WINNER'S

New American School

... FOR THE ...

GUITAR

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RUDIMENTS OF MUSIC.

Relative Value of Notes.

Every musical sound is expressed by characters called NOTES; and, as these sounds may be *long* or *short*, their duration is indicated by a particular form of the note.

The longest sounds are designated by this character, 𝅝, which is called a WHOLE NOTE, the duration or time of which is determined by counting *four*, or making four beats by movements of the hand or foot. When measured by the hand, the direction is made in the following order:— down, left, right, up.

A sound continued but half the time, that is while counting two, or making two beats, is expressed by a HALF NOTE, the stem of which may be turned either upward or downward, thus: 𝅗𝅥

A QUARTER NOTE, the time of which is but one beat, is made thus: ♩ or ♩ with the stem either way.

All notes of shorter duration are expressed by bars across the stems, thus: EIGHTH NOTE, ♪ or ♪.

A SIXTEENTH NOTE, thus: 𝅘𝅥𝅯 or 𝅘𝅥𝅯

A THIRTY-SECOND NOTE, thus: 𝅘𝅥𝅰 or 𝅘𝅥𝅰

When several notes of the same character follow in succession, the bars are usually connected in this manner. Eighth notes with one bar, thus: ♫ ♫

Sixteenth notes with two bars, thus: ♬ ♬

Thirty-second notes with three bars, thus: 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰

Often we find eighth and sixteenth notes connected in this manner,

♬ ♬

And various other combinations, as follows:

♫ ♫ ♫ ♫

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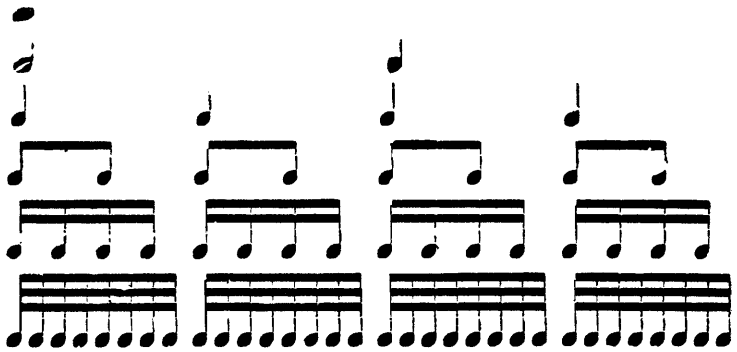
TABLE OF THE NOTES AND THEIR PROPORTIONS.

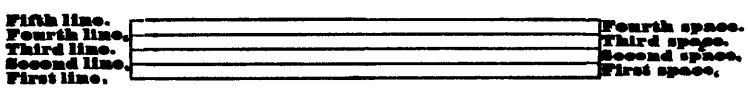
One whole note,
is equal to two half notes,
is equal to four quarter notes,
is equal to eight eighth notes,
is equal to sixteen sixteenth notes,
is equal to thirty-two thirty-second notes,



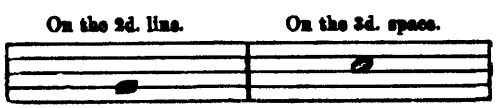
The Staff.

As every note has a definite *tone* or *pitch*, being either *high* or *low*, the sound is indicated by its position upon a *staff*, which consists of five parallel lines, and their intermediate spaces, the under line being called the first line, and the lowest space the first space.

THE STAFF.

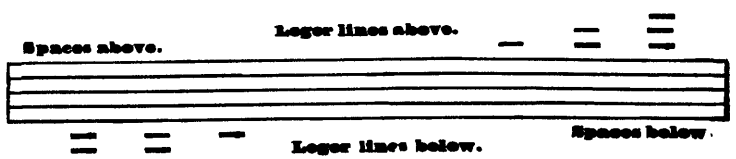


A note is on the line when the line passes through it, and on the space when between the lines.



When more than five lines are required to designate any particular note that is too high or two low to be represented upon the staff, we use small lines both above and below the staff. These lines are called LEGER LINES, and are designated as the first leger line above, second leger line above, &c., or first leger line below, second leger line below, &c.

The first note above the staff is said to be upon the space above.



The first note below the staff is said to be upon the space below.

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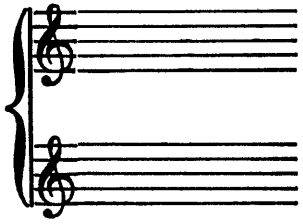
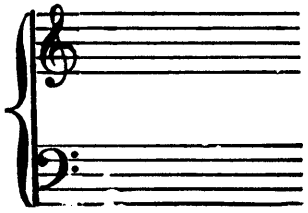
All Staffs, commence with a character called a CLEF.

There are two clefs in common use. The TREBLE, or G CLEF which is used for the *right hand* in Piano-Forte or Melodeon music, also for all music written for the Violin, Guitar, Flute, Banjo, Accordeon, Flageolet, Fife and Clarionet. The BASS or F CLEF, is used for the *left hand* in Piano-Forte or Melodeon music, also for the Violoncello, Double Bass, &c. When music is written for two or more instruments or voices, the staves are connected by a BRACE.

A duet for two violins, or for Flute and Violin, would be connected thus :—



Music for the Piano-Forte or Melodeon, thus:—

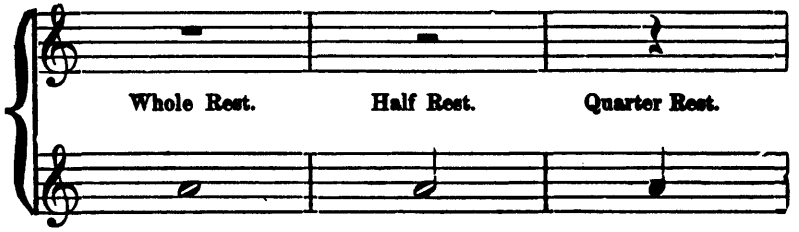


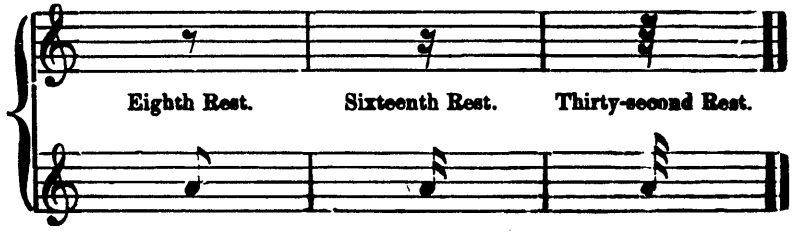
The Rests.

Every note has its corresponding REST, denoting silence, or a stop they are not placed upon any particular line or space of the staff, but in such order as best accommodates the eye,—sometimes being above the staff and sometimes beneath.

A whole rest, corresponding with the whole note in respect to time, is situated *under* the fourth line. A half rest is situated *above* the third line. A quarter rest turns to the *right*. An eighth rest turns to the *left*.

THE USE OF NOTES AND THEIR CORRESPONDING RESTS.





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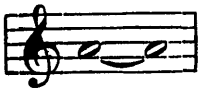
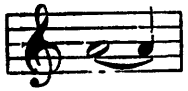
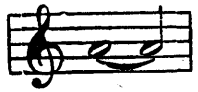
A Tie ⁀ above or below two or more notes that have the same situation upon the staff, shows that they are to be performed as one note, the duration of which is equal to the time of all combined.

 is equivalent to one note, the time of which is eight beats.

is equivalent to one note, the time of which is seven beats.

 is equivalent to one note of five beats.

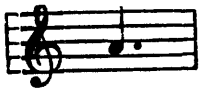
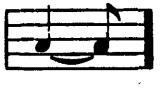
 is equivalent to one note of six beats.

By combinations of this sort we can express a sound of any duration required.

A dot *following* a note or rest makes it half as long again.

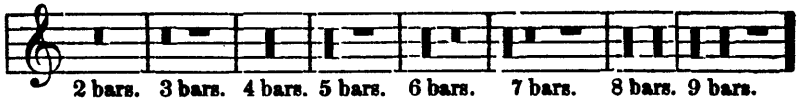
is equal to

is equal to

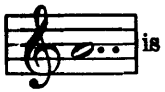
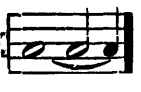
 is equal to 

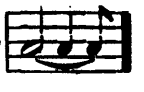
Rests are never tied, but are arranged one after the other until the required time is made up, thus:—

When more than one bar rest is required, it is indicated as follows:

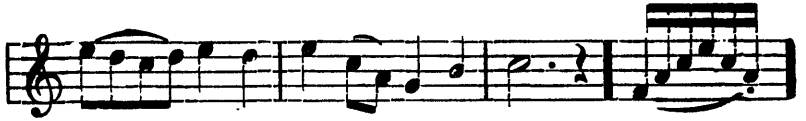


Two dots placed after a note, or rest makes it three fourths longer than its actual length, thus:

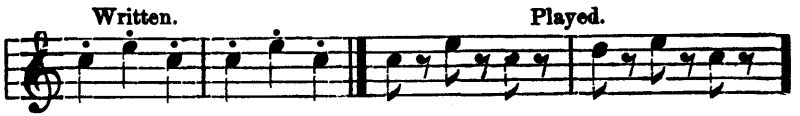
 is equal to 

is equal to 

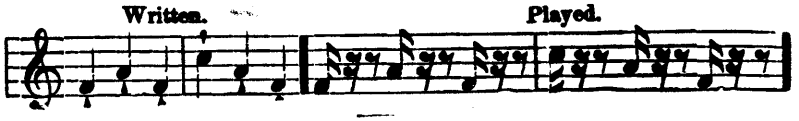
When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is called a Legato movement, and is written thus:—



Dots placed above or below any series of notes indicate the opposite style of playing, which is termed Staccato, signifying in a marked and distinct style, represented as follows:—



When marked in this manner, each note must be made particularly short, and very distinct.



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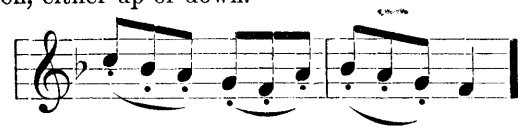
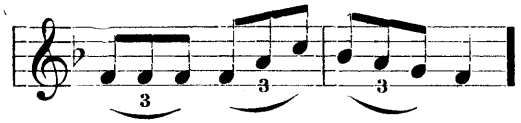
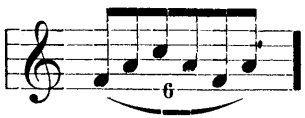
We frequently find the Legato and Staccato movements combined, which mostly occurs in music written for the violin, and is played by detaching the notes with the movement of the bow in one direction, either up or down.



A TRIPLET is a group of three notes played in the time of two. A figure 3 is always placed over or under a triplet.

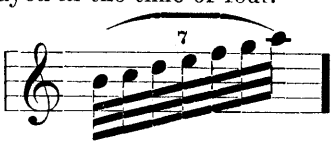


A figure 6 signifies that six are to be played in the time of four.

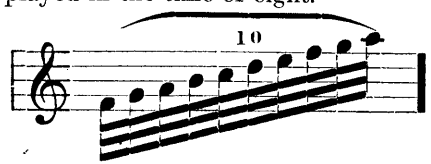


Other combinations of notes are made, and the number marked above them, thus :

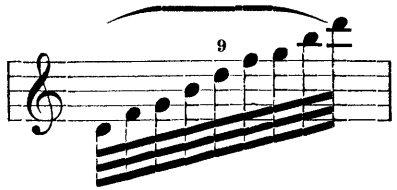
Seven to be played in the time of four.



Ten to be played in the time of eight.



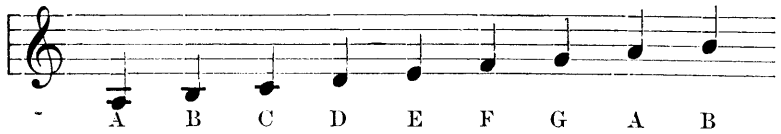
Nine to be played in the time of eight, etc.

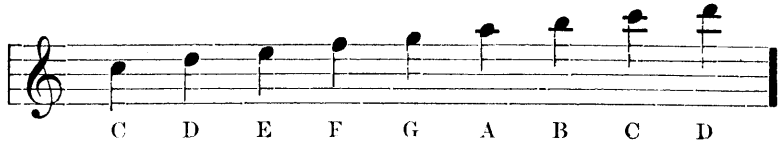


The Scale.

Notes are named after the first seven letters of the Alphabet, A, B, C, D, E, F, G. When these notes follow in regular succession, they form what is called a SCALE. It will be observed that notes of the same name or letter occur several times in a regular scale, but always in a different position on the staff.

THE SCALE.





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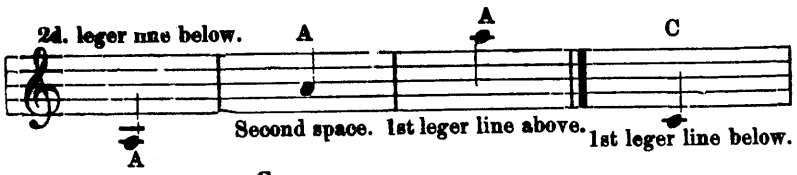
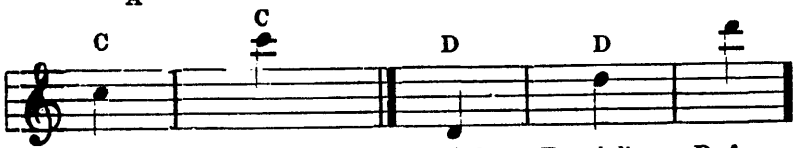
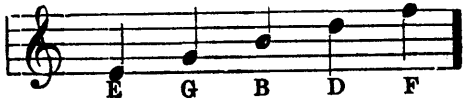
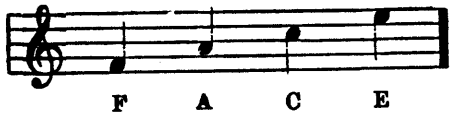




The notes upon the lines are



The notes upon the spaces spell the word *Face*.



Sharps and Flats.

The pitch of any note may be changed by prefixing any of the following characters.

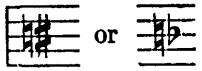
A SHARP before a note raises it a Semitone.

A FLAT before a note lowers it a Semitone.

A DOUBLE SHARP raises a note a Whole tone.

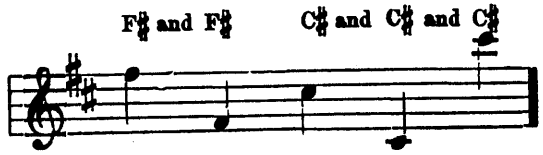
A DOUBLE FLAT lowers a note a whole tone,

A NATURAL contradicts a flat or sharp,

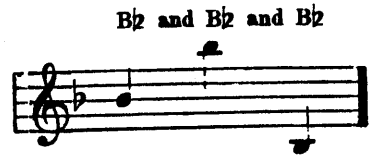


or restores the single flat or sharp.

Flats or Sharps placed at the commencement of a piece of music affect every note throughout the piece upon the lines and spaces where they are situated; also, any other notes of the same letter upon the staff. Any flat or sharp that is not so situated is called an ACCIDENTAL.



Here every F and C are to be made sharp, no matter what their situation upon the staff.



When flats are situated in the same position, the effect is the same as that of the sharp.

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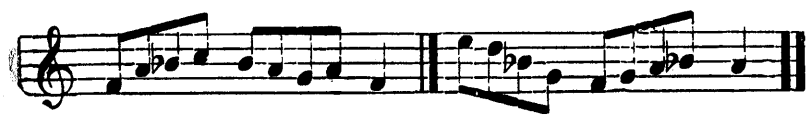
All music is divided into equal portions of time by perpendicular lines called BARS, and the music between any two bars is called a MEASURE. When an accidental sharp, flat or natural is prefixed to a note, all the following notes of the same name contained in the measure are affected by it, thus :—

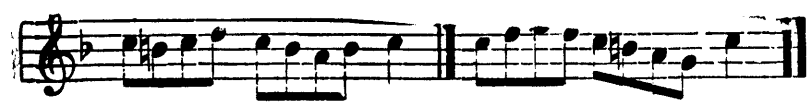
EXAMPLE OF THE SHARP.

Written. Played.

EXAMPLE OF THE FLAT.



EXAMPLE OF THE NATURAL.

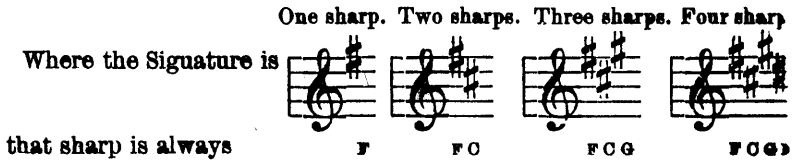


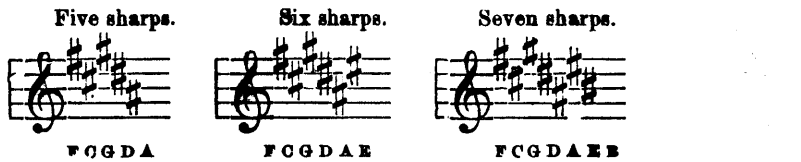
When the last note of a measure is influenced by an accidental flat, sharp or natural, if the next measure should commence with the same note it is also affected likewise, thus :—

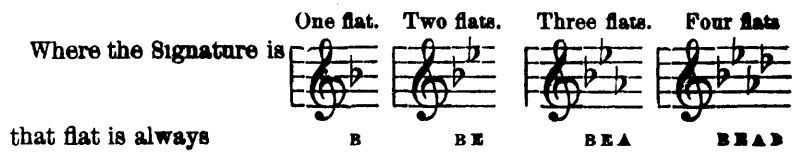
Written. Played.

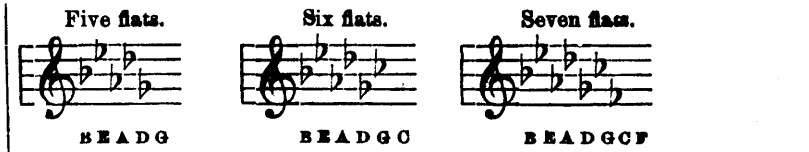
Written. Played.

Sharps and flats before a piece of music are called the Signature









Thus it will be seen that every note can be made sharp or flat; and therefore the signature which determines a key, may contain seven sharps or flats.

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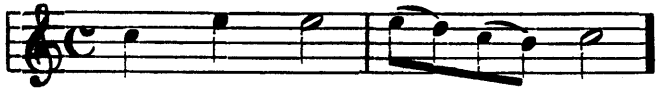
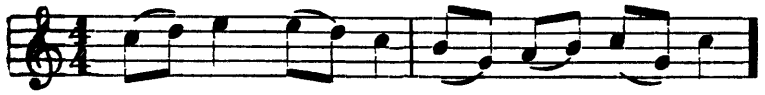
Time.

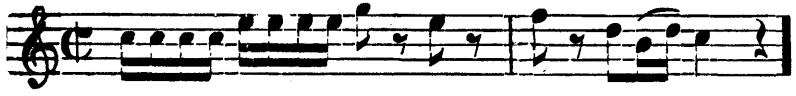
By Common Time, which is expressed by this character, 𝄴 and sometimes by the figures $\frac{4}{4}$ we understand that each measure contains music to the value of four beats, or one semibreve, which is made up in time by any combination of notes or rests, thus:



Count 1, 2, 3, 4, 1, 2, 3, 4.

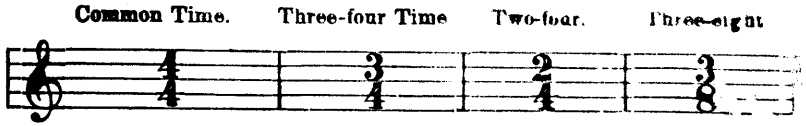


1, 2, 3, 4, 1, 2, 3, 4,

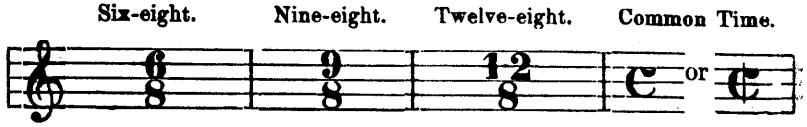


Count 1, 2, 3, 4, 1, 2, 4, 4,

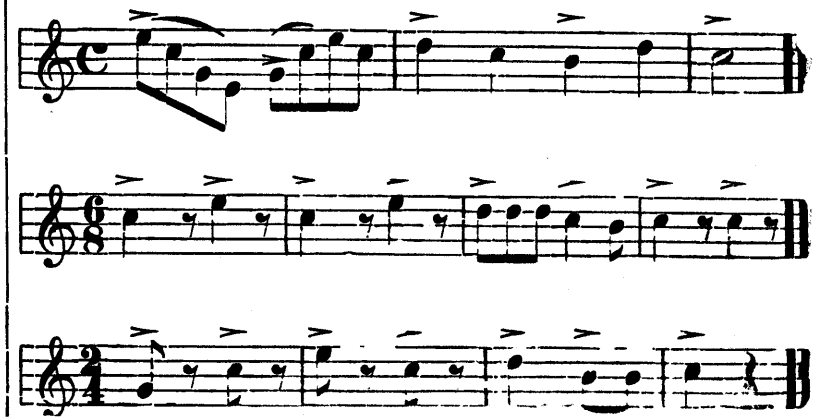
The various kinds of Time are indicated by the following figures. The upper figure indicates the *number* of notes to a measure, and the under one the *kind* of notes



Four-fourth notes. Three-fourth notes.



This mark > is used to indicate a particular accent or stress upon a note. Common time, and all other kinds expressed by the even numbers $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ &c., must be accented upon the beginning and middle of the measure, thus:



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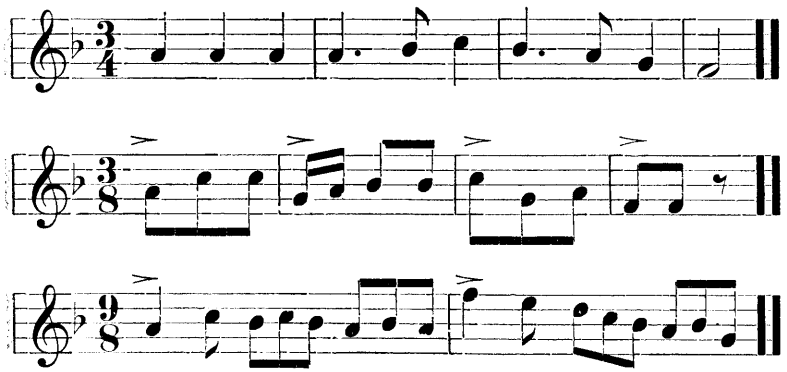
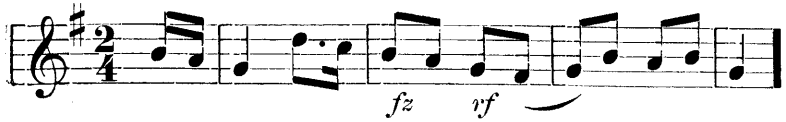
These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In $\frac{3}{4}$, $\frac{3}{8}$, and $\frac{9}{8}$ time the accent occurs only upon the first note in the measure.



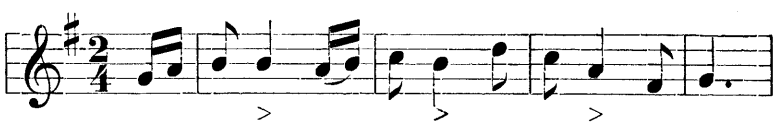
It will be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups of even numbers. And in $\frac{3}{4}$, $\frac{3}{8}$, and $\frac{6}{8}$ they are tied together in groups of three. This is not always the case, but most generally so.

When the unaccented part of a measure is to receive a particular emphasis, it is shown by the characters *fz* or *rf*, or >, or ∧. And when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.

EMPHASIS.

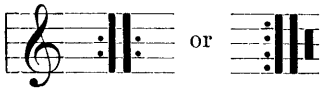


SYNCOPATION.



Double Bars indicate the end of a strain and the conclusion of a tune, thus: —

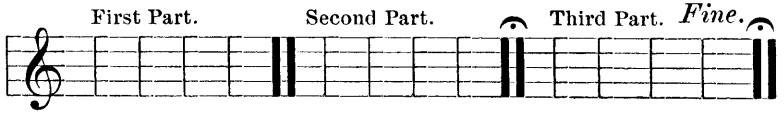
Dots before or after a double bar, signify repetition.



When the letters D.C.— which signifies Da Capo — are found over a double bar, it signifies that the first part of the piece must be played again before proceeding to finish the piece. When it is found at the last strain, it implies that we must return and finish with the first strain: but, if we find this character, 𝄐 which is called a PAUSE, over any *double bar*, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a rest or note the performer must dwell upon it, or can introduce an embellishment such as he may think proper, for effect.

This mark is called a SIGN 𝄋. When it appears the *second* time it signifies that we are to return to where it is first found, and finish at the pause which occurs over the first double bar after it.

EXAMPLES.



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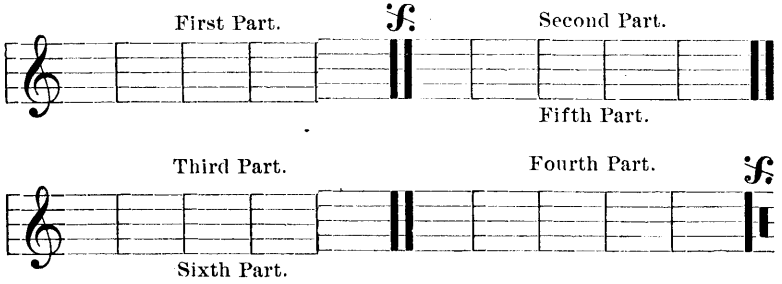
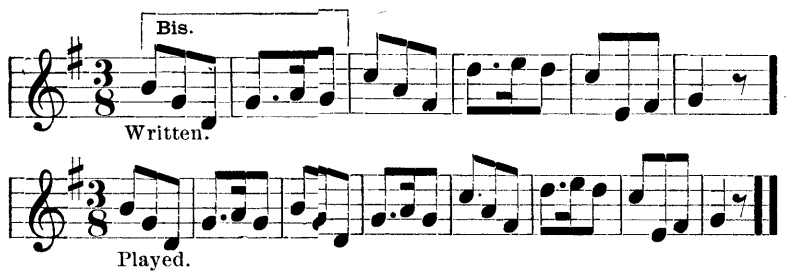
Here we play the first and second strains, when the D. C. directs us to play the first part again which makes the third strain; and then we skip the second part and proceed to the fourth strain and finish at the pause.



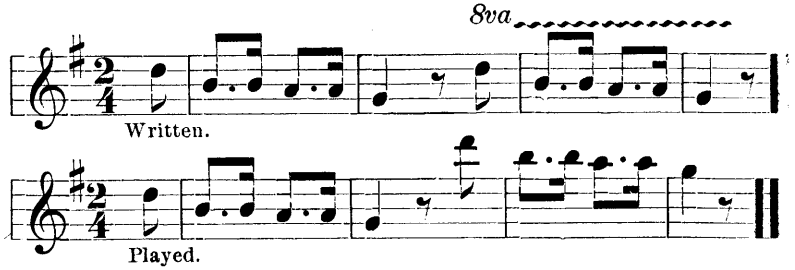
After playing the first four parts, the 𝄋 appearing the second time directs us to where it appeared at first, when we play on till we reach the 𝄐.

The word Bis placed over one or more bars signifies repetition. It is sometimes accompanied with the dots for repetition, or detached lines to indicate the number of bars repeated.

EXAMPLE.



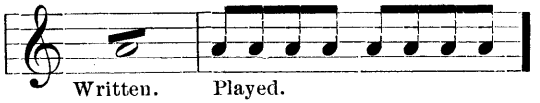
8va written over any number of notes implies that they are to be played eight notes, or an *octave*, higher, until the word Loco appears, which signifies as written.



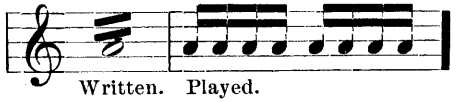
Abbreviations.

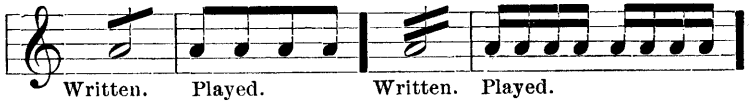
When a succession of similar notes is required, we sometimes use the following characters, which are termed abbreviations.

A whole note with a single dash signifies that it is to be played as eighth notes.

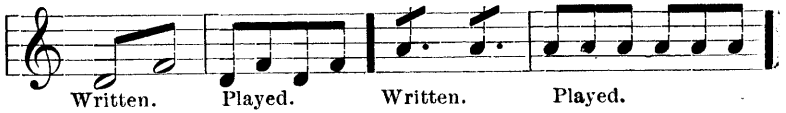


A double dash, to be played thus:—





OTHER EXAMPLES OF ABBREVIATIONS.



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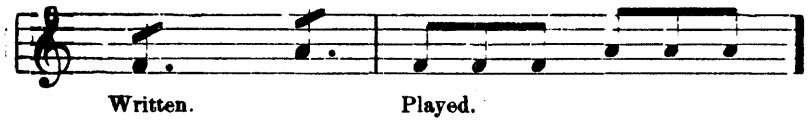
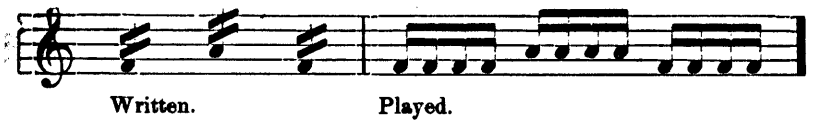
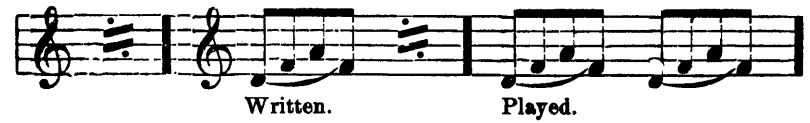




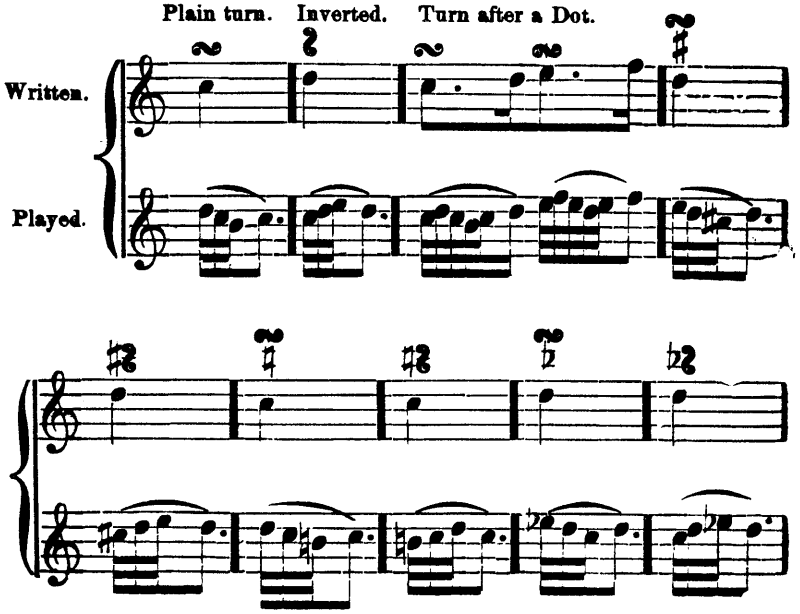
This character signifies repetition:



A SWELL < and DIMINUENDO > are often united, <> the first is executed by commencing the note gently, and gradually increasing the tone; the second, by commencing with force and gradually diminishing; and when united, it is executed by touching the note over which it is placed, at first gently, and by degrees increasing the tone, till it arrives at its full pitch, then diminishing it till it falls off to its first softness.

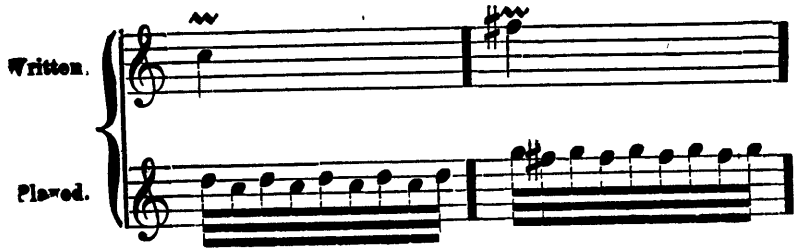
This character is called a TURN, and is executed in the following manner:—

There are several kinds of turns: the plain turn, inverted turn, turn after a dot, &c., which are fully explained in the following examples;

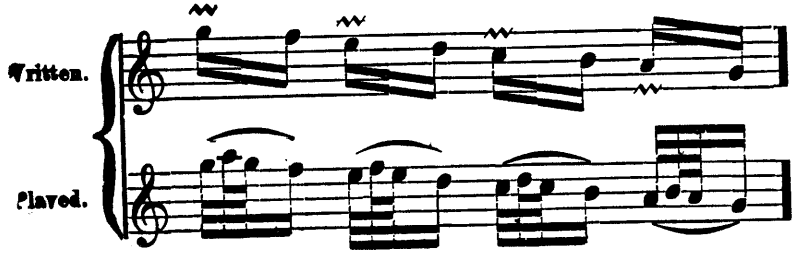


A SHAKE (~) is one of the principal embellishment of music, if well performed, but should not be so frequently and injudiciously used as is often the case. A plain shake is the sound of two notes put in equal motion. A turned shake is composed of three diatonic notes, the first of which is called the preparative note, and the last two its resolution. Shakes, and all other kinds of Graces, must be played in proper time

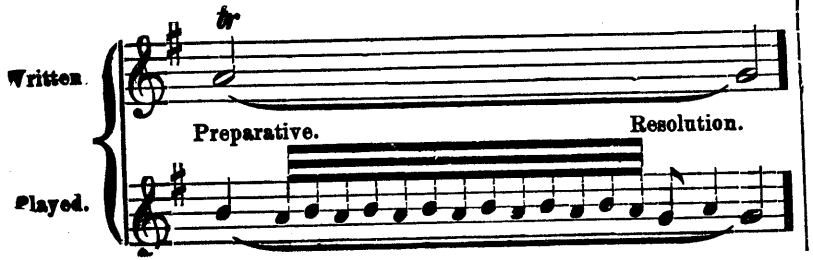
PLAIN SHAKE.

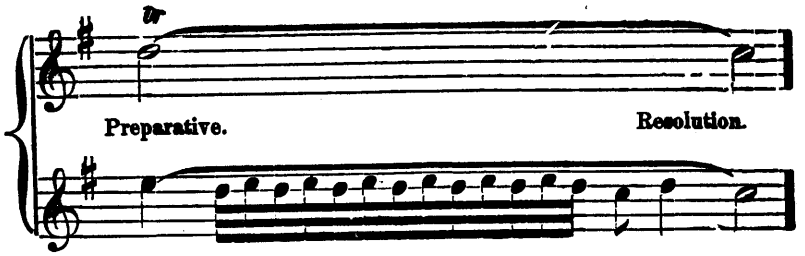


PASSING SHAKE.



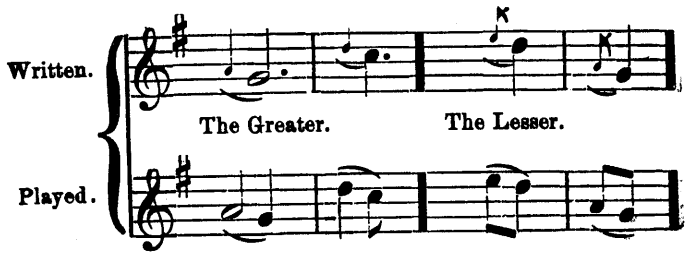
TURNED SHAKE.



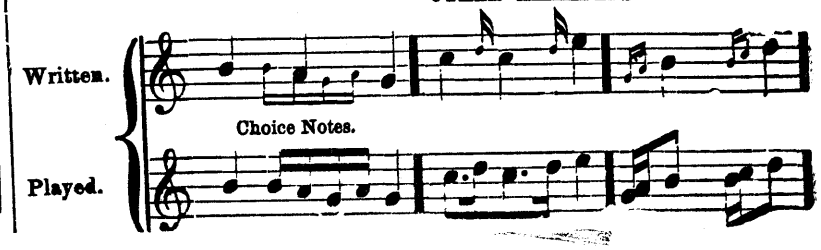


Appogiatura or Grace Note.

The Appogiatura, or Grace note is a small note reversed and added to other notes for sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note immediately after it. There are two kinds of Appogiaturas, the greater and the lesser.



OTHER EXAMPLES.



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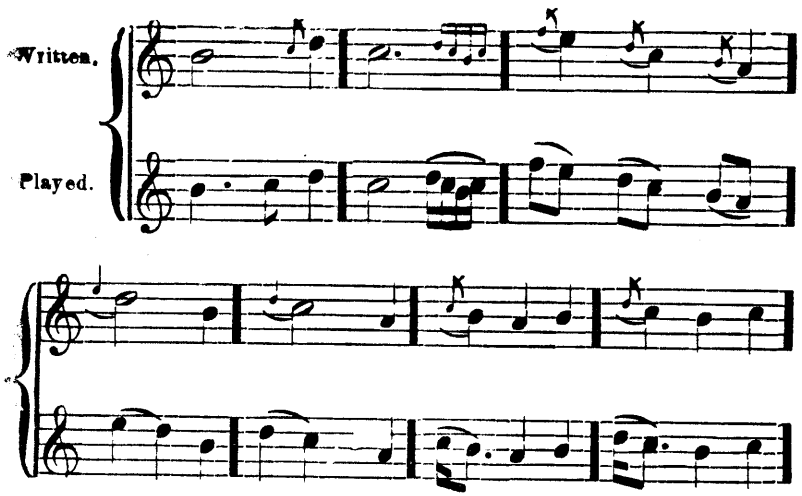
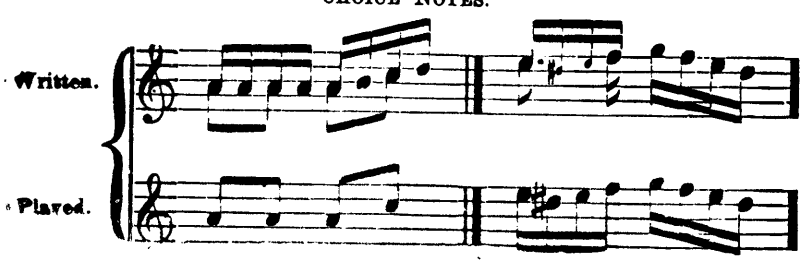
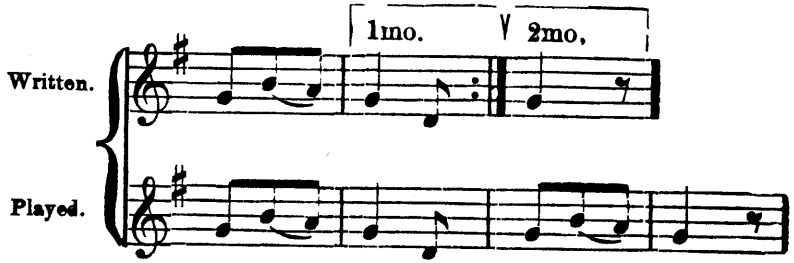


Notes are always connected in the most convenient form, for this reason we sometimes observe them in this manner:

CHOICE NOTES.



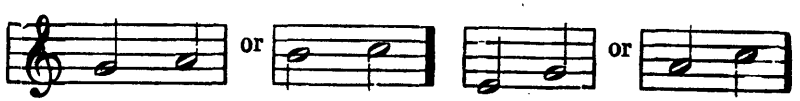
When the last two bars of a strain are marked 1mo and 2mo (that is, to be repeated,) it implies that when played the second time the 2mo is to be substituted for the 1mo, which is of course omitted.



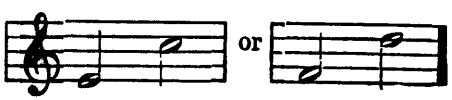
Intervals.

An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last note are included in counting the distance.

A Second is the distance from any one note in the scale to the next following one.



Intervals of a Second. Intervals of a Third.



Intervals of a Sixth.

It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, &.; the intervals of a sixth, of six notes E. F. G, A, B, C, or F. G. A. B. C. D. &c.

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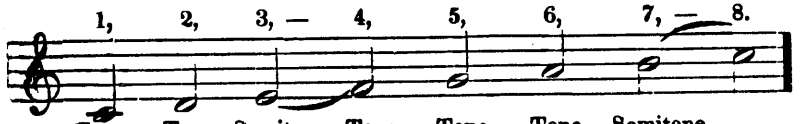
Some intervals are small, and others large. In the regular Major Scale we find tones and semitones in the following order:



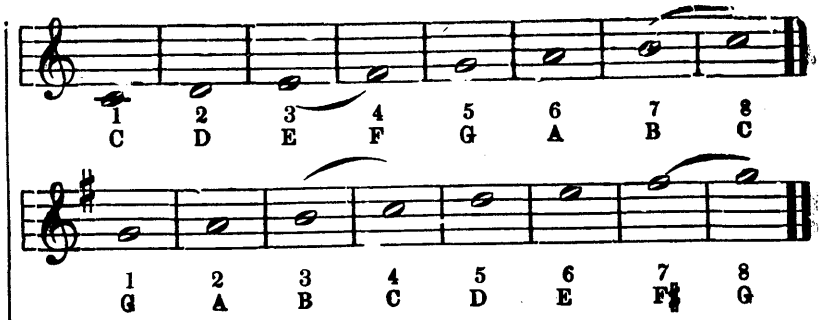
A Semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

Transposition of the Keys, or Scale.

When C is taken as 1, the scale is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be TRANSPOSED. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY NOTE. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed,—thus, it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, from A to B, and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

First transposition by sharps from C to G, a fifth higher or a fourth lower

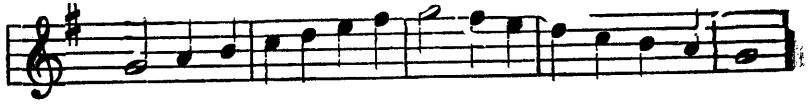


The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

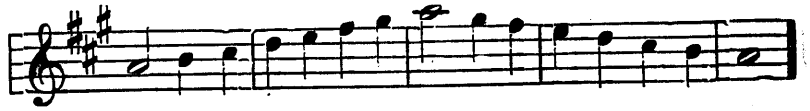
To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F.) The order of intervals must be the same in the flat keys as in the sharps; hence the B must be made flat.

