

Método

De Vozin

Por

CH. de Beriot

Nueva edición revisada y aumentada por

H. Heerman

Primera Parte.



Definición de los signos {  $\sqcap$  arco abajo  
 $\sphericalangle$  arco arriba  
 H.T. medio Tono

Cuerda La (9)

Cuerda Re (2)

①  $\sqcap$  9 < 9 < | 11 < 11 < | 9 < 11 < | 9 < 11 < || 9 ||  $\sqcap$  2 < 2 < | 4 < 4 < | 2 < 4 < | 2 < 4 < | 2 ||

C.L. MEERTS.

①  $\sqcap$  9 | 11 | 9 | 11 : || 9 ||  $\sqcap$  2 | 4 | 2 | 4 : || 2 ||

①  $\sqcap$  9 < 9 < | 11 < 11 < | <sup>H.T.</sup><sub>S.T.</sub> 0 < 0 < | 11 < 11 < | 9 < 11 < | <sup>H.T.</sup><sub>S.T.</sub> 0 < 11 < | 9 < 11 < | 0 < 11 < || 9 ||

①  $\sqcap$  9 < 9 < | 11 < 11 < | <sup>H.T.</sup><sub>S.T.</sub> 0 < 0 < | 2 < 2 < | 9 < 11 < | 0 < 2 < | 0 < 2 < | 0 < 11 < || 9 ||

①  $\sqcap$  2 < 2 < | 4 < 4 < | <sup>H.T.</sup><sub>S.T.</sub> 5 < 5 < | 7 < 7 < | 2 < 4 < | <sup>H.T.</sup><sub>S.T.</sub> 5 < 7 < | 5 < 7 < | 5 < 4 < || 2 ||

①  $\sqcap$  2 < 2 < | 5 < 5 < | 4 < 4 < | 7 < 7 < | 2 < 5 < | 4 < 7 < | 5 < 2 < | 4 < 5 < || 2 ||

Cuerda Sol (7)

MEERTS.

①  $\sqcap$  7 | 9 | 7 | 9 : || 7 ||  $\sqcap$  7 < 9 < | 11 < 9 < | 7 < 9 < | 11 < 9 < : || 7 ||

①  $\sqcap$  7 < 9 < | 11 < 0 < | <sup>S.T.</sup> 11 < 9 < | 7 < 9 < | 11 < 0 < | 11 < 9 < : || 7 ||



① 7 | 9 | 11 | 9 | 7 9 | 11 9 | 7 9 | 7 9 | 7 9 11 9 | 7 9 11 9 | 7 ||

Los mismos ejercicios en las otras tres cuerdas.

① 2 | 4 | 6 | 4 etc. || 9 | 11 | 0 | 11 etc. || 4 | 6 | 7 | 6 etc. ||

① 7 | 9 | 11 | 0 | 11 | 2 | 11 | 9 | 7 ||

① 7 9 | 11 0 | 11 0 | 11 9 | 7 9 11 0 | 11 0 11 9 | 7 ||

Los mismos ejercicios en las otras tres cuerdas

① 2 | 4 | 6 etc. || 9 | 11 | 0 etc. || 4 | 6 | 7 etc. ||

① 7 | 9 | 11 | 0 | 2 | 0 | 11 | 9 | 7 ||

① 7 9 | 11 0 | 2 0 | 11 9 | 7 9 11 0 | 2 0 11 9 | 7 ||

Los mismos ejercicios en las otras tres cuerdas

① 2 | 4 | 6 etc. || 9 | 11 | 0 etc. || 4 | 6 | 7 etc. ||

Definición de los signos:

Arco Amiba  $\wedge$

Arco Abajo  $\sqsubset$

Quando estén los dedos sobre las cuerdas, no deben hallarse, ni planos ni perpendiculares, sino concava para que no rocen las cuerdas contragras y su vibración.





C2

Andante

C7

DEL MOVIMIENTO DE LOS DEDOS DE LA MANO IZQUIERDA EN LAS ESCALAS ASCENDENTES Y DESCENDENTES.

El movimiento de los dedos de la mano izquierda en las escalas ascendentes, depende de las mismas, pues como recorren varias cuerdas, deben los dedos abandonar su posición sucesivamente para prepararse a ocupar la cuerda siguiente.

Si los dedos retroceden en la misma cuerda, es decir, si se repite la misma nota bajando o subiendo, recomendamos la quietud de los dedos sobre la cuerda, así las notas conserven la afinación, economizando los movimientos innecesarios.

