

Neue
theoretische und praktische
Guitarre-Schule,
oder
gründlicher und vollständiger Unterricht
die Guitarre nach einer leichten und fasslichen Methode
gut und richtig spielen zu lernen.



Von allen Guitarre-Lehrern in Wien zum Unterrichte angenommen.

Siebente verbesserte und vermehrte Ausgabe

Nro. 128.

Eigenthum des Verlegers.

Preis 1 fl. 50 kr. C. M.

Wien,
bey Tobias Häslinger,
Graben Nr. 572, im Hause der ersten österreichischen Sparcasse.



Neue
theoretische und praktische
Guitarre-Schule,
oder:
gründlicher und vollständiger Unterricht,
die Guitarre nach einer leichten und fasslichen Methode
gut und richtig spielen zu lernen.

NUOVA ED ESATTA
S C U O L A
PER LA
C H I T A R R A

ridotta ad un metodo il più semplice, ed il più chiaro,

di

B. BORTOLAZZI.

Von allen Guitarre-Lehrern in Wien zum Unterrichte angenommen.

Siebente verbesserte und vermehrte Ausgabe.

Eigenthum des Verlegers.

Nr. 128.

Pr. 1 fl. 30 kr. G. M

Wien,
bey Tobias Hasslinger,
Graben Nr. 572, im Hause der ersten österreichischen Sparcasse.

I.

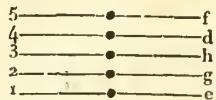
Die ganze Musik besteht in sieben Noten, und diese nennt man nach den Buchstaben des Alphabets: A, B, C, D, E, F, G. Nur eine einzige Ausnahme hat man zu machen, wie man bald sehen wird, nähmlich bey der C-Scala, und den mit einem oder mehreren Kreuzen \sharp bezeichneten Tonarten, wo der Buchstabe B in H verändert wird; aber in den Tonarten, worin ein oder mehrere b vorgezeichnet sind, bleibt die Benennung B unverändert.

Tutta la Musica consiste in sette note, e queste vengono nominate come le lettere dell' alfabetto A, B, C, D, E, F, G. Una sola eccezione a farsi vi è, come si vedrà nella scala naturale ed in quelle dei diesis, che vien tramutata la lettera B in quella di H, ma in quelle di B molli resta come l'alfabeto.

II.

Es sind fünf Linien und vier Zwischenräume, in welche, wie man hier sieht, ebenfalls Noten gesetzt werden.

Diese fünf Linien nennt man:



Cinque sono le linee, e quattro sono gli spazi compresi fra quelle dove vengono collocate delle note, come qui si vede.

Die vier Zwischenräume:



Le cinque linee si chiamano:

Le quattro spazi si chiamano:

Es gibt aber auch Noten, welche unter den Linien stehen, und nach ihrer Tiefe mit Strichen bezeichnet sind; so ebenfalls über den Linien, wie man in der Scala sehen wird.

Vi sono poi delle note che sono al di sotto delle linee, le quali sono segnate con i loro tagli, secondo la loro profondità, così al disopra, secondo la loro acutezza, le quali si vedranno nella scala.

III.

Bey der ganzen Musik sind fünf Zeichen. Sie heißen: Kreuz, Doppelkreuz oder Enarmonico, B, doppeltes B und Auflösung.

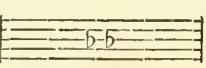
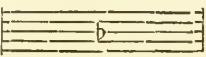
Das Kreuz macht die Stimme um einen halben Ton steigen.

Das Doppelkreuz macht die Stimme über diesen halben Ton noch um einen halben steigen, so daß es also einen ganzen Ton ausmacht.

B macht die Stimme um einen halben Ton fallen.

Doppel B machen die Stimme über diesen eben gesagten halben Ton noch um einen halben Ton fallen, so daß es einen ganzen Ton ausmacht.

Auflösung hebt das Kreuz sowohl als das einfache und doppelte B auf, und die Stimme fällt wieder in den angezeigten Ton.



Cinque sono gli accidenti nella Musica, e si chiamano Diesis, Doppio Diesis o sia Enarmonico, B molle, Doppio B molle e B quadro.

Diesis, questo fa crescere mezza voce, o sia mezzo tuono.

Doppio Diesis, o sia Enarmonico, questo fa crescere mezza voce sopra l'altra mezza voce, che così diventa una voce intiera, o sia un intiero tuono.

B molle, questo fa calare mezza voce o sia mezzo tuono.

Doppio B molle, questo fa calare mezza voce sotto l'altra mezza voce, così diventa una voce intiera, o sia un intiero tuono.

B quadro, questo leva la forza al Diesis e al B molle tanto semplice che doppio, e restituisce la voce al suo loco.

IV.

Nahmen, Figur und Werth der Noten.

Nome, Figura e Valore delle Note.

Eine ganze Note		bedeutet einen ganzen Tact, oder 4 Viertel,		mit einem Punct aber 6 Viertel.
Semibreve		vale una battuta, o sia 4 quarti,		col punto vale sei quarti.
Eine halbe		bedeutet einen halben Tact, oder 2 Viertel,		mit einem Punct aber 3 Viertel.
Minima		vale mezza battuta, o sia 2 quarti,		col punto vale 3 quarti.
Ein Viertel		bedeutet ein Viertel,		— 3 Achtel.
Semiminima		vale un quarto,		— 3 ottavi.
Ein Achtel		bedeutet ein Achtel,		— 3 Sechzehntel.
Croma		vale un 8 ^{mo} o sia mezzo quarto,		— 3 sedicesimi.
Ein Sechzehntel		bedeutet ein Sechzehntel.		
Semicroma		vale un sedicesimo.		
Ein 32		bedeutet ein 32 ^{tel} .		
Biscroma		vale un 32 ^{mo} .		
Ein 64 ^{tel}		bedeutet ein 64 ^{tel} .		
Fusa		vale un 64 ^{mo} .		

Der Punkt gilt immer die Hälfte der vorigen Note, bey welcher er steht.
Il punto vale sempre la metà della nota presso a quale si trova.

V.

Gestalt der Pausen und ihre Bedeutung.

Figura e Valore delle Pause.

