

No 668

# STUDIES

FOR THE

# GUITAR

BY

LUIGI MOZZANI.

Part  
1

Part  
2

Part  
3

5

NEW YORK:

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Sitz München

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Krenn.

FOR THOSE WHO SERIOUSLY CONTEMPLATE THE STUDY OF THE GUITAR THE METHOD HERE PRESENTED IS SOLELY INTENDED.

IT IS THE RESULT OF MANY YEARS OF ATTENTIVE STUDY ON THE PART OF THE AUTHOR AND LONG AND ZEALOUS CONSIDERATION OF THE SYSTEMS OF LEADING MASTERS INCLUDING J. K. MERTZ, LUIGI LEGNANI, FERDINAND SOR, MAURO GIULIANI AND GIULIO REGONDI WHOSE BEST IDEAS HAVE AFFORDED CONSIDERABLE INSPIRATION FOR THIS ACHIEVEMENT. THOSE WHO BECOME ADEPTS IN THIS METHOD WILL HAVE NO DIFFICULTY IN ATTAINING THE FACILITY OF EXECUTION WHICH CHARACTERIZES THE OLD MASTERS AND ACQUIRING THEIR COMPOSITIONS IN ADDITION TO THE OTHER PRODUCTIONS OF THE AUTHOR.

**Luigi Mozzani.**



## Part I.

v Thumb, right hand.  
 . 1st finger " "  
 .. 2nd " " "  
 ... 3rd " " "  
 x Thumb, left hand.

Repeat each measure many times.

Nº1.

The musical score for Part I, Nº1, is written in C major and 2/4 time. It consists of eight staves of music. The first staff is marked 'Nº1.' and includes a 'Repeat each measure many times.' instruction. The subsequent staves continue the sequence, with some measures marked with 'v', 'x', or other symbols. The final staff ends with a double bar line.

Nº 2.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 4 above the notes. The piece concludes with a double bar line and a repeat sign.

