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W. M. C. STAHL'S

NEW



Guitar Method



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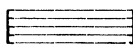
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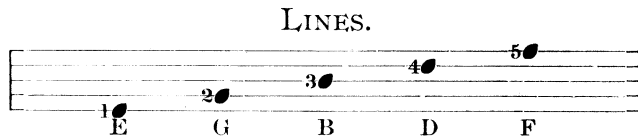
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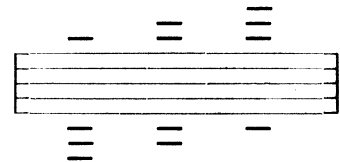
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RUDIMENTS OF MUSIC.

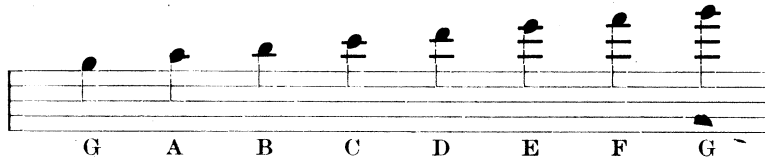
Musical sounds are expressed by characters called notes, which are written on and in the spaces between five parallel lines called the staff . The lines and spaces are counted from the bottom upwards.



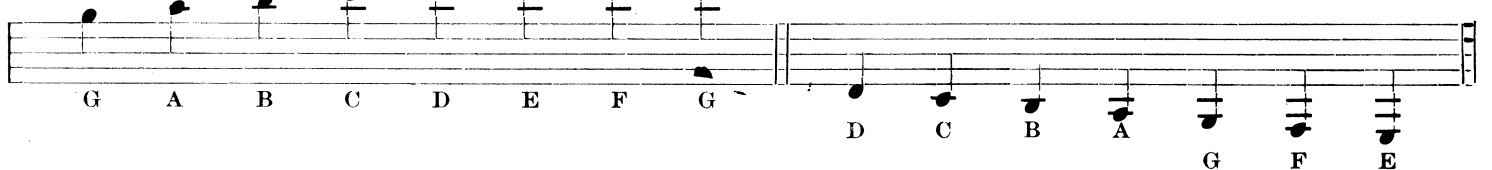
As the staff is not of sufficient extension to express all the sounds in music, LEDGER lines are added above and below it when required:




NOTES WITH LEDGER LINES ABOVE THE STAFF.

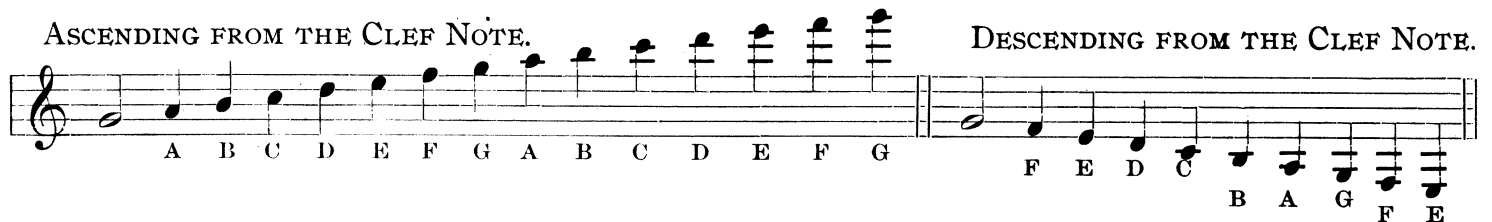


NOTES WITH LEDGER LINES BELOW THE STAFF.



The notes are named after the first seven letters of the alphabet, viz.: A, B, C, D, E, F, G, and they are distinguished by their position on the staff.

In Guitar music the Treble, or G clef, is used to establish their names. It is placed on the second line:  Consequently the note on that line is called G, or the Clef note. The names of the other notes can be ascertained by taking them alphabetically in ascending from the clef note, and by reversing the order of the alphabet in descending from it.



The student will observe that notes of the same name occur several times, but always in a different position on the staff.

EXERCISE IN READING NOTES.



Character and Value of the Notes, Rests, Etc.

As musical sounds may be long or short, their duration or value is indicated by a particular form of note.

The longest sound is designated by this character \circ , which is called a *whole note*, the duration or time of which, is determined by counting four.

A sound continued but half as long, that is, while counting two, is expressed by a *half note* \downarrow .

The duration of a *quarter note* \downarrow , is but one count.

An *eighth note* \downarrow , is only half as long (in time) as a quarter note.

A *sixteenth note* \downarrow , is half as long as an eighth, and a *thirty-second* \downarrow , half as long as a sixteenth.

When several eighth, sixteenth or thirty-second notes follow in succession they are usually connected by bars placed across the stems, as shown in the following table.

TABLE OF THE NOTES AND THEIR PROPORTIONS.

One whole note	
Is equal to two half notes	
Or four quarter notes	
Or eight eighth notes	
Or sixteen sixteenth notes	
Or thirty-two thirty-second notes.	

TIME.

In the various figures used to indicate time, the upper figure indicates the *number*, and the lower figure the *kind* of notes in each measure.

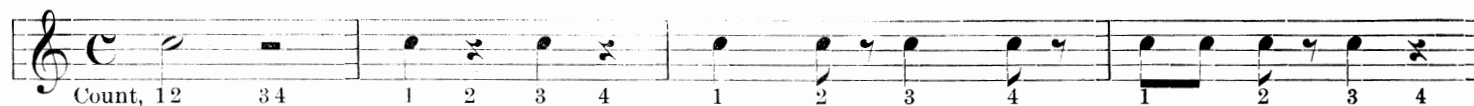
EXAMPLES OF VARIOUS DEGREES OF TIME.

RESTS.

A rest is a character indicating a temporary suspension of sound or pause while playing. There is a rest to correspond with every note, and which has the same value in time as the note.

WHOLE REST.	HALF REST.	QUARTER.	EIGHTH.	SIXTEENTH.	THIRTY-SECOND.

EXAMPLE.



A dot placed after a note or rest, increases its value one half. For example: when playing a half note, count two; but, should a dot be added, the note is held while three is counted, thus: $\text{♩}.$

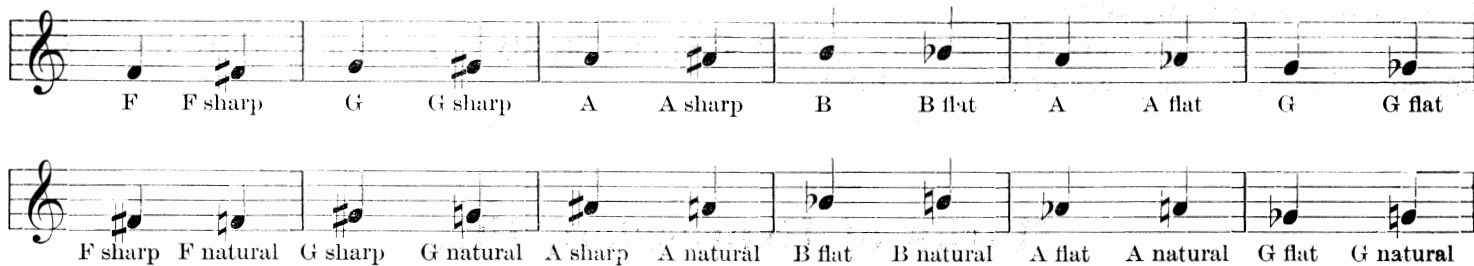
EXAMPLE.



SHARPS, FLATS AND NATURALS.

In order to alter the tone or pitch of a note, characters called Sharps, Flats and Naturals are used. A Sharp (\sharp) placed before a note raises it a half tone. A Flat (\flat) placed before a note lowers it a half tone. A Natural (\natural) placed before a note cancels the effect of a \sharp or \flat on all the following notes of same name or degree in *that* bar, and restores the note to its original tone.

EXAMPLES.



DOUBLE SHARPS AND DOUBLE FLATS.

A double sharp ($\sharp\sharp$) raises a note already made sharp another half tone, and a double flat ($\flat\flat$) lowers a note already made flat another tone. A note that has been doubled sharped or double flatted is restored to the quality of once sharped or flatted by $\sharp\sharp$ or $\flat\flat$.