Estas observaciones se refieren solo a las partes que exijan agilidad, como se verá en el siguiente ejercicio.

Como ejercicio para arquear los dedos toquese también la cuerda al ave Re.

Ejemplos.

Si se vuelve al segundo dedo, entonces este es el que debe quedar fijo en su sitio.

lo mismo se hace con el tercero

Moderato

Handwritten musical notation for guitar, consisting of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The notation includes fret numbers (0-11) and various markings such as 'S.T.' (Sustentado) and 'H.T.' (Harmonico). Some notes are beamed together or have accents.

Moderato

Handwritten musical notation for guitar, consisting of two staves. The first staff contains measures 1-8, and the second staff contains measures 9-16. The notation includes fret numbers and accents (<math>\hat{</math>). The word 'MEETS' is written in the top right corner. Some notes are marked with double asterisks (\*\*).

\* ) El punto después de una nota o pausa aumenta en la mitad su valor primitivo.  
 \*\* ) las cuerdas Mi y La oprímanse al mismo tiempo.

DE LA LIGADURA DE LAS NOTAS.

EJERCICIOS PREPARATORIOS SOBRE LAS CUERDAS AL AIRE

Cuando se deban tocar en una sola arcada, dos notas que estén en ledos opuestos debe verificarse el paso con limpieza y rapidez, sin que suenen las dos cuerdas al mismo tiempo.

Handwritten musical exercises for guitar, numbered 1 and 2. Exercise 1 consists of two staves of notation with slurs and accents, and a 'tempo' marking. Exercise 2 consists of one staff of notation with slurs and accents.

Cuando en una arcada deben ligarse varias notas, tienen que pasar los dedos de un tono a otro cayendo sobre la cuerda y levantándolos con precisión y rapidez. El alumno debe levantar el dedo pequeño perpendicularmente; en caso de no cumplirse





Seatas

① 0 9 | 5 4 | 2 11 | 7 5 | 4 0 | 9 7 | 5 2 | 11 9 | 7 4 | 0 11 | 9 5 | 2 0 | 11 7 | 4 2 | 0 -

- | 4 7 | 11 0 | 2 5 | 9 11 | 0 4 | 7 9 | 11 2 | 5 7 | 9 0 | 4 5 | 7 11 | 2 4 | 5 9 | 11 2 | 0 - ||

Octavas

C7

① 7 7 | 9 9 | 11 11 | 0 0 | 2 2 | 4 4 | 5 5 | 7 7 | 9 9 | 11 11

0 0 | 11 11 | 9 9 | 7 7 | 5 5 | 4 4 | 2 2 | 0 0 | 11 11 | 9 9 | 7 -

PRIMERA POSICION

1ª MELODIA

Metr. ♩ = 96 moderato

① 7 0 | 11 7 | 0 4 | 9 - | 5 2 | 11 0 | 2 11 | 0 - | 2 7 | 4 0 | 9 2 | 11 -

7 11 | 9 0 | 11 9 | 7 - | 7 0 | 11 7 | 0 4 | 9 - | 5 2 | 11 0 | 2 11 | 0 -

7 5 | 4 0 | 9 7 | 5 2 | 11 9 | 7 0 | 5 11 | 0 - | 7 5 | 4 0 | 9 7

5 2 | 11 9 | 7 0 | 2 11 | 0 | 7 4 | 0 - ||

① 7 9 7 9 11 | 0 11 0 11 9 | 7 9 7 5 4 | 5 7 5 4 2 | 4 2 0 2 4 | 5 4 5 7 9 | 7 9 7 5 4 | 5 7 5 4 2

0 - || ① 0 0 2 4 5 | 2 2 4 5 7 | 4 4 5 7 9 | 5 - | 7 7 5 4 7 | 9 9 7 5 9 | 11 11 9 7 11

0 - ||

Moderato.

