

Mozzani, Luigi

Studies for the guitar

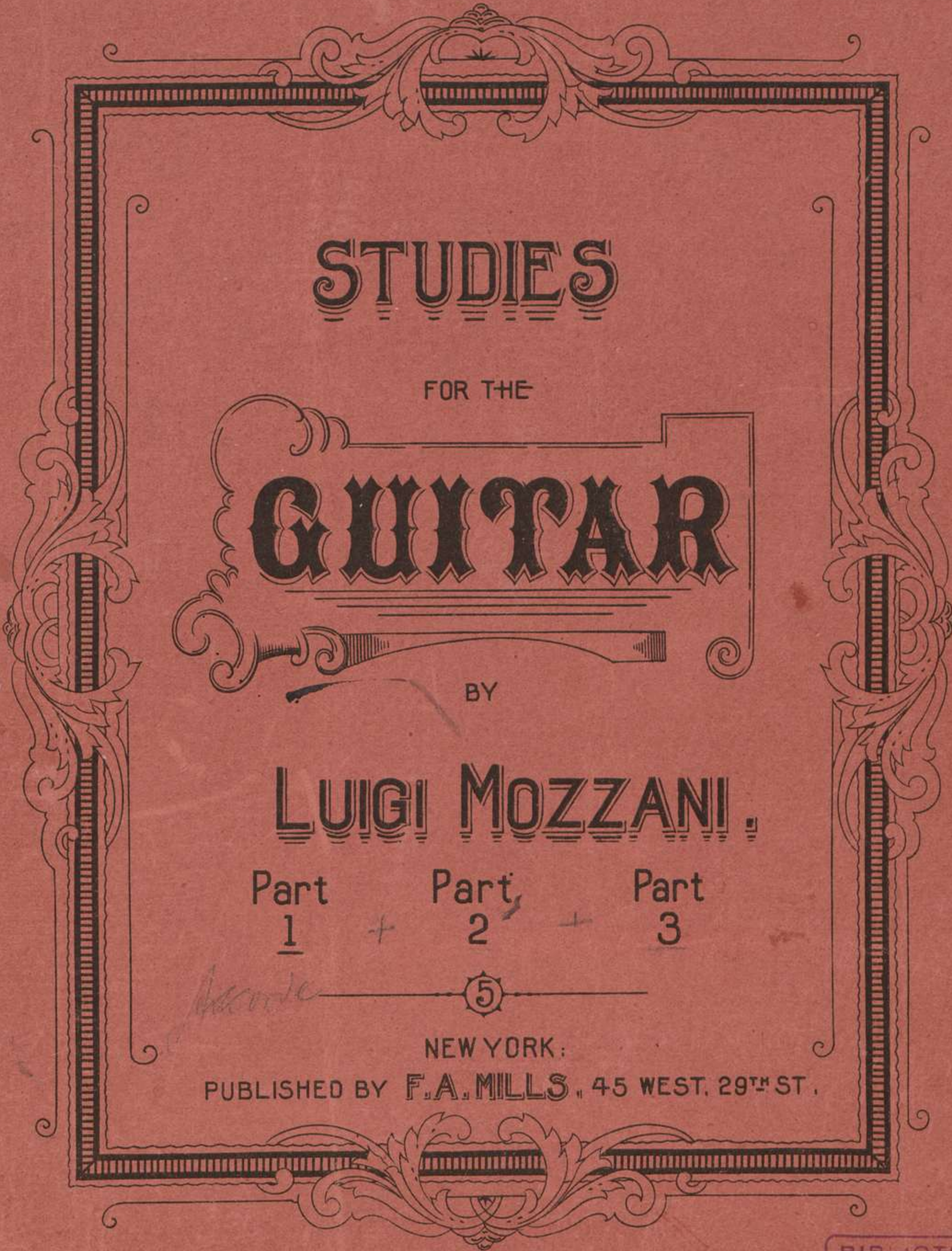
New York [ca. 1898]

4 Mus.pr. 2011.6166

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4  
Mus.pr.  
2011.  
6166

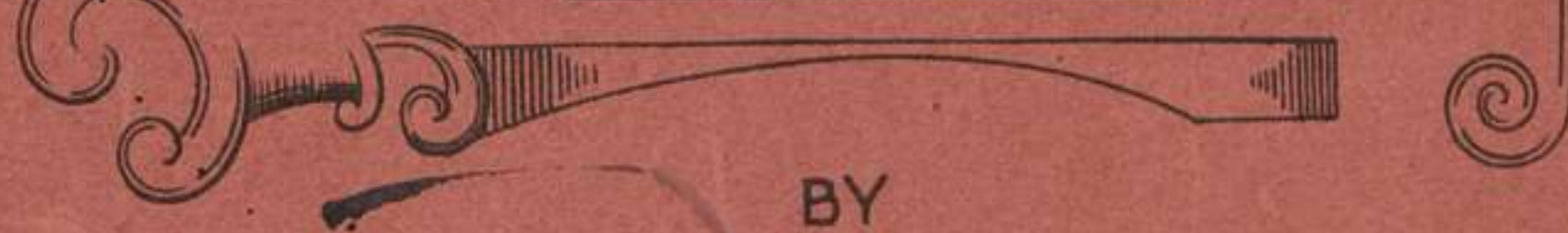
No 668



# STUDIES

FOR THE

# GUITAR



BY

# LUIGI MOZZANI.

Part 1 + Part 2 + Part 3

*Handwritten signature* — (5) —

NEW YORK:

PUBLISHED BY F.A. MILLS, 45 WEST, 29<sup>TH</sup> ST.

