

SECOND EDITION

of

Instructions

for the

Spanish Guitar.

Written and Dedicated to

HIS FRIENDS

Capt. P. H. Phillips

and

John Hodgson Esq.

BY

FERDINAND PEI ZER.



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also of the Author, 39, Great Portland Street.

Without ascribing to the Guitar the wonderful powers conferred by the Poets upon its predecessor the Lyre; which is said to have produced such miraculous effects in the hands of Orpheus, Amphion, Linus, and others; enough may be said of its merits and capabilities, to prove it to be worthy of cultivation by all who have taste to appreciate the beauties of Harmony.

To the Lyre, (judging of that Instrument by the form which we have of it from the ancient sculptures,) the Guitar must be much superior in its power of expressing those combinations of musical sounds which constitute Harmony.

When introduced amongst the Spaniards by the Moors, it was a simple Instrument with four strings. Two others have since been added, by which it is rendered capable of expressing all those Concords and Discords which constitute the Light and Shade of Music and of producing the most intricate Modulations through all the keys of the musical scale. Independently of its merit as an Accompaniment to the voice; upon it, (as now taught by the best Masters,) every species of composition may be executed. With such powers, added to its lightness, and small dimensions, it may well claim and receive admission in situations from which the Harp, Piano Forte, and other larger Instruments must be excluded. It has in fact from the earliest times been the favoured companion of the accomplished of both sexes. In the solitary hour, in the Closet, in the Camp; it has been the delight and solace of the beautiful and the brave, and it is no small recommendation of it that in situations, in which louder Instruments might be an annoyance to others, the performer may, from the most gentle vibrations of its strings, enjoy every combination of musical sounds which can gratify a cultivated ear.

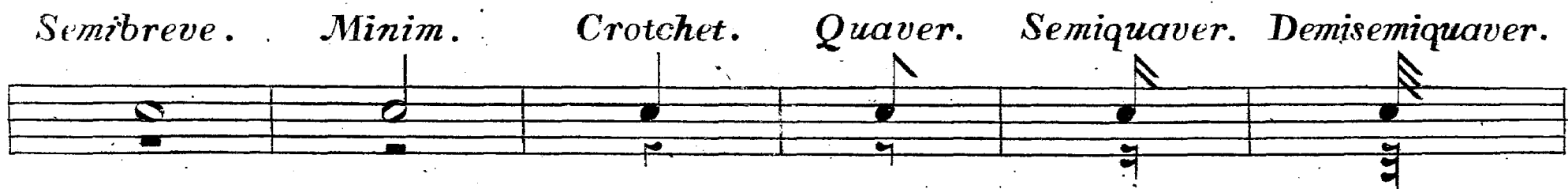
In writing Instructions for the Guitar it has been usual with many Masters to teach it according to their own style of playing; or in other words, in that style which their own continual practice had rendered most easy to themselves. This as in Painting, produces a Mannerism which cannot fail to become tiresome. My object and intention are, after leading the beginner by the most simple and easy progress to a knowledge of the Fingerboard of the Instrument, to teach him every position of the fingers of the left hand, and every mode of striking the strings with those of the right, which can be required in the execution of any compositions for the Guitar; whether by Carulli, Giuliani, Sor, Aguado, Legnati, or any other Master. By thus combining all the different modes of fingering, that distinction between them which ought never to have existed, will be done away with, and the Pupil will acquire a more thorough knowledge of the Instrument, and a greater facility in executing whatever music may be set before him.

The SCALE or GAMUT.

