

# Lærebog for Guitar

2. udgave, Wien 1812

Oversat og bearbejdet  
fra

Studio per la Chitarra di Mauro Giuliani, op. 1

Seconda Edizione originale con spiegazione in  
italiano, francese e tedesco

af

Peter Raabye og Jens Overbye, 2017

## Kolofon

Lærebog for Guitar er en dansk bearbejdning og oversættelse af

Studio per la Chitarra di Mauro Giuliani, op. 1  
Seconda Edizione originale con spiegazione in  
italiano, francese e tedesco  
Artaria e Compagno, Wien 1812

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# Forfatterens forord

Studiet af guitaren har altid været min yndlingsbeskæftigelse, og fuldkommenhed mit mål.

Jeg har forsøgt at gå den korteste og letteste vej til målet, men jeg måtte for det meste selv rydde den, for at træde vejen mod mit idea.

Iver, udholdenhed, og hvis jeg skal smigre mig selv, også en vis succes, var mine følgesvende. Det vakte ønsket i mig om at give de, der havde samme mål og mine evner som fromt ønske, en letfattelig og sikker introduktion i hånden.

Nærværende materiale er et resultat af mine egne praktiske erfaringer og anstrengelser, og jeg overgiver dem til publikum med den hensigt, at amatører gennem flittig øvelse med materialet på kort tid kan foredrage stykker skrevet for dette instrument.

Disse etuder er tilegnet de, der allerede har beskæftiget sig med det grundlæggende, og ønsker at komme videre uden en lærers hjælp.

Den falder i fire dele:

**Første del** 120 særlige øvelser for højre hånd, indeholdende samtlige typer af arpeggier.

**Anden del** Forskellige eksempler i de almindeligste tonearter, for at øve venstre hånds fingersætning.

**Tredie del** Andre eksempler, mest vedrørende de forsiringer, der kan udføres på en guitar.

**Fjerde del** Tolv progressive lektioner.

# Oversætternes forord

Dette er en af de første guitarskoler for seksstrengt guitar. Den er relativt kortfattet, og næppe beregnet på selvstudium.

Den har en naturlig plads i vores serie af oversættelser af guitarskoler fra første halvdel af 1800-tallet.

Vi har her valgt at oversætte som i de øvrige skoler: Det er en brugsoversættelse, og forsøger ikke at ramme den oprindelige teksts sprogtone.

Der er gjort nogle få ændringer i forhold til originalen, men det er helt overvejende opsætningsmæssige forenklinger, i og med at vor tekst alene præsenteres på dansk. De få andre ændringer, der er, er markeret som sådan i teksten.

København, foråret 2017

Peter Raabye og Jens Overbye



## Tegnforklaring

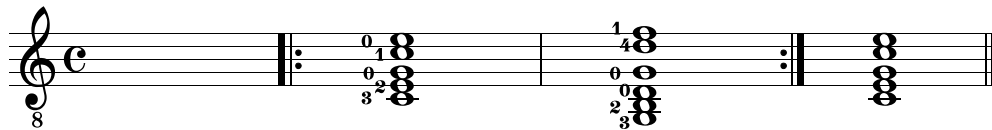
I dette værk bruges følgende tegn: \*)

For højre hånds fingre bruges p, i, m, a for tommel-, pege-, lang- og ringfinger, respektive.

For venstre hånds fingre bruges  $\Delta$ , 1, 2, 3, 4 for tommel-, pege-, lang-, ring- og lillefinger, respektive.

Positioner/bånd markeres med romertal for at skille dem fra fingersætninger.

I denne første del er vægten lagt på at lære tegnene for venstre hånd. For ikke at forvirre øjet, har jeg helt til øvelse 100 holdt mig til følgende:.



De følgende eksempler har en stigende sværhedsgrad for begge hænder. Gentagelsestegnene kan bruges efter forgodtbefindende.

\*) Oversætterne har valgt at ændre den oprindelige notation til en moderne udgave. Den nysgerrige læser henvises til originalen for forskellene.



