



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:



# RUDIMENTS OF MUSIC.

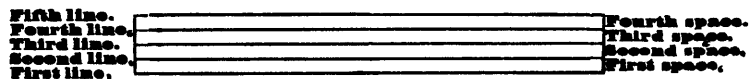
## TABLE OF THE NOTES AND THEIR PROPORTIONS.

|   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|
| 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, | - | - | - | - | - | - | - | - | - |  |

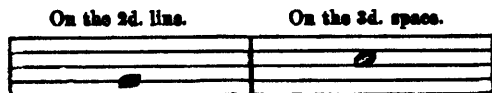
## The Staff.

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.

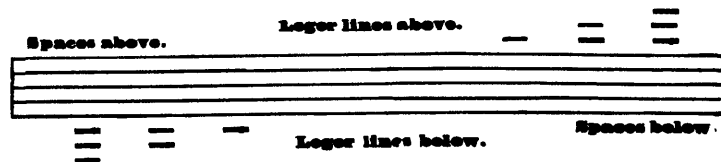


A note is on the line when the line passes through it, and on the space when between the lines.





When more than five lines are required to designate any particular note that is too high or too 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.

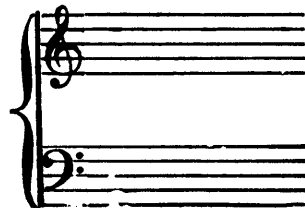
All Staves, commence with a character called a CLEF.

There are two clefs in common use, <sup>#</sup> 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.

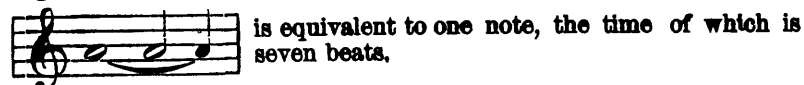
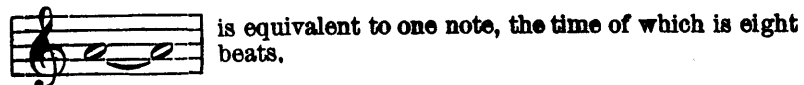
Every note has its corresponding REST, denoting silence, or a stop they are not placed upon any particular line or space of the staff, but in such order as best accommodates the eye,—sometimes being above the staff and sometimes beneath.

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,

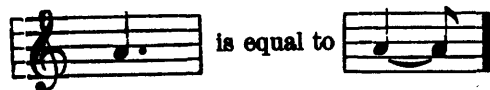


A **TIE** — above or below two or more notes that have the same situation upon the staff, shows that they are to be performed as one note, the duration of which is equal to the time of all combined.



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.



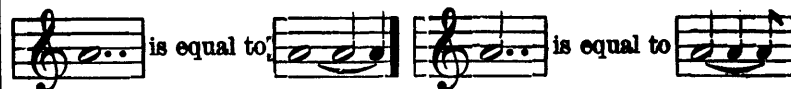
Rests are never tied, but are arranged one after the other until the required time is made up, thus:—



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:



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.



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.



2d. leger line below. A A C  
 Second space. 1st leger line above. 1st leger line below.  
 Third space. 2d leger line above. Space below. Fourth line. D, &c.,

The notes upon the lines are

E G B D F

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

F A C E

### 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.

F<sup>#</sup> and F<sup>#</sup> C<sup>#</sup> and C<sup>#</sup> and C<sup>#</sup>

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

B<sup>b</sup> and B<sup>b</sup> and B<sup>b</sup>

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



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.

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.

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

One sharp. Two sharps. Three sharps. Four sharps.

Where the Signature is

that sharp is always

Five sharps.

Six sharps.

Seven sharps.

Where the Signature is

that flat is always

Five flats.

Six flats.

Seven flats.

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.

## Time.

By **COMMON TIME**, which is expressed by this character, **C** 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,

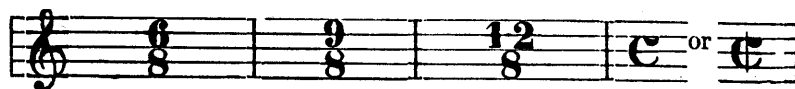
The various kinds of Time are indicated by the following figures. The upper figure indicates the *number* of notes to a measure, and the lower one the *kind* of notes

Common Time. Three-four Time Two-four. Three-eight

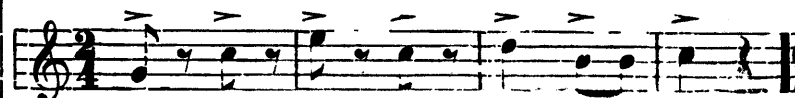
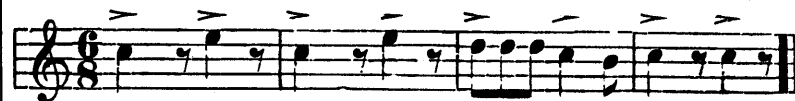


Four-fourth notes. Three-fourth notes.

Six-eight. Nine-eight. Twelve-eight. Common Time.



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:



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  $\wedge$ . 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.



SYNCOPIATION.



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

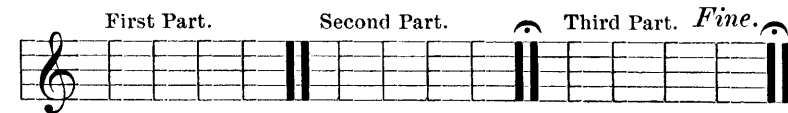
Dots before or after a double bar, signify repetition.



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,  $\frown$  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  $\S$ . 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.



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.

First Part. *ƒ* Second Part.  
Fifth Part.  
Third Part. Fourth Part. *ƒ*  
Sixth Part.

After playing the first four parts, the *ƒ* 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.

*Bis.*  
Written.  
Played.

*Sva* 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.

*Sva*  
Written.  
Played.

### 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.

Written. Played.

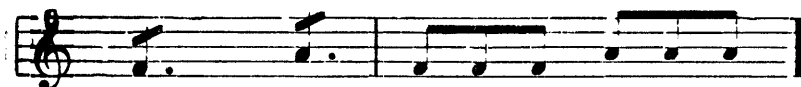
A double dash, to be played thus:—

Written. Played.

Written. Played. Written. Played.

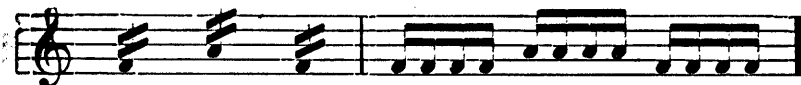
### OTHER EXAMPLES OF ABBREVIATIONS.

Written. Played. Written. Played.



Written.

Played.



Written.

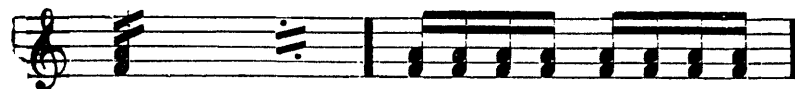
Played.

This character signifies repetition :



Written.

Played.



Written.

Played.

A SWELL  $\langle$  and DIMINUENDO  $\rangle$  are often united,  $\langle \rangle$

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  $\text{tr}$  is called a TURN, and is executed in the following manner :—



Written.

Played.

Written.

Played.

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



A SHAKE ( $\text{tr}$ ) 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

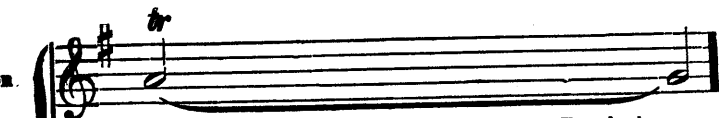

PLAIN SHAKE.

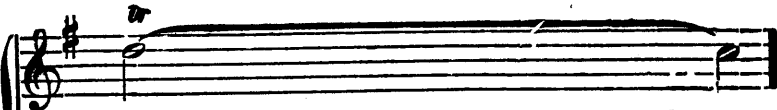

Written.    
 Played. 