64^{mo} 32^{mo} 16^{mo} 8^{mo} 4^{to} Mezza battuta. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

64tel 32tel 16tel 8tel 4tel. Ein halber Tact.

Dieses ist das Zeichen einer unbestimmten Pause, über welches immer die Ziffer, wie viel es bedeutet, gesetzt wird.

Questo è un segno di pause indefinite, sopra del quale viene segnato il numero delle pause che devono essere.

VI.

Eintheilung des Tactes.

Divisione della Misura.

Ein ganzer Tact	
Zwei halbe	
Vier Viertel	
Acht Achtel	
16 Sechzehntel	
32 Zwey und dreyßigstel	
64 Vier und Sechzigstel	

Intiera.

Due Mezze.

Quattro Quarti.

8 Ottavi.

16 Sedicesimi.

32 32^{mi}.

64 64^{mi}.

VII.

Erklärung des Tactes- (des gewöhnlichen), | Definizione del tempo (il più comune) o
nähmlich wie er bezeichnet und geschlagen wird. | sia misura, e come vien segnato e battuto.

Gerader Tact.		Hat vier Viertel, wovon die zwey ersten durch Abwärtschlagen, und die zwey andern durch Aufwärtschlagen bezeichnet werden.
Ordinario.		O sia di quattro quarti, dei quali i due primi vanno in battere, e due in levare.
Allabreve.		Gleichfalls auf diese Art, hat aber nur zwey Streiche, wie der zwey Viertel-Tact.
Alla breve.		Lo stesso, ma vien battuto come la dupla.
Zwey Viertel.		Hat zwey Viertel, wovon das eine in Abstreich, das andere in Aufstreich geht.
Dupla.		O sia di due quarti, dei quali uno va in battere, e l'altro in levare.
Drey Viertel.		Hat drey Viertel, zwey gehen in Abstreich, und eins in Aufstreich.
Tripola.		O sia di tre quarti, dei quali due vanno in battere, ed uno in levare.
Sechs Achtel.		Hat sechs Achtel, wovon drey in Abstreich und drey in Aufstreich gehen.
Sestupla.		O sia di sei ottave, i quali vanno battuti in due tempi cioè 3 ottavi in battere, e 3 in levare.
Drey Achtel.		Hat drey Achtel, und ist dem drey Viertel-Tact gleich.
Tripolina.		O sia di tre ottave, dei quali vengono battuti, comme la tripola.

Ordinario.	Alla breve.	Dupla.	Tripola.	Sestupla.	Tripolina.
Gerader Tact.	Allabreve.	Zwey Viertel.	Drey Viertel.	Sechs Achtel.	Drey Achtel.

VIII.

Es gibt sieben Schlüssel, welche zur Musik dienen, alle aber lassen sich auf drey zurückführen, nähmlich in F, C, G. Sette sono le chiavi, che servono alla Musica,

e quali si riducono a tre, cioè F, C, G.

F	F	C	C	C	C	G
1. Basso.	2. Baritono.	3. Tenore.	4. Alto.	5. Mezzo Soprano.	6. Soprano.	7. Violino.

IX.

In allen sind nur sieben Noten, diese heißt man Töne, und zwischen diesen sind wieder fünf halbe Töne, welche durch Kreuz und B angezeigt werden, nur mit dem einzigen Unterschiede, daß bey Kreuz der halbe Ton immer den Rahmen der Note behält, nur die Sylbe is wird hinzugesetzt. Zum Beispiel: C mit einem Kreuz heißt Cis. Bey B aber feßt man die Sylbe es hinzu. Zum Beispiel: D mit B heißt: Des. (Siehe wie folgt.)

Le note sono sette in tutte, e queste si chiamano tuoni e fra questi vi sono cinque mezzi tuoni, questi vengono alterati dai Diesis e diminuiti dai B molli, con la sola differenza, che nei Diesis il mezzo tuono ritiene sempre il nome della nota, e gli si aggiunge la sillaba is, per esempio: C col Diesis diventa Cis, e nei B molli gli si aggiunge la sillaba es, per esempio D col B molle diventa Des, come qui si osserva.

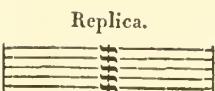
The musical staff shows two rows of note names. The top row includes G, Gis, A, Ais, H, His, C, Cis, D, Dis, E, Eis, F, Fis, G, Gis, A, Ais, H, His. The bottom row includes C, Ces, H, B, A, As, G, Ges, F, Fes, E, Es, D, Des, C, Ces, H, B, A, As. These names correspond to the seven notes (F, C, G, D, E, B, A) and their sharps and flats.

X.

Zeichen bey der Musik.

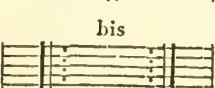
Segni che si trovano nella Musica.

Repetitionszeichen. Bey diesem wird wiederholt.



Si ripiglia da questo segno.

Eben so.



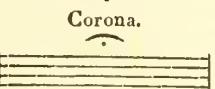
Lo stesso.

Hier fängt man da capo an.



Si torna da capo.

Aushaltungzeichen. Hier hält man inne nach Belieben.



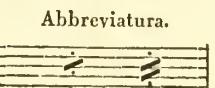
Si aspetta a piacere.

Zeigt an, daß man die Note ziehen soll.



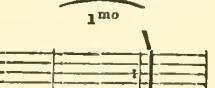
Si tiene la nota.

Hier werden die nähmlichen Noten wiederholt, die innerhalb des Tactstriches stehen.



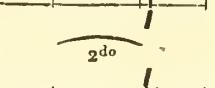
Si replica le istesse note.

Zum ersten Mahl, oder von Anfang.



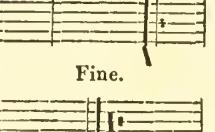
Per la prima volta.

Zum zweyten Mahl, wo das erste Zeichen über-
gangen wird.



Per la seconda.

Zeigt an, daß man nichts mehr wiederholt.



Non si torna più da capo.

XI.

Regel, die Beschaffenheit der Töne zu erkennen.

Regola per conoscere la qualità dei tuoni.

So wie jeder Ton mehr oder weniger Vorzeichnungen hat, so muß man nicht nur die Menge derselben und ihre Beschaffenheit beobachten, sondern auch die letzte Note im Bass, oder im Accompagnement, welche den wahren Ton des musikalischen Stücks anzeigen, weil die Moll-Tonarten einerley Vorzeichnungen mit gewissen Dur-Tonarten haben.

