes Beispiel.
Von der Bindung der Töne.

Die erste Note wird mit der rechten Hand angeschlagen, und dann die zweite durch das Auffallen des Fingers der Linken hervorgebracht.

TROISIÈME PARTIE.

Exemple dixième.
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.

Vivace.
No. 10.

TERZA PARTE.

Esempio undecimo.
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 gl'intervalli, a guisa dell'abbellimento, che nel canto si chiama portamento di voce.

DRITTER THEIL.

Eilftes Beispiel.
Von dem Schleifen.

Man schleife mit demselben Finger, der die kleine Note in Klang gesetzt hat, bis zur Note der Melodie, und lasse alle Intervalle anklingen, gerade so, wie die Sänger entfernte Zwischentöne durch das sogenannte Portamento di voce zur Bindung des Gesanges verschmelzen.

TROISIÈME PARTIE.

Exemple onzième.
Du glissé.

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 resonner tous les intervalles, à la façon de l'agrément que les chanteurs appellent port de voix.

Allegro moderato.

Nº. 11.

The musical score consists of three staves of music in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. The score is divided into measures by vertical bar lines. Roman numerals (I, II, IX, VI, XIV) are placed above certain notes, likely indicating fingerings or specific intervals. The music demonstrates the 'glissando' technique described in the text, with notes sliding into each other to create a continuous sound.

TERZA PARTE.

DRITTER THEIL.

TROISIÈME PARTIE.

Esempio duodecimo.
Del trillo semplice.

Zwölftes Beispiel.
Von dem einfachen Triller.

Exemple douzième.
Du trille simple.

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

Man schlage die erste Note mit der rechten Hand an, und lasse den Finger der Linken wiederholt und mit Kraft auf den obern Ton fallen, so dass er beide erklingen macht.

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 resonner toutes deux.

Vedi N.º 1.

Siehe N.º 1.

Voyez N.º 1.

Del trillo su due corde.

Von dem Triller auf zwei Saiten.

Du trille sur deux cordes.

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.

Dieser Triller, den man wegen seiner grössern Vernehmlichkeit dem andern vorzieht, wird entweder mit dem Zeige- und Mittelfinger, oder mit dem Daumen und Zeigefinger der rechten Hand angeschlagen. Siehe N.º 2.

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.

Vedi N.º 2.

Voyez N.º 2.

N.º 12.

Del Mordente.

Von dem Mordent.

Du Mordant.

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

Der Mordent ist nichts anders als ein kurzer Triller, und wird auf dieselbe Art behandelt.

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

Maniera di scrivere.

Art zu schreiben.

Manière d'écrire.

Maniera di eseguire.

Art zu spielen.

Manière d'exécuter.



Studien für Gitarre

Etudes pour guitare - Studies for Guitar

Herausgegeben von
Hans Ritter

Mauro Giuliani, op. 1^a

a) Übungen für die rechte Hand

Exercices pour la main droite - Exercises for the right hand

1

2

3

4

5

6

7

8

9

10

+ = Daumen	• = Zeigefinger	: = Mittelfinger	:: = Ringfinger
Thumb	Index finger	Middle finger	Ring finger

11 

12 

13 

14 

15 

16 

17 

18 

19 

20 

21 

22 

23 

24 

25 

26 

27 

28 

29 

30 

This musical score consists of ten staves, numbered 31 through 40. Each staff begins with a treble clef and a common time signature (C). The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The notation includes various note values, rests, and dynamic markings such as '+' and 'p'. The staves are arranged vertically, with each staff containing a single line of music. The overall style is that of a classical or romantic-era instrumental piece, possibly for a piano or violin.

41

42

43

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60

The image displays ten staves of musical notation, numbered 51 through 60. Each staff begins with a treble clef and a common time signature (C). The notation is highly rhythmic, consisting of numerous beamed notes and stems. Small '+' symbols are placed below the notes on each staff, likely indicating fingerings or specific articulation points. The patterns are consistent across the staves, showing a progression of complex rhythmic exercises. The notes are primarily eighth and sixteenth notes, often grouped in beams. The overall appearance is that of a technical or etude piece from a music textbook or practice book.

61

62

63

64

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66

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68

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70

71 

72 

73 

74 

75 

76 

77 

78 

79 

80 

Musical score for ten staves, numbered 81 through 90. The music is written in treble clef with a 2/4 time signature. Each staff contains a complex rhythmic pattern, primarily consisting of eighth and sixteenth notes, often grouped in triplets. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (plus signs). The staves are arranged vertically, with the first staff (81) at the top and the tenth staff (90) at the bottom. The music concludes with a double bar line and repeat dots at the end of each staff.

This page contains ten staves of musical notation, numbered 91 through 100. Each staff is written in treble clef with a 6/8 time signature. The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often grouped into triplets. The notation includes various articulations such as accents, slurs, and dynamic markings. The staves are arranged vertically, with each staff ending in a double bar line and repeat dots. The overall style is that of a technical exercise or a piece of music requiring precise rhythmic control.

Musical score for guitar, measures 101-110. The score is written in treble clef with a common time signature (C). The music features a complex rhythmic pattern, primarily consisting of eighth and sixteenth notes, often grouped in triplets. The notation includes various fingerings (1-4) and accents. The piece concludes with a double bar line and a final chord.

101

102

103

104

105

106

107

108

109

110

This page contains ten staves of musical notation, numbered 111 through 120. Each staff begins with a treble clef and a common time signature (C). The music is written in a single system and features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or triplets. Fingering numbers (1-3) are placed above or below notes to indicate finger placement. Numerous plus signs (+) are placed below the notes, likely representing fret positions or specific playing techniques. The notation includes many beamed notes and slurs, indicating complex rhythmic passages. The piece concludes with a double bar line and a repeat sign at the end of each staff.