F. A. Bathiolis

Gemeinnützige Guitarreschule.

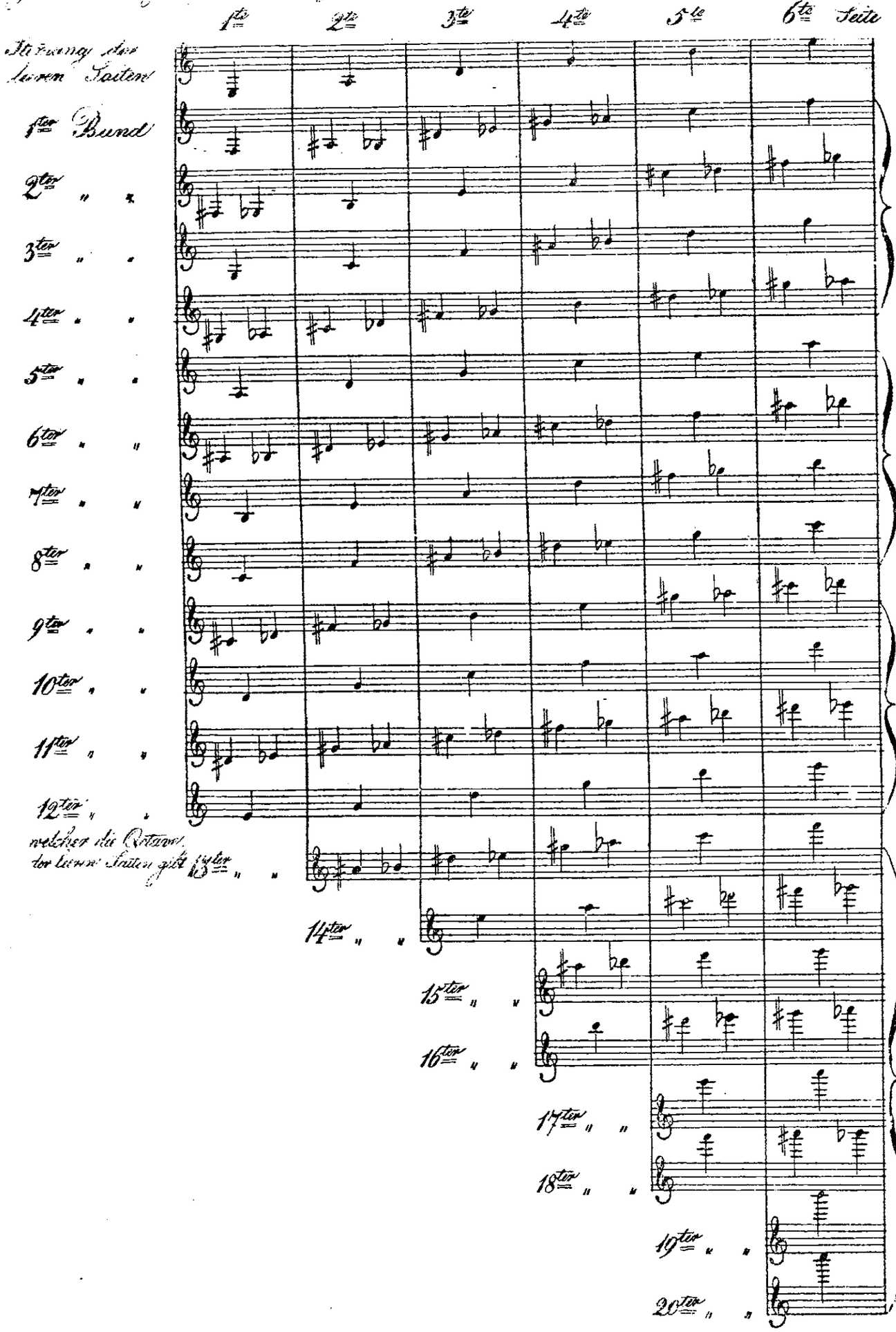
Practischer Theil.

Erster Lehrkurs.

I.

Tablatur des Griffbrettes

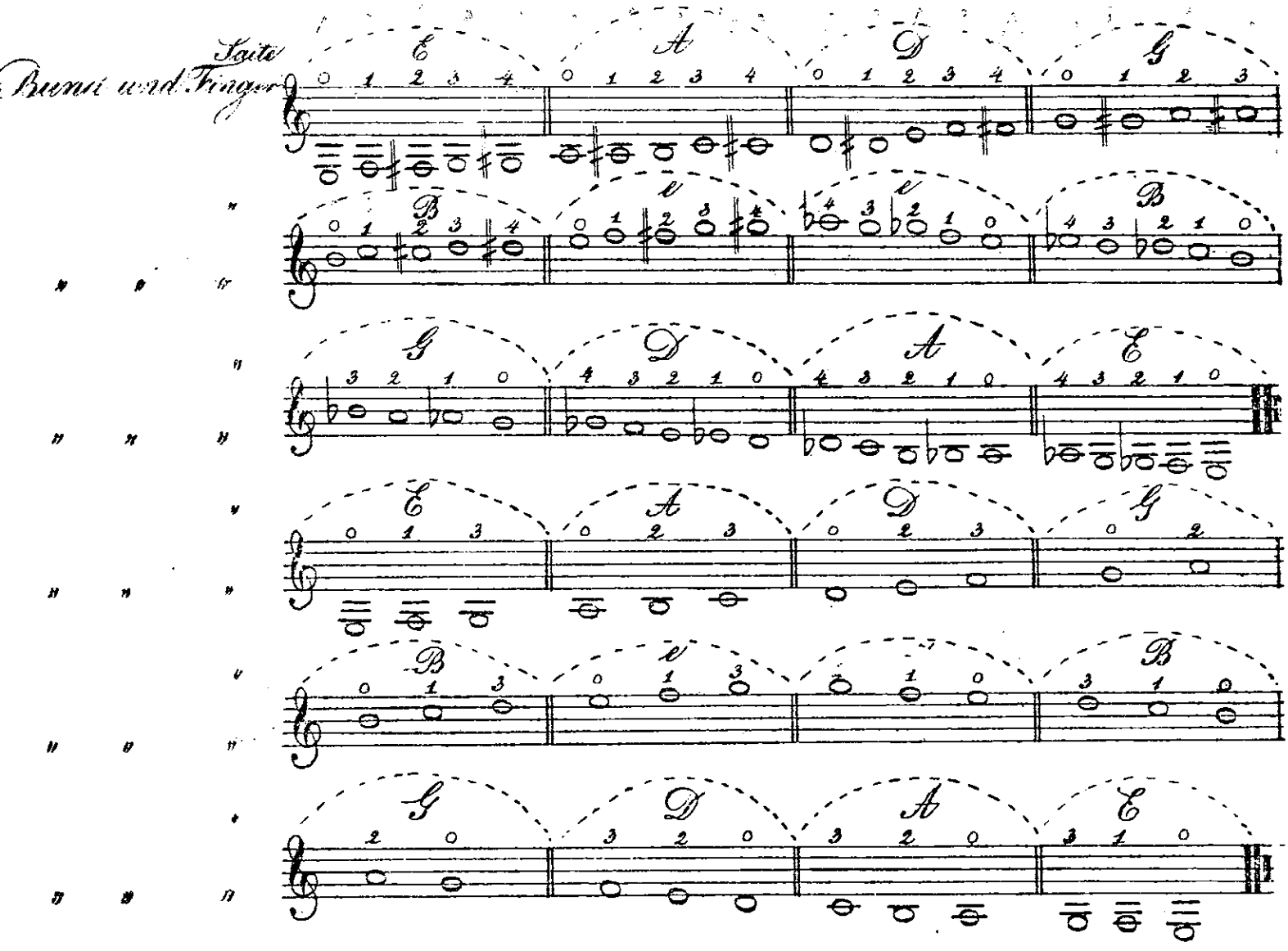
zur Bestimmung der Töne, welche jede Saite auf allen Bünden längs des ganzen Griffbretts hervorbringt.

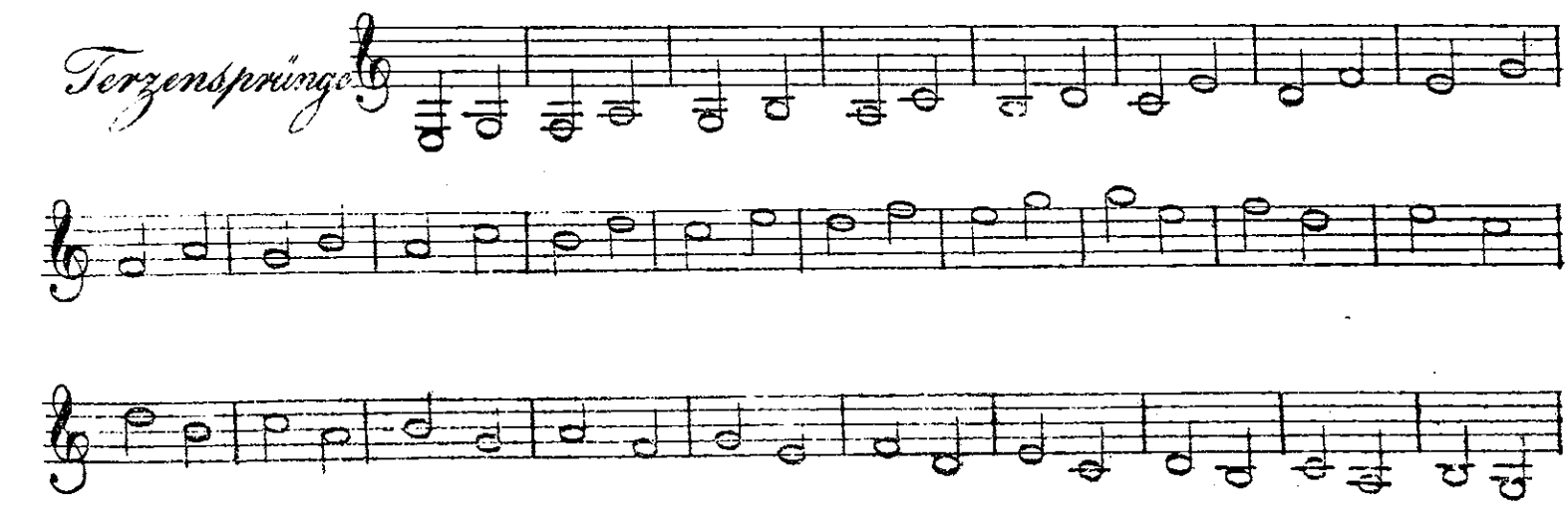


II.

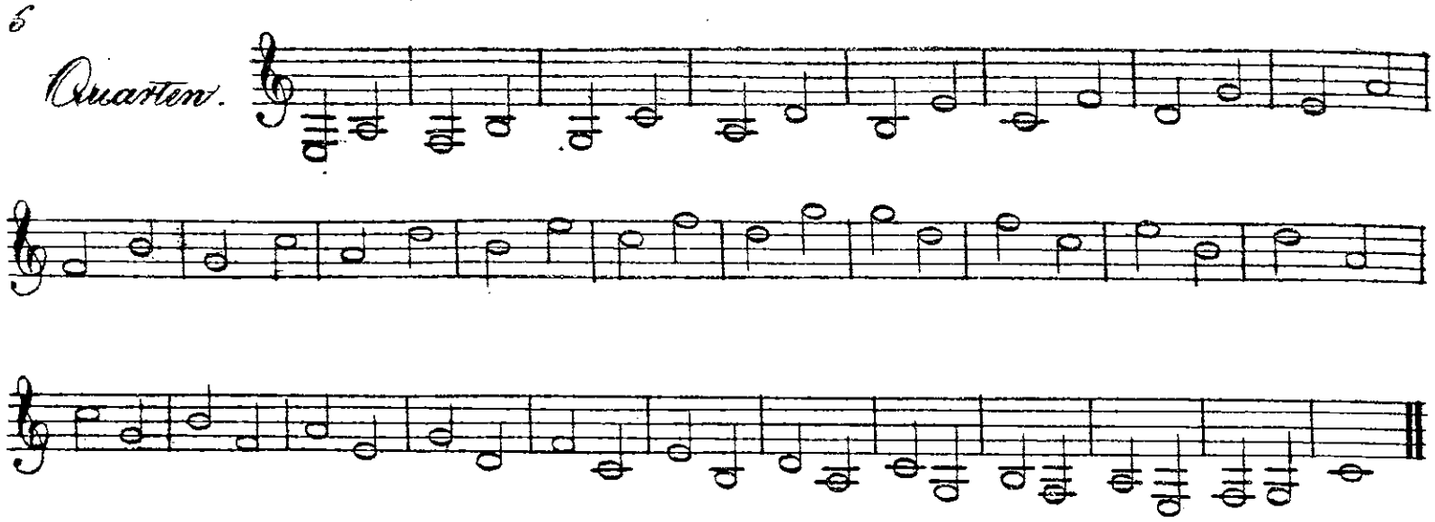
Allgemeine Vorübungen.

A Beispiele zum ersten Übungsversuch im Lesen und Spielen der Noten am untersten Theile des Griffbretes ohne Beobachtung eines Tactes

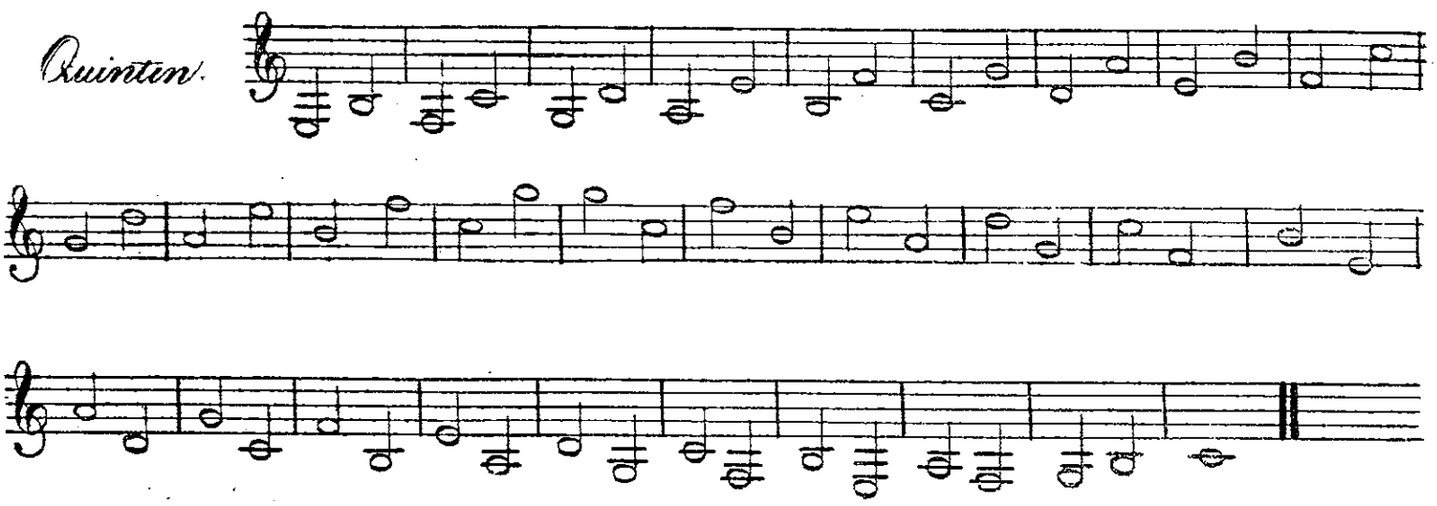




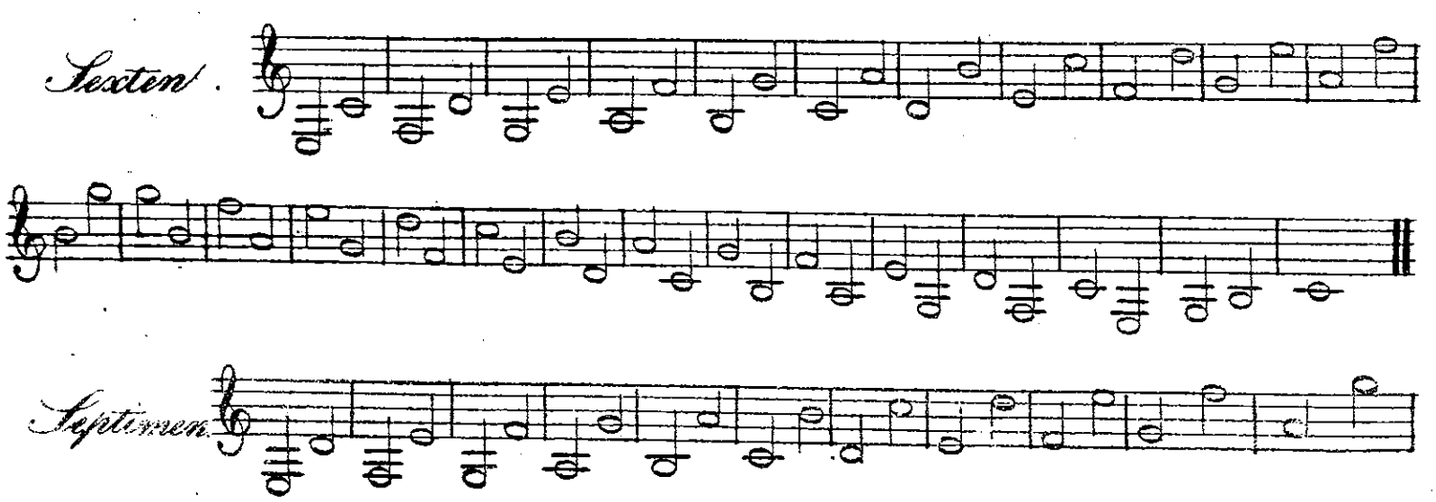
Quarten.



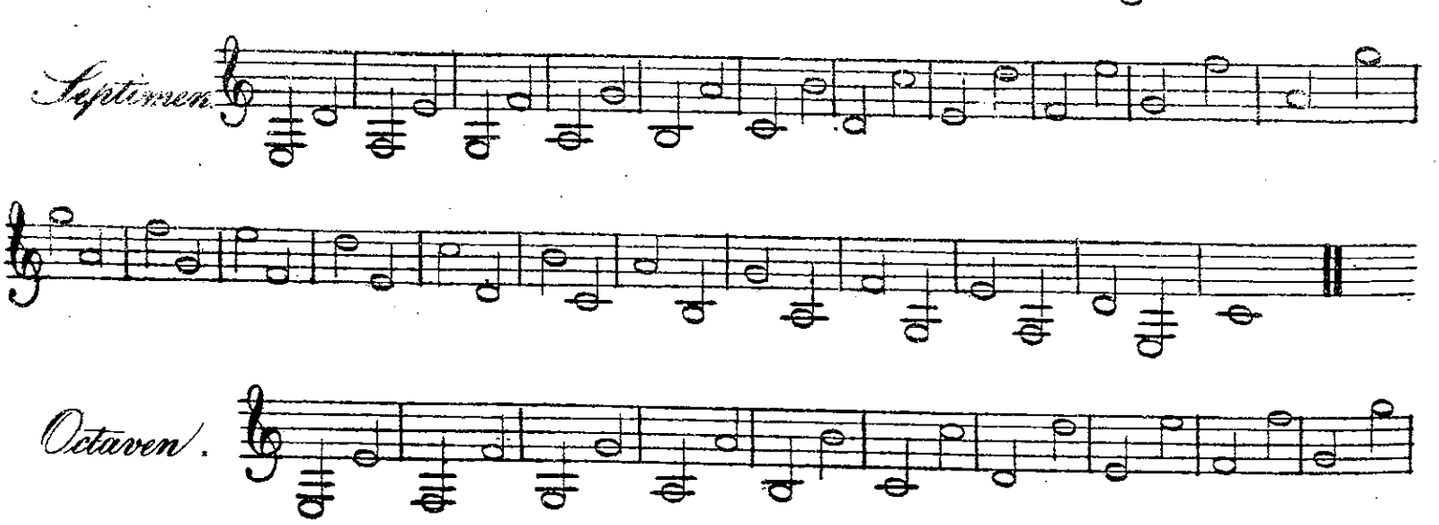
Quinten.



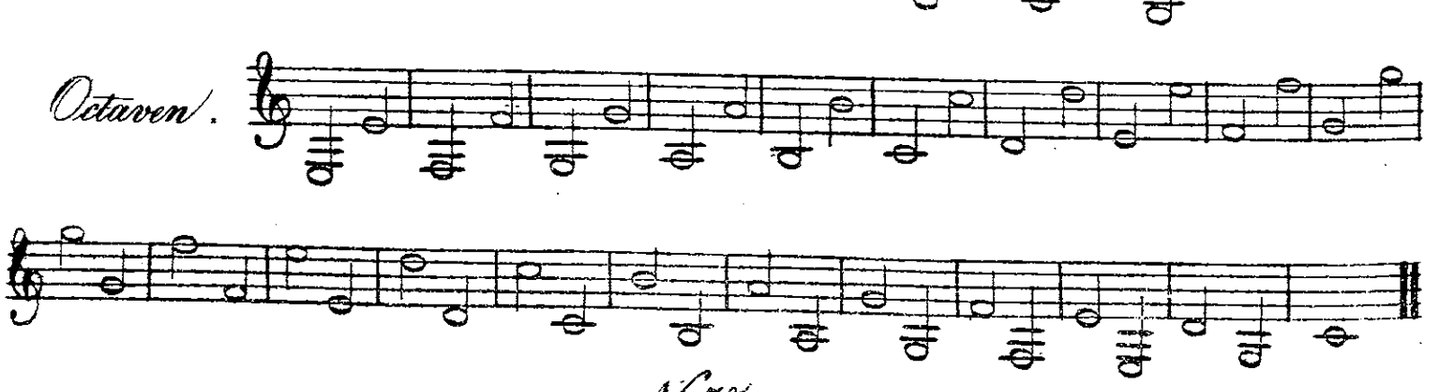
Sexten.



Septimen.