① 0 2 0 9 11 0 | 11 0 11 7 9 11 | 9 11 9 6 7 9 | 7 x -

5 7 5 4 5 9 7 5 | 4 5 4 2 4 7 5 4 | 2 4 2 1 2 5 4 2 | 0 7 x -

① 0 2 4 5 | 7 9 11 0 | 2 4 5 7 | 9 11 9 7 | 5 4 2 0 | 11 9 7 5

4 2 0 11 | 0 - | 0 2 4 5 | 7 9 11 0 | 2 4 5 7 | 9 11 9 7

5 4 2 0 | 11 9 7 5 | 4 2 0 11 | 0

Andantino

② 0 7 | 2 7 | 4 0 | 5 x | 7 0 | 9 0 | 11 7 | 0 x | 0 9 2

11 7 0 | 9 6 11 | 7 x | 5 9 7 | 4 9 7 | 2 9 7 | 0 x

① 0 2 0 4 | 0 5 0 7 | 0 9 0 11 | 0 0 - | 0 11 0 9 | 0 7 0 5

0 4 0 2 | 0 0 -

F. Mazas

Andante

mf ① 4 2 0 | 0 11 | 9 7 5 | 5 4 | 4 6 7 | 2 0 | 11 0 9 | 7 -

7 9 11 | 0 1 | 2 0 | 0 11 | 0 2 4 | 5 6 | 7 5 | 4 7 | 5 4 | 2 9 2

0 11 0 -

$\boxed{1}$  0 7 4 0 | 7 4 0 4 | 5 2 11 2 | 4 0 7 2 | 0 7 4 0 |  
 7 4 0 4 | 5 2 2 11 | 0 - ||

$\boxed{2}$  0 2 4 | 5 7 9 | 11 0 2 | 4 5 7 | 9 11 9 | 7 5 4 |  
 2 0 11 | 9 7 5 | 4 2 7 | 0 2 ||

a) 0 2 4 5 | 7 9 11 0 | 2 4 5 7 | 9 7 5 4 | 2 0 11 9 | 7 5 4 2 | 0 - ||  
 b)  $\sqcup \vee \sqcup \vee \sqcup \vee$

Primera posición 2ª Método.

Andantino (♩ = 76)

$\boxed{1}$  0 2 4 5 | 7 0 | 9 7 5 4 | 2 7 | 0 2 4 5 | 7 4 |  
 2 0 11 9 | 7 - | 11 0 2 4 | 5 2 | 0 2 4 5 | 7 4 | 9 7 5 4 |  
 2 4 2 0 | 11 0 11 9 | 7 5 4 2 | 0 2 4 5 | 7 0 | 9 7 5 4 |  
 2 7 | 0 2 4 5 | 7 4 | 2 9 11 2 | 0 - | 2 11 7 5 | 4 0 |  
 2 11 7 5 | 4 0 | 11 9 7 5 | 4 7 5 2 | 0 4 2 11 | 0 - ||

# Primera posición

# 3ª MELODIA

(♩ = 76 para estudiar) (♩ = 108 tiempo verdadero)  
Moderato.

①

Handwritten musical notation for the first piece, first position, 3rd melody. It consists of 10 staves of music. The notation includes various notes (quarter, eighth, sixteenth), rests, and fingerings (numbers 1-4). Some notes have circles above them, possibly indicating natural harmonics or specific articulation. The piece ends with a double bar line and a fermata.

## Ejercicios

①

Handwritten musical notation for exercises. It consists of 4 staves of music. The notation includes various notes (quarter, eighth, sixteenth), rests, and fingerings (numbers 1-4). Some notes have circles above them. The exercises are designed to practice specific techniques or patterns.

① 7 0 4 7 5 | 4 7 0 11 9 0 5 4 | 2 5 9 7 5 2 11 7 | 9 7 5 2 4 2 11 7

0 - 7 0 4 7 5 | 4 7 0 11 9 0 5 4 | 2 5 9 7 5 2 11 7 | 9 7 5 2 4 2 11 7

0 - ① 0 2 4 5 7 9 11 0 2 4 5 7

9 11 9 7 5 4 2 0 11 9 7 5 4 2

0 11 0 -

Primera posición 4: MELODIA

(♩ = 96 para estudiar) (♩ = 72 tiempo verdadero)  
Andante.