Eigentum der  
GITARRISTISCHEN VEREINIGUNG e.V.  
Sitz München

BIBLIOTHEK  
*Mannh.*

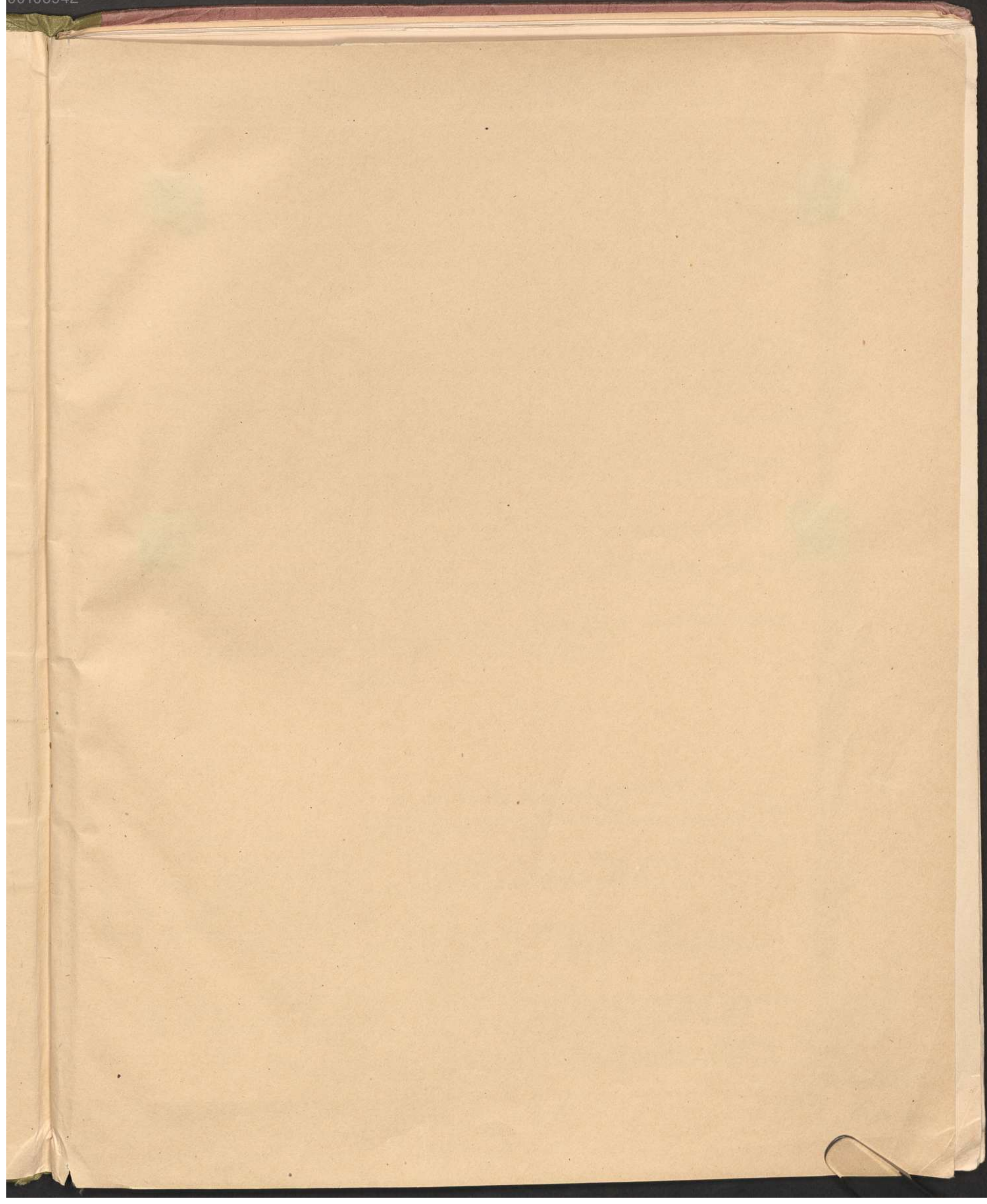
4 Mus. pr. 2011. 6166

63

Bayerische Staatsbibliothek



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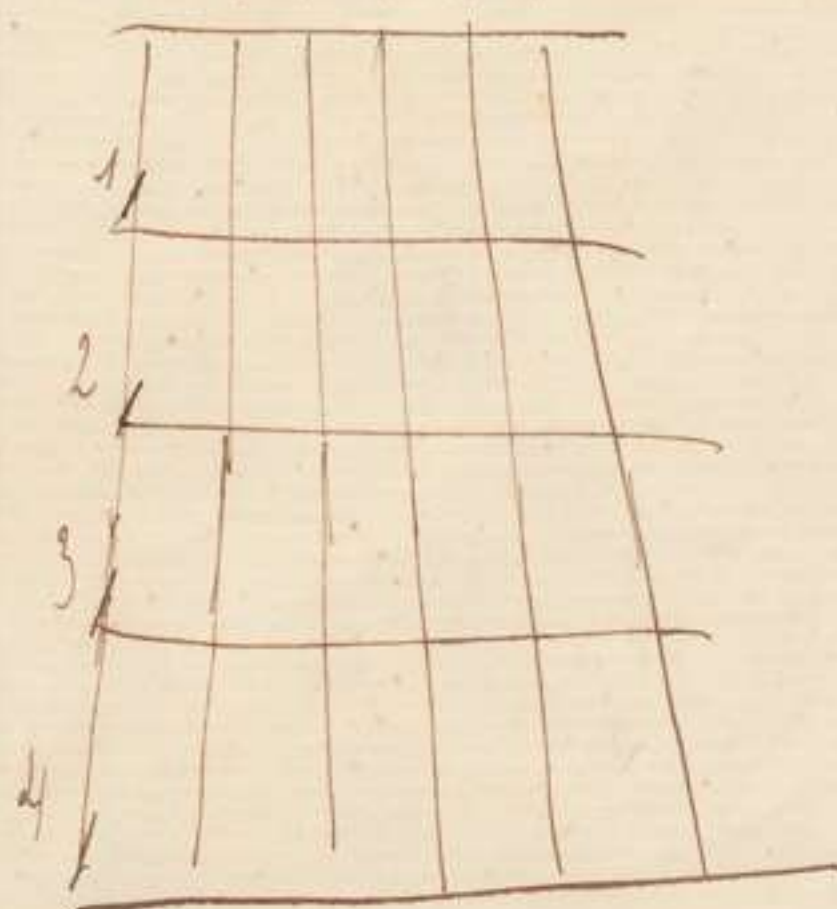




H H H H H H  
C C C C C C

I Linke Hand

Obart: 2-3. Unterarm fest. nur Finger bewegen.  
Feste Linie zwischen 2-3. mitte der Hand - Ellenbogen  
gleichen zum vorderen Hand. Vorderarm gedehnt  
nach außen gezogen, nicht eingeknickt. Nur bei dieser Haltung  
spreizen sich die Finger, auch 2-3, aus einander



II Rechte Hand

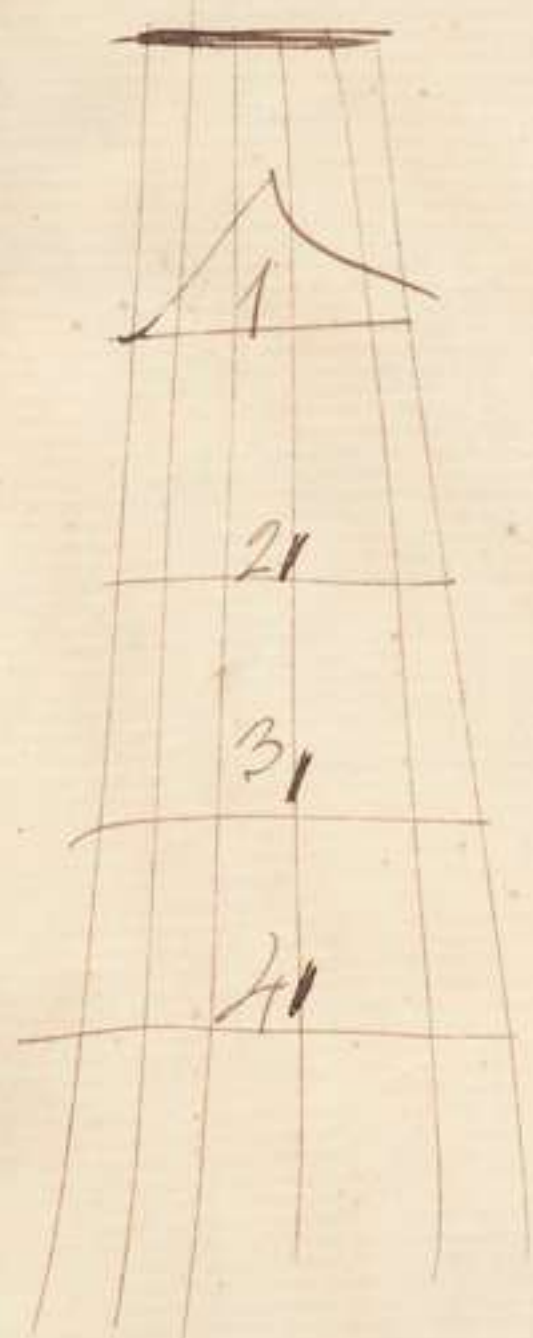
Daumen nicht auf die Seite. Die rechte Hand  
auf dem Unterarm oder auf der Seite. Die rechte Hand  
die Hand nach unten nicht  
die Hand nach unten nicht  
die Hand nach unten nicht



Die Hand nicht so, als ob sie abgewandt wolle, nur mit lockerem Gelenk  
auf der Handfläche. Die rechte Hand auf der Handfläche. Die rechte Hand  
auf der Handfläche. Die rechte Hand auf der Handfläche.

III Die Hand - Schlagübungen

Bei diesen Übungen muß man nicht auf die rechte Hand  
auf der Handfläche. Die rechte Hand auf der Handfläche.  
auf der Handfläche. Die rechte Hand auf der Handfläche.



IV Die R. Hand über den Seiten

Mit 1 4 2 mit gleichem Ton sind abgemacht, gewöhnlich



Die rechte Hand über den Seiten  
die rechte Hand über den Seiten

V Übung zum Positionswechsel

Die rechte Hand über den Seiten  
die rechte Hand über den Seiten



Die rechte Hand über den Seiten  
die rechte Hand über den Seiten

Zeichnungen, Notensystem von Mozzi 1914

der  
VEREINIGUNG e.V.  
München

BIBLIOTHEK

Krensch.

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Section of faint handwritten text, possibly a list or a paragraph.

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Section of faint handwritten text, possibly a list or a paragraph.



No 668

*[Faint handwritten musical notation on a grid background, including notes and stems.]*

*[Faint handwritten text, possibly a title or composer's name.]*



der  
 VEREINIGUNG e.V.  
 München

BIBLIOTHEK  
 Krensch.



Recht ruht aus!

! = 138

! = 112. 20. 21.  
116

Recht ruht aus!

mit über Saite unten Atem,

10 21 31 40

19 21 31 40

2.4. | 1.2.4 | 1.3.4 | 1.3.4 | 2.4. | 1.2

Noten unten!

I V

und zu vi. d. -  
Hornstiff bis XII -  
Vom Doppelbarock! auf  
Hornstiff bis XII und zu vi. d.!

