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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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ROSQUELLA - GUITAR TUTOR G.1025

Instruction for the Guitar

Rosquella's

G.1025

INTRODUCTION

The distinguishing characterstic 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.

ROSQUELLAS'
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 occassionally directed by figures.

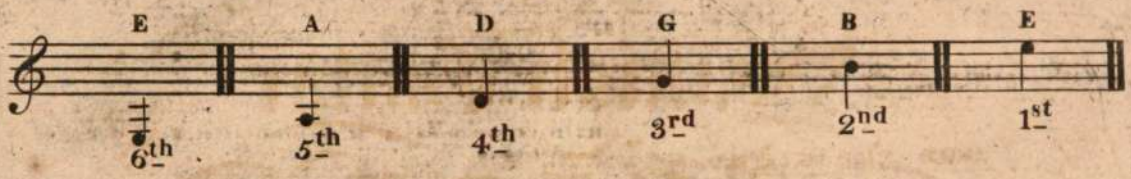
THE SAME

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.

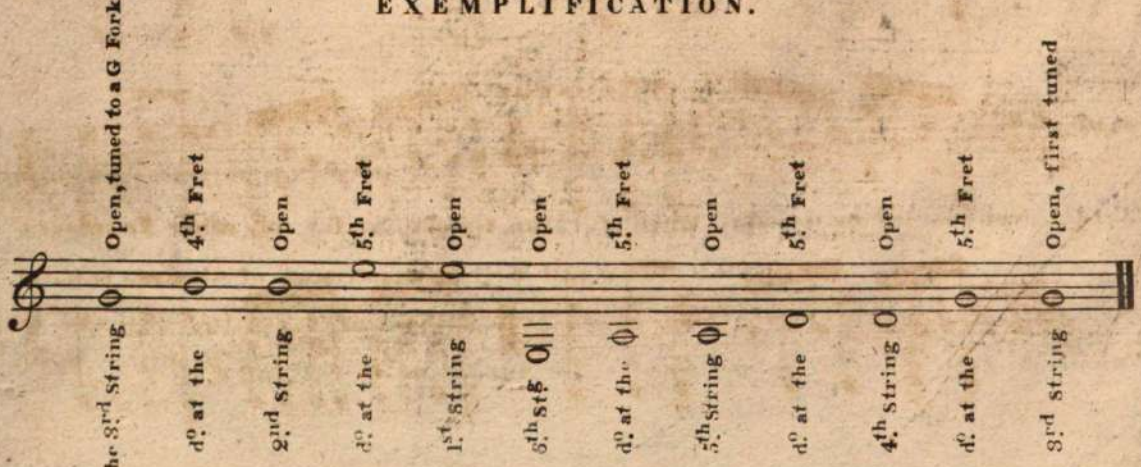
The third string must be tuned to a G fork, or to the same Note on a Piano Forte or other Instrument; if this string is pressed at the fourth fret, it will sound B, to which Note, the second string must be tuned in unison.

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.

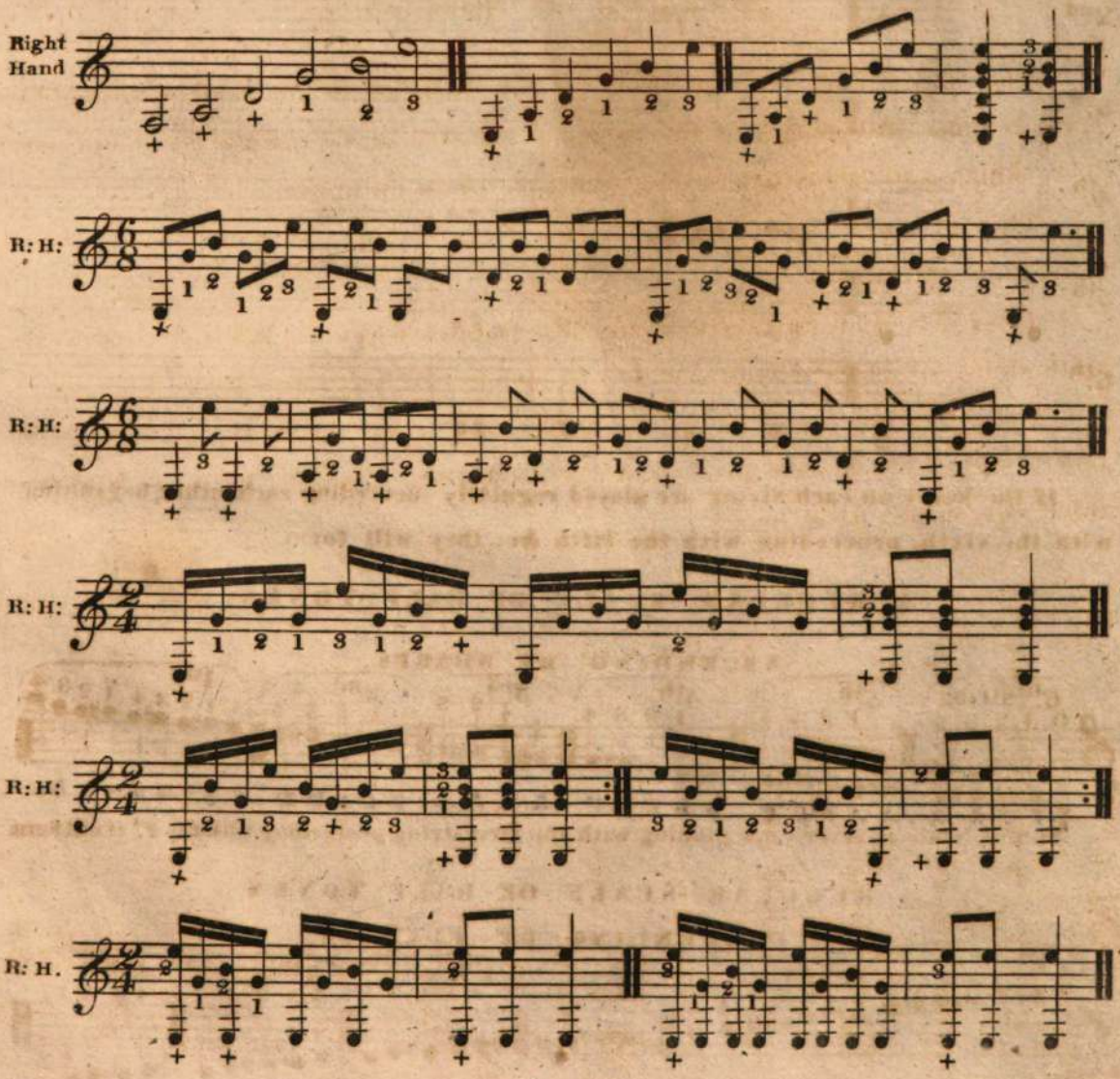
EXEMPLIFICATION.



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.

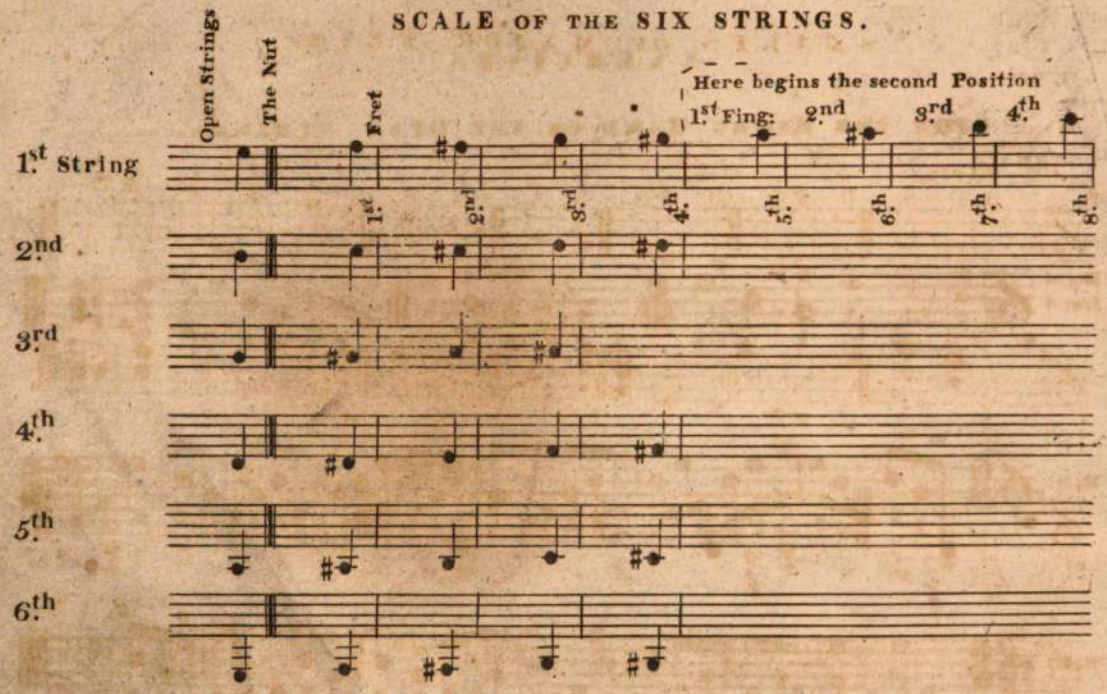
EXERCISES

FOR THE RIGHT HAND ON THE OPEN STRINGS.



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

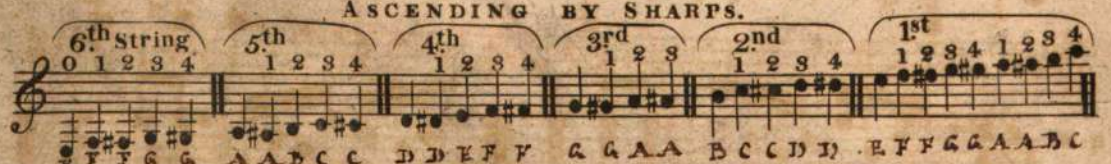
SCALE OF THE SIX STRINGS.



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

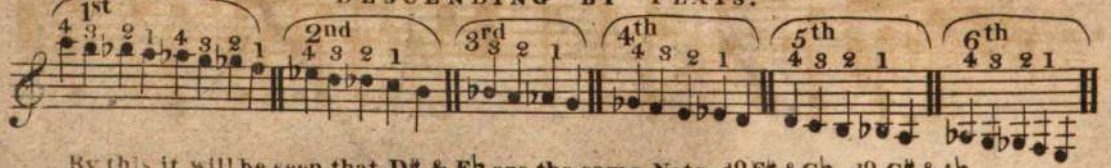
ASCENDING BY SHARPS.



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

A REGULAR SCALE OF HALF TONES

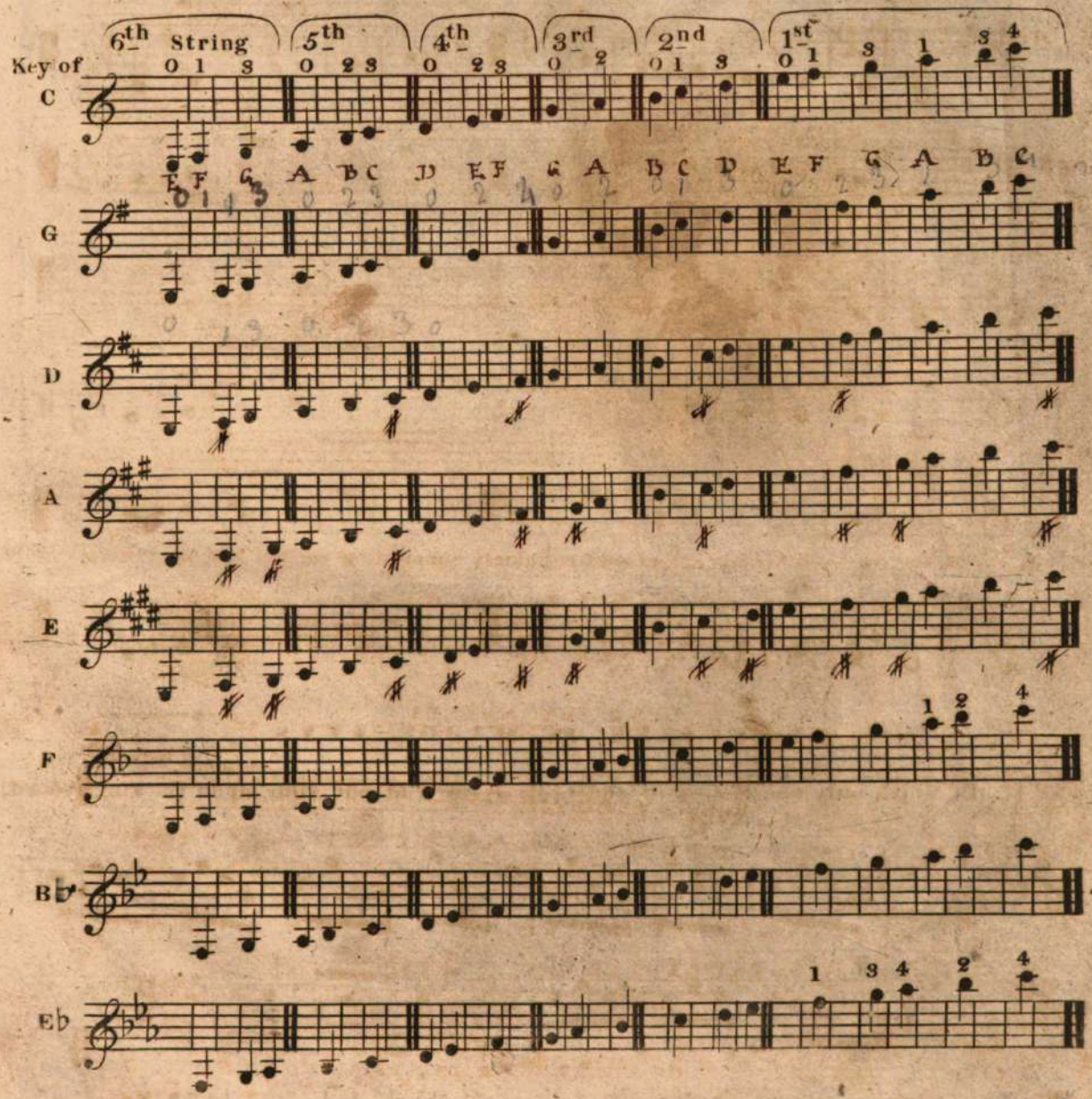
DESCENDING BY FLATS.



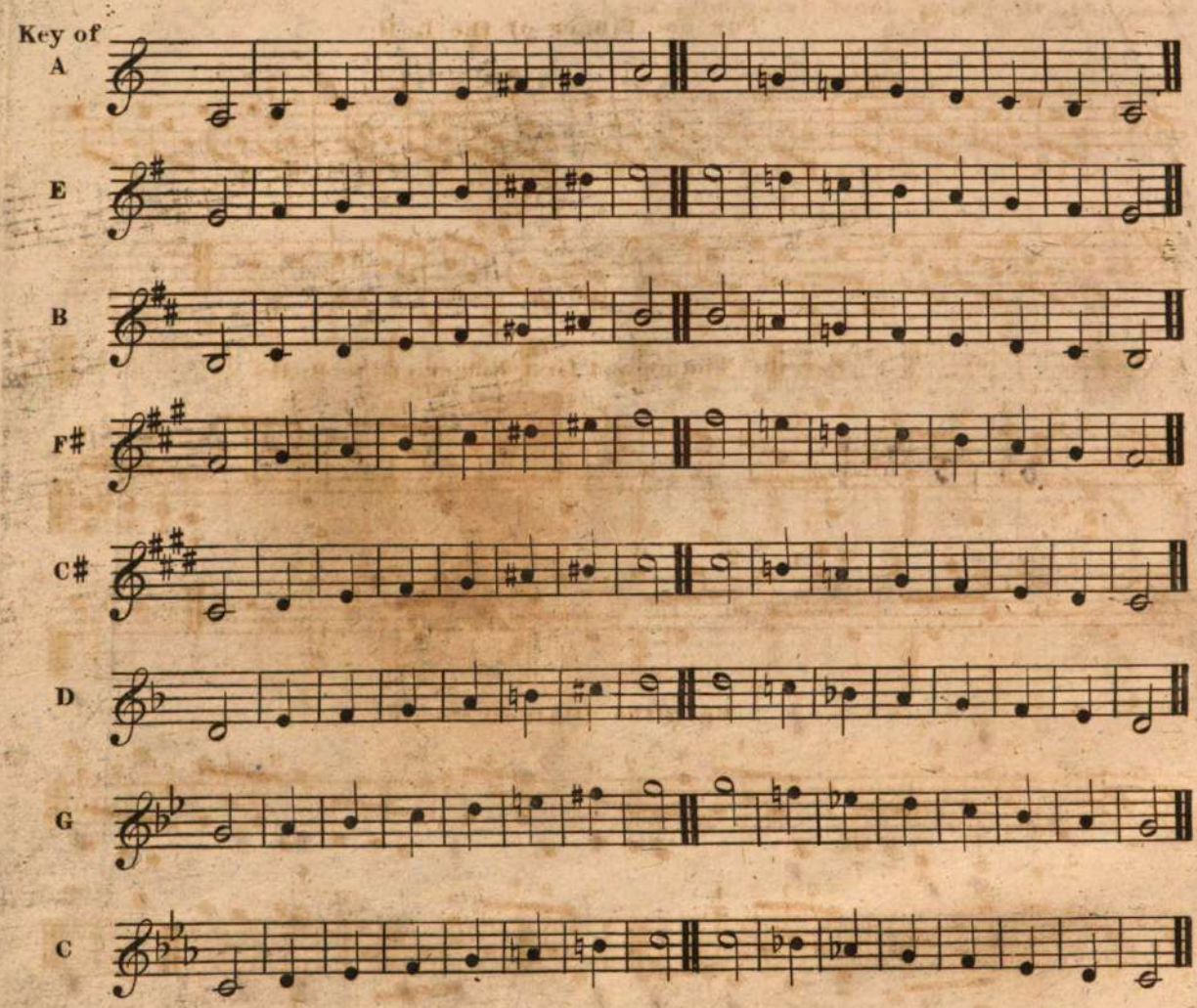
By this it will be seen that D♯ & E♭ are the same Note, dº F♯ & G♭. dº G♯ & A♭. dº A♯ & B♭. dº C♯ & D♭. throughout the Scale.

