

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

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309.

Ensemble

PREFAZIONE.

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

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

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

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

Si divide quest'opera in quattro parti, cioè:

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

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

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

Quarta parte. Dodici lezioni progressive.

AVANT PROPOS.

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

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

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

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

Il est divisé en quatre parties.

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

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

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

Quatrième partie. Douze leçons progressives.

SPIEGAZIONE

DEI SEGNI CONTENUTI IN QUEST' OPERA.

Segni per la mano destra.

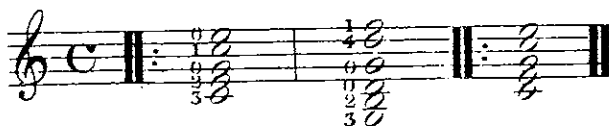
Pollice.....	A
Indice.....	•
Medio.....	∴
Annulare.....	∴

Segni per la mano sinistra.

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

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

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



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

EXPLICATION

DES SIGNES CONTENUS DANS CET OUVRAGE.

Signes pour la main droite.

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

Signes pour la main gauche.

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

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

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



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

PRIMA PARTE.

DEGLI ARPEGGI.

Esercizio per la mano destra.

PREMIERE PARTIE.

DES ARPEGES.


Exercice pour la main droite.

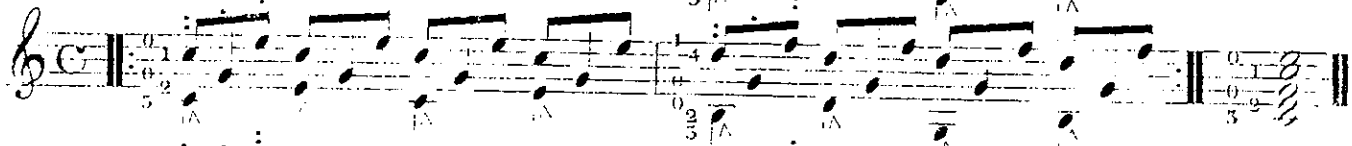
Handwritten: *4 Trine*


The page contains 12 numbered musical exercises for the right hand, each on a single staff. The exercises are:


- Nº 1: Ascending and descending arpeggiated chords.
- Nº 2: Ascending and descending arpeggiated chords.
- Nº 3: Ascending and descending arpeggiated chords.
- Nº 4: Ascending and descending arpeggiated chords.
- Nº 5: Ascending and descending arpeggiated chords.
- Nº 6: Ascending and descending arpeggiated chords.
- Nº 7: Ascending and descending arpeggiated chords.
- Nº 8: Ascending and descending arpeggiated chords.
- Nº 9: Ascending and descending arpeggiated chords.
- Nº 10: Ascending and descending arpeggiated chords.
- Nº 11: Ascending and descending arpeggiated chords.
- Nº 12: Ascending and descending arpeggiated chords.


 Each exercise includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The exercises are arranged in a grid-like fashion, with each exercise occupying a row. The page ends with a double bar line and repeat dots for each exercise.

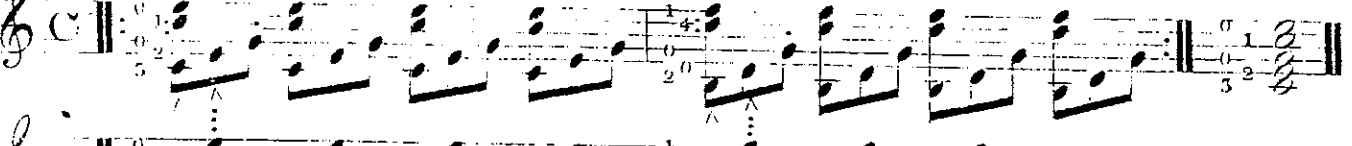
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Nº 14. 

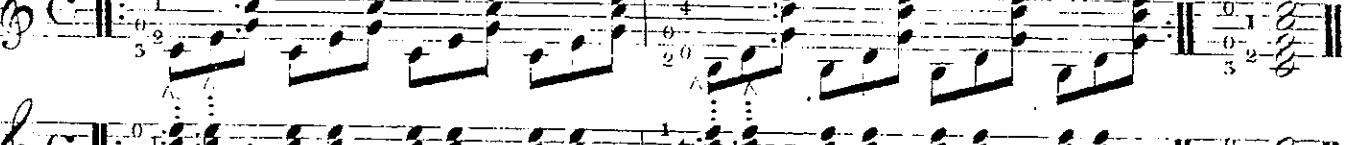
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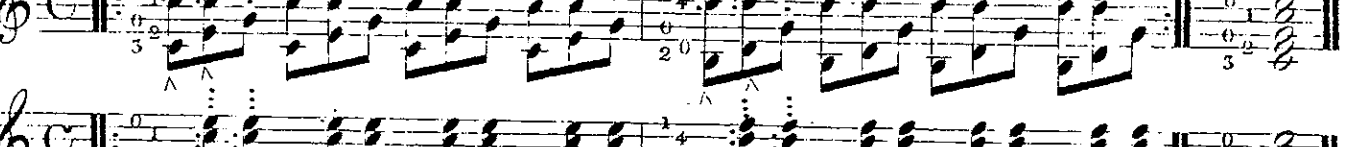
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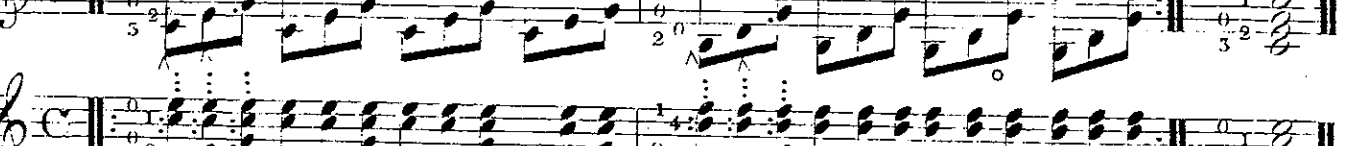
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Nº 19. 

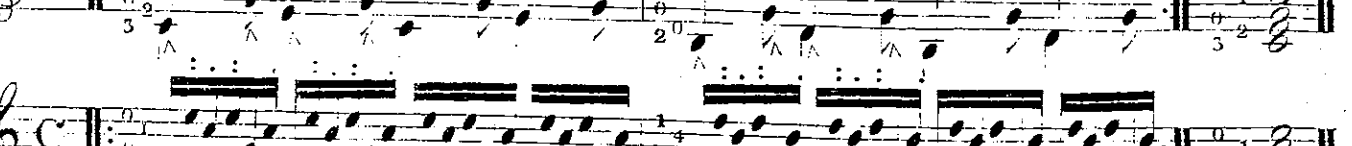
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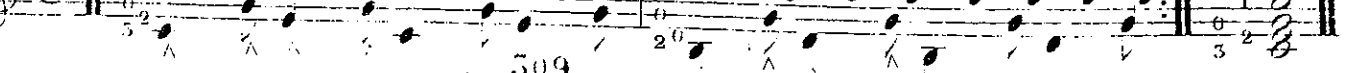
Nº 21. 