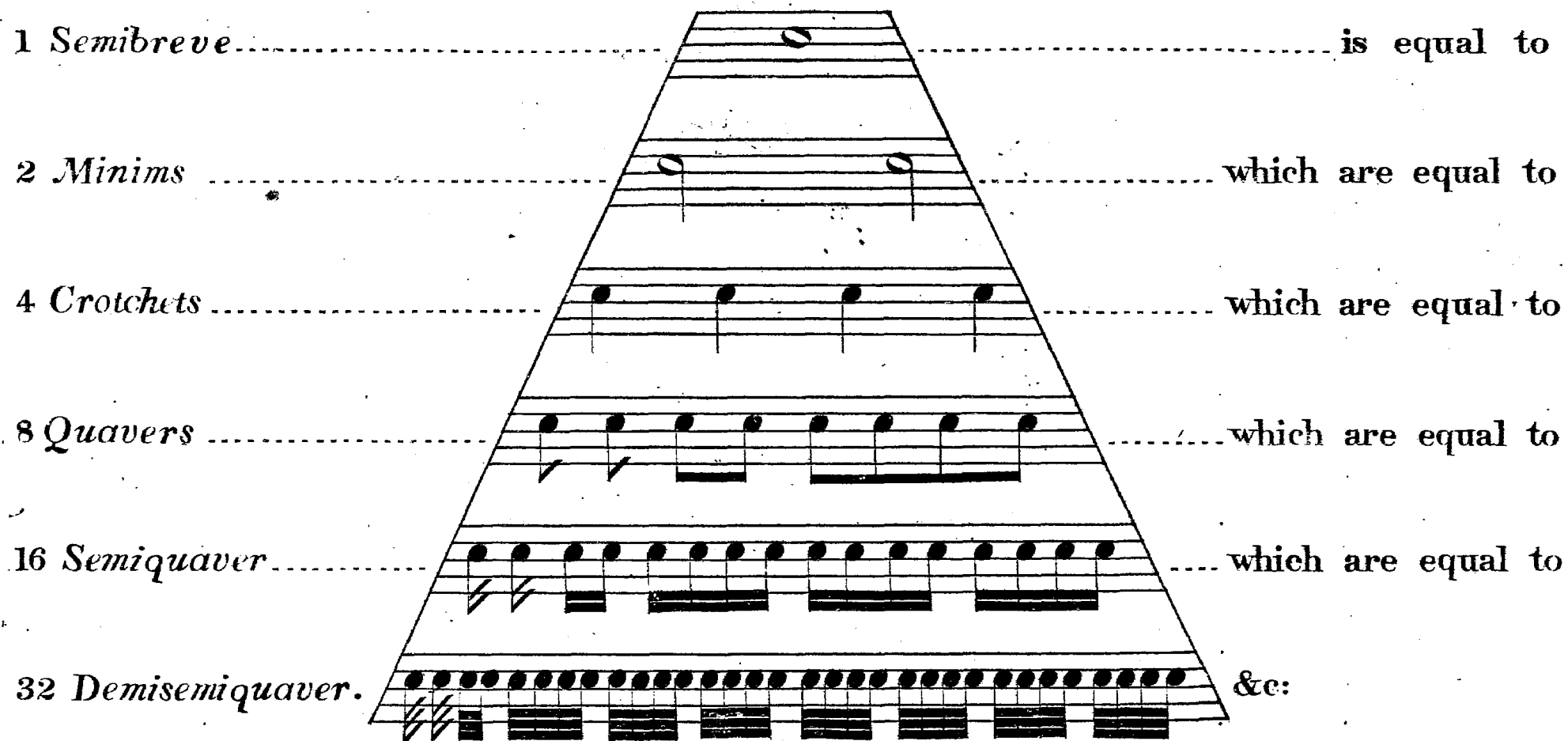
Shewing the situations and names of the notes in the Treble Clef. Every succession of eight notes, as from *E* to *E*, from *F* to *F* &c: is called the Gamut or Octave.

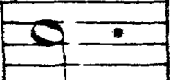

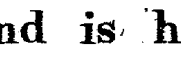
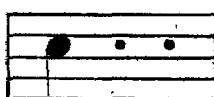
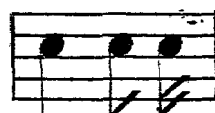


The different notes with their corresponding Rests which rests are equal in length to the notes under which they are placed.



The Length or Duration of the notes.



A Dot placed after a note or rest makes it half as long again: *Example*  is equal to a Minim and a Crotchet or three Crotchets and so on:  is equal to  &c: When a second Dot is added to the first the second is half the length of the first: *Ex:*  is equal to 

The Sharp (\sharp) raises a note before which it is placed a Semitone or one Fret.

A Double sharp (\times) raises a note already sharp another Semitone or Fret.

A Flat (\flat) lowers the note before which it is placed a Semitone or Fret.

A Double Flat ($\flat\flat$) lowers a note already flat another Semitone or Fret.

A Natural (\natural) placed before a note which has been made sharp or flat restores the note to its original character for the duration of the bar in which it stands.

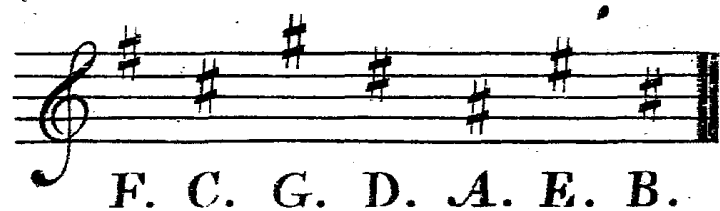
A Natural after a Double sharp ($\natural\sharp$) or Double Flat ($\natural\flat$) takes off one sharp or one flat.

A Double Sharp or Flat cannot be used but to a note already made sharp or flat respectively.

