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# TUTOR

FOR

## FRENCH GUITAR

BY

# ANTONIO NAVA

*Edited by HENRY STEVENS*

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*note*

*c. 1883 Ricordi 48096*



*francesco...*

## STUDY OF THE NECK OF THE FRENCH GUITAR

Although the original province of the Guitar was simply to accompany a song, so that the study might be limited to the execution of *arpeggi* in the first position, and this would seem at first sight to be the highest function of the instrument, now however, thanks to the pains taken by so many professors who have, it may be said, brought it to perfection, the Guitar serves not merely to accompany but also to perform alone every kind of music, without the concurrence of the voice or of other instruments.

In consequence of the works published by the distinguished authors above referred to, those whose execution does not go beyond the limit of simple *arpeggiato* accompaniment are at the present time considered below mediocrity.

To succeed in accomplishing, besides the *arpeggi*, any other kind of music with the Guitar, a perfect knowledge of its Neck is indispensable.

The figure of the Guitar here presented exactly answers this purpose. Along the extension of the neck, and precisely at the place of every touch, there are lines of music on which are accurately marked all the notes which can be made in the different *positions* of the instrument. By *position* is meant the management of the hand which changes as required, and the quality of the music, and is generally established during the progression of a complete tone or key.

To make use of this neck, when any passage in the piece studied is met with, which cannot be executed in the first *position* or proves too difficult, observe the notes of which the said passage is formed, and seek in the neck in what situation the said notes are found all combined, and then carry the hand to that *position* where the passage will be executed with facility.

By this exercise beginners will indubitably acquire a fair knowledge of the neck of the Guitar, without which, as we have already said, they will never acquire the power of performing easily every kind of music.



A musical score for guitar, oriented vertically on the page. The score consists of 15 numbered measures, each with a corresponding number on the left side of the staff. The notation includes various note values, rests, and bar lines. The guitar body is outlined in the background, and the strings are shown extending from the bridge to the headstock. At the bottom of the guitar body, the open notes are listed: E, A, D, G, B, E. The text "OPEN NOTES" is written below the list.

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# TUTOR FOR THE FRENCH GUITAR

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*Note.* The student is supposed to be acquainted with the Elements of Music, and to know especially in what consists the difference between note and tone, between tone and semitone; that from the combination of two tones, a semitone, three tones and another semitone, springs the major mode; and that from one tone, a semitone, two tones, a semitone, and two other tones, springs the minor mode; which varied successions of tones and semitones thus arranged are called properly Circle of the mode, either major or minor, as shown in the example at page 6.

**GENERAL SCALE**

## ACCESSORIES OF THE GUITAR AND ITS ACCORD IN OPEN NOTES

The Guitar is furnished with six strings, progressively proportionate in size, beginning from the thinnest, called the first string or cantino. The accord is at intervals of fourth and third as seen in the following example.

## MANNER OF HOLDING THE GUITAR

Among the various usual ways of holding the Guitar, the preferable one is that of resting it on the right thigh, raising the neck almost perpendicularly. At first this position is found inconvenient, but when the habit is formed the advantage soon becomes manifest, particularly in the transposition of the accords to the top of the neck (a capotasto); and, besides, the position of the body is thus more appropriate and better adjusted. The Guitar will be held toward the breast by the right fore arm, which will press the edge of the surface, while the little finger of the right hand stands perpendicularly on the surface near the strings and the bridge, so that the left hand may run freely over the whole extent of the neck.

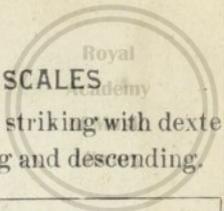
## EXECUTION OF THE GENERAL SCALE

The neck of the Guitar is composed of twelve *tasti*; the interval from one *tasto* to the other forms a semitone, and two make a tone. From the *corda vuota* to the first *tasto* there is also a semitone. The figures placed over the notes indicate the fingers of the left hand, and the fore finger is reckoned the first. Those underneath indicate the *tasti*. The figure 0 signifies *corda vuota* or open note.

The thumb of the right hand twangs the three strings bound with metal, and the first and second fingers alternately the others. The thumb of the left hand serves sometimes to compress the bass notes, as will be explained in the proper place.

*1st position*





EXERCISE TO PRACTISE THE HANDS IN THE EXECUTION OF ALL THE SCALES

*N.B.* This exercise is very important for the alternation of the first and second fingers in striking with dexterity and uniformity the 5<sup>th</sup>, 2<sup>nd</sup> and the *cantino* with sequence of the bass notes, both ascending and descending.