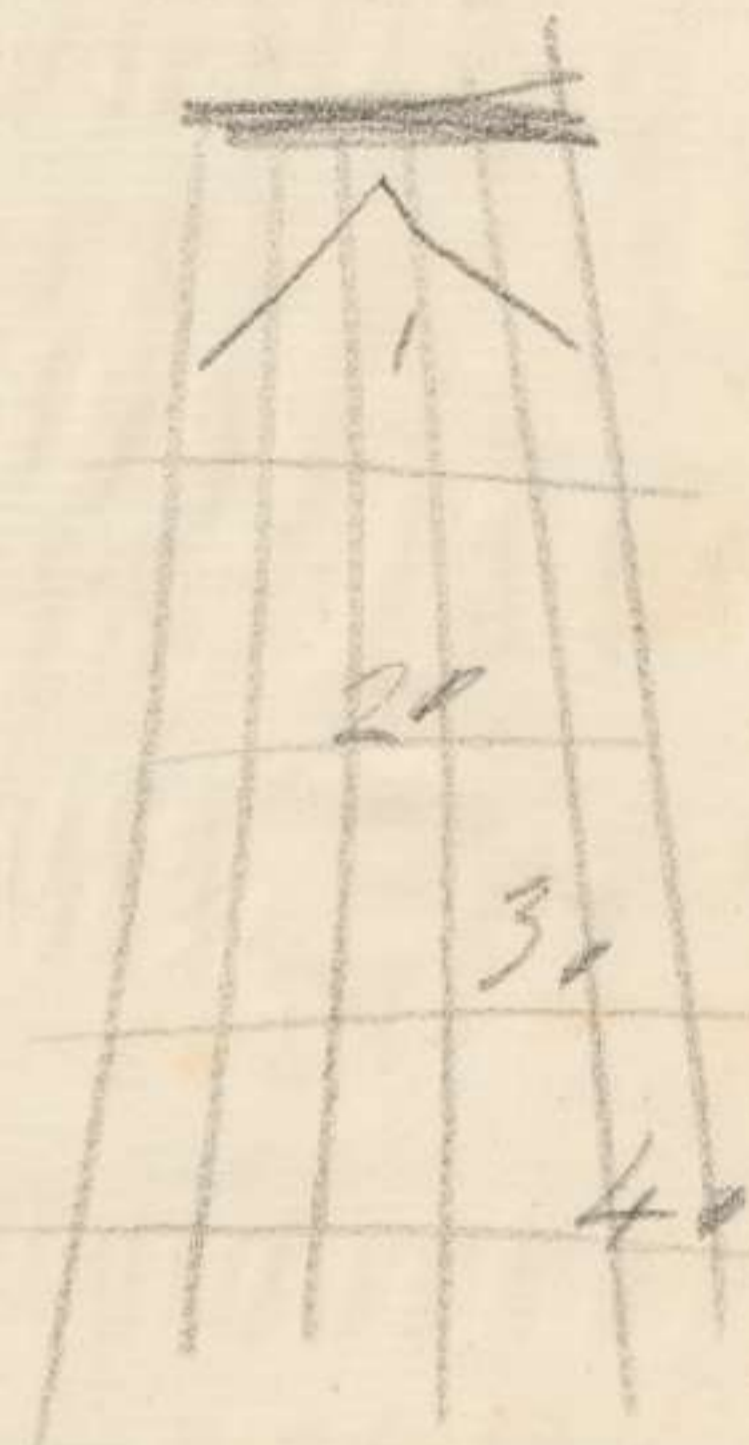
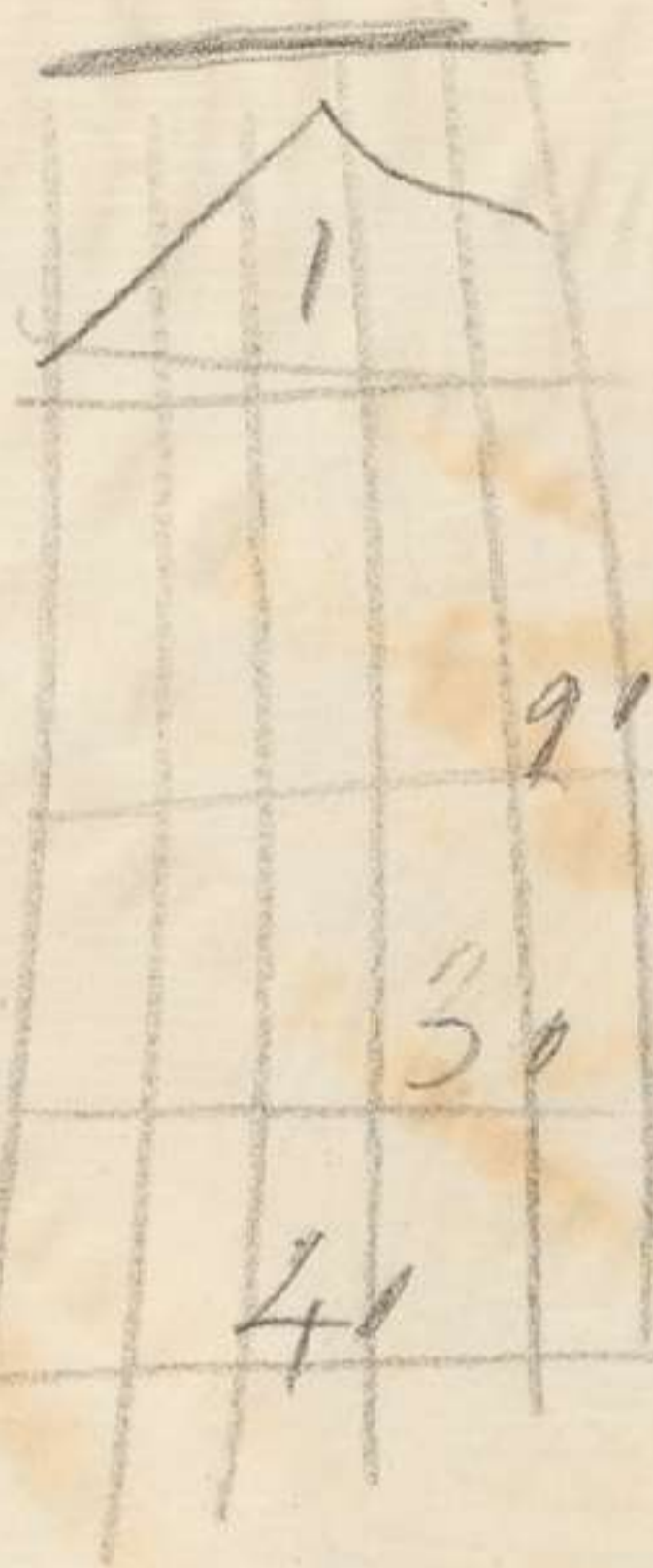
Positionen sind wie umstehend.

Opp. 152-168

1 2

1820: 72  
80  
25: 88  
26. 96.

Auf alle Sorten!



1.3.4 | 1.3.4 | 2.34 | 1.3. | 1.2.4 | 1. |

Moll.

Brautbasen rot unterstrichen

Pos.	E	A	C <sub>D</sub> zur (zusammengestellt nach Kizzen von Moggani & vervollständigt von BS)			
IV Typ	0 1 3 0	0 2 3	0 2 3	0 2	0 1 3	0 1 3
V Typ	1 3 4	1 3 4	1 3 4	2 3	1 3 4	1 3 4
VII Typ	2 4	1 2 4	1 3 4	1 3 4	2 4	1 2 4
VIII Typ	1 3 4	1 3 4	2 3 4	2 3	1 3 4	1 3 4
XI Typ	4	1 3 4	1 3 4	1 3	1 2 4	1 2 4
X Typ	1 3 4	1 3 4	1 2 4	1 3 4	1 3 4	1 3 4

der VEREINIGUNG e.V. München

BIBLIOTHEK  
Mensch.

INTERNATIONALER GITARRISTEN-VERBAND (E. V.)

→ GEGRÜNDET 1899 →

VERBANDSORGAN: "DER GITARRIFREUND"



MÜNCHEN, DEN

No 668



*[Faint, illegible handwriting covering the majority of the page]*

WUNSCHEN DEN

PUBLISHED BY

ALFONSO GONZALEZ DE SOLLA

DESKRIBIER 1960

INTERNATIONALER DITABRISTEN-VERBAND (E.V.)