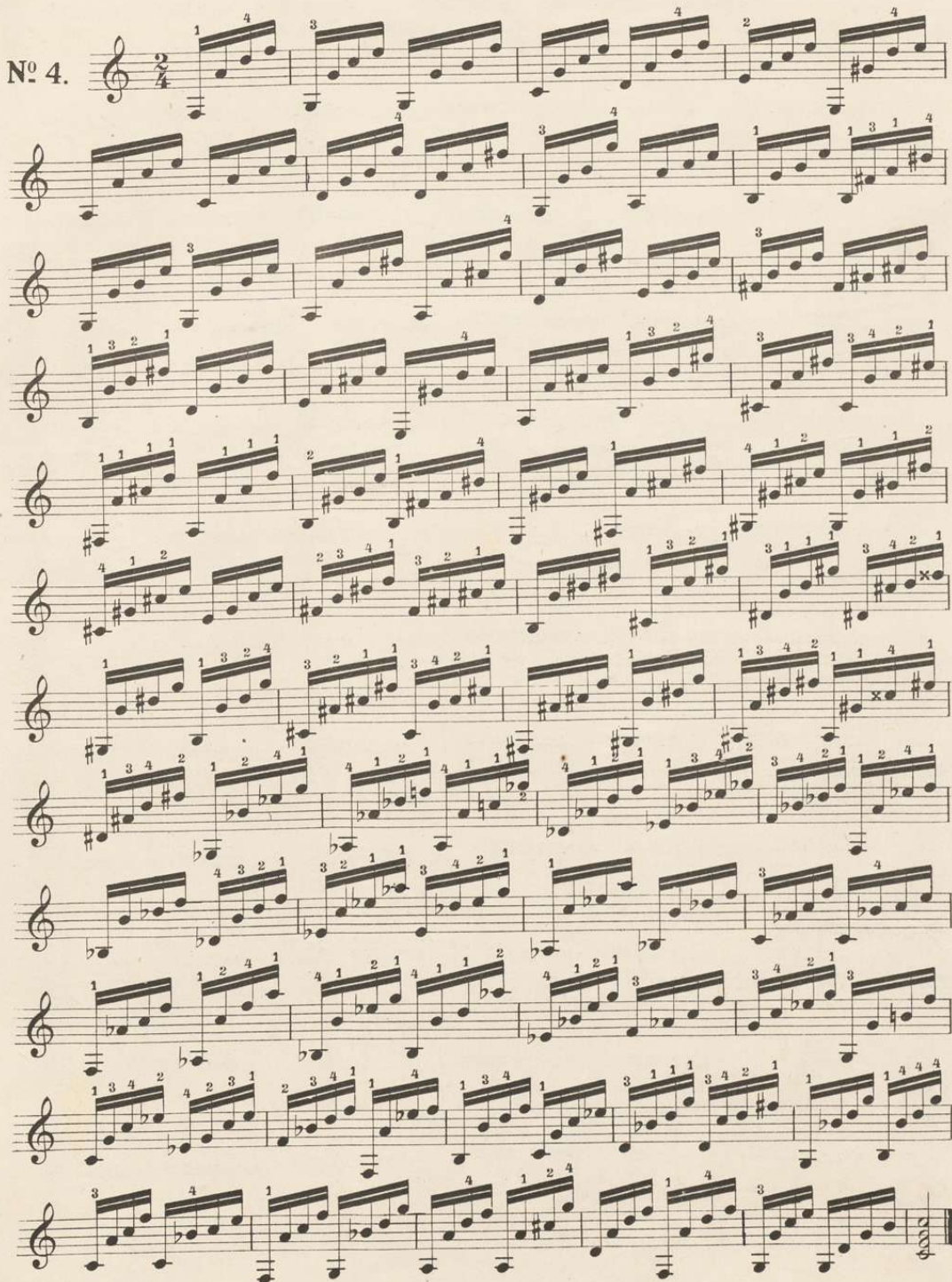


Nº 3.

The musical score consists of 12 staves of music, all in treble clef. The key signature changes throughout the piece: it starts with one sharp (F#), moves to two sharps (F# and C#), then to three sharps (F#, C#, and G#), and finally to one flat (Bb). The time signature is primarily 2/4, with some staves featuring 3/4 or 4/4. The music is composed of chords and single notes, often with fingerings indicated by numbers 1, 2, 3, 4. There are several repeat signs (double bar lines with dots) and first/second endings marked with 'I' and 'II'. Some staves have 'x' marks above them, possibly indicating a specific performance technique or a correction. The notation is clear and legible, with a focus on harmonic structure.



## Nº 4.





Nº 5.

The musical score is written for guitar in 3/4 time, featuring a key signature of one sharp (F#). It consists of 12 staves of music. The notation includes treble clefs, eighth and sixteenth notes, slurs, and various fingerings (1, 2, 3, 4). A 'Barre' instruction is present on the 7th staff. The piece is divided into sections labeled I, II, III, and IV. The music is characterized by rapid sixteenth-note passages and complex fingerings.



This page contains ten staves of musical notation, likely for a piano or guitar. The notation is written in a system with a key signature of one sharp (F#) and one flat (Bb). The music is organized into measures, with various rhythmic values and fingerings indicated. The staves are numbered I through X, with some staves also labeled with Roman numerals II, III, and IV. The notation includes many beamed notes, suggesting rapid passages or arpeggios. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The page is numbered 7 in the top right corner.



Nº 6.

The musical score for N° 6 is written on ten staves. It begins with a treble clef and a 2/4 time signature. The key signature changes throughout the piece, starting with one sharp (F#) and progressing to two sharps (F#, C#) and finally three sharps (F#, C#, G#). Roman numerals I, II, III, and IV are placed above certain measures to denote different sections or measures. The notation includes eighth and sixteenth notes, often beamed together in groups. Fingering numbers (1, 2, 3, 4) are written below many notes. The staves are connected by a brace on the left side.

This page contains ten staves of musical notation, likely for a guitar or piano. The notation includes various musical symbols, accidentals, and fingerings. The staves are arranged in a single column. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The subsequent staves show changes in key signature and time signature. The notation includes many beamed eighth and sixteenth notes, as well as chords. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also some unusual symbols, such as an 'x' on the second staff and a '3' on the first staff. The page is numbered '9' in the top right corner.



Nº 7.

10

No. 7.

C Major. Tonic. Sub-Dominant. Sub-Dominant. Diminished Seventh. Tonic. Dominant Seventh. Tonic. A Minor. Tonic. Sub-Dominant. Sub-Dominant. Diminished Seventh. Tonic. Dominant Seventh. Tonic.

G Major. E Minor.