# Første del

## Arpeggier Øvelser for højre hånd

Nr. 1

8 3 p 2 0 1 m 4 1 m 2 0 0 3

Nr. 2

8 3 p 1 i m 2 0 4 1 m 2 0 0 0

Nr. 3

8 3 p 0 1 i 2 0 4 m 4 i 0 0 3 2

Nr. 4

8 3 p i m 2 0 2 0 i m 0 4 0 0 3

Nr. 5

8 0 m 2 i 3 p 0 m 0 i 2 4 1 3 2

Nr. 6

8 3 p m 2 i 0 1 2 0 4 1 3 2

Nr. 7

8 3 p i 2 p i m 0 1 a 4 1 a 4 1 3 2

Nr. 8

8 3 p a 0 1 m i 2 1 a 0 4 m i 3 3

Nr. 9

8 3 p i m i 2 p i m 2 0 i m a m i 0 p i 3 2

Nr. 10

8 3 p i a m i p m i 2 p m i 0 a m i 4 1 p m i 4 1 m i 0 p i

Nr. 11

8 3 p i a m 2 i 4 m a 4 i 4 m a 0 2 p 0 3

Nr. 12

8 3 p a 1 m 0 i 2 i 4 a 4 m 0 i 0 2 p 3

Nr. 13

8 3 p i a m a 2 p i i 4 m a a m i 0 2 p p i 3

Nr. 14

8 3 p m 0 i 2 p i 4 m 0 a 4 i 4 m a 0 2 p p i 0 p 3

Nr. 15

8 3 p a 0 m 1 i 2 i 4 a 4 m 0 2 p p i 0 3

Nr. 16

8 3 p m 2 i a m i 0 i 4 m 0 i a 4 i 4 m i 0 2 p p m i 3

Nr. 17

8 3 p i p i p i p i p i 2 p i 0 p i p p i p 4 1 p i 4 1 p i p i 0 2 p p i p 3

Nr. 18

8 3 p a m 2 p i 4 a m 0 i 4 a m 0 i 4 a m 0 i 4 a m 0 i 0 2 p p i 3

Nr. 19

8 3 p a m 0 i 4 a m 0 i 4 a m 0 i 4 a m 0 i 0 2 p p i 3



Nr. 20

8 p p 2 p p

Nr. 21

8 p p i 2 p p i

Nr. 22

8 p p i p

Nr. 23

8 p p i 2 p p

Nr. 24

8 p p i 2 p p

Nr. 25

8 p p p p

8 p p p p

Nr. 26

8 p p p p

8 p p p p

Nr. 27

8 p p i p i p i

8 p p p p

Nr. 28

8 3 | p i i m i | p i a i m i

8 2 | p i i i i | p i i i i

Nr. 29

8 3 | p i m i i | p i a i m i

8 2 | p i i i i | p i a i m i

Nr. 30

8 3 | p i p i p | p i p i

8 2 | p i p i p | p i p i

Nr. 31

8 3 | p i m a m | p i a i m i

8 2 | p i m a m | p i a i m i

Nr. 32

8 3 | p a m i m | p i a i m i

8 2 | p a m i m | p i a i m i

Nr. 33

8 3 p i 2 p i m

8 2 p i 0 p i

Nr. 34

8 3 p i 2 p i m a

8 2 p i 0 p i m a

Nr. 35

8 3 p a 1 m a m 0 2 i

8 2 p a 4 a m 0 i 0

Nr. 36

8 3 p m 0 i 2 p i

8 1 m 0 i 0 p i

Nr. 37

8 3 p m 0 i 2 p i

8 1 m 0 i 0 p i

Nr. 38

Exercise Nr. 38 consists of two staves. The first staff is in treble clef with a common time signature (C). It begins with a bass line (double line) containing a triplet of eighth notes: p (pedal), i (index), and p (pedal). The melody starts with a whole note chord (0, m) and continues with eighth notes. The second staff continues the melody and bass line, ending with a double bar line and a final chord diagram: 0, 1, 0, 2, 3.

Nr. 39

Exercise Nr. 39 consists of two staves. The first staff is in treble clef with a common time signature (C). It begins with a bass line (double line) containing a triplet of eighth notes: p (pedal), i (index), and p (pedal). The melody starts with a whole note chord (0, m) and continues with eighth notes. The second staff continues the melody and bass line, ending with a double bar line and a final chord diagram: 0, 1, 0, 2, 3.