Gl.

zum der  
EN VEREINIGUNG e.V.  
iz München

BIBLIOTHEK  
*Krensch.*

### Ein anatomisch-physiologischer Aufsatz.

Wenn solche dem Le. Organ und den Grund so, als ob man den Fingern  
angewandt werden sollte, dass der Oberarm locker vom Körper, die Hand  
grundfläche so gerichtet, dass man sie einstellt, die Finger in  
eingezogene Stellung zu 1, den Fingerringen, dem  
sieht man die von Schizzi ausgehende Linie, aufeinander zu  
dem 2. und 3. Finger, in der Verlängerung der Fingerstellung, über  
in gewisser Richtung in die Handinnenfläche. Jetzt bringen man  
die Hand im Hand-Handinnenfläche. Jetzt bringen man  
Zusammenfluss mit im Schizzi der Handinnenfläche - von oben - sieht  
Verzigt man jetzt den Finger über einander, so wird man bemerken,  
dass das linke, rechts und oben über möglich ist, mit  
zwischen 2. und 3. Da ich man immer noch der Hand-Handinnen  
gebildet wirklich sein, so man die Handinnenfläche der Handinnen  
halten, um mit dem man zu den Händen der E-Verste zu gehen  
dann wird man mit festhalten sehen, dass sie die Finger  
genauherüber sind man wird mit der Handinnenfläche  
sollte über einander gehalten werden können, besonders wenn  
von den Fingern man zum Spielman bringt. Ein Spielman in dieser  
derselben Grundhaltung ist möglich, wenn man den Hand-Hand-  
den Gelenk teilweise bringt man die Handinnenfläche, sodass also  
die Fingerstellung nicht in die Handinnenfläche der Hand und der  
Handinnenfläche über einander ist der Handinnenfläche  
den so intrinsisch, dass man über einander ist der Handinnenfläche  
den der Handinnenfläche der Handinnenfläche ist der Handinnenfläche  
die Finger ringen, wenn man über den Handinnenfläche der Hand  
ist im möglich. Wenn man über den Handinnenfläche der Hand  
auf diesen bringt, spritzen sie die Finger, umgeben oder auf  
besser links über einander, nämlich mit über einander.  
Dieser Aufsatz beweist die Richtigkeit und Wichtigkeit der im  
dem man über einander allgemein üblichen Grundhaltung für die  
Gitarrenspiel mit Hilfe der Handinnenfläche der Handinnenfläche  
handlung der Handinnenfläche zum Griffwerk.  
tun man sich nicht helfen, als wenn man die Handinnenfläche der Hand  
Linie der Handinnenfläche der Handinnenfläche der Handinnenfläche  
man man müssen die Handinnenfläche der Handinnenfläche  
sehen es mit sie über einander, dass die Handinnenfläche der Hand  
man man über einander sind der Handinnenfläche der Handinnenfläche  
in die Handinnenfläche der Handinnenfläche der Handinnenfläche

MÜNCHEN, DEN

INTERNATIONALER GITARRISTEN-VERBAND (E.V.)  
→ GEGRÜNDET 1899 → 6461 25th St., New York, N.Y.  
VERBANDSORGAN: „DER GITARRERFREUND“  
Herrn Hermann [Signature]

*Prærie Tänze*

*ia ma ma ma ia ma ma ma ia ma ma ma*

*ia ma ma ma ia ma ma ma ia ma ma ma*

*ma ma ia ma ia ma ia ma*

*Tägliche Übungen von Tarrega. Original-Handschrift von Lobet.*

# GUITAR

BY

## LUIGI MOZZANI.

Part  
1

Part  
2

Part  
3

5

NEW YORK:

PUBLISHED BY F.A. MILLS, 45 WEST, 29<sup>TH</sup> ST.

Eigentum der  
GITARRISTISCHEN VEREINIGUNG e.V.  
Sitz München

BIBLIOTHEK

Krensch.



dann nicht  
 gesunglich sich einander anpassen,  
 schluss einander gefalteten werden können! Erfahrung  
 von den Fingern wie zum Spielan bringt. Ein Spielan in dieser  
 dessen Handhaltung ist nicht möglich, wenn man das Grund-  
 eine Gelenk richtig bringt man das die Stimmspieler, jedoch also  
 die Fingerringe nicht in die Mittelhand der Hand und das  
 Handgelenk nicht, wie es meistens sehr wichtig anzunehmen.  
 Punkte in der Hand, dass man nicht aufpassen ist der ungenügende  
 das die Hand nicht. Das Grund-Handgelenk ist also ein guter Akt,  
 die Finger ringen. Man muss sie richtig gut abgeben Gelenk  
 ist unmöglich. Wenn man aber das wirklich gut abgeben Gelenk  
 man wissen bringt, spielen sie die Finger, ungenügender oder  
 besser haben sie gesteuert, ungenügend mit einander.  
 Diese Hand nicht bringen die Richtigkeit und die Stimmleit der in  
 das man nicht hören können allgemein üblichen Handhaltung für das  
 Gitarrenspiel mit der Hand der Grund-Handgelenk und  
 ganz andere Haltung der Hand nicht zum Griffwerk.  
 Gitarre ist sehr wichtig mit der Hand nicht zu spielen und viel  
 Liebe zur Hand richtig spielen, was man nicht ist immer  
 das man wissen. Die ungenügende Handgelenk und viel  
 haben es nicht ist nicht, das die Handgelenk und viel  
 eine ungenügende Handgelenk und viel. Man muss wissen  
 nicht wissen, man ist nicht die Handgelenk und viel.

MÜNCHEN, DEN

INTERNATIONALER GITARRISTEN-VERBAND (E. V.)  
 GEGRÜNDET 1899 → *Karl Hermann*  
 Beitragslos, den 15. März 1909. → 64617227. 11. 11. 1909  
 VERBANDSORGAN: "DER GITARRERFREUND"

No 668

# STUDIES

FOR THE

# GUITAR

BY

## LUIGI MOZZANI.

Part  
1

Part  
2

Part  
3

5

NEW YORK:

PUBLISHED BY F. A. MILLS, 45 WEST, 29<sup>TH</sup> ST.

Eigentum der  
GITARRISTISCHEN VEREINIGUNG e.V.  
Sitz München

BIBLIOTHEK

Krensh.



STUDIES

STUDIES

Bayerische  
Staatsbibliothek  
München

FOR THOSE WHO SERIOUSLY CONTEMPLATE THE STUDY OF THE GUITAR THE METHOD HERE PRESENTED IS SOLELY INTENDED.

IT IS THE RESULT OF MANY YEARS OF ATTENTIVE STUDY ON THE PART OF THE AUTHOR AND LONG AND ZEALOUS CONSIDERATION OF THE SYSTEMS OF LEADING MASTERS INCLUDING J. K. MERTZ, LUIGI LEGNANI, FERDINAND SOR, MAURO GIULIANI AND GIULIO REGONDI WHOSE BEST IDEAS HAVE AFFORDED CONSIDERABLE INSPIRATION FOR THIS ACHIEVEMENT. THOSE WHO BECOME ADEPTS IN THIS METHOD WILL HAVE NO DIFFICULTY IN ATTAINING THE FACILITY OF EXECUTION WHICH CHARACTERIZES THE OLD MASTERS AND ACQUIRING THEIR COMPOSITIONS IN ADDITION TO THE OTHER PRODUCTIONS OF THE AUTHOR.

**Luigi Mozzani.**

# Part I.

v Thumb, right hand.  
· 1st finger " "  
.. 2nd " " "  
... 3rd " " "  
× Thumb, left hand.

Repeat each measure many times.

N<sup>o</sup>.1.

Nº 2.

This musical score, titled 'Nº 2', consists of ten staves of music. The notation is primarily in treble clef with a common time signature (C). The music is characterized by dense, rhythmic patterns, often using slurs to group notes. Fingerings are indicated by numbers 1 through 4 above the notes. Some notes are marked with an 'x', likely indicating a natural harmonium or similar effect. The score concludes with a double bar line and a final chord.

Nº 3.

The musical score consists of 12 staves of music, all in treble clef and 2/4 time. The key signature is one sharp (F#). The notation is primarily chordal, with many notes beamed together. Performance markings include:

- Staff 1: A '1' below the first measure.
- Staff 2: A '1' below the first measure.
- Staff 3: A '1' below the first measure.
- Staff 4: A '3' below the first measure.
- Staff 5: A '4' below the first measure, and '1', '2', '3', '4' below subsequent measures.
- Staff 6: A '1' below the first measure, and 'II' above the second measure.
- Staff 7: A '1' below the first measure, and 'I' above the second measure.
- Staff 8: A '1' below the first measure, and 'I' above the second measure.
- Staff 9: A '1' below the first measure, and 'III' above the second measure.
- Staff 10: A '1' below the first measure, and 'I' above the second measure.
- Staff 11: A '1' below the first measure, and '4' below the second measure.
- Staff 12: A '1' below the first measure.

