

20. advanced studies : niveau supérieur : etüden für fortgeschrittene : studi superiori

These three studies have been fingered to explore the positions and techniques discussed above.

On a indiqué le doigté dans les trois études suivantes afin d'explorer les positions et les techniques présentées ci-dessus.

Diese drei Etüden sind mit einem Fingersatz versehen, der es ermöglicht, die besprochenen Arten der Technik und der Lagen auszuprobieren.

Questi tre studi sono stati diti per esplorare le posizioni e le tecniche discusse sopra.

[Franco Petracchi](#)

a. Mosso

The score consists of 12 staves of music, alternating between bass and treble clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked "Mosso". The music is highly technical, featuring complex fingerings (e.g., 1 0 4 4, 4 3 1 4, 2 1 4 4 1), slurs, and various performance techniques such as *cr* (crescendo), *s.cr* (sforzando), and *V* (vibrato). The notation includes numerous accidentals and dynamic markings. The piece concludes with a double bar line and a repeat sign.

This page contains ten systems of musical notation for guitar. Each system is composed of two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of three sharps (F#, C#, G#). The notation includes a variety of rhythmic patterns, including triplets, slurs, and accents. Fingerings are indicated by numbers 1 through 4. Specific techniques are marked with 'cr' (crescendo), 's.cr' (sforzando), and 'p' (piano). The systems are densely packed with notes and rests, showing intricate melodic and harmonic lines. The page concludes with a 'p' dynamic marking at the bottom right.

Mosso

Capriccio No 3 Isaia Billé

b.

cr *II* *s.cr* *(I)* *cr* *II*

II *2* *II I* *2* *2* *II* *III* *II 2*

II *III*

cr *III* *2* *cr* *cr*

V *s.cr* *II* *s.cr* *II* *cr* *II*

III *2* *III* *2 3 +* *1* *IV* *III*

I *diat* *cr* *II* *s.cr* *III* *IV*

III *cr* *II* *IV*

III *III* *III s.cr*

III 3 1 2 0 4 1 0 3 1 + 3 cr

V s.cr II V s.cr II

V s.cr II 2

V s.cr II I diat II s.cr III

IV I II 2 I II 2 III 2

2 IV

I 2 cr III 2

cr II s.cr cr II cr II 2 I cr

III IV III II 2

III cr

II III IV I

Mosso

C.

3 1 4 1 + 3 1 4 1 + 2 3 4 1 + 3 2 4 4

IV III s.cr IV II 3 IV cr II

4 3 4 3 1 3 1 1 3 3 1 3 1 3 4 b 1

2 s.cr II I cr

cr s.cr (+) s.cr IV III II s.cr IV

2 + 2 3 + 3 1 2 2 3 1 1 + 1 b 2 2 3 + 1

cr s.cr III II (s.cr 3 1 2) s.cr I cr

s.cr cr III IV I II

4 b 1 2 b + 3 2 1 3 2 2 2 4 4 1 1 2 4 1 2 1 3 1 4 1

II I cr s.cr III II IV III

Tempo I

4 3 1 4 4 1 4 4 1 3 4 4 1

II I II

2 3 2 4 4 1 4 4 0 1 2 1 4 2 1 4 2

II IV II IV II III

4 1 3 0 3 1 4 4 3 1 4 3 3 1 + 3 1 + 3 4

IV 2 2 2 II cr II

1 3 2 + 3 1 3 1 3 1 2 2 2 3

cr s.cr diat cr I

+ 3 2 1 3 2 4 1 4

II III II II

poco rall.