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NEW AND IMPROVED

METHOD

FOR THE

1887. 201

Q U I T A R

M. CARCASSI.

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B. A.

(83)

Aug. 14, 1889

ADVERTISEMENT.

The present edition of Carcassi's celebrated Instructions for the Guitar, embraces much valuable matter not contained in those previously issued. These additions are those which have been made by the distinguished Author, after an experience which enabled him to determine what was actually needed by the pupil for a thorough understanding of the art.

The whole has been carefully translated by a well-known Professor of the Guitar, and is thereby rendered as free as possible from those slight but perplexing inaccuracies which sometimes become a part of translations and reprints.

A number of popular songs in each of the different keys have been appended, which together with the masterly instructions of Carcassi and his plain yet comprehensive course of Exercises, furnish all that is desirable to both teacher and scholar

AUTHOR'S PREFACE.

AVERTISSEMENT DE L'AUTEUR.

The flattering reception given to my works by Professors and distinguished Amateurs, up to this period, and a long experience in teaching the Guitar, having furnished me much useful information, I am induced to bring this Method before the Public.

I do not pretend to produce a scientific work, but one that will facilitate the study, and give a thorough knowledge of the Instrument, in a concise and simple manner.

I have taken great care to make each lesson so progressive, that the pupil, however ignorant of the Instrument, will be interested from the commencement to the end of his studies, avoiding those dry difficulties which too often tend to discourage beginners.

Besides the fingering of the left hand, of which I have treated extensively, the exact management of the right hand, has always appeared to me one of the most essential means of acquiring a sure and brilliant execution. I have indicated the fingering of this Hand as far as Part Second, after which the pupil will have acquired sufficient knowledge to apply the proper fingering.

The Third Part is a series of Recreations, which will be found useful, containing pieces of various characters, classed progressively.

In conclusion I would remark, that from the success attending the application of this Method amongst my own pupils, I can give assurance that any intelligent person who will study it with attention from beginning to end, will acquire a perfect knowledge of the GUITAR.

I shall consider myself fully compensated for my long and assiduous labour, if I can be assured that I have produced a work which will prove useful to the Teacher and Pupil.

En composant cette Méthode, je n'ai pas eu l'intention de faire un ouvrage scientifique ; j'ai voulu seulement rendre plus facile l'étude de la Guitare, en adoptant un plan, qui puisse de la manière la plus claire, la plus simple et la plus précise, donner une connaissance approfondie de toutes les ressources de cet instrument.

L'accueil flatteur que les artistes, et les amateurs distingués, ont bien voulu faire jusqu'à ce jour à mes ouvrages, m'a décidé à publier celui-ci.

Une longue expérience, acquise dans la carrière de l'enseignement, m'ayant fourni des observations utiles, j'ai cru devoir les consigner par écrit. J'ai apporté le plus grand soin à préparer progressivement chaque leçon, afin qu'un élève, qui n'aurait aucune notion de l'instrument, puisse jouer depuis la première étude jusqu'à la dernière, sans rencontrer de ces difficultés arides, qui trop souvent ne servent qu'à le décourager.

Independamment du doigte de la main gauche, que j'ai traité avec beaucoup de développement, le mécanisme de la main droite, m'a toujours paru une des choses essentielles pour parvenir à acquérir un jeu sûr et brillant.

J'ai indiqué le doigte de cette main jusqu'à la deuxième partie, article position : une fois arrivé à ce point, l'élève aura acquis assez de connaissances pour pouvoir doigter de lui même.

La troisième partie n'est qu'un délassement qui, cependant, n'est pas sans utilité ; elle renferme des morceaux de différents caractères, classés progressivement.

Je puis assurer, par l'application que j'en ai faite avec mes élèves, que toute personne intelligente qui étudiera cette méthode avec attention, depuis le commencement jusqu'à la fin, acquerra une connaissance parfaite du mécanisme de la Guitare.

Je me croirai dignement récompensé de mes travaux, si je puis acquérir la certitude d'avoir composé un ouvrage utile.

MATTEO CARCASSI

ELEMENTARY PRINCIPLES OF MUSIC.

PRINCIPES ELEMENTAIRES DE LA MUSIQUE.

Music is the art of combining and expressing sounds. A succession of various agreeable sounds produces **MELODY**.

Sounds so combined that they are heard simultaneously produce **HARMONY**.

To express sounds, signs called **NOTES** are used; they are written on five parallel lines, and in the spaces between the lines.

These five lines and four spaces are called the **STAFF**.

As the Staff is not of sufficient extension to express all the sounds in Music, additional or **LEGER** lines are introduced, above and below the Staff, when required.

La Musique est l'art de combiner les sons, et de les exprimer. La succession de divers sons, combinés d'une manière agréable produit la mélodie; les sons combinés, de manière à ce que l'oreille entende leur union simultanée, forment l'harmonie.

Pour exprimer les sons, on se sert de petites signes appelées **Notes**; on les écrit sur cinq lignes horizontales et parallèles, et dans les interlignes.

L'ensemble de ces cinq lignes se nomme **PORTÉE**. Comme ces cinq lignes, ou Portée, ne suffisent pas à l'étendue de la Musique, on en ajoute des petites, au dessus et au dessous de la Portée, que l'on nomme lignes additionnelles.

NOTES ON THE LINES.
Notes sur les lignes.

NOTES IN THE SPACES.
Notes dans les interlignes.

LEGER LINES ABOVE THE STAFF.
Notes avec les lignes additionnelles au dessus de la Portée.

LEGER LINES BELOW THE STAFF.
Notes avec les lignes additionnelles au dessous de la Portée.

Of the Notes.

Music is composed of seven notes, which are named after the first seven letters of the alphabet; A, B, C, D, E, F, G; by repeating the first note, C, a scale of eight notes is formed, called a **Gamut**.

Des Notes.

La Musique est composée de sept notes que l'on nomme **UT, RÉ, MI, FA, SOL, LA, SI**, et répétant **UT** à l'octave haute, on forme la succession de huit notes, que l'on appelle **Gamme**.

GAMUT OF C NATURAL. **GAMME NATURELLE D'UT.**

Of the Clefs.

The **CLEF** is a sign placed at the commencement of the Staff to determine the name of the notes. There are three sorts of Clefs used in music. The **TREBLE**, or **G Clef**, which is placed on the second line only, is made use of in compositions for the Guitar.

Des Clefs.

La **Clef** est un signe qui se met au commencement de la Portée, pour déterminer le nom des notes. Il y a trois sortes de Clefs. La **Clef de Sol** qui se pose sur la seconde ligne, seulement, est employée en compositions pour la Guitare.

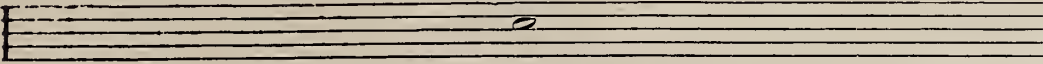
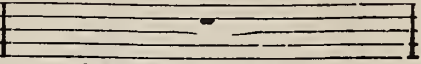
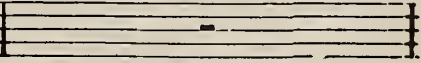
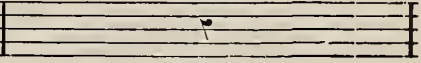
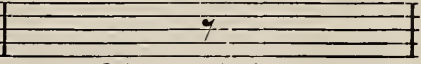
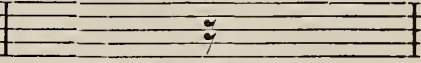
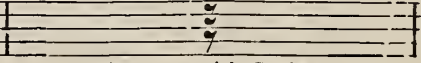
NOTES ON THE G CLEF. **NOTES SUR LA CLEF DE SOL.**

Character and Value of the Notes and Rests.

There are seven forms of Notes, each having a different value. By the value of a note, is understood, the duration of sound which it represents; this duration is determined by the form of the note itself. Each of these notes has a Rest or Silence, which corresponds with it in value or duration.

Figure et Valeur des Notes et des Silences.

Les figures des notes sont au nombre de sept, et sont de sept valeurs différentes; on entend par la valeur d'une note, la durée que doit avoir le son qu'elle produit; cette durée est déterminée par la figure de la note même. Chacune des sept figures de notes, a un silence, qui lui correspond en valeur, c'est-à-dire, de la même durée.

| | |
|--|---|
| <p>SEMIBREVE. Ronde.</p>  <p>Which is equal to 2 MINIMS, Une Ronde vaut deux Blanches,</p> <p>or 4 CROTCHETS, ou quatre Noires.</p> <p>or 8 QUAVERS, ou huit Croches,</p> <p>or 16 SEMIQUAVERS, ou 16 Doubles Croches,</p> <p>or 32 DEMISEMIQUAVERS, ou 32 Triples Croches.</p> | <p>SEMIBREVE REST. Pause.</p>  <p>Silence qui vaut une Ronde.</p> <p>MINIM REST. Demi Pause.</p>  <p>Qui vaut une Blanche</p> <p>CROCHET REST. Soupir.</p>  <p>Qui vaut une Noire.</p> <p>QUAVER REST. Demi Soupir.</p>  <p>Qui vaut une Croche.</p> <p>SEMIQUAVER REST. Quart de Soupir.</p>  <p>Qui vaut une Double Croche.</p> <p>DEMISEMIQUAVER REST. Demi quart de Soupir.</p>  <p>Qui vaut une triple Croche.</p> |
|--|---|

Sixty-four Hemidemisemiquavers are equivalent to one Semibreve.

Les quadruples Croches sont barrees quatre fois, il en faut soixante quatre pour une Ronde.

Of the Dot.

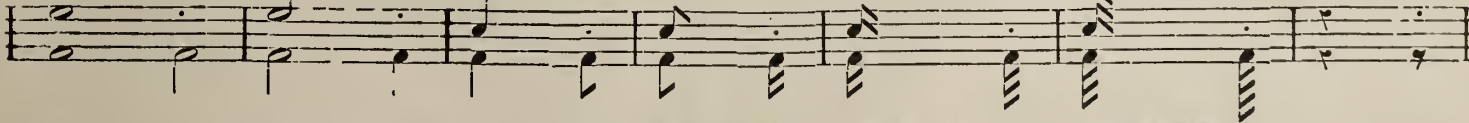
The Dot, placed immediately after a note or rest, increases its value one half. Thus, a dotted Semibreve is equal to three minims, a dotted minim is equal to three crotchets, a dotted crotchet to three quavers, a dotted quaver to three semiquavers, &c.

When a second dot is added, its value is equal to half that of the first.

Du Point.

Le point placée immédiatement après une note, ou un silence, augmente de moitié sa valeur; ainsi, la ronde pointée vaut trois blanches, la blanche pointée, trois noires, la noire pointée, trois croches, la croche pointée, trois doubles croches &c.

Il arrive quelquefois qu'on met deux points à la suite d'une note; le second point alors, augmente de moitié la valeur du premier.

| | | | | | | |
|--|-----------------------------------|------------------------------------|-----------------------------------|--|--|------------------------------------|
| Dotted Semibreve Ronde pointée. | Dotted Minim. Blanche pointée. | Dotted Crotchet. Noire pointée. | Dotted Quaver. Croche pointée. | Dotted Semiquaver. Double Croche pointée. | Dotted Demisemiquaver Triple Croche pointée | Dotted Rests. Silences pointées |
|  | | | | | | |
| 2 BARS REST. | | 3 BARS REST. | | 4 BARS REST. | | |
| Baton de 2 Pauses | | 3 Pauses. | | 4 Pauses. | | |

Of Time.

TIME is the division of any piece of Music into parts of equal duration. There are three principal measures; the measure of four beats of three beats, and of two beats in a bar; all the others are derived from these three, and are called COMPOUND Measures.

The Measure, or Time, is marked at the commencement of every piece of Music by signs or by numbers, indicating the subdivisions of the measure. The Staff is divided by vertical lines into separate parts, called Bars of measure.

Examples of different measures, the manner in which they are marked at the beginning of each piece of music, and the method of beating time.

COMMON TIME, or 4 beats in a bar, is marked by a C , and is beaten thus,



MESURE à 4 TEMS; elle se marque par un C , et se bat ainsi,



TRIPLE TIME, or 3 beats in a bar, is marked $\frac{3}{4}$, and is beaten thus,



MESURE à 3 TEMS appelée trois quatre; elle se marque par un $\frac{3}{4}$, et se bat ainsi,



TWO-FOUR TIME, or 2 beats in a bar, is marked $\frac{2}{4}$, and is beaten thus,



MESURE à 2 TEMS appelée deux quatre; elle se marque par un $\frac{2}{4}$, et se bat ainsi,



TWELVE-EIGHT TIME, derived from Common Time, is marked $\frac{12}{8}$, and is beaten in four divisions.

Mesure à douze huit, dérivée de la mesure à quatre tems; elle se marque par un $\frac{12}{8}$, et se bat à quatre tems.

NINE-EIGHT TIME is derived from Triple Time, is marked $\frac{9}{8}$, and is beaten in three divisions.

Mesure à neuf huit, dérivée de la mesure à trois tems; elle se marque par un $\frac{9}{8}$, et se bat à trois tems.

SIX-EIGHT TIME, is derived from Two-four Time, is marked $\frac{6}{8}$, and is beaten in two divisions.

Mesure à six huit, dérivée de la mesure à deux tems; elle se marque par un $\frac{6}{8}$, et se bat à deux tems.

A BAR of two beats, called "ALLA BREVE," and marked by a C or 2, is beaten in two divisions, and is the same value as COMMON TIME.

Mesure à deux tems, appelée "ALLA BREVE," elle se marque par un C ou 2, elle se bat à deux tems, et se compose des mêmes valeurs que la mesure à 4 tems.

THREE-EIGHT TIME, is marked $\frac{3}{8}$, and is beaten in three divisions.

Mesure à trois huit, elle se marque par un $\frac{3}{8}$, et se bat à trois tems.

Of the Triplet.

The Triplet is a group of three notes, over which the figure 3 is placed; these three notes are played in the time of two of the same denomination.

TRIPLET. Value. Triplet. Même valeur.

Le Triplet est une groupe de trois notes indiqués par le chiffre 3 dont il est surmonté, ces trois notes doivent être faites pour la valeur de deux.

When the figure 6 is placed over a group of six notes, it indicates that these six notes have but the value of four.

SEXTUPLE. Value. Sixaine. Même valeur.

Lorsque six notes sont surmontées d'un 6 elles n'ont la valeur que de quatre.

Du Triplet.

Of the Legato or Slur, the Tie and Syncopation.

These three terms are indicated by a curved line, connecting several notes together.

SLURRED NOTES By this we understand several notes formed in succession by a single vibration



TIED NOTES. The Tie indicates that the notes should be held out through their whole value, as far as the sign extends.



SYNCOPIATED NOTES. Syncopation is the binding of the unaccented part of a measure with the accented part of the measure following, so that it all forms one note.



Du Coulé, de la Liaison et de la Syncope.

Ces trois dénominations se marquent par un trait recourbé qui lie plusieurs notes ensemble

NOTES COULÉES. On entend par coulé plusieurs notes faites successivement par une seule vibration.

NOTES LIÉES. La Liaison indique qu'il faut tenir les notes de toute leur valeur pendant la durée du signe.

NOTES SYNCOPIÉES. On entend par syncopé une note qui se partage également entre la partie faible d'un temps et la partie forte du temps suivant.

Of the Sharp, Flat and Natural.

The Sharp (#) is a sign which raises a note a semitone. The Flat (b) lowers it a semitone; and the Natural (♮) restores a note, altered by a sharp or flat, to its original sound.

A sharp or flat placed before a note, is called an Accidental, and acts only in the bar in which it occurs.

When these signs are placed at the commencement of a piece of music, namely, at the Clef, to point out its tone, all the notes which are on the same line or space, on which these signs are placed, are affected by them.

There are as many sharps and flats as there are notes; the sharps are placed, beginning with F, by fifths ascending and by fourths descending.

The flats are placed, beginning with B, by fourths ascending and by fifths descending.

Du Dièze, du Bémol et du Bécarré.

Le Dièze (#) est un signe qui hausse d'un demi-ton l'intonation de la note. Le Bémol (b) la baisse d'un demi-ton, et le Bécarré (♮) remet dans son ton primitif la note altérée par le Dièze ou le Bémol.

Le Dièze ou le Bémol, posé à côté d'une note, se nomme accidental, et n'agit que dans la mesure où il est placé.

Mais lorsqu'il est placé au commencement des morceaux de musique (ce qu'on appelle à la Clef) pour en désigner le ton alors toutes les notes qui portent le même nom que le degré où sont posés ces signes, en prennent le caractère.

Il y a autant de Dièzes et de Bémols que de notes; les Dièzes se posent (en commençant par le Fa) par quinte en montant ou par quarte en descendant; les Bémols se posent (en commençant par le Si) par quarte en montant ou par quinte en descendant.



The double sharp (x) raises the note one tone, and the double Flat. (bb) lowers it one tone.

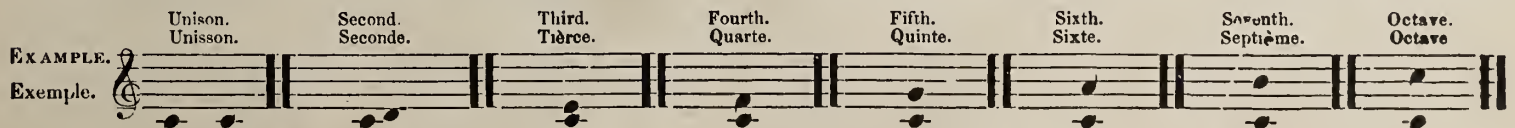
Il y a aussi le double Dièze (x) qui hausse la note d'un ton et le double Bémol (bb) qui la baisse d'un ton.

Of the Intervals.

The distance between two sounds is called an Interval.

Des Intervalles.

On appelle intervalle la distance qu'il y a d'un son à un autre



Of the Tone and Mode or Key.

The principal note on which a musical composition is established is called the Key-note, or Tonic. Any note can become the Tonic or first note of the Scale

Du Ton et du Mode.