Nº 4.

This musical score, titled "Nº 4.", is written for a single melodic line on a treble clef staff in 2/4 time. The piece consists of 12 staves of music. The notation includes eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The key signature is one sharp (F#), and the piece concludes with a double bar line and a repeat sign. The paper shows signs of age, with some staining and wear along the left edge.

Nº 5.

II Barre.....

I

II

IV

This page of musical notation consists of ten staves of music. The notation includes various clefs (treble and bass), key signatures (one sharp and one flat), and time signatures (4/4). The music is characterized by complex rhythmic patterns, often involving sixteenth and thirty-second notes. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Some staves begin with Roman numerals I, II, or III, possibly indicating different parts or sections of the piece. The notation is dense and detailed, with many slurs and accents. The page ends with a double bar line and repeat dots.



Nº 6.

The musical score for No. 6 is written in 2/4 time and consists of ten staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains the title 'Nº 6.' and the first measure. The score includes various musical notations such as notes, rests, and fingerings. It features several key signature changes: one sharp (F#), two sharps (F#, C#), and three sharps (F#, C#, G#). The piece is marked with first and second endings (I and II) and includes a section marked with a Roman numeral IV. Fingerings are indicated by numbers 1-4 below notes. Some notes are circled, and there are some handwritten markings like 'X' and '1/2'.

First musical staff with treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a sequence of chords and melodic lines with fingerings (1, 2, 3, 4) and a first ending bracket labeled 'I'.

Second musical staff, continuing the piece with similar chordal textures and fingerings. It includes a first ending bracket labeled 'I'.

Third musical staff, featuring a change in key signature to one sharp (F#) and a 4/4 time signature. It includes a first ending bracket labeled 'I'.

Fourth musical staff, continuing in the one sharp key signature with various chordal patterns and fingerings.

Fifth musical staff, including a first ending bracket labeled 'III'.

Sixth musical staff, continuing the melodic and harmonic development.

Seventh musical staff, featuring a first ending bracket labeled 'I'.

Eighth musical staff, including a first ending bracket labeled 'III'.

Ninth musical staff, continuing the piece with various chordal textures.

Tenth musical staff, concluding the page with a first ending bracket labeled 'II'.

*No. 7.*

**Chords and Fingerings (Left Column):**

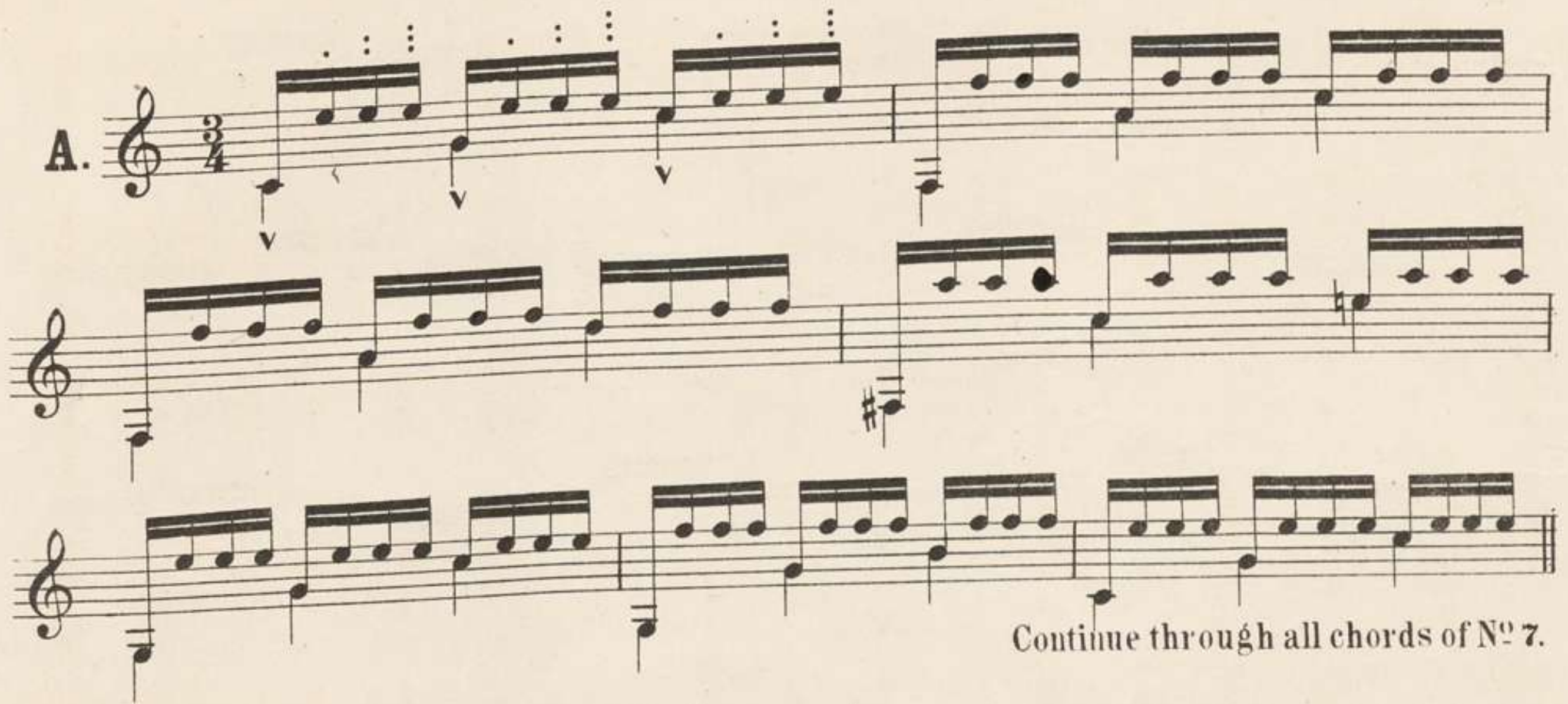
- C Major: Tonic. (Fingerings: 1, 2, 3, 4)
- G Major: (Fingerings: 1, 2, 3, 4)
- D Major: (Fingerings: 1, 2, 3, 4)
- A Major: (Fingerings: 1, 2, 3, 4)
- E Major: (Fingerings: 1, 2, 3, 4)
- B Major: (Fingerings: 1, 2, 3, 4)
- F# Major: (Fingerings: 1, 2, 3, 4)
- Db Major: (Fingerings: 1, 2, 3, 4)
- Ab Major: (Fingerings: 1, 2, 3, 4)
- Eb Major: (Fingerings: 1, 2, 3, 4)
- Bb Major: (Fingerings: 1, 2, 3, 4)
- F Major: (Fingerings: 1, 2, 3, 4)
- C Major: (Fingerings: 1, 2, 3, 4)

**Chords and Fingerings (Right Column):**

- A Minor: Tonic. (Fingerings: 1, 2, 3, 4)
- E Minor: (Fingerings: 1, 2, 3, 4)
- B Minor: (Fingerings: 1, 2, 3, 4)
- E# Minor: (Fingerings: 1, 2, 3, 4)
- C# Minor: (Fingerings: 1, 2, 3, 4)
- G# Minor: (Fingerings: 1, 2, 3, 4)
- D# Minor: (Fingerings: 1, 2, 3, 4)
- Bb Minor: (Fingerings: 1, 2, 3, 4)
- F Minor: (Fingerings: 1, 2, 3, 4)
- C Minor: (Fingerings: 1, 2, 3, 4)
- G Minor: (Fingerings: 1, 2, 3, 4)
- D Minor: (Fingerings: 1, 2, 3, 4)

**Labels above diagrams:** Tonic, Sub-Dominant, Sub-Dominant, Diminished Seventh, Tonic, Dominant Seventh, Tonic, Sub-Dominant, Sub-Dominant, Diminished Seventh, Tonic, Dominant Seventh, Tonic.

*Ancient Scale! No. 7. 1-2-3-4-5-6-7-8-9-10-11-12*

**A.** 

Continue through all chords of N<sup>o</sup> 7.

**B.** 

Continue through all chords of N<sup>o</sup> 7.

**C.** 

Continue through all chords of N<sup>o</sup> 7.

**D.** 

Continue through all chords of N<sup>o</sup> 7.

**E.** 

Continue through all chords of N<sup>o</sup> 7.

**F.** 

Continue through all chords of N<sup>o</sup> 7.