THE SHARP KEYS.

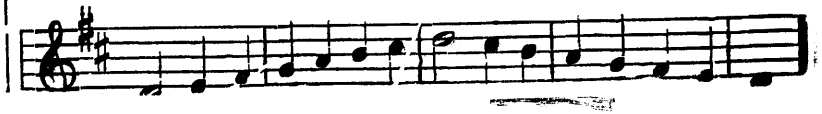
G MAJOR.



A MAJOR.



D MAJOR.



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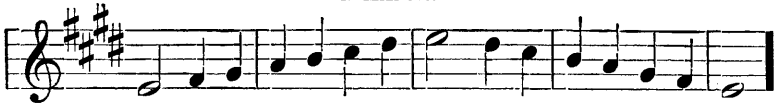
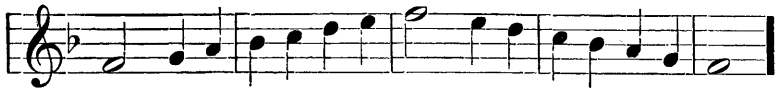
E MAJOR.

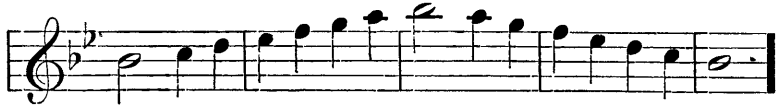


The Flat Keys.

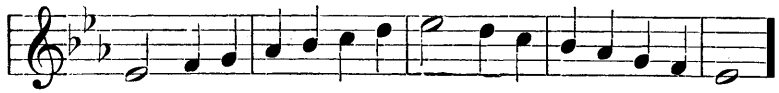
F MAJOR.



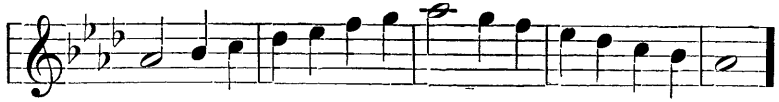
B♭ MAJOR.



E♭ MAJOR.



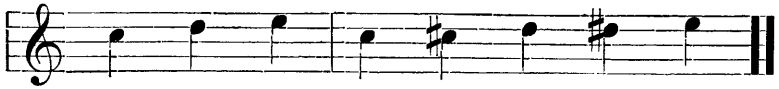
A♭ MAJOR.



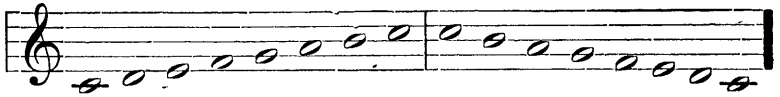
The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

EXAMPLE.

MAJOR THIRD.

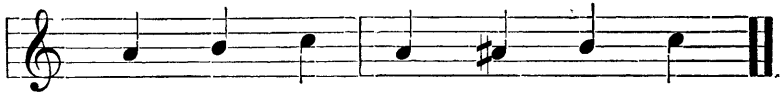


SCALE IN THE KEY OF C, MAJOR MODE.

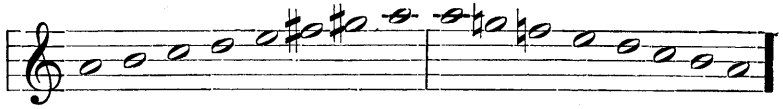


The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD.



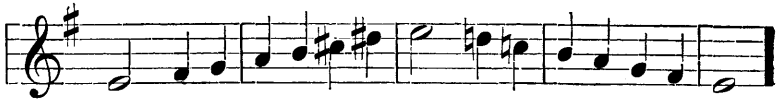
SCALE IN THE KEY OF A, MINOR MODE.



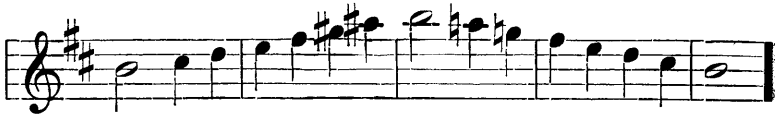
The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key note.

Minor Scales.

E MAJOR.



B MINOR.



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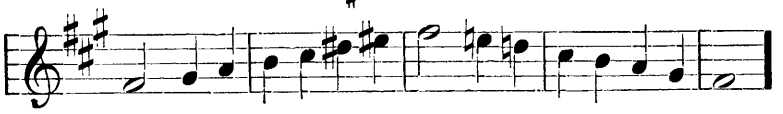
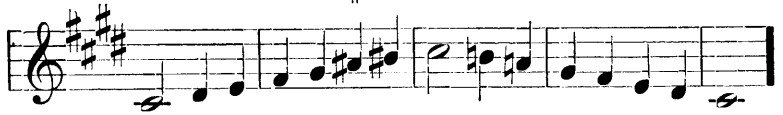
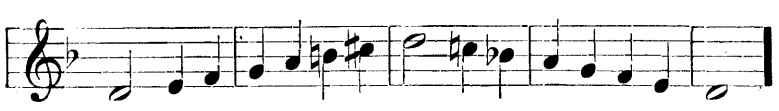
F♯ MINOR.



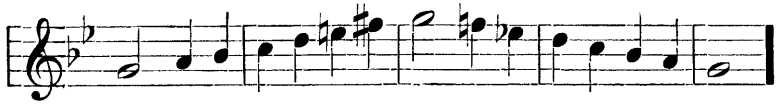
C♯ MINOR.



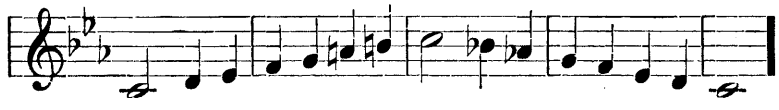
D MINOR.



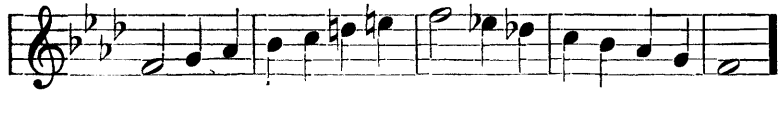
D MINOR.



C MINOR.

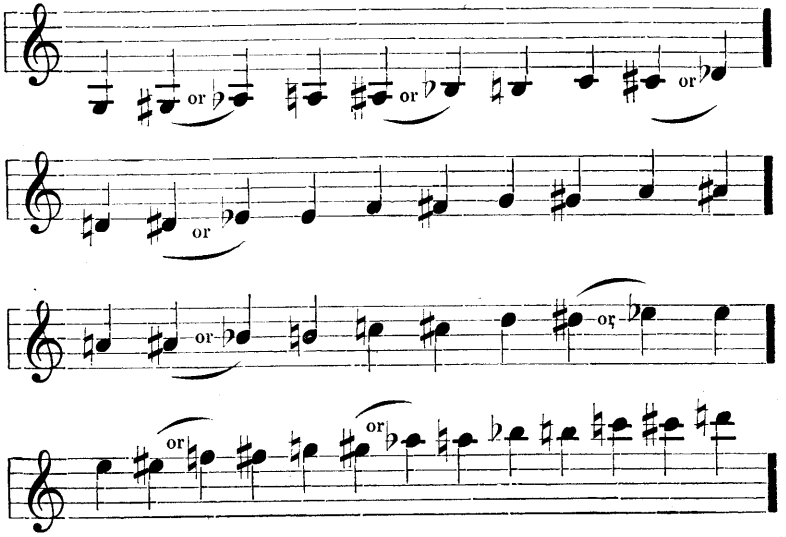


F MINOR.



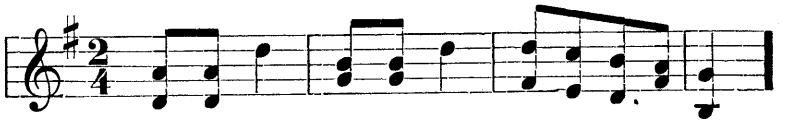
Chromatic Scale.

This scale contains all the notes, natural, flat and sharp, to D above the second leger line.



Chords.

CHORDS, or double notes, are written one above the other, and can be played upon the Banjo, Guitar, Violin, Piano, Melodeon, etc.; in music for the Flute, Clarionet, Fife, etc., the upper note only must be played.



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A Dictionary of Musical Terms.

A; an Italian preposition, meaning to,
ACCELERANDO; accelerating the time, faster.
ADAGIO, or ADASIO; slow.
ADAGIO ASSAI or MOLTO; very slow;
AD LIBITUM; at pleasure.
AFFETUOSO; tender and affecting.
AGITATO; with agitation.
ALLA CAPELLA; in church style;
ALLEGRETTO; less quick than Allegro. ALLEGRO; quick.
ALLEGRO ASSAI; very quick.
ALLEGRO MA NON TROPPO; quick, but not too quick;
AMABILE; in a gentle and tender style.
AMATEUR; a lover but not a professor of music
AMOROSO, or CON AMORE; affectionately, tenderly.
ANDANTE; gentle, distinct, and rather slow, yet connected.
ANDANTINO; somewhat slower than Andante.
ANIMATO, or CON ANIMA; with fervent, animated expressi
ANIMO, or CON ANIMO; with spirit, courage and boldness
ANTIPHONE; music sung in alternate parts.
ARIOSO; in a light, airy, singing manner.
A TEMPO; in time.
A TEMPO GIUSTO; in strict and exact time
BEN MARCATO; in a pointed and well-marked manner.
BIS; twice.
BRILLANTE; brillant, gay, shining, sparkling.
CADENCE; closing strain: also, a fanciful extemporaneous embelishment at the close of a song.
CADENZA; same as the second use of Cadence. See Cadence.
CALANDO; softer and slower.
CANTABILE; graceful singing style; a pleasing, flowing, melody.
CANTO; the treble part in a chorus.
CHOIR; a company or band of singers; also, that part of a church appropriated to the singers.
CHORIST, or CHORISTER; a member of a choir of singers
COL, or CON; with. COL ARCO; with the bow.
COMODO, or COMMODO; in an easy and unrestrained manner.
CON AFFETTO; with expression.
CON DOLCESSA; with delicacy.
CON DOLORE, or CON DUOLO; with mournful expression.
CONDUCTOR; one who superintends a musical performance same as Music Director.
CON ENERGIA; with energy.
CON EXPRESSIONE; with expression.
CON FUOCO; with ardor, fire.
CON GRAZIA; with grace and elegance
CON IMPETO; with force, energy.
CON JUSTO; with chaste exactness
CON MOTO; with emotion.
CON SPIRITO; with spirit, animation
CORO; chorus;
DA; for, from, of

DUETT; for two voices or instruments.
DIMINUENDO; gradually diminishing the sound.
DA CAPO; from the beginning.
DECLAMANDO; in the style of declamation.
DECRESCENDO; diminishing, decreasing
DEVOZIONE; devotional.
DILETTANTE; a lover of the arts in general, or a lover of music.
DI MOLTO; much or very.
DIVOTO; devotedly, devoutly.
DOLCE; soft, sweet, tender, delicate.
DOLENTE, or DOLOROSA; mournful.
DOLOROSO; in a plaintive, mournful style.
E; and. ELEGANTE; elegance.
ENERGICO, or CON ENERGIA; with energy
ESPRESSIVO; expressive.
FINE, FIN or FINALE; the end.
FORZANDO, FORZA or FZ; sudden increase of power.
FUGUE or FUGA; a composition which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
FUGATO; in the fugue style.
FUGHETTO; a short fugue.
GIUSTO; in exact and steady time.
GRAZIOSO; smoothly, gracefully.
GRAVE; slow and solemn.
IMPRESARIO; the conductor of a concert.
LACRIMANDO, or LACRIMOSO; mournful and pathetic.
LAMENTEVOLE, LAMENTANDO, LAMENTABILE; mournfully.
LARGHISSIMO; extremely slow.
LARGHETTO; slow, but not so slow as Largo.
LARGO; slow.
LEGATO; close, gliding, connected style.
LENTANDO; gradually slower and softer.
LENTO or LENTAMENTE; slow.
MA; but.
MAESTOSO; majestic, majestically.
MAESTRO DI CAPELLA; chapel-master, or conductor of church music.
MARCATO; in a strong and marked style.
MESSA DI VOCE; moderate swell.
MODERATO, or MODERAMENTE; moderately, in moderate time.
MOLTO, much or very.
MOLTO VOCE; with a full voice.
MORENDO; gradually dying away.
MORDENTE; a beat or transient shake.
MOSSO; emotion.
MOTO; motion. ANDANTE CON MOTO; quicker than Andante.
NON, not, as; NON TROPPO; not too much.

ORGANO; the organ.
ORCHESTRA; a company or band of instrumental performers
PASTORAL; applied to graceful movements in sextuple time
PIU; more. PIU MOSSO, with more motion, faster.
PIZZICATO; snapping the violin string with the fingers.
POCO; a little. POCO ADAGIO; a little slow.
POCO A POCO; by degrees, gradually.
PORTAMENTO; the manner of sustaining and conducting the voice from one sound to another.
PRECENTOR; conductor, leader of a choir.
PRESTO; quick.
PRESTISSIMO; very quick.
RALLENTANDO, ALLENTANDO, or SLENTANDO; slower and softer by degrees.
RECITANDO; a speaking manner of performance.
RECITANTE: in a style of recitative.
RECITATIVE; musical declamation.
RINFORZANDO, RINF, or RINFORZO; suddenly increasing in power.
RITARDANDO; slackening the time.
SEMPLICE; chaste, simple.
SEMPRE; throughout, always; as, SEMPRE FORTE; loud throughout.
SENZA: without, as, SENZA ORGANO; without the Organ.
SFORZANDO, or SFORZATO; with strong force or emphasis rapidly diminishing.
SICILIAN; a movement of light, graceful character
SMORENDO, SMORZANDO; dying away.
SOAVE, SOAVEMENTE; sweet, sweetly. See Dolce.
SOLFEGGIO; a vocal exercise.
SOLO; for a single voice, or instrument.
SOSTENUTO; sustained.
SOTTO; under, below. SOTTO VOCE; with subdued voice.
SPIRITOSO, CON SPIRITO; with spirit and animation
STACCATO; short, detached, distinct.
SUBITO; quick.
TACE, or TACET; silent, or to be silent. TARDO; slow.
TASTO SOLO; without chords.
TEMPO; time. TEMPO A PIACERE; time at pleasure.
TEMPO GIUSTO; in exact time.
TEN, TENUTO; hold on. See Sostenuto.
TUTTI; the whole, full chorus.
UN; a; as, UN POCO; a little.
VA; go on; as VA CRESCENDO; continue to increase.
VERSE; same as Solo. VIGOROSO; bold, energetic.
VIVACE; quick and cheerful.
VIRTUOSO; a proficient in art. VOCE SOLA; voice alone.
VOLTI SUBITO: turn over quickly

Part First.

Stringing and Tuning the Guitar.

The Guitar has six strings; the first three of which are gut and the others are silk covered with silver wire. They are tuned by fourths excepting the third string, which is tuned a third below the second.

Holding the Guitar and the Position of the Hands.

Sit on a seat a little higher than a common chair, put the left foot on a low stool and preserve an easy position of the leg, throw out the right leg, slightly drawing back the foot, and let the weight of the instrument rest mainly on the left thigh.

Being thus seated, the Guitar is placed transversely on the left thigh, which position secures the support and equal balance of the instrument without the aid of the hands. Another manner of holding the Guitar, much used, is shown on the back cover page of this book.

The Left Hand.

Should slightly press the *neck* between the thumb and fore finger; rest the end of the thumb on the side next to the thick string, between the first and second frets; and the large joint of the fore finger, between the *nut*, the end of the finger-board and the end of the first fret on the side next to the small string.

The arm should hang gracefully, curving the fore arm and wrist, with the elbow slightly away from the body. Separate the fingers slightly and hold them over, and ready to strike the strings between the first four frets.

In this position the fingers will fall on the first three strings, when required to reach the remaining three, the wrist should be still more curved, and the thumb put more under the neck.

The Right Hand.

The right fore arm should rest on the edge formed by the side of the sound board in the direction of the *Bridge;* the little finger extended, resting lightly on the sound board near the first string, a little distant from the bridge. The thumb should be extended and placed on one of the covered strings, the three other fingers curved a little and held over the gut strings. By moving the hand towards the *Rosette,* the tone of the guitar will be softened.

Touching the Strings

The strings are vibrated with the thumb, first, second, and third fingers. The sixth, fifth and fourth strings, (the bass strings) are played with the thumb, and the other strings are played with the first and second fingers alternately, changing the finger at each note, the third finger is used only in full chords and Arpeggios, of four, five or six notes.

A full, mellow tone is obtained by applying force with the end of the fingers. avoid touching the strings with the nails, apply the fingers obliquely to the strings causing them to vibrate across the finger board.

On striking the thick strings, the thumb of the right hand should slide to, and rest upon the string next to the one vibrated. and not to be removed but for striking the next note, except in case where the string to which it has slid be made to vibrate immediately after another finger, in which case the thumb should strike the string without touching any other.

In some cases it is necessary to play on the third and second strings with the thumb, and on the fourth and fifth strings with the first and second fingers. This occurs in chords, arpeggios, &c., and even in melodic phrases; The notes to be played with the thumb in this case, are written with a double tail, if they are to be played alone, and with the tail turned down, if to be double.

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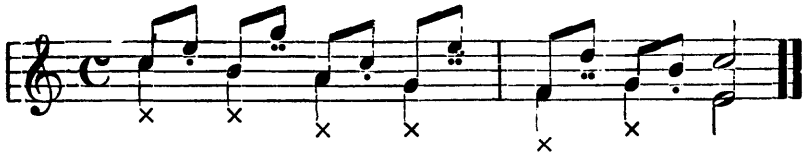
EXAMPLE No. 1.



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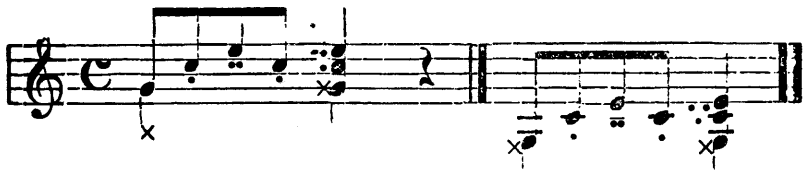
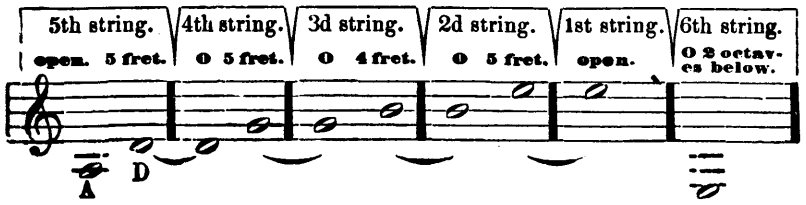


TUNING THE GUITAR.

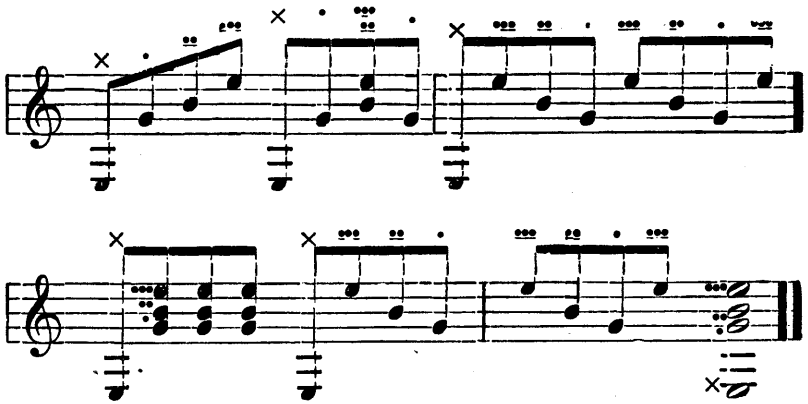
The A, Tuning fork is used, to which the fifth string is tuned; press the finger on the same string at the fifth fret of the finger board, which will give D, to which the fourth string is tuned in unison. The finger is then placed on the fifth fret of the fourth string, which will give G, to which the the third string is tuned in unison; then place the finger on the fourth fret of the third string, which will give B, to which the second string is tuned in unison; place the finger on the fifth fret of the second string, which will give E, to which the first string is tuned in unison; the sixth string E is then tuned to first E string, but at an interval of two octaves.

It is well to test the tuning by playing the following octaves.

Exercise.



EXERCISE ON THE OPEN STRINGS AFTER TUNING



The following are the *signs* to indicate the fingering in general use by the Authors of Guitar music.

THE LEFT HAND

0 open string. 1 first finger, 2 second finger. 3 third finger.

THE RIGHT HAND.

. first finger. . second finger. ... third finger. × thumb.

THE POSITIONS.

There are as many positions as there are frets on the finger board. It is the first finger that determines the position of the hand: thus when the first finger is placed on the first fret the hand is in the first position. and so on with the other positions.

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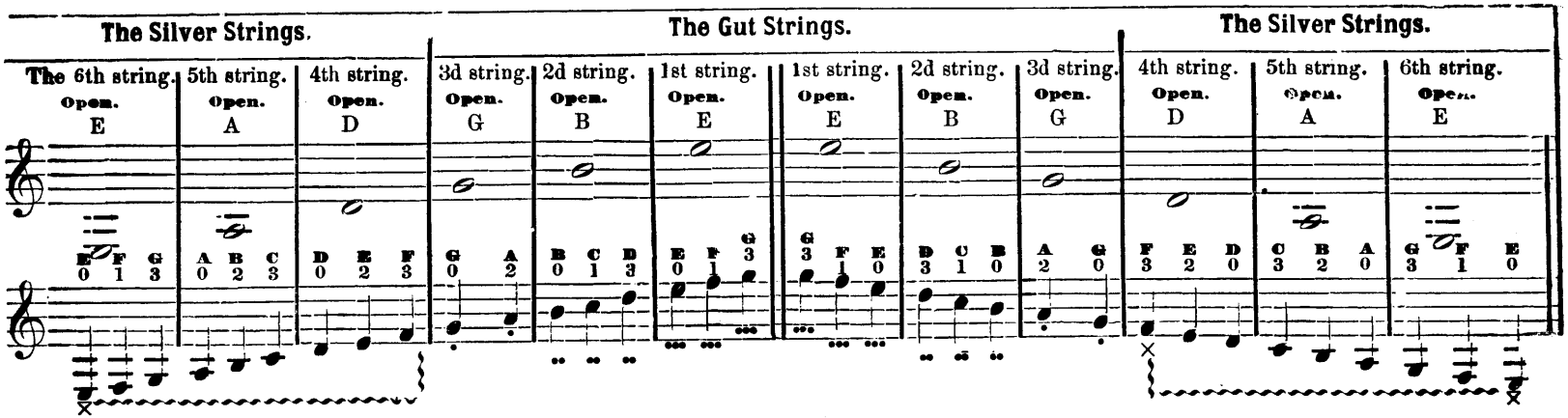
NOTES ON THE STAFF SHOWING THE EXTENT OF THE FIRST POSITION.



The figures over the notes indicate the fingers of the left hand, also, the frets at which they are to be placed. The open string is indicated by 0, the first finger and first fret by 1, the second finger and second fret by 2, &c,. The fingers of the right hand are indicated by the signs thus: × thumb. . first finger. .. second finger. ... third finger.

The note on each open string should be memorized; the scale, the position of the notes on the staff, their corresponding position on the finger board, the fret and also the finger with which the string is stopped.

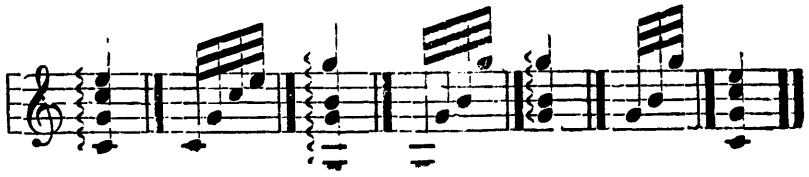
Of Chords.

A chord is a simultaneous occurrence of two or more tones. If a chord has three tones, it must be played with the thumb, first and second fingers; if four tones, the third finger must be added, and if five or six tones, the thumb must play the two or three lowest notes by sliding from one string to the other, and the fingers the three other notes

That all the tones of a chord may sound clear, it is necessary that the fingers of the left hand be curved and pressed on the strings near to the frets without affecting the vibration of the other strings; the fingers of the right hand should be placed against the strings intended to be struck and moved only to put the string in vibration.

In Guitar music the tones of the same chords are played one after the other from the lowest, but in quick succession, except in very slow movements, this manner of playing chords is designated, ARPEGGIO. It is indicated by a curved perpendicular line before the chord.

EXAMPLE.



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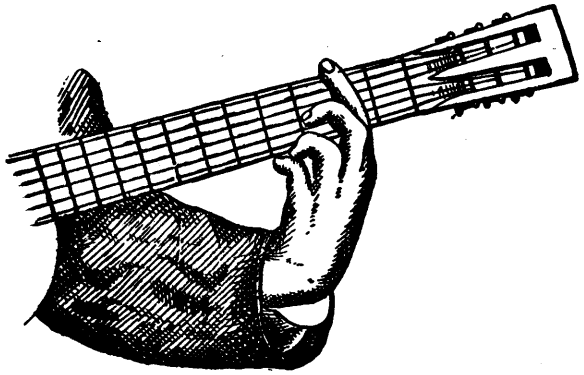
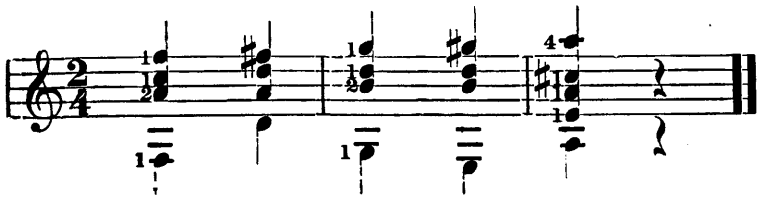
The Barres.

There are two Barre's, the **large and the small. In making the large barre, the** fore finger of the **left** hand is **pressed over** all of the **strings,** while the ball of the thumb presses in the opposite direction **against** the back centre of the finger board.

THE LARGE BARRE.

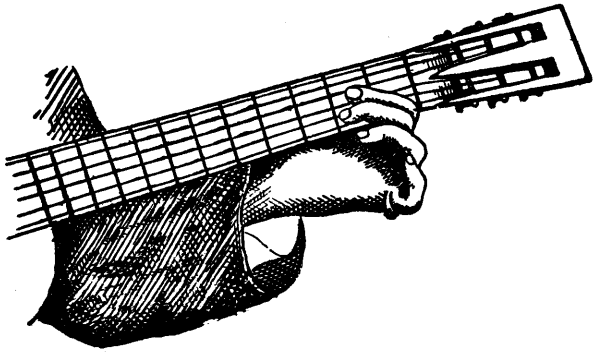


EXAMPLE.

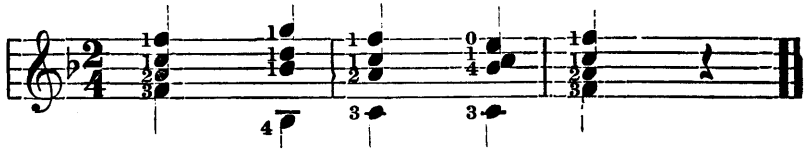


In making the small barre, the first finger of the left hand is placed over two or more strings at one and the same time.

THE SMALL BARRE.

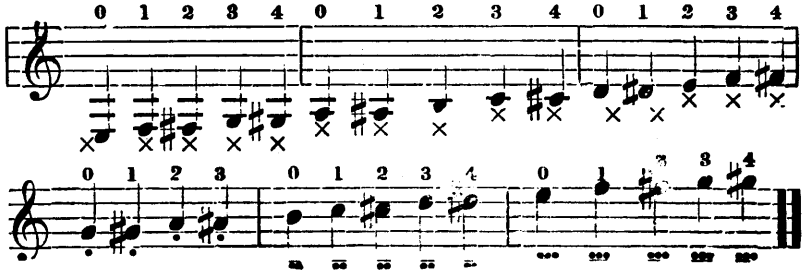


EXAMPLE.



The Chromatic Scale, with the right and left hand fingering marked,

WITH SHARPS ASCENDING.



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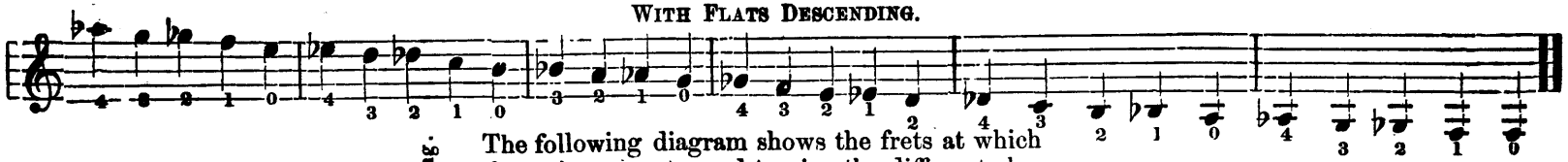
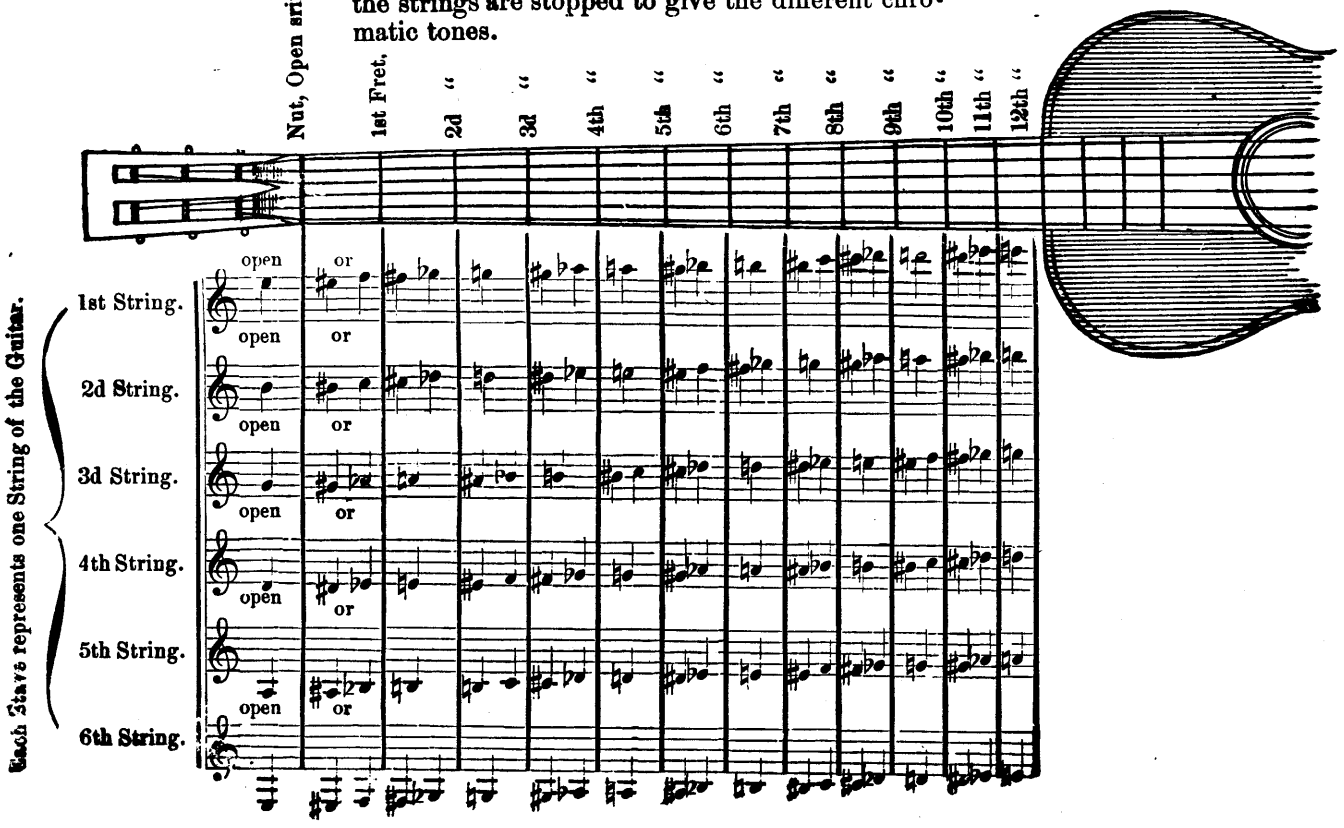


WITH FLATS DESCENDING.

The following diagram shows the frets at which the strings are stopped to give the different chromatic tones.



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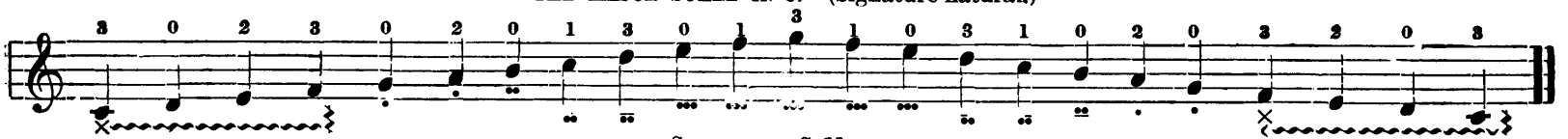
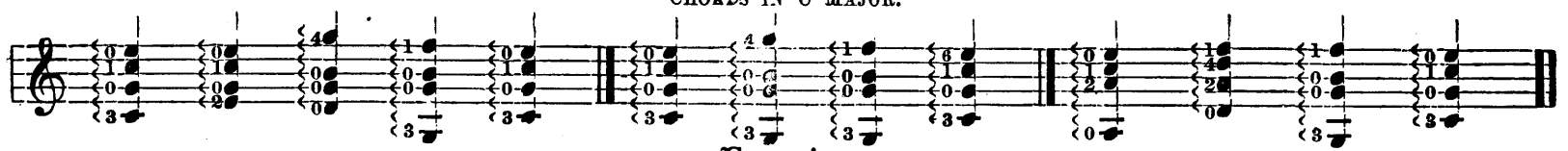
The most available keys on the Guitar, are C, G, D, A, E, and F major, also A, D, and E minor ,all the other keys may be performed on the Guitar, but are more or less difficult, and are seldom used.

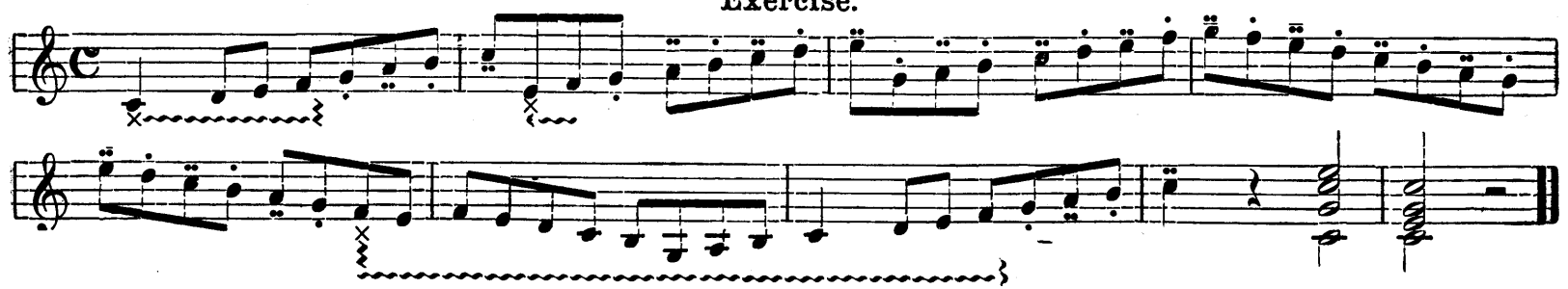
THE MAJOR SCALE IN C. (Signature natural.)



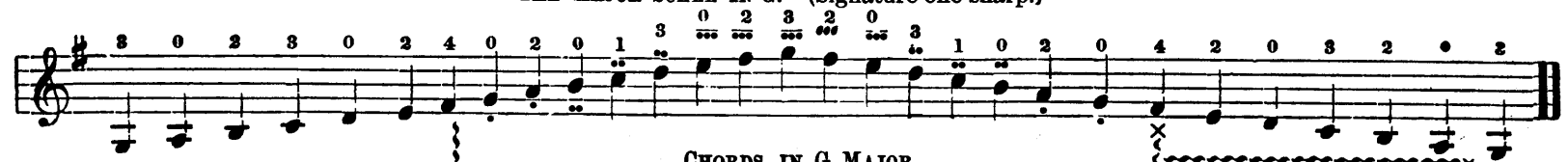
CHORDS IN C MAJOR.



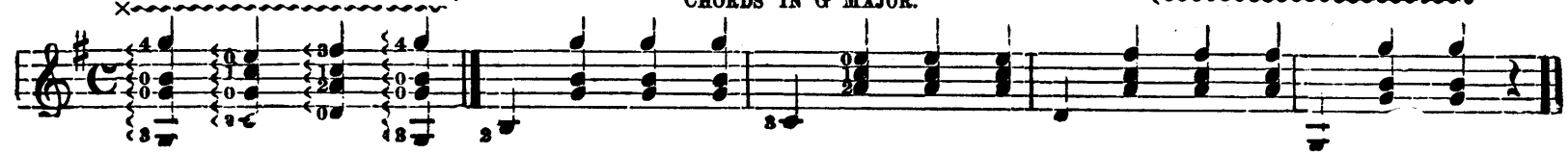
Exercise.



THE MAJOR SCALE IN G. (Signature one sharp.)



CHORDS IN G MAJOR.



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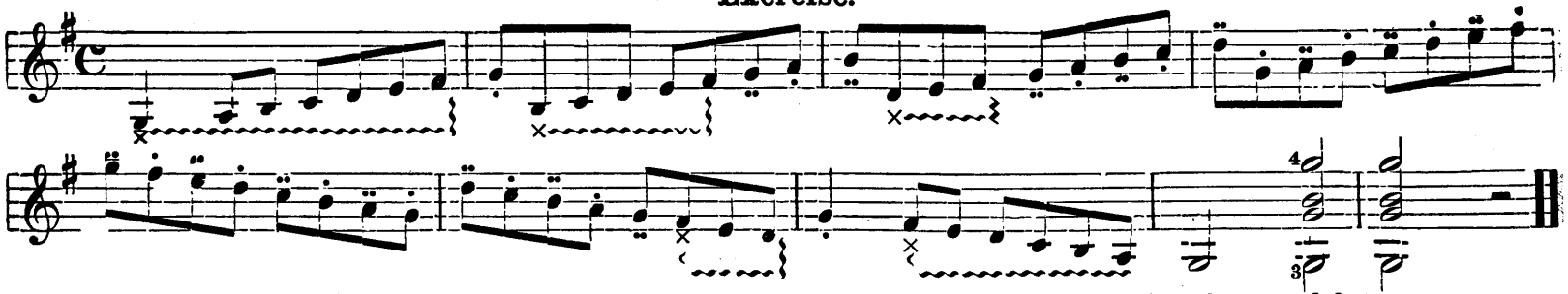
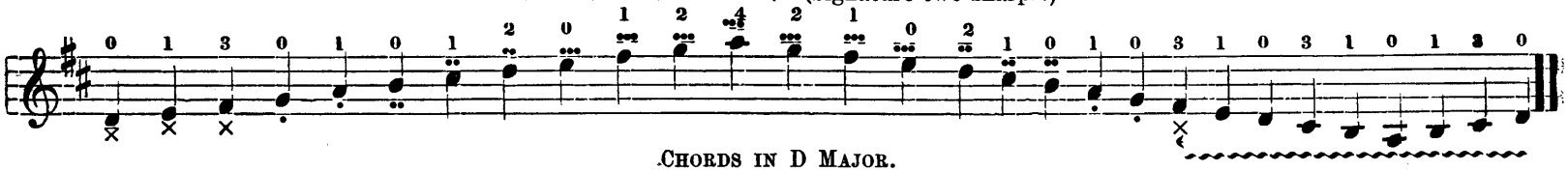
Exercise.

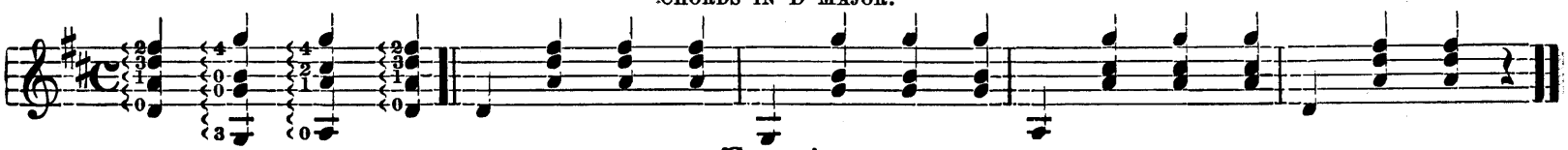


To facilitate the fingering in the Gamut of D Major, it is necessary to advance the left hand to the second fret.

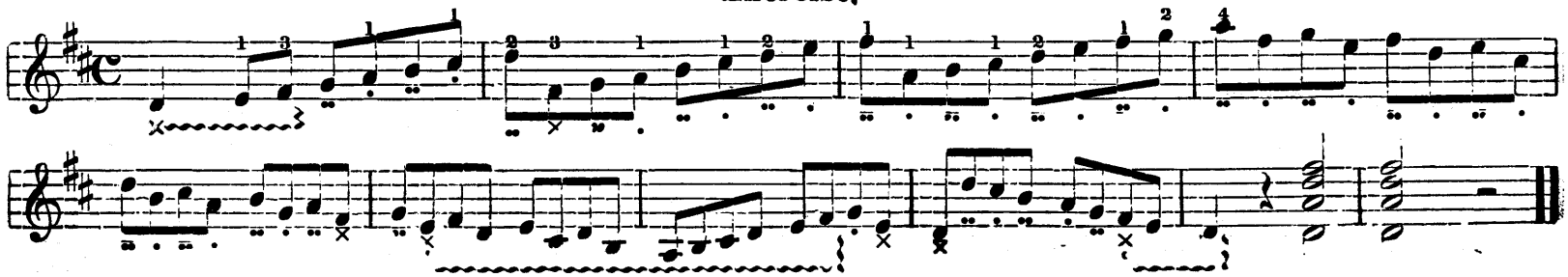
THE MAJOR SCALE IN D. (Signature two sharps.)