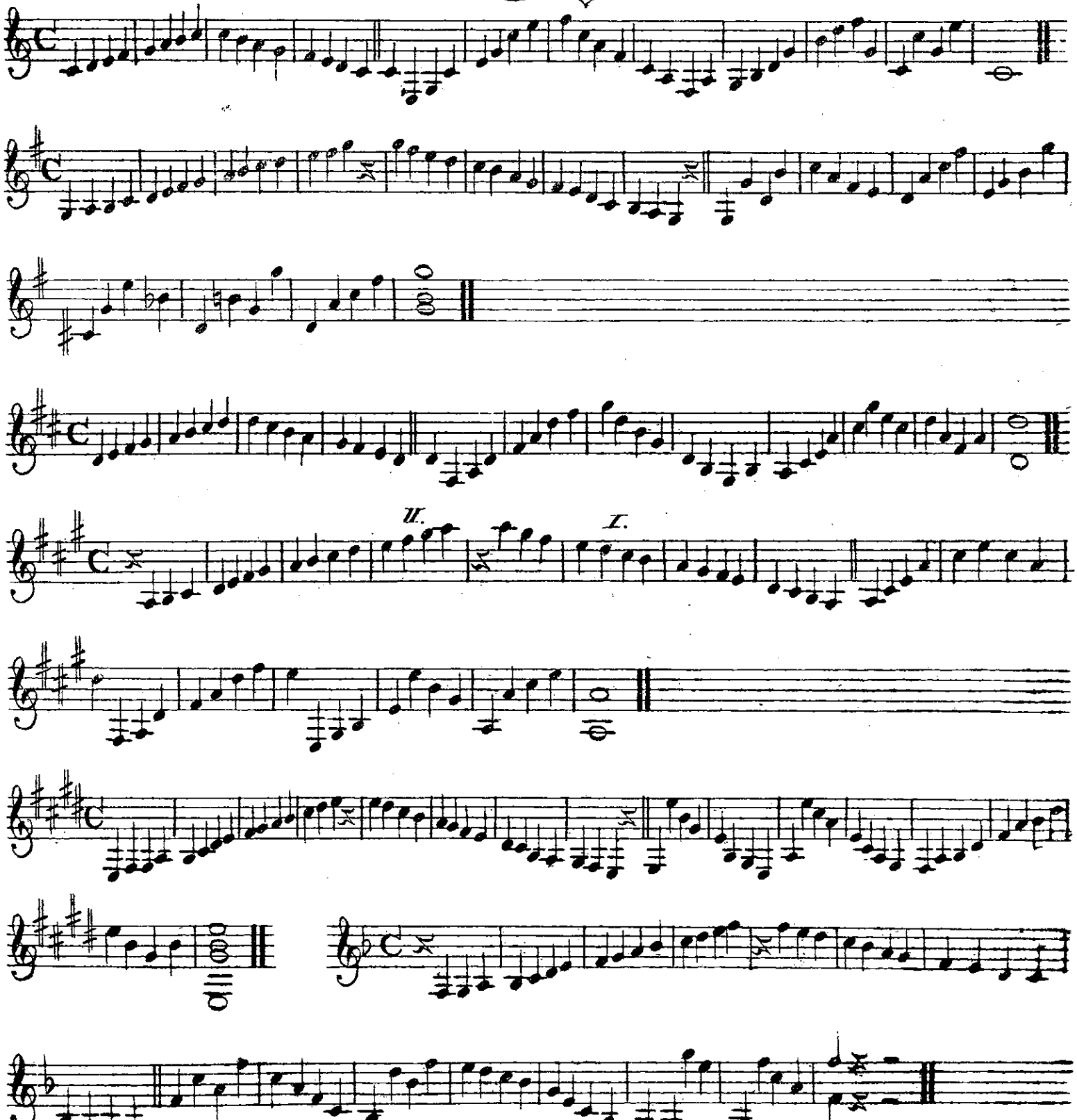
Octaven.

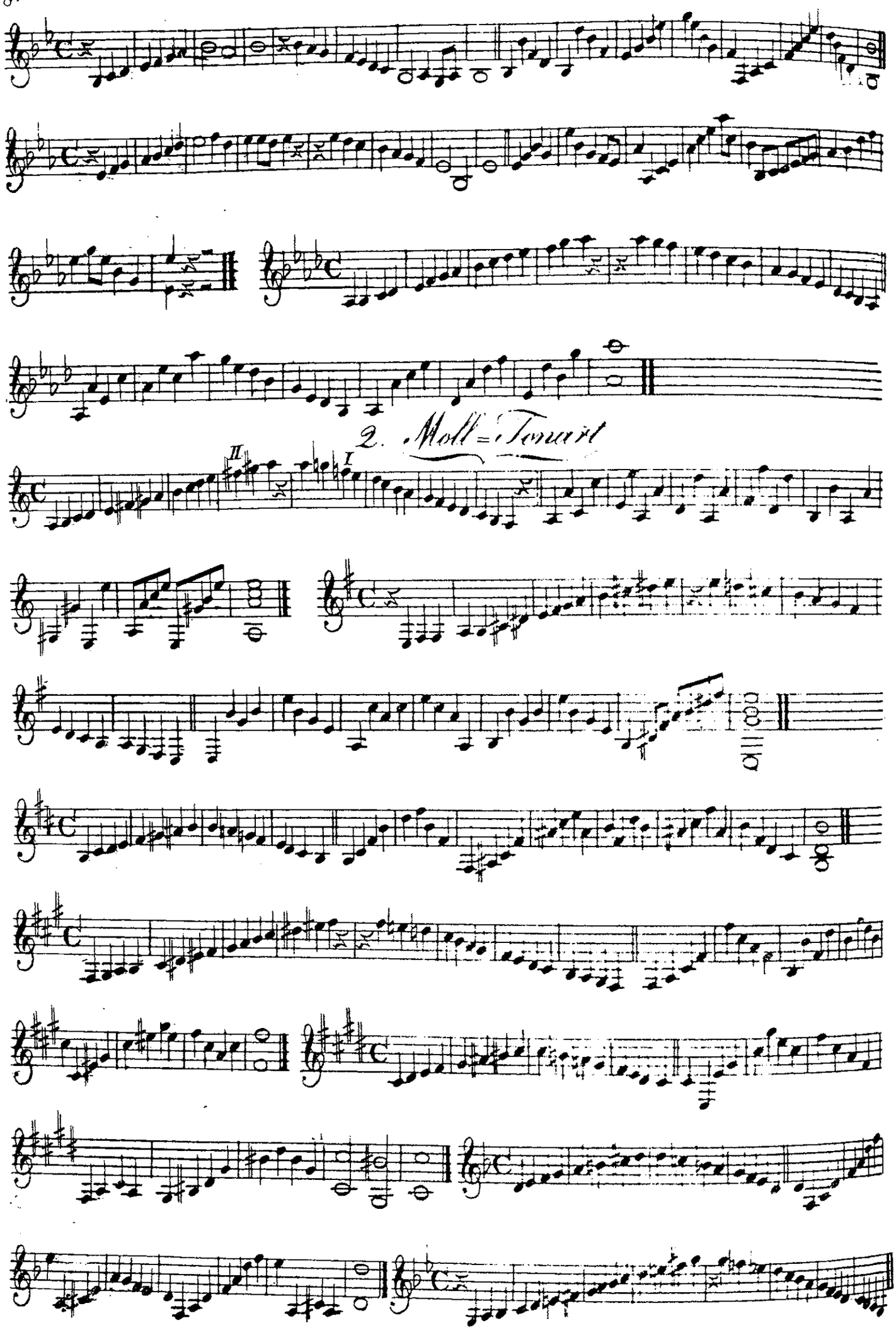


B: Scalen und verschiedene Intervallensprünge

in beiden Tonarten der gewöhnlicheren Töne, als fernere einfache Übungen im Treffen der Noten; jedoch schon mit genauester Beobachtung des vorgezeichneten Tactes, dessen Tempo nach Belieben gewählt werden kann.

1. Dur-Tonart




2. Moll-Tonart
II
I

C. 21 angenehme Tonstucke
zur weitern Uibung im Tacte.

Anmerkung. Bei allen diesen Uibungen wird die Fingerordnung in der linken Hand nur so, wie S. 116 des theoret. Theiles, und jene in der rechten Hand, nur wie S. 121 desselben Theiles lehret beobachtet, den hier handelt es sich blofs um die Erlernung des Tactes. Die nothwendigen Abweichungen davon sind angedeutet.

Presto *Aller Anfang ist schwer*

№ 1.

All=mod^to

№ 2.

Variation

№ 3.

Allegro

№ 4.

Andantino

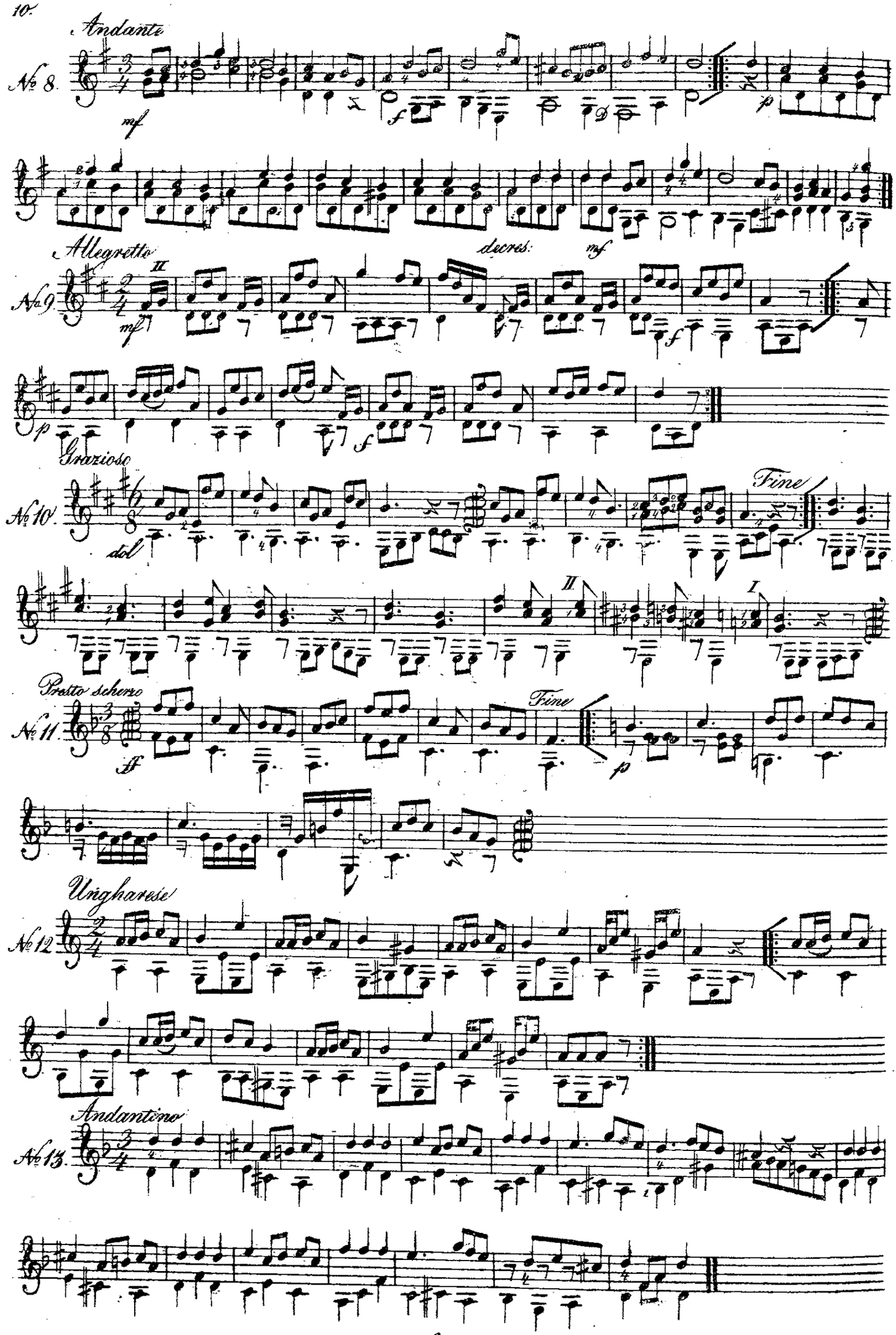
№ 5.

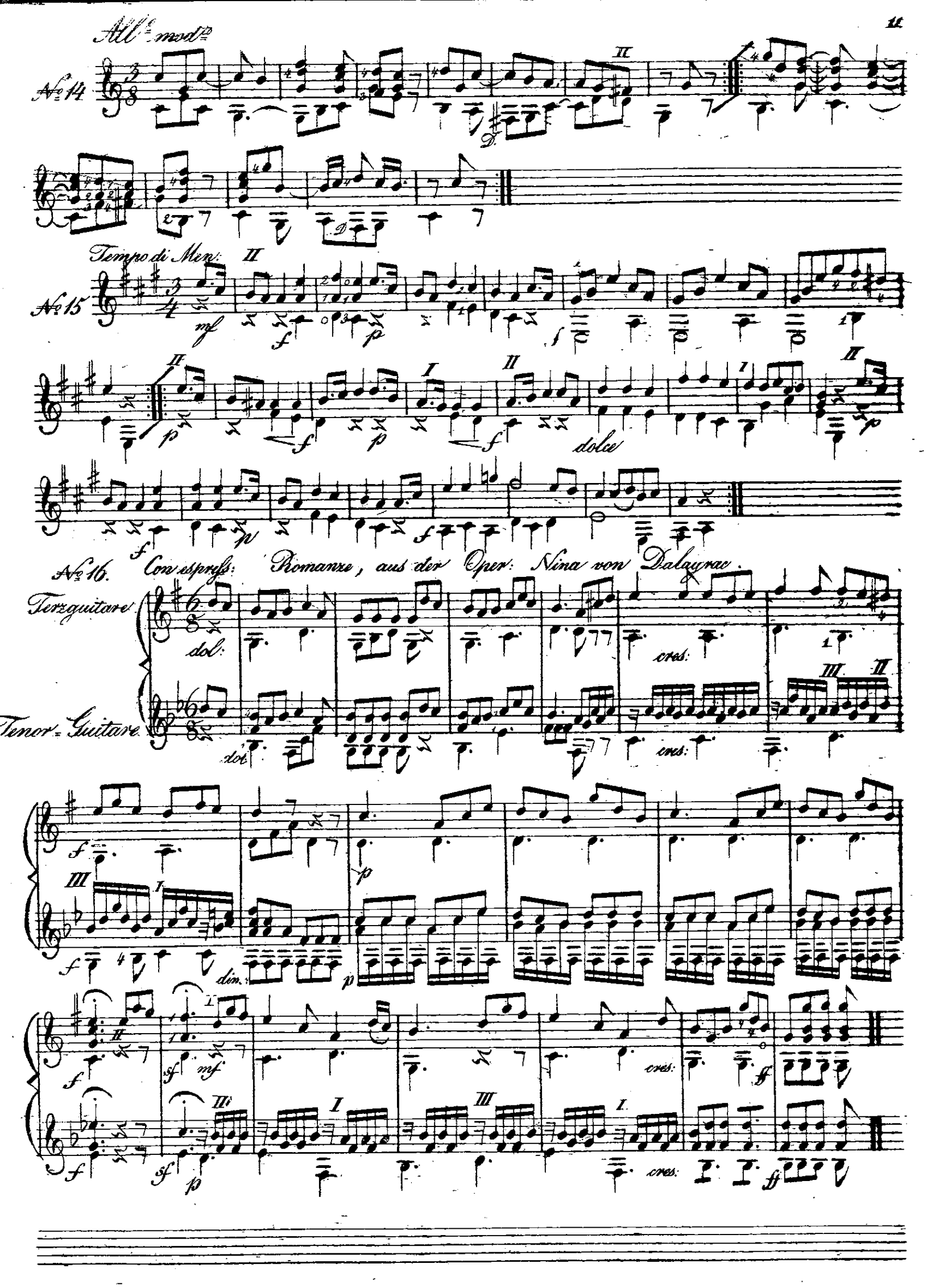
All^to

№ 6.

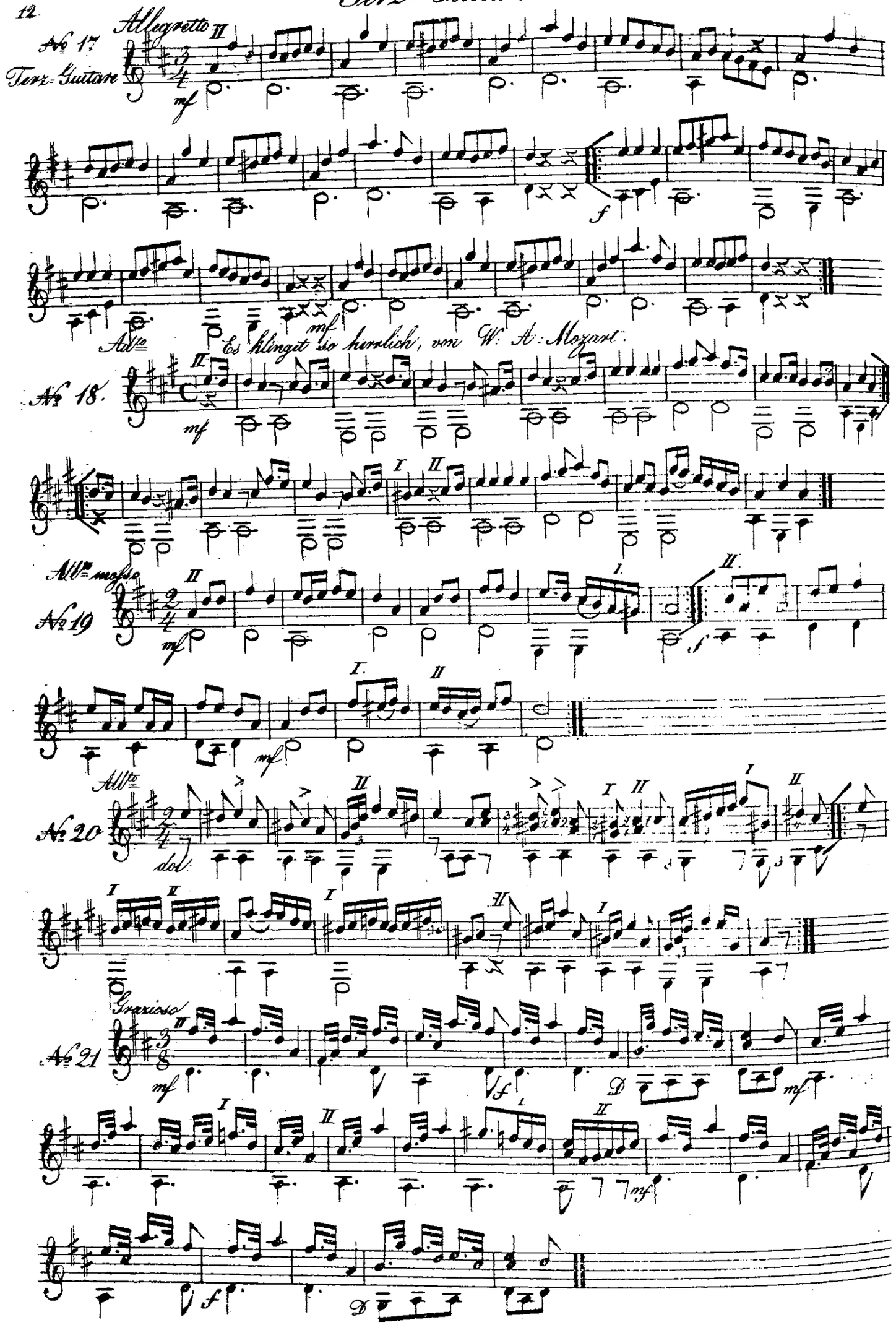
All^to

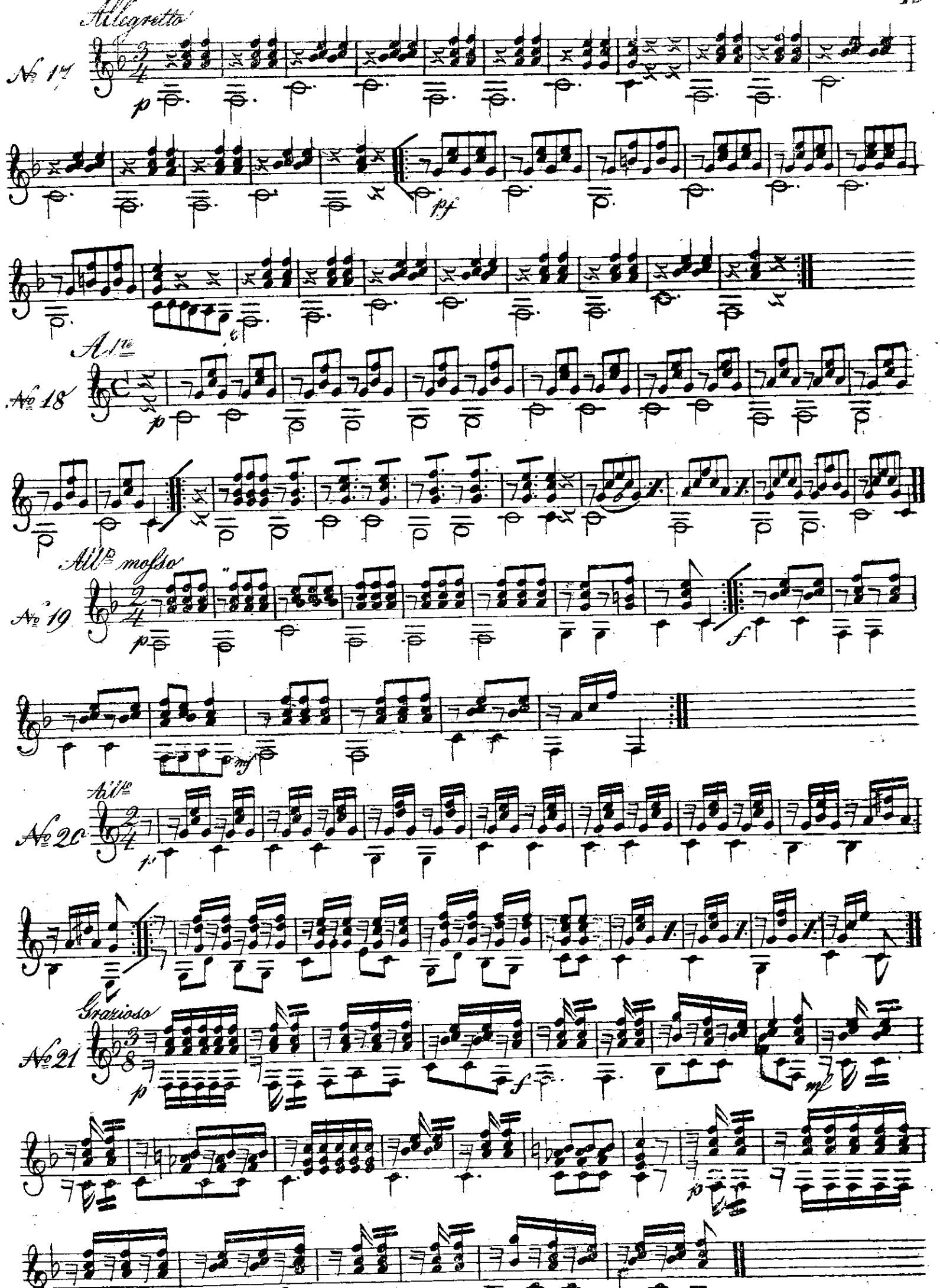
№ 7


Andante
№ 8.
mf
f
p
Allegretto
№ 9.
II
mf
decres:
mf
f
p
f
Grazioso
№ 10.
dol
Fine
II
I
Presto scherzo
№ 11.
ff
Fine
p
Ungharese
№ 12.
Andantino
№ 13.


