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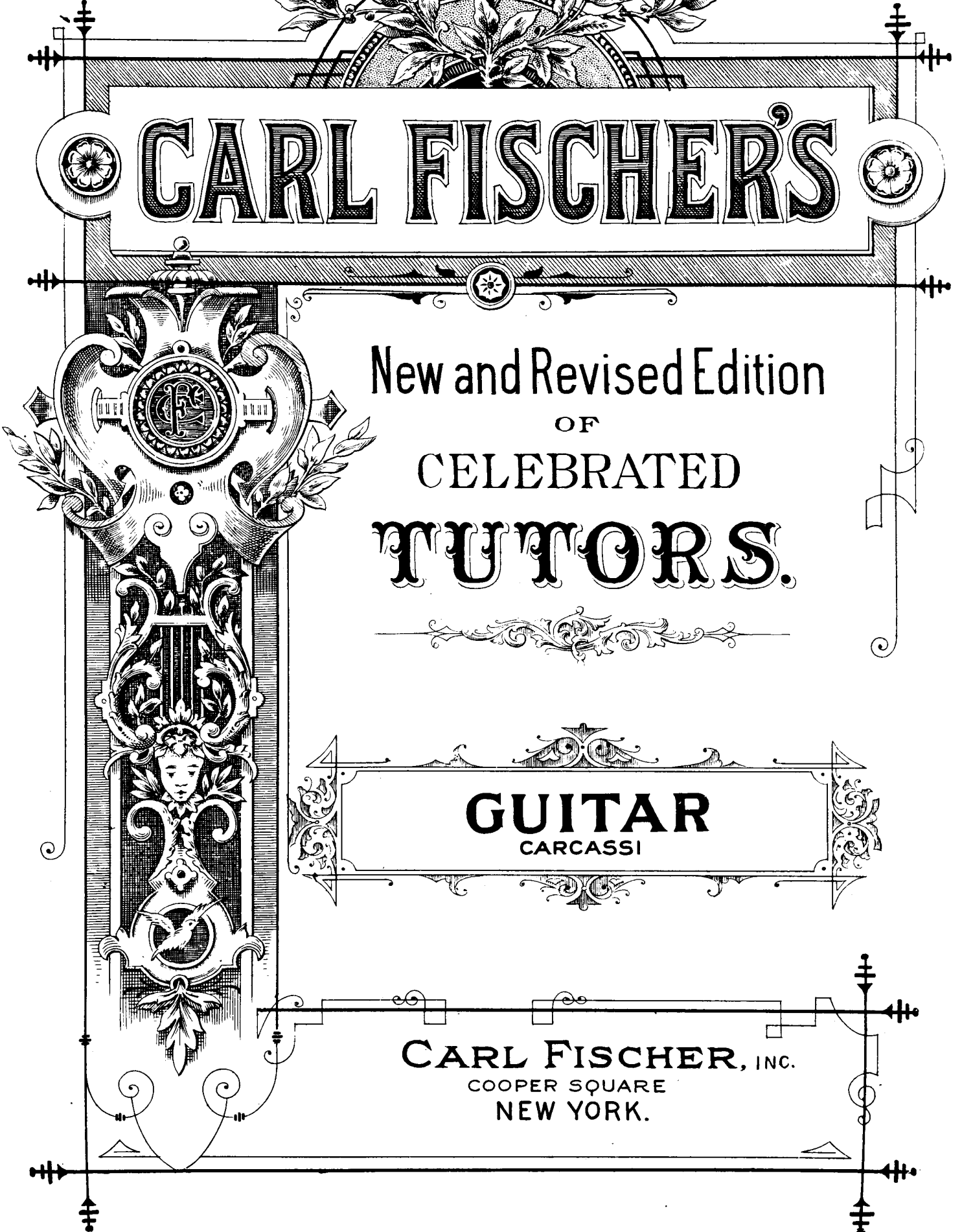


**CARL FISCHER'S**

New and Revised Edition  
OF  
CELEBRATED  
**TUTORS.**

**GUITAR**  
CARCASSI

**CARL FISCHER, INC.**  
COOPER SQUARE  
NEW YORK.




# INDEX.

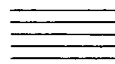
	Page.		Page.
RUDIMENTS OF MUSIC - - -	1	THE SLUR - - - - -	38
TABLE OF NOTES - - -	1	THE SLIDE - - - - -	41
DURATION OF NOTES - - -	1	THE APPOGIATURA - - -	41
COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES	2	THE GRUPPETTO - - - -	43
BARS - - - - -	2	THE TRILL - - - - -	44
RESTS - - - - -	2	THE MORDENTE - - - -	45
DOTS - - - - -	3	MUFFLED NOTES - - - -	45
TRIPLETS, DOUBLE TRIPLETS AND GROUPS - - - -	3	SCALE IN THE 4th POSITION	46
TIME - - - - -	3	SCALE IN THE 5th POSITION	47
TABLE OF TIMES - - - -	3	SCALE IN THE 7th POSITION	48
SCALES - - - - -	4	SCALE IN THE 9th POSITION	49
FLATS - - - - -	4	DOUBLE NOTES - - - -	55
TABLE OF SIGNATURES OF FLAT KEYS - - - -	5	SCALE IN THIRDS - - -	55
SHARPS - - - - -	5	SCALE IN SIXTHS - - -	55
TABLE OF SIGNATURES OF SHARP KEYS - - - -	5	SCALE IN OCTAVES - - -	56
THE NATURAL - - - - -	5	SCALE IN TENTHS - - -	56
THE LEGATO OR SLUR THE TIE AND SYNCOPATION -	7	SCALE OF B MINOR - - -	60
THE PAUSE - - - - -	7	SCALE OF F Sharp MINOR -	60
ABBREVIATIONS - - - -	7	SCALE OF C Sharp MINOR -	61
INSTRUCTIONS FOR THE GUITAR - - - - -	9	SCALE OF B MAJOR - - -	62
SCALE SHOWING THE NOTES, AND THE EXTENT OF THE FIRST POSITION - - - -	11	SCALE OF G Sharp MINOR -	62
THE CHORDS - - - - -	12	SCALE OF F Sharp MAJOR -	63
THE BARRER - - - - -	13	SCALE OF D Sharp MINOR -	64
ARPEGGIOS WITH THREE AND FOUR FINGERS - - - -	13	SCALE OF B Flat MAJOR -	65
SCALE OF C MAJOR - - - -	20	SCALE OF G MINOR - - -	65
SCALE OF G MAJOR - - - -	22	SCALE OF E Flat MAJOR -	66
SCALE OF D MAJOR - - - -	24	SCALE OF C MINOR - - -	66
SCALE OF A MAJOR - - - -	26	SCALE OF A Flat MAJOR -	67
SCALE OF E MAJOR - - - -	28	SCALE OF F MINOR - - -	68
SCALE OF F MAJOR - - - -	30	SCALE OF D Flat MAJOR -	68
SCALE OF A MINOR - - - -	32	SCALE OF B Flat MINOR -	69
SCALE OF E MINOR - - - -	34	HARMONICS - - - - -	70
SCALE OF D MINOR - - - -	35	FIFTY EXERCISES PROGRES- SING IN DIFFICULTY -	75
		CARNIVAL OF VENICE Paganini.	111
		AGATHA POLKA - M. Carcassi.	112
		HERMOSE POLKA - M. Carcassi.	113
		AZELIA POLKA - M. Carcassi.	114
		HERMINA POLKA - M. Carcassi.	115
		A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC - - - - -	132


APPENDIX - - - - - 117

# RUDIMENTS OF MUSIC

Before the student can commence to play any instrument it is necessary that he should be acquainted with the rudiments of musical *Notation*.

The signs, which indicate pitch and duration of a musical sound, are called *Notes* figured thus:  etc.

They are named after seven letters of the alphabet; C. D. E. F. G. A. B. and are written on, between, above or below five parallel lines,  called the *Stave*, the names of which are determined by *Clefs*, placed on different lines.

For this instrument, only the treble or G clef  is used, which is placed on the second line.

The names of the notes on the five lines are:



of the four spaces between the lines:



of the two above and below the lines



These eleven notes are insufficient to indicate the full compass of Sounds in use.

*Ledger* lines have therefore to be added, above and below the staff in order to signify higher and deeper sounds.

Notes of the ledger lines above the staff



Notes of the ledger lines below the staff



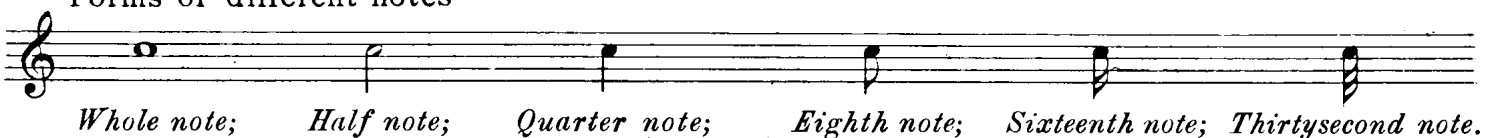
## FULL TABLE OF ABOVE NOTES



## DURATION OF NOTES

Notes may be of longer or shorter *Duration* which is shown by the peculiar form of each note.