CHORDS IN D MAJOR.



Exercise.



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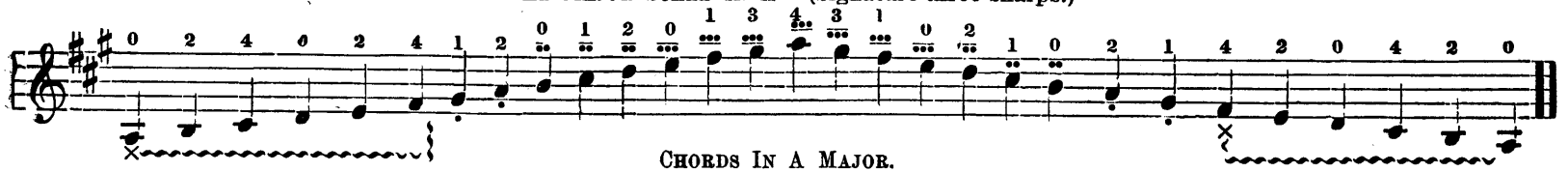
When two notes which are to be played on the same string meet, the upper note must be taken as usual, and the lower one on the next string.

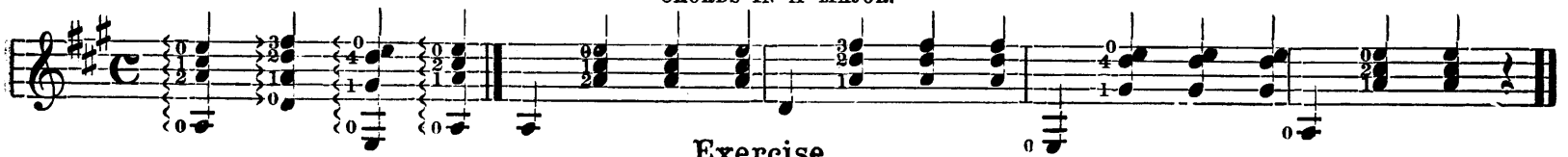
The D on the second string, the B on the third string on the fourth fret.

The G on the 1st string, the E on the 2d string on the 5thfret.

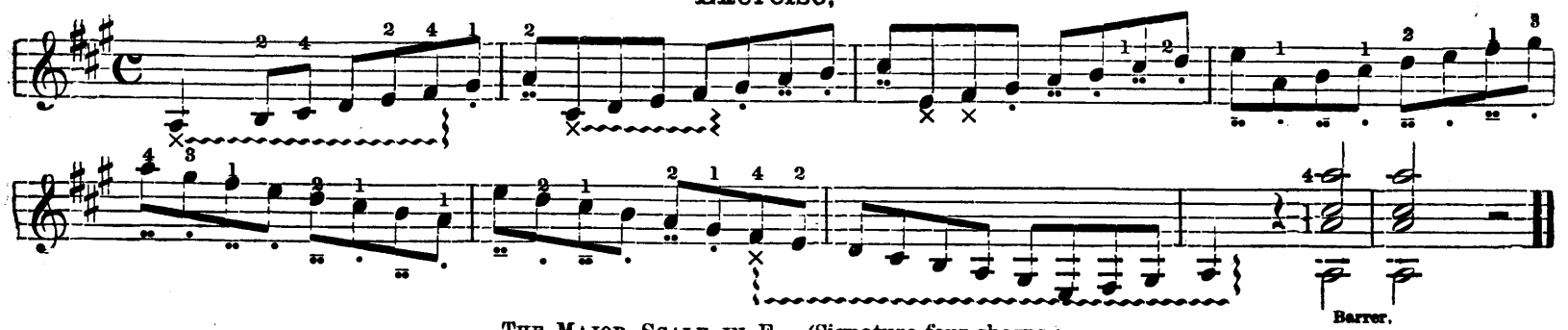
THE MAJOR SCALE IN A. (Signature three sharps.)



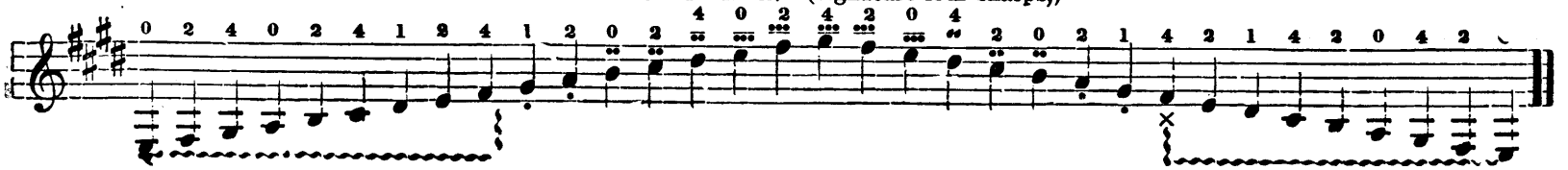
CHORDS IN A MAJOR.



Exercise.



THE MAJOR SCALE IN E. (Signature four sharps,)



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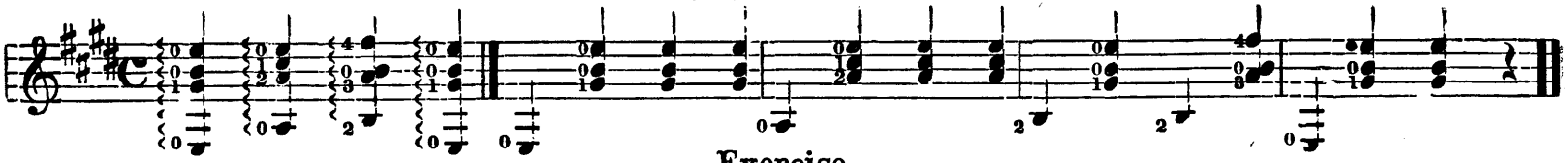
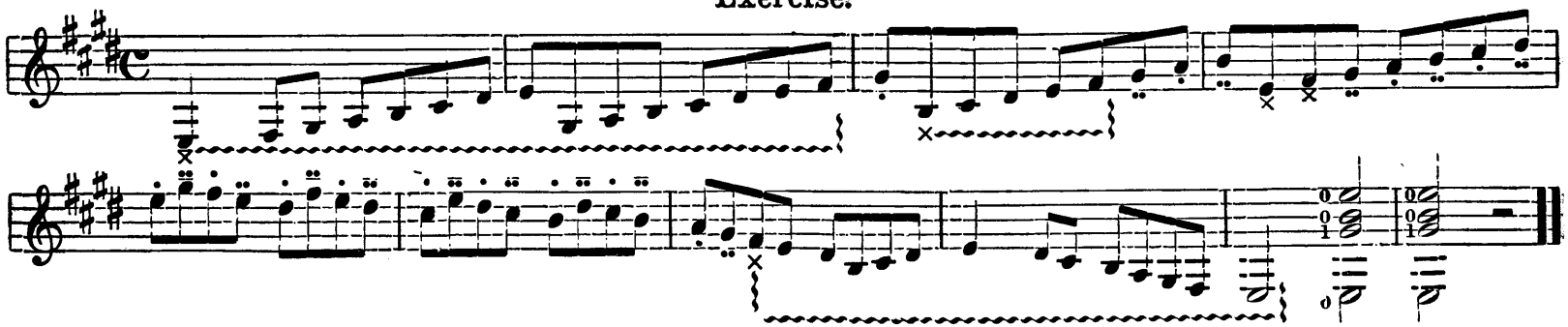
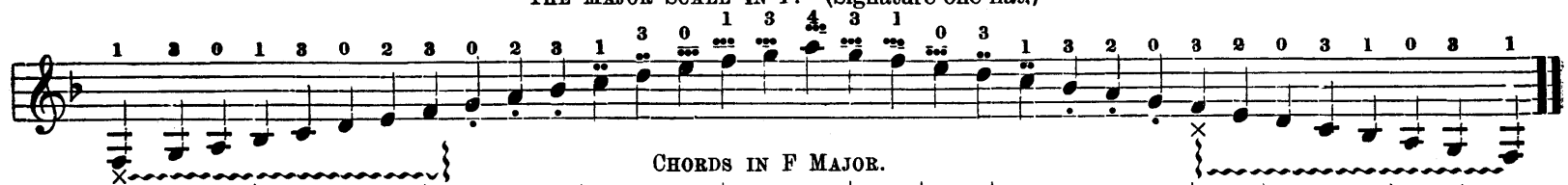
CHORDS IN E MAJOR.



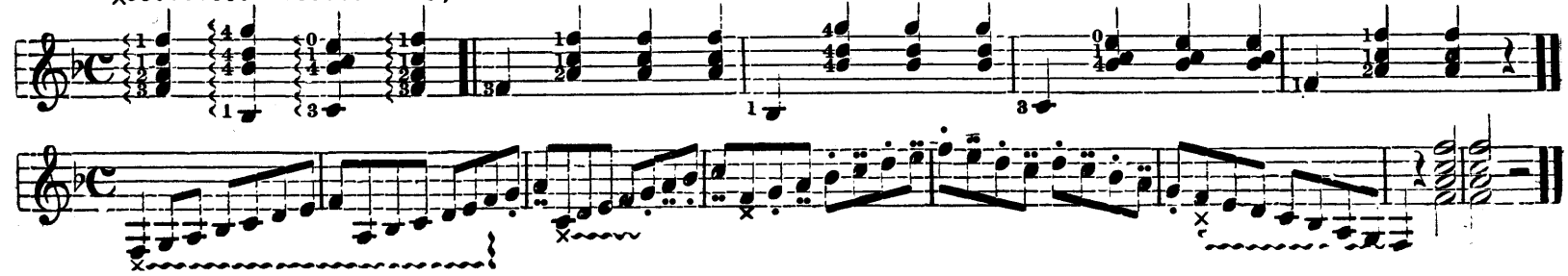
Exercise.



THE MAJOR SCALE IN F. (Signature one flat.)



CHORDS IN F MAJOR.



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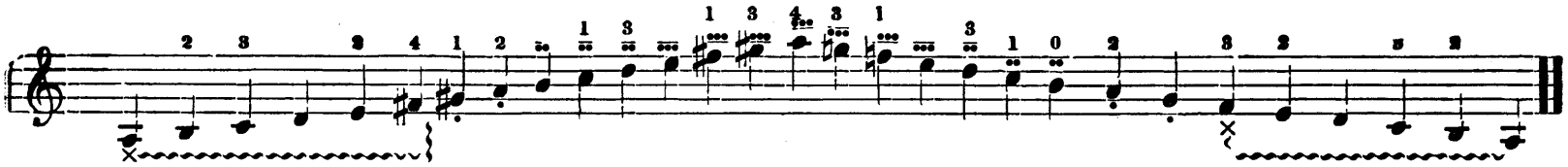
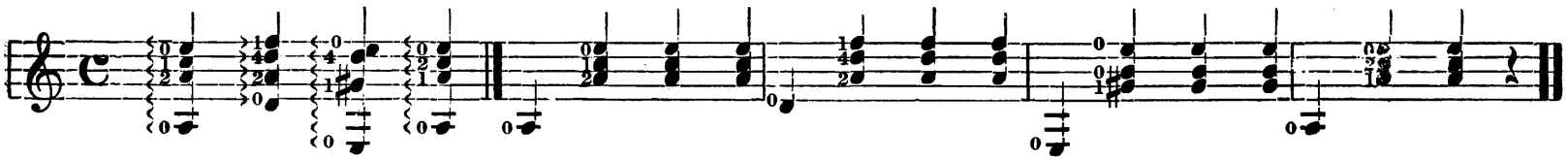
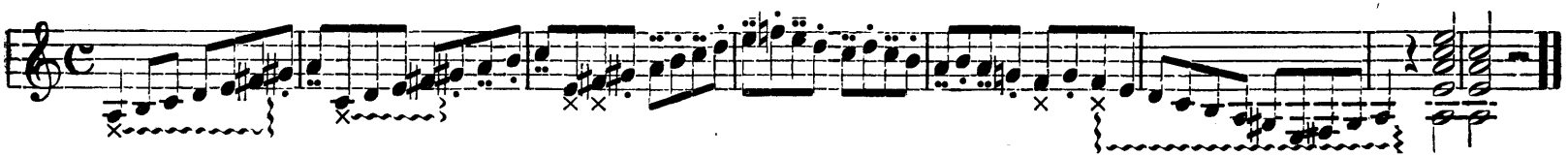
THE MINOR SCALE IN A. (Signature natural.)



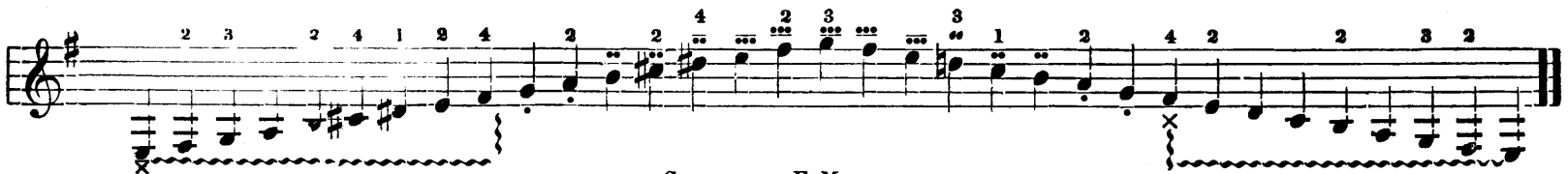
CHORDS IN A MINOR.



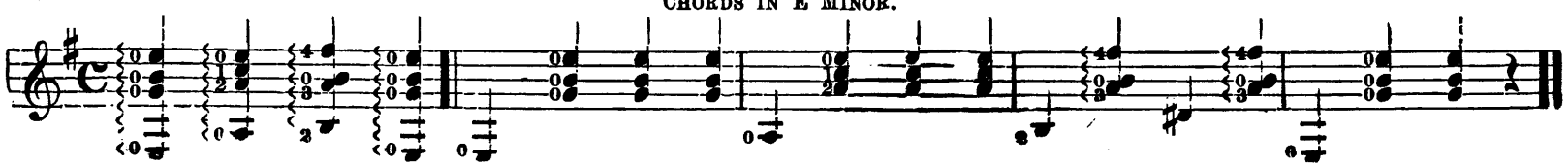
Exercise.



THE MINOR SCALE IN E. (Signature one sharps.)



CHORDS IN E MINOR.



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Exercise

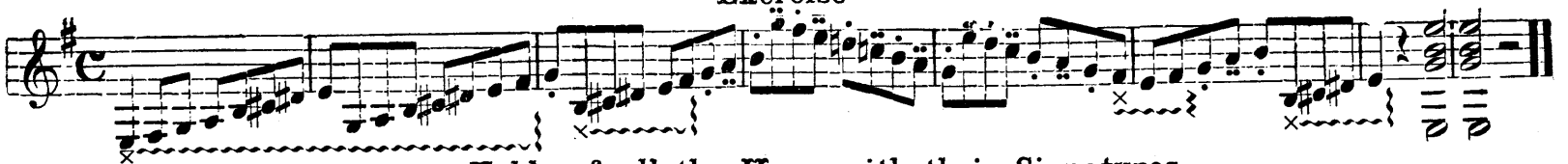
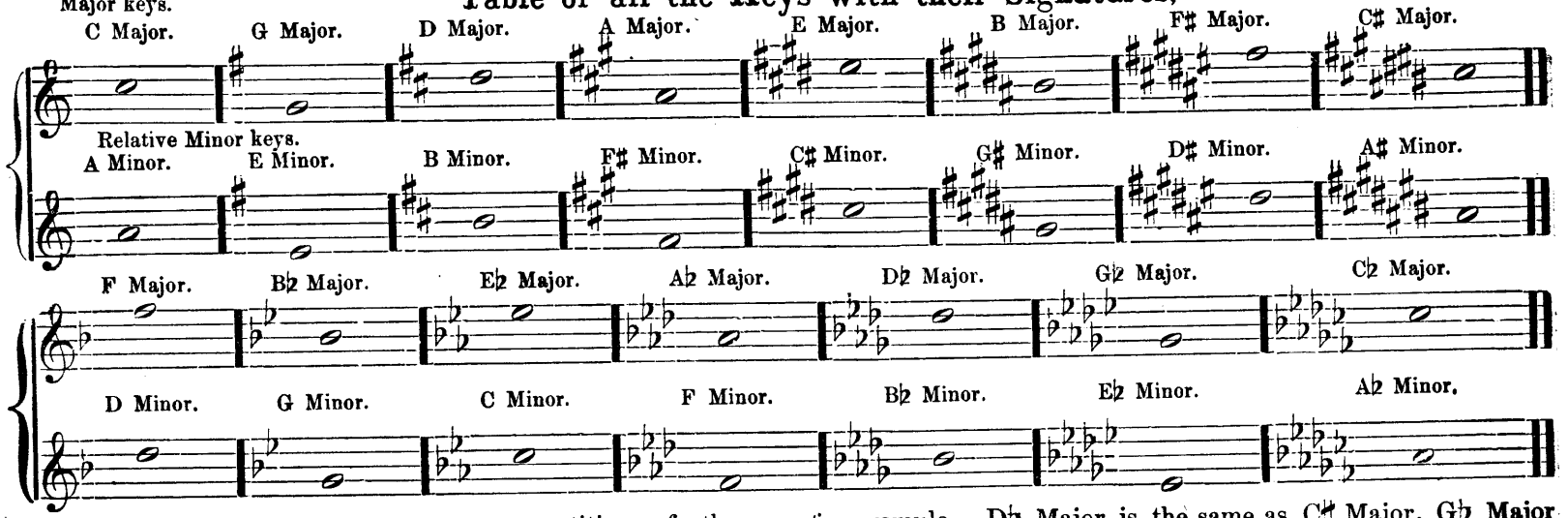


Table of all the Keys with their Signatures,



Many of these keys are in effect mere repetitions of others, as for example, D♭ Major is the same as C♯ Major. G♭ Major is the same as F♯ Major, and C♭ Major is the same as B Major, and vice versa.

A study of the above table may be shortened by remembering that in sharps the key note when Major, is the first note above the last sharp, and when Minor, it is the first note below the same sharp.

In flats if the key is Major, the key note will be the fifth note above the last flat, and when Minor, it will be the third note above the last flat. As a general rule, the last note at the end will be the key note.

When a sharp or flat is placed at the beginning of a piece of music, it is intended to affect all notes of the same name, as the one against which it is placed, throughout the piece, or as far as the sharp or flat is continued. In the following examples, the sharp at the beginning placed before F, makes all the F's sharps, whether higher or lower than the one against which it is placed, so also the flat before B, makes all B's flat.

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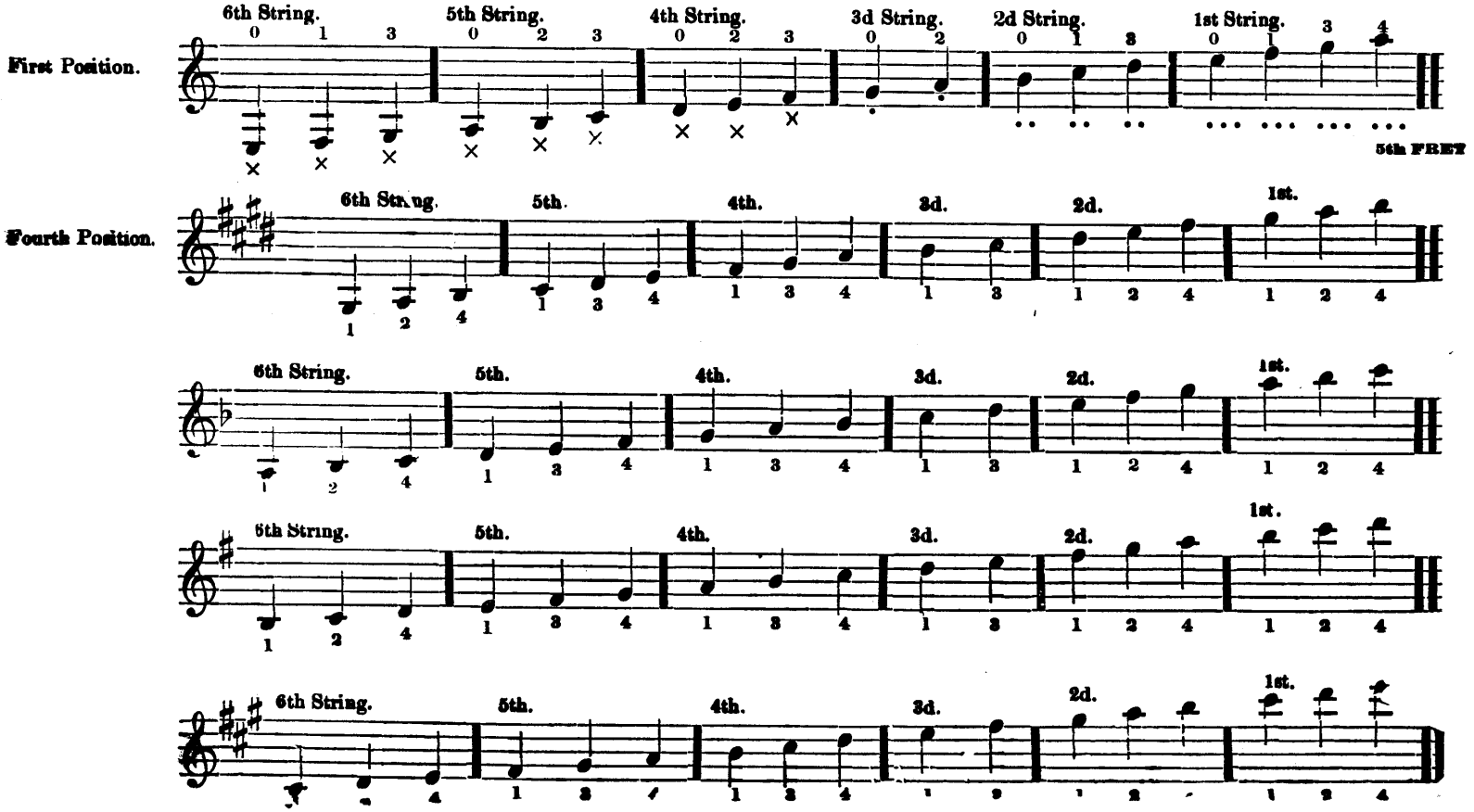
POSITIONS.

There are twelve positions on the Finger-Board of the Guitar; among those there are five which are called principal positions, as they are most in use, and a knowledge of them is sufficient to get acquainted with the others. These positions are the 1st, 4th, 5th, 7th, and 9th. There are the same number of positions as there are frets on the finger-board. It is the 1st finger that determines the position in which the hand is; thus, when the 1st finger is placed on the 1st fret, the hand is in the 1st position, and so on with the other positions. The study of the Gamut and Exercises in the five principal positions above named will be found sufficient for all practical purposes.



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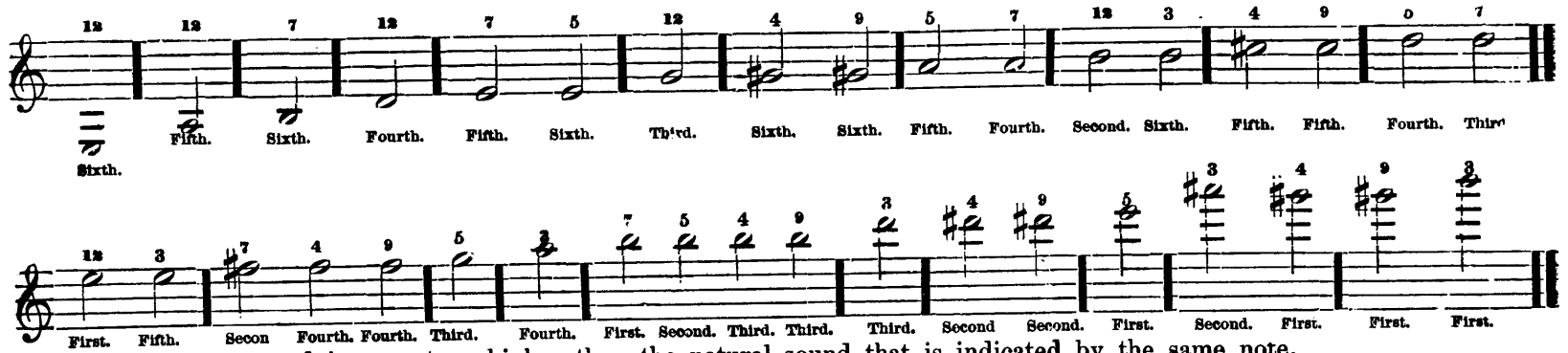
OF THE HARMONIC SOUNDS.

To obtain harmonic sounds, the string must be brought just in contact with some one of the metallic or ivory frets, by the finger of the left hand lightly pressing upon it above the fret, while the thumb of the right hand strikes the string, somewhat strongly, near the bridge.

The following table contains all the harmonic notes that can be depended on for goodness of quality and accurate intonation. The figures above the notes indicate the number of the fret which the string is to touch, and the strings themselves are pointed out by the figures under the notes.

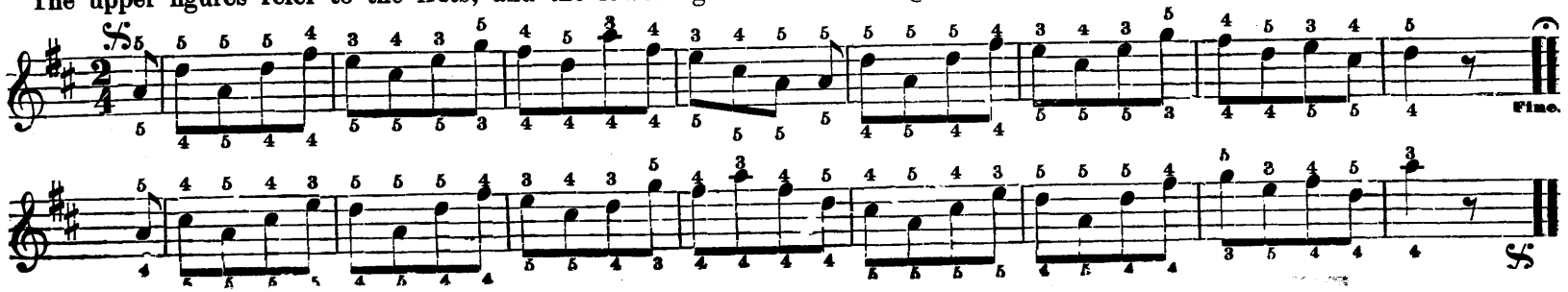
TABLE OF THE HARMONIC NOTES.



Every harmonic sound is an octave higher than the natural sound that is indicated by the same note.

EXERCISE ON THE HARMONIC NOTES.

The upper figures refer to the frets, and the lower figures to the strings.



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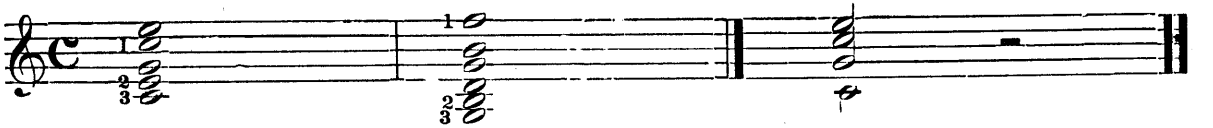
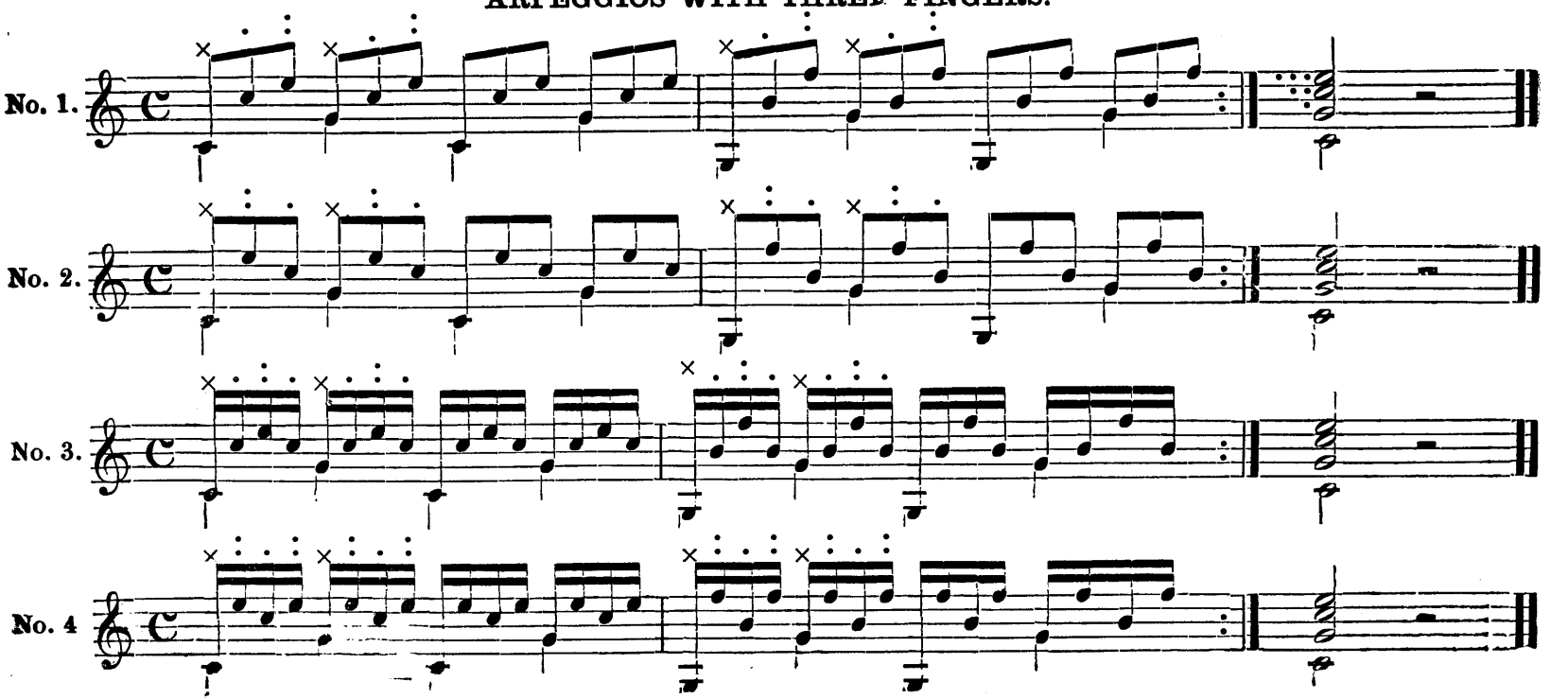
ARPEGGIOS WITH THREE AND FOUR FINGERS.

The following twenty-two Arpeggios are formed from the chords written on the first staff; they are given for the purpose of exercising the right hand, and to illustrate and establish general rules, which will serve to show the fingering of that hand in all similar passages. Each Arpeggio should be practiced several times in succession. While practicing the Arpeggio, it is recommended that the learner should not confine himself exclusively to them, but that he take four numbers of the first twenty-two at each lesson; and the balance made up from the exercises which immediately follow the last of the Arpeggios. Of the eight Arpeggios in the different keys, take two numbers at each lesson, with other practice as above.

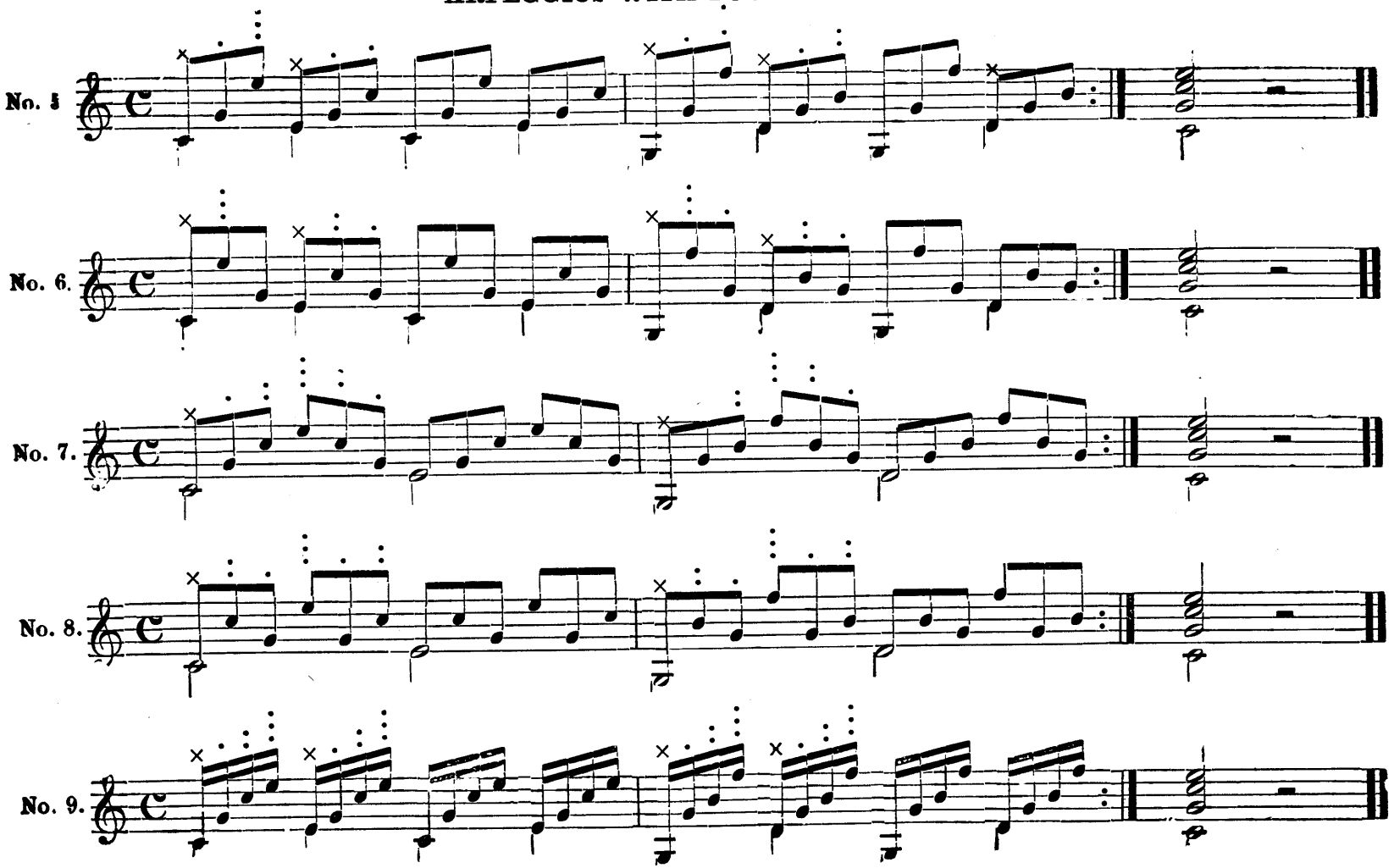
M. CARCASSI.



ARPEGGIOS WITH THREE FINGERS.



ARPEGGIOS WITH FOUR FINGERS.



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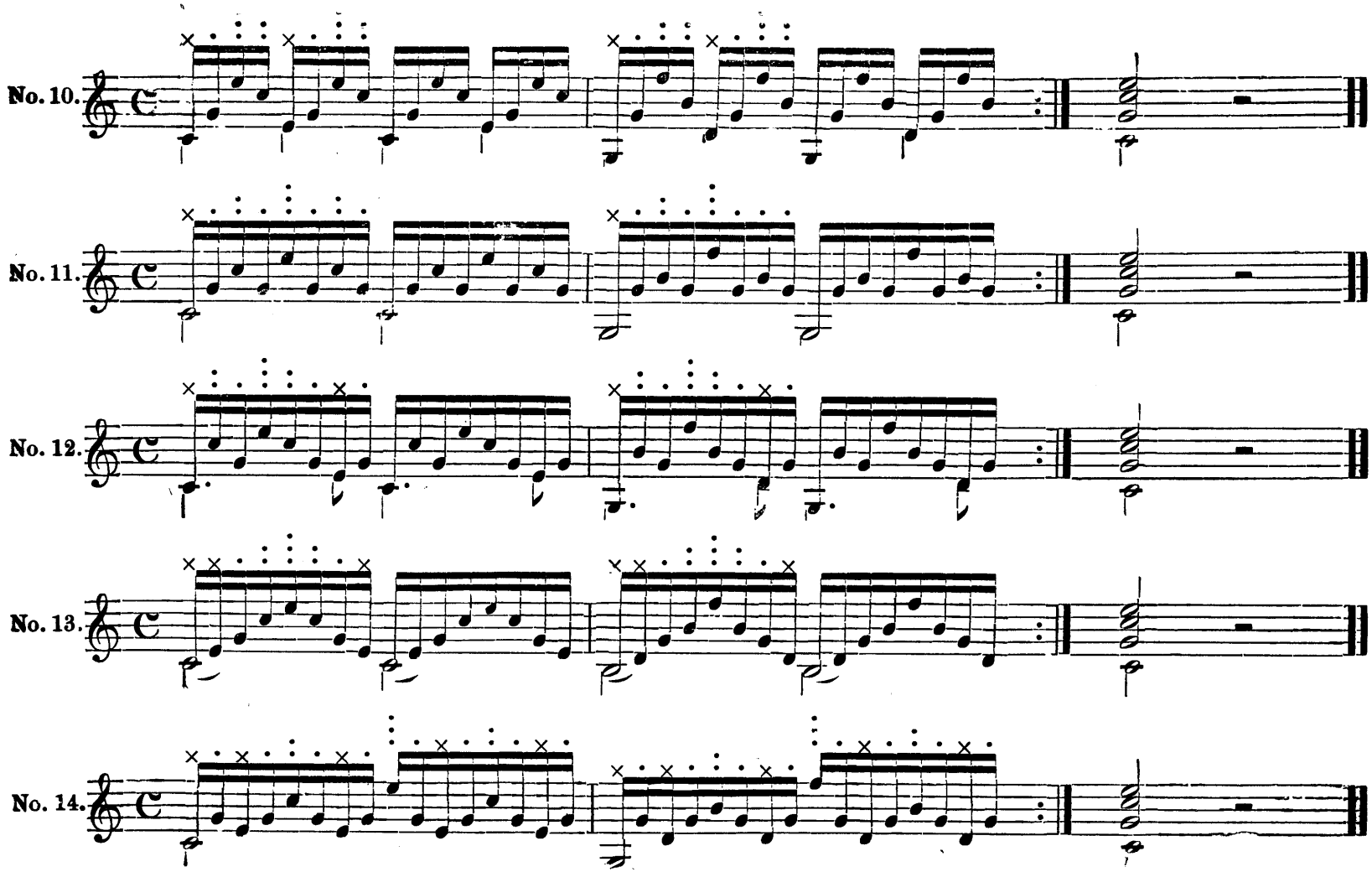

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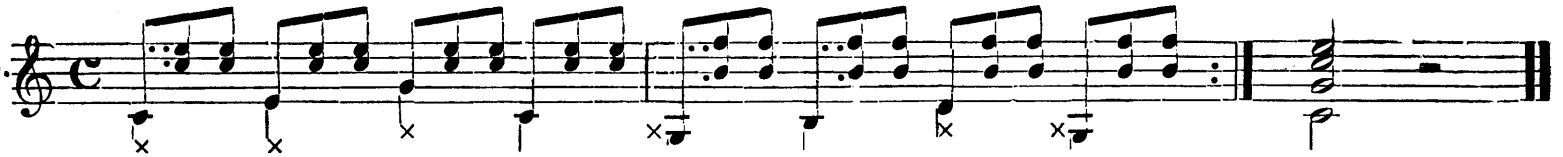
No. 15.



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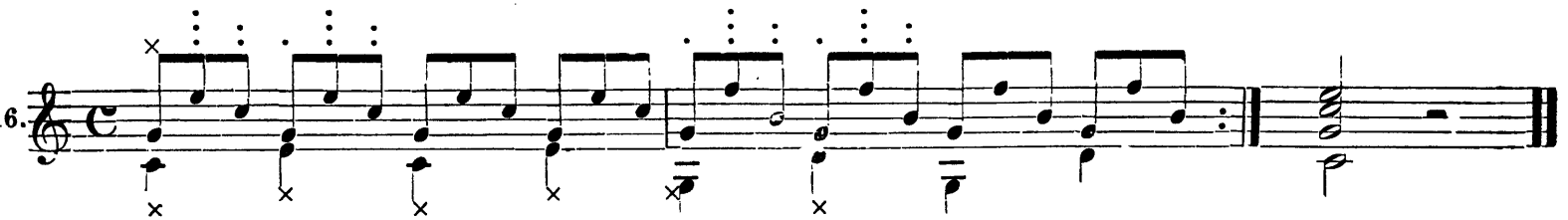

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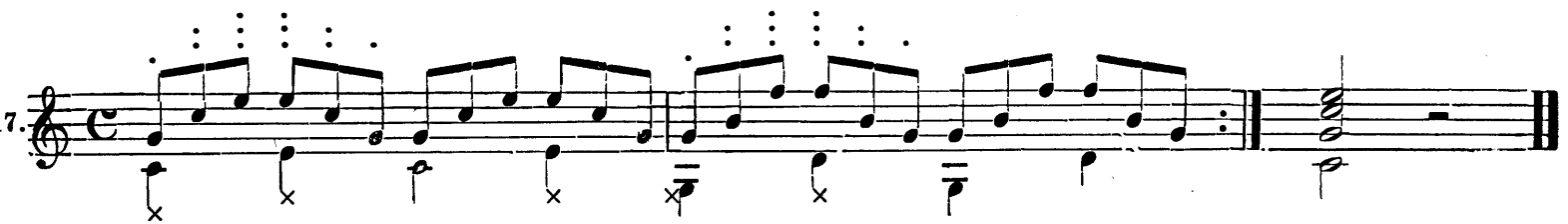
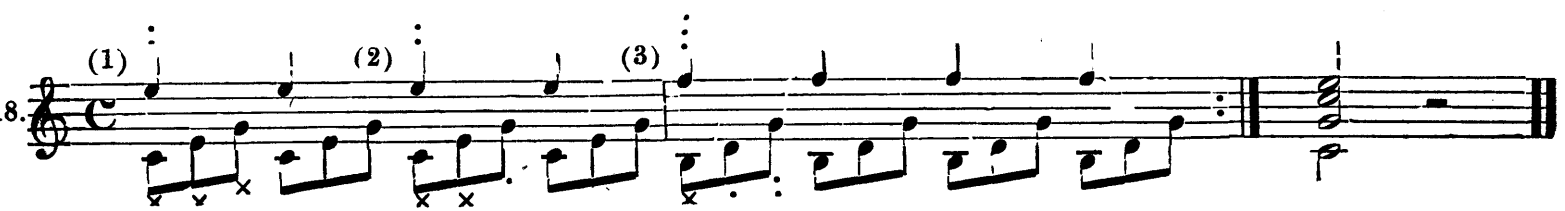


The Arpeggio No. 18 may be fingered in either of three ways; first as marked in group No. 1, second as marked in group No. 2, and third as marked in group No. 3. It should be played entirely through many times according to each manner of fingering.