La principale note sur laquelle un morceau de musique est établi, est appelée la note du Ton, ou Tonique. Toutes les notes peuvent être Toniques; c'est-à-dire, première note d'une gamme

The modes are the character of the Key; they are of two kinds, the Major mode, whose third is major, or composed of two full tones, and the Minor mode, whose third is minor, or composed of a tone and a semitone.

Le mode est la caractere du ton; il y en a deux especes. Le Mode majeur dont la tierce est majeure, c'est-à-dire composée de deux tons pleins; et le Mode mineur dont la tierce est mineure, c'est-à-dire composée d'un ton et d'un demi-ton.

MAJOR THIRD.
Tierce Majeur.

MINOR THIRD.
Tierce Mineur.

Of the Scales or Gamuts.

Des Gammes.

There are two kinds of Scales, the Diatonic and the Chromatic. The Scale is Diatonic when the five whole tones and two semitones, which compose it, succed each other regularly and in the natural order, whether ascending or descending. It is Chromatic when the five whole tones of the Diatonic Scale are divided into semitones, so as to form twelve of these in the compass of the octave.

Il y a deux sortes de Gammes; la Diatonique et la Chromatique. La gamme est diatonique lorsque les cinq tons et les deux demi-tons qui la composent s'enchainent régulièrement, tant en montant qu'en descendant, dans l'ordre naturel. Elle est chromatique lorsque les cinq tons de la gamme diatonique sont divisés en demi-tons ce qui en formera douze dans l'étendue de l'octave.

In the Diatonic Scale, the two semitones are found between the third and fourth, and the seventh and eighth degrees, in the major mode; and between the second and third, and the seventh and eighth, in the minor.

Dans la gamme diatonique, les deux demi-tons, se trouvent du 3e. au 4e. degré, et du 7e. au 8e. dans les tons majeurs; et du 2e. au 3e. degré, et du 7e. au 8e. dans les tons mineurs.

SCALE OF C MAJOR, with the tones and semitones which compose it.

GAMME D'UT MAJEUR, avec les tons et les demi-tons qui la composent.

This scale may serve as a model for all the other major scales.

Cette gamme doit servir de modèle pour toutes les autres dans le mode majeur.

| | | | | | | | | | | | | | | | | |
|-------------------|-------------------------------------|----|----|----|-----|----|----|----|---|----|----|-----|----|----|----|----|
| Degree, Degré. | SCALE ASCENDING. Gamme Montante. | | | | | | | | SCALE DESCENDING. Gamme Descendante. | | | | | | | |
| | MAJOR THIRD. Tierce Majeur. | | | | | | | | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| | C | D | E | F | G | A | B | C | C | B | A | G | F | E | D | C |
| | Ut | Re | Mi | Fa | Sol | La | Si | Ut | Ut | Si | La | Sol | Fa | Mi | Re | Ut |

Whole Tone. Whole Tone. Half Tone. Whole Tone. Whole T. Whole T. Half Tone.
Ton. Ton. Demi Ton. Ton. Ton. Ton. Demi Ton.

Half Tone. Whole T. Whole T. Whole T. Half T. Whole T. Whole T.
Demi Ton. Ton. Ton. Ton. Demi Ton. Ton. Ton.

SCALE OF A MINOR, with the tones and semitones which compose it.

GAMME DE LA MINEUR, avec les tons et les demi-tons qui la composent.

This scale will serve as a model for all the other minor scales.

Cette gamme servira de modèle pour toutes les autres dans le mode mineur.

| | | | | | | | | | | | | | | | | |
|---------------------|-------------------------------------|----|----|----|----|-----|-----|----|---|-----|----|----|----|----|----|----|
| Staff, or Degré. | SCALE ASCENDING. Gamme Montante. | | | | | | | | DESCENDING SCALE. Gamme Descendante. | | | | | | | |
| | MINOR THIRD. Tierce Mineur. | | | | | | | | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| | A | H | C | D | E | FIS | GIS | A | A | G | F | E | D | C | H | A |
| | La | Si | Ut | Re | Mi | Fa | Sol | La | La | Sol | Fa | Mi | Re | Ut | Si | La |

Whole Tone. Half Tone. Whole T. Whole T. Whole T. Whole T. Half Tone.
Ton. Demi Ton. Ton. Ton. Ton. Ton. Demi Ton.

Whole T. Whole T. Half T. Whole T. Whole T. Half T. Whole T.
Ton. Ton. Demi Ton. Ton. Ton. Demi Ton. Ton.

The 6th and 7th note are always raised half a tone in the minor scales.

La 6e. et 7e. note sont toujours alterée dans les tons mineurs.

En descendant on supprime l'altération de la 7me et 6te

The Key of a piece of music is indicated by the number of Sharps or Flats which are found at the Clef. Each Major key, which has all the principal key has its relative Minor key.

Le ton d'un morceau de musique se désigne par le nombre de Dièzes ou de Bemols qui se trouvent à la Clef. Chaque ton majeur, que j'appellerai ton principal, a un ton mineur qui lui est relatif.

It is called relative, because it is marked at the Clef by the same number of Sharps or Flats as its principal key; except the key of C major, and its relative A minor, which have no signature.

The relative key is a minor third below its principal key, as the following table shows.

On le nomme relatif parcequ'il est indiqué à la Clef par le même nombre d'accidents que son ton principal; excepté le ton d'Ut majeur, et de La mineur, son relatif, ou il n'y a rien à la Clef.

Le ton relatif se trouve une tierce mineur au dessous de son ton principal; voyez le tableau suivant.

| | | | | | | | |
|----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|---------------------------|--------------------------|--------------------------|
| C Major Mode. Ut Mode Majeur. | G Major. Sol Majeur. | D Major. Ré Majeur. | A Major. La Majeur. | E Major. Mi Majeur. | B Major. Si Majeur. | F# Major. Fa# Majeur. | C# Major. Ut# Majeur. |
| A Minor Mode. Le Mode Mineur. | E Minor. Mi Mineur. | B Minor. Si Mineur. | F# Minor. Fa# Mineur. | C# Minor. Ut# Mineur. | G# Minor. Sol# Mineur. | D# Minor. Ré# Mineur. | A# Minor. La# Mineur. |
| F Major Mode. Fa Mode Majeur. | Bb Major. Si2 Majeur. | E2 Major. Mi2 Majeur. | Ab Major. La2 Majeur. | D2 Major. Ré2 Majeur. | G2 Major. Sol2 Majeur. | C2 Major. Ut2 Majeur. | |
| D Minor Mode. Ré Mode Mineur. | G Minor. Sol Mineur. | C Minor. Ut Mineur. | F Minor. Fa Mineur. | Bb Minor. Si2 Mineur. | E2 Minor. Mi2 Mineur. | Ab Minor. La2 Mineur. | |

To shorten the study of the foregoing tables, and to know in which key a piece of music is, it is necessary to know that when there are no flats or sharps at the Clef, it is in C major or A minor; with the #, the major key is one semitone above the last sharp placed at the Clef; and the minor key two semitones below it; with the b, the major key is five semitones below the last b in the signature, and the minor key four semitones above.

To know whether we are in the principal key of the major mode, or in its relative minor, it is necessary to examine whether the fifth of the major key is accidentally altered by a sharp or natural; if not, we are in the principal major key; if it is altered, we are in the relative minor.

Pour abrèger l'étude des tableaux précédens, et savoir dans quel ton est un morceau, on remarquera que lorsqu'il n'y a rien à la Clef, il est en Ut majeur ou en La mineur; avec les # la ton majeur est un degré au dessus du dernier #, pose à la Clef; et le ton mineur deux degrés au dessous; avec les b le ton majeur est cinq degrés plus bas que le dernier b posé à la Clef. et le ton mineur quatre degrés plus haut.

Pour connaître si l'on est dans le ton principal, mode majeur, ou dans son ton relatif, mode mineur, il faut chercher dans les premières mesures du morceau si la quinte du ton majeur est altérée accidentellement par un # ou par un b; si elle ne l'est pas, on est dans le ton principal, mode majeur; et si elle est altérée, on sera dans le ton relatif mode mineur.

Of Abbreviations.

To abbreviate is to represent several notes by a single one, or by a single sign.

Des Abréviations.

Abréger c'est représenter plusieurs notes par une seule note ou par un seul signe.

The PAUSE is placed over notes and rests, and denotes as the performer may stop at pleasure.

Le POINT D'ORGUE se place indistinctement sur les notes et sur les pauses; il indique que l'on peut s'arrêter à volonté.

The **REPEAT** indicates that the part is to be repeated. When the dots are before the bar the previous division is to be repeated; when after the bar, the division following.



DA CAPO, or D. C., indicates that the piece is to be played again from the beginning.

The **Sign §** indicates that the piece is to be repeated to the word **FIN**.

Signs Indicating the Degree of Power.

piano or *p* means sweet, soft. *mf* half loud.
pp very soft. *sfz* suddenly *f*.
f loud. *cres.* \rightrightarrows increase.
ff very loud. *dim.* $\leftarrow\leftarrow\leftarrow$ decrease.

SIGNES DE RENVOIS. Indiquent qu'il faut répéter le morceau de musique du côté où sont placés les points.



DA CAPO ou D. C. indique qu'il faut reprendre au commencement.

Le **RENOI .§.** indique qu'il faut reprendre le morceau à ce signe jusqu'au mot **FIN**.

Signes Indiquant les Nuances.

La *piano* ou *p*, veut dire doux. *mf* demi fort.
 Les 2 *pp* tres piano. *sfz* forcé.
L'f fort. *cres.* augmenté.
 Les 2 *ff* très fort *dim* diminué

INSTRUCTIONS FOR THE GUITAR.

MÉTHODE DE GUITARE.

FIRST PART.

PREMIÈRE PARTIE.

Manner in which the Guitar is Strung and Tuned.

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

Manière dont la Guitare est Montée et Accordée.

La Guitare est montée avec six cordes, dont les trois premières sont en boyau, et les trois autres, en soie filée d'argent. Toutes s'accordent par quarte, à l'exception de la 3e., qui s'accorde par tierce avec la 2de.

| | | | | | |
|--------------------------------------|------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|
| 1st String. E 1re Corde. Mi | 2d String. B 2e Corde. Si | 3d String. G 3e Corde. Sol | 4th String. D 4e Corde. Ré | 5th String. A 5e Corde. La | 6th String. E 6e Corde. Mi |
|--------------------------------------|------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|

GUT STRINGS..... COVERED STRINGS.....
 De boyau..... De soie filée d'argent

Manner of holding the Guitar, and the Position of the Hands.

To hold the Guitar well, it is necessary to sit on a seat a little higher than those in common use; the left foot to rest on a stool, of a height proportioned to the seat; throw out the right leg, drawing back the foot a little; the left leg to preserve its natural position; the weight of the body of the instrument to rest principally on the left thigh

Manière de s'asseoir pour Tenir la Guitare, et Position des Mains.

Pour bien tenir la Guitare, il faut s'asseoir sur un siège un peu plus élevé que ceux dont on se sert ordinairement; poser le pied gauche sur un tabouret d'une hauteur proportionnée à celle du siège sur lequel on est assis; ensuite on écarte la jambe droite en reculant un peu le pied; la jambe gauche conserve sa position naturelle; le poids du corps repose en grande partie sur la cuisse gauche

Being thus seated, the Guitar is placed transversely on the left thigh, as seen in the drawing

This position is preferable to all others, because it offers three points of support to the instrument, and balances it so as not to require the support of the hands.

The Left Hand.

The left hand should lightly press the Neck between the thumb and the fore finger; the end of the thumb should rest on the side next to the thick string, between the 1st and 2nd frets, and the large joint of the fore finger between the Nut, the end of the finger board, and the 1st fret, on the side next to the small string.

The arm should hang naturally, with the elbow separated from the body, taking care to hold the fore arm and wrist curved; the fingers should be separated, and held as hammers ready to strike the strings between the four first frets.

The fingers in this position will naturally fall upon the three first strings; when they are required to reach the other three strings, the wrist should be still more curved, and the thumb put more under the neck. The thumb is also used sometimes to press on the 6th string for particular notes; when to be thus used, the word THUMB will be placed under the notes.

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 should be extended and rest lightly on the sound board, near the first string, and a little distant from the bridge. The thumb should be extended and placed on one of the covered strings, the three other fingers a little curved to be held over the gut strings. Moving the hand towards the Rosette, the tone of the Guitar will be much softened.

Manner of Touching the Strings.

The strings are made to vibrate with the Thumb, 1st, 2d, and 3d fingers. The 6th, 5th, and 4th strings, on which are played most frequently, what are called BASS notes, are played with the thumb; the three other strings are played in the Harpits and phrases of melody with the 1st and 2d fingers alternately, changing the finger at each note; the 3d finger is used only in Chords and Arpeggios of 4, 5 and 6 notes.

To obtain a full and mellow tone, it is necessary to apply some force with the end of the finger, avoiding to touch the strings with the nails, the fingers meet the strings obliquely, so as to cause them to vibrate across the finger board.

The thumb of the right hand, in striking the thick strings, should always slide to, and rest upon the string next to the one made to vibrate, and should not be removed but to strike the next note; except in cases where the string on which it has struck should be made to vibrate by another finger immediately after, when the thumb ought to strike the string without touch-

Une fois bien assis de cette maniere, on pose la Guitare transversalement sur la cuisse gauche, comme le demontre la planche precedente; cette position est preferable a toute autre parce- qu'elle offre trois points d'appui a l'instrument, qui se trouve en equilibrium sans que les mains soient obligees de le retenir.

Main Gauche.

La main gauche doit presser légèrement le manche entre le pouce et l'index, l'extrémité du pouce doit poser du côté des grosses cordes entre la 1re et la 2me touche, et la grande phalange de l'index entre le sillet et la 1re touche du côté de la chanterelle. On doit laisser tomber naturellement la partie supérieure du bras, écarter le coude du corps en ayant soin de tenir l'avant bras et le poignet un peu arrondis. Les doigts doivent se tenir écartés, et en forme de marteaux au dessus des cordes, prêts à se poser sur les quatre premières touches; les doigts, dans cette position, tombent naturellement sur les trois premières cordes; lorsqu'ils doivent atteindre les trois dernières, il est nécessaire d'arrondir davantage le poignet, et de placer le pouce plus au dessous du manche.

On se sert aussi quelquefois du pouce de cette main, pour doigter quelques notes à la 6me corde, du côté opposé aux autres doigts. Les notes qui doivent être doigtées ainsi sont indiquées par le mot pouce, que l'on place au dessous des notes même

Main Droite.

L'avant bras droit doit s'appuyer sur le bord forme par l'éclisse et la table d'harmonie, dans la direction du chevalet. Le petit doigt doit un peu s'écarter, et se poser légèrement sur la table d'harmonie près de la chanterelle à peu de distance du chevalet. Le pouce se tiendra allongé et en dehors des autres doigts, et posera sur une des cordes filées; les trois autres doigts, un peu recourbés, se tiendront au dessus des trois cordes de boyau. Lorsqu'on veut adoucir le son de la Guitar, on porte la main vers la Rosette.

Manière de Pincer les Cordes.

On se sert de quatre doigts pour pincer les cordes de la Guitar; ce sont: le pouce, l'index, le médium et l'annulaire. Les 6me, 5me et 4me Cordes, sur lesquelles, s'exécutent le plus souvent les notes appelées BASSES, se pincent du pouce; les 3 autres cordes se pincent, dans les Gammes et les phrases de mélodie, avec l'index et le médium alternativement en changeant de doigt à chaque note.

Le doigt annulaire ne pince que dans les accords et arpeges composés d' 4, 5 et 6 notes.

Pour obtenir un son plein et mœlleux, il faut pincer un peu fort, mais sans roideur avec l'extrémité des doigts en évitant le contact des ongles contre les cordes, qui doivent être pincées un peu en biais. Le pouce de la main droite en attaquant les grosses cordes, doit toujours glisser sur la corde à côté de celle qu'il vient de pincer, et ne doit se relever que pour pincer une autre note, excepte pourtant dans le cas ou la corde sur laquelle il tombe serait mise en vibration par un autre doigt dans le même tems ou immédiatement après. alors le pouce doit

In some cases it is necessary to play on the 3d and 2d strings with the thumb, and on the 4th and 5th strings with the 1st and 2d fingers. This is the case in chords, arpeggios, &c., and even in cantabile phrases; the notes to be played with the thumb, are written with a double tail if to be played alone, and with the tail turned down, if double.

attaquer la corde sans en toucher aucune autre. Il y a un grand nombre de cas où le pouce est obligé de pincer les 3me et 2me cordes, et l'index et le médium la 4me et même la 5me corde, ces cas se présentent souvent dans les accords, les arpèges, les passages de tierces, sixtes, octaves et même dans les phrases chantantes; les notes qui dans tous ces cas, doivent être pincées du pouce, sont écrites avec une double queue si elles frappent seules, et avec la queue tournée par le bas, si les parties sont doubles.

The image contains three lines of musical notation in treble clef, 2/4 time. Each line shows a sequence of notes with fingerings indicated above and thumb usage below. The first line shows chords and arpeggios with fingerings like 'Thumb 1st 2d 1st' and 'Pouce. index. médium. ind.'. The second line shows a melodic line with fingerings like '1st finger index' and '2d fin. médium'. The third line shows a melodic line with fingerings like '1st ind. 2d méd.' and '2d méd. 1st ind.'. Double tails on notes indicate they are to be played with the thumb.

Of Tuning the Guitar.

An A tuning Fork is used in tuning the Guitar, to which the 5th string, A, is tuned; then press the finger on the same string at the 5th fret of the finger board, which will then give D; to which the 4th string is to be tuned in unison. The finger is then to be placed upon the 5th fret of the 4th string, which will give G, to which the 3d string is to be tuned in unison; then place the finger upon the 4th fret of the 3d string, which will give B, to which the 2d string is to be tuned in unison; place the finger on the 5th fret of the 2d string, which will give E, to which the 1st string is to be tuned in unison. The 6th string, E, is then to be tuned to the 1st E string, but at the distance of two octaves lower.