Nr. 40

Exercise Nr. 40 consists of two staves. The first staff is in treble clef with a common time signature (C). It begins with a bass line (double line) containing a triplet of eighth notes: p (pedal), i (index), and p (pedal). The melody starts with a whole note chord (0, m) and continues with eighth notes. The second staff continues the melody and bass line, ending with a double bar line and a final chord diagram: 0, 1, 0, 2, 3.

Nr. 41

Exercise Nr. 41 consists of two staves. The first staff is in treble clef with a common time signature (C). It begins with a bass line (double line) containing a triplet of eighth notes: p (pedal), i (index), and p (pedal). The melody starts with a whole note chord (0, m) and continues with eighth notes. The second staff continues the melody and bass line, ending with a double bar line and a final chord diagram: 0, 1, 0, 2, 3.

Nr. 42

Exercise Nr. 42 consists of two staves. The first staff is in treble clef with a common time signature (C). It begins with a bass line (double line) containing a triplet of eighth notes: p (pedal), i (index), and p (pedal). The melody starts with a whole note chord (0, m) and continues with eighth notes. The second staff continues the melody and bass line, ending with a double bar line and a final chord diagram: 0, 1, 0, 2, 3.

Nr. 43

First system of musical notation for exercise Nr. 43. It features a treble clef, a common time signature (C), and a guitar-specific notation system with a double bass line. The right hand part starts with a melodic line: m (open), i (1st fret), p (2nd fret), i (1st fret), m (open), followed by a series of eighth notes: m, i, m, i, m, i, m, i. The left hand part consists of a steady eighth-note bass line: p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), p (2nd fret), i (1st fret). Fingerings are indicated by numbers 0, 1, 2, 3 above the notes.

Second system of musical notation for exercise Nr. 43. It continues the melodic and bass lines from the first system. The right hand part ends with a double bar line and a final chord: m (open), i (1st fret), p (2nd fret), i (1st fret), m (open). The left hand part ends with a final chord: p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), m (open).

Nr. 44

First system of musical notation for exercise Nr. 44. It features a treble clef, a common time signature (C), and a guitar-specific notation system. The right hand part starts with a melodic line: m (open), i (1st fret), p (2nd fret), i (1st fret), m (open), followed by a series of eighth notes: m, i, m, i, m, i, m, i. The left hand part consists of a steady eighth-note bass line: p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), p (2nd fret), i (1st fret). Fingerings are indicated by numbers 0, 1, 2, 3 above the notes.

Second system of musical notation for exercise Nr. 44. It continues the melodic and bass lines from the first system. The right hand part ends with a double bar line and a final chord: m (open), i (1st fret), p (2nd fret), i (1st fret), m (open). The left hand part ends with a final chord: p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), m (open).

Nr. 45

First system of musical notation for exercise Nr. 45. It features a treble clef, a common time signature (C), and a guitar-specific notation system. The right hand part starts with a melodic line: m (open), i (1st fret), p (2nd fret), i (1st fret), m (open), followed by a series of eighth notes: m, i, m, i, m, i, m, i. The left hand part consists of a steady eighth-note bass line: p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), p (2nd fret), i (1st fret). Fingerings are indicated by numbers 0, 1, 2, 3 above the notes.

Second system of musical notation for exercise Nr. 45. It continues the melodic and bass lines from the first system. The right hand part ends with a double bar line and a final chord: m (open), i (1st fret), p (2nd fret), i (1st fret), m (open). The left hand part ends with a final chord: p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), m (open).

Nr. 46

First system of musical notation for exercise Nr. 46. It features a treble clef, a common time signature (C), and a guitar-specific notation system. The right hand part starts with a melodic line: m (open), i (1st fret), p (2nd fret), i (1st fret), m (open), followed by a series of eighth notes: m, i, m, i, m, i, m, i. The left hand part consists of a steady eighth-note bass line: p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), p (2nd fret), i (1st fret). Fingerings are indicated by numbers 0, 1, 2, 3 above the notes.