No. 18.



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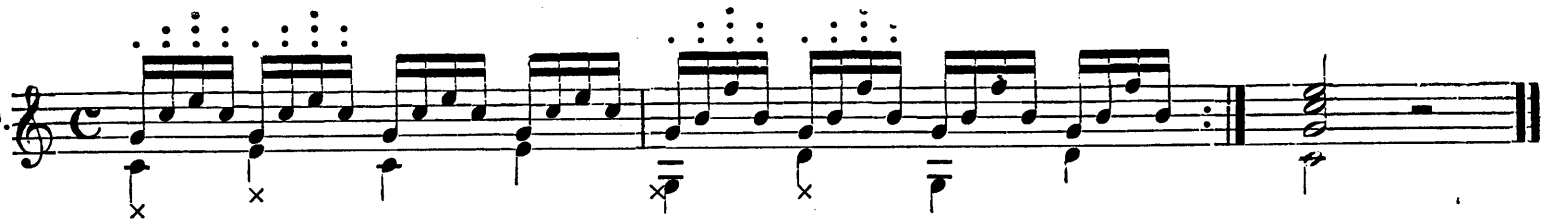
No. 19.



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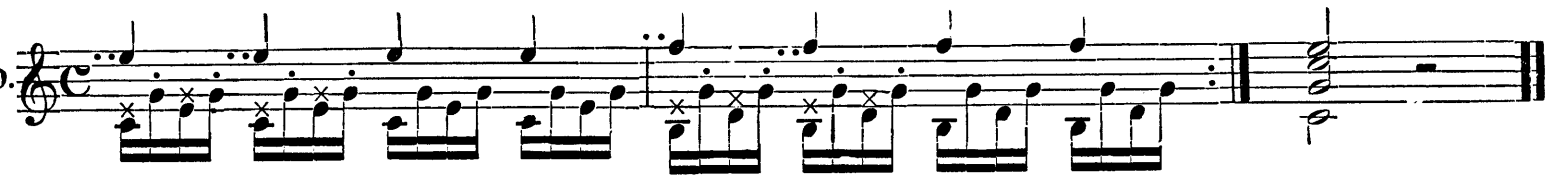

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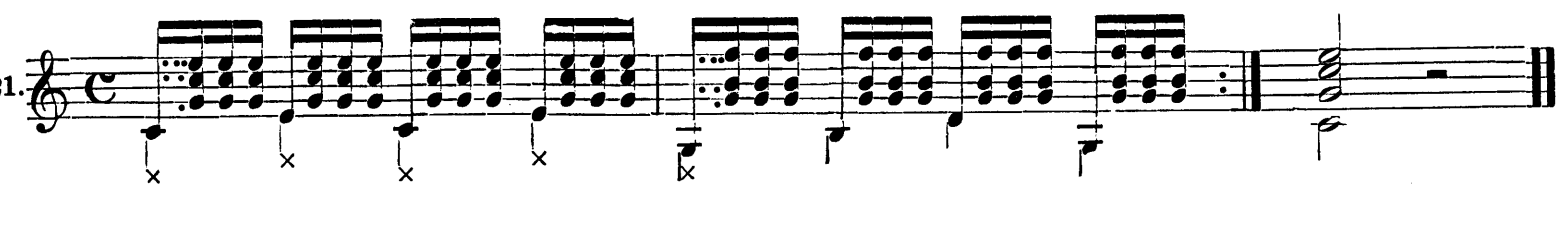

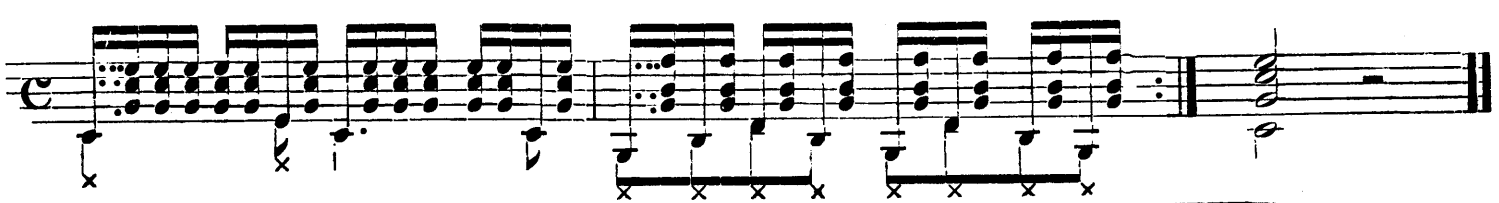

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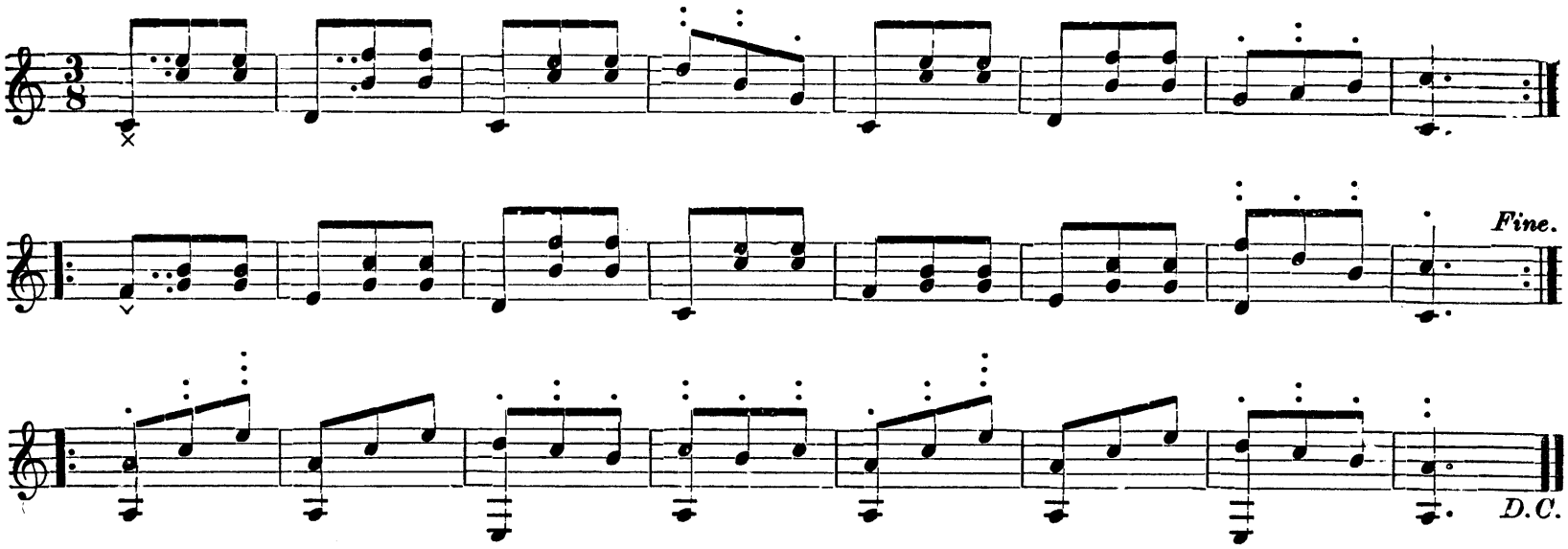
Count three to each measure.

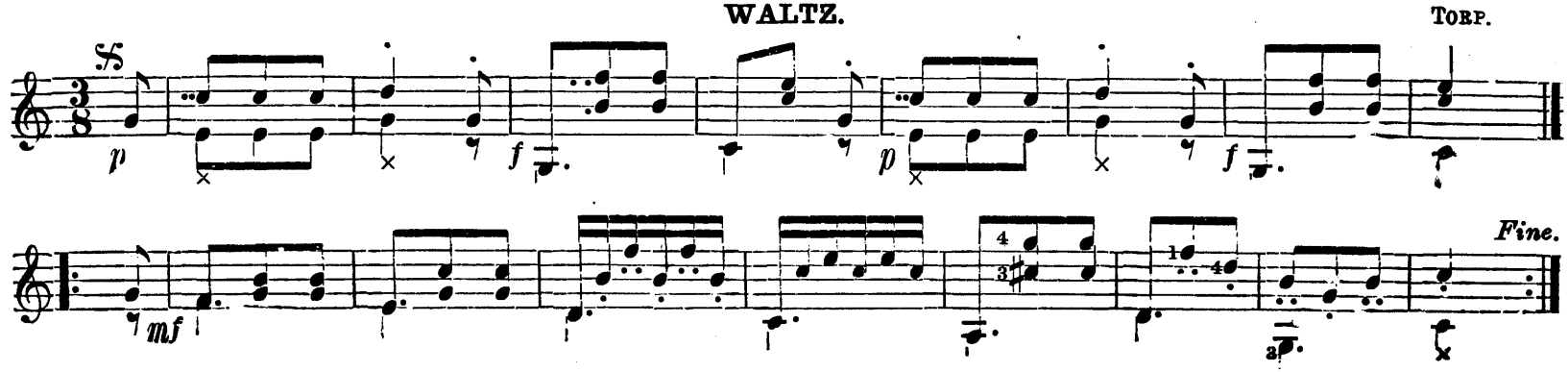
WALTZ.

F. CARULLI.



WALTZ.

TORP.



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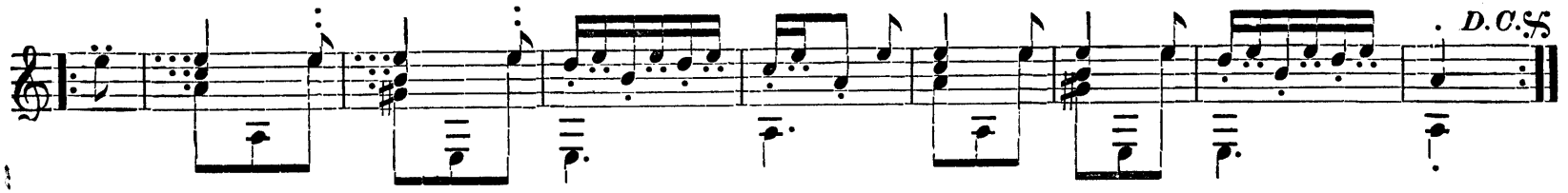
WALTZ. Concluded

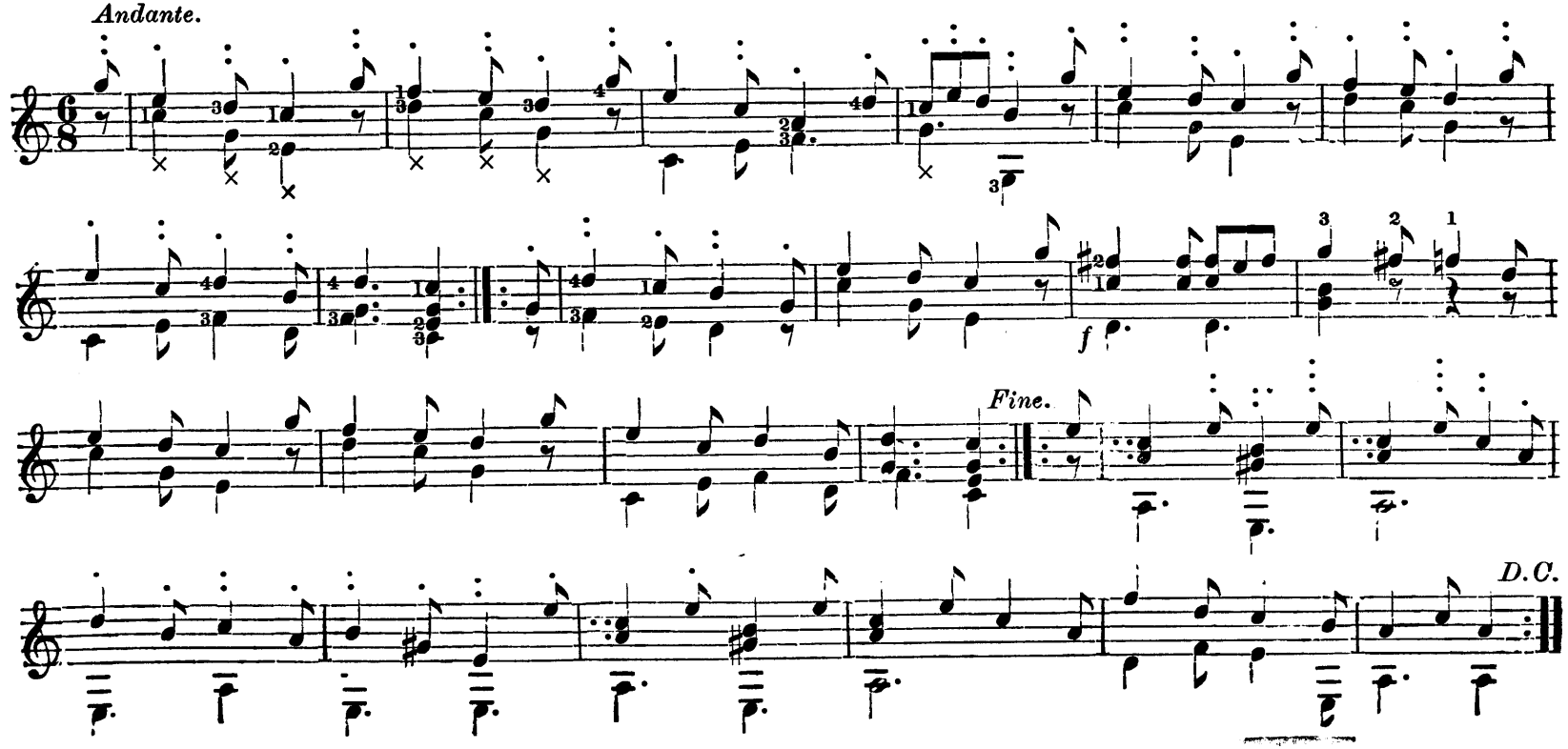


Count six to each measure.

COMPOUND COMMON TIME.

F CARULLI.

Andante.



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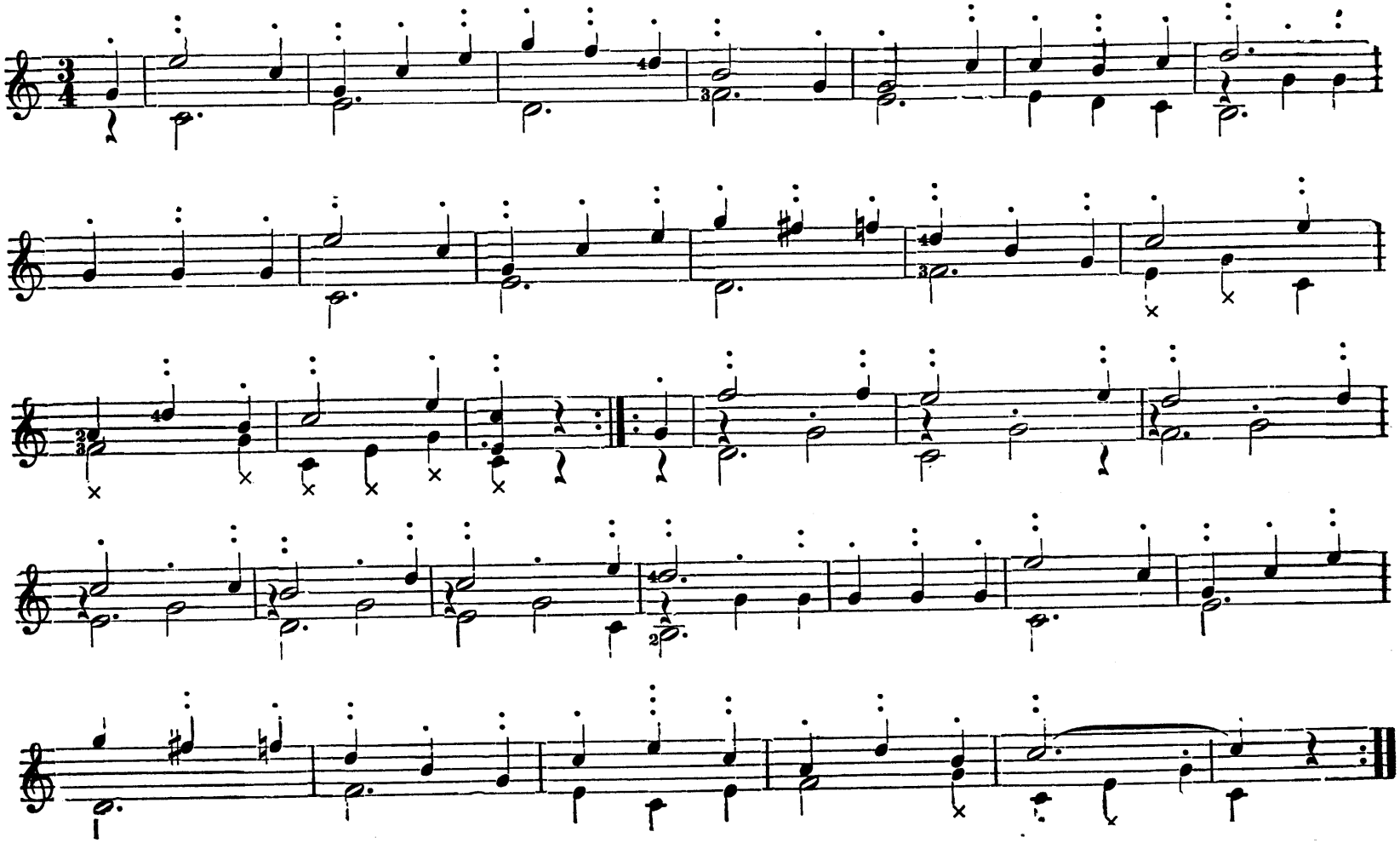
Count three to each measure, one for each quarter note. **WALTZ.** F. Sor.



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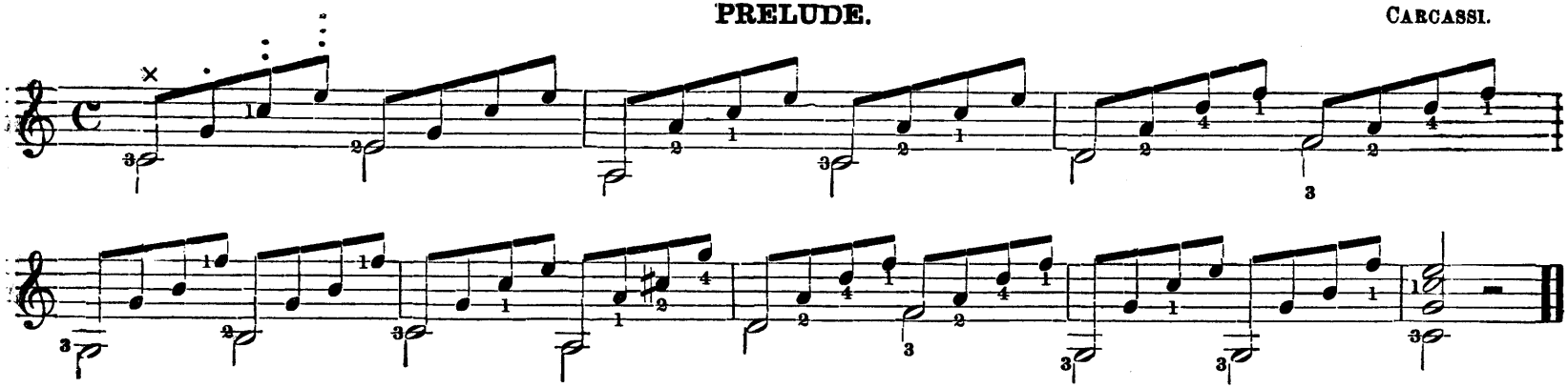
PRELUDE.

CARCASSI.

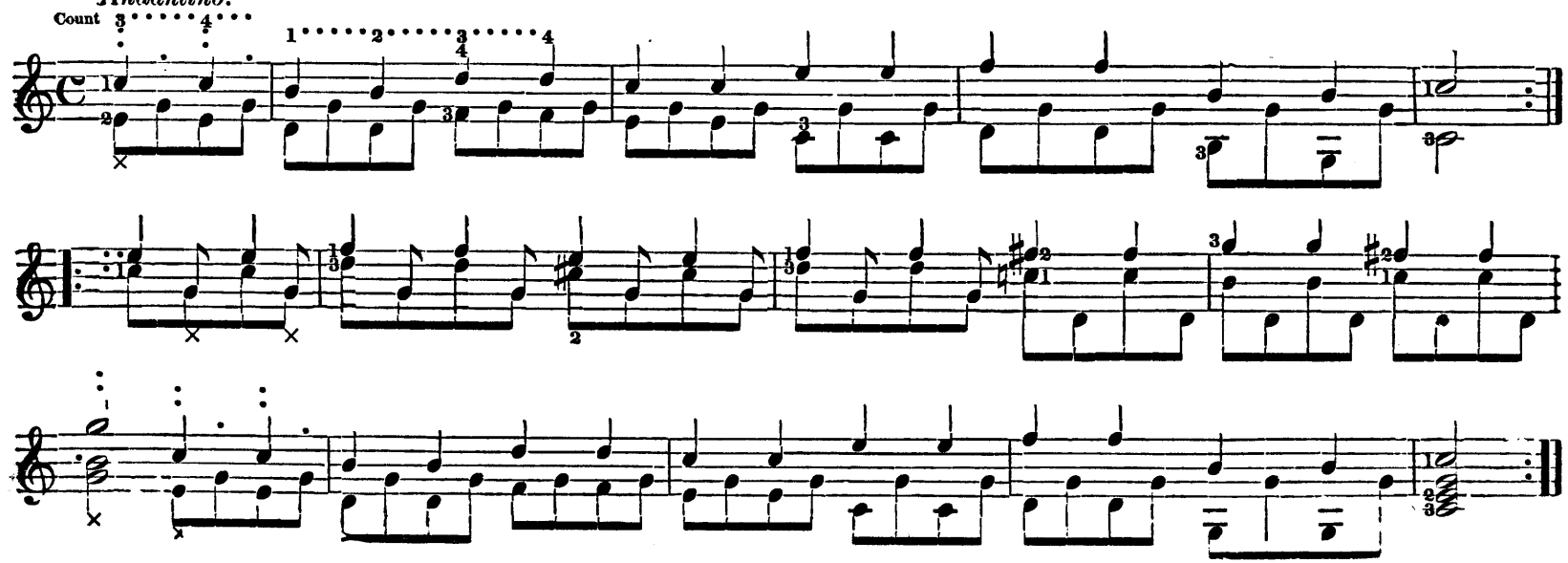


EXERCISE.

CARCASSI.

Andantino.

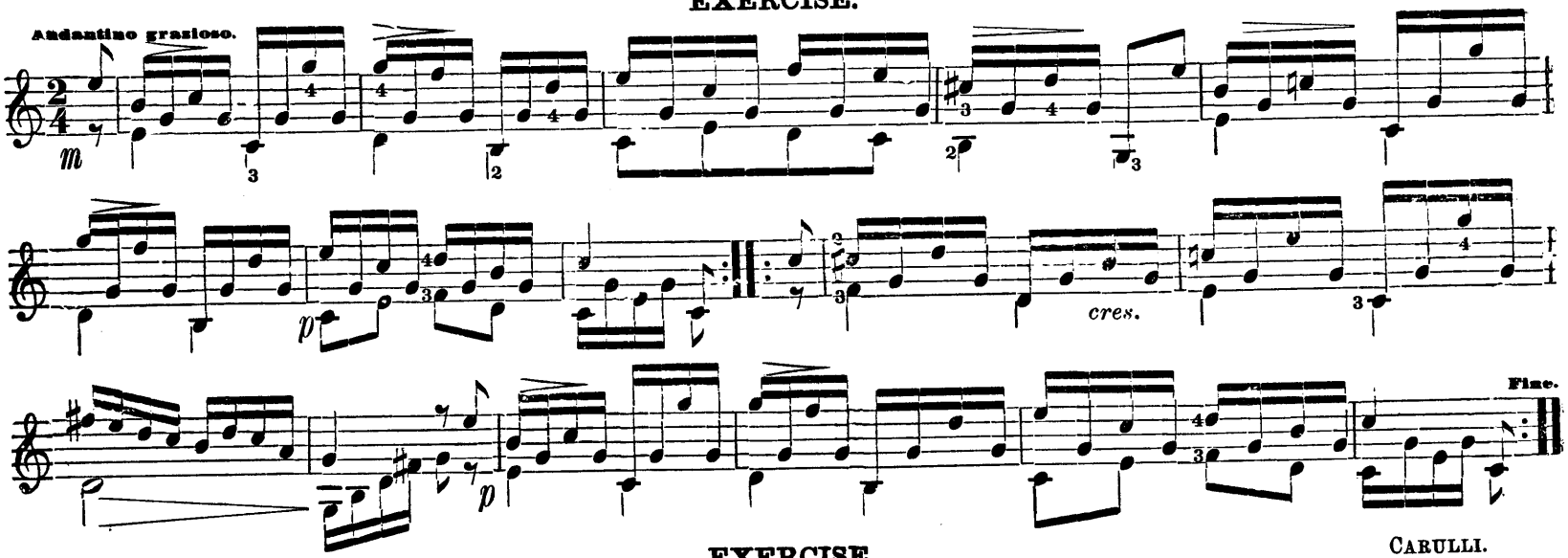
Count 3 4 1 2 3 4



EXERCISE.

CARCASSI.

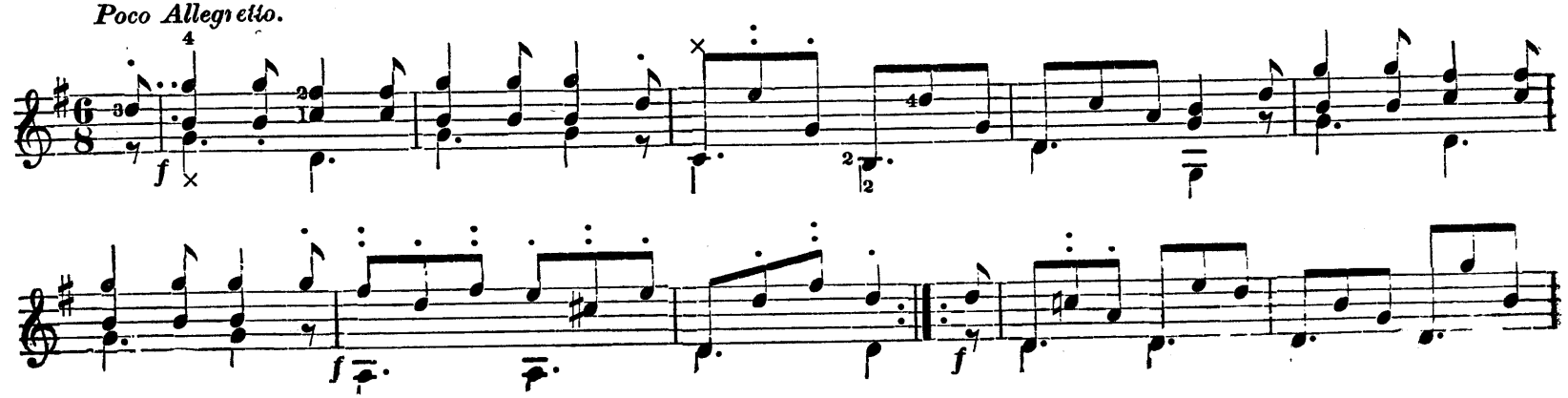
Andantino grazioso.



EXERCISE.

CARULLI.

Poco Allegretto.



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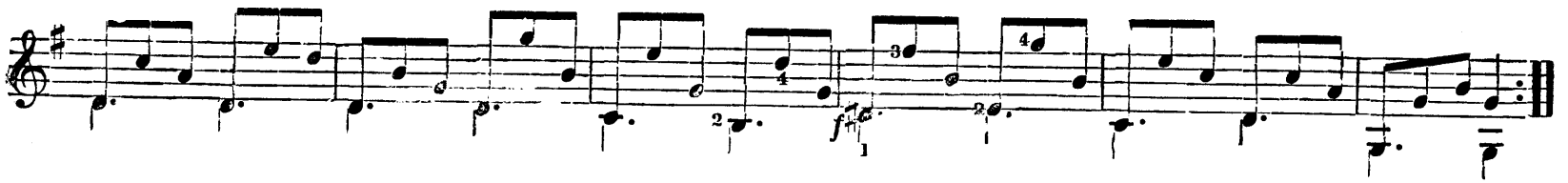
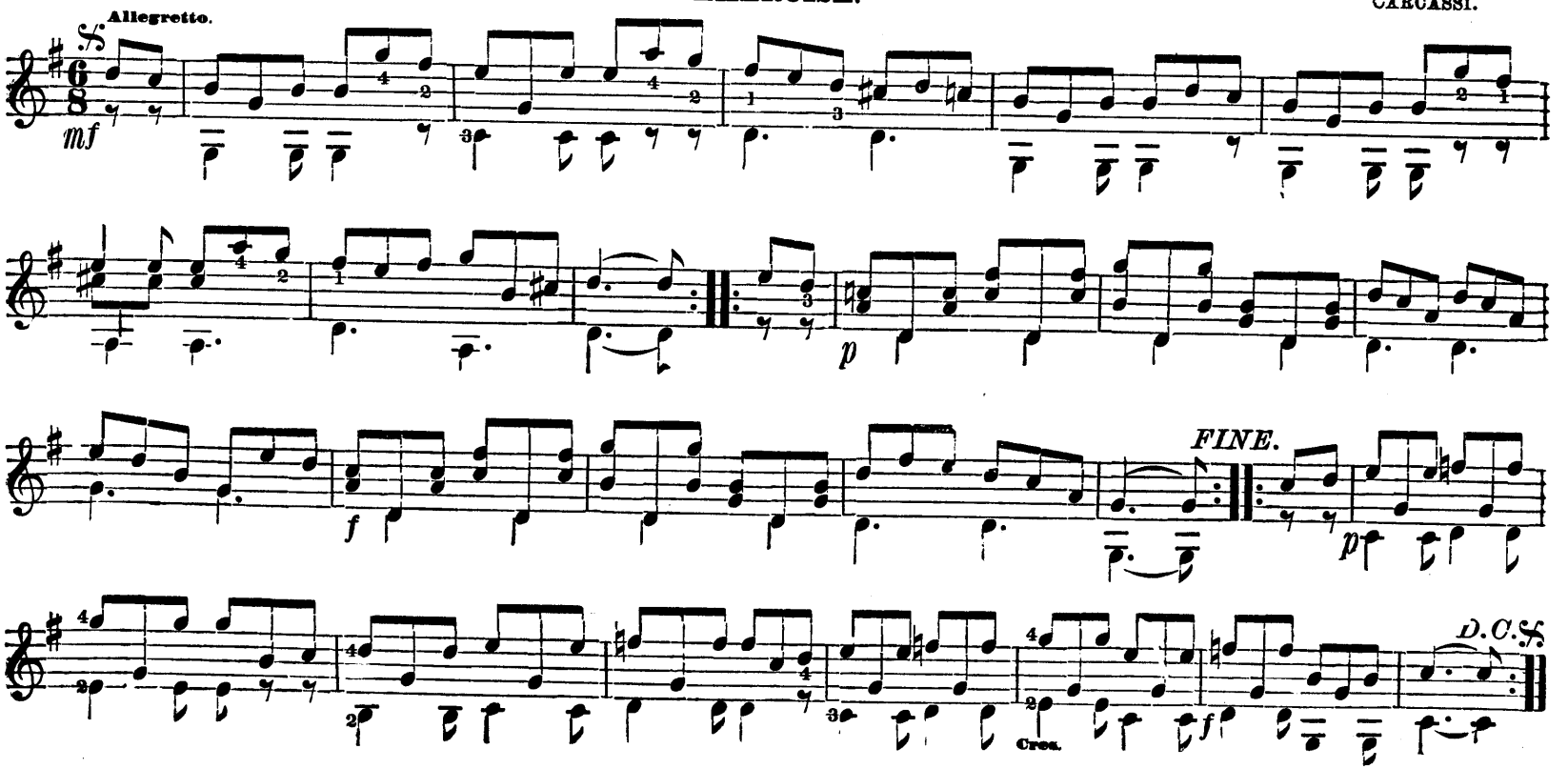


EXERCISE.

CARCASSI.



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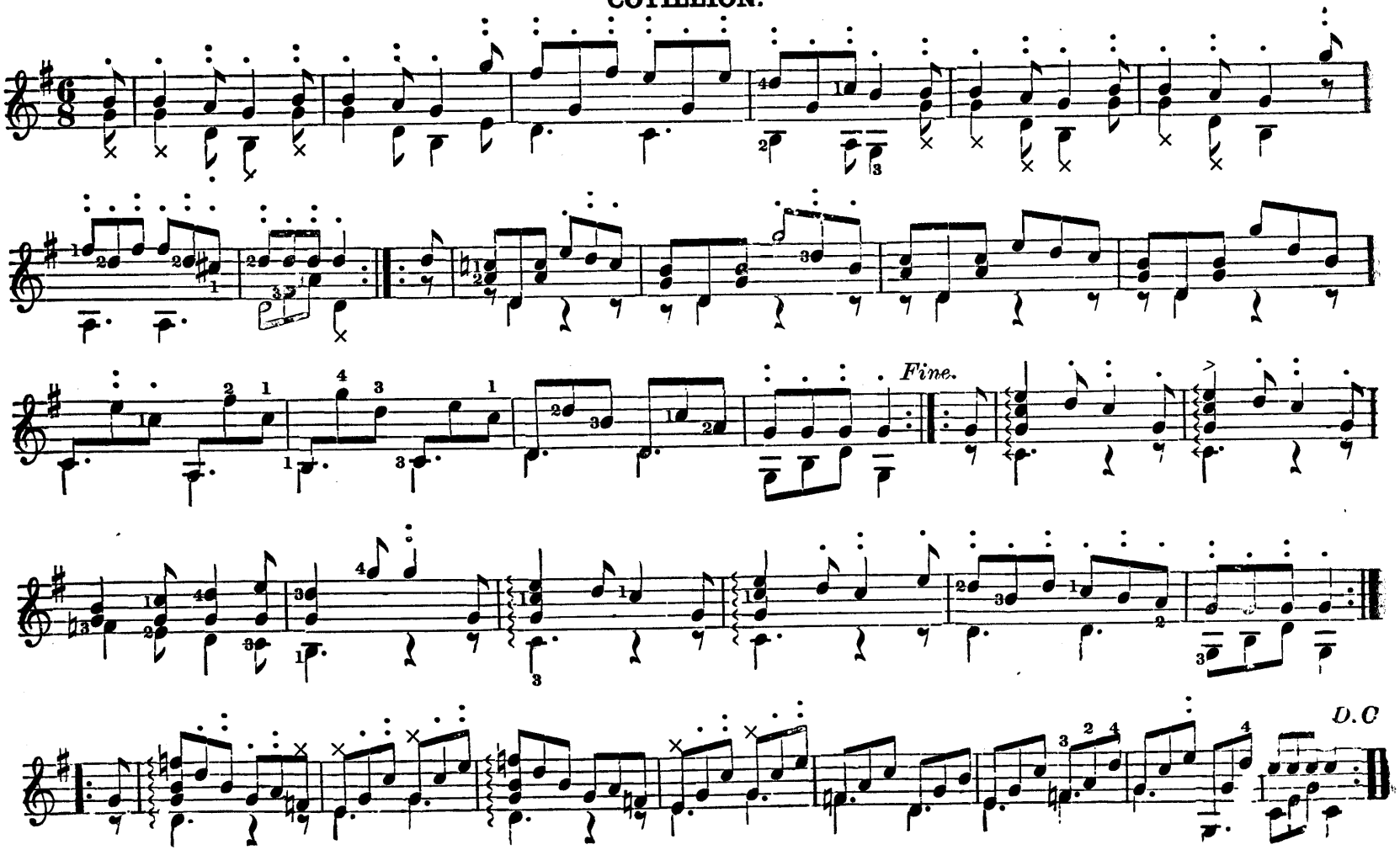
COTILLION.

F. CARULLI.



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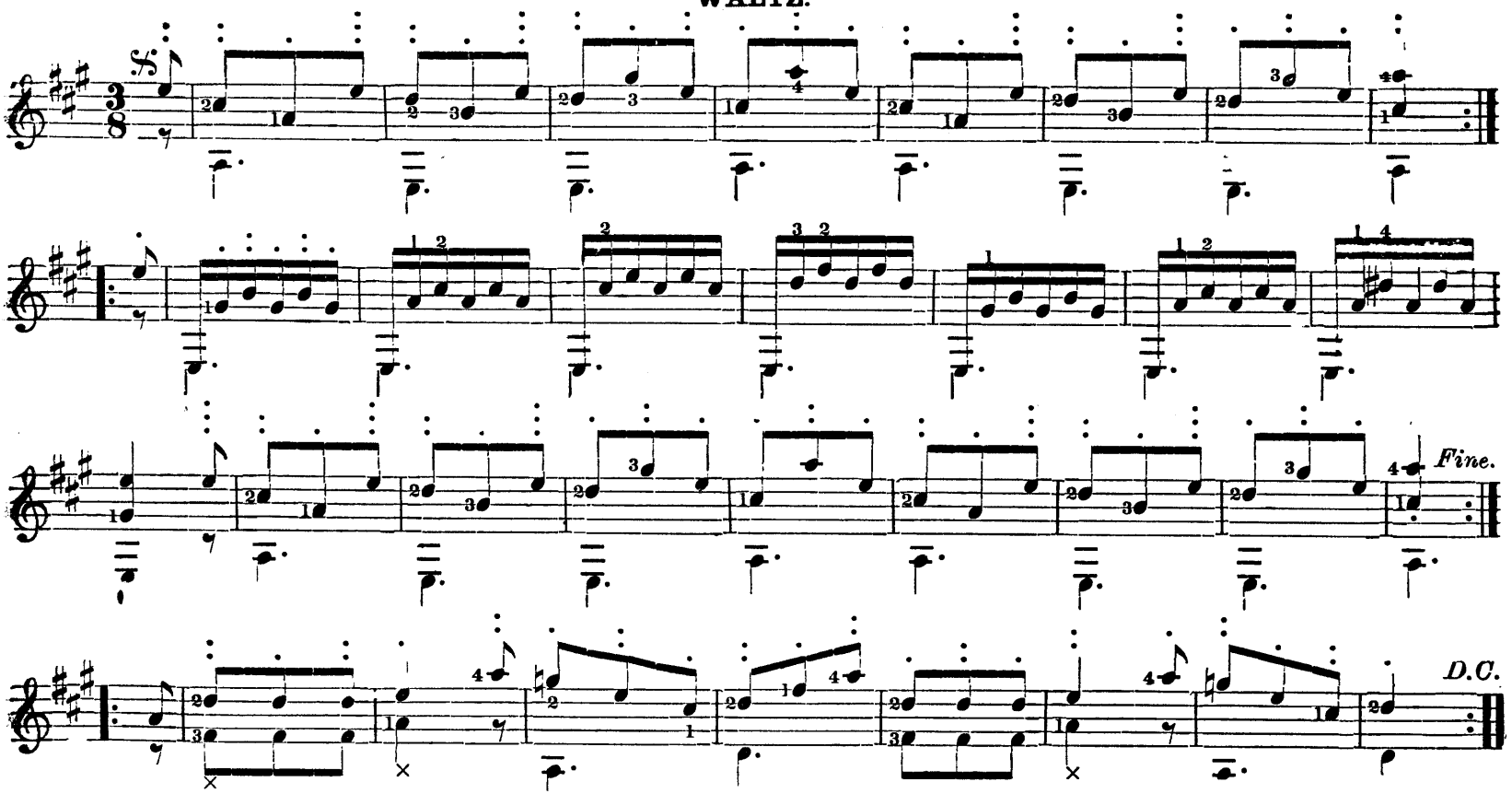
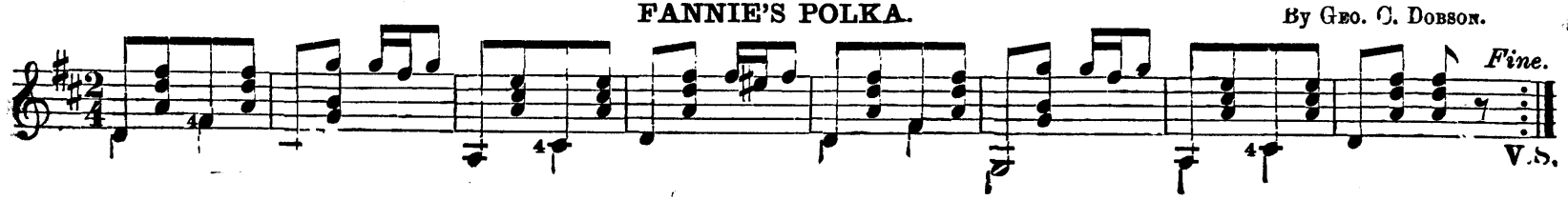
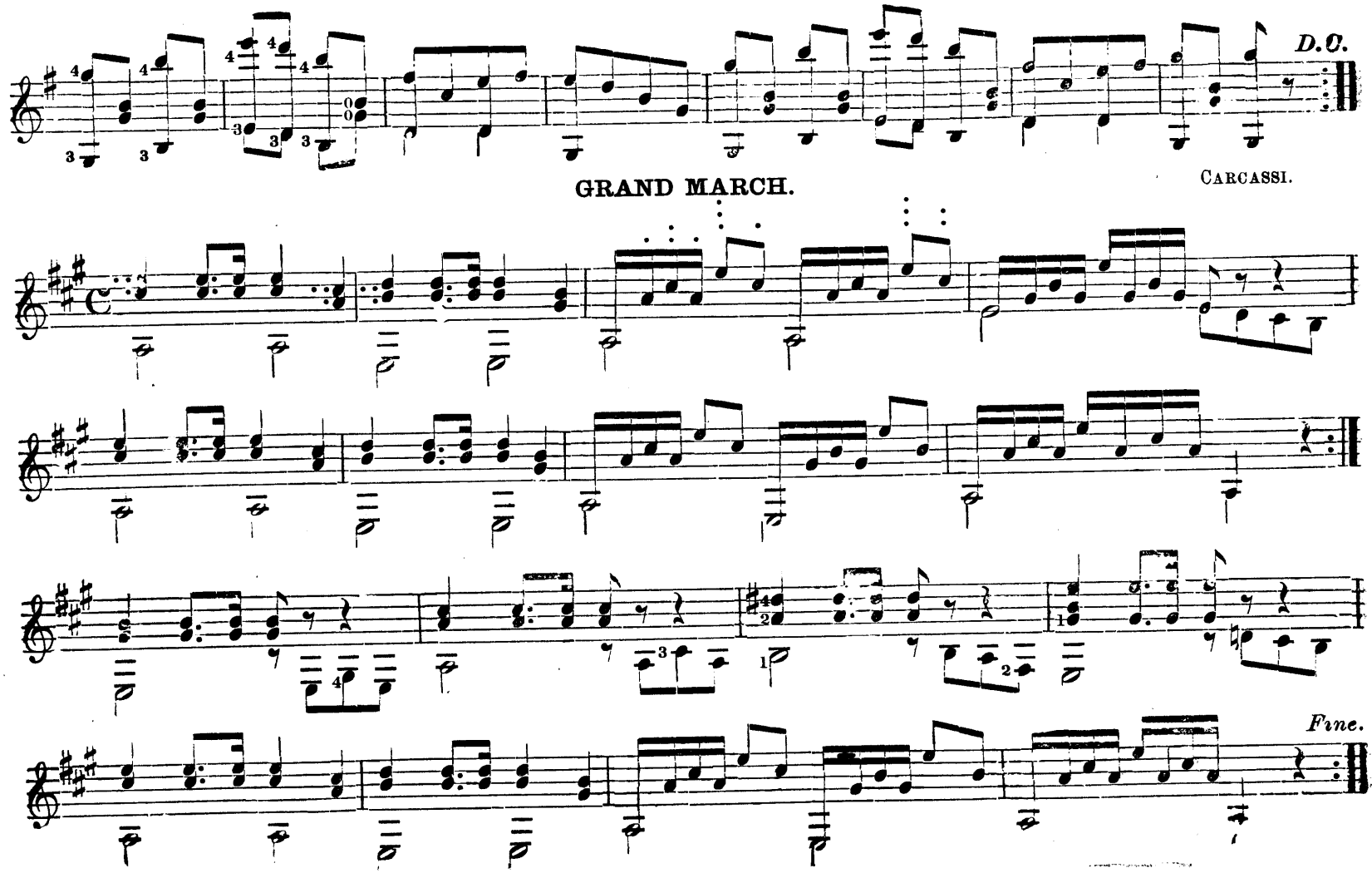
WALTZ.