PASSING SHAKE.

Written.    
 Played. 


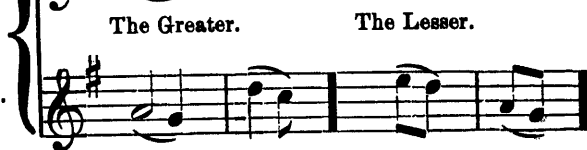
TURNED SHAKE.

Written.    
 Played. 


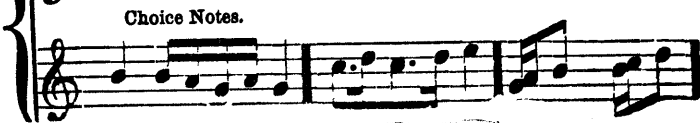
Preparative.    
 Resolution. 

Appoggiatura or Grace Note.

The Appoggiatura, 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 Appoggiaturas, the greater and the lesser.

Written.    
 Played.    
 The Greater.   
 The Lesser.

OTHER EXAMPLES.

Written.    
 Played.    
 Choice Notes.

Written. 

Played. 





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

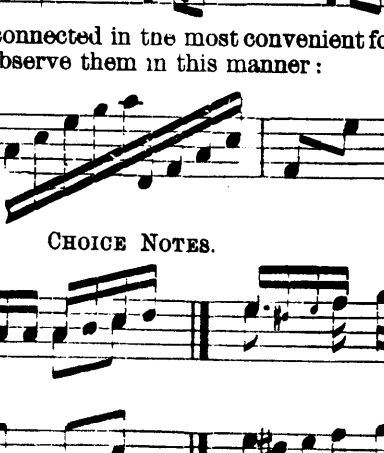


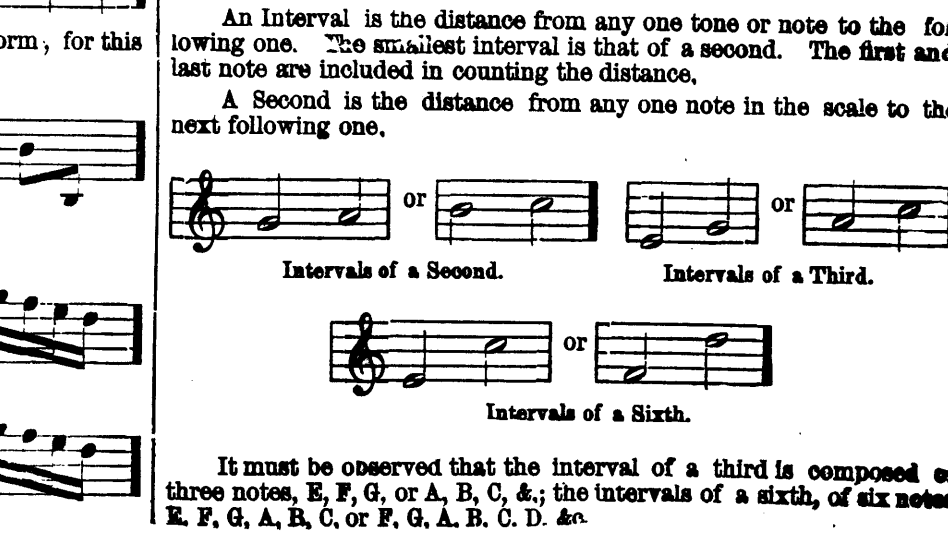
CHOICE NOTES.

Written. 

Played. 

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.

Written. 

Played. 

### Intervals.

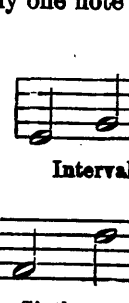
An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last note are included in counting the distance.

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, &c.; the intervals of a sixth, of six notes E, F, G, A, B, C, or F, G, A, B, C, D, &c.

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.

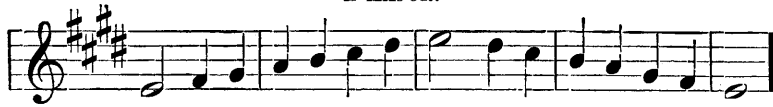


##### D MAJOR.





E MAJOR.



THE FLAT KEYS.

F MAJOR.



Bb MAJOR.



Eb MAJOR.



Ab 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.

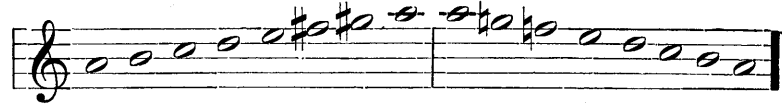


The third in the minor scale contains one whole tone and a semitone.

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.



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.



**C**; an Italian proposition, meaning to, **ACCELERANDO**; accelerating the time, faster.

**ADAGIO**, or **ADASSIO**; 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 MARCHATO**; in a pointed and well-marked manner.

**Bis**; twice.

**BRILLANTE**; brilliant, gay, shining, sparkling.

**CADENCE**; closing strain; also, a fanciful extemporaneous

embellishment 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 APPETTO**; 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 ESPRESSIONE**; 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

## A Dictionary of Musical Terms.

**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.

**DEVOTO**; 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.

**MARCHATO**; 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 Mossu**, 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.

**PRECECTOR**; conductor, leader of a choir.

**PRESTO**; quick.

**PRESTISSIMO**; very quick.

**RALLENTANDO**, **ALLENTANDO**, or **SLLENTANDO**; slower and softer by degrees.

**RECITANDO**; a speaking manner of performance.

**RECITANTE**; in a style of recitative.

**RECITATIVE**; musical declamation.

**RINFORZANDO**, **RINF**, or **RINFORSO**; 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.

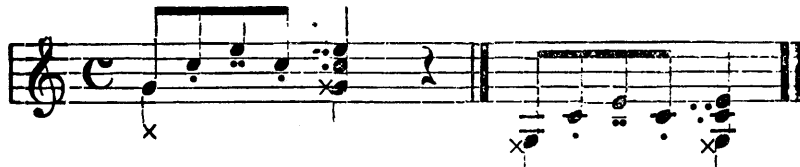
On striking the thick strings, the thumb of the right hand should slide to, and rest upon the string next to the one vibrated, and not to be removed but for striking the next note, except in case where the string to which it has slid be made to vibrate immediately after another finger, in which case 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.

EXAMPLE NO. 1.



EXAMPLE NO. 2.

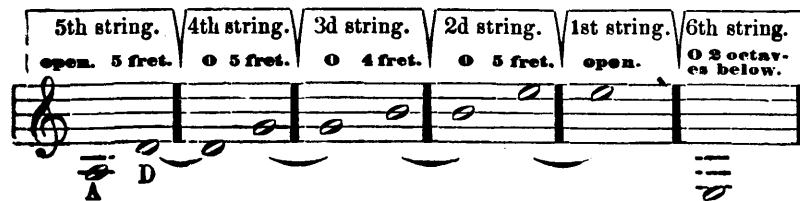


TUNING THE GUITAR.

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. x 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.

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

| The Silver Strings. |             |             | The Gut Strings. |            |             |             |            |            | The Silver Strings. |             |             |
|---------------------|-------------|-------------|------------------|------------|-------------|-------------|------------|------------|---------------------|-------------|-------------|
| The 6th string.     | 5th string. | 4th string. | 3d string.       | 2d string. | 1st string. | 1st string. | 2d string. | 3d string. | 4th string.         | 5th string. | 6th string. |
| Open.               | Open.       | Open.       | Open.            | Open.      | Open.       | Open.       | Open.      | Open.      | Open.               | Open.       | Open.       |
| E                   | A           | D           | G                | B          | E           | E           | B          | G          | D                   | A           | E           |
|                     |             |             |                  |            |             |             |            |            |                     |             |             |

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.