① 0 4 | 7 0 | 11 2 | 7 | 5 4 | 2 0 | 0 11 - | 0 4

7 0 | 11 2 | 11 7 | 2 11 | 0 9 | 9 7 - | 5 9 | 2 5

4 9 | 5 2 | 4 7 | 0 4 | 2 7 | 4 0 | 11 4 | 0 9 | 6 11

7 4 | 9 4 | 2 11 | 0 9 | 7 - | 0 4 | 7 0 | 11 2 | 7

5 4 | 2 0 | 0 11 - | 0 4 | 7 0 | 5 0 | 5 9 | 7

7 11 | 0 | 11 9 | 7 9 | 7 4 | 0 | 0 | 0 -

Exercícios

ligero

①

0	0	0	0	0	2	2	2	2	2	4	4	4	4	4	5	5	5	5	5				
7	7	7	7	7	9	9	9	9	9	11	11	11	11	11	0	0	0	0	0				
2	2	2	2	2	4	4	4	4	4	5	5	5	5	5	7	7	7	7	7				
9	9	9	9	9	11	11	11	11	11	9	9	9	7	7	7	5	5	5	4	4	4		
2	2	2	0	0	0	11	11	11	9	9	9	7	7	7	5	5	5	4	4	4	2	2	2
0	0	0	11	11	11	0	-																

①

0	0	0	0		2	2	2	2		4	4	4	4		5	5	5	5		7	7	7	7						
9	9	9	9		11	11	11	11		0	0	0	0		2	2	2	2		4	4	4	4		5	5	5	5	
7	7	7	7		9	9	9	9		11	11	11	11		11	11	11	9		7	7	7	5		4	4	4	2	
0	0	0	11		9	9	9	7		5	5	5	4		2	2	2	0	11	0	-								

Handwritten musical notation consisting of four staves. The notation includes numbers (0, 2, 4, 5, 7, 9, 11) and symbols (circles, brackets, vertical lines) indicating fingerings and groupings. Above the first staff, there are circled numbers 4 and 0. Above the second staff, there are circled numbers 4 and 0. Above the third staff, there is a circled number 4. Above the fourth staff, there is a circled number 4. The notation is organized into measures separated by vertical bar lines.

Handwritten musical notation consisting of three staves. The first staff is marked with the tempo *Andante*. The notation includes numbers (0, 2, 4, 5, 7, 9, 11) and symbols (circles, brackets, vertical lines) indicating fingerings and groupings. Above the first staff, there is the word *Andante*. Above the second staff, there is the text *L. SPOHRA*. The notation is organized into measures separated by vertical bar lines.

Handwritten musical notation consisting of two staves. The notation includes numbers (0, 4, 7) and symbols (circles, brackets, vertical lines) indicating fingerings and groupings. The notation is organized into measures separated by vertical bar lines.

# Primera posición 5ª MELODIA

(♩ = 69 para estudio) (♩ = 92 para ejecución).  
Moderato.

The image displays 11 staves of handwritten guitar tablature for the first position of the 5th Melody. The notation includes various fret numbers (0, 2, 4, 5, 7, 9, 11) and techniques such as slurs, accents, and ties. The first staff begins with a circled '1' in a square box. The notation is organized into measures, with some measures containing multiple notes on the same string. The piece concludes with a double bar line on the final staff.

*Armonioso* *La menor*  
(9m)

① 9 | 11 | 0 | 2 | 4 | 5 | 8 | 9 | 8 | 5 | 4 |  
 2 | 0 | 11 | 9 ||

*Melodioso*

① 9 11 | 0 2 | 4 6 | 8 9 | 11 0 | 2 4 | 6 8 | 9 7 |  
 5 4 | 2 0 | 11 9 | 7 5 | 4 2 | 0 11 | 9 ||

9 11 11 | 0 2 2 | 4 6 6 | 8 9 9 | 11 0 0 | 2 4 4 | 6 8 8 |  
 9 9 7 7 | 6 5 4 4 | 2 2 0 0 | 11 11 9 9 | 7 7 5 5 | 4 4 2 2 |  
 0 0 11 11 | 9 ||

9 11 7 11 | 0 2 7 2 | 4 6 7 6 | 8 9 7 9 | 11 0 7 0 | 2 4 7 4 |  
 6 8 8 | 9 9 7 | 5 5 4 | 2 2 0 | 11 7 11 9 | 7 7 7 5 |  
 4 4 4 2 | 0 4 0 11 | 9 || 9 11 0 2 | 4 6 8 9 | 11 0 2 4 | 6 8 9 7 |

5 4 2 0 | 11 9 7 5 | 4 2 0 11 | 9 ||

Handwritten musical notation for guitar, consisting of four staves. The notation includes fret numbers (0-11) and strings (1-6). The first three staves contain various chordal and melodic patterns. The fourth staff begins with a double bar line and a repeat sign, followed by a circled box containing the numbers 3 and 4, and then continues with notes and rests.

