H. Boije 27

INSTRUCTIVE EXERCISES,

for the

GUITAR,

Containing

Twenty Four Progressive Lessons,

Composed by

F. HORETZKY.

Ent. Sta. Hall. — Op. 15. — BOOK. 1 *Price* 4/-

LONDON,

T. Boosey & Co., Importers & Publishers of Foreign Music

28, Holles Street Oxford Street.

Barrett & Bowcher

KUNGL. MUSIKALISKA AKADEMIENS BIBLIOTEK STOCKHOLM

1924
691.

PREFACE.

Among the Professors of the Spanish Guitar it is well known that the justly celebrated Manro Giùliani 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 agreable 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 develope 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. HORETZKY.

INTRODUCTORY REMARKS.

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.

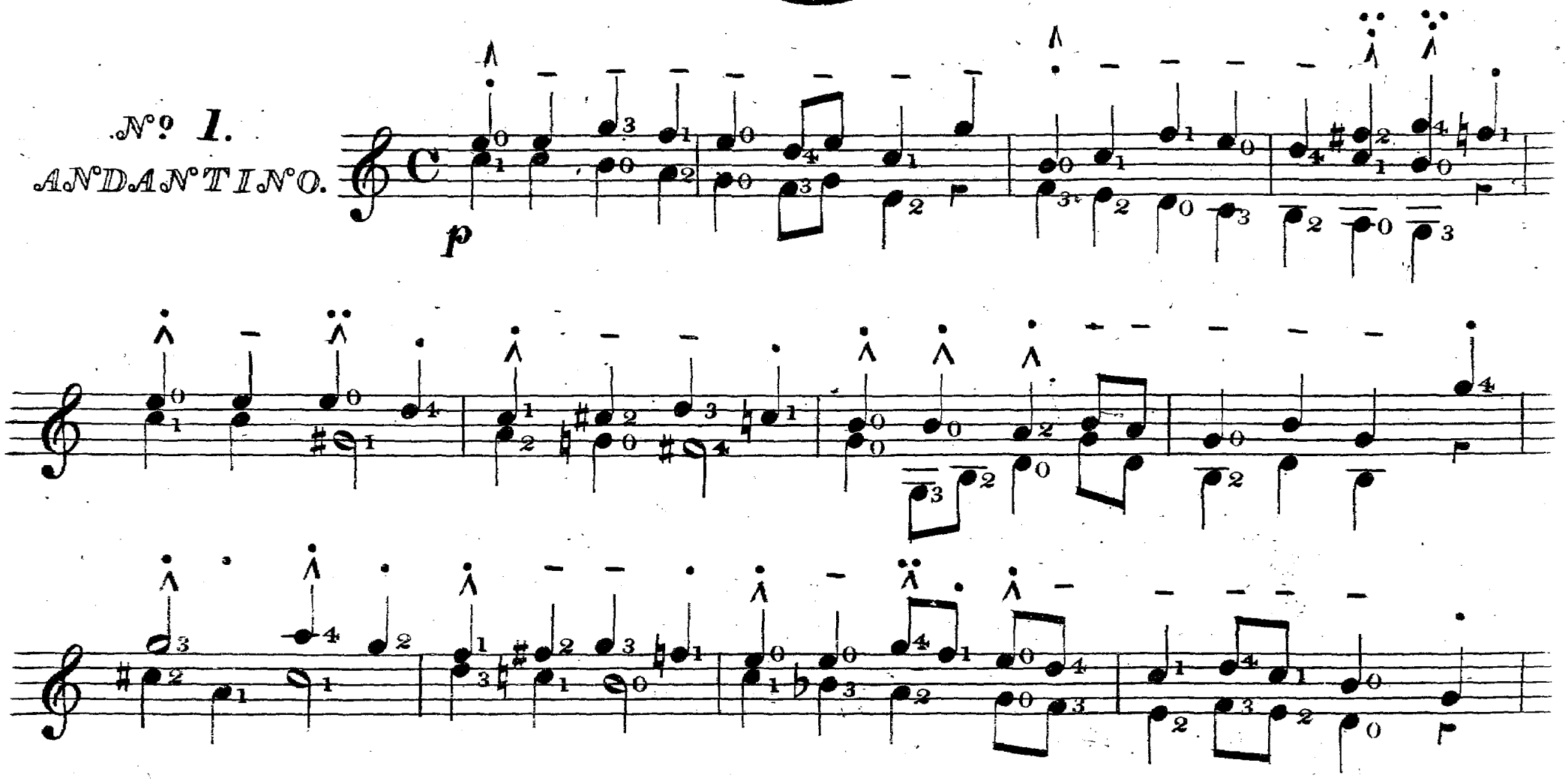
FIGURES CONTAINED IN THIS INSTRUCTION BOOK.

