

Title **A complete tutor for the Spanish guitar : containing in addition to the fingered lessons & exercises, Spanish, Italian & English songs, with several national airs / dedicated with the greatest respect, to Her Royal Highness the Princess Charlotte of Wales, by P. Rosquellas**

Published **[1813?], London**

Creator **Rosquellas, P**

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G.1025

ROSQUELLA - GUITAR TUTOR

Instruction
for the
Guitar

Rosquella's



G. 1025

INTRODUCTION

The distinguishing characteristic of this charming Instrument, is the great facility it affords of exercising the Chords in all the combinations of Harmonies; this circumstance, added to the peculiar sweetness of its tone gives the Spanish Guitar a decided superiority over every other Instrument as an Accompaniment to the Voice.

Its excellences, which have hitherto, in this Country, been almost entirely unknown or overlooked, appear now to be rapidly rising into general admiration.

The want of a clear and properly progressive Book of Instructions has, no doubt, tended greatly to prevent its being more generally known and used.

If the following pages shall be found, even only partially to remove this impediment, the object of the Author will be fully accomplished. It will afford him the satisfaction of having contributed to the social pleasures and rational amusements of this hospitable Nation.

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ROSQUELLA'S
Spanish Guitar
TUTOR.

THE MANNER OF HOLDING THE GUITAR.

This Instrument is held in a very graceful position, resting lightly upon the right thigh, with the front inclining outwards; the neck elevated, and resting between the thumb and first finger of the left hand; the Arm being raised and gracefully turned so that the fingers remain at full liberty commanding the whole breadth of the fingerboard, pressing each string a little above the frets.

The Right Arm is thrown over the lower part of the Instrument, the little finger resting upon the front, not far from the first string and rather nearer the Bridge than the sound hole. The thumb and the first three fingers then remain freely bent over the strings, at liberty to be used as found most convenient, according to the nature of the passage, or as occasionally directed by figures.

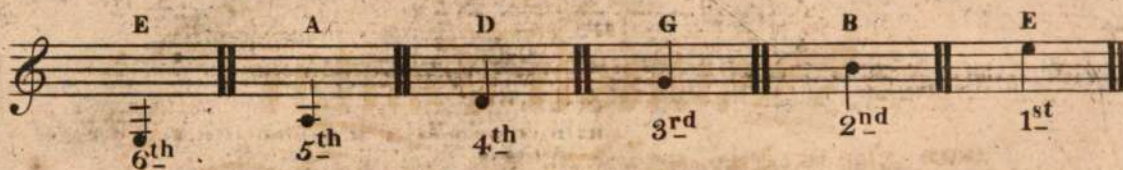
THE SAME

CHARACTERS

being made use of in writing Music for the Guitar, as for any other Instrument it is unnecessary here to trouble the Pupil with a repetition of what may be found in nearly every other Instruction Book; it is sufficient to observe that Guitar Music is written on one Stave and in the Treble or G Clef



THE SIX STRINGS OF THE SPANISH GUITAR
should sound the following Notes.



METHOD OF TUNING.

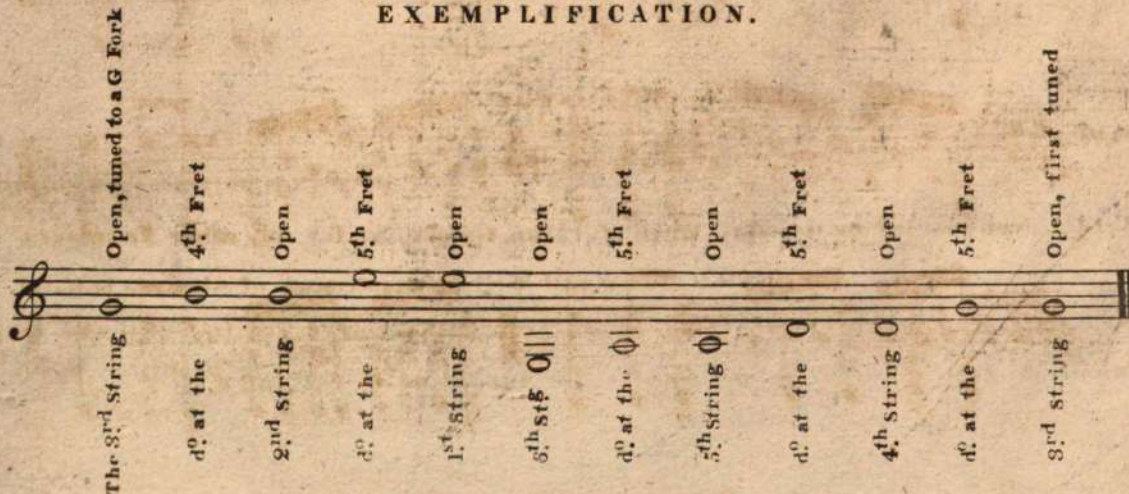
The third string must be tuned to a G fork, or to the same Note on a Piano Forte or other Instrument; if this string is pressed at the fourth fret, it will sound B, to which Note, the second string must be tuned in unison.