Siccome ciascun tuono porta più o meno accidenti, si dovrà osservare non solo la quantità e qualità degli accidenti, ma si osserverà oltreccio l'ultima nota del basso o sia dell' accompagnamento di qualsiasi pezzo musicale, e quella indicherà il vero tuono, poichè vi è il tuono minore, che porta gli stessi accidenti d'un tuono maggiore come qui si vede.

G-dur.	D-dur.	A-dur.	E-dur.	H-dur.	Fis-dur.	Cis-dur.
C-dur.	E-moll.	H-moll	Fis-moll.	Cis-moll.	Gis-moll.	Dis-moll.
A-moll.	F-dur.	B-dur.	Es-dur.	As-dur.	Des-dur.	Ges-dur.
D-moll.	G-moll.	C-moll.	F-moll.	B-moll.	Es-moll.	As-moll.

XII.

Methode die Gitarre zu stimmen.

Auf der Gitarre sind sechs Saiten; drey dienen zum Bass, und drey zum Discant.



Zuerst wird die zweyte Saite gleich gestimmt mit der Gabel, danu der fünfte Griff auf der ersten Saite muß gleichzeitig seyn mit der zweyten leeren Saite, die dritte mit dem fünften Griff auf der zweyten Saite, die vierte mit dem fünften Griff auf der dritten Saite, die fünfte mit dem vierten Griff auf der vierten, und endlich die sechste mit dem fünften Griff auf der fünften Saite.

Die Art die Gitarre zu halten.

Die Art, die Gitarre zu halten, zeigt die Figur auf dem Titelblatte an. Sie wird mit den Fingern der rechten Hand gespielt, doch so, daß nur der weiche Theil der Finger, nicht aber die Nägel, die Saiten berühren. Ist ein Accord von vier Noten, wovon eine über der andern steht, vorhanden, so muß derselbe mit den vier Fingern gespielt werden, kommen aber mehr als vier Noten vor, so wird nur mit dem Daumen von oben über die Saiten hinweggestrichen.

Die sechs Saiten der Gitarre.

Erste Saite, Prima Corda,	zweyte, seconda,	dritte, terza,	vierte, quarta,	fünste, quinta,	sechste. sesta.
E	A	D	G	H	E

Scala generale von Kreuz und B.

Diti.
Finger d. 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 1 2 3 4 1 2 3 4
link. Hand. e f fis g gis a a is h c cis d dis e f fis g gis a a is h c cis d dis e

Tasti. 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 5 6 7 8 9 10 11 12
Bünde.

Diti.
Finger d. 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 1 2 3 4
link. Hand. e f ges g as a b h edes d es e f ges g as a b h c des d es e

Tasti. 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 1 2 3 4
Bünde.

Metodo per accordare la Chitarra.

Sei sono le corde della Chitarra, trè servono al Basso, e trè al Discanto.

In primo luogo si renda unisona la seconda corda al corista, indi il quinto tasto della prima unisono alla seconda, la terza unisona al quinto tasto della seconda, la quarta al quinto tasto della terza, la quinta poi unisona al quarto tasto della quarta, e la sesta unisona al quinto tasto della quinta.

La maniera di tenere la Chitarra.

La maniera di tenere la Chitarra viene indicata dalla figura nel frontispizio, e viene sonata o pizzicata colla punta delle dita della mano destra, avvertendo di non adoperare le unghie, ma la semplice polpa del dito. Quando si troverà un accordo di 4 note una sopra l'altra, queste si dovranno prendere con le 4 dita, se poi l'accordo sarà di più note, allora si strisceranno al in giù col solo pollice.

Le sei Corde della Chitarra.

vierte,
quarta,
G

fünste,
quinta,
H

sechste.
sesta.
E.

Scala generale dei Diesis, e dei B molli.

Einfache Scaled mit Kreuzen.

Scale semplici dei Diesis.

Erste Saite, zweyte, dritte, vierte, fünfte, sechste.

Diti. Finger d. link. Hand.	e 1 f 3 g	a 2 h c 3	d 2 e f 3	g 2 a	h c 1	d 3	f g a 1 h c 3 d 3 e 4
Tasti. Bünde.	o I. II. III. IV. V. VI. VII. VIII. IX. X. XI. XII.						

Prima Corda, seconda, terza, quarta, quinta, sesta.

NB. Die beyden Puncte zeigen die halben Töne, die arabischen Ziffer die Griffe der Finger, und die römischen die Bünde an.

NB. Quei due punti indicano il luogo dei mezzi tuoni, i numeri arabi il luogo dei diti, e i numeri romani il luogo dei tasti.

Einfache Scalen der B-Tonarten.

Scale semplici dei B molli.

NB. Die zwey Puncte zeigen die Lage der halben Töne, die arabischen Ziffer die Griffe der Finger, und die römischen die Bünde an.

NB. Quici due punti indicano il luogo dei mezzi tuoni, i numeri arabici il luogo dei diti, e i numeri romani il luogo dei tasti.

Scala generale, um alle Griffe auf jeder Saite zu
kennen.

Scala generale, per conoscere tutte le note so-
pra tutti li tasti, d'ogni corda.

Tasti. o I. II. III. IV. V. VI. VII. VIII. IX. X. XI. XII.

Corda

Uebungen, welche die Sprünge in 3^{ten}, 4., 5., 6., 7., 8., 9., 10., 11., 12. enthalten.

Esercizj che contengono i salti di 3^{za}, 4., 5., 6., 7., 8., 9., 10., 11., 12^{ma}.

10

Bestimmte Octaven.

Ottave distinte.

Erklärung des vollkommenen Accordes.

Der vollkommene Accord besteht nur aus 3 Noten, nähmlich: Prime, Terz und Quinte.

Regel um dieselbe zu erkennen.

Noten, welche den vollkommenen Accord bilden.

Dichiarazione dell' accordo perfetto.

L'accordo perfetto è composto di tre sole note, che sono Prima, Terza e Quinta.

Regola per conoscere quali siano.

Note che formano l'accordo perfetto.