All.o mod.to
No 14
Tempo di Men:
No 15
dolce
No 16.
Con espress: Romanze, aus der Oper: Nina von Dalayrac.
Terzguitare
Tenor-Guitare
dol:
cres:
dim:

Terz-Guitare




Allegretto
No 17
p
pf
Al.to
No 18
p
All.o mosso
No 19
p
f
mf
All.o
No 20
p
Grazioso
No 21
p
f
mf
p

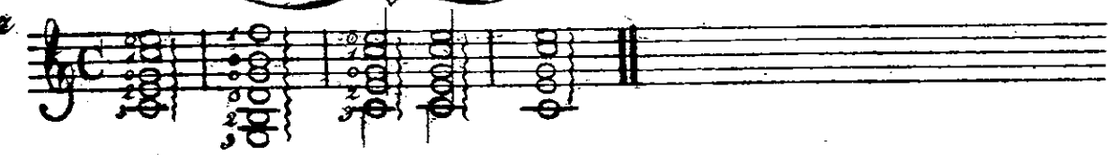
Nº III.

Accord = Übungen.

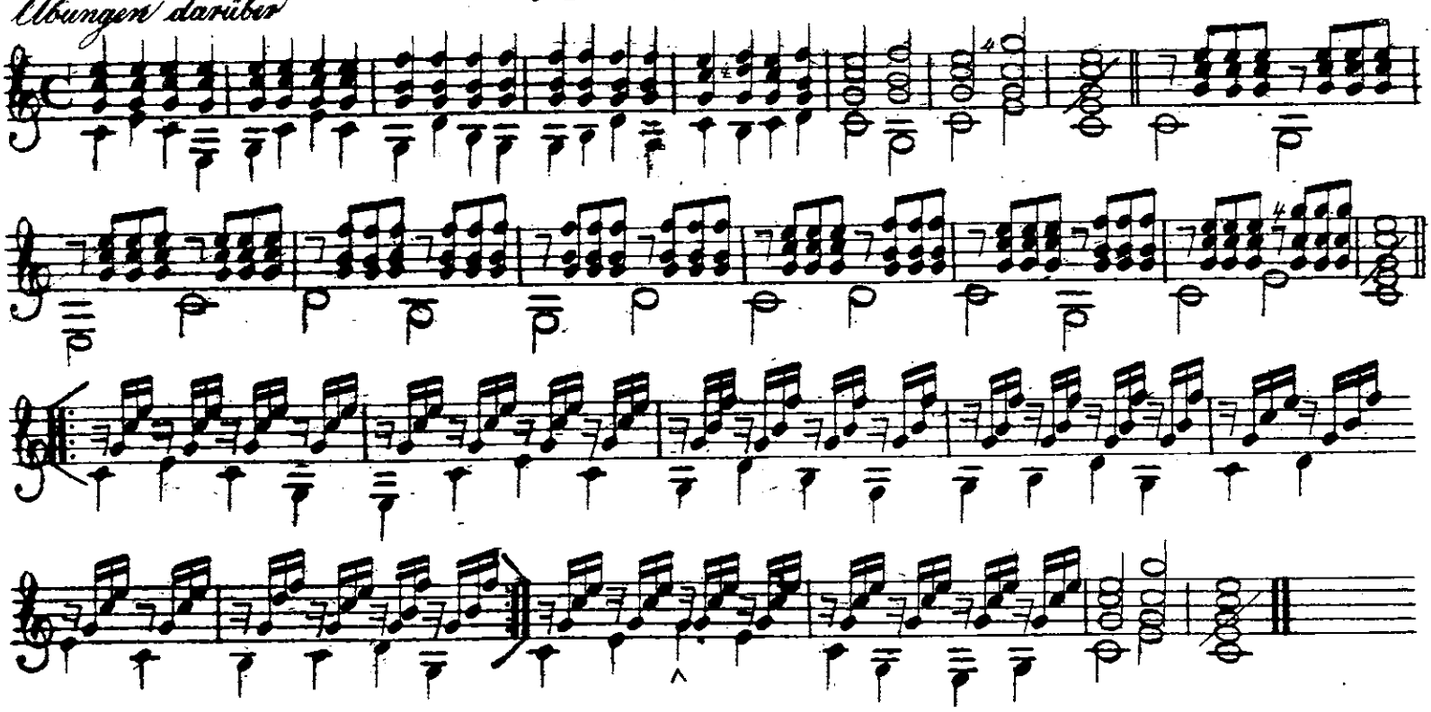
A Einfache Cadenzen in der untersten Lage aus allen Tönen, mit Übungen in den gebräuchlichsten Arpeggien.

1. Dur Tonart

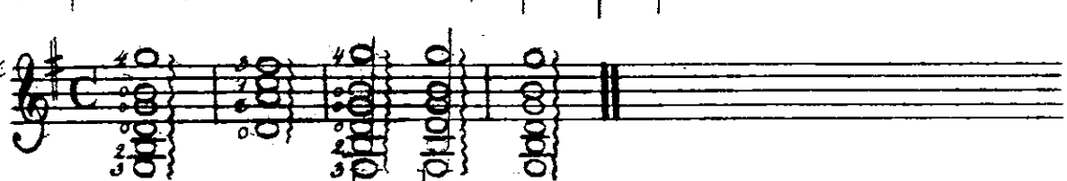
Einfache Cadenz in C dur



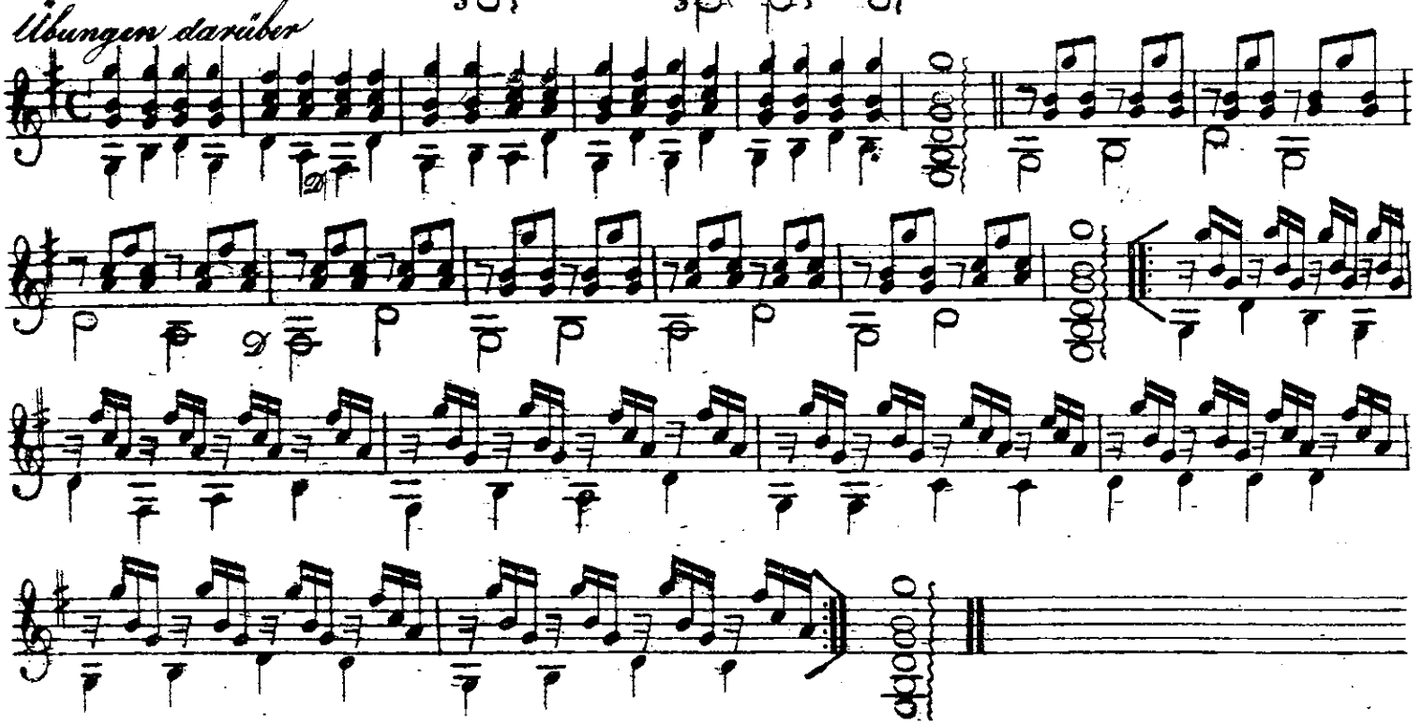
Übungen darüber



Einfache Cadenz in G dur

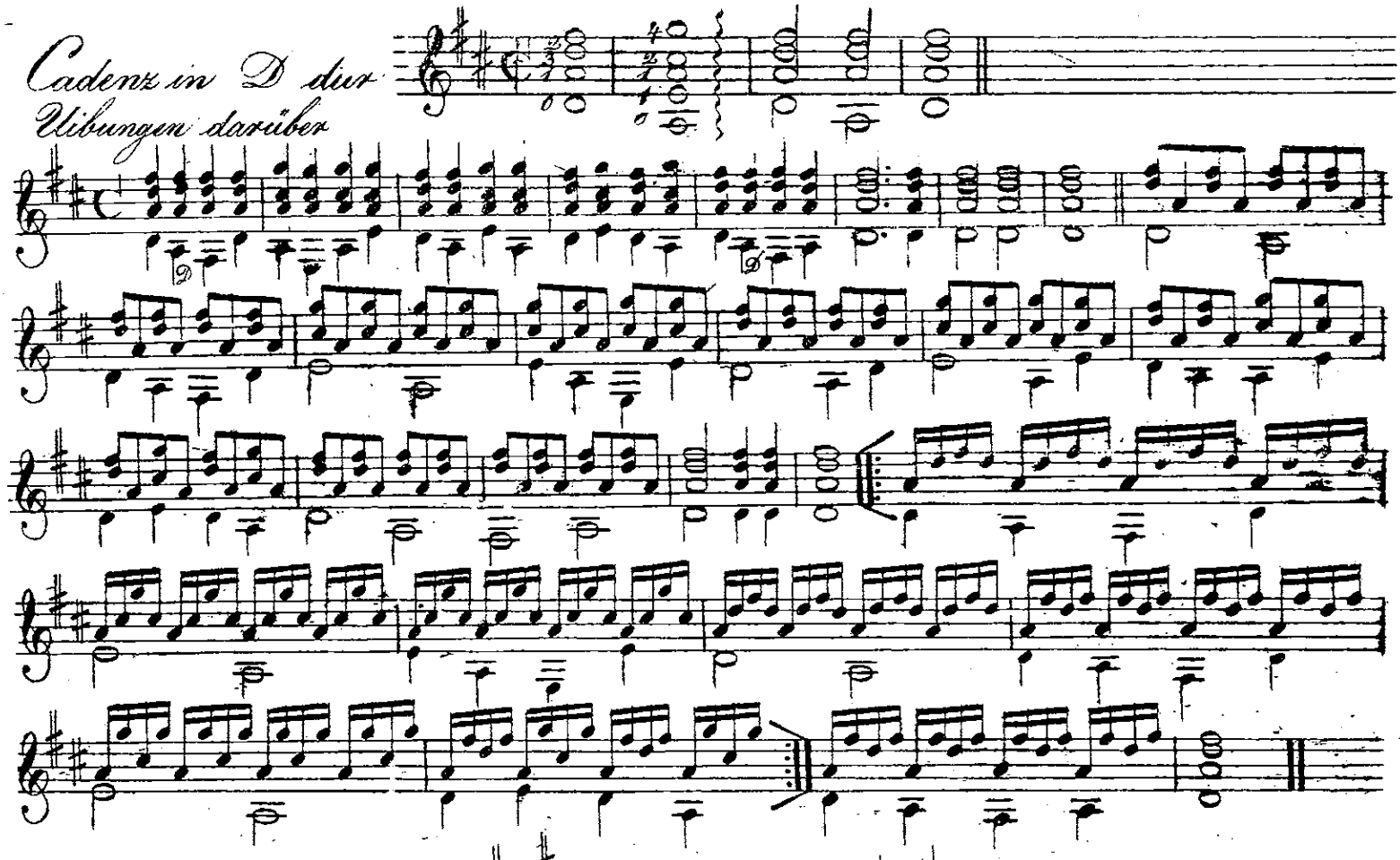


Übungen darüber



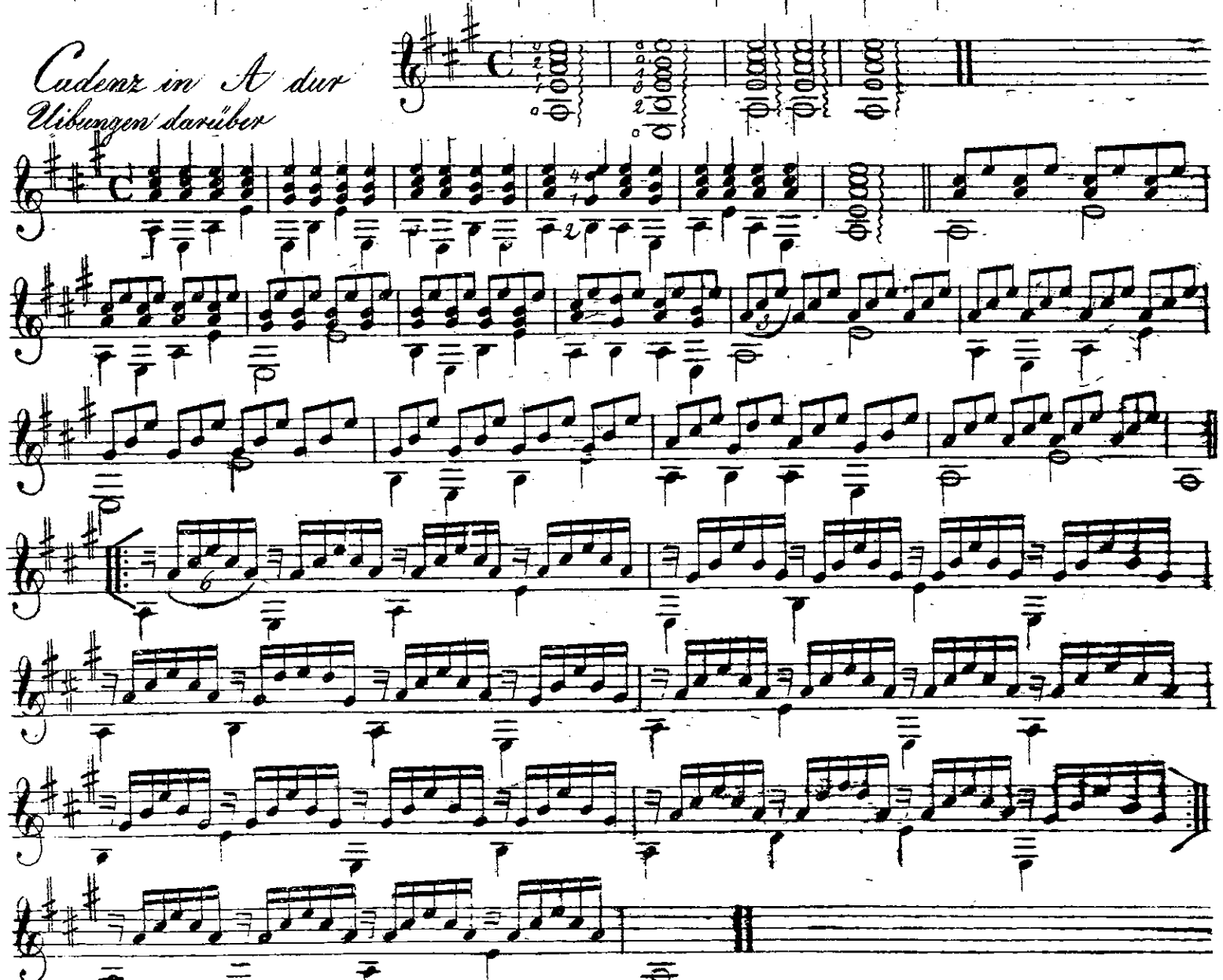
Cadenz in D dur

Uibungen darüber



Cadenz in A dur

Uibungen darüber



Cadenz in E dur

Uibungen darüber

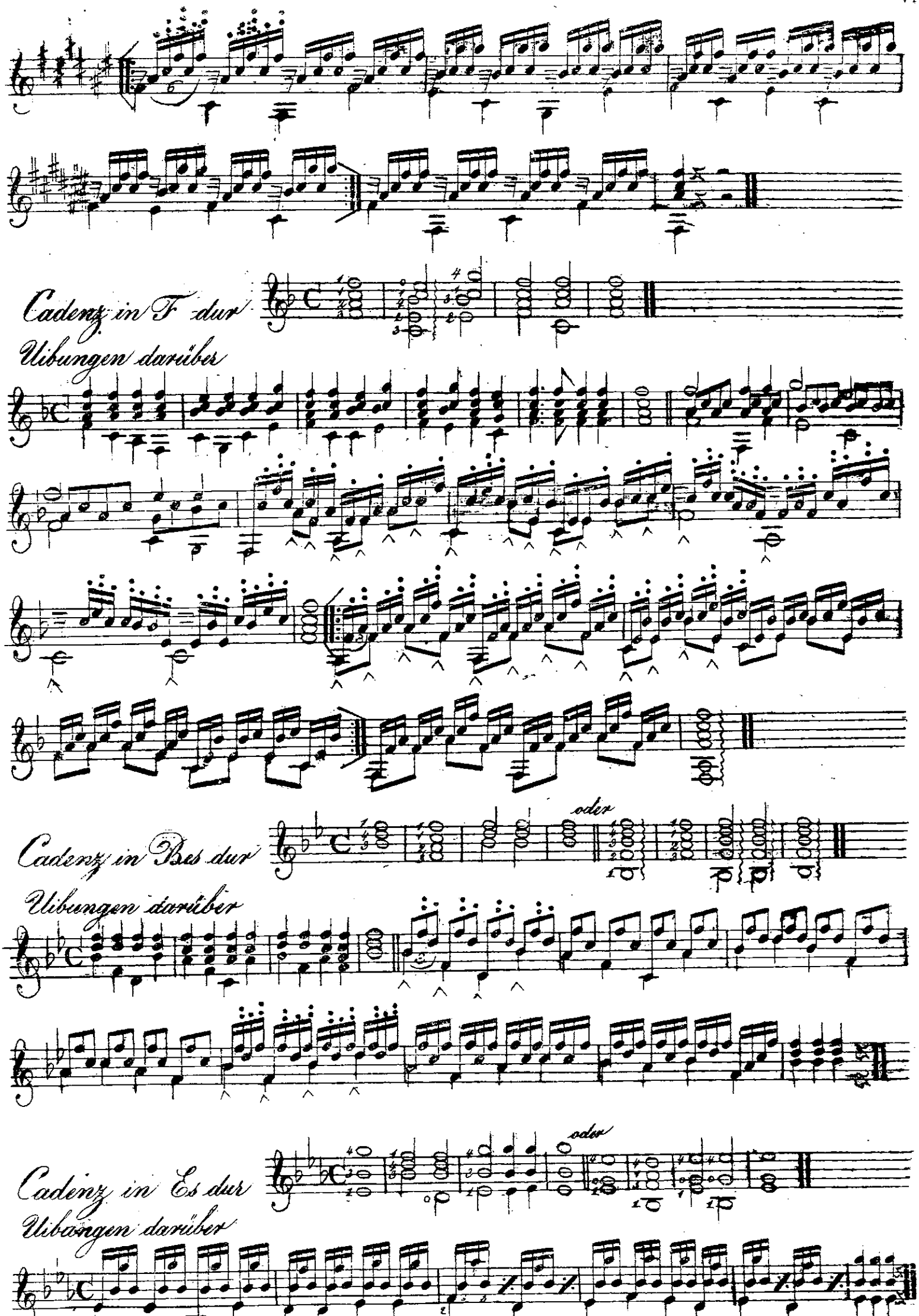
Cadenz in B dur

oder

Uibungen darüber

Cadenz in Fis dur

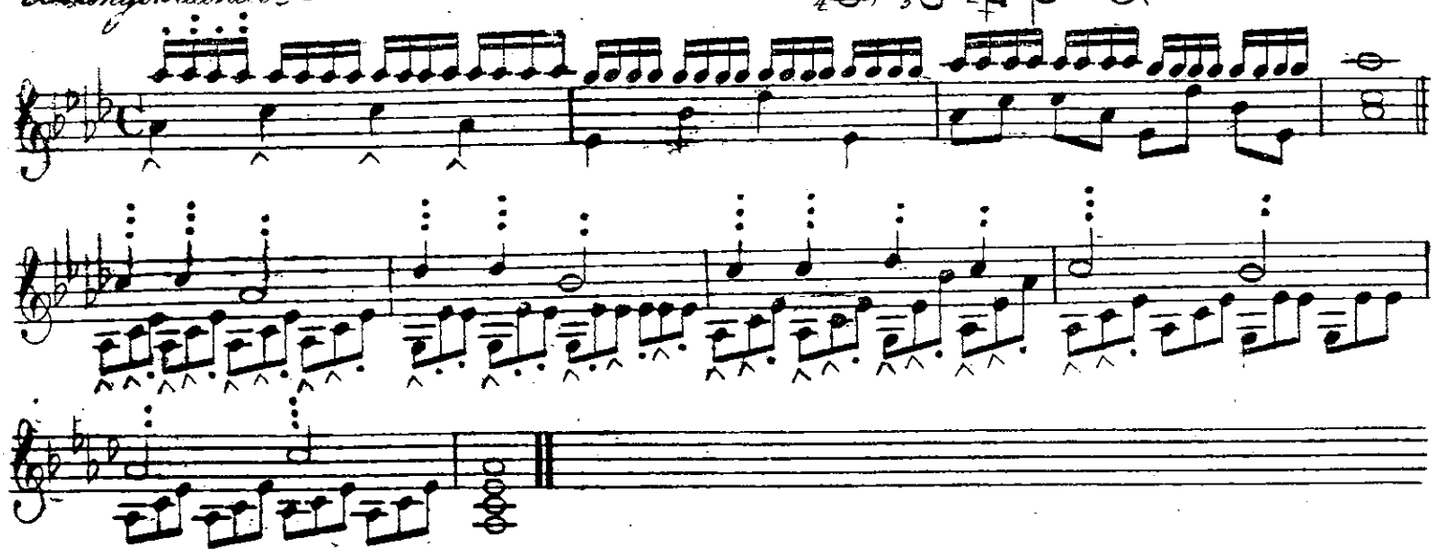
Uibungen darüber


Cadenz in F dur
Uibungen darüber
oder
Cadenz in Bes dur
Uibungen darüber
oder
Cadenz in Es dur
Uibungen darüber