EXAMPLES.



SIGNATURES.





When sharps or flats are placed at the beginning of a piece, immediately after the clef C they are called the signature, and designate what key the piece (or selection) is in. When so placed they affect *all* notes throughout the piece bearing the same names as the lines or spaces on which they are placed.

The Division of Music.

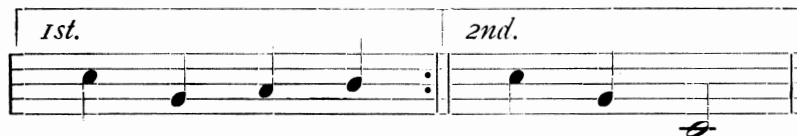
Music is divided into equal parts by bars ; the music between two bars is called a measure.







A double bar  indicates the close of a strain, or the end of the piece. When a *dotted double* bar is met with  the same part or strain must be repeated.

When the figures 1 and 2 are written over a double bar, they indicate two endings, 1st and 2nd. From the first ending the strain must be repeated, the second ending must be taken the second time, and the first ending omitted.

EXAMPLE.



The letters D. C. (Da Capo) placed at the end of a strain, or at the end of a selection, they indicate that the first strain of the selection is to be repeated and continued through until a double bar is met, with a pause () over it or the word FINE, which signifies the end or conclusion. The pause () is also used for another purpose. Where it appears over a note thus: , the note must be held beyond its regular time ; a rest is also affected in the same manner.

When the letters D. S. (Dal Segno) are met with, they signify to go back to where the *sign*  appears, playing to the pause or the word FINE.

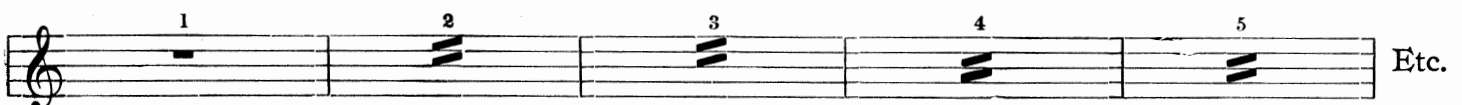
Marks of Expression, Etc.

mf. moderately loud ; *mp.* moderately soft ; *f.* loud ; *ff.* very loud ; *p.* soft ; *pp.* very soft ; *fz.* or \Rightarrow , with force ; *Cres.* or \Leftarrow , increase the tone ; *Decres.* or \Rightarrow , decrease the tone ; *Dim.* diminish the tone ; *Dim. al Fine*, diminish the tone to the end ; *Dolce*, soft and sweet ; *Con brio*, with splendor and brilliancy ; *Calando*, softer and slower ; *Con amore*, affectionally ; *Rall.* slower ; *Andante*, slow ; *Adagio*, very slow ; *Rit.* slacken the time ; *Allegro*, quick ; *Allegretto*, not so quick as *Allegro* ; *Presto*, very fast ; *A tempo*, in time ; *Accellerando*, faster and faster ; *Coda*, an extra passage at the end of a selection ; *Finale*, the last movement ; *Ad lib.* at pleasure.

All students should avail themselves of a *Dictionary of Musical Terms*, as the author is compelled to eliminate a vast mass of interesting details and facts, and as there are a great many terms used in expressing music, a dictionary will be found a valuable aid to the student in solving abbreviations and terms omitted in this method.

EXAMPLES ON ABBREVIATIONS.

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



The figures above the bars denote the number of measures to be held or counted. The word *Bis* placed over one or more bars signifies a repetition.

Bis.
Written.

Played.

EXAMPLE.

Written.

OR

Played.

Repeating measures that occur a number of times in succession.

Written.

Written.

Played.

In writing a passage the following abbreviations are frequently used.

Written.

Written.

Written.

Written.

Played.

Written.

Written.

Written.

Played.

ABBREVIATIONS, BY SIGNS, OF MUSICAL GRACES.

TRILL, TURN AND THE MORDENTE.

tr Written.

Written.

Written.

Played.

APPOGIATURAS OR GRACE NOTES.

The Appoggiatura, or Grace Note, is a small note added to the principal note for the sake of expression. There are two kinds of grace notes—the greater and the lesser. Whatever length is given to the small note or notes, the time is borrowed from the principal note.

EXAMPLES.

When dots are placed above or below the notes they are termed Staccato Notes, signifying in a marked and distinct style.

EXAMPLE.

When marked as per example below, each note must be made *particularly* short and very distinct.

How to Tune the Guitar.

There are six strings on the Guitar. The 1st is called E; the 2nd B; the 3d G; the 4th D; the 5th A, and the 6th E.

Tune the A String to A on the Piano, an A tuning fork or an A pitch pipe.

Place the second finger of the left hand on the fifth fret, A String, which makes D, then tune the D String in unison.

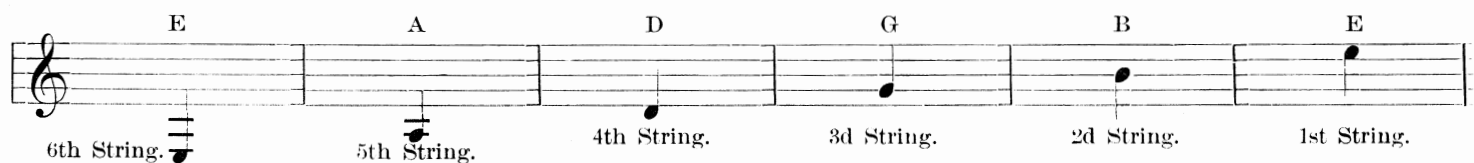
Place the second finger of left hand on the fifth fret, D String, then tune the G String in unison.

Place the second finger of the left hand on the fourth fret, G String, then tune the B String in unison.

Place the second finger of the left hand on the fifth fret, B String, then tune the E String in unison.

Then tune the E (Bass) or 6th String, with the first E String, sounding the E or 6th String two octaves lower than the tone of the E or 1st String.

When properly tuned the six open strings should produce the following sounds :



In playing the following octaves, the student will find them a valuable aid in detecting a string that may have been a trifle sharpened or flattened in tuning by above method.



SIGNS USED FOR RIGHT HAND FINGERING.

x Thumb. . Finger. .. Second Finger. ... Third Finger.

SIGNS FOR LEFT HAND FINGERING.

o Open String. 1 First Finger. 2 Second Finger. 3 Third Finger. 4 Fourth Finger.

THE POSITIONS.

There are as many positions as there are frets on the fingerboard. When the first finger is placed on the first fret the hand is in the first position, etc. The first finger at any fret determines the position of the hand. There are five *principal* positions—the 1st, or Natural; the 4th, 5th, 7th and 9th.

Manner of Holding the Guitar.

POSITIONS OF THE RIGHT AND OF THE LEFT HAND.

The performer should be seated on a chair of ordinary height, with the right foot thrown outward, the left foot resting on a footstool. The instrument is placed transversely on the left thigh; the right arm is to press lightly on the Guitar above the bridge sufficient to hold it firm enough to balance it, thus enabling the left hand to glide up or down the neck with ease.

THE LEFT HAND.

The left hand should press the neck lightly between the thumb and forefinger; the end of the thumb should rest on the side next to the E Bass String between the first and second frets, and the large joint of the forefinger between the nut (the end of the fingerboard) and the first fret on the side next to *first* or E String. The arm should hang naturally, separating the elbow from the body, taking care to hold the forearm and wrist curved. The fingers should be separated and held in readiness to cover the strings desired.

THE RIGHT HAND.

The right forearm should rest on the edge of the Guitar in the direction of the bridge. The thumb should be extended and placed on one of the Bass (or covered) strings between the sound hole and the bridge. The other three fingers should be slightly curved and held over the Treble (or gut) strings. By moving the hand over the sound hole the quality of tone produced is very much softened in playing. I would not advise resting the little finger of the right hand on the soundboard.

HOW THE STRINGS ARE MADE TO VIBRATE.