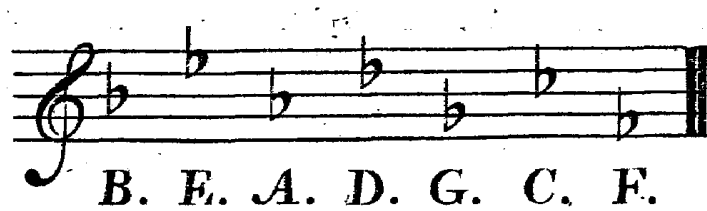
A Sharp or Flat placed after the Clef on a Line or Space at the beginning of a Piece of music affects all the notes on such Line or Space, and their Octaves throughout the Piece; but when introduced in the course of the Piece, it is called accidental, and only affects the notes and Octaves placed on such Line or Space within the Bar in which it occurs, except when the last note of a Bar is affected by a Sharp or Flat, when the first note of the following Bar is on the same Line or Space, it is played sharp or flat although not marked so.

The Order in which the Sharps and Flats must occur at the beginning of a Piece of Music is:

By Fifths ascending.



By Fourths ascending.



Thus if the Piece is written in one sharp, that sharp must be *F*. If in two they must be *F* and *C*. If in three they must be *F*, *C* and *G*.

If in one flat, that flat must be *B*. If in two they must be *B* and *E*. and so on as written in succession.

This Order can never be departed from so that in a key which contains *A#* at the beginning the four preceeding sharps *must* be placed in their proper order before it, and so of the flats.

FIGURES contained in this INSTRUCTION BOOK.

For the Left Hand.

Thumb	*
First finger	1
Second finger	2
Third finger	3
Fourth or Little finger	4
Open String	0

For the Right Hand.

Thumb	Λ
First finger	•
Second finger	•
Third finger	•

OF THE POSITION.

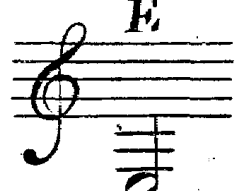
The 1st Position is when the 1st Finger of the left hand is placed upon the 1st Fret of the Instrument. The 2nd Position when the 1st Finger is upon the 2nd Fret. The 3rd Position when it is upon the 3rd Fret and so on.

The Positions are indicated by Roman Figures placed above or below the lines.

METHOD of TUNING the GUITAR.

Tune the Notes of the open Strings in unison with the Bass notes of the Piano Forte placed under them.

OR.

Tune the lowest open string  by the  of the Piano Forte.

Then stop it on the 5th Fret and tune the next open string above it A in unison with it. Stop the A string on the 5th Fret and tune the next open string D in unison with it. Then stop D string on the 5th Fret and tune the next open string G in unison with it. Then stop the G string upon the 4th Fret and tune the next string B in unison with it. Lastly stop the B string on the 5th Fret and tune the highest open string E in unison with it. If the tuning has been correct the highest and lowest strings will be a double Octave of each other.

8 In the first part of the Instructions, whenever the method of striking the strings with the Fingers of the right hand is not indicated by figures, the three lower strings are to be struck with the thumb, the G string with the 1st Finger, the B string with the 2nd Finger, and the E string with the 3rd Finger.

Open strings

The musical notation includes six staves. The first staff shows open strings for E, A, D, G, B, and E. The second staff is a gamut with notes E through A and fingerings 0, 1, 2, 3, 4. The third and fourth staves are chromatic scales in Sharps and Flats, respectively, with fingerings 0, 1, 2, 3, 4. The fifth and sixth staves are chromatic scales in Flats and Sharps, respectively, with fingerings 0, 1, 2, 3, 4.

EXERCISE for learning the Intervals of Thirds Fifth &c.

The exercise consists of seven staves, each showing a sequence of intervals: Thirds, Fourths, Fifths, Sixths, Sevenths, and Octaves. Each staff contains a series of notes demonstrating the interval in both ascending and descending directions.

Exercise of Chords in C. Major.

This musical score consists of six staves of music. The first five staves are in treble clef and contain various chord exercises with fingerings (0, 1, 2, 3) and slurs. The sixth staff is in C. Major, common time (C), and features a sequence of chords with fingerings and a dotted minim note at the start of the first bar. The notation includes various chord voicings and fingerings for the left hand.

The holding of a note means the pressure of the Finger of the Left hand upon it during its length or value, as the dotted Minim in the following Practice at the commencement of the Bar indicates.

This section contains two staves of music in 3/4 time. The first staff shows a sequence of chords with a dotted minim note at the beginning of each bar, illustrating the concept of 'holding' a note. The second staff shows a similar sequence of chords with a dotted minim note at the beginning of each bar, further demonstrating the technique.

Practice.

Practice.

Waltz.

Waltz.

After this Page the Pupil is recommended to study Page 33.

Prelude.

Musical notation for the first prelude, featuring a treble clef, a series of ascending eighth notes, and a bass line with fingerings 1, 3, 2, 4, 3, 2, 0, 1, 4, 0, 0.