Forms of different notes



The latter three kinds may also be written in combination thus:



# COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES

*A Whole note*

*equals*

*2 Half notes*

*or*

*4 Quarter notes*

*or*

*8 Eighth notes*

*or*



*16 Sixteenth notes*

*or*

*32 Thirtysecond notes*

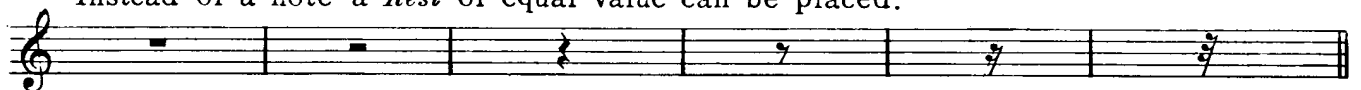
## BARS

Notes are systematically arranged into *bars*, marked by one or two lines drawn across the staff.

One line  is placed after each bar and each bar contains the same number or value of notes, and each bar must last precisely the same length of time. The end of a part of a composition is marked with two lines or a double bar, and if either two or four dots are found by the side of the double bar thus:  the whole part from the preceding double bar, or if there is no earlier double bar then from the beginning of the piece, is to be played again. This is called a *Repeat*.

## RESTS

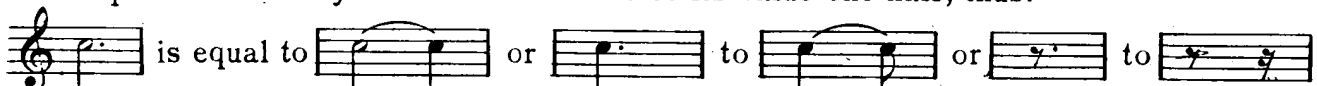
Instead of a note a *Rest* of equal value can be placed.





*Whole rest; Half rest; Quarter rest; Eighth rest; Sixteenth rest; Thirtysecond rest.*

## DOTS




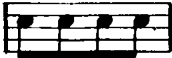



A *Dot* placed after any note or rest increases its value one half, thus:



Two dots placed after a note or rest increase its value one half and a quarter or  like  etc.

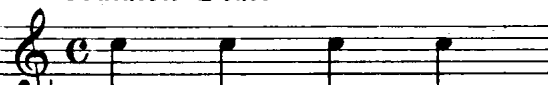
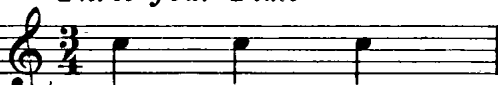
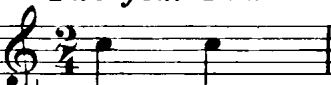
## TRIPLETS, SEXTUPLETS, AND ODD GROUPS

Triplets are marked by a 3 being put over a group of three notes. Sextuplets are marked by a 6 being placed over a group of six notes. Three quarter notes marked

thus  must be played in the same time as two quarter notes  not so marked; or six eighth notes  in the time of four eighth notes  not so marked. There are also groups of five  seven  and nine notes  etc.


## TIME SIGNATURES

In order to know how many quarter notes, eighth notes or sixteenth notes a bar contains, special figures are placed at the beginning of a movement.

<i>Common Time</i>	<i>Three-four Time</i>	<i>Two-four Time</i>
		
Contains four quarter notes or the same value in longer or shorter notes or rests, and four (1, 2, 3, 4,) must be counted in a bar.	Contains three quarter notes or the same value in longer or shorter notes or rests, and three (1, 2, 3,) must be counted in a bar.	Contains two quarter notes etc., and two (1, 2,) must be counted.

## TABLE OF TIME SIGNATURES

<i>Simple Common Times</i>	<i>Compound Common Times</i>	<i>Simple Triple Times</i>	<i>Compound Triple Times</i>
			
			
			

When a line is drawn through the C thus: , which is called alla breve, two is counted in a bar.

## SCALES

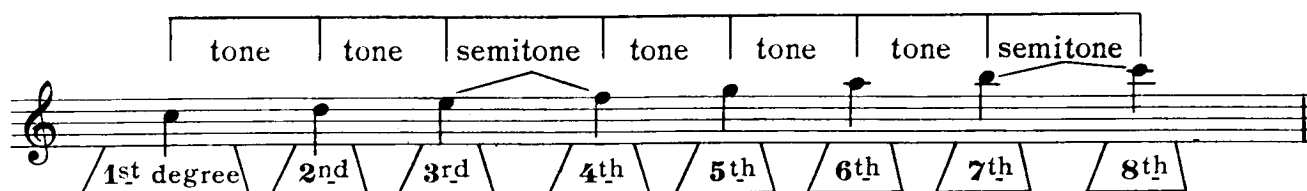
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale*, and each note of a scale is called a *Degree*.

Between these eight degrees there are seven intervals or distances, five of which are tones, and two semitones.

There are two principal kinds of scales, termed *Major* and *Minor*, whose ascension or descension is diatonical: i. e. in tones and semitones, and a third kind, whose ascension and descension is chromatic: i. e. only in semitones

For the present, only the *Major* scale will be discussed. In the *Major* scale the semitones are situated between the third and fourth and the seventh and eighth degrees of the scale.

### EXAMPLE



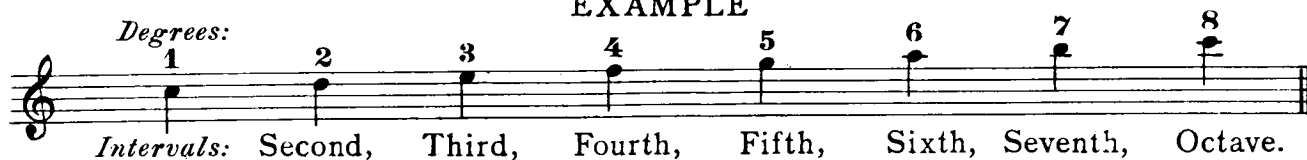
Each diatonic scale derives its name from the name of the note on the first degree or the *root*.

There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C will be given.

The distance from one note to another is called an *Interval*. Two notes placed on the same degree do not produce any interval, they are said to be in *Unison*.

The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh, the Octave, etc.

### EXAMPLE



## SHARPS

A scale may be formed on any note, but in order to produce semitones between the third and fourth and seventh and eighth degrees in any order but the scale of C major, it is required to employ certain characters, which raise degrees, or restore the pitch of any note in the scale.

One of these characters is called a sharp ( $\sharp$ ), which, when prefixed to a note raises it a half tone.

The number of sharps employed in a scale depends upon which note the scale is founded.

The sharps succeed each other in the following order:



Thus it will be seen that if one sharp is employed it must be prefixed to F, consequently all F's in that piece must be raised half a tone. When two sharps are employed all F's and C's must be raised, and when three sharps are employed all F's, C's and G's must be raised and so on.

### TABLE OF SIGNATURES OF SHARP KEYS

<i>Number of Sharps:</i>	1	2	3	4	5	6	7
<i>Names of the Keys:</i>	G	D	A	E	B	F#	C#

### FLATS

A flat (b) prefixed to a note lowers it half a tone. The flats succeed each other in the following order:

A musical staff in treble clef showing seven notes with flats. Above the staff are numbers 1 through 7. Below the staff are the names of the notes: B flat, E flat, A flat, D flat, G flat, C flat, F flat.

The same rule concerning signatures as with sharps is to be observed here.

### TABLE OF SIGNATURES OF FLAT KEYS

<i>Number of Flats:</i>	1	2	3	4	5	6	7
<i>Names of the Keys:</i>	F	B $\flat$	E $\flat$	A $\flat$	D $\flat$	G $\flat$	C $\flat$

# MINOR SCALES.

Every major scale has its relative minor, the root of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. There are two kinds of minor scales, the Harmonic and the Melodic, of which the latter form will now be explained.

The ascending and descending form of the melodic minor scale is not alike, the former having its sixth and seventh degrees raised by accidentals not essential to the Key. In ascending, semitones occur between the second and third, and the seventh and eighth degrees; and in descending between the sixth and fifth, and the third and second degrees.



## SCALE OF A MINOR.

without signature, relative to C major.



## TABLE OF MINOR SCALES WITH THEIR RELATION to MAJOR.

A MINOR	E MINOR	B MINOR	F# MINOR	C# MINOR	G# MINOR	D# MINOR	A# MINOR
to	to	to	to	to	to	to	to
C MAJOR	G MAJOR	D MAJOR	A MAJOR	E MAJOR	B MAJOR	F# MAJOR	C# MAJOR
D MINOR	G MINOR	C MINOR	F MINOR	Bb MINOR	Eb MINOR	Ab MINOR	
to	to	to	to	to	to	to	
F MAJOR	Bb MAJOR	Eb MAJOR	Ab MAJOR	Db MAJOR	Gb MAJOR	Cb MAJOR	

## THE DOUBLE SHARP.

When a double sharp (x) is prefixed to a note the note is raised a whole tone. Thus  F double sharp will sound like  G natural.

## THE DOUBLE FLAT.

A double flat (bb) prefixed to a note, lowers the note a whole tone. Thus  B double flat will sound like  a natural.

