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W. H. & Co. London

47

# Instructions

for the

## SPANISH GUITAR,

Explaining in an Easy manner

*The Art of Playing upon that Instrument,*

*both as an Accompaniment for the*

*Voice, and as a Solo Instrument,*

*Illustrated with*

**ARPEGGIOS IN THE PRINCIPAL KEYS,**

together with a Selection of

*Twenty-Seven Popular Airs.*

**Composed, Arranged & Dedicated,**

*to his much esteemed Friend & Pupil*

*M<sup>rs</sup> Henry de la Chamette.*

BY

**J . A . N Ü S K E .**

Ent. Sta. Hall.

Pr. 5.

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*Henry de la Chamette*

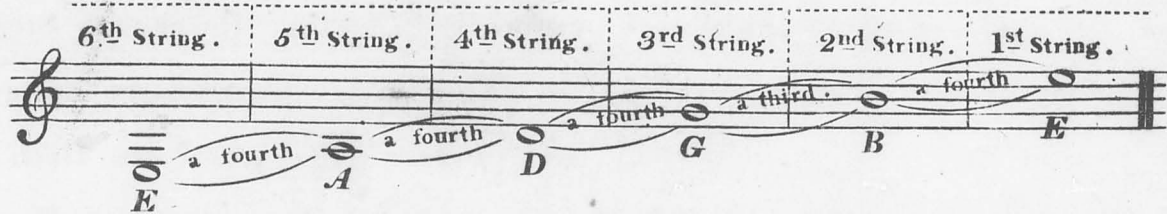
# I N S T R U C T I O N S

for the

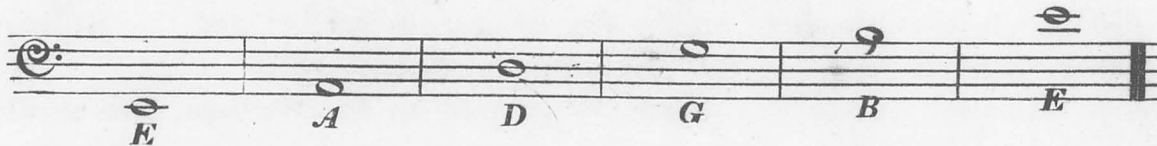
## SPANISH GUITAR .

by J. A. Nüske .

The Six Strings with which the Guitar is strung, are tuned as follows :



These open Strings however (tho' written in the treble Clef:) are in sound an Octave lower, and in unison with the following Notes on a Pianoforte:


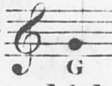

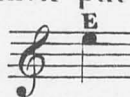


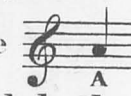
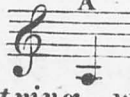

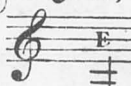


The present little work being only intended for those who are already initiated with the rudiments of Music in general, will, it is hoped, be found sufficient to give them in an easy way, an insight of the Guitar, which the Author here has endeavored to explain as clearly as possible .

### MANNER OF HOLDING THE GUITAR .

To give a free and easy movement to the fingers of the left-hand, let the neck of the Guitar be put on the thumb, and supported with that, let the palm of that hand be held rather hollow, and let the fingers fall on the strings in a perpendicular position, putting them as close as possible before the fret . The Body of the Guitar should rest on the right-thigh . Let the little finger of the right-hand be put close to the Bridge, and the Strings be struck with the thumb and the three fingers, resting the hand firmly on the little finger . The Strings should be touched with the tips of the fingers , which greatly facilitates the performance . An able Master will however easily explain that, which the Student might perhaps not so quickly understand from reading only .

TUNING OF THE GUITAR.

Obtain the Note of G  on a Pianoforte and tune the 3<sup>d</sup> String  in unison with the former. Put a finger before the 4<sup>th</sup> fret of that string, which will produce ; tune the 2<sup>d</sup> String in unison to that sound; then put your finger before the 5<sup>th</sup> fret of that 2<sup>d</sup> String which will produce , tune the first string in unison to that sound. Then put your finger before the third fret of the second String, which will produce , tune the fourth String an Octave lower to that sound into . Then place your finger before the second fret of the third String, which will produce , tune the fifth String an Octave lower to that sound into . And lastly place your finger before the second fret of the fourth String, which will produce , and tune the lowest or sixth String to that sound, an Octave lower into .