Grazioso.

GIULIANI.

Main musical score for the 'Grazioso' piece by Giuliani, consisting of eight staves of music with various rhythmic patterns and fingerings.

Prelude.

Musical notation for the second prelude, featuring a treble clef, a series of chords, and fingerings 3, 2, 1, 1, 3, 2, 4, 3, 2, 1, 1, 4, 4, 4, 2, 3, 4, 3, 2, 1, 3, 2, 4, 1, 0, 3.

Continuation of the second prelude musical notation, featuring a treble clef, a series of chords, and fingerings 3, 2, 1, 1, 4, 4, 4, 3, 2, 1, 3, 2, 4, 1, 0.

A. Minor

0 2 3 0 2 4 1 2 0 1 3 0 1 3 1 3 4 1 3 1 3 4

Russian Air.

Allegro.

GIULIANI.

Prelude.

G. Major.

Waltz.

† Those Amateurs who do not wish to pursue the following Exercises, and who prefer pleasing and amusing pieces are recommended to a work entitled "The Giulianiad" in which they will find Music for the Guitar (both Vocal and Instrumental) of an easy and agreeable character.

Grazioso.

GIULIANI.

Andante Cantabile.

DIABELLI.

Prelude.

E. Minor.

Waltz.

Andantino.

F. CARULLI.

Prelude.

D. Major

0 2 4 0 2 0 2 3 0 1 2 4 1 3 4 4 3 1 4 2 1 3 1 0

2 0 2 4 0 2 0 2 3 4 0 2 0 2 3 0 1 1 3 1 2 4 1 2 4 2 4 1 2 4 1 3 4

Allegretto.

Andante

DIABELLI.

Prelude.

VII VII V X

Andante.

MAGNIEN.

The main musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The second staff includes a dynamic marking of *f* (forte) and a fingering sequence of 1, 2, 3, 4. The third staff also has a dynamic marking of *f*. The fourth staff starts with a dynamic marking of *p* (piano). The fifth staff begins with a dynamic marking of *p* and includes a fingering sequence of 1, 2, 4, 2, 1, 2. The sixth and seventh staves continue the melodic and harmonic development of the piece.

B. Minor.

A single staff of music in B minor, showing a sequence of notes with various fingering numbers (0, 2, 4, 1, 3, 0, 2, 3, 0, 0, 2, 1, 3, 4, 0).

The word "Bar" or "Barré" means when two or more notes upon different strings but upon the same Fret are stopped by laying the same finger of the left hand across them.

Two staves of music illustrating the "Barré" technique. The first staff is marked with a Roman numeral "II" and shows a sequence of notes with slanted lines indicating the placement of the left hand across the strings. The second staff is marked with a Roman numeral "IV" and shows a similar sequence of notes with slanted lines.

Allegretto.

X

Waltz.

Exercise on the ninth Position in *A. Major.*

Prelude.

For glissé (slide) see page 48

Allegretto.

F# Minor.

II

II IV II I II

Prelude in F# Minor.

C♯. Minor.

The keys of B. Major and C♭. Major requiring the same fingering upon the Guitar, I have placed them together, The same observation applies to the other keys which are here after placed together.

B. Major.

C♭. Major.

VII IV VII IV VII

Prelude.

G# Minor.

Ab Minor.

IV I VI I

IV IX XIII

Prelude.

IV I IV I IV

F# Major.

G# Major.

II I II I

VI XI II

II I II I II

F Major

1 3 0 1 3 0 2 3 0 2 3 1 3 0 1 3 1 2 4 1 3 4

3 2 1 0 3 2 1 0 1 3 0 2 3 0 1 3 0 2 3 0 2 3

3 1 3 0 1 2 3 1 3 0 1 3 1 1 3 1 2 4 1 2 4 2 4 1 2 4 1 3

M GIULIANI.

2 3

4

3 2

2 4

4

Prelude.

3 2 1 1 4 1 0 3 2 1 1 4 4 2 1 1 3 1

Example shewing how many times and upon what parts of the Instrument the same note can be played. The Roman Figures on the upper stave denote the Position and the notes the defferent strings.

0 V II VII III VIII 0 V X

This musical staff shows a sequence of notes on a six-stringed instrument. The notes are: G4 (open), D5 (5th string, 5th fret), A4 (4th string, 2nd fret), E5 (4th string, 7th fret), F5 (3rd string, 1st fret), C5 (3rd string, 7th fret), G4 (open), D5 (5th string, 5th fret), A4 (4th string, 2nd fret), E5 (4th string, 7th fret), F5 (3rd string, 1st fret), C5 (3rd string, 7th fret).

