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With a Letter

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

Mrs Henry de la Chaumette

BY

J. A. NÜSKE.

Ent. Sta. Hall. Pr. 5s.

London, Printed by R. COCKS & Co. Importers & Publishers of the Works of Bruni, Campagnoli, Fesca, Fiorillo, Kreutzer, Mayseder, Rode, Muller, &c. 20, Princes Stt. Hanover Sqr.

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1 49

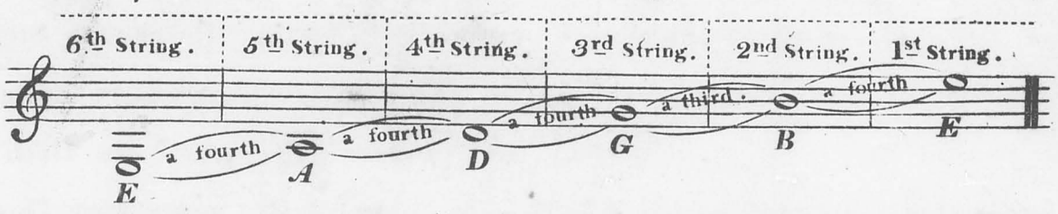
INSTRUCTIONS

for the

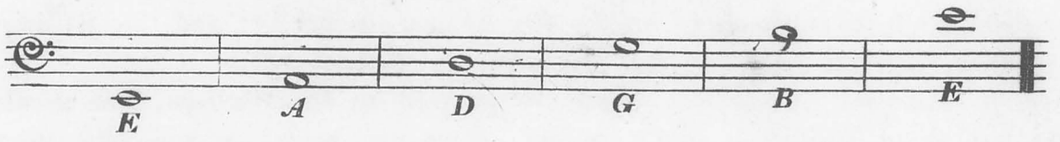
SPANISH GUITAR .

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 :

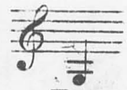
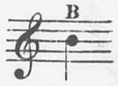
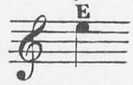
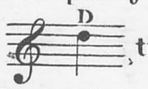
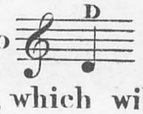
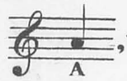
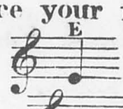


The present little work being only intended for those who are already initiated with the rudiments of Music in general, will, it is hoped, be found sufficient to give them in an easy way, an insight of the Guitar, which the Author here has endeavored to explain as clearly as possible .

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 3d String in *unison* with the former. Put a finger before the 4th fret of that string, which will produce  ; tune the 2d String in *unison* to that sound; then put your finger before the 5th fret of that 2d 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 .

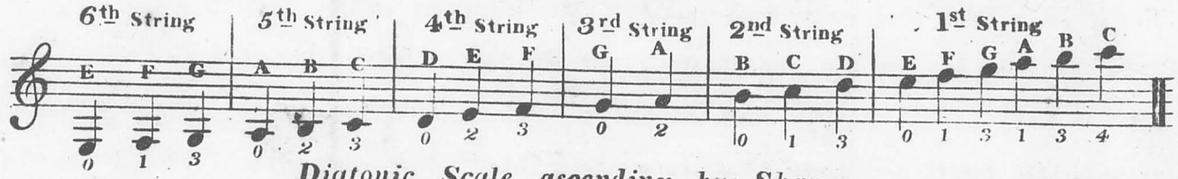
If the distances between the frets on the fingerboard are perfect and the Strings true, this manner of tuning cannot fail to have the desired effect.

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.

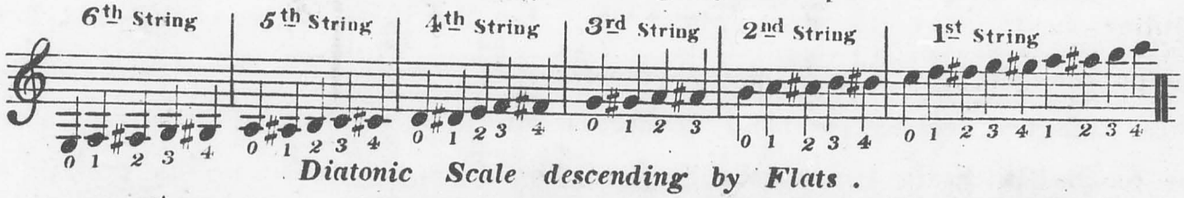
Of the Scales.

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.

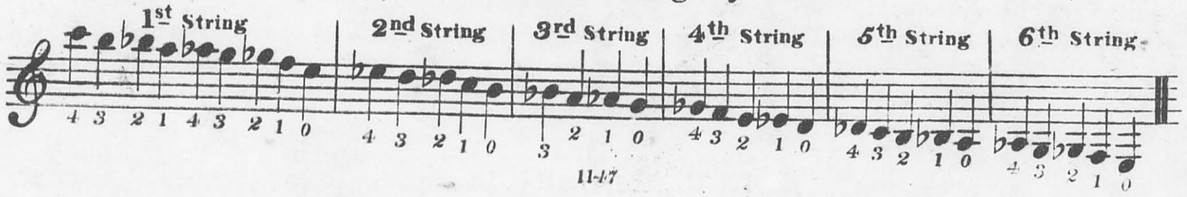
Natural Scale.



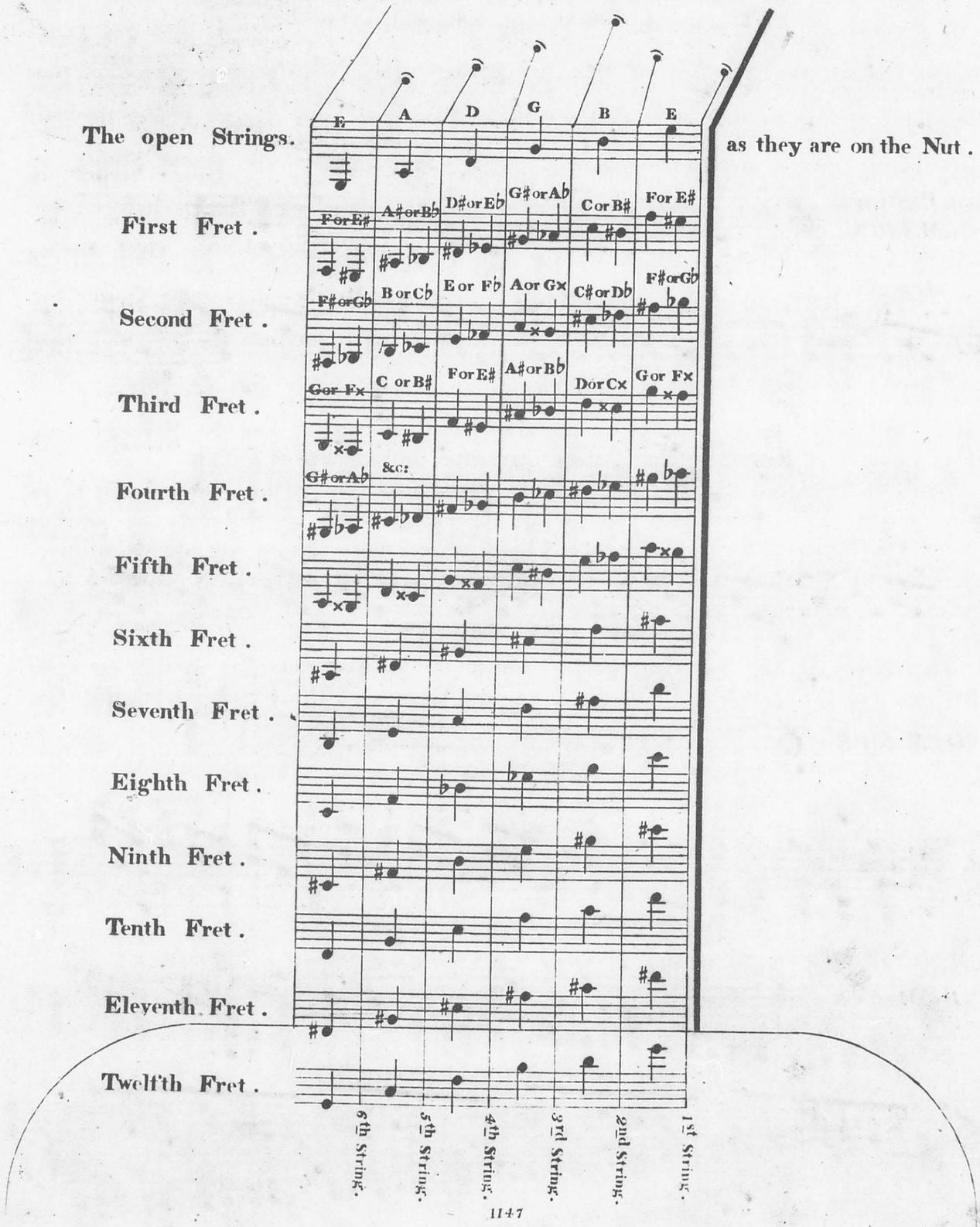
Diatonic Scale ascending by Sharps.



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 .



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52
4

Exercises for both Hands in the principal Keys.

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

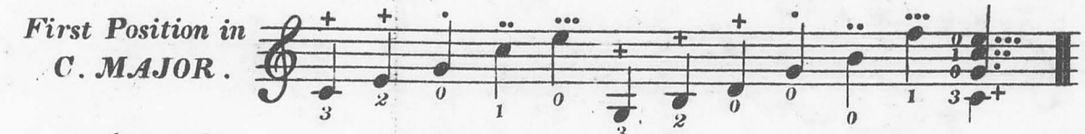
The thumb of the right-hand with a cross (+)

.....first finger do.....a dot (•)

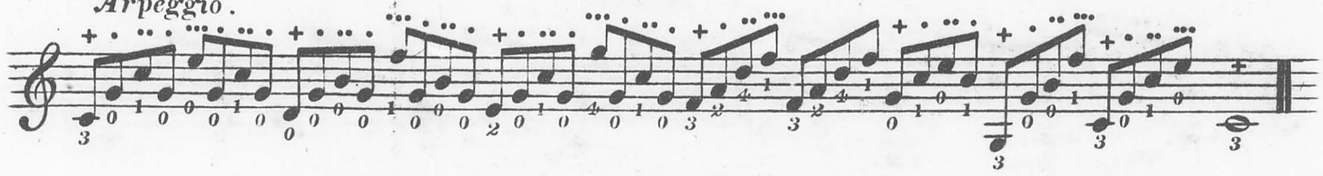
.....second finger do.....two dots (••)

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

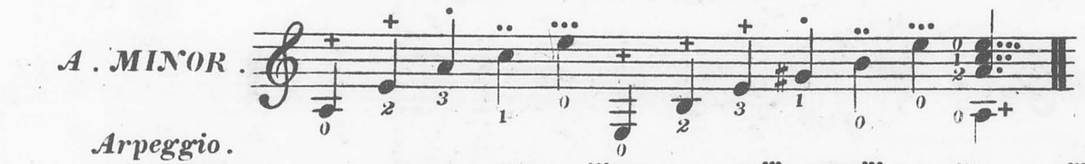
First Position in C. MAJOR.