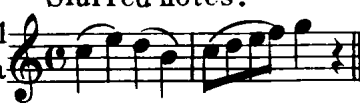


## THE LEGATO OR SLUR, THE TIE AND SYNCOPATION.

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

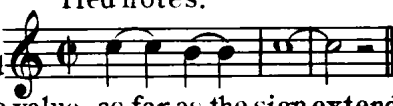
With this we understand several notes formed in succession by a single vibration.

Slurred notes.




The Tie indicates that the notes should be held for their whole value, as far as the sign extends.

Tied notes.



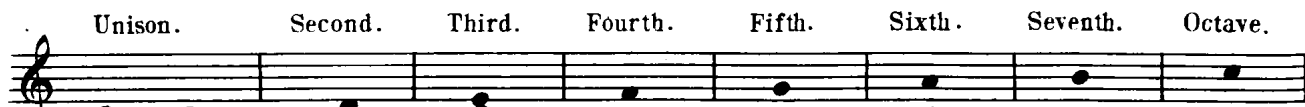
### SYNCOPATED NOTES.

Syncopation is the binding of the unaccented part of a measure with the accented part of the measure following, so that in both form one note.




### INTERVALS.

The distance between two sounds is called an Interval.



Unison. Second. Third. Fourth. Fifth. Sixth. Seventh. Octave.

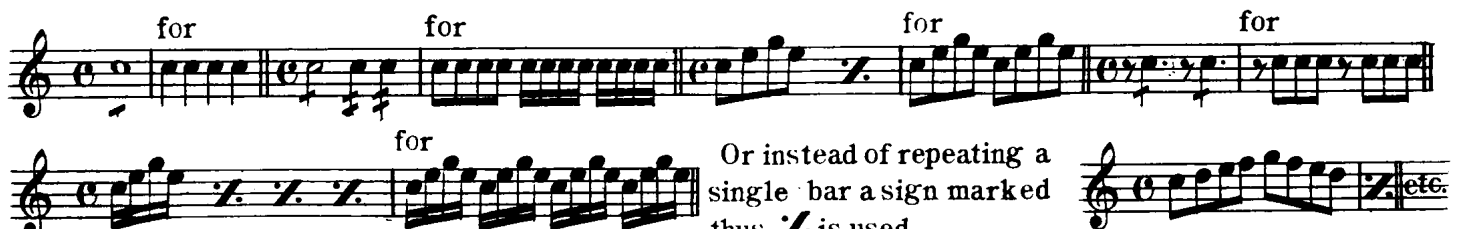
### THE PAUSE.

This sign  placed over a note, means that the note can be sustained to an indefinite length, at the performer's pleasure, the counting being interrupted.



### ABBREVIATIONS.

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




for

for

for

for

for

Or instead of repeating a single bar a sign marked thus  is used.

etc.

### THE HARMONIC MINOR SCALES.

The harmonic minor scale differs from the Melodic, as only the seventh degree is raised by an accidental, which remains, whether ascending or descending.

### EXAMPLES.



A Minor.

E Minor.

### DIFFERENT SHADES OF TONE.


*p* means: *piano*, soft.

*pp* means: *pianissimo*, very soft.

*f* means: *forte*, loud.

*ff* means: *fortissimo*, very loud.

*mf* means: *mezzoforte*, moderately loud.

*cresc.* or  means *crescendo*, increasing the sound.

*dim.* or *decresc.*  means *diminuendo*, *decrescendo*, diminishing the sound.

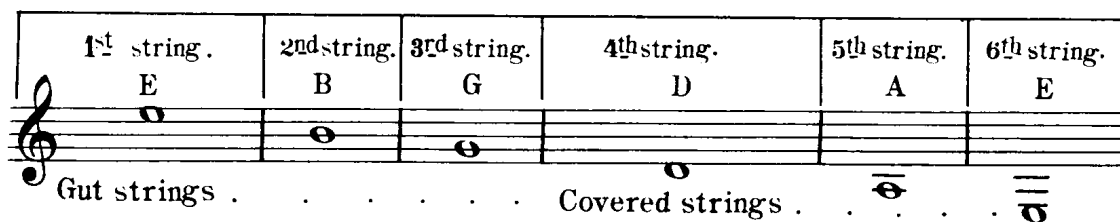
*sf*, *rf* means *sforzando*, *rinforzando*, sharply accentuated.

*fp* means: *forte-piano*, loud and immediately soft again.

# INSTRUCTIONS FOR THE GUITAR.

## Manner of Holding the Guitar, and the position of the Hands.

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 the exception of the third string, which is tuned a Third below the second.



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.

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 AND ARM.

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 1<sup>st</sup> and 2<sup>nd</sup> frets, and the large joint of the fore finger between the Nut, the end of the finger-board, and the 1<sup>st</sup> 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 first four frets.

The fingers in this position will naturally fall upon the first three 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 6<sup>th</sup> string for particular notes: when to be thus used, the word THUMB will be placed under the notes.

## THE RIGHT HAND AND ARM.

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, 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> fingers. The 6<sup>th</sup>, 5<sup>th</sup>, and 4<sup>th</sup> 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 scales and phrases of melody with the 1<sup>st</sup> and 2<sup>nd</sup> fingers alternately, changing the finger at each note; the 3<sup>rd</sup> 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. In some cases it is necessary to play on the 3<sup>rd</sup> and 2<sup>nd</sup> strings with the thumb, and on the 4<sup>th</sup> and 5<sup>th</sup> strings with the 1<sup>st</sup> and 2<sup>nd</sup> fingers. This is the case in chords, arpeggios, etc., 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.

Thumb 1<sup>st</sup> 2<sup>nd</sup> 1<sup>st</sup>      Thumb 1<sup>st</sup> 2<sup>nd</sup> 1<sup>st</sup>      1<sup>st</sup> . . . . .      1<sup>st</sup> 2<sup>nd</sup> 1<sup>st</sup>      2<sup>nd</sup> . . . . .      2<sup>nd</sup> . . . . .

1<sup>st</sup> finger 2<sup>nd</sup> fin.      1<sup>st</sup> 2<sup>nd</sup> 2<sup>nd</sup> 1<sup>st</sup>      Thumb . . .      Thumb . . .      Thumb . . . . .

Thumb Thumb      Thumb Thumb Thumb Thumb      Thumb Thumb      Thumb Thumb Thumb Thumb

1<sup>st</sup> 2<sup>nd</sup> 1<sup>st</sup> 2<sup>nd</sup> 1<sup>st</sup> 2<sup>nd</sup> 1<sup>st</sup> 2<sup>nd</sup> 1<sup>st</sup> 2<sup>nd</sup> 1<sup>st</sup>      2<sup>nd</sup> . . . . .

Thumb      Thumb

**TUNING THE GUITAR.**

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

**EXAMPLE.**

5 <sup>th</sup> STRING. Open 5 <sup>th</sup> fret.	4 <sup>th</sup> STRING. Open 5 <sup>th</sup> fret.	3 <sup>rd</sup> STRING. Open 4 <sup>th</sup> fret.	2 <sup>nd</sup> STRING. Open 5 <sup>th</sup> fret.	1 <sup>st</sup> STRING. Open.	6 <sup>th</sup> STRING. Open.
---	---	---	---	----------------------------------	----------------------------------

A      D Unison.      G Unison.      B Unison.      E Unison.      2 Octaves. Double Octave, E

After having tuned the Guitar it is well to prove it by sounding the following Octaves.

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

**THE LEFT HAND.**

o. Open string; 1, first finger; 2, second finger; 3, third finger.

**THE RIGHT HAND.**

. First finger; .. second finger; ... third finger; × thumb.

**THE POSITIONS.**

There are as many position as there are frets on the Finger board. It is the 1<sup>st</sup> finger that determines the position in which the hand is; thus, when the 1<sup>st</sup> finger is placed on the 1<sup>st</sup> fret, the hand is in the 1<sup>st</sup> position, and so on with the other positions.

# SCALE SHOWING THE NOTES, AND THE EXTENT OF THE FIRST POSITION.

The figures placed over the notes indicate the fingers of the left hand, and also the frets on which they are to be placed. The open strings are indicated by 0, the 1<sup>st</sup> finger and 1<sup>st</sup> fret by 1, the 2<sup>d</sup> finger and 2<sup>d</sup> fret by 2, the 3<sup>d</sup> finger and 3<sup>d</sup> fret by 3, and the 4<sup>th</sup> finger and 4<sup>th</sup> fret by 4. The fingers of the right hand are indicated by x for the thumb; · first finger; ·· second finger; ··· third finger.

## NATURAL POSITION.

## EXERCISES IN THE 1<sup>st</sup> POSITION.

## SCALE WITH SHARPS.

## SCALE WITH FLATS.

# EXERCISE WITH SHARPS AND FLATS.

## THE CHORDS.

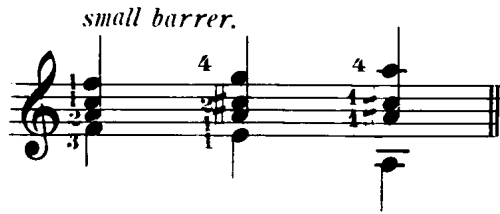
The union of two or more notes played simultaneously is called a Chord. If the chord to be played is composed of three notes, no matter on which strings they are to be played with the thumb, 1<sup>st</sup> and 2<sup>d</sup> fingers; if composed of four notes, the 3<sup>d</sup> finger must be added; if 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.