II VII XII III VIII XIII 0 V X II VII XII 0 IV IX XIV

This musical staff shows a sequence of notes: D5 (5th string, 2nd fret), A4 (4th string, 7th fret), F5 (3rd string, 12th fret), G4 (open), D5 (5th string, 5th fret), A4 (4th string, 2nd fret), E5 (4th string, 7th fret), F5 (3rd string, 1st fret), C5 (3rd string, 7th fret), G4 (open), D5 (5th string, 5th fret), A4 (4th string, 2nd fret), E5 (4th string, 7th fret), F5 (3rd string, 1st fret), C5 (3rd string, 7th fret), G4 (open), D5 (5th string, 4th fret), A4 (4th string, 9th fret), E5 (4th string, 14th fret).

I V X XV III VII XII 0 V IX XIV I VI X XV III VIII XII

This musical staff shows a sequence of notes: G4 (open), D5 (5th string, 5th fret), A4 (4th string, 10th fret), E5 (4th string, 15th fret), G4 (open), D5 (5th string, 3rd fret), A4 (4th string, 7th fret), E5 (4th string, 12th fret), G4 (open), D5 (5th string, 5th fret), A4 (4th string, 10th fret), E5 (4th string, 15th fret), G4 (open), D5 (5th string, 6th fret), A4 (4th string, 11th fret), E5 (4th string, 16th fret), G4 (open), D5 (5th string, 3rd fret), A4 (4th string, 7th fret), E5 (4th string, 12th fret).

V X XIV VII XII VIII XIII X XV XII XVII XIII XV XVII

This musical staff shows a sequence of notes: D5 (5th string, 5th fret), A4 (4th string, 10th fret), E5 (4th string, 14th fret), G4 (open), D5 (5th string, 7th fret), A4 (4th string, 12th fret), E5 (4th string, 16th fret), G4 (open), D5 (5th string, 10th fret), A4 (4th string, 14th fret), E5 (4th string, 18th fret), G4 (open), D5 (5th string, 11th fret), A4 (4th string, 15th fret), E5 (4th string, 19th fret), G4 (open), D5 (5th string, 13th fret), A4 (4th string, 17th fret), E5 (4th string, 21st fret).

THE CHROMATIC SCALE UPON EACH STRING.

The image shows two staves of musical notation. The top staff contains three measures, each representing a different string (I, V, IX). Each measure shows a chromatic scale starting from the open string (0) and moving up to the 4th fret, with fingerings 1, 2, 3, 4 indicated below the notes. The bottom staff also contains three measures for strings I, V, and IX, showing chromatic scales with similar fingerings. The notes are written in a treble clef.

OF THE HARMONICKS.

Many Harmonick sounds may be produced upon the Guitar: but those most in use, as being the most sonorous, are upon the 3rd, 4th, 5th, 7th and 12th Frets.

They are produced by a slight pressure of a finger of the left hand upon the strings, just above the Frets, and striking them rather strongly near the Bridge; withdrawing the finger of the left hand from the string as soon as it is in a state of vibration. They are marked *Har:* or *Harm:* and are generally written in notes smaller than the others; and in order to avoid a multiplicity of additional lines, are placed an Octave lower than the sounds which they produce; As in the following Table.

	String. Lower. E	String. A	String. D	String. G	String. B#	String. E
3 rd Fret.						
4 th Fret.						
5 th Fret.						
7 th Fret.						
12 th Fret.						

Allegretto.

Musical score for *Allegretto* in 3/4 time. The score consists of six staves. The first two staves show a melodic line with eighth and sixteenth notes, accompanied by a bass line with quarter notes. The third staff continues the melody with some slurs and accents. The fourth and fifth staves show a more complex melodic line with many slurs and accents, and the sixth staff concludes the piece with a final cadence. Fingerings are indicated by numbers 1-4 below the notes.

Allegro.

Musical score for *Allegro* in 2/4 time. The score consists of six staves. The first two staves show a melodic line with eighth and sixteenth notes, accompanied by a bass line with quarter notes. The third staff continues the melody with many slurs and accents. The fourth and fifth staves show a more complex melodic line with many slurs and accents, and the sixth staff concludes the piece with a final cadence. Fingerings are indicated by numbers 1-4 below the notes.

When this mark — occurs under two or more notes *ascending*, the first note only is to be struck with the right hand, and the succeeding notes are to be produced by letting the Fingers of the left hand fall with force upon them in succession .

Presto legato.


The musical notation consists of two staves. The first staff shows an ascending passage starting with a treble clef and a common time signature. It features a series of eighth notes with a slur over them. Small upward-pointing triangles are placed under the first note of several groups of notes. The second staff shows a descending passage with similar eighth notes and slurs, also featuring upward-pointing triangles under the first notes of groups.

When this mark — occurs under two or more notes *descending*, the first is to be struck with the right hand, and the others are produced by *pulling* the strings horizontally with the fingers of the left hand, in succession; which is in fact striking or pulling the strings with the fingers of the left hand instead of those of the right .