Then press the second string at the fifth fret, and it will sound E, to which Note, tune the first.

After this, tune the sixth string two Octaves below the first; then press the sixth string at the fifth fret, and it will sound A, to which tune the fifth string.

Press the fifth string at the fifth fret, and it will sound D, to which tune the fourth string; which when pressed at the fifth fret, should be in unison with the third, which was first tuned.

EXEMPLIFICATION.



When the Instrument is in tune and held in the proper position, exercise the The Right Hand, by striking the Open Strings with the Thumb and Fingers, as directed by the figures.

EXERCISES

FOR THE RIGHT HAND ON THE OPEN STRINGS.

The image contains seven musical staves, each labeled 'Right Hand' or 'R: H:'. The first staff is in treble clef with a common time signature (C). The remaining six staves are in treble clef with various time signatures: 6/8, 6/8, 2/4, 2/4, and 2/4. Each staff contains a sequence of notes and rests, with small numbers (1, 2, 3) and plus signs (+) placed below the notes to indicate fingerings and accents. The exercises are designed to train the right hand in striking open strings with the thumb and fingers.

The Pupil will now exercise the Left Hand, by pressing each String at the different Frets, sounding the Notes as expressed in the following Scale, each Stave of five Lines representing a String.

SCALE OF THE SIX STRINGS.

If the Notes on each String are played regularly succeeding each other, beginning with the sixth, proceeding with the fifth &c. they will form

A REGULAR SCALE OF HALF TONES

ASCENDING BY SHARPS.

If this Scale is reversed, beginning with the first string proceeding with the 2^d it will form

A REGULAR SCALE OF HALF TONES

DESCENDING BY FLATS.

By this it will be seen that D \sharp & E \flat are the same Note, d $^\circ$ F \sharp & G \flat . d $^\circ$ G \sharp & A \flat .
d $^\circ$ A \sharp & B \flat . d $^\circ$ C \sharp & D \flat . throughout the Scale.

It will now be proper to practise a few regular Scales ascending in some of the Keys most frequently used.

SCALES OF MAJOR KEYS.

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

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

Key of

C

G

D

A

E

F

B \flat

E \flat

The image shows eight musical staves for guitar, each representing a major key scale. The staves are labeled with their respective keys: C, G, D, A, E, F, B-flat, and E-flat. Above the first staff, there are brackets indicating the string and fret for each of the first six notes of the scale. Below each staff, the notes of the scale are written as letters (A-G) with their corresponding fret numbers. Fingering numbers (1-4) are placed above the notes. Some notes in the D, A, E, and B-flat scales have a sharp symbol (#) below them, indicating a natural sign. The scales are written in treble clef with a 2/4 time signature.

S CALES OF MINOR KEYS.

Key of

A

E

B

F#

C#

D

G

C

EXERCISES IN MAJOR KEYS.

N^o 1. In which only one Finger of the L: H: is used at one time upon the fingerboard.

NB: The figures above the Notes direct the Left Hand; and those above, the Right: the + representing the thumb.

Nº 2.