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

SCALES OF MAJOR KEYS.

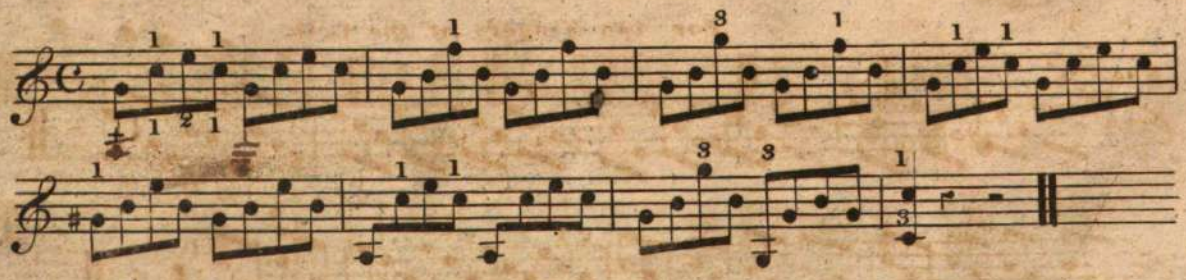


SCALES OF MINOR KEYS.



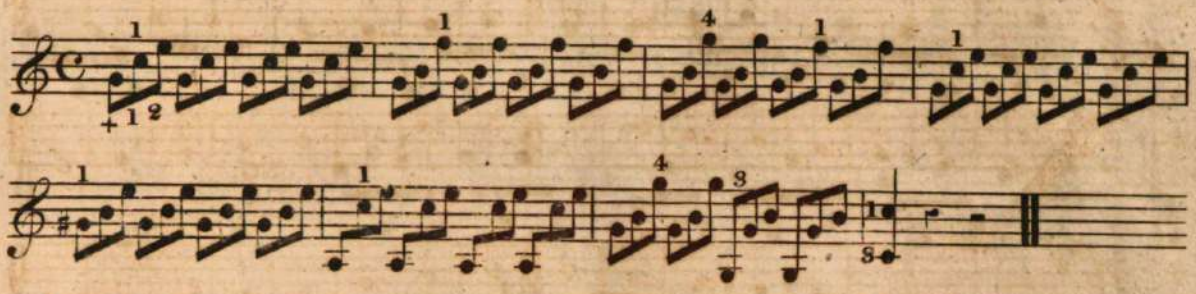
EXERCISES IN MAJOR KEYS.

No. 1. In which only one Finger of the L: H: is used at one time upon the fingerboard.

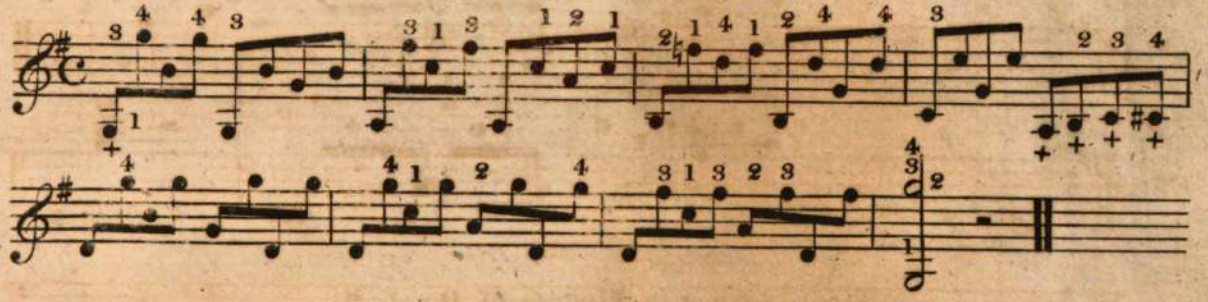


NB: The figures above the Notes direct the Left Hand; and those above, the Right: the + representing the thumb.

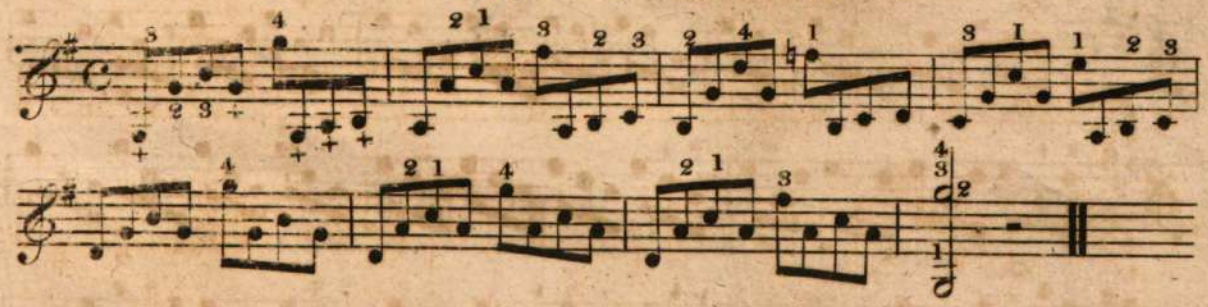
N.º 2. For one Finger of the L: H:



N.º 3. For the Thumb and first Finger of the R: H:

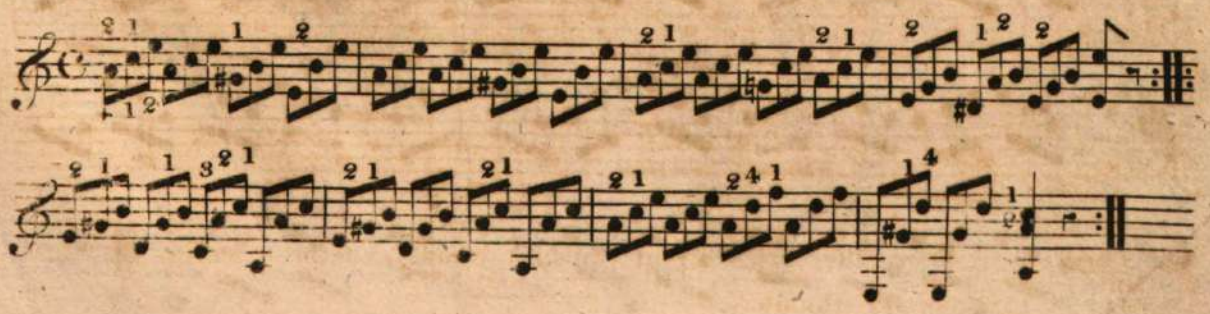


N.º 4. Upon the Diatonic Scale.

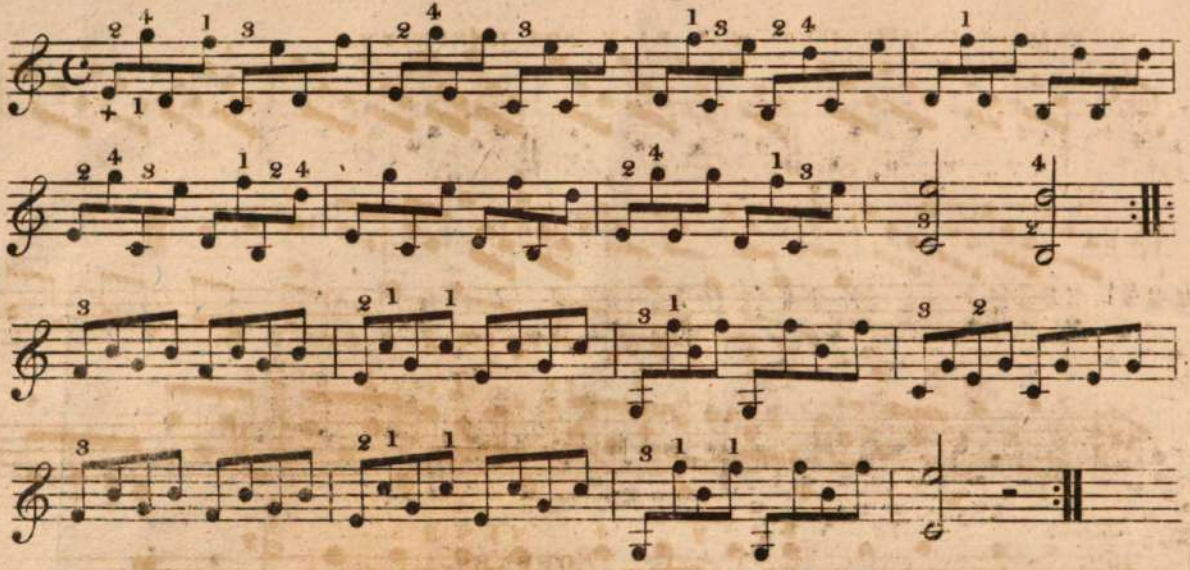


IN MINOR KEY.

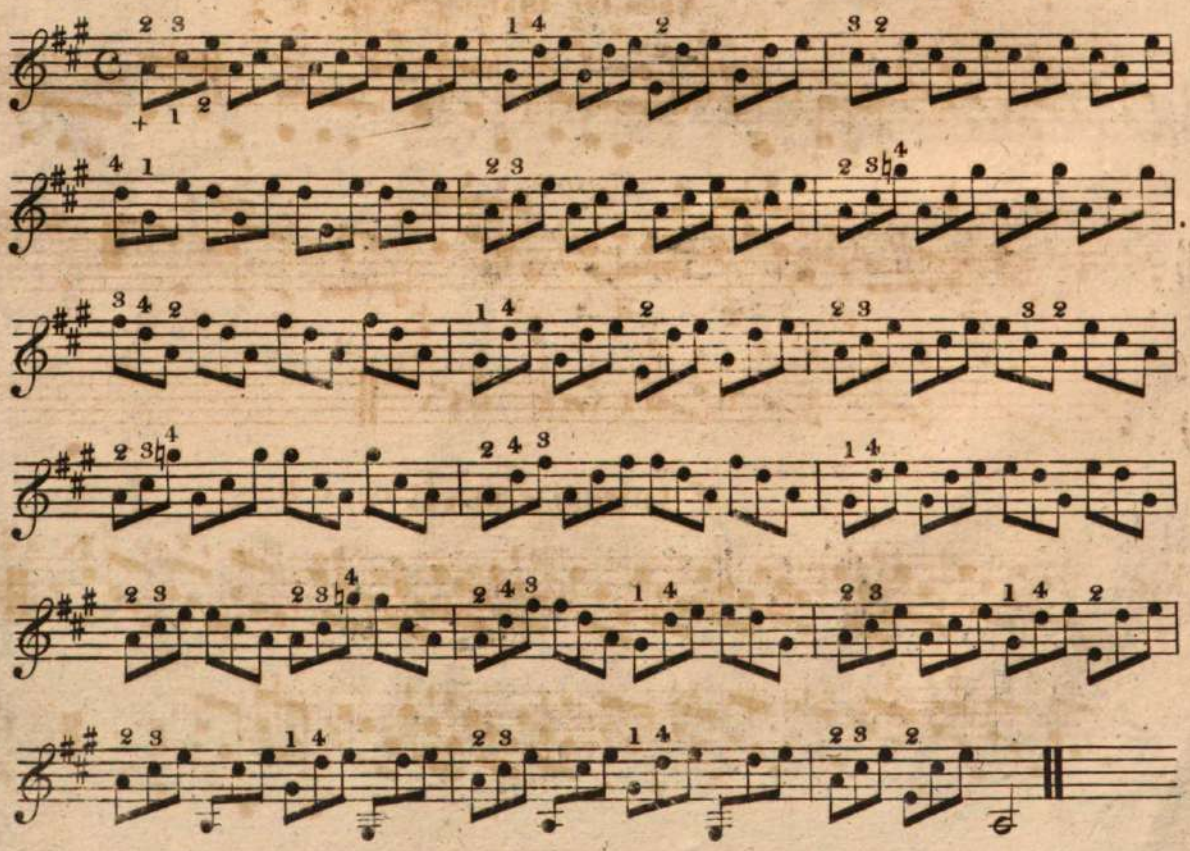
N.º 5. For two Fingers of the L: H:



No. 6. For the Thumb and first Finger of the R: H:

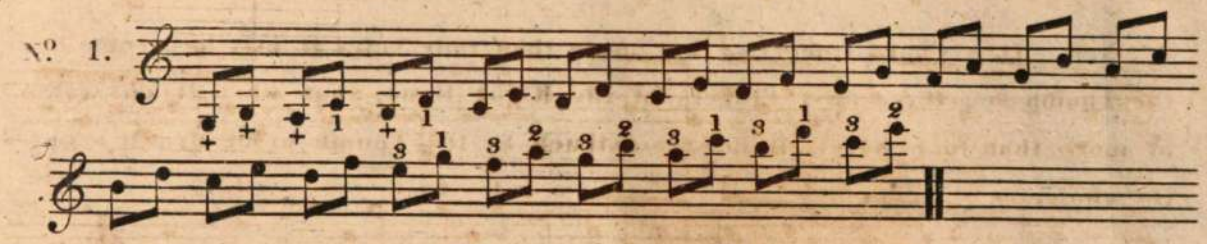


No. 7. For two Fingers of the L: H:

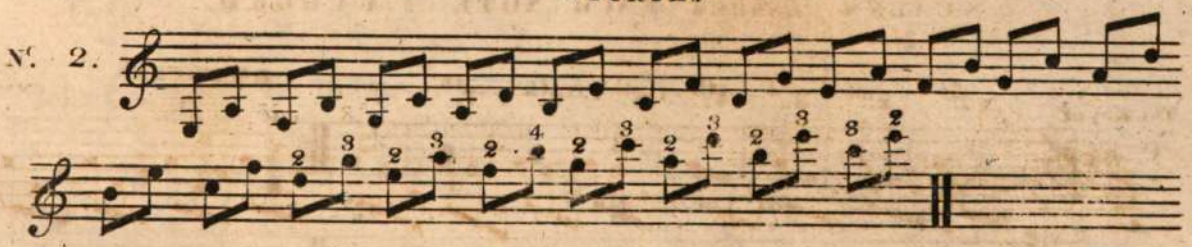


The following EXERCISES are to be played with the Thumb and first or second Fingers of the Right Hand, and should be practised until the Pupil is enabled to play them with EASE and RAPIDITY.