SCALE OF SEMITONES

The following scale serves as example of the Sharps and Flats, arising from the homologous notes.

DIATONIC AND CHROMATIC SCALES REPRESENTING THE ENTIRE NECK OF THE GUITAR

The diatonic is as written. It may be reduced to the chromatic by making the run of the twelve *tasti* in each string, and the fingers of the left hand will have the progressive order of that of the *tasti*, that is, 1, 2, 3, 4, and so repeated three times.

MANNER OF TUNING THE GUITAR

There are different ways, but the easiest is to tune it by unison, as shown in the following example.

## REPETITION OF THE GENERAL SCALE FOR THE TRANSPOSITION OF SOME NOTES FROM ONE STRING TO THE OTHER.

When very high notes occur, such as *A, B, C*, etc. and it is necessary to carry the left hand to the half or nearly to the end of the cantino or first string, some antecedent notes should be transposed, to facilitate the operation, as may be seen in the following Scale with three examples of the 5<sup>th</sup>, 7<sup>th</sup>, and 9<sup>th</sup> positions, beginning at the 5<sup>th</sup> string, and thence to the 2<sup>nd</sup> in order to pass readily to the high notes of the cantino.

*N.B.* By position is meant the distance from one *tasto* to the other, for example 1<sup>st</sup> *tasto* or 1<sup>st</sup> position, 2<sup>nd</sup> *tasto* or 2<sup>nd</sup> position, and so on to the 12<sup>th</sup>

## CONJOINED AND DISJOINED INTERVALS

With the conjoined intervals the scales are constituted and with the disjoined the leaps or *salti*, as said of 5<sup>th</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> position and also of 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup>, 12<sup>th</sup> etc., although these last can only be reduced to a repetition of the first kept back to an 8<sup>th</sup> higher, for which reason the octave is called the complement of the intervals.

## TONES OR KEYS FORMING THE CIRCLE OF THE MAJOR AND MINOR MODES

## REPRESENTATION OF THE ACCORDS WHICH ARE MADE IN OTHER LINES BEYOND THE FIVE

This exercise prepares the way for the complete accords which will come farther on.

SCALES REPRESENTING ALL THE KEYS OF THE MAJOR AND MINOR MODES



N.B. The accidentals placed in the key serve to maintain for the notes the order of the intervals, according to the proportion of the originals in the major and minor modes given below.

	<i>Major Mode</i>	Original keys	<i>Minor Mode</i>
C		A	

SUCCESSION OF KEYS IN ORDER OF SHARPS (DIESIS)

G		E	
D		B	
A		F#	
E		C#	
B		G#	
F#		D#	

SUCCESSION OF KEYS IN ORDER OF FLATS (BEMOLS)

	<i>Major Mode</i>	<i>Minor Mode</i>	
F		D	
Bb		G	
Eb		A	
Ab		F	
Dbb		Bb	
Gbb		Eb	



**EXERCISE TO STRIKE THE ACCORDS.**

The accords are composed of two, three, four, five, or six notes, and are struck with two three or four fingers. If the accord is of six notes the thumb strikes three, if of five two, if of four one. The numbers placed with the notes in progressive order refer to the fingers of the left hand.

With four fingers, that is, thumb, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> fingers.      With three fingers, that is, thumb, 1<sup>st</sup> and 2<sup>nd</sup> fingers.      With two fingers in different ways, thumb and 2<sup>nd</sup> finger, thumb and 1<sup>st</sup>, 1<sup>st</sup> and 2<sup>nd</sup> finger.

*N.B.* The same position holds good for all the examples.)

**ACCORDS WITH CAPOTASTO.**

The accords without capotasto are of the kind above given. The following are said to be with capotasto, their formation consisting in the compression of more strings, which is done with the fore finger of the left hand in a line horizontal to the tasto. This compression may be used in all the tasti or for all positions. To distinguish them, and to facilitate their ready execution, I have invented and introduced a new sign, the advantage of which will be recognised in the subsequent studies of different accords. The sign, which will be seen under the accords, is the letter *C* placed between two numbers. The first number indicates the position, the letter *C* signifies Capotasto, and the following number shows how many strings must be compressed at once by the same fore finger; and then the other fingers will act in the subsequent tasti for the complete formation of the accord as may be required.

*N.B.* The study of the more difficult accords will alternate with that of the easier, as the master may judge best.