**G.**  Musical notation for exercise G, first system. It consists of two staves. The upper staff has a treble clef and a 6/8 time signature. The lower staff has a bass clef. The music features a sequence of eighth and sixteenth notes with slurs and accents.

Continue through all chorods of N<sup>o</sup> 7.

**H.**  Musical notation for exercise H, first system. It consists of two staves. The upper staff has a treble clef and a 6/8 time signature. The lower staff has a bass clef. The music features a sequence of eighth and sixteenth notes with slurs and accents.

Continue through all chorods of N<sup>o</sup> 7.

**I.**  Musical notation for exercise I, first system. It consists of two staves. The upper staff has a treble clef and a 6/8 time signature. The lower staff has a bass clef. The music features a sequence of eighth and sixteenth notes with slurs and accents.

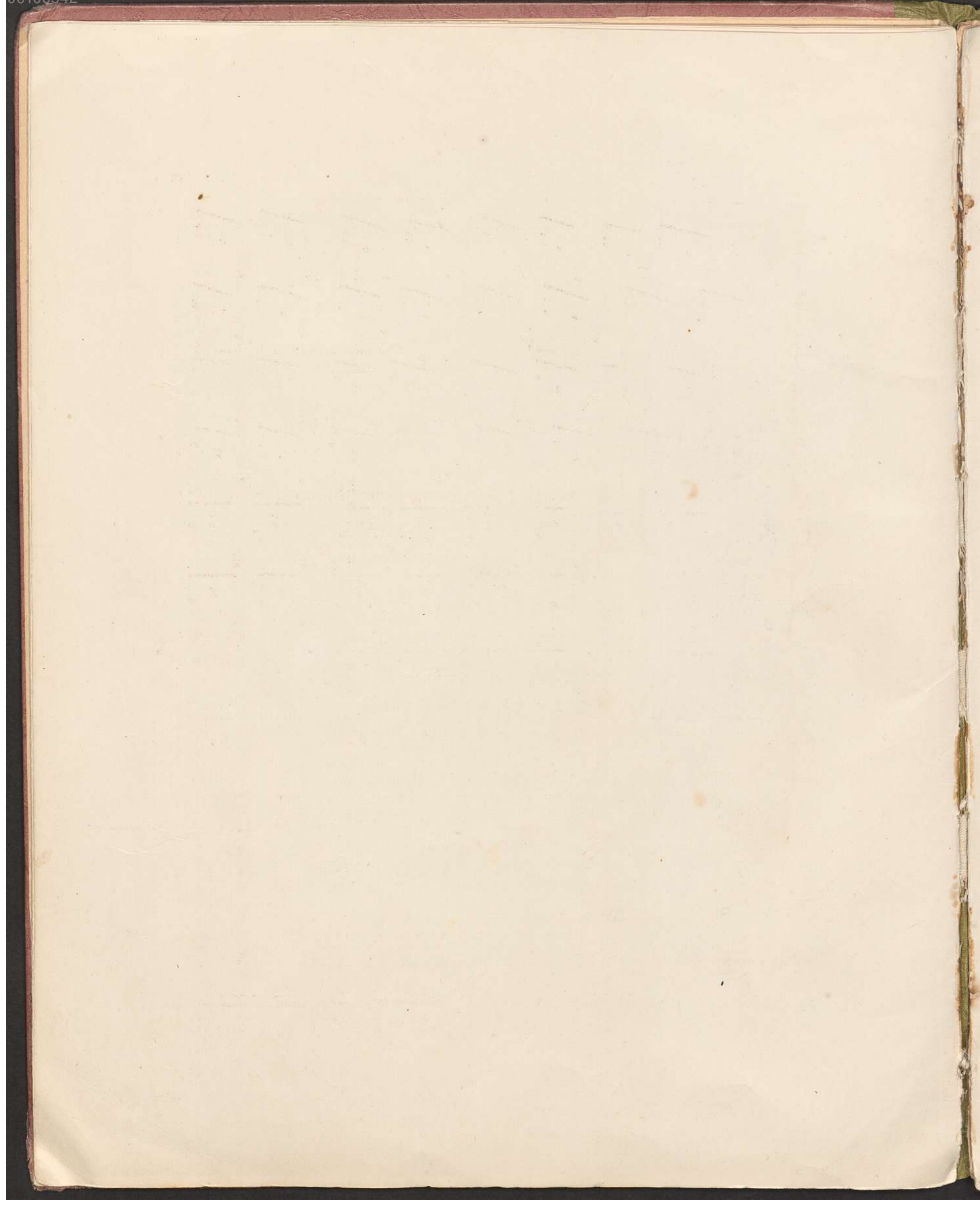
Continue through all chorods of N<sup>o</sup> 7.

**J.**  Musical notation for exercise J, first system. It consists of two staves. The upper staff has a treble clef and a 6/8 time signature. The lower staff has a bass clef. The music features a sequence of eighth and sixteenth notes with slurs and accents.

Continue through all chorods of N<sup>o</sup> 7.

**K.**  Musical notation for exercise K, first system. It consists of four staves. The upper staff has a treble clef and a 6/8 time signature. The lower three staves have bass clefs. The music features a sequence of eighth and sixteenth notes with slurs and accents.

Continue through all chorods of N<sup>o</sup> 7.



STUDIES

FOR THE

GIUITAR

BY

LUIGI MOZZANI.

Part  
1

Part  
2

Part  
3

5

NEW YORK:

PUBLISHED BY F. A. MILLS, 45 WEST, 29<sup>TH</sup> ST.



## Part II.

Each exercise from N<sup>o</sup> 1 to N<sup>o</sup> 17 should be continued to 9<sup>th</sup> position, possible more and return.

N<sup>o</sup> 1.

N<sup>o</sup> 2.

N<sup>o</sup> 3.

N<sup>o</sup> 4.

N<sup>o</sup> 5.

N<sup>o</sup> 6.

N<sup>o</sup> 7. *Grand Barre.*  
I 1 3 4 1 3 1 2 4 2 1 3 1 4 3 1 II 1 3 4 1 3 1 2 4 2 1 3 1 4 3 1

N<sup>o</sup> 8. *Grand Barre.*  
I 1 3 4 1 3 2 4 1 2 4 2 1 4 2 1 3 1 3 1 4 3 1

II 1 3 4 1 3 2 4 1 2 4 2 1 4 2 1 3 1 3 1 4 3 1

N<sup>o</sup> 9. *Grand Barre.*  
I 1 3 4 1 3 4 2 3 1 2 4 1 2 4 4 4 2 1 4 2 1 3 2 4 3 1 4 3 1

II 1 3 4 1 3 4 2 3 1 2 4 1 2 4 4 4 2 1 4 2 1 3 2 4 3 1 4 3 1

N<sup>o</sup> 10. *Grand Barre.*  
I 1 3 4 1 3 4 2 3 1 2 4 1 3 4 4 4 2 1 4 2 1 3 2 4 3 1 4 3 1

II 1 3 4 1 3 4 2 3 1 2 4 1 3 4 4 4 2 1 4 2 1 3 2 4 3 1 4 3 1 II

N<sup>o</sup> 11. *Grand Barre.*  
I 1 3 4 1 3 4 1 3 1 2 4 1 3 4 3 1 4 2 1 3 1 4 3 1 4 3 1 4

II 1 3 4 1 3 4 2 4 1 3 4 3 1 4 2 1 3 1 4 3 1 4 3 1 4 3 1 II

N<sup>o</sup> 12. *Grand Barre.*  
I 1 3 4 1 3 4 2 3 4 2 3 1 3 4 1 4 3 1 3 2 4 3 2 4 3 1 4 3 1

II 1 3 4 1 3 4 2 3 4 2 3 1 3 4 1 4 3 1 3 2 4 3 2 4 3 1 4 3 1

N<sup>o</sup> 13. **Grand Barre.**

N<sup>o</sup> 14. **Barre.**

N<sup>o</sup> 15. **Grand Barre.**

N<sup>o</sup> 16. **Grand Barre.**

N<sup>o</sup> 17. **Grand Barre.**

Nº 18.

The musical score consists of ten staves of music, each beginning with a Roman numeral indicating a specific measure or section. The notation is in a single treble clef with a common time signature (C). The music is composed of eighth and sixteenth notes, often beamed together in groups. The key signature changes across the staves, starting with one sharp (F#) and moving to two sharps (F# and C#) by the final staves. The Roman numerals are: VII, V, II, I, IX, VII, IV, II, I, IX, VI, IV. The final staff contains two 'x' marks above notes, possibly indicating corrections or specific performance instructions.