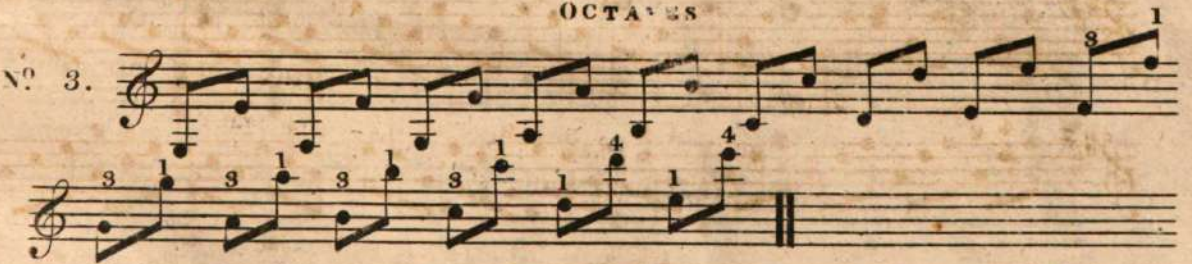
THIRDS



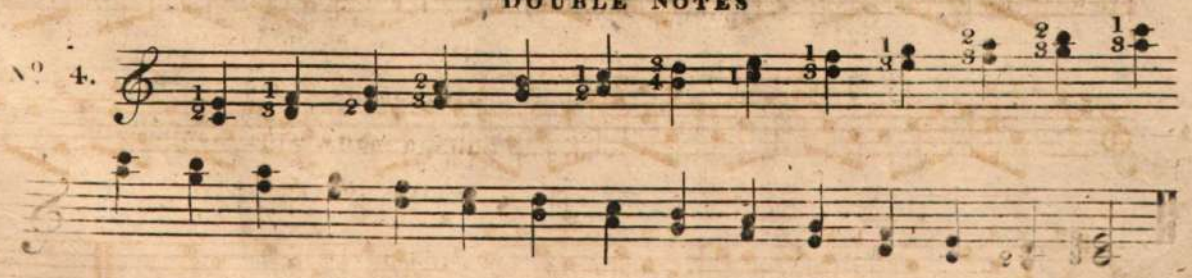
FOURTHS



OCTAVES



DOUBLE NOTES



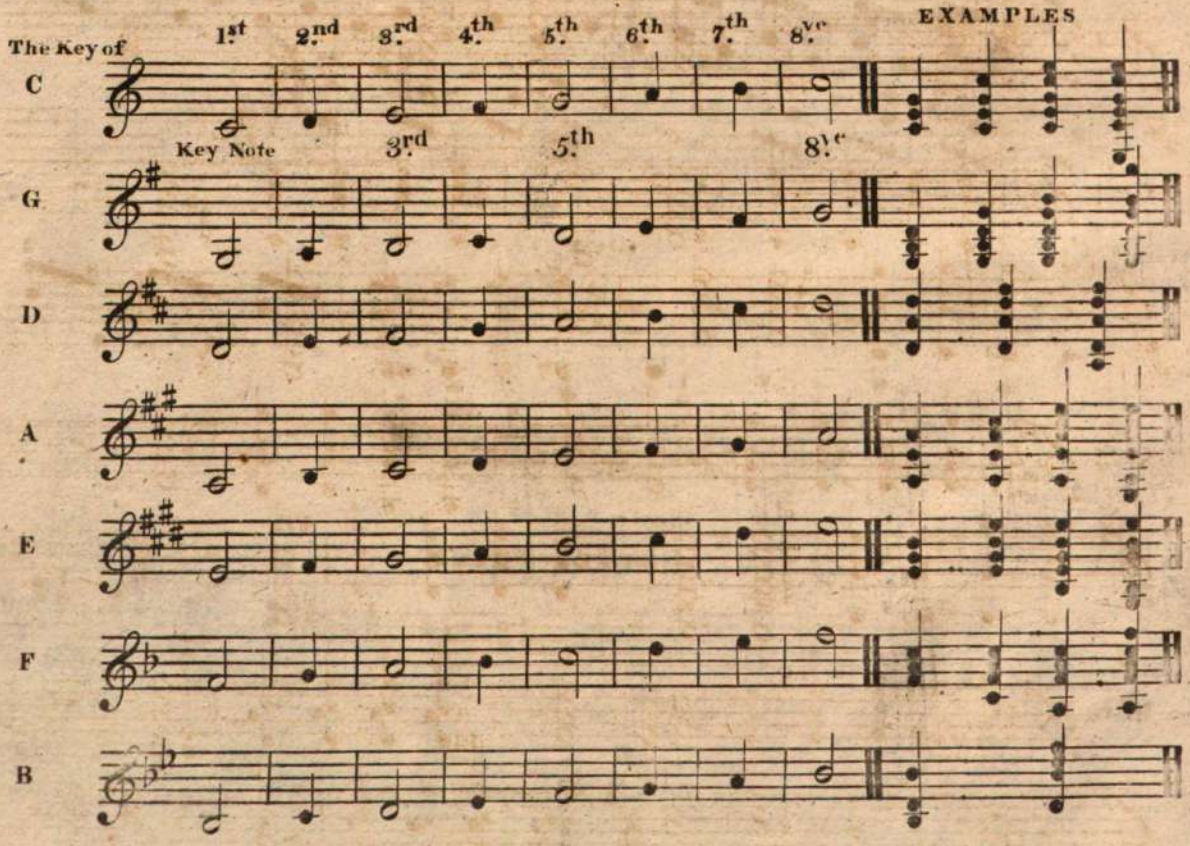
EXPLANATION OF THE CHORD.

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.

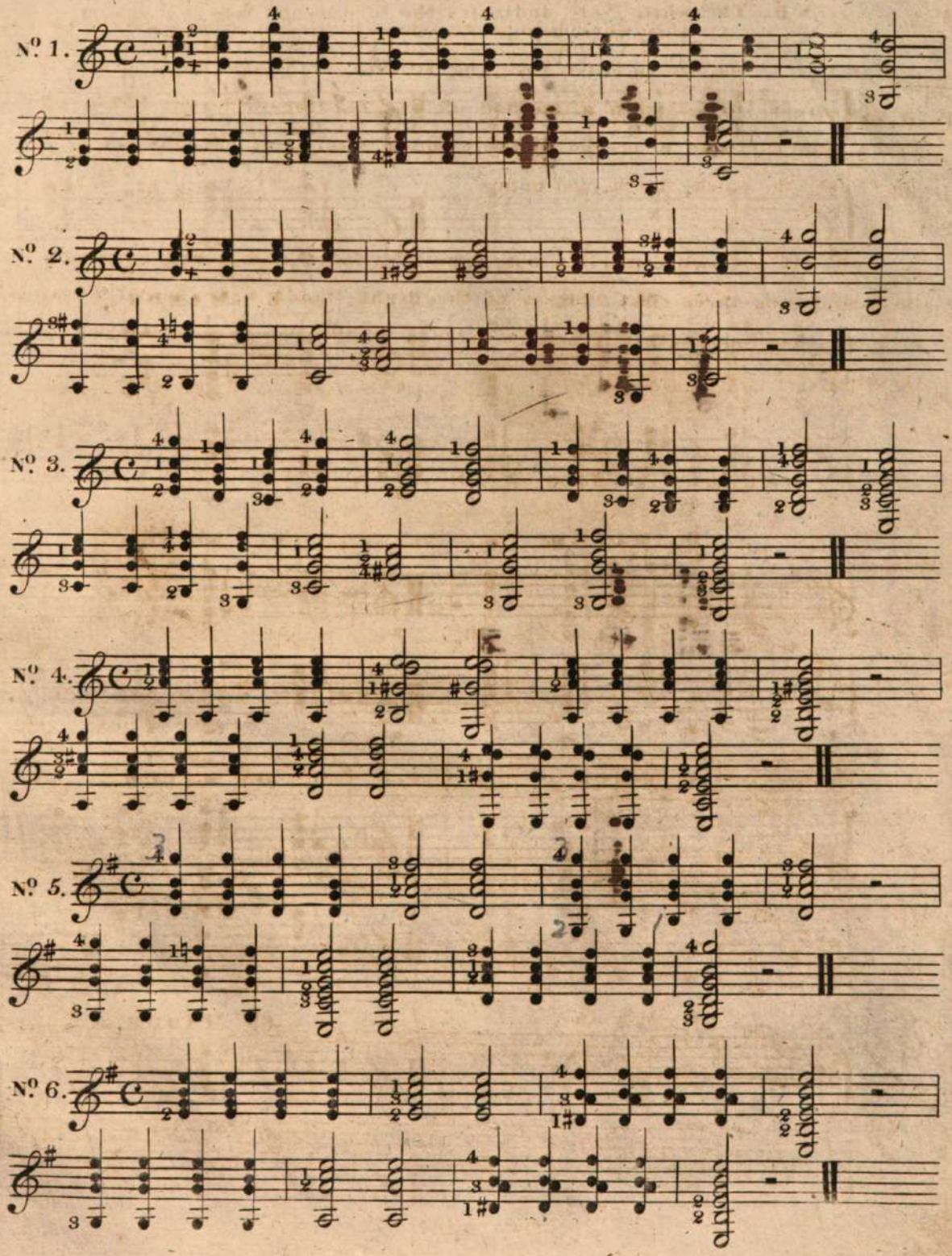
N.B. If a Chord comprises not more than four Notes it may be struck by the Thumb and three first Fingers of the Right Hand; but when it consists of more than four Notes, it must be struck by the Thumb being drawn across the whole.

SCALES TO SHEW EACH NOTE OF A CHORD.



The same in all the other Keys

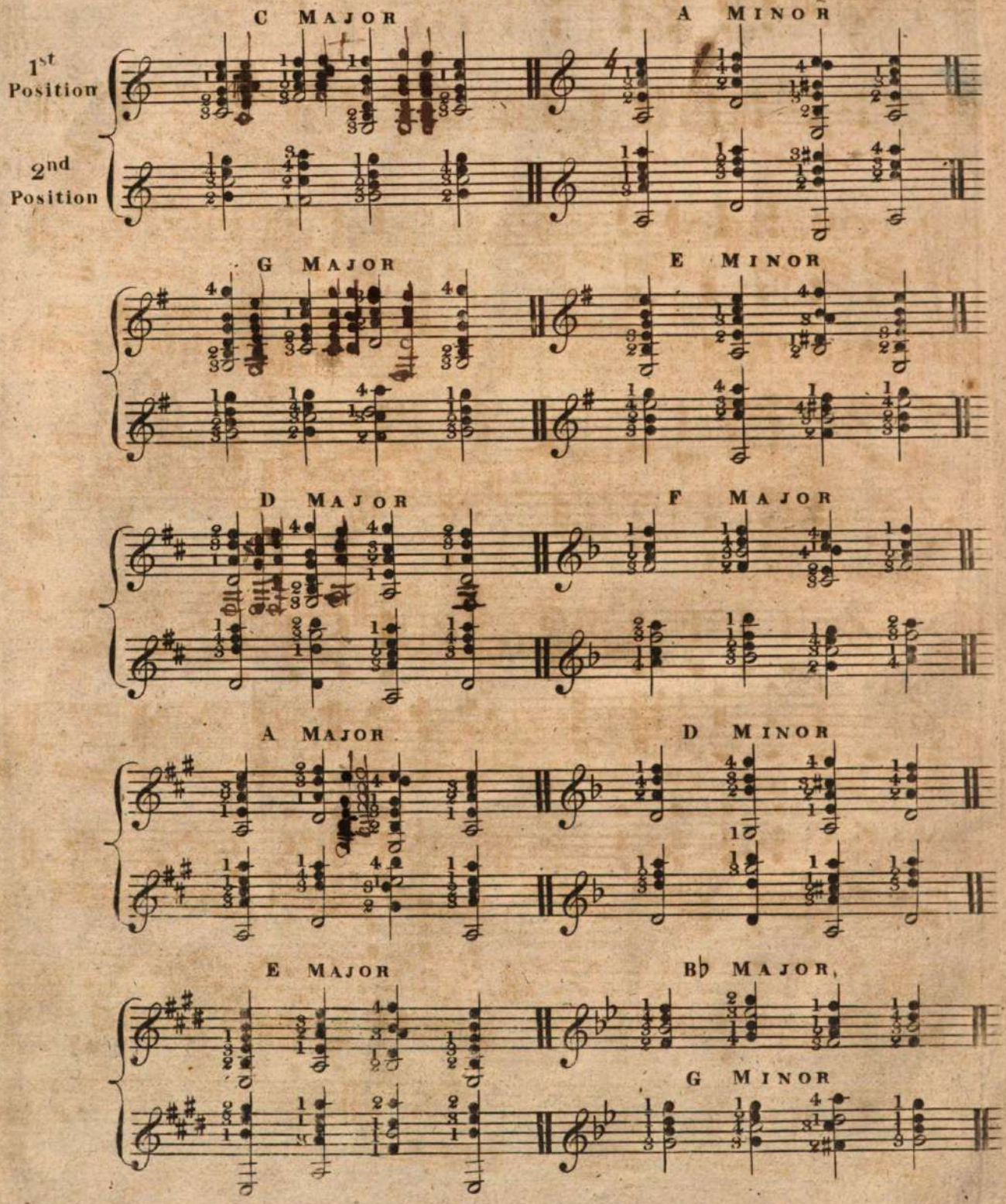
EXERCISES ON CHORDS.



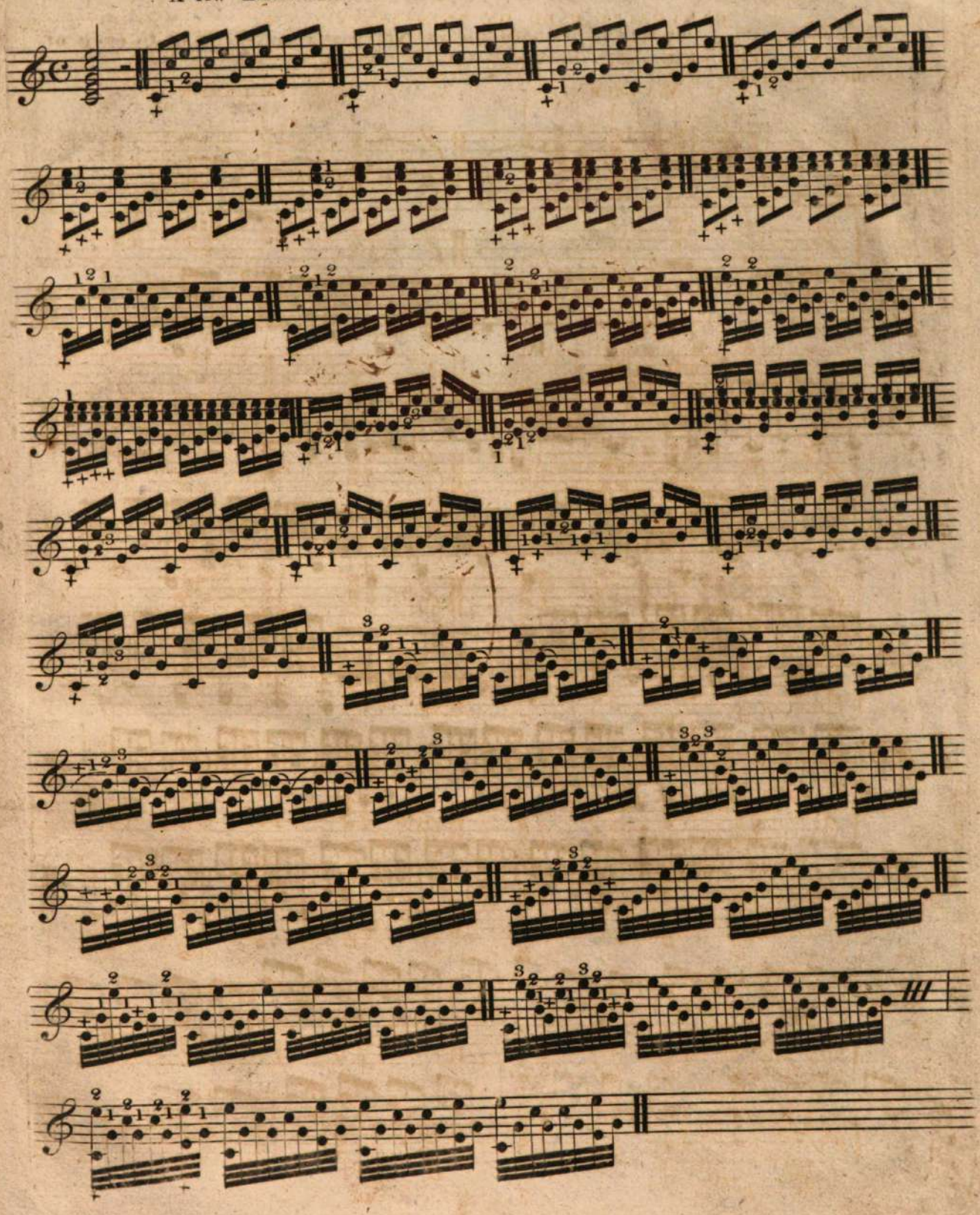
CADENCES OF THE COMMON CHORDS

GENERALLY USED ON THIS INSTRUMENT.

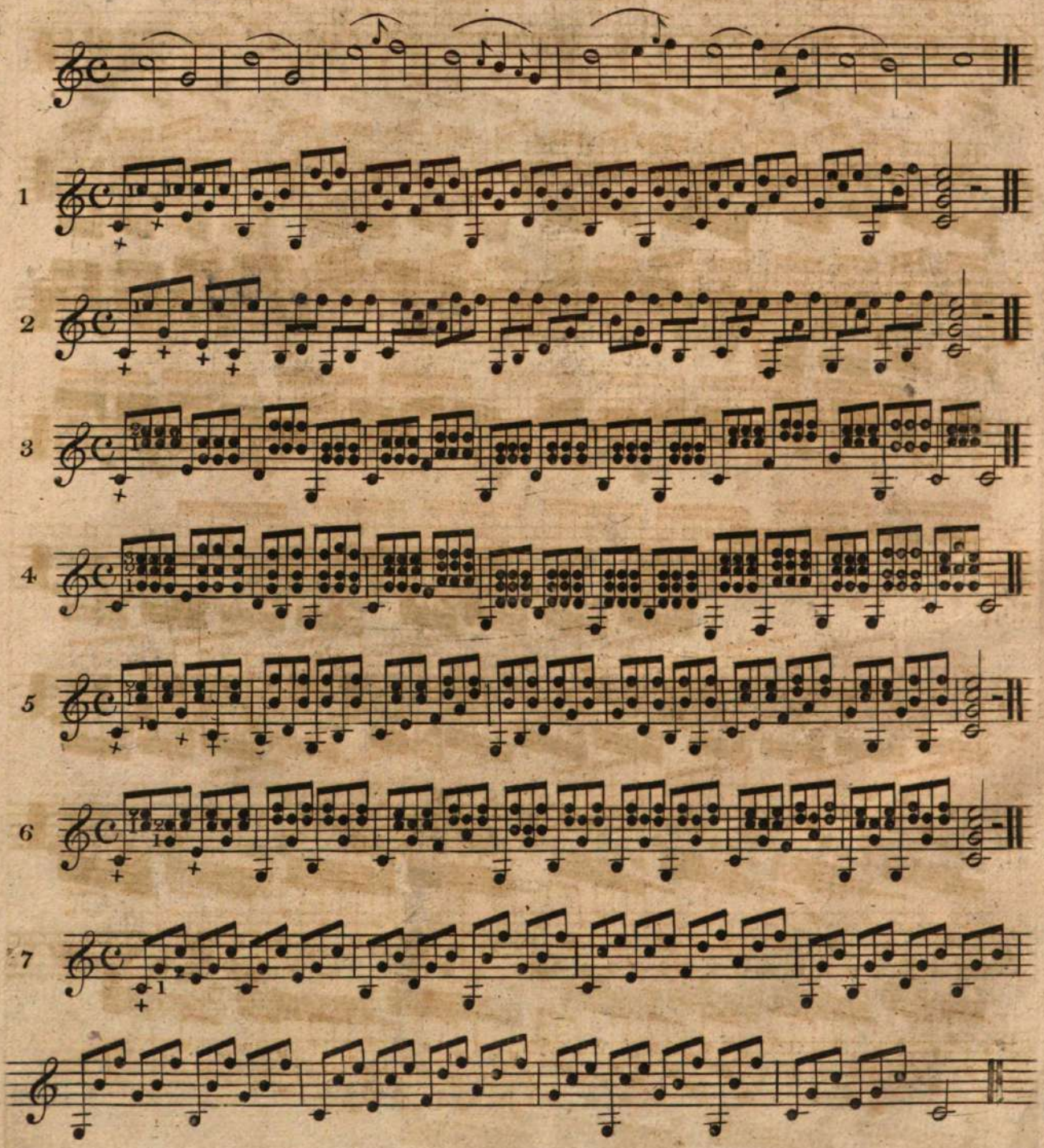
N.B. The white Note indicates the Fundamental Note of the Chord.