Second system of musical notation for exercise Nr. 46. It continues the melodic and bass lines from the first system. The right hand part ends with a double bar line and a final chord: m (open), i (1st fret), p (2nd fret), i (1st fret), m (open). The left hand part ends with a final chord: p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), m (open).

Nr. 47

First system of musical notation for exercise Nr. 47. It features a treble clef, a common time signature (C), and a guitar-specific notation system. The right hand part starts with a melodic line: m (open), i (1st fret), p (2nd fret), i (1st fret), m (open), followed by a series of eighth notes: m, i, m, i, m, i, m, i. The left hand part consists of a steady eighth-note bass line: p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), p (2nd fret), i (1st fret). Fingerings are indicated by numbers 0, 1, 2, 3 above the notes.

Second system of musical notation for exercise Nr. 47. It continues the melodic and bass lines from the first system. The right hand part ends with a double bar line and a final chord: m (open), i (1st fret), p (2nd fret), i (1st fret), m (open). The left hand part ends with a final chord: p (2nd fret), i (1st fret), p (2nd fret), i (1st fret), m (open).



Nr. 53

First system of exercise Nr. 53, starting in C major with a treble clef and a common time signature. The music features a sequence of chords: a major triad (0 1 i), a minor triad (3 p), a major triad (2 p), and a major triad (0 p). The exercise concludes with a double bar line and a final chord (0 1 2 3).

Nr. 54

First system of exercise Nr. 54, starting in C major with a treble clef and a common time signature. The music features a sequence of chords: a major triad (0 1 i), a minor triad (3 p), a major triad (2 p), and a major triad (0 p). The exercise concludes with a double bar line and a final chord (0 1 2 3).

Nr. 55

First system of exercise Nr. 55, starting in C major with a treble clef and a common time signature. The music features a sequence of chords: a major triad (0 1 i), a minor triad (3 p), a major triad (2 p), a major triad (p), a minor triad (3 p), and a major triad (p). The exercise concludes with a double bar line and a final chord (0 1 2 3).

Nr. 56

First system of exercise Nr. 56, starting in C major with a treble clef and a common time signature. The music features a sequence of chords: a major triad (0 1 i), a minor triad (3 p), a major triad (2 p), a major triad (p), and a major triad (0 p). The exercise concludes with a double bar line and a final chord (0 1 2 3).

Nr. 57

First system of exercise Nr. 57, starting in C major with a treble clef and a common time signature. The music features a sequence of chords: a major triad (0 1 i), a minor triad (3 p), a major triad (2 p), a major triad (p), and a major triad (0 p). The exercise concludes with a double bar line and a final chord (0 1 2 3).