Acorde

Adagio

L. MEERTS

Handwritten musical notation for guitar, consisting of two staves. The notation includes notes with stems and accents (<), indicating a slow tempo. The first staff starts with a treble clef and a common time signature. The second staff continues the melodic line with various note values and accents.

Andante

HOHM.

Handwritten musical notation for guitar, consisting of seven staves. The notation includes notes with stems, accents (<), and dynamic markings such as *mf* and *p*. The first staff begins with a circled box containing the numbers 3 and 4. The notation features various melodic lines and chordal structures, including slurs and ties, indicating a moderate tempo.

# Sol mayor (7)

Handwritten musical notation for guitar in Sol mayor (7). The notation consists of six staves. The first staff begins with a circled '1'. The second and third staves include slurs and a '4' above the notes. The fourth staff includes a circled '3' and '4'. The fifth staff ends with a double bar line. The sixth staff begins with a circled '3' and '4'.

Primera posición

6.<sup>a</sup> MELODIA.

♩ = 63 (para estudiar) ♩ = 84 (para la ejecución).  
Andantino.

Handwritten musical notation for guitar in Sol mayor (7), labeled '6.<sup>a</sup> MELODIA'. The notation consists of six staves. The first staff begins with a circled '3' and '4'. The notation includes various slurs, accents, and articulation marks throughout the piece, ending with a double bar line.

Armonica.

Mi menor (Am)

① 4 | 6 | 7 | 9 | 11 | 0 | 3 | 4 | 3 | 0 | 11 | 9 | 7 | 6 | 4 |

melodioso.

① 4 6 7 9 | 11 1 3 4 | 6 7 9 11 | 9 7 6 4 | 2 0 11 9 | 7 6 4 3 |

4 || 4 6 7 9 | 11 1 3 4 | 6 7 9 11 | 9 7 6 4 | 2 0 11 9 | 7 6 4 3 | 4 -

4 6 7 | 9 11 1 3 4 | 6 7 9 11 9 7 6 4 | 6 4 2 0 11 | 9 7 6 7 6 3 | 4 -

③ ④ 4 6 7 9 | 11 1 3 4 | 6 7 9 11 | 9 7 6 4 | 2 0 11 9 | 7 6 4 3 | 4 2 2 || ① 4 7 4 6 7 6

7 7 7 9 7 9 | 11 7 11 1 1 | 3 3 4 4 | 6 6 7 7 | 9 9 11 11

9 9 7 7 | 6 6 4 4 | 2 2 0 0 | 11 7 11 9 7 9 | 7 7 6 6

4 7 4 3 7 3 | 4 - || ③ ④ 4 7 11 | 4 7 11 | 7 4 11 | 7 4 11 :|| 4 -

Melodia

Andante.

① 11 0 4 | 7 6 2 1 | 4 6 7 11 9 | 6 11 | 11 0 4 | 7 6 11 | 4 6 7 6 7

4 4 7 11 4 | 4 3 11 6 7 9 | 9 7 11 7 6 4 | 11 7 6 4 | 11 3 | 4 4 7 11 4

4 3 11 6 7 9 | 9 7 11 7 6 4 | 11 7 6 4 11 7 6 | 4 6 11 | 7 6 9 7 6

4 6 11 | 7 6 4 7 6 | 4 11 9 7 7 6 9 7 | 4 11 9 7 7 6 9 7 | 4 7 | 4 7 -

Fa mayor.  
(5)