Cadenz in As dur

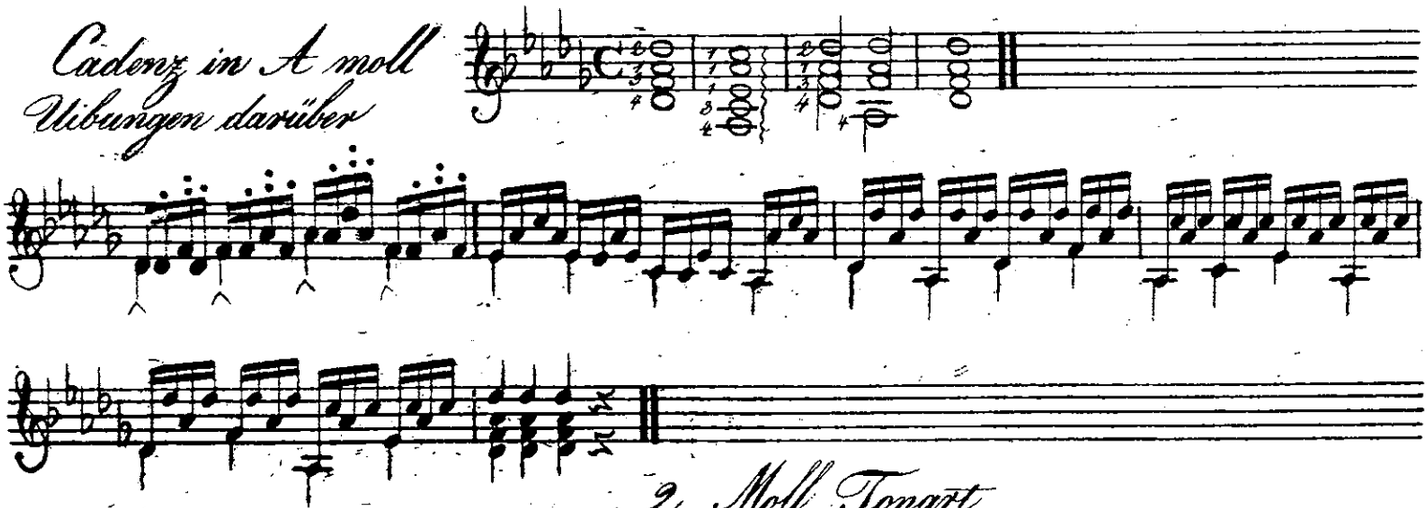
oder

Uibungen darüber



Cadenz in A moll

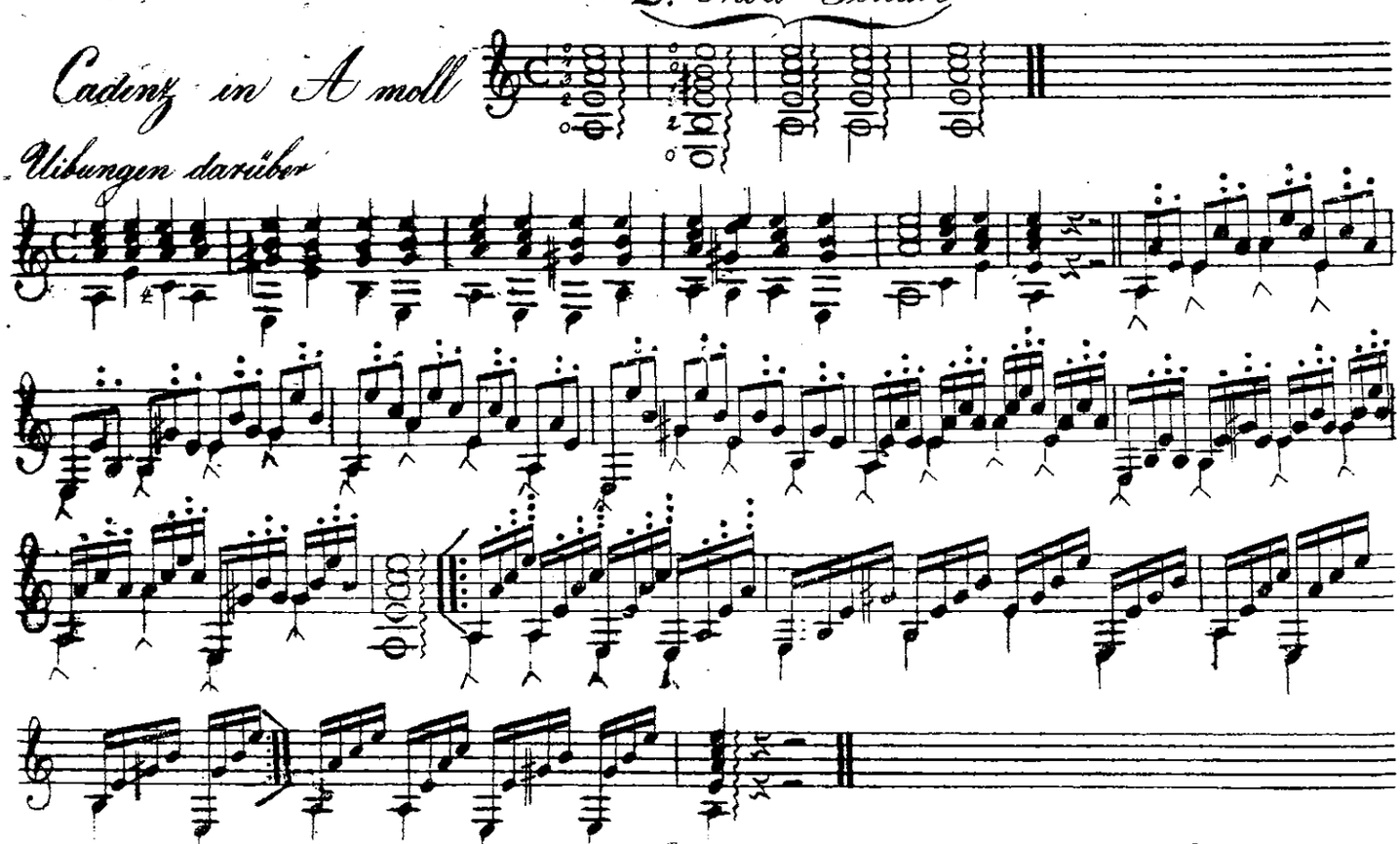
Uibungen darüber



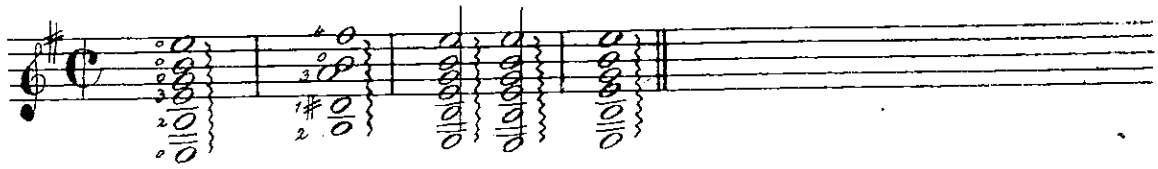
2. Moll Tonart

Cadenz in A moll

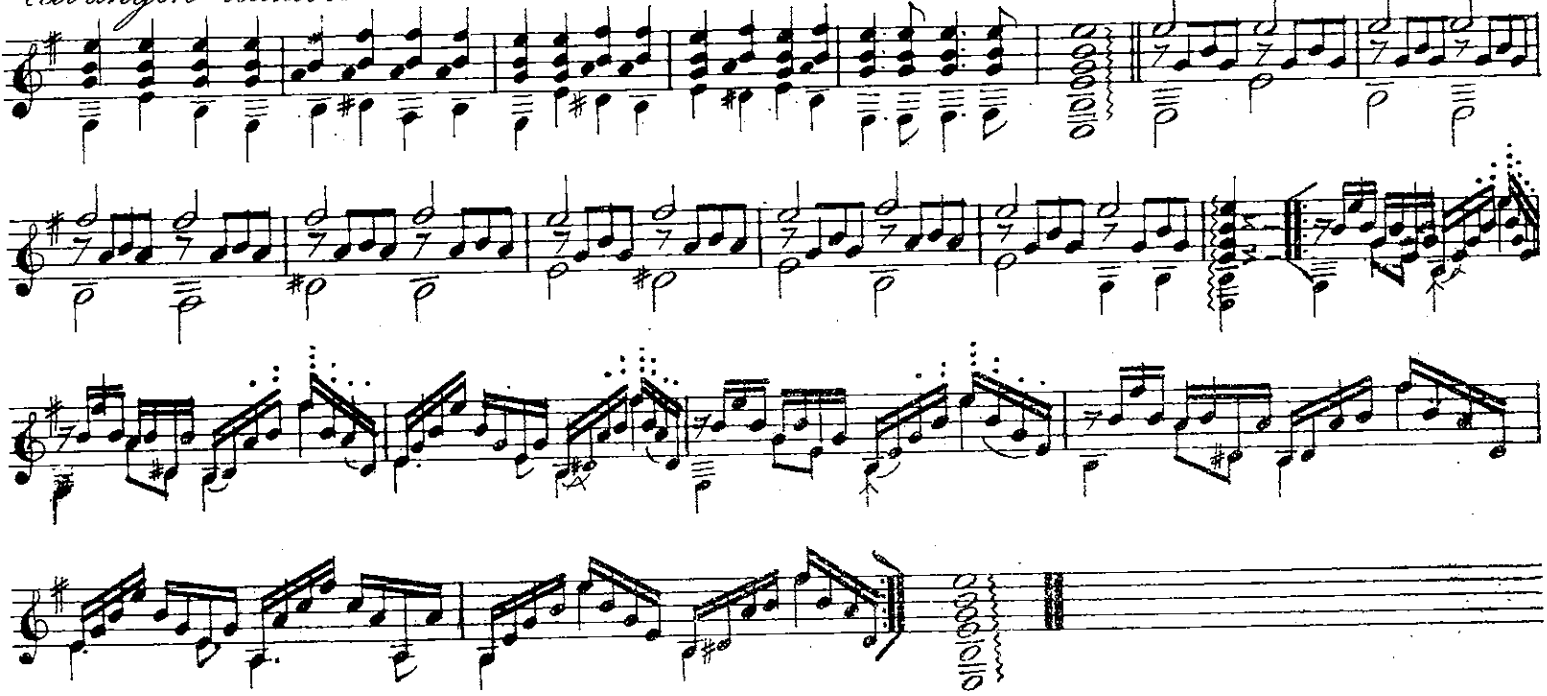
Uibungen darüber



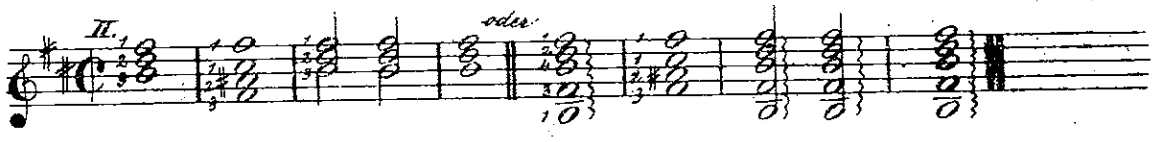
Cadenz in E-moll



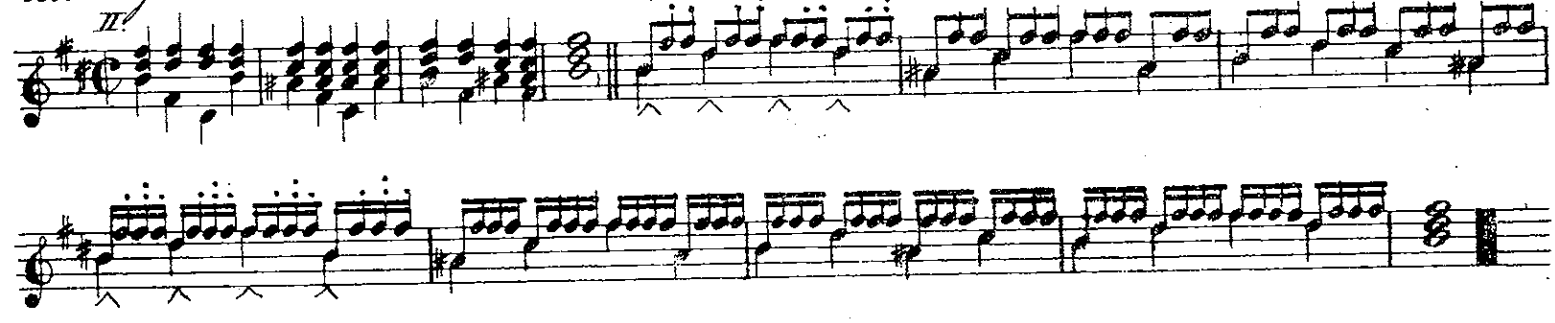
Übungen darüber



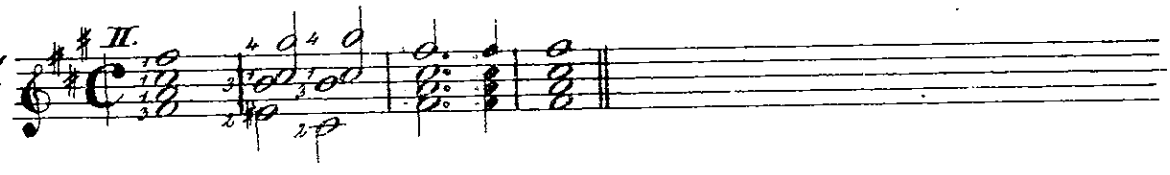
Cadenz in B-moll



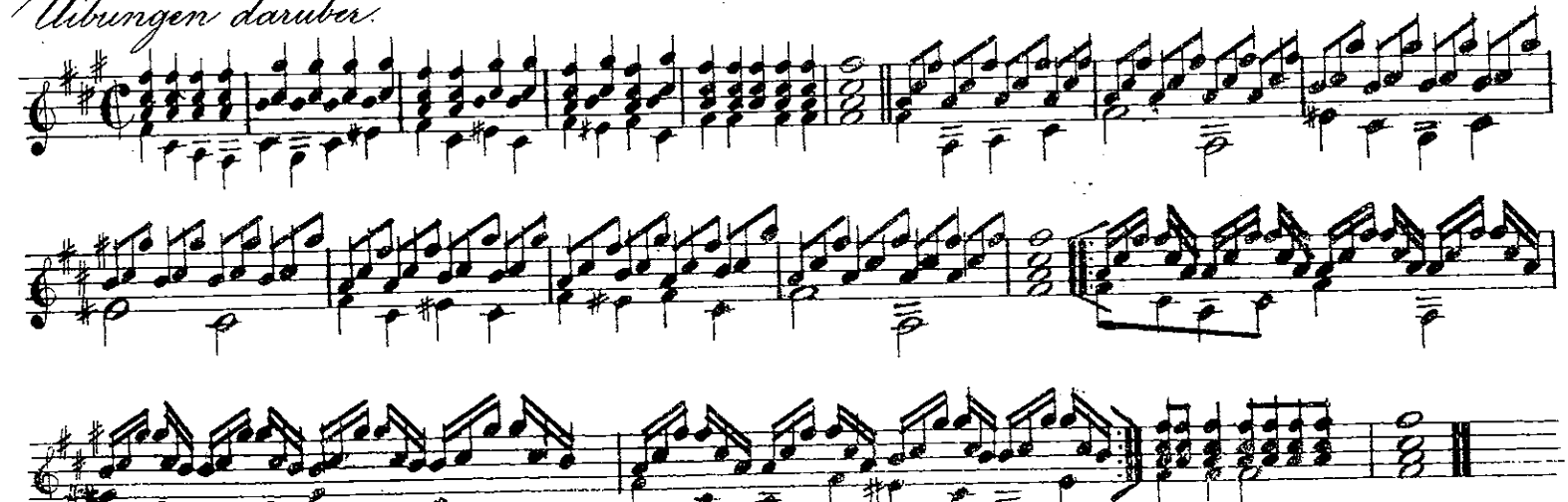
Übungen darüber



Cadenz in Fis-moll



Übungen darüber



Cadenz in Cis moll

oder

Uibungen darüber

Cadenz in D moll

Uibungen darüber

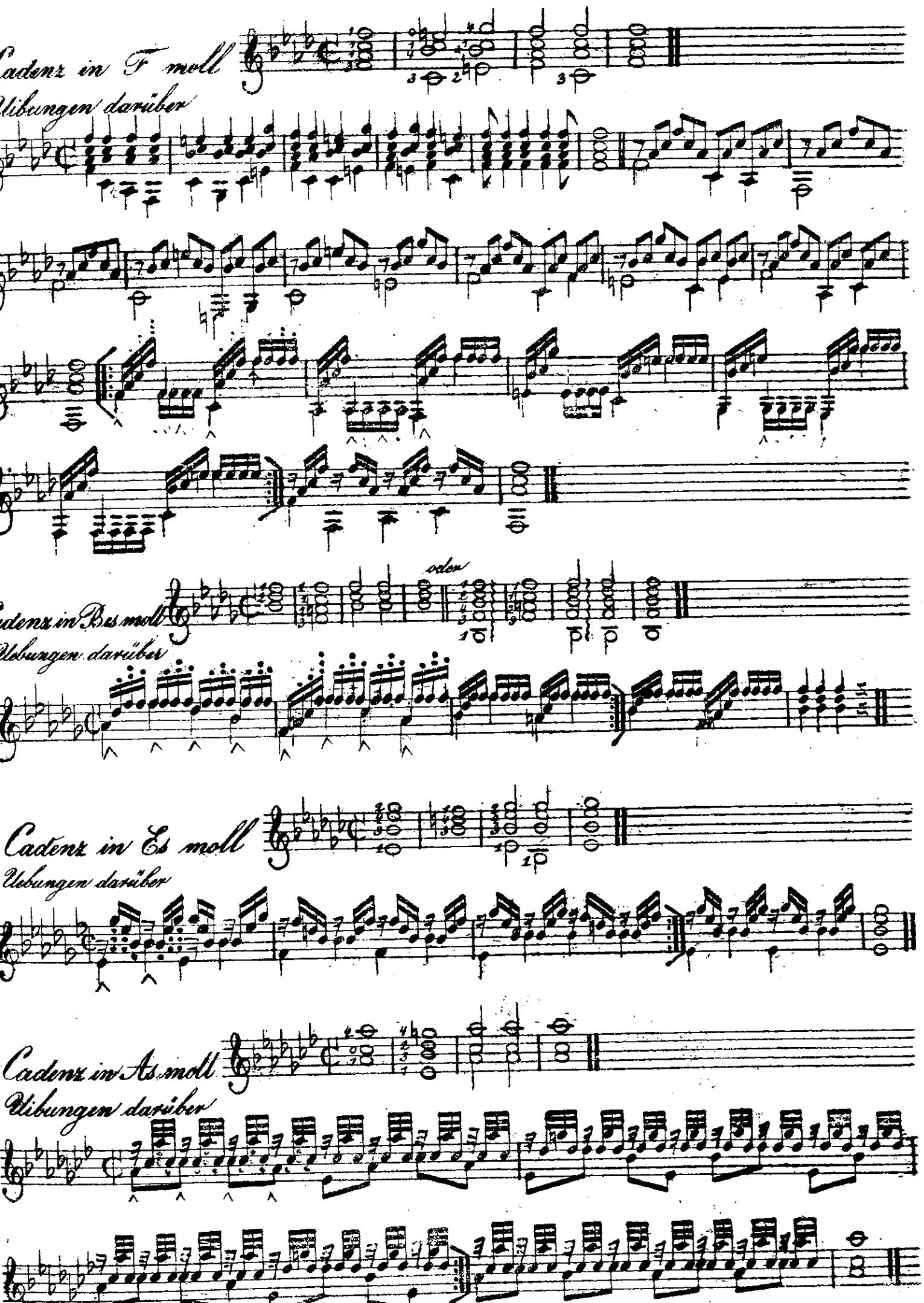
Cadenz in G moll

Uibungen darüber

Cadenz in C moll

oder

Uibungen darüber

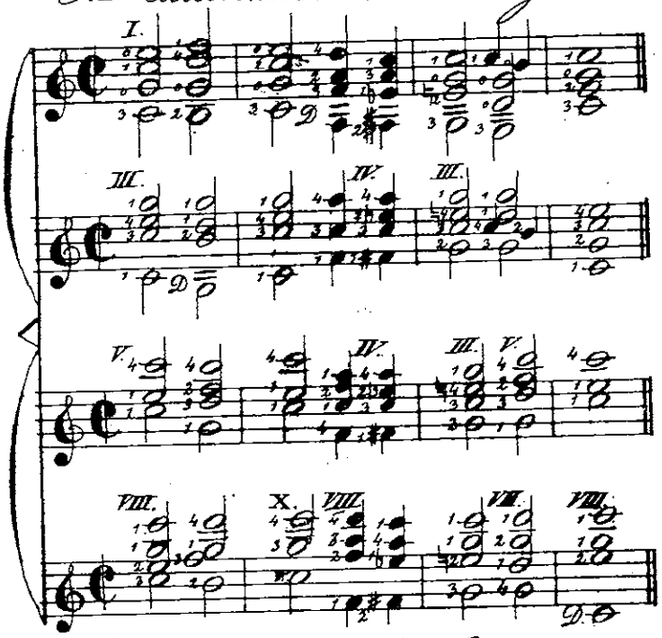

Cadenz in F moll
Uebungen darüber
oder
Cadenz in Es moll
Uebungen darüber
Cadenz in As moll
Uebungen darüber

B. Verlängerte Cadenzen.

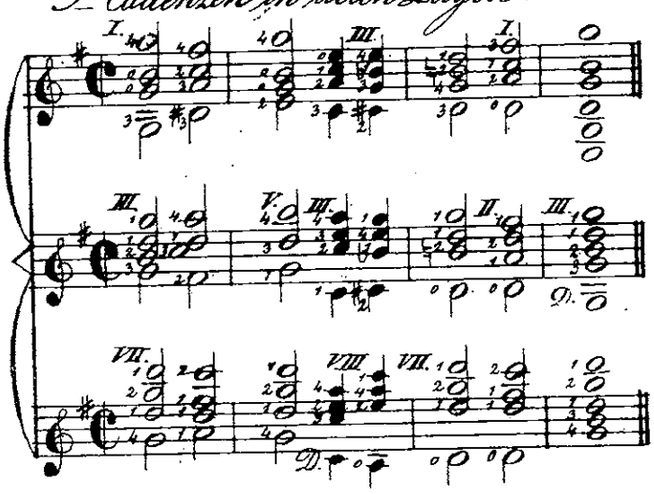
in allen Lagen und aus allen Tönen in beiden Tonarten ohne Arpeggien.