	1 ^{ma}	2	3	4	5	6	7	8 ^{va}	5	9	4
--	-----------------	---	---	---	---	---	---	-----------------	---	---	---

C

D

E

F

G



Die nämliche Regel gilt für alle Töne, sowohl harte als weiche.

Erklärung der Cadenzen.

Die Cadenz besteht aus drey vollkommenen Accorden, nämlich auf der ersten, vierten und fünften Stufe des Tones.

Die halbe Note zeigt die Grundnote des Accordes an, und zu der Quinte des Tones kommt oft noch die kleine Septime, welche man die Auflösungs-Sept nennt.

L'istessa regola serve per tutti i tuoni, tanto maggiori che minori.

Dichiarazione della Cadenza.

La Cadenza è composta di trè accordi perfetti, che sono la Prima, Quarta e Quinta di tuoni.

La nota bianca dinota la nota fondamentale dell'accordo ed alla Quinta del tuono si aggiunge sovente la Settima minore, che chiamasi la Settima risolvente.

Cadenza in C-dur.

Diti.
Finger d. link. Hand. 0 3 2 0 1 0 0 3 2 1 1 3 2 0 0 0 1
Posizione 1. 3 2 0 1 0 3 2 1 1 2 0 0 0 1
Tasti. Bünde. 0 1 2 3 4 1 1 2 4 3 5 2 1 1
2. 3 5 5 5 3 3 5 6 5 4 5 4 3 3
3. 0 3 2 1 1 2 3 4 1 2 3 1 4
10 9 8 8 8 10 10 8 0 10 8 10

Cadenza in A-moll.

1. 2 3 1 2 4 1 2 3 1
0 2 2 1 0 0 2 3 1 2 2 1 0 0
3 1 1 1 1 3 4 2 1 2 3 1 4
7 5 5 5 7 7 6 5 6 7 5 7
3 2 4 1 2 3 4 1 1 2 3 4 1
10 9 10 8 10 10 10 7 9 9 9 7

NB. Diese sechs Noten sind auf die sechs Saiten der Gitarre vertheilt, und dieses Zeichen (•) zeigt die Saiten an, welche unberührt bleiben.

NB. Le sei note sono distribuite sulle 6 corde ed il segno (•) indica le corde, che non si devono toccare.

Cadenza in G-dur.

1. Bass line: 4 3 2 1 0 0 0 3 0 2 0 1 0 0 2 1 2
Frets: 10 2 0 0 0 3 0 2 0 1 0 0 2 1 2
2. Bass line: 5 2 1 0 1 2 3 4 1 2 3 1 4
Frets: 5 4 3 3 5 5 5 5 4 5 5 5
3. Bass line: 4 3 1 2 0 3 2 1 1 1 1 2
Frets: 10 9 7 8 7 10 9 8 8 7 7 7 8 0

Cadenza in E-moll.

1. Bass line: 2 8 2 3 1 2 1 3 4
Frets: 5 0 0 0 2 2 1 0 2 0 2 0 2
2. Bass line: 5 2 4 1 2 3 4 1 2 3 4 1
Frets: 5 4 5 3 5 5 5 5 4 4 4 4 2
3. Bass line: 1 3 4 2 0 3 2 1 1 3 4 2 1
Frets: 9 9 9 9 10 9 10 8 9 9 8 7 7

Cadenza in D-dur.

1. Bass line: 1 2 3 2 0 2 3 2 0 0 0 2 2 2 3
Frets: 0 0 2 3 2 0 0 0 2 2 2 3
2. Bass line: 1 2 3 4 1 2 4 0 3 2 1 0 3 2 1
Frets: 0 7 7 5 5 7 8 7 0 7 6 5 5 0
3. Bass line: 1 1 0 4 5 1 2 0 1 3 2 4 0 1 3 2 4
Frets: 0 7 7 10 10 9 7 8 7 0 7 9 8 9 0

Cadenza in H-moll.

1. Bass line: 1 3 4 2 1 4 4 3 2 0 2 4 5 8 0 4 3 2 2
Frets: 0 4 4 3 2 0 2 4 5 8 0 4 3 2 2

13

2. 5 1 1 1 3 4 2 1 2 5 1 4
9 7 7 7 7 9 9 8 7 8 9 7 9

Cadenza in A-dur.

1. 2 2 3 1 3 2 2 3 1 4
2 2 2 0 0 2 3 2 2 1 3 0
0 7 6 5 5 5 7 7 5 6 7 5 7

Cadenza in Fis-moll.

1. 3 1 1 1 3 4 2 1 2 3 1 4
3 2 2 4 4 3 2 3 4 2 4
4 6 7 5 9 7 7 7 6 6 6 4

Cadenza in E-dur.

1. 2 3 1 1 2 3 2 1 3 4
2 1 0 0 2 2 2 0 1 2 0 2
0 4 3 1 2 3 2 1 1 4 3 1 1
7 6 4 5 4 7 6 5 5 6 4 4 4 5
0 1 2 3 4 3 1 2 1 3 2 1 1
7 9 9 9 7 11 9 10 9 9 8 7 7

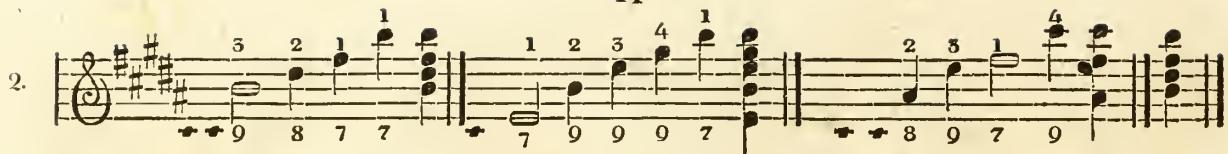
Cadenza in Cis-moll.

1. 4 2 1 3 3 1 1 1 1 1 1 2
2 1 2 0 4 2 2 2 1 1 1 2
4 6 6 5 4 4 6 7 6 6 5 4 4

Cadenza in II-dur.