For one Finger of the L: H:

Exercise Nº 2 consists of two staves of music. The top staff begins with a treble clef, a common time signature 'C', and a key signature of one sharp (F#). The melody is written in eighth notes, with fingerings 1, 4, and 1 indicated above. The bottom staff continues the melody with fingerings 1, 4, and 3. The piece concludes with a double bar line and a repeat sign.

Nº 3.

For the Thumb and first Finger of the R: H:

Exercise Nº 3 consists of two staves of music. The top staff begins with a treble clef, a common time signature 'C', and a key signature of one sharp (F#). The melody is written in eighth notes, with numerous fingerings (3, 4, 4, 3, 3, 1, 3, 1, 2, 1, 2, 1, 4, 1, 2, 4, 4, 3, 2, 3, 4) indicated above. The bottom staff continues the melody with fingerings 4, 1, 2, 4, 3, 1, 3, 2, 3, 4. The piece concludes with a double bar line and a repeat sign.

Nº 4.

Upon the Diatonic Scale.

Exercise Nº 4 consists of two staves of music. The top staff begins with a treble clef, a common time signature 'C', and a key signature of one sharp (F#). The melody is written in eighth notes, with fingerings 5, 4, 2 1, 3, 2, 3, 2, 4, 1, 3, 1, 1, 2, 3 indicated above. The bottom staff continues the melody with fingerings 4, 2 1, 4, 2 1, 3. The piece concludes with a double bar line and a repeat sign.

IN MINOR KEY.

Nº 5.

For two Fingers of the L: H:

Exercise Nº 5 consists of two staves of music. The top staff begins with a treble clef, a common time signature 'C', and a key signature of one sharp (F#). The melody is written in eighth notes, with fingerings 2 1, 1, 2, 2 1, 2 1, 2, 1 2, 2 indicated above. The bottom staff continues the melody with fingerings 2 1, 1, 3 2 1, 2 1, 2 1, 2 1, 2 4 1, 1 4. The piece concludes with a double bar line and a repeat sign.

Nº 6.

For the Thumb and first Finger of the R: H:

Musical score for exercise No. 6, right hand thumb and first finger. The score consists of four staves of music in C major, 2/4 time. The first two staves are in treble clef, and the last two are in bass clef. The music features a sequence of eighth notes with various fingerings indicated by numbers 1, 2, 3, and 4. The first staff begins with a '+' sign above the first note. The piece concludes with a double bar line and repeat dots.

Nº 7.

For two Fingers of the L: H:

Musical score for exercise No. 7, left hand two fingers. The score consists of six staves of music in D major, 2/4 time. All staves are in treble clef. The music features a sequence of eighth notes with various fingerings indicated by numbers 1, 2, 3, and 4. The first staff begins with a '+' sign above the first note. The piece concludes with a double bar line.

The following EXERCISES are to be played with the Thumb and first or second Fingers of the Right Hand, and should be practised until the Pupil is enabled to play them with EASE and RAPIDITY.

THIRDS

Nº 1.

FOURTHS

Nº 2.

OCTAVES

Nº 3.

DOUBLE NOTES

Nº 4.

EXPLANATION OF THE CHORD.

A Chord consists of several Notes struck at the same time.

It would carry this work beyond reasonable limits, to explain all the Chords that may be used, or to enter into the Science of Thoro' Bass: it may however be useful to set down a method of knowing the different Notes of a Chord, chiefly with reference to the Common Chord, which consists of the Key Note, the third, fifth, and octave.


N.B. If a Chord comprises not more than four Notes it may be struck by the Thumb and three first Fingers of the Right Hand; but when it consists of more than four Notes, it must be struck by the Thumb being drawn across the whole.


SCALES TO SHEW EACH NOTE OF A CHORD.


The Key of	1 st	2 nd	3 rd	4 th	5 th	6 th	7 th	8 ^{ve}	EXAMPLES
C									
G									
D									
A									
E									
F									
B									


The same in all the other Keys


EXERCISES ON CHORDS.


Nº 1. 

Nº 2. 

Nº 3. 

Nº 4. 

Nº 5. 

Nº 6. 

CADENCES OF THE COMMON CHORDS

GENERALLY USED ON THIS INSTRUMENT.

N.B. The white Note indicates the Fundamental Note of the Chord.