FANNIE'S POLKA.

By Geo. C. Dobson.





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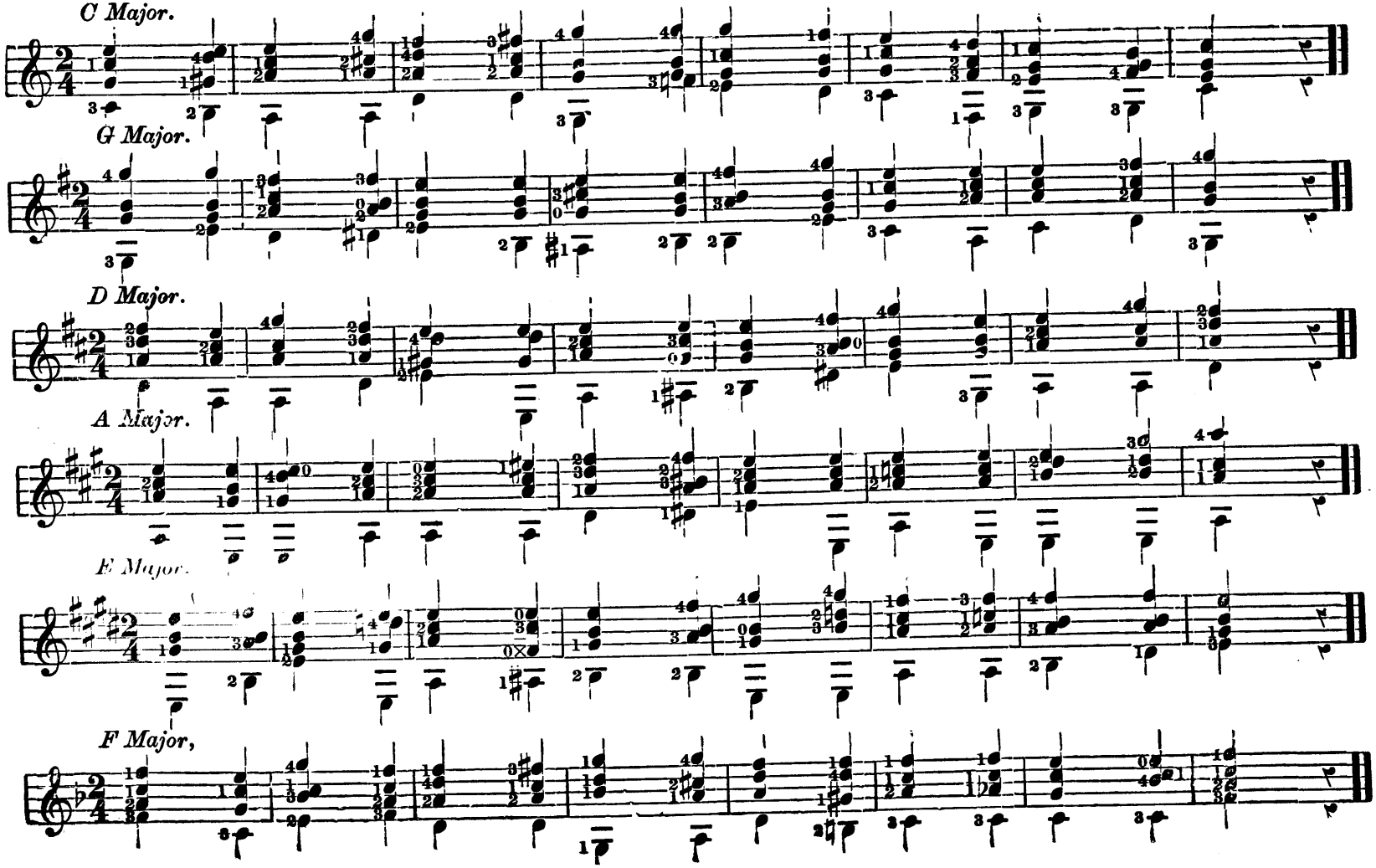
Chords Written for the Guitar in the Keys most used.



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Chords Written for the Guitar in the Keys most used. Continued.

A Minor.

E Minor.

MAJOR CADENCES.

MINOR CADENCES.

C Major.

C Minor.

G Major.

G Minor.

D Major.

D Minor.

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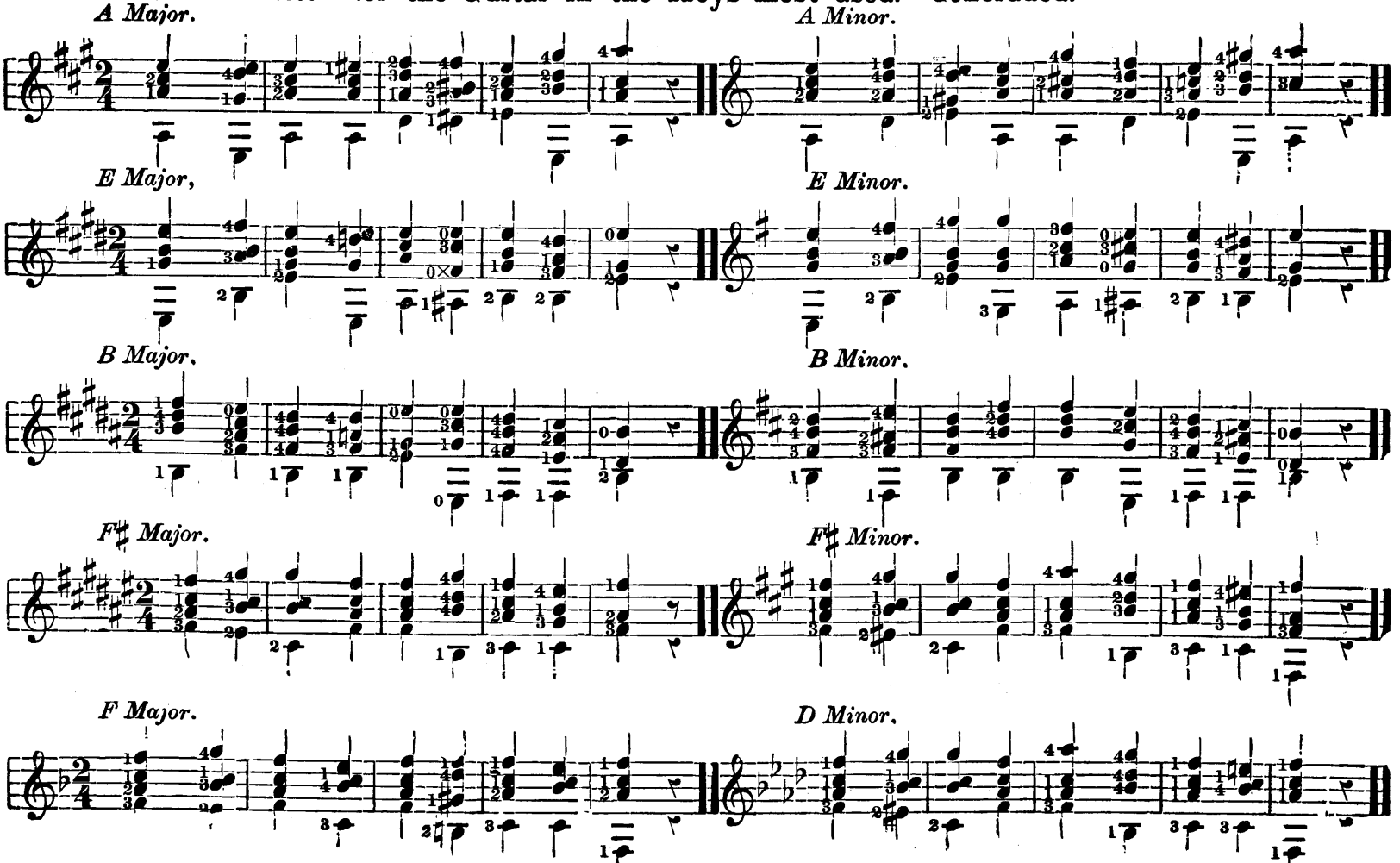
Chords Written for the Guitar in the Keys most used. Concluded.



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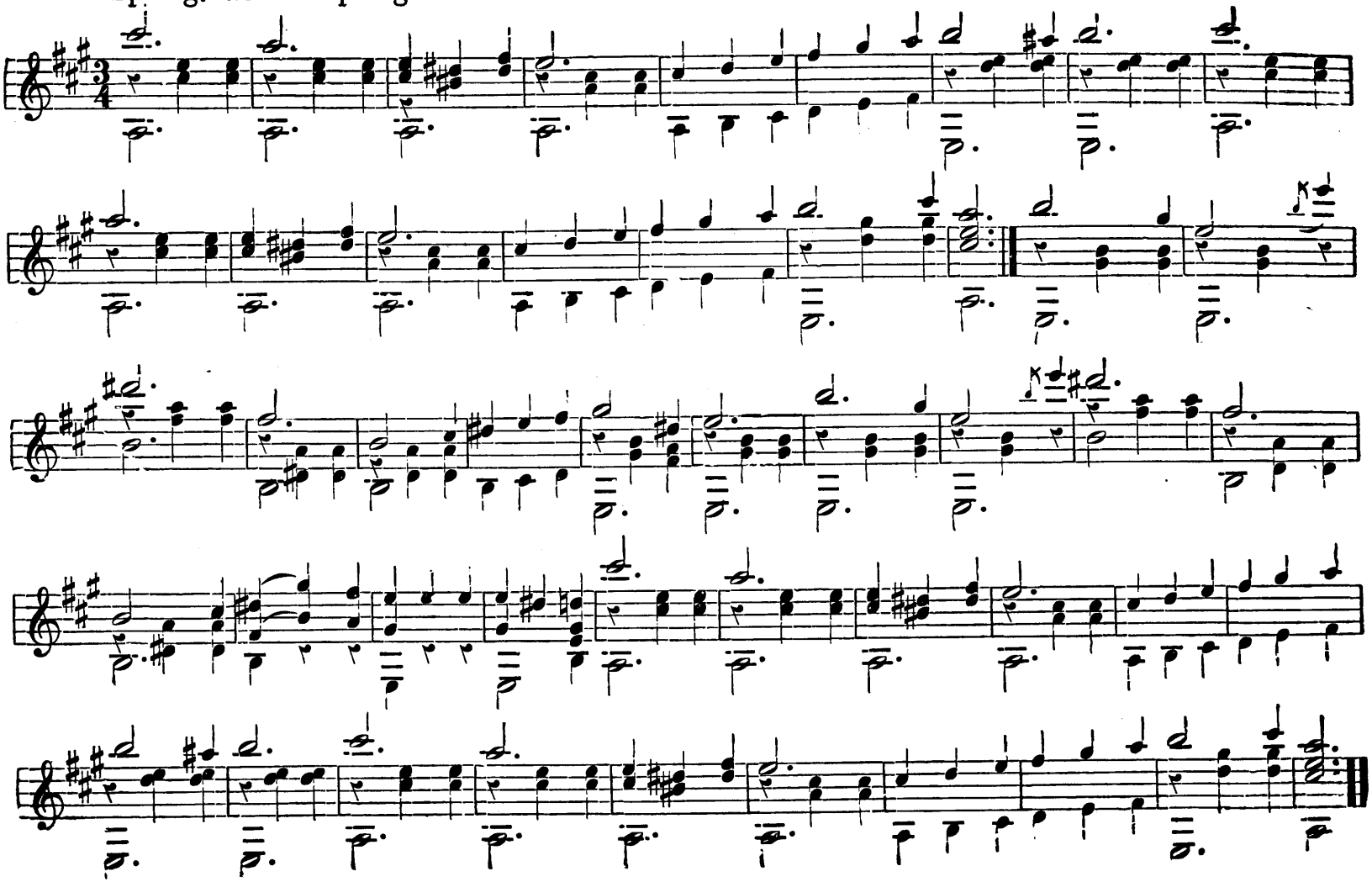
Spring. Gentle Spring Waltz.



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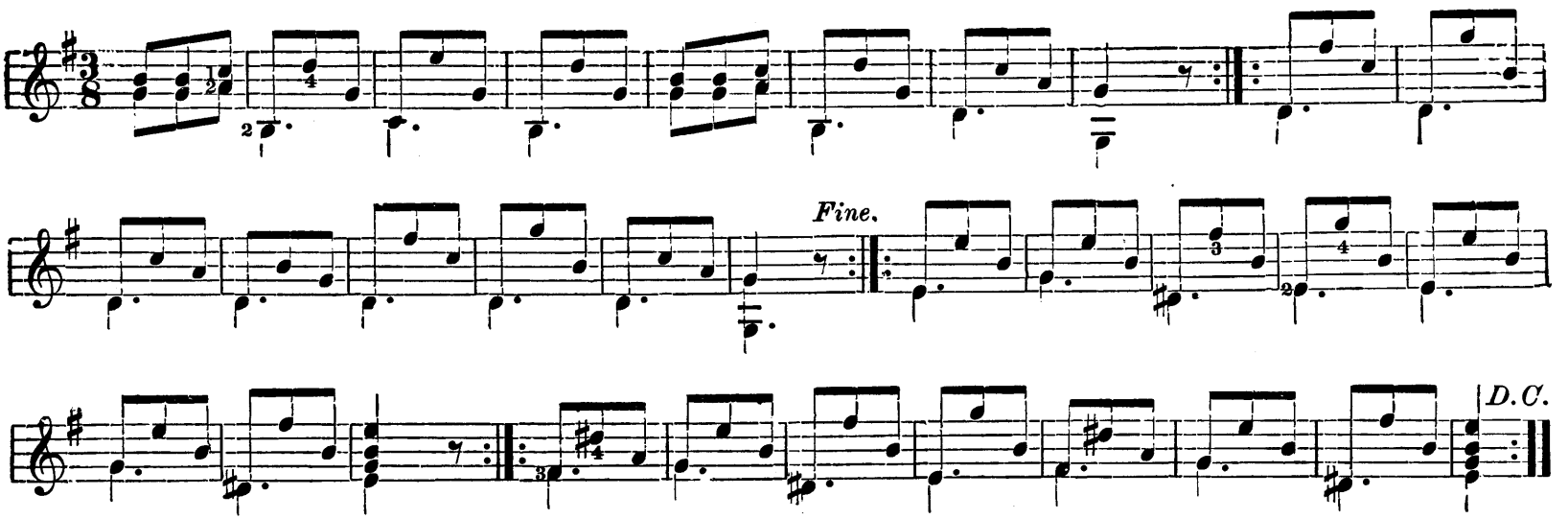
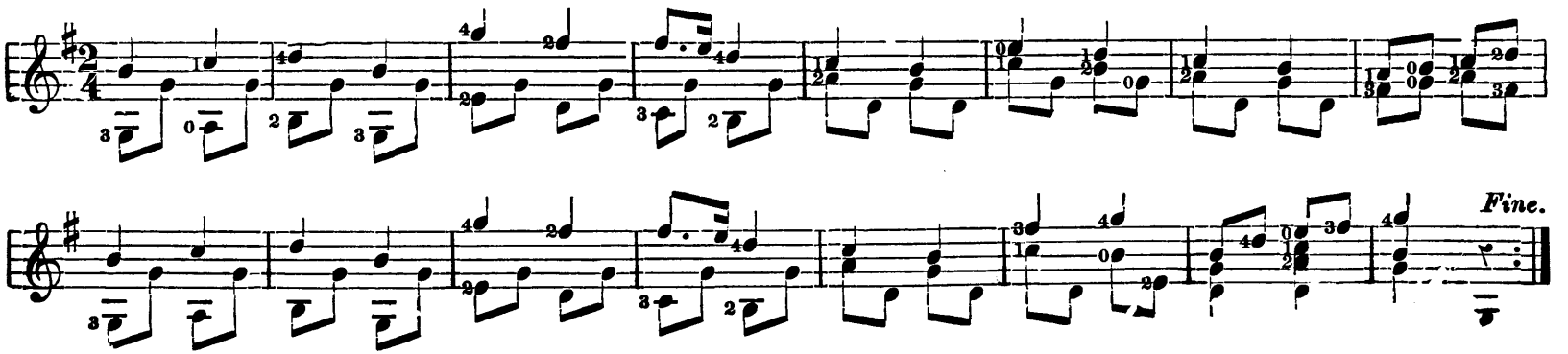
Ellen Waltz.

CARULLI



Andante.



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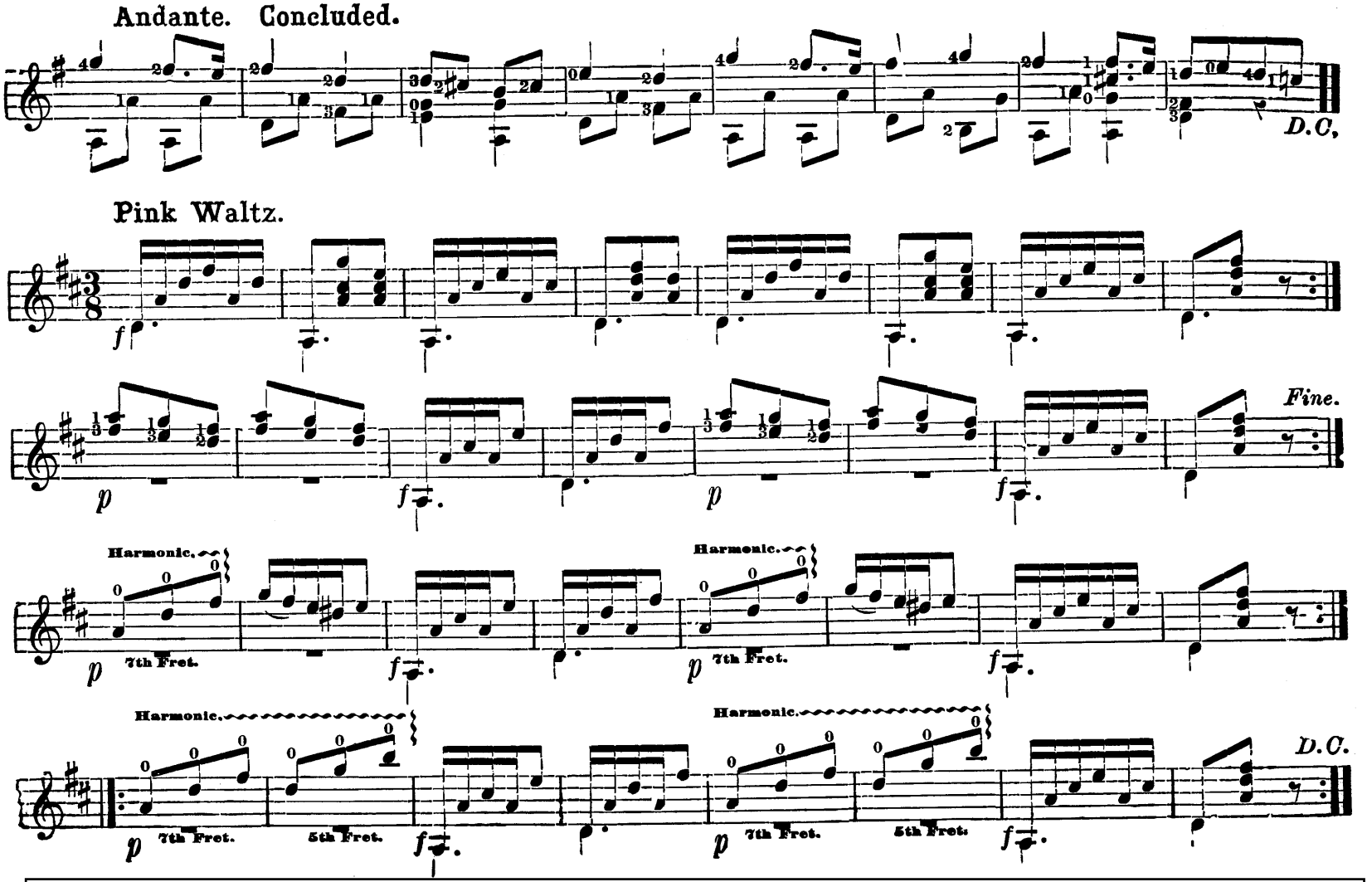

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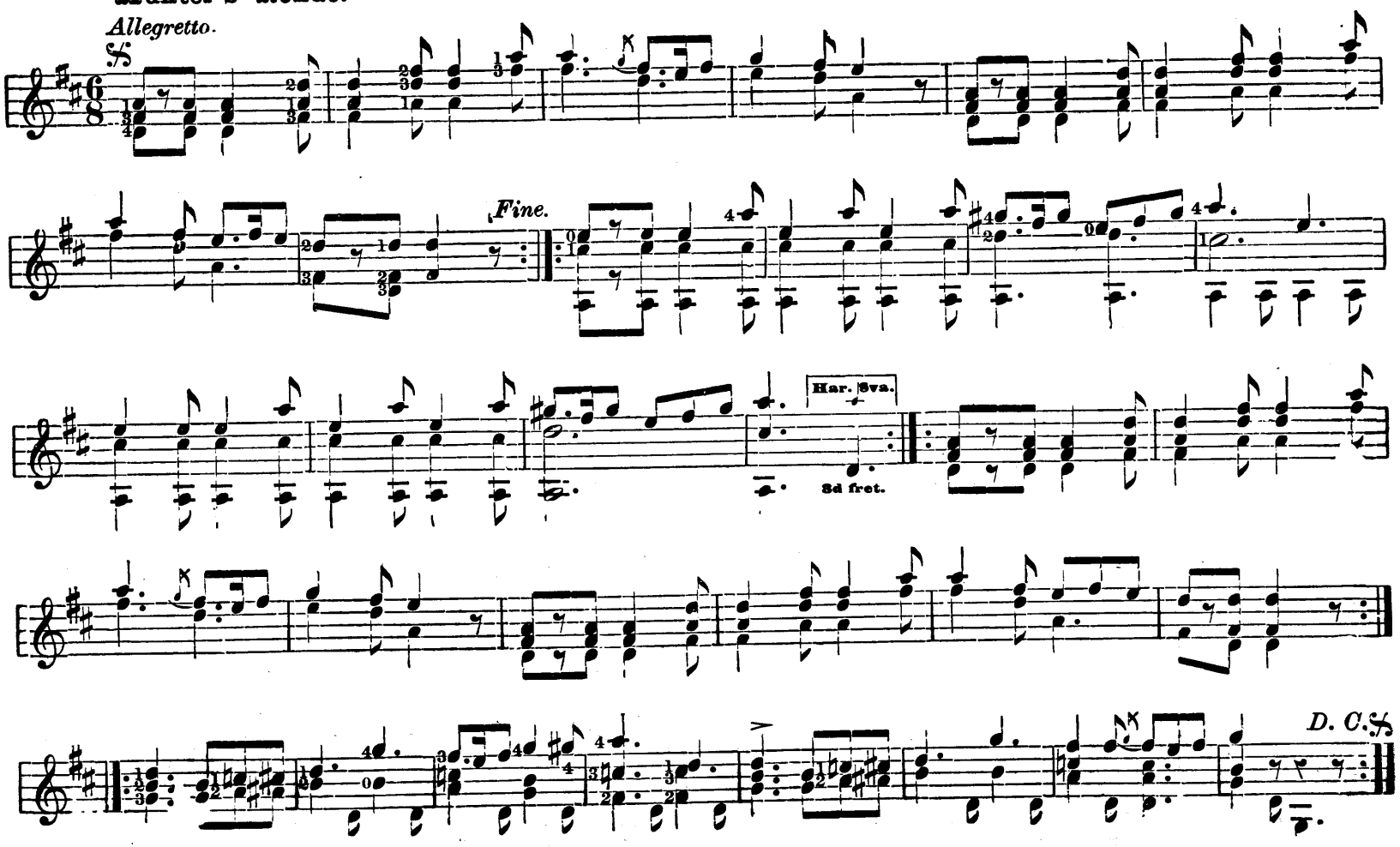
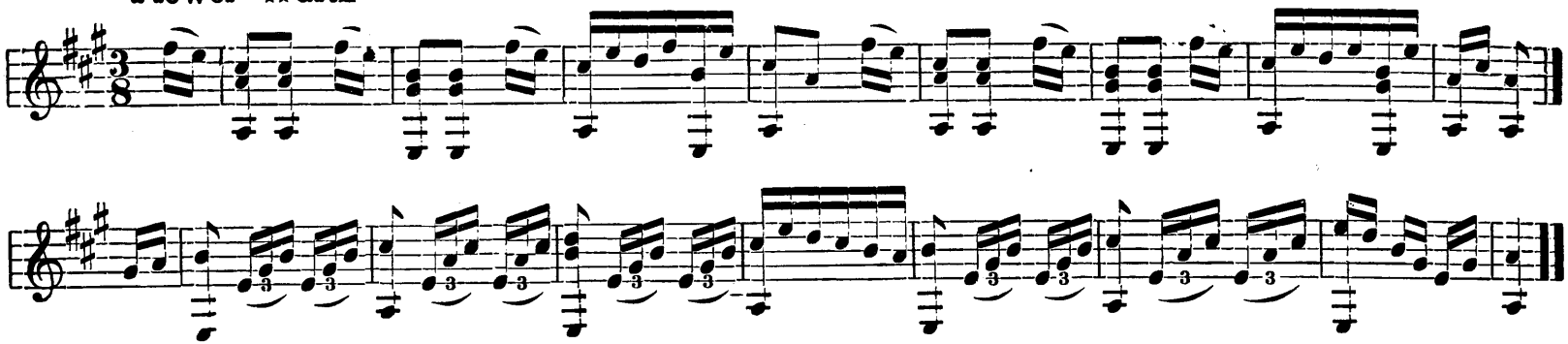
Hunter's Rondo.

F. SOR.

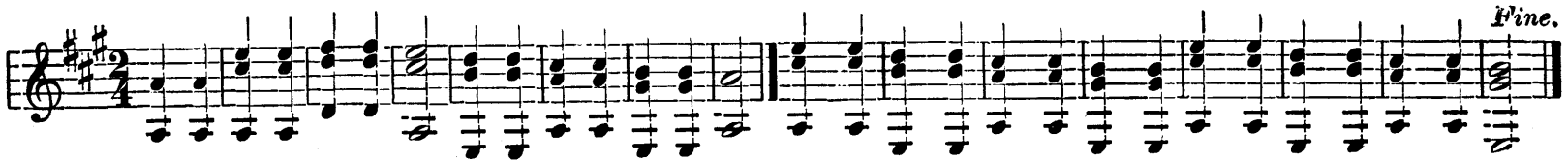
Allegretto.

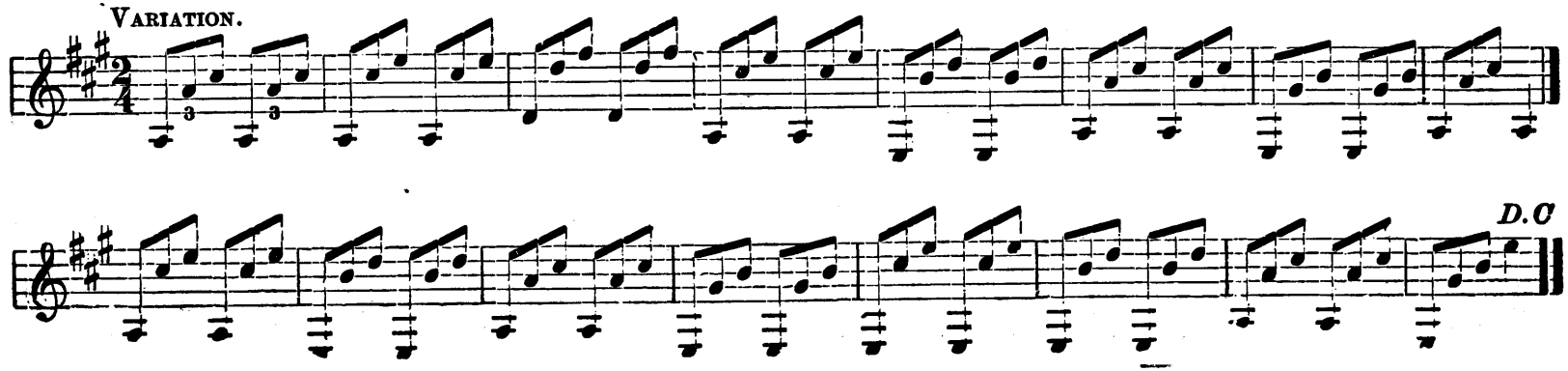


Flower Waltz



A, B, C.





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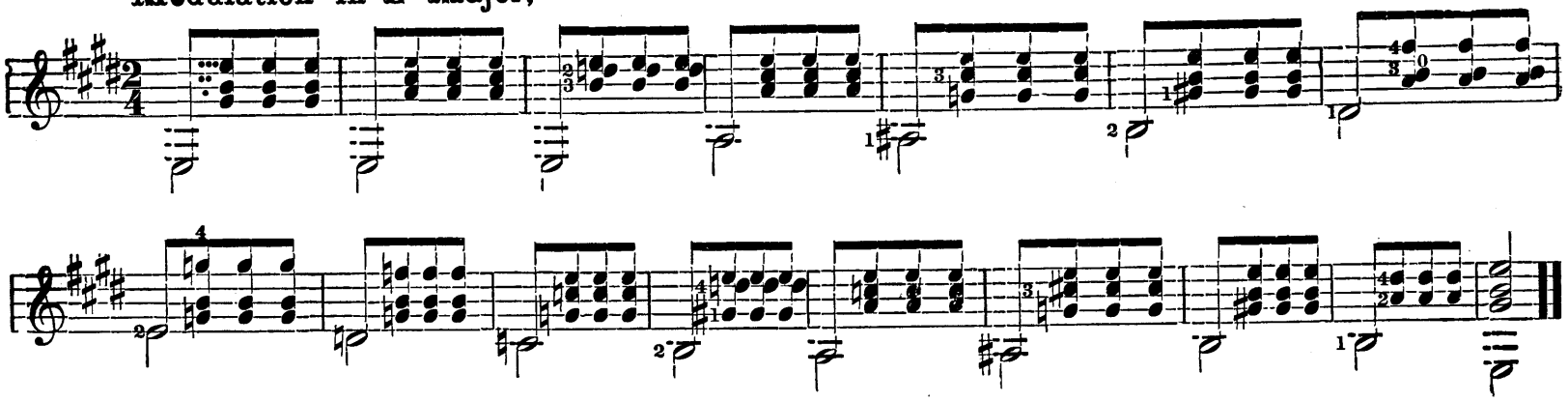
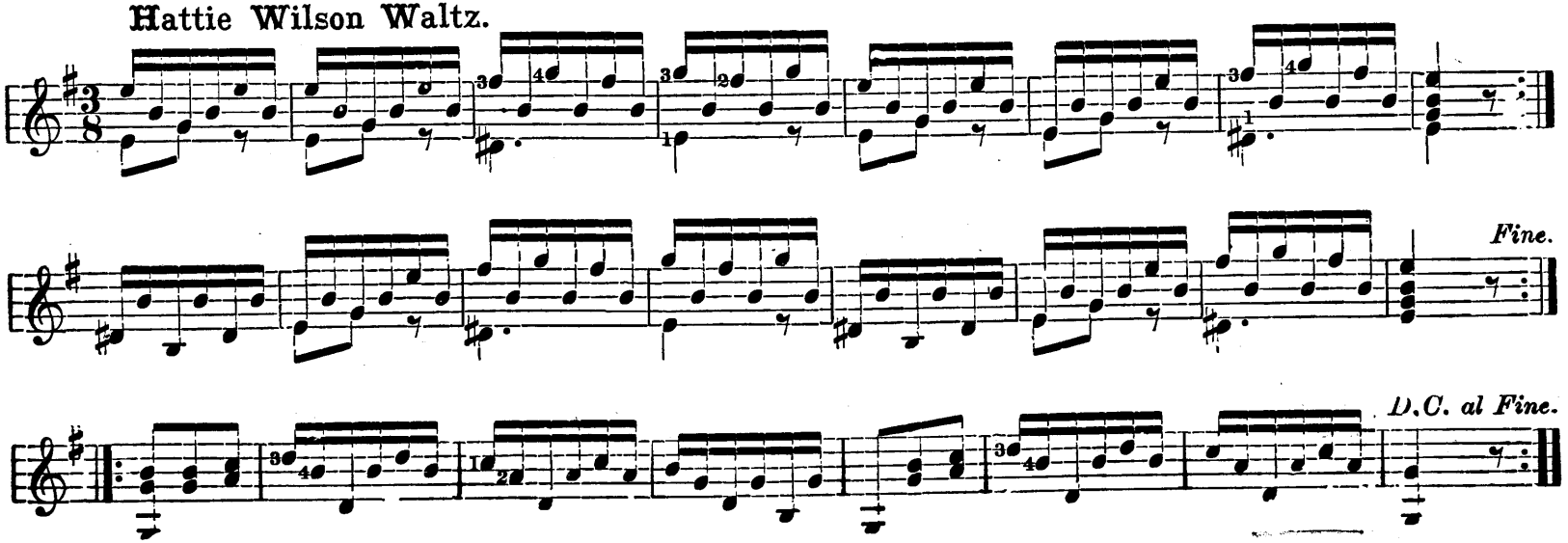
Modulation in E Major,



Hattie Wilson Waltz.



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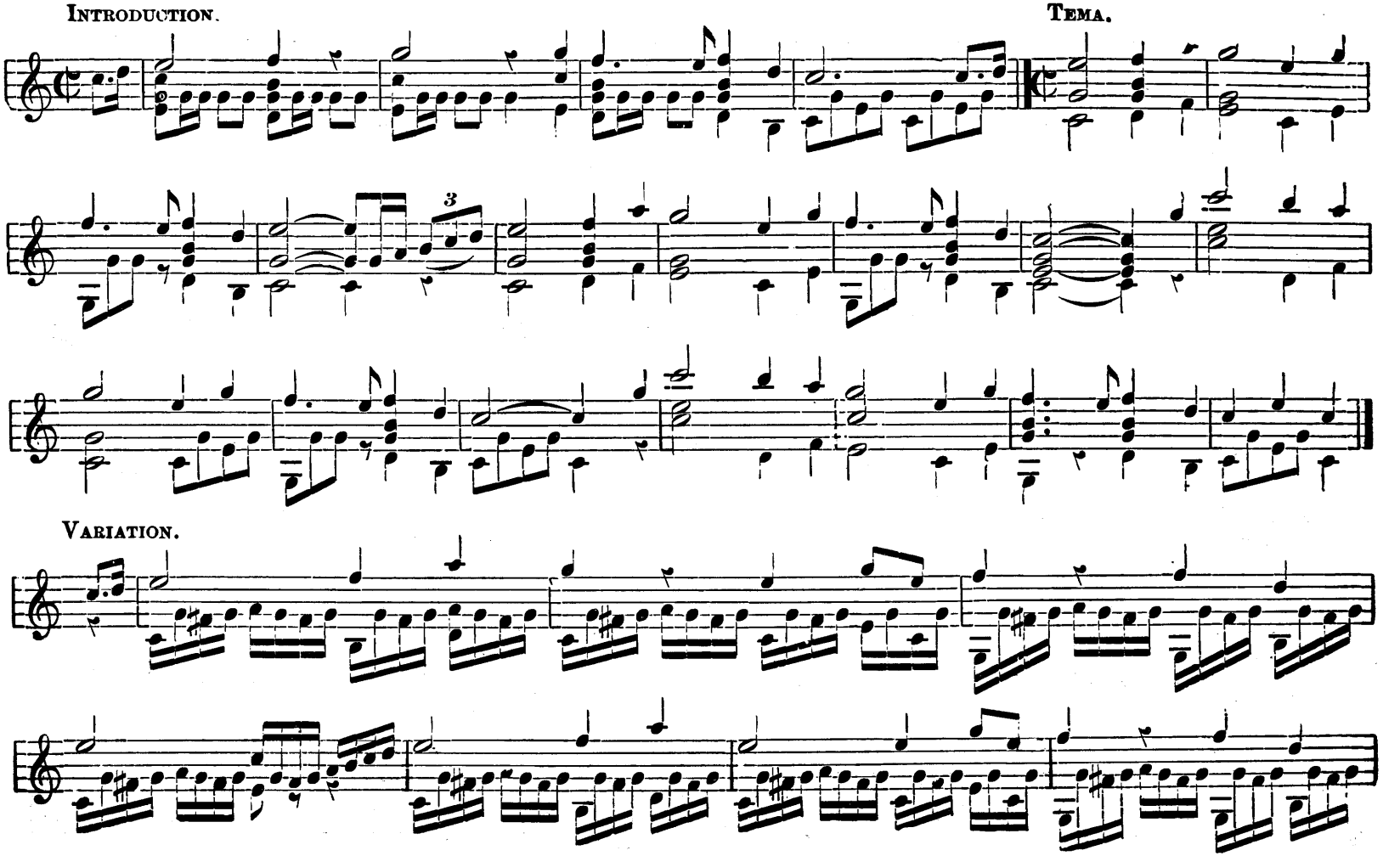
Home, Sweet Home.