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



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.



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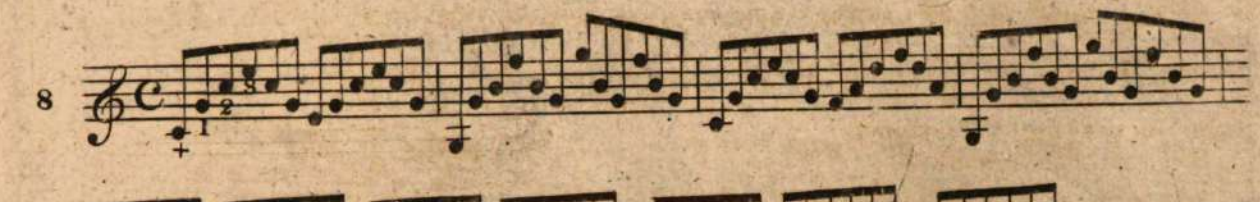

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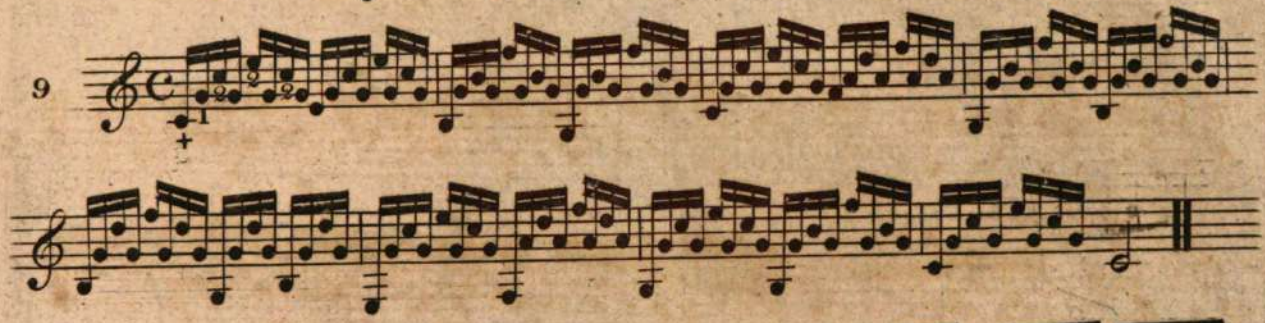

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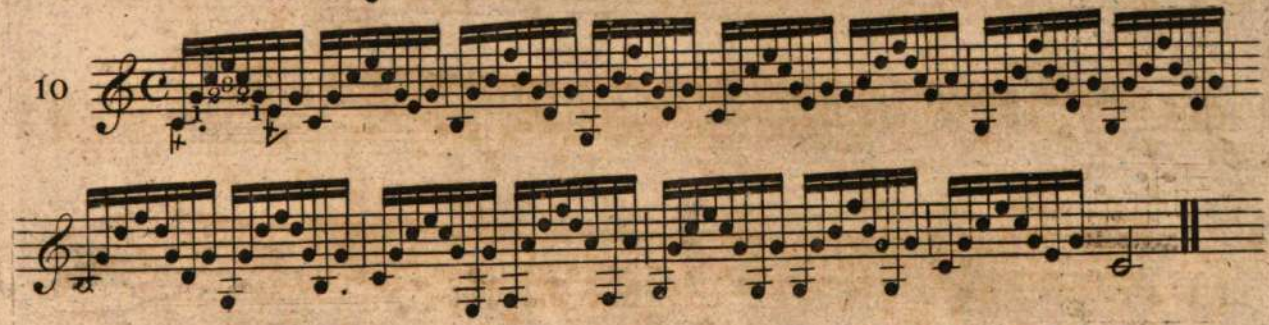

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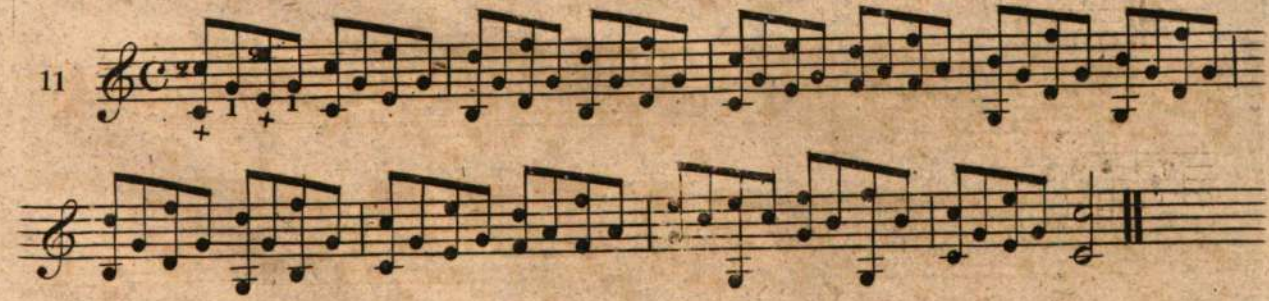

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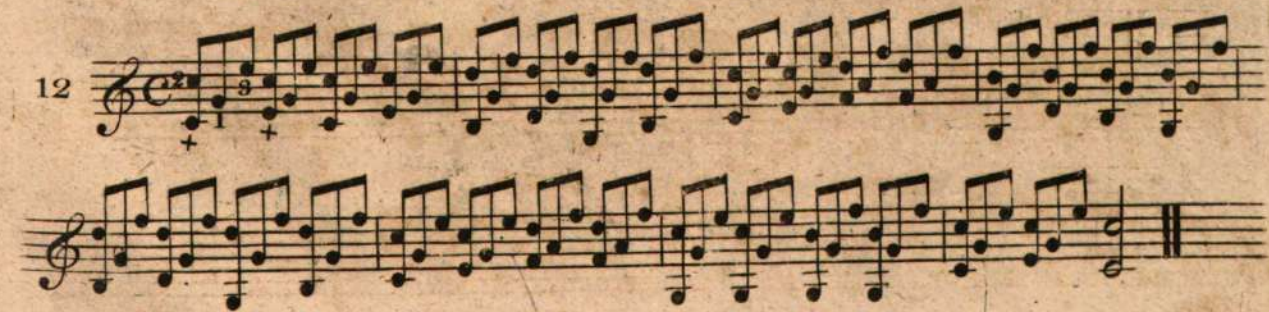

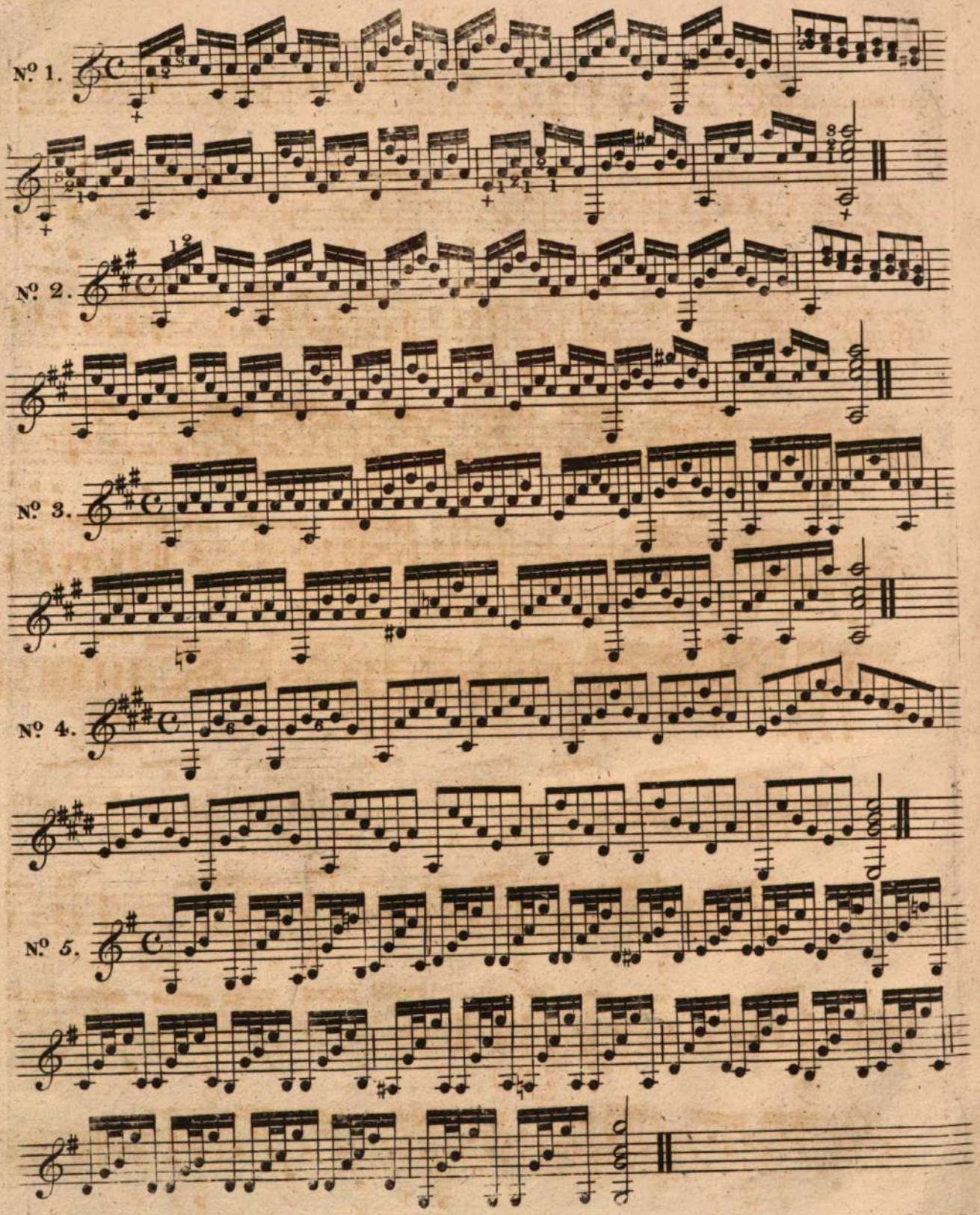
No. 1.
No. 2.
No. 3.
No. 4.
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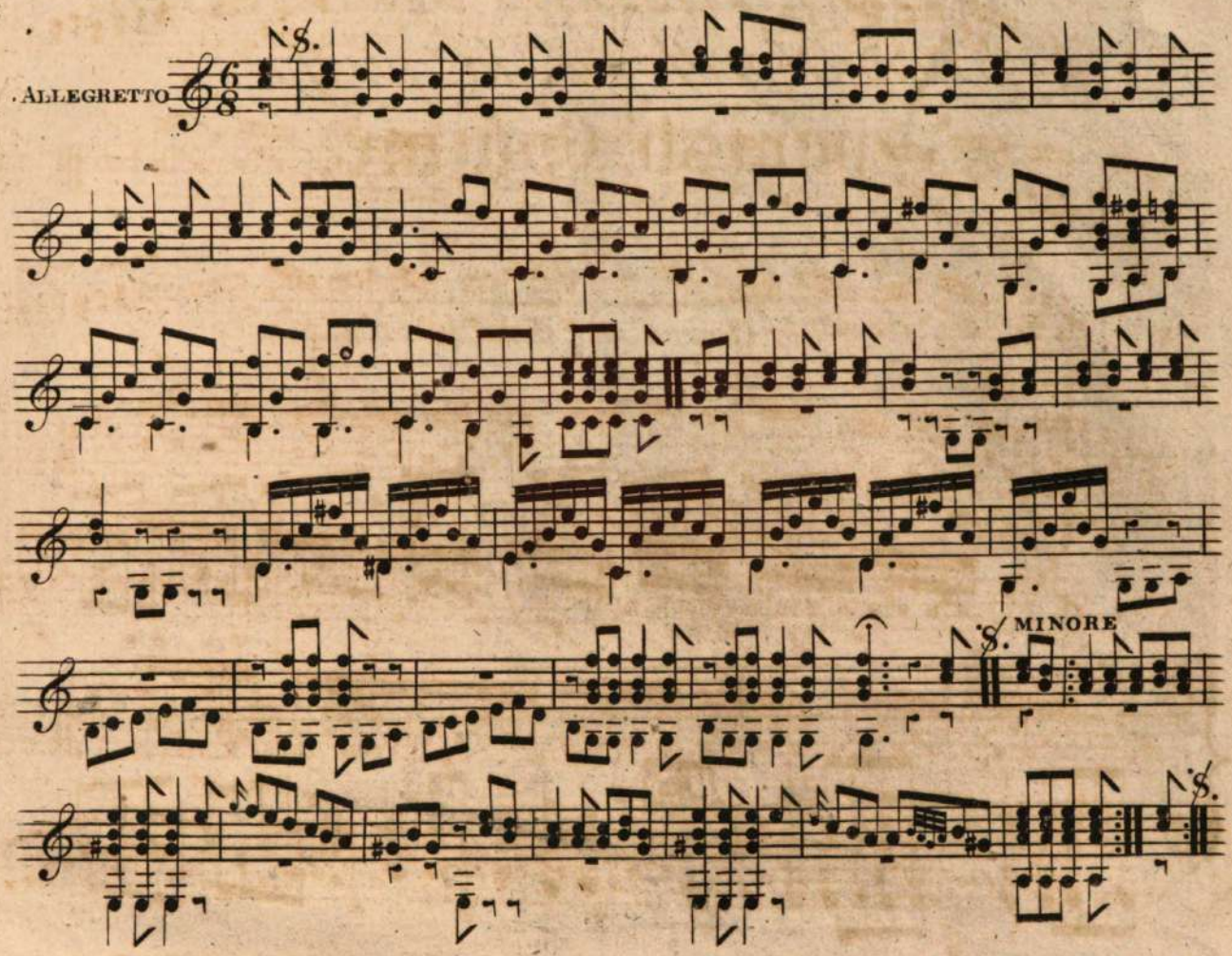
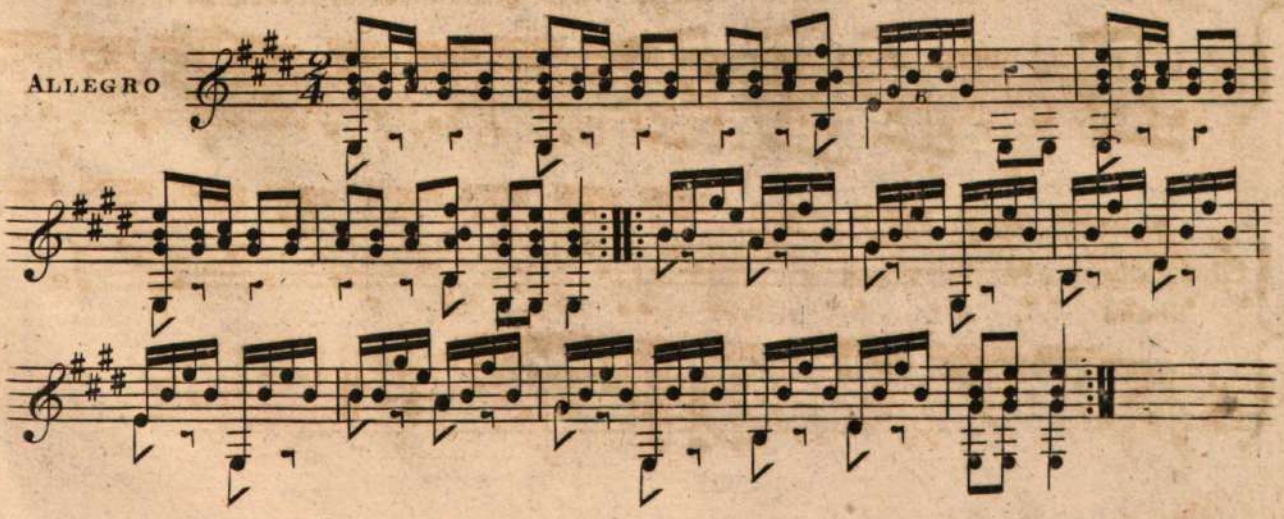


COUNTRY DANCE.



18

"FROM THEE ELIZA I MUST GO,"

Arranged with an Acc.t for the Spanish Guitar,

BY

ROSQUELLAS.

Int. Sta. Hall

London. Printed by Clementi. and Comp.y 26. Cheapside.