Maniere d'Accorder la Guitare.

Pour accorder la Guitare on se sert d'un Diapason (petit instrument d'acier servant à donner le LA à tous les instruments) au ton duquel on accorde la 5me corde LA; on pose un doigt à la 5me case de cette même corde qui donne alors RÉ, et l'on accorde la 4me corde à l'unisson de ce RÉ; on pose un doigt à la 5me case de la 4me corde qui donne alors SOL, et l'on accorde à l'unisson la 3me corde; on pose un doigt à la 4me case de la 3me corde qui donne alors SI, et l'on accorde la 2me corde à l'unisson avec ce SI; on pose un doigt à la 5me case de la 2me corde qui donne alors MI, et l'on accorde la CHANTERELLE à l'unisson avec ce MI. La 6me corde étant un MI aussi, s'accorde avec la chanterelle, mais à deux octaves d'intervalle.

EXAMPLE.

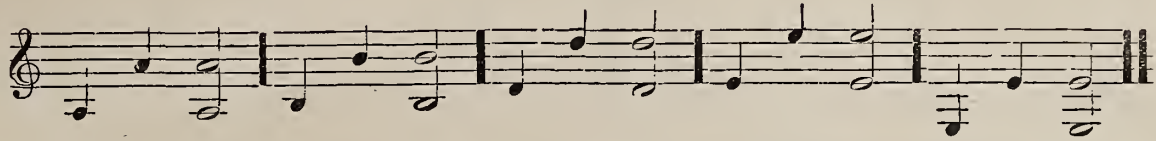
EXAMPLE.

| | | | | | |
|--|---|--|--|---|---|
| 5TH STRING. open. 5th fret. 5ME CORDE. à vide. 5me. case. | 4TH STRING. open. 5th fret. 4ME CORDE. à vide. 5me case. | 3D STRING. open. 4th fret. 3ME CORDE. à vide. 5me case. | 2D STRING. open. 5th fret. 2ME CORDE. à vide. 5me case. | 1ST STRING. open. 1RE CORDE. à vide. | 6TH STRING. open. 6ME CORDE. à vide. |
|--|---|--|--|---|---|

The musical notation shows a staff with notes corresponding to the table above. Below the staff, the notes are labeled: A La, D Unisson. Ré Unisson., G Unisson. Sol Unisson., B Unisson. Si Unisson., E Unisson. Mi Unisson., and 3 Octaves. Double Octave. E Mi.

After having tuned the Gutar it is well to prove it by sounding the following octaves

Après avoir accordé la Guitare par unissons, il est bon de vérifier l'accord en faisant résonner ensemble les octaves suivantes



The following are the signs used by most authors who have written for the Guitar, to indicate the fingering, and which are adopted in this work.

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 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.

GAMUT SHOWING THE NOTES, AND THE EXTENT OF THE FIRST POSITION.

The figures placed over the notes indicate the fingers of the left hand, and also the frets on which they are to be placed.

The open strings are indicated by 0, the 1st finger and 1st fret by 1, the 2d finger and 2d fret by 2, the 3d finger and 3d fret by 3, and the 4th finger and 4th fret by 4.

The fingers of the right hand are indicated by x for the Thumb, . first finger, .. second finger, ... third finger.

Pour éviter la multiplicité embarrassante des signes par rapport au doigter, on a jugé à propos de suivre la méthode adoptée par la plupart des auteurs pour la Guitare. Par conséquent on se servira dans la suite des signes suivans pour le doigter.

DE LA MAIN GAUCHE.

0, corde à vide. 1, index. 2, médium. 3, annulaire.

DE LA MAIN DROITE.

. index, .. médium, ... annulaire, x pouce.

Des Positions.

Il y a autant de positions qu'il y a de touches sur le manche; c'est le premier doigt qui détermine la position dans laquelle on se trouve. Ainsi lorsque le 1er doigt sera placé à la 1re case on sera à la 1re position; quand il avancera à la 2me case on sera à la 2me position, et ainsi de suite.

GAMME ENSEIGNANT LES NOTES, DANS L'ÉTENDUE DE LA 1RE POSITION.

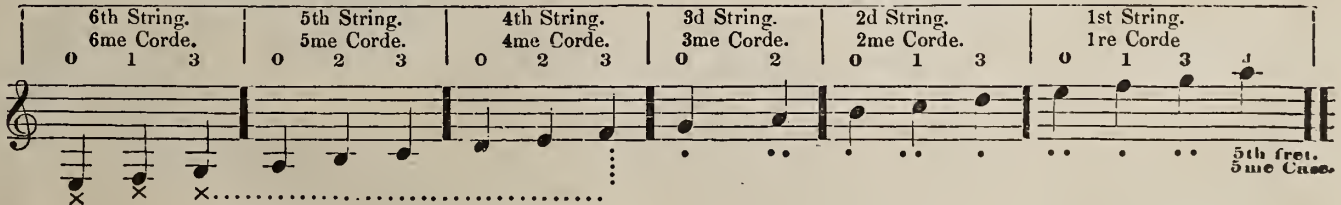
Les chiffres placés sur les notes indiquent les doigts de la main gauche, et les cases ou touches où il faut les poser.

Les cordes à vide sont indiquées par un 0, le 1er doigt et la 1re case par 1, le 2me doigt et la 2me case par 2, le 3me doigt et la 3me case par 3, et le 4me doigt et la 4me case par 4.

Les doigts de la main droite avec lesquels il faut pincer, sont indiqués par les signes x pouce, . index, .. médium, et ... annulaire.

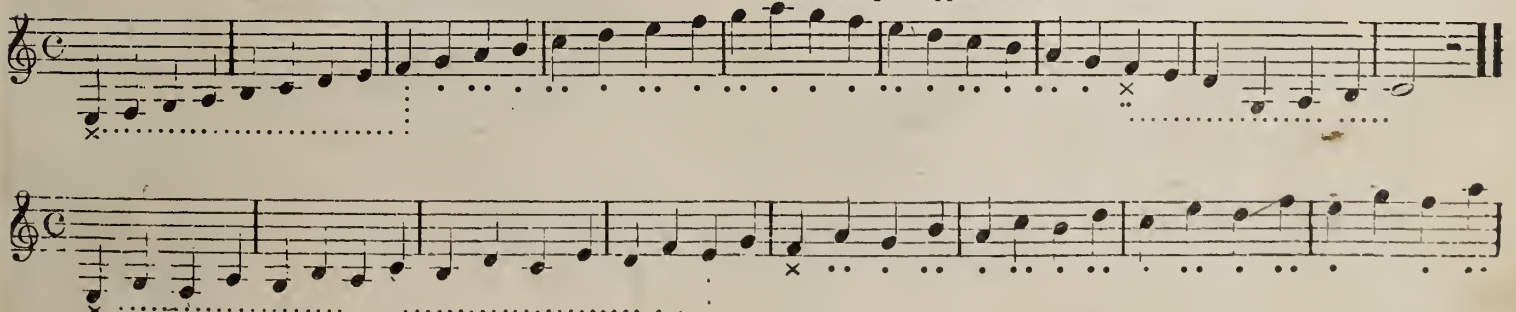
NATURAL POSITION.

GAMME NATURELLE.



EXERCISES in the 1st Position.

EXERCISES pour apprendre à lire les notes à la 1re Position.



GAMUT WITH SHARPS.

GAMME. Pour apprendre à lire les notes avec les Dièzes.

| 6th String. 6me Corde. | 5th String. 5me Corde. | 4th String. 4me Corde. | 3d String. 3me Corde. | 2d String. 2me Corde. | 1st String. 1re Corde. |
|---------------------------|---------------------------|---------------------------|--------------------------|--------------------------|---------------------------|
| | | | | | |
| 0 1 2 3 4 | 0 1 2 3 4 | 0 1 2 3 4 | 0 1 2 3 | 0 1 2 3 4 | 0 1 2 3 4 |

GAMUT WITH FLATS.

GAMME. Pour apprendre à lire les notes avec les Bémols.

| 6th String. 6me Corde. | 5th String. 5me Corde. | 4th String. 4me Corde. | 3d String. 3me Corde. | 2d String. 2me Corde. | 1st String. 1re Corde. |
|---------------------------|---------------------------|---------------------------|--------------------------|--------------------------|---------------------------|
| | | | | | |
| 0 1 2 3 4 | 0 1 2 3 4 | 0 1 2 3 4 | 0 1 2 3 | 0 1 2 3 4 | 0 1 2 3 4 |

EXERCISE with Sharps and Flats

EXERCISE pour apprendre à lire les notes avec les Dièzes et les Bémols.

Of Arpeggios.

An **ARPEGGIO** is a number of notes played successively in uniform order, and which, when united, form chords.

Arpeggios are used on the Guitar because they produce an agreeable effect on the instrument, and as studies, they give strength and agility to the fingers of the right hand. To execute the Arpeggio well, before making the strings vibrate the fingers of the left hand should be placed at once on the notes forming the chord on which the arpeggio is to be played; and when the last note of the arpeggio is struck, the fingers should be raised to pass to the next chord. This rule is indispensable; if the fingers were to quit the notes as soon as they are struck, the vibration of the entire chord would be obstructed; of which, each note is an essential part. The fingers of the right hand should not touch the strings, but to make them vibrate; with exception of the thumb, as described page 11.

ARPEGGIOS WITH THREE AND FOUR FINGERS.

These Arpeggios are given for the purpose of exercising the right hand, and to establish general rules, which will serve to show the fingering of that hand in all similar passages.

Each Arpeggio ought to be repeated several times in succession, and as soon as the pupil is able to execute several with ease, he may undertake the study of the eight Arpeggios at page 19, without however abandoning the study of these.

The chords written at the top, are those from which the 22 following Arpeggios are derived.

Des Arpèges ou Batteries.

On appelle arpèges ou batteries, un nombre de notes pincées successivement dans un ordre uniforme, et qui réunies, forment des accords. Sur la Guitare les arpèges sont très usités parce qu'ils produisent un effet agréable et particulier à l'instrument, comme étude, ils donnent de la force et de l'agilité aux doigts de la main droite.

Pour bien exécuter les arpèges, il faut avant de pincer les cordes, que les doigts de la main gauche soient posés simultanément sur les notes formant l'accord sur lequel on arpège; et lorsque la dernière note de l'arpège a été frappée, on lève les doigts pour passer à un autre accord.

Cette règle est de rigueur; si les doigts quittaient les notes au fur et à mesure qu'on les pince, on empêcherait la résonance complète de l'accord dont chaque note isolée forme une partie essentielle.

Les doigts de la main droite ne doivent toucher les cordes que pour les mettre en vibration, à l'exception du pouce; voyez la page 11.

ARPÈGES A TROIS ET A QUATRE DOIGTS

Ces arpèges sont écrits dans le but d'exercer la main droite, et d'établir les règles générales qui serviront à faire distinguer le doigter de cette main dans tous les passages analogues.

Chacun de ces arpèges doit être répété plusieurs fois de suite. Aussitôt l'élève commencera à en exécuter plusieurs couramment il pourra entreprendre l'étude des huit arpèges de la page 19 sans cependant abandonner l'étude de ceux-ci.

Les accords écrits en tête ont servi à former les vingt deux arpèges qui en dérivent.

Arpeggios with 3 fingers.
Arpèges à trois doigts.

No. 1.

No. 2.

No. 3.

No. 4.

Arpeggios with 4 fingers.
Arpèges à quatre doigts.

No. 5. Musical staff with treble clef, common time signature, and arpeggiated notes. Includes fingerings and an 'x' mark on the first string.

No. 6. Musical staff with treble clef, common time signature, and arpeggiated notes. Includes fingerings and an 'x' mark on the first string.

No. 7. Musical staff with treble clef, common time signature, and arpeggiated notes. Includes fingerings and an 'x' mark on the first string.

No. 8. Musical staff with treble clef, common time signature, and arpeggiated notes. Includes fingerings and an 'x' mark on the first string.

No. 9. Musical staff with treble clef, common time signature, and arpeggiated notes. Includes fingerings and an 'x' mark on the first string.

No. 10. Musical staff with treble clef, common time signature, and arpeggiated notes. Includes fingerings and an 'x' mark on the first string.

No. 11. Musical staff with treble clef, common time signature, and arpeggiated notes. Includes fingerings and an 'x' mark on the first string.

No. 12. Musical staff with treble clef, common time signature, and arpeggiated notes. Includes fingerings and an 'x' mark on the first string.

The thumb gliding on the first two notes.
En glissant le Pouce sur les deux 1res notes.

No. 13. Musical staff with treble clef, common time signature, and arpeggiated notes. Includes fingerings and an 'x' mark on the first string.

No. 14. Musical staff with treble clef, common time signature, and arpeggiated notes. Includes fingerings and an 'x' mark on the first string.

With three fingers.
à trois doigts.

No. 15. Musical staff with treble clef, common time signature, and arpeggiated notes. Includes fingerings and an 'x' mark on the first string.

With four fingers.
à quatre doigts.

No. 16. Musical staff with treble clef, common time signature, and arpeggiated notes. Includes fingerings and an 'x' mark on the first string.

No. 17.

The thumb gliding from one string to the other.
En laissant glisser le Pouce de corde en corde.

No. 18.

No. 19.

No. 20.

No. 21.

No. 22.

To facilitate the study of the eight following Arpeggios, and the execution of the left hand, I have written on an upper staff over each bar, the chord which is to be played Arpeggio, as written on the staff below. The pupil will see at a glance, the chord composing the Arpeggio, and on which notes the fingers are to be placed.

The dotted lines from one chord to the other, serve to show that the fingering of these notes has not changed, and that the fingers which press them must remain unmoved.

Pour faciliter l'étude de ces huit arpèges, et le mécanisme de la main gauche, j'ai écrit sur une portée supérieure dans la même mesure, les accords plaqués qui sont détaillés audessus en arpèges. Avant d'exécuter les arpèges, l'élève saura déjà où sont les accords qui les composent et sur lesquels il faut poser les doigts par un seul mouvement. Les points qui lient les notes d'un accord à l'autre servent à indiquer que le doigté de ces notes n'a point changé dans l'accord suivant : les doigts qui les pressent doivent rester immobiles.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

1 2 3 4

1 2 3 4

Small barrer

No. 6.

petit barré.

1 2 3 4

1 2 3 4

No 7.

1 2 3 4

1 2 3 4

PARCASSI'S INSTRUCTIONS FOR THE GUITAR.

No. 8.

The Guitar may be played in all keys, but, like all other instruments, it has some keys more favorable to it than others. Those which are most suitable, are C, major; G, major; D, major and minor; A, major and minor; E, major and minor; and F, major. The other keys are difficult, because they require too often, the use of the Barre. I have therefore placed in the first part of this work, the Gamuts, Cadences and Exercises only in those keys most in use.

As I think it important, however, to be acquainted with all the keys, and that they should be practiced, I have placed in the second part of this method all that I have thought necessary for this purpose.

La Guitare peut jouer dans tous les tons, mais comme tous les instruments, elle a ses tons favoris. Ceux qui lui conviennent le mieux, sont: Ut majeur, Sol majeur, Ré majeur e. mineur, La majeur et mineur, Mi majeur et mineur, et l'a naturel.

Les autres sont difficiles parcequ'ils nécessitent l'emploi trop fréquent du Barre; aussi je n'ai noté dans la 1re partie de ce ouvrage, que les Gammes, Cadences, Exercices et morceaux progressifs dans les tons les plus usités.

Cependant comme je pense qu'il est important de connaître tous les tons et de s'y exercer, j'ai placé dans la 2me partie de cette Méthode tout ce que j'ai cru nécessaire pour arriver à ce résultat.

Gamuts, Cadences, Exercises and Preludes.

To facilitate the execution of the Gamuts, it is necessary that the fingers of the left hand should be held sufficiently separated, and so placed, that they may be put on, and taken off the strings, without moving the hand.

A finger which is placed on a note, should not be moved but to finger the note following, unless this note should be an open string.

In Gamuts ascending, when passing from one note to another, the finger must not be raised too quickly from the string, lest it vibrate if left open too soon.

In the following Preludes and Little Pieces, care must be taken to sustain the notes, as well in the Bass, as in the other parts; this caution is necessary, in order to obtain a full and harmonious style.

Gammes, Cadences, Exercices et Préludes.

Pour faciliter l'exécution des Gammes, il faut que les doigts de la main gauche se tiennent assez écartés, et placés de manière à pouvoir les poser et les lever sur les cordes, sans déranger la main.

Il ne faut jamais lever le doigt placé sur une note, qu'en doigtant la note suivante, à moins que cette note ne se fasse à vide.

Dans les gammes montantes, lorsqu'on passe d'une corde à une autre, il ne faut pas retirer trop vivement le doigt de la corde que l'on quitte, afin d'éviter la vibration de cette corde à vide.

Dans les Préludes et les petits morceaux suivants on aura soin de bien observer la tenue des notes, tant à la basse qu'aux autres parties; cette condition est nécessaire pour obtenir un jeu plein et harmonieux.

Key of C Major.

En Ton d'Ut Majeur

Gamut.

Cadence.

Exercise.

Prelude.

Andantino

Waltz.

Allegretto.

Key of G Major.

En Ton de Sol Majeur.

Gamut.

Musical notation for the Gamut exercise in G major, showing a scale with fingerings 1-2-3-4-2-1-3-2-3 and a dotted line indicating a specific fret range.

Cadence.

Musical notation for the Cadence exercise, featuring chords with fingerings 4, 3, and 4.

Exercise.

Musical notation for the Exercise section, showing a melodic line with fingerings and a dotted line.

Continuation of the Exercise section, showing a melodic line with fingerings and a dotted line.

Prelude.

Musical notation for the first part of the Prelude, featuring a rhythmic pattern with fingerings 4, 3, 2, 1, 2, 3, 1, 2, 3.

Musical notation for the second part of the Prelude, featuring a rhythmic pattern with fingerings 4, 3, 2, 1, 2, 3, 1, 2, 3.