For the left-hand.		For the right-hand.	
Thumb	*	Thumb	∧
First finger	1.	First finger	.
Second	2.	Second	..
Third	3.	Third	...
Fourth	4.	Open String	o

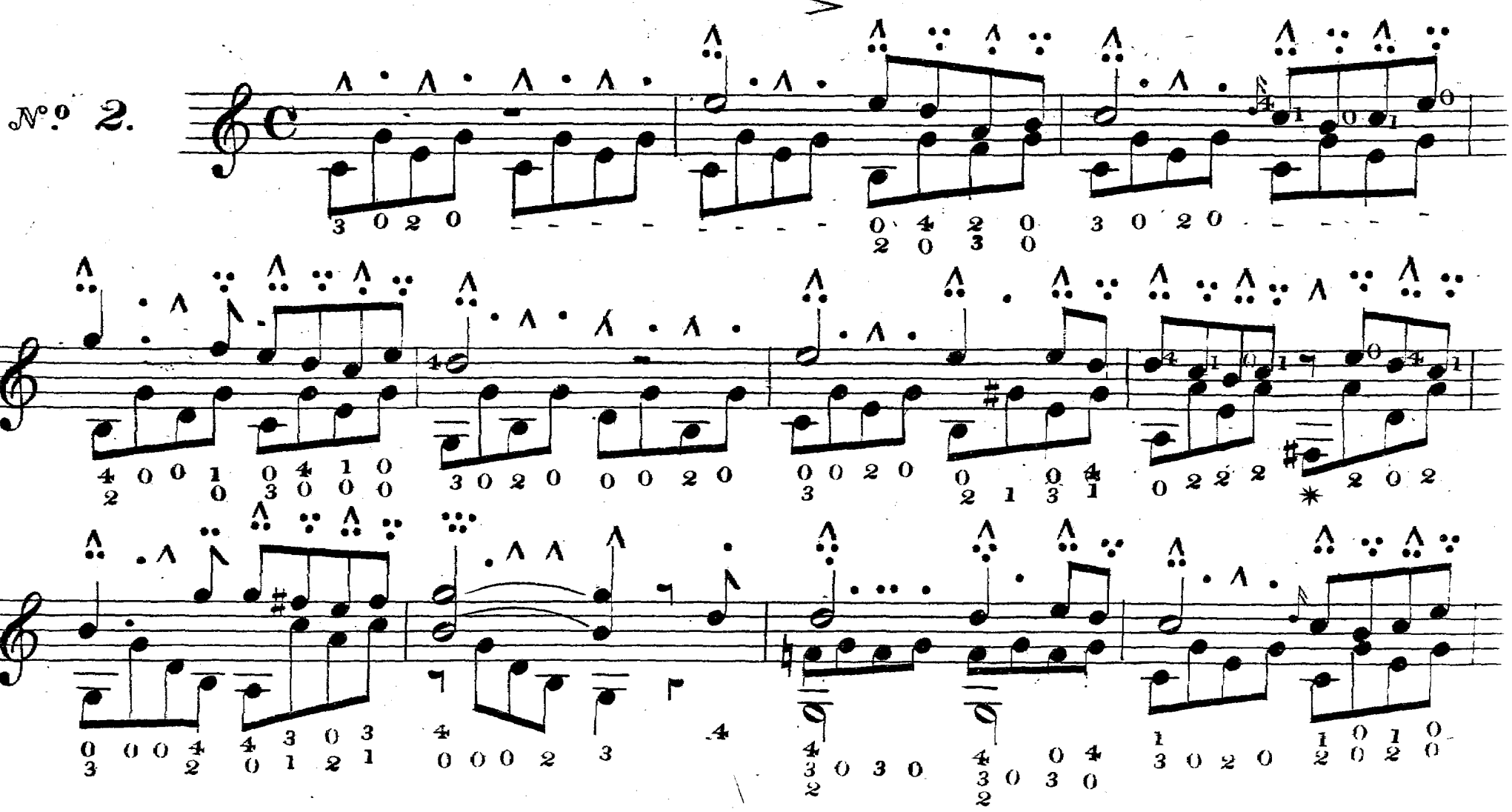
KGL. MUSIKALISKA AKADEMIENS BIBLIOTEK • STOCKHOLM •

N:o 1.