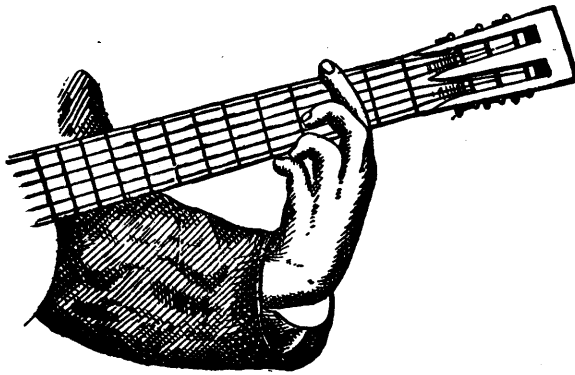
In Guitar music the tones of the same chords are played one after the other from the lowest, but in quick succession, except in very slow movements, this manner of playing chords is designated, ARPEGGIO. It is indicated by a curved perpendicular line before the chord.

## EXAMPLE.

## 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.

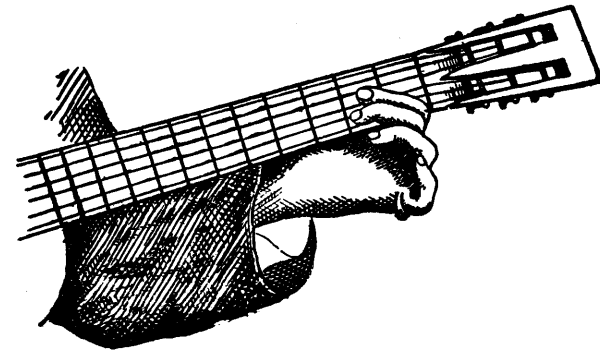


EXAMPLE.



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.

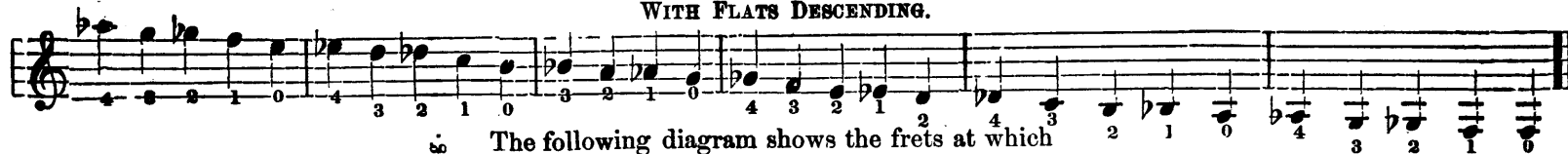


The Chromatic Scale, with the right and left hand fingering marked,

WITH SHARPS ASCENDING.



WITH FLATS DESCENDING.



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

Nut, Open string.

|             | 1st Fret. | 2d | 3d | 4th | 5th | 6th | 7th | 8th | 9th | 10th | 11th | 12th |
|-------------|-----------|----|----|-----|-----|-----|-----|-----|-----|------|------|------|
| 1st String. | open      | or |    |     |     |     |     |     |     |      |      |      |
| 2d String.  | open      | or |    |     |     |     |     |     |     |      |      |      |
| 3d String.  | open      | or |    |     |     |     |     |     |     |      |      |      |
| 4th String. | open      | or |    |     |     |     |     |     |     |      |      |      |
| 5th String. | open      | or |    |     |     |     |     |     |     |      |      |      |
| 6th String. | open      | or |    |     |     |     |     |     |     |      |      |      |

Each Staff represents one String of the Guitar.

A diagram of a guitar neck and body. The neck is shown with six strings and a fretboard. The fretboard has 12 frets. Below the fretboard, there are six musical staves, each representing a string. The staves are labeled '1st String.' through '6th String.'. Each staff shows the chromatic scale for that string, starting from the open string (labeled 'open') and moving to the 12th fret (labeled '12th'). The notes are written in treble clef. The guitar body is shown to the right of the neck.



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.

## 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.

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 5th fret.



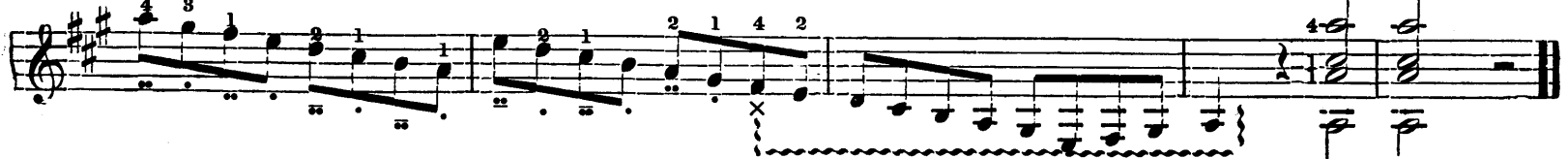
THE MAJOR SCALE IN A. (Signature three sharps.)



CHORDS IN A MAJOR.



Exercise,



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



Barré.

## CHORDS IN E MAJOR.

## Exercise.

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

## CHORDS IN F MAJOR.

THE MINOR SCALE IN A. (Signature natural,)

Musical notation for the A minor scale in natural signature. The scale is written on a single treble clef staff. Fingering numbers are placed above the notes: 2, 3, 3, 4, 1, 2, 1, 3, 3, 4, 3, 1, 3, 1, 0, 2, 3, 3, 4, 3.

CHORDS IN A MINOR.

Musical notation for the chords of the A minor scale. The chords are written on a single treble clef staff in C major signature. The chords are: Am (020), Dm (xx02), Em (022), Fm (xx42), Gm (xx30), A minor (020), Bm (xx20), and C minor (013).

Exercise,

Musical notation for an exercise based on the A minor scale. The exercise is written on a single treble clef staff in C major signature. It consists of a sequence of eighth notes and chords, with some notes marked with 'x' to indicate fretted positions.

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

Musical notation for the E minor scale in one sharp signature. The scale is written on a single treble clef staff. Fingering numbers are placed above the notes: 2, 3, 2, 4, 1, 2, 4, 2, 2, 4, 2, 3, 3, 3, 3, 1, 2, 4, 2, 2, 3, 2.

CHORDS IN E MINOR.

Musical notation for the chords of the E minor scale. The chords are written on a single treble clef staff in C major signature. The chords are: Em (022), Dm (xx02), Em (022), Fm (xx42), Gm (xx30), A minor (020), Bm (xx20), and C minor (013).

## Exercise

## Table of all the Keys with their Signatures,

|                      |                  |                  |                  |                  |                  |           |           |
|----------------------|------------------|------------------|------------------|------------------|------------------|-----------|-----------|
| Major keys.          |                  |                  |                  |                  |                  |           |           |
| C Major.             | G Major.         | D Major.         | A Major.         | E Major.         | B Major.         | F# Major. | C# Major. |
| Relative Minor keys. |                  |                  |                  |                  |                  |           |           |
| A Minor.             | E Minor.         | B Minor.         | F# Minor.        | C# Minor.        | G# Minor.        | D# Minor. | A# Minor. |
| F Major.             |                  |                  |                  |                  |                  |           |           |
| B $\flat$ Major.     | E $\flat$ Major. | A $\flat$ Major. | D $\flat$ Major. | G $\flat$ Major. | C $\flat$ Major. |           |           |
| D Minor.             |                  |                  |                  |                  |                  |           |           |
| G Minor.             | C Minor.         | F Minor.         | B $\flat$ Minor. | E $\flat$ Minor. | A $\flat$ Minor. |           |           |

Many of these keys are in effect mere repetitions of others, as for example, D $\flat$  Major is the same as C $\sharp$  Major. G $\flat$  Major is the same as F $\sharp$  Major, and C $\flat$  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.

**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.

**First Position.**

**Fourth Position.**

**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.**

12 12 7 12 7 5 12 4 9 5 7 12 3 4 9 0 7  
 Sixth. Fifth. Sixth. Fourth. Fifth. Sixth. Third. Sixth. Sixth. Fifth. Fourth. Second. Sixth. Fifth. Fifth. Fourth. Third.  
 12 3 7 4 9 5 3 7 5 4 9 3 4 9 3 4 9 3 4 9 3 4 9 3 4 9 3 4 9 3 4 9 3  
 First. Fifth. Second. Fourth. Fourth. Third. Fourth. First. Second. Third. Third. Third. Second. Second. First. Second. First. First. First.