Dur Tonart

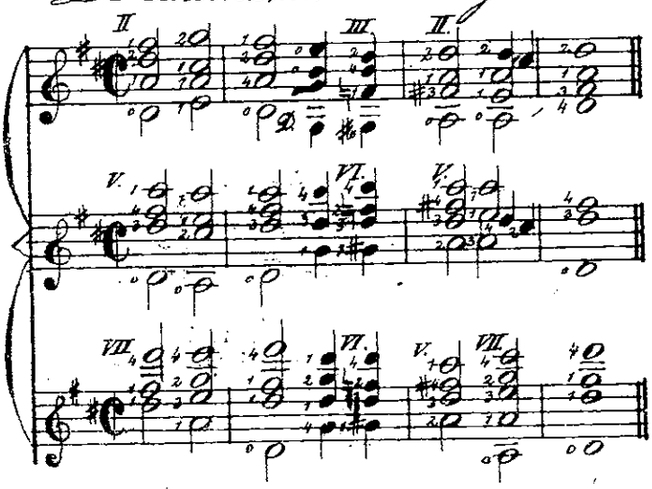
C. Cadenzen in allen Lagen.



G. Cadenzen in allen Lagen.

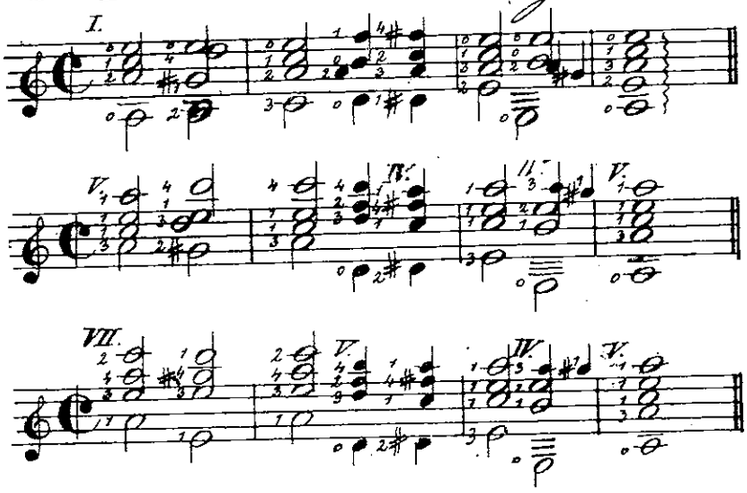


D. Cadenz in allen Lagen.

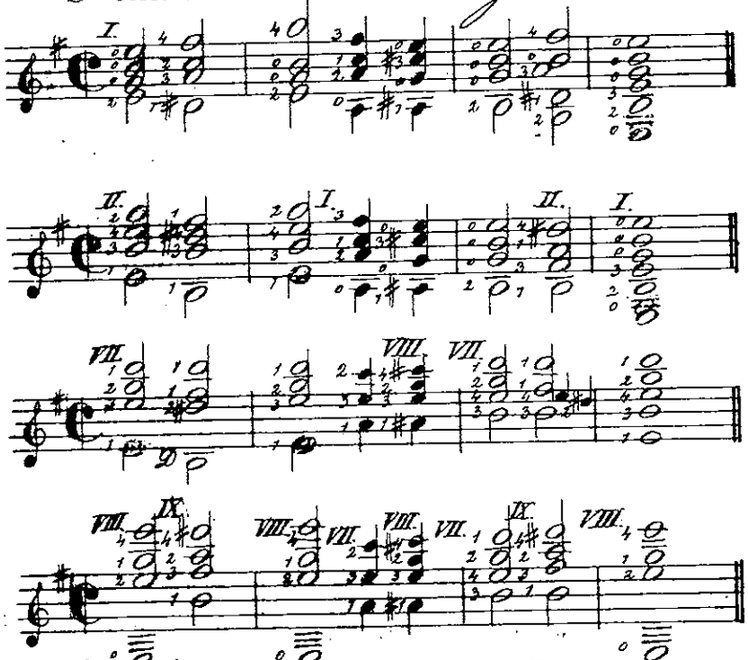


Moll-Tonart.

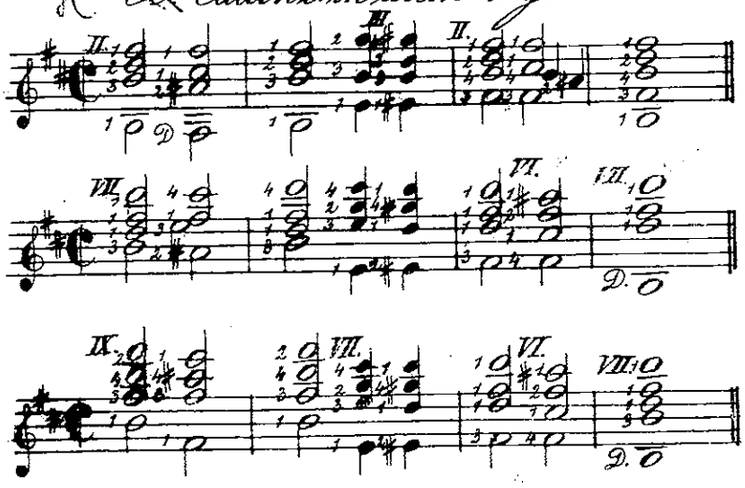
A. Cadenzen in allen Lagen.



E. Cadenzen in allen Lagen.

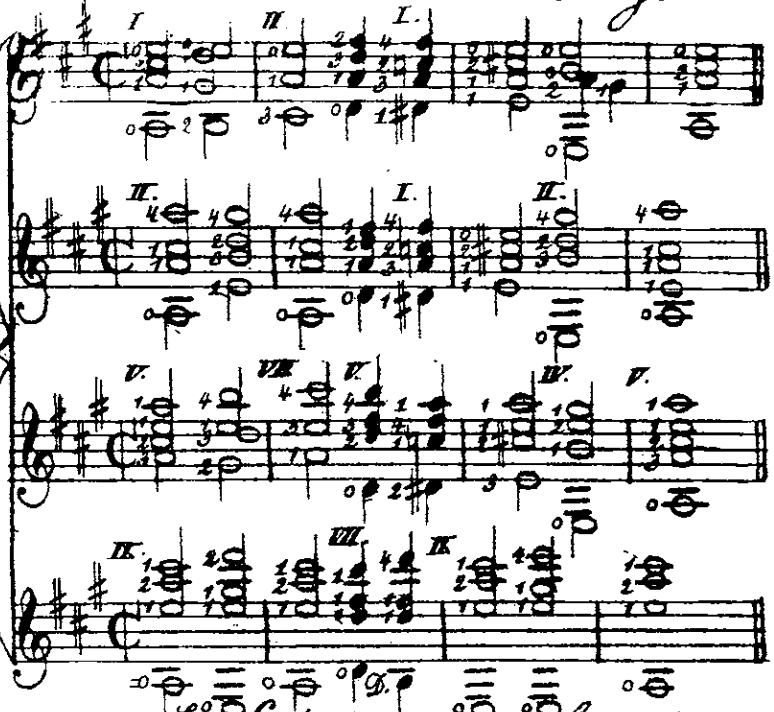


H. Cadenz in allen Lagen.

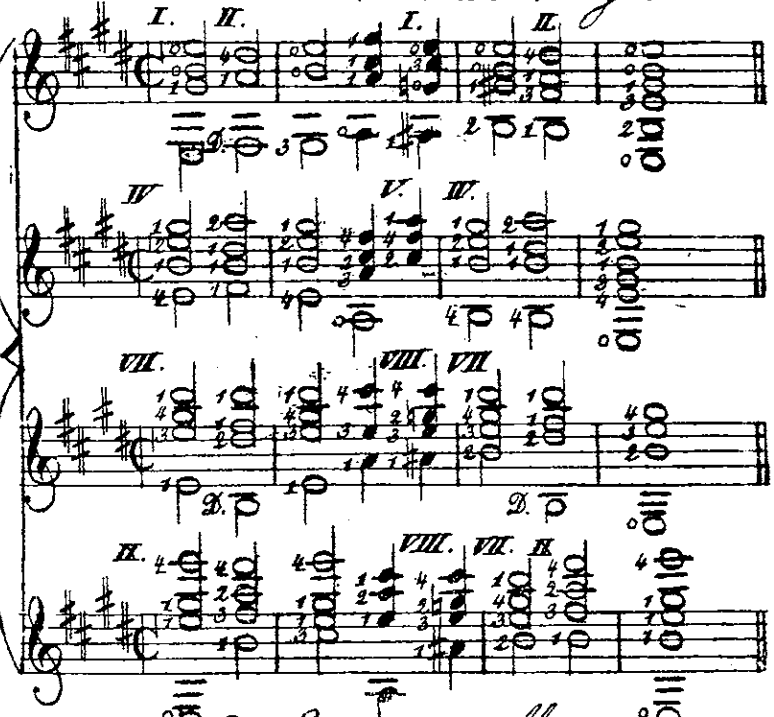


Dur

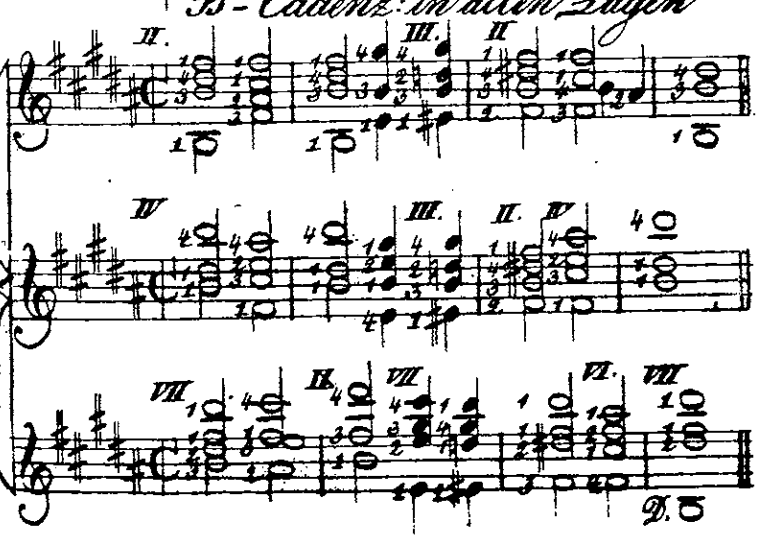
A - Cadenzen in allen Lagen



E - Cadenzen in allen Lagen

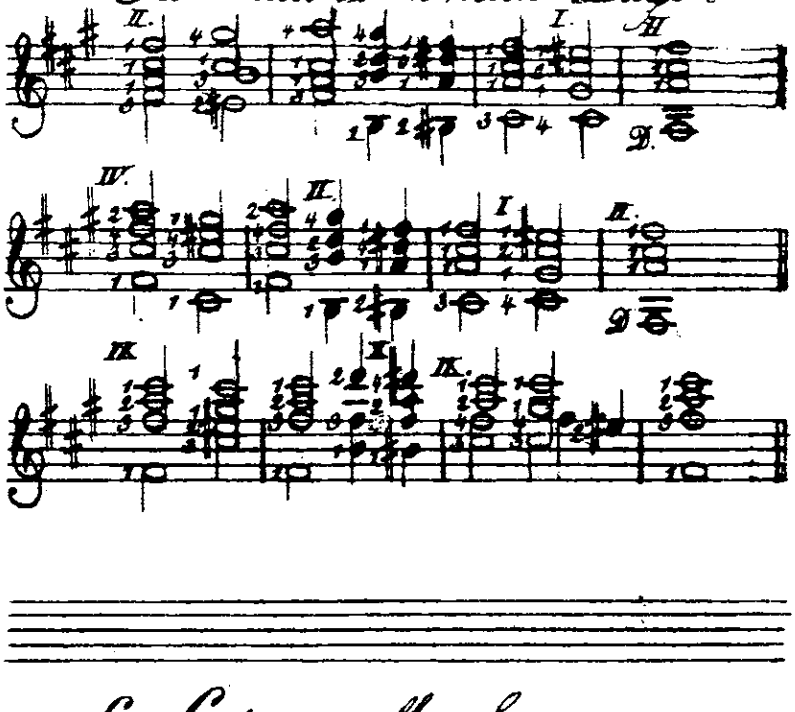


B - Cadenz: in allen Lagen

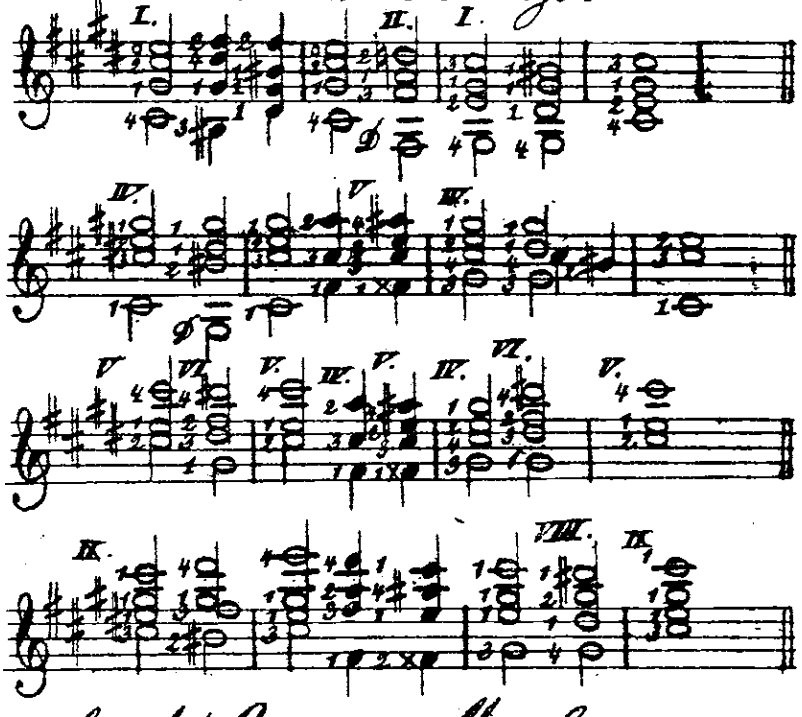


Moll

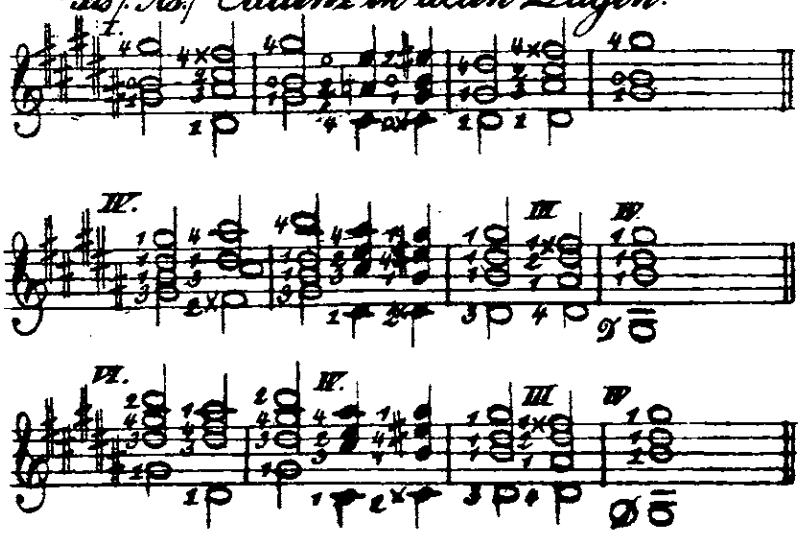
Fis - Cadenz: in allen Lagen



Cis - Cadenz: in allen Lagen.

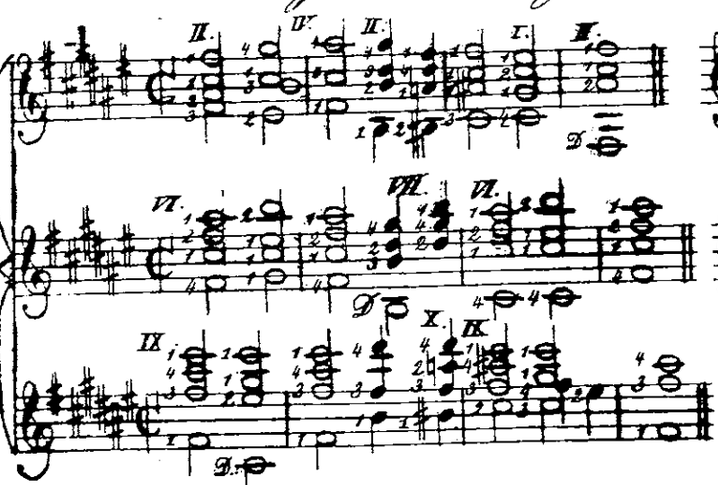


Gis/As/ Cadenz in allen Lagen.

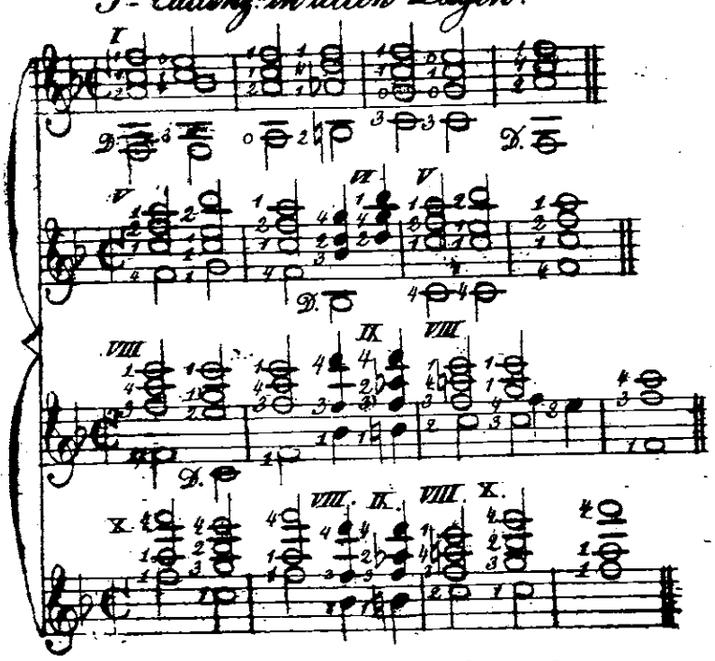


Dur

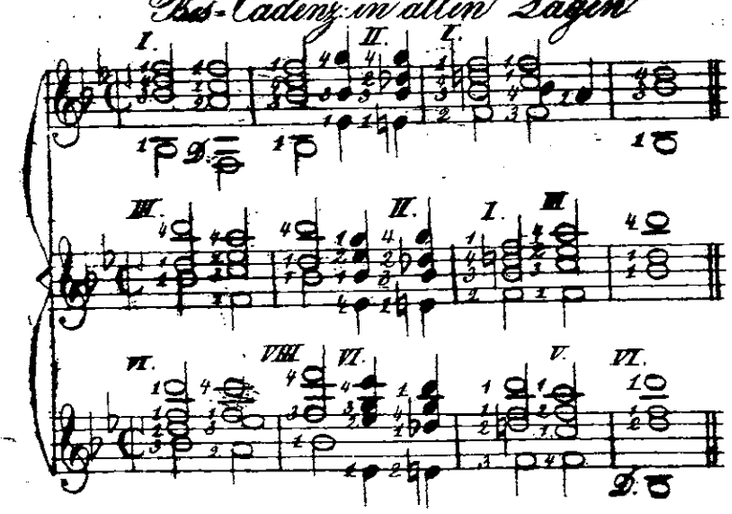
Fis-Cadenzen in allen Lagen



F-Cadenz in allen Lagen.