ANDANTINO.



N:o 2.



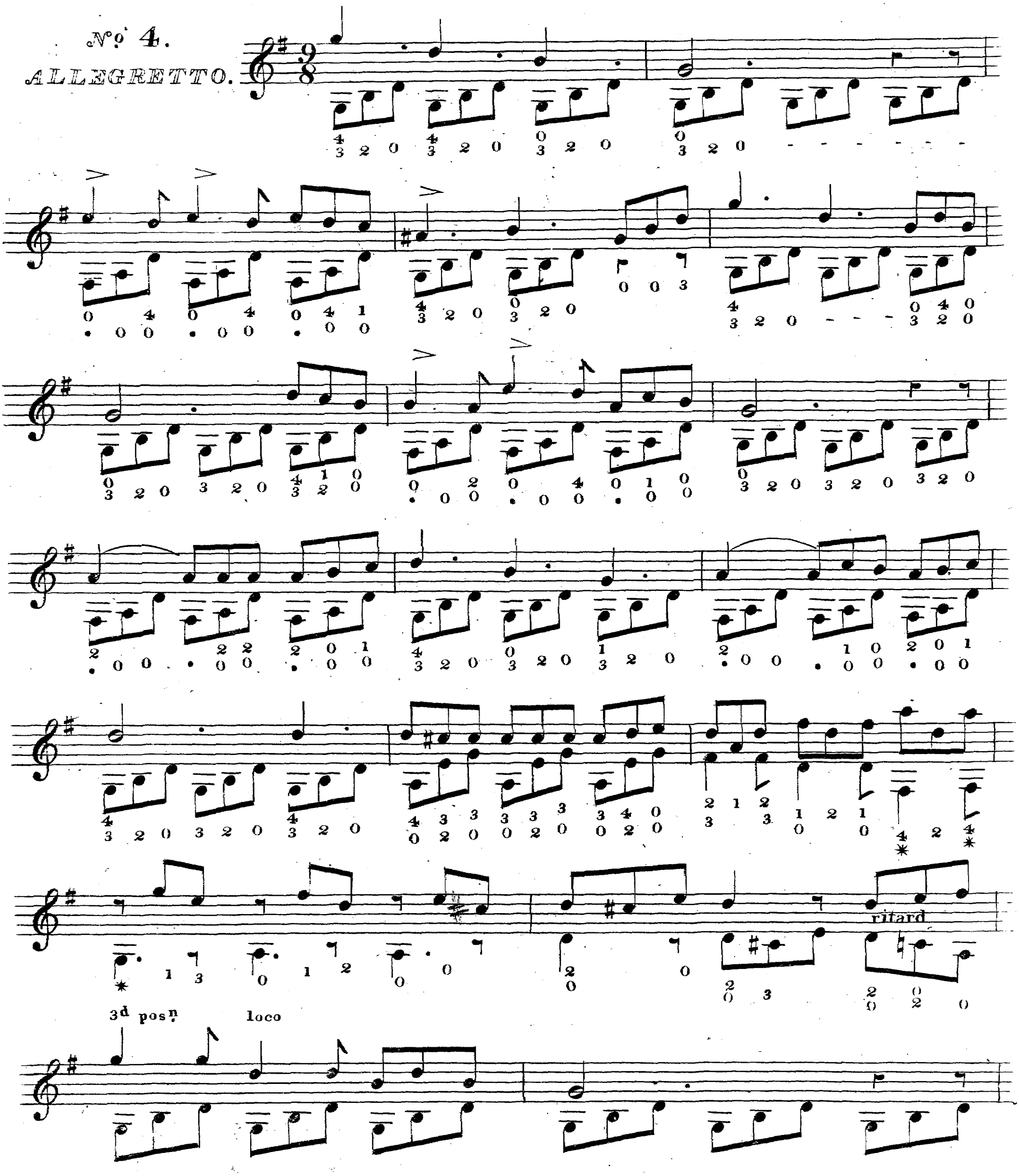
Nº 3.

