

№ 668

STUDIES

FOR THE

GUITAR

BY

LUIGI MOZZANI.

Part
1

Part
2

Part
3

— 5 —

NEW YORK:

PUBLISHED BY F.A. MILLS, 45 WEST 29TH ST.

Eigentum der
GITARRISTISCHEN VEREINUNG a.V.
Sitz München

BIBLIOTHEK
Krensch.

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 MASTER 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 MAS-
TERS AND ACQUIRING THEIR COMPOSITIONS IN ADDITION TO THE
OTHER PRODUCTIONS OF THE AUTHOR.

Luigi Mozzani.

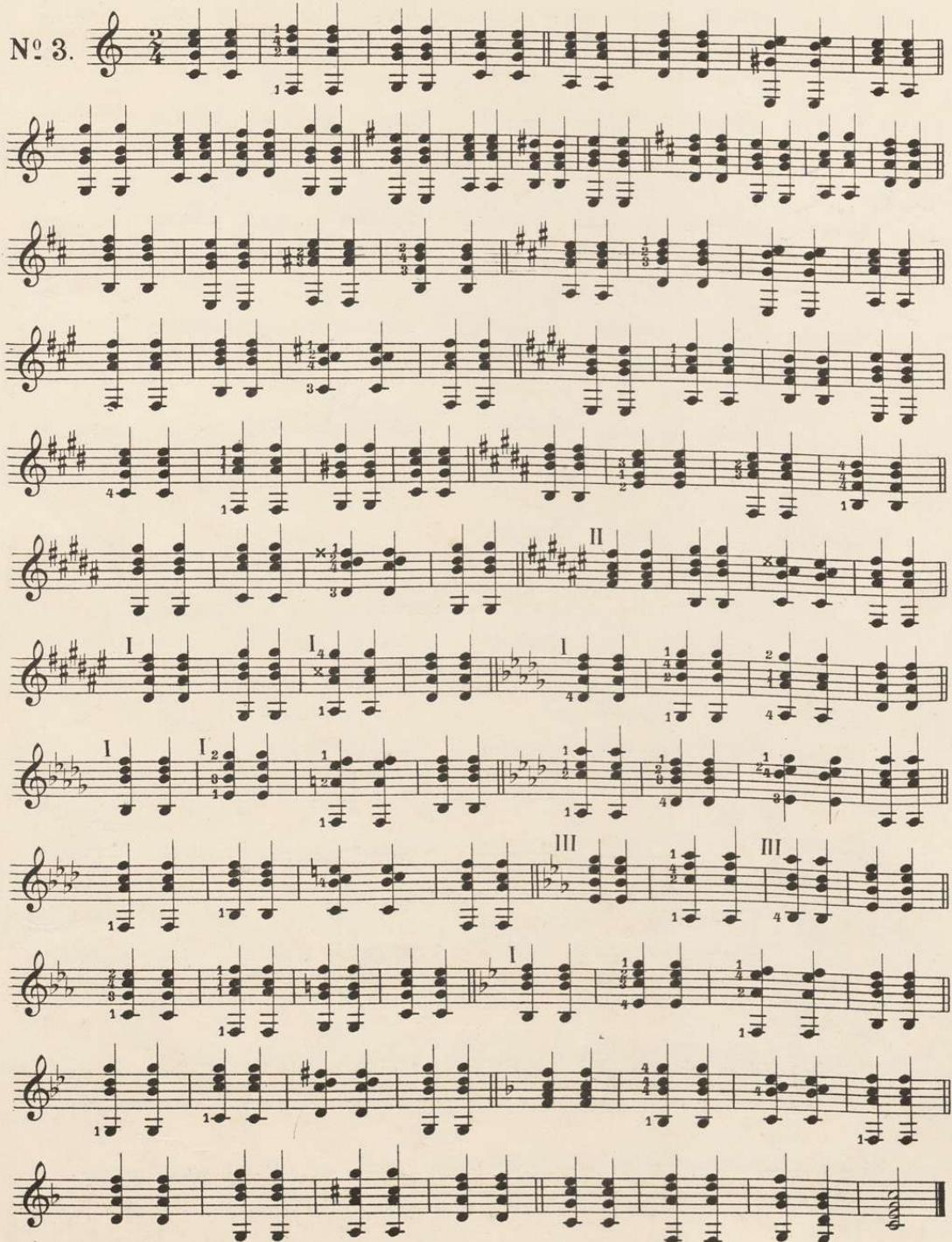
Part I.

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

Repeat each measure many times.

N^o.1.

N° 2.