This page contains 12 staves of musical notation, each beginning with a Roman numeral indicating a specific measure or section. The staves are arranged vertically and contain various musical symbols, including treble clefs, key signatures, and notes with stems. The notation is dense and appears to be a complex piece of music, possibly a study or a specific exercise. The Roman numerals are: I, VI, VIII, VI, III, I, X, VIII, V, III, I, V, VII. The page is numbered 18 in the top left corner.

Nº 19. 

The musical score consists of ten staves, each beginning with a Roman numeral and a clef. The first staff is in C-clef and common time, marked with a 'VII'. The second staff is in G-clef and common time, marked with a 'V'. The third staff is in F-clef and common time, marked with a 'I'. The fourth staff is in C-clef and common time, marked with a 'V'. The fifth staff is in G-clef and common time, marked with a 'V'. The sixth staff is in F-clef and common time, marked with a 'III'. The seventh staff is in C-clef and common time, marked with an 'X'. The eighth staff is in G-clef and common time, marked with an 'VIII'. The ninth staff is in F-clef and common time, marked with a 'III'. The tenth staff is in C-clef and common time, marked with a 'I'. The eleventh staff is in G-clef and common time, marked with an 'VIII'. The twelfth staff is in F-clef and common time, marked with a 'VI'. Each staff contains a melodic line with various note values and rests, and a bass line with chords and some triplets. The music concludes with a double bar line and repeat signs.

This page contains 12 staves of musical notation, each beginning with a Roman numeral. The notation is written on a five-line staff with a treble clef. The key signature consists of two flats (B-flat and E-flat), and the time signature is 2/4. The music features a consistent rhythmic pattern of eighth notes, often beamed in pairs. The Roman numerals are: I, VI, VI, IV, I, VIII, IV, II, IX, VII, II, I, VII. The notation includes various accidentals, such as flats and naturals, and some staves have small 'x' marks above certain notes. The page is numbered '20' in the upper left corner.

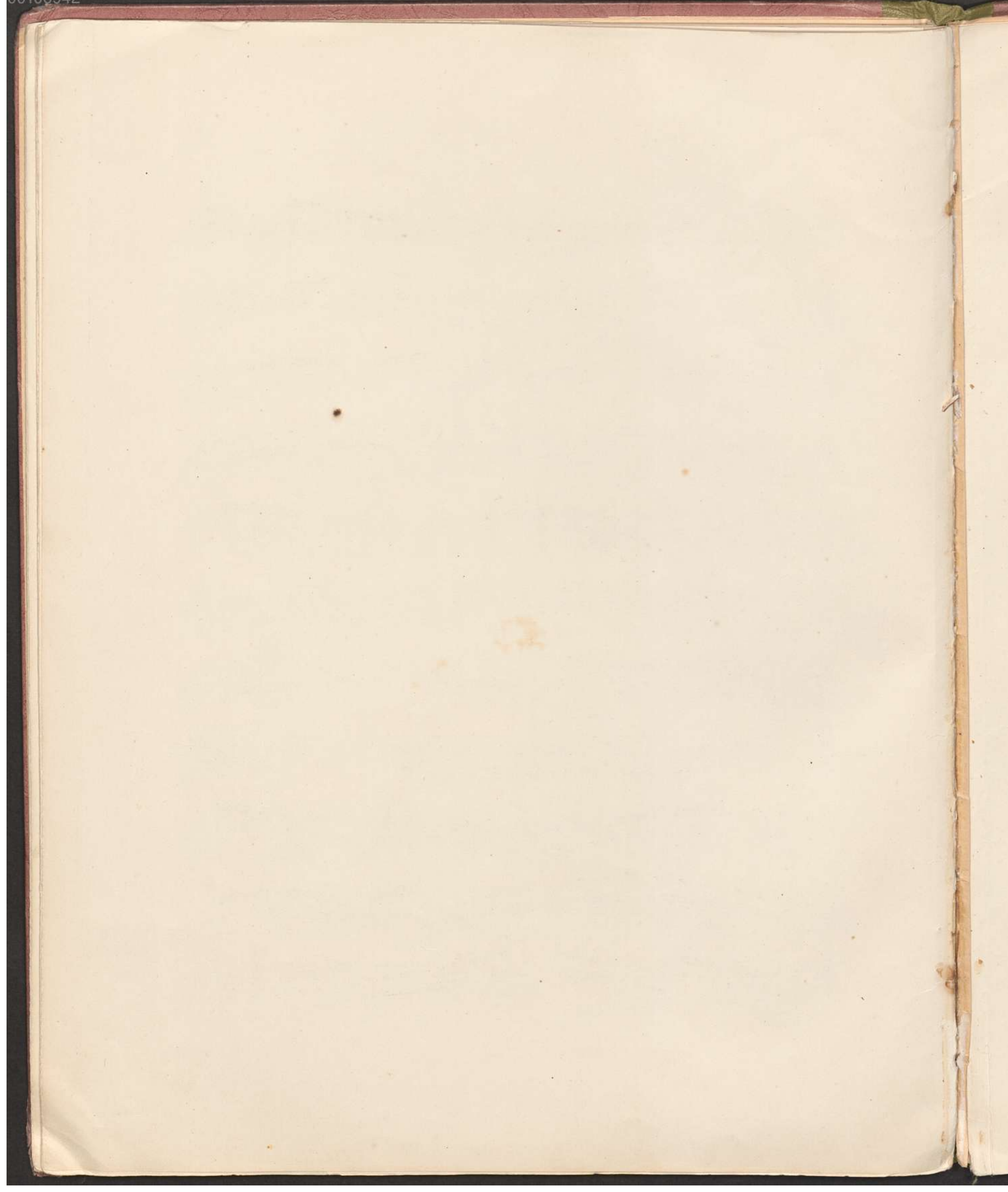
Nº 20.

This musical score, titled "Nº 20", is written for a single melodic line on a treble clef staff in 2/4 time. The key signature consists of two sharps (F# and C#). The piece is characterized by its intricate fingering, with many notes marked with circled numbers 1 through 4. The score is divided into several sections, indicated by Roman numerals: Section V (measures 1-10), Section VII (measures 11-20), Section IV (measures 21-25), and Section V1 (measures 26-30). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings such as accents and hairpins. The paper shows signs of age, with some foxing and staining, particularly near the left edge.



This page of musical notation consists of ten staves of music. The notation is written in treble clef and includes a variety of musical symbols and accidentals. The key signature is three sharps (F#, C#, G#), and the time signature is not explicitly shown but appears to be 4/4. The music features numerous slurs, ties, and specific markings such as 'VI', 'VII', and 'VIII' above certain measures. Fingering numbers (1-4) are used throughout to indicate fingerings. Some notes are marked with an 'x', possibly indicating a natural or a specific articulation. The notation is dense and includes many accidentals, particularly sharps and naturals.

This page of musical notation consists of ten staves of music, each containing complex melodic lines with numerous fingerings indicated by numbers 1-4. The notation includes various rhythmic values and articulation marks. Section markers are placed above the staves: 'III' above the sixth staff, 'VIII' above the third staff, 'V' above the fourth staff, and 'IX' above the ninth staff. The music is written in a single system across the page.



STUDIES

FOR THE

GIUITAR

BY

LUIGI MOZZANI.

Part  
1

Part  
2

Part  
3

5

NEW YORK:

PUBLISHED BY F. A. MILLS, 45 WEST, 29<sup>TH</sup> ST.

Part III.

*Sur*  
*ordi miter*  
*Trin dypp*

*♩ = 108*

N<sup>o</sup> 1.

Continue to 10<sup>th</sup> Position and return.

*hall*  
*Prin dypp*

N<sup>o</sup> 2.

Continue to 10<sup>th</sup> Position and return.

*Sur*  
*Trin dypp*

N<sup>o</sup> 3.

Continue to 9<sup>th</sup> Position and return.

*Sur*  
*Chin dypp*

N<sup>o</sup> 4.

Continue to 10<sup>th</sup> Position and return.

*Woll*  
*Tropf typ von dult nur auf*  
*zwei barre 2 dann nicht*  
*schwer ausfuhrbar)*  
*Durchschlag*

Nº 5. 



Continue to 10th Position and return.

*Dur*  
*no alle können*  
*Polni typ*  
*in leger (eas)*

Nº 6. 



Continue to 7th Position and return.

*ur*  
*optaw typ*  
*af no 1*

Nº 7. 



Continue to 9th Position and return.

*Ab Ritard*  
*Durchschlagen!*

*ur*  
*Tropf typ*  
*variante typ*  
*af no 3*

Nº 8. 