Nº 22. 

Nº 23. 

Nº 24. 


Nº 25. 


Nº 26. 

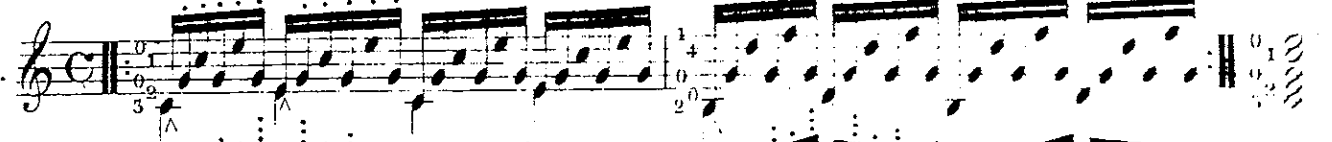
2 Finger


+


3 Finger


Nº 27.  Musical notation for exercise Nº 27, featuring a treble clef, common time signature, and a series of ascending and descending eighth-note patterns with slurs and accents.


Nº 28.  Musical notation for exercise Nº 28, featuring a treble clef, common time signature, and a series of ascending and descending eighth-note patterns with slurs and accents.


Nº 29.  Musical notation for exercise Nº 29, featuring a treble clef, common time signature, and a series of ascending and descending eighth-note patterns with slurs and accents.


Nº 30.  Musical notation for exercise Nº 30, featuring a treble clef, common time signature, and a series of ascending and descending eighth-note patterns with slurs and accents.


Nº 31.  Musical notation for exercise Nº 31, featuring a treble clef, common time signature, and a series of ascending and descending eighth-note patterns with slurs and accents.


Nº 32.  Musical notation for exercise Nº 32, featuring a treble clef, common time signature, and a series of ascending and descending eighth-note patterns with slurs and accents.

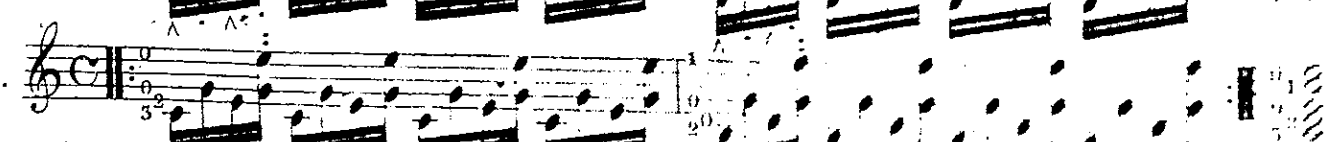
Nº 33.  Musical notation for exercise Nº 33, featuring a treble clef, common time signature, and a series of ascending and descending eighth-note patterns with slurs and accents.


Nº 34.  Musical notation for exercise Nº 34, featuring a treble clef, common time signature, and a series of ascending and descending eighth-note patterns with slurs and accents.


Nº 35.  Musical notation for exercise Nº 35, featuring a treble clef, common time signature, and a series of ascending and descending eighth-note patterns with slurs and accents.


Nº 36.  Musical notation for exercise Nº 36, featuring a treble clef, common time signature, and a series of ascending and descending eighth-note patterns with slurs and accents.

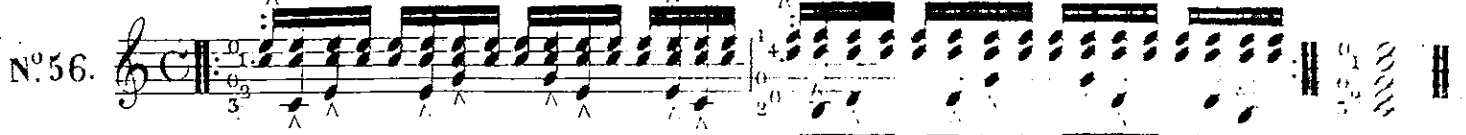
Nº 37.  Musical notation for exercise Nº 37, featuring a treble clef, common time signature, and a series of ascending and descending eighth-note patterns with slurs and accents.

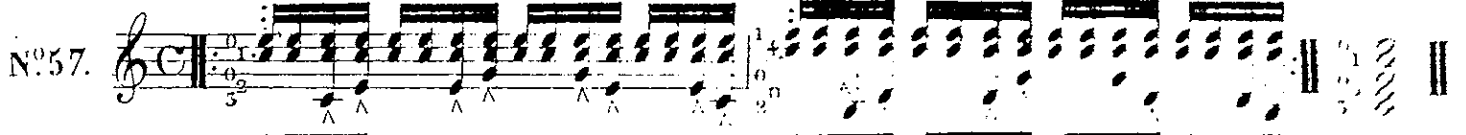
Nº 38.  Musical notation for exercise Nº 38, featuring a treble clef, common time signature, and a series of ascending and descending eighth-note patterns with slurs and accents.


Nº 39.  Musical notation for exercise Nº 39, featuring a treble clef, common time signature, and a series of ascending and descending eighth-note patterns with slurs and accents.


Nº 40.  Musical notation for exercise Nº 40, featuring a treble clef, common time signature, and a series of ascending and descending eighth-note patterns with slurs and accents.


Nº 55. 


Nº 56. 


Nº 57. 


Nº 58. 