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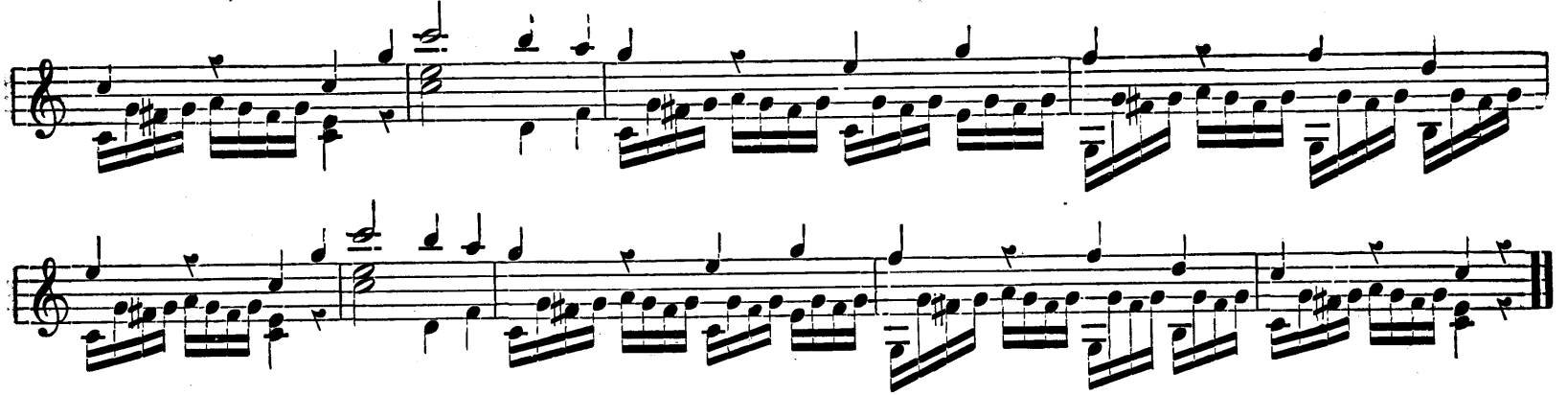
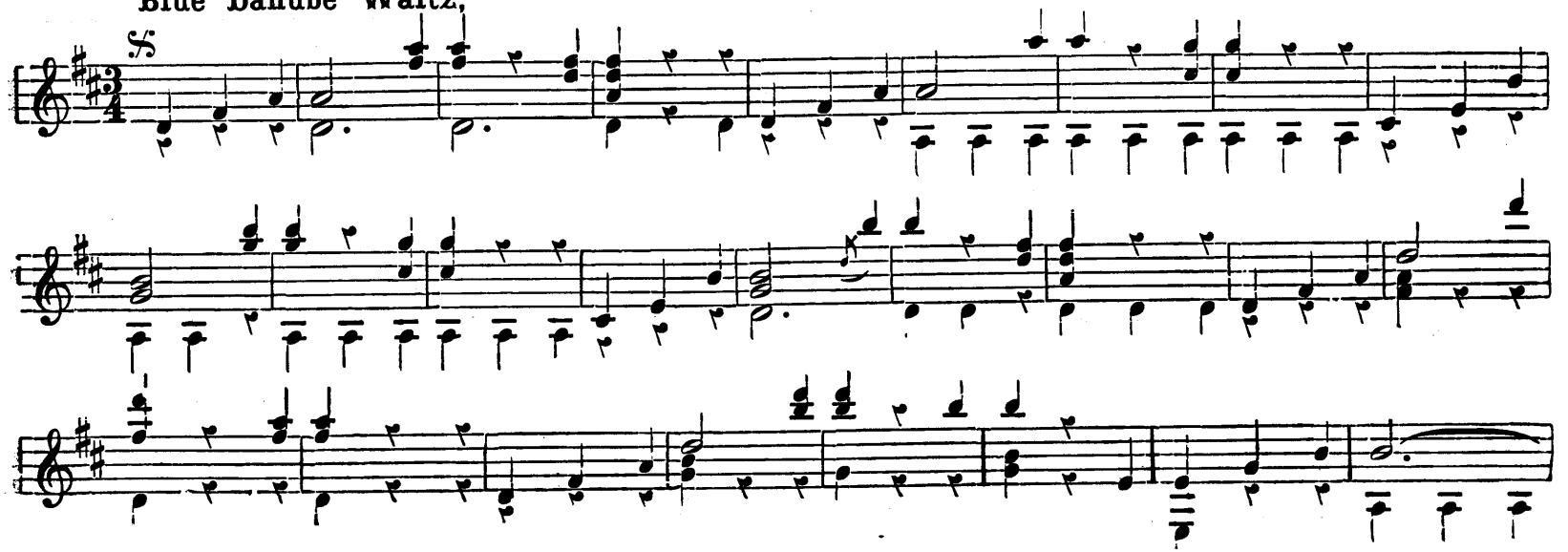
Home, Sweet Home. Concluded.



Blue Danube Waltz.



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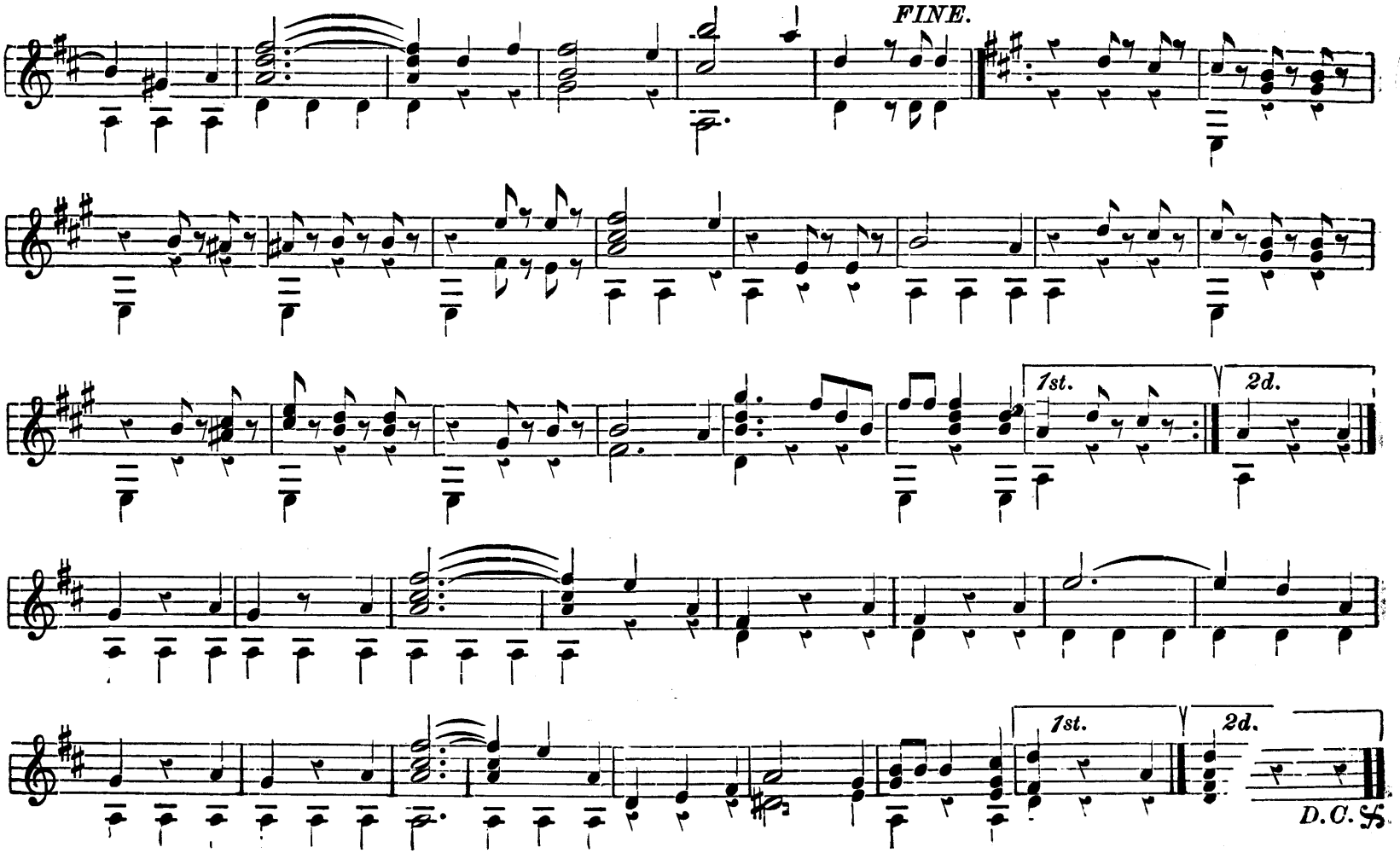
Blue Danube Waltz. Concluded.



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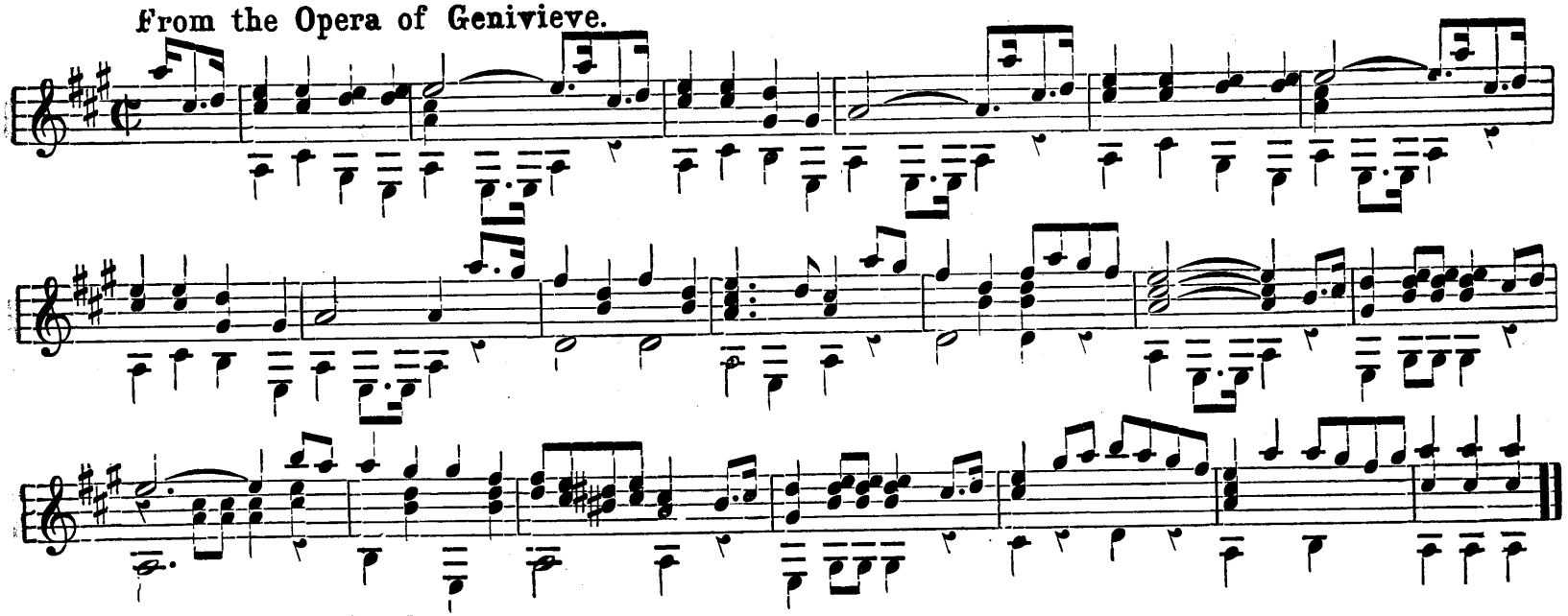
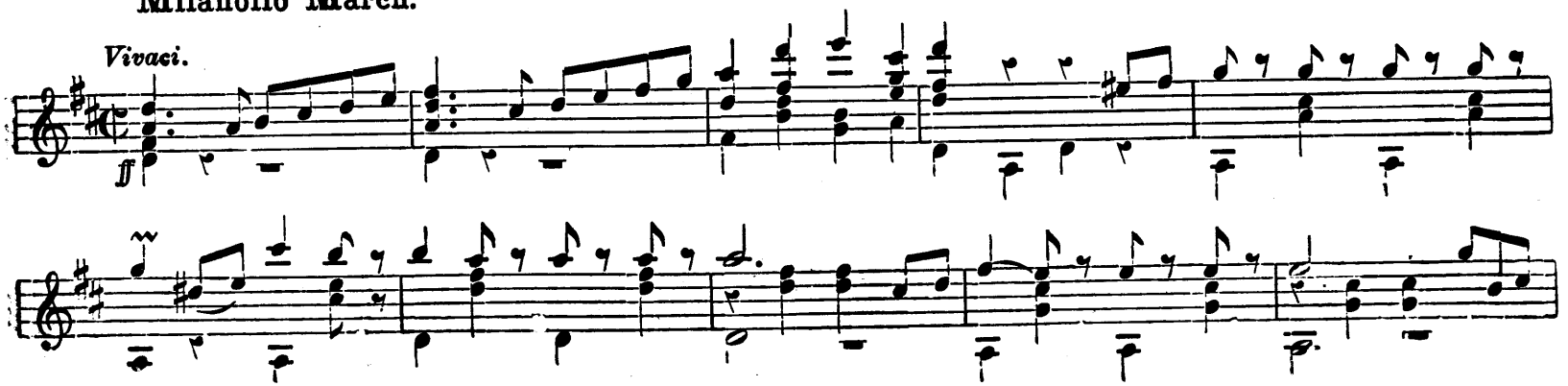
From the Opera of Genivieve.



Milanollo March.

Vivaci.

ff



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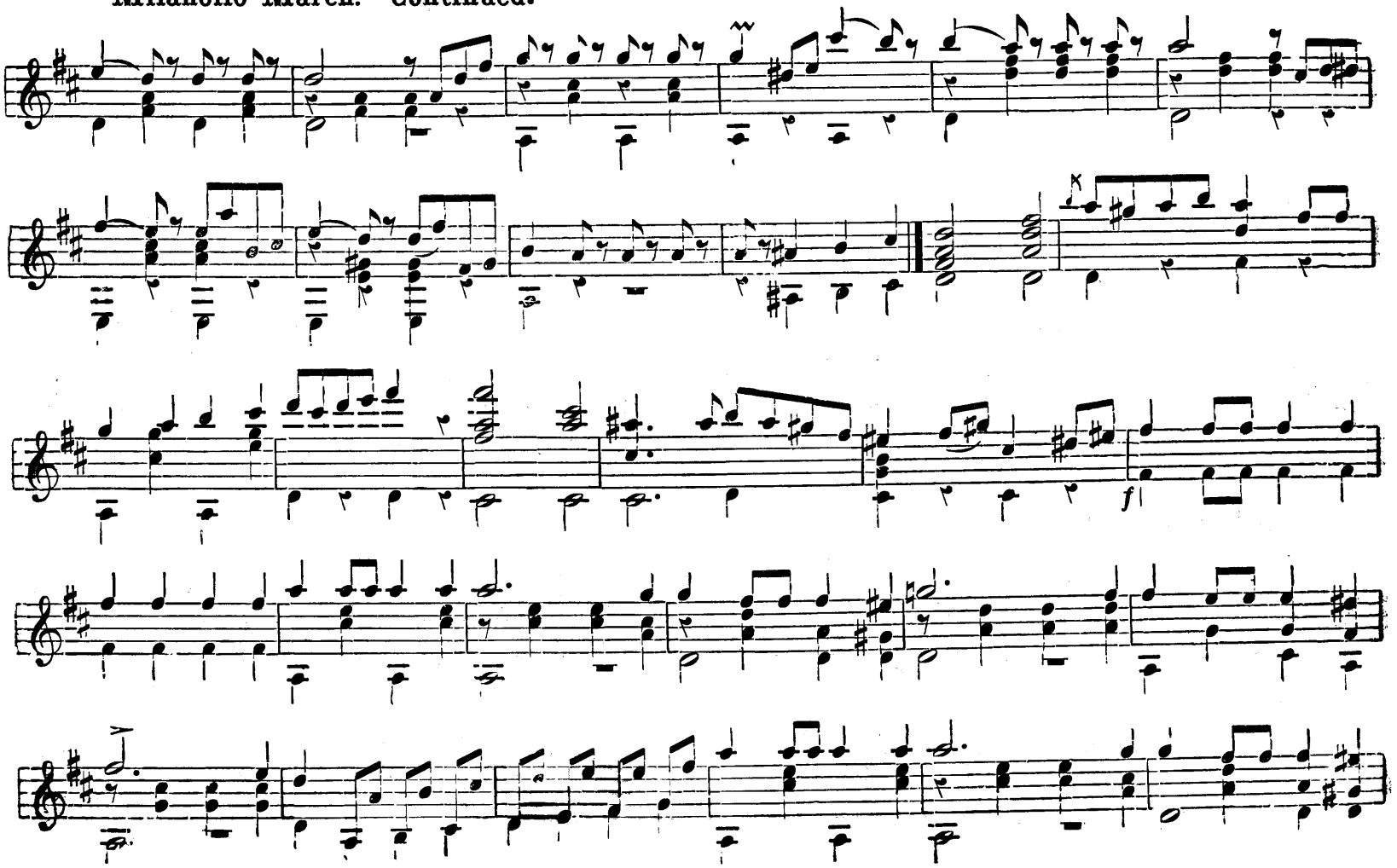
Milanollo March. Continued.



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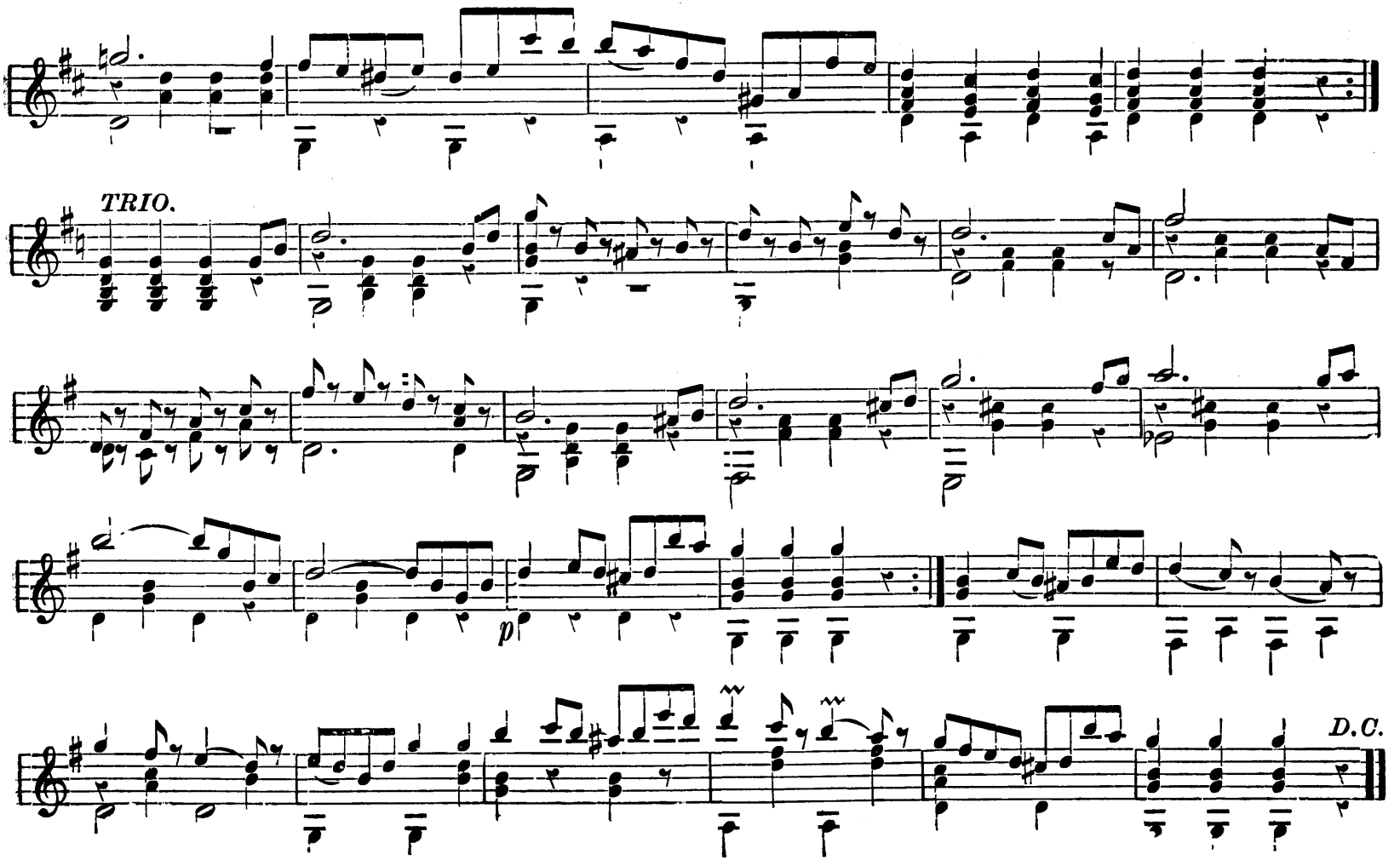
Milanollo March. Concluded



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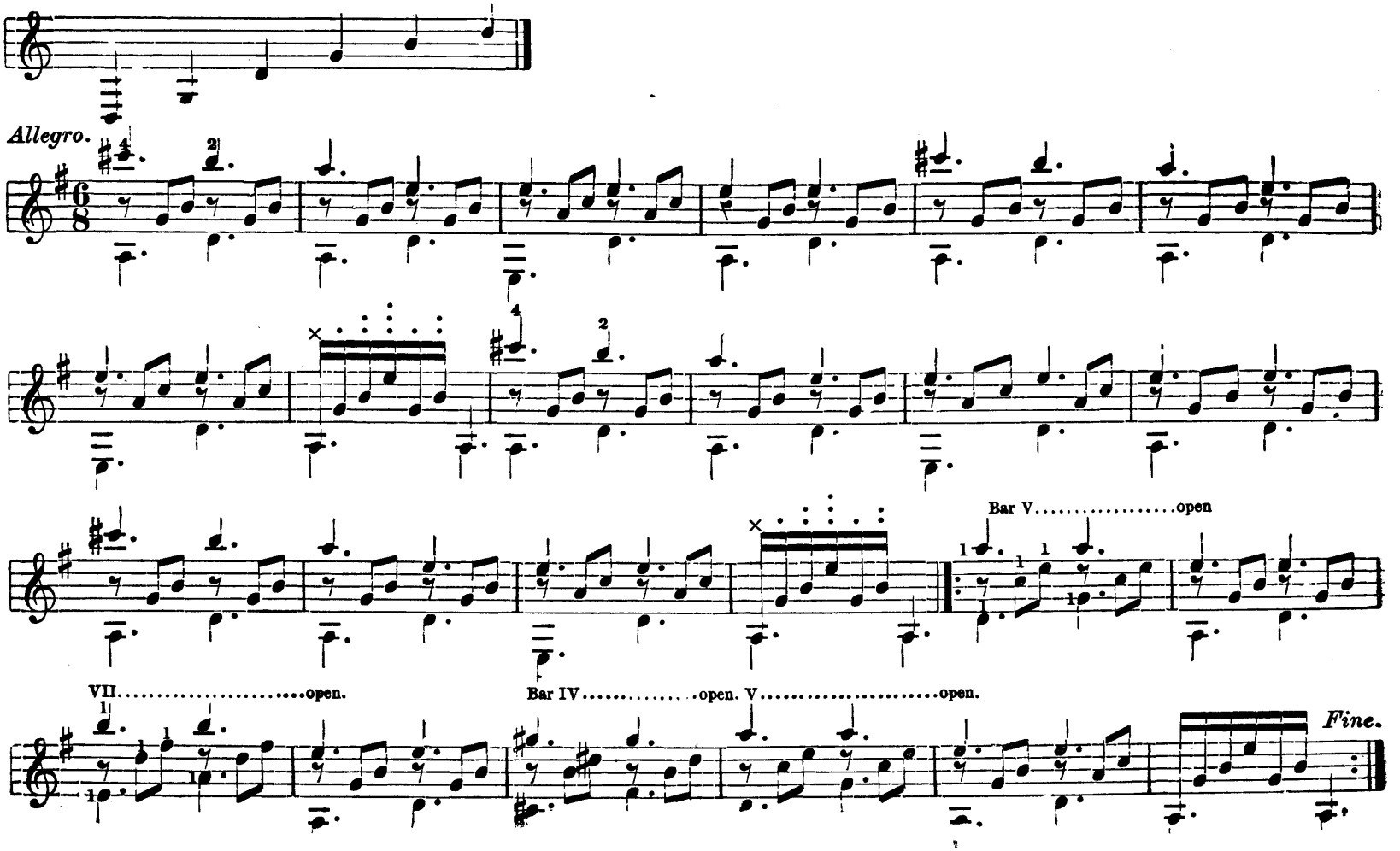
The Spanish Retreat (or Fandango.)

Tune the Guitar thus: and play as if tuned in the regular manner.



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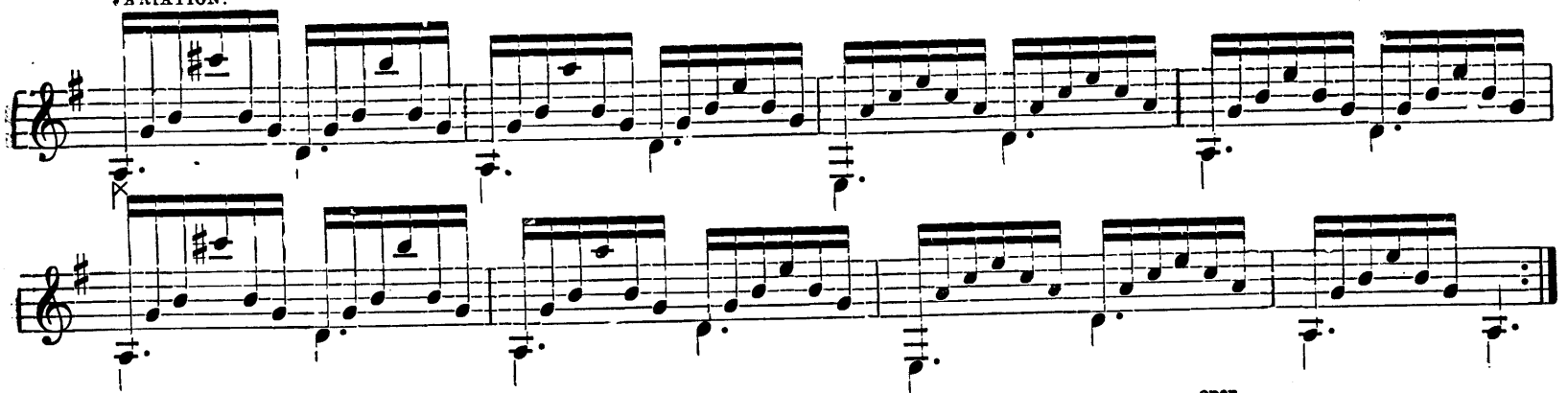
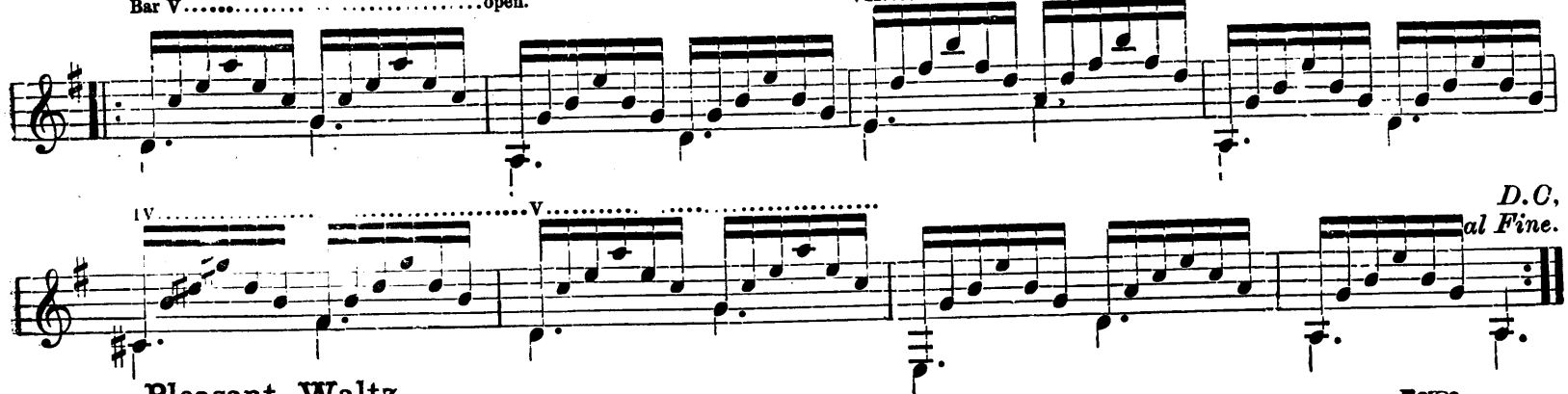
The Spanish Retreat. Concluded.

VARIATION.

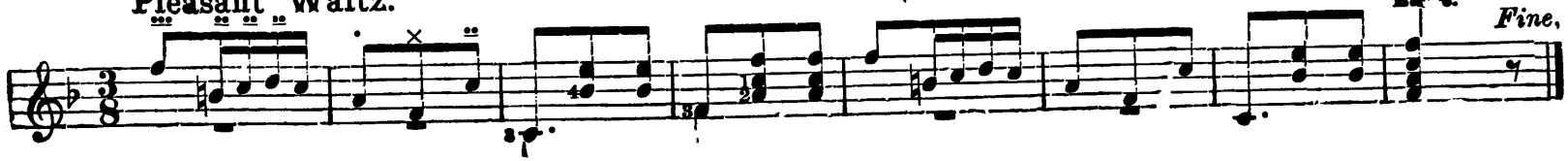


Bar V.....open.

VII.....open.



Pleasant Waltz.



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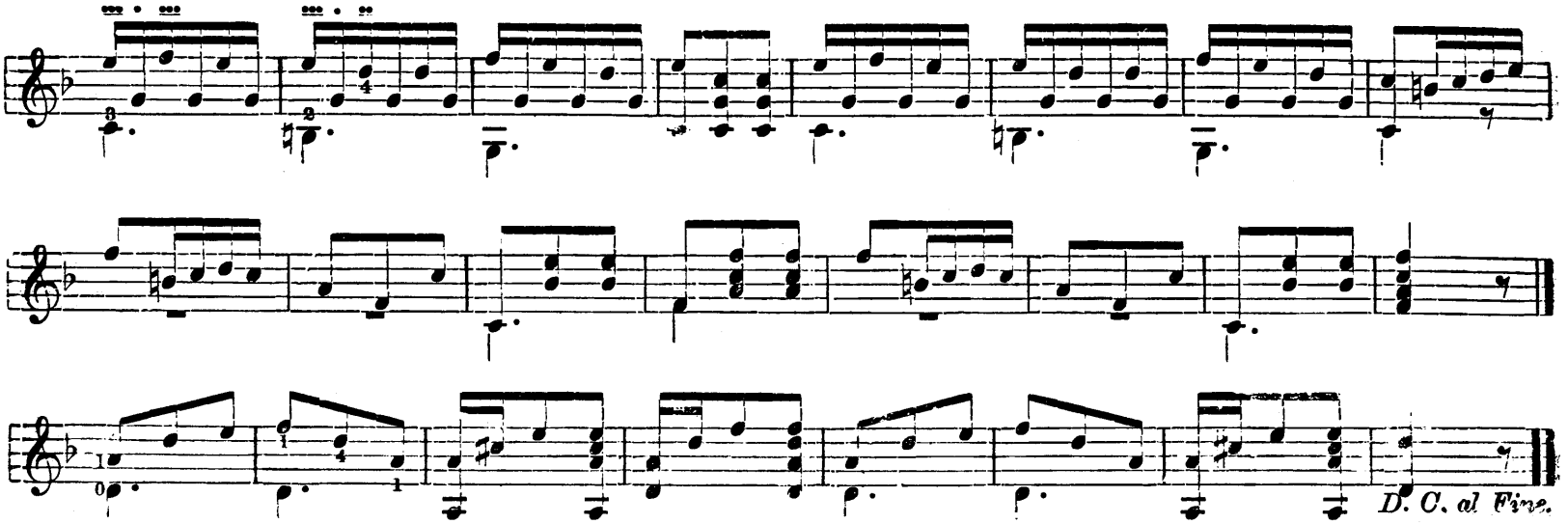
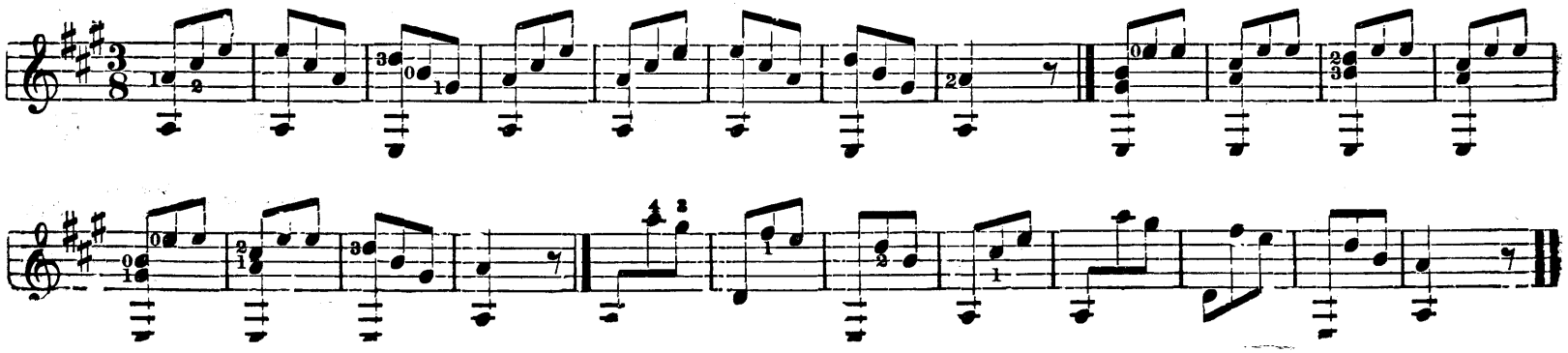
Pleasant Waltz. Concluded.



Viola Waltz.



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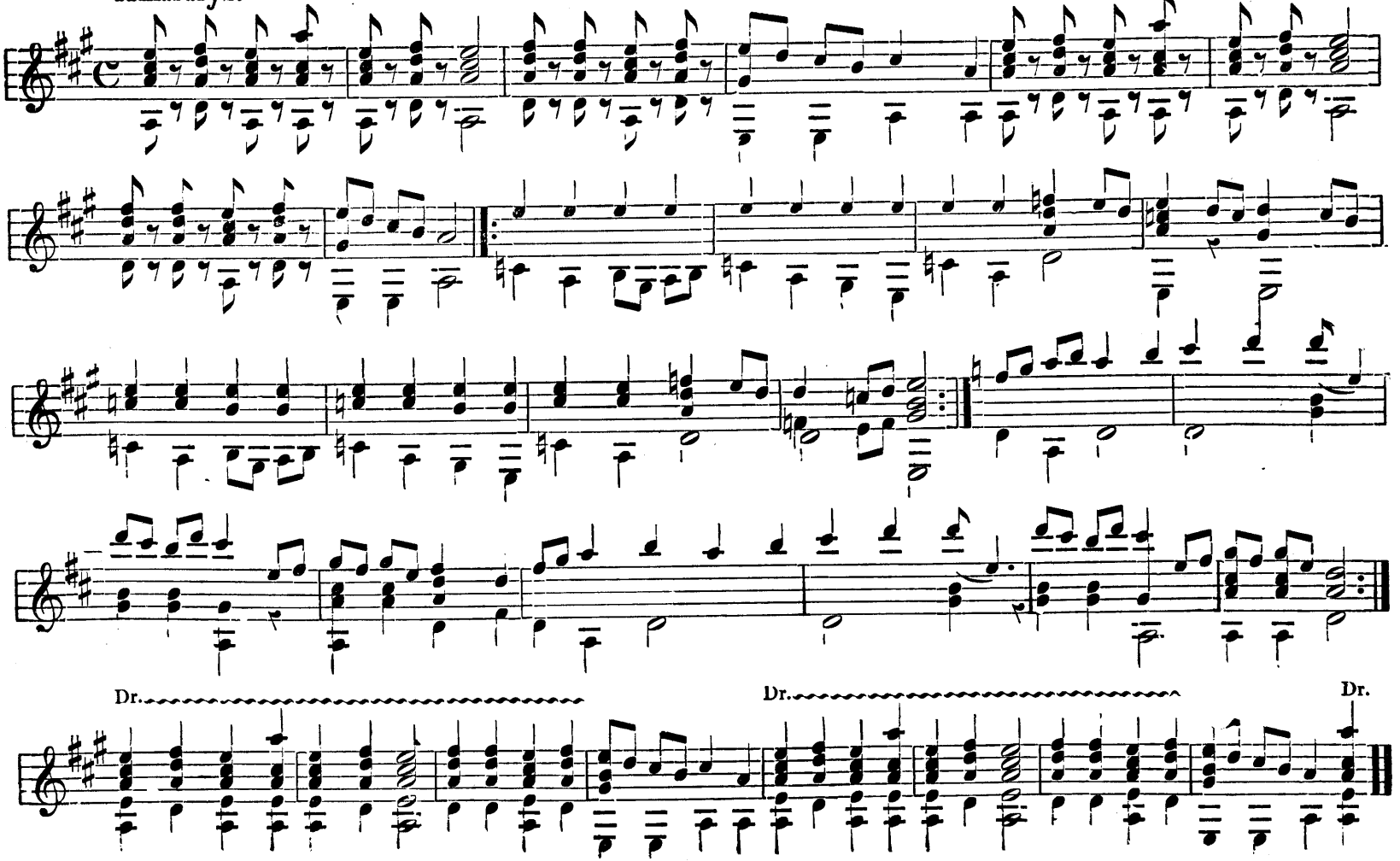
Amirilys.

Composed by ROI LOUIS, of France.



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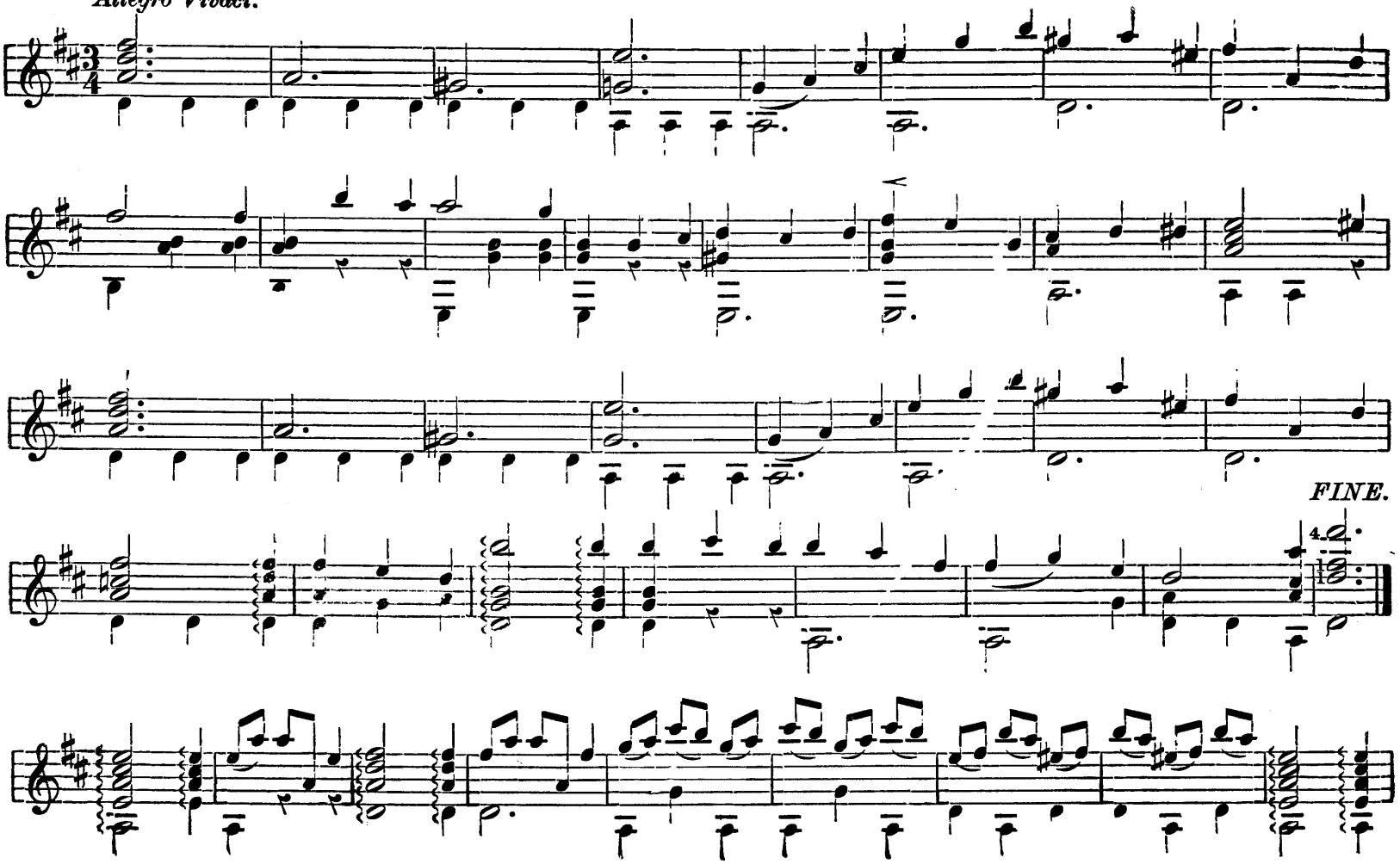
La Fille de Madame Angot.

Allegro Vivaci.