Continue to 9th Position and return.

*Dur*  
*no alle können*  
*optaw typ*  
*af no 6*

Nº 9. 



Continue to 9th Position and return.

*Oktaf-Duett  
mit Orgelpunkt*  
Anwendung des  
Sammens l. Hand

Nº 10.

Continue to 10th Position and return.

*Oktaf-Duett  
I. Stufe mit beiden  
Hdn. schwere, klavier  
Spring-Technik.*

Nº 11.

Continue to 9th Position and return.

Repeat Nº 11 in these movements, A, B, C.

A B C

*Tanz-Duett*

Nº 12.

Continue to 9th Position and return.

N<sup>o</sup> 13. **I** **II** **III**

Continue to 9<sup>th</sup> Position and return.

N<sup>o</sup> 14. **I** **II** **III**

Continue to 9<sup>th</sup> Position and return.

N<sup>o</sup> 15.

Continue to 12<sup>th</sup> Position and return.

N<sup>o</sup> 16. **I** **II**

Continue to 9<sup>th</sup> Position and return.

N<sup>o</sup> 17. **I** **II** **III**

Continue to 9<sup>th</sup> Position and return.

N<sup>o</sup> 18. **I** **II** **III**

Continue to 9<sup>th</sup> Position and return.

*Top der Typ  
mit 1000  
Sexten*

*Normaler  
Sexten*

*Okta der 1000  
mit 1000*

*Unvollst. Okta der  
mit 1000*



*Tanz-Duett*

Repeat many times.

N<sup>o</sup> 19. N<sup>o</sup> 20.

Repeat many times.

N<sup>o</sup> 21. N<sup>o</sup> 22.

Repeat many times.

N<sup>o</sup> 23. N<sup>o</sup> 24.

*Trophäe Im Lieder  
mit Bass*

Barre. N<sup>o</sup> 25. Continue to 12<sup>th</sup> Position and return.

Barre. N<sup>o</sup> 26. Continue to 12<sup>th</sup> Position and return.

Barre. N<sup>o</sup> 27.

*Amidly p. t. l. d.  
mit Bass*

Barre. N<sup>o</sup> 28. Continue to 10<sup>th</sup> Position and return.

Barre. N<sup>o</sup> 28. Continue to 10<sup>th</sup> Position and return.

*Octav typ dur*

Nº 29. 

*Amis typ dur*

Nº 30. 

*Unvollkommenes Octav typ dur*

Nº 31. 

*Terztyp dur*  
*unvollkommenes*  
*des Terztyp dur*  
*Populium auf dem*  
*Interessant!*

Nº 32. 

*Terztyp dur*  
*Interessant!*

Nº 33. 



Continue to 9th Position and return.

*Tarphypp walerzer  
in Tarzen*

N<sup>o</sup> 34. *Barre.* I<sub>4</sub>

II<sub>4</sub>

III<sub>4</sub>

*Tarphypp walerzer  
in Tarzen  
mit Bass  
und Pedalman*

N<sup>o</sup> 35. *Barre.* I

Continue to 9<sup>th</sup> Position and return.

II

III

*Tarzen  
in unvollständiger  
Art als Typ.*

N<sup>o</sup> 36. *Barre.* I

Continue to 9<sup>th</sup> Position and return.

II

III

*Als musikalische  
Festanke  
als Übung  
in Bass  
(Perphypp)*

N<sup>o</sup> 37. *Barre.* I

Continue to 7<sup>th</sup> Position and return.

II

III

Continue to 9<sup>th</sup> Position and return.

Nº 38. *Barre. I*

The musical score consists of 18 staves. The first six staves are in the key of B-flat major (two flats) and 2/4 time. The first staff is marked with a barre and the Roman numeral 'I'. The second staff has a '7' above it. The third and fourth staves have '7' below them. The fifth and sixth staves have a double bar line. The next six staves are in the key of D major (two sharps) and marked with the Roman numeral 'II'. The seventh and eighth staves have a '7' above them. The ninth and tenth staves have '7' below them. The eleventh and twelfth staves have a double bar line. The final six staves are in the key of B-flat major and marked with the Roman numeral 'III'. The thirteenth and fourteenth staves have a '7' above them. The fifteenth and sixteenth staves have '7' below them. The final two staves have a double bar line.

Continue to 9<sup>th</sup> Position and return.

*Das musikalische  
als Barre Übung  
(Fingerg)*

N<sup>o</sup> 39. **Barre. I**

N<sup>o</sup> 40.

Continue to 7<sup>th</sup> Position and return.

Continue to 9<sup>th</sup> Position and return.



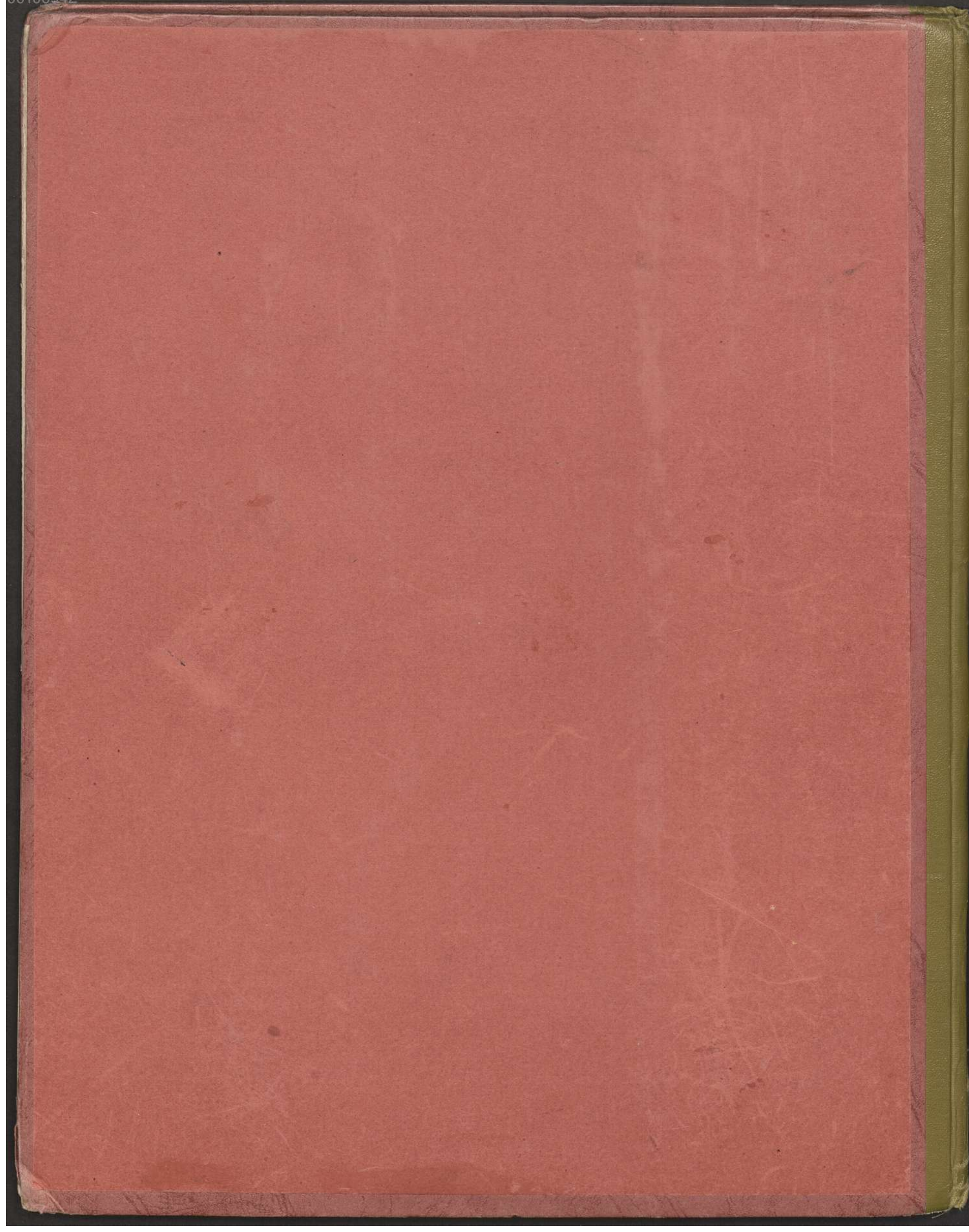












*Das musikalische  
als Handübung  
(Fingerg)*

Nº 39. **Barre. I**

Nº 40.

Continue to 7th Position and return.

Continue to 9th Position and return.