Nr. 70

8 3 p p i p 1 4 a m 0 2 p p i p 0 1 0 2 3

Nr. 71

8 3 p p i p 1 4 a m 0 2 p p i p 0 1 0 2 3

Nr. 72

8 3 p p i p 1 4 a m 0 2 p p i p 0 1 0 2 3

Nr. 73

8 3 p p i p 1 4 a m 0 2 p p i p 0 1 0 2 3

Nr. 74

8 3 p p i p 1 4 a m 0 2 p p i p 0 1 0 2 3

Nr. 75

8 3 p p i p 1 4 a m 0 2 p p i p 0 1 0 2 3

Nr. 76

8 3 p p i p 1 4 a m 0 2 p p i p 0 1 0 2 3

Nr. 77

8 3 p p i p 1 4 a m 0 2 p p i p 0 1 0 2 3

Nr. 78

8 3 p p i p 1 4 a m 0 2 p p i p 0 1 0 2 3

Nr. 79

8 3 p p i p 1 4 a m 0 2 p p i p 0 1 0 2 3

Nr. 80

0 1 a  
3 2 p i p

1 4 a  
2 0 p i p

0 1  
0 2  
3

Nr. 81

1 0 m i

3 2 p

4 1 m i

2 0 p

0 1  
0 2  
3

Nr. 82

0 1 m i

3 2 p

1 4 m i

2 0 p

0 1  
0 2  
3

Nr. 83

0 1 m i

3 2 p i m i

0 4 m i

2 0 p i m i

0 1  
0 2  
3

Nr. 84

1 0 m i

3 2 p i m i

4 1 m i

2 0 p i m i

0 1  
0 2  
3

Nr. 85

0 1 m i

3 2 p i m i

1 0 m i

2 0 p i m i

0 1  
0 2  
3

Nr. 86

0 a 1 i 2 m 3 a 2 i m  
3 p  
1 a 0 i 4 m 0 a i m  
2 p 3 p  
0 1  
0 2 3

Nr. 87

0 i 1 m 0 a  
3 p  
0 i 4 m 4 a  
2 p 3 p  
0 1  
0 2 3

Nr. 88

0 a 1 m 0 i  
3 p  
1 a 4 m 0 i  
2 p 3 p  
0 1  
0 2 3

Nr. 89

0 i 1 m 0 a m i i  
3 p 2 p  
0 i 4 m 1 a m i i  
2 p 3 p  
0 1  
0 2 3

Nr. 90

0 a 1 m 0 i i m a  
3 p 2 p  
1 a 4 m 0 i i m a  
2 p 3 p  
0 1  
0 2 3

Nr. 91

8 3 p

1 0 2 3

m a m i m i m a m i i

8 2 p

4 1 0 2 3

m a m i m i m a m i i

Nr. 92

8 3 p

3 4 2 0

i m a

8 3 p

2 0 4 1

i m a

Nr. 93

8 0 p

0 2 4 3

a m i

8 0 p

0 2 3 4

a m i

Nr. 94

8 3 p

3 0 2 1 0 1 0 1

m i p m i i m i i

8 2 p

0 4 1 0 1 0 1

m i p m i i m i i

Nr. 95

8 3 p

0 1 0 2 3 1 1 1

m i i m i p i p i p i

8 2 p

1 4 0 2 1 1 1

m i i m i p i p i

Nr. 96

8 3 p i 2 p i p a m i

8 2 p i 0 p i 0 a m i

0 1  
0 2  
3

Nr. 97

8 0 a m i 2 i i p i p

8 0 a m i 2 i i p i p

0 1  
0 2  
3

Nr. 98

8 3 p i m i

8 2 p i 0 m i

0 1  
0 2  
3

Nr. 99

8 2 m 3 i p i

8 0 m 2 i p i

0 1  
0 2  
3

Nr. 100

8 3 p a m i 2 p i m a 0 p a m i 1 p i m a

8 2 p a m i 0 p i m a 0 p a m i 4 p i m a

0 1  
0 2  
3

Nr. 101

8 3 p i a i a i m i p i p i p i

8 2 p i i a a i m i p i p i p i

Nr. 102

8 3 p i m i a m i p i p i p i

8 3 p i m i a m i p i p i p i

Nr. 103

8 3 p i m i a m i m i p i p i p i

8 3 p i m i a m i m i p i p i p i

Nr. 104

8 3 p i p i p i i a m i m a p i p i

8 3 p i p i p i i a m i m a p i p i

Nr. 105

8 3 p i a i m i p i p i

8 2 p i a i m i p i p i

Nr. 106

8

3 p i 2 p i 1 m

8

1 a i 0 p i 4 m

Nr. 107

8

3 p i 2 p i 1 m

8

1 a i 0 p i 4 m

Nr. 108

8

3 p i 2 p i 1 m

8

1 a i 0 p i 4 m

Nr. 109

8

4 m i m i

8

4 m i m i

Nr. 110

8

4 i m i

8

4 i m i



Nr. 111

Nr. 112

Nr. 113

Nr. 114

Nr. 115



Nr. 120

The first staff of music is written in treble clef with a common time signature (C). The melody consists of eighth notes, with some beamed together in groups of three. The notes are labeled with letters 'a' and 'm' above them. The bass line consists of eighth notes, with some beamed together in groups of three. The notes are labeled with letters 'i' and 'p' above them. The piece ends with a double bar line.