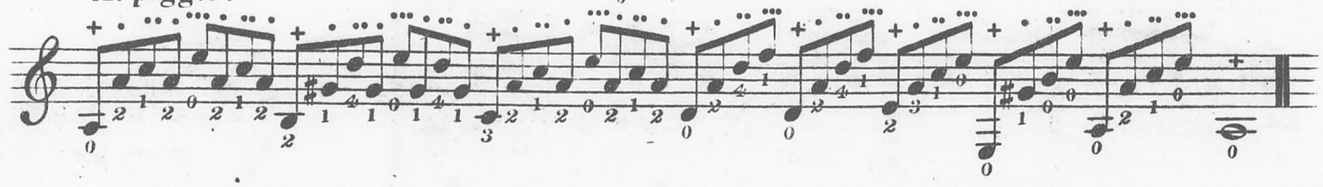
Arpeggio.



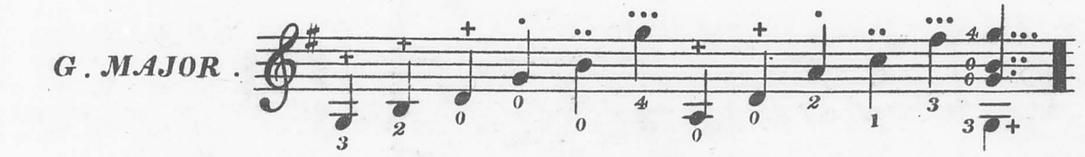
A. MINOR.

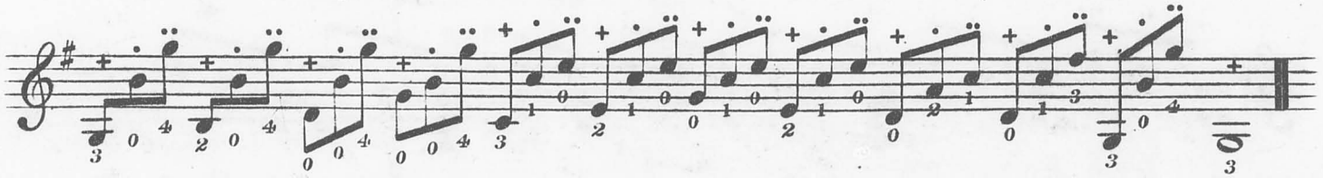


Arpeggio.



G. MAJOR.





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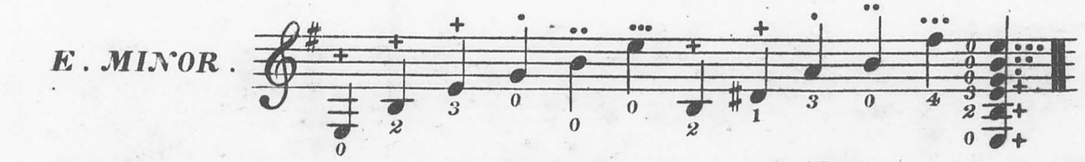
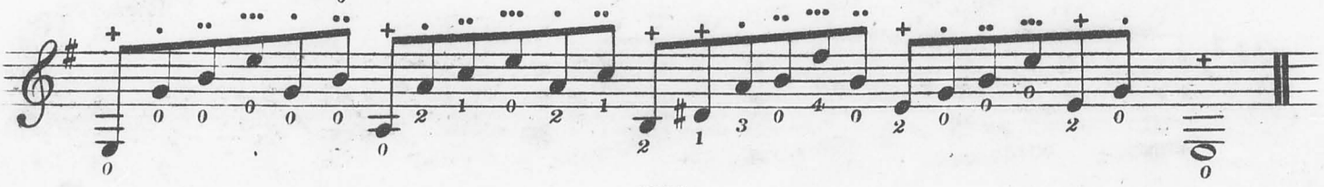
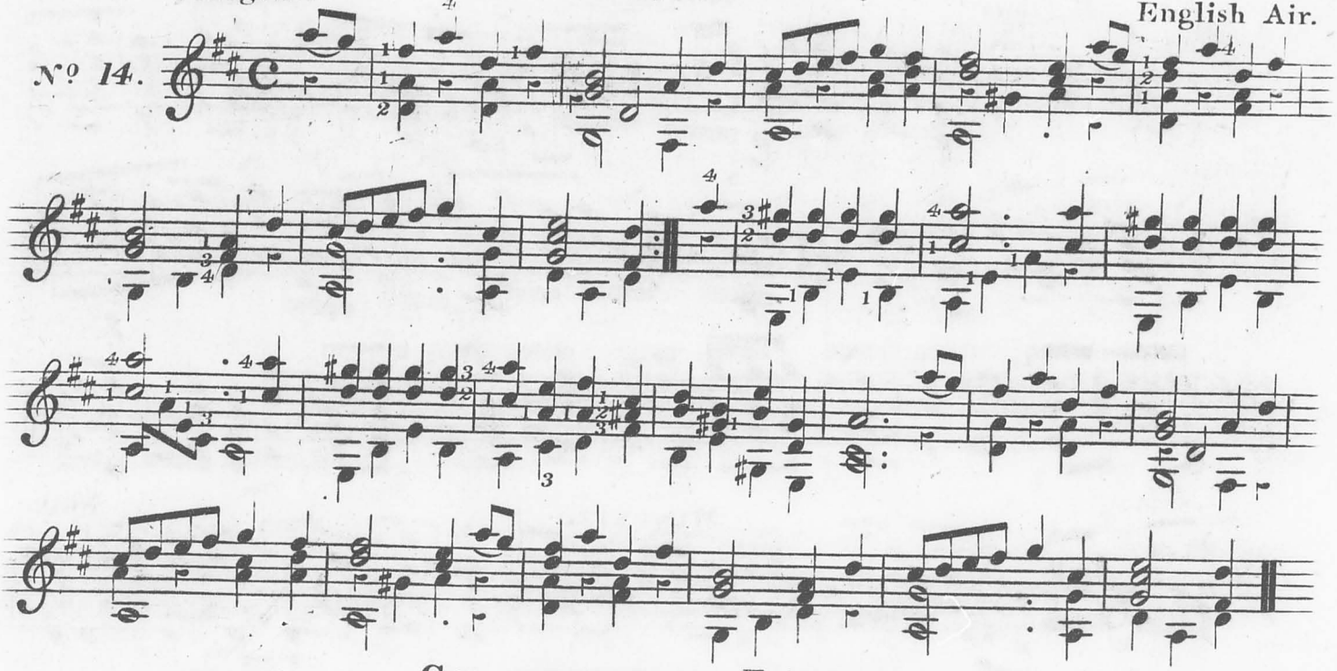




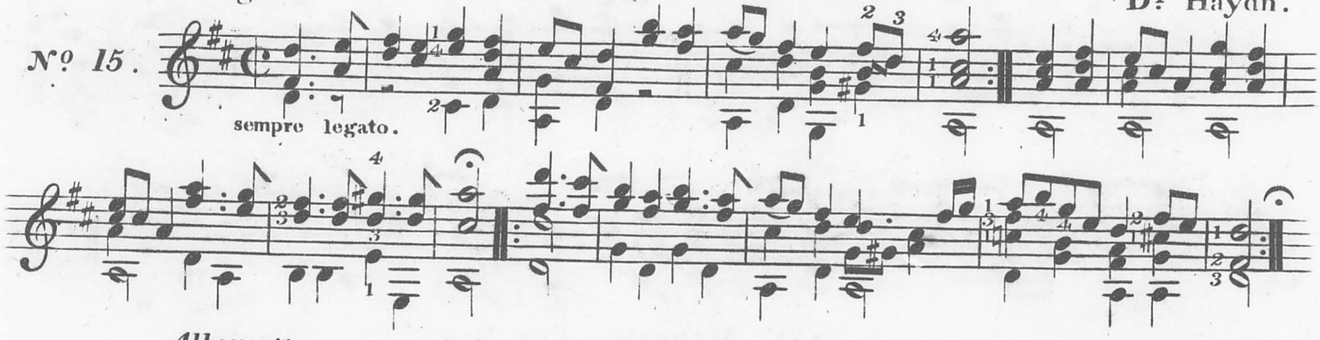
Allegretto. **THE PLOUGH BOY.** English Air.

No 14.



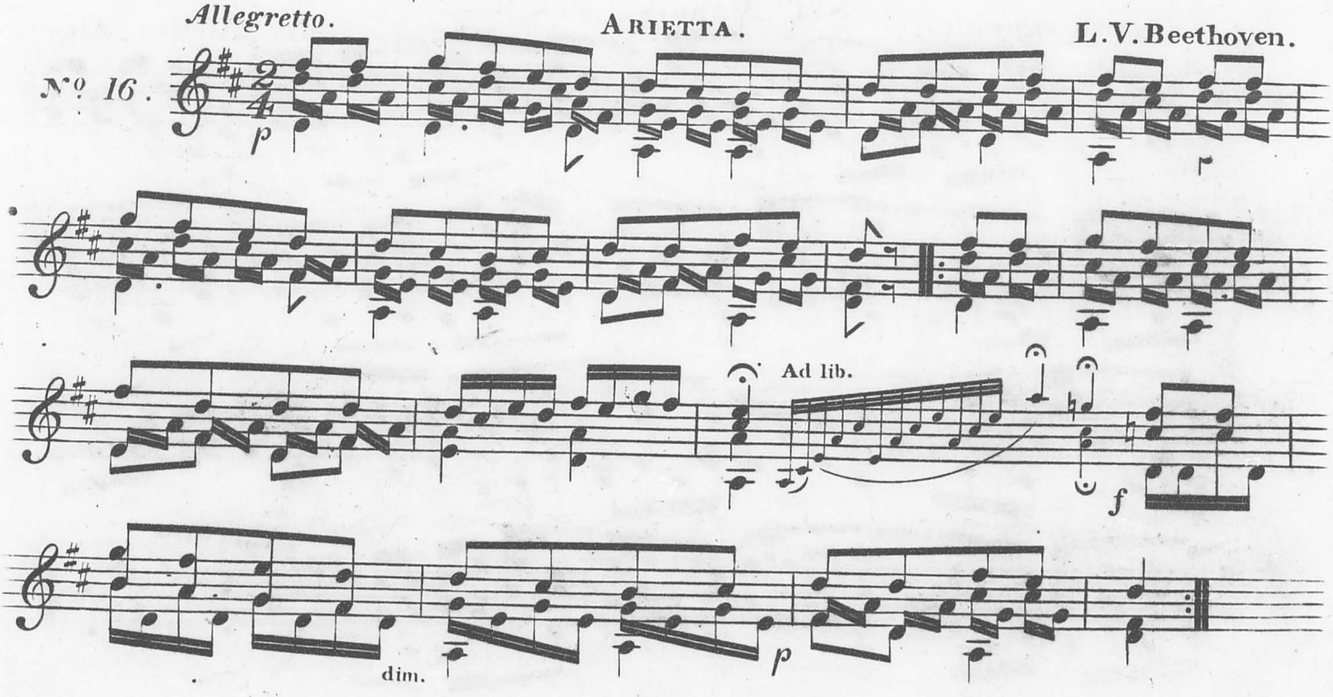
Adagio. **GOD PRESERVE THE EMPEROR.** Dr Haydn.

No 15.



Allegretto. **ARIETTA.** L.V. Beethoven.