1. 1 2 8 4 1 1 2 4 3 3 2 1 1
4 4 4 2 2 4 5 4 4 3 2 2

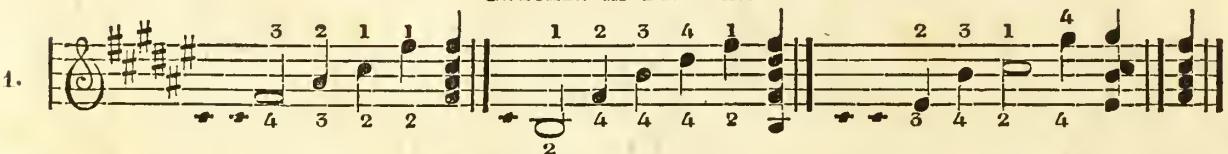
14



Cadenza in Gis-moll.



Cadenza in Fis-dur.



Cadenza in Dis-moll.



Cadenza in Cis-dur.



Cadenza in Ais-moll.



Cadenza in F-dur.

Sheet music for Cadenza in F-dur, featuring two staves. Staff 1 starts with a bass clef, a key signature of one flat, and a common time signature. Staff 2 starts with a bass clef and a common time signature. Both staves show fingerings (e.g., 5, 2, 1, 1; 1, 2, 3, 4, 1) and dynamic markings (e.g., piano, forte).

Cadenza in D-moll.

Sheet music for Cadenza in D-moll, featuring two staves. Staff 1 starts with a bass clef, a key signature of one flat, and a common time signature. Staff 2 starts with a bass clef and a common time signature. Both staves show fingerings (e.g., 2, 4, 1; 1, 2, 3, 4, 1; 1, 2, 5, 0) and dynamic markings (e.g., piano, forte).

Cadenza in B-dur.

Sheet music for Cadenza in B-dur, featuring two staves. Staff 1 starts with a bass clef, a key signature of one flat, and a common time signature. Staff 2 starts with a bass clef and a common time signature. Both staves show fingerings (e.g., 1, 2, 3, 4, 1; 1, 2, 4, 5; 3, 2, 1, 1) and dynamic markings (e.g., piano, forte).

Cadenza in G-moll.

Sheet music for Cadenza in G-moll, featuring two staves. Staff 1 starts with a bass clef, a key signature of one flat, and a common time signature. Staff 2 starts with a bass clef and a common time signature. Both staves show fingerings (e.g., 1, 2, 3, 4; 4, 1, 2; 2, 1, 3) and dynamic markings (e.g., piano, forte).

Cadenza in Es-dur.

Sheet music for Cadenza in Es-dur, featuring two staves. Staff 1 starts with a bass clef, a key signature of one flat, and a common time signature. Staff 2 starts with a bass clef and a common time signature. Both staves show fingerings (e.g., 4, 3, 1, 2, 1; 3, 2, 1, 1; 1, 1, 1, 2) and dynamic markings (e.g., piano, forte).

Cadenza in C-moll.

1. The first staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 4, 1, 0, 3 are above the first note, and 3, 1, 1 are below the second note. The second staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 1, 3, 4, 2 are above the first note, and 1, 3, 4 are below the second note. Both staves have a basso continuo staff at the bottom.

2. The first staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 5, 5, 4, 3 are above the first note, and 3 is below the second note. The second staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 5, 4, 3, 3 are above the first note, and 5, 4, 3, 3 are below the second note. Both staves have a basso continuo staff at the bottom.

Cadenza in A-s-dur.

1. The first staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 3, 2, 1 are above the first note, and 4 is below the second note. The second staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 1, 2, 3, 4 are above the first note, and 1, 2, 3, 4 are below the second note. Both staves have a basso continuo staff at the bottom.

2. The first staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 6, 8, 9, 8 are above the first note, and 6, 6, 6, 9 are below the second note. The second staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 6, 8, 8, 8, 6 are above the first note, and 6, 8, 8, 8, 6 are below the second note. Both staves have a basso continuo staff at the bottom.

Cadenza in F-moll.

1. The first staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 3, 1, 1 are above the first note, and 3, 3, 2, 1 are below the second note. The second staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 1, 3, 4, 2 are above the first note, and 3, 2, 0, 1 are below the second note. Both staves have a basso continuo staff at the bottom.

2. The first staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 3, 5, 6, 4 are above the first note, and 6 is below the second note. The second staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 5, 5, 5, 3 are above the first note, and 3 is below the second note. Both staves have a basso continuo staff at the bottom.

Cadenza in Des-dur.

1. The first staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 4, 3, 1, 2 are above the first note, and 4 is below the second note. The second staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 1, 2, 3, 4 are above the first note, and 3, 2, 1, 1 are below the second note. Both staves have a basso continuo staff at the bottom.

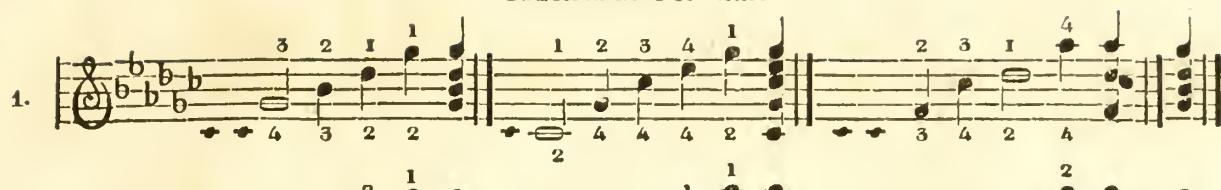
2. The first staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 6, 6, 6, 4 are above the first note, and 4 is below the second note. The second staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 6, 5, 4, 4 are above the first note, and 6, 5, 4, 4 are below the second note. Both staves have a basso continuo staff at the bottom.

Cadenza in B-moll.

1. The first staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 1, 3, 4, 2 are above the first note, and 1, 3, 4, 2 are below the second note. The second staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 3, 1, 1 are above the first note, and 1, 3, 4, 2 are below the second note. Both staves have a basso continuo staff at the bottom.