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

**EXERCISE ON THE HARMONIC NOTES.**

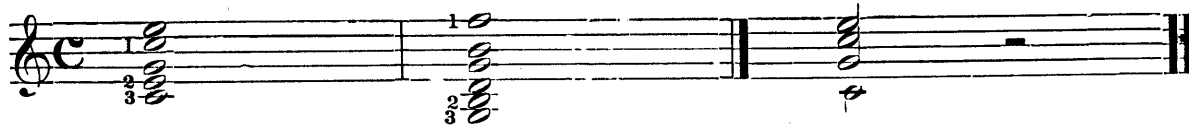
The upper figures refer to the frets, and the lower figures to the strings.



**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.**

No. 1.

No. 2.

No. 3.

No. 4.

## ARPEGGIOS WITH FOUR FINGERS.

No. 5



No. 6



No. 7



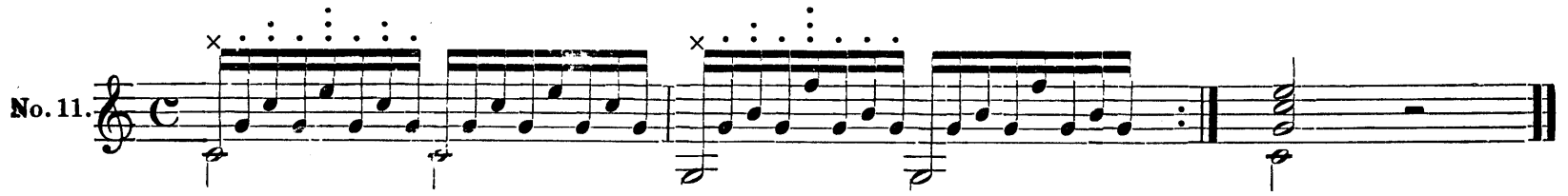
No. 8

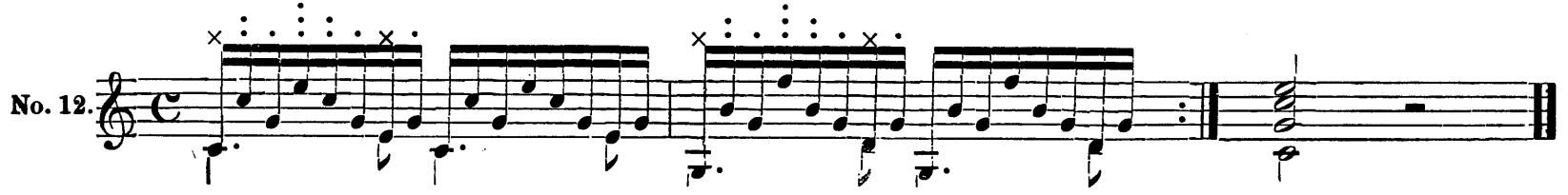


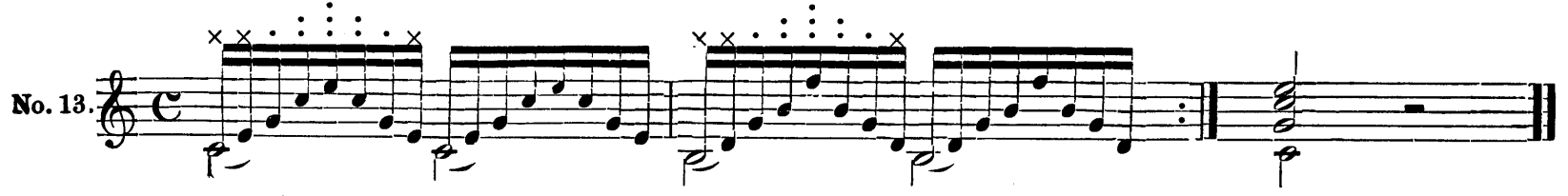
No. 9



No. 10. 

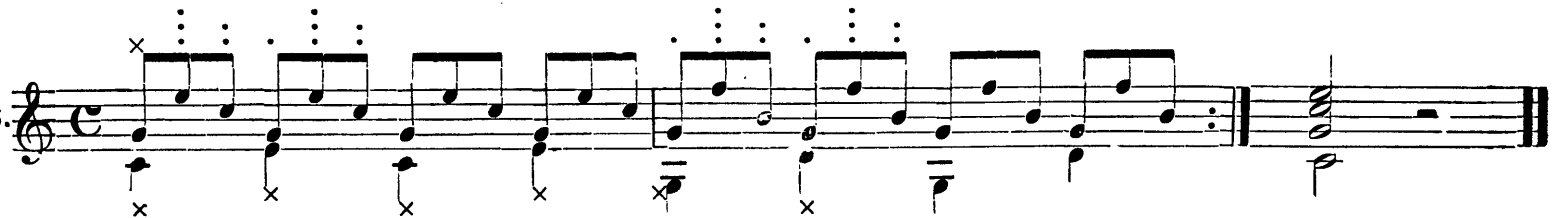
No. 11. 

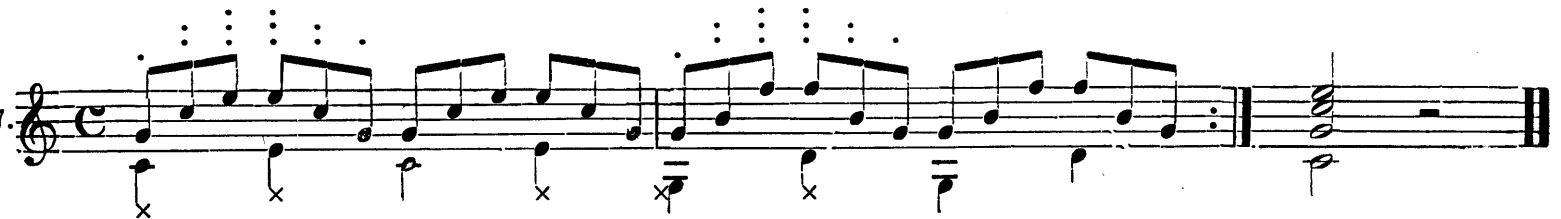
No. 12. 

No. 13. 

No. 14. 

No. 15. 

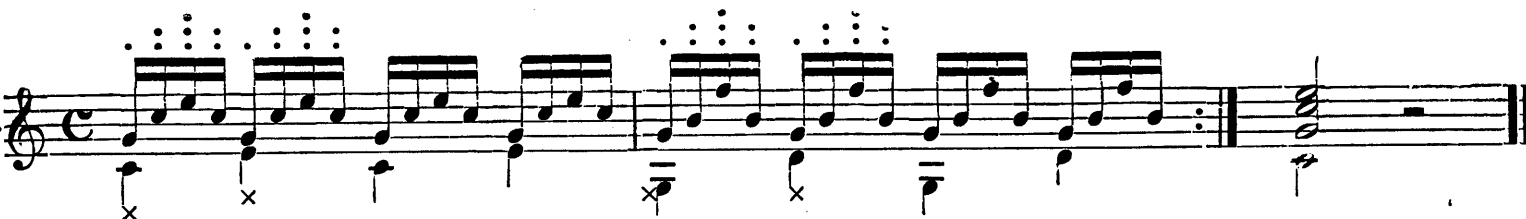
No. 16. 

No. 17. 

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. 

No. 19.



Musical score for No. 19, featuring a treble clef, common time signature, and a series of eighth-note patterns with accents and slurs. The piece concludes with a double bar line and a final chord.

No. 20.



Musical score for No. 20, featuring a treble clef, common time signature, and a series of eighth-note patterns with accents and slurs. The piece concludes with a double bar line and a final chord.

No. 21.