No 16.



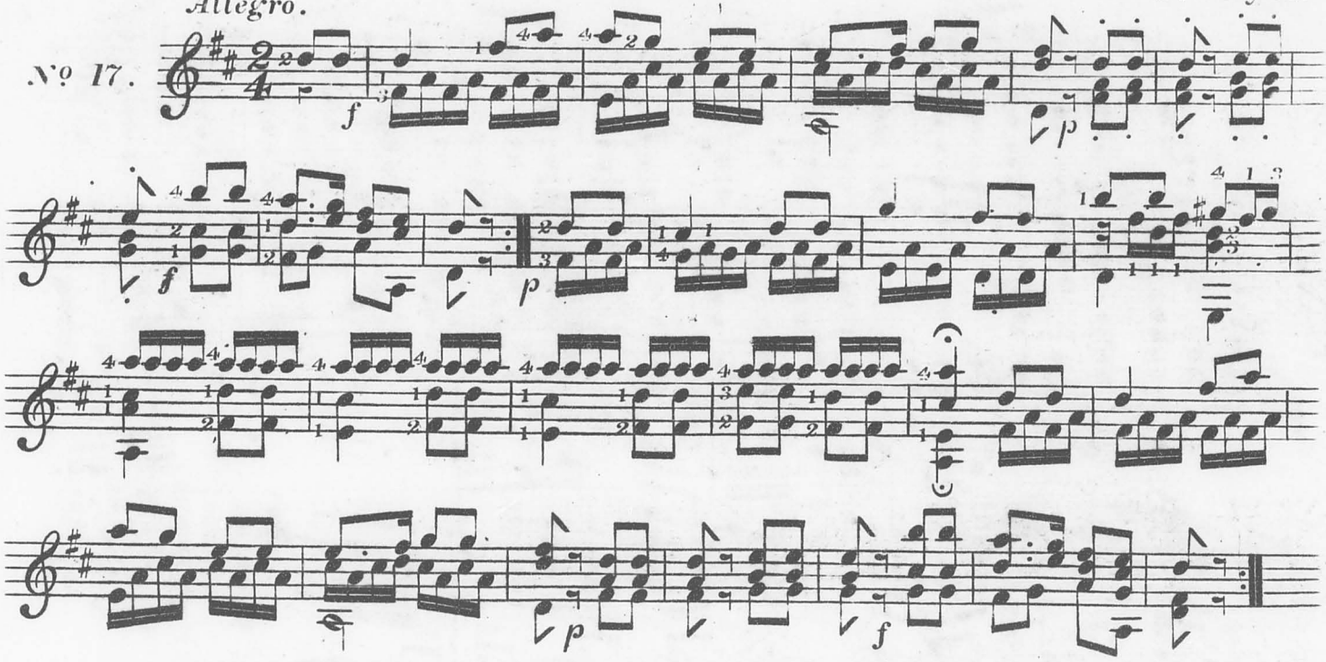
54
12

RONDO.

Dr Haydn.

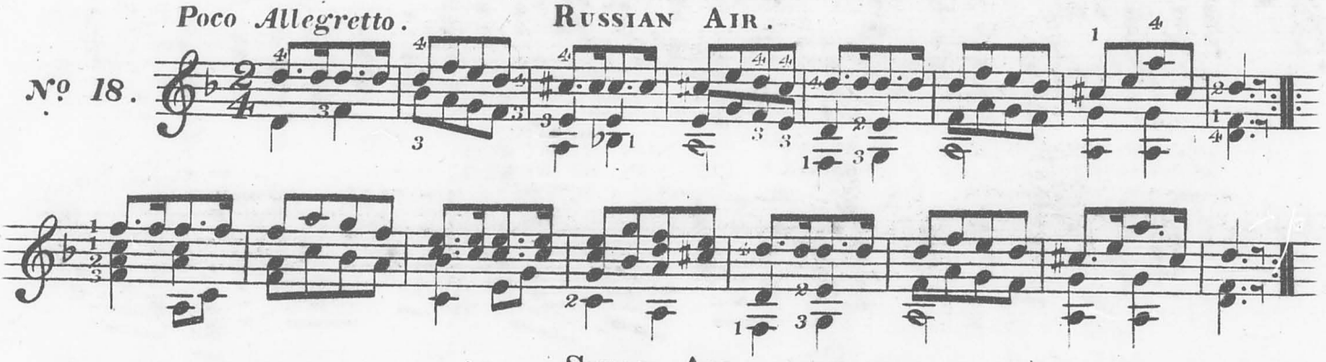
Allegro.

№ 17.



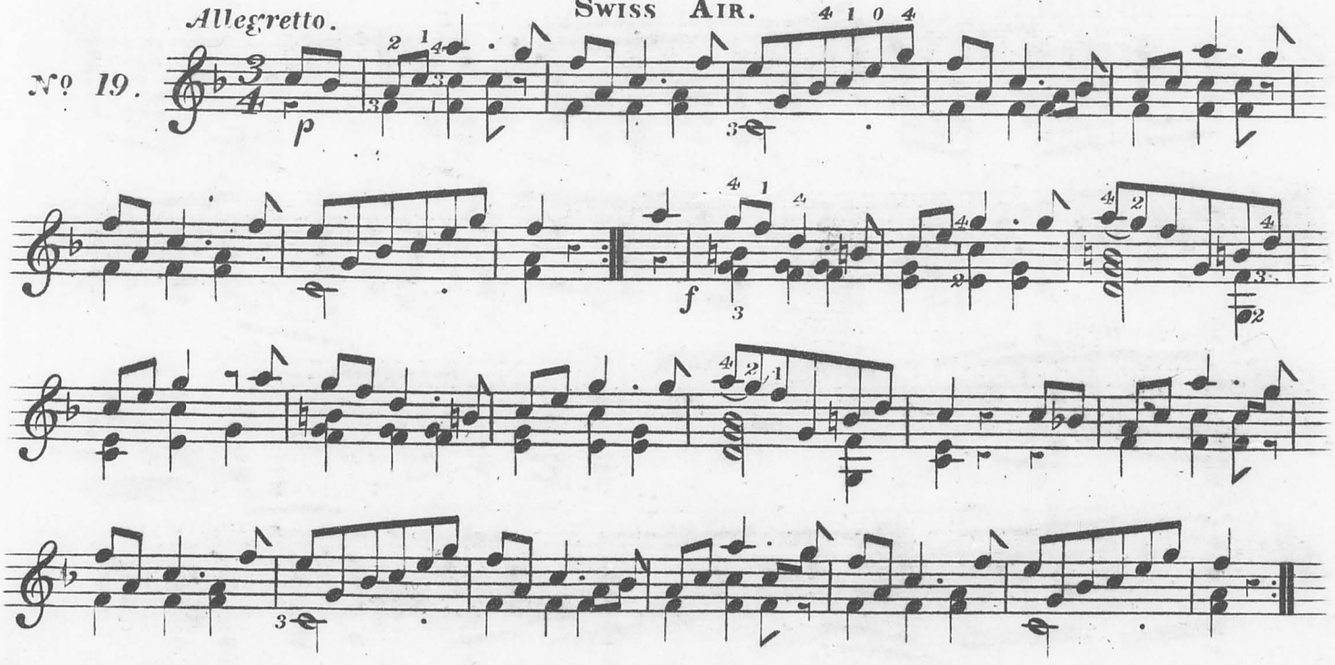
Poco Allegretto. RUSSIAN AIR.

№ 18.

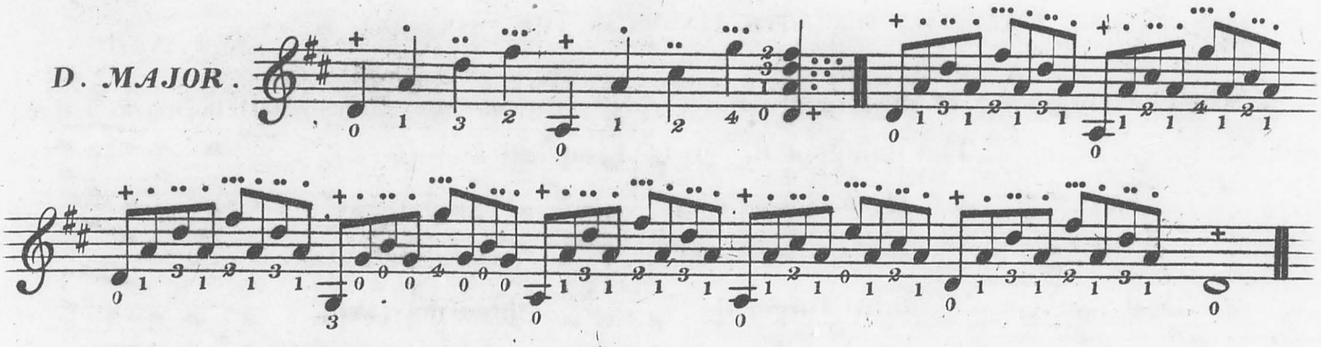


Allegretto. SWISS AIR.

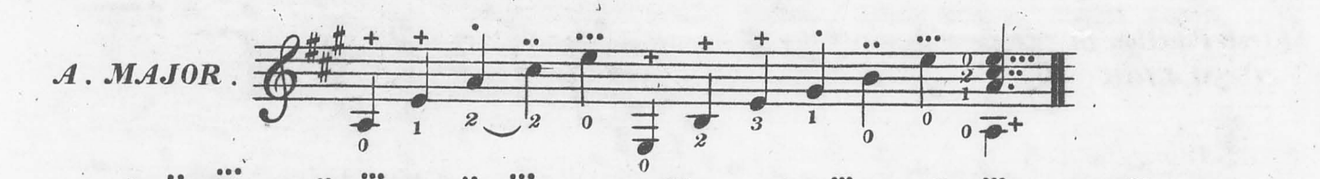
№ 19.