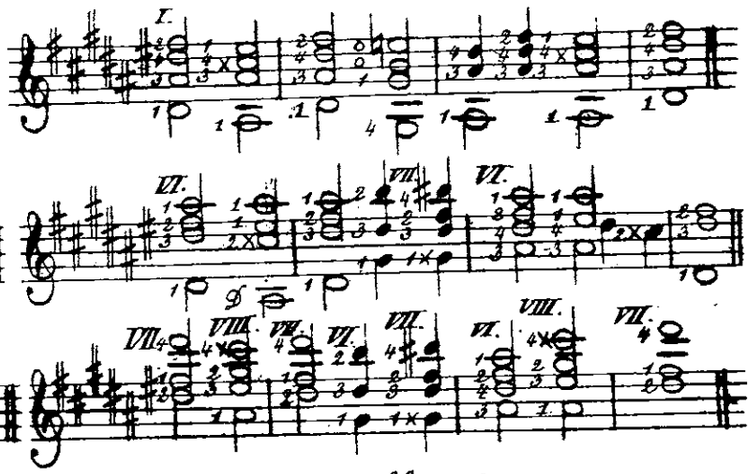


Bes-Cadenz in allen Lagen

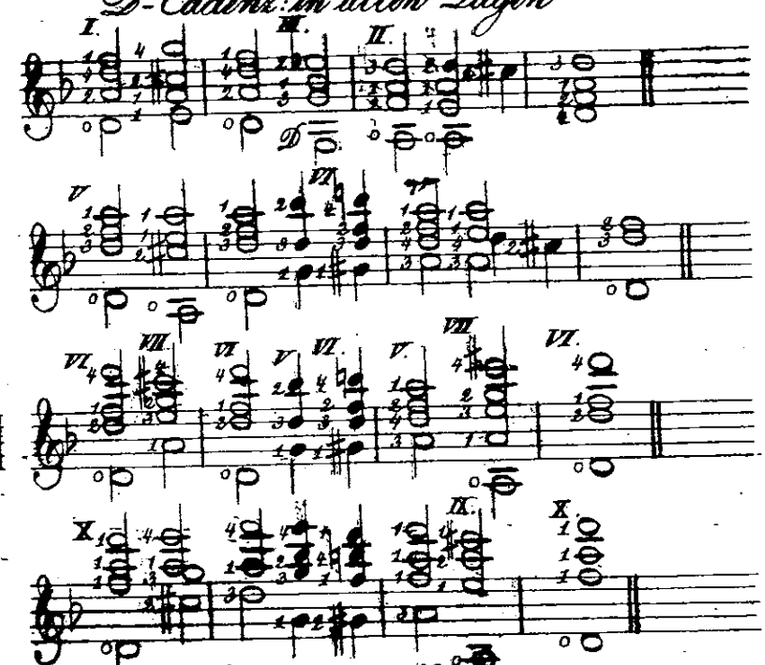


Moll

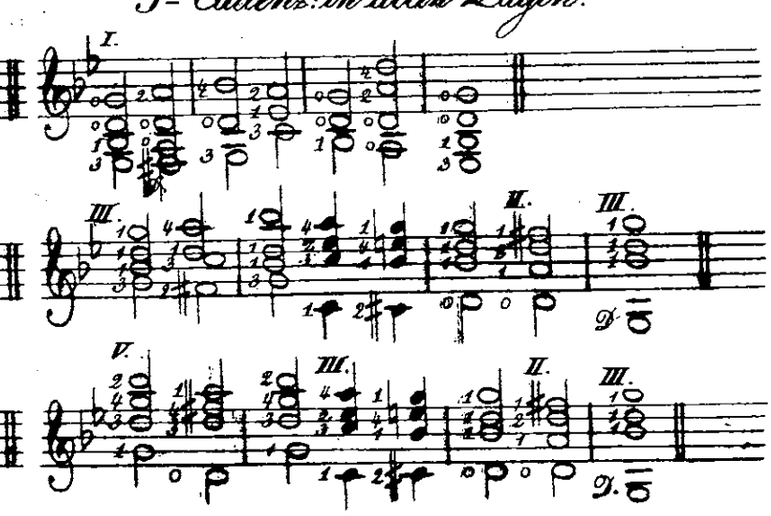
Dis/Es/ Cadenzen in allen Lagen



D-Cadenz in allen Lagen

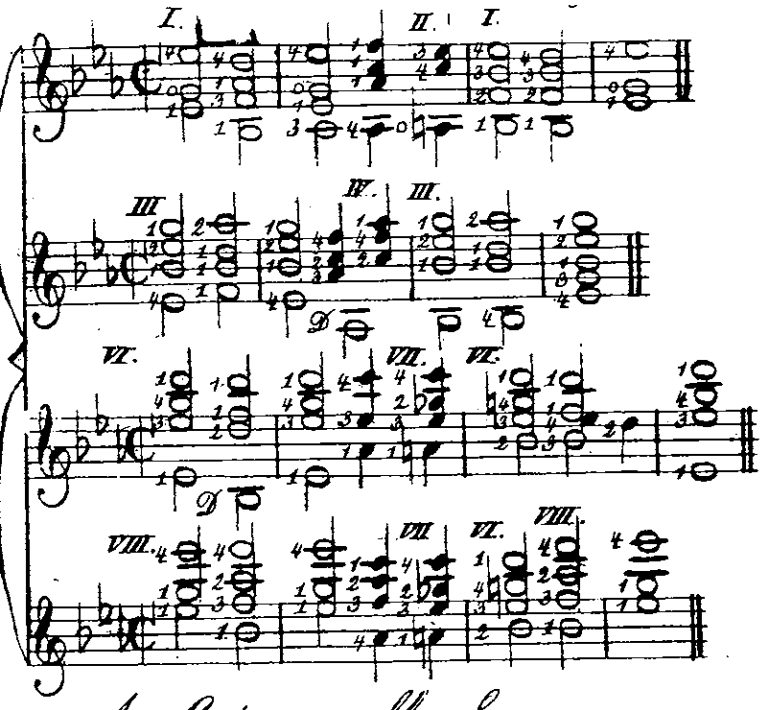


G-Cadenz in allen Lagen.



Dur

Es-Cadenzen in allen Lagen.



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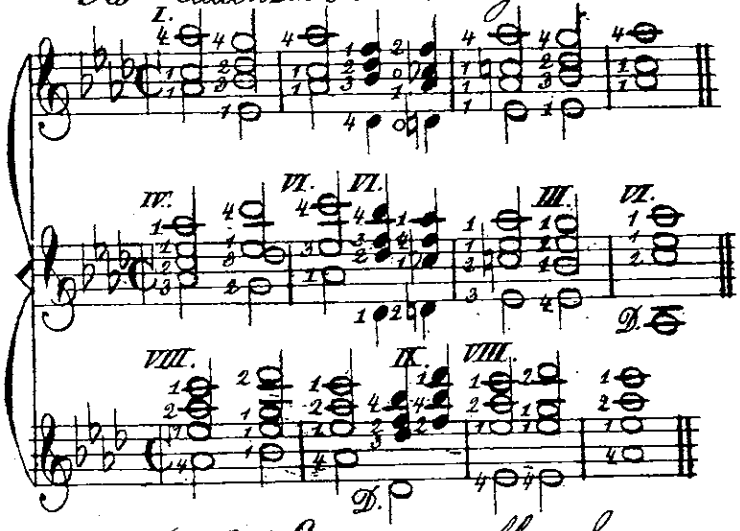
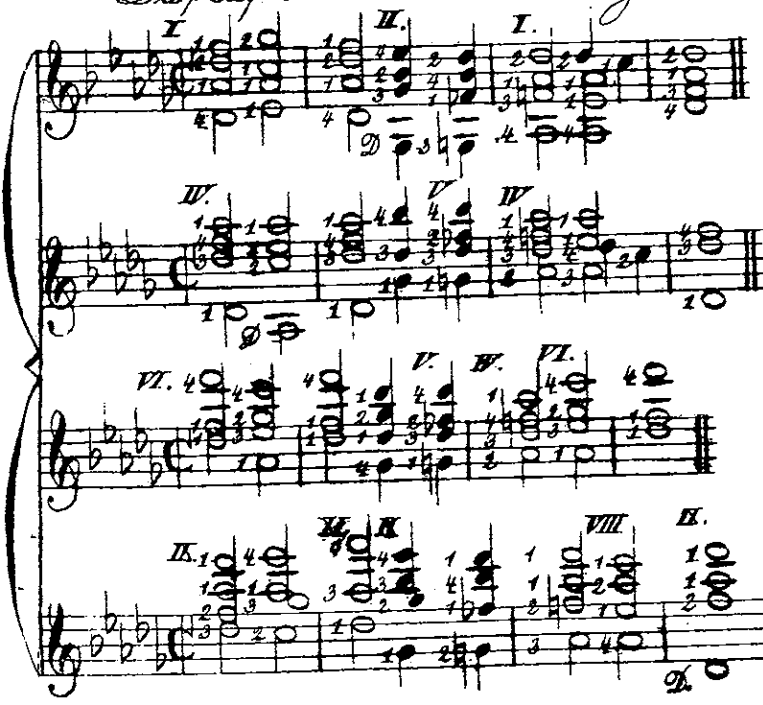
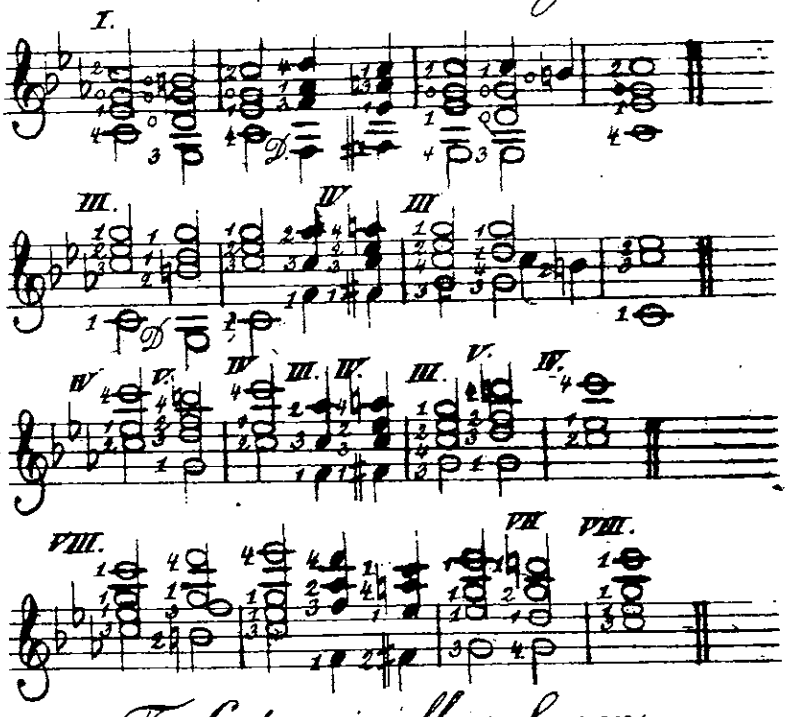


Des/Cis/ Cadenz: in allen Lagen



Moll.

C-Cadenz: in allen Lagen.



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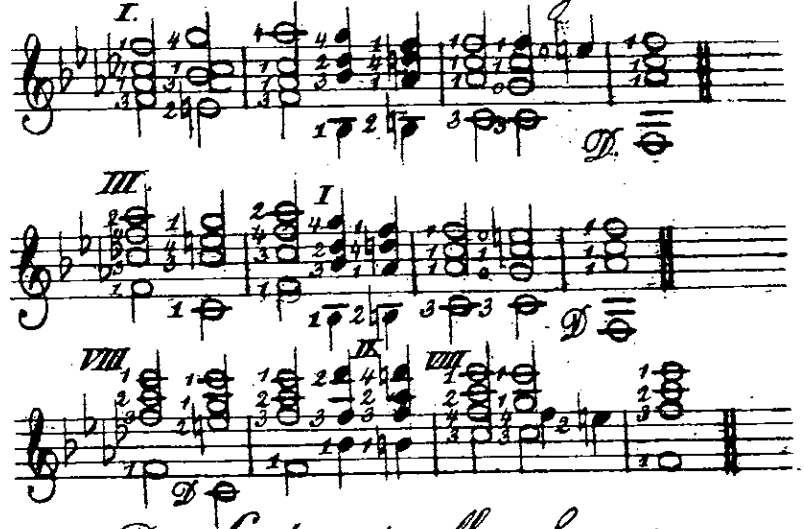
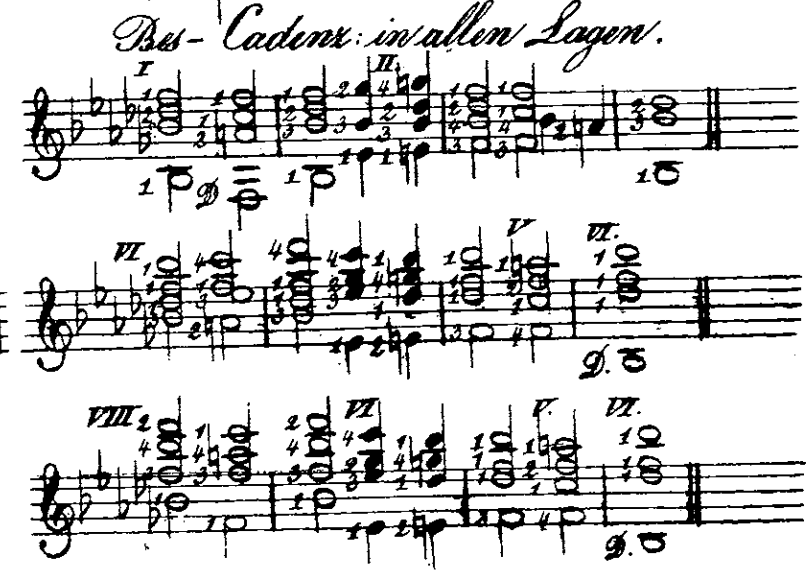
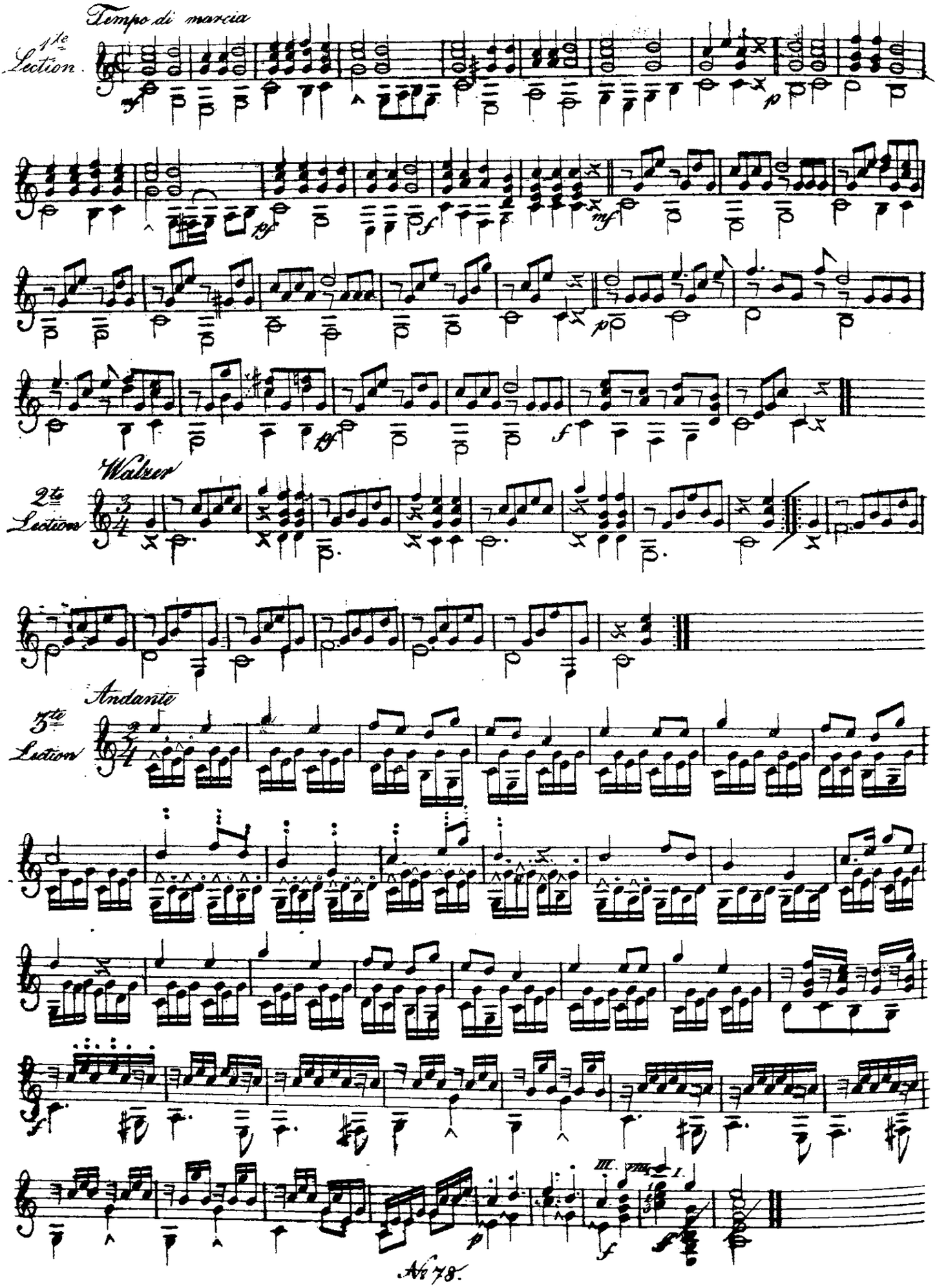
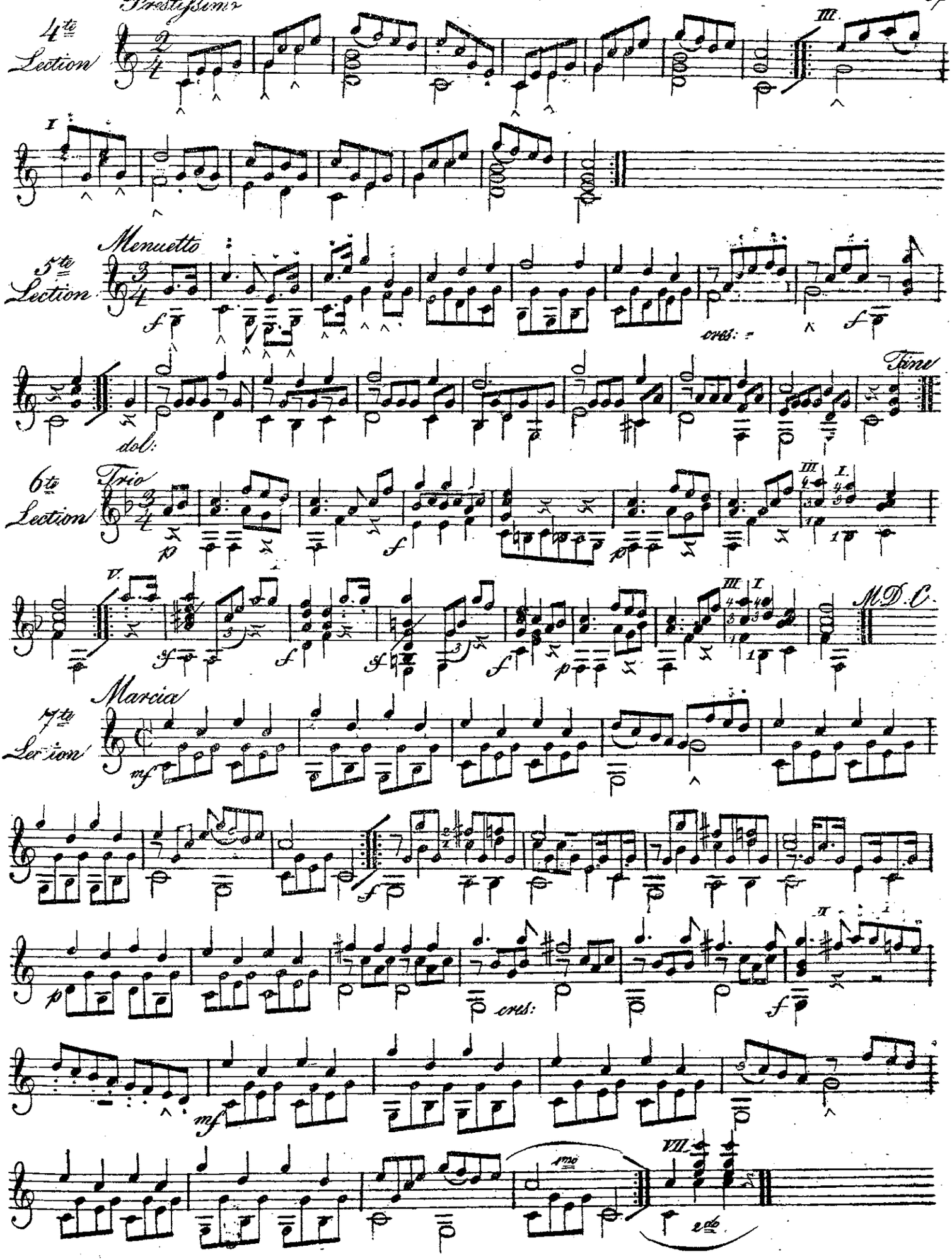


Bes-Cadenz: in allen Lagen.



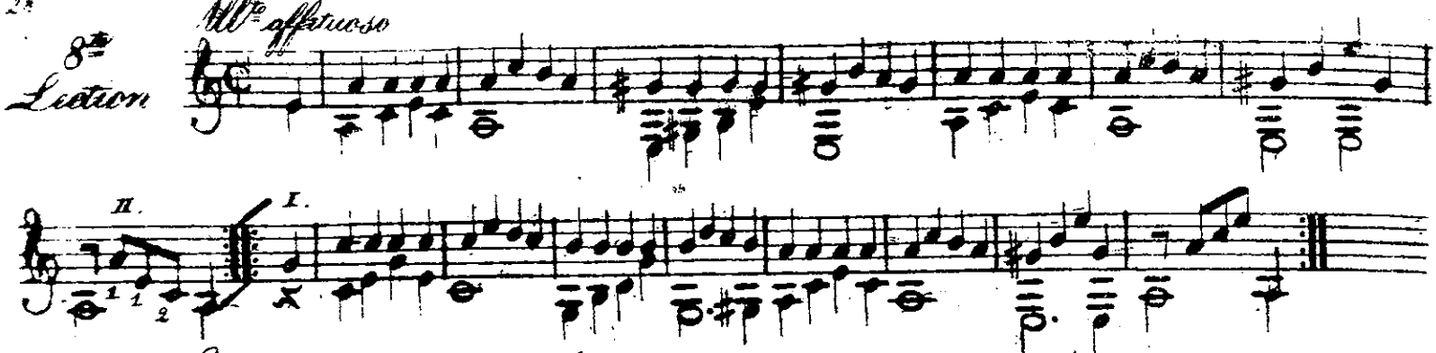
6. 24 angenehme harmonische Lectionen.