## EXAMPLES.

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

In slow movements the chords are played, or arpeggiated slowly, in character with the movement, which is often indicated by this  $\}$ , 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 is made by pressing the 1<sup>st</sup> 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.



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 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 2.

ARPEGGIOS WITH THREE AND FOUR FINGERS.

These Arpeggios are given for the purpose of exercising the right hand, and to establish general rules, which will serve to show the fingering of that hand in all similar passages. Each Arpeggio ought to be repeated several times in succession and as soon as the pupil is able to execute several with ease, he may undertake the study of the eight Arpeggios on page 19, without however abandoning the study of these. The chords written at the top, are those from which the 22 following Arpeggios are derived.

Arpeggios with 4 fingers.

5. 

6. 

8. 

9. 

10. 

11. 

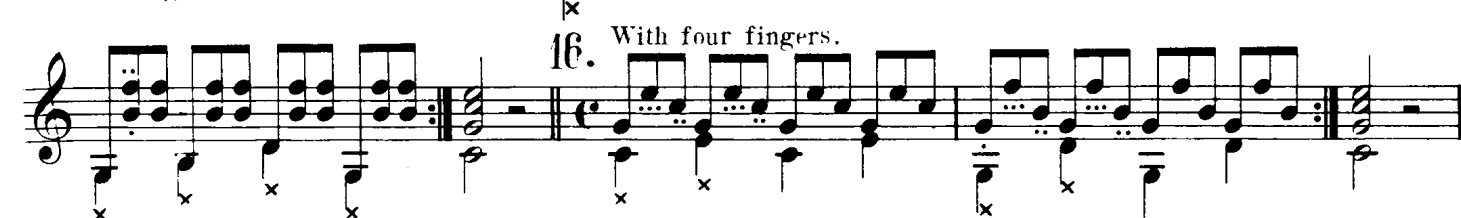
12. 

The thumb gliding on the first two notes.

13. 

14. 

15. With three fingers.

16. 

17. 

18. 

The thumb gliding from one string to the other.

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 must be placed. The curved 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.

1. 





This musical score is for a piano piece, likely in G major (one sharp) and 3/4 time. It consists of 12 measures, divided into three systems of four measures each. The notation includes a grand staff with treble and bass clefs. The right hand (RH) plays chords and melodic lines, while the left hand (LH) plays a rhythmic accompaniment of eighth notes. Fingerings are indicated by numbers 1-5. Ornaments (marked with '+') are placed above certain notes in measures 1, 3, 5, 7, 9, and 11. A '2.' is written to the left of the first system, and a '3.' is written to the left of the third system. The piece concludes with a fermata over the final chord in measure 12.

4.

5.

*small barrer.*

The musical score is written for guitar and consists of two systems of staves. The first system contains measures 6 and 7, and the second system contains measures 8 and 9. The music is in a key with one flat (B-flat) and a 6/8 time signature. The treble clef staff in each system contains chords, often with a 'small barrer' indicated by a horizontal line across the strings. The bass clef staff contains a continuous eighth-note pattern. Fingerings (1-4) and accents (+) are clearly marked throughout the score. The notation includes various rhythmic values and dynamic markings.

The image displays four systems of musical notation for guitar, each consisting of a treble and bass staff. The first system is marked with an '8.' and a '+' sign. The second system has a '4' above the treble staff. The third system has a '3' above the treble staff. The fourth system has a '4' above the treble staff. Each system shows a sequence of chords and melodic lines in a specific key signature.

The Guitar may be played in all keys, but, like all other instruments, it has some keys more favorable to it than others. Those which are more suitable, 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 Barré. I have therefore placed in the first part of this work, the Scales, 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 practised, I have placed in the latter part of this method all that I have thought necessary for this purpose.

# SCALES, CADENCES, EXERCISES, AND PRELUDES.

To facilitate the execution of the scales, 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 scales ascending, when passing from one note to another, the finger must not be raised too quickly from the string, lest it vibrate if left. In the following preludes and little pieces, care must be taken to sustain the notes, as well in the bass, as in the other parts, this caution is necessary, in order to obtain a full and harmonious style.

## KEY OF C MAJOR.

Scale.

Cadence.

Exercise.

Prelude.

Andantino. continue.

Waltz.

Allegretto.

# KEY OF G MAJOR.

Scale.

Cadence.

Exercise.

## Prelude.

## Andantino.

*p*

*Fine.*

*f* **Waltz.**

*Fine.*

*f*

*p*

*D.S.*

**Galop.**

*Fine.*

*D.S.*

*D.S.*



## KEY OF D MAJOR.

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

Scale.

Cadence.

Exercise.

Prelude.

When two notes which are to be played on the same string meet, the upper note must be taken as usual, and the lower one on the next string.

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



The G on the 1<sup>st</sup> string, the E on the 2<sup>d</sup> string on the 5<sup>th</sup> fret.



Waltz.

Musical score for the 'Waltz' section, consisting of four staves of music. The notation includes various rhythmic patterns, fingerings (e.g., 1, 2, 3, 4), and articulation marks. The section concludes with the word 'Fine.' and the instruction 'D.S.' (Da Capo).

Rondo.

Musical score for the 'Rondo' section, consisting of six staves of music. The notation includes dynamic markings such as 'p' (piano) and 'f' (forte), fingerings, and articulation marks. The section concludes with the word 'Fine.' and the instruction 'D.S.' (Da Capo).

# KEY OF A MAJOR.

Scale.

Cadence.

Exercise.

Prelude.

Waltz.

D.S.

March.

Fine.

Allegretto.

mf

f

dim.

pp

# KEY OF E MAJOR.

Scale.

Cadence.

Exercise.

## Prelude.

## Andantino.

*D.S.*

**RONDO.**  
*Allegretto.*

*mf*

*mf*

*p*  
*Fine.*

**Waltz.**

*mf*  
*Fine.*

continue.

*mf*  
*D.S.*

# KEY OF F MAJOR.

Scale.

Cadence.

Exercise.

## Prelude.

## Waltz.

MARCH.  
Maestoso.

D.S.

*mf*

*mf*

*f*

*mf*

Fine.

Allegretto.

*p*

*mf*

*p*

*mf*

*p*

*p*

*p*

*p*

Fine.

*p*

*p*

D.S.



# KEY OF A MINOR.

Scale.

A single-line musical scale in A minor, starting on A4 and ending on A5. The notes are: A4, B4, C5, D5, E5, F#5, G5, A5. The descending scale is: A5, G5, F#5, E5, D5, C5, B4, A4. Fingering numbers are placed above the notes: 2, 3, 2, 4, 1, 2, 1, 3, 1, 3, 4, 3, 1, 3, 1, 2, 3, 2, 3, 2, 4.

Cadence.

A musical cadence in A minor, consisting of four measures. The first measure has a whole note chord (A2, C3, E3). The second measure has a half note chord (A2, C3, E3). The third measure has a half note chord (A2, C3, E3). The fourth measure has a whole note chord (A2, C3, E3).

Exercise.

A musical exercise in A minor, consisting of a single line of music with a treble clef and common time. It features a sequence of eighth and sixteenth notes, with some slurs and accents.

A continuation of the musical exercise in A minor, consisting of a single line of music with a treble clef and common time. It features a sequence of eighth and sixteenth notes, with some slurs and accents.

Prelude.

A musical prelude in A minor, consisting of a single line of music with a treble clef and common time. It features a sequence of eighth and sixteenth notes, with some slurs and accents. The first measure is marked with a forte *f* dynamic.

A continuation of the musical prelude in A minor, consisting of a single line of music with a treble clef and common time. It features a sequence of eighth and sixteenth notes, with some slurs and accents.

A continuation of the musical prelude in A minor, consisting of a single line of music with a treble clef and common time. It features a sequence of eighth and sixteenth notes, with some slurs and accents. The word *dim.* (diminuendo) is written below the notes.

Andante.

A musical piece in A minor, marked *Andante*. It consists of a single line of music with a treble clef and 2/4 time signature. The tempo is slow. The first measure is marked with a piano *p* dynamic, and the second measure is marked with a mezzo-forte *mf* dynamic.

A continuation of the musical piece in A minor, marked *Andante*. It consists of a single line of music with a treble clef and 2/4 time signature. The tempo is slow. The first measure is marked with a piano *p* dynamic, and the second measure is marked with a forte *f* dynamic.

dim. fp

Waltz.

mf

continue.

f

mf

Major.

Fine. p

mf p

f D.S.

# KEY OF E MINOR.

**Scale.**

**Cadence.**

**Exercise.**

**Prelude.**

**Allegretto.**

*f*

*mf*

*p*

*f*

*cresc.*

*f*

*Fine.*

*p*

*f*

*D.S.*

# KEY OF D MINOR.

## Scale.

## Cadence.

## Exercise.

## Prelude.

## Waltz.

## dolce.

Guitar music almost always requires several parts, which increases the difficulty of execution, unless the pupil has already acquired the habit of moving each finger of the left hand, separately and independently. The following 22 exercises are very useful in obtaining this object. Each of them should be repeated five or six times. Whilst the pupil is practising these exercises, he may at the same time apply himself to the first twelve numbers of 50 exercise page 74, and afterwards to the exercises of the Slur etc. page 38.