The image displays a musical score for guitar, organized into two columns of chords. Each chord is presented in two positions: 1st Position and 2nd Position. The chords are: C MAJOR, A MINOR, G MAJOR, E MINOR, D MAJOR, F MAJOR, A MAJOR, D MINOR, E MAJOR, B \flat MAJOR, and G MINOR. Each chord is shown with its corresponding notes on a six-string guitar, with fingerings indicated by numbers 1-4. A white note on each chord indicates the fundamental note. The score is written on a grand staff (treble and bass clefs) for each position. The page number 12 is in the top left, and the title 'CADENCES OF THE COMMON CHORDS' is centered at the top. Below the title is the subtitle 'GENERALLY USED ON THIS INSTRUMENT.' and a note: 'N.B. The white Note indicates the Fundamental Note of the Chord.'



A few EXAMPLES of ARPEGGIOS on the Common Chord of C.



The page contains ten staves of musical notation, each illustrating a different arpeggio pattern for the common chord of C. The notation is as follows:



- Staff 1:** Treble clef, common time. Shows a sequence of four arpeggios. The first is a simple ascending and descending eighth-note pattern. The second and third are more complex, involving sixteenth notes and specific fingerings (1, 2, 1, 2). The fourth is a descending eighth-note pattern.
- Staff 2:** Treble clef, common time. Shows four arpeggios with a consistent rhythmic pattern of eighth notes and specific fingerings (+, +).
- Staff 3:** Treble clef, common time. Shows four arpeggios with a consistent rhythmic pattern of eighth notes and specific fingerings (+, 1, 2).
- Staff 4:** Treble clef, common time. Shows four arpeggios with a consistent rhythmic pattern of eighth notes and specific fingerings (+, 1, 2).
- Staff 5:** Treble clef, common time. Shows four arpeggios with a consistent rhythmic pattern of eighth notes and specific fingerings (+, 1, 2).
- Staff 6:** Treble clef, common time. Shows four arpeggios with a consistent rhythmic pattern of eighth notes and specific fingerings (+, 1, 2).
- Staff 7:** Treble clef, common time. Shows four arpeggios with a consistent rhythmic pattern of eighth notes and specific fingerings (+, 1, 2).
- Staff 8:** Treble clef, common time. Shows four arpeggios with a consistent rhythmic pattern of eighth notes and specific fingerings (+, 1, 2).
- Staff 9:** Treble clef, common time. Shows four arpeggios with a consistent rhythmic pattern of eighth notes and specific fingerings (+, 1, 2).
- Staff 10:** Treble clef, common time. Shows four arpeggios with a consistent rhythmic pattern of eighth notes and specific fingerings (+, 1, 2).



The following EXERCISES will shew the different Methods of accompanying the same Melody; the upper line is intended for the Voice and may be sung to each of the succeeding Variations.



The image displays a musical score on a single page, numbered 14. At the top, a line of music in treble clef with a common time signature (C) represents the melody, intended for the voice. Below this are seven numbered variations (1-7) of piano accompaniment, each also in treble clef with a common time signature. Variation 1 features a simple eighth-note accompaniment. Variations 2 through 7 show increasingly complex accompaniment patterns, including sixteenth-note runs, chords, and arpeggiated figures. Each variation concludes with a double bar line. The paper is aged and shows some staining.

8  

9  

10  

11  

12  

Detailed description: This page of a musical manuscript contains six systems of music, numbered 8 through 12. Each system consists of two staves of music. The notation is in treble clef with a common time signature (C). The music is characterized by a steady eighth-note accompaniment in the lower voice and a more active melody in the upper voice. System 8 begins with a key signature change to one sharp (F#) and includes a first ending bracket. System 9 continues with similar rhythmic patterns. System 10 features a key signature change to two sharps (F# and C#) and includes a second ending bracket. System 11 returns to one sharp and includes a first ending bracket. System 12 returns to the original key signature and includes a first ending bracket. The manuscript shows signs of age, with some staining and wear on the paper.

N^o 1.

