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GUITAR METHOD

WENDELL P. DABNEY

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19 Consolation, Mendelssohn.....	10
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21 Judgement of Solomon March, F. Brand.....	10
22 Waltz (Chopin), W. P. Dabney.....	10
23 Only a Dream, Waltz, W. P. Dabney.....	10
24 Corte d'Amor Maz, two guitars, W. P. Dabney.....	10
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26 The Lily Schottische, W. P. Dabney.....	10
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28 Rose Waltz.....	10
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29 How Can I Leave Thee?.....	10
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30 Hazel Waltz.....	10
El Bolero, W. P. Dabney.....	10
31 Little Beauty Waltz.....	10
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32 Quickstep, Larghetto.....	10
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Golden Cup Schottische, W. P. Dabney.....	10
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35 Slumber Song.....	10
Country Club Schottische, Latoria Galop, W. P. Dabney.....	10
36 Nearer, My God, to Thee, W. P. Dabney.....	10
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28 Hayti Mazurka, by Charles Singer.....	15
30 Dance of the Brownies, by W. P. Dabney.....	10
31 The Elite Two-Step, by C. A. Zimmerman.....	20

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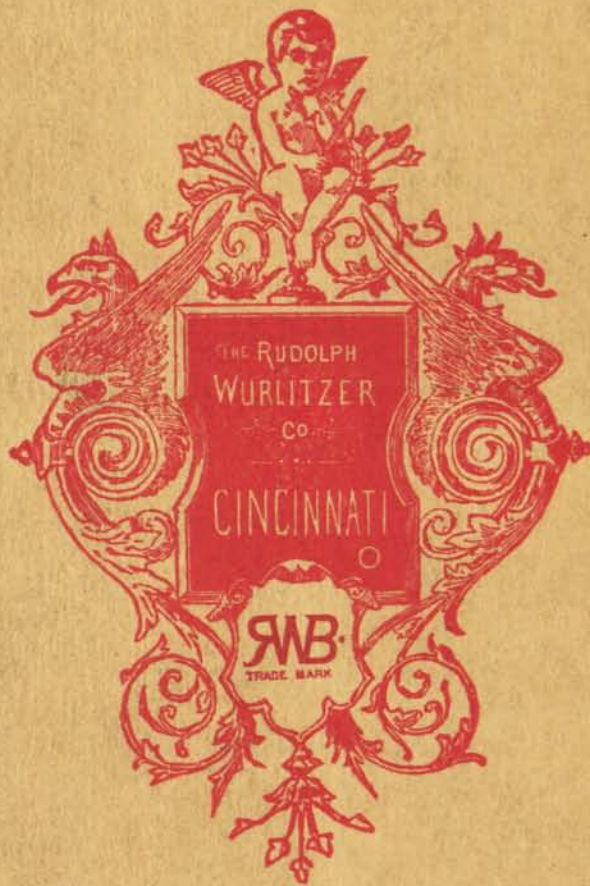
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NOTES OF REFERENCE.

ABRIDGED.

by

W. P. Dabney.

Music has for its object sounds, their succession and various combination. Musical sounds are expressed by characters called notes which are written on and in the spaces between five parallel lines. These five lines and spaces between them are called the staff, which being of insufficient extension to express all musical sounds, is further increased by lines added above or below, called ledger lines. The seven notes - A, B, C, D, E, F, G - distinguished by their position on the staff and ledger lines, with the first one repeated at the end of the series, form the gamut or scale. The names of the notes and their pitch are ascertained by a character called a clef, C placed at the beginning of the staff. The Treble or G clef is used in guitar music. There are several different kinds or form of notes to express their duration; also several signs of silence, called rests, one for each of the seven notes.

Whole note. Half notes. Quarter notes. Eighth notes. Sixteenth notes. 32nd note.

Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest. 32nd rest.

A dot after a note increases its value one-half Example: $\text{♩} \cdot$ $\text{♪} \cdot$ $\text{♫} \cdot$

Time, the measure of sounds in regard to their duration, is Common or Triple. Music is divided into equal portions of time by vertical lines, called Bars. The music between two bars is called a Measure. In Common or $\frac{4}{4}$ time each measure contains the value of four quarter notes, count 1 to each; $\frac{2}{4}$ time, count 1 to each quarter note; $\frac{3}{4}$ time, count 1 to each quarter; $\frac{3}{8}$ time, 1 to each 8th note, $\frac{6}{8}$ time, 1 to each 8th note.

Sharp (\sharp). A note having the sharp sign prefixed is made one-half tone higher, or one fret nearer the bridge of the guitar, than usual. Flat (\flat). A note prefixed by a flat sign is played one-half tone lower, or one fret nearer the nut of the guitar. (\natural) A Natural indicates the restoration to the usual place of a note previously affected by a sharp or flat. Sharps or flats placed after the clef are called the signature, and designate what key the piece is in. Sharps, flats, or naturals, occurring away from the clef sign, C are called Accidentals, and only affect the measure in which they are written.

There are 24 Major and Minor keys. Only C, G, D, A, E, and F, with relativ minors, are here given for the guitar, the remainder being impracticable. Every fret on the guitar marks a position, the number of position corresponding to the number of fret on which the five fingers of the left hand are placed. The Barrer consists of two or more notes, pressed at once by the left hand finger.


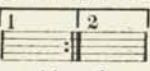





When playing sit erect, the left foot slightly elevated, the guitar resting on the left thigh, with its neck raised to an angle of 45°. Right arm half way between the wrist and elbow, resting on the edge near the bridge.

Tuning.

Tune the fifth string(A) in unison with an A tuning fork, or to the A of any instrument properly tuned, then finger or press it on the fifth fret and tune the fourth string(D)in unison to that note; finger D on fifth fret and tune the G., or third string, in unison; finger G on the fourth fret and tune the second string (B) in unison; finger B on the fifth fret and tune the first string (E) in unison; then finger fourth string D on second fret and tune the sixth string (E) in unison. The strings are numbered by counting from the bottom upward. Notes on the fourth, fifth, and sixth strings are struck with the thumb; notes on the third string with the first finger; on the second with the second finger, and on the first with the third finger. In rapid passages of two or more notes use first and second fingers alternately when on the first three strings; when on the fourth fifth or sixth str. use the thumb and first finger alternately.

Signs for Right Hand. — x indicates thumb, . means first finger, .. second finger, ... third finger.

Signs for Left Hand. — Numbers under or at side of notes indicate fingers used 1 meaning first finger, 2 second finger, 3 third finger, 4 fourth finger. When a letter and number are given, they denote string and fret. The upper number generally above the notes or staff refer to the frets.

This sign, 0 (open), means that the string is struck without being pressed by the left hand fingers. Roman numbers, I, II, etc. indicate the number of the position. The curved line (tie) placed over or under two notes on the same line or space indicates that the first note only be struck and held the length of both. The Double Bar divides a piece into two or more parts,  the dots on the side of the bar indicating the repetition of that part. The figures 1 and 2, placed over double bars  signifies that a part of the piece should be played twice, and in playing the second time, the bar (1) is omitted and (2) played in its stead. *gva.* placed over a note or notes, means to play an octave higher. This sign  placed before several notes, indicates that they are to be made by rapidly sweeping the thumb downward across them. A pause  or *Fine* at a double bar denotes completion of a piece. *D. C.* (Da Capo.) means from the beginning.  (Dal Segno) repeat from the sign to double bar or Coda . In chords of three or more notes, large or small,  the small or grace notes may be omitted when too difficult.

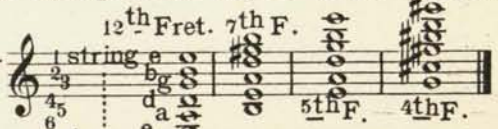
Expression.— *mf*, moderately loud; *f*, loud; *ff*, very loud; *p*, soft; *pp*, very soft; *cresc.* increase tone; *decresc.* or *dim.* decrease tone; *dolce* soft and sweet; *con brio*, with splendor and brilliancy; *con amore*, affectionately; *Andante*, slow; *Allegro*, quick; *rit.* slacken time; *al tempo*, in time; *Coda*, an extra passage at the end.

Natural Scale— Giving string and fret for making of same note in every position between 1st and 12th frets.

String 6, E.	String 5, E.	String 4, D	String 3, G	String 2, B.	String 1, F.
e f g	a b c	d e f	g a	b c d	e f g a b c d e
E ⁰ E ¹ E ³	A ⁰ A ² A ³	D ⁰ D ² D ³	G ⁰ G ²	B ⁰ B ¹ B ²	E ⁰ E ¹ E ³ E ⁵ E ⁷ E ⁸ E ¹⁰ E ¹²
	E ⁵ E ⁷ E ⁸	A ⁵ A ⁷ A ⁸	D ⁵ D ⁷	G ⁴ G ⁵ G ⁷	B ⁵ B ⁶ B ⁸ B ¹⁰ B ¹²
		E ¹⁰ E ¹²	A ¹⁰ A ¹²	D ⁹ D ¹⁰ D ¹²	G ⁹ G ¹⁰ G ¹²

From 13 to 19 frets the notes are only *gva.* than those on the same strings from the 1st to 7th frets.

Table of Harmonics at Principal Frets — 12, 7, 5, 4. — In making harmonies, press the str. at fret designated with fing. of left hand sufficiently hard to check vibration. Strike with right hand finger, and remove the left quickly, leaving the string vibrating:



Practice every day, if only fifteen minutes, 1st Scales, 2nd Chords, 3rd Etudes and Pieces. Play *very slowly* until the touch is firm, accurate, and even, gradually increase speed to the desired degree. Devote more energy to difficult passages, with strict attention to time and expression. Practice! Practice!

PREFACE.



The following is annexed to the "Abridged Notes of Reference" in order to afford a more thorough knowledge of the Guitar to those who have the time and inclination to make a study of this fascinating instrument. The best features of the greatest authorities extant have been used in the compilation of this work. All details and exercises, not absolutely essential to its mastery have been carefully omitted, thus rendering it less bulky, though its instruction is accurate and complete, embracing besides the regular course of study in Positions, Harmonics etc. a thorough explanation and exemplification of the Tremolo, a style of play destined to be greatly in vogue among soloists.

W. P. Dabney.

The Guitar.

There are several sizes and styles of guitars in use, The most common being the Terz, or Third Guitar, the standard size, and the extra large or Concert instrument.

Principal Parts of the Guitar.

The Sounding Board is the upper part of the body sometimes called the face. The Bridge is that cross piece of wood on the sounding board in which the strings are fastened by small wooden pins. The Rosette is the circular hole in the sounding board. The Neck or Fingerboard is the long bar connecting the head or upper part of the Guitar with the body—over which the strings pass. Frets are little metallic bars that divide the front part of the neck, or fingerboard, into sections. The Nut is that small wedge over which the strings pass from the head to the fingerboard. The Pegs or Screws are in the head of the instrument and are turned to the left when tightening the strings. The Guitars generally used in America have six strings—three composed of silk or steel covered—with wire, and three composed of gut or steel.

Manner of Holding.

The instrument should be held with the curve in its side directly on the left limb near the thigh, its neck elevated to an angle of about 45°,—the right arm, half way between wrist and elbow, resting on the edge of the Guitar just over the bridge—fingers curved naturally, tips under the strings, the thumb extending nearly an inch in advance of the first finger. The left hand and wrist are held curved and free from the neck of the instrument, with the ball of the thumb resting against the back of the neck near the second fret— the left elbow inclining towards the body,— the left foot on a small cushion, and the right drawn slightly backwards.

Strings.

The strings are numbered from the bottom, upwards. The bottom or first string is E, commonly known as little E, the 2nd St. is B, the 3rd is G, the 4th D, the 5th A, and the 6th E, frequently called big E.

Left Hand Fingering.

The numbers 1, 2, 3, 4, refer to the 1st, 2nd, 3rd or 4th fingers, thus any of these numbers placed by a note indicate the finger to be placed upon it.

Right Hand Fingering.

(x)cross means to strike with the thumb.— .(one dot) indicates the use of the first finger. ..(two dots)the second finger. ... (three dots) the third finger. The figures 5, 6, 7, 8, 9, etc. refer to frets and a letter placed under or near a note tells what string it is on. o (open) placed near or over a note means that the note is made by striking the string open, that is without fingering of the left hand. The Bass, or 4th, 5th and 6th strings are struck downward with the thumb. The Treble, or 1st, 2nd and 3rd strings are picked or pulled gently upward by the 1st 2nd and 3rd fingers of the right hand.— the third string by the 1st finger,— the second string by the 2nd finger, and the first string by the 3rd finger. Two or more notes in rapid passages on the first three strings are executed by the 1st and 2nd fingers,— on the Bass strings the thumb and first finger alternate in their execution.

Charts showing Relative Value of the Notes and their corresponding Rests.

Musical sounds are represented in written music by characters called notes. There are seven kinds of notes, formed to indicate the length or duration of the different sounds or tones.

A Whole note

There are seven rests or signs of silence, corresponding in duration to the seven kinds of notes.

Whole note.	Half note.	Quarter note.	Eighth note.	Sixteenth note.	Thirty-second note.	Sixty-fourth note.
Whole rest.	Half rest.	Quarter rest.	Eighth rest.	Sixteenth rest.	Thirty-second rest.	Sixty-fourth rest.

Time.

The value of a tone is that duration of time allowed it relatively proportionate to the amount — or quantity of time allowed to the other notes. The observance of this principle in the performance of a piece of music is called keeping time. There is no absolute or definite length of duration for any tone — a tone represented by a whole or half note, or any note may have a much longer or shorter duration in one piece than in another, accordingly as the one is slow and the other lively. The staff is divided by short vertical lines called Bars into equal portions for the better observance of time. These divisions are called Measures. The time or quantity which these measures contain, is shown by signs or figures placed at the beginning of each piece of music. The several kinds of time in general use are the following:

Common Time

simple.
Common Time
compound.

Triple Time
 simple. compound.

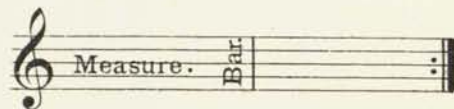
When the measure contains an even number of divisions of the whole note as $\frac{4}{4}$ or $\frac{6}{8}$ the piece is in Common time, when the measures contain an uneven number the piece is in Triple time as $\frac{3}{4}$ or $\frac{3}{8}$. Compound Common and Compound Triple time are produced when two or more measures of a particular kind of simple time are combined in one measure.

Common Time.

<p>Simple.</p> 	<p>Simple. Short Even Time.</p> 
<p>Compound.</p> 	<p>Compound.</p> 

Triple Time.

<p>Simple.</p> 	<p>Simple. Short Triple Time.</p> 
<p>Compound.</p> 	<p>Compound.</p> 



The Double bar marks the close of a part, — or the whole of a piece. Two dots just before it indicates repetition of the part. In $\frac{4}{4}$ or Common time each measure consists of 4 quarter notes or combination of notes equivalent in value to 4 quarter notes. Four counts or beats, to each measure — that is, one to each quarter note.

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



Let each count equal about two seconds of time. When two or more notes are written one above the other they form a chord and should be played together.

$\frac{2}{4}$ Time has two counts to every measure one to each quarter note.

Count 1 2 1 2 1 2 1 2



$\frac{3}{4}$ Time has 3 counts to every measure one to each quarter note.

Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

$\frac{6}{8}$ Time has 6 counts to every measure one to each eighth note.

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

$\frac{3}{8}$ Time has 3 counts to every measure one to each eighth note.

Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

The Dot and the Double Dot.

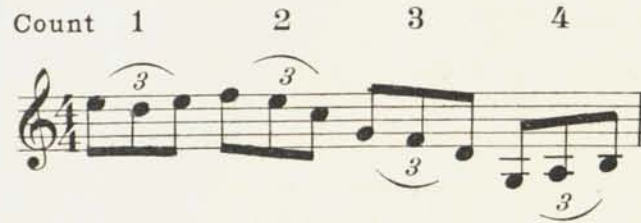
A Dot placed after a note increases its value one half. Suppose a dot placed after a whole note; now, $\frac{1}{2}$ of a whole note is one half note, therefore a whole note with a dot after it is equal to a whole note and one half note also, which makes a total of 3 half notes. The second dot after a note is equal to, and increases the total value by, one half the value of the first dot. Suppose two dots placed after a whole note, now the first dot, being equal to one half of the note, must be one half of a whole note, which is one half note, and since the second dot is equal to one half of the first dot, which is equal to one half note - the second dot must be one half of a half note which makes it equal to a quarter note, the sum therefore will be, or the whole note followed by two dots will be equivalent to, one whole note one half note and one quarter note.

Explanatory Table of Dotted notes.

Dotted Whole note	Dotted Half	Dotted Quarter	Dotted Eighth	Dotted Sixteenth
equals 3 half notes.	equals 3 Quarters.	equals 3 Eighths.	equals 3 Sixteenths.	equals 3 Thirtyseconds.
Double dotted Whole note	Double dotted Half	Double dotted Quarter	Double dotted Eighth	Double dotted Sixteenth
equals 3 halves & 1 quarter	equals 3 Quarters & 18 th	equals 3 Eighths & 1 16 th	equals 3 Sixteenths & 1 32 nd	equals 3 Thirtyseconds & 1 64 th

The Triplet.

A Triplet is a group of three notes to be played in the time of two of the same kind.



The Sextole.

A Sextole is a group of six notes to be played in the time of four of the same kind.





Accidentals or Signs of Chromatic Alteration.

An Accidental changes the pitch of a note before which it is placed. The five kind of Accidentals are:

- # The Sharp, which raises the sound of a note one half tone. A note with a sharp before it is made one fret nearer the bridge of the Guitar than usual.
- b The Flat lowers the sound of a note one half tone. A note with a flat before it is made one fret nearer the nut of the Guitar than usual.
- ♮ The Natural restores to its original position a note previously made sharp or flat.
- × The Double Sharp raises the sound of a note a whole tone, and is made on the Guitar two frets nearer the bridge than usual.
- ♭♭ The Double Flat lowers the sound of a note a whole tone and is made on the Guitar two frets nearer the nut than usual.

The Signatures.

Sharps or Flats placed just after the Clef sign,   are known as the signature. It indicates the Key in which a piece of music is written. Sometimes a Sharp or Flat, foreign to the key of a piece, occurs accidentally - in which case the Accidental affects every note on the particular line or space only throughout that measure.

The Signature of the Major Key and its relative Minor are the same, that is why the Minor is called the Relative of the Major Key.

A Table of the Keys will be found on the following page.

CHART OF THE GUITAR FINGERBOARD.

Each staff gives the notes in every fret on the string just above it.

	Frets.	1	2	3	4	5	6	7	8	9	10	11	12
1st. String E.	Struck open.	or											
2nd. String B.	0	or											
3rd. String G.	0	or											
4th. String D.	0	or											
5th. String A.	0	or											
6th. String E.	0	or											

From 13th to 19th Frets the notes are *8va* than those on the same strings from the 1st to the 7th frets.

A Key is a regular succession of sounds, having a fixed relation to each other, and regulated by the first note called the keynote or tonic. A Scale is a succession of the seven notes of a Key, ascending or descending, beginning and ending with the keynote. The scale is Diatonic, when the succession of the five whole and two semitones which compose it are regular and in the natural order, ascending or descending.

In the chromatic scale there are twelve semitones formed by a union of the two semitones and the five whole tones divided into semitones.

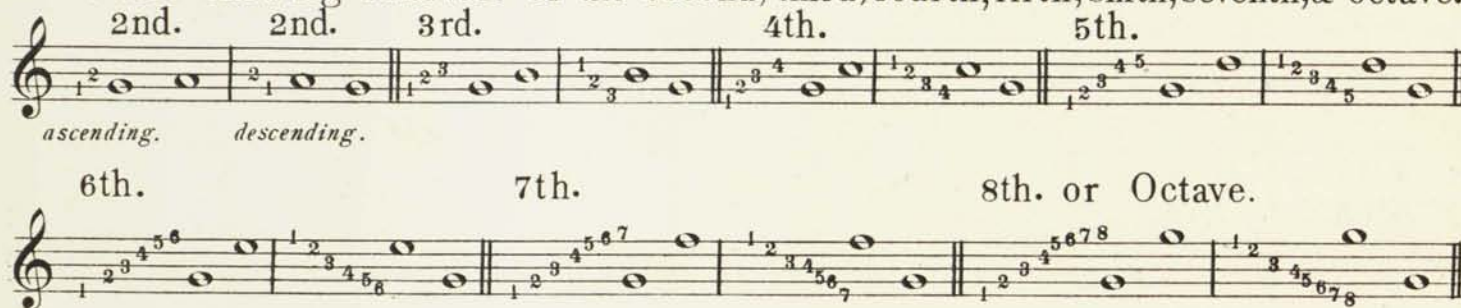
In the diatonic scale the half steps occur between the 3rd & 4th and 7th & 8th degree of the scale.

Example Scale of C.



An Interval is the distance between two tones. The names of the intervals are determined by the number of degrees contained by them. The Intervals are the same ascending or descending.

Table showing intervals of the second, third, fourth, fifth, sixth, seventh, & octave.



Diatonic Scale of C Major.

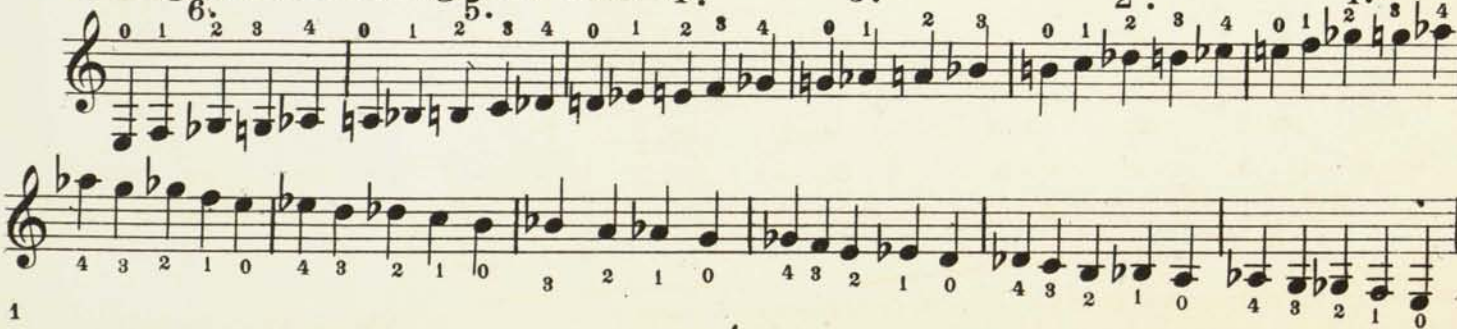


Chromatic Scales.

Ascending and descending with Sharps.



Ascending and descending with Flats.



The Signatures.

NATURAL KEY.

C Major.
A Minor.

1 Sharp. 2 Sharps. 3 Sharps. 4 Sharps. 5 Sharps. 6 Sharps. 7 Sharps.

G Major.	D Major.	A Maj.	E Maj.	B Maj.	F# Maj.	C# Maj.
E Minor.	B Minor.	F# Min.	C# Min.	G# Min.	D# Min.	A# Min.

1 Flat. 2 Flats. 3 Flats. 4 Flats. 5 Flats. 6 Flats. 7 Flats.

F Major.	B \flat Major.	E \flat Maj.	A \flat Maj.	D \flat Maj.	G \flat Maj.	C \flat Maj.
D Minor.	G Minor.	C Min.	F Min.	B \flat Min.	E \flat Min.	A \flat Min.

ARPEGGIOS.

SHOWING DIFFERENT METHODS OF RIGHT HAND FINGERING IN various keys.

A thorough practise of these Arpeggios, cultivates a knowledge of time, the accidentals, keys in the 1st position, and gives strength and suppleness to the fingers as well as smoothness and brilliancy to the execution.

The image shows four staves of musical notation for arpeggios. The first staff is in 4/4 time, the second in 4/4, the third in 3/4, and the fourth in 2/4. Each staff contains a series of arpeggiated chords with fingerings indicated by 'x' marks. The keys and time signatures vary across the staves.

1 Play slowly making each note clear and distinct, when conversant with the different passages accelerate the speed.

Exercise on Bass Strings to strengthen the Thumb.

Use thumb only.

Exercise to strengthen the Third Finger.

Strike 1st. string with the third finger, 2nd. string with second finger, 3rd. string with first finger.

Scales and Chords of the principal Major and Minor Keys.

The Harmonic instead of the Melodic Minor Scales are given.

Key of C. Major.

Scale.

5th Str. A. 4th Str. D. 3rd Str. G. 2nd Str. B. 1st String. E. 2nd Str. B. 3rd Str. 4th Str. 5th Str.

Frets.

Fingers.

Chords.

Numbers indicate left hand fingers.

Arpeggios.

Arpeggio is the rapid succession of the several notes composing any chord.

A Minor.

Relative to C Major.

A D G B E B G D A

Chords.

Arpeggios.

G Major.

E A D G B E B G D A E

Chords.

Best works commend 3rd & 4th fingers in the G Chord.

Arpeggios.

E Minor.

Relative to G Major.

E A D G B E B G D A E

Chords.

Arpeggios.

D Major.

D G B E A D G B A D

Chords.

Arpeggios.

Relative to D Major.

B Minor.

A D G B E A D G B A D

Chords.

Arpeggios.

A Major.

A D G B E⁵ B G D A

Chords.

Arpeggios.

Relative to A Major.

F# Minor.

E A D G B E⁵ B G D A E

Chords.

Arpeggios.

E Major.

Chords.

Arpeggios.

C# Minor.

Relative to E Major.

A D G B E9 B G D A

Chords.

Arpeggios.

F Major.

E A D G B E B G D A E

Chords.

Arpeggios.

D Minor.

Relative to F Major.

D G B E9 B G D

Chords.

D.Str. 5th Fret.

Arpeggios.

First Series.

WALTZ.

(C. Major and A. Minor.)

L. Meignen.

Andante.

Musical score for the first waltz, featuring a treble clef, 3/4 time signature, and four staves of music. The notation includes various ornaments (trills, mordents) and fingerings (1, 2, 3, 4). The piece concludes with a double bar line and the word "Fine." on the second staff, and "D.C." (Da Capo) on the fourth staff.

LÄNDLER

Blessner.

Musical score for the second waltz, featuring a treble clef, 3/4 time signature, and three staves of music. The notation includes various ornaments (trills, mordents) and fingerings (1, 2, 3, 4). The piece concludes with a double bar line and a repeat sign on the third staff.

HUNGARIAN AIR.

(A. Minor.)

Bathioli.

Musical score for the Hungarian Air, featuring a treble clef, 4/4 time signature, and three staves of music. The notation includes various ornaments (trills, mordents) and fingerings (1, 2, 3, 4). The piece concludes with a double bar line on the third staff.

ECOSSAISE.

(G. Major.)

Weiland.

ETUDE.

(E. Minor.)

F. Sor.

PAPA WALTZ.

(D. Major.)

Schmidt.

Blennerhasset March.

(D Major.)

Sullivan.

El Estrangero.

Andante grazioso.

(A Major.)

Lemon.

GALOP.

Carcassi.

WALTZ.

(F Major.)

Carcassi.

Musical score for 'Waltz' by Carcassi in F Major. The score is written in 3/4 time and consists of five staves. The first staff is the treble clef, and the remaining four are the bass clef. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

The Duke of Reichstadts waltz.

(Abridged.)

Strauss.

Musical score for 'The Duke of Reichstadts waltz' by Strauss, abridged. The score is written in 3/4 time and consists of six staves. The first staff is the treble clef, and the remaining five are the bass clef. The key signature has three sharps (F#, C#, G#). The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The piece concludes with a double bar line and repeat dots.

PRAYER FROM ZAMPA.

Arr. by W. Dabney.

Andante.

Musical score for the first piece, 'Prayer from Zampa', in 4/4 time, marked Andante. It consists of four staves of music. The first staff is the melody, and the following three are accompaniment. The piece concludes with a 'Fine.' marking and a 'D.C.' (Da Capo) instruction.

Quickstep.

Arr. by W. P. Dabney.

Con spirito.

Musical score for the second piece, 'Quickstep', in 2/4 time, marked Con spirito. It consists of four staves of music. The first staff is the melody, and the following three are accompaniment. The piece concludes with a double bar line.

Larghetto.

Carulli.

Musical score for the third piece, 'Larghetto', in 2/4 time, marked Larghetto. It consists of four staves of music. The first staff is the melody, and the following three are accompaniment. The piece concludes with a double bar line.

Love's Confession.

Lege.

To Mr. Paul Eno.

Arr. by W. P. Dabney.

Musical score for 'Love's Confession' in 3/4 time, key of G major. The score consists of five staves. The first staff is the melody. The second and third staves are accompaniment. The fourth and fifth staves are bass accompaniment. The score includes various musical notations such as notes, rests, and bar lines. There are also some performance instructions like 'Fine' and 'D.C. to Fine'.

Tune the E string to D (fourth) by lowering until it sounds an octave below the open D string.

" " A " " G (third) " " " " " " " " " " G "

Then play as if tuned in ordinary manner.

Diagram showing string tuning instructions. It consists of two staves. The first staff shows the E string being tuned down to D, labeled 'tune to'. The second staff shows the A string being tuned down to G, labeled 'tune to'.

La Cachucha.

Arr. by W. P. Dabney.

Musical score for 'La Cachucha' in 3/8 time, key of G major. The score consists of two staves. The first staff is the melody. The second staff is the accompaniment. The score includes various musical notations such as notes, rests, and bar lines. There are also some performance instructions like 'Fine' and 'D.C. to Fine'.

Little Beauty Waltz.

To Miss Addie Scott.

Arr. by W. P. Dabney.

Musical score for 'Little Beauty Waltz' in 3/4 time, key of G major. The score consists of two staves. The first staff is the melody. The second staff is the accompaniment. The score includes various musical notations such as notes, rests, and bar lines. There are also some performance instructions like 'Fine', 'Str. G', 'E', 'G', 'E', and 'D.C. to Fine'.

ROSE WALTZ

Arr. by W. P. Dabney.

Musical score for 'Rose Waltz' in 3/4 time, key of D major. The score consists of three staves. The first staff is the melody, starting with a treble clef and a key signature of two sharps. It features a series of eighth-note patterns. Above the first few measures are the chords E9 and E7. Below the first two staves are the bass lines, with chords G9 and G7 indicated. The piece concludes with a double bar line and the word 'Fine.' and 'D.C. to Fine.' written below the staff.

"Ah! Muore"

Lucia di Lammermoor.

Donizetti.

Musical score for 'Ah! Muore' in 2/4 time, key of D major. The score consists of seven staves. The first six staves are the vocal line, starting with a treble clef and a key signature of two sharps. The seventh staff is the piano accompaniment, starting with a treble clef and a key signature of two sharps. The tempo is marked 'Quickstep.' and the instrument is 'Har. XII.'. The piece concludes with a double bar line and the word 'Fine.' and 'D.C.' written below the staff.

To J. B. Hancock Esq.

ONLY A DREAM WALTZ.

W P. Dabney.

The musical score is written for a single instrument, likely a piano, in 3/4 time. It begins in C major and moves to D major in the second staff. The notation includes a variety of note values, rests, and dynamic markings. A 'Fine.' marking appears in the third staff, and a 'D. C. to Fine.' instruction is located at the end of the eighth staff. The score is presented on eight staves.

LAVENDER WALTZ.

Con spirito.

Arr. by W. P. DABNEY.

Musical score for 'LAVENDER WALTZ' in 3/4 time. The score consists of four staves of music. The first staff begins with the tempo marking 'Con spirito.' and features a series of eighth-note chords. The second staff includes first and second endings, a 'dolce.' marking, and a 'Fine.' instruction. The third staff continues with first and second endings, marked with 'H 12'. The fourth staff concludes with first and second endings, marked with 'H 12' and 'H 5, A 12', and a 'D.C. al Fine.' instruction.

The Zouave Drill March.

Dr. Jno. Merriweather,

Arr. by W. P. Dabney.

Marcato.

Musical score for 'The Zouave Drill March' in 2/4 time. The score consists of four staves of music. The first staff begins with the tempo marking 'Marcato.' and features a series of eighth-note chords. The second staff includes first and second endings, marked with 'VII. E7' and 'V. E5', and a 'Fine.' instruction. The third staff continues with first and second endings. The fourth staff concludes with first and second endings and a 'D.C. al Fine.' instruction.

Der Freischuetz Waltz.

Arr. by L. Meignen.

Allegro.

Musical score for 'Der Freischuetz Waltz' in 3/4 time, key of D major. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is characterized by a lively, rhythmic melody with frequent eighth and sixteenth notes. The accompaniment features a steady bass line with occasional chords. The piece concludes with a final cadence.

The Last Rose of Summer.

Arr. by W. P. Dabney.

Andante.

Musical score for 'The Last Rose of Summer' in 3/4 time, key of D major. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Andante'. The melody is more melodic and slower than the first piece, featuring a prominent eighth-note pattern. The accompaniment is more complex, with various chordal textures and some triplets. Fingerings are indicated with numbers 1-5. The score includes performance markings such as '12', '11', '9', '7', '7', '12', '9', '12', 'XI D', '9A, 11A', 'XI D', and 'H 12'. The piece ends with a final chord.

Little Katie Ryan Waltz.

W P DABNEY

Andante con espress.

Musical score for 'Little Katie Ryan Waltz' in 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is 'Andante con espress.'. The score includes first and second endings, a section marked 'III' with a dotted line, and various musical notations such as slurs, ties, and dynamic markings.

Third Series

con gusto.

THE GOLDEN CUP Schottische.

W. P. Dabney.

To Thos. Le Bough Esq.

Musical score for 'The Golden Cup Schottische' in 4/4 time. The score consists of four staves of music. The tempo is 'con gusto.'. The score includes first and second endings, a section marked 'Fine.', and various musical notations such as slurs, ties, and dynamic markings. The piece concludes with 'D.C. al Fine.'.

SLUMBER SONG.

W. P. DABNEY.

Andante sostenuto.

III.....

II..... III.....

1. rit.

2.

1. 2.

Fine.

D.C. al Fine.

To Jno. H. Irby Esq.

The Country Club Schottische.

Arr. by W. P. DABNEY.

Vivace.

III.....

1. 2.

III.....

1. 2.

Latonia GALOP

To G. Wendell Harris

Andrew Richardson..

arr. by W. P. DABNEY.

Con spirito

The score for 'Latonia GALOP' consists of three staves. The first staff is a treble clef with a 2/4 time signature, starting with a 'Con spirito' instruction. It contains a melodic line with various ornaments and fingerings (8, 7, 6, 5, 4, 1). The second staff continues the melody with a repeat sign and a 'Fine.' marking. The third staff provides a bass line accompaniment with chords and a final section marked with first and second endings. The piece concludes with the instruction 'D. C. al Fine.'

Fine.

D. C. al Fine.

NEARER MY GOD TO THEE.

arr. by W. P. DABNEY.

By permission of O. Ditson & Co.

The score for 'NEARER MY GOD TO THEE.' is presented in two systems. The first system begins with a first ending marked '1.' in a treble clef, 4/4 time. It features a melodic line with a repeat sign and a bass line accompaniment. The second system continues the piece with a second ending marked '2.' and concludes with a final section of chords and a double bar line.

FLOWERS OF ITALY MAZURKA.

con espress.

BONA.

H 12.

Fine.

D.C. al Fine.

CORTI D'AMORE MAZURKA.

Duet.

Arr. by W. P. DABNEY.

Con spirito.

The musical score is arranged in two systems. The first system consists of two staves: the top staff is labeled 'Primo.' and the bottom staff is labeled 'Secondo.'. Both staves are in a 3/4 time signature with a key signature of one sharp (F#). The Primo part features a melodic line with eighth and sixteenth notes, while the Secondo part provides a harmonic accompaniment with chords and single notes. The second system continues the piece, with the Primo part ending with a 'Fine.' marking. The final system includes a 'legato.' instruction and a double bar line with first and second endings. The Primo part concludes with a 'D.C. al Fine.' instruction. The score is written in a clear, professional style with standard musical notation.

To Mr. Jas. M. Valentine.

SPANISH QUICKSTEP.

Arr. by W. F. DABNEY.

Vivace.

The musical score consists of eight staves of music in 2/4 time, marked 'Vivace'. The key signature has one sharp (F#). The score includes various musical notations and annotations:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. It features a series of chords with fingerings 2 3 3 3, 8 8 8 8, and 3 3 3 3. It includes first and second endings.
- Staff 2:** Continues the melodic line with first and second endings.
- Staff 3:** Includes a measure with a '7 D' annotation and fingerings 3 2.
- Staff 4:** Features a section labeled 'VII' with fingerings 2 3 4 3 and 3 4 3 3.
- Staff 5:** Continues the melodic development with first and second endings.
- Staff 6:** Includes sections labeled 'II', 'III', 'V', and 'III' with fingerings 2-3-1-3-1-3 and 3-1-3-4-1-3-1-3.
- Staff 7:** Features sections labeled 'II', 'V', and 'III' with triplets and first/second endings.
- Staff 8:** Includes sections labeled 'II' and 'VII' with fingerings 3 4 2 1 and 3 4 2 1.

HOW CAN I LEAVE THEE.

Arr. by W. P. DAENEY.

Doloroso.

Musical score for 'How Can I Leave Thee' in 4/4 time, marked *Doloroso*. The score consists of three staves. The first staff is the melody, the second is the bass line, and the third is a more complex accompaniment with triplets and a 'III' marking. The key signature has one sharp (F#).

TYROLIENNE.

DONNIZETTI

Lucretia Borgia.

Musical score for 'Tyrolienne' in 3/4 time, marked *Lucretia Borgia*. The score consists of five staves. The first staff is the melody, the second is the bass line with fingering numbers (10, 9, 7, 5), and the remaining three staves are accompaniment. The key signature has three sharps (F#, C#, G#).

THE LILY

Schottische.

To Richmond Banjo and Guitar Club.

Arr. by W. P. DABNEY.

Andrew Richardson.

The musical score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piece is a Schottische, a type of Scottish dance. The score is divided into seven systems, each containing a single staff of music. The first system begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests. The first ending is marked with a '1.' and a repeat sign. The second system continues the melody, with a second ending marked with a '2.' and a repeat sign. The third system features a first ending marked with a '1.' and a second ending marked with a '2.'. The fourth system has a first ending marked with a '1.' and a second ending marked with a '2.'. The fifth system has a first ending marked with a '2.'. The sixth system has a first ending marked with a '1.' and a second ending marked with a '2. rit.'. The seventh system has a first ending marked with a '1.' and a second ending marked with a '2.'. The score concludes with a final cadence.

SPRING WALTZ.

SCHMIDT

The musical score is written on a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piece is titled "SPRING WALTZ." by Schmidt. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The music is a waltz, characterized by a 3/4 time signature. The score includes various musical notations such as notes, rests, and bar lines. There are several annotations throughout the score, including "Fine." at the end of the first staff, "IX..." at the end of the fourth staff, "10 B" and "9 B" below the fourth staff, "14" above the fifth staff, and "IX..." and "V..." at the end of the eighth staff. The piece concludes with "D.C. al Fine." at the bottom right.

D.C. al Fine.

To Miss Lelia D.

BABY POLKA.

Arr. by W. P. DABNEY.

Andante.

The musical score is written for a single melodic line on a treble clef staff in 2/4 time. The tempo is marked 'Andante'. The key signature has one sharp (F#). The score consists of ten staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together. The second staff includes a first ending bracket labeled '1x' and a trill marked with a '3'. The third staff starts with a second ending bracket labeled '2'. The fourth and fifth staves feature a series of chords, primarily triads and dyads, with some grace notes. The sixth staff continues with a melodic line similar to the first. The seventh staff includes a trill marked with a '3'. The eighth and ninth staves continue the melodic development with various rhythmic patterns. The final staff concludes the piece with a final chord and a double bar line.

Le Judgement de Soloman March.

F. BRAND.

Marziale.

The first section of the march consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written in a rhythmic, march-like style. The second staff continues the melody and ends with a double bar line and the word "Fine." written below the staff. The third and fourth staves provide a harmonic accompaniment with chords and bass notes.

TRIO.

The TRIO section consists of four staves of music. It begins with a double bar line and a repeat sign. The melody is more complex than the first section, featuring sixteenth notes and eighth notes. The accompaniment consists of chords and bass notes. The section ends with a double bar line and the instruction "D. C. al Fine." written below the staff.

HAZEL WALTZ.

J. A. Bowler.

Arr. by W. P. Dabney.

Musical score for 'HAZEL WALTZ' in 3/4 time, key of B-flat major. The score consists of four staves. The first staff is the melody, starting with a treble clef and a key signature of two flats. The second staff contains accompaniment with first and second endings. The third staff continues the accompaniment. The fourth staff is a bass line with a double bar line at the end. The word 'Fine.' is written below the second staff, and 'D. C. al Fine.' is written below the fourth staff.

EL BOLERO SESQUIDELLA.

To Miss Lottie Miller.

Arr. by W. P. Dabney.

Musical score for 'EL BOLERO SESQUIDELLA' in 3/4 time, key of B-flat major. The score consists of four staves. The first staff is the melody, featuring triplets and accents. The second staff contains accompaniment with first and second endings. The third staff continues the accompaniment. The fourth staff is a bass line with a 'rit' (ritardando) marking. The word 'Fine' is written below the second staff, and 'D. C. al Fine.' is written below the fourth staff.

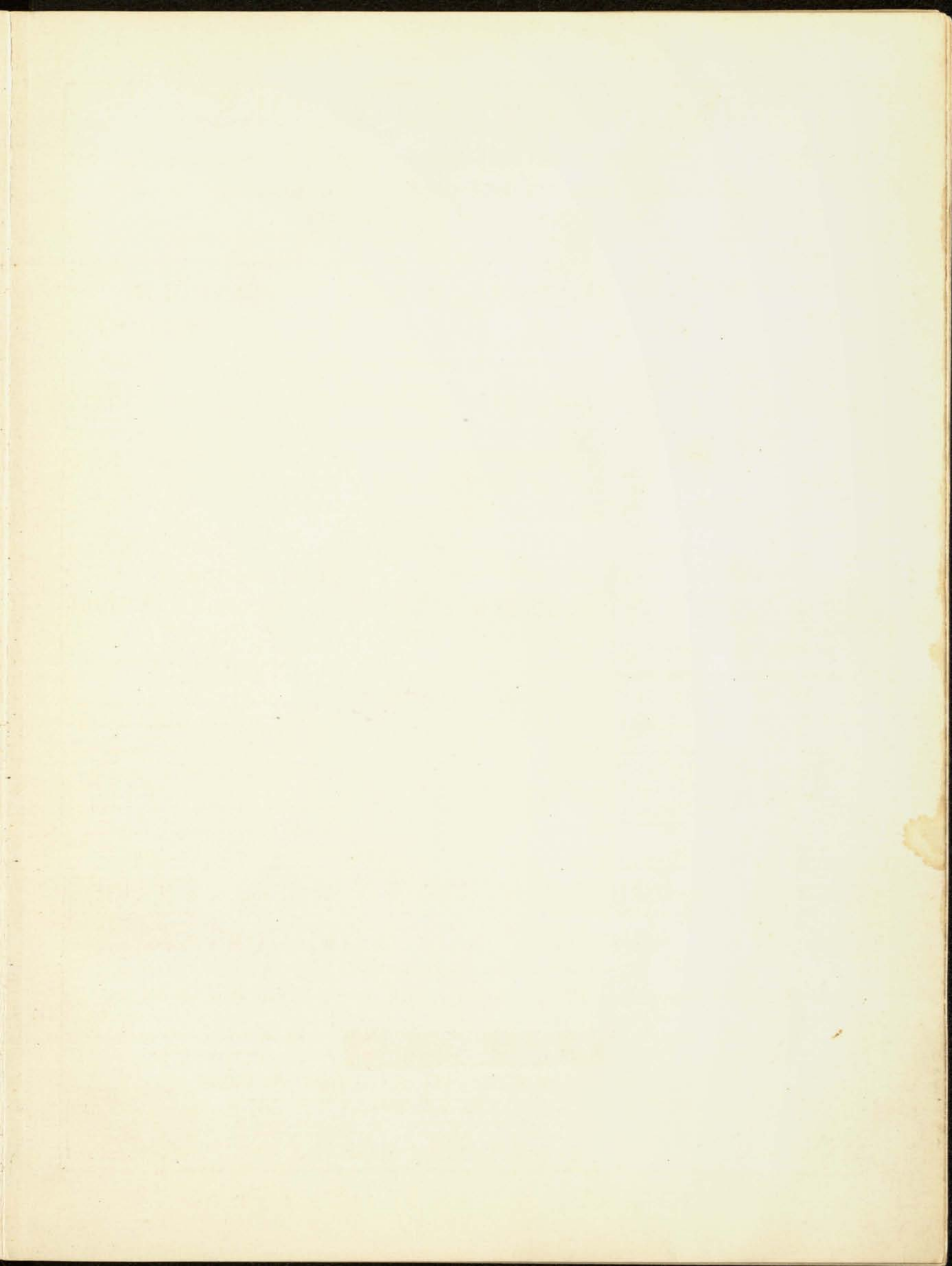
THE MYSTIC SHRINE.

To Jno. D. Potts Esq.

W. P. DABNEY.

Marcato il basso.

VII VII VII V
E. st. 5 4 5 7 5
 VII IV
 VII IV V
 VII V IV V
 E 5
 E 12 E 10 8 7 b 6 II
 IV 1 2
 D.C. al Fine.



GUITAR METHOD

. BY .

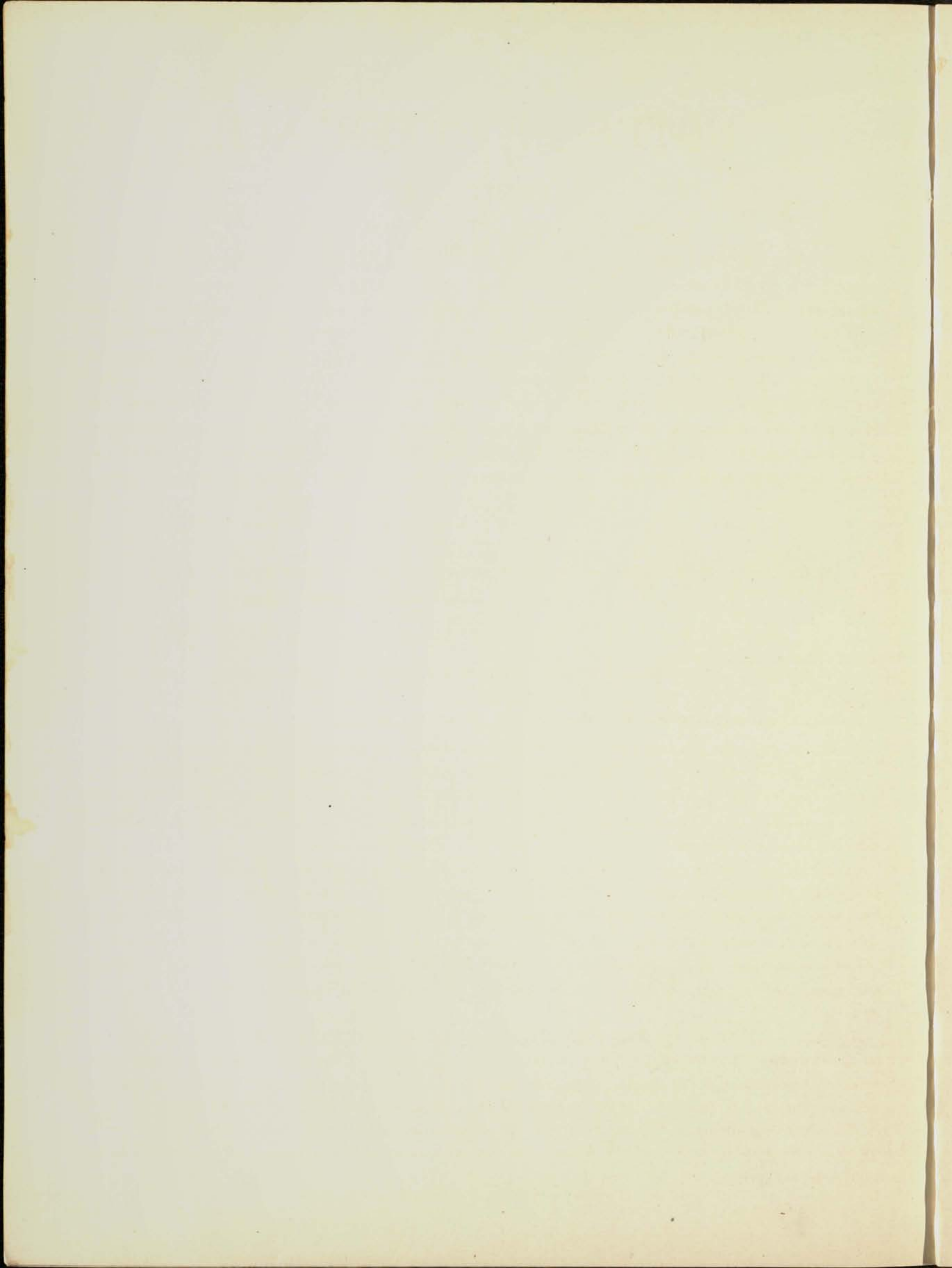
WENDELL P. DABNEY

Price	}	Complete . . . \$1.50
		Part I 75
		Part II 75

PUBLISHED BY

THE RUDOLPH WURLITZER CO.

121 East Fourth Street, CINCINNATI.



PART II. POSITIONS.

Every Fret on the fingerboard of the Guitar is called a Position. When the first finger of the left hand is at the first fret, the hand is in the first position, if it be advanced to the second fret the hand is in the second position, the number of position corresponds to the number of fret in which the first finger of the left hand is placed. The five principal positions are the 1st, 4th, 5th, 7th, & 9th.

Scale in the Fourth Position.

E. 6th.St.	A. 5th.	D. 4th.	G. 3rd.	B. 2nd.	E. 1st.
Frets. 4 5 7	4 5 7	4 5 7	4 6	4 5 7	4 5 7

Fingers. 1 2 4 1 3 4 1 3 4 1 3 4 1 2 4

Chords in E Major and C# Minor 4th. Pos.

Fourth Position Exercise.

CARCASSI.

Scale in the Fifth Position.

E. 6th.St.	A. 5th.	D. 4th.	G. 3rd.	B. 2nd.	E. 1st.	8
Frets. 5 6 8	5 7 8	5 7 8	5 7	5 6 8	5 6	8

Fingers. 1 2 4 1 3 4 1 3 4 1 3 4 1 2 4 1 2 4

Chords in F Major and D Minor 5th. Pos.

Fifth Position Exercise.

CARCASSI.

Two staves of musical notation for a scale exercise in G major, fifth position. The first staff shows the ascending scale: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second staff shows the descending scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The piece concludes with a double bar line and a final G4 note.

Scale in the Seventh Position.

E. 6. A. 5. D. 4. G. 3. B. 2. E. 1.

A single staff of musical notation for a scale exercise in G major, seventh position. The notes and their fingerings are: E6 (1), F#6 (2), G6 (4), A6 (1), B6 (3), C7 (4), D7 (1), E7 (3), F#7 (4), G7 (1), A7 (3), B7 (1), C8 (2), D8 (4), E8 (1), F#8 (2), G8 (4). The piece concludes with a double bar line and a final G8 note.

Chords in G Major and E Minor 7th. Pos.

A single staff of musical notation showing chord voicings for G major and E minor in seventh position. The chords are: G major (G4, B4, D5), G major (G4, B4, D5), G major (G4, B4, D5), G major (G4, B4, D5), E minor (E4, G4, B4), E minor (E4, G4, B4), E minor (E4, G4, B4), E minor (E4, G4, B4), E minor (E4, G4, B4), E minor (E4, G4, B4), E minor (E4, G4, B4), E minor (E4, G4, B4). The piece concludes with a double bar line and a final G4 note.

Seventh Position Exercise.

CARCASSI.

Two staves of musical notation for a scale exercise in G major, seventh position. The first staff shows the ascending scale: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second staff shows the descending scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The piece concludes with a double bar line and a final G4 note.

Scale in the Ninth Position.

E. 6. A. 5. D. 4. G. 3. B. 2. E. 1.

A single staff of musical notation for a scale exercise in G major, ninth position. The notes and their fingerings are: E6 (1), F#6 (2), G6 (4), A6 (1), B6 (3), C7 (4), D7 (1), E7 (3), F#7 (4), G7 (1), A7 (3), B7 (1), C8 (2), D8 (4), E8 (1), F#8 (2), G8 (4). The piece concludes with a double bar line and a final G8 note.

Chords in A Major and F# Minor 9th. Pos.

A single staff of musical notation showing chord voicings for A major and F# minor in ninth position. The chords are: A major (A4, C#5, E5), A major (A4, C#5, E5), A major (A4, C#5, E5), A major (A4, C#5, E5), F# minor (F#4, A4, C#5), F# minor (F#4, A4, C#5), F# minor (F#4, A4, C#5), F# minor (F#4, A4, C#5), F# minor (F#4, A4, C#5), F# minor (F#4, A4, C#5), F# minor (F#4, A4, C#5). The piece concludes with a double bar line and a final A4 note.

Ninth Position Exercise.

CARCASSI.

Musical notation for the Ninth Position Exercise by Carcassi, consisting of two staves of music in G major and common time.

SCALES

Fingering in different Positions.

Key of C.

No of String. 3 2 1 2 1 2 1 2 3 4 5

Frets. 5 4 3 0 2 0 1 3 0 6 8 5 7 8 7 5 8 6 0 3 1 0 2 0 3 2 0

Fingers. 3 0 2 3 0 2 0 1 3 0 2 4 1 3 4 3 1 4 2 0 3 1 0 2 0 3 2 0

5th. Pos.

Musical notation for the Key of C scale exercise, showing string numbers, frets, and fingerings.

Key of G.

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

Frets. 3 0 2 3 0 2 4 0 2 0 1 3 0 7 8 10 7 8 10 12 14 15 14 12 10 8 7 10 8 7 0 3 1 0 2 0

Fingers. 3 0 2 3 0 2 4 0 0 1 3 0 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 0 3 1 0 2 0

7th Pos. XII VII

Musical notation for the Key of G scale exercise, showing string numbers, frets, and fingerings.

Key of D.

4 3 2 1 2 1 2 1 2 3 4

Frets. 0 2 4 0 2 0 2 3 0 7 8 10 7 9 10 9 7 10 8 7 0 3 2 0 2 0 4 2 0

Fingers. 0 2 4 0 2 0 2 3 0 1 2 4 1 3 4 3 1 4 2 1 0 3 2 0 2 0 4 2 0

7th Pos.

Musical notation for the Key of D scale exercise, showing string numbers, frets, and fingerings.

Key of A.

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

Frets. 0 2 4 0 2 4 1 2 0 2 3 0 11 9 10 12 9 10 12 14 16 17 16 14 12 10 9 12 10 9 11 0 3 2 0 2

Fingers. 0 2 4 0 2 4 1 2 0 2 3 0 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 3 0 3 2 0 2

9th Pos. XIV IX

Musical notation for the Key of A scale exercise, showing string numbers, frets, and fingerings.

Key of E.

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

0 2 4 0 2 4 1 2 4 1 2 0 2 4 0 11 9 10 12 9 11 12 11 9 12 10 9 11 0 4 2 0 2 1 4 2

0 2 4 0 2 4 1 2 4 1 2 0 2 4 0 8 1 2 4 1 3 4 3 1 4 2 1 3 0 4 2 0 2 1 4 2

9th. Pos.

Key of F.

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

1 3 0 1 3 0 2 3 0 2 3 1 3 0 10 12 10 11 13 10 12 13 12 10 13 11 10 12 10 0 3 1 3 2 0 3

1 3 0 1 3 0 2 3 0 2 3 1 3 0 1 8 1 2 4 1 3 4 3 1 4 2 1 3 1 0 3 1 3 2 0 3

10th. Pos.

HARMONIC SOUNDS.

There are several methods of producing Harmonic sounds. Those in general use are produced at the 3rd, 4th, 5th, 7th, 9th, & 12th, frets by laying a finger of the left hand across the strings at the frets designated, and parallel with the frets, and pressing only hard enough to prevent the ordinary sound and check the vibration, then strike the string with the right hand finger and quickly remove the left. In making Harmonics at the third fret let your finger be placed about $\frac{1}{8}$ of an inch towards the fourth fret, and for harmonics at the fourth fret place your finger $\frac{1}{8}$ of an inch towards the third fret.

The harmonic tones at the 4th, & 9th, frets of each string are the same in name and pitch.

The string and fret at which the harmonic is produced is sometimes indicated by a capital letter, the initial of the name of the string, and the number of fret placed near it.

TABLE OF HARMONIC NOTES.

	1	2	3	4	5	6	7	8	9	10	11	12
1st. St. E.			\sharp	\sharp					\sharp			
2nd " B.		\sharp	\sharp				\sharp		\sharp			
3rd " G.												
4th " D.				\sharp					\sharp			
5th " A.				\sharp					\sharp			
6th " E.									\sharp			

THE QUEEN OF HEARTS

HARMONIC
Polka Brillante.

W. P. DABNEY.

Har. Frets. VII XII VII XII VII XII VII XII

String. d g b e b g d g b e b g

Har. VII V IV V VII V IV V

Har. VII V IV V VII IV V IV Har. V VII XII

Har. VII V IV V VII V IV V VII V IV XII VII V IV XII VII V IV

Har. XII VII V

1 2 VII XII VII XII VII XII

String. d g b g e g b g d g b g e g b g

Har. VII

Detailed description: This musical score is for a guitar piece in D major, 2/4 time. It consists of nine staves of music. The first staff shows the beginning with fret numbers VII, XII, VII, XII, VII, XII, VII, XII above the notes. Below the notes are string names: d, g, b, e, b, g, d, g, b, e, b, g. The second staff has fret numbers VII, V, IV, V, VII, V, IV, V above the notes. The third staff has fret numbers VII, V, IV, V, VII, IV, V, IV, V, VII, XII above the notes. The fourth staff has fret numbers VII, V, IV, V, VII, V, IV, V, VII, V, IV, V above the notes. The fifth staff has fret numbers VII, V, IV, V, VII, V, IV, V, XII, VII, V, IV above the notes. The sixth staff has fret numbers XII, VII, V above the notes. The seventh staff has fret numbers VII, XII, VII, XII, VII, XII above the notes. The eighth staff has fret numbers VII above the notes. The ninth staff has fret numbers VII above the notes.

In the above use any of the four fingers of the left hand nearest the note to be made.

To produce a Diatonic or $\text{C}^{\text{natural}}$ scale, place the left hand finger on the string as if to play in the usual manner, then place the point of the right forefinger lightly on the same string, just twelve frets from the left hand finger after which place the thumb, about an inch behind the right forefinger, strike the string, and the harmonic octave of the note held by the left hand finger will be produced.

The figures over the notes show the frets at which the right forefinger should touch the strings while the fingers of the left hand press the strings in the usual manner and place of making such notes.

CHROMATIC SCALE OF HARMONICS according to above method.

6. E. 5. A. 4. D. 3. G. 2. B. 1. E.

12 13 14 15 16 12 13 14 15 16 12 13 14 15 16 12 13 14 15 12 13 14 15 16 12 13 14 15 16 17

1. E. 2. B. 3. G. 4. D. 5. A. 6. E.

17 16 15 14 13 12 16 15 14 13 12 15 14 13 12 16 15 14 13 12 16 15 14 13 12 16 15 14 13 12


OLD FOLKS AT HOME.

Harmonic Solo.

To Mr Horace J Smith.

W. P. DABNEY.

SLURS.

Two or more notes, ascending or descending having the slur  placed over or under them, are called slurred notes and are made by striking the first note with the right hand finger and the succeeding note or notes, upon the same string, are made by the left hand fingers alone falling forcibly upon the string at the proper frets. The finger holding the first note should not be raised before a finger falls and makes the second note. In descending passages, place the fingers upon the notes that are not open, then strike the first note, and draw off the fingers, in making succeeding notes, by pulling the string downward and suddenly, removing each finger, in its turn.

SLURS ASCENDING.

SLURS DESCENDING.



Vibration Slurs.

Two slurred notes descending, located on different strings are made by striking the first note with the right hand finger and letting the left hand finger fall heavily upon the second, thus producing the required tone by vibration.

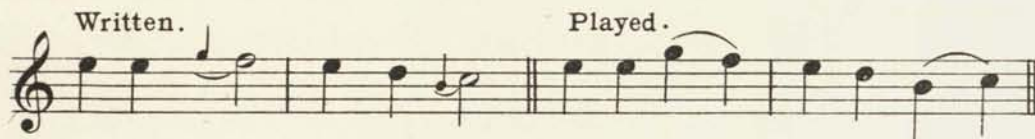
VIBRATION SLURS.



Grace notes or Appoggiaturas.

The Appoggiatura is a small note placed before one of the ordinary size. When placed above it is called the superior Appoggiatura and may be either a whole or half note above — when placed below the principal note it is called the Inferior Appoggiatura, and is placed at the distance of a half tone below the principal note. They are also divided into long and short Appoggiaturas. The long Appoggiatura takes one half of the time of the note before which it is placed, and when the principal note is dotted it takes two thirds of its time or value. The short Appoggiatura is distinguished from the long by a small dash through its stem, it is played very quickly. Appoggiaturas are struck with the Bass, or under parts and then slurred to the principal note.

THE LONG APPOGGIATURA.



THE SHORT APPOGGIATURA.



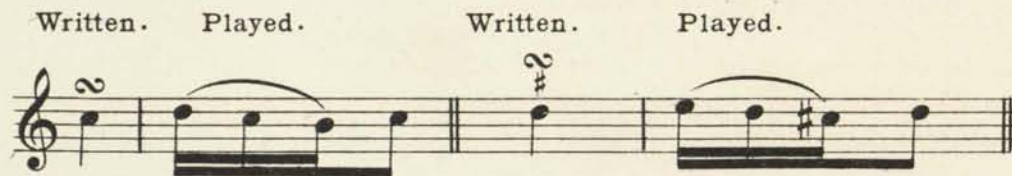
When two or more small notes are placed before a principal note, execute them rapidly by striking the first with the right hand finger and slurring the small notes and principal together, as in a slur of two or more notes. The Bass and under parts are always played with the first small notes—except when, the small notes called after notes are so placed that they cannot be played with any of the notes which follow them; in that case they are played in a portion of the time belonging to the preceding note.

Example.



THE TURN.

The Turn or Groupetto, a group of small notes two or more in number, is placed before or between 2 principal notes. When only two notes it consists of the note above and below the principal. The Turn is either direct or inverted. The Direct turn begins with the tone or semitone above the principal note, it is indicated thus ∞, when a sharp is to be added to the lower note this must be expressed by a sharp added to the sign ∞.



The Inverted turn begins with the note below and ends on the principal note. The # or b is placed above when the highest note is altered, and below the sign when the lowest note is to be affected.



THE TRILL.

A Trill is the rapid alternate reiteration of a note with the tone or semitone next above it, with or without its resolution of two or more notes. It begins and ends with the principal note its duration being equal to that of the note over which the sign *tr* is placed. The ordinary method of making it is by striking first the principal note and then making a continuous slur with the upper note by holding the principal with one finger of the left hand, while another finger produces ascending and descending slurs by means of the note just above it on the same string.



There are three kinds of the Shake or Trill, the passing shake which is very short, the plain shake is longer but is not ended by a turn, and the shake with a turn, which is generally introduced at the end of a piece.

THE MORDENT.

It consists in the rapid execution of two small notes before a principal note, and is indicated by this sign w over or under the note on which it is to be made. It may also be written and played with chords, in which case strike the first note of the Mordent at the same time with all the notes of the chord except the highest then rapidly slur the second note of the Mordent into the highest note of the chord.



THE TIE.

The curved line \frown called a Tie placed over or under two notes on the same line or space indicates that the first note only be struck and held the length of both.



Syncopation.

This takes place when the unaccented part of a measure is joined with the next accented part, and happens, first when a long note or notes are placed between two notes of a shorter duration, such as a half between two quarters, or three quarters between two eighths etc.



second when two notes are connected by a bind or tie either in the middle of the measure or from the last note of one measure to the first of the next.



Legato and Staccato.

In Legato the notes are played in as smooth and connected a manner as possible leaving no interval of silence in the passages marked Legato, indicated by a curved line \frown or slur over or under the notes.

Staccato indicated thus v v v v with the points over or under the notes play them short and distinct giving only a quarter of their time and resting the remainder, check the vibration by letting the fingers that struck the strings quickly press against them after they are struck.

THE BARRER.

The Barrer consists in pressing or holding down with the first finger of the left hand two or more strings at once. When two or three strings are thus held it is called the petite or small Barre, when from four to six, it is called the Grande or Large Barre. In making bring the left elbow close to the body, draw the thumb to the lower edge of the fingerboards' back, and let the fingers point across the fingerboard and parallel with the frets, the first finger being held straight across the strings resting on its side nearest the thumb; see examples on the following page.

SMALL BARRER.



LARGE BARRER.



‡ This sign means to draw the thumb downwards across the notes indicated. \curvearrowright This sign placed between two notes tells you to slide or slur from one to the other. — This line between two notes means that both should be made on the same string.

The following keys are seldom used on the Guitar owing to difficulties of execution and lack of brilliancy. Each Major has its Relative Minor on the staff below.

B MAJOR.	F# MAJOR.	G \flat MAJOR.
G# MINOR.	D# MINOR.	E \flat MINOR.

D \flat MAJOR.	A \flat MAJOR.	E \flat MAJOR.	B \flat MAJOR.
B \flat MINOR.	F MINOR.	C MINOR.	G MINOR.

Modulations, Preludes, and Interludes in the principal keys.

E.	A.	D.	G.	C.	F.
----	----	----	----	----	----

TUNING.

There are several different modes of tuning in use among Guitarists, which consist principally in elevating, or lowering the pitch of the bass strings. Many celebrated pieces have been written in these keys such as Fandangos, Retreats, and Spanish Marches. By many Authors' directions are appended explanatory of the tuning required. Some writers, after altering the pitch, follow the custom of indicating the strings as though no change had taken place in the tuning, bidding the performer play in the ordinary manner—for instance—suppose the 6th. St. E tune down to D, when they want you to make the D, they simply write out the note for the 6th. St. E which would give the required tone. Other writers instead, give the real name of the note to be made, as in the example above, when the 6th. St. E is tuned to D, they write the D note to be made instead of the E. In the latter method the performer has to remember the change of name the string bears by virtue of the different tuning. In tuning to the various keys only the strings are given whose pitch must be changed. Strings not marked stand their customary elevation.

Key of D.

Commonly called D Natural, as tuned for 'Sebastapool' etc.

Tune the 6th. St. 3rd. St. 2nd. St. 1st. St. The sound of each St. when struck open.

to to to to 6 5 4 3 2 1

Key of F.

The E Bass or 6th. St. is sometimes tuned one fret higher to F.

Tune the 6th. St. to then the G. note will be in the second fret on the 6th. St.

Key of E.

(Commonly termed E Natural.)

Tune the 5th.St. 4th. 3rd. The sound of each St. when struck open.

to to to 6 5 4 3 2 1

Key of G.

(Commonly termed G Nat. or the Spanish key.)

Tune the 6th.St. 5th. 1st. The sound of each St. when struck open.

to to to 6 5 4 3 2 1

Use of the Capo Tasto.

The Capo tasto, commonly termed Capo D'astro is a most valuable aid to the Guitarist, since it can be moved to any fret desired thus elevating or lowering the pitch, without producing mechanical difficulties of execution. The Capo tasto becomes, or represents the nut of the Guitar no matter in what fret it is placed consequently the fingering of the chords is unaltered. When the Capo tasto is in the second fret, the third fret, is really the first and the Keys are fingered precisely as though the nut of the Guitar had been permantly transfered to that location. Place the Capo tasto in first fret. Fingering in the E Position that is as we do when playing in the key of E. gives the key of F. Major

The C# Minor Position	gives the Key of	D Minor.
" A Major	" " " "	Bb Major.
" F# Minor	" " " "	G Minor.
" D Major	" " " "	Eb Major.
" B Minor	" " " "	C Minor.
" G Major	" " " "	Ab Major.
" E Minor	" " " "	F Minor.
" C Major	" " " "	Db Major.
" A Minor	" " " "	Bb Minor.
" F Major	" " " "	Gb Major.
" D Minor	" " " "	Eb Minor.

Place the Capo Tasto in 2nd fret.

The E Major Position	gives the Key of	F# Major.
" C# Minor	" " " "	D# Minor.
" A Major	" " " "	B Major.
" F# Minor	" " " "	G# Minor.
" D Major	" " " "	E Major.
" B Minor	" " " "	C# Minor.
" G Major	" " " "	A Major.
" E Minor	" " " "	F# Minor.
" C Major	" " " "	D Major.
" A Minor	" " " "	B Minor.
" F Major	" " " "	G# Major.
" D Minor	" " " "	E Minor.

Place the Capo Tasto in the 3rd. fret.

The	E	Major	Position	gives	the	key	of	G	Major.
"	C#	Minor	"	"	"	"	"	E	Minor.
"	A	Major	"	"	"	"	"	C	Major.
"	F#	Minor	"	"	"	"	"	A	Minor.
"	D	Major	"	"	"	"	"	F	Major.
"	B	Minor	"	"	"	"	"	D	Minor.
"	G	Major	"	"	"	"	"	Bb	Major.
"	E	Minor	"	"	"	"	"	G	Minor.
"	C	Major	"	"	"	"	"	Eb	Major.
"	A	Minor	"	"	"	"	"	C	Minor.
"	F	Major	"	"	"	"	"	Ab	Major.
"	D	Minor	"	"	"	"	"	F	Minor.

When a Capo Tasto is unobtainable, the first finger may be used to form the Barrer at any fret, in which case the effects and transpositions are the same, and the rules regulating the use of the Capo Tasto hold good. A study of the above principles renders all of the Major and Minor Chords on the Guitar fingerboard possible for the average player.

STUDIES IN TREMOLO.

The Tremolo, combining the brilliancy of the Mandolin with the soft modulated tones of the Guitar, when it is well executed produces effects indescribably beautiful, it can be made on every string, though the best results are obtained when preformed on the treble strings, while an accompaniment is played on the bass with the thumb. To make the Tremolo, sweep the 1st finger across one or more strings, upward, then downward, the alternate up and down strokes being made very rapidly. The right hand is held in the customary position, the first finger curved as usual and forming a right angle with the string it strikes as it moves swiftly up and down. In the preliminary exercises D. means down stroke, U. means up stroke, X indicates the use of thumb. The front tip strikes the string in the up stroke, the back tip or nail strikes in the down stroke.

Study on the 1st or E string.

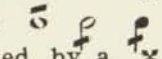


d u d u d u d u d u d u d u d u d u d u d u d u d u d u d u d u

The above exercise can be used on any string by substituting for E, given above, the note bearing the name of the string.

Exercise on two and three Strings.

Sweep the two or three strings up and down with the first finger as in the first exercise.

d u d u d u d u d u d u d u d u d u d u d u d u d u d u d u d u

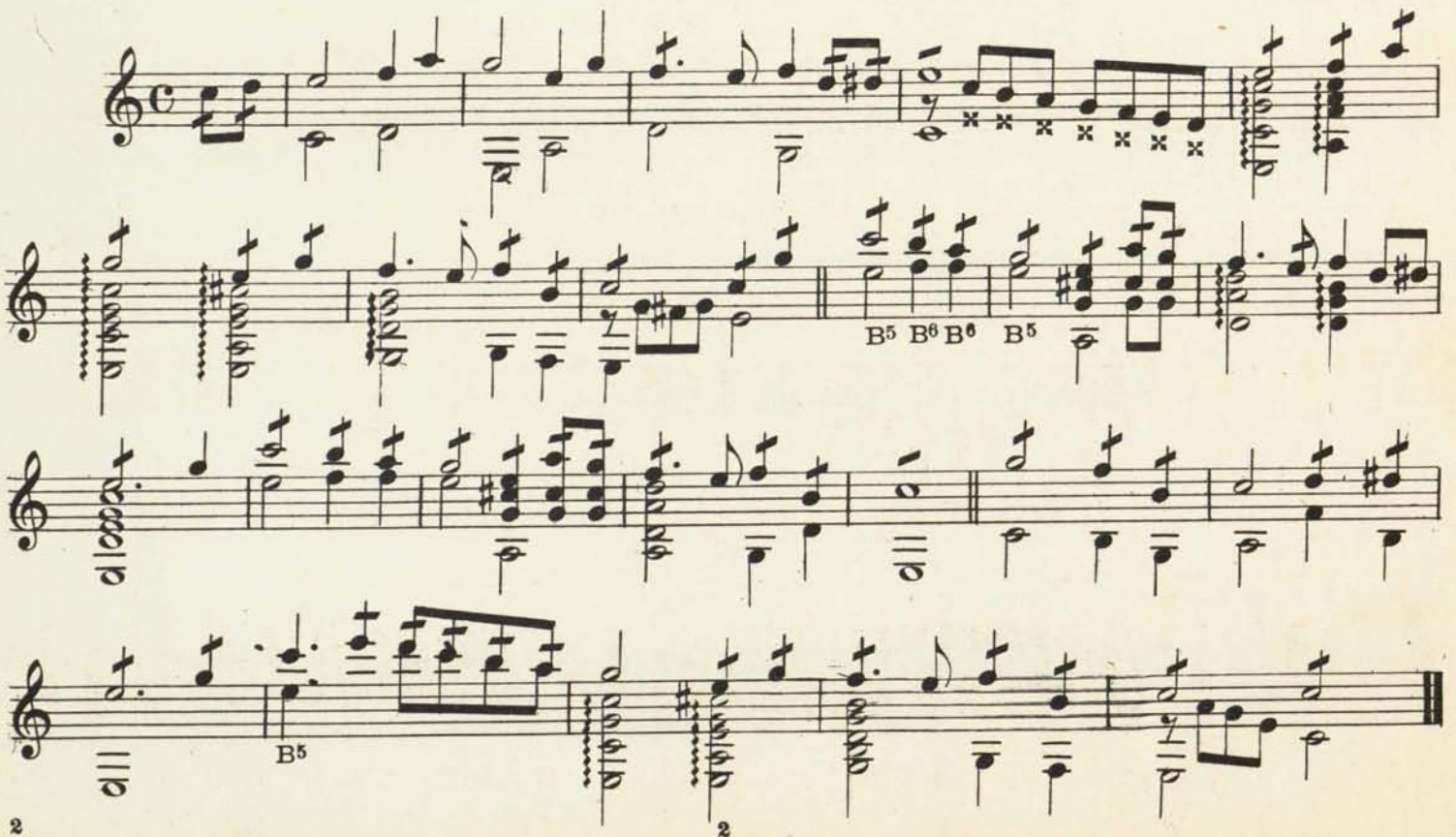
In the following the tremolo is indicated by a dash above a whole note and across the stem of the other notes thus:  Continue the tremolo throughout the value of the note at the same time playing the notes marked by a , with the thumb.  This sign means, sweep the thumb downwards across the notes.

PRELUDES.



HOME SWEET HOME.

To Horace J. Smith Esq.



Scale of A Major in Thirds.

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

Scale of A Major in Sixths.

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

Scale of E Major in Thirds.

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

Scale of E Major in Sixths.

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

Scale of F Major in Thirds.

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

Scale of F Major in Sixths.

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

Fourth Series.

ALL THROUGH THE NIGHT.

Arr. by W. P. DABNEY.



Respectfully dedicated to Dr. Dvorak.

PLANTATION CLASSIC.

"OLE UNC' REMUS."

PRIMO.

W. P. DABNEY.

Introd.

Andante.

Fine

D.S. al Fine.

PLANTATION CLASSIC.

"OLE UNC' REMUS."

SECONDO.

W. P. DABNEY.

Introd.

Andante con espress.

Play these two bars 4 times.

D. S. al Fine.

Little Edith Lullaby.

J. A. Bowler.

Affettuoso.

Arr. by W. P. Dabney.

The musical score is written in 3/4 time and consists of ten staves. The first three staves show the initial melody and accompaniment. The fourth and fifth staves continue the melody with first and second endings. The sixth and seventh staves show the melody and accompaniment with first and second endings. The eighth and ninth staves are dedicated to harmonics, with notes marked with 'a', 'd', 'g', and 'e' and fret numbers 12, 13, 14, and 15. The tenth staff concludes the piece with a 'D.S. al Fine' instruction.

To make the harmonics in this piece, finger the notes with the left hand as usual then while pressing the string with the front tip of the right forefinger strike downward with the thumb about one inch behind the forefinger only hard enough to check the vibration at the frets 12, 13, 14, 15, as designated over the notes.

"I PROMISE THEE."

By per. of The Geo. B. Jennings Co.

An answer to De Koven's "O Promise Me."

A. J. Boex.

Arr. W. P. Dabney.

Moderato.

The musical score for "I Promise Thee" is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of "Moderato." and includes dynamic markings such as *f*, *p*, *ff*, *f*, *molto rit.*, *dim.*, *p*, and *pp*. The score features various musical notations including triplets, slurs, and fingering numbers (1-4). There are also performance instructions like *H. 12.* and *III.* throughout the piece.

ff *f* *molto rit.* *dim.* *p* *pp*

MADAM CASTELLO.

W. P. Dabney.

Tempo di Bolero.

The musical score for "Madam Castello" is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of "Tempo di Bolero." and includes dynamic markings such as *p*. The score features various musical notations including slurs, triplets, and fingering numbers (1-10). There are also performance instructions like *H. 12.* and *D.C. al Fine.* throughout the piece.

p *H. 12.* *D.C. al Fine.*

O! WELCHE SELIGHEIT.

FROM BELISAR.

Larghetto.

SUSSMAN.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The tempo is marked 'Larghetto'. The music is written in a style typical of 19th-century vocal or instrumental music. The second staff continues the melody. The third staff features a triplet of eighth notes and a first/second ending bracket. The fourth through eighth staves continue the piece with various rhythmic patterns and chordal accompaniment.

CHOP STICKS WALTZ.

Arr. by W. P. DABNEY.

Con Spirito.

The musical score is written for piano and guitar. It consists of ten systems of staves. The piano part is on the upper staff of each system, and the guitar part is on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as triplets (III), slurs, and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). There are also dynamic markings like 'rit.' and '6 di'. The score ends with a final cadence marked with a double bar line and repeat dots.

Then You'll Remember Me.

Arr. by Gordon

Andte cantabile.

Musical score for 'Then You'll Remember Me.' in G major, 3/4 time. The score consists of four staves. The first staff is the melody, and the subsequent three staves are accompaniment. Fingerings are indicated with numbers 1-5. A 'V' symbol is placed above the melody at the beginning and in the middle. A '10 G' marking is present in the second staff. A '12' marking is above the third staff. A 'G 11 9 7...6' marking is below the fourth staff.

To Geo. Weitkamp Esq.

Corncob Jig.

W. P. DABNEY

Musical score for 'Corncob Jig.' in G major, 2/4 time. The score consists of three staves. The first staff is the melody with first and second endings. The second staff is the accompaniment. The word 'Fine' is written below the second staff. The first and second endings are marked with '1' and '2' above the notes. 'D.C. al Fine.' is written at the end of the second ending.

INTERLUDE.

W. P. DABNEY

Musical score for 'INTERLUDE.' in G major, 2/4 time. The score consists of two staves. The first staff is the melody with four measures labeled IV, III, V, and IV. The second staff is the accompaniment with first and second endings. The word 'rit.' is written below the second ending.

NOCTURNE II.

Andantino.

MERTZ.

The musical score consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andantino'. The music features a mix of eighth and sixteenth notes, often beamed together. There are several measures with rests, indicated by a '7' above the notehead. A first ending bracket labeled '1' spans the 10th and 11th measures, leading to a second ending bracket labeled '2' in the 12th measure. A 'rit.' (ritardando) marking appears in the 13th measure. The score concludes with a double bar line and a final chord.

TU CHE A DIO.

Moderato.

DI. DONIZETTI.

The musical score is written on a grand staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (C). The piece is marked 'Moderato.' and is by Donizetti. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The second staff continues the melody and bass line. The third staff continues the melody and bass line. The fourth staff is marked 'Piu mosso.' and features a more complex rhythmic pattern with slurs and accents. The fifth staff continues the melody and bass line. The sixth staff concludes the piece with a double bar line.

To Jas. A. Allen Esq.

Moments of Pleasure Waltz.

Vivace.

W. P. DAPNEY.

The musical score is written on eight staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is marked 'Vivace'. The composer's name 'W. P. DAPNEY.' is written above the first staff. The score contains various musical notations including notes, rests, and dynamic markings such as 'legato.' on the second staff. There are also first and second endings indicated by bracketed numbers 1 and 2.

RICHMOND GEM MARCH.

W. P. DABNEY.

Con brio.

PRIMO.

TRIO.

Coda.

RICHMOND GEM MARCH.

W. E. DABNEY

SECONDO.

Con brio.

The SECONDO section consists of five staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a key with one sharp (F#). The first ending is marked with a '1' and a repeat sign. The second ending is marked with a '2' and a repeat sign. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

TRIO.

The TRIO section consists of two staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a key with one sharp (F#). The first ending is marked with a '1' and a repeat sign. The second ending is marked with a '2' and a repeat sign. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

D.C. piu Coda.

Coda.

The Coda section consists of one staff of music. It begins with a treble clef and a 2/4 time signature. The music is written in a key with one sharp (F#). The Coda is marked with a circled 'C' and features a series of chords and notes, including some triplets.

To Mrs. C.H. Sproull.

Thou art like unto a Flower.

By permission of Mr. Harry Tompkins.

Composed by Rheinhardt.

Arr. by W. P. DABNEY.

The musical score is written on eight staves in a 3/4 time signature with a key signature of three sharps (F#, C#, G#). The notation includes treble clefs, various note values (quarter, eighth, and sixteenth notes), rests, and chord symbols (IX, VII, IV, X) placed above the staves. Dotted lines connect these symbols to specific notes or chords. The music features a mix of single notes and chords, with some measures containing rests. The overall style is characteristic of early 20th-century hymn accompaniment.

To Mrs. M. L. Branch.

CONSOLATION.

MENDELSSOHN.

Arr. by W. P. CABNEY.

Musical staff with treble clef, 4/4 time signature, and a melodic line. Fingerings 0, 12, 12, 15 are indicated above the staff. Chords G, B, E are indicated below the staff.

Musical staff with treble clef, 4/4 time signature, and a melodic line starting with "Fine."

Musical staff with treble clef, 4/4 time signature, and a melodic line with a "V" marking above it.

Musical staff with treble clef, 4/4 time signature, and a melodic line with an "VIII" marking below it.

Musical staff with treble clef, 4/4 time signature, and a melodic line.

Musical staff with treble clef, 4/4 time signature, and a melodic line.

Musical staff with treble clef, 4/4 time signature, and a melodic line with a "VII...." marking above it and "D.C. al Fine." at the end.

To H. W. Fuller Esq.

SERENATA.

MOSZKOWSKI Op. 51.

Andante grazioso.

Arr. by W. P. DABNEY.

The musical score is written on eight staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The tempo is marked 'Andante grazioso'. The music features a mix of eighth and sixteenth notes, often beamed together. There are several chordal textures, including triads and dyads. Performance markings include 'A 5' and 'E 5' below the first staff, 'E 6' and 'E 7' below the sixth staff, and 'sta' and 'H. 12.' near the end of the piece. The score concludes with a final chord and a fermata.

VI. VI.

68 67 68 67

g 8 d 7

14 g 11 12 11 10 11

a 9 10 9 8 9 9 9 9 9 9 9 9

x x x x x x x x x x

10 11 12 13 9 10 11 12 13 9 10 11 12 13 14

d g

molto rit.

a tempo

rit.

H. III.

d 12 d 5

2 3 1 2 3

To Oliver Emerson Bennett Esq.

WALTZ.

F. CHOPIN. Op 69. No 2.

Arr. by W. P. DABNEY.

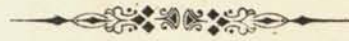
Moderato.

The musical score is arranged in ten staves. The first staff begins with a treble clef, a 3/4 time signature, and a dynamic marking of *p*. It includes a section marked *VII* and a fermata. The second staff features a section marked *IV*. The third staff contains a section marked *VIII* with a sequence of notes: *e 12 b 12 8 b 9 b 10*, and includes markings for *rit.*, *dim.*, and *a tempo*. The fourth staff has a *cresc.* marking and a section marked *VIII* with a dynamic of *f*, followed by a section marked *IV*. The fifth staff includes a section marked *VIII* with a dynamic of *mf*, and markings for *rit.* and *dim.*. The sixth staff is marked *a tempo. Con anima.* The seventh staff has markings for *rit.* and *a tempo*. The eighth staff includes a section marked *X*. The ninth and tenth staves continue the melodic and harmonic development of the piece.

To Father and Mother.

FLEE AS A BIRD.

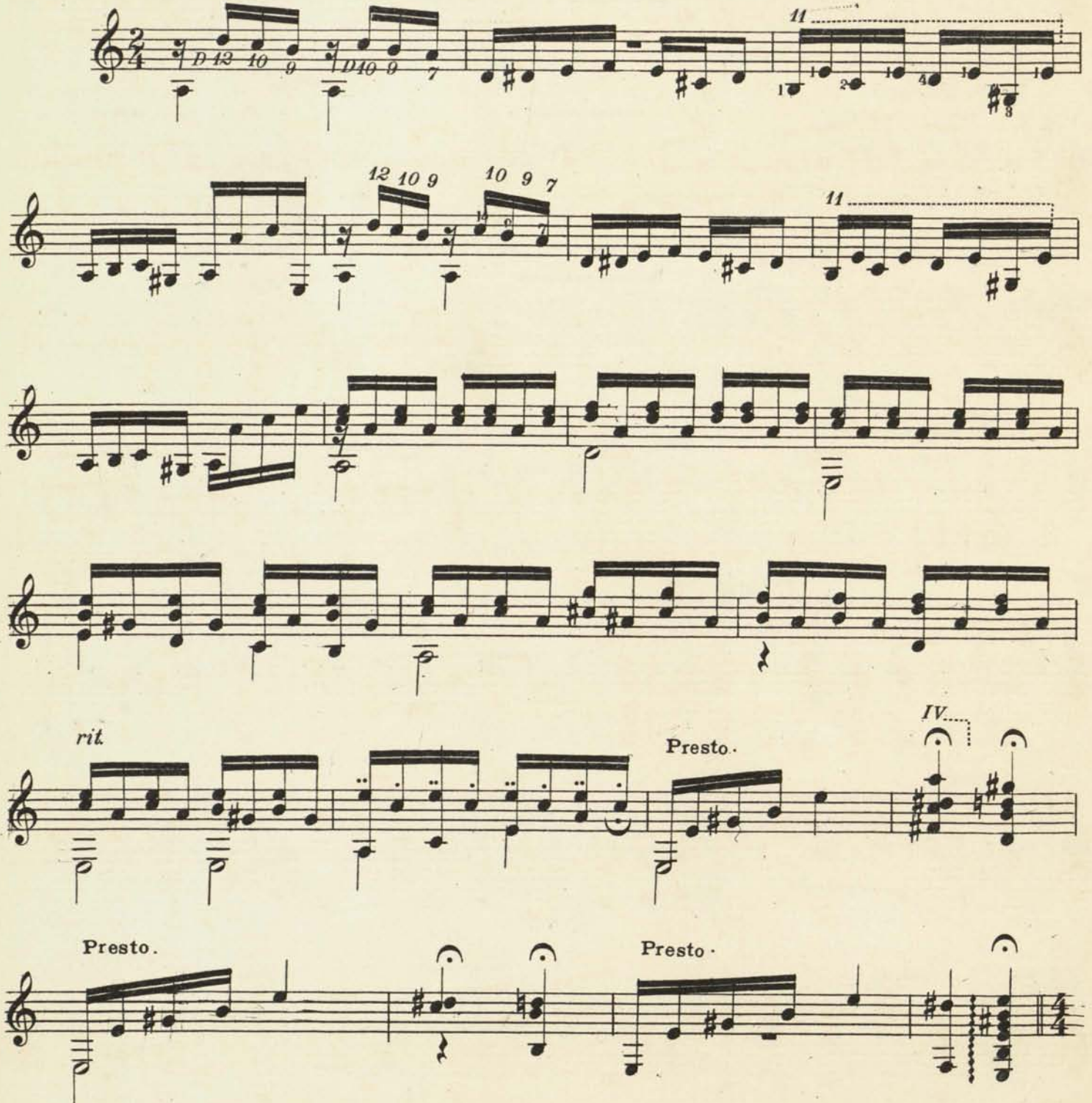
Fantasia Caprice.



Mrs. Dana.

Religioso.

Arr. by W. P. DABNEY.



The musical score is written in treble clef with a 2/4 time signature. It features several technical markings: fingering numbers (12, 10, 9, 7, 11) above notes in the first two staves; a 'rit.' (ritardando) marking above the fifth staff; and 'Presto.' markings above the fifth and sixth staves. The piece ends with a double bar line and a 4/4 time signature.

1. 

2 





2. 

2 





3. 

G.Str. 





G 

G 

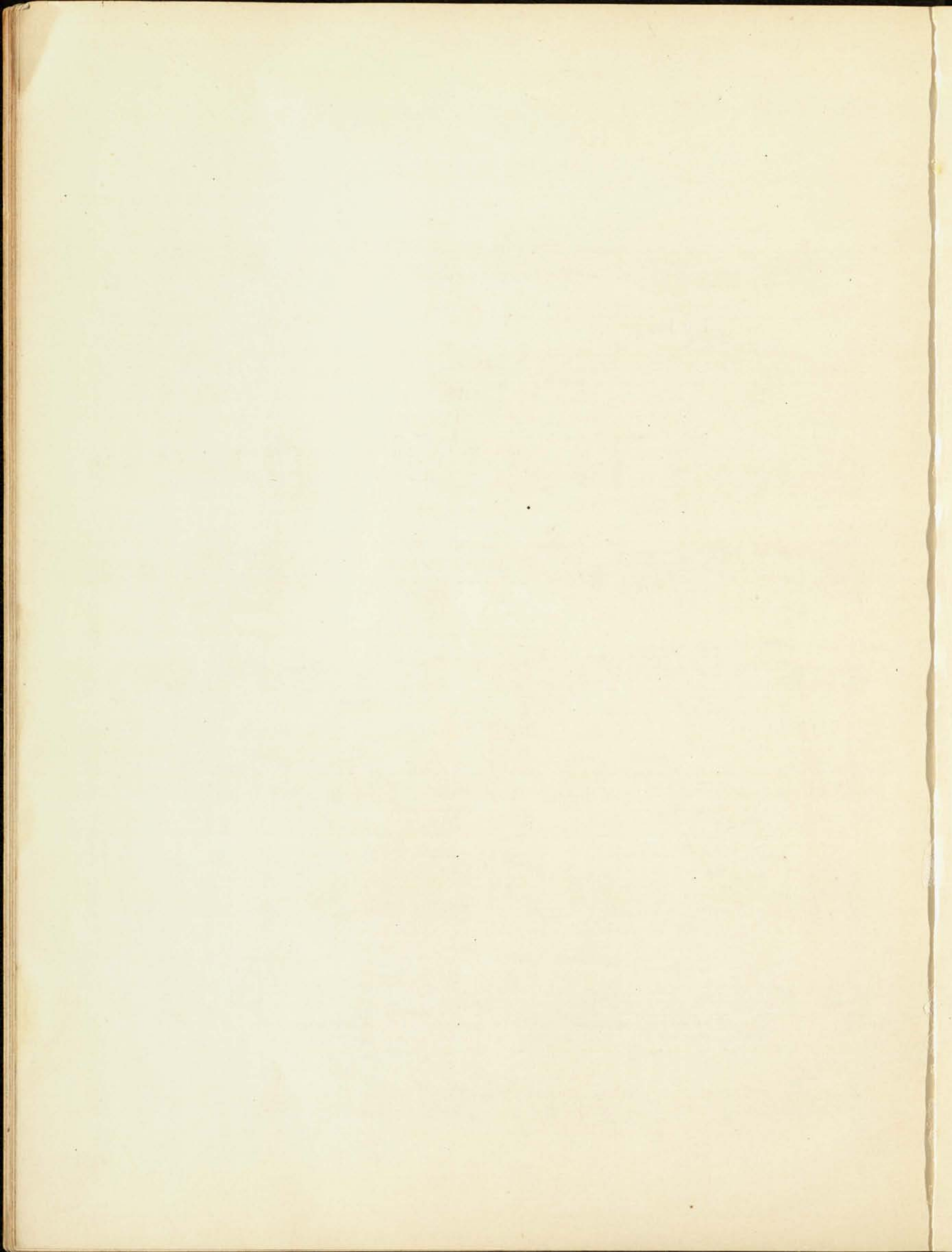
PRINCE LUCIFER.

Polka Brilliante.

W. P. DABNEY.

Con

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Con' and includes fingering numbers (5, 4, 5, 8, 7, 4, 8, 11, 10) and chord symbols (G st., D, A, B, A st.). The second staff contains chords B7, B7, D, A, E, B7, B6,4,3G5, and GB. The third staff features A5 and A5 chords. The fourth staff has an E5 chord. The fifth staff includes an A5 chord. The sixth staff has a B chord and a G chord. The seventh staff includes B, A6, and A6 chords. The eighth staff features B6, G5, D7, and A8 chords. The ninth staff includes G5, B6, B8, and IV chords. The tenth staff includes D6 and D8 chords. The score is written in a key signature of one flat and a 2/4 time signature.



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