Continue with the same finger of the right hand.

The image displays ten numbered guitar exercises, each consisting of two staves (treble and bass clef) with various rhythmic patterns, fingerings, and fret markings. The exercises are as follows:

- Exercise 1:** Treble clef, C major. Bass clef has fret markers 'x' on strings 1, 2, 3, and 4. Treble staff has a quarter-note pattern: G4 (4), A4 (2), B4 (2), C5 (2), D5 (4), E5 (2), F5 (2), G5 (2). Bass staff has a quarter-note pattern: G3 (3), F3 (2), E3 (2), D3 (2), C3 (2), B2 (2), A2 (2), G2 (2).
- Exercise 2:** Treble clef, C major. Bass clef has fret markers 'x' on strings 1, 2, 3, and 4. Treble staff has a quarter-note pattern: G4 (4), A4 (2), B4 (2), C5 (2), D5 (4), E5 (2), F5 (2), G5 (2). Bass staff has a quarter-note pattern: G3 (3), F3 (2), E3 (2), D3 (2), C3 (2), B2 (2), A2 (2), G2 (2).
- Exercise 3:** Treble clef, C major. Bass clef has fret markers 'x' on strings 1, 2, 3, and 4. Treble staff has a quarter-note pattern: G4 (4), A4 (2), B4 (2), C5 (2), D5 (4), E5 (2), F5 (2), G5 (2). Bass staff has a quarter-note pattern: G3 (3), F3 (2), E3 (2), D3 (2), C3 (2), B2 (2), A2 (2), G2 (2).
- Exercise 4:** Treble clef, C major. Bass clef has fret markers 'x' on strings 1, 2, 3, and 4. Treble staff has a quarter-note pattern: G4 (4), A4 (2), B4 (2), C5 (2), D5 (4), E5 (2), F5 (2), G5 (2). Bass staff has a quarter-note pattern: G3 (3), F3 (2), E3 (2), D3 (2), C3 (2), B2 (2), A2 (2), G2 (2).
- Exercise 5:** Treble clef, C major. Bass clef has fret markers 'x' on strings 1, 2, 3, and 4. Treble staff has a quarter-note pattern: G4 (4), A4 (2), B4 (2), C5 (2), D5 (4), E5 (2), F5 (2), G5 (2). Bass staff has a quarter-note pattern: G3 (3), F3 (2), E3 (2), D3 (2), C3 (2), B2 (2), A2 (2), G2 (2).
- Exercise 6:** Treble clef, C major. Bass clef has fret markers 'x' on strings 1, 2, 3, and 4. Treble staff has a quarter-note pattern: G4 (4), A4 (2), B4 (2), C5 (2), D5 (4), E5 (2), F5 (2), G5 (2). Bass staff has a quarter-note pattern: G3 (3), F3 (2), E3 (2), D3 (2), C3 (2), B2 (2), A2 (2), G2 (2).
- Exercise 7:** Treble clef, C major. Bass clef has fret markers 'x' on strings 1, 2, 3, and 4. Treble staff has a quarter-note pattern: G4 (4), A4 (2), B4 (2), C5 (2), D5 (4), E5 (2), F5 (2), G5 (2). Bass staff has a quarter-note pattern: G3 (3), F3 (2), E3 (2), D3 (2), C3 (2), B2 (2), A2 (2), G2 (2).
- Exercise 8:** Treble clef, C major. Bass clef has fret markers 'x' on strings 1, 2, 3, and 4. Treble staff has a quarter-note pattern: G4 (4), A4 (2), B4 (2), C5 (2), D5 (4), E5 (2), F5 (2), G5 (2). Bass staff has a quarter-note pattern: G3 (3), F3 (2), E3 (2), D3 (2), C3 (2), B2 (2), A2 (2), G2 (2).
- Exercise 9:** Treble clef, C major. Bass clef has fret markers 'x' on strings 1, 2, 3, and 4. Treble staff has a quarter-note pattern: G4 (4), A4 (2), B4 (2), C5 (2), D5 (4), E5 (2), F5 (2), G5 (2). Bass staff has a quarter-note pattern: G3 (3), F3 (2), E3 (2), D3 (2), C3 (2), B2 (2), A2 (2), G2 (2).
- Exercise 10:** Treble clef, C major. Bass clef has fret markers 'x' on strings 1, 2, 3, and 4. Treble staff has a quarter-note pattern: G4 (4), A4 (2), B4 (2), C5 (2), D5 (4), E5 (2), F5 (2), G5 (2). Bass staff has a quarter-note pattern: G3 (3), F3 (2), E3 (2), D3 (2), C3 (2), B2 (2), A2 (2), G2 (2).

In G.

11.

12.

13.

14.

15. In D.

16.

17.

18.

19. In A.

20. 21.

22.

## THE SLUR.

Two or more notes placed successively, of which only the first is made to vibrate by the right hand, and the others by the mere pressure of the fingers of the left hand, are called slurred notes. Slurs are performed both in rising and in descending. To execute slurs of two notes, in rising the lower note is to be played, and the finger of the left hand descends like a hammer and with a good deal of force upon the higher note, which must sound from the mere impulse of the finger. In descending, the higher note is played, and drawing the finger which pressed it a little to one side, so as to touch the string a little, the lower note is made to sound. If the latter note is not on an open string, it must be prepared before the higher note is made to vibrate. The slur is indicated by this sign  $\frown$  placed over the notes which are to be slurred.

## SLURS OF TWO NOTES RISING AND DESCENDING.

Play the E and place the first finger on F.

Play the F and draw back the finger to sound the E.

Play the B and place the 3<sup>d</sup> finger on C.

Play the G and draw back the finger to sound the F.

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

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

Play the E and strike the 3<sup>d</sup> finger on D.



Exercise.



Allegretto non troppo.





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

## SLURS OF THREE NOTES.

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



Snap the G, and successively remove the fingers to produce the F, and the E.



## SLURS OF FOUR NOTES.



Scales, too, may be executed in slurred notes, ascending or descending, by a mere sliding of the thumb. In this scale you set the open string to vibrating, with the thumb, letting it slide from string to string.



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




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



# THE SLIDE.

The Slide is performed by one finger of the left hand, which slides along the neck in passing over all the frets from the 1<sup>st</sup> to the 2<sup>nd</sup> 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. 

Slide the 2d finger from F to A.

Slide the 3d finger from D to B.



Slides are also performed in double notes.



## SMALL NOTES OR APPOGGIATURA.

This name is given to a small note, which sometimes is of half the value of the note which it precedes.

In this case it is the long Appoggiatura, and when it has but a very short duration it is called the short Appoggiatura. To distinguish the short from the long Appoggiatura, the former is crossed at the end.

The small notes are played the same as slurs, giving an impulse to the small note with the right hand, and making the principal note sound with the finger of the left hand.


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

Long small notes.

Small small notes.



Small notes to be played with the notes of Accompaniment.



## 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.

Written. 

Played. 

## SHORT PIECES FOR THE PRACTICE OF APPOGGIATURAS.

Moderato.



*mf*

*f*

*p*

*mf*

Andantino.



*p*

# THE GRUPPETTO.

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

1. By beginning with the principal note, A (♩ ∞.)
2. By beginning with the auxiliary above, (B ∞.)
3. By beginning with the auxiliary below, (C ∞.) This is called inverted in most treatises, and indicated (S.)

## EXAMPLE.

Written.

Gruppetto beginning with the principal note. With the note above. With the note below.

Played.

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

Written.

With the upper auxiliary altered. With the lower auxiliary altered.

Played.

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

Written.

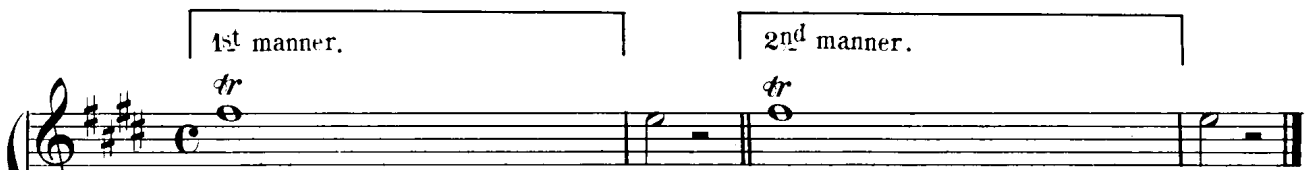
Played.

## THE TRILL.


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

On the Guitar the trill is made in three ways: **1.** By snapping the first note, and slurring the rest of the Trill. **2.** By snapping the principal, and slurring the auxiliary note. **3.** By taking the two notes upon two different strings with the left hand, and snapping them with two or three fingers.

1<sup>st</sup> manner. 2<sup>nd</sup> manner.

Written. 

Termination.

Played. 

3<sup>d</sup> manner. Just so with an accompaniment.

Written. 

Fingering of the Right hand.

Played. 

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*.

Usually written.

Written. 

Played. 

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

Written.  Mordente upon long notes. Mordente upon short notes.