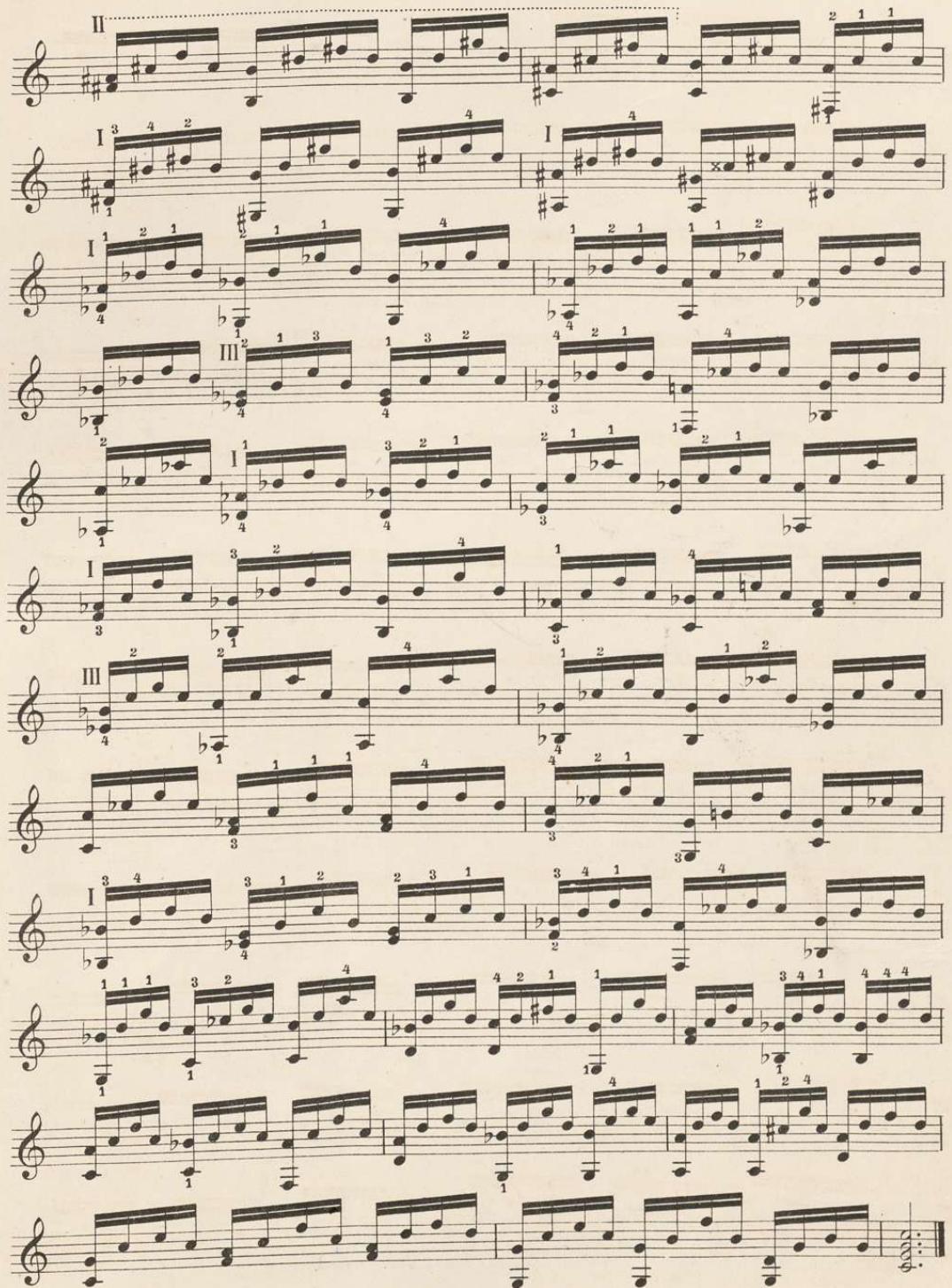
Nº 4.