D Major. B Minor.

A Major. E<sup>#</sup> Minor.

E Major. C<sup>#</sup> Minor.

B Major. G<sup>#</sup> Minor.

F<sup>#</sup> Major. D<sup>#</sup> Minor.

D<sup>b</sup> Major. B<sup>b</sup> Minor.

A<sup>b</sup> Major. F Minor.

E<sup>b</sup> Major. III. C Minor.

B<sup>b</sup> Major. G Minor.

F Major. D Minor.

C Major.

A. 

Continue through all chords of № 7.

B. 

Continue through all chords of № 7.

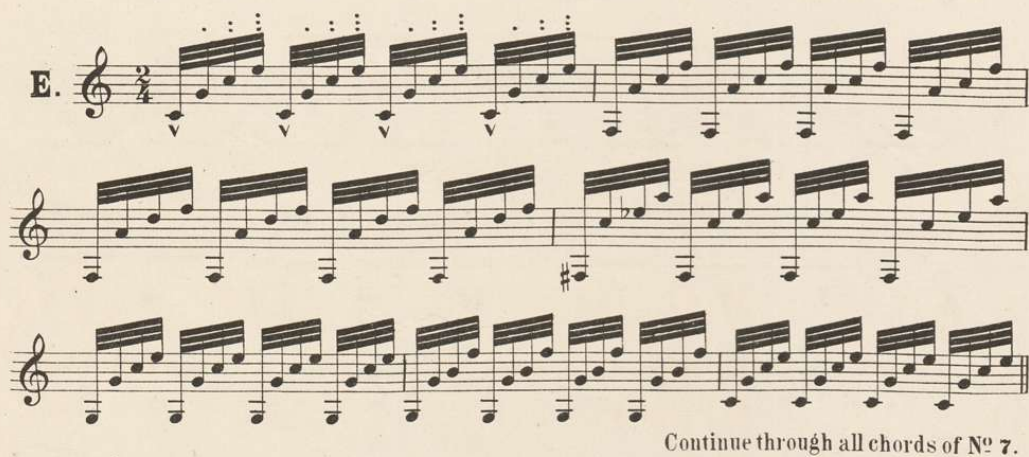
C. 

Continue through all chords of № 7.



**D.** 

Continue through all chords of No 7.

**E.** 

Continue through all chords of No 7.

**F.** 

Continue through all chords of No 7.

**G.** 

Continue through all chorods of № 7.

**H.** 

Continue through all chorods of № 7.

**I.** 

Continue through all chorods of № 7.

**J.** 

Continue through all chorods of № 7.

**K.** 

Continue through all chorods of № 7.





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## Part II.

Each exercise from N<sup>o</sup> 1 to N<sup>o</sup> 17 should be continued to 9<sup>th</sup> position, possible more and return.



Nº 7. *Grand Barre.*



Nº 8. *Grand Barre.*



Nº 9. *Grand Barre.*



Nº 10. *Grand Barre.*



Nº 11. *Grand Barre.*



Nº 12. *Grand Barre.*



Nº 13. *Grand Barre.*



Nº 14. *Grand Barre.*



Nº 15. *Grand Barre.*



Nº 16. *Grand Barre.*



Nº 17. *Grand Barre.*





Nº 13. *Grand Barre.*



Nº 14. *Barre.*




Nº 15. *Grand Barre.*



Nº 16. *Grand Barre.*



Nº 17. *Grand Barre.*



N<sup>o</sup> 18.

The musical score for No. 18 consists of ten staves of music. The first staff is in C major, 6/8 time, and is marked with a Roman numeral VII. The second staff is in C major, 6/8 time, and is marked with a Roman numeral V. The third staff is in D major, 6/8 time, and is marked with a Roman numeral II. The fourth staff is in D major, 6/8 time, and is marked with a Roman numeral I. The fifth staff is in D major, 6/8 time, and is marked with a Roman numeral IX. The sixth staff is in D major, 6/8 time, and is marked with a Roman numeral VII. The seventh staff is in D major, 6/8 time, and is marked with a Roman numeral IV. The eighth staff is in D major, 6/8 time, and is marked with a Roman numeral II. The ninth staff is in D major, 6/8 time, and is marked with a Roman numeral I. The tenth staff is in D major, 6/8 time, and is marked with a Roman numeral IX. The eleventh staff is in D major, 6/8 time, and is marked with a Roman numeral VI. The twelfth staff is in D major, 6/8 time, and is marked with a Roman numeral IV. The music is written in a single system, with each staff containing two measures of music. The notes are primarily eighth and sixteenth notes, with some rests and accidentals. The key signature changes from C major to D major in the third staff. The time signature is 6/8 throughout. The Roman numerals are placed above the first measure of each staff.