1C2 1C3 ..... 1C4 1C5 ..... 1C4

**STUDY OF ACCORDS FOR THE 3<sup>rd</sup>, 2<sup>nd</sup> AND CANTINO.**

1<sup>st</sup> position ..... 3<sup>rd</sup> position ..... 5<sup>th</sup> position ..... 7<sup>th</sup> position ..... 9<sup>th</sup> position ..... 11<sup>th</sup> position etc.

**ACCORDS CONSONANT AND DISSONANT IN DIFFERENT COMBINATIONS.**

Consonant accords result from the 3<sup>rd</sup> and from the 5<sup>th</sup> string, and are rendered more complete by uniting the 8<sup>th</sup>, and the dissonants are those of 7<sup>th</sup> major, minor and derived, called 7<sup>th</sup> diminished; which serve to enrich the music with life, vigour and expression. Their best effect springs from a natural tendency to the harmonies sometimes retarded and sometimes not. The 7<sup>th</sup> major inclines to the 8<sup>th</sup>, the minor tends to harmonies of 3<sup>rd</sup> major or minor, the diminished inclines rather to minor modes. All the other accords variously combined are derived from the above. The blank note is put in the following examples, the better to distinguish the mode (*tonate*); the notes placed below, as seen in several accords, form the inversion of the 3<sup>rd</sup> and of the 5<sup>th</sup>; which is now and then convenient to vary the preparations.

C 3<sup>rd</sup> major ..... C 3<sup>rd</sup> minor ..... 7<sup>th</sup> major 7<sup>th</sup> minor ..... 7<sup>th</sup> diminished

D. 3<sup>rd</sup> major ..... D. 3<sup>rd</sup> minor ..... 7<sup>th</sup> major 7<sup>th</sup> minor ..... 7<sup>th</sup> dimed

2C4      10C2 7C5      10C5



E 3<sup>rd</sup> major..... E 3<sup>rd</sup> minor..... 7<sup>th</sup> major 7<sup>th</sup> minor..... 7<sup>th</sup> dim<sup>ed</sup>

F 3<sup>rd</sup> major..... F 3<sup>rd</sup> minor..... 7<sup>th</sup> major 7<sup>th</sup> minor..... 7<sup>th</sup> dim<sup>ed</sup>

G 3<sup>rd</sup> major..... G 3<sup>rd</sup> minor..... 7<sup>th</sup> major 7<sup>th</sup> minor..... 7<sup>th</sup> dim<sup>ed</sup>

A 3<sup>rd</sup> major..... A 3<sup>rd</sup> minor..... 7<sup>th</sup> major 7<sup>th</sup> minor..... 7<sup>th</sup> dim<sup>ed</sup>

B 3<sup>rd</sup> major..... B 3<sup>rd</sup> minor..... 7<sup>th</sup> major 7<sup>th</sup> minor..... 7<sup>th</sup> dim<sup>ed</sup>

C# 3<sup>rd</sup> major..... C# 3<sup>rd</sup> minor..... 7<sup>th</sup> major 7<sup>th</sup> minor..... 7<sup>th</sup> dim<sup>ed</sup>

Bb 3<sup>rd</sup> major..... Bb 3<sup>rd</sup> minor..... 7<sup>th</sup> major 7<sup>th</sup> minor..... 7<sup>th</sup> dim<sup>ed</sup>

Eb 3<sup>rd</sup> major..... Eb 3<sup>rd</sup> minor..... 7<sup>th</sup> major 7<sup>th</sup> minor..... 7<sup>th</sup> dim<sup>ed</sup>

Accords of C 7<sup>th</sup> F

7<sup>th</sup> minor inverted with sequence of their consonant accords of 3<sup>rd</sup> major inverted.

D 7<sup>th</sup> G E 7<sup>th</sup> A F 7<sup>th</sup> Bb G 7<sup>th</sup> C A 7<sup>th</sup> D B 7<sup>th</sup> E

### CADENCES IN ALL THE MAJOR AND MINOR TONES

When the accords are known, the rule for the cadences is very easy, and is applicable to all the tones.

After the first accord you pass to that of fourth ascending and then to that of fifth, to which is afterwards joined the dominant note (*sensibile*) to form the accord of 7<sup>th</sup> minor, which has its natural tendency to the first accord with which the cadence terminates.

*N. B.* The figures are omitted in the accords below, to leave the pupil free scope to study them by himself, and thus apply the proficiency gained in the preceding lessons.

*Major mode Original*      *Minor mode Original*

Succession of major tones, sharp.