Played. 

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.

Sostenuto.



*mf* *f* *p* *dim.*

Thumbs

## POSITIONS.

There are twelve positions on the finger-board of the Guitar; among those there are five which are called principal positions, as they are most in use, and a knowledge of them is sufficient to get acquainted with the others. These positions are the 1<sup>st</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 7<sup>th</sup>, and 9<sup>th</sup>. The study of the Scale, of the exercises and the following pieces, in those different positions, will be sufficient for this purpose.

## SCALE IN FOURTH POSITION.

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

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

Exercise.

Waltz.

4th Pos.

*mf*

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

4 3 1

*Fine.*

*D.S.*

# SCALE IN THE FIFTH POSITION.

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

Exercise.

Prelude.

5th Pos. *great barrer.* 3d Pos.

1st Pos.

Andantino mosso.

5th Pos.

*Fine.*

*mf* *pf*



# SCALE IN THE SEVENTH POSITION.

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

Exercise.

Prelude.

7th Pos.      5th Pos.

1st Pos.

Allegretto.

7th Pos.

*Fine.*

*D.S.*

# SCALE IN THE NINTH POSITION.

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

## Exercise.

## Prelude. 9th Pos. . . . . 7th Pos. . . . . 4th Pos.

## Allegretto.

### 9th Pos.

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.

1st Pos. . . . . 9th Pos. . . . . 9th Pos. . . . . 1st Pos. . . . .

Example.

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

Example.

9th Pos.

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

Allegretto.

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

mf p mf

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

f

1st Pos. . . . . 2d Pos. . . . . 9th Pos.

1 1 Fine.

1st Pos. . . . . 2d Pos. . . . . 9th Pos. . . . . 1st Pos.

D.S.

5th Pos.

Allegretto.  $\text{\textcircled{S}}$



*mf*

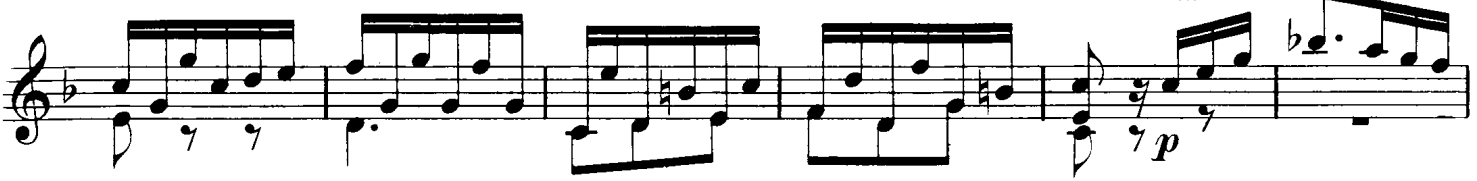
1st Pos.



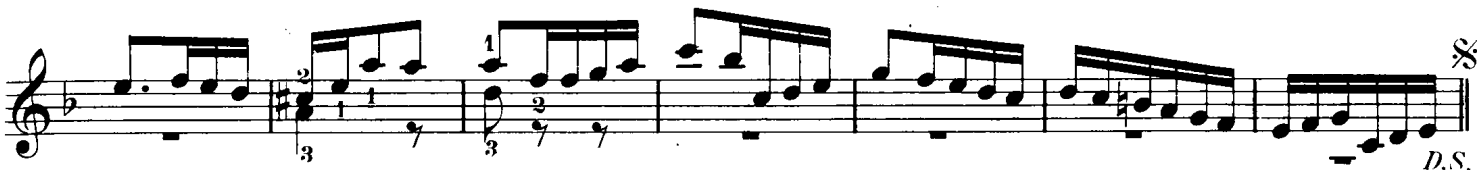
*Fine.*

*f*

5th Pos.



*p*



*D.S.*

Allegretto.

7th Pos.

1st Pos.

1st Pos.



7th Pos.



2d Pos.



5th Pos.

7th Pos.



*Fine.*

9th Pos. .

Waltz.

*p*

5th Pos.

2d Pos.

*mf*

Bar.

9th Pos.

*f*

1st Pos.

4th Pos.

Bar.

*ff* *p*

1st Pos.

4th Pos.

*ff* *mf* *p*

9th Pos.

5th Pos.

2d Pos.

9th Pos.

Bar.

1st Pos.

2d Pos.

*p*

This musical score consists of ten staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The notation includes various guitar-specific techniques such as slurs, ties, and fingering numbers (1, 2, 3, 4). The score is divided into sections by position labels: *7th Pos.*, *9th Pos.*, *2d Pos.*, *7th Pos.*, *9th Pos.*, *5th Pos.*, *2d Pos.*, *9th Pos.*, *1st Pos.*, and *9th Pos. MINOR.*. Dynamics are indicated by *f* (forte), *p* (piano), and *dolce* (softly). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The final section, *9th Pos. MINOR.*, shows a change in the key signature to three sharps (F#, C#, G#).

1st Pos. *f*

Staff 1: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth-note runs. The bass line features dotted half notes. The dynamic marking *f* is present.

Staff 2: Treble clef, key signature of two sharps. The melody continues with eighth-note patterns. The bass line has dotted half notes.

9th Pos. *dolce.*

Staff 3: Treble clef, key signature of two sharps. The melody is marked *dolce.* and features slurs over eighth-note runs. The bass line has dotted half notes.

MAJOR. 9th Pos. *p* 5th Pos.

Staff 4: Treble clef, key signature of three sharps (F#, C#, G#). The melody is marked *p* and includes the instruction MAJOR. It features slurs and fingerings. The bass line has dotted half notes.

9th Pos.

Staff 5: Treble clef, key signature of three sharps. The melody continues with eighth-note runs. The bass line has dotted half notes.

1st Pos. 9th Pos. Ecart.

Staff 6: Treble clef, key signature of three sharps. The melody includes slurs and fingerings. The bass line has dotted half notes.

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

Staff 7: Treble clef, key signature of three sharps. The melody features slurs and fingerings. The bass line has dotted half notes.

Staff 8: Treble clef, key signature of three sharps. The melody continues with slurs and fingerings. The bass line has dotted half notes.

On the Guitar there are passages of double notes or third, 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. 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.

## SCALE IN THIRDS.

The score for 'SCALE IN THIRDS' consists of five staves of music in C major, 2/4 time. The first staff shows the full scale with various fingering patterns and slurs. The second staff is labeled 'Exercise' and features slurs over groups of notes. The third staff is marked '3d Pos.' and includes a 'sf' dynamic marking. The fourth and fifth staves continue the scale with complex fingering and slurs. The key signature has one sharp (F#).

## SCALE IN SIXTHS.

The score for 'SCALE IN SIXTHS' consists of three staves of music in C major, 2/4 time. The first staff shows the full scale with various fingering patterns and slurs. The second staff is labeled 'Exercise' and features slurs over groups of notes. The third staff continues the scale with complex fingering and slurs, ending with a 'Fine.' marking. The key signature has one sharp (F#).



1 2 1 1 2 2 - 2 4 4 4 2

2 3 2 2 3 1 3 - 3 - 3 - 3 - 3 - 3

*D.S.*

### SCALE IN OCTAVES.

4 - 4 - 4 - 4 - 4 - 4 - 4 - 4 - 4 - 4 - 4

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

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

4 - 4 - 4 - - - - 4 1 4 4

0 1 1 - - - - 0 3

*D.S.*

Exercise.

4 4 4 4 4 4 4 4

0 1 1 - - - - 0 3

4 - 4 - 4 - 4 - - - - 4 1 4 4

0 2 3 0 3 3 3 3

*D.S.*

1 1 2 1 4 4 4 4 4 4 4 4

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

4 - 4 - 4 - 4 - - - - 4 1 4 4

0 2 3 0 3 3 3 3

*D.S.*

4 4 4 4 4 4 4 4 4 4 4 4

1 0 2 3 0 3 3 3 3

*D.S.*

### SCALE IN TENTHS.

4 - 4 - - - - 4 - - - - 4

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

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

4 - 4 - - - - 4 - - - - 4

0 2 3 0 3 3 3 3

*D.S.*

Exercise.

4 0 1 4 3 3 4 3 0 1 4 0 1 0 1 4 1 4 0 4 0 1 4 - 4 3 4 4 4 4 4 0 4

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

*Five.*

4 4 4 4 4 4 4 4 4 4 4 4

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

*D.S.*

Study.  
Andantino.

Musical score for 'Study. Andantino.' in G major, 3/4 time. The score consists of four staves of music. The first staff begins with a dynamic marking of *fp* (fortissimo piano). The second staff includes a dynamic marking of *mf* (mezzo-forte). The fourth staff ends with a dynamic marking of *p* (piano). The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with various fingering numbers (1-3) and slurs. The key signature has one sharp (F#).

Study.

Musical score for 'Study.' in G major, 3/4 time. The score consists of three staves of music. The first staff begins with a dynamic marking of *fp* (fortissimo piano). The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with various fingering numbers (1-4) and slurs. The key signature has one sharp (F#).

Study.  
Moderato.

Musical score for 'Study. Moderato.' in G major, 3/4 time. The score consists of two staves of music. The first staff begins with a dynamic marking of *fp* (fortissimo piano). The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with various fingering numbers (1-4) and slurs. The key signature has one sharp (F#).