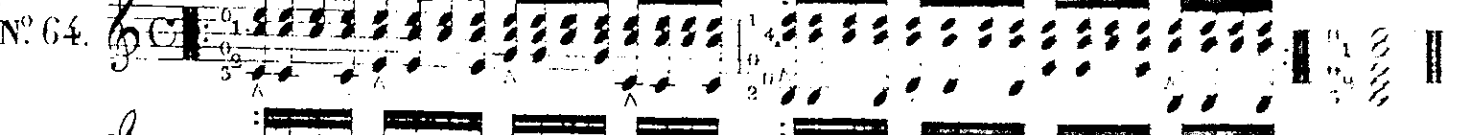
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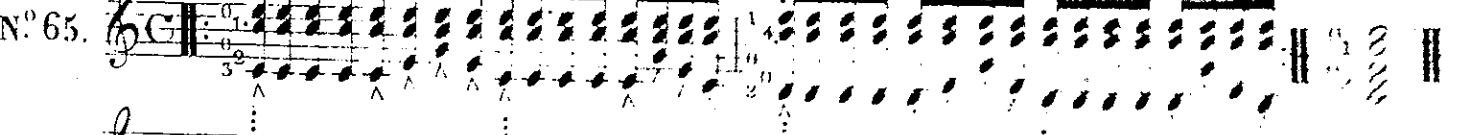
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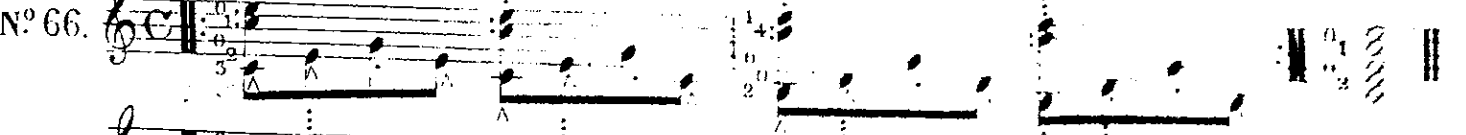
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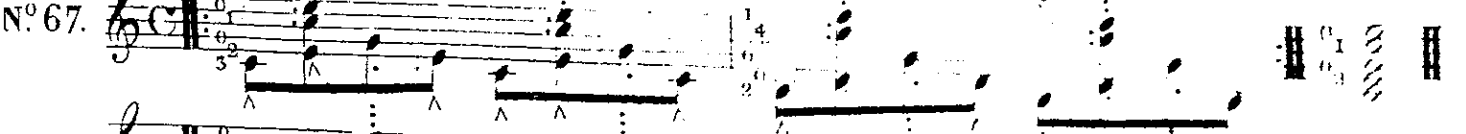
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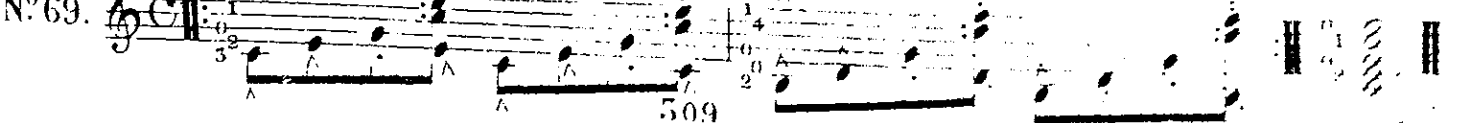
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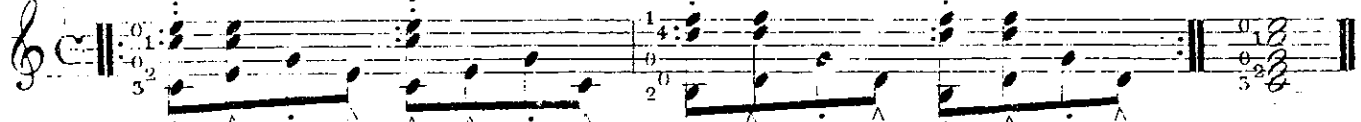
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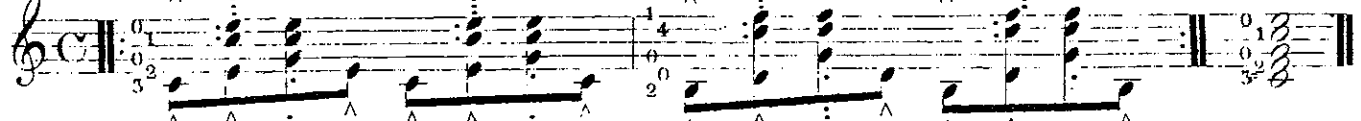
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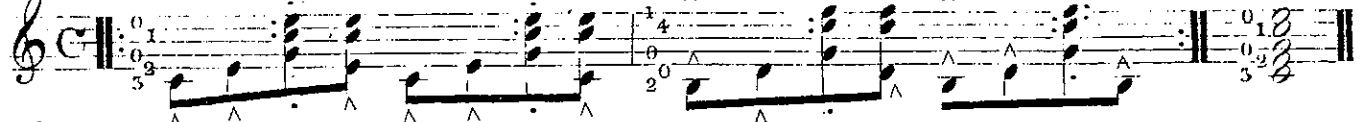
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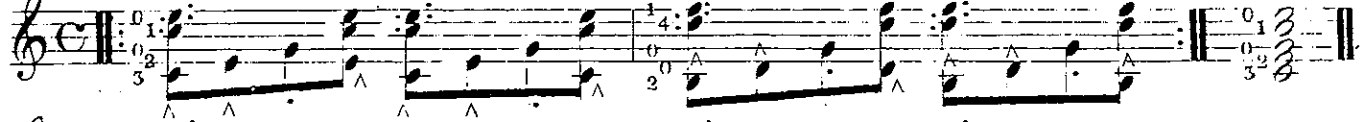
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Nº 69. 

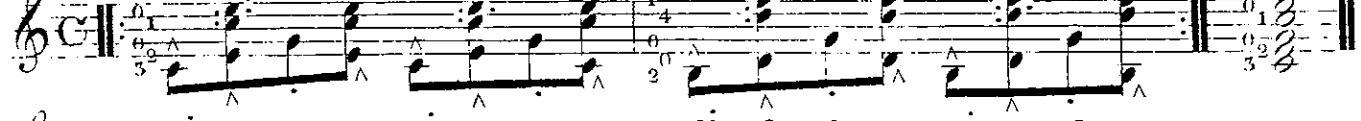
Nº 70.  Musical notation for exercise Nº 70, featuring a treble clef, common time signature, and a sequence of chords and notes.

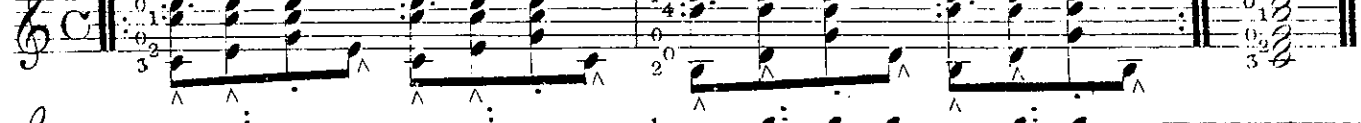
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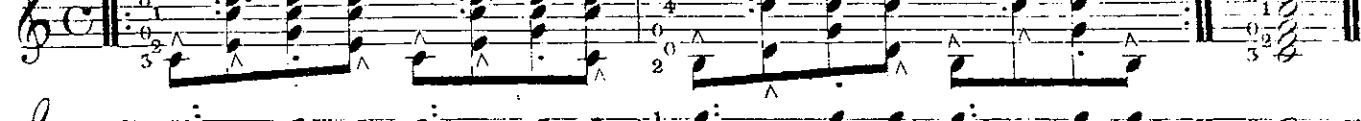
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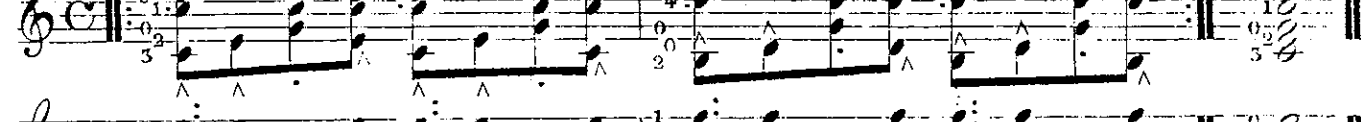
Nº 73.  Musical notation for exercise Nº 73, featuring a treble clef, common time signature, and a sequence of chords and notes.