Andantino.

Musical notation for the first part of the Andantino section, marked 'p' and '7', with fingerings 1, 2, 3, 4.

Musical notation for the second part of the Andantino section, with fingerings 1, 2, 3, 4.

Musical notation for the third part of the Andantino section, with fingerings 1, 2, 3, 4.

Fin

Waltz.

f

mf

f

Fin.

D. C.

Gallop.

f

f

Fin.

D. C.

Key of D Major.

En Ton de Ré Majeur.

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

Pour faciliter le doigté dans la Gamme du *Do* de Ré majeur, il faut avancer la main gauche à la deuxième touche.

Gamut.

Cadence.

Exercise.

Prelude.

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 in the next string.

Lorsqu'on trouve deux notes ensemble qui toutes deux se doignent sur la même corde, on fait la plus haute à sa place ordinaire, et la plus basse en la doigte sur la corde suivante.

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

On fait le Re sur la 2me corde, et le Si sur la 3me corde à la 4me case.

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

On fait le Sol sur la chanterelle, et le Mi sur la 2me corde à la 5me case.

Key of A Major.

En Ton de La Majeur.

Gamut.

Musical notation for the Gamut exercise in A major, showing a scale with fingerings 2 4 2 4 1 2 1 2 1 3 4 and a final cadence with fingerings 2 1 4.

Cadence.

Musical notation for the Cadence exercise, featuring chords and a "Small barrer." instruction.

Exercise.

Musical notation for the Exercise section, including a scale with fingerings 2 4 2 4 1 2 and a "Petit barré." instruction.

Continuation of the Exercise section with a "barrer." instruction.

Prelude.

Musical notation for the Prelude section, featuring a 6/8 time signature and various chordal patterns.

Continuation of the Prelude section with more chordal patterns.

Waltz.

Musical notation for the Waltz section, featuring a 3/4 time signature and a "S" marking.

Continuation of the Waltz section with a "3" marking.

Continuation of the Waltz section with a "1 4" marking.

Final section of the Waltz, ending with "Fin." and a double bar line.

This musical score is for guitar and consists of several systems of staves. The first system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a melodic line with various fingerings (1, 2, 3, 4) and a bass line with chords and a 'D.C.' (Da Capo) instruction. The second system is labeled 'March' and has a common time signature (C). The third system continues the melodic and bass lines. The fourth system is labeled 'Allegretto' and has a 4/4 time signature, starting with a mezzo-forte (*mf*) dynamic. The fifth system includes a forte (*f*) dynamic. The sixth system continues with a mezzo-forte (*mf*) dynamic. The seventh system includes a piano (*p*) dynamic and a *dim.* (diminuendo) instruction. The eighth system concludes with a *dim.* instruction and a final chord. The score is filled with detailed notation, including fingerings, slurs, and dynamic markings.

Key of E Major.

En Ton de Mi Majeur.

Gamut.

Cadence

Exercise.

Prelude.

Andantino.

D. C.

Rondo.
Allegretto.
mf

Waltz.

continue.
suivez.
mf
D. C.

Key of F Major.

En Ton de Fa Majeur.

Gamut.

Cadence.

Exercise.

Prelude.

Waltz.

Key of A Minor.

En Ton de La Mineur.

Caput.

Musical notation for the Caput exercise in A minor, 2/4 time. The melody is written on a treble clef staff. Fingerings are indicated by numbers 1-4 above the notes. The piece ends with a double bar line.

Cadence.

Musical notation for the Cadence exercise in A minor, 2/4 time. It consists of four measures of chords and single notes, ending with a double bar line.

Exercise.

Musical notation for the first exercise in A minor, 2/4 time. It consists of four measures of eighth notes, ending with a double bar line.

Musical notation for the second exercise in A minor, 2/4 time. It consists of four measures of eighth notes, ending with a double bar line.

Prelude.

Musical notation for the first prelude in A minor, 2/4 time. It consists of four measures of eighth notes, starting with a forte (f) dynamic, ending with a double bar line.

Musical notation for the second prelude in A minor, 2/4 time. It consists of four measures of eighth notes, ending with a double bar line.

Musical notation for the third prelude in A minor, 2/4 time. It consists of four measures of eighth notes, ending with a double bar line.

Andante.

Musical notation for the first andante in A minor, 2/4 time. It consists of four measures of quarter notes, starting with a piano (p) dynamic and ending with a mezzo-forte (mf) dynamic.

Musical notation for the second andante in A minor, 2/4 time. It consists of four measures of quarter notes, ending with a double bar line.

Three staves of musical notation. The first staff contains a melodic line with eighth and sixteenth notes, including a sharp sign. The second and third staves contain chordal accompaniment with various chord symbols and dynamic markings such as *pp* and *Dim.*

Waltz. *mf*

Two staves of musical notation. The first staff is labeled "Waltz." and begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The dynamic marking *mf* is present. The second staff continues the accompaniment.

Two staves of musical notation. The first staff includes a repeat sign. The second staff features a dynamic marking of *f* and the instruction "continue. suivez." written above the staff.

Two staves of musical notation. The first staff contains a melodic line, and the second staff contains a sequence of chords, some with fingerings indicated by numbers 1, 2, 3, 4.

Two staves of musical notation. The first staff has a dynamic marking of *mf*. The second staff continues the accompaniment with various chordal textures.

Two staves of musical notation. The first staff ends with a double bar line and the word "Fin.". The second staff begins a section labeled "MAJOR." with a dynamic marking of *p* and the word "Majeur." written below.

Two staves of musical notation. The first staff has a "cresc." marking. The second staff includes dynamic markings of *mf* and *p*, along with fingerings.

Two staves of musical notation. The first staff includes a dynamic marking of *f*. The second staff concludes the piece with a final chord and the instruction "1. C." at the bottom right.

Key of E Minor.

En ton de Mi Mineur.

Gamut.

Cadence.

Exercise.

Prelude.

Allegretto.

Key of D Minor.

En Ton de Ré Mineur.

Gamut.

Musical staff for Gamut, showing a scale with fingerings (2, 3, 2, 2, 3, 1) and a dotted line indicating a continuation of the scale.

Cadence.

Musical staff for Cadence, featuring a series of chords with fingerings (2, 3, 2, 4, 2) and a final chord.

Exercise.

Musical staff for Exercise, showing a scale with fingerings (2, 3, 2, 2, 3, 1) and a dotted line indicating a continuation.

Musical staff for Exercise, showing a scale with fingerings (2, 3, 2, 2, 3, 1) and a dotted line indicating a continuation.

Prelude.

Musical staff for Prelude, showing a scale with fingerings (2, 4, 1, 2, 3, 1) and a dotted line indicating a continuation.

Musical staff for Prelude, showing a scale with fingerings (2, 4, 1, 2, 3, 1) and a dotted line indicating a continuation.

Waltz.

Musical staff for Waltz, showing a scale with fingerings (2, 4, 1, 2, 3, 1) and a dotted line indicating a continuation.

Musical staff for Waltz, showing a scale with fingerings (2, 4, 1, 2, 3, 1) and a dotted line indicating a continuation.

Musical staff for Waltz, showing a scale with fingerings (2, 4, 1, 2, 3, 1) and a dotted line indicating a continuation.

Musical staff for Waltz, showing a scale with fingerings (2, 4, 1, 2, 3, 1) and a dotted line indicating a continuation.

Musical staff for Waltz, showing a scale with fingerings (2, 4, 1, 2, 3, 1) and a dotted line indicating a continuation.

Guitar music almost always requires several parts, which increases the difficulty of execution, unless the pupil has already acquired the habit of moving each finger of the left hand, separately and independently. The following 22 exercises are very useful in obtaining this object. Each of them should be repeated five or six times.

Whilst the pupil is practising these exercises, he may at the same time apply himself to the first twelve little pieces of the third part, and afterwards to the exercises of the second part.

La musique de Guitare exige presque toujours plusieurs parties, qui présentent des difficultés d'exécution, lorsqu'on n'a pas acquis à l'avance, l'habitude de diriger chaque doigt de la main gauche, par une impulsion, indépendante des autres doigts.

Les 22 exercices suivans sont très convénables pour arriver à ce but. Chacun de ces exercices doit être répété cinq ou six fois de suite. L'élève pourra, tout en travaillant ces exercices, entreprendre d'étudier les douze premiers petits morceaux de la troisième partie; et pourra suivre ensuite les exercices de la seconde partie.

Continue with the same fingers of the right hand.

Suivez avec les mêmes doigts de la main droite.

The image displays ten numbered guitar exercises, each on a single staff. The exercises are arranged in two columns. Exercises 1, 3, 5, and 7 are on the left column, while exercises 2, 4, 6, 8, 9, and 10 are on the right column. Each exercise is written in treble clef with a common time signature (C). The exercises consist of rhythmic patterns of eighth and sixteenth notes, often with fingerings (1-4) and accents. Exercises 1, 3, 5, and 7 include 'x' marks on the staff to indicate muted notes. Exercises 8, 9, and 10 include 'p' markings for piano dynamics. The exercises are arranged in two columns: No. 1-5 on the left and No. 6-10 on the right.

CARCASSI'S INSTRUCTIONS FOR THE GUITAR.

In G.
En Sol.

No. 11.

No. 12.

No. 13.

No. 14.

In D.
En Ré.

No. 15.

No. 16.

No. 17.

No. 18.

In A.
En La.

No. 19.

No. 20.

No. 21.

No. 22.

SECOND PART.


SECONDE PARTIE.

Of the Slur.

Two or more Notes played successively, of which only the first is made to vibrate by the right hand, and the others by the mere pressure of the fingers of the left hand, are called slurred notes.

Slurs are performed both in rising and in descending. To execute slurs of two notes, in rising the lower note is to be played, and the finger of the left hand descends like a hammer and with a good deal of force upon the higher note, which must sound from the mere impulse of this finger.

In descending, the higher note is played, and drawing the finger which pressed it, a little to one side, so as to touch the string a little, the lower note is made to sound. If the latter note is not on an open string, it must be prepared before the higher note is made to vibrate.


The slur is indicated by this sign  placed over the notes which are to be slurred.

Des notes coulées et liées.

On appelle notes coulées deux ou plusieurs notes faites successivement, dont la première seulement est mise en vibration par la main droite, et les autres par la seule pression des doigts de la main gauche.

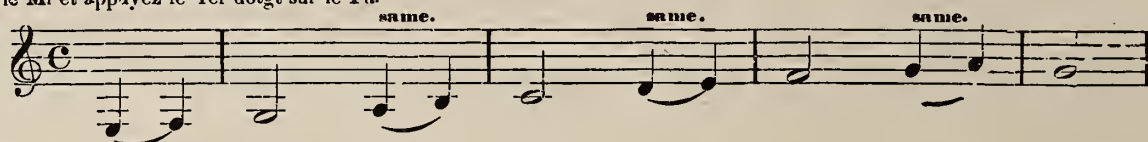
Les coulées se font en montant et en descendant. Pour exécuter des coulées de deux notes en montant, on pince la note grave, et on laisse tomber le doigt de la main gauche, en forme de marteau, et avec assez de force, sur la note aigüe, qui doit résonner par la seule impulsion de ce doigt.

En descendant on pince la note aigüe, et en retirant le doigt qui la comprimait, un peu de côté, de manière à pincer un peu la corde, on fait résonner la note grave. Si cette note ne se fait pas à vide, il faut qu'elle soit préparée avant que la note aigüe soit mise en vibration.

Le coule est indiqué par ce signe  placé sur les notes qu'on doit couler.

SLURS OF TWO NOTES RISING AND DESCENDING.

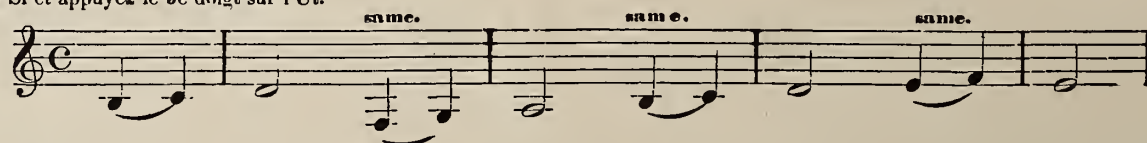
Play the E and place the first finger on F.
Pincez le Mi et appuyez le 1er doigt sur le Fa.



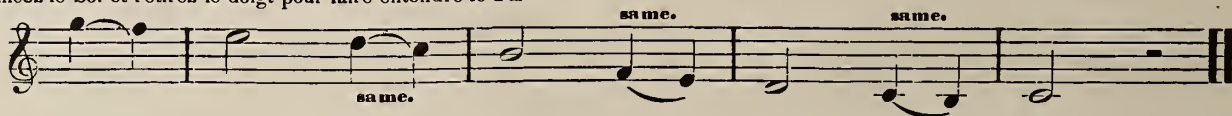
Play the F and draw back the finger to sound the E.
Pincez le Fa et retirez le doigt pour faire entendre le Mi.



Play the B and place the 3d finger on C.
Pincez le Si et appuyez le 3e doigt sur l'Ut.



Play the G and draw back the finger to sound the F.
Pincez le Sol et retirez le doigt pour faire entendre le Fa.



There are also slurs of two notes, in descending, on two different strings, which are called "Vibration Slurs." To perform them, play the higher note, which in this case is almost always open, then strike hard with the finger of the left hand the note which is to be slurred, and which will be sounded by the mere impulse of the finger

On fait aussi des coulées de deux notes, en descendant, sur deux cordes différentes, qu'on appelle coulées par vibration. Pour les exécuter on pince la note aigüe, qui dans ce cas, est presque toujours à vide, puis l'on frappe fortement avec le doigt de la main gauche la note devant être coulée, et qui résonnera par la seule impulsion de ce doigt.

In rising the effect of the slur is also produced by sliding the thumb of the right hand from one string to the other; in this case the first note must be struck rather hard and the thumb slide with delicacy over the next string.

En montant on produit aussi l'effet du coulé en glissant le pouce de la main droite d'une corde à l'autre; dans ce cas il faut attaquer la première note un peu fort et glisser le pouce avec délicatesse sur la corde voisine

Play the E and strike the 3d finger on D.
Pincez le Mi et frappez le 3e doigt sur le Ré.

same. same. same.

Vibration.

Slide the thumb.
Glissez le pouce.

same. same. Vibration. same.

Exercise. *mf*

Allegretto.
non troppo.

Slurs of three or four notes are made in the same manner as those of two notes, by setting the first note in vibration with the right hand, and laying on or withdrawing, according as the slur is ascending or descending, as many fingers of the left hand as there are notes to be slurred.

Les coulées de trois ou quatre notes se font par le même moyen que ceux de deux notes, en mettant en vibration la première note avec la main droite, et en appuyant, ou en retirant successivement, selon que le coulé est ascendant ou descendant, autant de doigts de la main gauche qu'il y a de notes à couler. Et descendant il faut toujours préparer les notes qu'on doit couler excepté celles qui se font à vide.

Slurs of Three Notes.

Sharp the Mi, and then place successively the first finger upon the Fa, and the third on the Sol.

Coulés De Trois Notes

Pincez le Mi et appuyez successivement le 1er. doigt sur le Fa et le 3e sur le Sol.

Example.

Sharp the Sol, and successively remove the fingers to produce the Fa and the Mi.

Pincez le Sol et retirez successivement les doigts pour faire le Fa et le Mi.

Slurs of Four Notes.

Coulés De Quatre Notes.

Example.

Scales, too, may be executed in slurred notes, ascending or descending, by a mere sliding of the thumb.

On peut aussi exécuter des gammes en notes coulées, tant en montant qu'en descendant, d'un seul trait.

In this scale you set the open string to vibrating, with the thumb, letting it slide from string to string.

Dans cette gamme, on met la corde à vide en vibration avec le pouce en le glissant de corde en corde.

Example.

In this last you sharp the first note, and slur all the rest.


Dans celle-ci on pince la 1re. note et l'on coule tout le reste

Double notes also may be slurred, but only two by two.

On coule aussi les doubles notes; mais seulement de deux en deux.

Example.


The Slide.

The Slide is performed by one finger of the left hand, which slides along the neck in passing over all the frets from the 1st to the 2d note, after having struck with the right hand the first of the two notes. The slide produces a good effect on the guitar, because it imitates the sound of the voice. It is indicated by this sign 

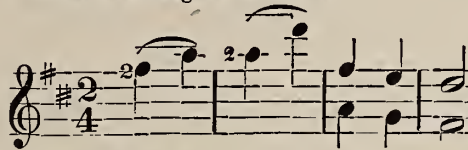
Du son Glissé ou Porté.

Le son glissé ou porté, s'exécute par un seul doigt de la main gauche, qui glisse le long du manche en passant sur toutes les touches de la première à la deuxième note, après avoir attaqué la première des deux notes avec la main droite.

Le glissé produit un bon effet sur la Guitare, parcequ'il imite le son porté de la voix.

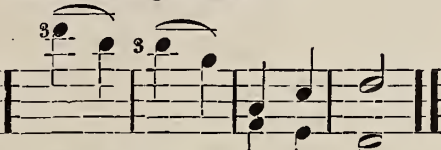
Il s'indique par ce signe 

Slide the 2d finger from F to A.



Glissez le 2e doigt du Fa au La.

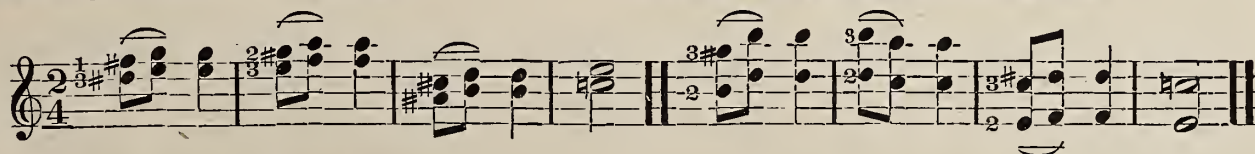
Slide the 3d finger from D to B.



Glissez le 3e doigt du Ré au Si.

Slides are also performed in double notes.