Handwritten musical score on page 18, featuring 12 staves of music. The notation includes various Roman numerals (I, VI, VIII, III, X, V, VII) and accidentals (sharps, flats, naturals). The music is written in a single system, with each staff containing a melodic line. The staves are numbered 1 through 12, corresponding to the Roman numerals. The notation is in a single system, with each staff containing a melodic line. The staves are numbered 1 through 12, corresponding to the Roman numerals. The notation is in a single system, with each staff containing a melodic line. The staves are numbered 1 through 12, corresponding to the Roman numerals.

Nº 19.

VII

V

I

V

V

III

X

VIII

III

I

VIII

VI



This page contains 12 staves of musical notation, each labeled with a Roman numeral. The notation is written in various keys and time signatures, with some staves featuring accidentals and dynamic markings. The staves are arranged in a single column, and the notation is written in a style typical of 18th or 19th-century musical manuscripts. The Roman numerals are: I, VI, VI, IV, I, VIII, IV, II, IX, VII, II, I, VII. The notation includes various note values, rests, and bar lines, with some staves ending in a double bar line and repeat sign.

Nº 20.

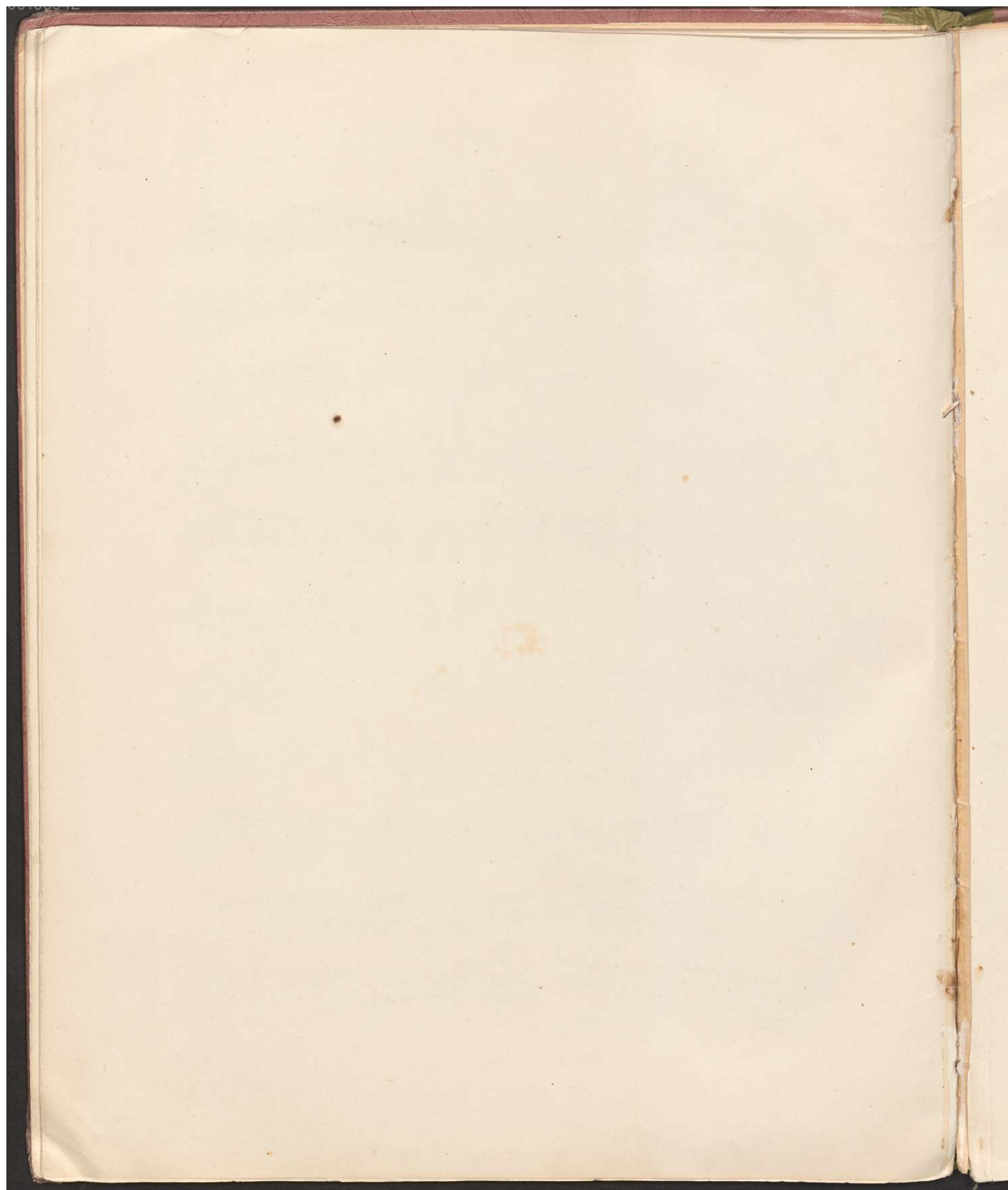
The musical score for N° 20 is written on ten staves. It begins in 2/4 time with a treble clef and a key signature of one sharp (F#). The first staff contains measures 1 through 4, with a Roman numeral 'V' above the fourth measure. The second staff contains measures 5 through 8, with a double bar line after measure 6. The third staff contains measures 9 through 12, with a key signature change to two sharps (F#, C#) after measure 10. The fourth staff contains measures 13 through 16, with a key signature change to three sharps (F#, C#, G#) after measure 14. The fifth staff contains measures 17 through 20, with a key signature change to two sharps (F#, C#) after measure 18. The sixth staff contains measures 21 through 24, with a Roman numeral 'VII' above the second measure. The seventh staff contains measures 25 through 28, with a key signature change to one sharp (F#) after measure 26. The eighth staff contains measures 29 through 32, with a Roman numeral 'IV' above the third measure and a key signature change to two sharps (F#, C#) after measure 30. The ninth staff contains measures 33 through 36, with a Roman numeral 'VI' above the third measure and a key signature change to three sharps (F#, C#, G#) after measure 34. The tenth staff contains measures 37 through 40, with a key signature change to two sharps (F#, C#) after measure 38. The score is filled with eighth and sixteenth notes, often beamed together, and includes various fingerings and accidentals.