The strings are made to vibrate with the thumb, first, second and third fingers. The 4th, 5th and 6th Strings are played with the thumb, and the 1st String with the third finger, the 2d String with the second finger and the 3d String with the first finger. When a number of notes occur in succession *on the same string* they are played alternately with the first and second fingers. To obtain a full and mellow tone it is necessary to apply some force with the ends of the fingers. *Always avoid* "picking" or "striking" the strings with the nails. Apply the first, second and third fingers obliquely to the strings, and the thumb, in striking a Bass String, should always slide to and rest on the next string preparatory to striking the next note.

The Slur.

When two or more notes are played successively, of which only the first note is played by the right hand and the others caused to sound by the action of the left hand fingers above, such notes are called Slurred notes. The Slur is indicated by this sign \frown placed over the notes which are to be slurred. Slurs are performed both in ascending and descending.

EXAMPLES.



Strike the first note with the right hand and let the finger of the left hand descend with force upon the second note which must sound from the mere impulse of this finger.



Strike the first note with the right hand, and the second by snapping the string with the finger of the left hand employed in making the first note.

The Tie.

The Tie is a curved line placed over or under two notes of the same degree on the staff, and indicates that the first note only is played and the sound prolonged the value of the two notes.

EXAMPLE.



The Triplet.

Where the figures $\textcircled{3}$ or thus $\textcircled{3}$ are placed over or under three notes, they are termed a Triplet, and the three notes are played in the time of two notes of the same value.

EXAMPLE.



A figure six (6) placed over or under six notes signifies that they are to be played in the time of four.



Syncopation.

When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fz* or *>* or *^*, and when the weaker part of a measure is made of more importance than the stronger, such deviation from the regular accent is called Syncopation.

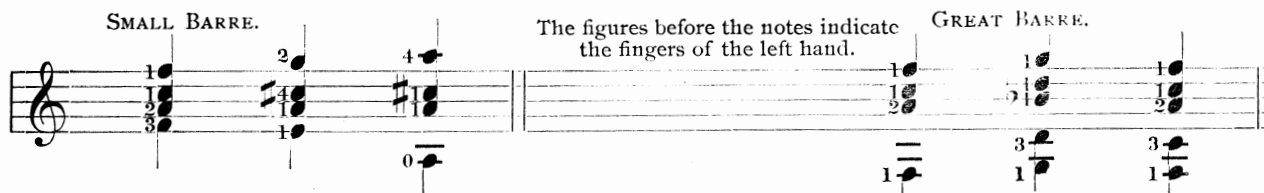
EXAMPLE.



The Barre.

The Barre is made by pressing the first finger of the left hand on two, three or more strings at one time and on the same fret. There are two kinds of Barre—the great and the small. In the Small Barre the finger is pressed on or over two, three or four strings, while in the Great Barre the finger covers five and six strings. In making the great Barre it is necessary to raise the wrist and placing the thumb well under the neck.

EXAMPLES.



Chords.

A Chord is a combination of three or four notes played simultaneously. Chords composed of three notes are to be played with the thumb, first and second fingers of the right hand; in chords of four notes the third finger of the right hand must be added; in chords of five or six notes the thumb plays the two lowest notes by sliding from the lowest note to the next following, the fingers playing the remaining notes. To produce a full, distinct and harmonious chord, press the finger or fingers of the left hand firmly upon the strings near the frets.

THE ARPEGGIO.

A term applied to the notes of a chord when they are played consecutively instead of simultaneously, as in the style of harp playing. Chords played *arpeggio* are indicated by this sign } placed before a group of notes, and are played very rapidly, one after the other, in an even manner.

EXAMPLES WITH RIGHT HAND FINGERING.



Diagram of the Fingerboard.

Illustrating every note that can be made on each string. The figures over the notes represent the fret at which the note is made.

The student will observe in above diagram that the sharped and flatted notes are *practically* the same thing. Taking example on the 1st String, F Sharp and G Flat are made on the same fret as G Sharp and A Flat are made on the same fret, etc., etc.

Scales.

There are two kinds of Scales, one called Diatonic and the other Chromatic. The Chromatic is a scale in which all the tones, intermediate and diatonic, occur in successive order. The intermediate notes in the Chromatic Scale were *formerly* written in colors, hence its name, Chromatic. The ascending passage, it will be observed, is written with sharps. While in the descending passage flats are used.

CHROMATIC SCALES.

DIATONIC SCALES.

Diatonic Scales are used in the Major and Minor Keys. In the Major Key take any note for a keynote. The second note of the scale will be found two semitones (generally called a full tone) higher than the first. The third note in the scale will be found two semitones higher than the second note. The fourth note is one semitone above the third. The fifth note is two semitones above the fourth. The sixth

note is two semitones higher than the fifth note. The seventh note is two semitones higher than the sixth. The eighth note (the octave of the first or keynote) will be found one semitone higher than the seventh note.

EXAMPLES OF THE DIATONIC SCALE.

Key of C. Key Note. MODEL DIATONIC SCALE. Key of G. Key Note.

Two Semitones Two Semitones One Semitone Two Semitones Two Semitones Two Semitones Two Semitones

Two Semitones Two Semitones One Semitone Two Semitones Two Semitones Two Semitones One Semitone

MINOR SCALES.

Minor Scales are modifications or derivations from tonalities based upon the Model Diatonic Scale. There are two forms of the Minor Scale, the MELODIC and HARMONIC. In the Melodic Minor Scale the sixth and seventh degrees are raised a semitone by an accidental in ascending, while in descending the sixth and seventh degrees are made Natural.

MELODIC MINOR SCALE.

The Harmonic Minor Scale has its seventh degree raised by an accidental and the seventh degree raised, is played both in ascending and descending.

HARMONIC MINOR SCALE.

ASCENDING. DESCENDING.

ASCENDING. DESCENDING.

Relative Minor Scale.

A Relative Minor Scale or Key is one formed directly from the fundamental Diatonic or Major Scale. All minor keys have the signature of their relative majors. A minor has no signature because its relative, C Major, has none. E Minor has the signature of G Major, one Sharp and so forth. The minor mode is, therefore, in one sense, subordinate to the major mode, and the Keynote or Tonic (first or foundation tone of any major or minor scale) of the relative minor is always a minor third below the tonic of its relative major. There is, or should not be, any great difficulty in determining whether a piece be written in a Major or Minor Key. The first few measures indicate in nearly every case plainly enough whether the major or minor is the predominating mode.

The scales of a Relative Minor Key commences upon the sixth degree of the Major Scale, and we find that the Harmonic Minor Scale contains six notes that are precisely the same as those used in the major scale, but the seventh note in the minor scale must be raised by an accidental in order to form a leading note to the scales, as the seventh note in all major and minor keys must be made to fall within *one semitone* of the tonic note. As the seventh degree of the minor scale is always raised a semitone by an accidental, and that accidental must be prefixed to the note itself wherever it occurs in a selection, but must not be added to the signature.

Many students have found that a concluding chord or note indicated the key in which the piece was written, but it will also be found that the rules of musical form permit that a piece may begin in a minor key and end in the major of the same keynote or else in the relative major. Or, in another case, it may open in A Minor and end in A Major or C Major. But it may, of course, also end in the minor or major key in which it is written.

While in theory we have but one minor key, that which has been known as the Harmonic Minor. We frequently form the scale called the Melodic Minor with the sixth as well as the seventh degree raised a semitone by accidentals in ascending, while in descending the sixth and seventh are made natural, the principal object in altering the Harmonic Minor Scale has been for melodious purposes, and for this reason the Melodic Minor Scales will be used in this method in relation to the major scales.

As the relation of the minor key to the major key is and has been a "mystery" to many students and players, I will define the Harmonic Minor Scale on the following page as a conclusion to the elementary part of this method.

MAJOR SCALES and the ascending HARMONIC SCALES of the Relative Minor Keys.

Showing the sixth degree of all Major Scales and in the Minor Scales where the seventh degree has been raised a semitone by an accidental.