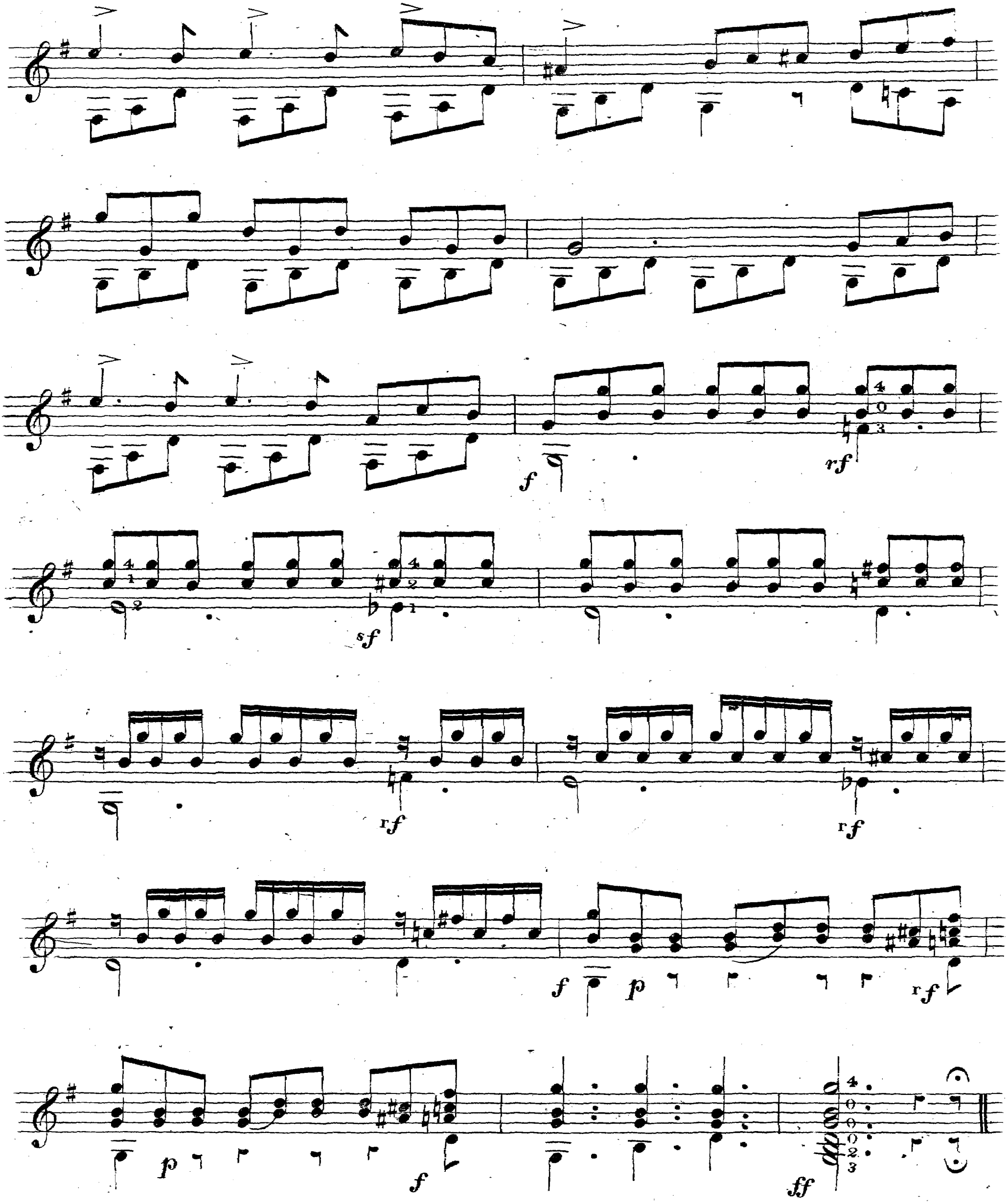
LARGO.

f

N°. 4.

ALLEGRETTO.





N°. 5.

PASTORALE.

5th posn - - 4 - - 4 - - - 2 - -

1st posn

sf

5th posn

sf

a tempo

dol.

7th posn

5th loco

ritard:

Nº 6.