This page contains ten staves of musical notation, likely for a single melodic line. The notation is written in a system of five-line staves with a treble clef. The key signature is F# (one sharp). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The notation includes various musical symbols such as notes, rests, accidentals (sharps, naturals), and fingerings (numbers 1-4). There are also some 'x' marks under certain notes, possibly indicating breath marks or specific articulation. The staves are numbered with Roman numerals: VI, VII, VI, VIII, VI, and V. The notation is complex, with many beamed notes and slurs, suggesting a fast or technically demanding piece. The page is numbered 22 in the top left corner.







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Part III.

*Sw*  
*adi onken*  
*Trinity*  
*1-108*

Nº 1.

Continue to 10th Position and return.

*Sw*  
*Trinity*

Nº 2.

Continue to 10th Position and return.

*Sw*  
*Trinity*

Nº 3.

Continue to 9th Position and return.

*Sw*  
*Trinity*

Nº 4.

Continue to 10th Position and return.





*Oktaf-Druck  
an 4. Orgelpunkt  
Anwendung des  
Hammers (L. Hand)*

Nº 10.

Continue to 10th Position and return.

*Oktaf-Druck  
T. Schiefe mit Hand  
Sehr schwere, Klangeine  
Spring-Technik.*

Nº 11.

Continue to 9th Position and return.