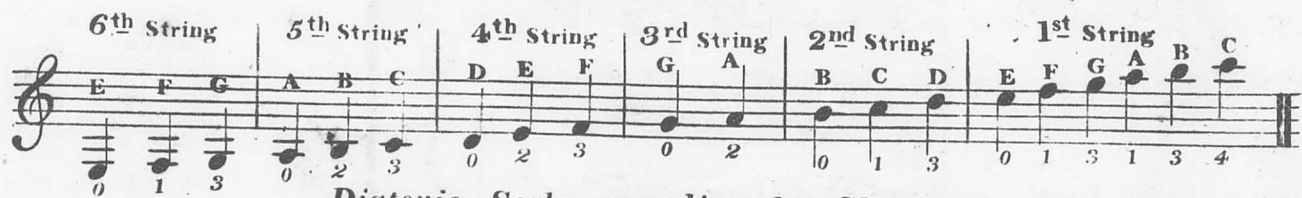
If the distances between the frets on the fingerboard are perfect and the Strings true, this manner of tuning cannot fail to have the desired effect.

When the fingers of the left-hand are pressed on the Strings, care should be taken, to put them quite on their points, keeping each as separate as possible from the adjacent Strings, for in a Chord where more Notes are struck at once, clearness of sound, especially on the Guitar, should be particularly attended to.

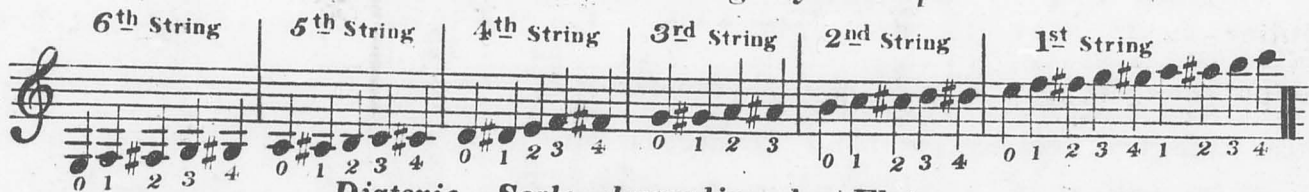
OF THE SCALES.

The Notes in the following Scales which are marked thus, (o) signify an open String, and the Numbers (1. 2. 3. 4.) are the fingers of the left-hand, but that fingering in Chords and Arpeggios varies occasionally.

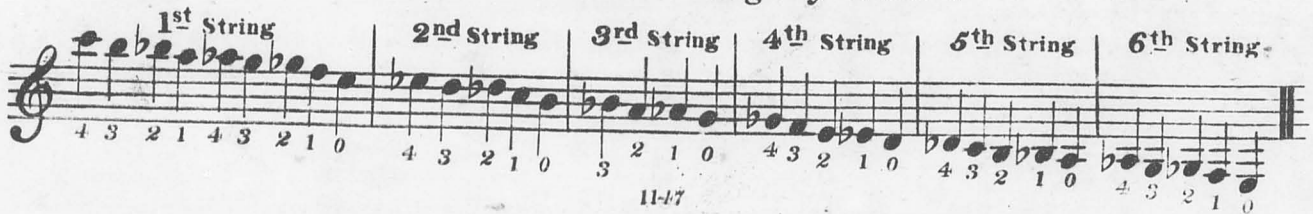
Natural Scale.



Diatonic Scale ascending by Sharps.



Diatonic Scale descending by Flats.



The following representation of the whole fingerboard will shew the Learner the extent of the Guitar, explaining at once Notes, frets and strings .

The open Strings.

as they are on the Nut .

First Fret .

Second Fret .

Third Fret .

Fourth Fret .

Fifth Fret .

Sixth Fret .

Seventh Fret .

Eighth Fret .

Ninth Fret .

Tenth Fret .

Eleventh Fret .

Twelfth Fret .

6th String.  
5th String.  
4th String.  
3rd String.  
2nd String.  
1st String.

EXERCISES FOR BOTH HANDS IN THE PRINCIPAL KEYS.

NB: The fingering of the right-hand (which is *above* the Notes) will be marked thus:

The thumb of the right-hand with a cross (+)

..... first finger do..... a dot (.)

..... second finger do..... two dots (..)

..... third finger do..... three dots (...)

First Position in  
C. MAJOR.

Musical notation for C Major first position, showing a scale with fingerings marked above the notes.

Arpeggio.

Musical notation for C Major arpeggio, showing a scale with fingerings marked above the notes.