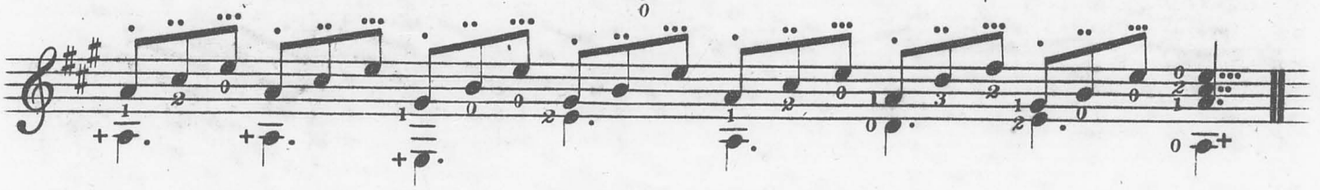


D. MAJOR.



A. MAJOR.





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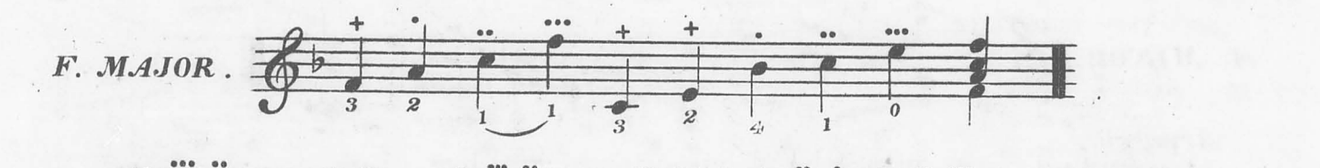
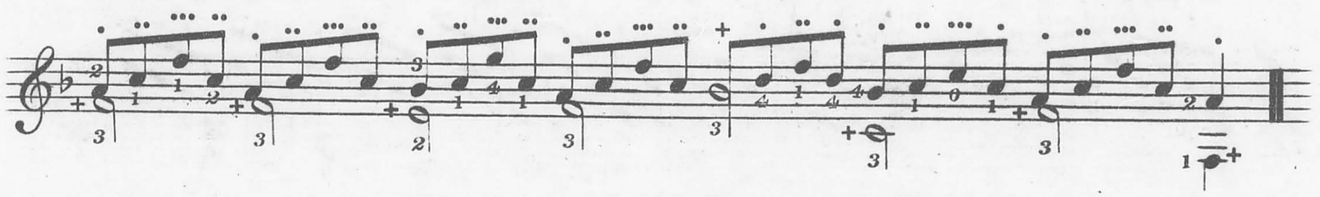
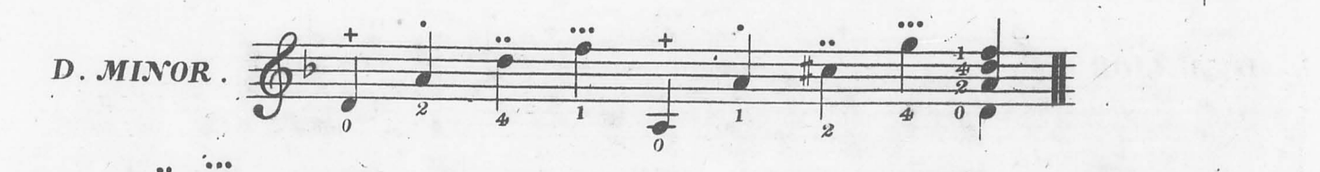
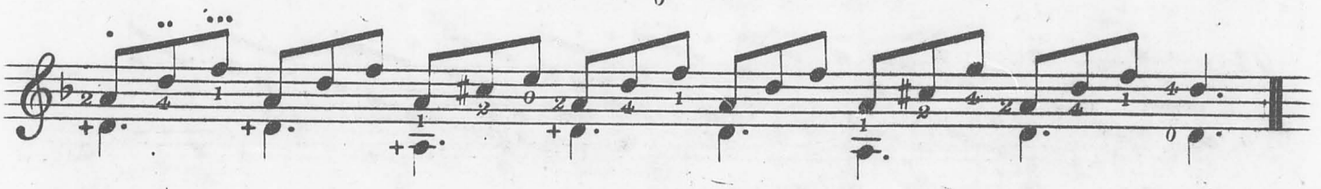


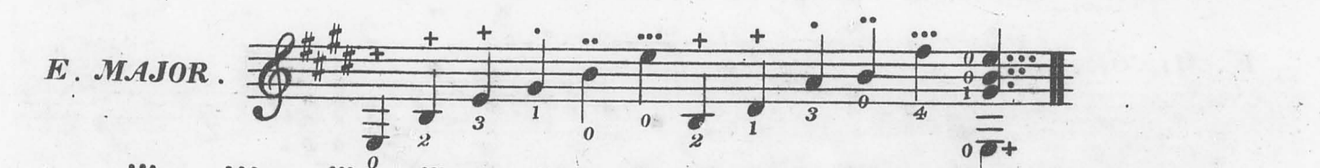


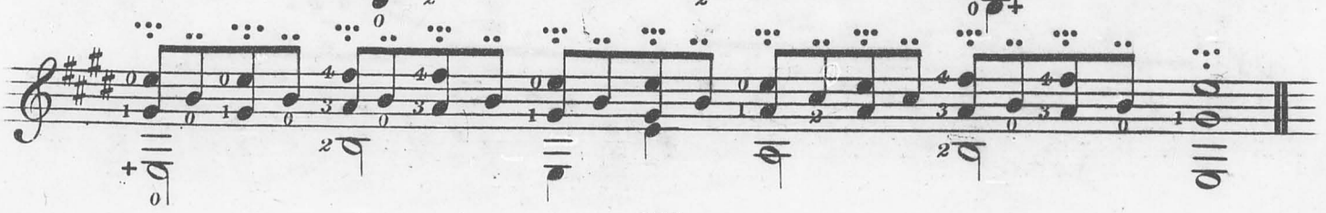
D. MINOR.





E. MAJOR.





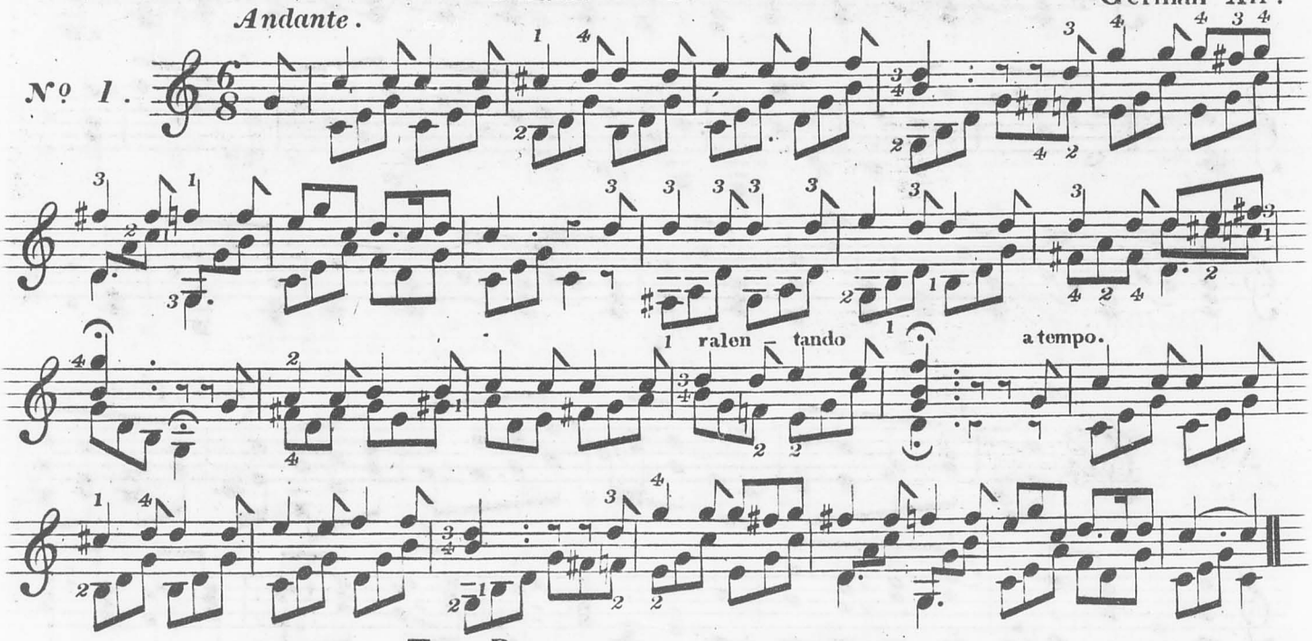
Arranged by J. A. Nüske.

THERE COMES A TIME.

German Air.

Andante.

No 1.

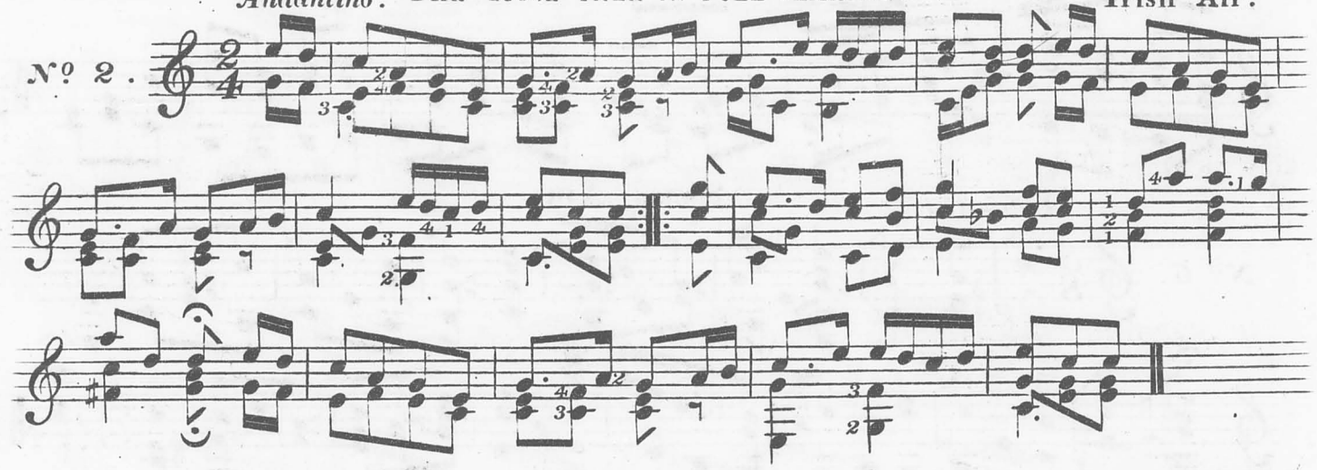


THE ROSE TREE IN FULL BEARING.

Irish Air.

Andantino.

No 2.

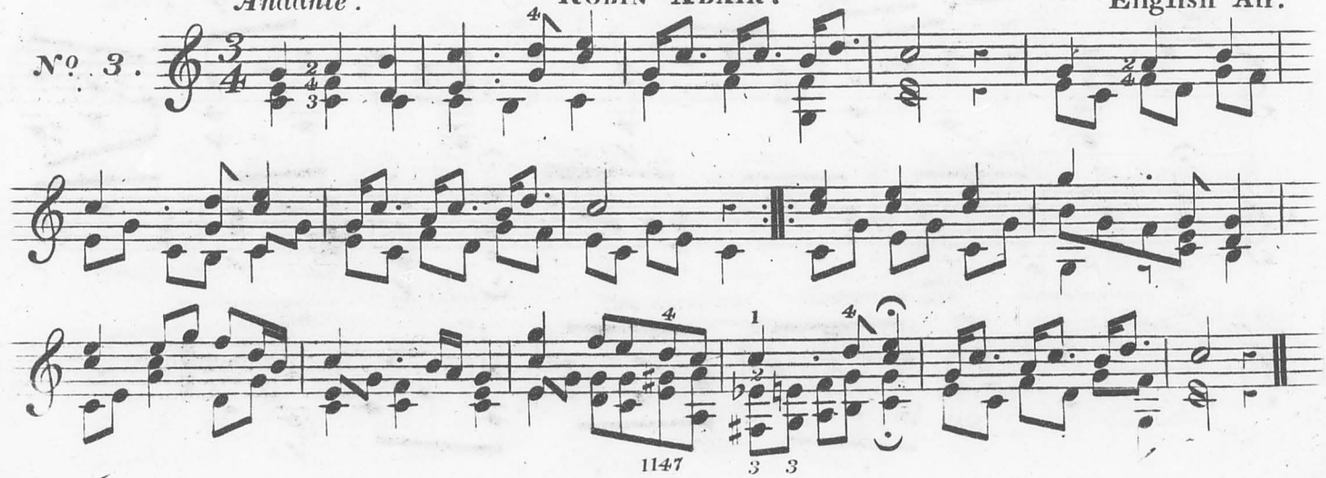


ROBIN ADAIR.