On fait aussi des glissés en doubles notes.



Small Notes or Appoggiatura.

This name is given to a small note, which sometimes is of half the value of the note which it precedes. In this case it is the long Appoggiatura, and when it has but a very short duration it is called the short Appoggiatura.

To distinguish the short from the long Appoggiatura, the former is crossed at the end. The small notes are played the same as slurs, giving an impulse to the small note with the right hand, and making the principal note sound with the finger of the left hand.

When a common note, preceded by a small note, is accompanied by one or more parts, the small note must be played with the accompanying parts, and the principal note be slurred immediately.

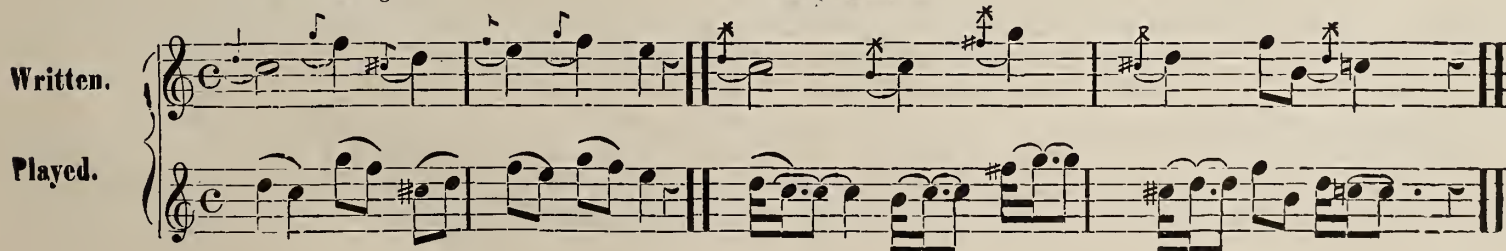
Des petites notes ou Appoggiatures.

On donne ce nom à une petite note qui souvent prend la moitié de la valeur de la note qu'elle précède. Dans ce cas, c'est l'appoggiature longue, et quand elle n'a qu'une très courte durée, on l'appelle appoggiature brève.

Pour distinguer l'appoggiature brève de la longue, on l'écrit par une croche coupée d'une ligne transversale. Les petites notes s'exécutent comme les coulées en donnant l'impulsion de la main droite à la petite note, et en faisant résonner la note principale avec le doigt de la main gauche. Lorsqu'une note ordinaire, précédée d'une petite note, est accompagnée d'une ou plusieurs parties, il faut pincer la petite note avec les parties d'accompagnement et couler immédiatement la note principale.

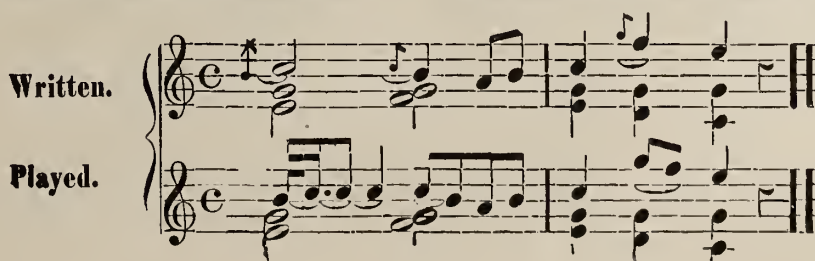
Long small notes.
Petites notes longues.

Short small notes.
Petites notes brèves.



Small notes to be played with the notes of Accompaniment.

Petites notes frappant avec des notes d'accompagnement.



Double Small Notes, or Appoggiaturas.

Two Appoggiaturas are executed in the same manner as two principal notes slurred; only with more rapidity, since the latter receive their full value, whereas the small notes borrow somewhat from the duration of the principal notes.

Petites Notes Doubles.

Les petites notes doubles s'exécutent par le même moyen que les coulées de deux notes: mais avec plus de vitesse parcequ'elles donnent aux notes coulées toute la valeur qu'elles représentent tandis que les petites notes ne s'exécutent qu'aux dépens de la valeur des notes principales.

Indication.



Execution.



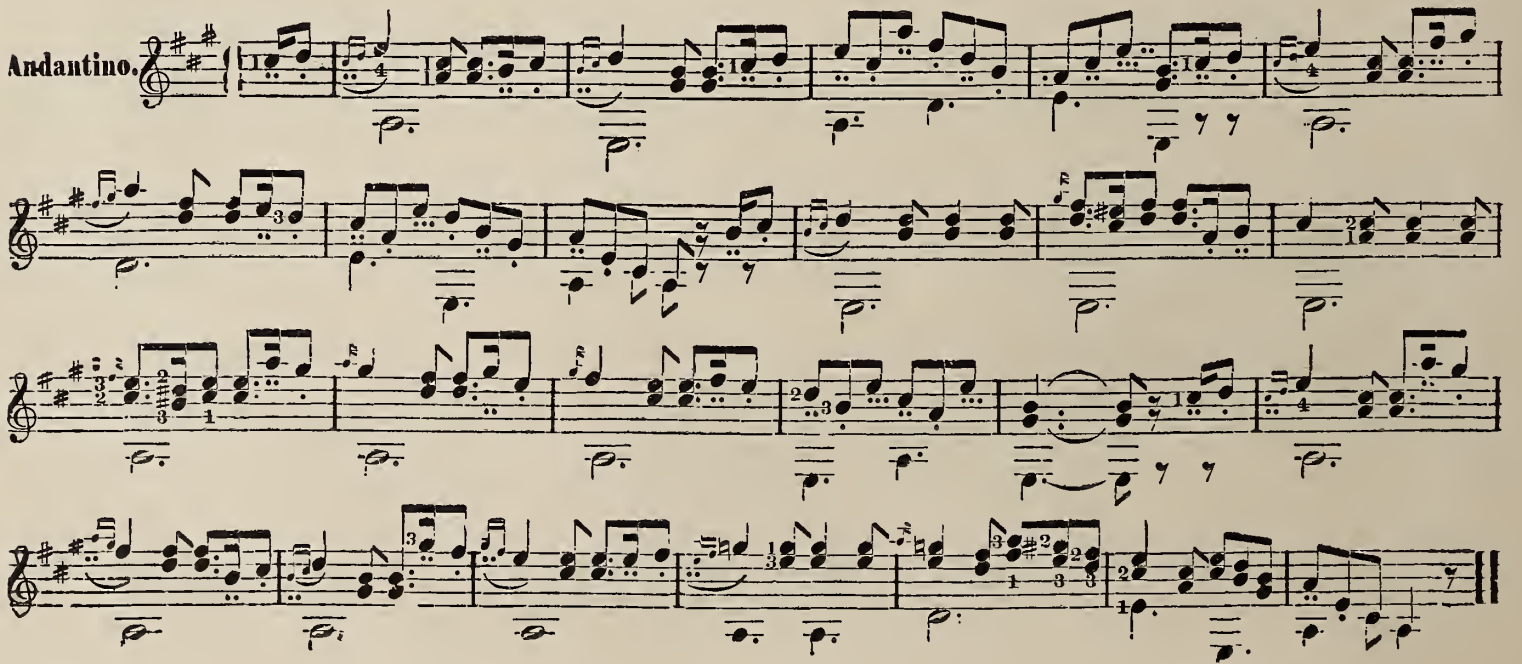
SHORT PIECES FOR THE PRACTICE OF APPOGGIATURAS.

PETITS MORCEAUX POUR EXERCER LES PETITES NOTES.

Moderato



Andantino.



CARCASSI'S INSTRUCTIONS FOR THE GUITAR.

Of the Gruppetto.

This is the name of a group of appoggiatura notes, composed of the principal note and its auxiliary note immediately above and below. It is indicated and performed in three ways:

1. By beginning with the principal note, A (♩ ~.)
2. By beginning with the auxiliary above, B (♩ ~.)
3. By beginning with the auxiliary below, C (♩ ~.)

This is called inverted in most treatises, and indicated (♩.)

Du Grouppetto.

On nomme ainsi un groupe de petites notes composé de la note principale et de l'auxiliaire supérieure et inférieure. Il est indiqué et s'exécute de trois manières:

- 1o. En commençant par la note principale avec une petite note, A (♩ ~.)
- 2o. Par l'auxiliaire supérieure, B (♩ ~.)
- 3o. Par l'auxiliaire inférieure, C (♩ ~.)

EXAMPLE.

Indication.

Gruppetto beginning with the principal note. Gruppetto commençant par la note principale.

With the note above. Par l'auxiliaire supérieure.

With the note below. Par l'auxiliaire inférieure.

Execution.

If a little note of the gruppetto is to be altered by a Sharp or Flat, it is thus indicated for the auxiliary above, (♭) and thus or the auxiliary below, (♯).

Si une petite note du grouppetto devait être altérée par un dièse ou bémol, on l'indique ainsi pour l'auxiliaire supérieure (♭) et pour l'auxiliaire inférieure, (♯).

Indication.

With the upper auxiliary altered. Avec l'auxiliaire supérieure altérée.

With the lower auxiliary altered. Avec l'auxiliaire inférieure altérée.

Execution.

When the Gruppetto stands between two principal notes, it is always commenced with the upper auxiliary.

Quand le grouppetto se trouve placé entre deux notes on commence toujours par l'auxiliaire supérieure.

Indication.

Execution.

Of the Trill.

The Trill is where a note alternates, for a longer or shorter time, according to its value, and very rapidly, with the note which is a tone or half a tone above it, and which is termed the auxiliary note. The Trill should generally begin and end with the principal note. Every Trill should have a termination; this termination consists of the tone or semitone below, followed by the principal note. (See following Examples.)

On the Guitar the Trill is made in three ways:

1. By snapping the first note, and slurring the rest of the Trill.
2. By snapping the principal, and slurring the auxiliary note.
3. By taking the two notes upon two different strings with the left hand, and snapping them with two or three fingers.

Du Trille ou Cadence.

Le Trille est une note qui selon sa valeur, alterne plus ou moins longtems, et très vite, avec une autre note qui se trouve un ton, ou un demi-ton plus haut, et qu'on nomme note auxiliaire. Le trille doit généralement commencer par la note principale, et finir avec elle. Chaque trille doit recevoir une terminaison; cette terminaison consiste dans un ton ou demi-ton inférieur suivi de la note principale. (Voyez les exemples suivans.)

Sur la Guitare on fait le trille de trois manières:

- 1o. En pinçant la première note et en coulant le reste du trille.
- 2o. En pinçant la note principale et en coulant la note auxiliaire.
- 3o. En préparant les deux notes sur deux cordes différentes avec la main gauche, et en les pinçant avec deux ou trois doigts.

Indication. 1st manner.
1re manière. 2d manner.
2me manière.

Execution. Termination.
Terminaison. id.

Indication. 3d Manner.
3me Manière. Just so with an accompaniment.
De la même manière avec une partie }
tr d'accompagnement. }

Execution. Fingering of the Right hand.
On le doigte avec la main droite. id.

When the short duration of the note on which the Trill is made, or when the following note prevents a termination, it is no longer a Trill, but merely a note trilled.

Lorsque la courte durée de la note sur laquelle on fait le trille, ou la note suivante empêche de faire une terminaison, ce n'est plus alors un trille, mais simplement une note trillée.

Indication. Usually written.
Signes usités.

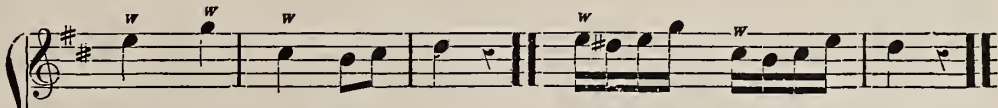
Execution.

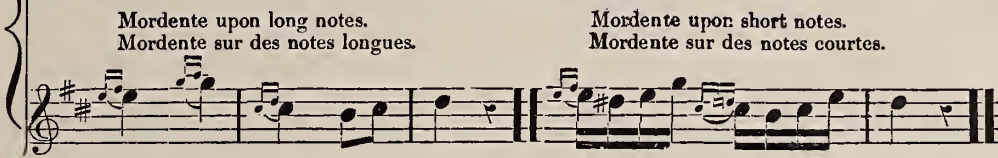
Of the Mordente.

This ornament is a fragment of a Trill. It is made upon long and short notes; but has a particularly fine effect upon the latter; it is indicated by the sign. *w*

Du Mordente.

Cet ornement est un fragment du trille. Il se fait sur des notes longues et courtes: il est surtout d'un bel effet sur ces dernières; on l'indique par ce signe. *w*

Indication. 

Execution. 

Mordente upon long notes.
Mordente sur des notes longues.

Mordente upon short notes.
Mordente sur des notes courtes.

Andantino. 

Muffled Tones.

To damp or smother the sounds, you have only to place the fingers of the right hand upon the strings just snapped, after allowing them to vibrate during their written value, (which is here a sixteenth.)

Chords of five or six notes are sharpened by laying the palm of the right hand upon all the strings, near the rosette.

Sons Étouffés.

Pour étouffer les sons, il suffit de poser les doigts de la main droite sur les cordes qu'ils viennent de pincer, après les avoir laissé vibrer pendant la valeur qu'elles représentent qui est d'un seizième.

Les accords de cinq ou six notes s'étouffent en posant la paume de la main droite sur toutes les cordes, près de la rosette.

Sostenuto. 

Thumbs.
Pouce.

mf

p

Dimin.

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.

The study of the Gamut, of the exercises and the following pieces, in those different positions, will be sufficient for this purpose.

GAMUT IN THE FOURTH POSITION.

| | | | | | |
|---------------------------|--------------|--------------|-------------|-------------|--------------|
| 6th String. 6me Corde. | 5th. 5me. | 4th. 4me. | 3d. 3me. | 2d. 2me. | 1st. 1re. |
|---------------------------|--------------|--------------|-------------|-------------|--------------|

Positions.

Il y a douze positions sur le manche de la Guitare ; parmi ce nombre il y en a cinq qu' on nomme positions principales, parcequ'elles sont les plus usitées, et que leur connaissance suffit pour donner l'intelligence des autres.

Ces positions sont : la 1re, 4me, 5me, 7me et 9me.

L'étude des gammes, exercices, et morceaux suivants, à ces différentes positions, suffira pour arriver à ce résultat.

GAMME À LA QUATRIÈME POSITION,

Exercise.

Waltz.

4th Pos.

mf

Gamut in the Fifth Position.

Gamme À La Cinquième Position.

6th String.
6me Corde.

5th.
5me.

4th.
4me.

3d.
3me.

2d.
2me.

1st.
1re.

Exercise.

Prelude.

3d Pos. 1st Pos.

Andantino mosso.

5th Pos.

Gamut in the Seventh Position.

Gamme à la Septième Position.

6th String.
6me. Corde.

5th.
5me.

4th.
4me.

3d.
3me.

2d.
2me.

1st.
1re.

Musical notation for the Gamut in the Seventh Position, showing a scale on a single staff with fingerings 1-2-4, 1-3-4, 1-3-4, 1-3-4, 1-2-4, 1-2-4.

Exercise.

Musical notation for the Exercise, consisting of two staves of music in G major, featuring eighth and sixteenth note patterns.

Prelude.

Musical notation for the Prelude, consisting of two staves of music in G major, featuring chords and arpeggios.

1st. Pos.

Musical notation for the 1st Position section of the Prelude, showing a sequence of chords.

7th Pos.

Musical notation for the 7th Position section of the Prelude, showing a sequence of chords.

Allegretto.

Musical notation for the Allegretto section, consisting of multiple staves of music in G major, featuring eighth and sixteenth note patterns, a "FINE." marking, and a "f" dynamic marking.

Gamut in the ninth Position.

Gamme à la neuvième Position.

Musical notation for the Gamut in the ninth position, showing a scale with fingerings: 1 2 4, 1 3 4, 1 3 4, 1 3, 1 2 4, 1 2 4.

Exercise. Musical notation for an exercise piece in the ninth position.

Musical notation for the exercise piece, showing a melodic line with a final cadence.

9th Pos..... 7th Pos..... 4th Pos.....

Prelude. Musical notation for a prelude piece, starting with a forte (*f*) dynamic and including fingerings like 2 1 2, 1, 0, 1 1 1, and 2 1 2 4.

Musical notation for the prelude piece, showing a melodic line with various fingerings.

Allegretto. Musical notation for an allegretto piece, starting with a piano-forte (*pf*) dynamic and including the marking "9th Pos." and a 6/8 time signature.

Musical notation for the allegretto piece, showing a melodic line with various fingerings and dynamics like *f* and *p*.

Musical notation for the allegretto piece, showing a melodic line with various fingerings and dynamics like *p*.

Musical notation for the allegretto piece, showing a melodic line with various fingerings and dynamics like *p*.

Musical notation for the allegretto piece, showing a melodic line with various fingerings and dynamics like *p*.

Musical notation for the allegretto piece, showing a melodic line with various fingerings and dynamics like *p*.

Musical notation for the allegretto piece, showing a melodic line with various fingerings and dynamics like *f*.

There are cases where we profit by a note played upon an open string, to pass with greater facility from one position to another, this note is indicated by a (o) which is placed over a note

Il y a des cas où l'on profite d'une note exécutée sur une corde à vide pour passer plus facilement d'une position à l'autre, cette note est indiquée par un (o) que l'on place sur la note même.

Example.

Sometimes the first finger is drawn back one fret, without the position of the hand being altered on that account.

Quelquefois, dans une position, le 1er doigt recule en arrière d'une touche sans que pour cela, la main quitte cette position.

Example.

The four following pieces are written so that the pupil may go through the different positions.

Les quatre morceaux suivans sont écrits pour apprendre à parcourir les différentes positions.

Allegretto.

Waltz.

9th Pos.

p

5th Pos.

mf

2d Pos.

Bar.

9th Pos.

f

1st Pos.

Barré.

4th Pos.

p

1st Pos.

4th Pos.

ff

mf

p

9th Pos.

5th Pos.

2d Pos.

Bar.

9th Pos.

1st Pos.