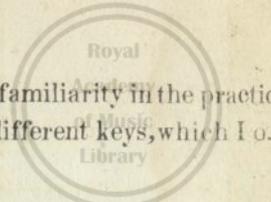
Succession of minor tones, sharp.

Succession of major tones, flat.

Succession of minor tones, flat.

## SCALES TO ILLUSTRATE THE TIMES IN MUSIC

This exercise introduced by me to facilitate the study of time, and to combine with it familiarity in the practice of the neck of the Guitar, may serve as a model for other analogous ones, varied in the different keys, which I omit in order not to enlarge too much.



## FIRST EXAMPLE

Beaten in 4 times in the value of the Semibreve, or the equivalent.

## SECOND EXAMPLE

Beaten in 3 times in the value of  $\frac{3}{4}$  of the Semibreve, that is 3 Semiminims, or the equivalent.

## THIRD EXAMPLE

Beaten in 3 times in the value of  $\frac{3}{8}$  of the Semibreve, that is 3 quavers, or the equivalent.

## FOURTH EXAMPLE

Beaten in 2 times in half value of the Semibreve, that is 2 semiminims or the equivalent.

## FIFTH EXAMPLE

Beaten in 2 times in the value of  $\frac{6}{8}$  of the Semibreve, that is 6 quavers, or the equivalent.

abbreviations

## SIXTH EXAMPLE

Beaten in 2 times in the value of the Semibreve, that is 2 Minims, or the equivalent



EXERCISE OF THE ARPEGGI IN THE MODES AND TONES MOST USED PRECEDED BY

A CADENCE WHICH PREPARES FOR THE DIFFERENT TONES.

The variety in arpeggiatura cannot be different from the stroke with 2, 5 and 4 fingers, as shown in the preceding example by the manner of striking the accords, only keeping in mind that the thumb always strikes the first note passing from one string to the other, as will be best observed in the 20<sup>th</sup> example.

Every one will adopt that distribution of the fingers which will be naturally more successful for him in securing with dexterity and clearness the union or separation of notes, avoiding however the abuse of employing two instead of three, or three instead of four.

N. 1. Cadence in the key of A minor

Musical notation for N. 1. Chords: A min. D min. E maj. E 7<sup>th</sup> A min. Includes fingerings and a second staff with a '2' above it.

N.B. The arpeggi which are found to be difficult must be practised alternately with the progressive exercise in Part I.

N.B. Before raising the fingers from one position to pass to another accord the due observations must be made.

Musical notation for N. 2. Includes fingerings 1, 2, 3, 4 and 0 0 0.

Musical notation for N. 3. Includes fingerings 1, 2, 4, 0.

N.B. The same positions serve for the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> examples.

Musical notation for N. 4. Includes fingerings 2, 4, 0 0 0.

Musical notation for N. 5. Includes fingerings 1, 2, 4, 10.

Musical notation for N. 6. Includes fingerings 2, 4.

Musical notation for N. 7. Includes fingerings 1, 2, 4.



N. 4.

N. 5. Cadence in the key of A major

N. 6.

N.7. Cadence in the key of D major

D G A A<sup>7th</sup> D

N.8.

N.9. Cadence in the key of G major

G C D D<sup>7th</sup> G

N.10. Cadence in the key of E minor

E A D.....7<sup>th</sup> D<sup>7th</sup> B<sup>7th</sup>



N.11. Cadence in the key of F major

Chords: F, B $\flat$ , C, 7<sup>th</sup>, F

N.12. Cadence in the key of D minor

Chords: B, G, A, 7<sup>th</sup>, D

N.13.

N.14. Cadence in the key of C major

Chords: C, F, G, G<sup>7th</sup>, C



N. 15. Cadence in the key of C minor

C F G G<sup>7th</sup> C

1 3 3 3 3 4

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C major



N.20.   
 3 fingers

N.21. Cadence in the key of E major   
 E A B....7th E E 3 3 A

N.22.

# PROGRESSIVE EXERCISES

## PART FIRST



The notes *C, D, E, F, G, A, B* indicate the keys of which the accord is composed, and the position is formed with the left hand. The conventional signs which express the manner of slurring, playing staccato, and accenting, found particularly in the second part, will be best explained by the master during practice.

Andante

D.C. from the sign S to the End.

Waltz

The next keys follow.

Waltz



Waltz

Allemanda

Allemanda

Andantino

Minor

Andante

Musical notation for the first system of the Andante piece, featuring a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is written on a single staff with various fingerings indicated below the notes.