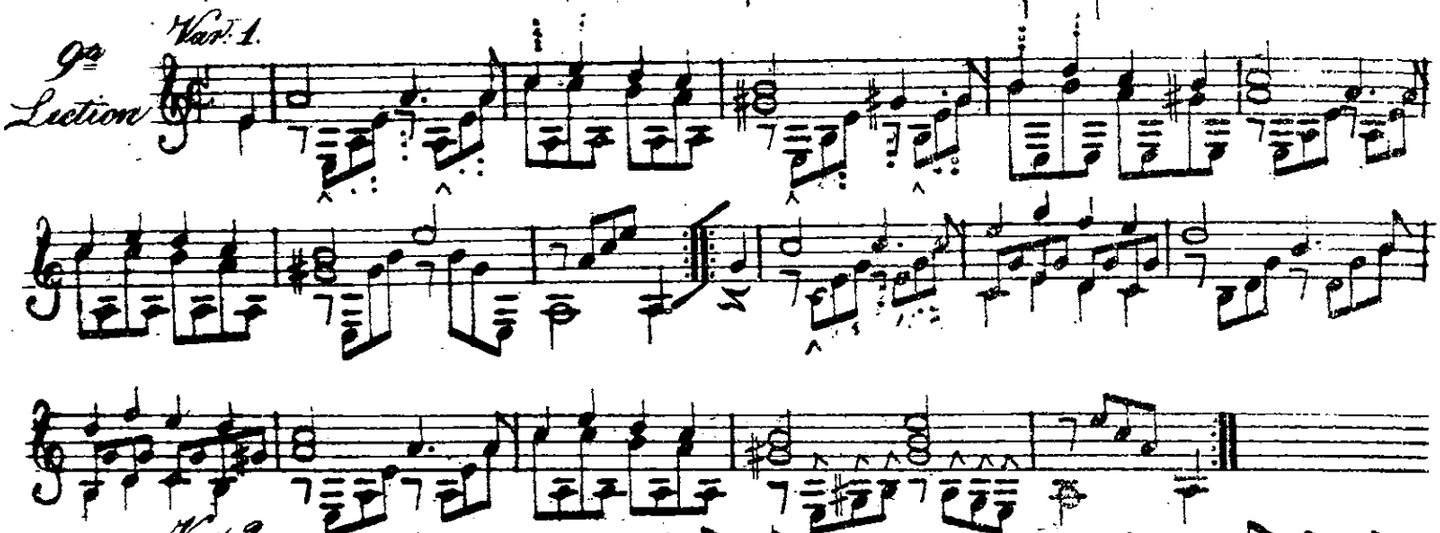

4te Lection
III.
I
Menuetto
5te Lection
f
cres:
dol:
Fine
6te Lection
Trio
p
f
III.
I.
V.
M.D.C.
7te Lection
Marcia
mf
cres:
II.
VII.
1mo
2do

Tema con tre variazioni

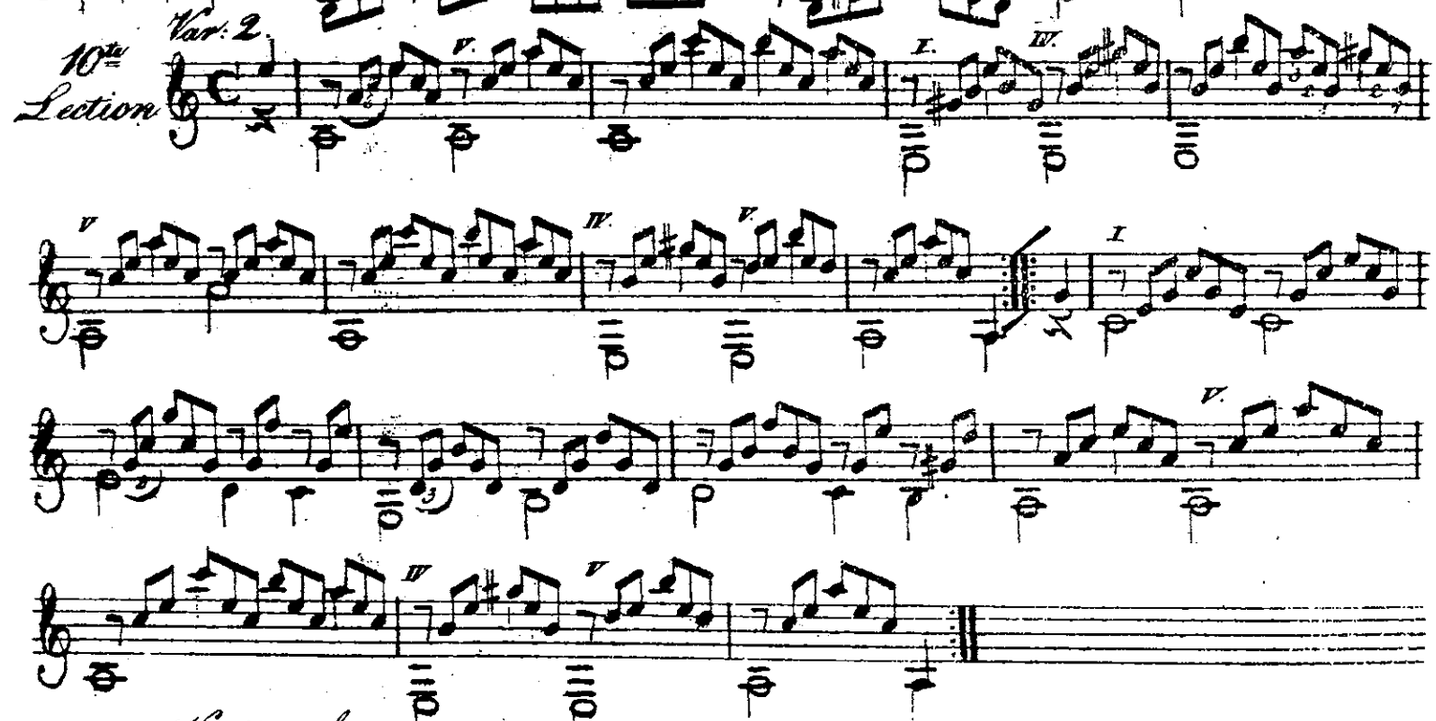
8ta Lection



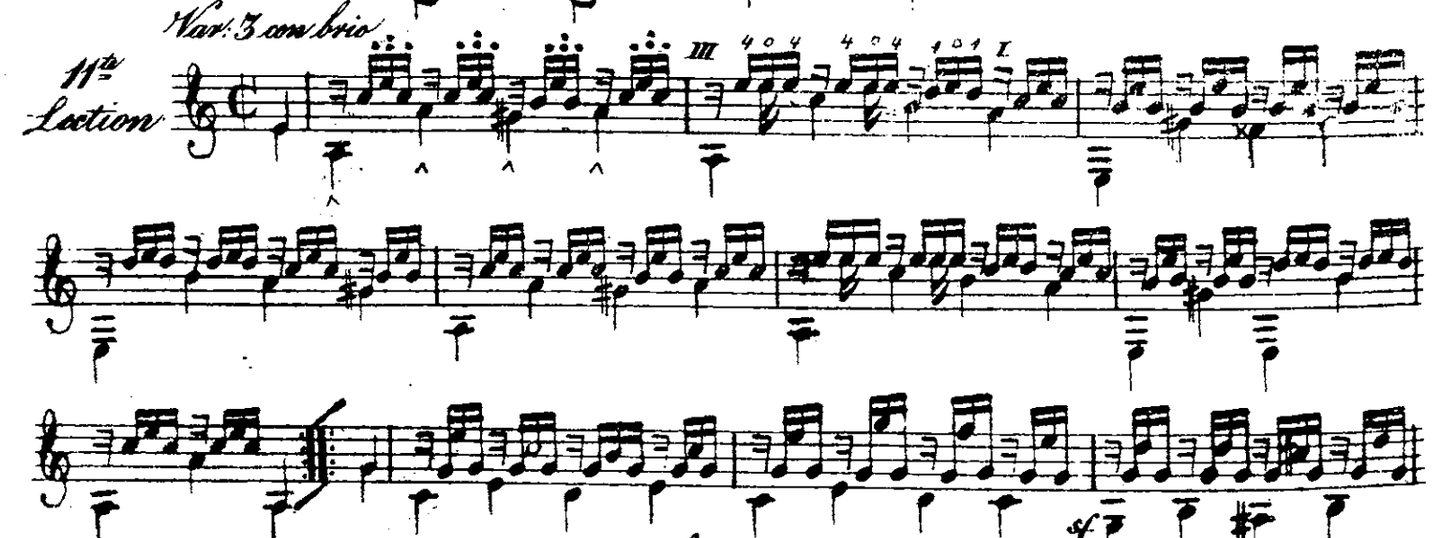
9ta Lection

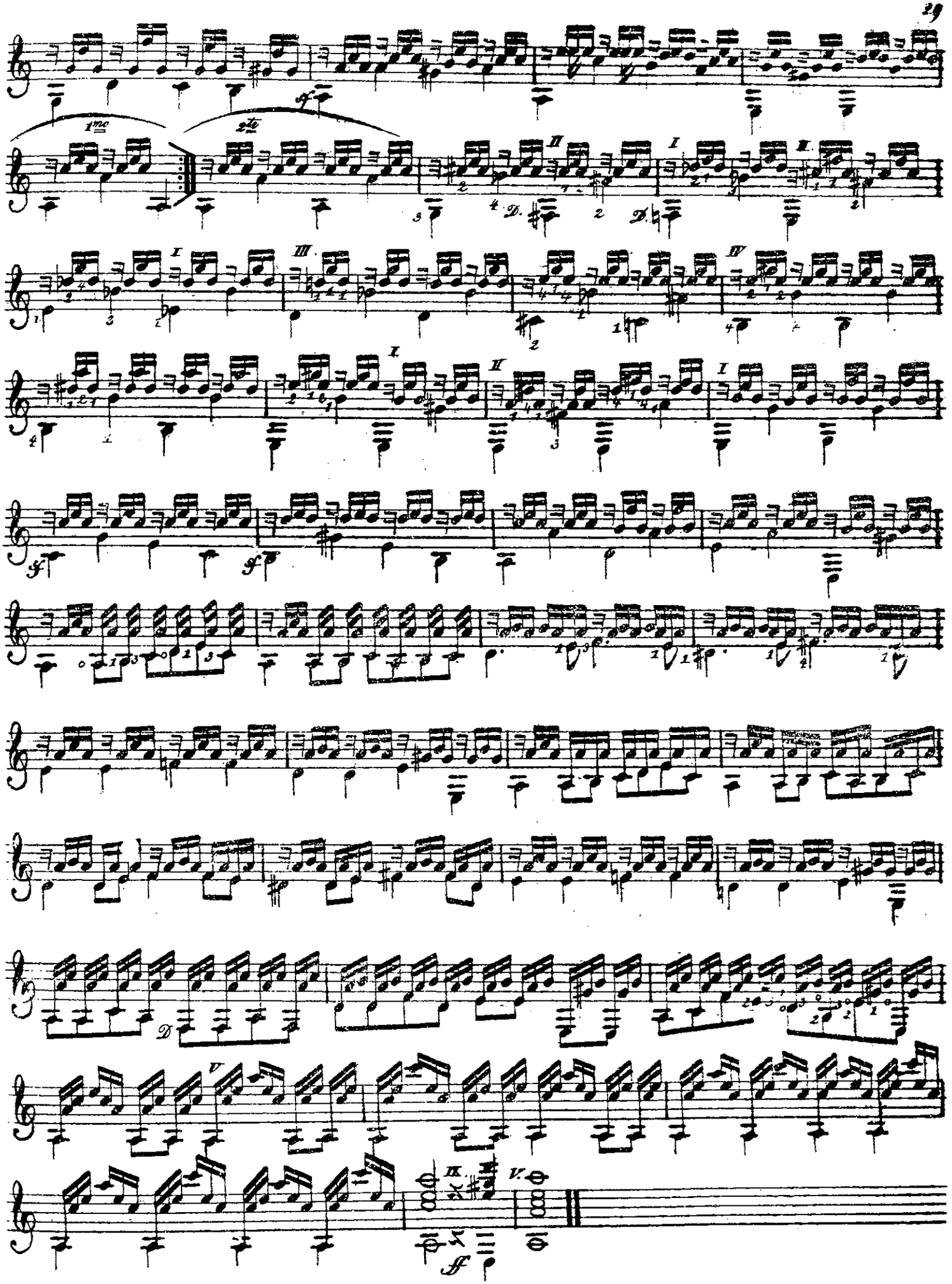


10ta Lection



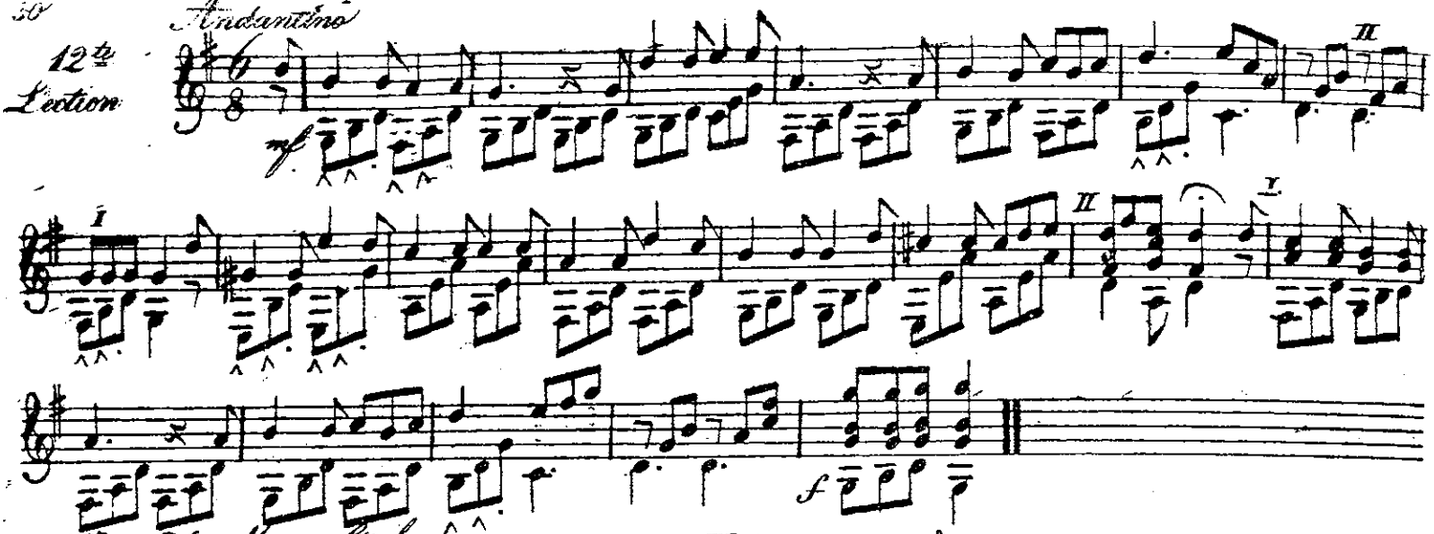
11ta Lection




1mo
2to
D.
D.
D
V.
IX.
V.