Musical score for No. 21, featuring a treble clef, common time signature, and a series of eighth-note patterns with accents and slurs. The piece concludes with a double bar line and a final chord.



Musical score for No. 22, featuring a treble clef, common time signature, and a series of eighth-note patterns with accents and slurs. The piece concludes with a double bar line and a final chord.

Count three to each measure.

## WALTZ.

F. CARULLI.



## WALTZ.

TORP.



WALTZ. Concluded.

Musical notation for the conclusion of a waltz. It consists of a single staff with a treble clef and a bass line with chords. The piece concludes with a double bar line and a repeat sign. The marking *D.C.* is present at the end.

Count six to each measure.  
*Andante.*

COMPOUND COMMON TIME.

F CARULLI.

Musical notation for a piece in compound common time (6/8) by F. Carulli. The notation is on a single staff with a treble clef. It includes various musical markings such as fingerings (1, 2, 3, 4), accents, and dynamics like *f*. The piece concludes with a double bar line and a repeat sign, followed by the marking *D.C.*

Count three to each measure, one for each quarter note.

**WALTZ.****F. SOB.**

The musical score is presented on five staves. The first staff starts with a treble clef and a 3/4 time signature. The music consists of quarter notes and rests, with some notes having stems pointing upwards. There are some 'x' marks under certain notes in the third and fourth staves, possibly indicating fingerings or specific performance instructions. The piece concludes with a double bar line and repeat dots at the end of the fifth staff.



PRELUDE.

CARCASSI.

EXERCISE.

CARCASSI.

*Andantino.*  
Count 3 ..... 4 .....  
1 ..... 2 ..... 3 ..... 4

## EXERCISE.

CARCASSI.

*Andantino grassioso.*

*p* *cres.* **Fine.**

## EXERCISE.

CARULLI.

*Poco Allegretto.*

*f* *f*

Exercise. Concluded.

Musical notation for the first exercise, concluding with a double bar line. The piece is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with some triplets and four-note runs. The bass line provides harmonic support with chords and single notes. The exercise ends with a final cadence.

EXERCISE.

CARCASSI.

Musical notation for the beginning of the exercise, marked *Allegretto* and *mf*. The piece is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with some triplets and four-note runs. The bass line provides harmonic support with chords and single notes. The exercise begins with a *mf* dynamic.

Musical notation for the middle section of the exercise, marked *p*. The piece is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with some triplets and four-note runs. The bass line provides harmonic support with chords and single notes. The exercise continues with a *p* dynamic.

Musical notation for the end of the exercise, marked *FINE* and *p*. The piece is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with some triplets and four-note runs. The bass line provides harmonic support with chords and single notes. The exercise concludes with a *FINE* marking and a *p* dynamic.

Musical notation for the final section of the exercise, marked *D.C. S.* and *Cres.*. The piece is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with some triplets and four-note runs. The bass line provides harmonic support with chords and single notes. The exercise concludes with a *D.C. S.* marking and a *Cres.* dynamic.

## COTILLION.

F. CARULLI.

Musical score for Cotillon by Ferdinando Carulli, page 44. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. There are several 'x' marks above notes in the first staff, likely indicating fingerings or specific articulation. The second staff continues the melody with similar rhythmic patterns. The third staff includes a *Fine.* marking and ends with a double bar line. The fourth staff continues the piece with various rhythmic figures. The fifth staff concludes the piece with a *D.C.* (Da Capo) marking. The score is densely written with many notes and rests, typical of a technical exercise or a short dance piece.

WALTZ.

FANNIE'S POLKA.

By GEO. C. DOBSON.

The first system of musical notation features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various rhythmic values, including eighth and sixteenth notes. The bass line is indicated by numbers 3, 4, and 0 below the staff. The system concludes with a double bar line and the initials "D.O." in the upper right corner.

## GRAND MARCH.

CARCASSI.

The second system of musical notation continues the piece with a treble clef and a key signature of one sharp. It consists of five staves. The top staff contains the melody, while the four staves below it represent a multi-measure rest for the bass line. The notation includes various rhythmic patterns and rests, ending with a double bar line and the word "Fine." in the upper right corner.

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

## *C Major.*



## *G Major.*



## *D Major.*



## *A Major.*



## *E Major.*



## *F Major,*



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

*A Minor.*

Musical notation for A Minor chords in 4/4 time. The staff shows various fret positions and fingerings for the A minor triad and its inversions. Fingerings are indicated by numbers 1-4 above the notes.

*E Minor.*

Musical notation for E Minor chords in 4/4 time. The staff shows various fret positions and fingerings for the E minor triad and its inversions. Fingerings are indicated by numbers 1-4 above the notes.

MAJOR CADENCES.

MINOR CADENCES.

*C Major.*

Musical notation for C Major chords in 4/4 time. The staff shows various fret positions and fingerings for the C major triad and its inversions. Fingerings are indicated by numbers 1-4 above the notes.

*C Minor.*

Musical notation for C Minor chords in 4/4 time. The staff shows various fret positions and fingerings for the C minor triad and its inversions. Fingerings are indicated by numbers 1-4 above the notes.

*G Major.*

Musical notation for G Major chords in 4/4 time. The staff shows various fret positions and fingerings for the G major triad and its inversions. Fingerings are indicated by numbers 1-4 above the notes.

*G Minor.*

Musical notation for G Minor chords in 4/4 time. The staff shows various fret positions and fingerings for the G minor triad and its inversions. Fingerings are indicated by numbers 1-4 above the notes.

*D Major.*

Musical notation for D Major chords in 4/4 time. The staff shows various fret positions and fingerings for the D major triad and its inversions. Fingerings are indicated by numbers 1-4 above the notes.

*D Minor.*

Musical notation for D Minor chords in 4/4 time. The staff shows various fret positions and fingerings for the D minor triad and its inversions. Fingerings are indicated by numbers 1-4 above the notes.



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

*A Major.* *A Minor.*

*E Major.* *E Minor.*

*B Major.* *B Minor.*

*F# Major.* *F# Minor.*

*F Major.* *D Minor.*

## Spring. Gentle Spring Waltz.

The image displays a musical score for a waltz. It consists of five systems of music, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 3/4. The notation includes a melody line with various note values (quarter, eighth, and sixteenth notes) and rests, and a bass line with chords and single notes. The piece concludes with a double bar line and repeat dots.

Ellen Waltz.

CARULLI

The first system of the musical score for 'Ellen Waltz' consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains a melodic line with various note values and rests. The middle and bottom staves are bass clefs, providing a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and repeat dots.

*Fine.*

*D.C.*

Andante.

The second system of the musical score, titled 'Andante', consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is characterized by wide intervals and a slower tempo. The bottom staff is a bass clef, providing a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and repeat dots.

*Fine.*

Andante. Concluded.

Musical notation for 'Andante. Concluded.' in G major, 4/4 time. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

Pink Waltz.

First system of musical notation for 'Pink Waltz.' in G major, 3/8 time. It begins with a forte (*f*) dynamic.

Second system of musical notation for 'Pink Waltz.' in G major, 3/8 time. It features alternating piano (*p*) and forte (*f*) dynamics. The system concludes with the instruction 'Fine.' and a double bar line.

Third system of musical notation for 'Pink Waltz.' in G major, 3/8 time. It includes 'Harmonic.' markings above the notes, with '7th Fret.' indicated below. Dynamics alternate between piano (*p*) and forte (*f*).

Fourth system of musical notation for 'Pink Waltz.' in G major, 3/8 time. It includes 'Harmonic.' markings above the notes, with '7th Fret.' and '5th Fret.' indicated below. Dynamics alternate between piano (*p*) and forte (*f*). The system concludes with a double bar line and the instruction 'D.C.' (Da Capo).