Three staves of musical notation. The first staff contains a melodic line with eighth-note patterns and fingerings 1, 1, 1, 4. The second staff continues the melodic line with similar rhythmic patterns and fingerings 4, 4, 4, 4. The third staff features a more complex rhythmic pattern with fingerings 1 0 3, 0, 1 1 3, and ends with a dynamic marking *p*.

Study.  
Andante.

Musical notation for the 'Study. Andante.' section. It consists of two staves. The first staff has a melodic line with fingerings 0, 2 4 4 4, 4, 4, 4, 4, 3, 4, 4, 4, 2. The second staff has a bass line with fingerings 4, 0 1 2, 2, 2, 1, 1, 2. The dynamic marking *pf* is placed below the first staff.

9th Pos.

Musical notation for the '9th Pos.' section, first two staves. The first staff has a melodic line with a dynamic marking *sf*. The second staff has a bass line with a dynamic marking *p*.

Musical notation for the '9th Pos.' section, third and fourth staves. The third staff has a melodic line with fingerings 1 3, 0, 2 4 0 3, 4, 4, 4, 4, 3, 4. The fourth staff has a bass line with fingerings 4, 1, 1, 1, 2, 2, 1, 2. Dynamic markings *sf* and *f* are present.

Musical notation for the '9th Pos.' section, fifth and sixth staves. The fifth staff has a melodic line with fingerings 4, 3, 4, 4, 4, 4, 4, 4, 3, 4, 4, 3, 4. The sixth staff has a bass line with fingerings 2, 1, 2, 1, 1, 1, 2, 2, 1, 2, 1, 0. Dynamic markings *dim.* and *pf* are present.

Musical notation for the '9th Pos.' section, seventh and eighth staves. The seventh staff has a melodic line with a dynamic marking *sf*. The eighth staff has a bass line with a dynamic marking *sf*.

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

### EXAMPLE.

Thirds.

Musical notation for the 'Thirds' exercise. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is composed of eighth notes, with a bass line of open strings indicated by circles below the staff. Fingering numbers (1, 2, 3) are placed below the notes.

Sixths.

Musical notation for the 'Sixths' exercise. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is composed of eighth notes, with a bass line of open strings indicated by circles below the staff. Fingering numbers (1, 2, 3, 4) are placed below the notes.

Tenths.

Musical notation for the 'Tenths' exercise. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is composed of eighth notes, with a bass line of open strings indicated by circles below the staff. Fingering numbers (1, 2, 3, 4) are placed below the notes.

Study.

5th Pos.

Musical notation for the 'Study' exercise in the 5th position. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is composed of eighth notes, with a bass line of open strings indicated by circles below the staff. Fingering numbers (1, 2, 3, 4) are placed below the notes. The exercise includes dynamic markings: *pf* (pianissimo) at the beginning and *f* (forte) later on. The piece concludes with a double bar line and repeat dots.

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

KEY OF B MINOR.

Scale. *1st Pos.* *4th Pos.* *2d Pos.*

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

Exercise. *1st Pos.*

*2d Pos.* *gr. barrer*

*mf* *1st Pos.* *gr. barrer.*

*gr. barrer.*

KEY OF F# MINOR.

Scale.

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

Exercise.

Prelude. *2d Pos. small barrer.*

*4th Pos. gr. barrer. 2d Pos. 1st Pos. 4th Pos. gr. barrer.*

*2d Pos. gr. barrer.*

KEY OF C# MINOR.

Scale. *1st Pos. 6th Pos. 1st Pos.*

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

Exercise.

Prelude. *4th Pos. 1st Pos. small barrer. 2d Pos.*

*4th Pos. gr. barrer. 1st Pos. 4th Pos.*

*1st Pos. small barrer. 3d Pos. gr. barrer. 4th Pos. gr. barrer.*

# KEY OF B MAJOR.

## Scale.

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. barrer. 1st Pos. 4th Pos. small barrer.

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

# KEY OF G SHARP MINOR.

## Scale.

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

Exercise.

*1st Pos.*

Prelude.

*4th Pos.*

*small barrer.*

*1st Pos.*

KEY OF F# MAJOR.

Serving also for that of Gb Major with six flats.

Scale.

*1st Pos.*

Cadence

*2d Pos.*

*4th Pos.*

*2d Pos.  
gr. barrer.*

Exercise.

*1st Pos.*

*gr. barrer.*



Prelude.

2d Pos.  
small barrer.

4th Pos.  
gr.barrer.

2d Pos. small barrer.

1st Pos.

4th Pos. gr.barrer.

6th Pos.

4th Pos.

2d Pos.  
small barrer.

4th Pos.  
gr.barrer.

2d Pos.

sm.barrer. 4gr.barrer.

KEY OF D# MINOR.

Scale.

Cadence.

Exercise.

1st Pos.

4th Pos.

Prelude.

3d Pos.

1st Pos.

3d Pos.

2d Pos.

4th Pos. small barrer.

1st Pos.

2d Pos.

1st Pos.

4th Pos. gr.barrer.

1st Pos.

4th Pos

# KEY OF B $\flat$ MAJOR.

Scale.

*1st Pos.*

*1st Pos. gr. barrer.*

Cadence.

Exercise.

*1st Pos.*

Prelude.

*1st Pos.*

*3d Pos. gr. barrer.*

*1st Pos.*

*3d Pos. gr. barrer.*

# KEY OF G MINOR.

Scale.

*3d Pos. gr. barrer.*

*2d Pos.*

*3d Pos.*

Cadence.

Exercise.

*1st Pos.*

*gr. barrer.*

Prelude.

*3d Pos. small barrer.* *gr. barrer. 1st Pos.*

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

*barrer*

KEY OF E $\flat$  MAJOR.

Scale. *3d Pos.*

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

Cadence

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

*gr. barrer.*

Exercise.

*1st Pos.*

Prelude.

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

*3d Pos.* *1st Pos. gr. barrer.* *3d Pos.* *sm. barrer.*

*1st Pos.*

KEY OF C MINOR.

Scale.

1 3 4 2 4 3

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

Exercise. *1st Pos.*

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

KEY OF A♭ MAJOR.

Scale. *1st Pos.*

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

Exercise. *1st Pos.*

Prelude.

1st Pos. *small barrer.* 6th Pos. *gr. barrer.* 4th Pos. 3d Pos.

1st Pos. *gr. barrer.* 4th Pos. *small barrer.* 6th Pos. 4th Pos.

KEY OF F MINOR.

Scale.  
1st Pos.

Cadence. 1st Pos.

Exercise.  
1st Pos.

Prelude. *small barrer.*

*small barrer.*

KEY OF D $\flat$  MAJOR.

Serving also for that of C $\sharp$  Major, with seven sharps.

Scale.

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

Cadence.

Exercise.

1st Pos.

Prelude.

1st Pos. smal. barrer.

1st Pos. gr. barrer.

KEY OF B $\flat$  MINOR.

Scale.

1st Pos.

3d Pos.

Cadence.

1st Pos. gr. barrer

Exercise.

1st Pos.

Prelude.

gr. barr

3d Pos.

## HARMONICS.

Harmonics are produced by placing a finger of the left hand across all the strings of the Guitar at certain divisions of the finger board. The finger must press lightly, yet with sufficient force to prevent the string from vibrating as if open. As soon as the string has been struck with sufficient force near to the bridge, the finger must be taken off. Harmonics sound an octave higher than what they are marked. They are produced at the 12<sup>th</sup>, 7<sup>th</sup>, 5<sup>th</sup>, 4<sup>th</sup> and 3<sup>d</sup> fret, as the following table shows.

## EXERCISE IN HARMONICS.

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

*Allegretto.*

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

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

*Allegretto.*

Position of the left hand

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

RONDO TO EXERCISE ALL THE POSITIONS.

*Moderato.*



Musical staff 1: Treble clef, 7/8 time signature. Features a continuous eighth-note pattern in the right hand and a bass line with occasional rests.

Musical staff 2: Treble clef, 7/8 time signature. Labeled *3rd div.* above the staff. Features a continuous eighth-note pattern in the right hand and a bass line.

Musical staff 3: Treble clef, 7/8 time signature. Features a continuous eighth-note pattern in the right hand and a bass line.

Musical staff 4: Treble clef, 7/8 time signature. Labeled *3rd div.* above the staff. Features a continuous eighth-note pattern in the right hand and a bass line.

Musical staff 5: Treble clef, 7/8 time signature. Labeled *7th div.* above the staff. Features a continuous eighth-note pattern in the right hand and a bass line.

Musical staff 6: Treble clef, 7/8 time signature. Labeled *7th div.* above the staff. Features a continuous eighth-note pattern in the right hand and a bass line. Includes a *p* dynamic marking.

Musical staff 7: Treble clef, 7/8 time signature. Features a continuous eighth-note pattern in the right hand and a bass line. Includes fingerings 1, 3, 4 and 1, 3, 4.

Musical staff 8: Treble clef, 7/8 time signature. Labeled *7th div.* above the staff. Features a continuous eighth-note pattern in the right hand and a bass line. Includes fingerings 1, 3, 4 and 1, 3, 4.