① 5 7 | 9 10 | 0 2 | 4 5 | 7 9 | 10 9 | 7 5 | 4 2 | 0 10 |

9 7 | 5 || 5 7 9 | 9 10 0 | 0 2 4 | 4 5 7 | 7 9 10 | 10 9 7 |

7 5 4 | 4 2 0 | 0 10 9 | 9 7 5 | 5 2 | I) 5 7 9 10 | 0 2 4 5 |

7 9 10 9 | 7 5 4 2 | 0 10 9 7 | 5 2 | 5 7 9 10 0 | 2 4 5 9 | 10 9 7 5 4 |

2 0 10 9 7 | 5 2 | I) 5 7 9 10 | 0 2 4 5 | 7 9 10 9 | 7 5 4 2 | 0 10 9 7 | 5 4 2 4 |

5 2 2 || ③ 5 9 0 | 5 9 5 | 0 9 5 | 0 9 0 | 5 9 2 ||

Allegretto *Primer posición.* 1ª. MELODIA  
♩ = 60 / .l. = 96

⑥ 0 0 9 2 | 0 0 9 2 | 0 0 9 7 | 7 5 4 | 4 2 0 | 10 10 7 0 | 10 10 7 0 |

10 10 7 5 | 5 4 2 | 2 0 10 | 9 0 5 9 | 7 4 0 10 | 9 0 5 9 | 7 4 0 10 |

9 4 0 2 | 4 4 0 11 | 9 9 | 10 0 | 0 0 9 2 | 0 0 9 2 |

0 0 9 7 | 7 5 4 | 4 2 0 | 10 10 7 0 | 10 10 7 0 | 10 10 10 9 | 7 5 4 | 2 0 10 |

9 0 5 9 | 7 4 0 10 | 9 0 5 9 | 7 4 0 10 | 9 0 10 2 | 5 0 9 7 |

7 7 7 7 ||

# Ejercicios de los dedos.

3

I)

II)

III)

IV)

V)

## Moderato con moto

CH. DANCLA.

I)

II)

III)

IV)

V)

Re menor.

① 2 4 | 5 7 | 9 10 | 1 2 | 1 10 | 9 7 | 5 4 | 2 || 2 4 5 7 |

9 11 1 2 | 4 5 7 9 | 10 9 7 5 | 4 2 0 10 | 9 7 5 4 | 2 - ||

2 4 5 7 9 11 1 2 | 4 5 7 9 10 9 7 5 | 4 2 0 10 9 7 5 4 | 2 - ||

2 4 5 7 9 11 1 2 | 4 5 7 9 10 9 7 5 | 4 2 0 10 9 7 5 4 | 2 - ||

I) 2 4 5 7 9 11 1 2 | 4 5 7 9 10 9 7 5 | 4 2 0 10 9 7 5 4 | 2 || 3 4 | 2 5 9 |

2 5 9 | 5 2 9 | 5 2 9 :|| 2 7 ||

Moderato assai. Exercício

① 9 9 11 1 2 5 4 7 | 5 9 7 10 | 4 2 1 4 | 2 9 5 2 | 10 7 2 10 | 9 2 9 5 | 7 4 9 9 |

2 2 1 2 | 2 2 1 2 | 2 2 1 2 | 2 2 1 2 | 9 9 7 9 | 9 9 7 9 | 9 9 7 9 | 9 9 7 9 |

10 10 9 10 | 0 10 0 10 | 10 10 9 10 | 0 10 0 10 | 10 10 9 10 | 0 10 0 10 | 10 10 9 10 | 0 10 0 10 |

9 9 2 5 | 9 9 5 2 | 9 9 2 5 | 9 9 5 2 | 9 9 4 7 | 9 9 7 4 | 9 9 4 7 | 9 9 7 4 |

2 2 1 2 | 2 2 1 2 | 2 2 1 2 | 2 2 1 2 | 9 9 7 9 | 9 9 7 9 | 9 9 7 9 | 9 9 7 9 |

9 9 2 5 | 9 9 5 2 | 9 9 2 5 | 9 9 5 2 | 9 9 4 7 | 9 9 7 4 | 9 9 4 7 | 9 9 7 4 |

Handwritten musical exercises on a five-line staff. The exercises are organized into four rows, each containing two groups of four measures. The notes are written on the lines and spaces, with some notes having fingerings (1-4) or breath marks (0) above them. The exercises involve various rhythmic patterns and melodic lines.

Empleando el arco en toda su extensión:

Maestoso

Handwritten musical exercise No. 1, marked 'Maestoso'. It begins with a circled '1' and a dynamic marking 'f.'. The notation includes notes with stems, some with accents (^) or breath marks (0) above them. The exercise is divided into four measures per line, with a double bar line and repeat sign at the end. The word 'segue' is written below the first measure of the second line.

Larghetto

Handwritten musical exercise No. 2, marked 'Larghetto'. It begins with a circled '3' and '4' and a dynamic marking 'mf'. The notation includes notes with stems, some with accents (^) or breath marks (0) above them. The exercise is divided into four measures per line, with a double bar line and repeat sign at the end.

Andante

L. SPOHL.

No 3

**1**

*f sempre*

No 4 Allegretto. d. = 82.

**6**

D.C. al fine

Andante.