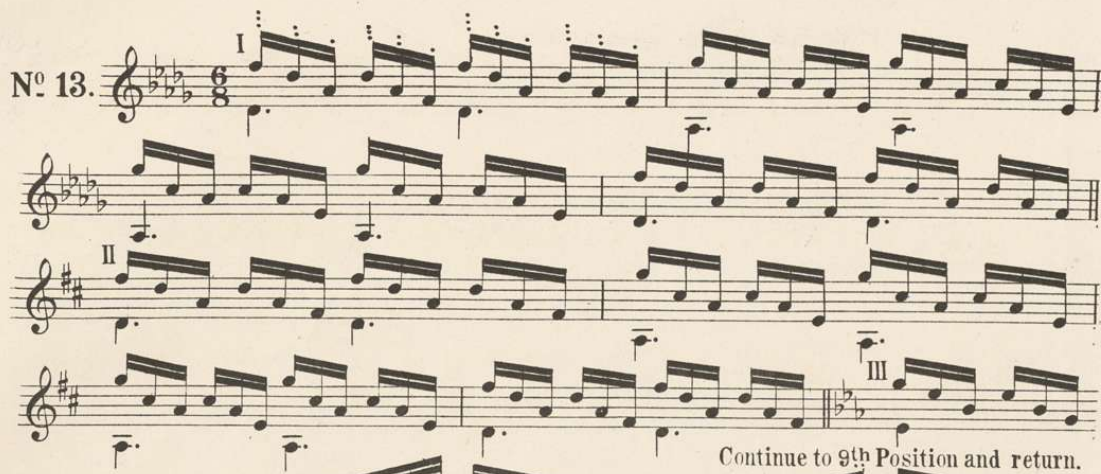
Repeat Nº 11 in these movements, A, B, C.

*Torz-Druck*

Nº 12.

Continue to 9th Position and return.



Nº 13. 

Continue to 9th Position and return.

Nº 14. 

Continue to 9th Position and return.

Nº 15. 

Continue to 12th Position and return.

Nº 16. 

Continue to 9th Position and return.

Nº 17. 

Continue to 9th Position and return.

Nº 18. 

Continue to 9th Position and return.



Continue to 9th Position and return.

*Cap du Typ*  
*mit 10. Sept.*  
*10. Sept.*

*10. Sept.*  
*10. Sept.*

*10. Sept.*  
*10. Sept.*

*10. Sept.*  
*10. Sept.*



Repeat many times.

Nº 19.



Nº 20.



Nº 21.



Nº 22.



Nº 23.



Nº 24.



Nº 25.



Continue to 12th Position and return.

Nº 26.



Continue to 12th Position and return.

Nº 27.



Nº 28.



Continue to 10th Position and return.



*Oktav typ 29*

Nº 29. 

*Amis typ 30*

Nº 30. 

*Unvollkommen Oktav typ 31*

Nº 31. 

*Sechshyp 32*

Nº 32. 

*Sechshyp 33*

Nº 33. 

*Sechshyp 34*

Nº 34. 

*Sechshyp 35*

Nº 35. 

*Sechshyp 36*

Nº 36. 

*Sechshyp 37*

Nº 37. 

*Sechshyp 38*

Nº 38. 

*Sechshyp 39*

Nº 39. 

Continue to 9th Position and return.




Tephrosia  
 in Tegen  
 mit Bap  
 Underman

Tog en  
der en alle  
op den typ.

B. muss nach dem  
 Gedanke  
 als Übung  
 in Bass  
 (Barthys)

N° 2



No. 37. *Barre.* *Continue to 7th Position and return.*

*Continue to 9th Position and return.*

Nº 38. Barre. I

The musical score for exercise No. 38 is organized into three systems, each consisting of six staves. The first system is in the key of B-flat major (two flats) and 2/4 time. It begins with a treble clef and a bass clef, followed by a key signature of two flats and a 2/4 time signature. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and fingerings (e.g., 1, 2, 3, 4, 5, 7). The second system is in the key of D major (two sharps) and 2/4 time, starting with a treble clef and a bass clef, followed by a key signature of two sharps and a 2/4 time signature. The third system is in the key of B-flat major (two flats) and 2/4 time, starting with a treble clef and a bass clef, followed by a key signature of two flats and a 2/4 time signature. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and fingerings (e.g., 1, 2, 3, 4, 5, 7). The score is written for guitar, with a barre indicated at the beginning of the first system.

Continue to 9<sup>th</sup> Position and return.



*Line must be kept the  
at Barre 1st  
(Fingering)*

Nº 39. **Barre.** <sup>1</sup>

Nº 40. <sup>II</sup> <sup>3 1 2</sup> <sup>4</sup> <sup>1 2</sup> <sup>4</sup> <sup>1 2</sup>

Continue to 7<sup>th</sup> Position and return.

Continue to 9<sup>th</sup> Position and return.

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