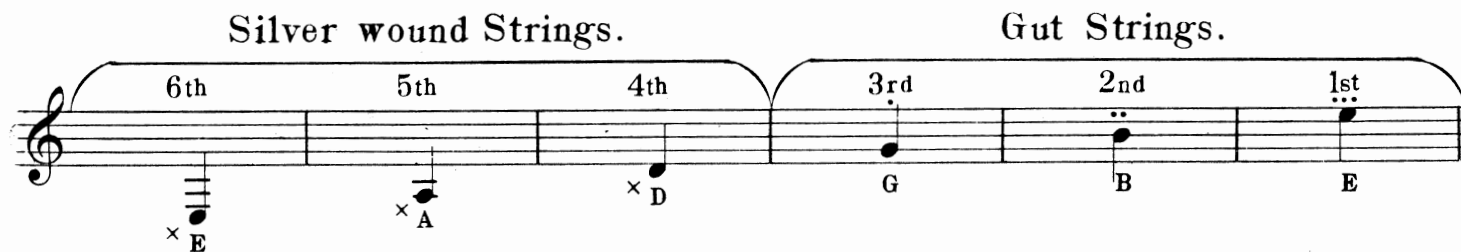
The Signatures of the principal keys will also be presented.

<p>Scale of C major.</p>  <p style="text-align: center;">6th degree.</p>	<p>A minor. Relative to C major.</p>  <p style="text-align: center;">7th degree.</p>	<p>G major.</p>  <p style="text-align: center;">6th degree.</p>	<p>E minor. Relative to G major.</p>  <p style="text-align: center;">7th degree.</p>
<p>D major.</p>  <p style="text-align: center;">6th degree.</p>	<p>B minor. Relative to D major.</p>  <p style="text-align: center;">7th degree.</p>	<p>A major.</p>  <p style="text-align: center;">6th degree.</p>	<p>F# minor. Relative to A major.</p>  <p style="text-align: center;">7th degree.</p>
<p>E major.</p>  <p style="text-align: center;">6th degree.</p>	<p>C# minor. Relative to E major.</p>  <p style="text-align: center;">7th degree.</p>	<p>B major.</p>  <p style="text-align: center;">6th degree.</p>	<p>G# minor. Relative to B major.</p>  <p style="text-align: center;">7th degree.</p>
<p>F# major.</p>  <p style="text-align: center;">6th degree.</p>	<p>D# minor. Relative to F# major.</p>  <p style="text-align: center;">7th degree.</p>	<p>F major.</p>  <p style="text-align: center;">6th degree.</p>	<p>D minor. Relative to F major.</p>  <p style="text-align: center;">7th degree.</p>
<p>Bb major.</p>  <p style="text-align: center;">6th degree.</p>	<p>G minor. Relative to Bb major.</p>  <p style="text-align: center;">7th degree.</p>	<p>Eb major.</p>  <p style="text-align: center;">6th degree.</p>	<p>C minor. Relative to Eb major.</p>  <p style="text-align: center;">7th degree.</p>
<p>Ab major.</p>  <p style="text-align: center;">6th degree.</p>	<p>F minor. Relative to Ab major.</p>  <p style="text-align: center;">7th degree.</p>	<p>Db major.</p>  <p style="text-align: center;">6th degree.</p>	<p>Bb minor. Relative to Db major.</p>  <p style="text-align: center;">7th degree.</p>
<p>Gb major.</p>  <p style="text-align: center;">6th degree.</p>	<p>Eb minor. Relative to Gb major.</p>  <p style="text-align: center;">7th degree.</p>		

Modern notation has limited the number of sharps to be used as the signature of a key to six, six sharps or six flats. In some compositions we meet with a signature of seven sharps. But the same key could be represented by five flats, which lessens the number of signs.

The Open Strings of the Guitar.

The open strings are numbered from 1 to 6, the first being the smallest Gut string and the sixth the largest Silver wound string. Their names are as follows.



The author recommends the placing of the first, second and third fingers of the right hand upon the third, second and first strings, while playing the following exercises on the *bass strings*. When the right hand fingers are thus placed the thumb of the right hand should pick the bass strings an inch to an inch and a half further from the bridge than the place where the first finger of the right hand is resting on the string.

This will give a better position of the right hand, than by starting alternate fingering at once. The thumb of the right hand should never fall under the hand after picking a note. Teachers will kindly note in the following exercises that the "alternate system" is not used, the object being to get a better position of the right hand, and to merely learn the position of the notes, open and closed on guitar, without distracting attention by alternating. As soon as a pupil learns the notes, alternating exercises are given.

Exercise on Bass or wound Strings.



The pupil should state the name of the strings as they are played.

Exercise on Treble or gut Strings.



Exercise on Treble and Bass Strings.

A line thus — between two right hand signs, means that the thumb slides from one string to another.



Allegretto.



Teachers' Note.

The above should be practiced until the right hand assumes the proper position, the pupil learning the notes on page 1. at the same lesson.

Diagram of Notes in the First (or Natural) Position.

The figures 0, 1, 2, 3, placed before the notes indicate the fingers of the left hand also the frets on which the notes are made.

Sixth String.	Fifth String.	Fourth String.	Third String.	Second String.	First String.
E F G	A B C	D E F	G A	B C D	E F G

TIME LESSONS.

The Pupil should always *count* the time when playing.

Count Four Beats. (Whole notes.)

1. 2. 3. 4.

Repeated notes on a treble string are played by the first and second fingers of the right hand alternately.

Two Beats to each note. (Half notes.)

1 2 3 4

One Beat to each note. (Quarter notes.)

1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4

TIME LESSONS.(Continued)

A dot placed after a note increases the note's length one half.

Count three for the dotted half notes.

Count 1 2 3 4

A single musical staff in treble clef with a common time signature. It contains eight measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter). Fingerings are indicated by numbers 1-4 above the notes. There are 'x' marks below the first and third notes, and double dots below the second and fourth notes. A bar line is at the end.

FIRST ETUDE.

Count 1 2 3 4

A single musical staff in treble clef with a common time signature. It contains 16 measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter). Fingerings are indicated by numbers 1-4 above the notes. There are 'x' marks below the first and third notes, and double dots below the second and fourth notes. A bar line is at the end.

SECOND ETUDE.

A single musical staff in treble clef with a common time signature. It contains 16 measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter). Fingerings are indicated by numbers 1-4 above the notes. There are 'x' marks below the first and third notes, and double dots below the second and fourth notes. A bar line is at the end.

TIME LESSONS. (Continued)

Count 1 2 3 12 3

The first section consists of five staves of musical notation. The first staff is in 3/4 time and features a sequence of eighth notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. The second staff is in 3/4 time and features a sequence of eighth notes with fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. The third staff is in 2/4 time and features a sequence of eighth notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. The fourth staff is in 2/4 time and features a sequence of eighth notes with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The fifth staff is in 2/4 time and features a sequence of eighth notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

The following Lessons will introduce the Right hand first and second fingers alternately.

Count 1 & 2 & 3 & 4 &

The second section consists of six staves of musical notation. The first staff is in 4/4 time and features a sequence of eighth notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The second staff is in 4/4 time and features a sequence of eighth notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The third staff is in 6/8 time and features a sequence of eighth notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The fourth staff is in 6/8 time and features a sequence of eighth notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The fifth staff is in 6/8 time and features a sequence of eighth notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The sixth staff is in 6/8 time and features a sequence of eighth notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

1. Andante.

Musical notation for exercise 1, Andante, consisting of two staves of music. The first staff begins with a treble clef and a common time signature (C). A dotted line connects the first few notes of the first staff to the second staff. The second staff continues the melody. The notation includes various note values and rests, with some notes marked with an 'x' below them.

2. Moderato.

CARULLI.

Musical notation for exercise 2, Moderato, by Carulli, consisting of six staves of music. The first staff begins with a treble clef and a common time signature (C). The notation includes various note values and rests, with some notes marked with an 'x' below them. The exercise is divided into several measures across the six staves.

3. Melody.

F. SOR.

Musical notation for exercise 3, Melody, by F. Sor, consisting of four staves of music. The first staff begins with a treble clef and a common time signature (C). The notation includes various note values and rests, with some notes marked with an 'x' below them. The exercise is divided into several measures across the four staves, with various fingering and articulation markings.