The first system of exercise No. 1 consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is a continuous eighth-note pattern. The bottom staff is in bass clef with a common time signature. It begins with a bass clef, a common time signature, and a key signature of one sharp (F#). The bass line consists of eighth notes, with some notes marked with a '+' sign. The system ends with a double bar line.

N^o 2.

The first system of exercise No. 2 consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with a treble clef, a common time signature, and a key signature of two sharps (F# and C#). The melody is a continuous eighth-note pattern. The bottom staff is in bass clef with a common time signature. It begins with a bass clef, a common time signature, and a key signature of two sharps (F# and C#). The bass line consists of eighth notes, with some notes marked with a '+' sign. The system ends with a double bar line.

N^o 3.

The first system of exercise No. 3 consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with a treble clef, a common time signature, and a key signature of two sharps (F# and C#). The melody is a continuous eighth-note pattern. The bottom staff is in bass clef with a common time signature. It begins with a bass clef, a common time signature, and a key signature of two sharps (F# and C#). The bass line consists of eighth notes, with some notes marked with a '+' sign. The system ends with a double bar line.

N^o 4.

The first system of exercise No. 4 consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with a treble clef, a common time signature, and a key signature of three sharps (F#, C#, and G#). The melody is a continuous eighth-note pattern. The bottom staff is in bass clef with a common time signature. It begins with a bass clef, a common time signature, and a key signature of three sharps (F#, C#, and G#). The bass line consists of eighth notes, with some notes marked with a '+' sign. The system ends with a double bar line.

N^o 5.

The first system of exercise No. 5 consists of three staves. The top staff is in treble clef with a common time signature (C). It begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is a continuous eighth-note pattern. The middle staff is in bass clef with a common time signature. It begins with a bass clef, a common time signature, and a key signature of one sharp (F#). The bass line consists of eighth notes, with some notes marked with a '+' sign. The bottom staff is in bass clef with a common time signature. It begins with a bass clef, a common time signature, and a key signature of one sharp (F#). The bass line consists of eighth notes, with some notes marked with a '+' sign. The system ends with a double bar line.

R O N D O

ALLEGRETTO

S.

S. MINORE

C O U N T R Y D A N C E .

ALLEGRO

F# C# G#

18 *FROM THE ELIZA I MUST GO,*

Arranged with an Acc.^t for the

Spanish Guitar,
BY
ROSQUELLAS.

the Sta Hall

Price 1

London. Printed by Clementi, and Comp^s. 26. Cheapside.

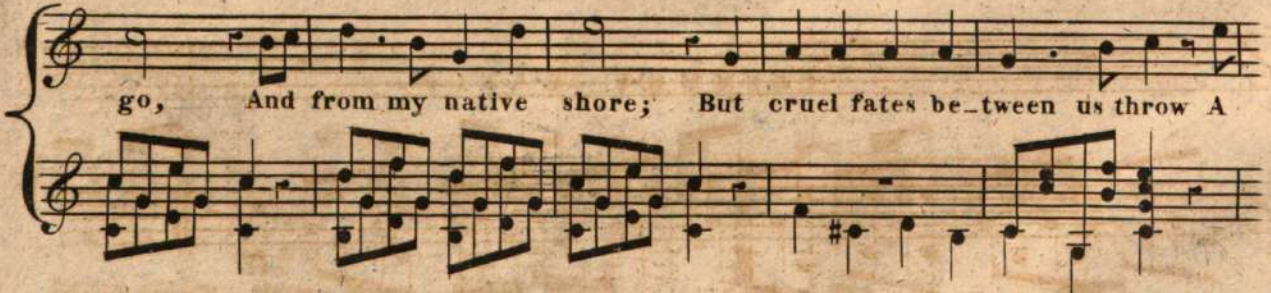
Voce

ANDANTE

Guitar



From thee E-liza must I



go, And from my native shore; But cruel fates be-tween us throw A



bound-less o-cean's roar. But

bound_ _less o_ _ceans roar_ _ing wide, Be_ _tween my love and

me, They ne_ _ver never can di_ _vide, My heart and soul from

thee

2
 Farewell, farewell Eliza dear,
 The maid that I adore,
 A boding voice is in mine ear,
 We part to meet no more;
 But the last throb that leaves my heart,
 While Death stands victor by,
 That throb Eliza is thy part,
 And thine the latest sigh.