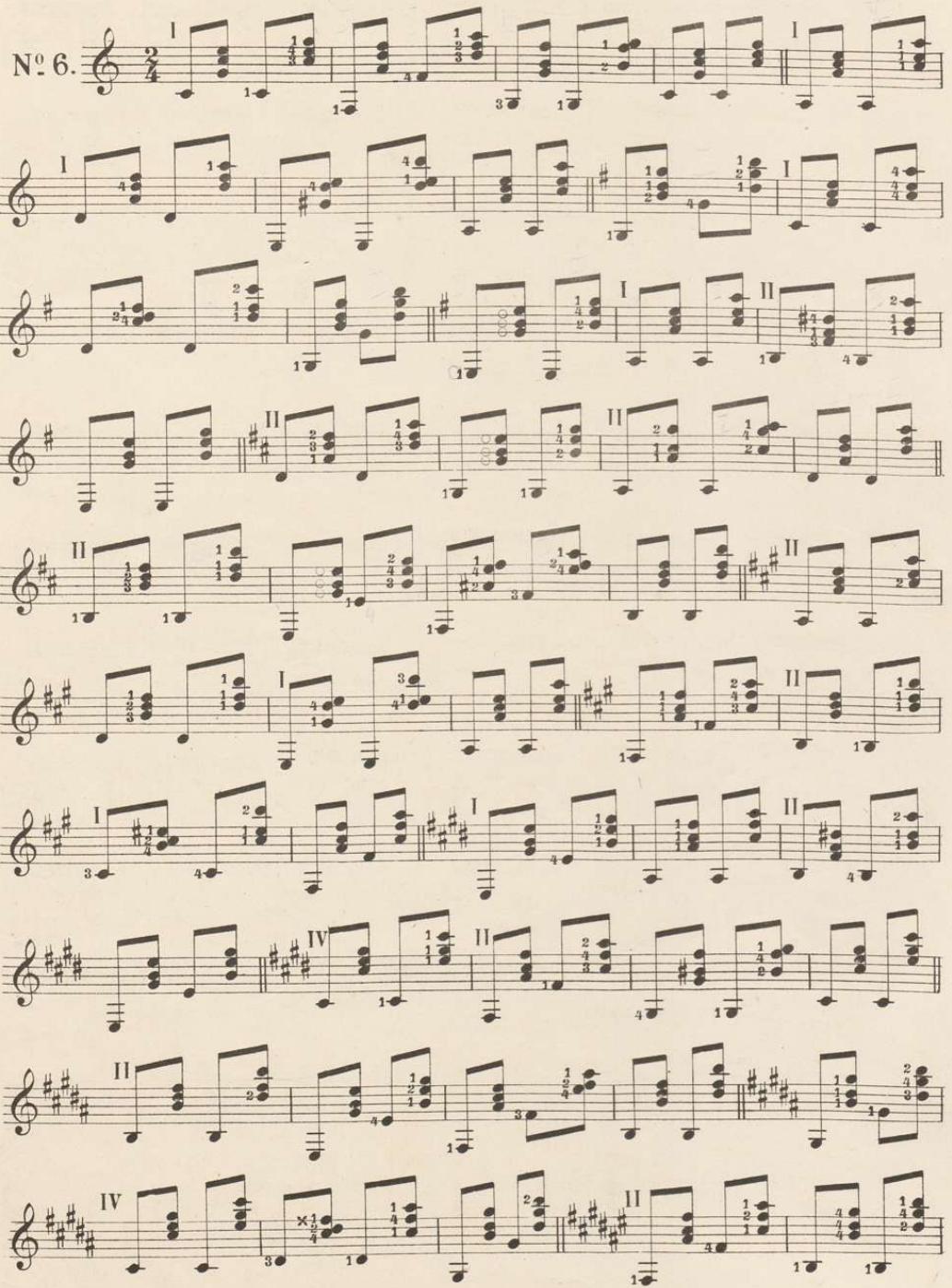
The image shows a page of sheet music for a piece numbered N° 4. The music is arranged in 12 staves, each consisting of five horizontal lines. The notes are represented by small circles with numbers above them, indicating specific fingerings or note heads. The first few staves are in common time (indicated by a '4' in the top right corner), while the later staves switch to a different time signature, indicated by a '2' in the top right corner. The music includes a variety of note heads, some with numbers like 1, 2, 3, 4, and 5, and others with symbols like a plus sign (+) or a minus sign (-). The notes are connected by vertical stems and horizontal bar lines, creating a complex rhythmic pattern. The overall style is technical and precise, typical of a musical exercise or study.

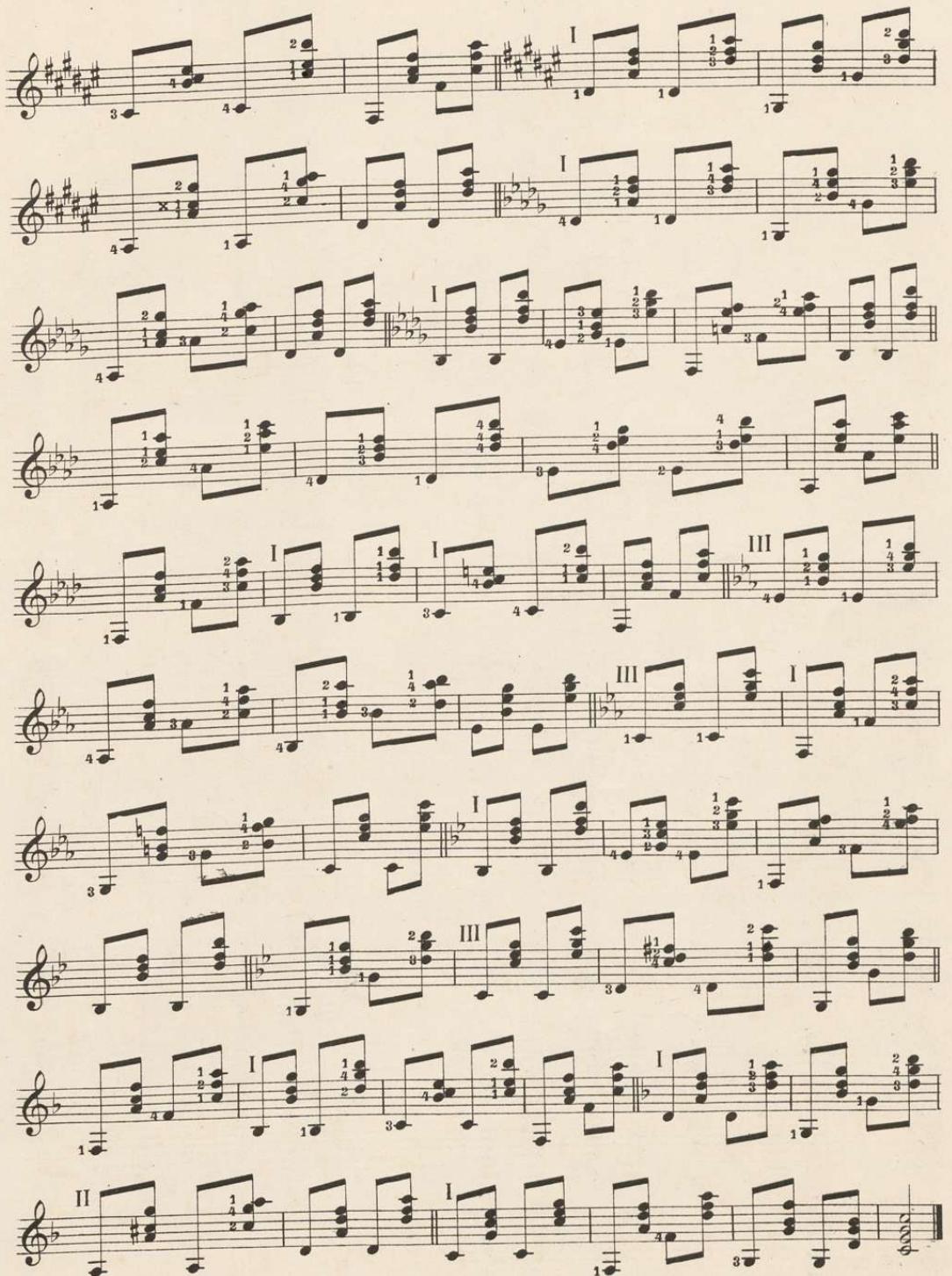
N° 5.