12te Lection

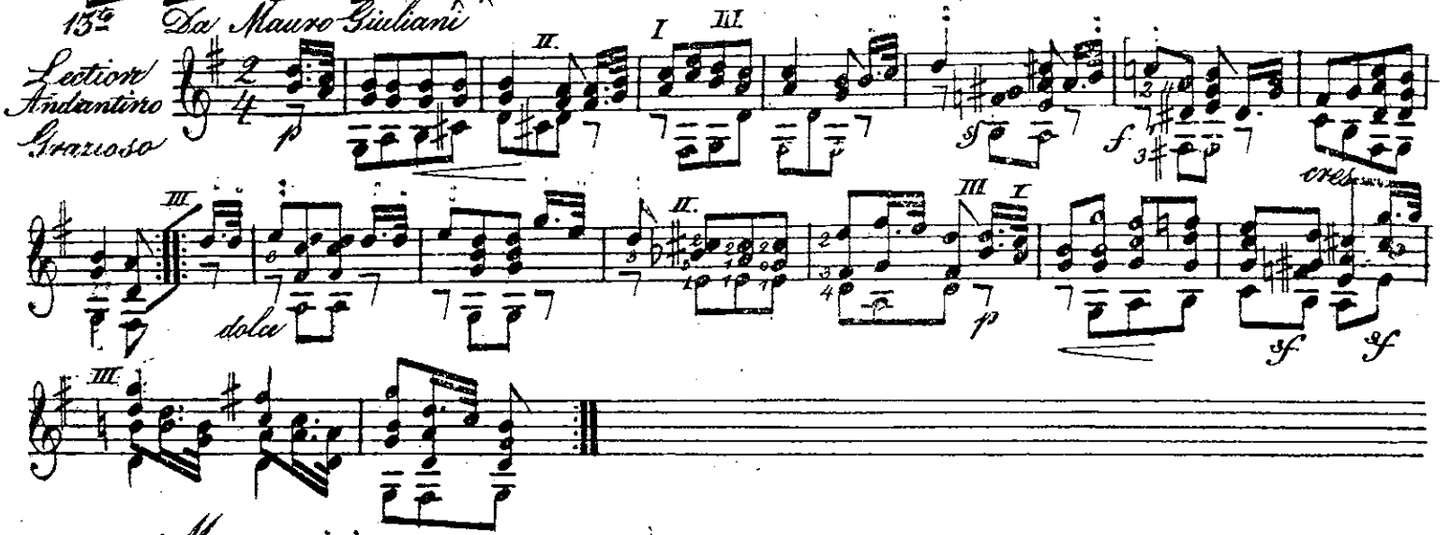
Andantino



15te Lection

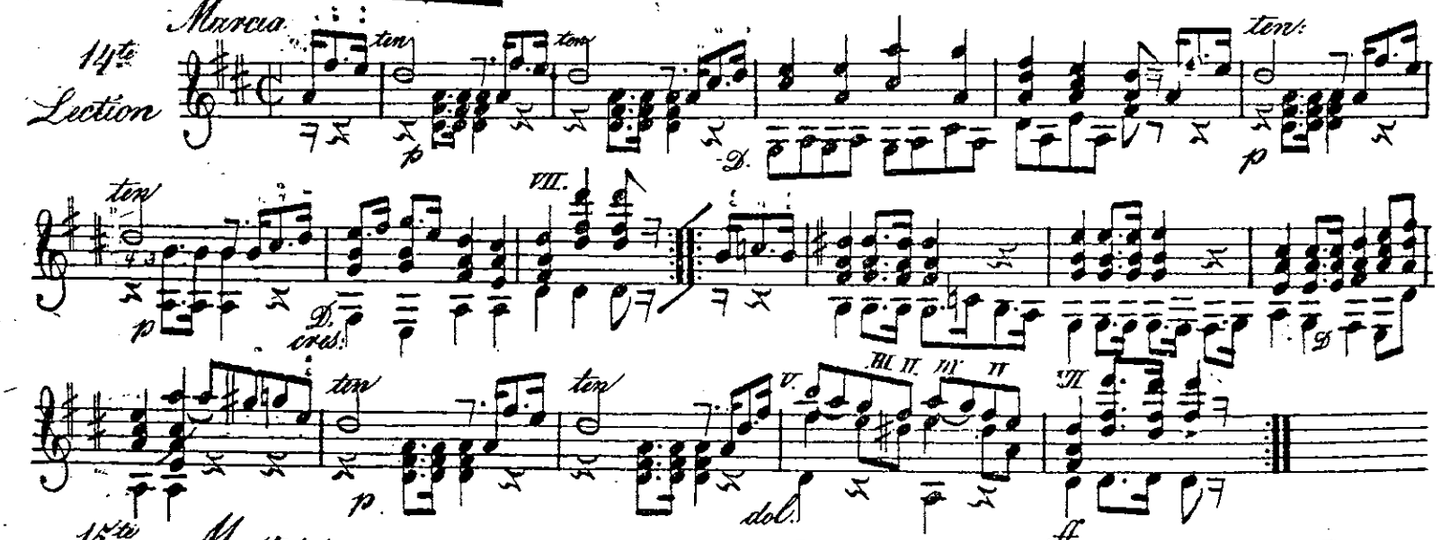
Da Mauro Giuliani

Andantino Grazioso



14te Lection

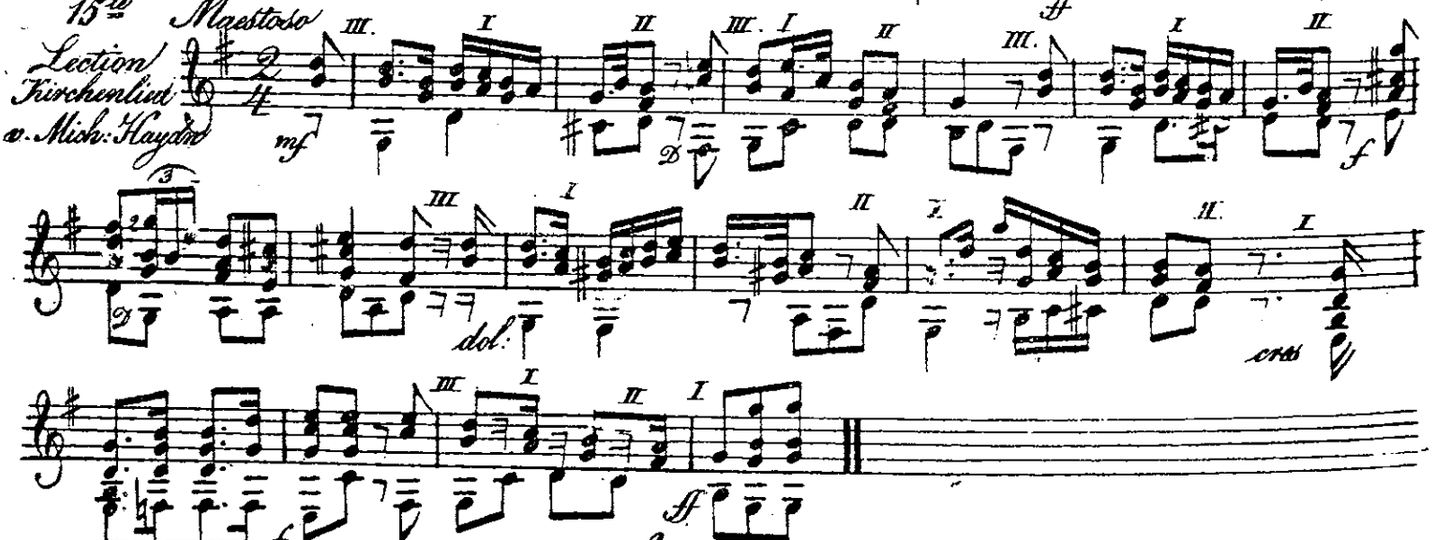
Marcia



15te Lection

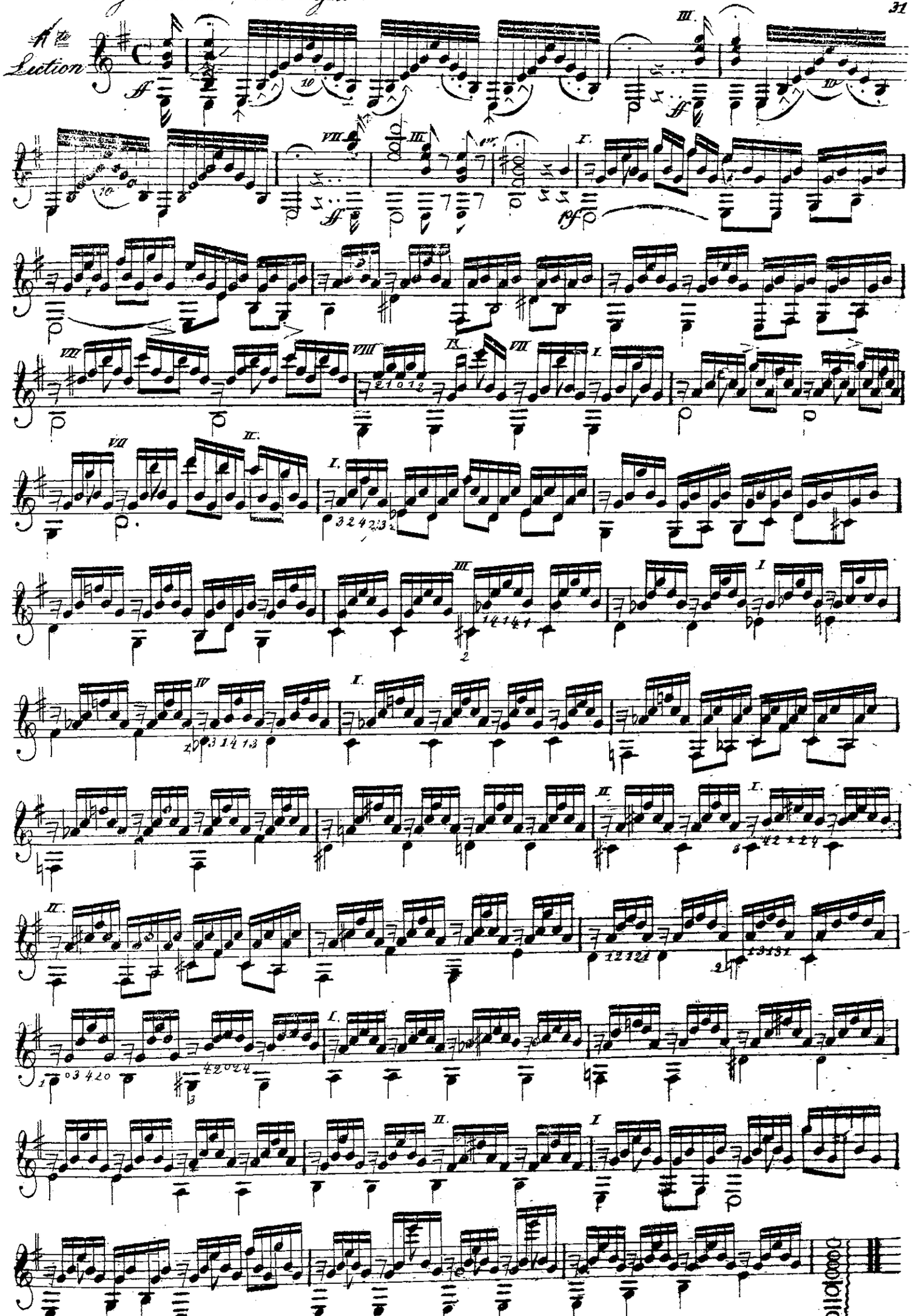
Maestoso

Kirchenlied v. Mich: Haydn

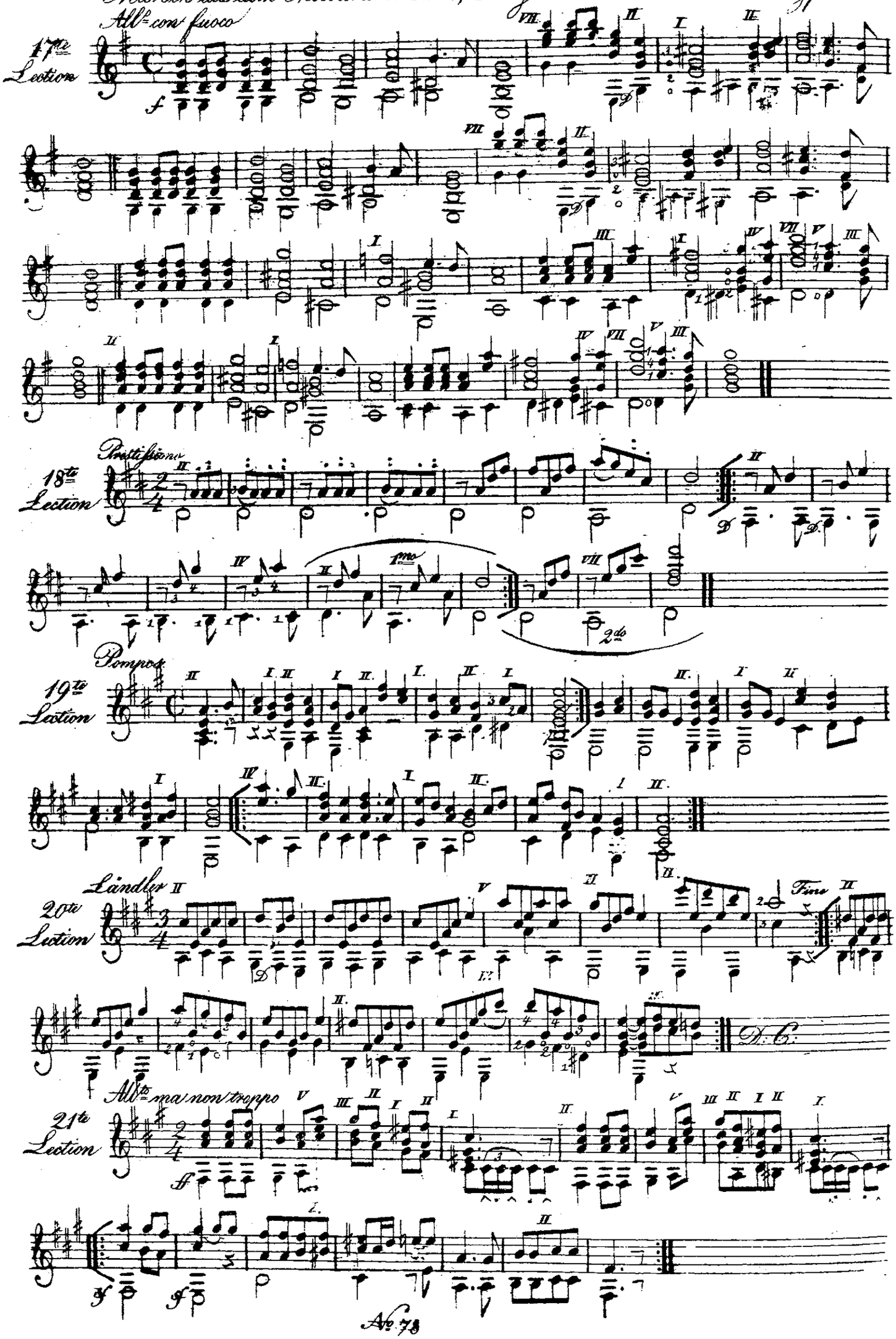


Je geschwinder desto besser.

4te Lection



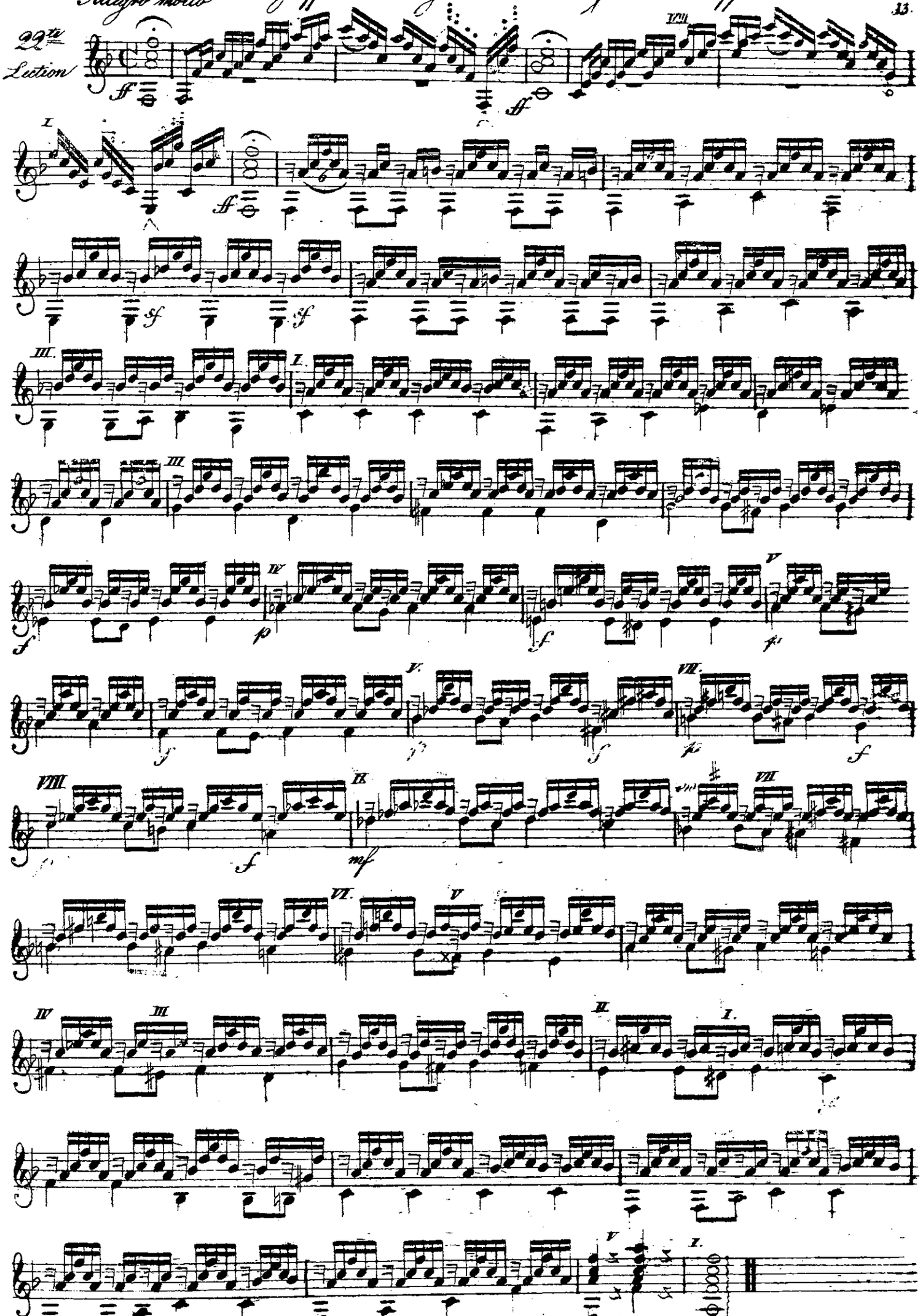
Marsch aus dem Melodram: Saul, König in Israel. von R. v. Seyfried.



Allegro molto

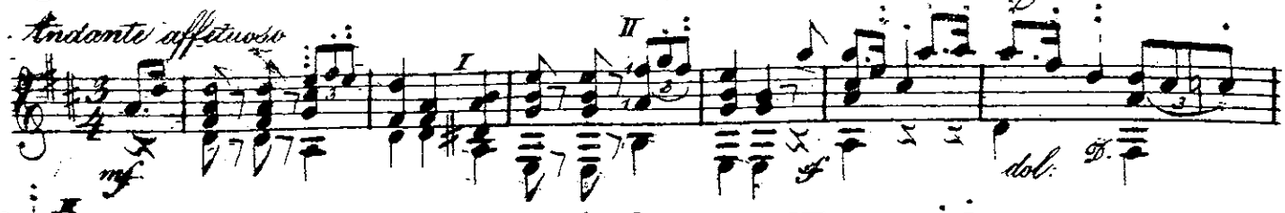
Quergriff = Übung durch das ganze Griffbret

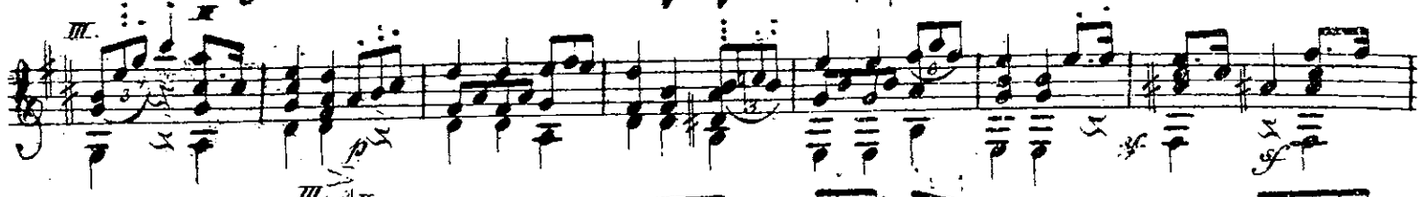
22te Lection

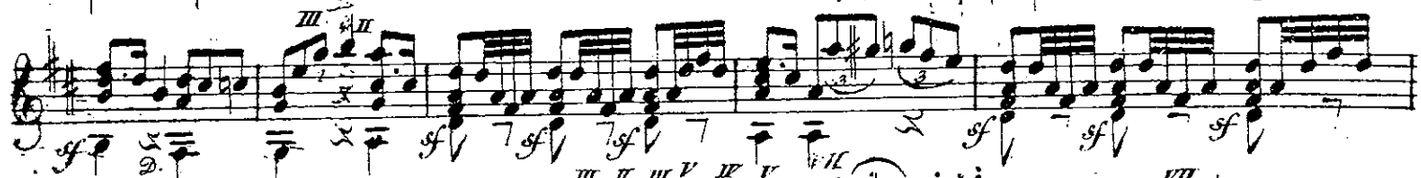


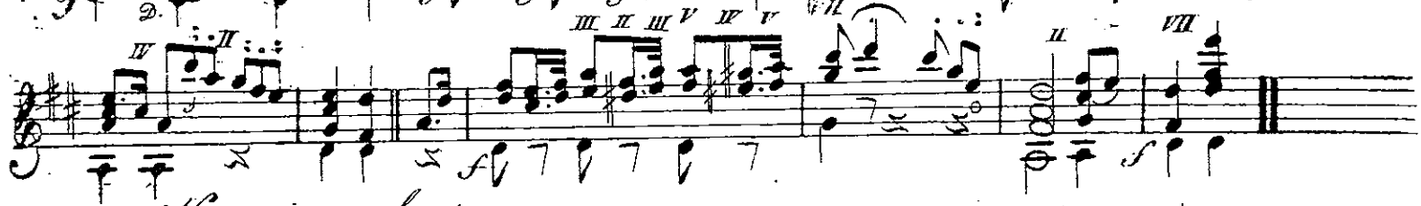
17te Lection

Andante affettuoso



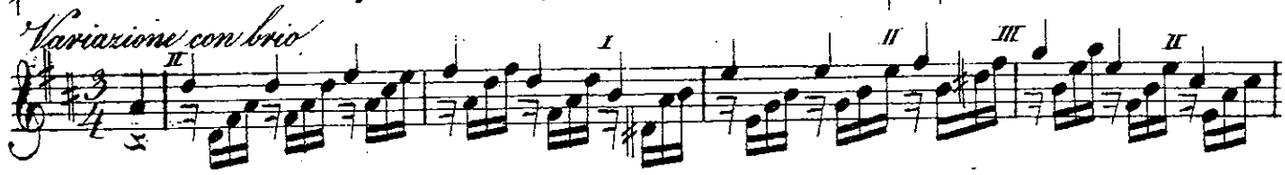


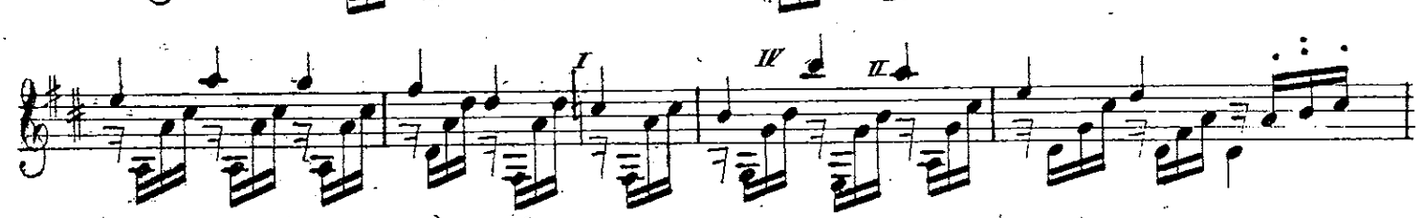


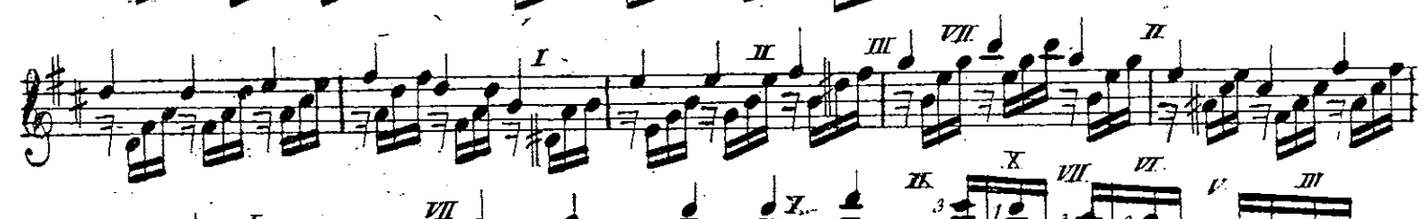


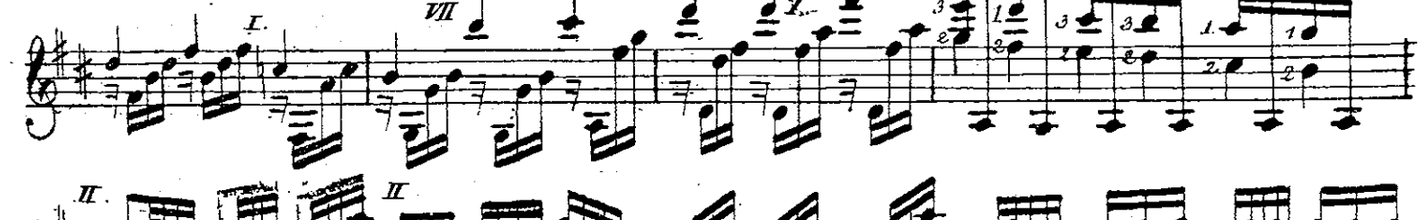
24te Lection

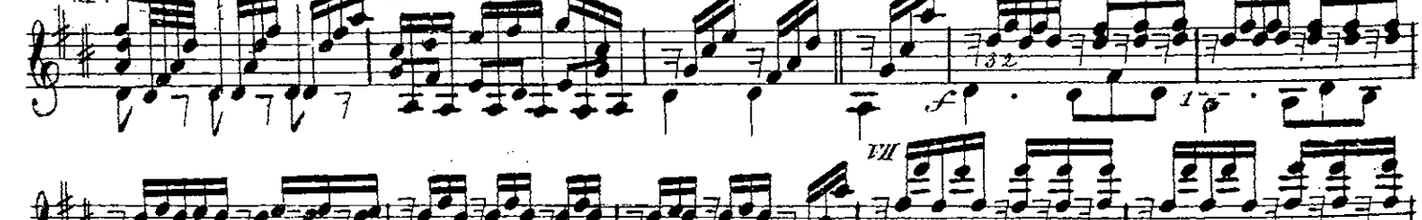
Variazione con brio

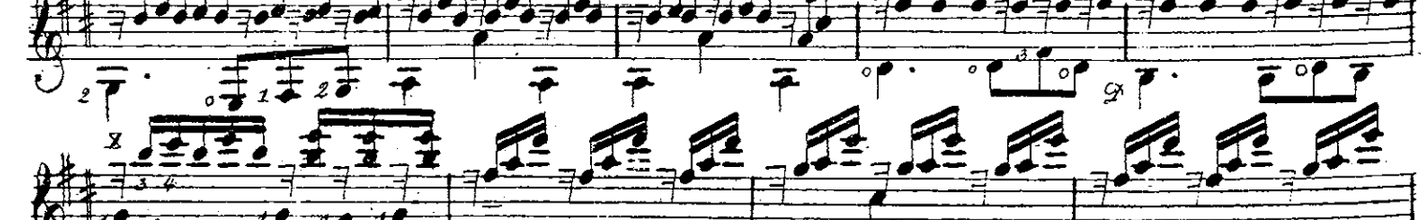


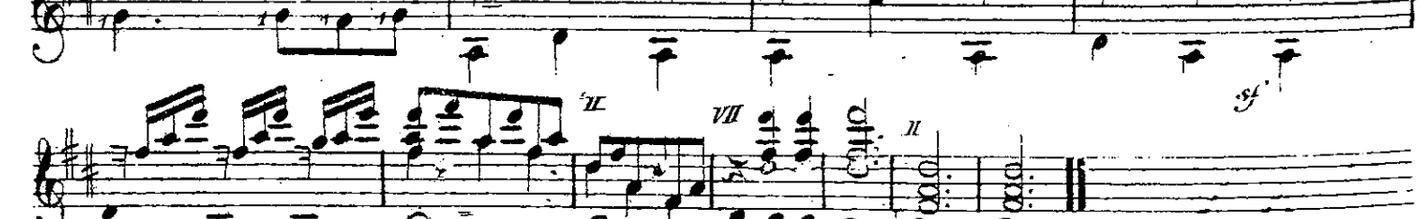












Fine.

Inhalt

des zweiten Lehrkurses vom praktischen Theile.

Seite.

Nro. I. Tonleiter-Uebungen in beiden Tonarten aller Töne, als:

A) Zur Erlernung der Applikatur und des Wechselschlages bei der Sonderung . . . 2

B) Rouladen oder Läufe, zur fernern Übung in der Applikatur, dann zur Erlernung der Bindung und des dabei in der rechten Hand zu verrichtenden Wechselschlages 5

" II. Intervallen-Uebungen zur Erlernung der Applikatur bei harmonischen Terzen-, Sexten-, Oktaven- und Dezimengängen, als:

a) Terzen 8

b) Sexten 10

c) Oktaven 12

d) Dezimen 15

" III. Uebungen in den verschiedenen Vortragsarten, als:

a) Haltung 17

b) Dämpfung 18

c) Bindung, nämlich bei einigen Präludien zum Gebrauche vor dem Anfange eines Tonstückes 19

d) Sonderung, wie auch Bindung. Brillante Variazionen für zwei Guitaren . 21

" IV. Uebungen in den gebräuchlichern Manieren oder Verzierungen, als:

a) Vorschlag von oben und unten 28

b) Vorschlag wie Portamento 29

c) Schleifer . . . . . "

d) Mordent (Schneller). . . . . "

e) Gruppeto oder Doppelschlag 30

f) Triller und Flaggeolett 31

Anhang.

Uebungen im Singen 33