## Hunter's Rondo.

F. SOB.

*Allegretto.*

The musical score is written for guitar on a single staff in treble clef. The key signature is one sharp (F#) and the time signature is 6/8. The piece begins with a treble clef and a sharp sign. The first line of music contains several measures with chords and eighth notes. The second line starts with a repeat sign and includes the instruction "Fine." above the staff. The third line features a trill-like passage with the instruction "Har. Sva." above and "3d fret." below. The fourth line continues the melodic line. The fifth line concludes with a double bar line and the instruction "D. C. &".

## Flower Waltz



A, B, C.



VARIATION.



### Modulation in E Major,

Musical score for 'Modulation in E Major'. The score consists of two systems of two staves each. The first system shows a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The second system continues the piece, ending with a double bar line and repeat dots.

### Hattie Wilson Waltz.

Musical score for 'Hattie Wilson Waltz'. The score consists of three systems of two staves each. The first system shows a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The second system ends with the word *Fine.* The third system begins with a repeat sign and ends with the instruction *D.C. al Fine.*

# Home, Sweet Home.

## INTRODUCTION.

## TEMA.

The musical score for the Introduction and Tema sections of 'Home, Sweet Home' is presented on four staves. The first two staves contain the Introduction, which begins with a treble clef and a common time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of chords and single notes. The third and fourth staves contain the Tema, which starts with a double bar line and a repeat sign. The melody continues with similar rhythmic patterns, and the bass line features a prominent triplet of eighth notes in the third measure of the first line of the Tema section.

## VARIATION.

The musical score for the Variation section of 'Home, Sweet Home' is presented on two staves. The first staff begins with a treble clef and a common time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of chords and single notes. The second staff continues the variation, maintaining the same rhythmic and melodic patterns as the first staff.



**Home, Sweet Home. Concluded.**

Musical score for "Home, Sweet Home. Concluded." consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on the upper line, while the accompaniment is on the lower line. The second staff continues the piece, ending with a double bar line.

**Blue Danube Waltz,**

Musical score for "Blue Danube Waltz," consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is on the upper line, and the accompaniment is on the lower line. The second and third staves continue the piece, with the third staff ending with a double bar line.

## Blue Danube Waltz. Concluded.

The musical score is written on five staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The word "FINE." is written above the staff. The second staff continues the melody. The third staff features a first ending bracket labeled "1st." and a second ending bracket labeled "2d.". The fourth staff continues the melody. The fifth staff features a first ending bracket labeled "1st." and a second ending bracket labeled "2d.", followed by the instruction "D.C. ♪" (Da Capo) at the end of the piece.

From the Opera of Genievieve.

Musical score for 'From the Opera of Genievieve'. The score consists of three systems of music, each with a treble clef and a key signature of two sharps (F# and C#). The first system features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with chords and single notes. The second system continues the melodic development with some rests and more complex rhythmic patterns. The third system concludes the piece with a final melodic flourish and a sustained bass line.

Milanollo March.

*Vivaci.*

Musical score for 'Milanollo March'. The score consists of two systems of music, both with a treble clef and a key signature of two sharps (F# and C#). The tempo marking *Vivaci.* is placed above the first system. The music is characterized by a lively, rhythmic melody with frequent eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with chords and single notes.

## Milanollo March. Continued.

The image displays a musical score for the 'Milanollo March, Continued.' It consists of five staves of music, each containing a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. The music is arranged in a single system across five staves, with a double bar line appearing at the end of the second staff. The overall style is characteristic of a march, with a steady, rhythmic pulse.

## Milanollo March. Concluded

The image displays a musical score for the 'Milanollo March, Concluded'. It consists of five staves of music, all in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp. The second staff is marked 'TRIO.' and features a more complex rhythmic pattern with many sixteenth notes. The third and fourth staves continue the melodic and harmonic development. The fifth staff concludes the piece with a double bar line and the marking 'D.C.' (Da Capo). The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'p'.

# The Spanish Retreat (or Fandango.)

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

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a short introductory phrase. The main piece is marked *Allegro.* and consists of several measures of music. The score includes various guitar-specific notations such as fingerings (e.g., 1, 2, 4), accents (x), and dynamic markings. There are several measures marked as "open" (VII, Bar IV, Bar V, V) and a final measure marked "Fine." The piece concludes with a double bar line.

# The Spanish Retreat. Concluded.

VARIATION.

Musical notation for the Variation section, consisting of five staves. The first four staves are in treble clef with a key signature of one sharp (F#). The fifth staff is in bass clef. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Bar lines are marked with Roman numerals: V, VII, IV, and V. The section concludes with the instruction "D.C. al Fine." (Da Capo al Fine).

## Pleasant Waltz.

Musical notation for the Pleasant Waltz section, consisting of one staff in treble clef with a 3/8 time signature. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The section concludes with the instruction "Fine.".

## Pleasant Waltz. Concluded.

Musical score for 'Pleasant Waltz. Concluded.' in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The score consists of three staves. The first staff includes performance markings: '\*\*\*' above the first measure, '\*\*\*' above the second measure, and '\*\*\*' above the third measure. The second staff continues the melody. The third staff concludes the piece with the instruction 'D. C. al Fine.' at the end.

## Viola Waltz.

Musical score for 'Viola Waltz.' in 3/8 time, featuring a treble clef and a key signature of two sharps (F# and C#). The score consists of two staves. The first staff includes performance markings: '3' above the first measure, '2' above the second measure, '3' above the third measure, '0' above the fourth measure, '1' above the fifth measure, '2' above the sixth measure, and '7' above the seventh measure. The second staff continues the melody with performance markings: '0' above the first measure, '1' above the second measure, '2' above the third measure, '3' above the fourth measure, '1' above the fifth measure, '2' above the sixth measure, and '7' above the seventh measure.



## Amirilys.

Composed by ROI LOUIS, of France.

Dr. Dr. Dr.

La Fille de Madame Angot.  
*Allegro Vivaci.*

The image displays a musical score for the piece "La Fille de Madame Angot" in 3/4 time, marked "Allegro Vivaci". The score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The music is characterized by a lively, rhythmic melody with frequent eighth and sixteenth notes. The score is divided into five systems. The first system includes a repeat sign at the beginning. The fourth system concludes with the word "FINE." and a double bar line. The fifth system features a final flourish or cadence. The notation includes various note values, rests, and dynamic markings such as accents and slurs.

## La Fille de Madame Anget. Concluded.

The image displays a musical score for the piece "La Fille de Madame Anget. Concluded." The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp, with the annotation "13 Mar." above it. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp, with the annotation "D.C." above it. The score consists of a melody line and a bass line. The melody line is written in a treble clef and the bass line is written in a bass clef. The piece concludes with a double bar line and a repeat sign.

# Comin' thro' the Rye.

The first two systems of the score are written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first system contains two staves of music. The upper staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and single notes. The second system continues the piece with similar notation, including a triplet of eighth notes in the upper staff.

## TRIPLET VARIATION.

The 'TRIPLET VARIATION' section consists of four staves of music. The first staff begins with a triplet of eighth notes. The subsequent staves continue the melodic and harmonic development of this variation, maintaining the 2/4 time signature and key signature. The notation includes various rhythmic patterns and chordal structures.

## Comin' thro' the Rye. Concluded.

Musical notation for the first system, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a double bar line. The bass line consists of simple chords.

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

Musical notation for the second system, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody includes a section marked *har* (harmonica) with a wavy line above it, and a section marked *loco*. The bass line includes a section marked *p* (piano). The notation includes various chords and fingerings (e.g., 9 12 7, 7 7 7, 9 7, 12 7).

## Robin Adair.

Musical score for "Robin Adair" in G major, 4/4 time. The score consists of three systems of music. The first system is a single staff with a treble clef. The second system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The third system is also a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The score includes various musical notations such as notes, rests, and ornaments. There are two "cadenza" markings in the third system. The piece concludes with a double bar line and repeat dots.

Pos. 1/2  
ad lib.  
7 Pos. 4 3 1 4 3 1

cadenza. cadenza.