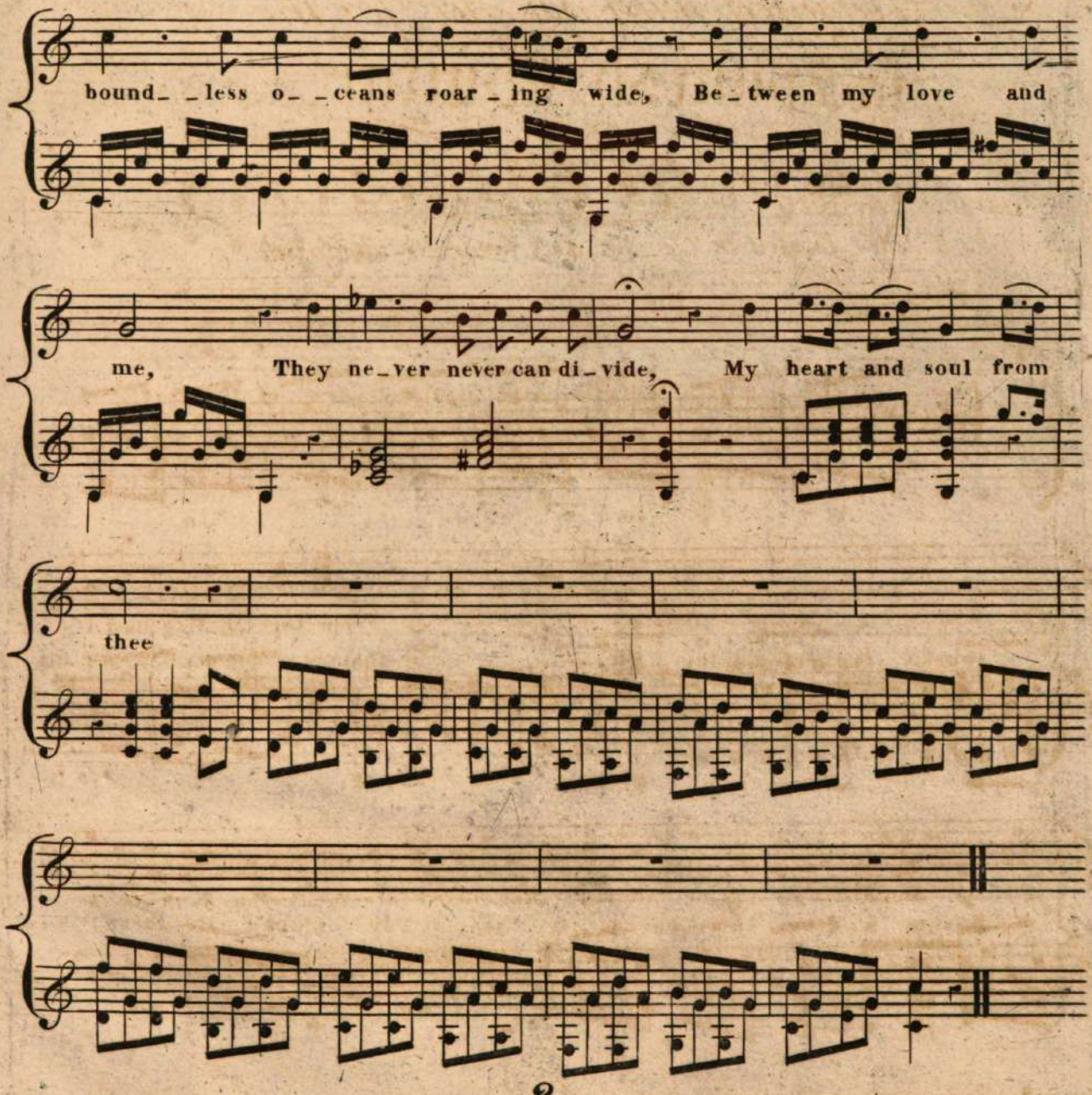
Price 1

Voce

ANDANTE

Guitar

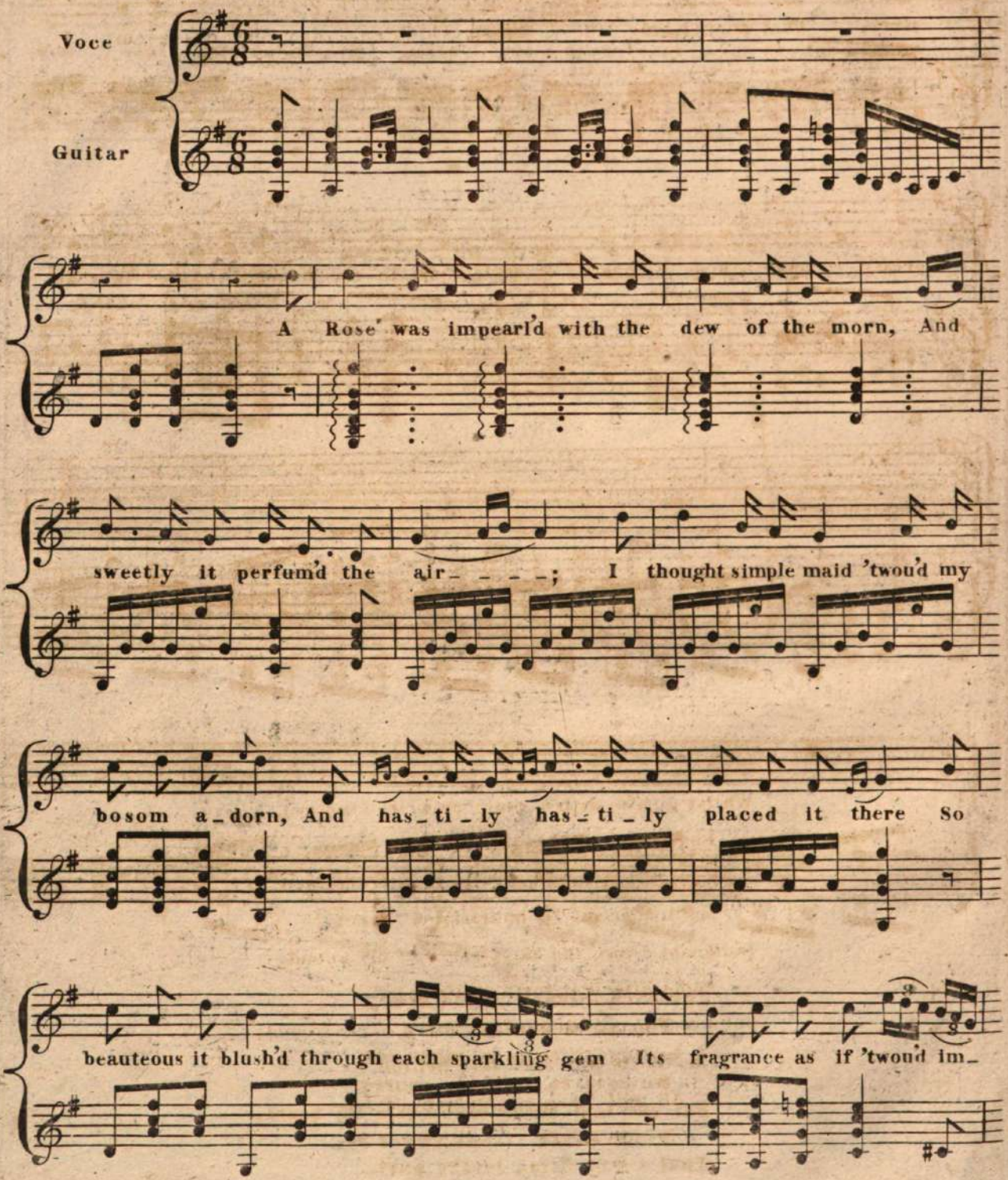
From thee E_liza must I go, And from my native shore; But cruel fates be_tween us throw A bound_less o_cean's roar. But

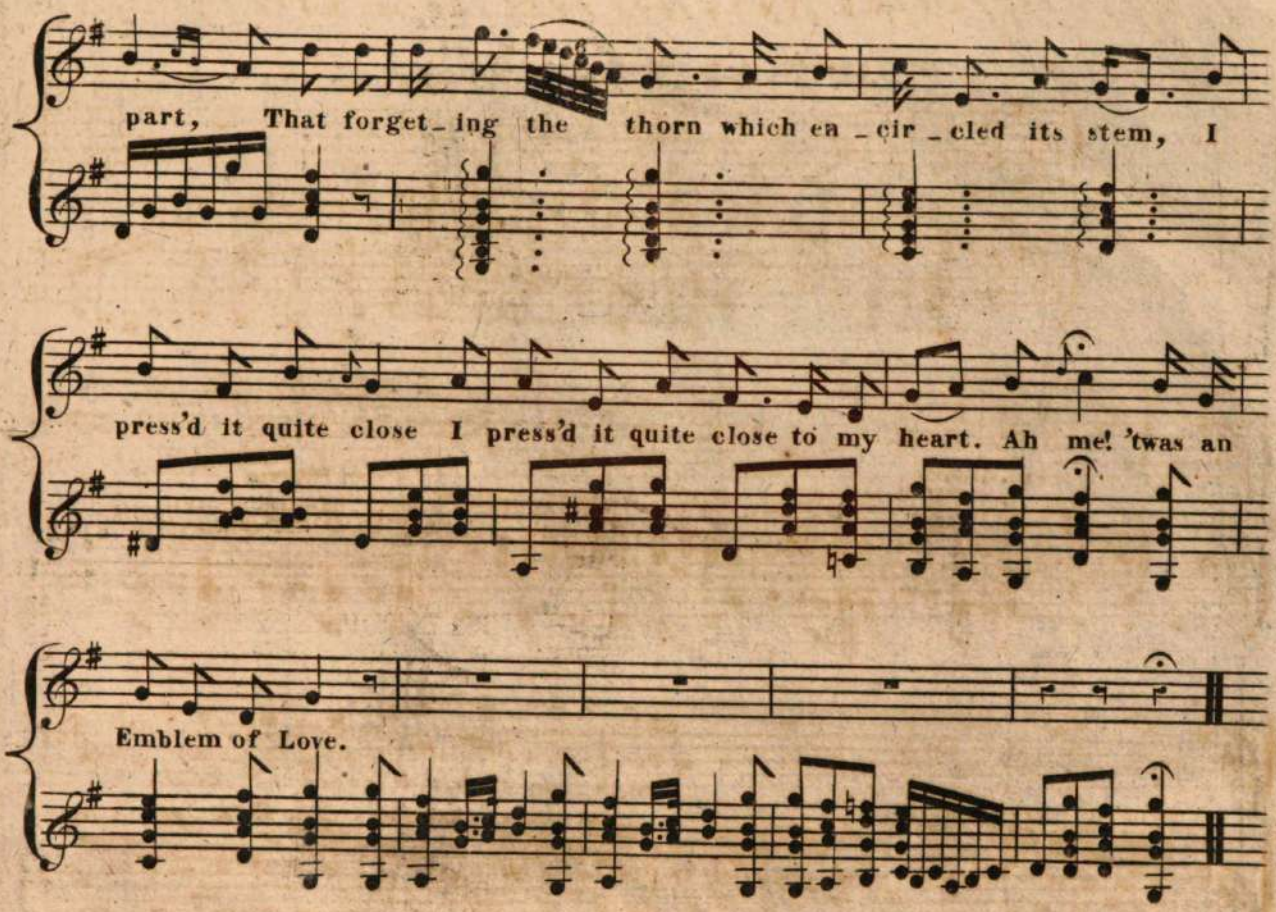


2

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 '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

