

INSTRUCTIVE EXERCISES.

for the

GUITAR.

Containing

Twenty Four Progressive Lessons,

Composed by

F. HORETZKY.

Ent. Sta. Hall.

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BOOK.

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P R E F A C E.



Among the Professors of the Spanish Guitar it is well known that the justly celebrated Manro Giuliani is not only the first and most distinguished performer thereon, but that he must be considered as the inventor of a new method of playing, by which he has demonstrated the abundance of harmony and the beauty and power of which this agreeable Instrument is capable; how much also it deserves to be ranked among the most fashionable and pleasing of musical recreations.

I feel therefore that as I was so fortunate as to receive my musical education from so able a Teacher, and by his means to become efficient in this branch of music, *I should not render an unwelcome service* to Amateurs and to the Public by presenting to them 24 progressive lessons composed by myself, entirely in the spirit of Giuliani's style, and which develop moreover, its principles in a practical manner. — They will enable the learner to play in a very short time and with little trouble, not only Giuliani's compositions, but also every other piece of distinguished music for the Guitar.

The real art of a Guitar-player consists in drawing from this instrument its peculiarly pleasing and effective tone, which is technically called "*a nice touch*."

All Instruction Books for the Guitar which have been hitherto published are defective in this respect, one of their greatest faults being that they entirely neglect the use of the right-hand, or that they attempt to display its use by false principles.

It will therefore be the great object and principal merit of the present lessons that they are chiefly written for this purpose: The necessary explanations and notations have been added to them; and the Author has taken care throughout the whole not to overlook a pleasing Melody and a correct Musical Harmony.

F. H O R E T Z K Y.

- Nº 1.** An Exercise in two parts written entirely in the first position, with several modulations for the especial exercise of the thumb and fore-finger of the right hand.
- Nº 2.** This Piece is composed in two parts in which the melody is supported throughout by a bass. **NB.** Every chord of the Accompaniment or bass must invariably be fully prepared by the left hand before it is executed.
- Nº 3.** An Example of contrary motion written expressly for the thumb and fore-finger and to improve the touch on the lower strings of the Guitar.
- Nº 4.** An Exercise also in two parts in which the Accompaniment must be executed throughout very softly with the thumb. The melody to be played with the other fingers considerably stronger.
- Nºs 5 & 6.** These Exercises are principally designed to familiarise the Pupil with the several positions of the left hand.
- Nºs 7 & 8.** Examples to give the first and second fingers of the right hand an alternate, rapid yet clear touch on the same string.
- Nº 9.** An Exercise in the most difficult movement of the right hand. A rapid but sure execution of passages with the thumb and fore-finger, skipping as it were over all the six strings requiring decidedly the greatest practice.
- Nº 10.** Prelude in broken Chords and in various positions of progressive difficulty for both hands. The fingering must in this movement be most particularly attended to.
- Nº 11.** Exercise for the right hand in which the melody appears in the Bass, which must be played strongly with the thumb. The accompaniment above must be performed softly.
- Nº 12.** Allegro vivace somewhat difficult. It commences in the 7th position and particular attention must be paid to the first and second fingers of the right hand, that they always strike doubly yet alternately each of the three upper strings of the Guitar: the thumb of the left hand must also come easily forward. This composition is rendered additionally difficult by the necessity of performing it in a lively and quick manner.

FIGURES CONTAINED IN THIS INSTRUCTION BOOK.

For the left hand.		For the right hand.	
Thumb	*	Thumb	Λ
First finger	1.	First finger	•
Second	2.	Second	••
Third	3.	Third	•••
Fourth	4.	Open String	c



Nº 1.
ANDANTINO.

First system of musical notation for piece Nº 1, starting with a treble clef, common time signature, and a piano (p) dynamic marking. The notation includes various note values and fingerings.

Second system of musical notation for piece Nº 1, continuing the melodic line with fingerings and accents.

Third system of musical notation for piece Nº 1, featuring more complex rhythmic patterns and fingerings.

Fourth system of musical notation for piece Nº 1, ending with a double bar line and a fermata.

Nº 2.

First system of musical notation for piece Nº 2, starting with a treble clef and common time signature. It includes a series of rhythmic patterns with fingerings.

Second system of musical notation for piece Nº 2, continuing the rhythmic patterns with fingerings and accents.

Third system of musical notation for piece Nº 2, concluding the piece with various rhythmic figures and fingerings.

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

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

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

0 3 2 3 2 3 2 3 0 2 0 3 0 3 0 3 0 2 0 3

Nº 3.
LARGO.

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

f

Nº 4.
ALLEGRETTO.

This page of musical notation consists of seven systems, each with a treble and bass clef staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout, including *sf* (sforzando), *f* (forte), *p* (piano), *rf* (ritardando forte), and *ff* (fortissimo). Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and a fermata over the final note.

Nº 5.
PASTORALE.

5th posⁿ 4 4 2

1st posⁿ sf

5th posⁿ sf

a tempo

dol.

7th posⁿ

Nº 6.
GRAZIOSO.

Nº 7.

First musical staff in treble clef, common time. It features a series of eighth-note chords with a dotted rhythm. The first four measures are marked *p* (piano) and the last four are marked *f* (forte). Fingerings 2, 1, 2, 3 are indicated for the first four measures.

Second musical staff in treble clef, common time. It continues the eighth-note chord pattern. The first four measures are marked *p* and the last four are marked *f*. Fingerings 1, 3, 2, 3 are indicated for the first four measures.

Third musical staff in treble clef, common time. It continues the eighth-note chord pattern. The first four measures are marked *f*. Fingerings 4, 2, 2 are indicated for the last four measures.

Fourth musical staff in treble clef, common time. It features eighth-note chords with a dotted rhythm. Fingerings 3, 4, 1, 2, 3, 1 are indicated for the first six measures. The staff ends with a double bar line.

Fifth musical staff in treble clef, common time. It continues the eighth-note chord pattern. Fingerings 2, 1, 4, 4, 2 are indicated for the last four measures.

Sixth musical staff in treble clef, common time. It continues the eighth-note chord pattern. Fingerings 3, 4 are indicated for the first two measures.

Nº 8.

Nº 9.

Λ · Λ · Λ · Λ ·

2^d pos n 5th loco

Nº 10.
PRELUDIUM.

Λ

2^d pos n

5th 9th loco

4th 7th loco

2^d 5th

10th f 2^d 4th 5th

8th 5th 2^d 1st 5th

9th posn loco

9th posn 3

4 2

Nº II.
AFFETUOSO.

The musical score is written for guitar and consists of six systems, each with a treble and bass staff. The piece is in 6/8 time and features a melodic line with triplets and a complex chordal accompaniment. The piece concludes with a 'ritard.' marking.

3

ritard:

Musical staff with treble clef, key signature of one flat, and a series of chords and notes.

ob^o 3

Musical staff with treble clef, key signature of one flat, and a series of chords and notes.

ritard:

Spiritoso.

Musical staff with treble clef, key signature of two sharps, and a series of chords and notes.

Musical staff with treble clef, key signature of two sharps, and a series of chords and notes.

Musical staff with treble clef, key signature of two sharps, and a series of chords and notes.

Musical staff with treble clef, key signature of two sharps, and a series of chords and notes.

ff

Musical staff with treble clef, key signature of two sharps, and a series of chords and notes.

ff

Nº 12.
ALLEGRO
VIVACE.

ff 7th 2 3 1st

5th 3d 2d

1st

5th 2d

7th 5th

2d

ff ff ff