ROSALIE SCHOTTISCHE.

STAHL.

count 1 2 3 4 1 2 3 4

Fine.

D.C. al Fine.

THIRD ETUDE.

Andante.

FOURTH ETUDE.

count 4 1 2 3 4 1 & 2 & 3 4 1 & 2 & 3 4

Fine.

D.C. al Fine.

SCALE.
Key of C major.

3 0 2 3 0 2 0 1 3 0 1 3 1 0 3 1 0 2 0 3 2 0 3

EXERCISE.

Chords in the Key of C major.

The figures indicate the fingers for the left hand.

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

WALTZ.

CARULLI.

Fine.
D. C. al Fine.

EDNA GAVOTTE.

P.W. NEWTON.

5th fret.

Count 4 & 1 2 3 4

1st. Guitar.

2d. Guitar.

D.C. al Fine.

GOLDEN BELL WALTZ.

STAHL.

D.C. al Fine.

ARPEGGIO MOVEMENTS.

The following Movements 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. For time see page 10.

1.

2.

3.

4.

5.

6.

7.

8.

SWEET PRETTY WALTZ.

WM C. STAHL.

Musical score for 'Sweet Pretty Waltz' in 3/4 time. The score consists of eight staves of music. The first staff begins with a piano (*p*) dynamic. The second staff contains a first ending bracket. The third staff includes a *ritard.* (ritardando) marking and a *a tempo.* marking. The fourth staff features a first ending bracket. The fifth staff is marked *Fine.* and *f* (forte). The sixth and seventh staves contain first ending brackets. The eighth staff concludes with the instruction *D.C. al Fine.*

HOW CAN I LEAVE THEE.

Andante.

Musical score for 'How Can I Leave Thee' in 4/4 time. The score consists of two staves of music. The first staff begins with a piano (*p*) dynamic. The second staff concludes with a *ritard.* (ritardando) marking.

BELLE CITY MARCH.

STAHL.

1st. Guitar.

2d. Guitar.

Fine.

Trio.

D.C. al Fine.

SCALE.
Key of G major.

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

EXERCISE.

Chords in the Key of G major.

When two notes seem to fall on the same string, take the upper one as usual and the lower on the next string below. In the following Waltz D is taken as usual and B on the third string at the fourth fret. See third measure.

Moderato.

ADELE WALTZ.

P. W. NEWTON.

It is of the utmost importance in guitar playing that the fingers of the left hand are thoroughly trained, so as to move independently of each other. The following exercises should be practiced daily. Practice each one 10 times. Notes with a star over them signify that the left hand finger is not raised until after the next note is played.

1.

2.

3.

4.

5.

6.

7.

On different Strings.

8.

9.

10.

11.

The above are to be practiced perfectly and only one or two numbers to be taken at a lesson.

Oxford Schottische.

W^m C. STAHL.

The musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece is characterized by its rhythmic complexity, featuring numerous triplets, sixteenth-note runs, and various ornaments (marked with 'x'). Dynamic markings include piano (*p*), forte (*f*), and accents (*x*). The score is divided into eight systems, each containing a single staff of music. The first system begins with a piano (*p*) dynamic and a triplet of eighth notes. The piece concludes with a final cadence in the eighth system.

ARPEGGIO MOVEMENTS. (Continued)

9.

Musical notation for exercise 9, featuring a treble clef, 4/4 time signature, and a series of arpeggiated chords with triplets.

10.

Musical notation for exercise 10, featuring a treble clef, 4/4 time signature, and a series of arpeggiated chords with triplets.

11.

Musical notation for exercise 11, featuring a treble clef, common time signature, and a series of arpeggiated chords.

Musical notation for exercise 11, second line, featuring a treble clef, common time signature, and a series of arpeggiated chords.

12.

Musical notation for exercise 12, featuring a treble clef, common time signature, and a series of arpeggiated chords.

Musical notation for exercise 12, second line, featuring a treble clef, common time signature, and a series of arpeggiated chords.

13.

Musical notation for exercise 13, featuring a treble clef, 3/4 time signature, and a series of arpeggiated chords.

14.

Musical notation for exercise 14, featuring a treble clef, 6/8 time signature, and a series of arpeggiated chords.

TIME EXERCISES - $\frac{2}{4}$ time.

In $\frac{2}{4}$ time count 1.2.3.4. one count on each eighth note, double the count on the sixteenth notes. The accent in this time is only on the first count. The 1.2.3.4. should be counted twice as quickly as the 1.2.3.4. in $\frac{4}{4}$ time, as each count in $\frac{2}{4}$ time is only on an Eighth note.

Count 1 2 3 4 1 2 3 4 1 23 4 1 23 4 12 34 123 4

Count 1 2 3 4 1 2 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 34 1 & 2 3 & 4 1 & 2 & 3 4

Count 1 & 2 3 & 4 1 & 2 &

RADIANCE POLKA.

Moderato.

P. W. NEWTON.

mf S

small Bar.

ritard.

a tempo

Trio.

D.S. al Fine.

SCALE. Key of D major.

In playing this Scale, move the position of the left hand to the second fret.

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

EXERCISE.

Chords in the Key of D major.

REINA GALOP.

P. W. NEWTON.

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

SCALE.
Key of A major.

EXERCISE.

Chords in the Key of A major.

HOME SWEET HOME.

SCALE.
Key of E major.

0 2 4 0 2 4 1 2 4 1 2 0 2 4 0 2 4 2 0 4 2 0 2 1 4 2 1 4 2 0 4 2 0

EXERCISE.

Chords in the Key of E major.

ELMWOOD CLOG.

P. W. NEWTON.

Moderato.

SCALE.

A minor, Relative of C major.

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

EXERCISE.

Chords in A minor.

ANDANTE.

M. CARCASSI.

Exercises on Thirds, Sixths and Octaves.

The following studies on the intervals are necessary to good playing and help considerable in studying the various positions. (For names of Ledger lines, see rudiments.)

Thirds.

The above is the manner of playing a phrase of thirds semi legato. In the full legato, they are generally written with a slur mark over them (see below,) and in that case the left hand fingers are not raised from the strings between each third. A line connecting two figures, as below, shows which fingers are not removed.

All intervals should be practiced semi and full legato; the full legato fingering will be marked

Thirds (*Legato.*)

Thirds—Key of G.

Thirds—Key of D.

Thirds—Key of A.

Thirds—Key of E.

Sixths.

Thirds with an accompaniment are played with the first and second fingers and thumb of the right hand, Sixths, with first and second and thumb and sometimes with first and third and thumb, see Ex. "Old Oaken Bucket."

WALTZ - GOLDEN SUNSET.

Waltz Tempo.

STAHL.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Waltz Tempo.' and the publisher is 'STAHL.' The score includes various musical notations such as dynamics (p for piano, f for forte), articulation (accents, slurs), and fingerings (1, 2, 4). The piece is divided into two main sections, each with first and second endings. The first section concludes with a double bar line and repeat dots. The second section also concludes with a double bar line and repeat dots. The score is densely packed with notes and rests, typical of a waltz.

THE SLIDE or GLIDE.

The Slide is performed by one finger of the left hand which slides along the neck in passing over all the frets from the first to the second note. After striking with the right hand the first note, the second note is made by the impulse of the finger of the left hand, and should not be struck again with the right hand. The Slide is indicated by this sign \frown or thus — . The following composition introduces the Slide.

SILVER WAVE WALTZ.

STAHL.

The musical score for "Silver Wave Waltz" is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece consists of 16 measures. The notation includes various guitar-specific symbols:

- Fingerings:** Numbers 1, 2, 3, and 4 are placed above notes to indicate which left-hand finger to use.
- Slides:** Curved lines (\frown) are placed above notes to indicate a slide from one fret to another.
- Accents:** Small 'x' marks are placed below notes to indicate an accent.
- Chords:** Vertical lines with dots below the staff indicate chord positions.
- Dynamic:** A piano (*p*) dynamic marking is present at the beginning.
- Tempo:** The piece is marked as a waltz.
- Ending:** The piece concludes with a double bar line and the instruction "D. C. al Fine." (Da Capo al Fine).