## Conspirator Chorus. (La Fille de Madame Angot.)

Musical score for "Conspirator Chorus" in G major, 4/4 time. The score consists of two systems of music. The first system is a single staff with a treble clef. The second system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The score includes various musical notations such as notes, rests, and ornaments. The piece concludes with a double bar line and repeat dots.

## Conspirator Chorus. Concluded.



## Robin Adair.



## La Corbeille de Roses Redowa.

Musical score for 'La Corbeille de Roses Redowa.' The score is written in 3/4 time and consists of six staves. The first staff is the melody, and the subsequent five staves provide accompaniment. The key signature is one sharp (F#), and the piece concludes with a double bar line.

## Happy Youth Schottische.

Musical score for 'Happy Youth Schottische.' The score is written in 2/4 time and consists of a single staff. The key signature is one sharp (F#), and the piece begins with a tempo marking of 'S.' (Squash). The score concludes with a double bar line.



## Happy Youth Schottische. Concluded.



## Belisario.



## Die Wacht on Rhein.

*Tempo di Marcia.*

Musical score for 'Die Wacht on Rhein' in C major, 2/4 time. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a common time signature. The melody is in the upper voice, and the accompaniment is in the lower voice. The second system continues the piece, ending with a double bar line.

## From Lucia di Lammermoor.

Musical score for 'From Lucia di Lammermoor' in A major, 4/4 time. The score consists of three systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of two sharps. The melody is in the upper voice, and the accompaniment is in the lower voice. The second and third systems continue the piece, ending with a double bar line.

## From Lucia di Lammermoor.

The image displays a musical score for the piece "I Lombardi" from the opera Lucia di Lammermoor. The score is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#) and a 4/4 time signature. The music is characterized by a series of eighth and sixteenth notes, often beamed together, creating a rhythmic and melodic pattern. The score is divided into six systems, each containing a single staff of music. The notation includes various note values, rests, and dynamic markings, typical of a vocal or instrumental part in a classical score.

## La Petit Carnaval Polka.

Musical score for 'La Petit Carnaval Polka' in 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a key with one sharp (F#). The melody is characterized by eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes in the lower register. The piece concludes with a double bar line.

## Polka Mazurka.

Musical score for 'Polka Mazurka' in 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a key with one sharp (F#). The melody is characterized by eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes in the lower register. The piece concludes with a double bar line and the word 'FINE.' written in italics.

Polka Mazurka. Concluded.

Musical score for "Polka Mazurka. Concluded." consisting of two staves. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef with a key signature of one flat. The piece concludes with a double bar line and the instruction "D.C. f" (Da Capo, forte).

From the Opera of Norma.

Musical score for "From the Opera of Norma." consisting of five staves. The first staff is in treble clef with a key signature of one flat. The subsequent staves are in bass clef with a key signature of one flat. The score features complex rhythmic patterns and melodic lines.

**Dolce Concerto.****INTRODUCTION.**

Musical notation for the Introduction of the Dolce Concerto. The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#). The notation consists of a single staff with a treble clef, showing a series of chords and melodic fragments.

**TEMA.**

Musical notation for the first line of the Tema. The notation consists of a single staff with a treble clef, showing a series of chords and melodic fragments.

Musical notation for the second line of the Tema. The notation consists of a single staff with a treble clef, showing a series of chords and melodic fragments.

Musical notation for the third line of the Tema. The notation consists of a single staff with a treble clef, showing a series of chords and melodic fragments.

**Irish Melody,**

Musical notation for the Irish Melody. The piece is in 6/8 time and the key signature has three sharps (F#, C#, G#). The notation consists of a single staff with a treble clef, showing a series of chords and melodic fragments.

# Irish Melody Concluded.

The musical score consists of six staves of music. The first two staves feature a melodic line with various note values, including eighth and sixteenth notes, and rests. The third through sixth staves are characterized by a dense, rhythmic accompaniment consisting of continuous sixteenth-note patterns, likely representing a keyboard or string accompaniment. The key signature is two sharps (F# and C#), and the time signature is not explicitly shown but appears to be common time (C) based on the notation.

# Sadie Ray.

Words by SAMUEL N. MITCHELL

Music by J. TANNENBAUM.

*S* VOICE.

GUITAR.

1. Near a cool and sha - dy wood - land, Where the rip - pling stream - lets  
2. When at eve the gold - en sun - set, Ush - ered in the moon and  
3. In my dreams I see her smil - ing, Far a - bove the clear blue

*cres.* *dim.*

flow, Dwelt a maid - en, kind and love - ly, But 'twas in the long a - go. Oft I  
stars, Arm in arm we walked to - geth - er. To the gate of chest - nut bars. Here we  
sky, She is kneel - ing to the an - gels, Who in groups are stand - ing by. Then a

*cres.*

kissed her and ca - ressed her, As we danced the hours a - way, Oft I told her that I  
talked of fu - ture pleas - ures, Here I named our wed - ding day, But a - las, 'tis long in  
- gain, I hear her call - ing, "Come, my dar - ling, come, I say, There is room here for ar -



Sadie Ray. Concluded.

CHORUS.

*rit.* loved her- But she's dead, my Sa - die Ray.  
 com - ing, For she's dead, my Sa - die Ray.  
 -oth - er, Come and kiss your Sa - die Ray.

*mf cres.* Oft I kissed her and ca-ressed her.

*f* As we danc'd the hours a-way, *p cres.* Oft I told her that I loved her, *f* But she's dead, my Sadie Ray.

Home Sweet Home.

*Andante.*

1. 'Mid pleas - ures and pal - a - ces though we may roam, Be it  
 2. An ex - ile from home, splendor daz - zles in vain, Oh!

# Home Sweet Home. Concluded.

ev - - er so hum - - ble, there's no place like home! A charm from the skies seems to  
give me my low - - ly thatch'd cot - - tage a - gain! The birds sing - ing gai - ly, that

hal - - low us there, Which seek thro' the world is ne'er met with else - where.  
came at my call, Give me these with the peace of mind, dear - er than all.

*Espress.* Home! home! sweet, sweet home! There's no place like home! *Largo.* There's no place like home!

# Meet me at Twilight, sweet Bessie.

Words by WM. W. LONG.

*Tempo di Valse.*

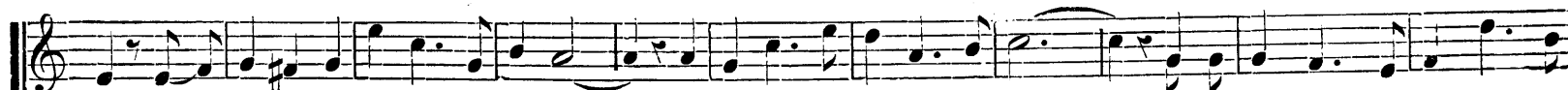
Music by H. P. DANKS,

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, .....



## 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,  
 2. Queen of the Gra-ces they called me,  
 3. Grief is my on-ly com-pan-ion,

Weeping o'er bliss that has flown;  
 Lov-ers were pleading to woo;  
 Pleasure is now of the past;

Craving a heartfelt de-  
 Then came the choice of an  
 Shadows are looming be-

## Friendless and Sad. Concluded.

-vo - tion,  
i - dol,  
-fore me,

Sigh - ing for moth - er and home.  
One that I tho't would be true.  
Shadows, I fear that will last.

Ma - ny were ten - der and ho - ly,  
Old as the world is my sto - ry,  
They who would smile are now frowning,

Joys were per - va - ding the  
Leav - ing a heav - en of  
Point - ing the fin - ger of

air,  
light,  
scorn;

And sweet love was the theme of my bal - lad,  
How I've suf - fer'd in shame and de - ser - tion,  
How I used to think earth was a heaven,

Love was the light of my prayer.  
Feel - ing my life was a blight.  
Now, I say, why was I born?