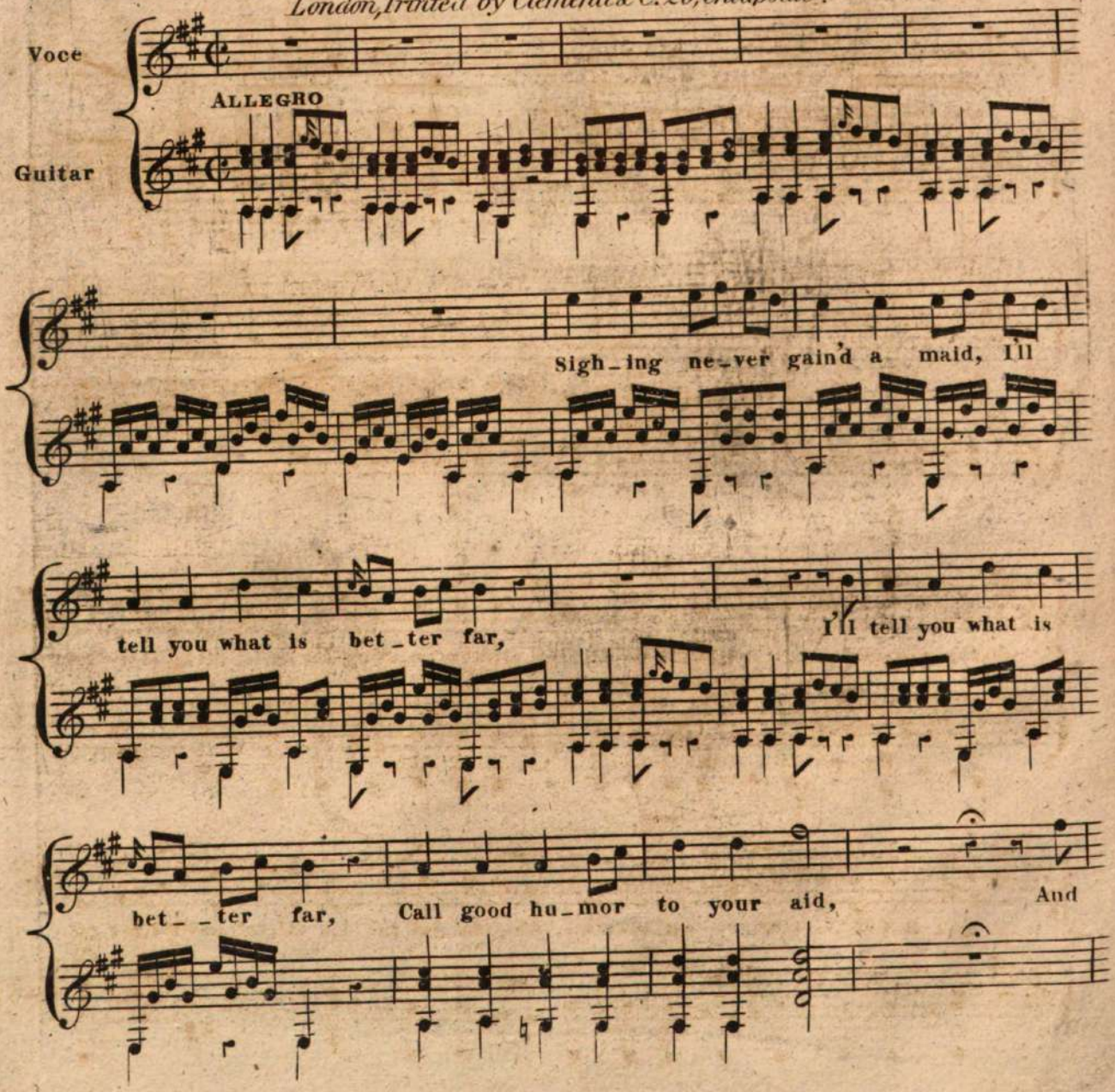
Spanish Guitar,

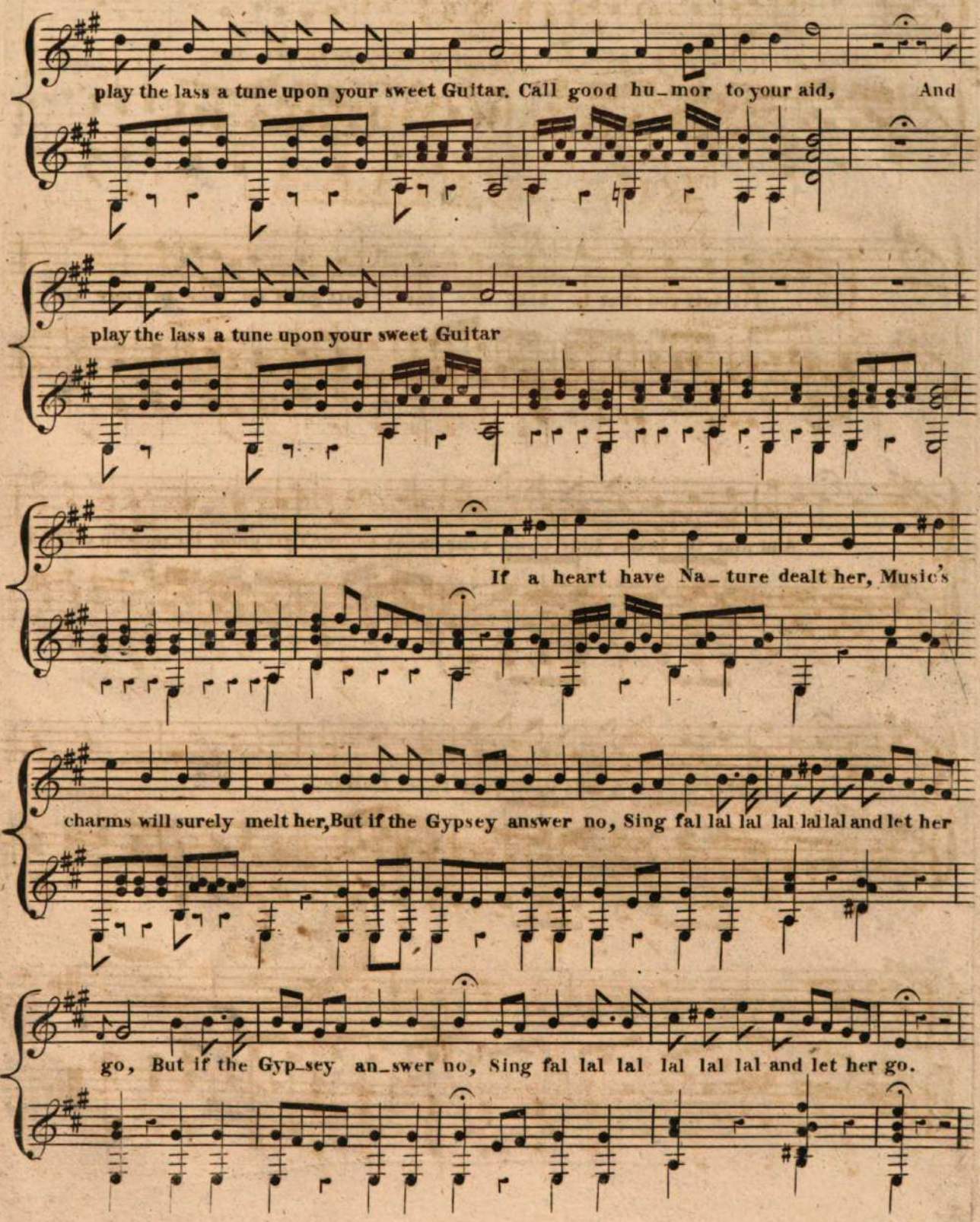
Arranged by

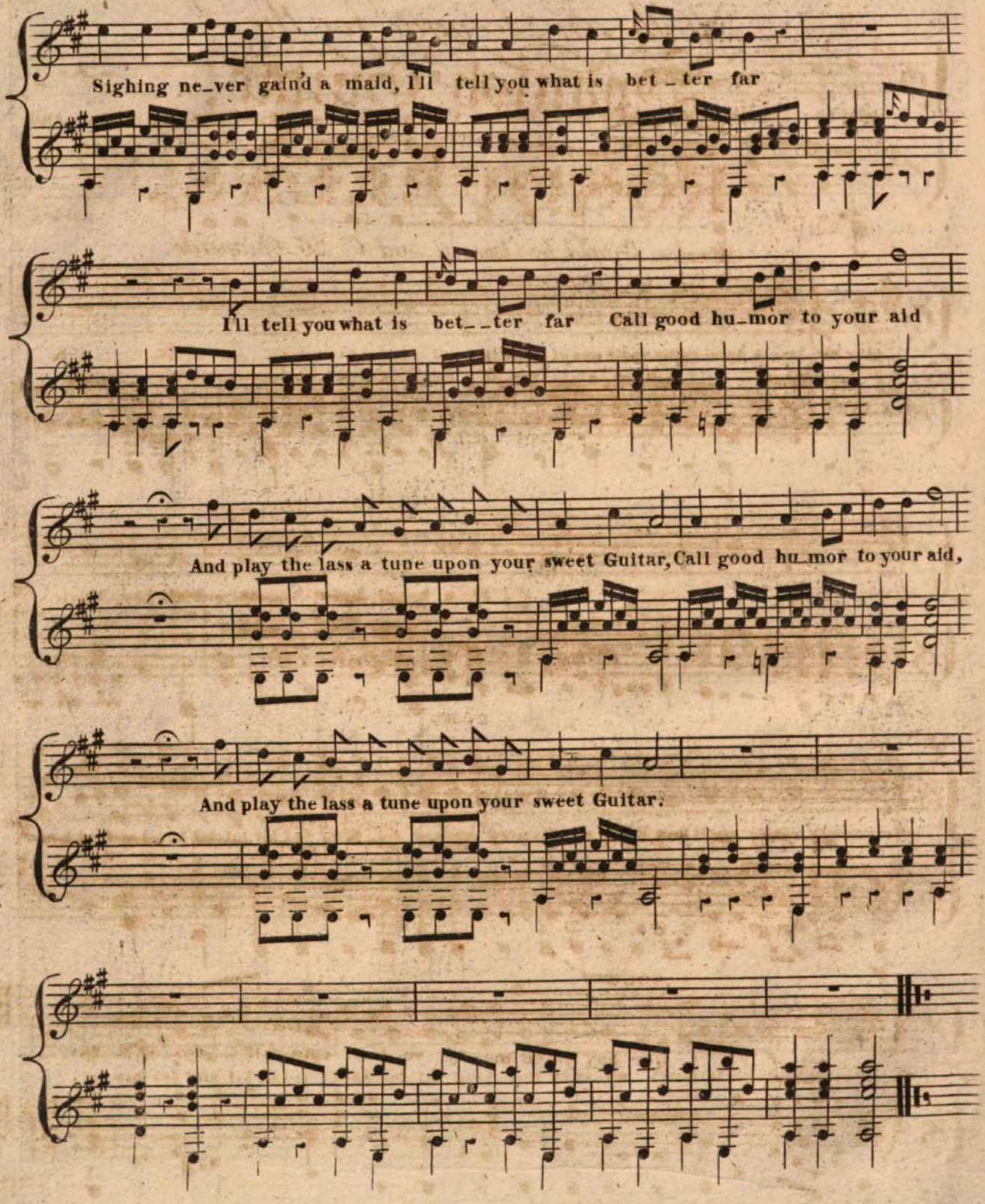
ROSQUELLAS.

Ent. Sta. Hall. *Pr. 1/6.*

London, Printed by Clementi & Co. 26, Cheapside.




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


Sighing ne_ver gaind 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,

With an Accomp.t for the Spanish Guitar,

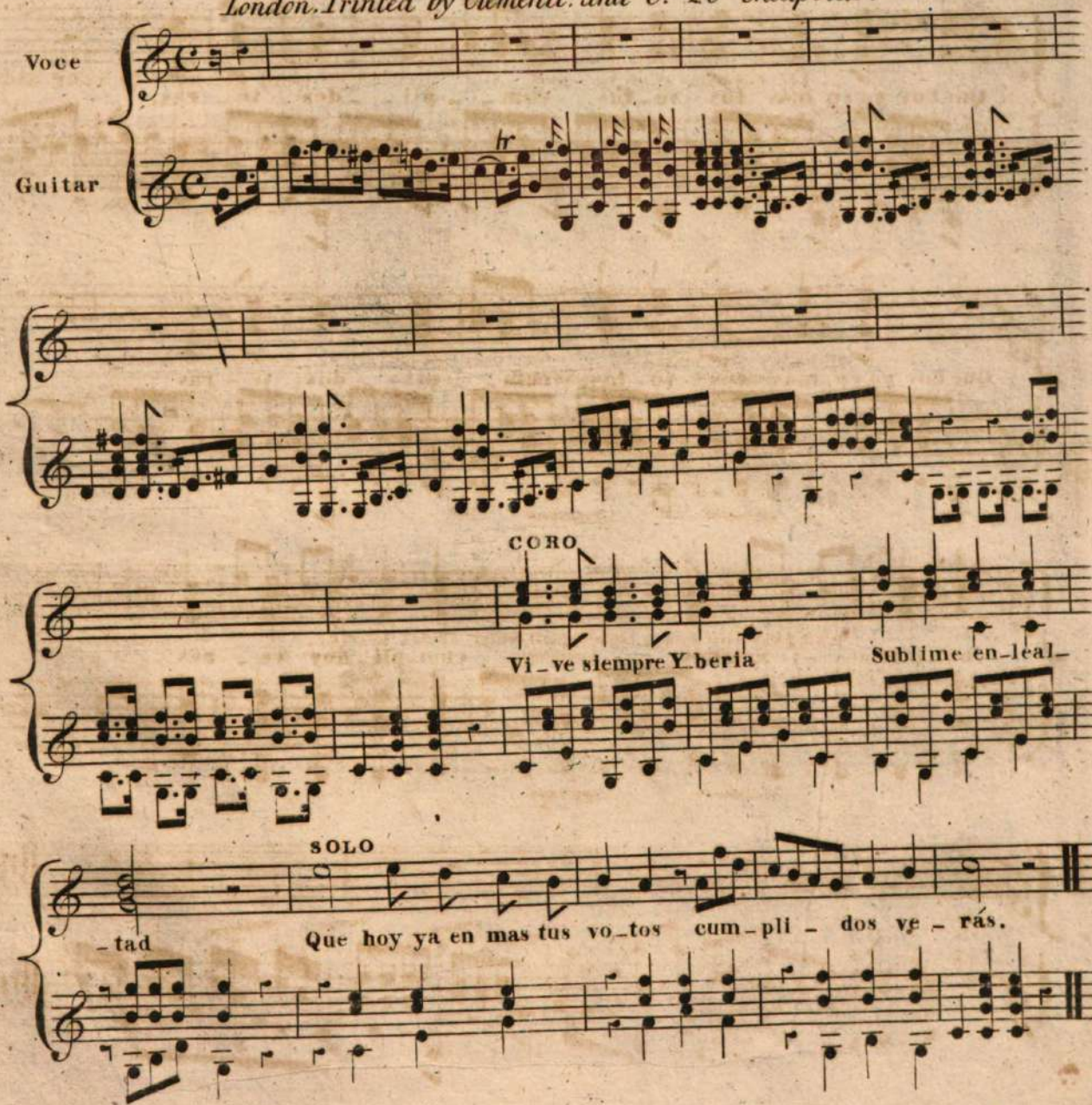
composed by

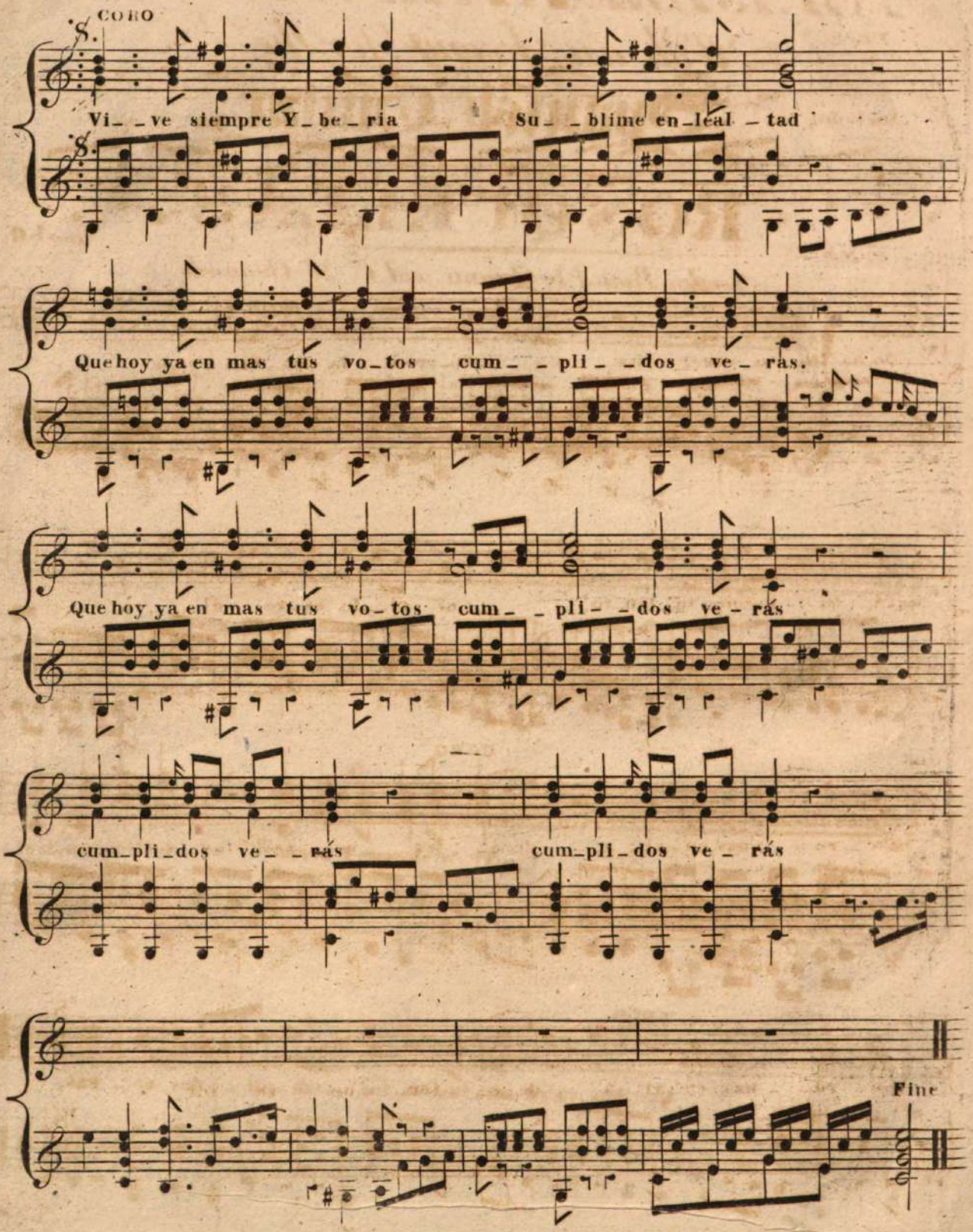
ROSQUELLAS.

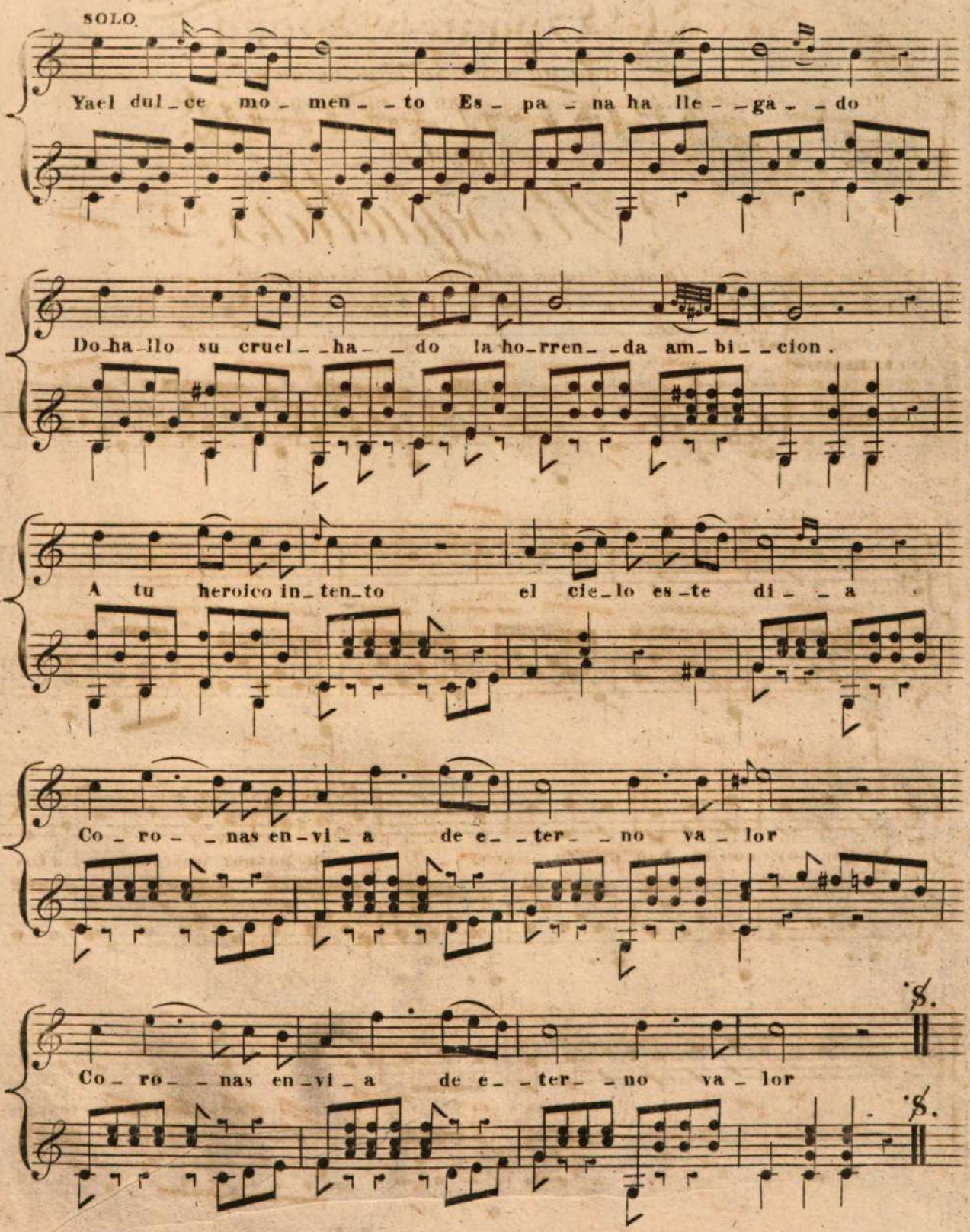
Ent Sta Hall.

Price 1 6

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




CORO
Vi_ _ve siempre Y_be_ria Su_ _blime en_leal _tad
Que hoy ya en mas tus vo_tos cum_ _pli_ _dos ve_ rás.
Que hoy ya en mas tus vo_tos cum_ _pli_ _dos ve_ rás
cum_pli_dos ve_ _rás cum_pli_dos ve_ rás
Fine


SOLO.
Yael dul_ce 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
S.
S.