NEWPORT GALOP.

JENNINGS.

Intro.
Con spirito.

Galop.

1. Pos. 3. Pos. B.

ff D. S. to Coda

Coda.

The musical score is written for guitar, with six staves. The first staff begins with an 'Intro.' section in 2/4 time, marked 'Con spirito' and 'f'. The main 'Galop' section follows, featuring a variety of rhythmic patterns and dynamics. It includes first and second endings, and a section with three positions (1. Pos., 3. Pos. B.). The score concludes with a 'Coda' section marked 'ff' and 'D. S. to Coda', followed by a final melodic flourish.

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Stahl's N. G. M.

SCALE.

E minor, Relative of G major.

Chords in E minor.

SCALE.

B minor, Relative of D major.

Chords in B minor.

SCALE.

F# minor, Relative of A major.

Chords in F# minor.

SCALE.

C# minor, Relative of E major.

Chords in C# minor.

SCALE.

Key of F major.

Chords in the Key of F major.

SCALE.

D minor, Relative of F major.

Chords in D minor.

SCALE.

Key of B \flat major.

Chords in the Key of B \flat major.

SCALE.

G minor, Relative of B \flat major.

Chords in G minor.

SCALE.

Key of E \flat major.

Chords in the Key of E \flat major.

WHISPERING BREEZES WALTZ.

STAHL.

Intro.
Waltz Tempo.

Waltz.

ff *p* *f* *Fine.* *p*

D. S. to Fine, then Trio.

Trio.

dolce. *p* *D. C. Intro. al Fine.*

SCALE IN FOURTH POSITION.

6th String.	5th String.	4th String.	3rd String.	2nd String.	1st String.
-------------	-------------	-------------	-------------	-------------	-------------

EXERCISE.

CARCASSI.

Andante.

WALTZ.

CARCASSI.

4. Pos.

EL TROMPETERO. MEXICAN DANCE.

CHARLES C. BERTHOLDT.

Tempo di Danza.

The musical score consists of ten staves of music, all in treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 2/4. The score begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The first staff includes a dynamic marking of *p* (piano) and several 'x' marks indicating articulation. The second staff continues the melody with similar articulation. The third and fourth staves show a more complex rhythmic pattern with slurs and accents. The fifth staff features a *p* dynamic marking. The sixth staff concludes with a double bar line and a repeat sign. The seventh staff begins with a *f* (forte) dynamic marking and continues with a melodic line. The eighth staff includes a *dim.* (diminuendo) dynamic marking. The ninth staff ends with a *f* dynamic marking and a double bar line. The final staff concludes with a *D.S. al* (Da Capo) instruction and a repeat sign.

6th String.	5th String.	4th String.	3rd String.	2nd String.	1st String.
-------------	-------------	-------------	-------------	-------------	-------------

EXERCISE.

Moderato.

PRELUDE.

CARCASSI.

Andantino mosso.

CARCASSI.

BLUSHING ROSE SCHOTTISCHE.

STAHL.

The image displays a musical score for a piece titled "Blushing Rose Schottische" by Stahl. The score is arranged in ten horizontal staves, each containing a single line of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music is characterized by a series of eighth-note patterns, often beamed together in groups. Various musical notations are present, including dynamic markings such as *f* (forte) and *fz* (forzando), and articulation marks like 'x' and '·'. Fingerings are indicated by numbers 1 through 5. Some measures feature triplets, marked with a '3' and a slur. The score concludes with a double bar line and repeat dots. The overall style is that of a traditional Scottish Schottische, a type of dance music.

The Bass strings with a few exceptions are fingered alternately in scales, runs, etc. with the first finger of the right hand and thumb. In the following examples note carefully the right hand fingering. The thumb should pick the string about an inch further from the bridge than the first finger. Practice following exercises from Andante to Allegro.


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

THE TREMOLO.

The Tremolo can be executed either by rapid alternate picking with two or three fingers of the right hand on the same string or with the tip of the first finger of the right hand, which oscillates very rapidly (up and down) across the string, or strings. In playing the latter style the second and third fingers of the right hand should rest upon the top of the guitar. The following signs will be used to indicate the down and up stroke of the finger:- \wedge Down, \sqcup Up.

EXERCISE.

Practice above until able to play Allegro.
Stahl's N.G.M.

The Tremolo is also performed on two or three strings at the same time. it is indicated by Trem.or 

MELODY.



Musical notation for 'MELODY' in 4/4 time. The first staff shows a melody with tremolo patterns on the strings. The second staff is labeled 'Trem.' and shows a tremolo accompaniment.

Melody with Accompaniment.

Notes are frequently met with in addition to the tremolo notes, with the stems turned down, they are called accompanying notes, and are played with the thumb.



Musical notation for 'Melody with Accompaniment'. The first staff is labeled 'Trem.' and shows tremolo notes. The second staff shows accompanying notes with stems turned down.

Con espressione.

SONG OF THE PERI.

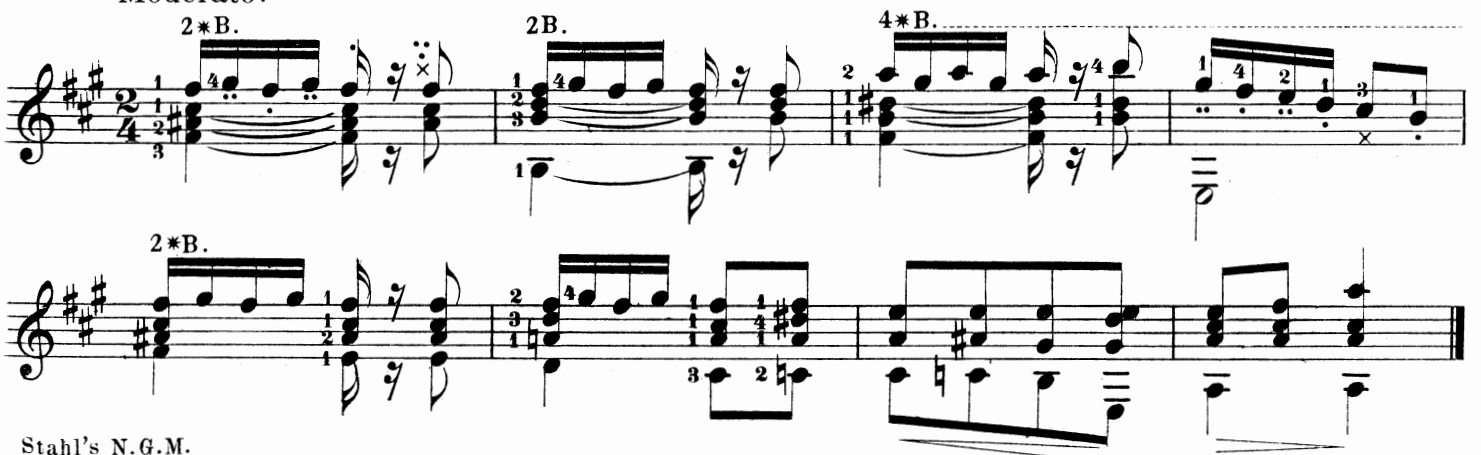
P.W. NEWTON.



Musical score for 'SONG OF THE PERI' by P.W. Newton. The score includes tempo markings such as 'mf', 'legato', and 'il basso marc.', and performance instructions like 'D.S.al Fine'.

Moderato.

BARRÉ PRACTICE.



Musical notation for 'BARRÉ PRACTICE' featuring exercises with first, second, and fourth barres, labeled '2*B.', '2B.', and '4*B.'.

Various Signs for the Right Hand and manner of performing them.

This sign \lceil placed in front of a chord signifies that the first finger of the right hand picks all the strings from the highest to the lowest. The sign \lfloor is similar to \lceil and only differs, in that the second finger of the right hand is used. Sometimes the two are used alternately for chords. (See examples below.)

EXAMPLE.