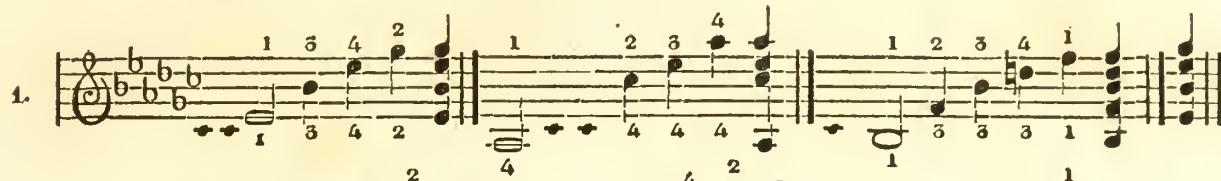
2. The first staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 8, 6, 6, 6 are above the first note, and 6 is below the second note. The second staff shows a treble clef, a key signature of one flat, and a time signature of common time. Fingerings 7, 8, 6, 8 are above the first note, and 7, 8, 6, 8 are below the second note. Both staves have a basso continuo staff at the bottom.

Cadenza in Ges-dur.

1. 

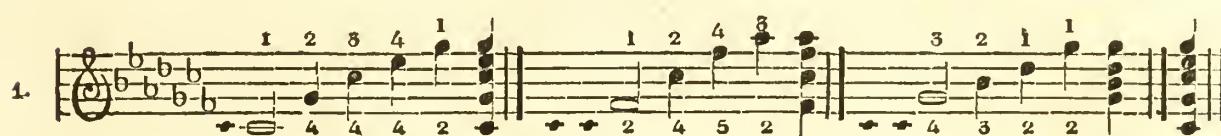
2. 

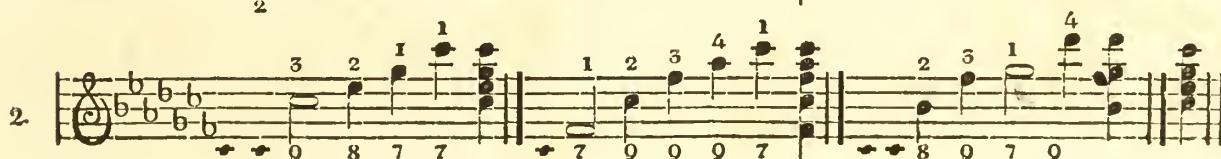
Cadenza in Es-moll.

1. 

2. 

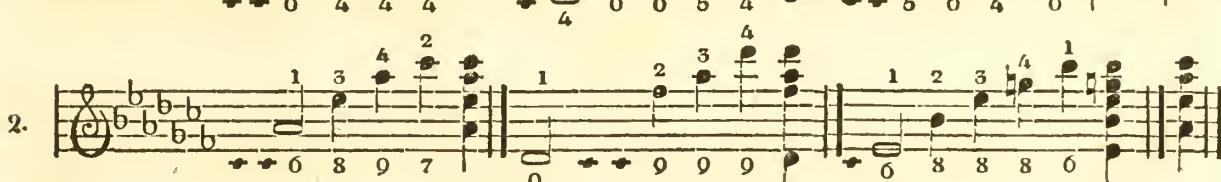
Cadenza in Ces-dur.

1. 

2. 

Cadenza in As-moll.

1. 

2. 

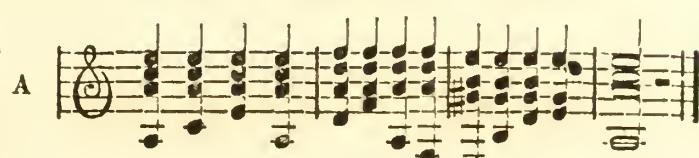
Übungen für die linke Hand nach den verschiedenen
Cadenzen.

Esercizj per la mano sinistra, formate sopra le
Cadenze.

M a g g i o r e.

C 

M i n o r e.

A 

M a g g i o r e.

G

A staff for G major with a treble clef, a key signature of one sharp, and a common time signature. It consists of ten measures of sixteenth-note patterns.

D

A staff for D major with a treble clef, a key signature of two sharps, and a common time signature. It consists of ten measures of sixteenth-note patterns.

A

A staff for A major with a treble clef, a key signature of three sharps, and a common time signature. It consists of ten measures of sixteenth-note patterns.

E

A staff for E major with a treble clef, a key signature of four sharps, and a common time signature. It consists of ten measures of sixteenth-note patterns.

H

A staff for H major with a treble clef, a key signature of five sharps, and a common time signature. It consists of ten measures of sixteenth-note patterns.

Fis

A staff for F# major with a treble clef, a key signature of one sharp, and a common time signature. It consists of ten measures of sixteenth-note patterns.

Cis

A staff for C# major with a treble clef, a key signature of two sharps, and a common time signature. It consists of ten measures of sixteenth-note patterns.

F

A staff for F major with a treble clef, a key signature of one flat, and a common time signature. It consists of ten measures of sixteenth-note patterns.

B

A staff for B major with a treble clef, a key signature of five flats, and a common time signature. It consists of ten measures of sixteenth-note patterns.

Es

A staff for E major with a bass clef, a key signature of four sharps, and a common time signature. It consists of ten measures of sixteenth-note patterns.

As

A staff for A major with a bass clef, a key signature of three sharps, and a common time signature. It consists of ten measures of sixteenth-note patterns.

M i n o r e.

E

A staff for E minor with a treble clef, a key signature of one sharp, and a common time signature. It consists of ten measures of sixteenth-note patterns.

H

A staff for H minor with a treble clef, a key signature of two sharps, and a common time signature. It consists of ten measures of sixteenth-note patterns.

Fis

A staff for F# minor with a treble clef, a key signature of four sharps, and a common time signature. It consists of ten measures of sixteenth-note patterns.

Cis

A staff for C# minor with a treble clef, a key signature of two sharps, and a common time signature. It consists of ten measures of sixteenth-note patterns.

Gis

A staff for G# minor with a treble clef, a key signature of one sharp, and a common time signature. It consists of ten measures of sixteenth-note patterns.

Dis

A staff for D# minor with a treble clef, a key signature of five sharps, and a common time signature. It consists of ten measures of sixteenth-note patterns.

Ais

A staff for A# minor with a treble clef, a key signature of four sharps, and a common time signature. It consists of ten measures of sixteenth-note patterns.

D

A staff for D minor with a treble clef, a key signature of one flat, and a common time signature. It consists of ten measures of sixteenth-note patterns.

G

A staff for G minor with a bass clef, a key signature of one flat, and a common time signature. It consists of ten measures of sixteenth-note patterns.