The second staff of music is written in treble clef with a common time signature (C). The melody consists of eighth notes, with some beamed together in groups of three. The notes are labeled with letters 'a' and 'm' above them. The bass line consists of eighth notes, with some beamed together in groups of three. The notes are labeled with letters 'i' and 'p' above them. The piece ends with a double bar line.



# Anden del

Om fingersætning for venstre hånd.

Noder med halsen nedad anslås med højre tommel; noder med halsen opad med pegefingre.

Tertsøvelse i C-dur indtil VII. bånd

Nr. 1

8

3

6

9

12

15

18

21

8

Sekstøvelse i C-dur indtil VIII. bånd

Nr. 2

The image displays a musical score for a guitar exercise titled 'Nr. 2' in C major. The score is written on a single treble clef staff with a common time signature (C). The exercise consists of 19 measures, each containing a rhythmic pattern of sixteenth notes. The notes are often beamed in pairs or groups, and the fret numbers (0, 1, 2, 3, 4) are indicated below the notes to show the fingerings. The exercise is divided into sections by Roman numerals: I (measures 1-2), III (measures 15-16), V (measures 17-18), and VIII (measures 19-20). The key signature is one sharp (F#), indicating C major. The piece concludes with a double bar line at the end of the 19th measure.

Oktavøvelse i C-dur indtil V. bånd

Nr. 3

The image shows a musical score for guitar exercise 'Nr. 3' in C major. It consists of ten staves of music, each starting with a treble clef and a common time signature (C). The music is written in a single melodic line. Fingering is indicated by numbers 1, 2, 3, and 4 above the notes. Fret numbers are indicated by numbers 1, 2, 3, 4, and 5 below the notes. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some specific markings like '3' and '4' below notes, possibly indicating triplets or specific fret positions. The exercise is divided into sections marked with Roman numerals I, II, III, IV, and V. The first staff is marked with I, the second with I and II, the third with I, the fourth with I, the fifth with I, the sixth with I, the seventh with I, the eighth with I, the ninth with I, and the tenth with I. The score ends with a double bar line and a final chord marked with a '3' and a '0' below the notes.

Decimøvelse i C-dur indtil XI. bånd

Nr. 4

8

3

5

7

9

11

13

15

17

II

III

V

VI

VIII

XI



Tertsøvelse i G-dur indtil VII. bånd

Nr. 5

8

4

7

10

13

16

19

22

Sekstøvelse i G-dur indtil VII. bånd

Nr. 6

The image displays a musical score for guitar exercise Nr. 6, written in G major (one sharp) and common time (C). The score is presented on ten staves, each beginning with a treble clef and a guitar-specific 8-string notation. The exercise consists of a continuous sequence of sixteenth-note patterns. Fret markers (I, II, III, VII) are placed above the staff lines to indicate the starting fret for each measure. The patterns involve various combinations of eighth and sixteenth notes, often with slurs and accents. The final measure of the exercise concludes with a double bar line and a final chord consisting of a G4 octave, a G3 octave, and a low E2 octave.

Oktavøvelse i G-dur indtil VII. bånd

Nr. 7

5

9

13

17

21

25

29

33

37

Decimøvelse i G-dur indtil V. bånd

Nr. 8

The image displays a ten-staff musical score for guitar exercise Nr. 8 in G major. The score is written in treble clef with a common time signature (C). The key signature consists of two sharps (F# and C#). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. Fret numbers (1-4) are indicated below the notes to show fingerings. Chord diagrams (I, II, IV, V) are placed above the staff to indicate the harmonic structure. The exercise concludes with a final chord diagram showing the G major triad (G-B-D) in the open position.

# Tertsøvelse i D-dur indtil IX. bånd

Nr. 9

8

8

8

8

8

8

8

8

8

8

Sekstøvelse i D-dur indtil V. bånd

Nr. 10

The musical score for exercise 'Nr. 10' is written in D major (one sharp) and 6/8 time. It consists of nine staves of music, each starting with a measure number (4, 7, 10, 13, 16, 19, 22, 25) and a '8' below the staff. The notation includes sixteenth notes, eighth notes, and rests, with fret numbers (0, 1, 2, 3, 4) written below the notes. Roman numerals (I, II, III, V) are placed above the staff to indicate chord positions. The exercise concludes with a final chord in the fifth fret, marked with a '1' and a '4' above the notes, and a '3' below the staff.