The example consists of two staves of music in G major. The first staff is in 4/4 time and features several chords with l-shaped picking signs. The second staff is in 3/4 time and shows a sequence of chords and notes, also with various picking signs.

This sign \lceil indicates that the upper notes are picked with the first finger and the bass or lowest with the thumb. The sign \lfloor is similar to \lceil only differing in that the second finger of the right hand is used instead of the first.

Vivace.

EXAMPLE.

The example shows a single staff in G major, 2/4 time, marked 'Vivace'. It contains a series of chords with specific picking signs (some with 'x' below) and a 7-measure rest at the end.

The signs \lceil or \lfloor or \lceil and in some cases \lceil are used to indicate that the notes behind them are played with the thumb, however the last one, \lceil is used a great deal to take the place of \lceil the arpeggio sign. See page 11.

Intro.

SANTIAGO MAZURKA.

P. W. NEWTON.

The 'Intro' section consists of two staves in G major, 3/4 time. The first staff is marked 'Presto' and '4*B.', featuring chords with various picking signs and dynamics like 'f'. The second staff is marked 'Tempo di Mazurka' and 'mf', showing a sequence of chords and notes with specific picking signs and dynamics.

SANTIAGO MAZURKA Concluded

3* 3* 5B 3# 4. *a tempo*

rit.

poco rall.

mf a tempo

rall.

cantabile 5* 5*B.

a tempo 4B.

rit. 3Bar.

D.C. Maz. al Fine.

HARP ECHOES.

W. G. BRANDENBURG.

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of early 20th-century harp music, featuring intricate patterns of eighth and sixteenth notes, often with grace notes. The score includes several annotations: '4. Pos.' appears on the second staff, and '3. Pos.' appears on the eighth and ninth staves. Fingering numbers (1-4) are placed above notes throughout the piece. There are also some 'x' marks below notes, possibly indicating muted strings or specific harp techniques. The piece concludes with a double bar line on the tenth staff.

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Stahl's N. G. M.

STAHL'S MINSTREL PARADE MARCH.

(DUETT.)

Wm C. STAHL.

Intro.
Allegro.

1st Guitar.

2d Guitar.

March.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The system includes first and second endings, a dynamic marking of *f*, and a fermata over the final measure.

Second system of musical notation, continuing the piece with various rhythmic patterns and chordal textures in the grand staff.

Third system of musical notation, showing a continuation of the melodic and harmonic development.

Fourth system of musical notation, featuring a prominent melodic line in the right hand and supporting chords in the left hand.

Fifth system of musical notation, concluding the piece with a final cadence and a fermata.

T. O. V. POLKA.

STAHL.

Tempo di Polka.

The musical score is written for a single melodic line on a treble clef staff in 2/4 time, with a key signature of one sharp (F#). The piece is titled 'T. O. V. Polka' and is by 'STAHL'. The tempo is 'Tempo di Polka'. The score consists of several systems of music. The first system begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody is characterized by eighth-note patterns and rests. A 'Fine.' marking appears in the fourth system, followed by a dynamic marking of *f*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4). A 'Trio' section is indicated at the beginning of the eighth system, featuring a change in the melodic pattern. The piece concludes with a 'D. C. al Fine.' instruction.

SCALE IN THE SEVENTH POSITION.

7*

Allegretto.

PRELUDE.

CARCASSI.

7. Pos. 5. Pos.

1. Pos.

Allegretto.

CARCASSI.

7. Pos.

Fine.

D. S.

GLENWOOD SCHOTTISCHE.

GUITAR SOLO.

P. W. NEWTON.

Moderato.

The score is written for guitar solo in 4/4 time. It begins with a *Moderato* tempo and a *mf* dynamic. The first staff contains the initial melody and accompaniment. The second staff introduces triplets and a *rit.* (ritardando) section. The third staff returns to *a tempo* and features more triplets. The fourth staff continues with triplets and ends with a *Fine* marking. The fifth staff is marked *f* (forte) and includes a *7*B.* (7th fret barre) instruction. The sixth staff continues with *f* dynamics and includes fingering numbers (1, 2, 3, 4). The seventh staff starts with *f* and transitions to *p* (piano). The eighth staff begins with *mf* and includes a *5** (5th fret barre) instruction. The final staff is marked *il basso marc.* (ad libitum) and features a slower, more rhythmic accompaniment.

The musical score is arranged in eight staves. The first three staves are in treble clef, and the last five staves are in bass clef. The music features various rhythmic patterns, including triplets and slurs. Key markings include "Trio.", "p", "a tempo", "rit.", and "D.C. al Fine.".

THE DELAYED SLUR.

So called because the slur is delayed until another note is struck, when it is played at the same time— See measures — three and nine of "Blue Bell Schottische" on page 58.

THE STACCATO PICK.

When rests occur in both treble and bass parts or in all parts at once, the notes are to be stopped vibrating. There are two ways of doing this, first, when four or less strings have sounded the right hand fingers return and rest on the strings after picking them. When more than four strings the thumb or palm of the right hand is used to stop the strings and thus give the effect of the rest.

Example.

The musical example shows a single staff in treble clef with a 4/4 time signature. The music consists of a series of chords and single notes, demonstrating the staccato pick technique.

SCALE.

C minor, Relative of E \flat major.

Chords in C minor.

3. Pos. 1. B. Pos. 3. B. Pos. 3. Pos.

SCALE.

Key of A \flat major.

Chords in the Key of A \flat major.

4. Pos. 4. B. Pos. 1. Pos. 4. Pos.

SCALE.

F minor, Relative of A \flat major.

Chords in F minor.

1. Pos. 1. B. Pos. 1. Pos.

SCALE.

Key of D \flat major.

Chords in the Key of D \flat major.

4. Pos. 2. B. Pos. 4. Pos.

SCALE.

B \flat minor, Relative of D \flat major.

Chords in B \flat minor.

1. B. Pos.

SCALE.
Key of B major.

4. Pos. 0 1. Pos.

Chords in the Key of B major.

2. Pos. 1. Pos. 2. Pos.

SCALE.
G# minor, Relative of B major.

Chords in G# minor.

4. B. 1. Pos. 4. B.

SCALE.
Key of F# major.

Chords in the Key of F# major.

2. Pos. 4. B. Pos. 2. Pos.

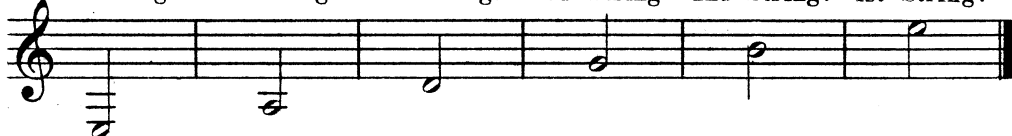
SCALE.
D# minor, Relative of F# major.

Chords in D# minor.

1. Pos. 4. B. 1. B. Pos. 1. Pos.

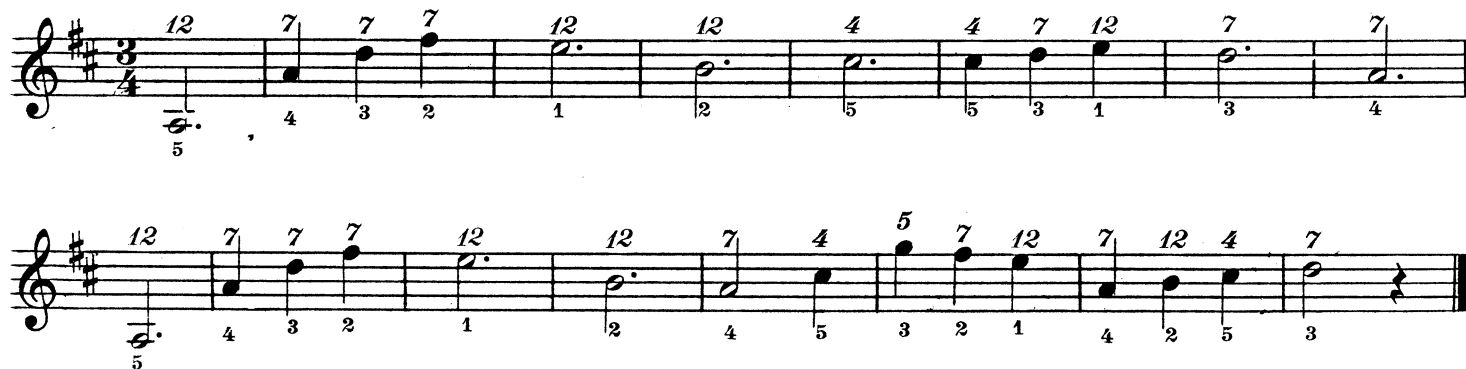
HARMONICS.