The notation shows a single staff with a treble clef and common time. It depicts a descending eighth-note scale. A thick, dark horizontal bar is drawn across the notes, representing the action of pulling the strings horizontally with the left hand. A slur is placed over the notes, and a downward-pointing triangle is under the first note.

This section contains four staves of musical notation, each showing a descending eighth-note scale. The first staff has a treble clef and common time. Each staff includes slurs over the notes and downward-pointing triangles under the first notes of groups, indicating the technique described in the text above.

EXERCISE in ARPEGGIOS for the Right hand.

Nº 1. 

Nº 2. 

Nº 3. 


Nº 4. 

Nº 5. 

Nº 6. 

Nº 7. 

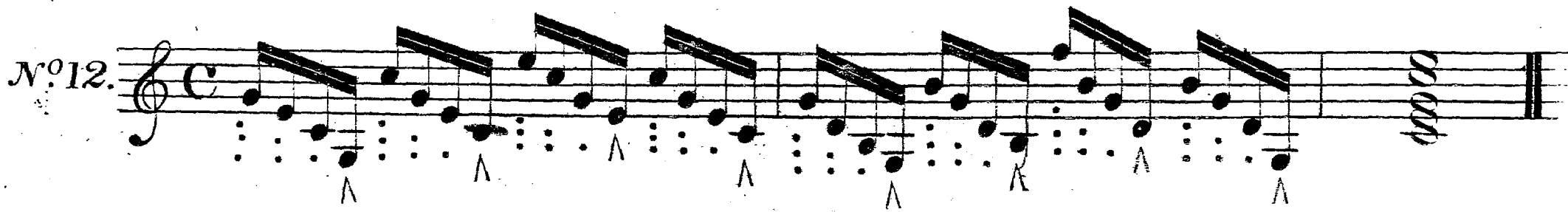
Nº 8. 

Nº 9. 

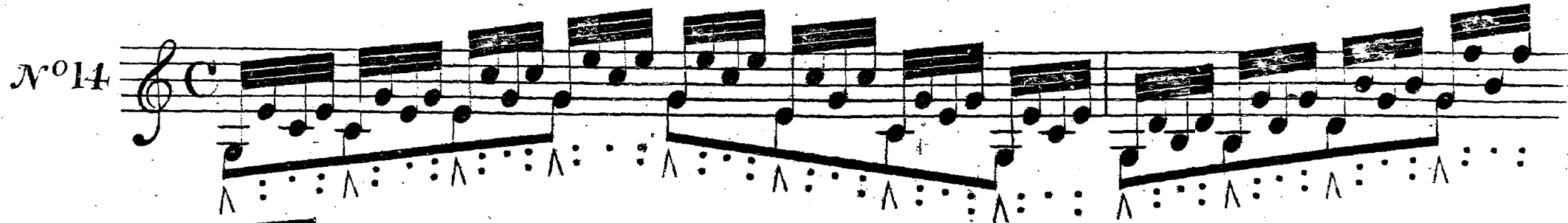
Nº10. 



Nº11 

Nº12. 

Nº13 

Nº14 



Nº15 

Nº16 

G. Major.
Thirds.

Sixths.

Octaves.

Tenths.

D. Major.
Thirds.

Sixths.

Octaves.

Tenths.

A. Major!
Thirds.

II I II IV V VII IX X XII

X IX VII IV II I II

Sixths.

V VI

VIII X

Octaves.

I II IV VI VII IX XI XIII XIV

XIV XIII XI IX VII VI IV II I

Tenths.

II III V VII VIII X X VIII

VII VI III II I

In the following Example, in which a Bass is added, the Bass Note must be struck with the Thumb, and the two upper notes with the 1st and 2nd Finger as marked.

Thirds.

Tempo di Waltz

Sixths.

Octaves.