Oktavøvelse i D-dur indtil VII. bånd

Nr. 11

The musical score consists of eight staves of music, each starting with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is written in a single voice for guitar. Each staff begins with a '8' below the staff, indicating the octave. The notes are primarily eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed above the notes. Roman numerals (I, II, III, IV, V, VI, VII) are placed above the staff to indicate fret positions. Some notes have a triangle symbol below them, likely indicating a natural or specific articulation. The exercise progresses through various fret positions, ending on the seventh fret (VII. bånd).

Decimøvelse i D-dur indtil V. bånd

Nr. 12

The musical score for exercise Nr. 12 is written in D major (one sharp) and 4/4 time. It consists of ten staves of music, each starting with a treble clef and a common time signature of 8. The score includes various musical notations such as eighth notes, quarter notes, and chords. Roman numeral markers (I, II, III, IV, V) are placed above the staves to indicate chord changes. Fret numbers (0, 1, 2, 3, 4) are written below the notes to indicate fingerings. Chord diagrams are shown as triangles with numbers inside, indicating the fret positions for the strings. The piece concludes with a double bar line and a final chord diagram.



Tertsøvelse i A-dur indtil IX. bånd

Nr. 13

The exercise consists of nine staves of guitar tablature, each starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The eighth fret is indicated by an '8' below the staff. The music is written in a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. Roman numeral chord indicators (I, II, III, IV, V, VI, VII, VIII, IX) are placed above the notes to indicate the underlying harmony. The exercise concludes with a double bar line and a final chord diagram for a D major triad (D4, F#4, A4) on the eighth fret.

Sekstøvelse i A-dur indtil VII. bånd

Nr. 14

The musical score for exercise Nr. 14 is written in A major (three sharps) and 6/8 time. It consists of nine staves of music, each starting with a treble clef and a guitar '8' symbol. The score includes various fret numbers (0-4) and Roman numeral chord markings (I, II, V, VII, IX) placed above or below the notes. The exercise is divided into measures of 3, 6, 9, 12, 15, 18, 21, and 24 measures. The final measure of the 24-measure staff ends with a double bar line and a fermata.

Oktavøvelse i A-dur indtil IV. bånd

Nr. 15

8

4

7

10

13

16

19

22

25

28

Decimøvelse i A-dur indtil VIII. bånd

Nr. 16

The image displays a ten-staff musical score for guitar exercise Nr. 16 in A major. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The score is written for a single melodic line on a guitar, with an 8-string configuration indicated by the '8' below the staff. Each staff contains a sequence of notes with fret numbers (0-4) and fingering numbers (1-4) written above them. Roman numerals (I, II, III, V, VII, VIII) are placed above the staff to indicate the fret position for the starting note of each measure. The exercise concludes with a double bar line and a final chord diagram showing the notes G#2, C#3, F#4, and G#5.



# Om dæmpede toner

Dæmpede toner spilles ved at holde dem en sjettedel af deres værdi, og derpå dæmpe strengene med den finger, man anslog dem med, med den allersarteste berøring.

Sostenuto

Nr. 2

8

3

5

7

9

11

13

15



# Om forslag nedefra

For at få meloditonen til at klinge med et passende udtryk, må man lade fingeren hamre ned på den på den foregående tone grebne streng.

Andantino  
Nr. 4

8 7

3

8

5

8

7

8

9

8

11

8

13

8



## Om forslag oppefra

For at samle forslag med meloditonen, anslår man den første med højre hånd, og lader derefter venstre hånds finger glide hurtigt til siden, idet man allerede har grebet den næste tone.

Grazioso  
Nr. 5

8 p

4 p

8 p

12 p

15 p

18 p

# Om forslag med flere toner

Man anslår den første tone, og hamrer derefter med venstre hånd ned på de følgende toner på samme streng.

Allegretto  
Nr. 6

8

3

5

7

9

11

13

15

## En anden type af forslag

Her anslår man første tone, hamrer en finger på venstre hånd ned på næste tone, og trækker den derefter hurtigt sideværts af strengen.