C

A staff for C minor with a bass clef, a key signature of three flats, and a common time signature. It consists of ten measures of sixteenth-note patterns.

F

A staff for F minor with a bass clef, a key signature of five flats, and a common time signature. It consists of ten measures of sixteenth-note patterns.

M a g g i o r e.

30 Übungen für die rechte Hand, welche in verschiedenen Harpeggien bestehen.

M i n o r e.

30 Esercizi per la mano destra, consistenti in differenti Arpeghi.

A musical score for a single instrument, likely a flute or recorder, featuring a treble clef and common time. The score consists of two staves of music, each with six measures. Measure 5 is explicitly labeled with a '5' below the staff. Measures 6 through 10 are also indicated by vertical bar lines.

A handwritten musical score for two voices. The key signature is C major, indicated by a circle with a 'C'. The time signature is common time, indicated by a 'C'. The vocal parts are written on five-line staves. The first staff is for the soprano voice, and the second staff is for the alto voice. The music consists of a series of eighth-note chords. The soprano part starts with a half note followed by a quarter note, then continues with eighth-note chords. The alto part follows a similar pattern. The score is numbered '2.' at the top left.

A handwritten musical score for Exercise 4, page 1. It features a treble clef staff with a common time signature. The score consists of two systems of music, each containing eight measures. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The handwriting is clear and organized, typical of a student's musical notebook.

A musical score page featuring two staves. The top staff is in common time (indicated by a 'C') and has a treble clef. It contains measures 11 and 12, which consist of sixteenth-note patterns. The bottom staff is in common time and has a bass clef. It contains measure 13, which consists of eighth-note patterns. Measure 14 is indicated by a repeat sign and a bass clef, though no notes are shown.

NB. Die Ziffern unter den Noten bezeichnen die Finger der rechten Hand, vom Daumen angefangen. Bei den Noten einer Passage hat man die Regeln auf der Scala in Rücksicht des Tones, der angezeigt ist, sehr gut zu beobachten, damit man mit der linken Hand nicht fehlt.

NB. I numeri signati sotto le note, indicano le ditta della mano destra cominciando dal pollice. In quanto poi alle note di passaggio, ascendenti, discendenti, per scala, o in altra simile guisa, si dovrà tenersi alla scala, o sia applicatura del tuono indicato dalle note sudette, per non mancare colla mano sinistra.

... 20 ...

5.

6.

7.

8.

9.

10.