II Barre.

IV







10

N^o 7.

1. C Major. Tonie. Sub-Dominant. Sub-Dominant. Diminished Seventh. Tonic. *haut levent* *forte* *fortissimo*

2. G Major. 4. D Major. 3. A Major. 1. E Major. 2. B Major. 3. F[#] Major. 1. D^b Major. I. A^b Major. E^b Major. III. B^b Major. F Major. C Major.

3. E Minor. B Minor. E[#] Minor. C[#] Minor. G[#] Minor. D[#] Minor. B^b Minor. F Minor. C Minor. G Minor. D Minor.

4. A Minor. Tonie. Sub-Dominant. Sub-Dominant. Diminished Seventh. Tonie. Dominant Seventh. Tonie. Dominant Seventh. Tonie.

A. 

Continue through all chords of N^o 7.

B. 

Continue through all chords of N^o 7.

C. 

Continue through all chords of N^o 7.



Continue through all chords of N° 7.



Continue through all chords of N° 7.



Continue through all chords of N° 7.

G. *Continue through all chords of N° 7.*

H. *Continue through all chords of N° 7.*

I. *Continue through all chords of N° 7.*

J. *Continue through all chords of N° 7.*

K. *Continue through all chords of N° 7.*

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Part II.

Each exercise from № 1 to № 17 should be continued to 9th position, possible more and return.

N^o 1. C

N^o 2. G

N^o 3. C

N^o 4. Grand Barre. C

N^o 5. Grand Barre. C

N^o 6. Grand Barre. C

Grand Barre.

N^o 7.

Grand Barre.

N^o 8.

Grand Barre.

N^o 9.

Grand Barre.

N^o 10.

Grand Barre.

N^o 11.

Grand Barre.

N^o 12.

Grand Barre.



Barre.



Grand Barre.



Grand Barre.



N^o 18.