Oh! for days of

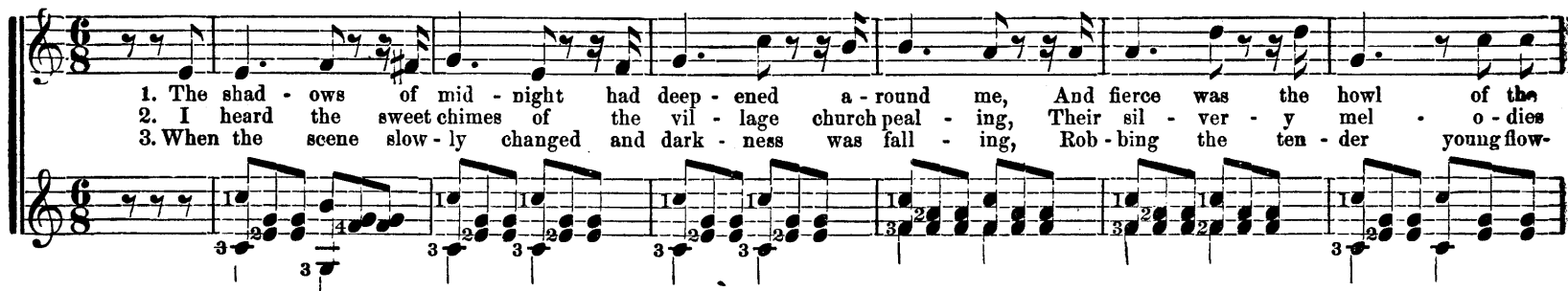
CHORUS.

yore,  
Mother, love and home;  
Friendless and sad I am dreaming,  
Dreaming in sorrow a - lone.

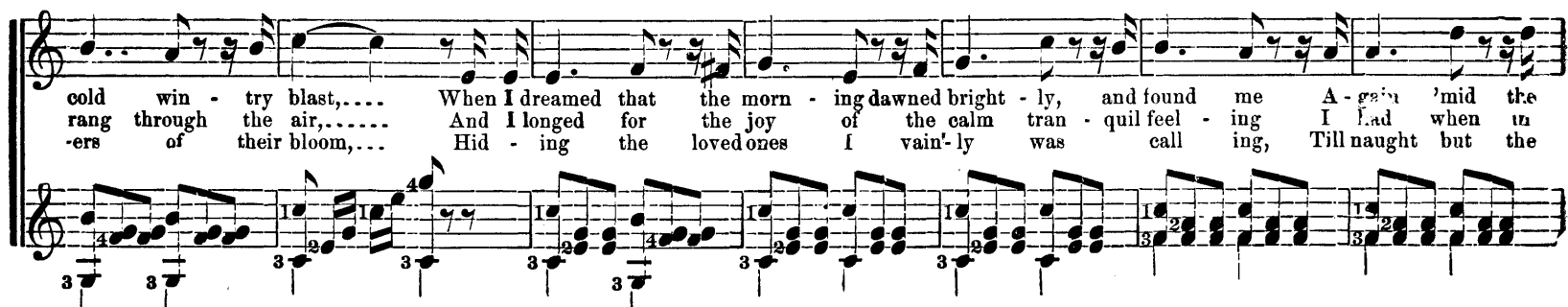
# Dreams of the Past.

Words by W. E. McNULTY.

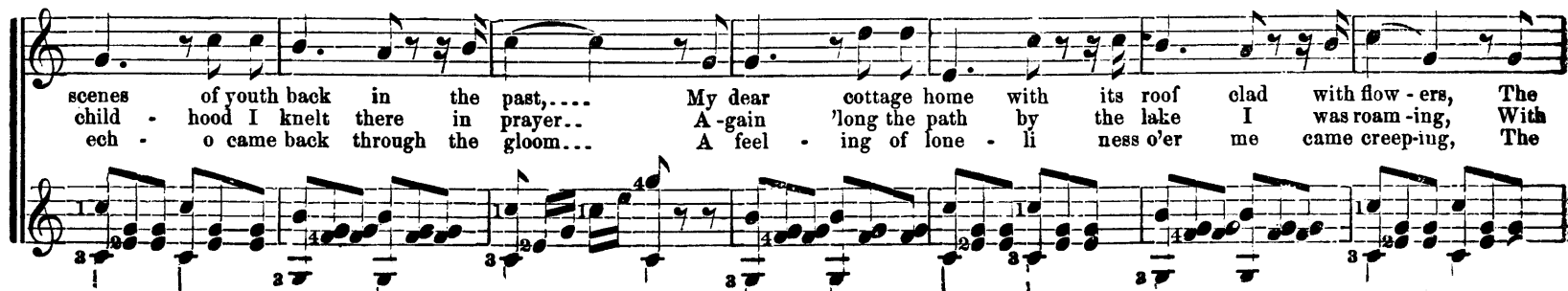
Music by Prof. EDMUND CLARK, New York City.



1. The shad - ows of mid - night had deep - ened a - round me, And fierce was the howl of the  
 2. I heard the sweet chimes of the vil - lage church peal - ing, Their sil - ver - y mel - o - dies  
 3. When the scene slow - ly changed and dark - ness was fall - ing, Rob - bing the ten - der young flow -



cold win - try blast,.... When I dreamed that the morn - ing dawned bright - ly, and found me A - gain 'mid the  
 rang through the air,..... And I longed for the joy of the calm tran - quil feel - ing I had when in  
 - ers of their bloom,.... Hid - ing the loved ones I vain - ly was call ing, Till naught but the



scenes of youth back in the past,.... My dear cottage home with its roof clad with flow - ers, The  
 child - hood I knelt there in prayer.. A - gain 'long the path by the lake I was roam - ing, With  
 ech - o came back through the gloom... A feel - ing of lone - li ness o'er me came creep - ing, The

## Dreams of the Past. Concluded.

face of my moth - er who loved me so well.... Each fond cher - ished friend of my boy - hood's bright  
 a light fai - ry form close by my side,.... A - gain 'neath the wil - low I sat in the  
 spell of my vis - ion was end - ed at last;.... Each old cher - ished form in the church - yard was

### CHORUS.

hours.... I saw them a - gain in my vis ion's brief spell.... } Dreams of the past, fond  
 gloam - ing, Whisper - ing vows to my bon - nie young bride.... } Bring - ing us vis - ions of  
 sleep - ing, And mem - 'ry a - lone bound my heart to the past.....

mem - o - ries treas - ure, Thy joys are, though ma - ny, too fleet - ing to last,..... }  
 sor - row and pleas ure Of the dear long a - go, back in the past..... }

# You never miss the Water till the Well runs dry.

## HOME SONG.

1. When a child I liv'd in Bos - ton, with my pa - rents at the farm, The les - sons that my moth - er tau - ght, to me were quite a charm, She would  
 2. As years roll'd on I grew to be a mis - chief making boy, De - struction seem'd my on - ly sport, it was my on - ly joy, And.....  
 3. When I arrived at manhood I em - bark'd in pub - lic life, And found it was a rug - ged road, be - strewn with care and strife; I.....  
 4. Then I studied strict e - con - o - my, and found to my surprise, My funds instead of sinking, ve - ry quickly then did rise, I.....  
 5. I'm married now and hap - py, I've a care - ful lit - tle wife, We live in peace and har - mo - ny, de - void of care and strife,

**f** CHORUS.

of - ten take me on her knee when tired of childish play, And as she press'd me to her breast, I've heard my mother say: Waste not, want not. is a  
 well do I re - mem - ber, when oft times well chastised, How fa - ther sat be - side me then and thus had me ad - vis'd:  
 spec - u - la - ted fool - ish - ly, my loss - es were se - vere, But still a ti - ay lit - tle voice kept whisper'ing in my ear:  
 grasp'd each chance and always struck the i - ron while 'twas hot, I seiz'd my op - por - tu - ni - ties and nev - er once for - got:  
 Fortune smiles up - on us, we have lit - tle children three, The les - son that I teach them as they prat - tle round my knee:

next. I would teach, Let your watchword be despatch, and practise what you preach, Do not let your chances, like sunbeams pass you by, For you never miss the water till the well runs dry.