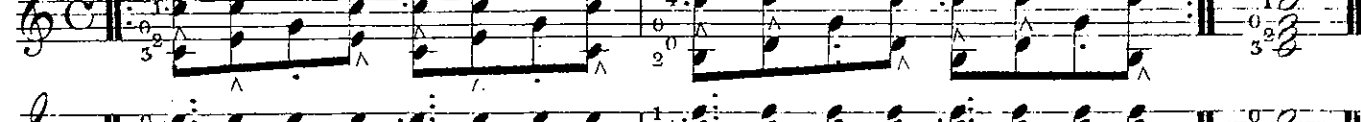
Nº 74.  Musical notation for exercise Nº 74, featuring a treble clef, common time signature, and a sequence of chords and notes.

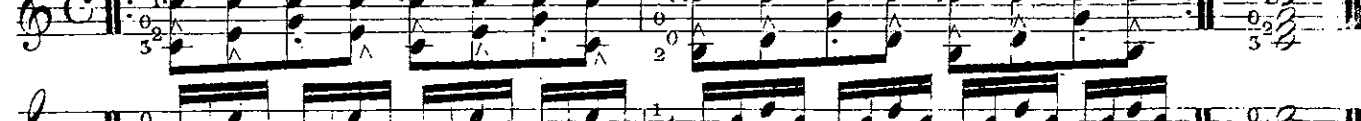
Nº 75.  Musical notation for exercise Nº 75, featuring a treble clef, common time signature, and a sequence of chords and notes.

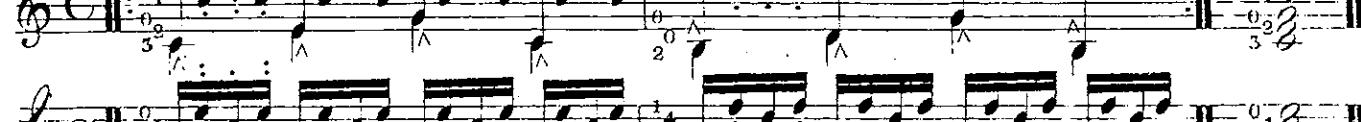
Nº 76.  Musical notation for exercise Nº 76, featuring a treble clef, common time signature, and a sequence of chords and notes.

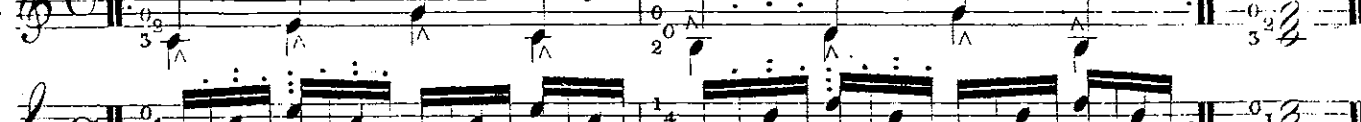
Nº 77.  Musical notation for exercise Nº 77, featuring a treble clef, common time signature, and a sequence of chords and notes.


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

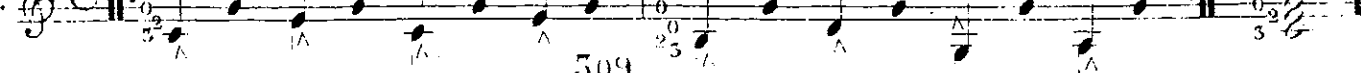
Nº 79.  Musical notation for exercise Nº 79, featuring a treble clef, common time signature, and a sequence of chords and notes.


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


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

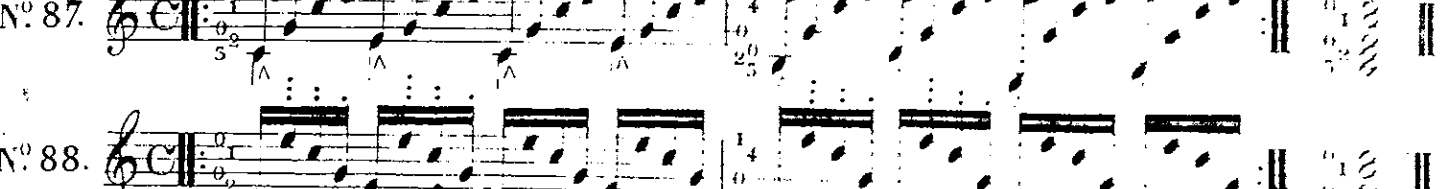
Nº 82.  Musical notation for exercise Nº 82, featuring a treble clef, common time signature, and a sequence of chords and notes.


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


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


Nº 85. 


Nº 86. 


Nº 87. 

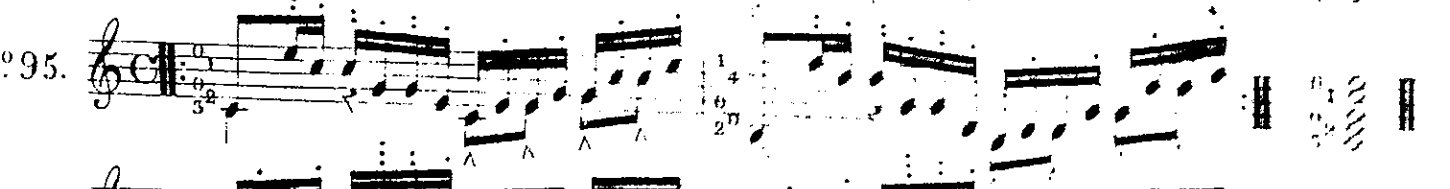
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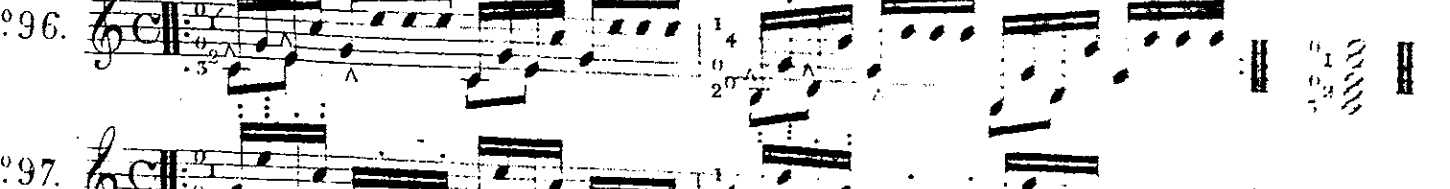
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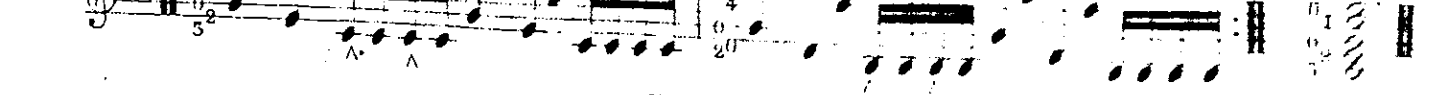
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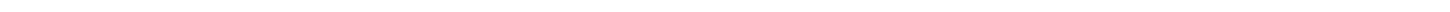
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Nº 99. 