Musical notation for the second system of the Andante piece, including a first ending bracket labeled 'A' and various fingerings.

Musical notation for the third system of the Andante piece, including a second ending bracket labeled 'A' and various fingerings.

Musical notation for the fourth system of the Andante piece, including first and second ending brackets labeled 'A' and various fingerings.

La Parisienne

Musical notation for the first system of the La Parisienne piece, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. It includes a first ending bracket labeled 'D' and various fingerings.

Musical notation for the second system of the La Parisienne piece, including first and second ending brackets labeled 'A' and 'D', and various fingerings.

Musical notation for the third system of the La Parisienne piece, including first and second ending brackets labeled 'D' and 'G', and a '4 fingers' instruction.

Musical notation for the fourth system of the La Parisienne piece, including first and second ending brackets labeled 'A', 'D', and 'G', and an 'End' marking.

Waltz

Musical notation for the first system of the Waltz piece, featuring a treble clef, a key signature of two sharps, and a 3/8 time signature. It includes various fingerings.

Musical notation for the second system of the Waltz piece, including first and second ending brackets labeled 'C' and 'D', and an 'End' marking.



Andantino

Musical score for Andantino, measures 1-24. The piece is in D major and 6/8 time. It features a melodic line with triplets and a bass line with chords and single notes. Dynamics include *f* and *p*. Chords are labeled with letters: D, A, and A 7th.

Allegretto

Musical score for Allegretto, measures 1-24. The piece is in D major and 2/4 time. It features a melodic line with eighth notes and a bass line with chords and single notes. Dynamics include *f*. Chords are labeled with letters: A, D, and E. A first and second ending are indicated with '1st' and '2nd' boxes.





Minuetto

Musical notation for Minuetto, first system. Includes treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The notation features a melody with various ornaments and fingerings (1, 2, 3, 4).

Musical notation for Minuetto, second system. Includes treble clef, key signature of two sharps, and 3/4 time signature. The notation features a melody with various ornaments and fingerings (1, 2, 3, 4, 5th pos.).

Musical notation for Minuetto, third system. Includes treble clef, key signature of two sharps, and 3/4 time signature. The notation features a melody with various ornaments and fingerings (1, 2, 3, 4, 5th pos.).

G 48096 G

Allegro

Musical notation for Allegro, first system. Includes treble clef, key signature of two sharps, and 2/4 time signature. The notation features a melody with various ornaments and fingerings (1, 2, 3, 4, 5th pos.).

Musical notation for Allegro, second system. Includes treble clef, key signature of two sharps, and 2/4 time signature. The notation features a melody with various ornaments and fingerings (1, 2, 3, 4, 5th pos.).

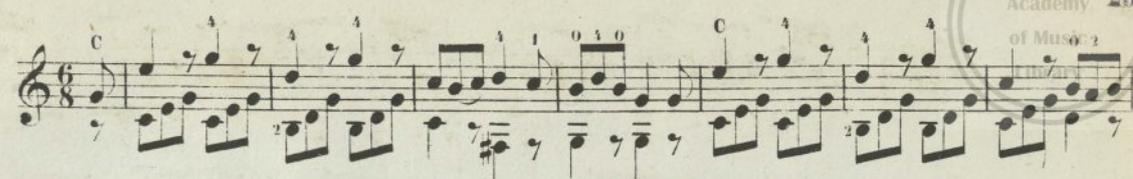
D.C. to the End.

Rondò

Musical notation for Rondò, first system. Includes treble clef, key signature of two sharps, and 3/4 time signature. The notation features a melody with various ornaments and fingerings (1, 2, 3, 4, 5th pos.).

D.C. the Rondò to the End.

Allegretto



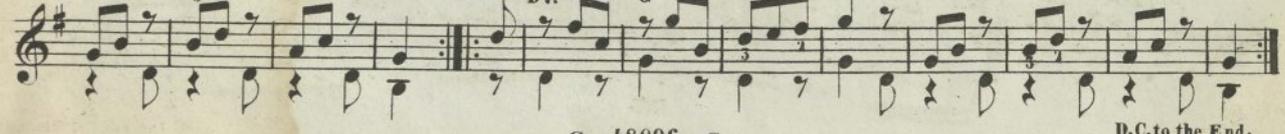
Allegretto is written in 6/8 time with a common time signature 'C'. The first system contains two staves of music with various fingerings and accents. The second system continues the piece and ends with a double bar line and the instruction 'D.C.'.