7

VII

V

II

I

IX

VII

IV

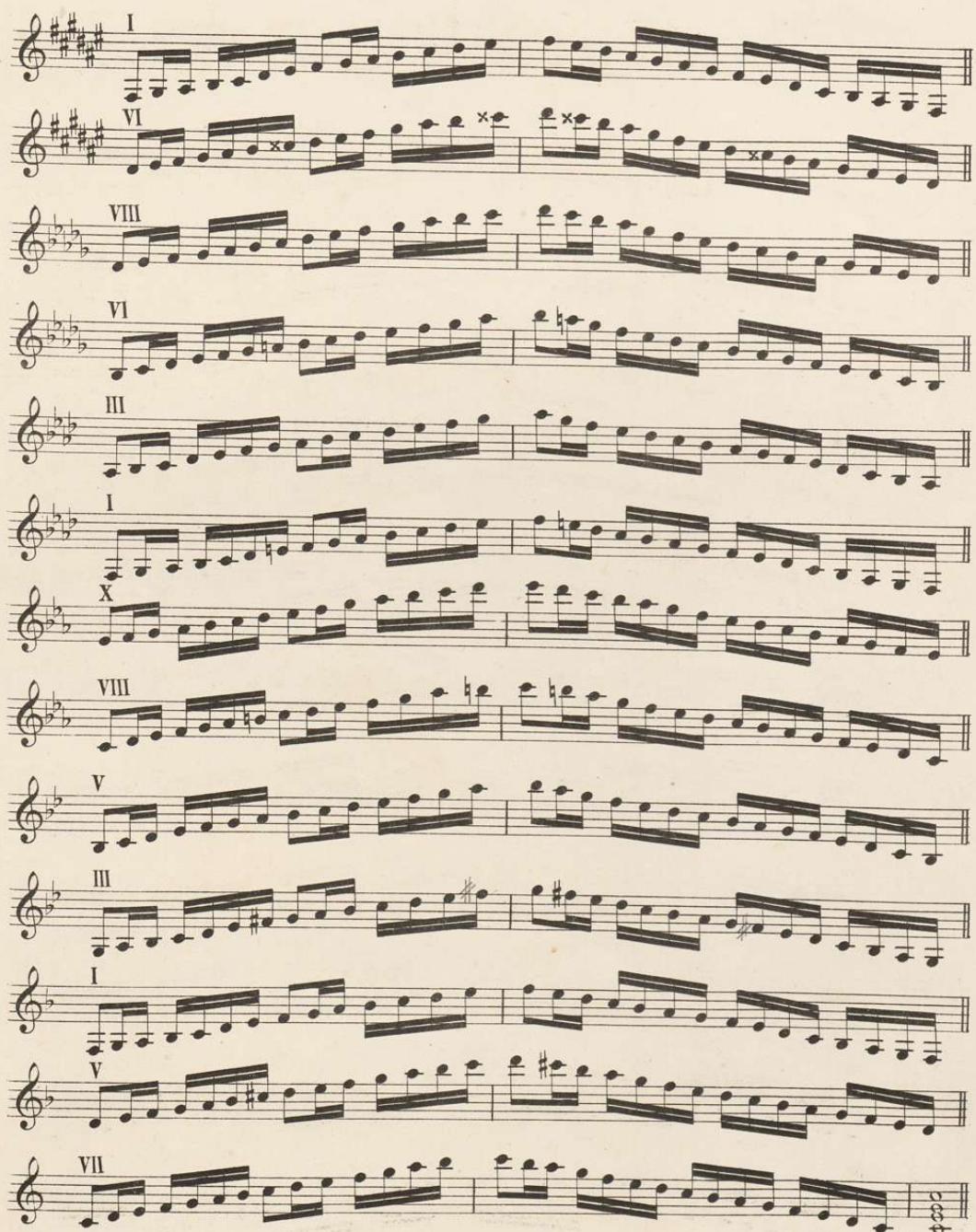
II

I

IX

VI

IV