Nº 100. 

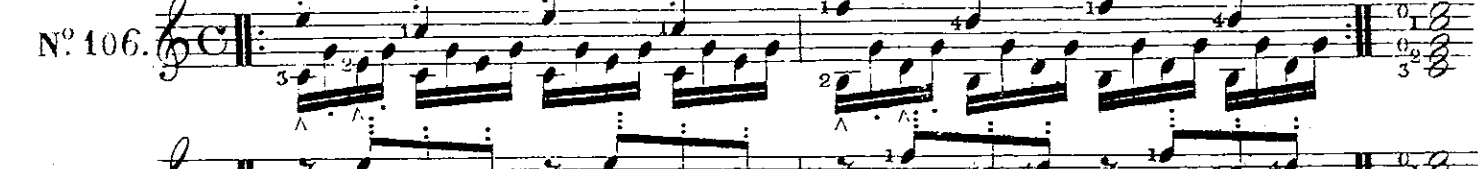
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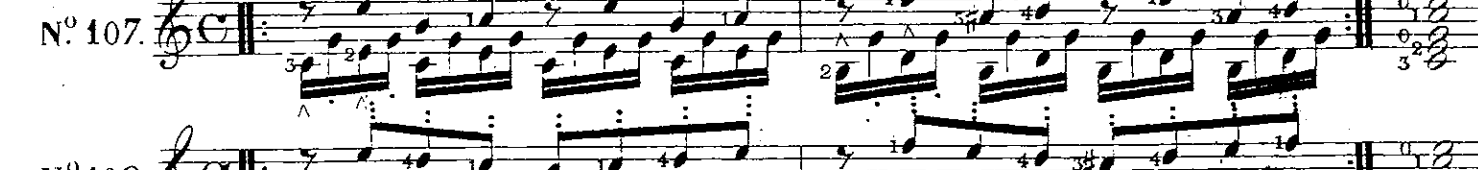
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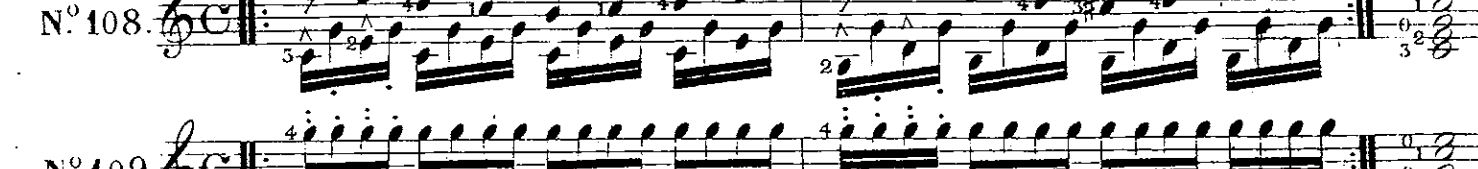
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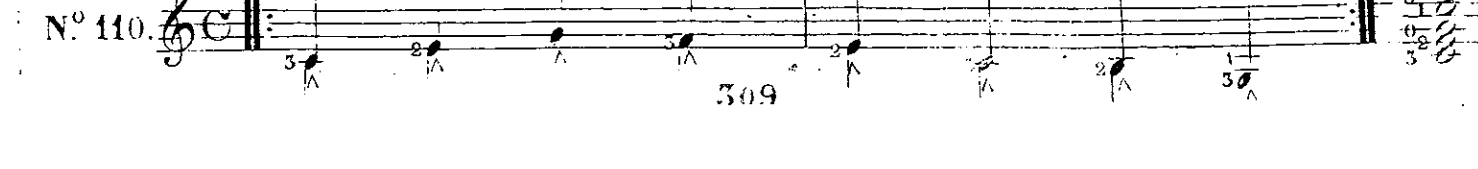
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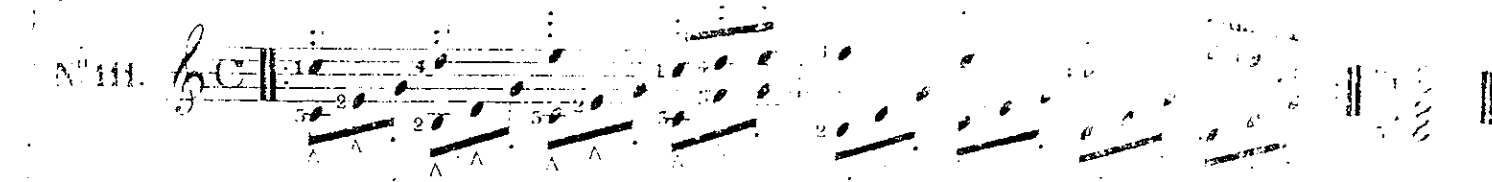
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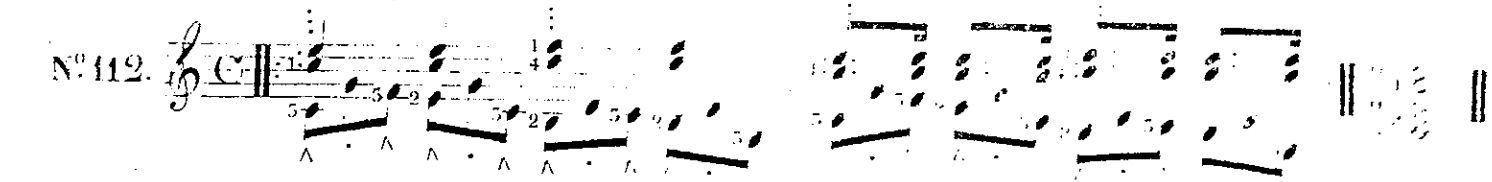
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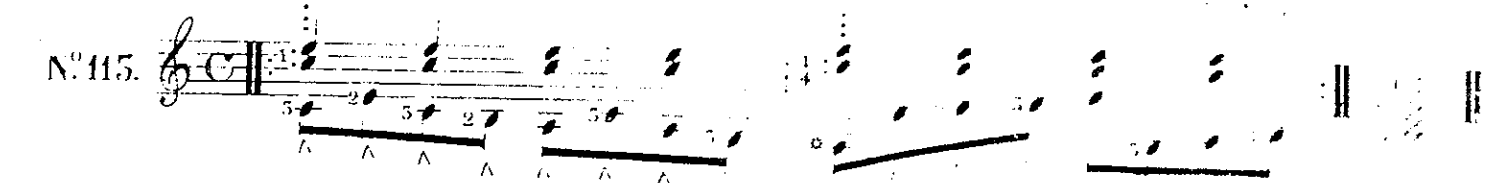
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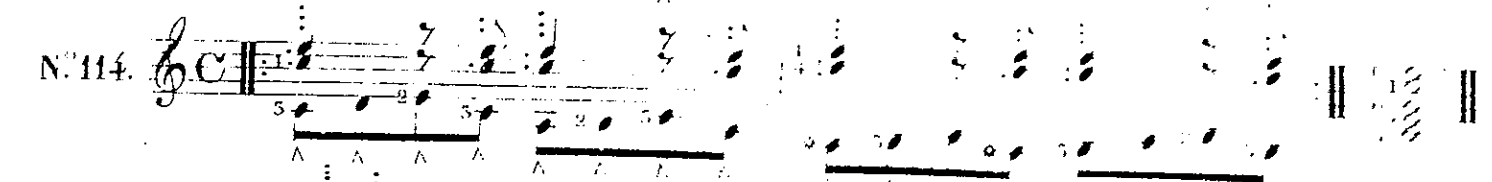
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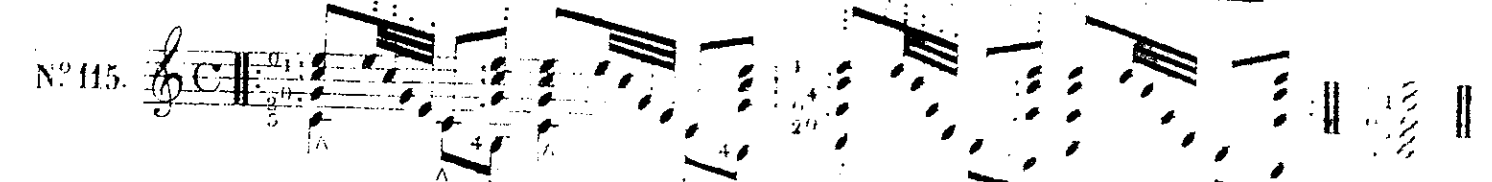
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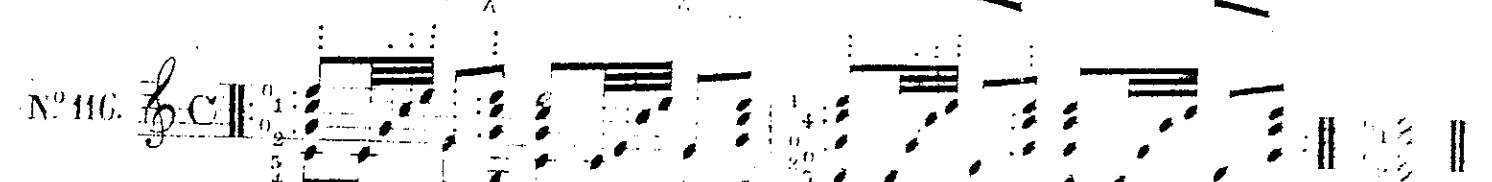
Nº 111. 