Andante



Andante is written in 3/4 time with a common time signature 'C'. It consists of five systems of music. The first system has two staves. The second system has two staves. The third system has two staves. The fourth system has two staves and includes the instruction 'End Minor'. The fifth system has two staves and includes the instruction 'A min.'.

Waltz



Waltz is written in 3/8 time with a key signature of one sharp (F#). It consists of three systems of music. The first system has two staves and includes the instruction 'D.C. the Major.'. The second system has two staves and includes the instruction 'End'. The third system has two staves and includes the instruction 'D.C. to the End.'.

*Andantino*



Theme

Musical notation for the first staff of the Theme, including treble and bass clefs, a 3/8 time signature, and dynamic markings *f* and *p*.

Musical notation for the second staff of the Theme, including treble and bass clefs and dynamic markings *f* and *p*.

Var. 1<sup>st</sup>

Musical notation for the first staff of the first variation, including treble and bass clefs, a 3/8 time signature, and dynamic markings *f* and *p*.

Musical notation for the second staff of the first variation, including treble and bass clefs, a 3/8 time signature, and dynamic markings *p*, *f*, *p*, *f*, and *f*.

Var. 2<sup>nd</sup>

Musical notation for the first staff of the second variation, including treble and bass clefs, a 3/8 time signature, and fingerings 3, 4, 3, 4.

Musical notation for the second staff of the second variation, including treble and bass clefs, a 3/8 time signature, and fingerings 3, 4, 3, 4.

Var. 3<sup>rd</sup>

Musical notation for the first staff of the third variation, including treble and bass clefs, a 3/8 time signature, and fingerings 7.

Musical notation for the second staff of the third variation, including treble and bass clefs, a 3/8 time signature, and fingerings 7.

Var. 4<sup>th</sup>

Musical notation for the first staff of the fourth variation, including treble and bass clefs, a 3/8 time signature, and dynamic marking *f*.

Musical notation for the second staff of the fourth variation, including treble and bass clefs, a 3/8 time signature, and dynamic markings *f*, *p*, *f*, and *p*.

Musical notation for the third staff of the fourth variation, including treble and bass clefs, a 3/8 time signature, and dynamic markings *f* and *p*.

Var. 5<sup>th</sup>

Var. 6<sup>th</sup>

**SCALES TO TURN THE KEYS IN ALL THE POSITIONS BY A SINGLE RULE OF TRANSPOSITION**

*N.B.* The positions serve to bring the high notes near the upper notes and to facilitate ready execution. The fore finger in these compresses the first three strings. The position will change when signed *a loco*

C

5<sup>th</sup> pos. from the 5<sup>th</sup> to the 8<sup>th</sup> taste ..... loco

8<sup>th</sup> pos.

G

3<sup>rd</sup> pos.

D

7<sup>th</sup> pos. from the 7<sup>th</sup> to the 10<sup>th</sup> taste ..... loco

7<sup>th</sup> pos. 10<sup>th</sup> pos.



PROGRESSIVE EXERCISES

PART SECOND

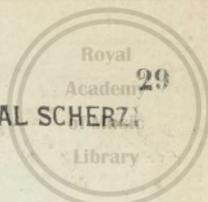
ARPEGGIO MODULATED IN THE MAJOR AND MINOR KEYS MOST USED



Andante



Musical score for guitar, consisting of 11 staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The score features various guitar-specific notations such as fret numbers (e.g., 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12), accidentals, and dynamic markings. Chord symbols are placed above the staff lines, including D min., E min., A, B 7th, D 7th, G 7th, C, F, A 7th, B b, and D. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. The final staff concludes with a double bar line and a final chord.



PRACTICAL REPRESENTATION OF THE CONVENTIONAL SIGNS, AND OF VARIOUS MUSICAL SCHERZI

DESCENDING APPOGGIATURE

I

ASCENDING APPOGGIATURE

II

DOUBLE APPOGGIATURE

III



GRUPPETTO WITH FOUR SMALL NOTES



*Andante*

VI

Musical notation for exercise VI, marked Andante. It consists of three staves of music in G major, 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The music features a melodic line with eighth notes and a bass line with quarter notes. The second and third staves continue the piece with similar rhythmic patterns and some chromaticism.

NOTES STACCATE

*Mosso*

VII

Musical notation for exercise VII, marked Mosso. It consists of three staves of music in G major, 2/4 time. The music is characterized by staccato eighth notes in both the treble and bass clefs. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves continue the piece with similar rhythmic patterns and some chromaticism.