IX VIII VII VI V IV III II I

V VI VIII V III V VI III V VIII V

Exercise

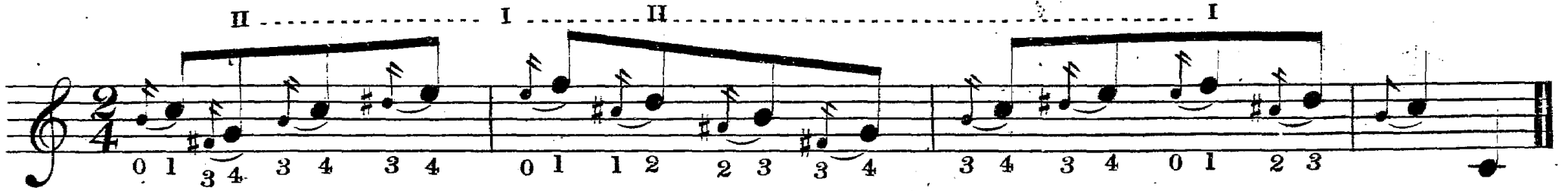
IX VII IV V IX

VII IV V VII

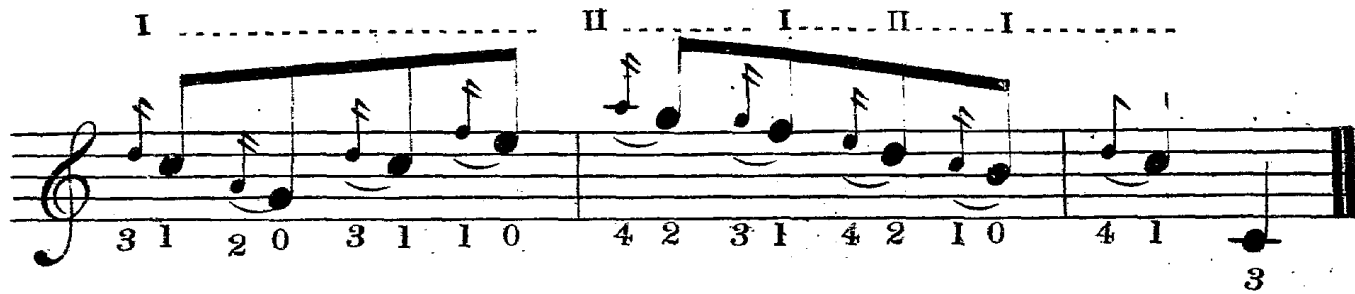
IX IV V VII IV

GRACES and ORNAMENTS of EXPRESSION.

The Appoggiatura is a grace expressed by one or more small notes pre-fixed to a note of the Melody. Its length is borrowed from the note of the Melody. The inferior Appoggiatura. In order to continue the tone of a Melody with expression the small note must be struck with the right hand, and the following note produced by letting the finger of the left hand fall with force upon it. for instance ;



The superior Appoggiatura is played by striking the small note with the right hand, and pulling the note of the Melody horizontally with the finger of the left hand. for instance ;



Of the APPOGGIATURA of SEVERAL NOTES

Strike the first small note with the right hand, and produce those which follow by letting the fingers of the left hand fall upon them as marked .



Strike the first small note with the right hand, and produce those which follow by pulling the other fingers rapidly from the strings.



Written thus

Played thus

The first system shows a musical exercise in G major, 6/8 time. The 'Written thus' part is on a single staff with a treble clef, showing a melodic line with eighth and sixteenth notes. The 'Played thus' part is on a single staff with a treble clef, showing the same melodic line with detailed fingering numbers (1, 2, 3, 4) and a 'V' marking above a measure.

Written thus

Played thus

The second system continues the exercise. The 'Written thus' part shows the melodic line. The 'Played thus' part includes fingering numbers and a 'V' marking above a measure.

Written thus

Played thus

The third system continues the exercise. The 'Written thus' part shows the melodic line. The 'Played thus' part includes fingering numbers and Roman numerals (IV, I, II, IV, I) above the notes.

Written thus

Played thus

The fourth system continues the exercise. The 'Written thus' part shows the melodic line. The 'Played thus' part includes fingering numbers and Roman numerals (IV, I, II, IV) above the notes.

Andante.

Written thus

Played thus

Written thus

Played thus

Written thus

Played thus

The GLISSATO or SLIDE .

Is played by striking the first small note, and whilst the string is in a state of vibration, sliding the finger by which it is pressed along all the semitones or frets, until it arrives at the note of the melody. The Bass note is to be played with the first of the small notes .

Written thus

Played thus

Etouffée; means, when a note is struck, and after being allowed to vibrate during its length, is stopped by the same finger which struck it. The slightest touch will reduce it to silence.

Etouffée.

Moderato.

F. SOR.

The musical score consists of ten systems, each with a treble and bass staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings (1-4) are indicated above or below notes. The piece is in common time (C) and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings. The piece is titled 'Etouffée' and 'Moderato' by Fernando Sor.

Andante sostenuto.