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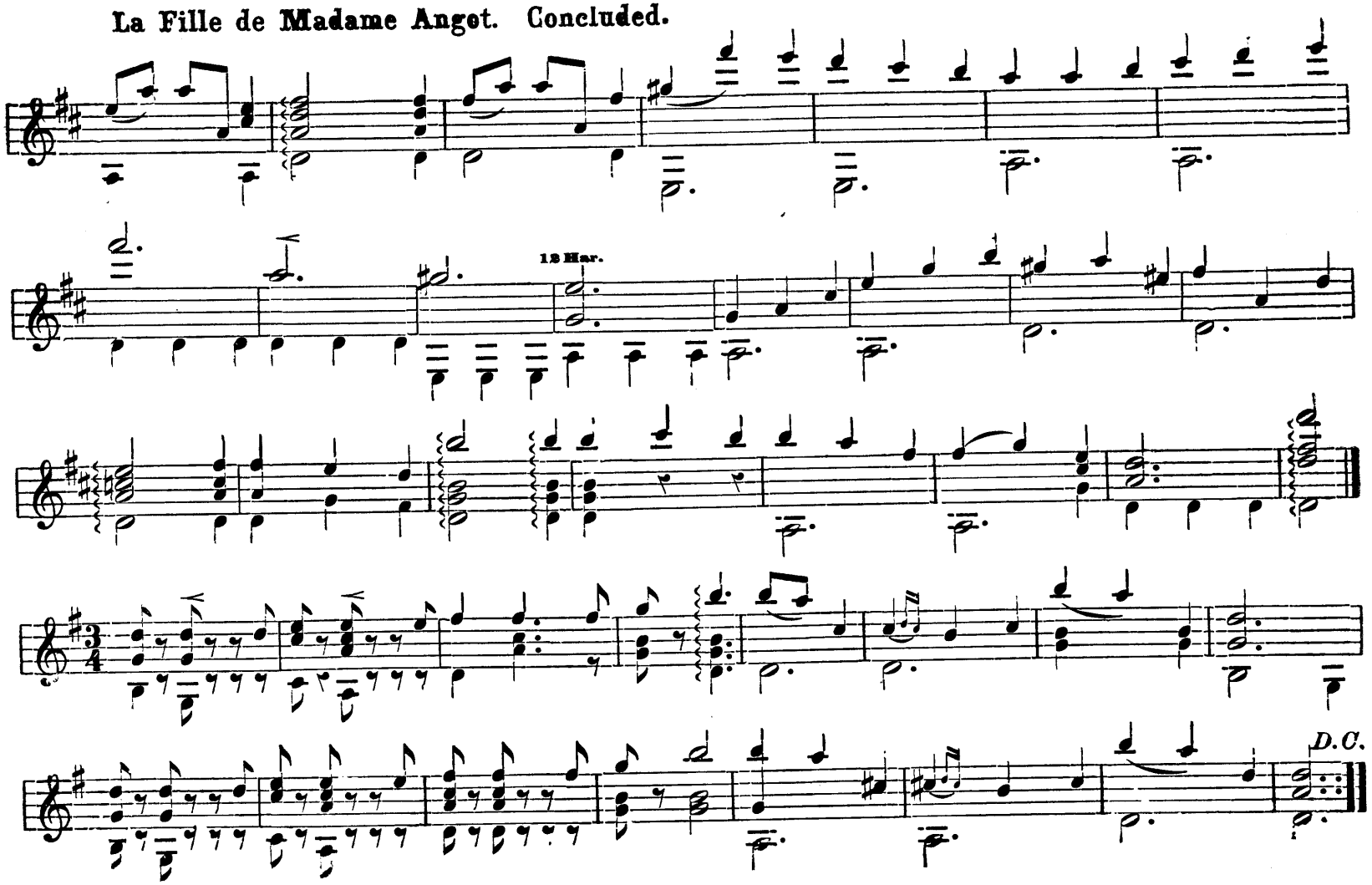
La Fille de Madame Angot. Concluded.



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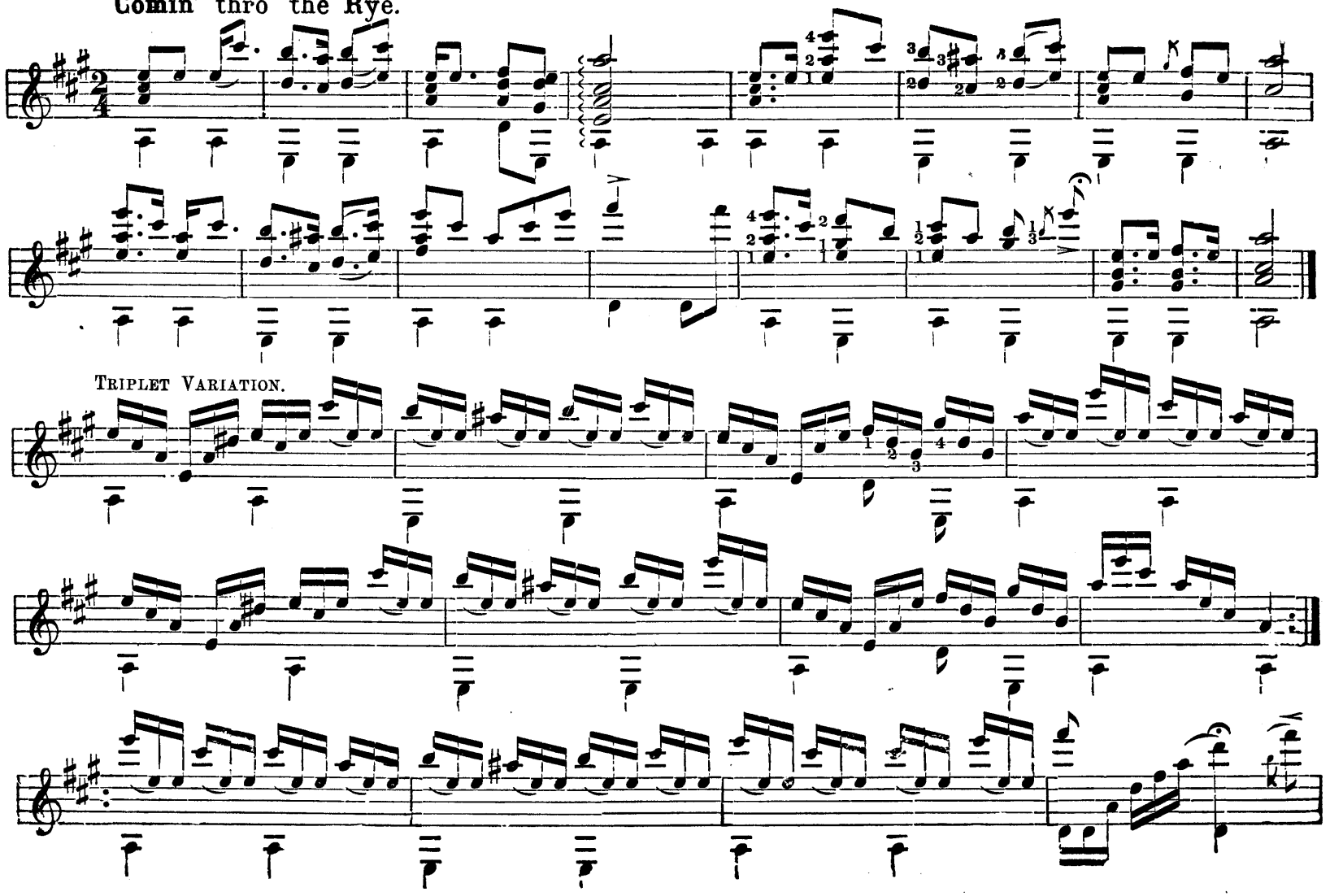
Comin' thro' the Rye.



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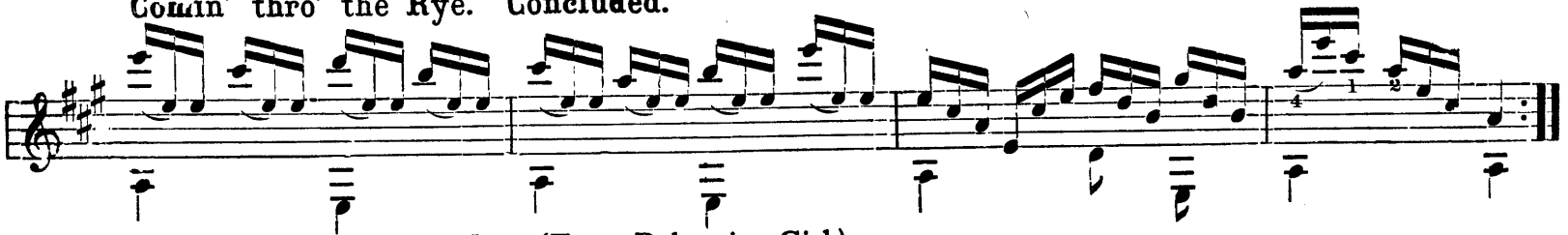
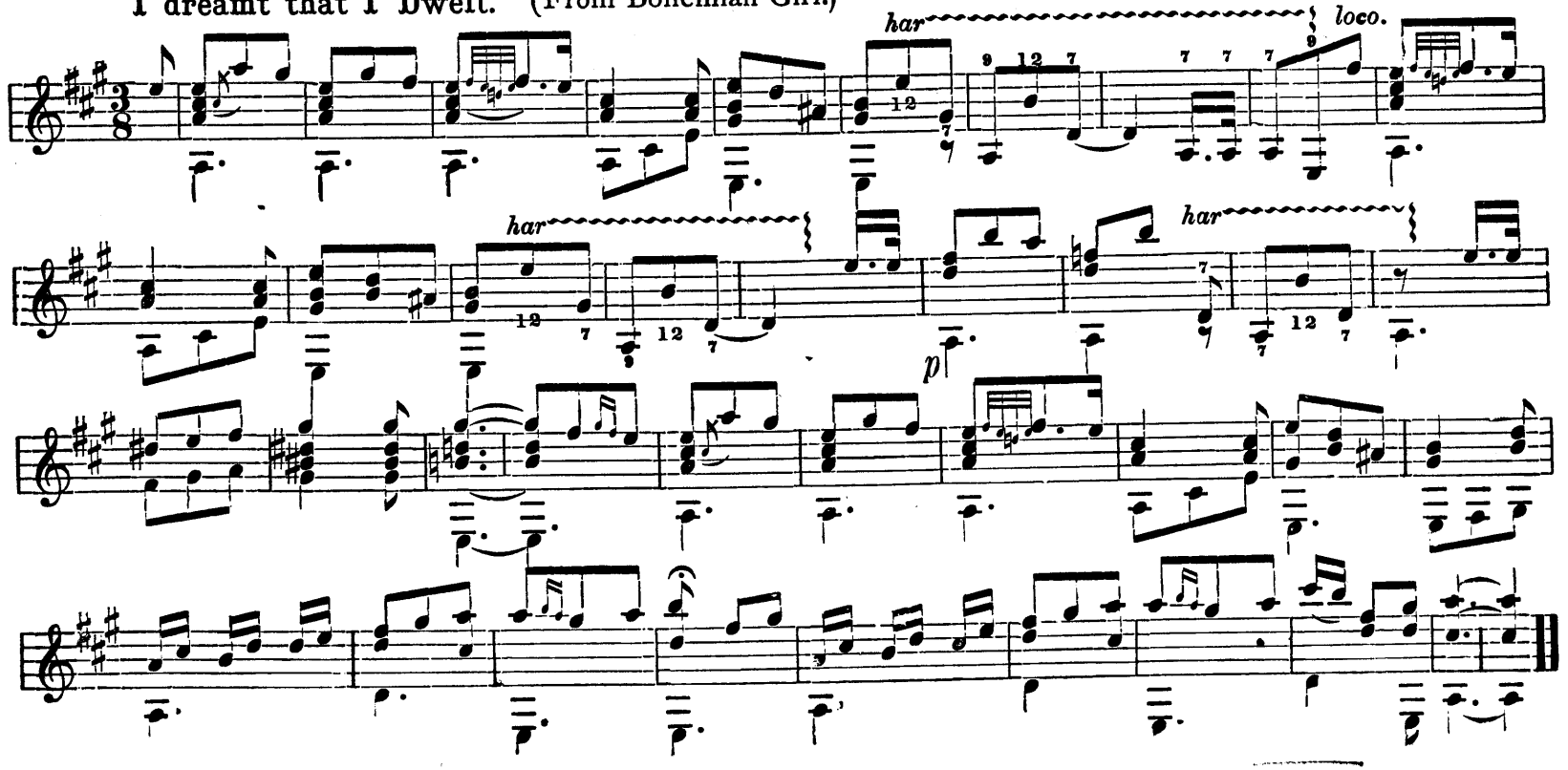
Comin' thro' the Rye. Concluded.



I dreamt that I Dwelt. (From Bohemian Girl.)



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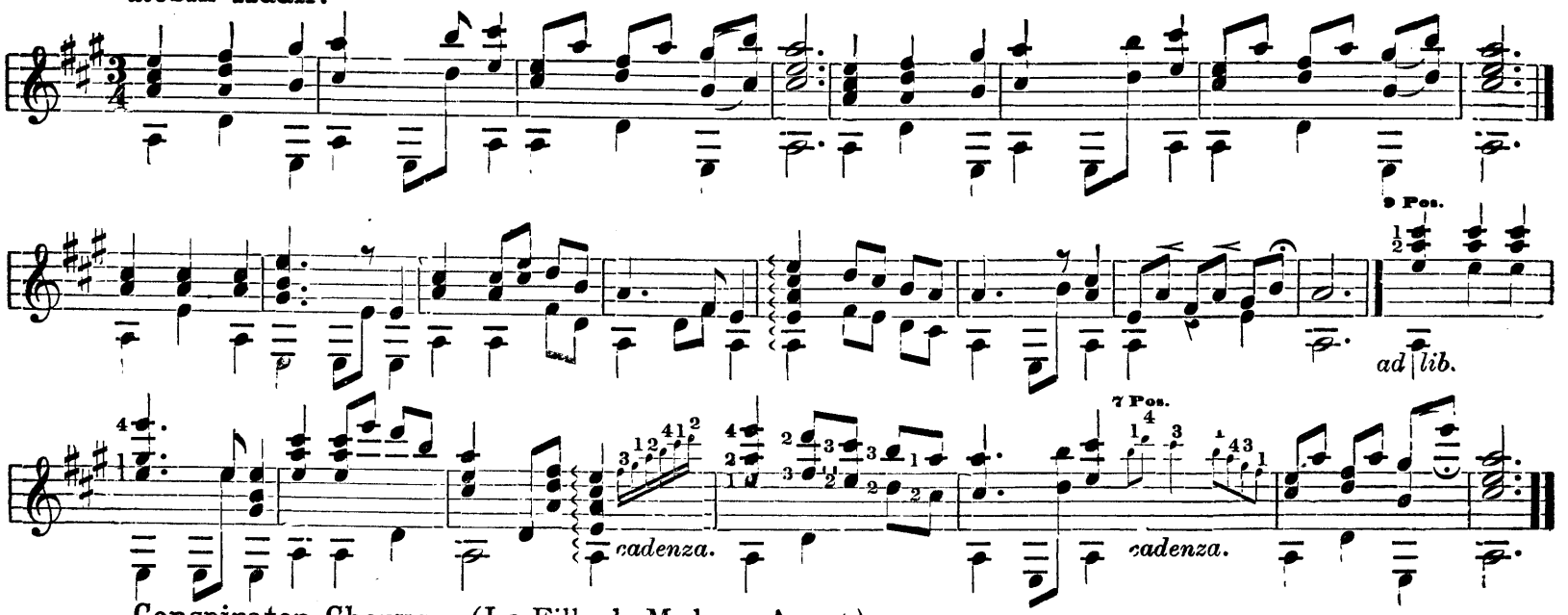
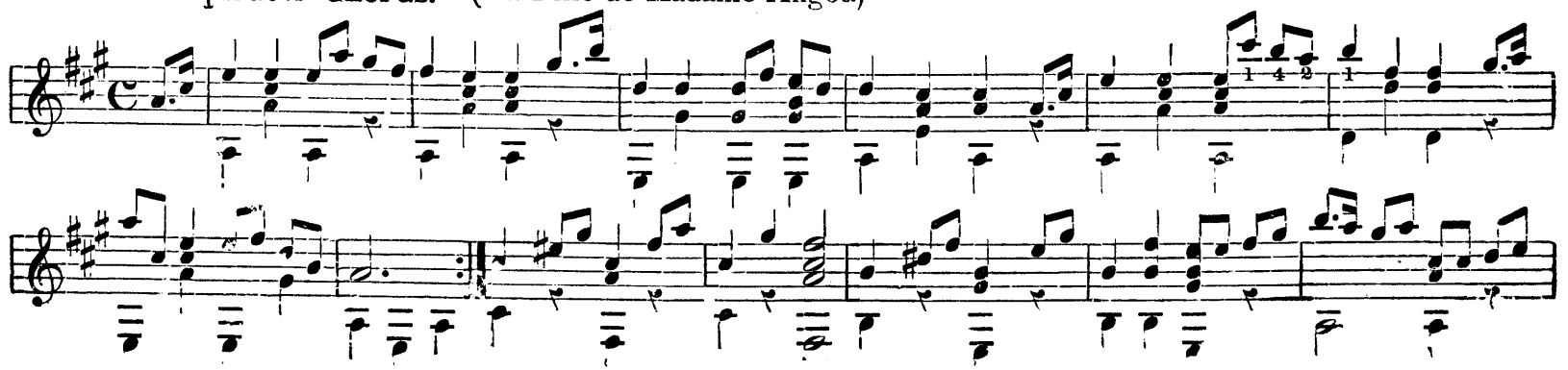
Robin Adair.



Conspirator Chorus. (La Fille de Madame Angot.)



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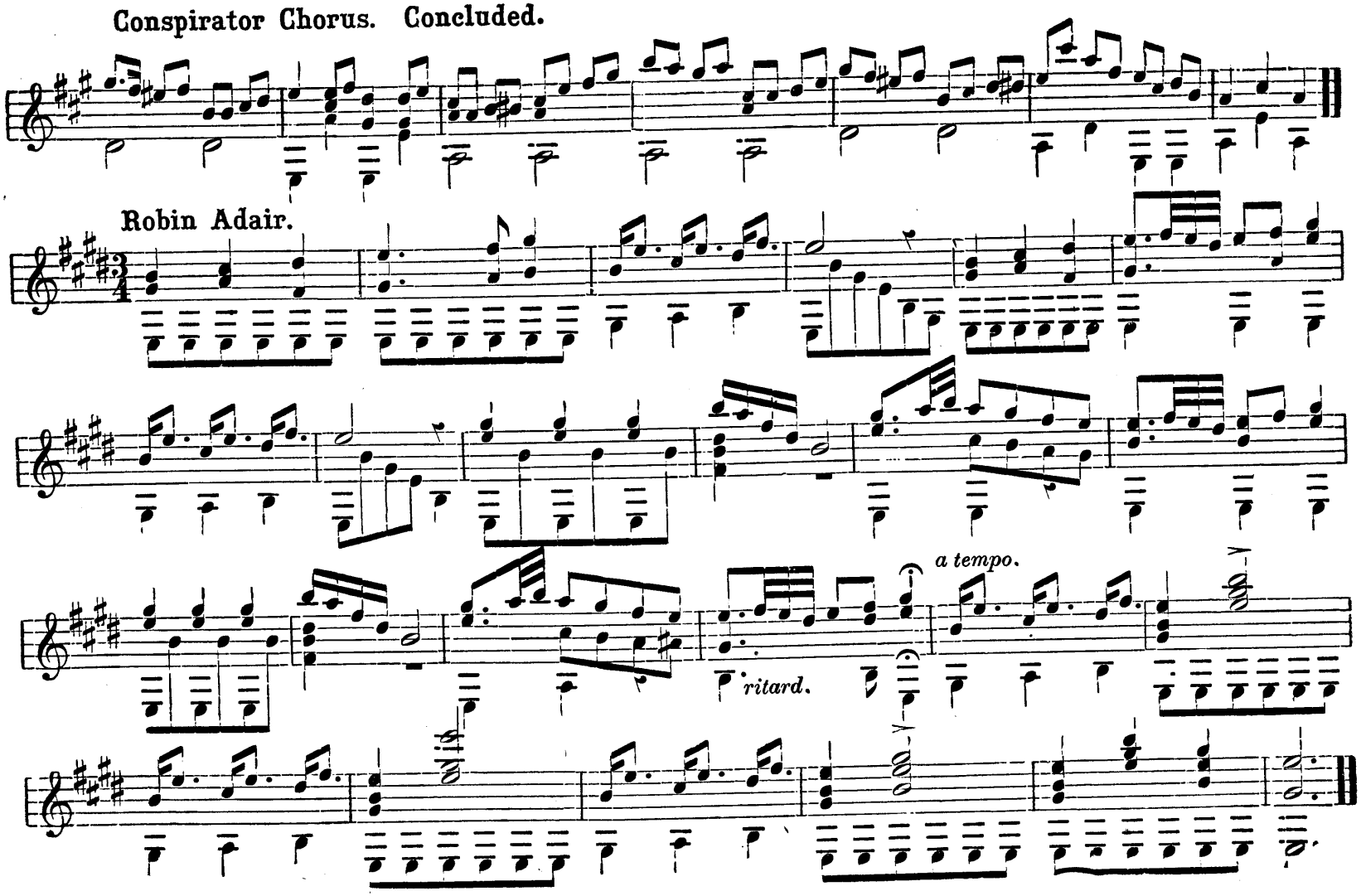
Conspirator Chorus. Concluded.

Robin Adair.



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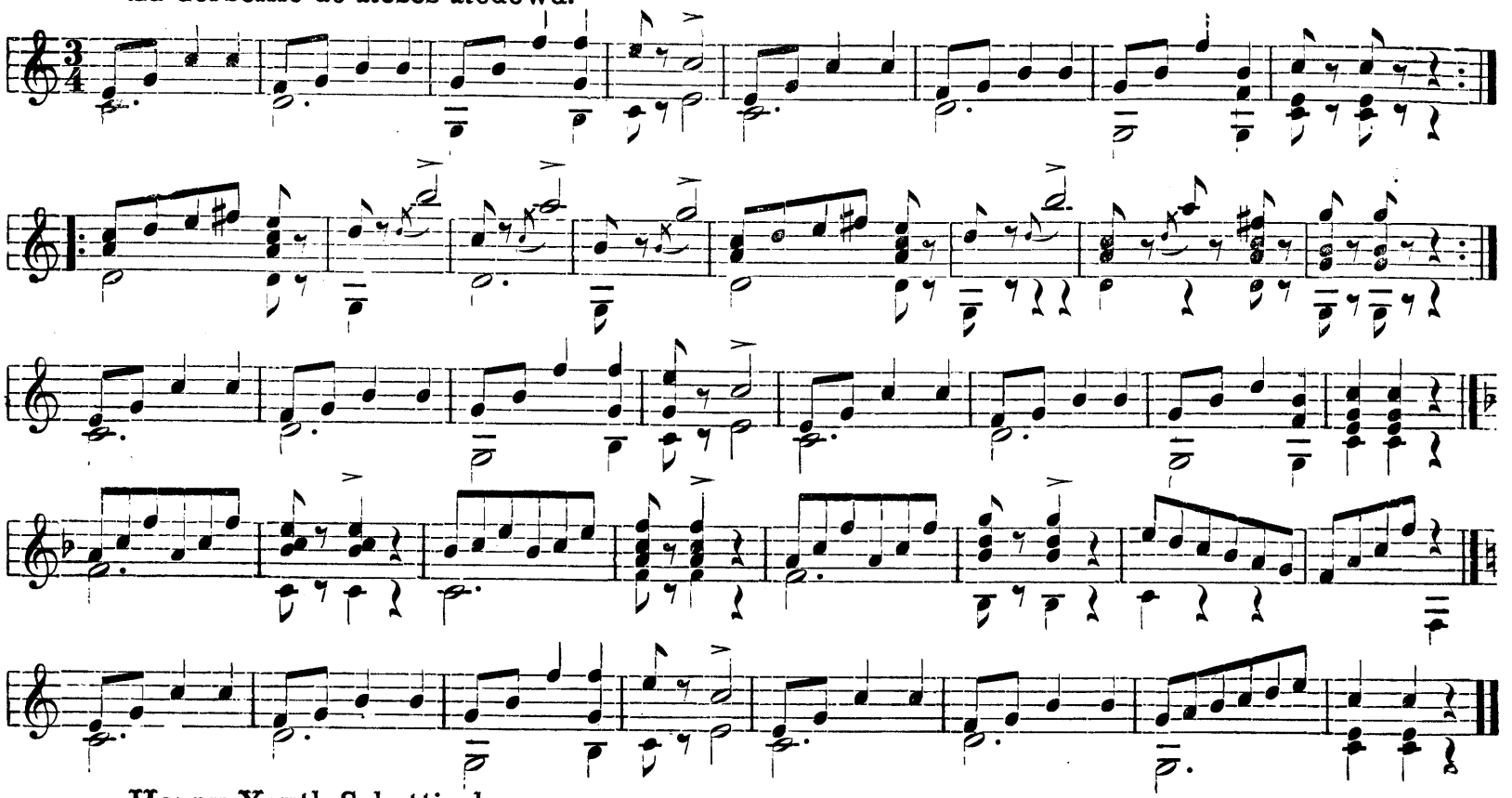
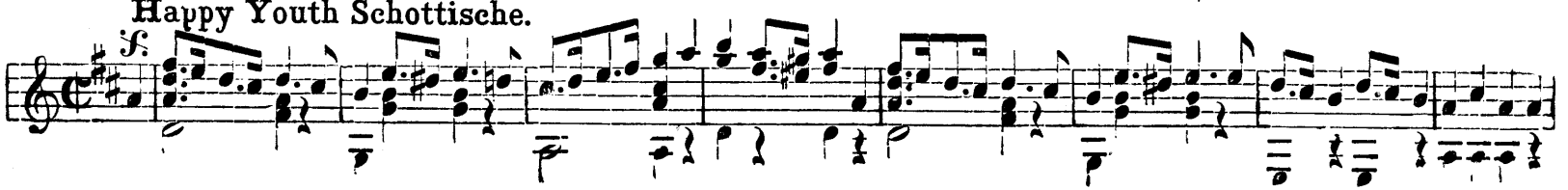
La Corbeille de Roses Redowa.



Happy Youth Schottische.



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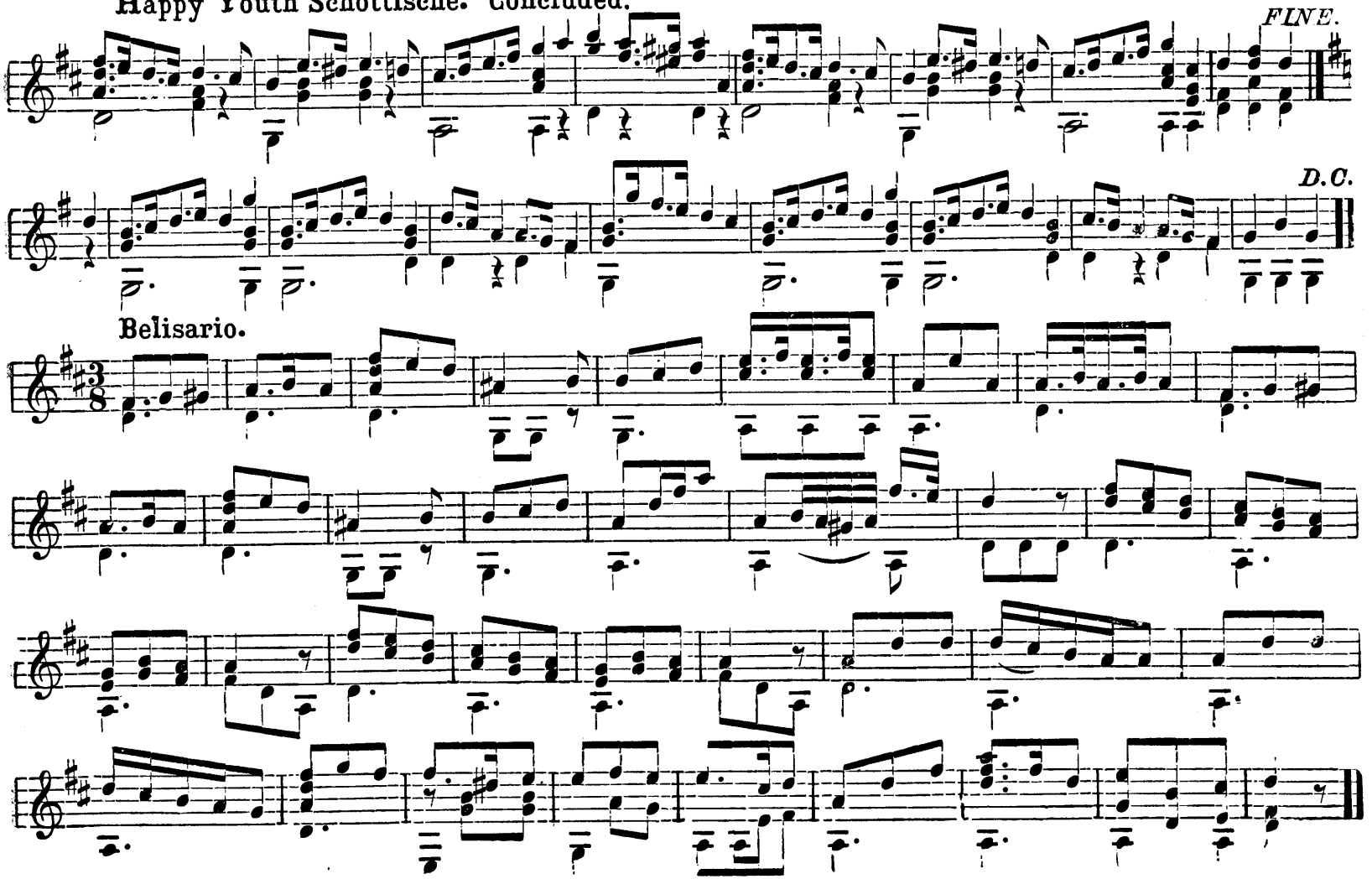
Happy Youth Schottische. Concluded.

FINE.

D.C.

Belisario.



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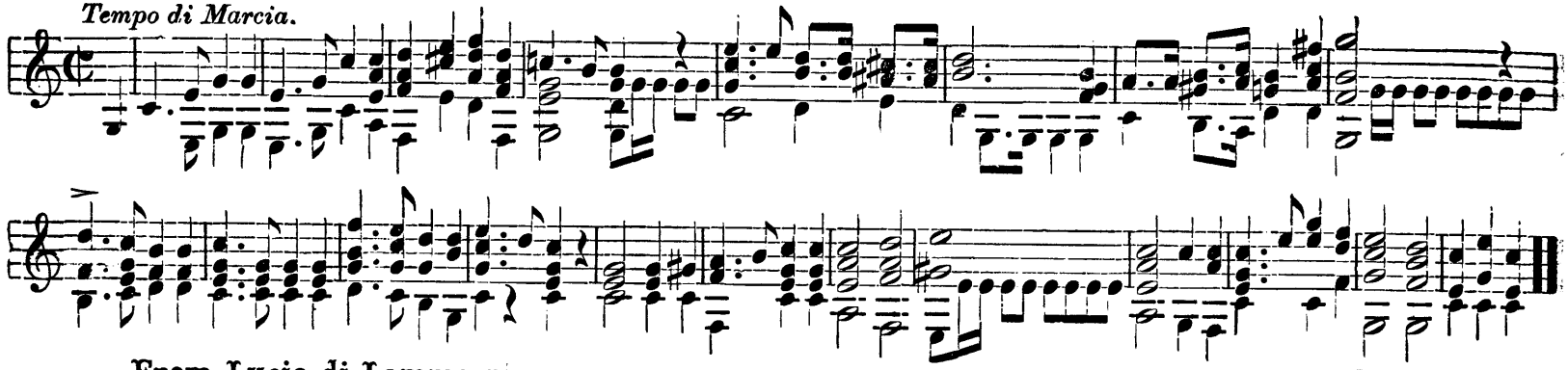
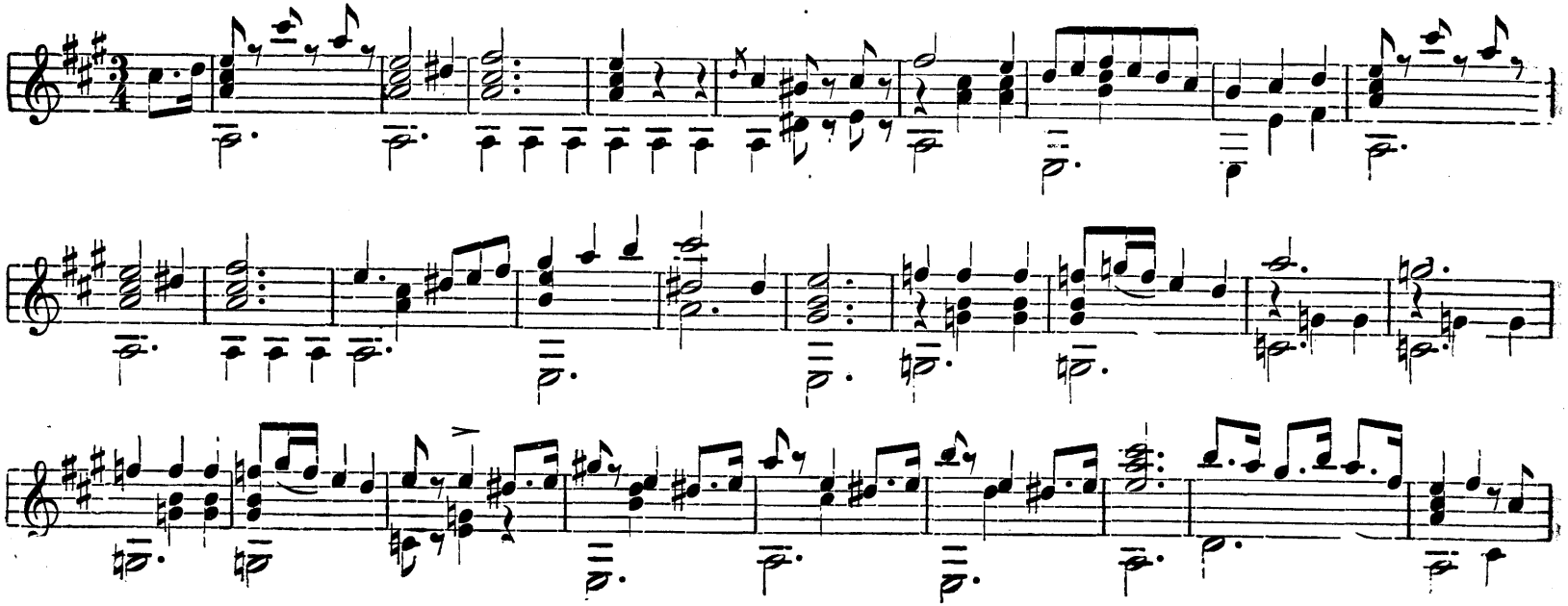
Die Wacht on Rhein.

Tempo di Marcia.



From Lucia di Lammermoor.



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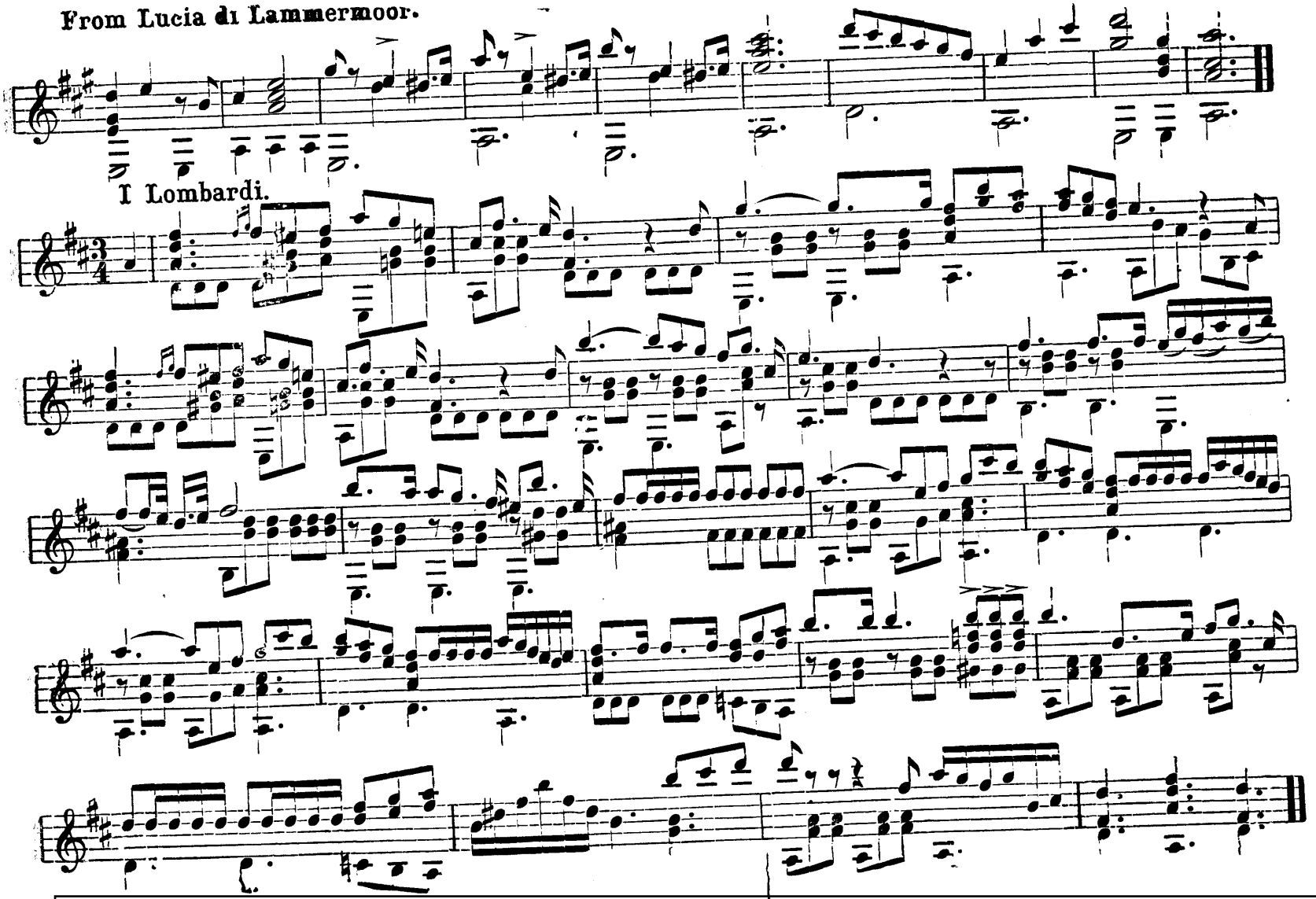
From Lucia di Lammermoor.

I Lombardi.



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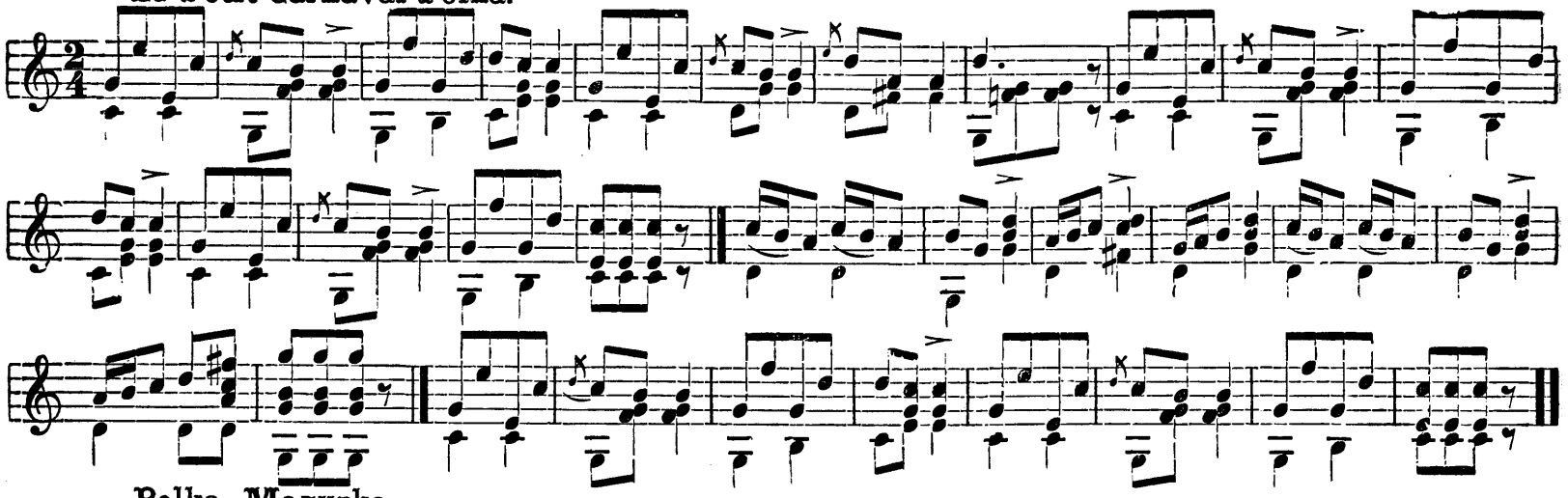
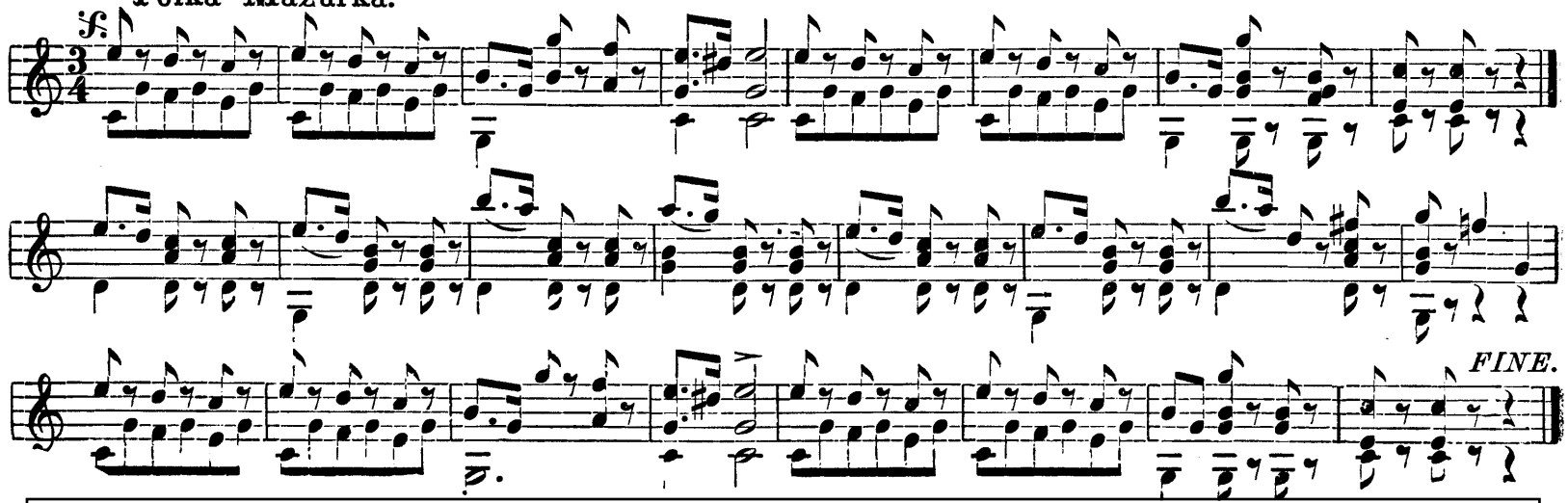
La Petit Carnaval Polka.



Polka Mazurka.