2d Pos.

p

Detailed description: This musical score is for a waltz in D major, 3/8 time. It consists of ten staves of music. The first staff is marked 'Waltz.' and '9th Pos.' with a dynamic of *p*. The second staff features '5th Pos.' and '2d Pos.' with a dynamic of *mf*. The third staff includes a 'Bar.' (barre) and '9th Pos.' with a dynamic of *f*. The fourth staff shows '1st Pos.' and 'Barré.' with a dynamic of *p*. The fifth staff has '1st Pos.' and '4th Pos.' with dynamics of *ff*, *mf*, and *p*. The sixth staff is labeled '9th Pos.'. The seventh staff shows '5th Pos.' and '2d Pos.'. The eighth staff includes a 'Bar.' and '9th Pos.'. The ninth staff has '1st Pos.' and '2d Pos.' with a dynamic of *p*. The score includes various guitar techniques such as barre, trills, and position changes, indicated by fingerings and dynamic markings.

First musical staff with treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a sequence of eighth and sixteenth notes with slurs and accents.

7th Pos.

Second musical staff, continuing the piece. It includes a double bar line and a dynamic marking of *f* (forte) with a '2' below it.

9th Pos.

Third musical staff, featuring a 'Bar' section with fingerings '1 2' and '1'. It also includes a dynamic marking of *p* (piano) and a '7' below the staff.

2d Pos.

Fourth musical staff, continuing the melodic line with various articulations.

7th Pos.

Fifth musical staff, featuring a '9th Pos.' label and a '7' below the staff.

9th Pos.

Sixth musical staff, including a '5th Pos.' label and a '2d Pos.' label. It features complex fingerings such as '1 2 3 4' and '1 2 3'.

5th Pos.

2d Pos.

Seventh musical staff, including a '9th Pos.' label and a '7' below the staff.

9th Pos.

Eighth musical staff, including a '1st Pos.' label and a dynamic marking of *Dolce* (dolce).

1st Pos.

Minor.

Dolce.

Ninth musical staff, concluding the piece with various note values and slurs.

1e Pos.

Dolce.

9th Pos.....

MAJOR. 9th Pos.....

p.

5th Pos..... 2d Pos.....

9th Pos.....

1st Pos.....

9th Pos. Ecart.

2d Pos.

2th Pos. 2d Pos. 9th Pos..... 7th Pos.. 2d Pos.

3

7

Musical notation for a guitar exercise in treble clef. It consists of several measures with various fingerings (1, 2, 3) and a 'D.C.' marking at the end.

Gamut in Octaves.

Gamme en Octaves.

Musical notation for 'Gamut in Octaves' and 'Gamme en Octaves' exercises. It shows ascending and descending scales with fingerings (1, 2, 3, 4) and a 'D.C.' marking at the end.

Exercise.

Musical notation for an exercise in treble clef, featuring sixteenth-note patterns and fingerings (1, 2, 3, 4).

Musical notation for an exercise in treble clef, featuring sixteenth-note patterns and fingerings (1, 2, 3, 4).

Musical notation for an exercise in treble clef, featuring sixteenth-note patterns and fingerings (1, 2, 3, 4).

Scale in Tenths.

Gamme en Dixièmes.

Musical notation for 'Scale in Tenths' and 'Gamme en Dixièmes' exercises. It shows scales with intervals of a tenth and fingerings (1, 2, 3, 4).

Exercise.

Musical notation for an exercise in treble clef, featuring sixteenth-note patterns and fingerings (1, 2, 3, 4).

Musical notation for an exercise in treble clef, featuring sixteenth-note patterns and fingerings (1, 2, 3, 4).

Study. *ANDANTINO.* *pf*

mf

Study.

Moderato.

Study.

Andante.

Study.

Pf

9th Pos

sf

Dim.

Pf

sf

In passages of thirds, sixths, and tenths, sometimes we find an accompanying part which rests upon a single continuous note, and which is put in to produce an effect peculiar to the guitar. This part should always be executed upon an open string, even if the other parts are higher; in which case they should be taken upon strings below the open string.

On trouve quelquefois, avec des passages en tierces, sixtes et dixièmes, une autre partie continue d'accompagnement qui devient supérieure ou intermédiaire pour produire des effets particuliers à la Guitare. Cette partie doit toujours être exécutée sur une corde à vide quand même les autres parties seraient plus aiguës; dans ce dernier cas, on les doigte sur les cordes immédiatement inférieures à la corde à vide.

EXAMPLE.

EXEMPLE.

Thirds.
Tierces.

Sixths.
Sixtes.

Tenths.
Dixièmes.

Study.
Étude.

Scales, Cadences, Exercises, and Preludes,

Gammes, Cadences, Exercices et Préludes,

in the Major and Minor Keys, which have not been presented in the First Part.

dans les tons majeurs et mineurs qui n'ont point été présentés dans la première Partie.

Key of B Minor.

Ton de Si Mineur.

Scale.

Cadence.

Exercise.

Prelude.

Key of F # Minor.

Ton de Fa # Mineur.

Scale.

Cadence.

Exercise.

Prelude.

Key of C # Mineur.

Ton d'Ut # Mineur.

Scale.

Cadence.

Exercise.

Prelude.

Prelude.

Prelude.

Gamut in B Major.

Ton de Si Majeur.

Gamut. 1st Pos. 4th Pos. 1st Pos.

Cadence. 2d Pos. 1st Pos. 2d Pos.

Exercise. 1st Pos. 4th Pos.

1st Pos.

Prelude. 2d Pos. 3d Pos. 1st Pos.

2d Pos. gr. barré. 1st Pos. 4th Pos. petit barré.

1st Pos. 2d Pos. 1st Pos.

G Sharp Minor.

Ton de Sol # Mineur.

Gamut. 4th Pos. gr. barré. 1st Pos. 4th Pos.

Cadence. 4th Pos. gr. barré. 1st Pos. 4th Pos.

1st Pos.

Exercise.

4th Pos. petit barré.

Prelude.

4th Pos. petit Barré. 1st Pos. 4th Pos. gr. barré.

4th Pos. gr. Barré.

Key of F# Major.

Ton d Fa # Majeur.

Serving also for that of Gb Major, with six flats.

| Servant aussi pour celui de Sol bémol majeur avec six Bémols

1st Pos.

Camut.

2d Pos. 4th Pos. 2d Pos. gr. Barré.

Cadence.

1st Pos.

Exercise.

gr. Barré.

Prelude.

2d Pos. petit barré. 4th Pos. gr: barré.

2d Pos. petit barré 1 Pos.

4th Pos. gr: barré. 6th Pos. 4th Pos. 2d Pos. petit barré. 4th Pos. gr: barré. 2d Pos.

Key of D# Minor.

Ton De Ré# Mineur.

Gamut.

Cadence.

Exercise.

1st Pos. 4th Pos.

Prelude.

3d Pos. 1st Pos. 3d Pos. 2d Pos.

4th Pos. petit barré. 1st Pos. 2d Pos.

1st Pos. gr: barré. 4th Pos. gr: barré. 1st Pos. 4th Pos.

Key of Bb Major.

Ton de Sib Majeur.

Gamut. 1st Pos. 1 3 4 1st Pos.

Cadence. 1st Pos. gr: barré.

Exc. cise. 1st Pos.

Prelude. 1st Pos. 3d Pos. gr: barré. 1st Pos. 6th Pos. gr: barré.

Key of G Minor.

Ton De Sol Mineur.

Gamut.

Cadence. 3d Pos. gr: barré. 2d Pos. 3d Pos.

Exercise. 1st Pos. gr: barré.

Prelude. 3d Pos. petit Barré. gr. Barré. 1st Pos.

3d Pos. 2d Pos. 1st Pos. 3d Pos. 1st Pos.

Key of Eb Major.

Ton de Mi b Majeur.

Gamut. 3d Pos.

Cadence. 3d Pos. 4th Pos. 3d Pos. 1st Pos. 3d Pos.

Exercise. 1st Pos.

Prelude. 3d Pos. 1st Pos. 3d Pos.

1st Pos. gr. Barré. 3d Pos. petit Barré. 1st Pos. 3d Pos.

Key of C Minor.

Ton D'ut Mineur.

Gamut.

Cadence. 3d Pos. 1st Pos. 3d Pos

Exercise. 1st Pos.

Prelude. 3d Pos. 1st Pos. petit Barré. 3d Pos.

1st Pos. petit Barré. 3d Pos. gr. Barré.

Key of Ab Major.

Ton de lab Majeur.

Gamut. 1st Pos.

Cadence. 4th Pos. 1st Pos. 4th Pos.

Exercise. 1st Pos.

4th Pos. pet: barré. 6th. Pos. gr: barré. 4th. Pos. 3^e. Pos. 4th. Pos.

1st. Pos. gr: barré. 4th. Pos. pet: barré. 6th. Pos. 4th. Pos.

Key of F Minor.

Ton De Fa Mineur.

Gamut. 1st. Pos.

Cadence. 1st. Pos.

Exercise. 1st. Pos.

Prelude. petit barré. 4th. Pos. gr: barre. 1st. Pos.

Key of Db Major.

Ton De Réb Majeur.

Serving also for that of C# Major, with seven sharp.

Servant aussi pour celui d'Ut # majeur avec sept dièses.

Gamut. 1st. Pos.

Cadence. 4th Pos. 2d. Pos. 1st. Pos. 4th. Pos.

Exercise. 1st. Pos.

Prelude. 1st. Pos. petit barré. 1st. Pos. gr: barré.

3d. Pos. 1st. Pos. gr: barré. pet: barré. 9th. Pos.

Key of Bb Minor.

Ton de sib Mineur.

Gamut. 1st Pos. 3d. Pos.

Cadence. 1st. Pos. gr: barré

Exercise. 1st. Pos.

Prelude. gr: barré. 3d. Pos.

gr: barré. gr: barré.

2d. Pos 1st. Pos.

Harmonics.

Harmonics are produced by placing a finger of the left hand across all the strings of the Guitar at certain divisions of the finger board.

The finger must press lightly, yet with sufficient force to prevent the string from vibrating as if open. As soon as the string has been struck with sufficient force near to the bridge, the finger must be taken off.

Harmonics sound an octave higher than what they are marked. They are produced at the 12th, 7th, 5th, 4th and 3d fret, as the following table shows.

Sons Harmoniques.

On produit les sons harmoniques en posant un doigt de la main gauche sur toutes les cordes de la Guitare a de certaines divisions seulement. Il faut que le doigt pose légèrement mais avec assez de force pour empêcher la corde de résonner à vide, et on lève ce doigt aussitôt après avoir pincé la corde un peu fort près du Chevalet.

Les sons harmoniques rendent une octave au dessus de ce qu'ils sont marqués. Ils se font à la 12me, 7me, 5me, 4me et 3me touche comme le démontre le tableau suivant.

| | 12th Fret, 12me Touche. | 7th Fret. 7me Touche. | 5th Fret. 5me Touche. | 4th Fret. 4me Touche. | 3d Fret. 3me Touche. |
|---------------------------|----------------------------|--------------------------|--------------------------|--------------------------|-------------------------|
| 1st String. 1re Corde. | | | | | |
| 2d String. 2e Corde. | | | | | |
| 3d String. 3e Corde. | | | | | |
| 4th String. 4e Corde. | | | | | |
| 5th String. 5e Corde. | | | | | |
| 6th String. 6e Corde. | | | | | |

Exercise in Harmonics.

The upper figures point out the frets, and the lower ones the strings.

Exercice en sons Harmoniques.

Les chiffres supérieurs indiquent les touches et les chiffres inférieurs les cordes.

Allegretto.

The exercise consists of three staves of music in G major (one sharp) and 2/4 time. The first staff starts with a treble clef and a key signature of one sharp. The notes are: G4 (12 fret, 4th string), A4 (7 fret, 3rd string), B4 (5 fret, 2nd string), C5 (4 fret, 1st string), D5 (3 fret, 1st string), E5 (3 fret, 2nd string), F#5 (3 fret, 3rd string), G5 (3 fret, 4th string), A5 (3 fret, 5th string), B5 (3 fret, 6th string), C6 (3 fret, 6th string), D6 (3 fret, 5th string), E6 (3 fret, 4th string), F#6 (3 fret, 3rd string), G6 (3 fret, 2nd string), A6 (3 fret, 1st string), B6 (3 fret, 1st string), C7 (3 fret, 2nd string), D7 (3 fret, 3rd string), E7 (3 fret, 4th string), F#7 (3 fret, 5th string), G7 (3 fret, 6th string), A7 (3 fret, 6th string), B7 (3 fret, 5th string), C8 (3 fret, 4th string), D8 (3 fret, 3rd string), E8 (3 fret, 2nd string), F#8 (3 fret, 1st string), G8 (3 fret, 1st string). The second staff continues with: A7 (3 fret, 2nd string), B7 (3 fret, 3rd string), C8 (3 fret, 4th string), D8 (3 fret, 5th string), E8 (3 fret, 6th string), F#8 (3 fret, 6th string), G8 (3 fret, 5th string), A8 (3 fret, 4th string), B8 (3 fret, 3rd string), C9 (3 fret, 2nd string), D9 (3 fret, 1st string), E9 (3 fret, 1st string), F#9 (3 fret, 2nd string), G9 (3 fret, 3rd string), A9 (3 fret, 4th string), B9 (3 fret, 5th string), C10 (3 fret, 6th string), D10 (3 fret, 6th string), E10 (3 fret, 5th string), F#10 (3 fret, 4th string), G10 (3 fret, 3rd string), A10 (3 fret, 2nd string), B10 (3 fret, 1st string), C11 (3 fret, 1st string), D11 (3 fret, 2nd string), E11 (3 fret, 3rd string), F#11 (3 fret, 4th string), G11 (3 fret, 5th string), A11 (3 fret, 6th string), B11 (3 fret, 6th string), C12 (3 fret, 5th string), D12 (3 fret, 4th string), E12 (3 fret, 3rd string), F#12 (3 fret, 2nd string), G12 (3 fret, 1st string). The third staff continues with: A12 (3 fret, 2nd string), B12 (3 fret, 3rd string), C13 (3 fret, 4th string), D13 (3 fret, 5th string), E13 (3 fret, 6th string), F#13 (3 fret, 6th string), G13 (3 fret, 5th string), A13 (3 fret, 4th string), B13 (3 fret, 3rd string), C14 (3 fret, 2nd string), D14 (3 fret, 1st string), E14 (3 fret, 1st string), F#14 (3 fret, 2nd string), G14 (3 fret, 3rd string), A14 (3 fret, 4th string), B14 (3 fret, 5th string), C15 (3 fret, 6th string), D15 (3 fret, 6th string), E15 (3 fret, 5th string), F#15 (3 fret, 4th string), G15 (3 fret, 3rd string), A15 (3 fret, 2nd string), B15 (3 fret, 1st string), C16 (3 fret, 1st string), D16 (3 fret, 2nd string), E16 (3 fret, 3rd string), F#16 (3 fret, 4th string), G16 (3 fret, 5th string), A16 (3 fret, 6th string), B16 (3 fret, 6th string), C17 (3 fret, 5th string), D17 (3 fret, 4th string), E17 (3 fret, 3rd string), F#17 (3 fret, 2nd string), G17 (3 fret, 1st string).

12 - - - 7 12 7 12 5 - - - 7 - - 5 Fine. 7 - - - 12 - - - 5 12

4 3 4 4 3 2 1 3 2 3 3 4 3 2 3 2 3 6 5 3 2 1 3 2

12 - - - 5 7 7 12 7 - - 12 - - - 5 12 - - 5 7 - 12

1 2 3 3 2 1 2 6 5 3 2 1 3 2 1 3 2 1 1 D. C.

All the notes within the compass of the Guitar may be played harmonically.

To do this the note which is to be played harmonically is fingered in the same manner as an ordinary note; then the point of the forefinger of the right hand is placed at the 12th fret distant from the note which before has been fingered by the left hand, the thumb is then removed from the forefinger, which presses lightly on the string, and strikes this string which will produce a harmonic sound.

On peut aussi exécuter en sons harmoniques toutes les notes du Diapason de la Guitare.

Pour y parvenir, on doigte avec la main gauche la note qu'on veut rendre harmonique, comme si l'on devait exécuter une note ordinaire, puis l'on pose le bout de l'index de la main droite à la 12me touche correspondante de la note doigtée par la main gauche, en écartant le pouce de l'index qui pose légèrement sur la corde, on pincera cette corde qui résonnera harmoniquement.

Allegretto.

12 - - 7 12 5 12 7 12 7 12 7 12 5 12 7 12 7

4 3 2 4 3 2 4 3 2 3 4 2 3 4 1 3 2 3 4 3 2 4 3 2 4 5 2 3 2 3 4 2 4

12 7 12 7 12 12 7 12 7 12 7 12 7 12 7 12 7 12 7

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

12 Fine. 12 5 7 12 7 12 5 7 12 7 12 5 7 12 7 12 5 7 5 7 12 D. C.

3 2 1 3 2 1 2 1 3 2 1 2 1 1 3 2 1 2 1 3 2 3 2 1

6th String. 5th. 4th. 3d. 2d. 1st.
6e Corde.

Position of the left hand.

Position de la main gauche.

Place where the 1st finger of the right hand must successively be played.

12th Fret. 15th. 14th. 12th. 13th. 12th.
12e Touche.

Place où doit poser successivement l'index de la main droite.

Rondo to exercise all the Positions.

Rondeau pour exercer toutes les Positions.

Moderato. *mf* 7 *p*

7th div. 1st div. 5th div. 7me case. 1re case. 5me case.

Thumb. Pouce.

3d div. 3me case.

Cres. *mf*

6: div.
8me case.

a tempo.

rallentando.....

f

5th div.
5me case.....

4th div.
4me case.....

5th div.
5me case.....

9th div.
9me case.....

7th div.
7me case.

5th div.
5me case.

4th div.
4me case.

9th div.
9me case.....

7th div.
7me case.

5th div.
5me case.

4th div.
4me case.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and sixteenth notes. A dynamic marking 'Cres.' is present. Fingering numbers '7' and '2' are written below the staff.