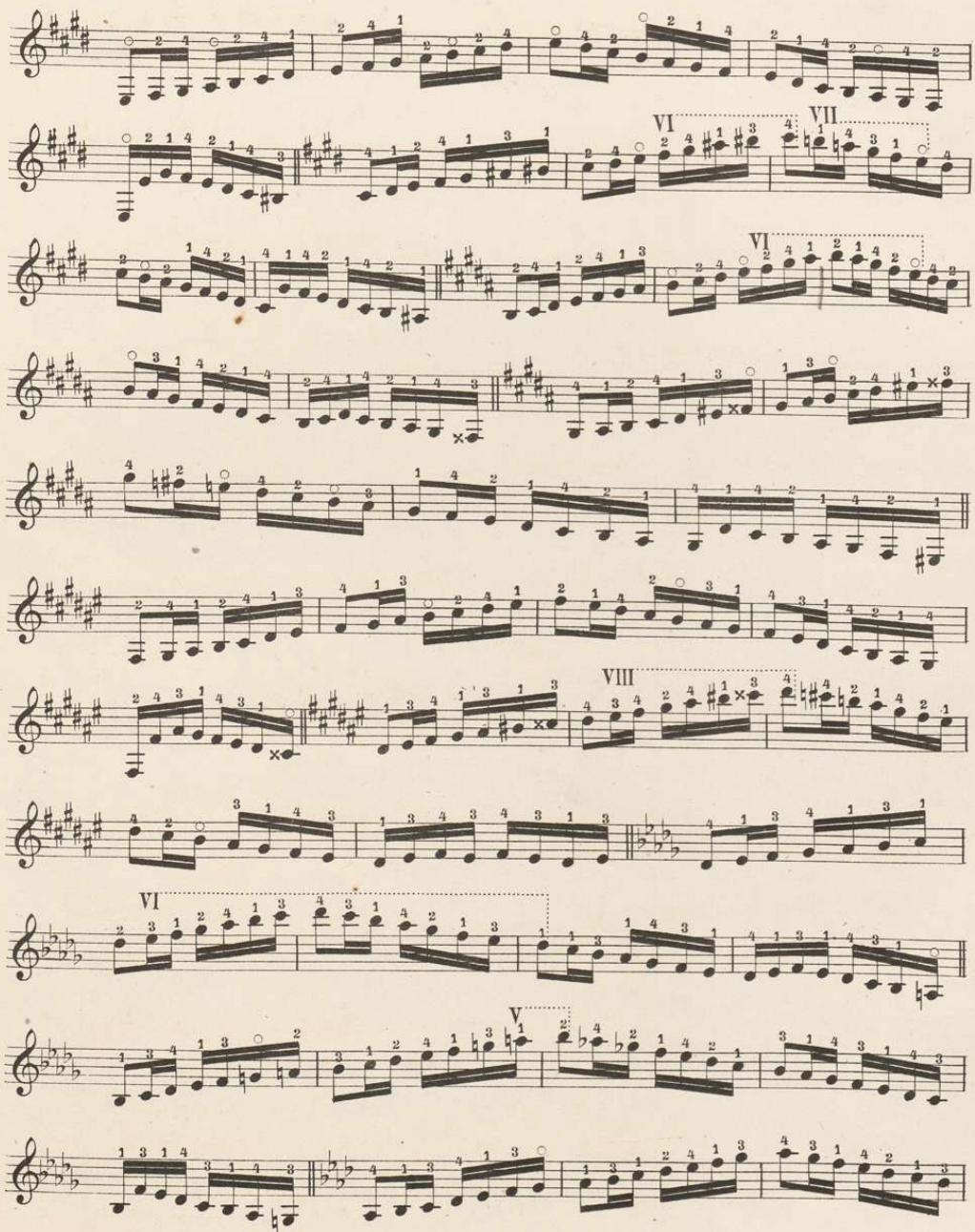


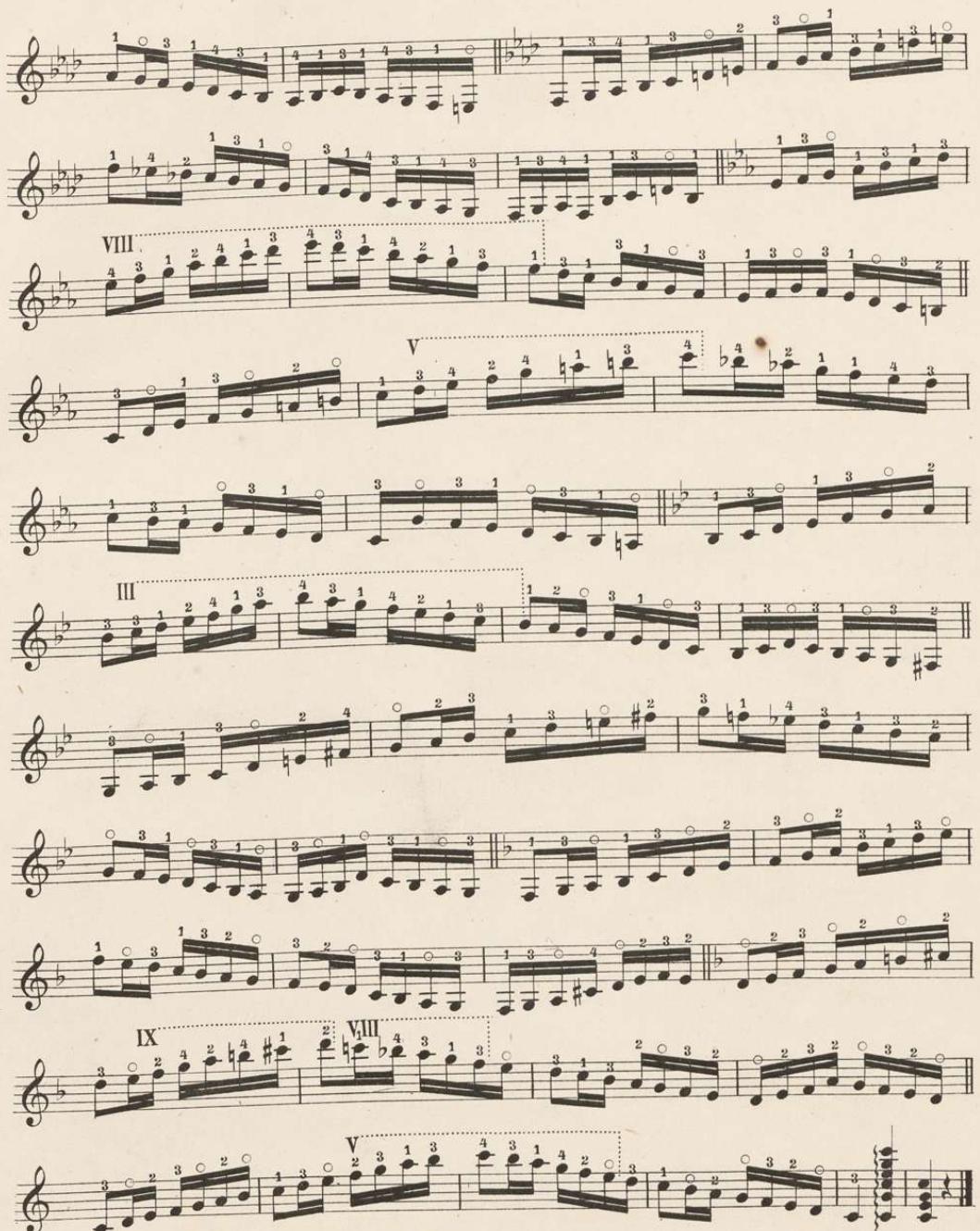
N° 19.