Nº 112. 


Nº 115. 


Nº 114. 


Nº 115. 

Nº 116. 

Nº 117. 

Nº 118. 

Nº 119. 

Nº 121. 

SECONDA PARTE.

ESEMPIO PRIMO.

PER IL PORTAMENTO DELLA MANO SINISTRA.

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

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

SECONDE PARTIE.

E X E M P L E P R E M I E R.

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.

N^o 1.

The musical score consists of ten staves of music in C major, 4/4 time. Each staff contains a sequence of chords and notes, with detailed fingering instructions (0-5) and position markings (I-III) above the notes. The exercise involves triadic patterns and is designed to train the left hand's portamento and the right hand's fingering.

ESEMPIO 2^o

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

2. EXEMPLE.

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

N^o 2.
2^a Finger

ESEMPIO 5°

5^{me} EXEMPLE.

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

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

N° 5.

The musical score is written for guitar in C major. It consists of eight staves of music. The first staff is labeled 'N° 5.' and begins with a treble clef and a common time signature. The music features a series of eighth-note patterns with octave jumps. Fingering numbers (1-4) and fret numbers (0-5) are indicated below the notes. The exercise progresses through five positions, with the fifth position ending on the fifth fret. The score includes various musical notations such as slurs, ties, and asterisks. The final staff concludes with a double bar line.

ESEMPIO 4^{to}

4. INTONATI

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

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

N^o 4.

The musical score consists of ten staves of music, each representing a different fret position on the guitar neck. The first staff is labeled 'N^o 4.' and begins with a treble clef and a C-clef (soprano position). The music is written in G major and features a sequence of chords and intervals. Fingerings are indicated by numbers 1-4 above the notes. The positions are labeled with Roman numerals: I, II, III, IV, V, VI, VII, VIII, IX, X, and XI. The score is divided into two columns by a vertical dashed line. The left column contains the first six staves, and the right column contains the remaining four staves. The music is a sequence of chords and intervals, likely for technical practice of the double octave.

ESEMPIO 5.^{to}

5^{me} EXEMPLE.

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

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

N^o 5.

The musical score consists of eight staves of music. Each staff contains eighth-note triplets. The key signature is G major (one sharp). The exercise involves jumping by thirds up to the seventh position. Fingerings are indicated by numbers 0-5 and Roman numerals I-VII. The piece concludes with a double bar line and a key signature change to D major.

6^{mo} ESEMPIO.

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

6^{me} EXEMPLE.

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

N^o 6.

The musical score consists of nine staves of music. Each staff contains a sequence of sixteenth notes with various fingering and fretting instructions. The key signature is one sharp (F#) and the time signature is common time (C). The piece concludes with a double bar line and a final cadence.

7^{mo} ESEMPIO .

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

7^{me} EXEMPLE .

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

N^o 7.

The musical score is written for guitar in G major (one sharp) and 4/4 time. It consists of nine staves of music. The exercise is titled 'N^o 7.' and is described as 'Sauts d'octaves en Sol majeur jusqu'à la septième position' (octave jumps in G major up to the seventh position). The notation includes various fret numbers (0-7) and fingering indicators (1-4) above and below the notes. The piece concludes with a double bar line and a final chord.

8.^{mo} ESEMPIO.

Salti di decima in G maggiore,
re, fino alla quinta posizione.

9.^{mo} ESEMPIO.

Salti di decima in Sol maggiore,
f, fino alla quinta posizione.

N.º 8.

Musical score for Example 8, consisting of ten staves of guitar exercises. Each staff shows a sequence of notes with fingerings (1-4) and fret numbers (0-5) indicated below. The exercises are arranged in two columns of five staves each, demonstrating decima jumps in G major.

ESEMPIO 9.^{mo}

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

9^{me} EXEMPLE.

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

N^o 9.

The image displays a musical score for guitar exercise No. 9, consisting of nine staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The exercise is a continuous sequence of triplets of eighth notes, where each triplet consists of three notes separated by a third. The notes are written on a six-line staff, and the fret numbers (0-5) are indicated below the notes. The sequence starts on the open strings (D, F#, A) and moves up the neck through various positions, including the 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, and 9th positions. Roman numerals (II, III, IV, V, VI, VII, VIII, IX) are placed above the staves to indicate the fret positions. The exercise concludes with a final triplet on the 9th fret (A, C#, E) and a double bar line.