OCTAVE JUMPS

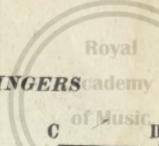
*N. B.* In the execution of these jumps, from the fourth to the cantino the fingers will not be lifted from the tasti, but will be slurred from one octave to the other.

*Allegro*

VIII

Musical notation for exercise VIII, marked Allegro. It consists of two staves of music in G major, 3/4 time. The music features octave jumps in the bass line, indicated by the label "4th String". The first staff has a treble clef and a key signature of one sharp (F#). The second staff continues the piece with similar rhythmic patterns and some chromaticism.

MORDENTE STACCATO TO BE EXECUTED AS AN ARPEGGIO WITH 3 FINGERS



IX

IX

GRUPPETTO STACCATO WITH 3 AND 4 SMALL NOTES TO BE EXECUTED AS ABOVE

X

X

SHAKE

The shake, appertaining to the legato style, is made by alternating on the same string the higher with the lower note. It is rendered stronger by performing it staccato on two strings.

XI  
Cadence

XI  
Cadence

COPIOUS NOTES IN THIRDS AND SIXTHS

XII

Positions in the most usual keys to transpose the high notes near the upper.

Cadence in the 7<sup>th</sup> pos.

executed from the 7<sup>th</sup> to the 10<sup>th</sup> tasto

XIII

Waltz with variations

The next G follows.

XIV

D.C. Waltz

Cadence in the 9<sup>th</sup> pos.

executed from the 9<sup>th</sup> to the 12<sup>th</sup> tasto

XV  
Waltz



*n.B.* In the second part the 4<sup>th</sup> position indicated is from the 4<sup>th</sup> to the 7<sup>th</sup> *tasto*.

XVI *Andante*  
Minuetto

XVII

1<sup>st</sup> End 2<sup>nd</sup>

D.C. to th. End.

SLURRED NOTES

The slurred notes ascending result from the hammering of the fingers of the left hand, and descending from rubbing and hammering as best shown in the 3<sup>rd</sup> example.

XVIII *Andantino*

The musical score consists of ten staves of music in G major and 6/8 time. The first staff is marked *Andantino*. The second staff includes fingering numbers (1, 2, 3) under the notes. The third staff includes fingering numbers (3, 2, 1, 2, 4) under the notes. The fourth staff is marked *rall.* and includes the instruction "4<sup>th</sup> String....." below the notes. The fifth staff is marked *a tempo*. The sixth staff includes fingering numbers (1, 2, 3) under the notes. The seventh staff includes fingering numbers (2, 1, 2) under the notes. The eighth staff includes fingering numbers (2, 1, 2) under the notes. The ninth staff includes fingering numbers (2, 1, 2) under the notes. The tenth staff includes fingering numbers (2, 1, 2) under the notes.

SECOND EXAMPLE



XIX

4<sup>th</sup> String

The 2<sup>nd</sup> finger in the 5<sup>th</sup> position will compress two strings, that is the 2<sup>nd</sup> and the cantino.

THIRD EXAMPLE

XX  
Largo



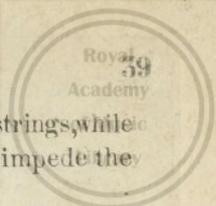


Musical score for guitar, consisting of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It contains a melodic line with various fingering numbers (1, 2, 3, 4, 5) and a '3<sup>rd</sup> pos.' marking. The second staff continues the melody with '3<sup>rd</sup> pos.' and 'loco' markings. The third staff includes chord diagrams for D, G, and A, and positions '3<sup>rd</sup> pos.', '10<sup>th</sup> pos.', '12<sup>th</sup> pos.', and '10<sup>th</sup> pos.'. The fourth and fifth staves continue the melodic development with further fingering and position markings.

Application with the bass notes.

Technical exercise for guitar, consisting of seven staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It features a sequence of bass notes with fingering numbers (0, 2, 4, 2, 4, 1, 2, 1, 4, 2, 0, 4, 2, 4, 2, 1, 2, 3, 4, 4) written above. The subsequent staves show the application of these bass notes in various rhythmic and melodic contexts, including some chromatic runs and chordal textures. The final staff ends with a double bar line and the word 'End'.

MUSICAL SCHERZI IMITATING VARIOUS INSTRUMENTS



N.B. The sign \* near an accord indicates that the fore finger of the right hand should beat on the strings, while the left hand stands at the position of the accord, with care that the percussion may be such as not to impede the vibration of the strings.