AH! ME 'T WAS AN EMBLEM OF LOVE.

Voce

Guitar

A Rose was imperl'd with the dew of the morn, And
 sweetly it perfum'd the air; I thought simple maid 'twould my
 bosom adorn, And hastily hastily placed it there So
 beauteous it blush'd through each sparkling gem Its fragrance as if 'twould im-

part, That forget- ing the thorn which en - cir - cled its stem, I

press'd it quite close I press'd it quite close to my heart. Ah me! 'twas an

Emblem of Love.

2

Whilst pleas'd, with a smile my prize I survey'd,
 Unguarded my bosom was torn,
 And quickly I found, by its beauties betray'd,
 In my bosom I'd nourish'd a thorn:
 Indignant I tore the sweet cause of my wound,
 And scatter'd it forth to the wind,
 But a tear gem'd each leaf, as it fell to the ground;
 The thorn was alas left behind.
 Ah me! 'twas an Emblem of Love.

22 *Sighing never gain'd a Maid,*
SONG,

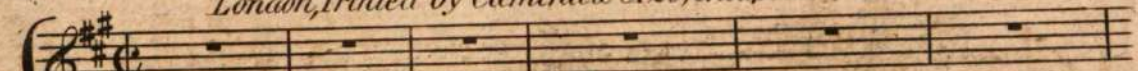
With an Accompaniment for the
Sparash Guitar,
Arranged by
ROSQUELLAS.

Ent. Sta. Hall.

Pr. 16.

London, Printed by Clementi & C^o 26, Cheapside.

Voce



ALLEGRO

Guitar



Sigh-ing ne-ver gain'd a maid, I'll

tell you what is bet-ter far, I'll tell you what is

bet-ter far, Call good hu-mor to your aid, And

play the lass a tune upon your sweet Guitar. Call good hu_mor to your aid, And

play the lass a tune upon your sweet Guitar

If a heart have Na_ture dealt her, Music's

charms will surely melt her, But if the Gypsey answer no, Sing fal lal lal lal lal and let her

go, But if the Gypsey an_swer no, Sing fal lal lal lal lal and let her go.

Sighing ne-ver gain'd a maid, I'll tell you what is bet-ter far

I'll tell you what is bet-ter far Call good hu-mor to your aid

And play the lass a tune upon your sweet Guitar, Call good hu-mor to your aid,

And play the lass a tune upon your sweet Guitar.

*A SPANISH PATRIOTIC SONG,*²⁵
With an Accomp.^t for the
Spanish Guitar,
Composed by
ROSQUELLAS.

Ent. Sta. Hall.

Price 1 6

London. Printed by Clementi, and C^o 26 Cheapside.

Voce

Guitar

CORO
Vi - ve siempre Y - beria Sublime en - leal -
- tad

SOLO
Que hoy ya en mas tus vo - tos cum - pli - dos ve - ras.

COHO

Vi - ve siempre Y - be - ria Su - blime en - leal - tad

Que hoy ya en mas tus vo - tos cum - pli - dos ve - ras.

Que hoy ya en mas tus vo - tos cum - pli - dos ve - ras

cum - pli - dos ve - ras cum - pli - dos ve - ras

Fine

SOLO.

Yael dulce mo - men - - to Es - pa - na ha lle - - ga - - do

Do ha llo su cruel - ha - - do la ho - rren - da am - bi - cion .

A tu heroico in - ten - to el cie - lo es - te di - - a

Co - ro - - nas en - vi - a de e - - ter - - no va - lor

Co - ro - - nas en - vi - a de e - - ter - - no va - lor

CAVALLO,
A Spanish Song,
 With an Accompaniment for the
SPANISH GUITAR,
 Arranged by
Rosquellas.

B.16.

London, Printed by Clementi & C^o. 26, Cheapside.

Voce

ALLEGRETTO

Guitar

The first system of music consists of two staves. The top staff is for the voice, marked 'Voce', and contains a whole rest. The bottom staff is for the guitar, marked 'Guitar', and begins with a treble clef and a 3/8 time signature. The tempo is marked 'ALLEGRETTO'. The guitar part starts with a rhythmic pattern of eighth and sixteenth notes.