ESEMPIO 10.^{mo}

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

10^{me} EXEMPLE.

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

N.º 10.

The musical exercise consists of eight staves of music in D major (one sharp) and 6/8 time. Each staff contains a sequence of sixteenth-note pairs, primarily forming sixths. The exercise is divided into four groups of two staves each. The first group starts with a treble clef and a key signature of one sharp (F#). The second group starts with a bass clef and a key signature of one sharp. The third group starts with a treble clef and a key signature of one sharp. The fourth group starts with a bass clef and a key signature of one sharp. Fingerings are indicated by numbers 1-5 above or below notes. Roman numerals (I, II, III, IV) indicate fingerings for chords or specific intervals. The exercise concludes with a final chord in the bass clef staff, showing the notes G, B, and D.

ESEMPIO 11.^{mo}

11^{me} EXEMPLE.

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

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

N.º 11.

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic pattern of eighth notes. The first staff is labeled 'N.º 11.' and includes a 4/4 time signature. The notation includes various fingering numbers (1, 2, 3, 4, 5) and fret numbers (0, 1, 2, 3, 4) written below the notes. Roman numerals (I, II, III, IV, V, VI, VII) are placed above the notes to indicate the fret position. The piece concludes with a double bar line and a final chord.

ESEMPIO 12^{mo}

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

12^{me} EXEMPLE

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

N.º 12.

The musical score consists of ten staves of music, each representing a different fret position from the first to the tenth. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. Each staff shows a sequence of notes and rests, with specific fret numbers and fingerings (indicated by numbers 1-5) written above the notes. Roman numerals (I, II, III, IV, V) are placed at the beginning of each staff to denote the fret position. The exercise demonstrates the technique of playing a decima (tenth) interval across the fretboard.

ESEMPIO 15.^{no}

15.^{me} EXEMPLE.

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

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

N.º 15.

The musical score consists of nine staves of music, each representing a different fret position on the guitar. The key signature is A major (one sharp) and the time signature is common time (C). The exercise is titled 'N.º 15' and is described as 'Salti di terza in A maggiore, sino alla posizione nona' (Third jumps in A major, up to the ninth position) and 'Sauts de tierces en La majeur, jusqu'à la neuvième position' (Third jumps in La major, up to the ninth position). Each staff contains a sequence of eighth notes, with various fingering numbers (1-5) and fret numbers (0-9) indicated above or below the notes. Roman numerals (I-IX) are used to denote the fret positions. The exercise concludes with a double bar line and a final chord.

ESEMPIO 14.^{to}

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

14.th EXEMPLE

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

N.º 14.

The musical score consists of eight staves of music, each containing a sequence of sixteenth-note patterns. The patterns are organized into two columns of four staves each. The first column is labeled 'N.º 14.' and the second column is labeled '14.th EXEMPLE'. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The patterns are characterized by sixteenth-note runs with intervals of a sixth and a seventh. Fingering numbers (1-5) are placed above or below the notes. Some staves include Roman numerals (I, II, III, IV, V, VI, VII) indicating chord positions. The patterns are repeated across the two columns, with some variations in the second column.

ESEMPPIO 15.^{mo}

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

15.^{me} EXEMPLE.

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

N.º 15.

The image displays a musical score for guitar exercise No. 15, titled "ESEMPPIO 15.^{mo}" and "15.^{me} EXEMPLE." The exercise is in A major and focuses on octave jumps up to the fourth position. The score is written for guitar and consists of nine staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is composed of eighth-note patterns with various fret numbers (0, 1, 2, 3, 4, 5) and fingering indications (1, 2, 3, 4, 5). The exercise demonstrates how to move between octaves while maintaining a consistent fingering pattern. The first staff is labeled "N.º 15." and includes a small "437" in the margin. The score concludes with a double bar line and a circled "0" at the end of the final staff.

ESEMPIO 16.^{to}

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

16^{me} EXEMPLE.

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

N.º 16.

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of guitar pedagogy, with notes and rests on a five-line staff. Fingering is indicated by numbers 1-4 below the notes. Roman numerals (I, II, III, IV, V, VI, VII) are placed above the notes to indicate fret positions. The piece is titled 'N.º 16.' and is described as 'Salti di decima in A maggiore, sino all'ottava posizione.' in Italian and 'Sauts de dixièmes en La majeur, jusqu'à la huitième position.' in French. The score shows a series of ascending and descending tenths across the fretboard, demonstrating the technique of playing intervals of a tenth up to the eighth position.

TERZA PARTE.

ESEMPIO PRIMO.

DELLA TENUTA DEL TUONO.

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

TROISIEME PARTIE.

EXEMPLE PREMIER.

DE LA TENUE DU TON.

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

N.º 1.

The musical score consists of six staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. Fingerings are indicated by numbers 0, 1, 2, 3, 4 under the notes. There are also some markings like asterisks and lambda symbols below the notes, possibly indicating specific techniques or fingerings. The score is divided into measures by vertical bar lines.

ESEMPIO 2.^{do}

DELLO SMORZATO.

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

2.^{me} EXEMPLE.

DE L'ÉTOUFFEMENT.

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

N.º 2.

The musical score consists of six staves of music, each with a treble clef and a common time signature (C). The music is written in a single melodic line. Fingerings are indicated by numbers 1-4 above the notes. Dynamics include accents (Λ) and slurs. The score is divided into sections labeled I and II. The first staff starts with a 3Λ and 3Λ. The second staff has 3Λ, 3Λ, 3Λ, 3Λ, 0Λ, 0Λ, 0Λ, 4Λ. The third staff has 3Λ, 3Λ, *Λ, *Λ, 2.5, 3Λ, 5Λ, 5Λ. The fourth staff has Λ3, 3Λ, Λ2, 2Λ, 5Λ, 5Λ, 7.2, 5Λ. The fifth staff has Λ3, 3Λ, Λ5, 3Λ. The sixth staff has Λ3, 5Λ, 3Λ, 3Λ, 5Λ, 5Λ, 7.5, 5Λ. The score ends with a double bar line.

ESEMPIO 5.^o

DELLO STACCATO.

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

5.^o EXEMPLE.

DU DÉTACHÉ.

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

Allegro.

N.º 5.

ESEMPIO 4.^{to}

DELL'APPOGIATURA DI SOTTO.

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

4.^{me} EXEMPLE.

DE L'APPOGIATURE EN DESSUS.

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

N.º 4.

The musical score consists of six 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 written in a single melodic line. Fingerings are indicated by numbers 1 through 5 below the notes. Slurs and accents are used to indicate phrasing and emphasis. The piece ends with a double bar line and a 3/4 time signature.

ESEMPIO 5.^{to}

5.^{me} EXEMPLE.

DELL'APPOGGIATURA DI SOPRA.

DE L'APPOGGIATURE EN DESSUS.

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

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

N^o 5.