CAVALLO,

A Spanish Song,

With an Accompaniment for the

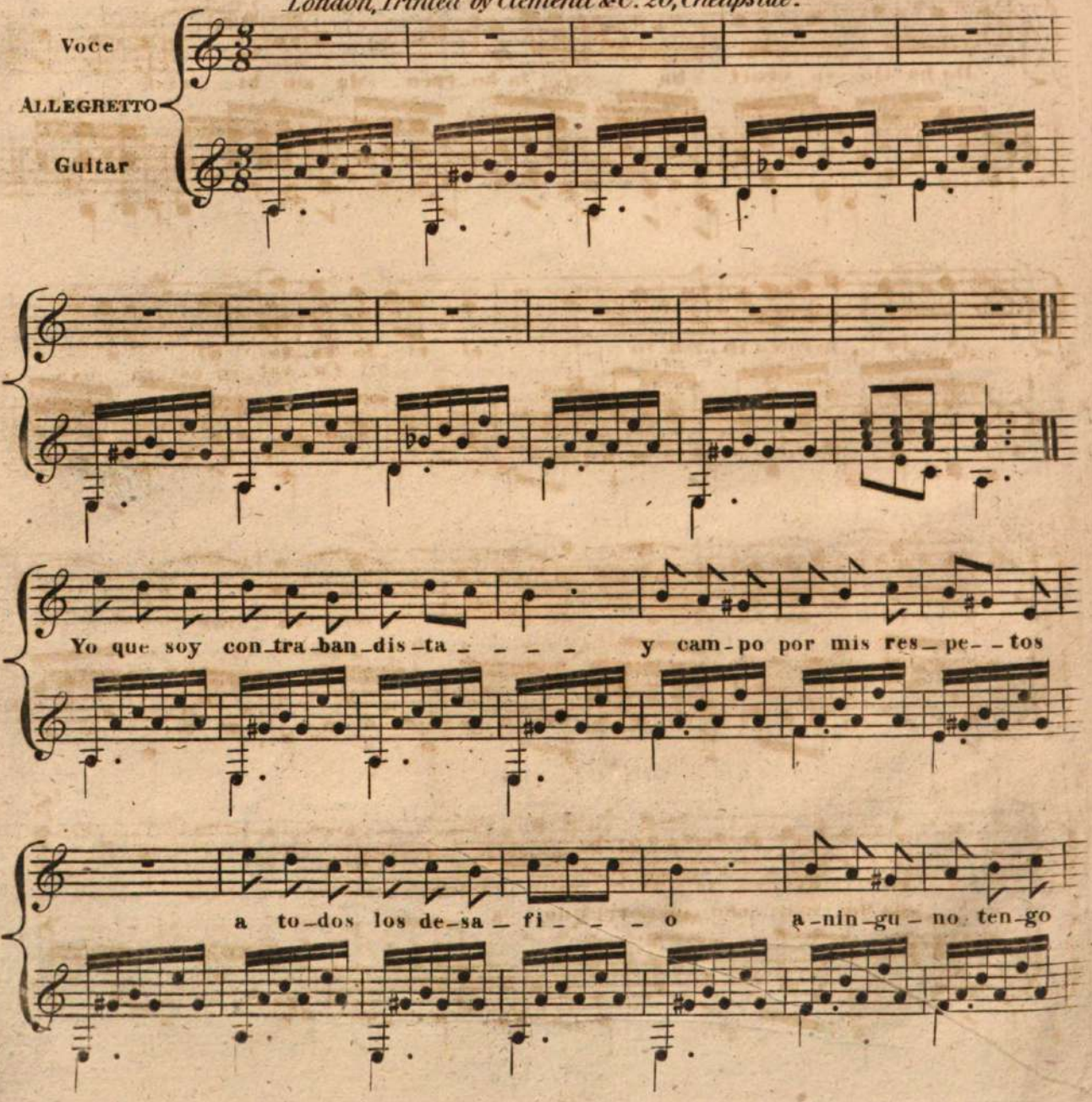
SPANISH GUITAR,

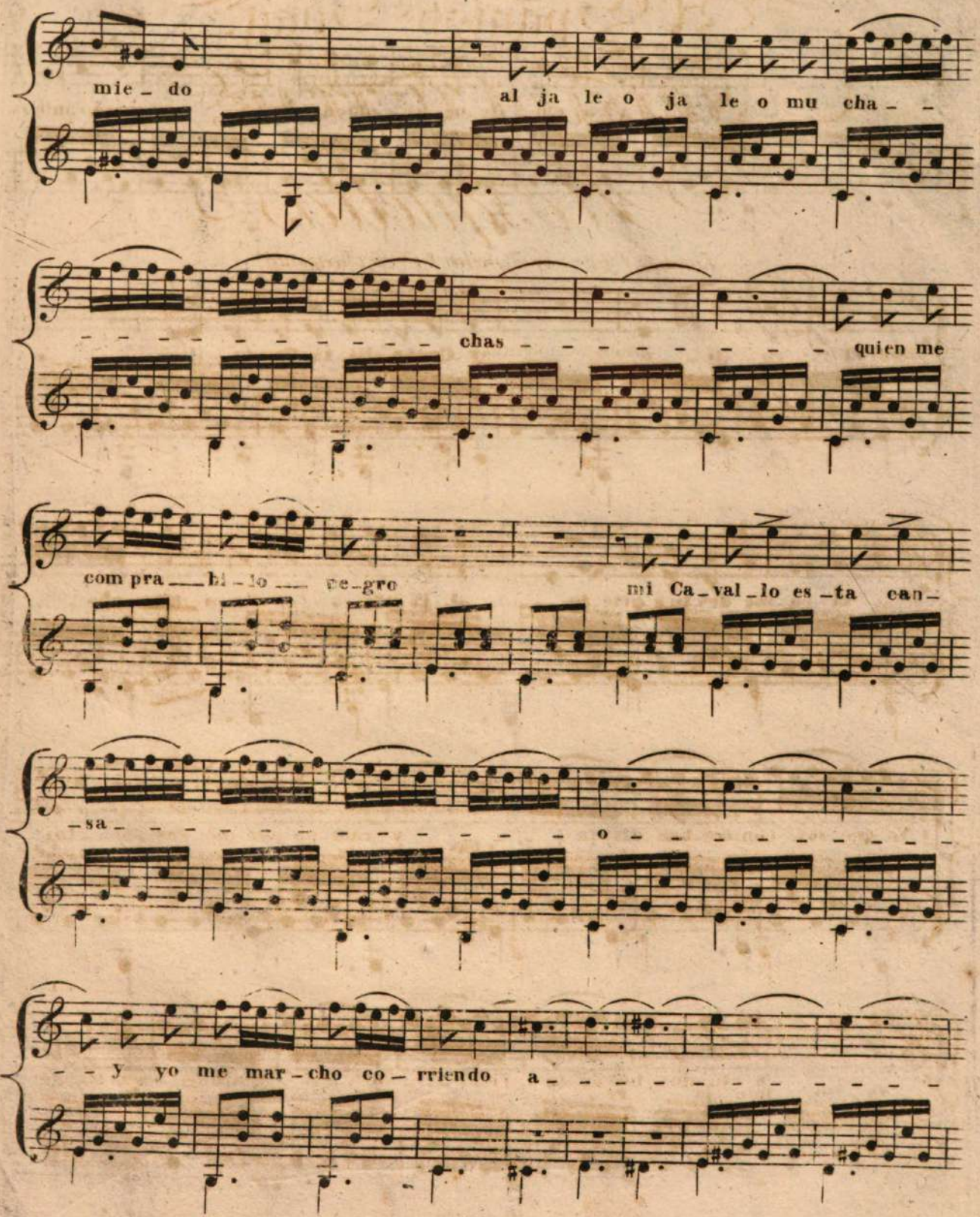
Arranged by

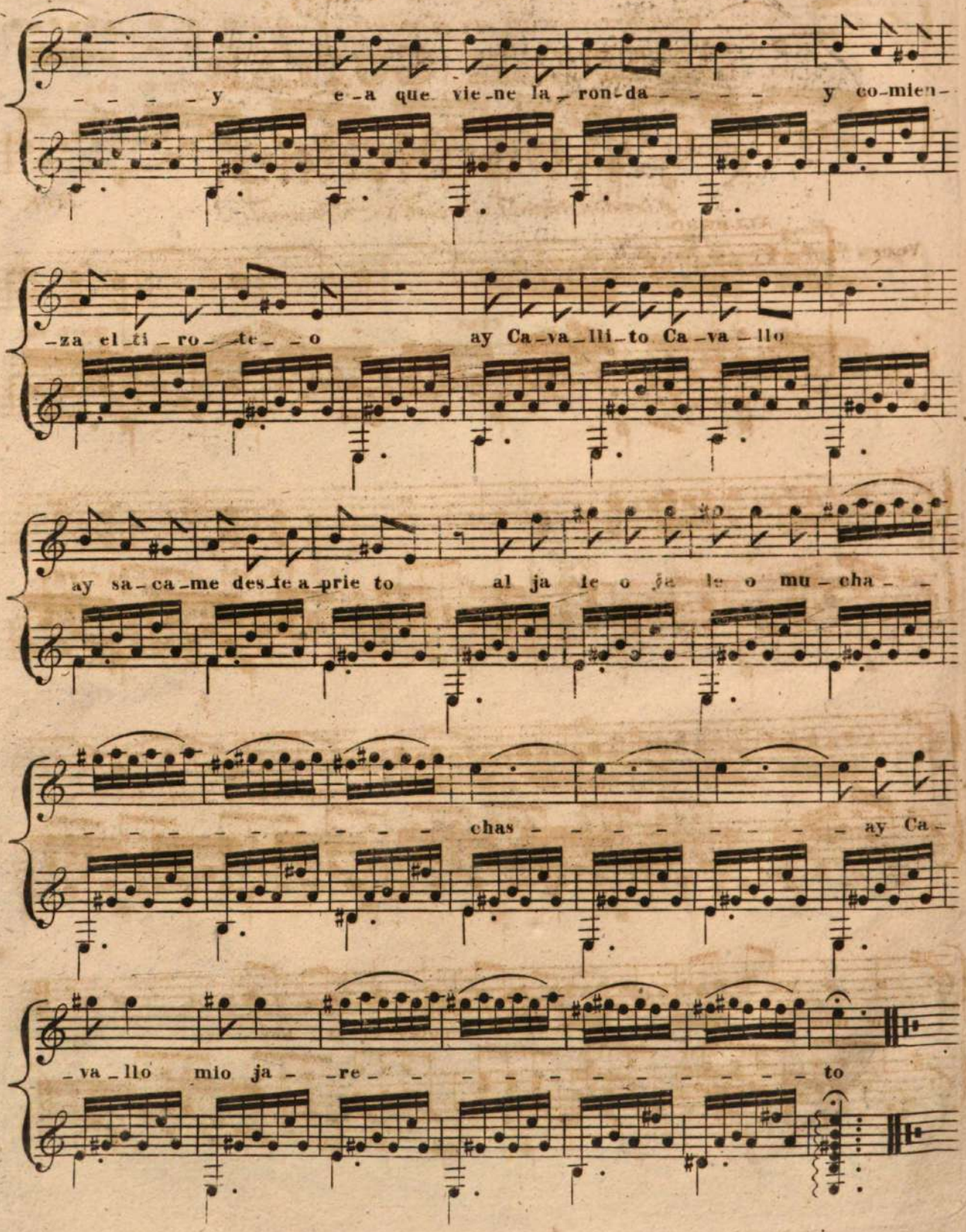
Rosquellas.

Pr. 1/6.

London, Printed by Clementi & Cº. 26, Cheapside.