Harmonics are produced by pressing the third finger of the left hand lightly and in a parallel position across certain divisions of the finger-board; the finger must press the strings with just sufficient force to prevent them from vibrating as if open. Harmonic tones are an octave higher than the notes used to represent them. They are produced on the Twelfth, Seventh, Fifth, Fourth and Third frets as shown in the following table, and are distinguished from the natural tone by this abbreviation: Har.

	6th String.	5th String.	4th String.	3rd String.	2nd String.	1st String.
Harmonics on the 12th fret:						
” ” ” 7th ”	6th Str.	5th Str.	4th Str.	3rd Str.	2nd Str.	1st Str.
” ” ” 5th ”	6th Str.	5th Str.	4th Str.	3rd Str.	2nd Str.	1st Str.
” ” ” 4th ”	6th Str.	5th Str.	4th Str.	3rd Str.	2nd Str.	1st Str.
” ” ” 3rd ”	6th Str.	5th Str.	4th Str.	3rd Str.	2nd Str.	1st Str.

Exercise on the Harmonic Notes.

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



BLUE BELL SCHOTTISCHE.

P. W. NEWTON

Moderato.

SCALE IN THE NINTH POSITION.

PRELUDE.

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

The first system of the prelude consists of two staves. The top staff contains three distinct positions of a sixteenth-note pattern, labeled '9. Pos.', '7. Pos.', and '4. Pos.' from left to right. The bottom staff provides the harmonic accompaniment for these patterns. The key signature is one sharp (F#) and the time signature is common time (C). The first measure of the top staff is marked with a forte dynamic (*f*).

Allegretto.

9. Pos.

The second system of the prelude is marked 'Allegretto' and features a more complex melodic line. It begins with a forte-piano dynamic (*fp*) and includes various articulations such as slurs and accents. The key signature remains one sharp (F#). The system is divided into two parts by a double bar line. The first part contains several measures of sixteenth-note runs, while the second part features more varied rhythmic patterns, including eighth and sixteenth notes. The dynamic markings vary throughout, including *f* and *pp*.

AZELIA POLKA.

For this Polka the 6th string must be lowered one tone (D)



CARCASSI

7. Pos.

The musical score consists of ten staves of guitar notation. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and ornaments. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). Performance instructions include *dolce.* (softly) and *Fine.* (end). The score concludes with the initials *D.C.* (Da Capo). Fingerings are indicated by numbers 1-4, and some notes have a small circle above them. There are also some 'x' marks below the staff, likely indicating muted strings or specific fretting techniques.

THE ANGEL'S MESSAGE.

W. G. BRANDENBURG.

Moderato con espressione.

f *lento.*
dolce. *p*
p *f*
4. Pos. 3. Pos. *mf*
Con grazia. *p*
Bar. *p*
4. Pos. 9. Pos. *f* *p* *p rit.* *x*

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes and rests, with a dotted half note at the end.

Musical staff 2: Treble clef, key signature of two sharps. Includes the instruction "7. Pos." above the staff and "cresc.." below. The staff ends with a "rall." instruction and a series of notes marked with "x" below them.

Musical staff 3: Treble clef, key signature of two sharps. Includes the instruction "a tempo." above the staff. The staff contains notes and rests, with some notes marked with "x" below them.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains notes and rests, with some notes marked with "x" below them.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains notes and rests, with some notes marked with "x" below them.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains notes and rests, with some notes marked with "x" below them.

Musical staff 7: Treble clef, key signature of two sharps. Includes the instruction "4. Pos." above the staff. The staff contains notes and rests, with some notes marked with "x" below them.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains notes and rests, with some notes marked with "x" below them. The piece concludes with a "pp" (pianissimo) dynamic marking.

HEIMWEH. (Longing for Home.)

Arr. by FRED. O. OEHLER.

A. JUNG MANN, Op. 117.

Andante con espressione.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody with triplets and a bass line with 'x' marks indicating fretted strings. Dynamics include *p* and *cresc.*. The second staff continues the melody and bass line, with dynamics *f* and *p*, and a tempo marking *a tempo.*. The third staff includes *cresc.* and *f*. The fourth staff has *p* and *f*. The fifth staff includes *p*, *7. Pos.*, *ritard.*, and *a tempo.*. The sixth staff has *f*. The seventh staff includes *ritard.* and *a tempo.*. The eighth staff has *p*. The ninth and tenth staves continue the piece with various dynamics and articulation marks.

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and some melodic fragments. A dynamic marking of *ff* is present at the beginning. Below the staff, there are several 'x' marks, some with a dot above them, indicating fingerings or specific notes.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and some melodic fragments. A dynamic marking of *ff* is present at the beginning.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and some melodic fragments. A dynamic marking of *ff* is present at the beginning.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and some melodic fragments. A dynamic marking of *ff* is present at the beginning.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and some melodic fragments. A dynamic marking of *p* is present at the beginning. There are three triplet markings (*3*) over groups of notes. A *cresc.* marking is present towards the end of the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and some melodic fragments. A dynamic marking of *f* is present at the beginning. A *a tempo.* marking is present towards the end of the staff. A *pp* marking is present at the end of the staff.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and some melodic fragments. A dynamic marking of *f* is present at the beginning.

Musical staff 8: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and some melodic fragments. A dynamic marking of *f* is present at the beginning. A *ff* marking is present at the end of the staff.

Home, Sweet Home. (Varied.)

Thema.

Andante con espress.

Arr. by P. W. NEWTON

The main theme is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a dynamic marking of *mf*. The score consists of five staves of music. The first staff contains the initial melody and accompaniment. The second and third staves continue the piece with various fingerings and articulations. The fourth staff includes a *rall.* (rallentando) marking. The fifth staff concludes the theme with a final chord. Performance instructions include fingerings (e.g., 1, 2, 3, 4), breath marks (3 * B, 7 * B), and dynamic markings.

Tempo di Valse.

Var. I.

The first variation is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *mf*. The score consists of five staves of music. The first staff shows the beginning of the variation with a first ending bracket. The second and third staves continue the piece with various fingerings and articulations. The fourth and fifth staves conclude the variation. Performance instructions include fingerings (e.g., 1, 2, 3, 4), breath marks (1, 2), and dynamic markings.

Var. II. *dolce legato*

The musical score consists of ten staves of music. The first staff begins with the tempo marking *dolce legato* and contains two triplet markings over sixteenth notes. The second staff has a circled 'x' under a sixteenth note. The third staff features a circled '5' and a circled '4' under notes. The fourth staff has a circled '5' and a circled '0' under notes. The fifth staff has a circled '5' and a circled '0' under notes. The sixth staff has a circled '5' and a circled '0' under notes. The seventh staff has a circled '5' and a circled '0' under notes. The eighth staff has a circled '5' and a circled '0' under notes. The ninth staff has a circled '5' and a circled '0' under notes. The tenth staff has a circled '5' and a circled '0' under notes. The piece ends with a '12 har' marking.

IDEAL POLKA.

Tempo di Polka.

STAHL.

The image displays a musical score for a piece titled "IDEAL POLKA" by STAHL. The tempo is marked "Tempo di Polka." The score is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#) and a 2/4 time signature. The music is characterized by rhythmic complexity, including numerous triplets, sixteenth-note runs, and slurs. Fingerings are indicated by numbers 1-4. There are several dynamic markings, including *ff* (fortissimo) and *f* (forte). The piece concludes with a *Fine.* marking and a *D. C. al Fine.* instruction. The notation includes various ornaments and articulation marks such as staccato and accents.