*Maestoso*

XXIII  
March

IMITATION OF HORNS AND TRUMPETS

XXIV

7<sup>th</sup> pos.

IMITATION OF THE ACCORDION (Armonico)

To imitate the accordion, touch the string lightly, on the *tasto* indicated, with the fingers of the left hand, and the effect will be a different sound from the usual one. This imitation is limited to a few notes, and the well known minuet affords an example.

*Andante*

XXV

armonico

armonico

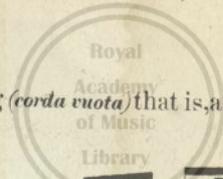
armonico

armonico

armonico

IMITATION OF THE TROMBONE AND BASSOON

N.B. The sixth string must be tuned an octave lower than the D of the fourth open string (*corda vuota*) that is, a tone (key) lower than usual.



XXVI

7<sup>th</sup> pos.

rall.

D.C. to the End

EXERCISES IN ORDER OF SCALES

N.B. These exercises must be assiduously practised, until the utmost precision and celerity of execution are attained

XXVII

4<sup>th</sup> String.....



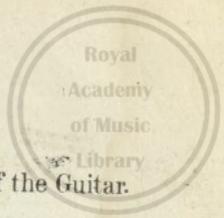
4<sup>th</sup> string with first and fourth fingers at the cantino.....

6<sup>th</sup> string

E F G A G F E

PROGRESSIVE EXERCISES

PART THIRD



N.B. This third part of the exercises is particularly intended to facilitate the management of the Guitar.

Prelude in C major

N. 1

8th pos. .... loco

4th string

Prelude in A minor

N. 2

10th pos. .... 5th pos.

4th pos.

Prelude in G major

N. 3

5th pos. .... loco 3rd and 7th pos.

7th pos.

Prelude in E minor

N. 4

2nd string 3rd loco

4th string always

Prelude in D major

N. 5

7th pos.

10th pos.

9th pos.

7th pos.

Prelude in B minor

N. 6

705  
*stris.*

Prelude in A major

N. 7

9<sup>th</sup> pos. 7<sup>th</sup> pos.  
2<sup>nd</sup> string. loco. 9<sup>th</sup> pos.  
4  
4  
tr

Prelude in F minor

N. 8

205 205 205



Prelude in E major

N. 9

4th string always

*stris.*

9th pos.....

loco

9th pos.....loco

9th pos.....

Prelude in F major

N. 10

*stris.*

*stris.*

5th pos.....

Prelude in D minor

N. 11

loco

*stris.*

*stris.*

5C3

10th pos.

9th pos.....10th

Prelude in Bb major

N. 12

5th pos.

8th pos.....loco

*stris.*



Prelude in G minor

N. 13

Prelude in E b major

N. 14

Prelude in C minor

N. 15

Scales forming a turn in all the keys combining the majors with the relative minors.

N.B. The keys of seven # are omitted, as being similar to those of five b; as also the keys of seven b, similar to those of five #.

C major	A minor
G major	E minor
D major	B minor



A major      F# minor

E major      C# minor

B major      G# minor

F# major      D# minor

Gb major      Eb minor

Db major      Bb minor

Ab major      F minor

Eb major      C minor

Bb major      G minor

F major      D minor

C major

3<sup>rd</sup> pos. .... loco

Harmonic turn which can be executed also by arpeggio a piacere without interruption.

Turn in the order of Sharps

C maj. A min. G maj. E min. D maj. B min.

5C2 2C5

A maj. F# min. E maj. C# min. B maj. G# min. F# maj. D# min.

5C2 4C5 2C5 2C5 4C5 2C2 2C5 1C4 4C5 4C5 2C2 1C5 1C4 4C5

Turn in the order of Flats

G b maj. E b min. D b maj. B b min. A b maj. F min.

2C2 1C5 1C4 4C2 4C5 1C2 1C5 1C4 4C2 1C3 1C5

E b maj. C min. B b maj. G min. F maj. D min. End

5C5 5C5 1C4 1C5 5C3 1C2 5C5

*ALL<sup>o</sup>*

8<sup>th</sup> pos. 5<sup>th</sup> pos. f p 8<sup>th</sup> pos. 5<sup>th</sup> pos. f p rall. a tempo End



Handwritten musical score for guitar, consisting of 12 staves. The notation includes various dynamics such as *f*, *p*, *dolce*, *cres.*, and *loco*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A section of the score is marked "loco" and "7th pos.....".

D C from the sign  $\S$   
to the End.  
End of the Tutor

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