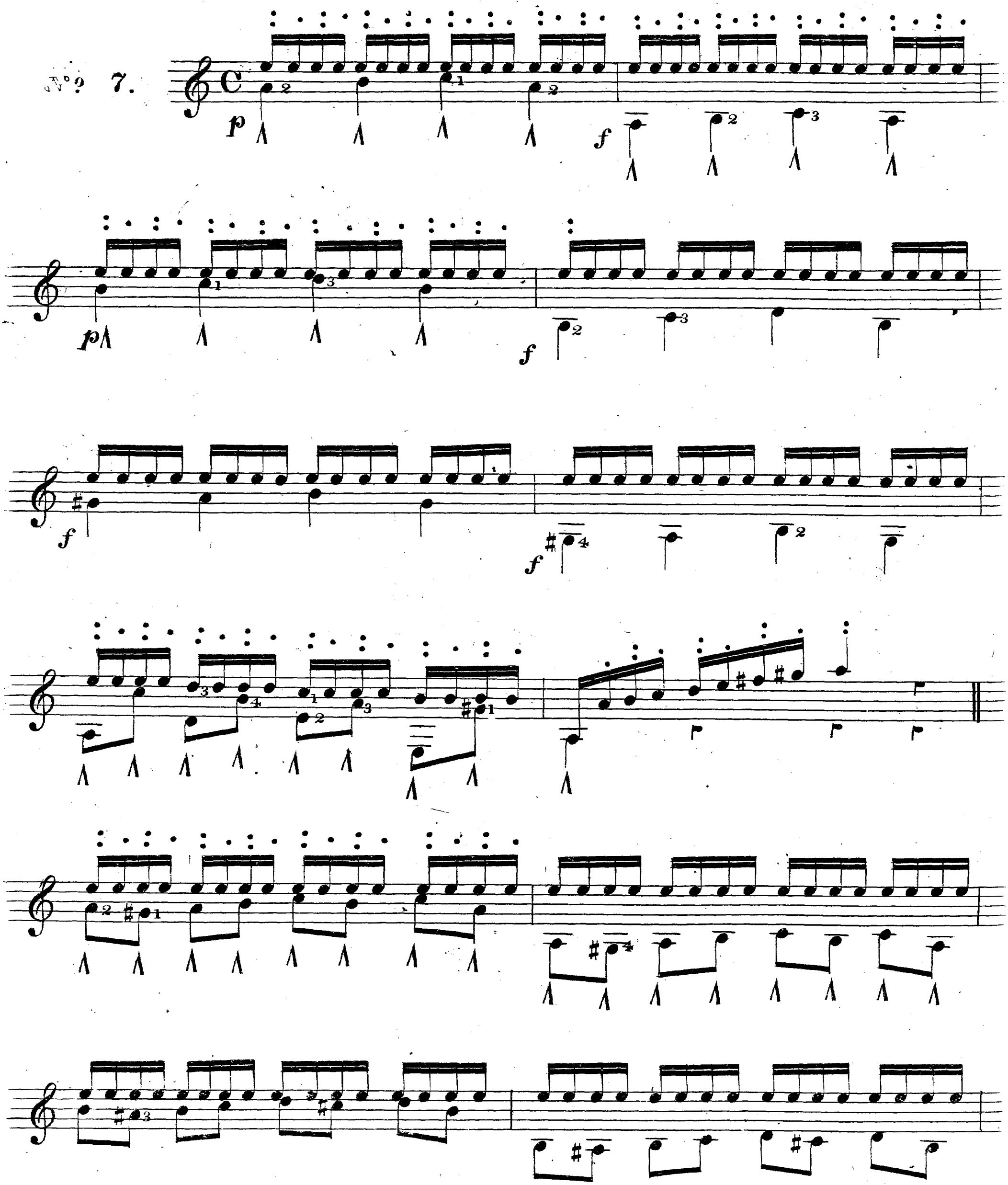
GRAZIOSO.