English Air.

Andante.

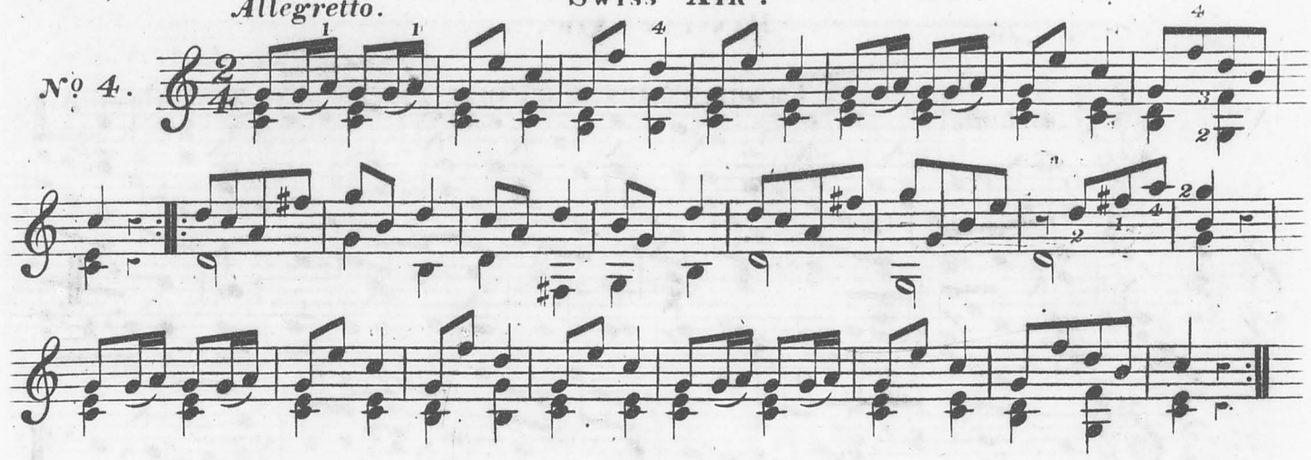
No 3.



Swiss Air.

Allegretto.

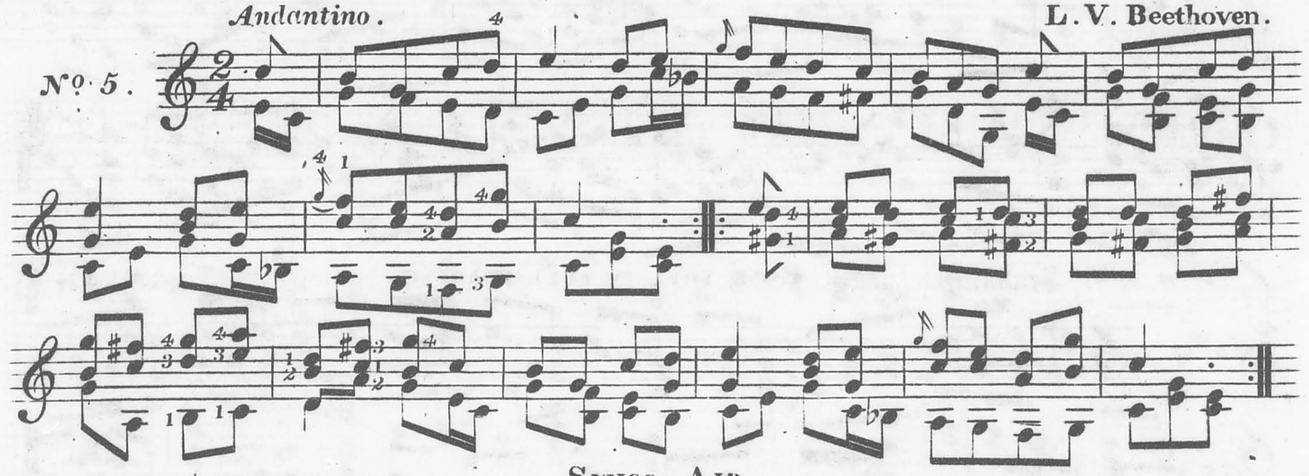
No. 4.



Andantino.

L. V. Beethoven.

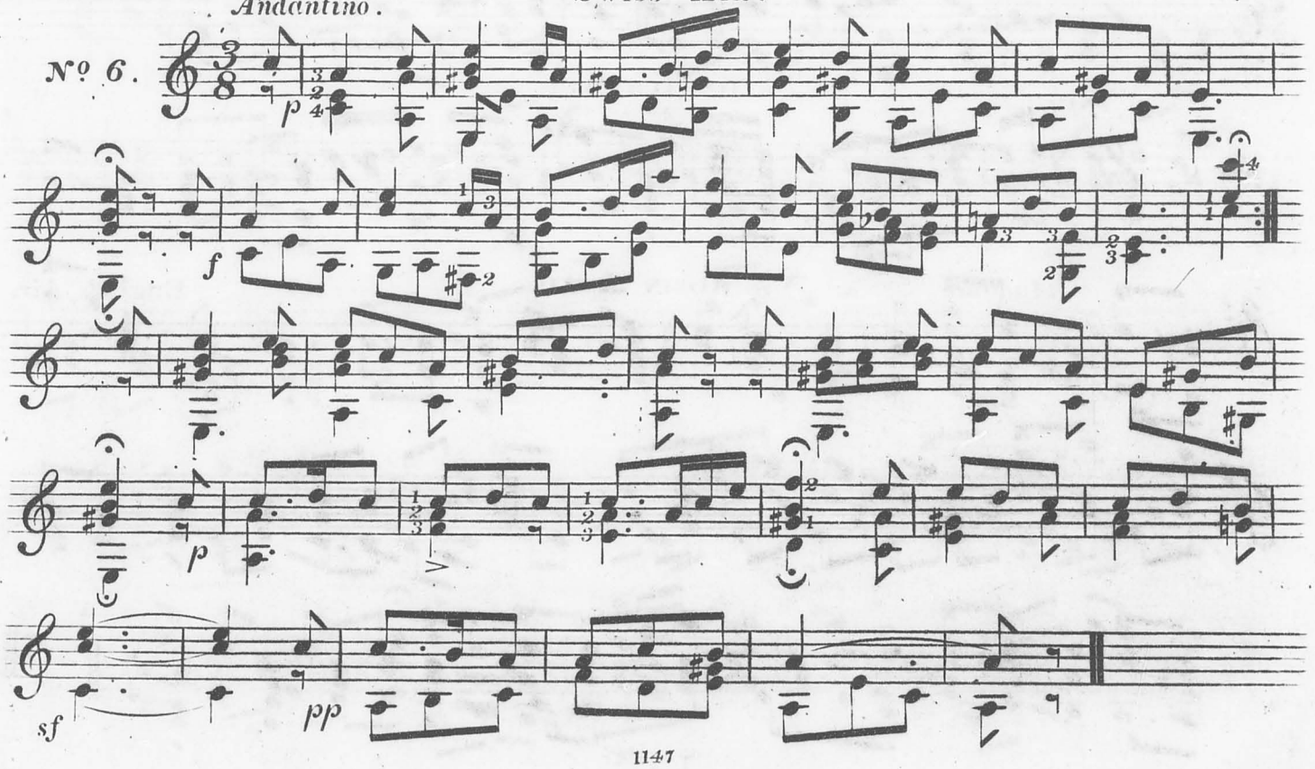
No. 5.



Swiss Air.

Andantino.

No. 6.



56
8

Russian Air.

Quasi Andante.

№ 7.

Var:

p

f

f

p

Scotch Air.

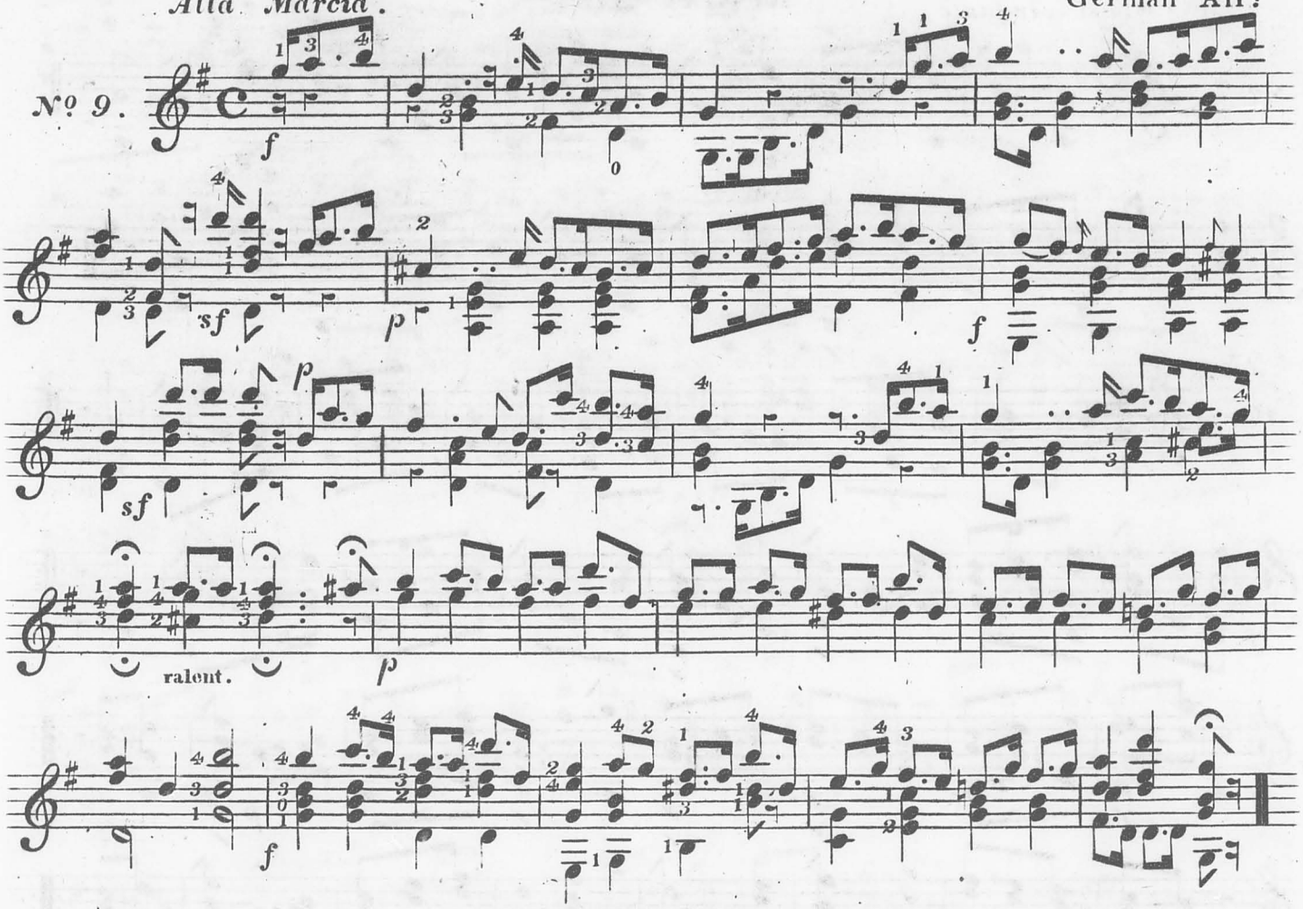
Slow.