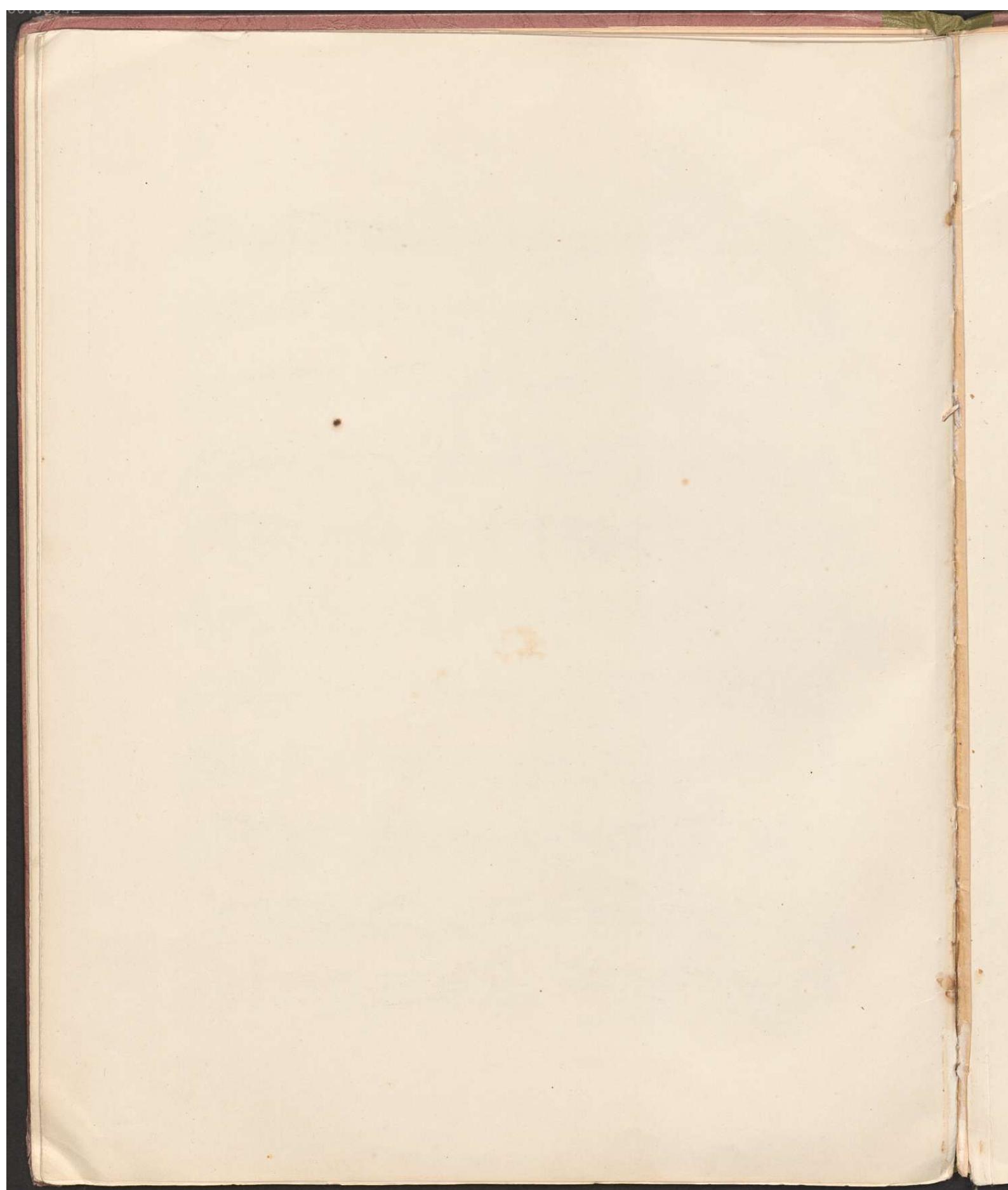
1. VII
2. V
3. I
4. V
5. V
6. III
7. X
8. VIII
9. III
10. I
11. VIII
12. VI



The image shows a musical score for a piece numbered N° 20. The score consists of ten staves of music, each with a treble clef and a 2/4 time signature. The music is written for a single melodic line, likely a flute or piccolo, as indicated by the fingerings above the notes. Fingerings are numbered 1 through 4, with some notes having two or three numbers above them. The score includes several Roman numerals: 'V' at the top, 'VII' in the middle, 'IV' below it, and 'V1' at the end of the score. The music is divided into measures by vertical bar lines, and the overall style is that of a technical exercise or study.







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24.

Part III.

J=108

*Sur
au creux
main droit*

N^o 1. 

Continue to 10th Position and return.

*Sur
main droit*

N^o 2. 

Continue to 10th Position and return.*Sur**main droit*

N^o 3. 

Continue to 9th Position and return.*Sur**main droit*

N^o 4. 

Continue to 10th Position and return.

roll
Terttyp von dopp. anstatt i
oder i statt dopp. aus
oder aus fröhlich
Chordtyp



Continue to 10th Position and return.

dur
ne vollkommen
Punkttyp
(unterstet)



Continue to 7th Position and return.

wr
optotyp
of Nº 1



Continue to 9th Position and return.

wr
Terttyp
variiert
et Nº 3



Continue to 9th Position and return.

dur
ne vollkommen
optotyp
of Nº 6



Continue to 9th Position and return.

N.B. Rollhand
Durchschlagen!

Octave-Auto-Typ
von Orgelpunkt

Accordierung des
Hammer-L. Klav.

Octave Auto
Einfach unbedeutend
Sehr schwere Playone
Springt kaum.

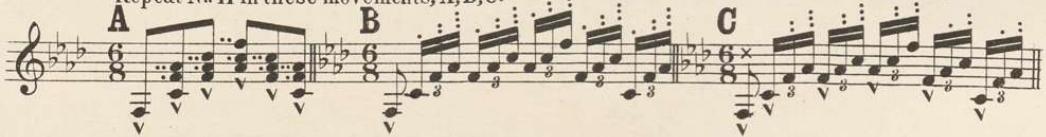
Nº 10. 

Continue to 10th Position and return.

Nº 11. 

Continue to 9th Position and return.

Repeat N° 11 in these movements, A, B, C.

A  B  C 

Tief Auto-Typ

Nº 12. 

Continue to 9th Position and return.

N^o 13.

Continue to 9th Position and return.

N^o 14.

Continue to 9th Position and return.

N^o 15.

Continue to 12th Position and return.

N^o 16.

Continue to 9th Position and return.

N^o 17.

Continue to 9th Position and return.