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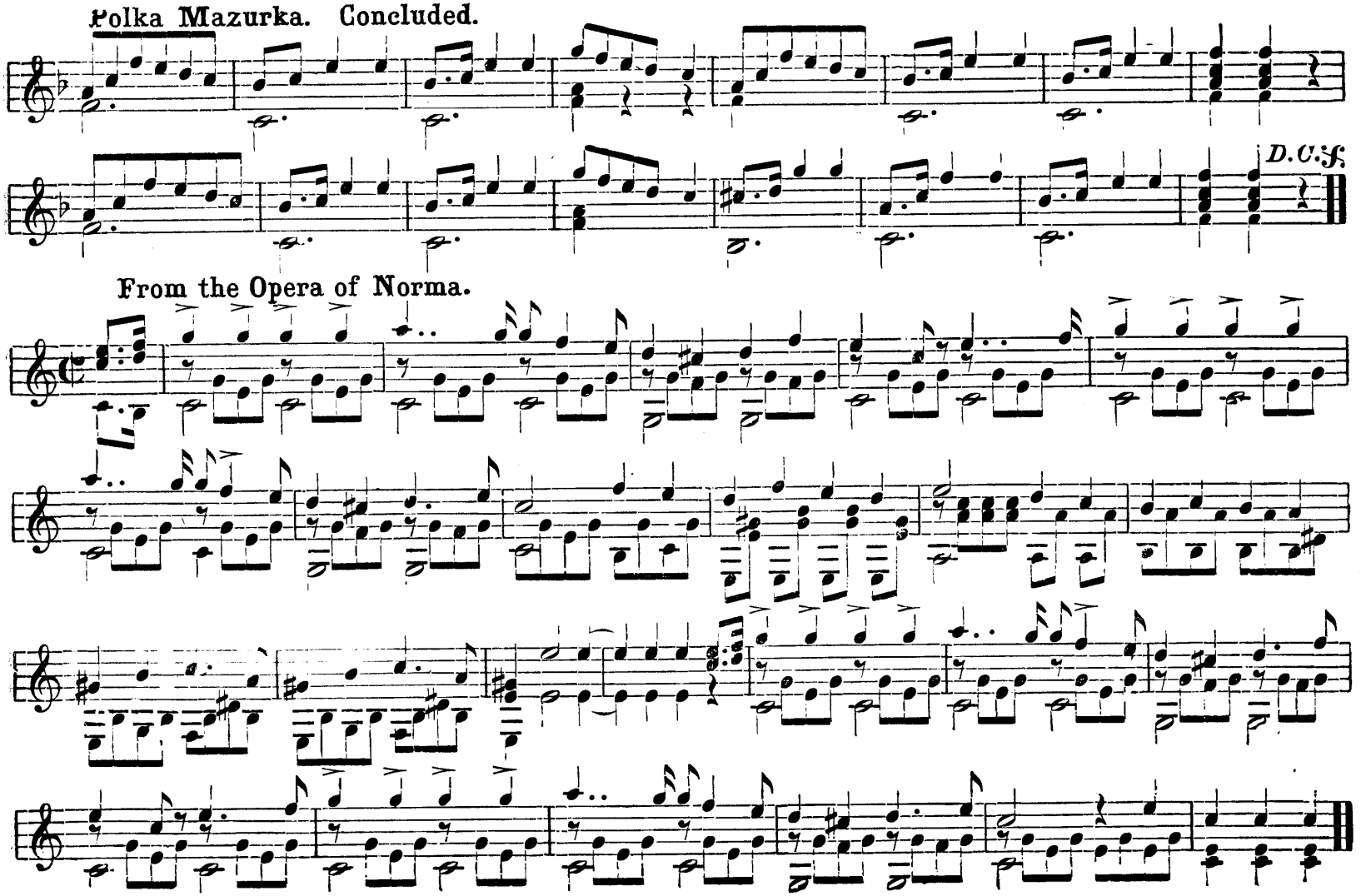
Polka Mazurka. Concluded.

D.C.

From the Opera of Norma.



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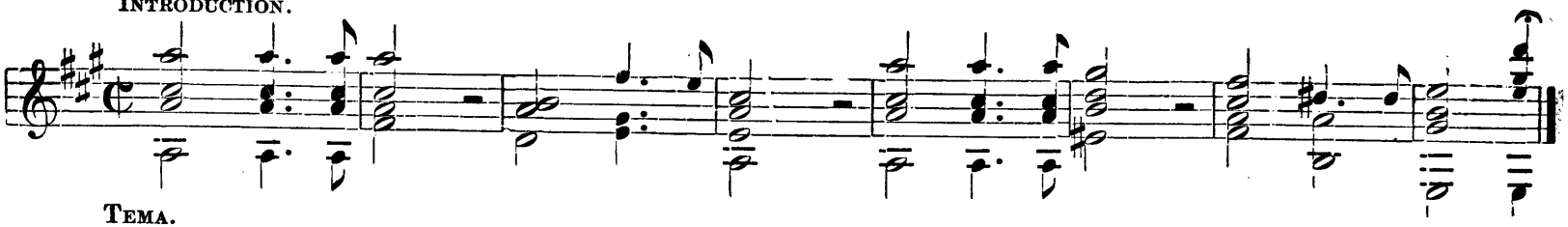
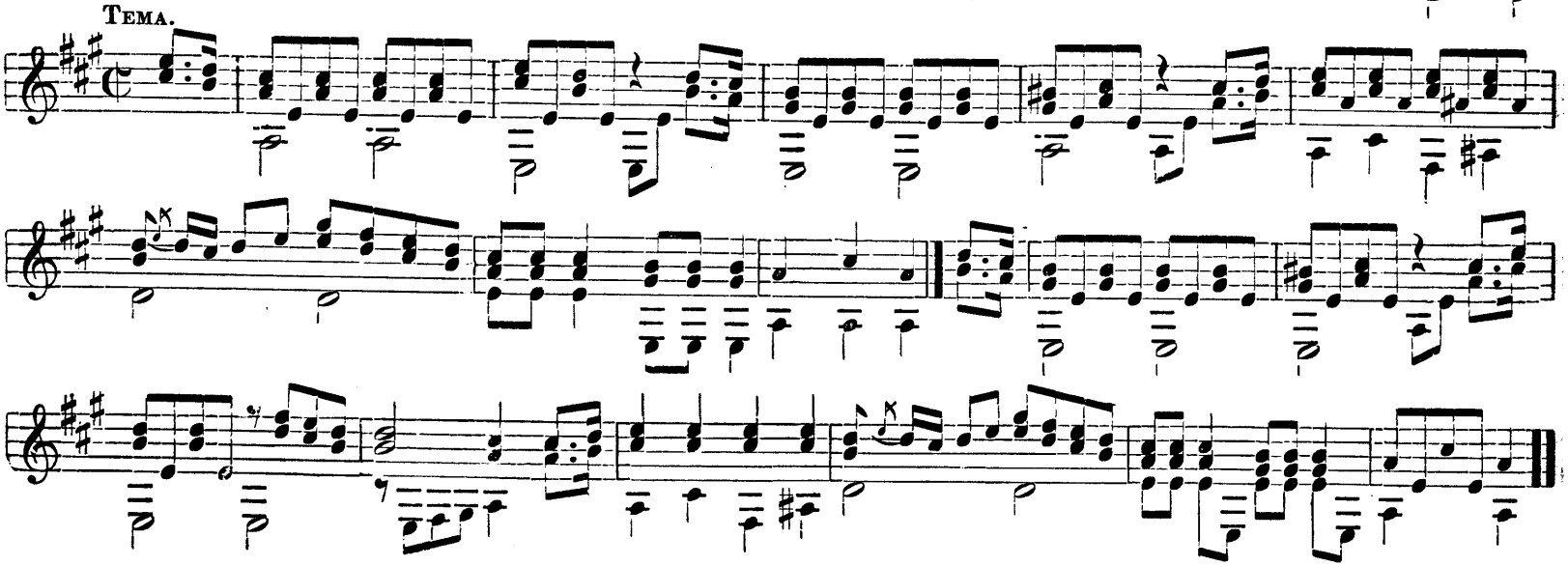
Dolce Concento.

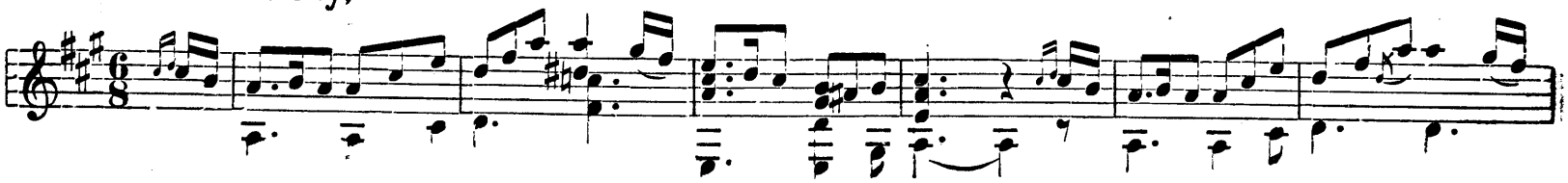
INTRODUCTION.



TEMA.



Irish Melody.



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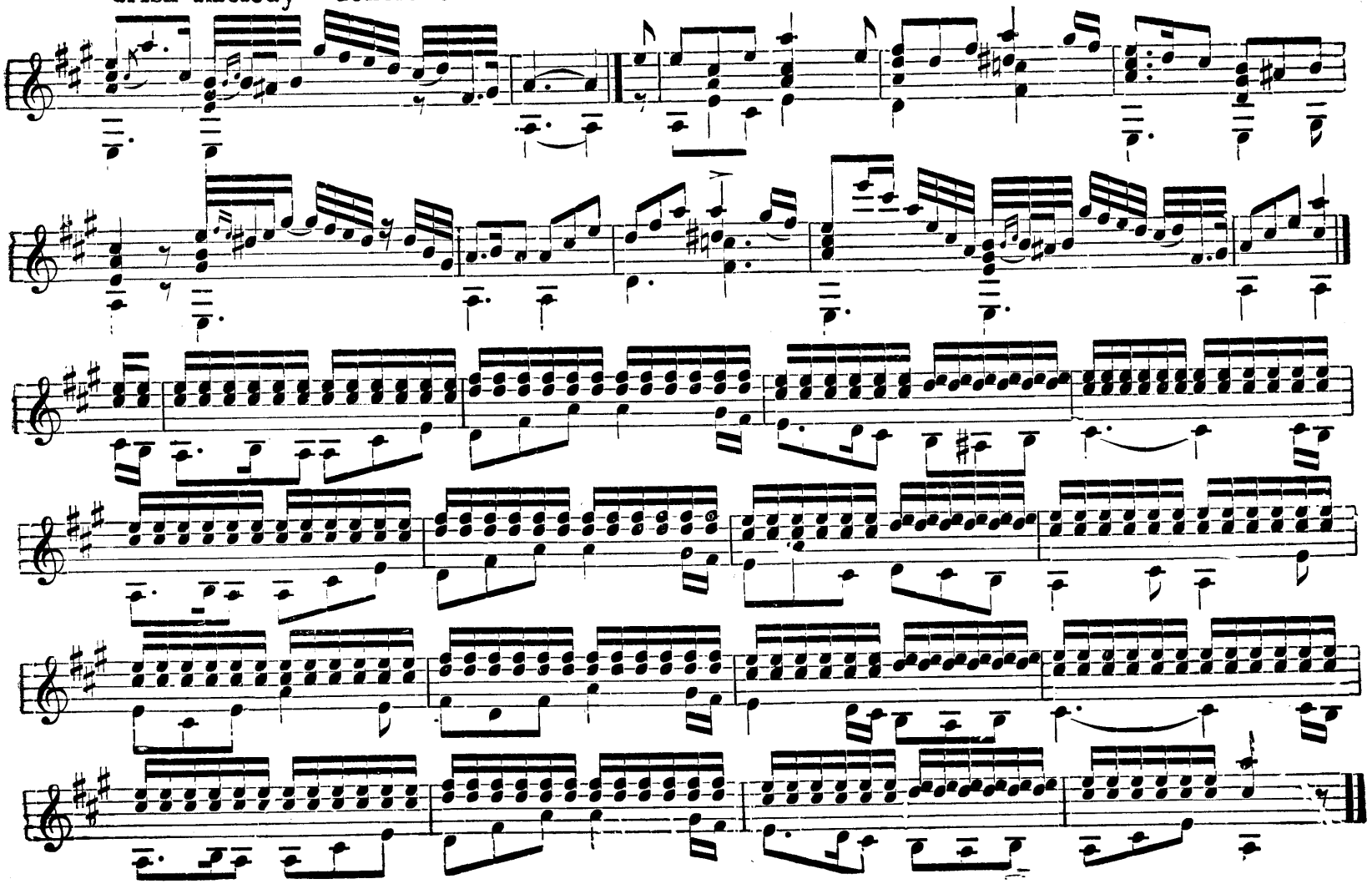
Irish Melody Concluded.



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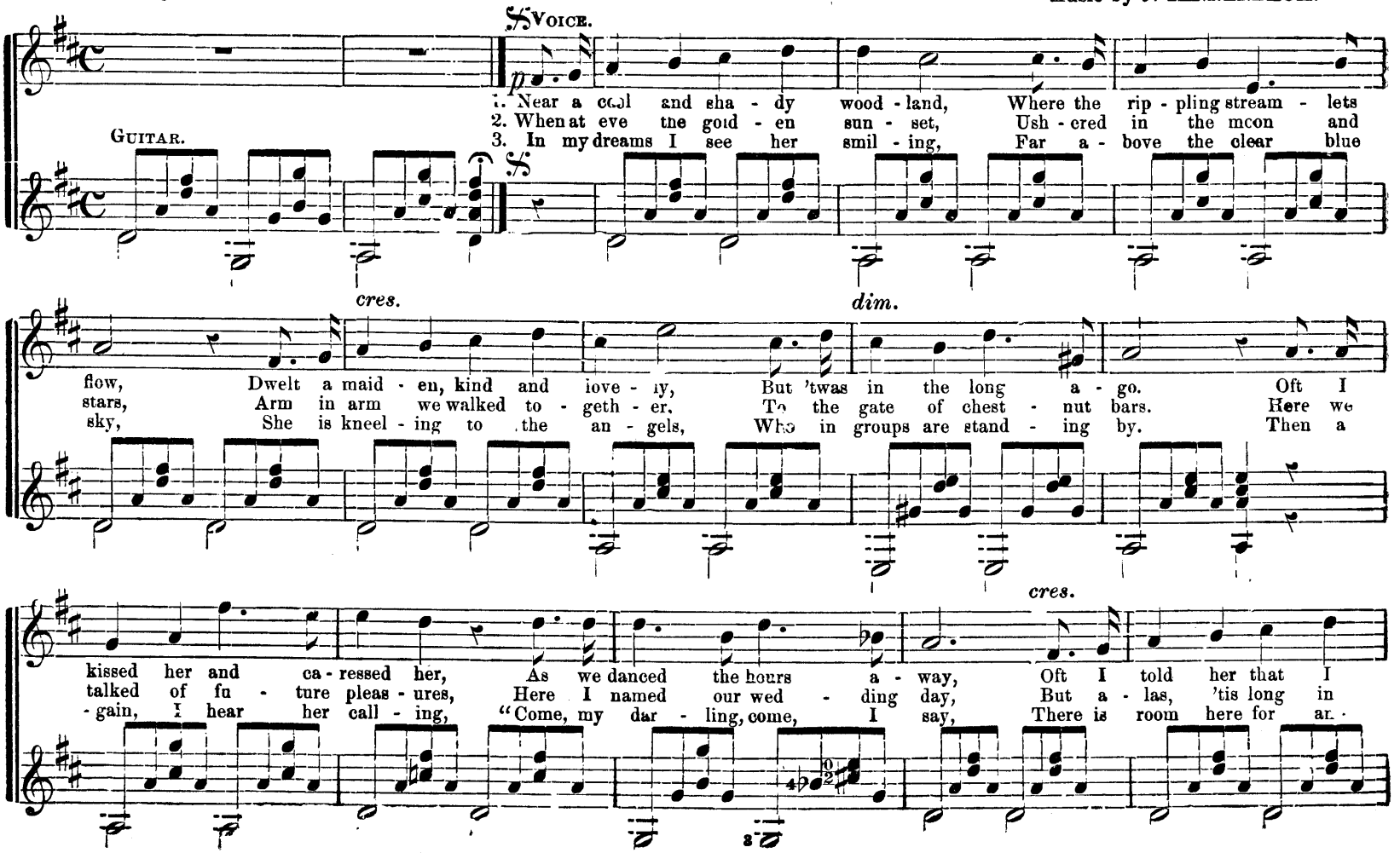
Sadie Ray.

Words by SAMUEL N. MITCHELL

Music by J. TANNENBAUM.



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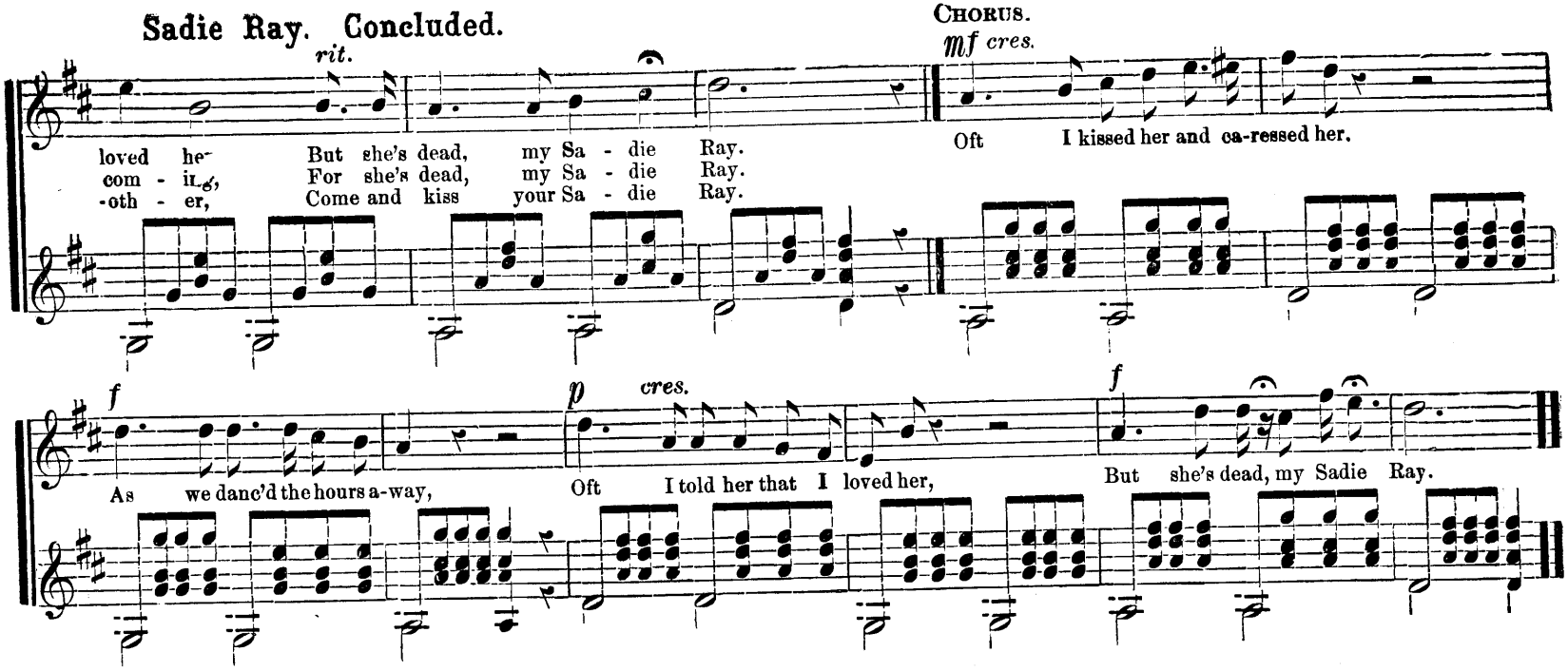
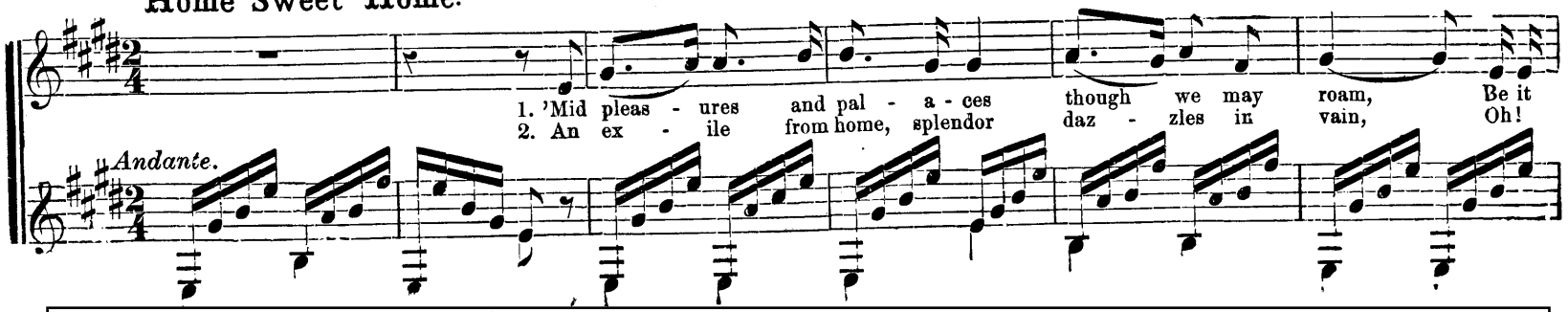
Sadie Ray. Concluded.



Home Sweet Home.



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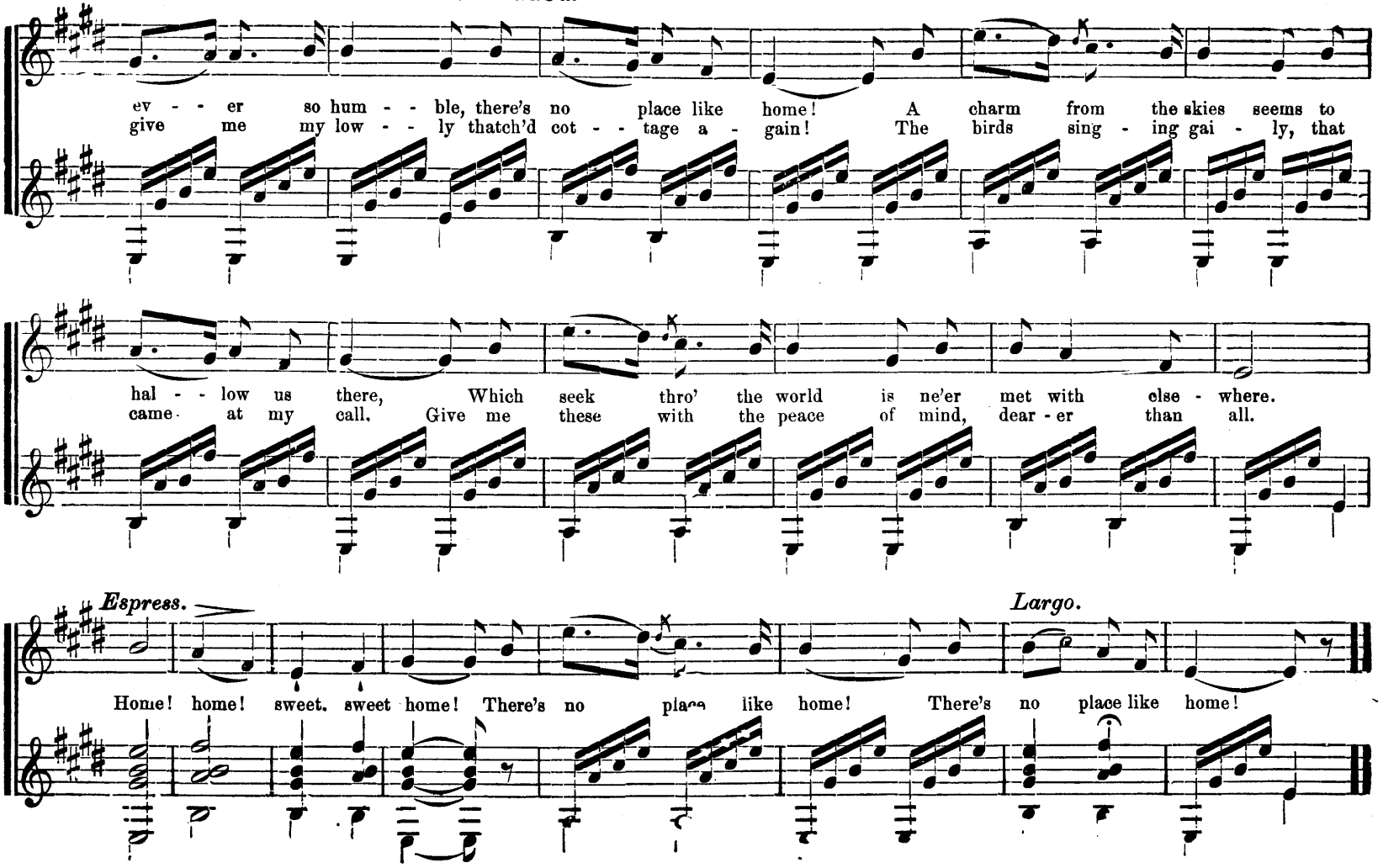
Home Sweet Home. Concluded.



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Meet me at Twilight, sweet Bessie.

Words by WM. W. LONG. Music by H. P. DANKS.

Tempo di Valse.

VOICE.

1. Oh, meet me this evening at twi - light,... Sweet Bes-sie, fair queen of the dell;.....
2. When bright stars come out in the e - ther,.... And the song-bird has gone to its nest; .....

INTRODUCTION.

.... When the light of the day, love, has van - ished,... I've something, my darling, to tell..... Oh, come when the twi - light is
.... Oh, come to me, queen of the wild-wood,..... And lay your dear head on my breast.... While the whip-poor - will sings in the

fall - ing,..... I'm sigh - ing, sweet an - gel, for thee, ... Oh, come, when the young moon is ris - ing,....
val - ley,..... And the riv - er flows on to the sea,..... Then come to me, Bes - sie, my dar - ling,....

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Meet me at Twilight, Sweet Bessie. Concluded.

CHORUS.

.... Dear queen of my heart, come to me..... Oh, meet me at twilight, my dar-ling..... Sweet Bes-sie, fair
.... Fair queen of my heart, come to me.....

queen of the dell;..... Yes, come when the bright stars are shin-ing,..... I've something, my darling, to tell.....

Friendless and Sad.

Words by ELMER RUAN COATES. Music by EASTBURN.

1. Friendless and sad I am dreaming, Weeping o'er bliss that has flown; Craving a heartfelt de-
2. Queen of the Gra-ces they called me, Lov-ers were pleading to woo; Then came the choice of an
3. Grief is my on-ly com-pan-ion, Pleasure is now of the past; Shadows are looming be-

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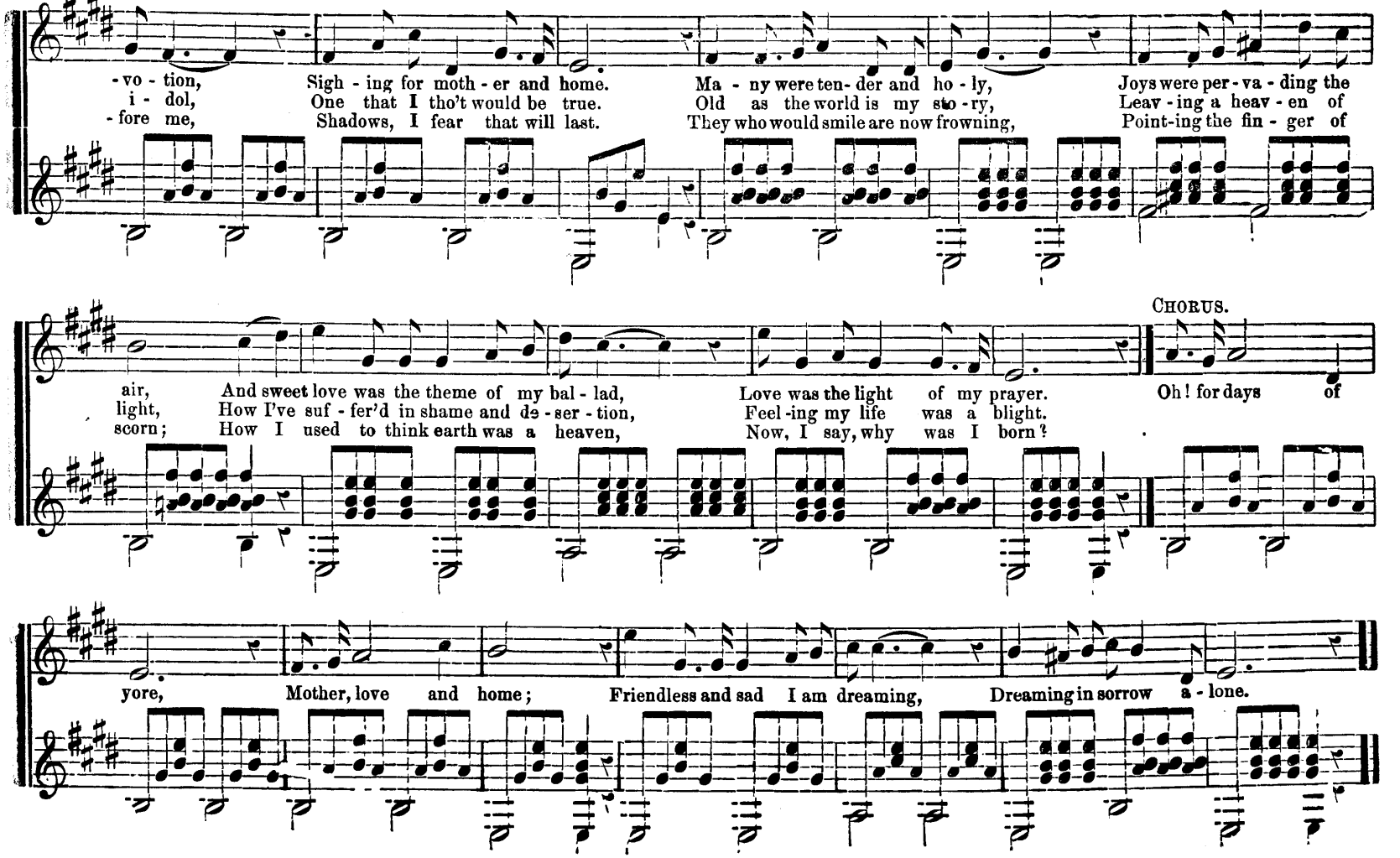
Friendless and Sad. Concluded.



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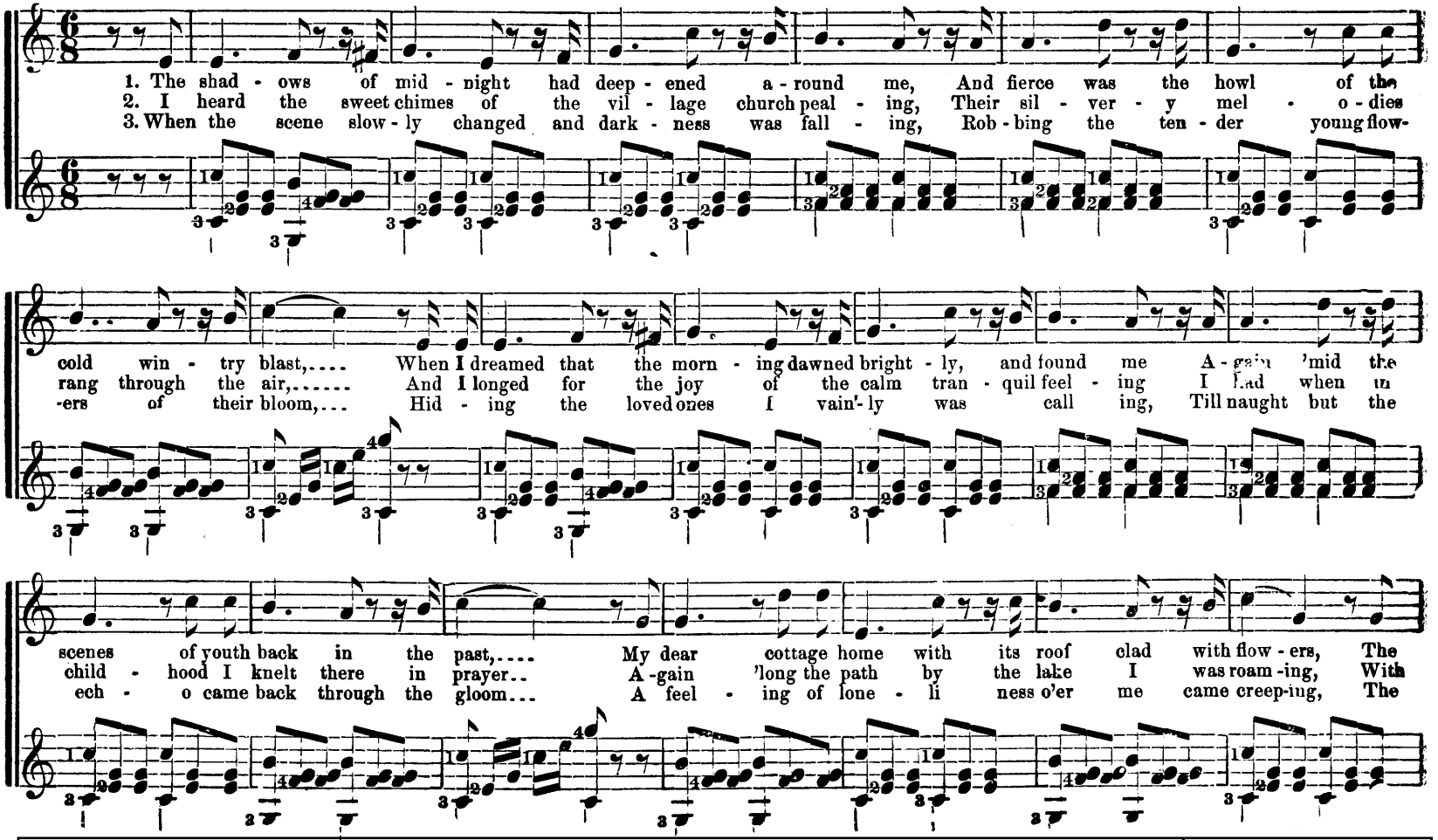
Dreams of the Past.

Words by W. E. McNULTY. Music by Prof. EDMUND CLARK, New York City.



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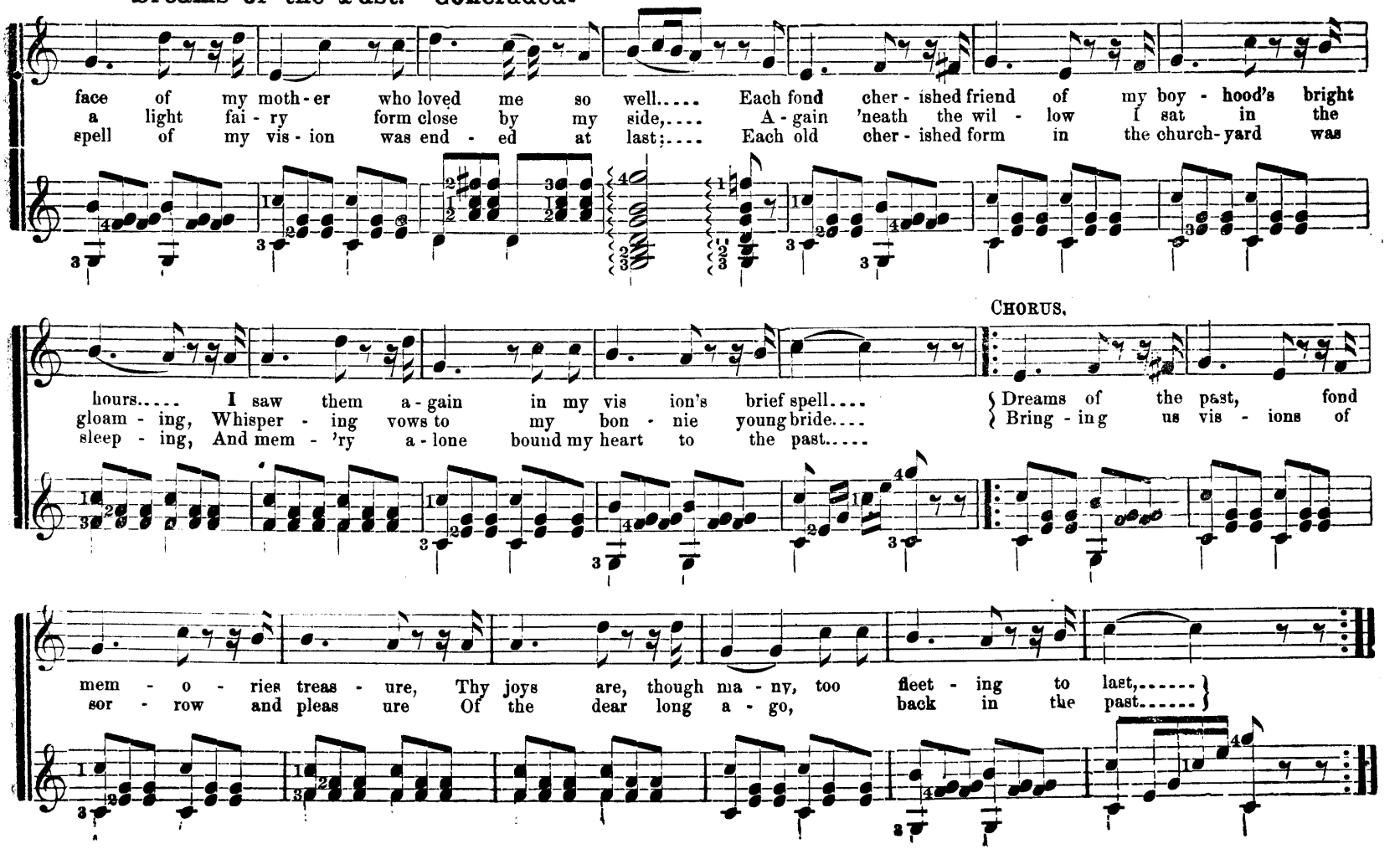
Dreams of the Past. Concluded.



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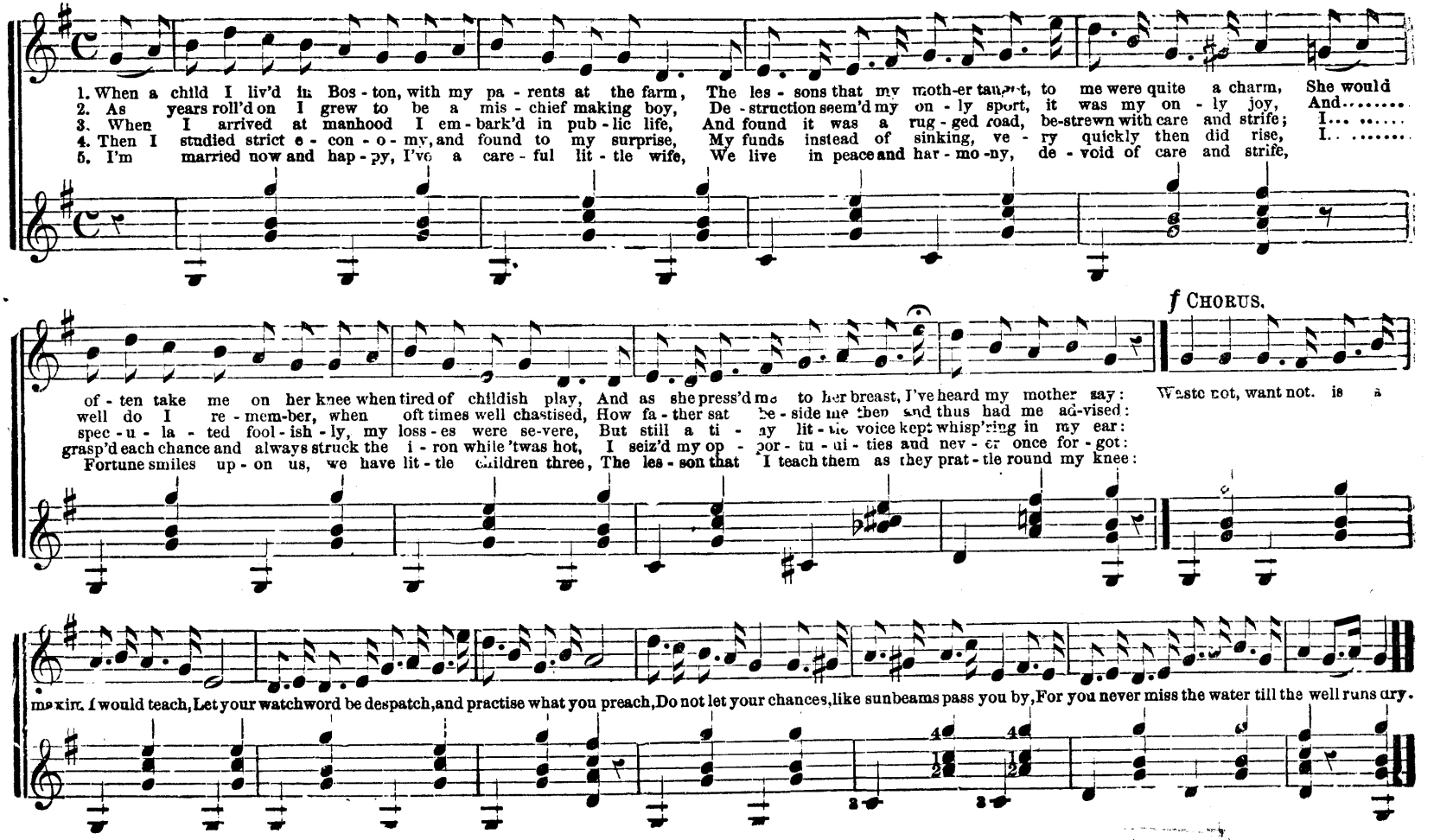
You never miss the Water till the Well runs dry.

HOME SONG.



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