No 5

**1**

Moderato

N.º 6 1

5 0 5 9 5 9 0 5 | 9 0 5 0 9 5 0 9 | 7 10 0 4 10 0 4 7 | 0 4 7 10 7 9 0 10 |

9 0 5 0 9 0 5 9 | 10 7 4 0 11 7 0 10 | 9 5 9 0 5 0 9 5 | 10 7 4 0 10 7 0 4 |

5 9 0 5 9 0 5 9 | 5 9 0 5 9 0 5 9 | 5 9 0 5 10 7 4 0 | 5 9 -

Andantino

N.º 7 2  
4

0 7 | 2 7 | 4 0 | 5 7 | 7 0 | 9 2 0 | 11 9 7 |

0 7 | 0 9 2 | 11 11 9 11 7 | 9 9 7 9 6 | 7 7 | 5 9 7 | 4 2 4 7 5 4 |

2 1 2 5 4 2 | 0 7 7

2a. MELODIA

Moderato cantabile.  $\text{♩} = 104$  Para ejecución  $\text{♩} = 144$ . Para ejecución.

N.º 8 1

*p. dulce* 2 11 | 7 2 11 7 | 6 9 0 4 | 2 | 2 8 | 9 5 2 0 | 11 7 11 4 |

2 7 | 2 11 | 7 2 11 7 | 6 9 2 6 | 9 | 7 11 1 4 | 2 6 6 9 | 7 11 1 4 |

*dulce* 2 7 | 0 2 6 9 | 2 | 11 2 7 11 | 2 | 0 2 6 9 | 7 2 11 7 | 6 9 7 11 | 2 7 |

0 2 6 9 | 2 | 11 2 7 11 | 2 | 6 6 4 2 | 1 4 2 1 | 11 2 1 2 | 1 2 4 2 | 2 11 |

7 2 11 7 | 6 9 0 4 | 2 0 | 9 6 2 0 | 11 7 11 4 | 2 7 | 7 5 | 2 11 7 5 |

4 7 0 4 | 7 9 | 11 7 2 11 | 2 0 9 6 | 7 4 | 2 6 | 7 4 | 2 6 | 7 2 | 7 -

Andante.

L. SACHS.

Handwritten musical notation for the first section, featuring a treble clef, a 9-measure phrase, and various fingerings and slurs. The notation includes notes on a five-line staff with finger numbers 1-4 and slurs connecting groups of notes.

Ejercicios de los dedos.

Handwritten musical notation for exercise 1, showing a sequence of notes with fingerings (1, 2, 3, 4) and slurs. It includes a repeat sign and a fermata.

Handwritten musical notation for exercise 2, showing a sequence of notes with fingerings (2, 3, 4) and slurs. It includes a repeat sign and a fermata.

Re mayor. (2)

Handwritten musical notation for the first line of the 'Re mayor' exercise, showing a sequence of notes with slurs and a circled first measure.

Handwritten musical notation for the second line of the 'Re mayor' exercise, showing a sequence of notes with slurs.

Handwritten musical notation for the third line of the 'Re mayor' exercise, including fingerings (I, II) and slurs. It includes the word 'simile'.

Handwritten musical notation for the fourth line of the 'Re mayor' exercise, including fingerings (I, II) and slurs. It includes the word 'simile' and a circled measure.

*Allegretto*

J. FRÖHLICH

Handwritten musical notation for the piece "Allegretto" by J. Fröhlich. The notation is arranged in five systems, each with two staves. The first system begins with a circled number '1' and a dynamic marking 'f.'. The notation includes various fingerings (e.g., 1, 2, 4, 6, 2, 9, 9, 2, 6, 7, 4, 1, 9, 2, 2, 9, 2, 4, 6, 6, 6, 4, 2), slurs, and accents. Dynamic markings include 'mf' and 'p'. The piece concludes with a double bar line.

*Ejercicios de los dedos.*

Handwritten musical notation for "Ejercicios de los dedos" (Finger Exercises). It consists of four systems, each with two staves. The first system starts with a circled number '1'. The exercises are based on the sequence of notes 6, 9, 11, 9. The second system is based on 5, 9, 10, 9. The third system is based on 5, 9, 10, 9. Each system ends with a double bar line and a repeat sign.

*Adagio* *Re menor. (2m)*

Handwritten musical notation for "Adagio Re menor. (2m)". It consists of two systems, each with two staves. The first system begins with a circled number '2' and a dynamic marking 'mf.'. The notation includes fingerings (e.g., 2, 5, 4, 2, 10, 4, 9, 7, 5, 7, 4, 5, 2, 9, 7, 0, 5, 7, 9, 2, 5, 4) and slurs. The piece concludes with a double bar line.

allegretto.