N^o 18.

Barre. Continue to 9th Position and return.

Continue to 9th Position and return.

Continue to 9th Position and return.

Repeat many times.

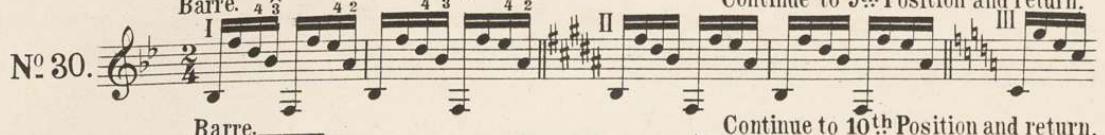
Continue to 12th Position and return.Continue to 12th Position and return.Continue to 10th Position and return.Continue to 10th Position and return.

Oktavtyp *dur*

Nº 29. 

Barre. Continue to 9th Position and return.

Oktavtyp *dur*

Nº 30. 

Barre. Continue to 10th Position and return.

Unvollkommen *Oktavtyp* *dur*

Nº 31. 

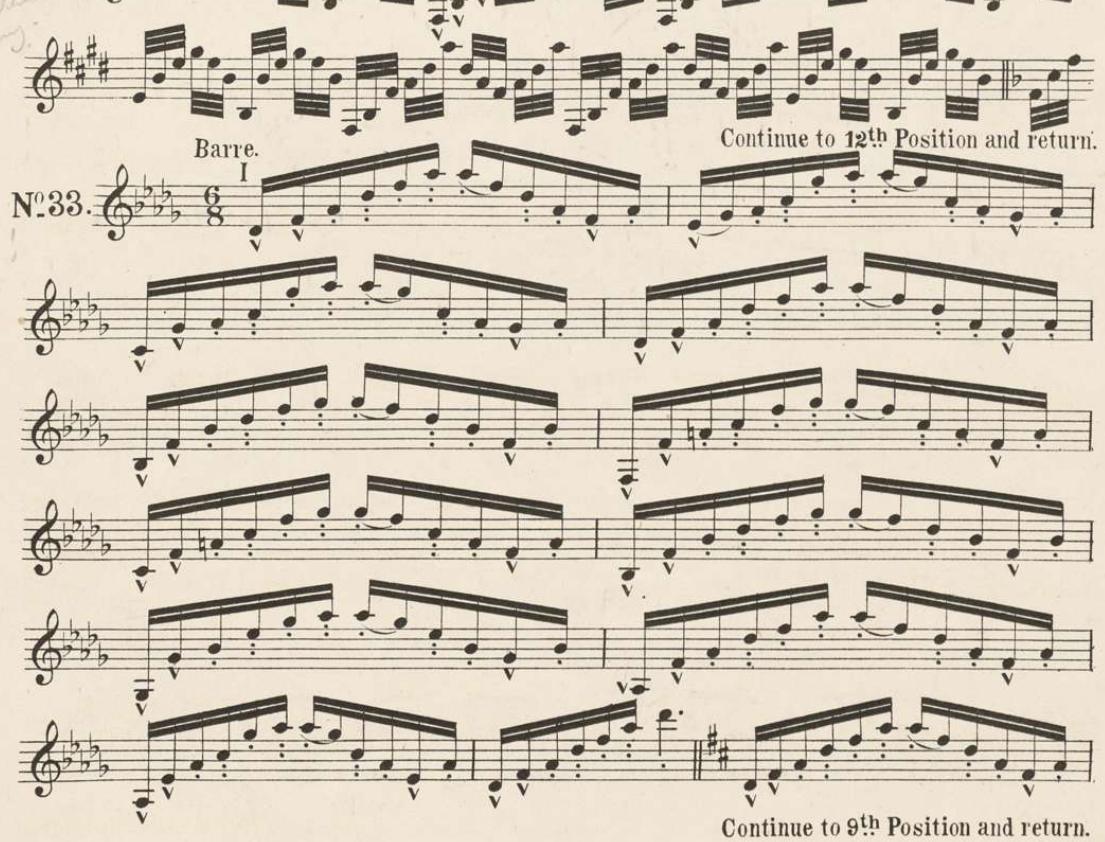
Barre. Continue to 9th Position and return.

Tertyp *dur*
and abwechselnd
1. Tonality (Bach's
notes) 2. Tonality
Sopranum alto
Interessant
dur

Nº 32. 

Barre. Continue to 12th Position and return.

Tertyp *dur*
und abwechselnd
1. Tonality (Bach's
notes) 2. Tonality
Sopranum alto
Interessant
dur

Nº 33. 

Barre. Continue to 9th Position and return.

Tarbyt winterer
in Tagen

Barre.



Tarbyt winterer
in Tagen
mit Barre in
Handschuh

Barre.

Continue to 9th Position and return.



Tagen
in unverdorben
guttarbyt

Barre.

Continue to 9th Position and return.



in unverdorben
fein an
als libby
in Barre
(Tarbyt)

Barre.

Continue to 7th Position and return.



Continue to 9th Position and return.

Nº 38. Barre.

I

II

III

Continue to 9th Position and return.

*One complete 7th
w. Barre only
(Fing.)*

Nº 39. *Barre.*

1

II

Continue to 7th Position and return.

Nº 40.

II

III

IV

V

Continue to 9th Position and return.

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