Musical staff 2: Treble clef, continuing the piece. A dynamic marking 'Cres.' is present. A '5th div.' (5th division) is indicated above the staff.

Musical staff 3: Treble clef, continuing the piece. A dynamic marking 'p' (piano) is present. A '7th div.' (7th division) is indicated above the staff. A 'Cres.' marking is also present.

Musical staff 4: Treble clef, continuing the piece. A '3d div.' (3rd division) is indicated above the staff.

Musical staff 5: Treble clef, continuing the piece. A '3d div.' (3rd division) is indicated above the staff.

Musical staff 6: Treble clef, continuing the piece. A '3d div.' (3rd division) is indicated above the staff.

Musical staff 7: Treble clef, continuing the piece. A '3d div.' (3rd division) is indicated above the staff.

Musical staff 8: Treble clef, continuing the piece. A '3d div.' (3rd division) is indicated above the staff.

Musical staff 9: Treble clef, continuing the piece. A '3d div.' (3rd division) is indicated above the staff. A dynamic marking 'f' (forte) is present.

Musical staff 10: Treble clef, continuing the piece. A '3d div.' (3rd division) is indicated above the staff. A dynamic marking 'f' (forte) is present. A 'b' (flat) is written below the staff.

Musical staff 11: Treble clef, concluding the piece. A '3d div.' (3rd division) is indicated above the staff. A dynamic marking 'f' (forte) is present. A 'b' (flat) is written below the staff. An '8th div.' (8th division) is indicated above the staff.

No. 3. *Andante.*

p *pf* *f* *Fin.* *Dim.* *D. C.*

No. 4. *Allegretto.*

mf *p* *f* *Fin.* *Cres.*

No. 5.
Waltz.

mf

f

sf

Fin.

p

D. C.

No. 6.

Allegretto.

p

Cres.

f

p

Fin.

p

D. C.

No. 7.
Waltz.

mf

f

Minor.

p

D. C.

No. 8.

mf

p

f

Fin.

D. C.

No. 9.

mf

mf

Dimin.

p

Fin.

No. 10. Waltz.

p *mf* *g*

p *mf*

mf

D. C.

No. 11. Moderato.

f *Moderato.*

Dimin. *Barre.*

No. 12. ALLEGRETTO. *S*

p *mf* *p* FINE. *p* D. C.

No. 13. Allegretto non troppo. *S*

mf *f* *p* FINE. D. C.

ANDANTINO.

No. 14.

f

p

f

Ritard. FINE.

No. 15.

Waltz.

p

f

p

FINE.

No. 16.
Caprice.

The musical score for No. 16, Caprice, consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked with a forte dynamic (*f*) and includes various fingering numbers (1, 2, 3, 4) and slurs. The second and third staves continue the melodic line with similar dynamics. The fourth staff is marked *mf* and includes the instruction "gr. Barré." above the staff. The fifth staff is also marked *mf*. The sixth staff concludes the piece with a decrescendo (*Dim.*) and a rallentando (*Rall.*) marking.

No. 17.
March.

The musical score for No. 17, March, consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked with a forte dynamic (*f*) and includes various fingering numbers and slurs. The second staff continues the piece with a dynamic marking of *mf*.

The first system of the musical score consists of five staves. The top staff contains a melodic line with various rhythmic values and accidentals. The lower staves provide harmonic accompaniment with chords and single notes. Dynamics include *p* and *f*. A first ending is marked with a dotted line and labeled "1st time.", followed by a second ending labeled "2d time,".

No. 18. *mf* *Andante.* *gr. Barré.*

The second system of the musical score consists of four staves. It begins with the tempo marking "Andante." and the dynamic "mf". The music features a melodic line with fingerings (1-4, 2-3, 3-4, 4-1) and a bass line with chords. Dynamics include *Cres.*, *Dim.*, and *mf*. The piece concludes with a *gr. Barré.* (grand barre) and ends with a double bar line and the word "Fin."

No. 19. *Allegretto.*

mf

p

pp

Dim.

No. 20. *Andante non troppo.*

p

Dim.

Fin. MAJOR.

mf

sf

mf

D.C.

No. 21.

Allegretto.

Rondo.

The musical score for guitar, No. 21, Rondo, Allegretto, is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto.' and the form is 'Rondo.' The music starts with a dynamic marking of *p* (piano). The first staff contains a series of eighth-note patterns, some with triplets and slurs. The second staff continues with similar patterns, including a dynamic marking of *mf* (mezzo-forte). The third staff introduces a section marked 'MINOR.' with a dynamic marking of *mf*. The fourth staff continues the minor section. The fifth staff introduces a section marked 'MAJOR.' with a dynamic marking of *p*. The sixth staff continues the major section. The seventh staff features a dynamic marking of *mf*. The eighth staff includes a dynamic marking of *f* (forte). The ninth staff features a dynamic marking of *p*. The tenth staff concludes the piece with a final chord and a double bar line.

No. 22.

Sicilian.

No. 23.

Moderato.

Musical notation for the first exercise, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece begins with a *Dim.* (diminuendo) marking and concludes with a *f* (forte) dynamic.

No. 24.
Gallop.

Musical notation for exercise No. 24, titled "Gallop." It is in a treble clef, key signature of one sharp (F#), and 2/4 time. The piece starts with a *mf* (mezzo-forte) dynamic and includes a *Fin.* (Finis) marking with a repeat sign. The notation includes various rhythmic patterns and fingerings, ending with a *p* (piano) dynamic and a *D. C.* (Da Capo) instruction.

No. 25.

Musical notation for exercise No. 25, titled "Andantino grazioso." It is in a treble clef, key signature of one sharp (F#), and 6/8 time. The piece begins with a *pf* (pianissimo) dynamic. It features several triplet markings (indicated by a '3' above the notes) and a *Cres.* (Crescendo) marking. The notation includes various rhythmic patterns and fingerings, ending with a *Dim.* (diminuendo) marking, a *f* (forte) dynamic, and a *p* (piano) dynamic. A *Pouce.* (Pouce) instruction is also present.

No. 26.
Waltz.

mf

f

Fin. *p* D. C. Barre

No. 27.
March.

p *p7* Thumbe. *p7* Fin. *p7* D. C.

No. 28.

Larghetto. *p*

No. 29. *Allegretto.*
 Rondo. *mf*

Musical score for guitar, measures 1-8. The piece is in D major (two sharps) and 2/4 time. It features a melodic line with various fingerings (1, 2, 3, 4) and a bass line. Dynamics include *mf* and *DOL.* (dolce). The piece concludes with a double bar line and the instruction *D. C.*

No. 32.
March.

Musical score for guitar, measures 9-24. The piece is in D minor (one flat) and 2/4 time. It features a melodic line with various fingerings (1, 2, 3, 4) and a bass line. Dynamics include *sf*, *p*, *f*, and *mf*. The piece includes a first ending marked "1st. time." and a second ending marked "2d. time." with a repeat sign. The piece concludes with a double bar line.

No. 33. *ALLEGRETTO.*
Rondo. G major $\frac{2}{4}$

p *mf* *Cres.* *p* *to Coda.* *rf* *CODA.* *D. C.* *Cres.* *sf* *f* **FINE**

No. 34.
Waltz. G major $\frac{3}{8}$

p *mf*

Musical notation for the first system of No. 35. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and fingerings. A 'FINE.' marking is present, followed by a 'p' dynamic. The system concludes with a double bar line and the initials 'D. C.'.

No. 35.
Rondo. *mf*

Musical notation for the second system of No. 35. It begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and fingerings. A 'mf' dynamic is indicated at the start.

Musical notation for the third system of No. 35. It continues the piece with various rhythmic values, accidentals, and fingerings.

Musical notation for the fourth system of No. 35. It includes a 'f' dynamic marking. The notation features various rhythmic values, accidentals, and fingerings.

Musical notation for the fifth system of No. 35. It continues the piece with various rhythmic values, accidentals, and fingerings.

Musical notation for the sixth system of No. 35. It includes a 'FINE.' marking, a 'mf' dynamic, and a 'f' dynamic. The notation features various rhythmic values, accidentals, and fingerings.

Musical notation for the seventh system of No. 35. It includes a 'p' dynamic and a 'Thumb.' instruction. The notation features various rhythmic values, accidentals, and fingerings.

Musical notation for the eighth system of No. 35. It continues the piece with various rhythmic values, accidentals, and fingerings.

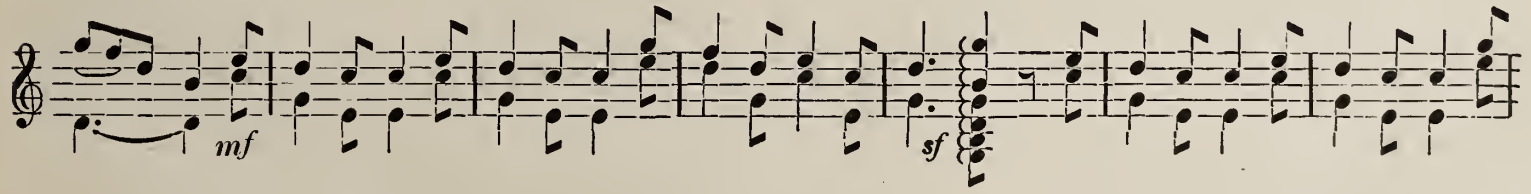
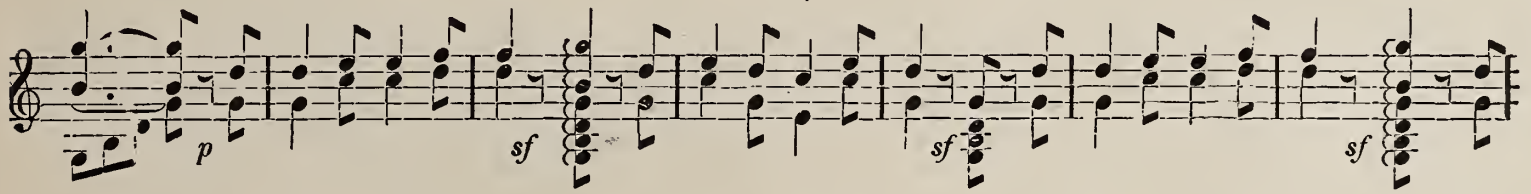
Musical notation for the ninth system of No. 35. It includes 'Rall.' and 'Tempo.' markings. The notation features various rhythmic values, accidentals, and fingerings. The system concludes with a double bar line and the initials 'D. C.'.

No. 36.
Waltz.

Sur la 2e et la 3e corde.....

No. 37.
Larghetto.

No. 38. 



The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (*f*) dynamic and contains a melodic line with various rhythmic values. The second and third staves are bass clefs, providing harmonic accompaniment with chords and single notes. The fourth staff continues the bass line, featuring a *Dim.* (diminuendo) instruction and ending with a *sf* (sforzando) dynamic. Fingering numbers (1, 2, 3, 4) are visible above certain notes in the bass staves.

No. 39.
March.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a mezzo-forte (*mf*) dynamic and contains a melodic line. The second and third staves are bass clefs, providing harmonic accompaniment. The fourth staff continues the bass line, featuring a *f* (forte) dynamic and a *p* (piano) dynamic. The fifth staff concludes the piece with a *Fin.* (Fine) instruction and a *mf* dynamic. Fingering numbers (1, 2, 3, 4) are visible above certain notes in the bass staves.

First musical staff of the piece, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in eighth notes, and the bass line consists of chords and single notes.

Second musical staff, continuing the piece. It includes the instruction *Dolce.* and contains various guitar techniques such as triplets and slurs.

Third musical staff, continuing the piece. It includes the instruction *r. c.* at the end of the staff.

No. 40. *Andantino grazioso.*

Fourth musical staff, the beginning of a new piece. It features a treble clef, a key signature of two sharps, and a 2/4 time signature. The instruction *mf* is present.

Fifth musical staff, continuing the piece. It includes the instruction *p*.

Sixth musical staff, continuing the piece. It includes the instruction *mf* and the instruction *Dolce.* at the end of the staff.

Seventh musical staff, continuing the piece. It includes the instruction *9th Pos.* above the staff.

Eighth musical staff, continuing the piece. It includes the instruction *f* and the instruction *9th Pos.* above the staff.

CARCASSI'S INSTRUCTIONS FOR THE GUITAR.

Rall..... *pp* *pf*

4th Pos..... *Cres*

4th Pos..... 6th Pos..... 7th Pos..... *mf*

Rall.

mf

p

Dim.

No. 41.

Andantino.

Non più
Mesta.

Var. 1.

Légerement.

Var. 2.

Musical score for guitar, measures 1-24. The piece is in G major (one sharp) and 2/4 time. It features a continuous eighth-note melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *f* (forte), and *Cres.* (crescendo). A first ending is marked with a dotted line and the text "1st time." above it, leading to a repeat sign. The score concludes with a *Rall.* (rallentando) marking and a *p* dynamic.

No. 42. *Allegretto.*
Air Suisse.

Musical score for guitar, measures 25-36. The piece is in G major (one sharp) and 2/4 time. It features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *f* (forte). The score includes triplets (marked with a '3') and concludes with a repeat sign.

No. 43.

Andante.

Von Weber's Waltz.

p f
mf *sf b* *sf b*
sf *Dolce.*
D. C.

Var.

mf
sf b
sf b *sf b* *sf b*
Dolce.
mf

First system of musical notation for guitar, consisting of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are bass clefs. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A 'Cresc.' marking is present in the first staff.

No. 44. *Andantino.*
Air Italian. *mf*

Second system of musical notation for guitar, consisting of three staves. It begins with the title 'No. 44. Air Italian.' and the tempo marking 'Andantino.' and dynamic marking 'mf'. The notation continues with a treble and two bass staves.

Third system of musical notation for guitar, consisting of three staves. It continues the piece with a treble and two bass staves. A measure with a '40' marking is visible.

Fourth system of musical notation for guitar, consisting of three staves. It continues the piece with a treble and two bass staves. A measure with a '40' marking is visible.

Var. 1. *pf*

Fifth system of musical notation for guitar, consisting of three staves. It is labeled 'Var. 1.' and has a dynamic marking 'pf'. The notation continues with a treble and two bass staves.

9th Pos

Sixth system of musical notation for guitar, consisting of three staves. It is labeled '9th Pos'. The notation continues with a treble and two bass staves.

Seventh system of musical notation for guitar, consisting of three staves. It continues the piece with a treble and two bass staves. A dynamic marking 'mf' is present.

Var. 2.

9th Pos.

Tempo. 1.

9th Pos.

9th Pos.

No. 45.
Duke de
Reichstadt's
Waltz.

The musical score for "Duke de Reichstadt's Waltz" is written for guitar in G major (one sharp) and 3/4 time. It consists of ten staves of music. The piece begins with a piano (*p*) dynamic. The first staff contains the initial chords and a melodic line with a 4-finger fingering. The second staff continues the melody and accompaniment. The third staff features a *mf* dynamic and a *Fine.* marking above a double bar line. The fourth staff includes a *sf* dynamic. The fifth staff has *sf* and *p* dynamics. The sixth staff contains a *Barré.* instruction. The seventh staff starts with a *mf* dynamic and includes fingering numbers (1, 2, 3, 4). The eighth staff has a *p* dynamic. The ninth staff continues the piece. The tenth staff concludes with a *D. C.* (Da Capo) instruction.

To execute the following pieces, the Guitar must be tuned in E Major.

Pour exécuter les trois morceaux suivants, il faut accorder la Guitare en Mi Majeur.

Example.

No. 46. Waltz.

4th Pos..... 4th Pos.....

gr. Barré. 5th Fret.

mf p

4th Pos.....

Frets. 12 - - - - - 7th - 5th - - - - - 12th - - - - -

Fin. harm.

7th 12th

p

harm.....

Dim.

D. C.

No. 47. Gallop.

4th String.

harm. 5th Fret.

Fin.

harm. 12th

harm. 12th

harm. 7th

p

4 3 7

4 3

9 1 4

4

12th

7th

12th

2 3 4 1 4 1 2 3

mf

4 2 3 4 1 4 1 2 3

D. C.

No. 48.
March.

f

gr. Barré.
7th Fret.

5th 12th 5th 7th

7th

harm.

p

mf

4th Pos.

Fin.

Dolce

Explanation of the Signs.

IN ORDER TO EXECUTE THE TWO FOLLOWING PIECES.

FRISER. — Indicates that the fingers of the right hand are to be kept closed, with the exception of the thumb; and opened one after another, letting them pass over all the strings without any movement of the arm.

POUCE. — The thumb of the right hand must be passed lightly over all the strings.

INDEX. — Pass the index finger of the right hand, very lightly, from the highest to the lowest string, quite close to the rosette.

VIBRATION. — Let the fingers of the left hand fall, in hammer fashion, upon the notes so designated, with force enough to set the strings vibrating, without (pinching or) snapping them.

TAMBOUR. — Strike with the thumb of the right hand upon all the strings, near the bridge, with force enough, but without hardness.

Explication des Signes.

POUR EXÉCUTER LES DEUX MORCEAUX SUIVANTS.

FRISER. — Indique qu'il faut tenir les doigts de la main droite fermés à l'exception du Pouce: et les ouvrir les uns après les autres en les faisant passer sur toutes les Cordes, sans faire de mouvement avec le bras.

POUCE. — Il faut passer le Pouce de la main droite légèrement sur toutes les cordes.

INDEX. — On passe l'Index de la main droite, très légèrement, depuis la chanterelle jusqu'à la dernière corde, bien près de la Rosette.

VIBRATION. — Il faut laisser tomber les doigts de la main gauche, en forme de marteau, sur les notes indiquées; avec assez de force, pour mettre les cordes en vibration sans les avoir pincées.

TAMBOUR. — On doit frapper le Pouce de la main droite, et en longueur sur toutes les cordes près du chevalet avec assez de force, mais sans roideur.

1st. time. 2d. time. FINE. DOL. 3# 2# 1 2# 3# 2# 3

1st. time. 4th. Pos. Pouce. Friser. Pouce. ff Gr. barré.