№ 8.

La Sentinelle.

Alla Marcia. German Air.

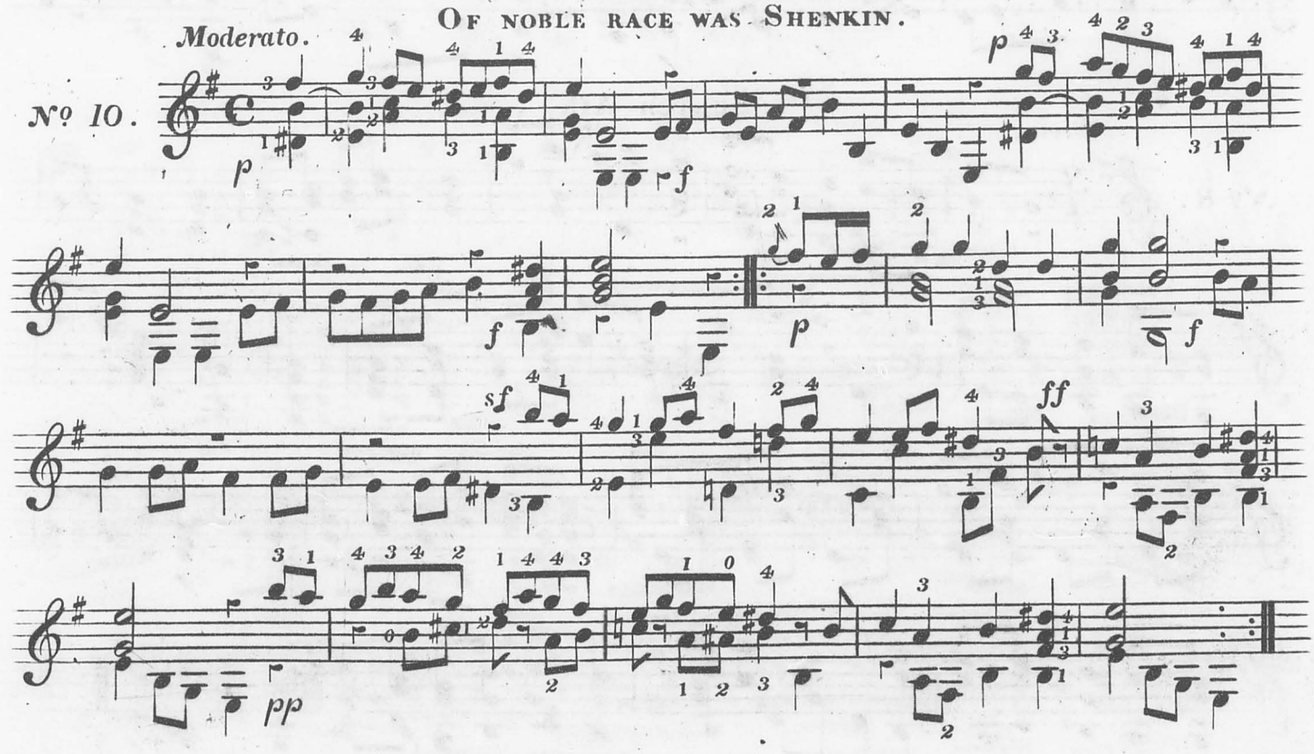
No 9.



Of noble race was Shenkin.

Moderato.

No 10.

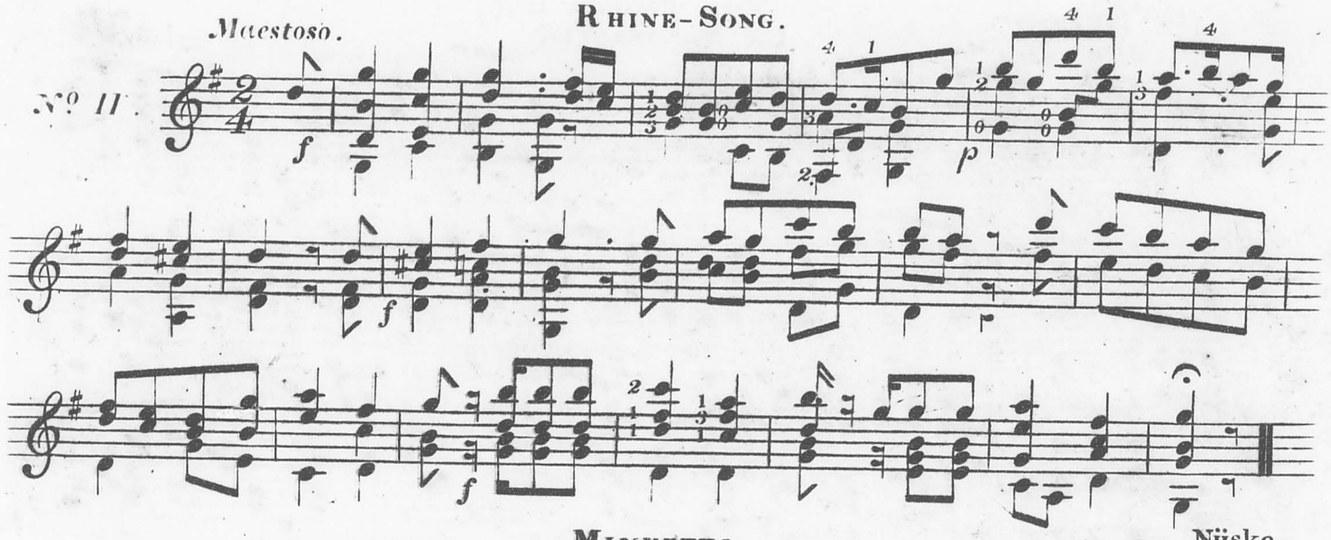


60
10

Rhine-Song.

Maestoso.

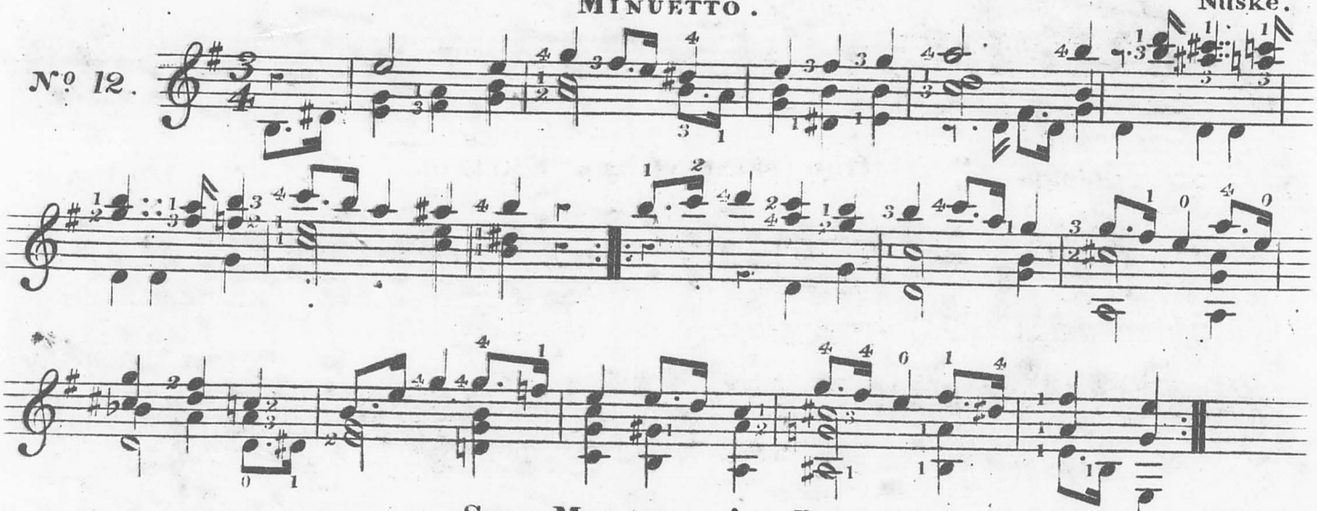
Nº 11.



Minuetto.

Nüske.

Nº 12.

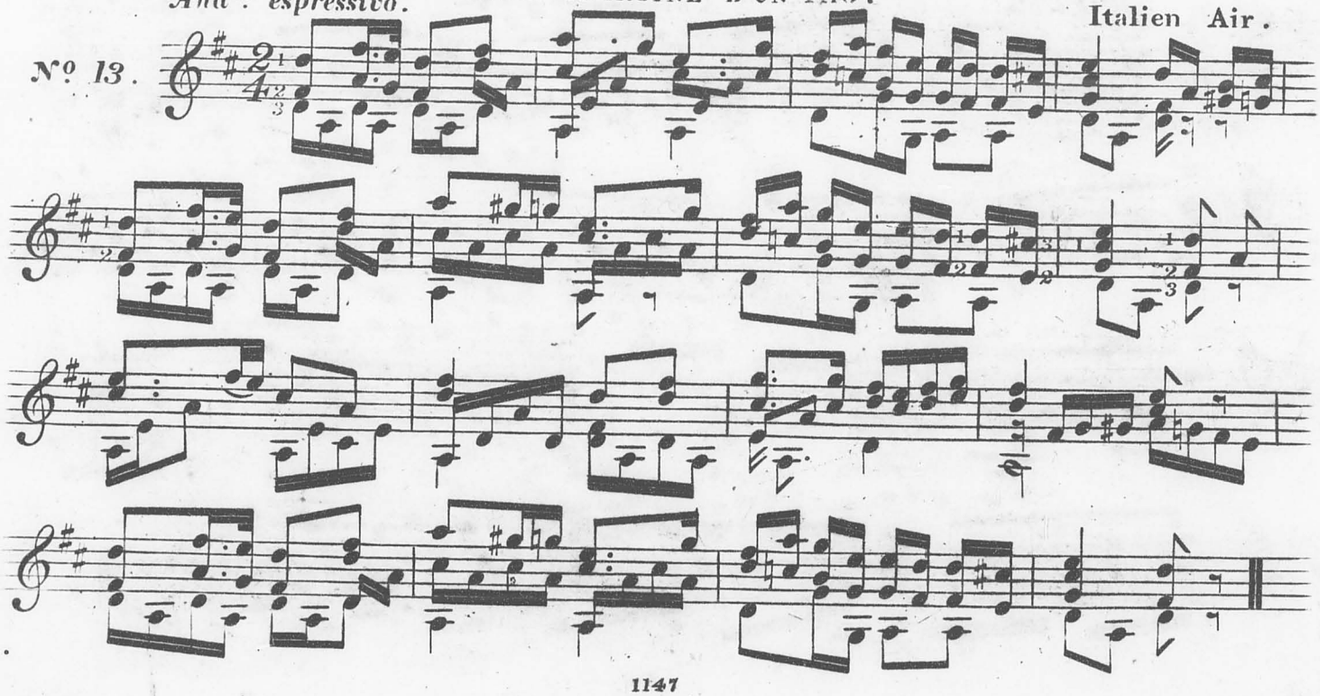


Sul Margine d'un Rio.