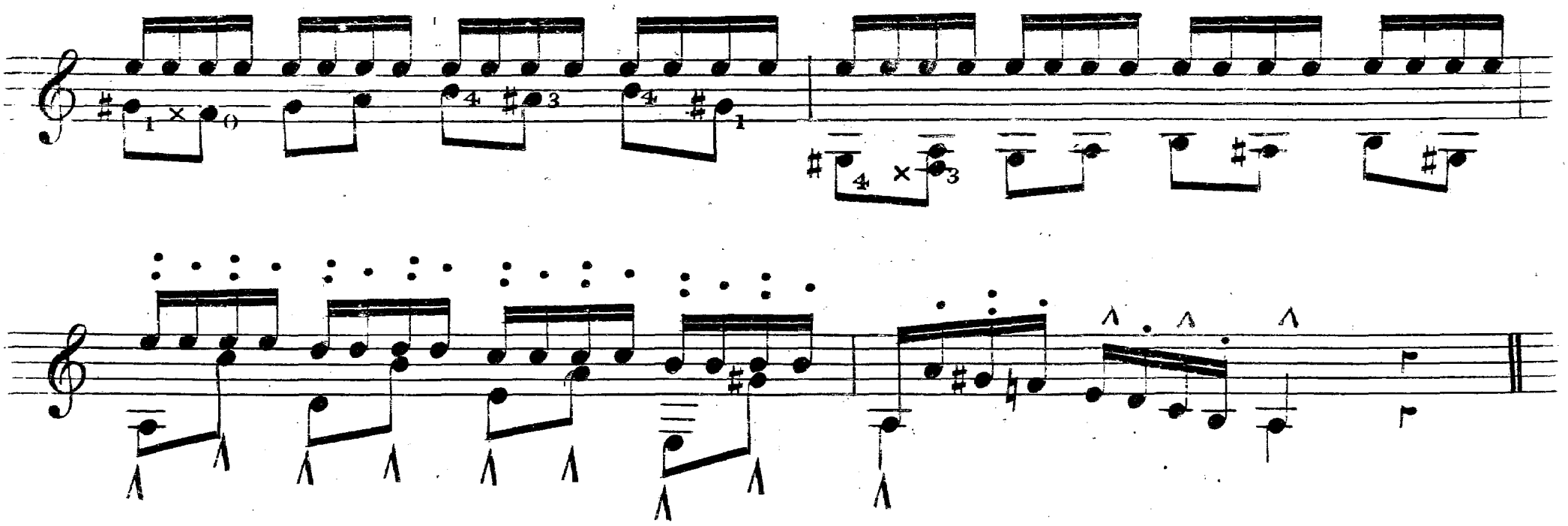
7th pos.n 9th pos.n

7th 4th f 9th pos.n

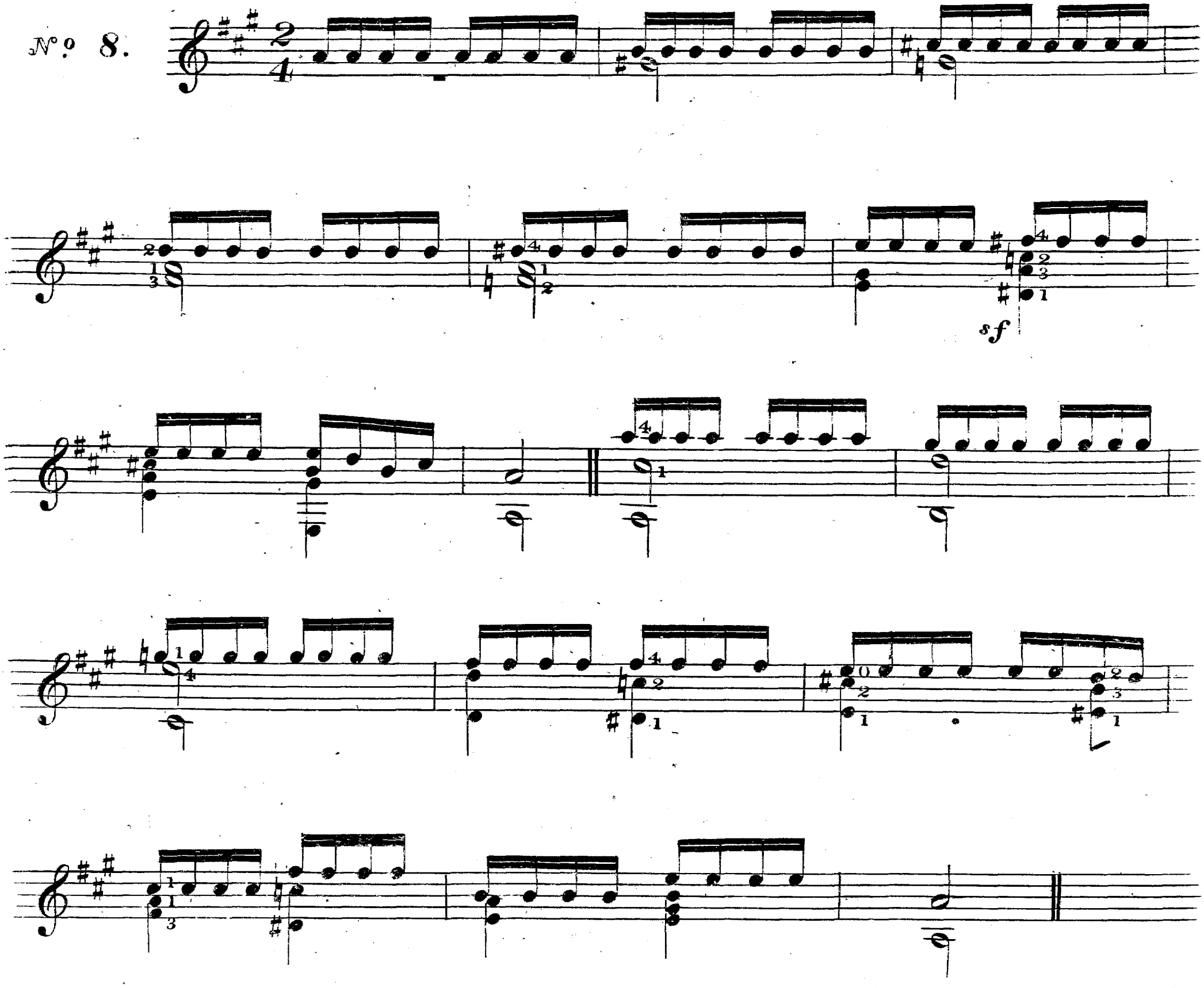
p dol. 7th

N° 7.