A. MINOR.

Musical notation for A Minor first position, showing a scale with fingerings marked above the notes.

Arpeggio.

Musical notation for A Minor arpeggio, showing a scale with fingerings marked above the notes.

G. MAJOR.

Musical notation for G Major first position, showing a scale with fingerings marked above the notes.

Musical notation for G Major arpeggio, showing a scale with fingerings marked above the notes.

E. MINOR.

Musical notation for E Minor first position, showing a scale with fingerings marked above the notes.

Musical notation for E Minor arpeggio, showing a scale with fingerings marked above the notes.

*Allegretto.*

THE PLOUGH BOY.

English Air.

Nº 14.

Musical score for 'The Plough Boy' in G major, 2/4 time. It consists of four 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 music is characterized by a rhythmic melody with frequent eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line.

*Adagio.*

GOD PRESERVE THE EMPEROR.

D<sup>r</sup> Haydn.

Nº 15.

Musical score for 'God Preserve the Emperor' in G major, 2/4 time. It consists of two 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 tempo is marked 'Adagio'. The instruction 'sempre legato.' is written below the first staff. The music features a steady, flowing melody with some triplet figures. Fingerings are indicated by numbers 1-4. The piece ends with a double bar line.

*Allegretto.*

ARIETTA.

L.V. Beethoven.

Nº 16.

Musical score for 'Arietta' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto'. The music is a lively, rhythmic piece with many sixteenth and thirty-second notes. The first staff starts with a piano (*p*) dynamic. The second staff includes the instruction 'Ad lib.' above a section of music. The third staff ends with a 'dim.' (diminuendo) instruction and a piano (*p*) dynamic. The piece concludes with a double bar line.

54  
12

*Allegro.* RONDO. Dr. Haydn.

Nº 17.

*Poco Allegretto.* RUSSIAN AIR.

Nº 18.

*Allegretto.* SWISS AIR.

Nº 19.





Arranged by J. A. Nüske.

*Andante.* **THERE COMES A TIME.** *German Air.*

No. 1.

This musical score is for a German Air in 6/8 time. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is marked 'Andante'. The score includes various ornaments such as slurs, trills, and grace notes. Fingerings are indicated by numbers 1-4. A 'rallentando' section is marked in the third staff, followed by a return to 'a tempo'. The piece concludes with a double bar line.

*Andantino.* **THE ROSE TREE IN FULL BEARING.** *Irish Air.*

No. 2.

This musical score is for an Irish Air in 2/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andantino'. The melody is characterized by rhythmic patterns and ornaments typical of Irish folk music. The score includes slurs, trills, and grace notes, with fingerings indicated by numbers 1-4. The piece ends with a double bar line.

*Andante.* **ROBIN ADAIR.** *English Air.*

No. 3.

This musical score is for an English Air in 3/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante'. The melody is simple and elegant, with ornaments including slurs and grace notes. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line.



*Quasi Andante.*

RUSSIAN AIR.

No 7.

SCOTCH AIR.

*Slow.*

No 8.

*Alla Marcia.*

LA SENTINELLE.

German Air.

Nº 9.

Musical score for No. 9, 'LA SENTINELLE'. It consists of five staves of music in G major and 2/4 time. The score includes various dynamics such as *f*, *sf*, *p*, and *ralent.*. Fingerings are indicated with numbers 1-4. The piece concludes with a double bar line.

*Moderato.*

OF NOBLE RACE WAS SHENKIN.

Nº 10.

Musical score for No. 10, 'OF NOBLE RACE WAS SHENKIN'. It consists of four staves of music in G major and 2/4 time. The score includes various dynamics such as *p*, *f*, *sf*, and *ff*. Fingerings are indicated with numbers 1-4. The piece concludes with a double bar line.

*Maestoso.*

RHINE-SONG.

Nº 11.

MINUETTO.

Nüsse.

Nº 12.

*Andte espressivo.*

SUL MARGINE D'UN RIO.

Italian Air.

Nº 13.

Adagio.

"LORD HAVE MERCY."

Russian Prayer.

Nº 20.

Poco Allto.

RUSSIAN AIR.

Nº 21.

Andantino.

NEL COR PIU NON MI SENTO.

Paisiello.

Nº 22.

THE BLUE BELLS OF SCOTLAND.

*Allegretto.*

No 23.

*Andante.*

No 24.

Mozart.

Var:



