



---

M. Carcassi's

---

Method



for the Guitar

Carefully Revised and Enlarged by

**WALTER JACOBS.**

---

*Copyright, 1884, by White, Smith & Co.*

*Revised Edition Copyrighted 1896, by White-Smith Music Pub. Co.*



# FINGER-BOARD OF THE GUITAR.

## COMPASS OF THE GUITAR.

The compass of the Guitar (natural tones) is three octaves and six semitones, extending from E below the treble staff to the second A $\sharp$  above. The large bass string is sometimes tuned below E in order to obtain still lower tones.



Open Strings.	E	B	G	D	A	E
1st Fret.	F	C				F
2nd "		A	E	B		
3rd "	G	D				G
4th "			B			
5th "	A	E	C	G	D	A
6th "		F				
7th "	B	D	A	E	B	
8th "		C	G			
9th "			E	B		
10th "	D	A	F	C	G	D
11th "						
12th "	E	B	G	D	A	E
13th "	F	C				F
14th "			A	E	B	
15th "	G	D				G
16th "			B			
17th "	A	E	C	G	D	A
18th "		F				

The Chromatic Scale of each string.

NOTE. Observe that the tone on the 12th fret is the octave of the open string, and that the tones on the 14th, 15th, 16th, 17th and 18th frets are the same as those on the 1st, 2nd, 3rd, 4th, 5th and 6th, only an octave higher. Therefore the 12th fret may be reckoned as the open string, the higher tones proceeding the same as in the 1st position.

# 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.

STAFF: 5th line. 4th space. 3rd space. 2nd space. 1st space. 5th ligne. 4th - - - 3d - - - 2d - - - 1st - - -

**NOTES IN THE SPACES.**  
Notes dans les interlignes.

PORTÉE: 4th space. 3d - - - 2d - - - 1st - - - 4th interligne. 3d - - - 2d - - - 1st - - -

**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 formers la succession de huit notes, que l'on appelle **Gamme**.

**GAMUT OF C NATURAL.** C D E F G A B C  
**GAMME NATURELLE D'UT.** G A B C

### 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, seul, est employée en compositions pour la **Guitare**.

**NOTES ON THE G CLEF.** G A B C D E F G A B C D E F G  
**NOTES DE LA CLEF DE SOL.** D E F G A B C D E F G A B C D E F G

CARCASSI'S INSTRUCTIONS FOR THE GUITAR.

Character and Value of the Notes and Rests.

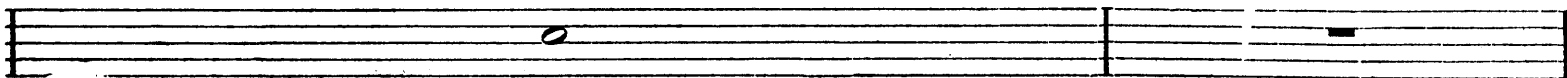
There are seven forms of NOTES, each having a different value. By the value of a note, is understood the duration of sound which it represents; this duration is determined by the form of the note itself. Each of these notes has a Rest or silence, which corresponds with it in value or duration.

Figure et Valeur des Notes et des Silences.

Les figures des notes sont au nombre de sept, qui 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.

WHOLE NOTE.  
Ronde.

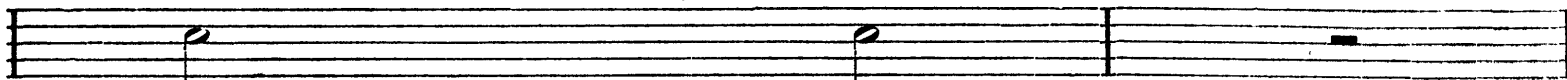
WHOLE REST.  
Pause.



Which is equal to 2 HALF NOTES,  
Une Ronde vaut deux Blanches,

Silence qui vaut une Ronde.

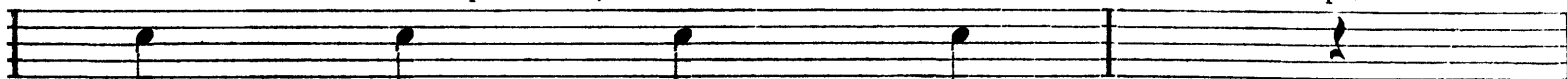
HALF REST.  
Demi Pause.



or 4 QUARTERS,  
ou quatre Noires,

Qui vaut une Blanche.

QUARTER REST.  
Soupir.



or 8 EIGHTHS,  
ou huit Croches,

Qui vaut une Noire.

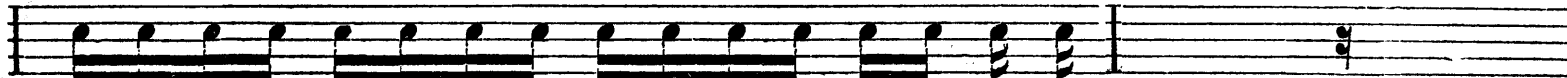
EIGHTH REST.  
Demi Soupir.



or 16 SIXTEENTHS,  
ou 16 Doubles Croches,

Qui vaut une Croche.

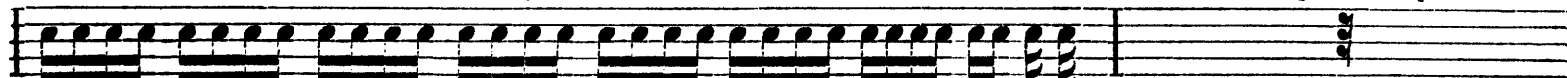
SIXTEENTH REST.  
Quart de Soupir.



or 32 THIRTY-SECONDS,  
ou 32 Triples Croches,

Qui vaut une Double Croche.

THIRTY-SECOND REST.  
Demi quart de Soupir.



Qui vaut une Triple Croche.

64 Sixty-fourth notes are equivalent to one Semibreve.

Les quadruples Croches sont barrées 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 whole note is equal to three half notes, a dotted half note is equal to three quarter notes, a dotted quarter note to three eighths, a dotted eighth note to three sixteenth notes, &c.

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

Du Point.

Le point placé 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 Whole Note.  
Ronde pointée.

Dotted Half.  
Blanche pointée.

Dotted Quarter.  
Noire pointée.

Dotted Eighth.  
Croche pointée.

Dotted Sixteenth.  
Double Croche pointée.

Dotted Thirty-second.  
Triple Croche pointée.

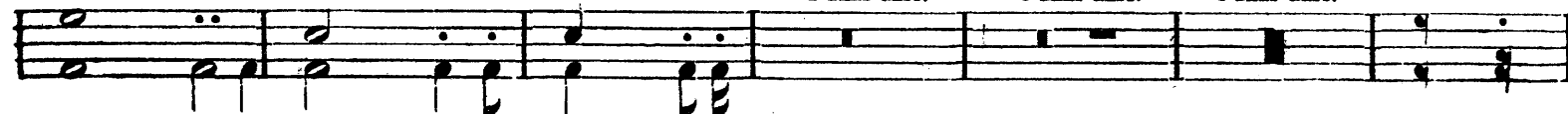
Dotted Rests.  
Silences pointés.



2 BARS REST.

3 BARS REST.

4 BARS REST.



Restes de 2 Pausés.

3 Pausés.

4 Pausés.

**CARCASSI'S INSTRUCTIONS FOR THE GUITAR.**

**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.

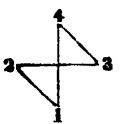
The Measure, or Time, is marked at the commencement of every piece of Music by signs or by numbers, indicating the subdivisions of the measure. The Staff is divided by vertical lines into separate parts, called **Bars** of measure.

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  $\text{C}$ , and is beaten thus,



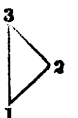
**MESURE à 4 TEMS**; elle se marque par un  $\text{C}$ , et se bat ainsi,



**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  $\text{C}$  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  $\text{C}$  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 or under which the figure 3 is placed: these three notes are played in the time of two of the same denomination.



Le **Triolet** est une groupe de trois notes, indiqué par le chiffre 3 dont il est surmonté; des trois notes doivent être faites pour la valeur de deux.

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



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

**De la Mesure.**

La Mesure c'est le partage en portions d'une égale durée de tout morceau de musique.

Il y a trois mesures principales; la mesure à quatre tems, la mesure à trois tems, et la mesure à deux tems; toutes les autres sont dérivées de ces trois premières, et se nomment mesures composées.

La mesure se marque au commencement de chaque morceau, par des signes, ou par des chiffres qui indiquent de combien de tems elle est composée. Les mesures se séparent par des barres verticales, appelées barres de mesure.

Exemples de différentes mesures, comme elles sont indiquées au commencement de chaque morceau, et manière de les battre.

**Du Triolet.**

CARCASSI'S INSTRUCTIONS FOR THE GUITAR.

**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 recourbe 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 SYNCOPEES.** On entend par syncope une note qui se partage également entre la partie faible d'un tems e la partie forte du tems 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. There are cases however where an accidental affects the following measure, viz: when the last note of a measure has an accidental before it, and the first note of the following measure is the same letter, that also is affected.

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, or the same letter on any other degree 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.

La 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 posé 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, a Natural and a Flat (♮b) counteracts a (bb), a Natural and a Sharp (♮x) counteracts a (x).

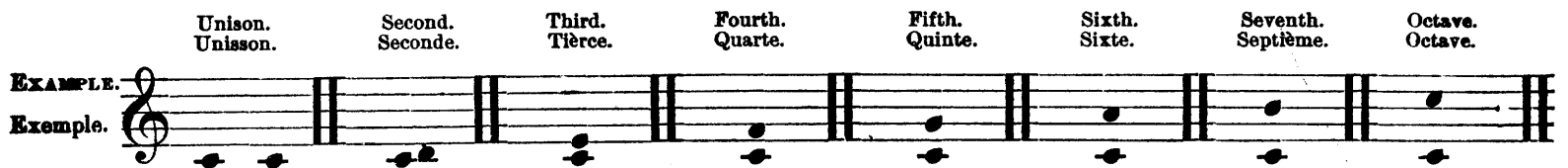
**Of the Intervals.**

The distance between two sounds is called an Interval.

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.

**Des Intervalles.**

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



**Of the Tone and Mode of 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.

CARCISSI'S INSTRUCTIONS FOR THE GUITAR.

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-a-dire composee de deux tons pleins ; et le Mode mineur dont la tierce est mineure, c'est-a-dire composee d'un ton et d'un demi-ton.

MAJOR THIRD. Tierce Majeur.

MINOR THIRD. Tierce Mineur.

Of the Scales or Gamuts.

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, succeed 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.

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.

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

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

Des Gammes.

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.

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.

GAMME D'UT MAJEUR, avec les tons et les demi-tons qui la composent. Cette Gamme doit servir de modèle pour toutes les autres dans le mode majeur.

SCALE ASCENDING. Gamme Montante.

Degree, or Staff Degree.	1	2	3	4	5	6	7	8
MAJOR THIRD. Tierce Majeur.	C	D	E	F	G	A	B	C
	Ut	Re	Mi	Fa	Sol	La	Si	Ut

SCALE DESCENDING. Gamme Descendante.

Degree	8	7	6	5	4	3	2	1
	C	B	A	G	F	E	D	C
	Ut	Si	La	Sol	Fa	Mi	Re	Ut

Whole Tone. Whole Tone. Half Tone. Whole T. Whole T. Whole T. Half Tone. Half Tone. Whole T. Whole T. Whole T. Half T. Whole T. Whole T.

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

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

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

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

SCALE ASCENDING. Gamme Montante.

Staff, or Degree.	1	2	3	4	5	6	7	8
MINOR THIRD. Tierce Mineur.	A	B	C	D	E	F#	G#	A
	La	Si	Ut	Re	Mi	Fa#	Sol#	La

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

DESCENDING SCALE. Gamme Descendante.

In descending the 7th and 6th are restored to their original pitch.

Degree	8	7	6	5	4	3	2	1
	A	G	F	E	D	C	B	A
	La	Sol	Fa	Mi	Re	Ut	Si	La

Whole Tone. Half Tone. Whole T. Whole T. Whole T. Whole T. Half Tone. Whole T. Whole T. Half T. Whole T. Whole T. Whole T.

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

En descendant on supprime l'alteration de la 7me et 6e.

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 I shall call the principal key, has its relative Minor key.

Le ton d'un morceau de musique se designe par le nombre de Dièses 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.



CARCASSI'S INSTRUCTIONS FOR THE GUITAR.

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 abréger 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 # le 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.

Played.....

Written.....


The PAUSE  is placed over notes and rests, and denotes that the performer may stop at pleasure. When over a double bar it signifies the end of the piece

Des Abréviations.

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

Played.....

Written.....

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

CARCASSI'S INSTRUCTIONS FOR THE GUITAR.

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**, from the first  $\$$  which may not be at the beginning of the piece.

Signs Indicating the Degree of Power.

<i>piano</i> or <i>p</i> means sweet, soft.	<i>mf</i> . . . . . half loud.
<i>pp</i> . . . . . very soft.	<i>sfz</i> . . . . . suddenly <i>f</i> .
<i>f</i> . . . . . loud.	<i>cres.</i> $\rangle$ . . . . . increase.
<i>f</i> . . . . . very loud.	<i>dim.</i> $\langle$ . . . . . 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 RENVOI  $\$$  indique qu'il faut reprendre le morceau à ce signe jusqu'au mot FIN.

Signes Indiquant les Nuances.

Le <i>piano</i> ou <i>p</i> , veut dire doux.	<i>mf</i> . . . . . demi fort.
Les 2 <i>pp</i> . . . . . tres piano.	<i>sfz</i> . . . . . forcé.
<i>L'f</i> . . . . . fort.	<i>cres.</i> . . . . . augmenté.
Les 2 <i>f</i> . . . . . très fort.	<i>dim.</i> . . . . . diminué.

INSTRUCTIONS FOR THE GUITAR.

METHODE DE GUITARE.

FIRST PART.

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 second string, which is tuned a Major Third above the third string.

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.....  
De boyau.....

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

PREMIERE PARTIE.

Maniere dont la Guitare est Montee 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.

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.

Maniere 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.

## CARCASSI'S INSTRUCTIONS FOR THE GUITAR.

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 2d 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 and 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 gamuts 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 slid should be made to vibrate by another finger immediately after, when the thumb ought to strike the string without touching any other.

Une fois bien assis de cette manière, on pose la Guitare transversalement sur la cuisse gauche, comme la démontre la planche précédente; cette position est préférable à toute autre parcequ'elle offre trois points d'appui à l'instrument, qui se trouve en équilibre sans que les mains soient obligées 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 silet 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 attendre 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 Guitare, on porte la main vers la Rosette.

### Manière de Pincer les Cordes.

On se sert de quatre doigts pour pincer les cordes de la Guitare; 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 arpegges composés de 4, 5 et 6 notes.

Pour obtenir un son plein et melleux, 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 où la corde sur laquelle il tombe serait mise en vibration par un autre doigt dans le même temps ou immédiatement après, alors le pouce doit attaquer la corde sans

CARCASSI'S INSTRUCTIONS FOR THE GUITAR.

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.

en touchant 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 cordes, 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.

Of Tuning the Guitar.

An A Pitch Pipe 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.

N. B. The Pitch of the Guitar is one octave lower than it is written, except the harmonic tones, which sound at the pitch they are written.

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 RE, et l'on accorde la 4me corde à l'unisson de ce RE; 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.

EXEMPLE.

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.
---	---	--	--	---	---

CARACASSI'S INSTRUCTIONS FOR THE GUITAR.

After having tuned the Guitar by the frets, 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.

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.

THE LEFT HAND.

0, Open string. 1, First finger. 2, Second finger. 3, Third finger. 4, Fourth finger.

DE LA MAIN GAUCHE.

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

THE RIGHT HAND.

First finger. . . Second finger. . . . Third finger. × Thumb.

DE LA MAIN DROITE.

. index. . . médium. . . . annulaire. × pouce.

The Positions.

Des 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 first position, and so on with the other 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 ce sera à la 1re position; quand il avancera à la 2me case on sera à la 2me position, et ainsi de suite.

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

GAMME ENSEIGNANT LES NOTES, DANS L'ETENDUE DE LA 1RE 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, except the last note.

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

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.

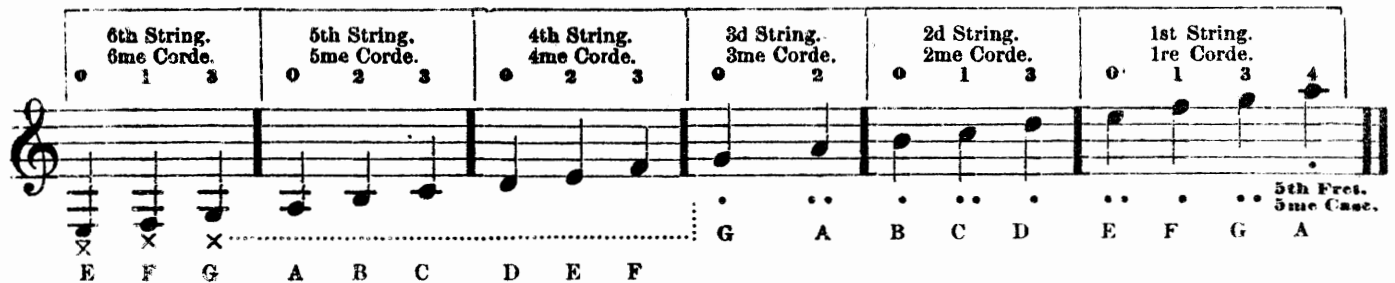
Les cordes à vide sont indiquées par un 0, le 1er doigt et la 1re case par 1, le 2me doigt et la 2me case par 2, le 3me doigt et la 3me case par 3, et le 4me doigt et la 4me case par 4.

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

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

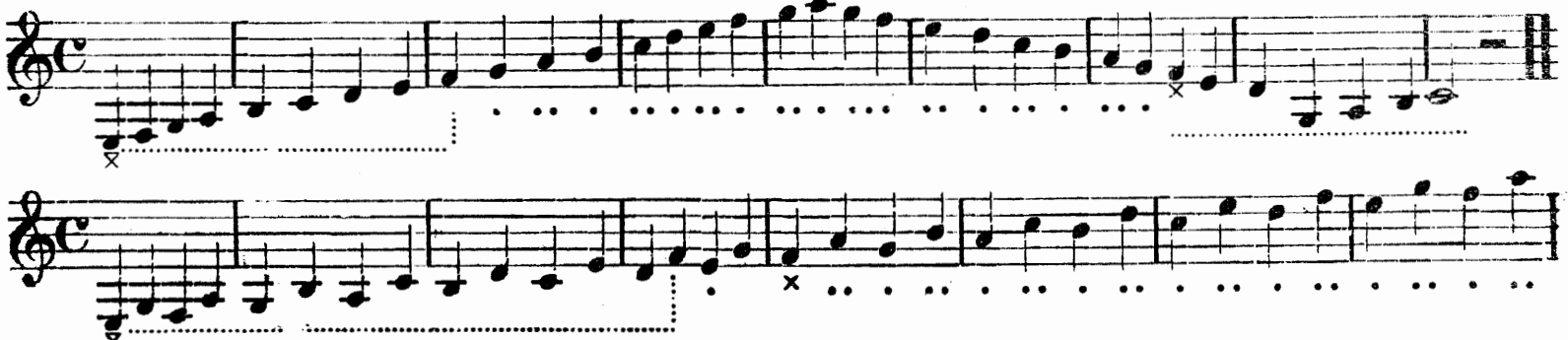
NATURAL POSITION.

GAMME NATURELLE.



EXERCISES in the 1st Position.

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



\* This rule does not always apply, as the figures are intended only for the fingers of the left hand, but it will apply to the natural scale above, except the last note which is on the fifth fret.

CARCASSI'S INSTRUCTIONS FOR THE GUITAR.

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.
---------------------------	---------------------------	---------------------------	--------------------------	--------------------------	---------------------------

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.
---------------------------	---------------------------	---------------------------	--------------------------	--------------------------	---------------------------

EXERCISE with Sharps and Flats.

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

TIME LESSONS.

## CARCASSI'S INSTRUCTIONS FOR THE GUITAR.

## Of the Chords.

The union of two or more notes played simultaneously is called a **CHORD**.

If the chord to be played is composed of three notes, no matter on which strings, they are to be played with the thumb, 1st and 2d fingers; if composed of four notes, the 3d finger must be added; if of five or six notes, the thumb must play the two or three lowest notes by sliding from one string to the other, and the fingers take the three other strings.

That all the notes of a chord may sound well, it is necessary that the fingers of the left hand should be curved to act as hammers, be pressed on the strings near the frets, and without affecting the vibration of the other strings; the fingers of the right hand should be placed against the strings intended to be struck, and not to be moved but to put the strings in motion.

Chords are always divided, or played in Arpeggios; thus: the notes are played one after the other, from the lowest to the highest, but sufficiently quick to produce the effect of their being struck together.

## Des Accords.

La réunion de plusieurs notes que l'on fait entendre simultanément s'appelle accord.

Si l'accord qu'on veut exécuter est composé de trois notes, quelles que soient les cordes sur lesquelles il s'exécute, on le pince avec le pouce, l'index et le médium; s'il est de quatre notes, on y ajoute l'annulaire, et s'il est de cinq ou six notes le pouce pince en glissant les deux ou trois notes basses, et les autres doigts pincet les trois autres cordes.

Pour que toutes les notes d'un accord résonnent bien, il faut que les doigts de la main gauche, courbés en forme de marteaux, pressent les cordes près des touches et qu'ils n'empêchent pas la vibration des autres cordes; puis on placera les doigts de la main droite contre les cordes destinées à être pincées, et on ne les relèvera que pour mettre ces cordes en oscillation.

Les accords se font toujours un peu brisés ou arpègés; c'est-à-dire en pinçant les notes les unes après les autres, mais avec assez de vitesse pour qu'elles produisent le même effet que si elles étaient pincées en même tems.

EXAMPLES.

Chord with 3 Notes. Effect. 4 Notes. Effect. 5 Notes. Effect. 6 Notes. Effect.

à 3 Notes. Effet. à 4 Notes. Effet. à 5 Notes. Effet. à 6 Notes. Effet.

In slow movements the chords are played, or arpeggiated slowly, in character with the movement, which is often indicated by this sign } or ( and which is placed before the chord. In quick movements, which are to be played with energy, and require much sound from the Guitar, the same sign is used to indicate that the thumb must be slid rapidly and with force across the strings which form the chord.

## The Barrer.

The Barrer is made by pressing the 1st finger on two or more strings, on the same fret.

There are two Barrers, the Great and the Small.

In the small Barrer, the first finger stops but two or three strings

In the great Barrer, the first finger stops the whole of the six strings.

To do the great barrer with ease, it is necessary to raise the wrist, and to place the thumb entirely behind the Neck.

Dans les mouvements lents, les accords s'arpègent plus lentement que de coutume, souvent on les indique par ce signe }, que l'on place à côté de l'accord. Dans les mouvements vifs et prononcés, et qui exigent beaucoup de son de la Guitare, ce même signe placé à côté d'un accord, indique qu'il faut l'exécuter en laissant glisser rapidement, et avec force, le pouce sur toutes les cordes.

## Du Barré.

Barrer, c'est appuyer le premier doigt sur plusieurs cordes à la même case.

Il y a deux Barrés, le grand et le petit.

Dans le petit barré, le premier doigt ne barre que deux ou trois cordes.

Dans le grand barré le premier doigt barre dans toute la longueur toutes les cordes.

Pour faire facilement le grand barré il faut hausser le poignet et porter le pouce tout-à-fait derrière le manche.

Small Barrer. Petit Barré.

Great Barrer. Grand Barré.



CARCASSI'S INSTRUCTIONS FOR THE GUITAR.

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 on 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.

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 parcequ'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.

ARPEGES A TROIS ET A QUATRE DOIGTS.

Ces arpèges sont écrits dans le but d'exercer le 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.



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

18.

19.

20.

21.

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 placés qui sont détaillés audessous 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 doigt de ces notes n'a point changé dans l'accord suivant: les doigts qui les pressent doivent rester immobiles.

N<sup>o</sup> 1.

3 follow.

3 suivez.

\* The Pupil is advised to practise N<sup>o</sup> 1. only. Taking up N<sup>o</sup> 2. when he has arrived at the key of G Major and N<sup>o</sup> 3. with D. Major &c.

This musical score is for guitar and is divided into three numbered sections: 2, 3, and 4. Each section consists of two systems of staves. Section 2 (top) features a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains two systems of staves with various musical notations including eighth notes, sixteenth notes, and triplets. Section 3 (middle) also uses a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains two systems of staves with similar rhythmic patterns and includes some dynamic markings like 'x'. Section 4 (bottom) uses a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains two systems of staves with complex rhythmic figures and includes dynamic markings like 'x'. The score is written in a standard musical notation style with a grand staff for each system.

5.

Exercise 5, measures 1-4. Treble clef, key signature of three sharps (F#, C#, G#), 12/8 time signature. The right hand plays a series of chords with a 'd' (damper) pedal. The left hand plays a rhythmic accompaniment of eighth notes.

Exercise 5, measures 5-8. Treble clef, key signature of three sharps (F#, C#, G#), 12/8 time signature. The right hand plays chords with fingerings 1, 2, 3, 4. The left hand continues with eighth notes.

Small barrer.

6.

Exercise 6, measures 1-4. Treble clef, key signature of two flats (Bb, Eb), 6/8 time signature. The right hand plays chords with fingerings 1, 2, 3. The left hand plays eighth notes with a 'petit barré' (small barre) indicated.

Exercise 6, measures 5-8. Treble clef, key signature of two flats (Bb, Eb), 6/8 time signature. The right hand plays chords with fingerings 1, 2, 3. The left hand continues with eighth notes.

7.

Exercise 7, measures 1-4. Treble clef, key signature of one sharp (F#), 4/4 time signature. The right hand plays chords with fingerings 1, 2, 3. The left hand plays eighth notes with a 'd' (damper) pedal.

Exercise 7, measures 5-8. Treble clef, key signature of one sharp (F#), 4/4 time signature. The right hand plays chords with fingerings 1, 2, 3. The left hand continues with eighth notes.

The Guitar can 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 Fa majeur.

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

Cependant comme je pense qu'il est important de connaitre tous les tons et de s'y exercer j'ai place dans la 2me partie de cette Methode tout ce que j'ai cru necessaire pour arriver à ce resultat.



This page of musical notation is for guitar and consists of ten staves. The first staff is in common time (C) and features a melodic line with triplets and a bass line with chords and 'x' marks. The second staff continues the melodic line with triplets and includes a '1 4 2 3' fingering sequence. The third staff changes to 2/4 time and features a melodic line with triplets and a bass line with chords and 'x' marks. The fourth staff continues the melodic line with triplets and includes a '1 3 2 4' fingering sequence. The fifth staff changes to 6/8 time and features a melodic line with a six-note sequence (1 2 3 4 5 6) and a bass line with chords and 'x' marks. The sixth staff continues the melodic line with a '1 4 2 3' fingering sequence. The seventh staff changes to 3/4 time and features a melodic line with triplets and a bass line with chords and 'x' marks. The eighth staff continues the melodic line with a '3 1' fingering sequence. The ninth staff continues the melodic line with a '2 1 0 2' fingering sequence. The tenth staff continues the melodic line with a '1 4 2 3' fingering sequence and includes a '7' marking. The notation includes various rhythmic values, accidentals, and specific fingering and fretting instructions.



ON THE G STRING.

WALTER JACOBS.

*A MINOR.* Make the bass come out strong and distinct. Do not jar the bass notes.

**Moderato.**

**No 1.** 

**No 2.** 

**No 3.** 

1. 2.



*C MAJOR.* ON THE B STRING.

**No 4.** 

**No 5.** 

**No 6.** 

Gamuts, Cadences, Exercises and Preludes.

To facilitate the execution of the gamut, 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 Preludes and Little Pieces following, care must be taken to sustain the notes as well as 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 Preludes.

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

Key of C major.

En Ton d'Ut Majeur.

Gamut. 

Cadence. 

Exercise. 

Prelude. 

Waltz. 

JACOBS.

Fine.

# WALTZ SONG.

JACOBS.

Musical score for 'Waltz Song' by Jacobs. It consists of three staves of piano accompaniment in 3/4 time. The first staff begins with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 4) and an 'x' marking. The second staff continues the accompaniment with similar fingerings. The third staff starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and includes various fingerings and an 'x' marking.

# COURT MELODY.

JACOBS.

Musical score for 'Court Melody' by Jacobs. It consists of two staves of piano accompaniment in 3/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic and includes fingerings (3, 0, 1, 2, 3) and 'x' markings. The second staff continues the accompaniment with similar fingerings and 'x' markings.

# AIR WITH ACCOMPANIMENT.

JACOBS.

Musical score for 'Air with Accompaniment' by Jacobs. It consists of four staves of piano accompaniment in 3/4 time. The first staff begins with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 4). The second staff continues with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 4) and 'x' markings. The third staff starts with a mezzo-forte (*mf*) dynamic, includes a second ending marked with a circled '2', and ends with a *ritard* marking. The fourth staff begins with a piano (*p*) dynamic and includes the instruction *a tempo*.

CARULLI.


Waltz. 



FINE.



D.C.

Andante. 

CARULLI.





FINE.




D.C.

Il Basso.

*p* *f* *p* *f* *p*

CARULLI.

Andante.

*p* *f* *p* *f* *p*

*Fine.*

*D.C.*

Andantino.

*p* *f* *p*

Waltz. *f*  
*p*

Allegretto. *p*



32

Fine.

Waltz.

*f*

*mf*

*f*

Fin.

*p*

Galop.

*f*

*f*

Fin.

Galop.



CARULLI.

Waltz.

Musical score for a Waltz by Carulli, consisting of three staves of music in 3/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. A double bar line with repeat dots appears after the first measure of the first staff. The second staff includes a 'Fine.' marking and ends with a double bar line. The third staff concludes with a 'D.C.' (Da Capo) instruction.

CARULLI.

Andantino.

Musical score for an Andantino by Carulli, consisting of four staves of music in 2/4 time with a key signature of one sharp (F#). The first staff starts with a treble clef, a 2/4 time signature, and a mezzo-forte (*mf*) dynamic marking. The music is characterized by a steady eighth-note accompaniment in the lower register and a more melodic line in the upper register. Fingerings and slurs are clearly marked throughout the piece.

CARULLI.

Poco Allegretta

Musical score for a Poco Allegretta by Carulli, consisting of three staves of music in 6/8 time with a key signature of one sharp (F#). The first staff begins with a treble clef, a 6/8 time signature, and a forte (*f*) dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes. The score includes various fingerings and slurs, and concludes with a double bar line.

Key of D Major.

En Ton de Re 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 ton de Re majeur il faut avancer la main gauche à la deuxième tonche.

Gamut.

Cadence.

Exercise.

\*NOTE. The first finger should be placed at once on both the F# and A — also on the C# and A.

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 on the next string below

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 on la doigt 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 a la 5me case.

Waltz. 

 *Fine.*  
*mf*



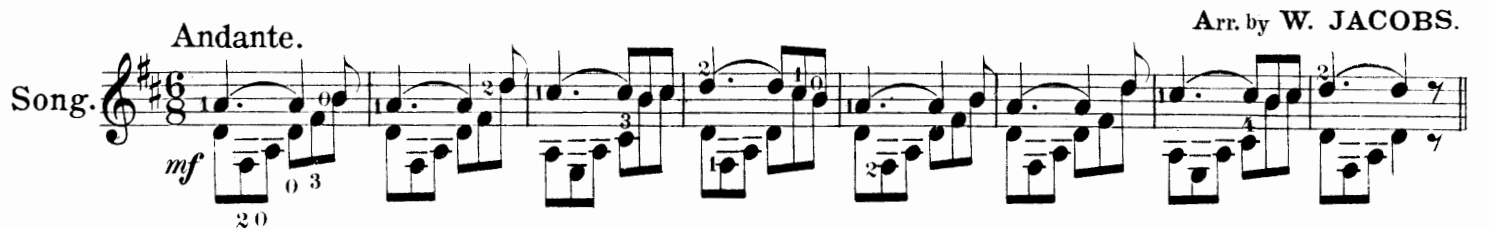
 *D. C.*

The melody, which is in the bass part, should be brought out clearly.  
Transcribed by W. J.

D. AGUADO.

Waltz. 



Andante.  *mf*

Arr. by W. JACOBS.

 *Har. 12.*

CARULLI.

Waltz. *mf*

Musical score for a waltz by Carulli. It consists of three systems of two staves each. The first system has a circled note in the upper staff. The second system has a repeat sign in the upper staff. The third system ends with a repeat sign. Fingerings and dynamics are indicated throughout.

CARULLI.

Andante  
Grazioso. *mf*

Musical score for an Andante Grazioso by Carulli. It consists of seven systems of two staves each. The score features complex rhythmic patterns and fingerings. The piece concludes with a final cadence.



38

D.C.

March.

Fin.

Allegretto.

*mf*

*f*

*mf*

*p*

*dim.*

*pp*

CARULLI.

Waltz

The first system of the waltz consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains a melodic line with slurs and fingerings (1, 2, 3, 1, 2). The middle and bottom staves are in bass clef and provide harmonic accompaniment with chords and single notes.

CARULLI.

The second system of the waltz consists of eight staves. The top staff is in treble clef and features a melodic line with slurs and fingerings (1, 2, 4, 2, 1, 4, 3, 2, 1). A forte dynamic marking (*f*) is placed below the first few notes. The remaining seven staves are in bass clef and provide harmonic accompaniment with chords and single notes.

Gamut.

Cadence.

Exercice.

Prelude.

Andantino. *f* *mf*



D.C.

Rondo.  
Allegretto.  
mf

mf

p

Fin.

D.C.

Fin.

continue.  
mf  
suivez.  
D.C.



Maestoso.

March.

Allegretto

Key of A Minor.

En Ton de La Mineur.

Gamut.

Cadence.

Exercise

Prelude.

Andante

dim. *pp*

CAGED

Waltz. *mf*

continue. suivez

*mf*

Fin. MAJOR. *p* Majeur.

*mf* *p*

D.C.

Key of E Minor.

En Ton de Mi Mineur.

Gamut.

Cadence.

Exercise.

Prelude.

Allegretto.

Key of D Minor.

En Ton de Ré Mineur.

Gamut.

Cadence.

Exercise.

Prelude.

Waltz.

# SELECTIONS and EXERCISES

For further practice in the First Position.

CARULLI.

## RONDO.

*Poco Allegretto.*

The musical score consists of ten staves of music. The first staff begins with the tempo marking *Poco Allegretto.* and the time signature 6/8. The key signature is G major (one sharp). The music is a rondo, characterized by a recurring main theme. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-4). The piece concludes with a double bar line and repeat dots.



Two staves of musical notation in G major. The top staff contains a melody with eighth and sixteenth notes. The bottom staff contains a piano accompaniment with chords and eighth notes.

CARULLI.

*Poco Allegretto.*

A series of ten staves of musical notation for a piece by Carulli. The notation includes various dynamics such as *mf*, *f*, and *mf*. It features numerous fingerings (1-4) and articulation marks. The piece concludes with the word *Fine.* and the instruction *D.C. al Fine.*

Allegretto.

First system of the Allegretto piece, featuring a treble clef and 4/4 time signature. The music consists of a single melodic line with dynamic markings *p*, *f*, and *p*. The system concludes with a *Fine.* marking.

Second system of the Allegretto piece, continuing the melodic line with dynamic markings *mf* and *f*. It ends with a *D.C.al Fine.* marking.

Third system of the Allegretto piece, continuing the melodic line with dynamic markings *p* and *f*. It ends with a *D.C.al Fine.* marking.

Moderato.

First system of the Moderato piece, featuring a treble clef and 3/8 time signature. The music consists of a single melodic line with dynamic markings *f*, *mf*, *p*, *mf più mosso*, and *p*. The system concludes with a *Fine.* marking.

Second system of the Moderato piece, continuing the melodic line with dynamic markings *f a tempo*, *mf*, *p*, *mf*, *rit.*, and *ppp echo*. It includes a *Har. 7* marking.

Third system of the Moderato piece, continuing the melodic line with dynamic markings *f più mosso*, *mf rall.*, *Har. 7*, *Har. 12*, and *p*. It includes a *Har. 12* marking.

Fourth system of the Moderato piece, continuing the melodic line with dynamic markings *pp*, *p*, *mf*, and *pp*. It includes a *Har. 12* marking.

Fifth system of the Moderato piece, continuing the melodic line with dynamic markings *p*, *f*, and *pp*. It includes a *Har. 12* marking.

Sixth system of the Moderato piece, continuing the melodic line with dynamic markings *ritard*, *ff*, and *a tempo*. It includes a *Har. 12* marking.

D. C. al Fine.  
JACOBS.

# HOME SWEET HOME.

Arr. by WALTER JACOBS.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The middle and bottom staves are bass clefs, providing a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and a fermata over the final note.

## VARIE.

The second system, labeled 'VARIE.', begins with a piano (*p*) dynamic marking. It features a treble clef staff with a melody of eighth notes, some of which are grouped in triplets. The bass clef accompaniment consists of a steady eighth-note pattern. The system includes several measures with 'x' marks under the bass notes, likely indicating fingerings or specific performance techniques. The system ends with a double bar line and a fermata.

*rit.*

# THE CARNIVAL OF VENICE.

Arr by WALTER JACOBS.

The musical score consists of ten staves of music in a single system. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first staff begins with a piano (*p*) dynamic marking. The second and third staves continue the melodic and harmonic development. The fourth staff is marked "VARIE." and begins with a piano (*p*) dynamic and a triplet of eighth notes. The fifth through tenth staves feature complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulation marks like slurs and accents.

The thumb(melody) notes should be brought out distinctly.the others played smoothly and lighter.

Allegro.

A-Minor.

CARCASSI.

The musical score is written for a single melodic line in treble clef, common time. It begins with a forte (*f*) dynamic and a tempo marking of *Allegro*. The key signature is one flat (A-Minor). The score is divided into several measures, with various fingering numbers (1, 2, 3, 4) indicated above the notes. Dynamics range from *f* to *p*, with a *cresc.* marking. A section is marked *Poco ritenuto* and *a tempo*. The piece concludes with a *Poco ritenuto* marking and a final *p* dynamic.

54 The greatest care should be taken, in practicing this exercise, to sustain each note according to its time-value.

Moderato.

C Major.

CARCASSI.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *f*. The second staff includes fingering numbers 2, 3, 1, 3, 2, 4, 4, 2, 3, 3. The third staff starts with a dynamic marking of *mf* and includes fingering numbers 4, 2, 2, 4, 4, 3, 4, 4. The fourth staff includes a dynamic marking of *f* and fingering numbers 2, 4, 4, 3, 3, 3, 3. The fifth staff includes a dynamic marking of *f* and fingering numbers 4, 2, 3, 2. The sixth staff includes a dynamic marking of *f* and fingering numbers 4, 2, 4, 1, 3. The seventh staff includes a dynamic marking of *pf* and fingering numbers 3, 4, 1, 3, 3. The eighth staff includes a dynamic marking of *mf* and a *dim.* marking. The ninth staff includes a dynamic marking of *p*, a *rall.* marking, a dynamic marking of *f*, and a *a tempo* marking. The tenth staff includes a dynamic marking of *sf* and a *Lento* marking.

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 many 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.

Continue with the same fingers of the right hand.

La musique 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 tres convenables pour arriver a ce but. Chacun de ces exercices doit être repeté cinq ou six fois de suite. L'élève pourra, tout en travaillant ces exercices, entreprendre d'étudier les douze premiers petus morceaux de la troisième partie; et pourra suivre ensuite les exercices de la seconde partie.

Suivez avec les mêmes de la main droite

**N° 1.**

The image shows ten numbered musical exercises for guitar, each on a single staff. The exercises are written in treble clef with a 4/4 time signature. Exercises 1 through 5 are in G major, and exercises 6 through 10 are in D major. The notation includes various rhythmic patterns, fingerings (1-4), and muting symbols (x). Exercise 1 starts with a 4-measure phrase in G major, followed by a 4-measure phrase in D major. Exercises 2-5 follow a similar pattern with different rhythmic and fingering variations. Exercises 6-10 continue the sequence with further rhythmic and fingering changes. The exercises are designed to be repeated multiple times.

11. 

12. 

13. 

14. 

15. 

In D.  
En Ré.

16. 

17. 

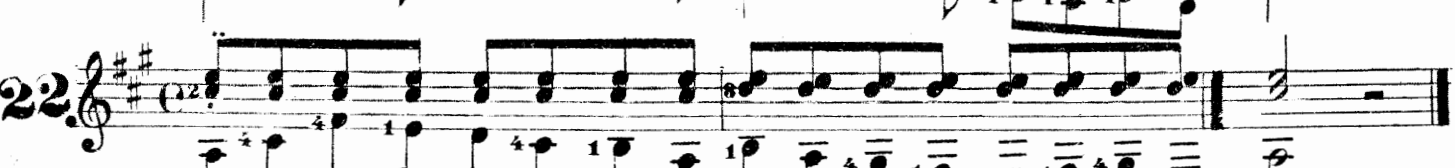
18. 

In A.  
En La

19. 

20. 

21. 

22. 







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. En descendant il faut toujours préparer les notes qu'on doit couler excepté celles qui se font à vide.

**Slurs of Three Notes.**

Play the E and then place successively the first finger upon the F, and the third upon the G.

**Coulés De Trois Notes.**

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

Example.

Play the G and successively remove the fingers to produce the F and the E

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 montant qu'en descendant, d'un seul trait.

In this scale you set the open strings 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 la glissant de corde en corde.

Example.

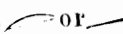
In this last you play the first note; and slur all the rest.

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


Double notes are slurred, also, but only two by two.

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

Example.

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. 

Le son glissè ou porte, 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 glissè produit un bon effet sur la Guitare, parcequ'il imite le son porte de la voix.

Il s'indique par ce signe 

slide the 2d finger from F# to A

slide the 3d finger from D to B



Glissez le 2e doigt du Fa au La.

Glissez le 3e doigt du Rè au Si.

Slides are also performed in double notes

On fait aussi des glissès en doubles notes



Small Notes or Appoggiatura.

Des petites notes ou Appoggiatures.

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.

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.

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.

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 coulès 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.

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.

Long small notes.  
Petites notes longues.

Short small notes.  
Petites notes breves.



Small notes to be played with the notes of Accompaniment. Petites notes frappant avec 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 Double.

Les petites notes doubles s'exécutent par le même moyen que les coulées de deux notes; mais avec plus de vitesse parce qu'on donne 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.

Mod.

Andantino

Of the Gruppetto.

Du Grouppetto.

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.

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:

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

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

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

EXAMPLE.

Indication.

Execution.

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.

If a little note of the Gruppetto is to be altered by a Sharp or Flat, it is thus indicated for the auxiliary above, (♩ ∞<sup>h</sup>) and thus for the auxiliary below, (♩ ∞<sup>b</sup>)

Si une petite note du Gruppetto devait être altérée par une dièse ou bémol, on l'indique ainsi pour l'auxiliaire supérieure (♩ ∞<sup>h</sup>) et pour l'auxiliaire inférieure, (♩ ∞<sup>b</sup>)

Indication.

Execution.

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

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

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

Quand le Gruppetto se trouve placé entre deux notes en la 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 semi-tone 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 doigt.

1st manner. 1re manière.

2d manner. 2me manière.

Indication

Execution

Termination. Terminaison.

3d Manner. 3me Maniere.

Just so with an accompaniment. De la même manière avec une partie d'accompagnement.

Indication

Execution

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

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.

Usually written. Signes usités.

Indication

Execution

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 this sign.  $\omega$

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.  $\omega$

Indication.

Mordente upon long notes. Mordente upon short notes.  
Mordente sur des notes longues. Mordente sur des notes courtes.

Execution.

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 stopped 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.

Dimin.

5458



There are twelve positions on the finger-board of a 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.

Il y a douze positions sur le manche de la Guitare; parmi ce nombre il y en a cinq qu'on nomme positions principales, parce qu'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.

GAMUT IN THE FOURTH POSITION.

GAMME À LA QUATRIÈME POSITION.

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

Musical notation for the Gamut in the Fourth Position. The staff shows notes for the 6th, 5th, 4th, 3rd, 2nd, and 1st strings. Fingerings are indicated below the notes: 1, 2, 4, 1, 3, 4, 1, 3, 4, 1, 3, 1, 2, 4, 1, 2, 4.

Exercise.

Waltz.

Gamut in the Fifth Position. | Gamme A La Cinquième Position.

6th string. 5th. 4th. 3d. 2d. 1st.  
6 me corde. 5 me. 4 me. 3 me. 2 me. 1 re.

Exercise.

Prelude.

Andantino mosso.





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 position.

Allegretto.

5th Pos. ....

Allegretto. *mf*

1st Pos. Fine.

5th Pos. ....

Allegretto.

1st Pos. 7th Pos. 1st Pos.

7th Pos. ....

2d Pos.

5th Pos. .... 7th Pos. .... Fine.

Waltz: 9th Pos. *p*

5th Pos. *mf* 2d Pos.

Bar. 9th Pos. *f*

4th Pos. Barré. *p* *ff*

1st Pos. 4th Pos. *ff* *p*

9th Pos. 5th Pos. 2d Pos.

Bar. 9th Pos.

2d Pos. *p*

7th Pos.

9th Pos

bar.

2d Pos.

7th Pos.

9th Pos.

5th Pos.

2d Pos.

9th Pos.

1st Pos.

Minor

Dolce

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a rhythmic pattern of eighth and sixteenth notes. The second staff is marked '7th Pos.' and includes a dynamic marking of 'f'. The third staff is marked '9th Pos' and 'bar.' and includes a dynamic marking of 'p'. The fourth staff is marked '2d Pos.' and '7th Pos.'. The fifth staff is marked '9th Pos.'. The sixth staff is marked '5th Pos.' and '2d Pos.'. The seventh staff is marked '9th Pos.'. The eighth staff is marked '1st Pos.' and 'Minor'. The ninth staff is marked 'Dolce'. The tenth staff continues the musical notation.



1st. Pos.

9th Pos.

Dolce.

Major 9th Pos.

p

5th Pos.

2d Pos.

9th Pos

1st Pos.

9th Pos

9th Pos.

2d Pos.

9th Pos

7th Pos

5th Pos

3d Pos

Of Double Notes.

Des Doubles Notes.

On the Guitar there are passages of double notes in thirds, sixths, octaves, and tenths; to facilitate their execution, it is necessary to slide the fingers as much as possible, in passing from one fret to another.

Sur la Guitare, on fait des passages de doubles notes en tierces, sixtes, octaves et dixièmes; pour en faciliter l'exécution, il faut, autant que possible glisser les doigts en passant d'une case à l'autre.

In these first exercises the fingers which are to slide are marked by small lines placed between the numbers, to indicate the fingering of the left hand.

Dans ces premiers exercices, les doigts qui doivent glisser sont marqués par de petits traits d'union entre les chiffres pour indiquer le doigt de la main gauche.

Gamut in Thirds.

Gamme en Tierces.

Gamut in Sixths.

Gamme en Sixtes.



ANDANTINO.

Study *mf*

Moderato.

Study. *f*

Andante.

Study. *pf*

9th Pos.

*sf*

*Dim.*

*pf*

*sf*

# For further practice of the Intervals.

## THIRDS.

Moderato.

F. SOR.

The first section, titled 'Moderato', consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, each starting with a triplet of notes. Some notes have an 'x' below them, indicating natural harmonics. The second staff continues the piece with similar triplet patterns. The third staff shows a change in key signature to two sharps (F# and C#). The fourth staff concludes the section with a final triplet and a whole note chord.

## Thirds.

F. SOR.

The second section, titled 'Thirds', consists of five staves of music. The first staff is in 2/4 time and features a series of chords, many of which are triplets. The second staff continues with similar triplet patterns. The third staff shows a change in key signature to two sharps. The fourth staff continues the piece with more triplet patterns. The fifth staff concludes the section with a final triplet and a whole note chord.



*Fine.*

*D. C.*

THIRDS, SIXTHS and TENTHS.

JACOBS.

*Fine.*

*D. C.*



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.

*pf*

*f*

dim.

Dolce.

Barré.

*p*

Detailed description of the musical score: The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of several systems of staves. The first system shows three staves of chords: 'Thirds' (Tierces), 'Sixths' (Sixtes), and 'Tenths' (Dixièmes). Each staff has fingerings (1-4) and some have circled notes. The second system is a study piece ('Étude') starting with a piano (*pf*) dynamic. It features a single melodic line with various rhythmic patterns and fingerings. The third system includes a forte (*f*) dynamic and a 'dim.' (diminuendo) marking. The fourth system has a 'Dolce' (softly) marking and a 'Barré' (barred) section. The fifth system ends with a piano (*p*) dynamic. The score concludes with a double bar line and repeat dots.

82 Sustain the half notes well. Let the sixteenth notes be distinct and smooth. Slightly accent the first note on the 2nd and 4th beats of each measure.

CARCASSI.

**Moderato con espressivo.**  
*A-Minor.*

3d Pos. 5th 7th 8th 6th  
mf cresc. f

2d Pos. 5th Pos.  
dim. sf p sf p

5th  
f pp mf

cresc. f

2d 5th 3d  
sf sf

5th Pos. 3d Pos. 5th 7th  
p mf

8th 10th Pos.  
sf p

2d 5th 5th  
f p sf rall. pp

Sustain well the closed bass notes. Avoid breaking the time on the slurred ones. Also avoid snapping the strings in making the slurs. 83

**Allegro.** *A-Major.* **CARCASSI.**

*mf* *p* *Fine. mf* *cresc.* *D. S. al*

Andantino.

A-Major.

3d Pos. 5th Pos.

*f*

Grand Barre

*rf* *cresc.* *p*

Barré

*p* *cresc.* 3d Pos.

7th Pos. 8th Pos.

*sf* *f* Grand Barre

4th Pos.

*cresc.* *sf* *rall.* *pp*

Avoid breaking the time on the slurred notes.

Allegretto.

D-Major.

*f*

*cresc.*

*mf* *rf*

mf

pf

f

mf

p

*Andante.*  
F-Major.

CARCASSI.

mf

rf

p

dim.

p

cresc.

p

mf

dim.

p

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.

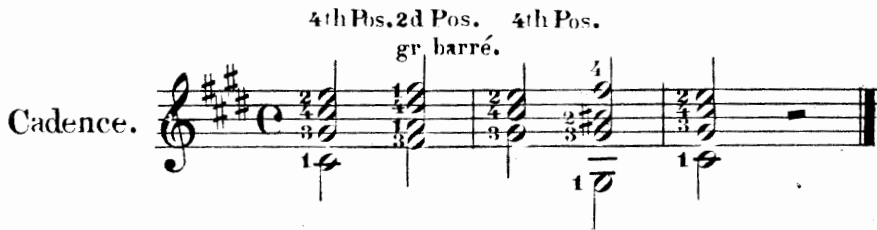
Prelude. 



Key of C# Minor.

Ton d'Ut# Mineur.

Scale. 

Cadence. 

Exercise. 

Prelude. 





Gamut in B Major.

Ton de Si Major.

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# Minor Ton de Sol# Mineur.

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



Exercise. *1st Pos.*

Prelude. *4th Pos. petit barré.* *1st Pos.*

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

*4th Pos. gr. barré.*

Key of F# Major.  
Serving also for that of G<sup>b</sup> Major, with six flats.

Ton de Fa# Majeur,  
Servant aussi pour celui de Sol bémol majeur avec six Bémols.

Gamut. *1st Pos.*

Cadence. *2d Pos.* *4th Pos. 2d Pos. gr. barré.*

Exercise. *1st Pos.*

*gr. barré.*

Prelude.

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

2d Pos. petit barré. 1st Pos.

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

petit barré. gr. barré.

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.



Prelude. *3d Pos. petit Barrè.* *gr. Barrè. 1st Pos.*

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

Key of E<sup>b</sup> Major.

Ton de Mi<sup>b</sup> Majeur.

Gamut. *3d Pos.* *1 3 4* *3 1 4* *3d Pos.*

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

*gr. Barrè.*

Exercise. *1st Pos.*

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

*1st Pos. gr. Barrè.* *3d Pos.* *petit Barrè.* *1st Pos.* *3d Pos.*

Key of C Minor.

Ton D'ut Mineur.

Gamut. *1 3 4* *3 1 4* *3*



4th Pos petit barre 6th Pos gr barre 4th Pos

Prelude. 

2d Pos. gr barre 4th Pos petit barre 6th Pos 4th Pos



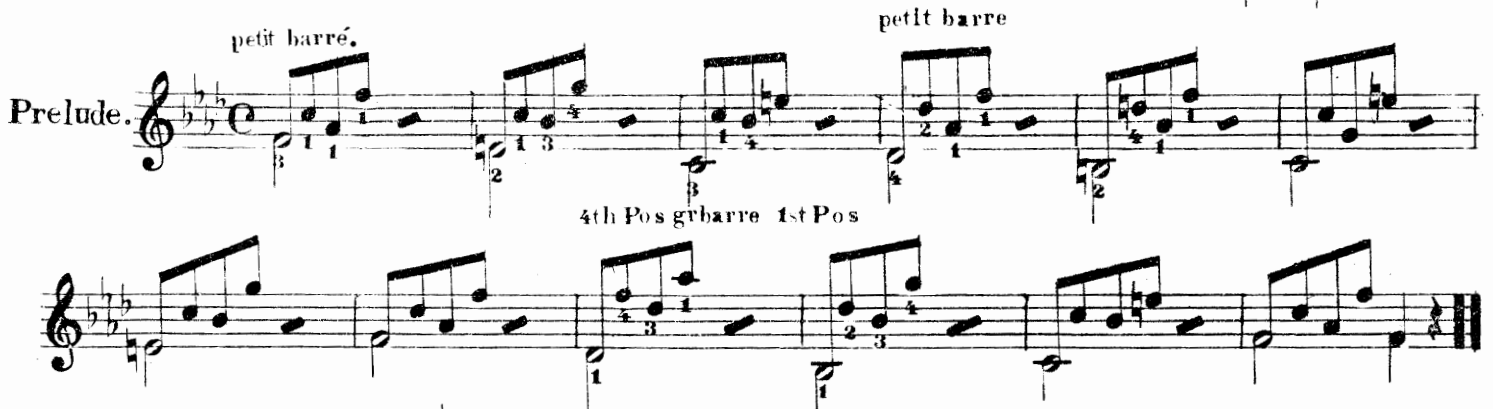
Key of F Minor.

Ton De Fa Mineur.

Gamut. 

Cadence. 

Exercise. 

Prelude. 

Key of D $\flat$  Major.

Ton De R $\flat$  Major

Serving also for that of C $\sharp$  Major with seven sharps. Servant aussi pour celui d'Ut $\sharp$  majeur avec sept dièses

Gamut. 

Cadence. 

Exercise. *1st Pos.*

*1st Pos petit barrè.* *1st Pos, gr: barrè.*

Prelude.

*3d Pos.* *1st Pos.* *gr: barrè.* *pet: barrè.* *9th Pos.* *gr: barrè.*

Key of B $\flat$  Minor.

Ton de si $\flat$  Mineur.

Gamut. *1st Pos.* *3d Pos.*

Cadence. *1st Pos gr: barrè.*

Exercise. *1st Pos.*

Prelude. *gr: barrè.* *3d Pos.*

*gr: barrè.* *gr: barrè.*

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

Harmonics.

Harmonics are produced by placing a finger of the left hand across 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 the bridge the finger must be taken off.

Harmonics sound at the pitch written in the table below. They are produced at the 12th, 7th, 5th, 4th and 3rd 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 a corde de résonner à vide, et on lève ce doigt aussitôt après avoir pincé la corde un peu fort pres du Chevalet.

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

	12th Fret. 12 <sup>me</sup> Touche.	7th Fret. 7 <sup>me</sup> Touche.	5th Fret. 5 <sup>me</sup> Touche.	4th Fret. 4 <sup>me</sup> Touche.	3rd Fret. 3 <sup>me</sup> Touche.
1st String 1 <sup>re</sup> Corde					
2d String 2 <sup>e</sup> Corde					
3rd String 3 <sup>e</sup> Corde					
4th String 4 <sup>e</sup> Corde					
5th String 5 <sup>e</sup> Corde					
6th String 6 <sup>e</sup> Corde					

Exercise in Harmonics.

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

Allegretto

Exercice en sons Harmoniques.

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



7 12 7 12 5 7 5 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. 6/8

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 3 2 3 2 3 4 2 4

12 7 12 7 12 12 7 7 12 7 12 7 12 5 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. Place où doit poser successivement l'index de la main droite.

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

Rondo to exercise all the Positions.

Rondeau pour exercer toutes les Positions.

Moderato. mf

7th div. 7me case. 1st div. 1re case. thumb. pouce. 5th div. 5me case. 3d div. 3me case.

cresc. mf p



3d div.  
3me case.

Thumb.  
5th div.  
5me case. .... 4th div.  
4me case. .... 5th div.  
5me case. ....

7th div.  
7me case. .... 5th div.  
5me case. .... 4th div.  
4me case. ....

7th div.  
7me case. .... 5th div.  
5me case. .... 4th div.  
4me case. ....

This musical score is written for guitar and consists of ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Performance instructions are placed throughout the score: *cres.* (crescendo) appears on the first and third staves; *p* (piano) is marked at the start of the third staff; *f* (forte) is marked at the start of the eighth staff; and *Thumb.* (thumb) is indicated for specific notes on the second, eighth, and ninth staves. Divisions are marked with dotted lines and labels: *5th div.* (5th division) is on the second staff, *7th div.* (7th division) is on the third staff, *3d div.* (3rd division) appears twice on the fourth and fifth staves, and *8th div.* (8th division) is on the ninth staff. The score concludes with a final chord in the tenth staff.

# THIRD PART.

## TROISIEME PARTIE.

50 Exercises Progressing in Difficulty.

Cinquante morceaux progressifs.

*Andantino grazioso.*

**NO. 1.**

Musical score for exercise No. 1, *Andantino grazioso*, in 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *pf*. It features a series of eighth-note patterns with various fingering numbers (3, 2, 3, 2, 3) and a repeat sign. The second staff continues the pattern with a dynamic marking of *p* and includes a *Cres.* marking. The third staff concludes the exercise with a *Fin.* marking and a final cadence.

**2.**  
Waltz.

Musical score for exercise No. 2, *Waltz*, in 3/4 time. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. It features a series of eighth-note patterns with a *Cres.* marking. The second staff continues with a dynamic marking of *f* and includes a *mf* marking. The third staff features a dynamic marking of *sf* and includes a *mf* marking. The fourth staff begins with a dynamic marking of *f* and includes a *p* marking. The fifth staff continues with a *Cres.* marking. The sixth staff concludes the exercise with a *p.c.* marking and a final cadence.

Andante.

3

*p* *pf* *f* *Fin.* *Dim.* *3* *D.C.*

Allegretto.

4

*mf* *p* *Fin.* *Cres.* *D.C.*

Nº 5  
Waltz.

Musical score for No. 5 Waltz, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It begins with a dynamic marking of *mf*. The melody consists of eighth and sixteenth notes, often beamed together. The bass line features a steady eighth-note accompaniment. Dynamic markings include *f* and *mf*. The piece concludes with a double bar line and a repeat sign, followed by a *DC* (Da Capo) instruction.

Nº 6

Musical score for No. 6, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It begins with a dynamic marking of *p*. The melody is characterized by eighth-note patterns. The bass line includes fingerings (1, 2, 3) and dynamic markings such as *f*, *mf*, and *p*. The word *eres* is written below the bass line in several places. The piece ends with a *Fine.* marking and a *DC* (Da Capo) instruction.

7. Waltz. *mf*

*f* Minor. Fin. *p* D.C.

8. *Allegretto* *mf*

*Allegretto* *mf* *p* *f* Cres. *p* Fin. *p* D.C.

9. *Andante* *mf*

*Andante* *mf* *f* *mf* *p* Dimin. *p* Fin.



Nº10.  
Waltz.

*p*

D.C.

Nº11.  
Moderato.

*f*

Dimin.

Barre

Fin.

Allegretto.

Nº 12. 





Allegretto non troppo.

Nº 13. 





14

Musical score for exercise 14, marked *ANDANTINO.* It consists of two staves: a treble staff and a bass staff. The piece begins with a treble clef and a 2/4 time signature. The first measure is marked *f*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics include *f* (forte), *p* (piano), and *ritard.* (ritardando). The tempo marking *atempo.* (ad libitum) appears in the middle. The piece concludes with a *Fine.* marking.

15

Waltz.

Musical score for exercise 15, a waltz in 3/4 time. It consists of two staves: a treble staff and a bass staff. The piece begins with a treble clef and a 3/4 time signature. The first measure is marked *p* (piano). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *f* (forte). The piece concludes with a *Fine.* marking and a *D.C.* (Da Capo) instruction.

16.  
Caprice.

17.  
March.

18. *Andante.*

19.

Andante non troppo.

20.

21. *Allegretto*  
 Rondo. *p*

The first system of music features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is marked with a piano (*p*) dynamic. The bass line consists of simple chords. The piece is titled 'Rondo' and 'Allegretto'.

The second system continues the melody and bass line. The dynamic marking changes to mezzo-forte (*mf*) in the middle of the system.

Minor.

The third system shows a key change to the minor mode, indicated by the word 'Minor.' above the staff. The dynamic remains *mf*. The melody and bass line continue with various rhythmic patterns.

The fourth system continues the piece in the minor mode. The dynamic is *mf*. The notation includes various note values and rests.

Major.

The fifth system shows a key change back to the major mode, indicated by the word 'Major.' above the staff. The dynamic marking is *p*. The melody and bass line continue.

The sixth system continues the piece in the major mode. The dynamic marking is *mf*. The notation includes various note values and rests.

The seventh system continues the piece in the major mode. The dynamic marking is *f* (forte). The notation includes various note values and rests.

The eighth system continues the piece in the major mode. The dynamic marking is *p*. The notation includes various note values and rests.

The ninth system concludes the piece in the major mode. The dynamic marking is *mf*. The notation includes various note values and rests.

22. Sicilian.

Moderato.

23



24. Galop.

dim. f

mf

fin. p

D.C.

25. Andantino grazioso.

pf

Cresc.

Thumb Pouce.

Dim. f p

**26.** *f*  
Waltz. *mf*

*f*  
*mf*  
Fine.  
*p*  
D.C. barre

**27.** *f*  
March.

*f*  
*p*  
thumbs.  
Fine.  
*p*  
D.C.

**28.** *f*  
*Larghetto.* *p*

*f*  
*Larghetto.*  
*p*

mf 7

Fin. Harmonics.....

12th Touch.....

Harm.....

7th 12th

mf

D.C.

Allegretto.

29. Rondo

mf 7

9th Pos.

9th Pos.

Fine.

Dol.

f

Dol.

mf

sf

sf

mf

sf

sf

D.C.

**30.** *Chase.* *mf*

*Larghetto.*

**31.** *p*

**32.**  
March.

ALLEGRETTO.

33.

Rondo.

34.

Waltz.

Musical notation for the first system, including treble and bass staves with notes, rests, and dynamic markings like 'p' and 'D.C.'

**35.**  
Rondo

Musical notation for the second system, starting with a treble staff and a 2/4 time signature, including dynamic markings like 'mf'

Musical notation for the third system, including treble and bass staves with notes and rests.

Musical notation for the fourth system, including treble and bass staves with notes and rests, and dynamic markings like 'f'

Musical notation for the fifth system, including treble and bass staves with notes and rests.

Musical notation for the sixth system, including treble and bass staves with notes and rests, and dynamic markings like 'mf' and 'f'

Musical notation for the seventh system, including treble and bass staves with notes and rests, and dynamic markings like 'p' and 'Thumb.'

Musical notation for the eighth system, including treble and bass staves with notes and rests.

Musical notation for the ninth system, including treble and bass staves with notes and rests, and dynamic markings like 'Rall.' and 'a tempo.'

# 36.

Waltz.

# 37.

Larghetto



38. *mf* *sf*

*sf* *p* *sf*

*p*

*p* *sf* *sf* *sf*

*p*

*p* *Cres.*

*mf* *sf*

*sf* *p* *Rall.* *a Tempo.* *mf*

*mf*

The first system of music consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a dynamic marking of *f* and ends with *sf*. The second staff continues the melody. The third staff features a dynamic marking of *sf* at the beginning and *mf* later, with some notes marked with a '7'. The fourth staff includes a *Dim* marking and ends with a *sf* dynamic.

**39.**  
March.

The second system of music consists of five staves. The first staff has a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It begins with a dynamic marking of *mf* and includes a first ending bracket. The second staff continues the melody. The third staff starts with a dynamic marking of *f*, followed by *mf* and *f* again. The fourth staff includes a dynamic marking of *p*. The fifth staff is marked *Fln.* and begins with a dynamic marking of *mf*.

dolce.

D.C.

40. *Andantino grazioso.*

*mf*

*p*

*mf*

dolce.

9th Pos.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It starts with a *pp* dynamic and a *Rall.* instruction. The second staff features a *Cres.* instruction and a *4th Pos.* marking. The third staff includes *4th Pos*, *6th Pos*, and *7th Pos* markings, along with a *mf* dynamic. The fourth staff has a *Rall.* instruction. The fifth staff is marked *a tempo.* and *mf*. The sixth staff continues the melodic line. The seventh staff is marked *p*. The eighth staff is marked *dim.*. The score concludes with a final chord on the tenth staff.

41.  
Non piu  
Mesta.

The first system of the musical score consists of three staves. The top staff is the melody, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a piano (*pf*) dynamic and ends with a forte (*f*) dynamic. The middle and bottom staves provide harmonic accompaniment with chords and moving lines. The music features various note values including eighth and sixteenth notes, and rests.

The first variation (Var1) is marked with a mezzo-forte (*mf*) dynamic. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by triplet patterns and includes first and third fingerings. The accompaniment consists of steady chords.

The second variation (Var2) is marked with a mezzo-forte (*mf*) dynamic. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is highly rhythmic, featuring sixteenth-note patterns and includes second and fourth fingerings. The accompaniment consists of steady chords.

The third variation (Var3) is marked with a forte (*f*) dynamic. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is highly rhythmic, featuring sixteenth-note patterns and includes first, second, and third fingerings. The accompaniment consists of steady chords.

The fourth variation (Var4) is marked with a piano (*p*) dynamic. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is highly rhythmic, featuring sixteenth-note patterns and includes first, second, and third fingerings. The accompaniment consists of steady chords.

The fifth variation (Var5) is marked with a piano (*p*) dynamic. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is highly rhythmic, featuring sixteenth-note patterns and includes first, second, and third fingerings. The accompaniment consists of steady chords.

The sixth variation (Var6) is marked with a mezzo-forte (*mf*) dynamic. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is highly rhythmic, featuring sixteenth-note patterns and includes first, second, and third fingerings. The accompaniment consists of steady chords.

42. Allegretto.

Air Suisse.

Var.1. *mf*

7th Pos...

*p* *mf*

3d Pos.....

Var.2. *p* *p*

*f* *f* *p*

*mf* *p*

*p* *f*

1st time. 2d time.

*mf* Thumb.

*mf* *ff*

# 43.

Von  
Weber's  
Waltz.

*p*

*mf* *sf* *sf*

*Dolce.*

*mf*

*sf* *sf* *sf*

*Dolce.*

*mf*



Musical score for the first system, featuring three staves with treble clefs and a key signature of two sharps (F# and C#). The music includes various rhythmic patterns and dynamics such as "Cres." and "f".

**44.** *Air Italian.* *mf* *Andantino.*

Musical score for the second system, starting with "44. Air Italian. mf Andantino." It consists of three staves with treble clefs and a key signature of two sharps. The music is characterized by a slower tempo and includes dynamic markings like "mf" and "f".

*Var. 1.* *mf*

9th Pos. ....

Musical score for the third system, including "Var. 1. mf" and "9th Pos. ....". It consists of three staves with treble clefs and a key signature of two sharps. The music features various dynamics and includes a section marked "9th Pos. ....".

Var. 2

9th Pos.....

Dolce.

9th Pos.

9th Pos.....

# 45.

Duke de Reichstadt's Waltz.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The first few measures include fingering numbers: 1, 2, 3, 2, 3, 1, 2, 3, 1, 2, 3. The piece starts with a piano (*p*) dynamic. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A 'Fine.' marking is present above a double bar line in the third system, with a mezzo-forte (*mf*) dynamic below it. The score includes several dynamic markings: *sf* (sforzando), *p* (piano), and *mf* (mezzo-forte). A 'barré.' instruction is placed above the staff in the sixth system. The piece concludes with a final cadence.

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. 

46. Waltz.



47. Galop.



harm. 12th      harm. 12th      harm. 7th

*p*      *mf*      DC.

48. March.

*f*      8th Barre. 7th Fret.      7th 5th 12th 5th 7th      harm.      Fin      Dolee      4th Pos.      *mf*

**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 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 fermes 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.

**49.**  
Waltz.  
*mf*

1st time. 2d time. Fine. Dol. 3# 1 3# 2# 1 3# 2# 1 3# 2# 1

1st time. 2d. 4th Pos. Pouce. Friser. Pouce. ff 3 Gr. barre.

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

Pouce. Friser. Pouce. Index. Pouce. Pouce. Index. Pouce. pp 7th Pos.

Pouce. Index. Pouce. Pouce. Index. Dolce.

D.C.

50.

Galop:

pf

Friser. Fr. Fr. Fr. p

Fr. Fr. Fr. Fr.

*mf* *pf*

*f* *mf* Fine.

*mf* Fr.

Fr. Vibr. Tambour. Fr. Fr. Vibr. Tambour. Fr.

*mf*

Fr. harm. 12 e touche. 7 3d Pos. harm.

*f* *mf* D.C. 3 2 3 4.....

*ff* Fr.

Fr. Fr. Fr. harm.

*mf*

harm. D.C.

*mf* D.C.



# FOURTH PART.

137

## Mountain Idyl.

GUITAR.

Arr. by WALTER JACOBS.

C. BOHM.

Moderato.

*p*

*a tempo*

*rall.*

*Har. 12.*

*p*

*rit.*

*mf*

*p*

*rit.*

*a tempo*

*rit.*

*Fine.*

Detailed description: This is a guitar score for the fourth part of a piece titled 'Mountain Idyl'. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of ten staves of music. The first staff begins with a 'Moderato' tempo marking and a piano (*p*) dynamic. It features several triplet patterns. The second staff introduces an 'a tempo' marking. The third and fourth staves continue the melodic and harmonic development. The fifth staff includes a 'rall.' (rallentando) marking and a 'Har. 12.' (harmonic) instruction. The sixth staff is marked 'più mosso' (faster) and 'mf' (mezzo-forte). The seventh staff has a 'rit.' (ritardando) marking. The eighth staff concludes with a 'rit.' marking and a 'Fine.' instruction. The ninth and tenth staves return to an 'a tempo' marking and end with a 'rit.' marking. The score includes various guitar-specific notations such as triplets, slurs, and fingering numbers (1, 2, 3, 4).

This musical score is for guitar and consists of ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a treble clef and a key signature of one sharp. The first staff contains a melodic line with a slur over the first four measures. The second staff includes a dynamic marking of *p* and a *rall.* instruction. It features a section labeled "Har.12." with a 3/3 time signature and a *rit.* instruction. The third staff has a dynamic marking of *mf*. The fourth and fifth staves contain several triplet markings. The sixth staff has a dynamic marking of *pp*. The seventh and eighth staves continue with triplet markings and dynamic markings of *f* and *pp*. The ninth staff includes a *p* dynamic marking and circled numbers 5 and 4. The piece concludes with the instruction "D. C. al Fine." and a final dynamic marking of *p*.

Boston, Mass.

# Serenata.

GUITAR.

Arr. by WALTER JACOBS.

MORITZ MOSZKOSKI, Op. 15.

Andante grazioso.

The musical score is arranged in six systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a dynamic marking of *p* and the tempo instruction *Andante grazioso.* The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. There are also performance markings like accents (>) and breath marks (v). The second system continues the piece with similar notation. The third system features a change in dynamics to *mp* (mezzo-piano) and includes a fermata over a measure. The fourth system continues with complex rhythmic patterns and slurs. The fifth system shows a return to *p* dynamics and includes a fermata. The sixth and final system concludes the piece with a *mp* dynamic marking and a final cadence.

First musical staff with treble clef and key signature of two sharps (F# and C#). It begins with a *cresc.* marking and features a series of eighth-note patterns with accents. A *sfz* marking appears in the middle of the staff.

Second musical staff, continuing the eighth-note patterns with accents. It concludes with a *dim.* marking.

Third musical staff, featuring a long melodic line with a slur over the latter half. It includes a *molto rit. e dim.* marking.

Fourth musical staff, starting with a slur over the first half and then moving to a more rhythmic eighth-note pattern. It is marked *a tempo*.

Fifth musical staff, continuing the eighth-note rhythmic pattern with various chordal accompaniment.

Sixth musical staff, maintaining the eighth-note rhythmic pattern.

Seventh musical staff, featuring a triplet of eighth notes marked with a '3' above a brace. It includes *rit.* and *pp* markings.

# A Media Nochè.

DANZA.  
FOR GUITAR.

Arr. by WALTER JACOBS.

JOSÈ AVILES.

Passionato.

*p*

*f*

*p*

*dolcissimo*

*cresc.*

*mf*

*dim e rall.*

*p* *a tempo*

*pp*

*rall.*

*D. C. al*

Detailed description of the musical score: The score is written for guitar in a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of six systems of music. The first system begins with the tempo marking 'Passionato.' and a dynamic of 'p'. It features a melodic line with triplets and a bass line with chords. The second system starts with a dynamic of 'f' and includes a first ending bracket. The third system begins with a second ending bracket, marked 'dolcissimo', and includes a 'cresc.' instruction. The fourth system features a 'dim e rall.' instruction. The fifth system starts with a dynamic of 'p' and the tempo marking 'a tempo'. The sixth system concludes with a 'rall.' instruction and a 'D. C. al' marking. The score is filled with various musical notations including triplets, slurs, and fingering numbers.

# Love's Dream after the Ball.

FOR GUITAR.

Arr. by WALTER JACOBS, Op. 126.

A. CZIBULKA.

Tempo di valse.

*p* *poco rit.* *p*

*a tempo*  
*pp* *pp* *e sosten*

*p*

*pp* *e sosten*

*p*

*p*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

*piu rall.* *poco rit. il tempo*

rit. e morendo ③

*Andante amoroso.*

*p* *dolcis.* *cresc. e rit. assai*

②

*p* *morendo e rit.*

Tempo di Valse.

*poco rit.*

*a tempo ma un pochetti più lento*

*pp*

*poco a poco più lento*

*pp*

*morendo*

*ppp*



# Marguerite.

TRANSCRIPTION FOR GUITAR.

Arr. by WALTER JACOBS, Op. 127.

C. A. WHITE.

Andante.

7 Pos.

*f*

*con espressivo*

*p*

*dolce*

*7 Pos.*

*a tempo*

*fz*

*rit.*

*espressivo*

*con*

*f*

6

Musical notation for the first system, including a treble clef, key signature of three sharps, and various fingerings and articulations. The notation consists of two staves. The upper staff features a complex melodic line with many slurs and fingerings (1-4). The lower staff contains a more rhythmic accompaniment with slurs and fingerings. A circled number '4' is present in the lower staff. The system concludes with a circled number '2' and the text 'Har. 12.'

*Cadenza ad lib.*

Musical notation for the second system, starting with the tempo marking *a tempo*. The notation consists of eight staves. The upper staves feature melodic lines with slurs and fingerings. The lower staves contain complex rhythmic patterns, including triplets and sextuplets, with dynamic markings such as *p* and *f*. A circled number '2' is present in the second staff. The system concludes with a circled number '2' and the text '9Pos.'

VARIE.

Con espressivo.

The musical score is written for a single melodic line on a treble clef staff in 3/4 time, with a key signature of three sharps (F#, C#, G#). The tempo and expression are marked 'Con espressivo.' The score is divided into eight systems, each containing two staves. The first system begins with a piano (*p*) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 in circles. The score includes several slurs and accents. The final system concludes with a *rall.* (rallentando) marking.

*rall.*



# POOR LITTLE DOLLY.

149

Written by MARIE HEATH.

Music by GEO. SCHLEIFFARTH.

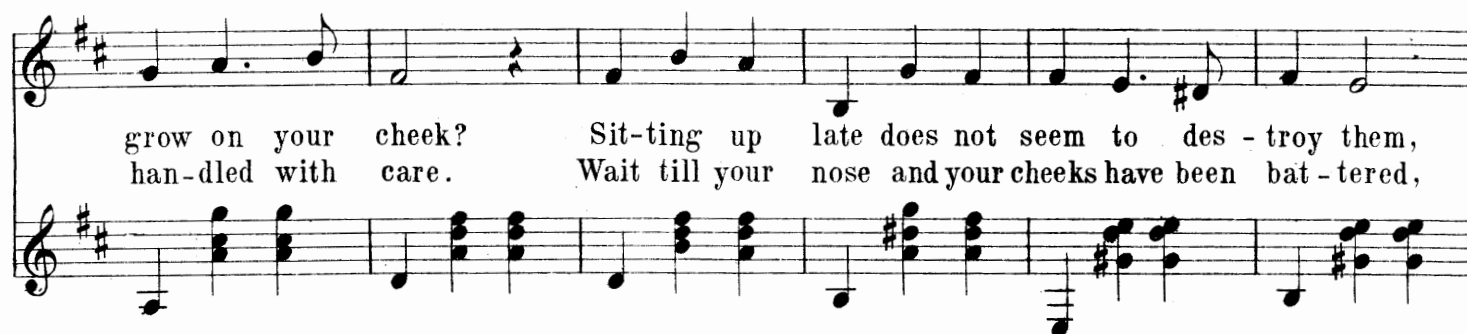
Arr. by WALTER JACOBS.

GUITAR. 

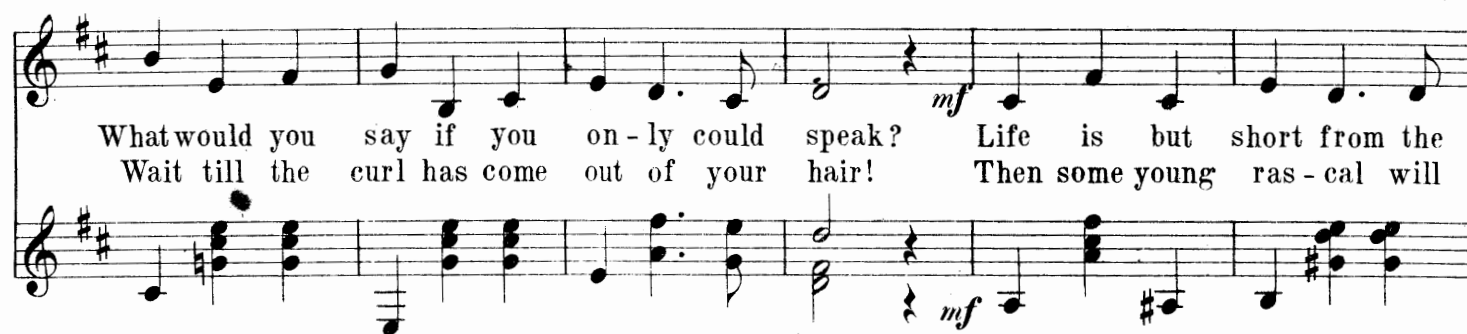
Voice.



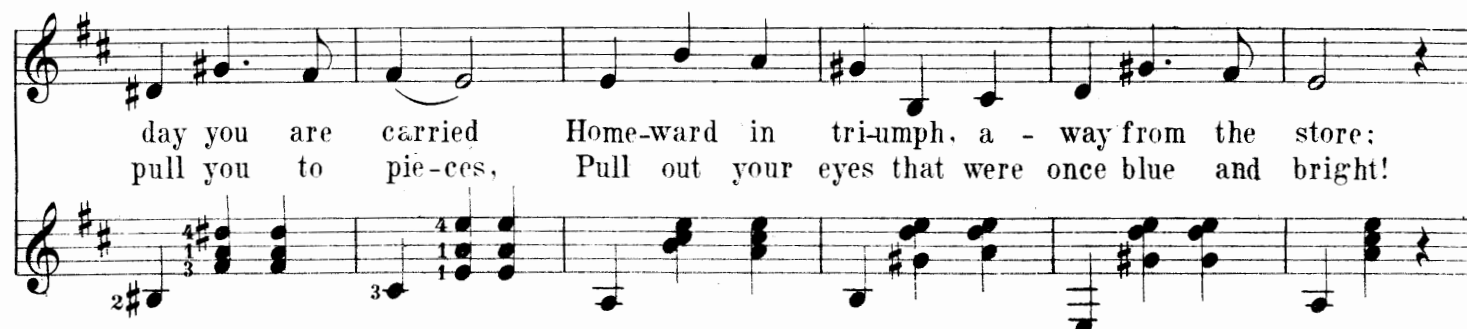
Sweet im - i - ta - tion of fe - mi - nine beauty, Whence come the ros - es that  
Now you are fon - dled and placed in a carriage, Told you're a beau - ty, and



grow on your cheek? Sit - ting up late does not seem to des - troy them,  
han - dled with care. Wait till your nose and your cheeks have been bat - tered,



What would you say if you on - ly could speak? Life is but short from the  
Wait till the curl has come out of your hair! Then some young ras - cal will



day you are carried Home - ward in triumph, a - way from the store;  
pull you to pie - ces, Pull out your eyes that were once blue and bright!

Ba - by will soon want to know what you're made of, And scat - ter your "stuff - ing" all  
 Poor lit - tle dol - ly, you're just like a wom - an, For when you are old you're con -

o - ver the floor.  
 sid - ered a "fright!"

REFRAIN.

Poor lit - tle dol - ly! \* ("mama mama") Poor lit - tle dol - ly! ("mama  
*p a tempo.* Har. 7. 12. - 7. Har. 7. 12. - 7. Har. 7. 12. - 7. Har. 7. 12. - 7.

mama") Just like a wom - an, when you have grown old; You'll be neg -  
 12. - 7. *mf* *cresc.* *f* *p rit.*

lect - ed, and left in the cold! You'll be neg - lect - ed, and left in the cold!

# ONLY THE STARS COULD TELL.

151

Words by GEO. COOPER.

Music by JAMES FAIRFIELD.

*Arr. for Guitar by Walter Jacobs.*

Andante con espress.

GUITAR.

Musical notation for the guitar introduction, starting with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The piece begins with a piano (*p*) dynamic and a *rall.* (rallentando) marking. The notation features a mix of chords and melodic lines, with some notes beamed together and others held as sustained chords.

Voice.

Musical notation for the first system, including a voice line and a guitar accompaniment line. The voice line starts with a piano (*p*) dynamic. The lyrics are: 1. Do you re-mem-ber the stream, \_\_\_\_\_ Where we once wander'd of  
2. Bright was the world to us then, \_\_\_\_\_ Fair as the moon-light - ed  
3. Years now have glid - ed a - way, \_\_\_\_\_ Steal-ing some joys that we

Musical notation for the second system, including a voice line and a guitar accompaniment line. The lyrics are: old; \_\_\_\_\_ Day - light flew by like a dream, \_\_\_\_\_  
stream; \_\_\_\_\_ Ah! those sweet mo - ments a - gain, \_\_\_\_\_  
know; \_\_\_\_\_ Down by the stream-let I stray, \_\_\_\_\_

Musical notation for the third system, including a voice line and a guitar accompaniment line. The lyrics are: Sha-dows be - gan to un - fold, \_\_\_\_\_ The ros - es were nod - ding to  
Love in my hearts lov - ing dream, \_\_\_\_\_ We ling - er'd in bliss - ful de -  
Dreaming still dream-ing of you, \_\_\_\_\_ In vis - ions you came to my

*p*

rest, Birds were a sleep in the dell;  
 light, Love o'er us both wove its spell;  
 side, Lov - ing me fond-ly and well;

*p*

What some-one true, whis-per'd to you,  
 What prom-ise dear, then did I hear, On-ly the stars, love, could  
 Oh the de-light, mine since that night,

*mf* *Con molto.*

tell. Come back to me sweet dreams so dear,

*cresc.*

Give me those glances lov'd still so well; What there was told

*rit.*

that none might hear On - ly the stars, love, the stars, love, could tell!