The image shows five staves of musical notation for a solo instrument, possibly a flute or recorder. The music is written in common time. Each staff begins with a clef (G-clef for the first four staves, F-clef for the fifth), followed by a key signature. The first four staves have a key signature of one sharp (F#). The fifth staff has a key signature of two sharps (D#). Measure numbers 11 through 15 are indicated above each staff. The notation includes various note values (eighth and sixteenth notes) and rests. Fingerings are marked above the notes in some measures, such as '2 4 3' and '1' in measure 11, and '4 2 3' and '1' in measure 12. Measure 13 features a grace note pattern with '1 2 3 2 1 2 1 2' above the first group and '4' above the second group. Measures 14 and 15 show eighth-note patterns with fingerings like '2 3 2 4 2 3 2' and '2 3 4 3 2 1 2' respectively.

~~~ 22 ~~~

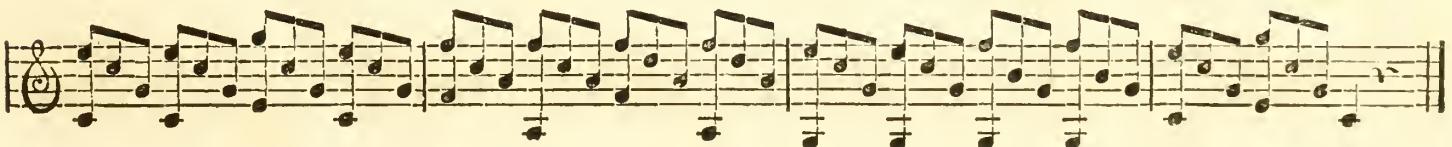
16. 

17. 

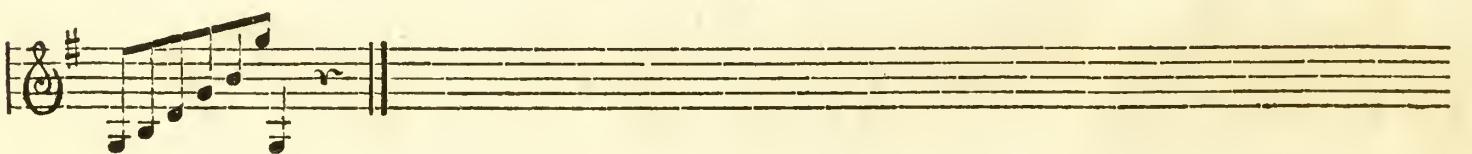
18. 

19. 

20. 



... 24 ...



F a n t a s i a.

*Allegro maestoso.*

(.)

sf. sf. sf. sf.

rallent.

*Allegretto.*

6  
8

pia.

Musical score for a single instrument (likely flute/piccolo) in G major, transitioning through various keys (G major, F# major, C major). The score consists of ten staves of music, each with a treble clef and a key signature. The music features eighth-note patterns with grace notes, and includes dynamic markings such as *sforzando* (*sf.*).

The score is divided into measures by vertical bar lines. Measure 27 starts with a melodic line in G major, followed by a section starting with a sharp sign, and then a section starting with a double sharp sign. The notation includes various dynamics like *sforzando* (*sf.*) and *sforzando* (*sf*).

Measures 28-30 show a continuation of the melodic line with some harmonic changes indicated by key signatures.

## A n h a n g.

Um dieses Fundament sowohl für Deutsche, Italiener, als auch Franzesen brauchbar und nützlich zu machen, so setzt man nun die Benennung in jeder dieser Sprachen hinzu.

Per rendere servibile questa Scuola, tanto ai Tedeschi, quanto agl' Italiani e Francesi, gli si aggiunge la loro Denominazione.

### Benennung der natürlichen Noten.

### Denominazione delle Note naturali.

|                 |         |      |           |           |       |        |           |              |
|-----------------|---------|------|-----------|-----------|-------|--------|-----------|--------------|
| 1. Deutsch.     | A       | H    | C         | D         | E     | F      | G         | 1. Tedesca.  |
| 2. Italienisch. | Alamire | Bemi | Cesolfaut | Delasolre | Elami | Fefaut | Gesolreut | 2. Italiana. |
| 3. Französisch. | La      | Si   | Do        | Re        | Mi    | Fa     | Sol       | 2. Francese. |

### Benennungen der durch Kreuz veränderten Noten. Denominazione delle Note alterate dai Diesis.

|    |                 |              |                   |                   |               |                |                   |
|----|-----------------|--------------|-------------------|-------------------|---------------|----------------|-------------------|
| 1. | Ais             | His          | Cis               | Dis               | Eis           | Fis            | Gis               |
| 2. | Alamire, Diesis | Bemi, Diesis | Cesolfaut, Diesis | Delasolre, Diesis | Elami, Diesis | Fefaut, Diesis | Gesolreut, Diesis |
| 3. | La Diése.       | Si Diése.    | Do Diése.         | Re Diése.         | Mi Diése.     | Fa Diése.      | Sol Diése.        |

### Benennungen der durch B-moll veränderten Noten. Denominazione delle Note diminuite dai Be molli.

|    |           |           |           |           |           |              |            |
|----|-----------|-----------|-----------|-----------|-----------|--------------|------------|
| 1. | As        | B         | Ces       | Des       | Es        | Fes          | Ges        |
| 2. | Alafà     | Befà      | Celafà    | Delafà    | Elafà     | Fefaut Bemol | Gelafà     |
| 3. | La Bémol. | Si Bémol. | Do Bémol. | Re Bémol. | Mi Bémol. | Fa Bémol.    | Sol Bémol. |

Die Töne, sowohl Major als Minor erhalten die nämliche Benennung, wie die Noten, welche dieselben bilden.

I tuoni poi, tanto maggiori che minori, ricevono la denominazione dalla nota che li costituisce.

C-dur  
Deutsch  
Tedesca

oder A-moll

Cesolfaut maggiore  
Italienisch  
Italiana

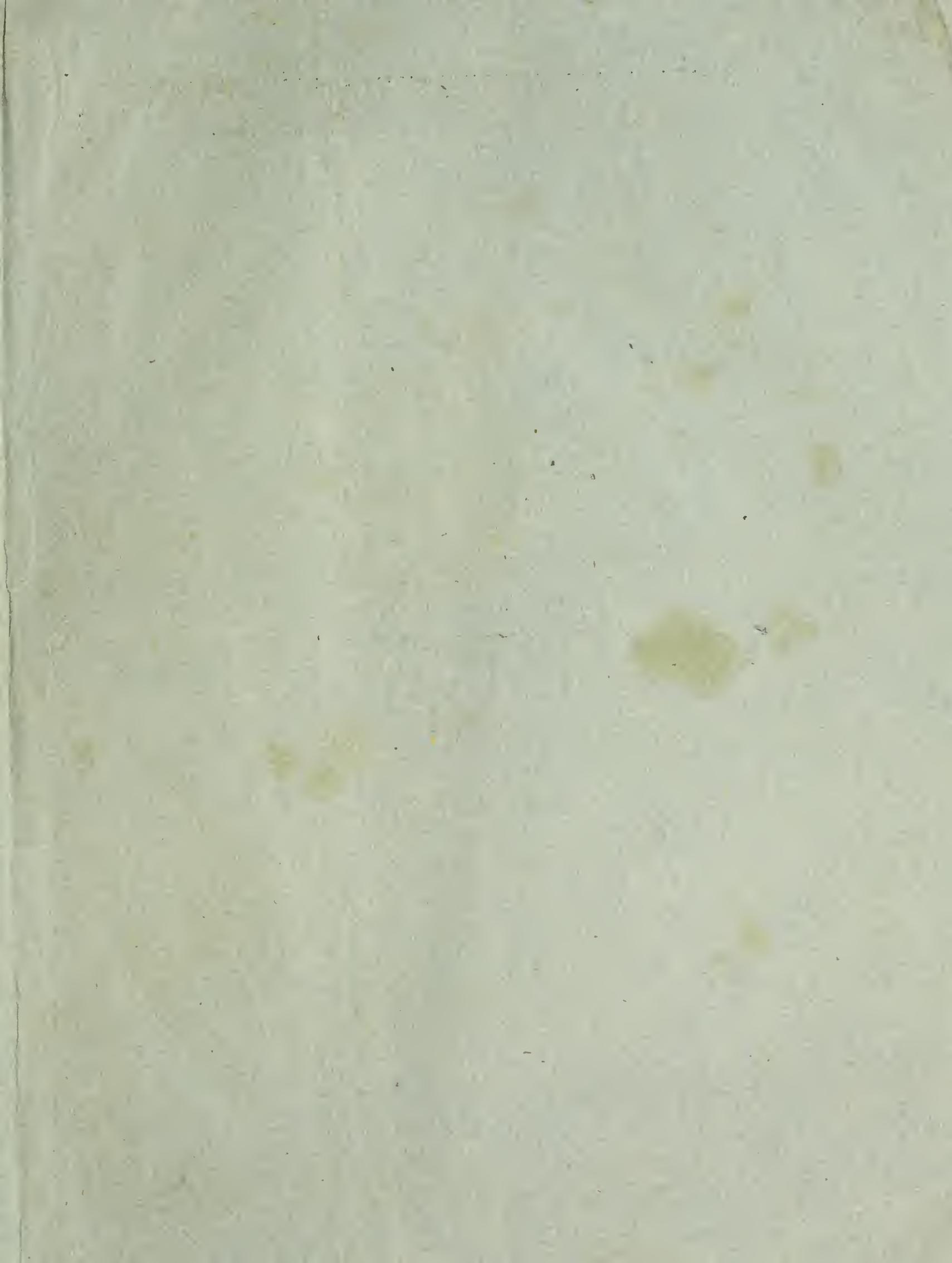
o Alamire minore

Dò majeur  
Französisch  
Francese

o La mineur.

Das nämliche gilt für alle andern Töne.

E lo stesso con tutti gli altri tuoni.



Gedruckt bey Anton Strauß's sel. Witwe.