The second system continues the guitar accompaniment from the first system. It features a treble clef and a 3/8 time signature, with a complex rhythmic pattern of eighth and sixteenth notes.

The third system includes the first line of lyrics. The vocal line is written in a treble clef with a 3/8 time signature. The lyrics are: "Yo que soy con-tra ban-dis-ta - - - y cam-po por mis res-pe-tos". The guitar accompaniment continues below.

The fourth system includes the second line of lyrics. The vocal line continues with the lyrics: "a to-dos los de-sa-fi - - - o a-nin-gu-no ten-go". The guitar accompaniment continues below.

mie - do al ja le o ja le o mu cha - -
 chas - - - - - quien me
 com pra - - bi - lo - - ne - gre mi Ca - val - lo es - ta can -
 - sa - - - - - o - - - - -
 - - y yo me mar - cho co - rriendo a - - - - -

The musical score consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, often with slurs. The vocal line is in a single melodic line with lyrics written below the notes. The lyrics are in Spanish and describe a scene of fear and flight.

y e-a que vie-ne la ron-da y co-mien-

-za el ti-ro-te-o ay Ca-va-lli-to Ca-va-llo

ay sa-ca-me des-te a-prie to al ja-le-o ja-le-o mu-cha-

chas - ay Ca-

-va-llo mio ja-re-to

31

O TENERI PIACERA,

Italian Song,

Composed with an Accomp.^t for the

SPANISH GUITAR.

(BY)

Rosquellas.

London, Printed by Clementi & C^o 26, Cheapside.

Pr. 1/6.

Voce **ALLEGRO**

Guitar

The musical score consists of four systems. Each system has a vocal line (treble clef) and a guitar accompaniment line (treble clef). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO'. The lyrics are written below the vocal line.

O te - ne - ri pia - ce - ri O ri - mem - bran - za a - ma - te per
 che non mi las - cia - - te il cuore in li - ber - ta il

cuo-re in li-ber-ta per che non res-ta oh Di-o al

gra-ve affa-no mi-o non sen-ti almen pie-ta non

sen-ti al-men pie-ta per che per che Oh

te-ne-ri pia-ce-ri oh ri-mem-bran-za a-ma-te per

che non mi las-cia-te il cuore in li-ber-ta per

che non res-ta oh Di-o al grave af-fa-no mi-o al

gra-ve af-fa--no mi--o non sen-ti al-men pie-ta per che per

che non mi las-cia-te in li-ber-ta il

cuo-re in li-ber-ta il cuo-re in

li--ber--ta

M'ha detto,
ITALIAN SONG,
 Composed with an Accomp.^t for the
Spanish Guitar
 BY
ROSQUELLAS.

Pr. 1/6.

London, Printed by Clementi & C^o 26, Cheapside.

Voce

Guitar

ANDANTINO

M'ha det-to la mia mam - ma che amore e un bel bam - bi - no

se - vie nel po - ve - ri - - no lo voglio ac - ca - rez - zar

ma se mi - fa del - ma - le se mi vo - rra graf -

- fia - re di - ro di - ro di - ro va vi a bri

co - ne ch'io non ti vo - glio a - mar di

- ro va vi a bri - co - ne ch'io non te vo - glio a -

- mar.

DALDI CH'IO,
Italian Song,
 Composed with an Accomp. for the
Spanish Guitar
 BY
Rosquellas.

London, printed by Clementi & C^o 26, Cheapside.

B:16.

Voce

ANDANTINO

Guitar

Dal

di ch'io ti - mi - ra - i pu - pil - le lu - sin - ghie - - re non

sa che sia pia - ce - - re il po - ve - ro mio cor



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<i>13</i>	Deacidification <i>5.8g/1Mg (HCO₃)₂.</i> Adhesives <i>animal glue</i> <i>wheat starch paste</i> Lined / Laminated <i>japanese Paper (Kozo)</i> Chemicals / Solvents Cover Treatment <i>Permanent Buckram.</i> Other Remarks <i>Wet cleaned using demineralised water.</i>	