Andte espressivo.

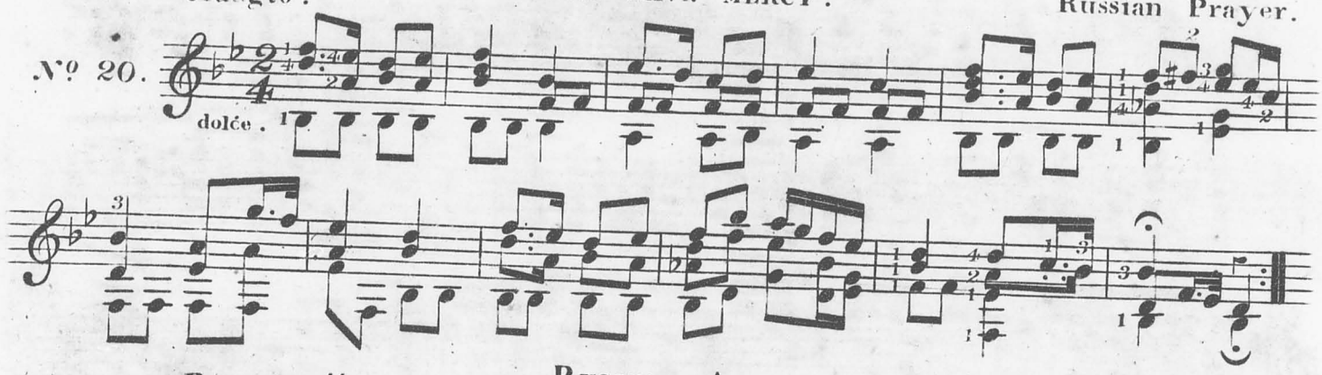
Italien Air.

Nº 13.



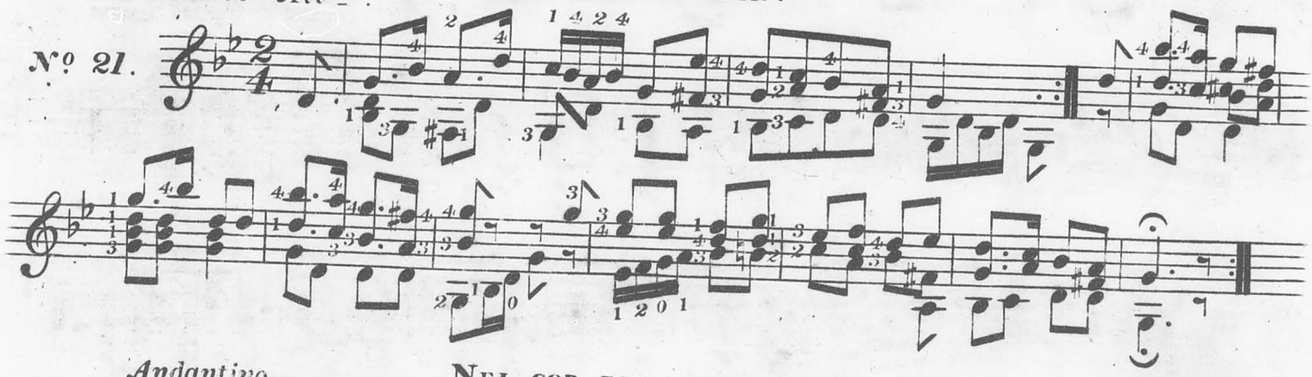
Adagio. "LORD HAVE MERCY." Russian Prayer.

№ 20.



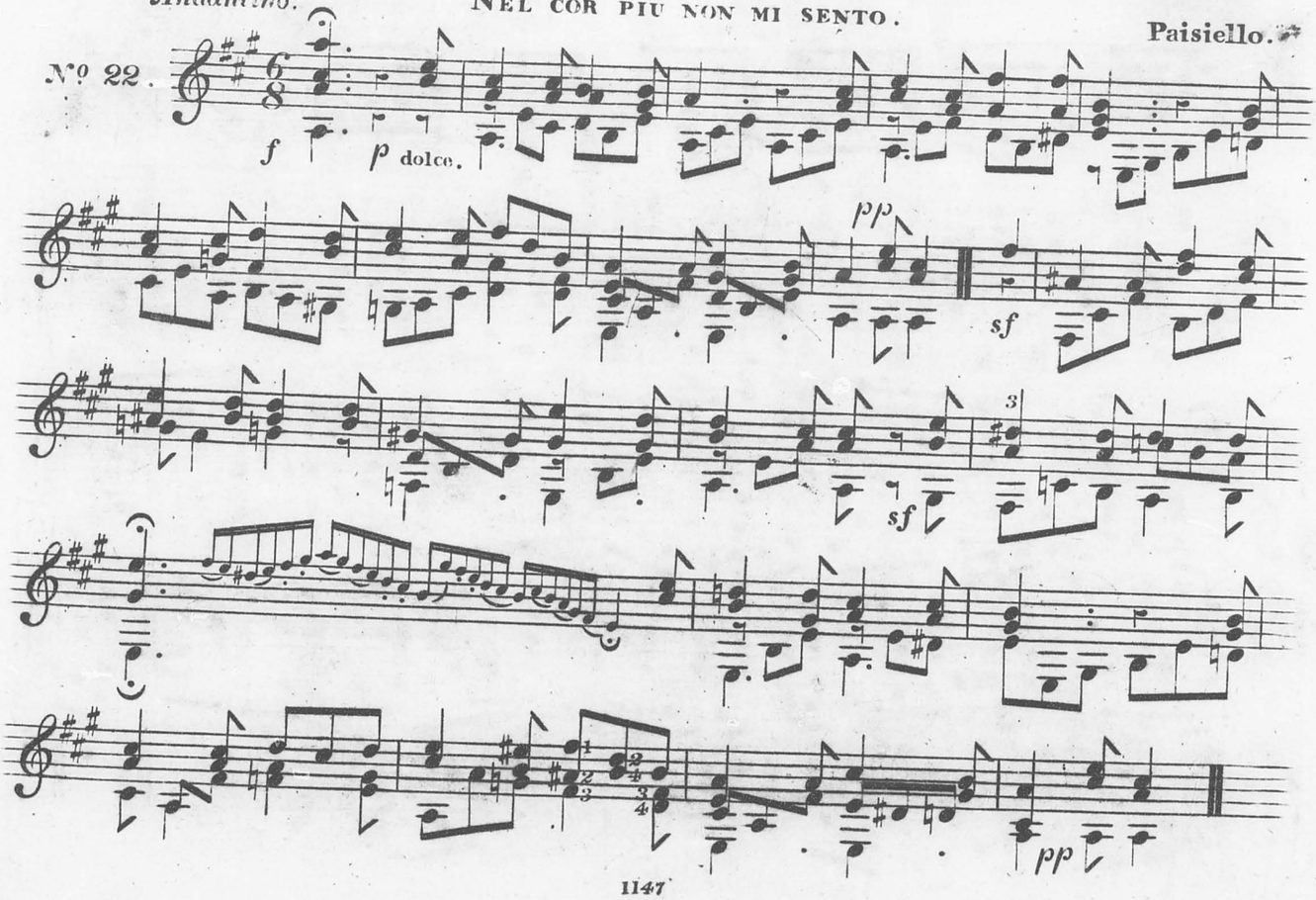
Poco Allto. RUSSIAN AIR.

№ 21.



Andantino. NEL COR PIU NON MI SENTO. Paisiello.

№ 22.



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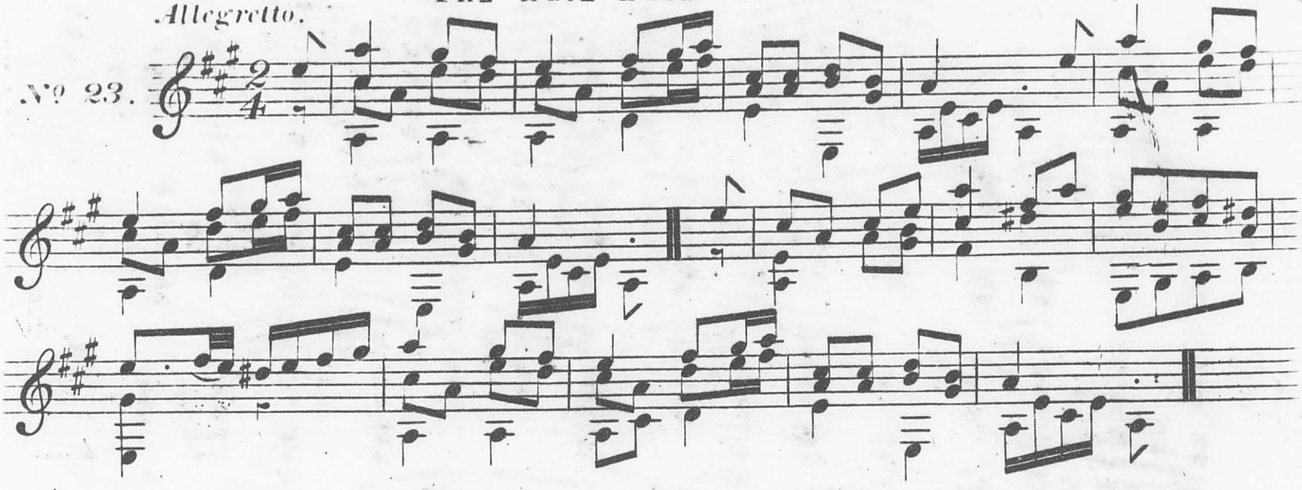
The Blue Bells of Scotland.

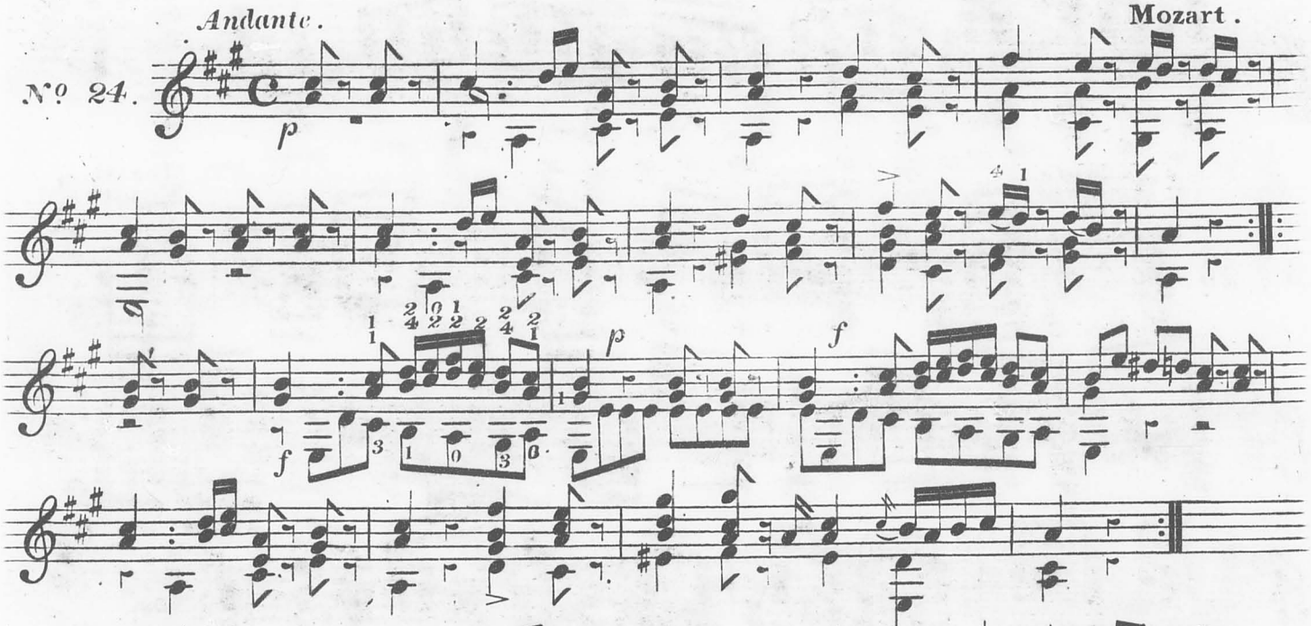
Allegretto.