The musical score consists of six staves of music in G major (one sharp) and 3/4 time. The first staff is the main piece, followed by five staves of variations. Each staff shows a sequence of notes with fingerings (1-5) and techniques like horizontal string pulls (indicated by a triangle symbol) and slurs. The variations explore different rhythmic patterns and fingerings for the same melodic line.

ESEMPIO 6.^{to}

DELL'APPOGIATURA DI PIÙ NOTE.

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

6.^{me} EXEMPLE.

DE L'APPOGIATURE DE PLUSIEURS NOTES.

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

N.º 6. Allegretto.

The musical score for N.º 6, Allegretto, is written in G major (one sharp) and 6/8 time. It consists of seven staves of music. Each staff contains a melodic line with slurs and fingerings, and a bass line with fingerings. Roman numerals (I, II, IV, V) are placed above the staves to indicate fingerings for the left hand. The piece concludes with a double bar line.

ESEMPIO 7.^{mo}

ALTRA APPOGGIATURA A PIÙ NOTE.

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

7.^{mo} EXEMPLE.

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 ou la retire avec le même doigt.

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo marking 'And.' is present. The notation includes various chords and melodic lines with specific fingerings indicated by Roman numerals (I, II, III, IV, V) above the notes. Trapezoidal marks are placed under certain notes to indicate articulation. The score continues across six staves, maintaining the same key and time signature, with complex chordal textures and melodic patterns.

ESEMPIO 8.^{mo}

DEL GRUPETTO.

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

N.º 8.

The musical score for Example 8 is written in G major (one sharp) and 6/8 time. It consists of seven staves of music. Each staff contains a melodic line with fingerings and a corresponding guitar chord diagram below it. The diagrams show fingerings for the strings (1-5) and the fret number. Roman numerals (I, II, III, IV, IX) are placed above some chords to indicate their quality. The piece ends with a double bar line and a repeat sign.

8.^{me} EXEMPLE.

DU GRUPETTO.

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

ESEMPIO 9^{mo}

D'UN APPOGIATUR MOLTO USITIVA.

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

9^{me} EXEMPLE.

D'UNE APPOGIATURE TRÈS USITÉE.

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

All^o spiritoso.

N^o 9.

10^{mo} ESEMPIO.

DELLA LEGATURA.

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

N.º 10. *Vivace.*

10^{me} EXEMPLE.

DE LA LIAISON.

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

11^{mo} ESEMPIO.

DELLO STRISCIATO.

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

11^{me} EXEMPLE.

DU GLISSE.

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

All.^o moderato.

N.º 11.

12^{mo} ESEMPIO.

DEL TRILLO SEMPLICE.

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.

Vedi N.º 1.

DEL TRILLO SU DUE CORDE.

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

Vedi N.º 2.

DEL MORDENTE.

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

MANIERA DI SCHIVERE.

MANIERA DI ESEGUIRE.

12^{me} EXEMPLE.

DU TRILLE SIMPLE.

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

Voyez N.º 1.

DU TRILLE SUR DEUX CORDES.

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

Voyez N.º 2.

DU MORDANT.

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

MANIÈRE D'ÉCRIRE.

MANIÈRE D'EXÉCUTER.

QUARTA PARTE.

QUATRIÈME PARTIE.

Maestoso.

Nº 1.

The musical score consists of ten staves of music. The first staff is marked with a treble clef, a common time signature (C), and a dynamic marking of *mf*. The music is written in a style characteristic of 19th-century piano literature, featuring a mix of eighth and sixteenth notes, often beamed together. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *dol.*. The piece concludes with a double bar line and repeat dots.

Nº 5

And.^{mo} mosso .

This musical score consists of ten staves of piano accompaniment. The first staff begins with a dynamic marking of *mf*. The second staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *mf*. The music is written in treble clef with a 2/4 time signature. The notation includes eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line at the end of the tenth staff.

All. grazioso.

Nº 4.

lanc. andosi

++

Nº 5. Allegretto.

The musical score is written for a single melodic line in treble clef. It begins with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Allegretto'. The piece starts with a 'dol.' (dolce) marking. The first staff contains the initial six measures. The second staff continues with a 'f' (forte) dynamic. The third staff features a 'p' (piano) dynamic, followed by 'cres' (crescendo), 'poco', 'a', and 'poco' markings. The fourth staff is marked 'dim.' (diminuendo). The fifth and sixth staves continue the melodic development. The seventh and eighth staves show further rhythmic and melodic patterns. The final staff concludes with an 'mf' (mezzo-forte) dynamic and ends with a double bar line and repeat sign.

All.^o con moto.

Nº 6.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 7/8. The tempo and mood are indicated as 'All.^o con moto.' and the dynamic marking is 'mf'. The music is written in a single melodic line with a bass line. The notation includes eighth and sixteenth notes, rests, and various articulations. The score concludes with a double bar line and a final chord.

All^o. maestoso.

N^o 7.

The musical score for No. 7, All^o. maestoso, is written in G major and consists of nine staves. The dynamics and articulations are as follows:

- Staff 1: *f*, *p*, *f*, *p*, *mf*
- Staff 2: *f*, *mf*
- Staff 3: *f*, *mf*, *f*
- Staff 4: *p*
- Staff 5: *f*, *p*
- Staff 6: *p*, *mf*
- Staff 7: *mf*, *f*, *p*, *f*
- Staff 8: *p*, *mf*, *f*, *f*, *ff*

All.^o spiritoso.

8. *mf*

f *f* *f* *dol.*

mf

f

p *mf*

mf *f* *f* *f*

All.^o spiritoso.

N^o. 9.

The musical score for No. 9 is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo and mood are indicated as "All.^o spiritoso." The piece starts with a piano (*pp*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics progress from *pp* to *mf* (mezzo-forte) and finally to *f* (forte) towards the end. The score concludes with a double bar line.

Nº. 10.

All^o spiritoso.

The musical score is written for a single instrument, likely a piano or organ, in G major (one sharp) and 9/4 time. It consists of ten staves of music. The tempo is marked 'All^o spiritoso'. The dynamics are marked as follows: *mf* at the beginning, *p* in the second staff, *f* in the third staff, *p* in the fourth staff, *f* in the fifth staff, *p* in the sixth staff, *mf* in the seventh staff, and *sf* in the tenth staff. The piece ends with a double bar line.

Sostenuto.

Nº 11.

This musical score, titled "Nº 11" and marked "Sostenuto", consists of ten staves of music. The key signature is G major (two sharps) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first staff includes a *p* dynamic marking. The second staff includes a *p* dynamic marking. The third staff includes a *p* dynamic marking. The fourth staff includes a *p* dynamic marking. The fifth staff includes a *p* dynamic marking. The sixth staff includes a *p* dynamic marking. The seventh staff includes a *p* dynamic marking. The eighth staff includes a *p* dynamic marking. The ninth staff includes a *p* dynamic marking. The tenth staff includes a *p* dynamic marking. The score concludes with a double bar line and repeat dots.

And.^{no} grazioso.

N^o 12.

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