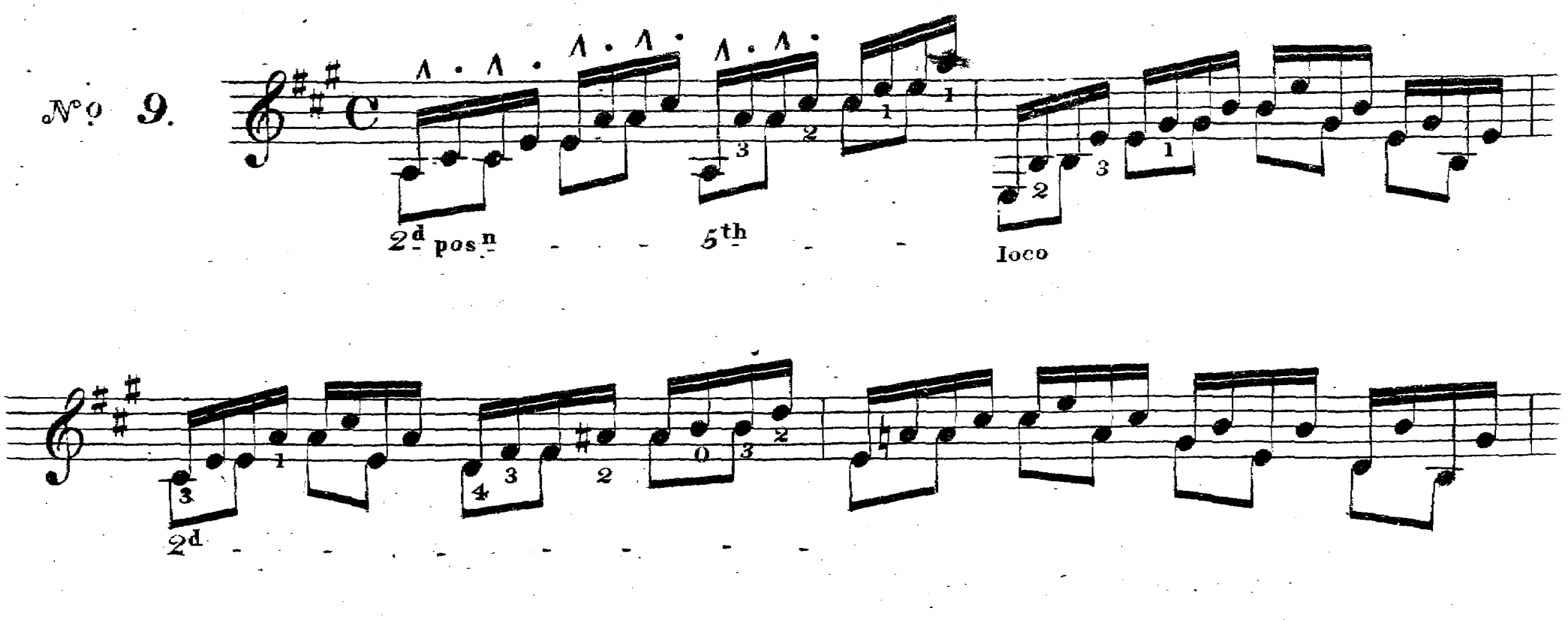




N.o 8.

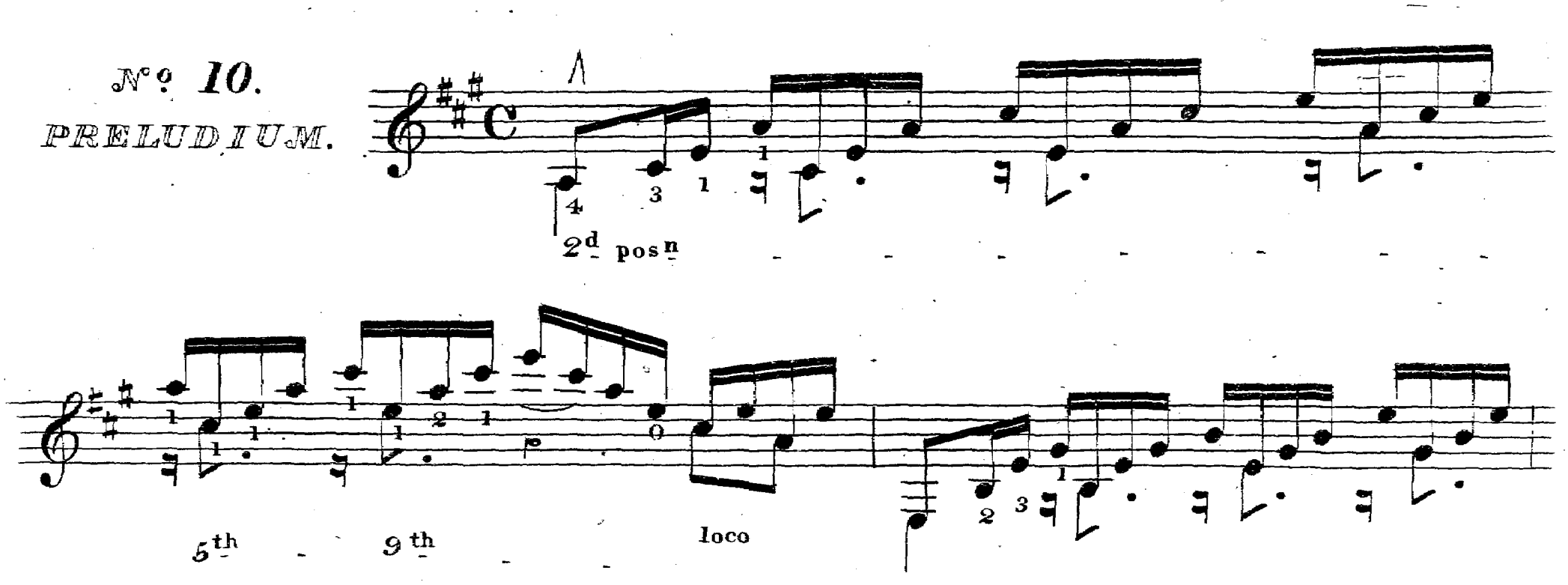


No 9.



No 10.

PRELUDIUM.



4th 7th loco

2d 5th

10th f 2d 4th 5th

8th 5th 2d 1st 5th

9th posn loco

9th posn

N°. 11.

AFFETUOSO.

ritard:

ritard.

Spirituoso.

ff

ff

N°. 12.

ALLEGRO VIVACE.

7th pos.n

2d pos.n

ritard.

7th pos.

a tempo 7th pos.n

2d pos.n

2d 3d 4th 5th pos.n

10th pos.n 10th pos.n

2d 3d 4th 5th

10th pos.n

ff

7th 2 3 1st

5th 3d 2d

1st

5th 2d

7th 5th

2d

ff ff ff