No 23.



Andante. **Mozart.**

No 24.



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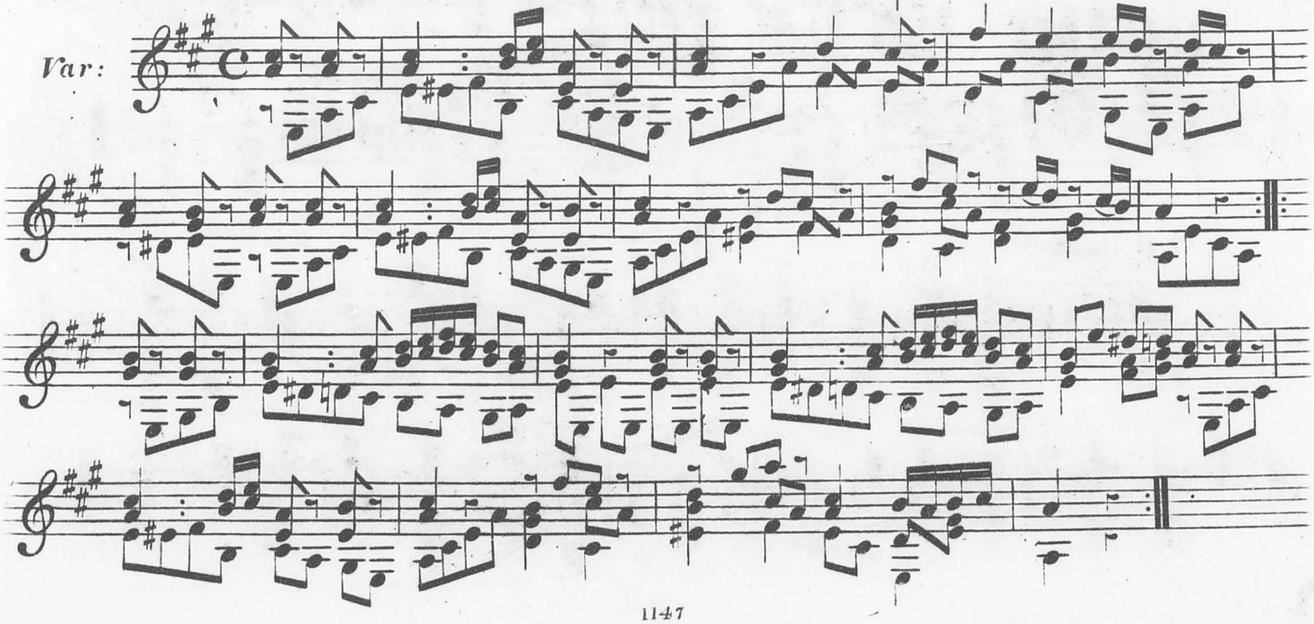
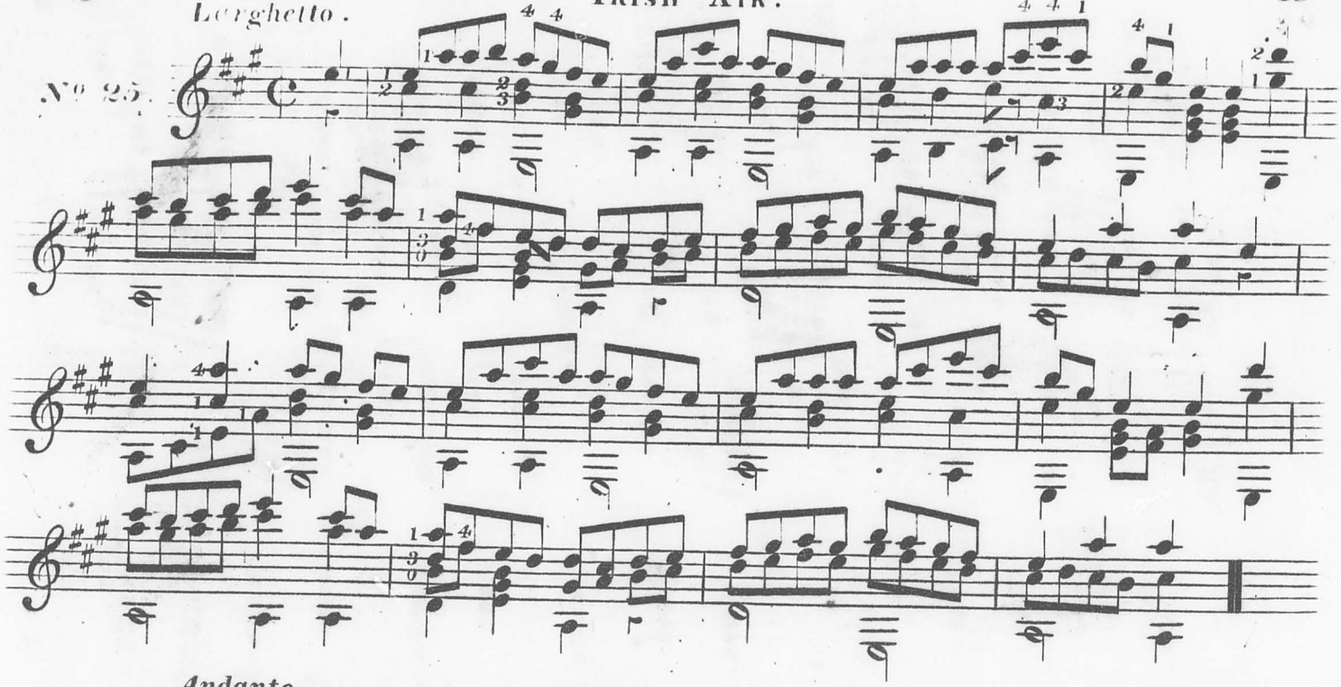


IRISH AIR.

Larghetto.

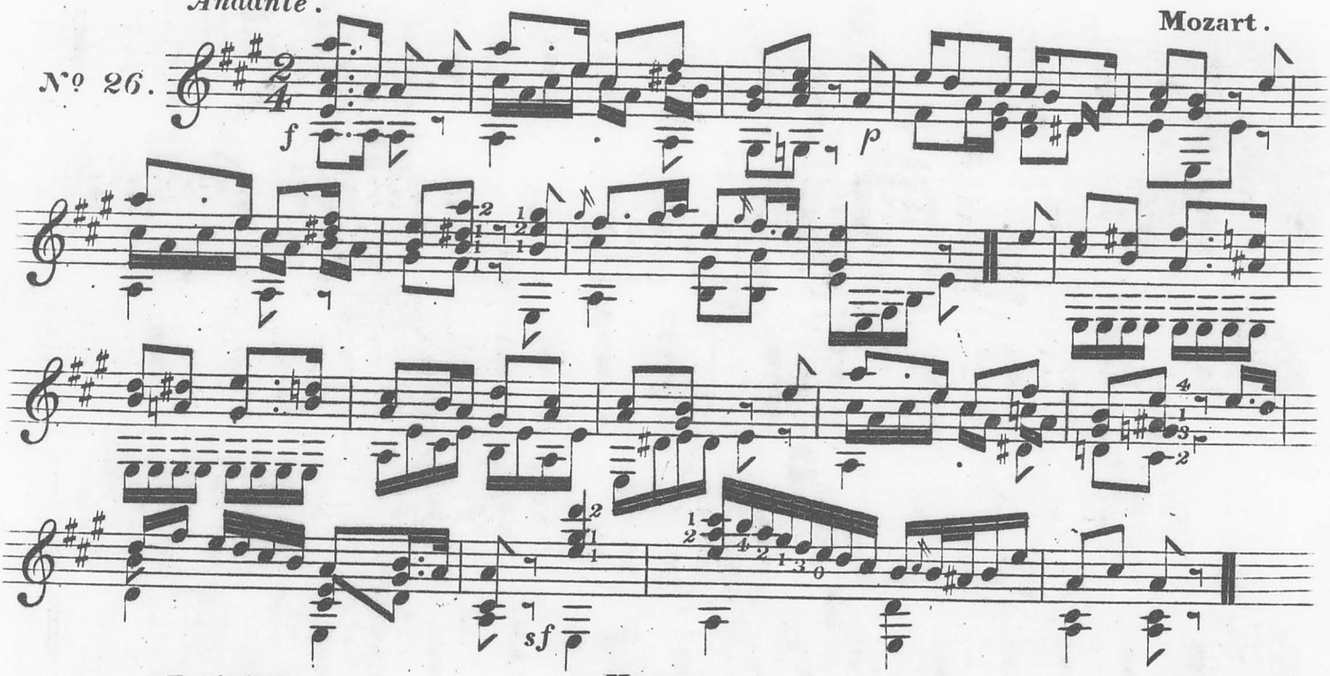
No 25.



Andante.

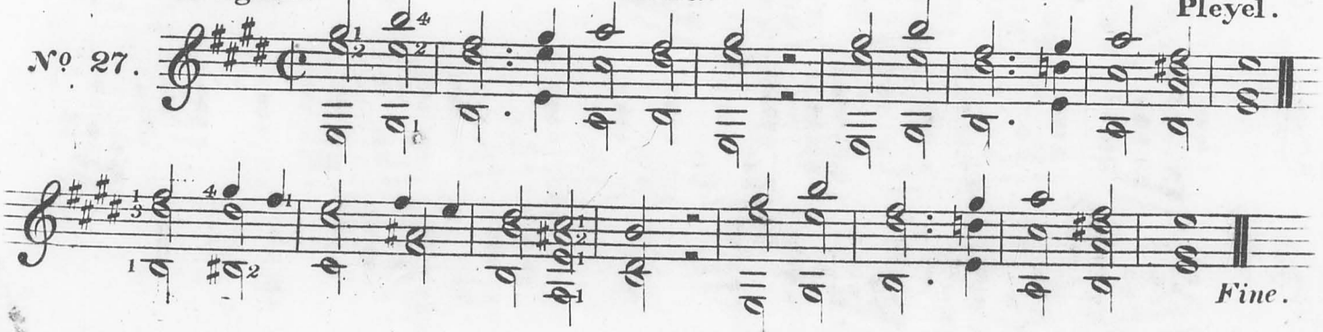
Mozart.

No 26.



Religioso.

HYMN.

Pleyel.

No 27.