Re mayor (2)

Handwritten musical notation for the first piece, 'allegretto. Re mayor (2)'. The notation is organized into five horizontal staves. The first staff begins with a circled number '3' above an '8'. The notes are represented by numbers 1-7 and 11, often grouped with slurs and fingerings (e.g., '4', '0'). The piece concludes with a double bar line.

Tresillos

Handwritten musical notation for the second piece, 'Tresillos'. The notation is organized into three horizontal staves. The first staff starts with a circled number '1'. The notes are grouped into triplets, indicated by a '3' above the slur. The notation includes various fingerings and slurs, ending with a double bar line.

*Si menor*  
(11m)

Handwritten musical notation for the first section of the piece. It consists of six staves of music. The first staff begins with a circled number '1'. The notation includes various fingerings (1-4), slurs, and accents. The piece concludes with a circled number '3' over a '4' and a double bar line.

*Allegretto*

HOHMANN.

Handwritten musical notation for the second section of the piece, marked 'Allegretto'. It consists of six staves of music. The first staff begins with a circled number '3' over a '4' and the dynamic marking 'mf.'. The notation includes various fingerings, slurs, and accents. The piece concludes with a double bar line.

U<sup>o</sup> mayor.  
(10)

(1) 10 0 | 2 3 | 5 7 | 9 10 | 0 2 | 3 5 | 7 9 | 10 9 | 7 5 |

3 2 | 0 10 | 9 7 | 5 3 | 2 0 | 10 - || 10. 0 2. 3 5. 7 9. 10

0. 2 3. 5 7. 9 10. 9 | 7. 5 3. 2 0. 10 9. 7 | 5. 3 2. 0 10 x

\*)  $\square$  PV  $\square$  t  $\square$  V 4 P  $\square$  V  $\square$   
(3 4) 10 | 0. 2 3 | 5. 7 9 | 10. 0 2 | 3. 5 7 | 9. 10 9 | 7. 5 3 |

2. 0 10 | 9. 7 5 | 3. 2 0 | 10 x || (3 4) 10 2 5 | 10 2 5 | 10 5 2 | 10 5 2 || 10.

\* p = Punta / t = Talón.

Andantino. MELODIA.

(3 4) 5 7 9 | 10 0 2 | 3 7 0 | 9 7 5 | 3 3 7 10 | 5 2 10. 0

9. 9 10 2 | 5 x | 5 7 9 | 10 0 2 | 3 7 0 | 9 7 5 | 3 3 7 10

5 2 10. 0 | 2. 5 3 0 | 10 x | 9 0 5 | 4 7 0 | 3 5 9 | 10 2 5

7 5 2 | 0 5 9 | 0 2 0 10 7 | 5. | 5 7 9 | 10 0 2 | 3 7 10 | 5 2 5

6 7 9 | 10 10 7. 0 | 2 3 0 | 10 x | 9. 0 5. 3 | 2. 10 5. 2

3. 5 9 0 | 10 5 10 2 5 10 | 9. 0 5. 3 | 2. 10 5. 2 | 3. 7 5 9

V  
10 x 2 5 | 10 10 10 | 10 x x ||

# Sol menor (7m)

① 7 9 | 10 0 | 2 3 | 6 7 | 6 3 | 2 0 | 10 9 | 7 - ||

7 9 10 0 | 2 4 6 7 | 9 10 0 2 | 4 6 7 9 | 10 9 7 5 | 3 2 0 10 |

9 7 5 3 | 2 0 10 9 | 7 || <sup>M</sup> <sup>V</sup> 7 7 7 | 9 4 9 | 10 10 10 | 0 0 0 | 2 2 2 | 4 4 4 | 6 6 6 | 7 7 7 | 9 9 9 |

6 6 6 | 7 7 7 | 9 9 9 | 10 10 10 | 0 0 0 | 2 2 2 | 4 4 4 | 6 6 6 | 7 7 7 | 9 9 9 |

10 10 10 | 9 9 9 | 7 7 7 | 5 5 5 | 3 3 3 | 2 2 2 | 0 0 0 | 10 10 10 | 9 9 9 |

7 7 7 | 5 5 5 | 3 3 3 | 2 2 2 | 0 0 0 | 10 10 10 | 9 9 9 | 7 - || ③ ④ 7 10 2 |

7 10 2 | 7 10 7 | 2 10 7 | 2 10 7 | 10 2 10 | 7 7 7 ||