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


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

O TENERI PIACERI,

Italian Song,

Composed with an Accomp.t for the

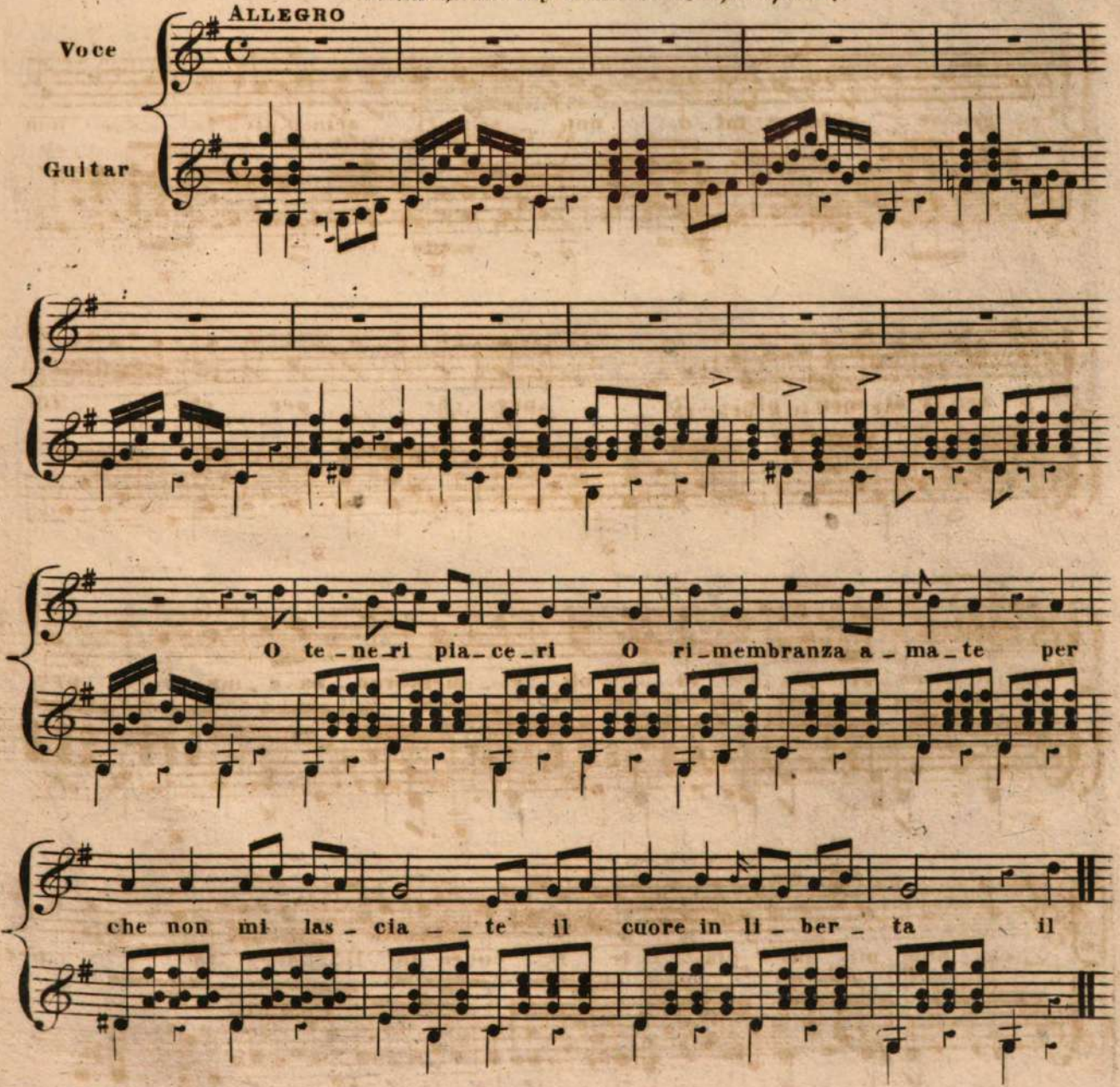
SPANISH GUITAR,

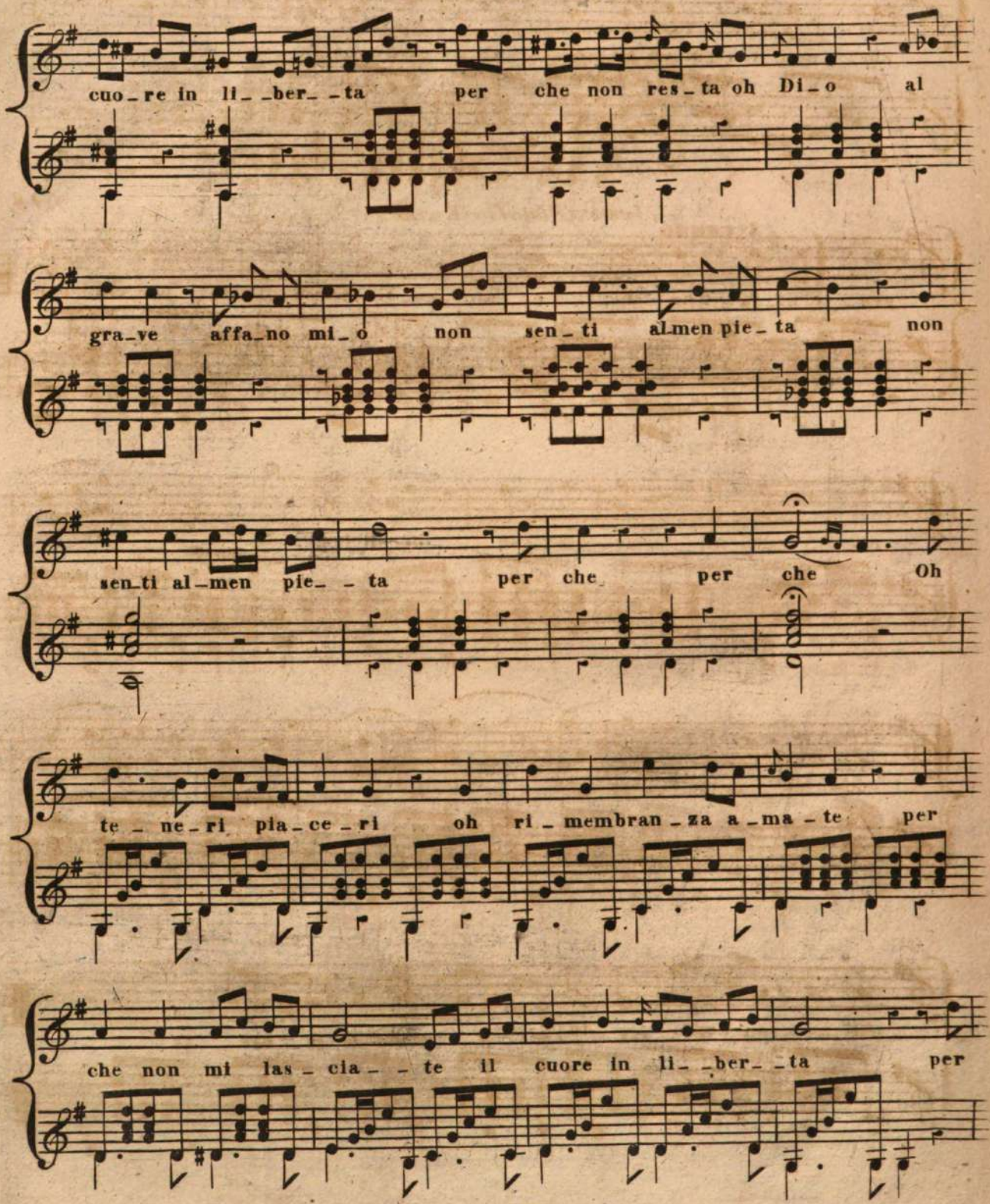
BY

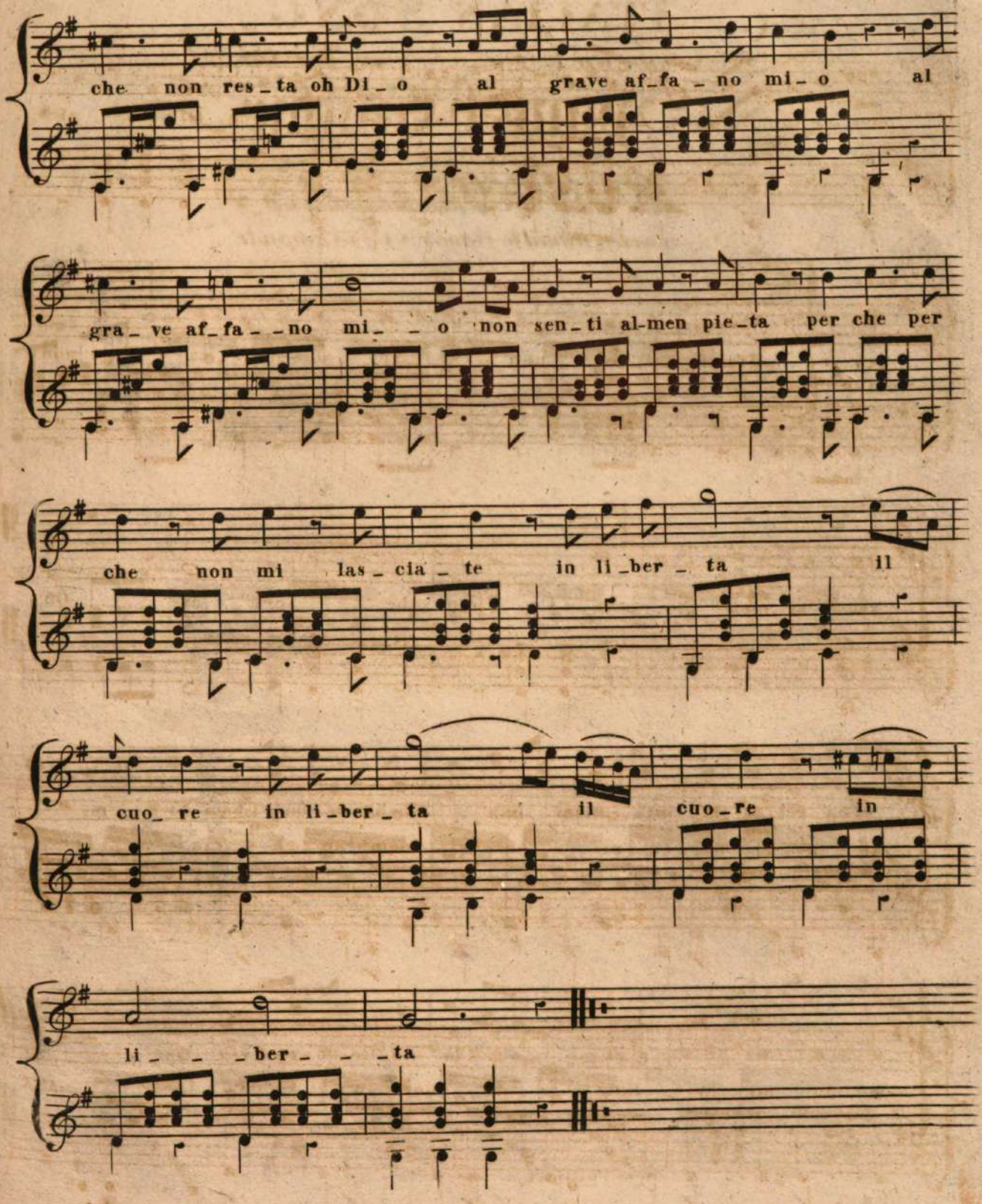
Rosquellas.

Pr.1/6.

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




cuo_re in li_ _ber_ _ta per che non res_ta oh Di_o al
gra_ve affa_no mi_o non sen_ti al_men pie_ta non
sen_ti al_men pie_ _ ta per che per che Oh
te_ ne_ri pia_ce_ri oh ri_membran_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.

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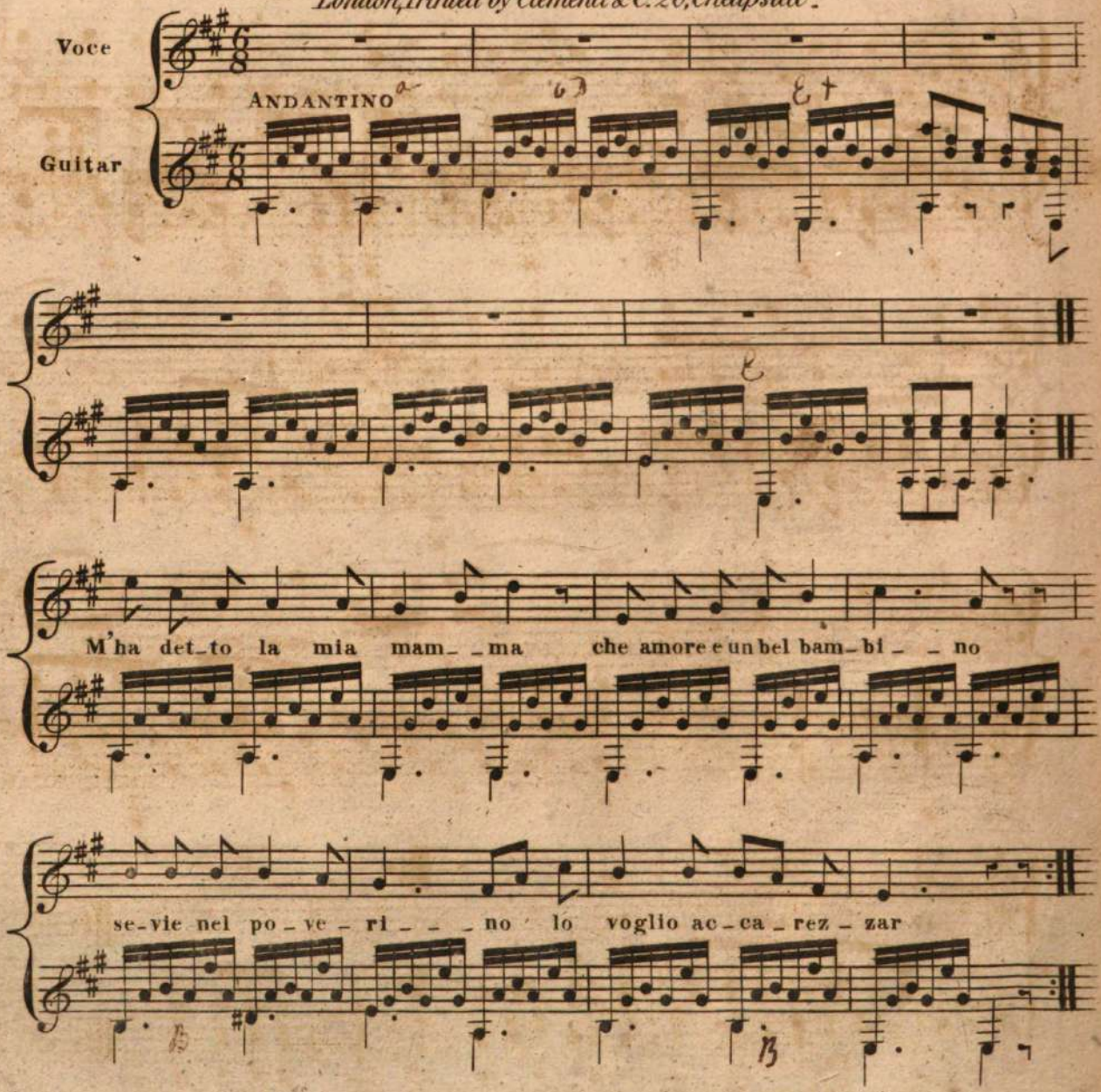

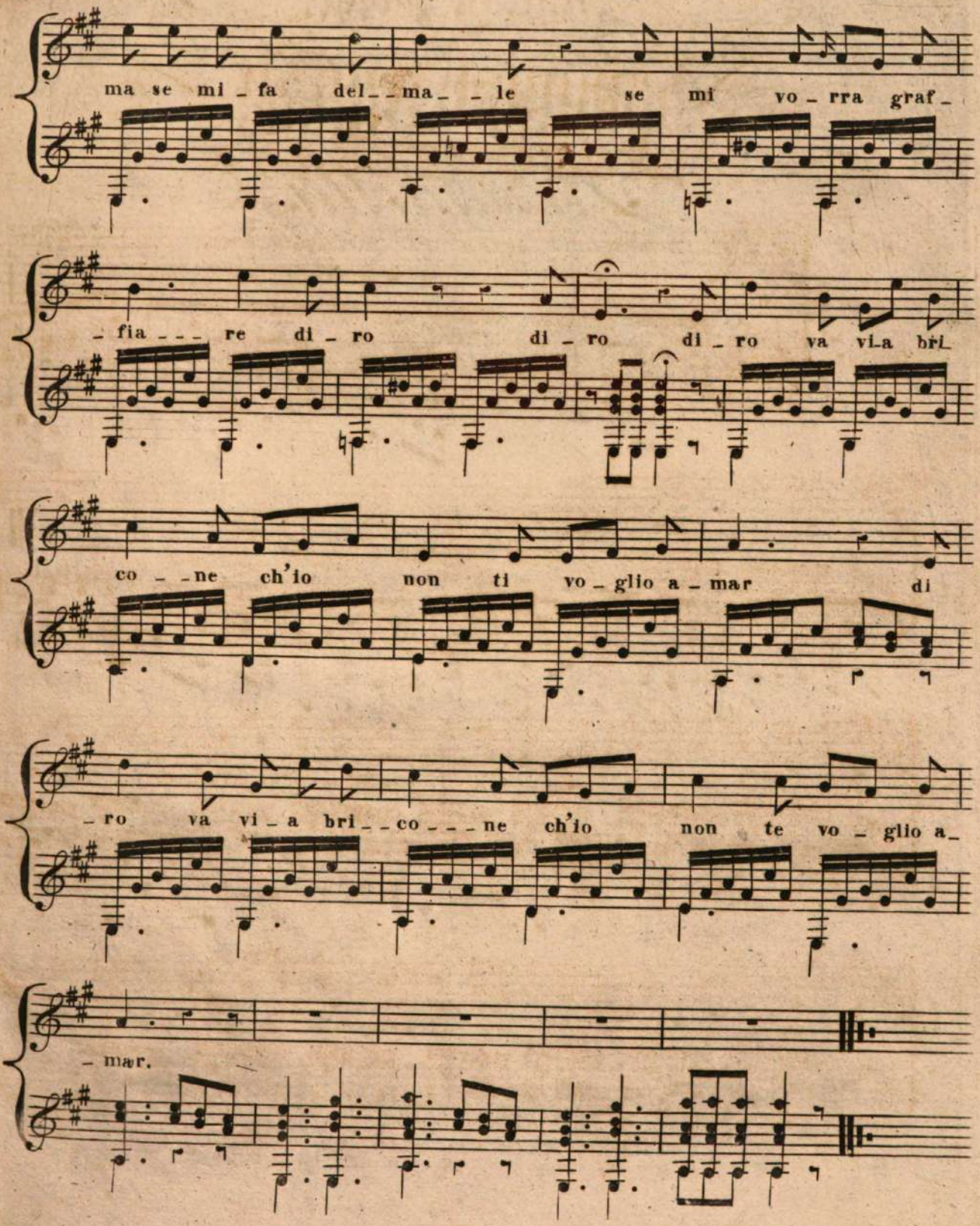
ma se mi _ fa del _ _ ma _ _ le se mi vo _ rra graf _
_ fia _ _ _ re di _ ro di _ ro di _ ro va vi_a bri_
co _ _ ne ch'io non ti vo _ glio a _ mar di
_ ro va vi _ a bri _ _ co _ _ _ ne ch'io non te vo _ glio a _
_ mar.

DALDI CH'IO,

Italian Song,

Composed with an Accomp.t for the

Spanish Guitar

BY

Rosquellas.

B:16.

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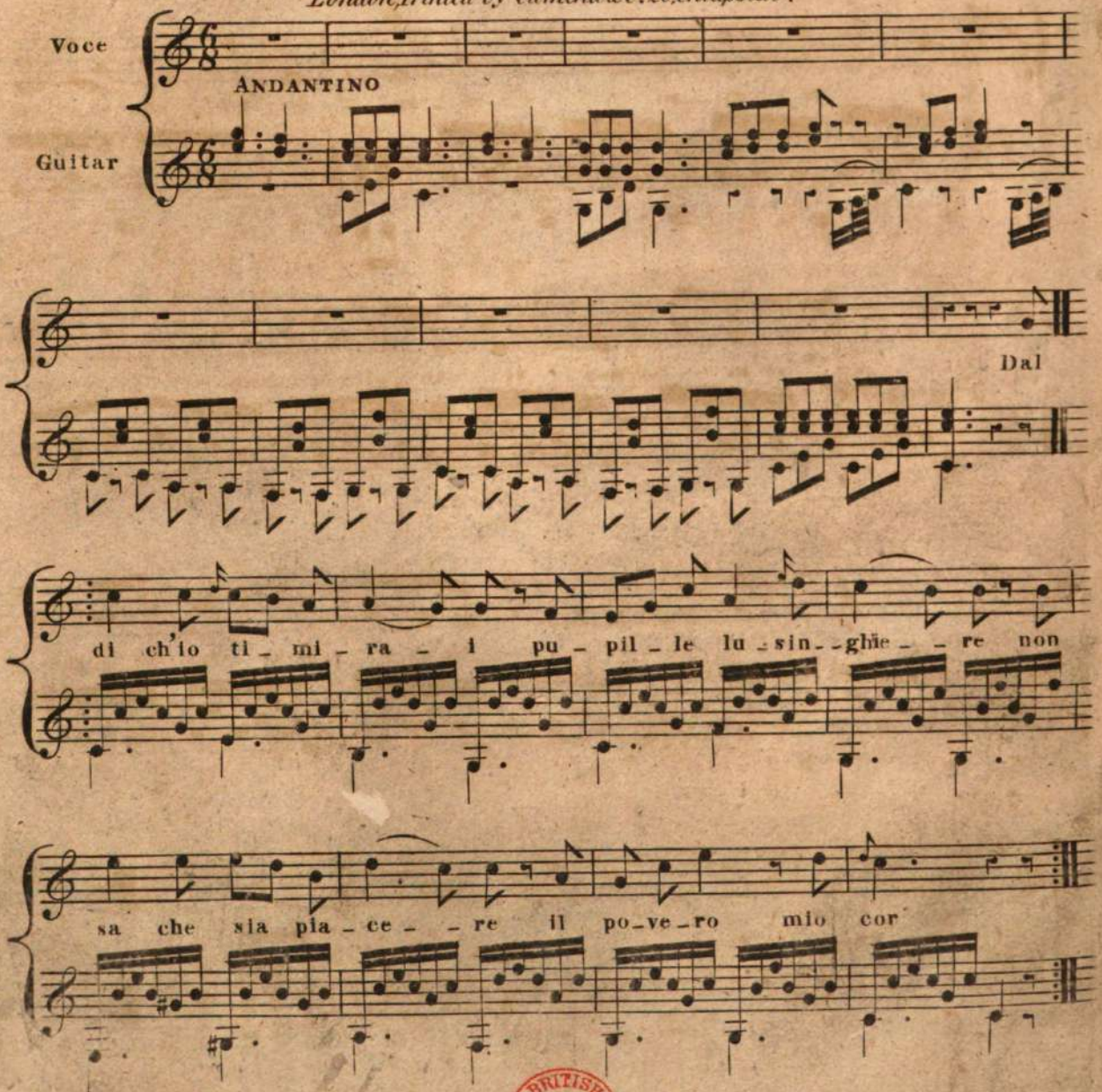

BRITISH MUSEUM 1 NO 90

RECORD OF TREATMENT, EXTRACTION ETC.

Shelfmark: G. 1025. ROW 2937/M. PETROV
S&P Ref No.
Microfilm No.

Date	Particulars	
	pH Before or Existing	pH After
Feb. 13	6.21	7.28

Deacidification 5.8g/1Mg $(HCO_3)_2$.

Adhesives animal Glue
Wheat starch paste

Lined / Laminated Japanese Paper (K020)

Chemicals / Solvents

Cover Treatment Permanent Buckram.

Other Remarks Wet cleaned using demineralised water.

BCG – 1

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