F. CARULLI.

Andantissimo
con espres:

M. GIULIANI.

VII

The musical score is presented in several systems. The first system consists of two staves: the upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, containing a melodic line with various note values and rests; the lower staff is a bass clef with a 0-6-8-7-9-8-7-6-5-4-3-2-1-0 fretboard diagram. The second system also has two staves, with the upper staff continuing the melody and the lower staff providing harmonic accompaniment. The third system features a treble clef staff with a 2/4 time signature, starting with a forte (*f*) dynamic and a piano (*p*) dynamic marking, and a bass clef staff with a mezzo-forte (*mf*) dynamic. The fourth system continues with a treble clef staff starting with a forte (*f*) dynamic and a bass clef staff with a piano (*p*) dynamic. The fifth system shows a treble clef staff with a 4/4 time signature and a bass clef staff with a piano (*p*) dynamic. The sixth system continues with a treble clef staff and a bass clef staff with a piano (*p*) dynamic. The seventh system features a treble clef staff with a 4/4 time signature and a bass clef staff with a piano (*p*) dynamic. The eighth system continues with a treble clef staff and a bass clef staff with a piano (*p*) dynamic. The ninth system features a treble clef staff with a 4/4 time signature and a bass clef staff with a piano (*p*) dynamic. The tenth system continues with a treble clef staff and a bass clef staff with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Andantino.

M. GUILIANI.

The image displays a musical score for guitar, consisting of ten staves of music. The piece is titled "Andantino" and is by M. Giuliani. The time signature is 2/4. The key signature is one sharp (F#), indicated by the key signature on the fifth staff. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as chords and rests. The fifth staff includes a "dol" marking and some fingering numbers (4, 3, 1, 4, 1, 4, 1). The score concludes with a double bar line and repeat dots at the end of the tenth staff.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music is written in a complex, multi-measure style with various rhythmic values and articulations.

Andante risoluto.

F. CARULLI.

The second system of the musical score consists of eight staves. The top staff is a treble clef with a common time signature (C). The bottom seven staves are bass clefs. The music is written in a complex, multi-measure style with various rhythmic values and articulations. Dynamics markings include *f*, *sf*, *p*, and *pp*. Fingering numbers (1-4) are present throughout the piece.

VIII X VIII VIII VII

VIII X VII VIII VII V III I

VIII IX VII IX VIII X VIII VII VIII

X XIII VI V VIII V

V II III IV V III

V VI V II

V VII IV III II

V VII IV III II

Adagio.

AGUADO

Musical score for *Adagio* (AGUADO). The score is written for guitar and consists of four systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features various guitar techniques: a first barre, fingering numbers (1-4), and dynamic markings such as *dol* (dolce). The second system includes a *dol* marking and a *VI* fingering. The third system includes a *dol* marking and a *III* fingering. The fourth system includes a *dol* marking and a *VI* fingering. The piece concludes with a double bar line.

Waltz.

Musical score for *Waltz*. The score is written for guitar and consists of three systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features various guitar techniques: a first barre, fingering numbers (1-4), and dynamic markings such as *dol* (dolce). The second system includes a *dol* marking and a *VI* fingering. The third system includes a *dol* marking and a *VI* fingering. The piece concludes with a double bar line and the marking *D.C.* (Da Capo).

M A R C H E
du BALLET de CENDRILLON.

F. SOR.

The 6th String to be turned in D.

The musical score is written for the 6th string of a violin, with the instruction "The 6th String to be turned in D." at the top. The score is in G major (one sharp) and common 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 common time signature. The first measure is marked with a piano (*p*) dynamic. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout, including *f* (forte) and *p dol* (piano dolce). The score also features numerous fingerings, such as 1, 2, 3, 4, and 0 (open string). A double bar line with repeat dots appears in the second staff. A first and second ending are marked in the sixth staff. The score concludes with a final cadence in the tenth staff.

PRACTICE of the CHORD of the SIXTH.

X IX VII V III II

X IX VII V III II

X IX VII V III II I

Allegro con brio.

RONDO.

The musical score consists of eight systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Allegro con brio' and 'RONDO'. The score includes various dynamic markings such as *p*, *cres*, *f*, *sf*, *pf*, *tutte sf*, and *piano*. Performance instructions include *smorzando il tono.* and *di sopra sempre*. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents.

sulla 4.^a e 3.^a corda.

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and arpeggiated figures. Dynamics include piano (p), forte (f), and piano (p).

piu lento

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. The tempo is marked "piu lento". The staff contains a series of chords and arpeggiated figures.

tempo.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The tempo is marked "tempo.". The staff contains a series of chords and arpeggiated figures. Dynamics include piano (p) and crescendo (cres.).

cres.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and arpeggiated figures. Dynamics include forte (f) and sfzando (sf).

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and arpeggiated figures. Dynamics include sfzando (sf) and piano (p).

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and arpeggiated figures.

Coda

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and arpeggiated figures. Dynamics include piano (p).

Musical staff 8: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and arpeggiated figures. Dynamics include piano-forte (pf).

The image displays a musical score for piano, consisting of eight systems of two staves each. The music is written in a key signature of one sharp (F#) and a common time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together in groups. Dynamic markings are used throughout to indicate changes in volume, including *ff* (fortissimo), *p* (piano), *pf* (pianissimo), *sf* (sforzando), and *f* (forte). The piece concludes with a double bar line and repeat dots.