Nr. 7

The musical score for exercise Nr. 7 is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece consists of 16 measures, grouped into four systems of four measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'p.' (piano accent). Above the notes, Roman numerals (I, II, III, IV, V) indicate the fret positions for the left hand. Fingerings are indicated by numbers 1, 2, and 3. The exercise demonstrates a specific technique: striking the first note, hammering a finger down on the next note, and then pulling it quickly across the string.

## Om praltriller

Dette udføres på eet slag, hvor man anslår den første af de fire små noder, trække fingeren sideværts af for den næste, hamrer fingeren på for de næste to, og trækker sideværts af for meloditonen.

Allegretto  
Nr. 8

8

4

7

10

13

16

19

22



# Om legato

Den første tone anslås med højre hånd, og den næste frembringes ved at lade en finger på venstre hånd slå på den højere af tonerne.

Vivace  
Nr. 10

8

3

7

11

14

18

# Om glissando

Man glider med den finger, der greb første tone, til meloditonene, og lader alle mellemliggende toner klinge, ligesom sangere gør i et portamento for at binde sangen sammen.

Allegro moderato  
Nr. 11

The musical score is written for a single melodic line on a treble clef staff in the key of D major (indicated by two sharps) and 2/4 time. The tempo is marked 'Allegro moderato'. The score consists of five systems of music, each starting with a measure number (8, 4, 8, 11, 14) and a dynamic marking of 'p' (piano). The notation includes various fingerings (1, 2, 3, 4) and glissando markings (IX, II, XIV, VI) above the notes. The notes are often beamed together, and the glissando markings indicate a sliding motion between notes. The score ends with a double bar line.





# Fjerde del

Maestoso

Nr. 1

8 *mf*

4

8

12 *f* *p*

16

20 *mf*

24

29 *f*

Allegretto grazioso

Nr. 2

8 *mf*

5

10

15 *sf* *p* *sf* *p*

19 *sf* *p* *sf* *p*

23 *f*

27 *sf* *sf* *sf* *sf* *sf*

31 *ff*

Andantino mosso

Nr. 3

8 *mf*

4

8 *f*

12

16 *mf*

20

24 *f*

28

Allegro grazioso

Nr. 4

8 *mf*

4

8 *sf* *sf*

12 *f* *sf* *sf* *f*

16 *p* *mf* *slargandosi*

21

25

29

Allegretto

Nr. 5

8 Dolce

5

10 *p* *cresc.* *poco* *a* *poco* *dim.*

15 Dolce

20

25

30

34 *mf* *f*

Allegretto con moto

Nr. 6

8 *mf*

4

8

12

16

20 *f*

24

28 *sf*

31 *f*

Allegro maestoso

Nr. 7

8 *f* *p* *f* *p* *mf*

4 *f* *p* *mf*

8 *p* *f* *sf* *sf* *f*

12 *p*

16 *p* *mf*

20 *p* *mf*

24 *p* *mf* *p* *f*

28 *p* *mf* *f* *sf* *sf* *ff*

Allegro spiritoso

Nr. 8

8 *mf*

3

7 *sf sf f* Dolce

11 *mf*

15

19 *sf*

23

27 *mf*

31 *sf sf*



Allegro spiritoso

Nr. 9

8 *pp*

4

8 *mf*

12 *f*

16 *mf*

21 *p*

26

30 *mf*

34 *f*

Allegro spiritoso

Nr. 10

8 *mf*

5 *p*

11 *p* Dolce

18

23 *f*

27 *sf* *p*

32 *f*

37

42 *f* *ff*

Sostenuto

Nr. 11

8 *p* *f* *sf* *sf*

4 *p* *f* *mf*

9

13

17

21 *sf* *p* *f*

25 *p* *f*

29 *p*

33 *f*

Andantino grazioso

Nr. 12

8 *Dolce* *sf* *sf*

4

8

12 *pp* *cresc.* *f*

16 *Dolce* *sf*

20 *sf* *sf* *sf* *f* *p*

25 *sf* *sf* *sf*

29 *sf* *sf* *f* *ff*