Pouce. Friser. Pouce. Pouce. Friser. Pouce.

Pouce. Friser. Pouce. Index. Pouce. Pouce. Index. Pouce. 7th. Pos. pp1

Pouce. Index. Pouce. Pouce. Index. DOLCE.

D. C.

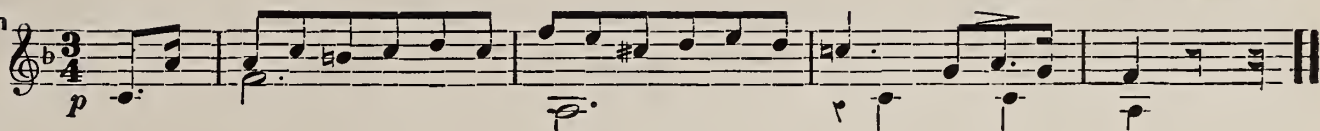
No. 50. Galop. *S.* *pf*

Friser. Friser. Friser. Fr. *mf* *p*

A TEAR SHALL TELL HIM ALL.

ARRANGED BY L. MEIGNEN.

Slowly, with
simplicity
and feeling.



1. At moonlight, near the broken cross, Young Ebert fond - - ly, fondly swore To love but me, and on - ly

me, Till life, till life should beat no more. To note that vow on heaven's high name So fervent - ly he seem'd to

Slow.

call, 'That ere my falt' - ring voice replied A tear, a tear had told him all : That ere my falt' - - ring voice re

- plied A tear, a tear had told him all. . . .

Slow.

2

Though heedless of his vow he prove,
His falsehood I'll not harshly blame ;
And should he wander back to me
I will not ask him whence he came.
No angry frown shall cloud my brow,
No murmur from my lips shall fall ;
But ere this heart in silence break
A tear, a tear shall tell him all

MARY OF ARGYLE.

ARRANGED BY A SCHMITZ.

Voice. *Poco Allegretto e delicatezza.*

Guitar.

1. I have heard the ma-vis singing His love-song to the morn: I have seen the dew-drop clinging To the
 rose just newly born: But a sweeter song has cheer'd me, At the ev'ning's gentle close; And I've seen an eye still brighter Than the
 dew-drop on the rose; 'Twas thy voice, my gen-tle Ma-ry, And thine art-less winning smile, That
 made this world an E-den, Bonny Ma-ry of Ar-gyle.

Ritard. *A Tempo*

SECOND VERSE

Though thy voice may lose its sweetness,
 And thine eye its brightness too;
 Though thy step may lack its fleetness,
 And thy hair its sunny hue:
 Still to me wilt thou be dearer
 Than all the world shall own;

I have loved thee for thy beauty,
 But not for that alone:
 I have watched thy heart, dear Mary,
 And its goodness was the wile
 That has made thee mine forever,
 Bonny Mary of Argyle.

SPEAK GENTLY.

ARRANGED BY E. B. BOHUSZEWICZ

Andante

3. Speak gen - tly to the lit - tle
1. Speak gen - tly, it is bet - ter

child, Its love be sure to gain; Teach it in accents soft and mild — It
far To rule by love than fear. Speak gen - tly, let not harsh words mar The

Cres.

may not long re - main. 4. Speak gen - tly to the young, for they Will have e - nough to
good we might do here. 2. Speak gen - tly! love doth whis - per low The vows that true hearts

f *mf* *p* *Cres.*

near; Pass through this life as best they may, 'Tis full of anx - ious care.
bind; And gen - tly friendship's accents flow, Af - - - fec - tion's voice is kind.

p *Rall.*

5
Speak gently to the aged one,
Grieve not the careworn heart;
The sands of life are nearly run—
Let such in peace depart.

6
Speak gently—kindly to the poor,
Let no harsh tone be heard;
They have enough they must endure
Without an unkind word.

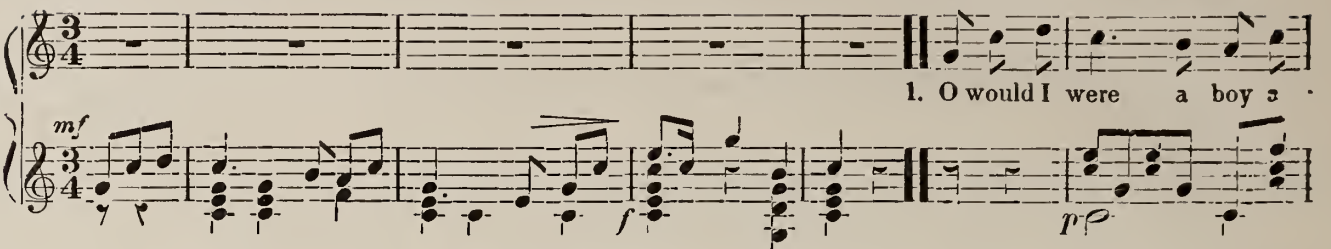
7
Speak gently to the erring—know
They may have toiled in vain;
Perhaps unkindness made them so.
Oh! win them back again


8
Speak gently!—He who gave his life
To bend man's stubborn will,
When clements were in fierce strife,
Said to them, "Peace be still"

9
Speak gently!—'tis a little thing
Dropped in the heart's deep well;
The good, the joy which it may bring,
Eternity shall tell.

OH, WOULD I WERE A BOY AGAIN.

ARRANGED BY L. MEIGNEN.

Andantino. 

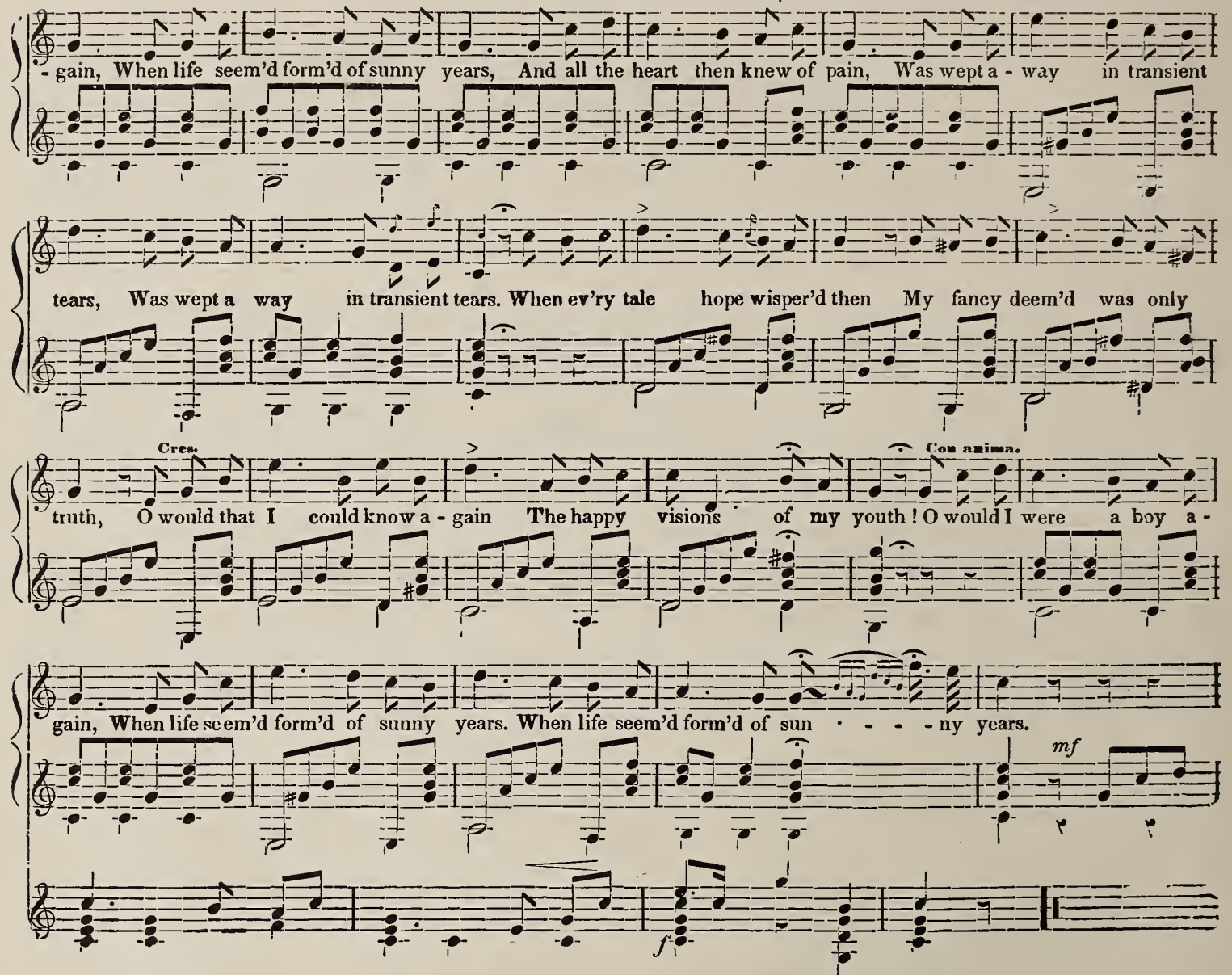
GUITAR. *mf* 

1. O would I were a boy a - gain, When life seem'd form'd of sunny years, And all the heart then knew of pain, Was wept a - way in transient

tears, Was wept a way in transient tears. When ev'ry tale hope wisper'd then My fancy deem'd was only

truth, *Cres.* O would that I could know a - gain The happy visions of my youth! *Con anima.* O would I were a boy a -

gain, When life seem'd form'd of sunny years. When life seem'd form'd of sun - - - ny years. *mf*



2

'Tis vain to mourn that years have shown
 How false these fairy visions were,
 Or murmur that mine eyes have known
 The burden of a fleeting tear
 But still the heart will fondly cling
 To hopes no longer priz'd as truth,
 And mem'ry still delights to bring
 The happy visions of my youth.
 O would I were a boy again,
 When life seem'd form'd of sunny years.

QUEEN OF MY SOUL.

ARRANGED BY F. WEILAND

With Feeling.

GUITAR.

Queen of my soul! whose star-like eyes, Are all the light I seek; Whose voice in sweet-est

me - lo - dies Can love or par - don speak, . . . Can love or par - don speak. I

bow me to thy lov'd con-trol, Queen of my soul, Mary! Mary! Queen of my soul;

Espress.

Ma-ry! Ma-ry! Queen of my soul!

Rall.

With Feeling.

2. The Mountain of thy native shore, Are cold and dim and gray, Ah! lin-ger 'midst their clouds no more, Thy home is far a - way, Thy
3. The per-fum'd rose for thee is twin'd, The lute awakes its strain; Then shall the with'ring northern wind Steal all thy sweets in vain; Steal

home is far a - way! Where Italy's blue waters roll, Queen of my soul! Mary! Mary! Queen of my soul! Mary! Mary! Queen of my soul!
all thy sweets in vain, No! fly beyond thy fate's control! Queen of my soul! Mary! Mary! Queen of my soul! Mary! Mary! Queen of my soul!

MOUNTAIN MAID'S INVITATION.

ARRANGED BY J. E. GOULD

The musical score is written in G major (one sharp) and 2/4 time. It consists of a single melodic line for the voice and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are as follows:

Come! come! come! O'er the hills, free from care, In my home true pleasure share; Blossoms sweet, flow'rs most rare

Come where joys are found. Here the sparkling dews of morn Tree and shrub with gems a-dorn, Jew-els bright

gai-ly worn, Beau-ty all a-round. Tra la la la, tra la la, Tra la la la, tra la la,

Jew-els bright, gai-ly worn, Beau-ty all a-round.

2

Come! come! come!
 Not a sigh, not a tear,
 E'er is found in sadness here,
 Music soft, breathing near,
 Charms away each care!
 Birds, in joyous hours, among
 Hill and dell, with grateful song,
 Dearest strains here prolong,
 Vocal all the air!
 Tra la la la, tra la la,
 Tra la la la, tra la la,
 Dearest strains here prolong,
 Vocal all the air!

3

Come! come! come!
 When the day's gently gone,
 Evening shadows coming on,
 Then, by love, kindly won,
 Truest bliss be thine!
 Ne'er was found a bliss so pure
 Never joys so long endure;
 Who would not love secure?
 Who would joys decline?
 Tra la la la, tra la la,
 Tra la la la, tra la la,
 Who would not love secure?
 Who would joys decline?

THE WATCHER.

ARRANGED BY F. WELAND

VOICE

GUITAR.

2. Within that dwelling lonely, Where want and darkness reign, Her precious child, her on-ly Lay moaning in his pain ; And

1. The night was dark and fearful, The blast swept wailing by, A watcher pale and tearful, Look'd forth with anxious eye, How

death a-lone can free him, She feels that this must be, But oh! for morn to see him Smile once a-gain on me. And

wist-ful-ly she gaz-eth, No gleam of morn is there, Her eyes to heav'n she raiseth, In a - go - ny of pray'r. How

death alone can free him, She feels that this must be, But oh! for morn to see him Smile once again on me.

wist-ful-ly she gaz - eth, No gleam of morn is there, Her eyes to heav'n she raiseth, In a - go - ny of pray'r.

3

4

A hundred lights are glancing
In yonder mansion fair,
And merry feet are dancing;
They heed not morning there.
O young and joyous creatures,
One lamp from out your store
Would give that poor boy's features
To his mother's gaze once more

The morning sun is shining;
She heedeth not its ray:
Beside her dead reclining,
The pale dead mother lay.
A smile her lips were wreathing,
A smile of hope and love,
As tho' she still were breathing
There's light for us above

CHARITY.

ARRANGED BY LEOPOLD MEIGNER

Moderato

Guitar.

Dolce.

1. Meek and low-ly, pure and ho-ly, Chief a-mong the "blessed three," Turning sadness in-to gladness, Heav'n born

pp

art thou, Char-i-ty! Pi-ty dwelleth in thy bosom, Kindness reigneth o'er thy heart, Gentle

Rall. A Tempo.

thoughts alone can sway thee, Judgment hath in thee no part. Meek and low-ly, pure and ho-ly, Chief a-

Ritard.

- - mong the "blessed three," Turning sadness in-to gladness, Heav'n-born art thou, Cha-ri-ty!

Rall.

SECOND VERSE.

Hoping ever — failing never —
 Though deceived, believing still;
 Long abiding, all confiding,
 To thy heavenly Father's will.

Never weary of well doing,
 Never fearful of the end;
 Claiming all mankind as brothers,
 Thou dost all alike befriend,
 Meek and lowly, &c.

LOVE NOT.

ARRANGED BY F WILAND

Andantino
con espressione.

Love not! love not! the thing you love may die,
 May perish from the gay and gladsome earth,
 The silent stars, the blue and smiling sky,
 Beams on its grave, as once upon its birth.— Love not!

Love not! love not! the thing you love may change
 The rosy lip may cease to smile on you,
 The kindly beaming eye grow cold and strange,
 The heart still warmly beat, yet not be true.—Love not

4
 Love not! love not! Oh warning vainly said
 In present hours, as in years gone by:
 Love flings a halo round the dear one's head,
 Faultless, immortal, till they change or die.—Love not'

THE WIDOW OF NAIN.

ARRANGED BY A SCHMITZ

Andante
Affetto *oso.*

1. Wake not, oh mother,
sounds of la - men - ta - tion, Weep not, oh wi - dow, weep not help - less - ly. . . .
Strong is his arm, the bring - er of sal - va - - tion. Strong is the word of
God to suc - cour thee, .. Strong is the word . . . of God to succour thee.

SECOND VERSE.

Bring forth the cold corpse, slowly slowly bear him,
Hide his pale features with the sable pall;
Chide not the sad one wildly weeping near him,
Widowed and childless, she has lost her all.

THIRD VERSE.

Why pause the mourners? who forbids our weeping,
Who the dark pomp of sorrow has delayed?
"Set down the bier, he is not dead, but sleeping;
Young man arise," He spake and was obeyed.

FOURTH VERSE.

Change then, oh sad one! grief to exultation,
Worship and fall before Messiah's knee;
Strong was his arm, the bringer of salvation,
Strong was the word of God to succour thee.

LILLY DALE.

ARRANGED BY J DE ANGUERA

ANDANTE
SIMPlice.

2. Her
1. 'Twas a

cheeks that once glowed, with the rose tint of health, By the hand of disease had turn'd pale, And the
calm still night, And the moon's pale light, Shone soft o'er hill and vale; When
death damp was on The pure white brow, Of my poor lost Lil - ly Dale.
friends mute with grief, Stood a - round the death bed Of my poor lost Lil - ly Dale.

CHORUS.

Oh! Lilly, sweet Lilly, dear Lil - ly Dale, Now the
wild rose blossoms, O'er her lit - tle green grave, Neath the trees in the flow' - ry vale.

3 4

"I go," she said,
"To the land of rest,"
And ere my strength shall fail
I must tell you where,
Near my own loved home,
You must lay poor Lilly Dale.

'Neath the chestnut tree;
Where the wild flowers grow,
And the stream ripples forth thro' the vale.
Where the birds shall warble
Their songs in spring,
There lay poor Lilly Dale.

WITH FADED FLOWERS THY LYRE WE'LL WREATHE.

ARRANGED BY A. SCHMIDT.

Moderato Assai.

Voice. 1. With fa - - ded flow'rs thy lyre we'll wreathe, The flow'rs that glad - den'd
 thee ; . . . And ev' - ry droop - ing bud will breathe A pur - fun'd mem - - o -
 - ry. No o - ther touch will wake that string From which such Mu - - sic
 came, Un - less it be the night - wind's wing To syl - - la - ble thy
 name, No o - ther touch will wake that string From which such Mu - - sic
 came, From which such mu - sic came, From which such music came.

Guitar. *pp*

SECOND VERSE.

The sculptur'd urn that decks the grave,
 Where sleeps the mighty one ;
 The brazen records of the brave
 Time breathes on, and they're gone.

Thy grave will be a holy spot,
 Where years have passed away ;
 Thou art not one to be forgot:
 Thou art not for decay ;

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