Musical staff 9: Treble clef, 7/8 time signature. Features a continuous eighth-note pattern in the right hand and a bass line.

3rd div.

*a tempo.*

*rall.*

5th div.

4th div.

5th div.

9th div.

First musical staff with treble clef, key signature of two sharps (F# and C#), and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes. A *cresc.* marking is present in the middle of the staff.

Second musical staff, continuing the melodic line. It includes a *5th div.* marking above the staff.

Third musical staff, continuing the melodic line. It includes a *7th div.* marking above the staff and a *cresc.* marking below the staff.

Fourth musical staff, continuing the melodic line. It includes a *3rd div.* marking above the staff.

Fifth musical staff, continuing the melodic line. It includes a *3rd div.* marking above the staff.

Sixth musical staff, continuing the melodic line.

Seventh musical staff, continuing the melodic line.

Eighth musical staff, continuing the melodic line.

Ninth musical staff, continuing the melodic line. It includes a *8th div.* marking below the staff.

Tenth musical staff, concluding the piece with a final chord and a fermata.

50 EXERCISES PROGRESSING IN DIFFICULTY.

Andantino grazioso.

1.

Waltz.

2.

Andante.

3.

*pf*

*f*

*Fine.* *pf*

*dim.* *D.C.*

Allegretto.

4.

*mf*

*p*

*Fine.* *p*

*cresc.* *f* *D.C.*

Waltz.

5.

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

Allegretto.

6.

*p* *cresc.* *f* *p* *Fine.* *p* *D.C.*

## Waltz.

7.

*mf*

*f*

Minor.

*p*

*D. C.*

*Fine.*

## Allegretto.

8.

*mf*

*p*

*f*

*Fine. p*

*D. C.*

## Andante.

9.

*mf*

*f*

*mf*

*dim.*

*p*

*Fine.*

Waltz.

10.

*mf*

*p*

*mf*

*Fine.*

*mf*

*D.C.*

Moderato.

11.

*f*

*f*

*dim.*

*barr*

*Fine.*



Allegretto.

12.

*p*

*mf*

*Fine. p*

*D.C.*

Allegretto non troppo.

13.

*mf*

*f*

*Fine. p*

*D.C.*

Andantino.

14. *f*

*p*

*f*

*rit.*

*p* *Fine.*

Waltz.

15. *p*

*f*

*p*

*f* *Fine.*

*D.C.*

Caprice.

16. *f*

*mf*

*p* *dim.*

*dim.* *rall.*

March.

17. *f*

*p* *f*

*p* *mf*

18. *Andante.* *mf* *gr. barrer.*

Allegretto.

19. *mf*

*f*

*p*

*pp* *dim*

Andante non troppo.

20. *p* *p*

*MAJOR.*

*dim.* *Fine.*

*mf* *D.C.*

RONDO.

Allegretto.

21. *p* *mf* *f* *mf* *MAJOR.* *p* *f* *p* *mf* *ff*

The musical score is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piece begins with a piano (*p*) dynamic and a series of eighth-note patterns. It features several dynamic changes: *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also sections of piano (*p*) and mezzo-forte (*mf*). The score includes a section labeled 'MINOR.' and another labeled 'MAJOR.'. The notation includes various rhythmic values, rests, and articulations such as accents and slurs. Fingerings are indicated by numbers 1-4.

Sicilian.

22.

Moderato.

23.

*dim* *f*

Galop.

24. 
*mf*

*Fine. p*

*D.S.*

Andantino grazioso.

25. 
*mf*

*cresc.*

*cresc.*

*cresc.*

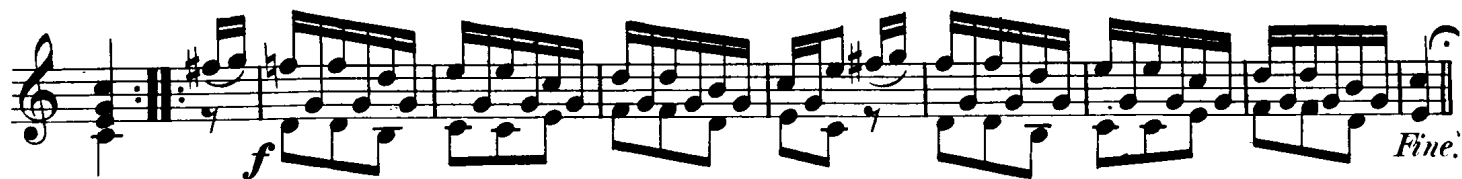
*cresc.*

*dim.* *p*



## Waltz.

26.  *mf*

 *f* *Fine.*

 *p* *DC.*  
*barr*

## March.

27.  *p* *Thumbs.*

 *p* *Thumbs.*

 *f* *Thumbs.*

 *Fine. p*

 *D.S.*

## Larghetto.

28.  *p* *D.S.*

mf

*Fine.* Harmonies.

*p* 12th Touch.

7th 12th Harm.

*mf* D.S.

RONDO.  
Allegretto.

29. *mf*

9th Pos. *f* 9th Pos.

*dol.* *f* *dol.* *Fine.*

*mf* *sf* *sf* *sf* *sf* *sf*

*f* *mf* *sf* *sf*

*sf* *sf* D.S.

Chase.

30. *mf* *Fine!* *p* *D.S.*

Larghetto.

31. *p* *5th Pos.*

Musical score for the first section, consisting of four staves of music in G major. The notation includes various rhythmic patterns, slurs, and articulation marks. Fingering numbers (1, 2) are present above several notes. A *dol.* (dolce) marking is used in the third staff. The section concludes with a double bar line and a *D.S.* (Da Capo) instruction.

MARCH.

Musical score for the second section, labeled "MARCH.", starting at measure 32. The music is in G major and common time (C). It features a variety of dynamic markings including *sf* (sforzando), *p* (piano), and *mf* (mezzo-forte). The notation includes complex rhythmic patterns, slurs, and articulation marks. The section concludes with a double bar line.

RONDO.  
Allegretto.

33. *p* *mf* *cresc.* *p* *To Coda.* *mf* *Coda.* *D.S.* *cresc.* *f* *f* *Fine.*

34. *p* *mf*

Waltz.

*Fine.* *p*

*D.S.*

Rondo.

35.

*mf*

*Fine.*  
*mf*

*f* *p*

*a tempo.*  
*rall.* *D.S.*

Waltz.

36.

Larghetto.

on the 2nd & 3rd string.

37.

38. *mf* *sf* *sf* *p* *sf* *sf* *p* *f* *sf* *p* *sf* *mf*



The first system of music consists of four staves. The top staff begins with a dynamic marking of *f* and ends with *sf*. The second staff continues the melodic line. The third staff features a dynamic marking of *mf* and includes triplet and quartet markings. The fourth staff concludes with a *dim.* marking followed by a *sf sf* dynamic.

March.

The second system of music begins at measure 39, marked with a *mf* dynamic. It features a key signature of two sharps (F# and C#) and a common time signature (C). The music is written on four staves. The first staff includes a section symbol (§) and a *mf* dynamic. The second staff continues the accompaniment. The third staff has dynamic markings of *f*, *mf*, and *f*. The fourth staff includes dynamic markings of *f*, *p*, and *f*. The system concludes with the word *Fine.* and a *mf* dynamic.

*dolce.*

D.S.

Andantino grazioso.

40.

*mf*

*p*

*dolce.*

9th Pos.

9th Pos.

The musical score consists of ten staves of music in G major. The first staff begins with a *rall.* marking and a *pp* dynamic. The second staff includes triplets and is marked *pp*. The third staff is divided into sections labeled *4th Pos.*, *6th Pos.*, and *7th Pos.*, with a *mf* dynamic. The fourth staff continues the melodic line. The fifth staff features a *mf* dynamic. The sixth staff includes a *mf* dynamic. The seventh staff continues the melodic line. The eighth staff is marked *p*. The ninth and tenth staves conclude the piece with sustained notes.

Andantino

41. *pf* *f* *p* *mf* *p*

VAR. I.

*mf* *f* *mf* *fz*

VAR. II.

*cresc.* *p* *mf*

The first section of the musical score consists of six staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes. The dynamics range from *p* (piano) to *f* (forte). The first staff begins with a *p* dynamic. The second staff includes a *cresc.* (crescendo) marking. The third staff has a first ending bracket and a *f* dynamic. The fourth staff continues with a *f* dynamic. The fifth staff includes fingerings (4, 4, 3) and a *f* dynamic. The sixth staff ends with a *p* dynamic and a *rall.* (rallentando) marking.

AIR SUISSE.  
Allegro.

The second section of the musical score begins at measure 42 and consists of four staves of music. The key signature remains one sharp (F#) and the time signature is 2/4. The music is characterized by a more melodic and rhythmic style. The first staff starts with a *p* dynamic. The second staff includes fingerings (4, 1) and a *f* dynamic. The third staff includes a *p* dynamic. The fourth staff concludes the section with a *p* dynamic.

VAR I.

7th Pos.

*mf*

VAR II. 9th Pos.

7th Pos.

*f*

*p*

*mf*

Von Weber's Waltz  
Andante.

43.

*mf* *sf* *sf* *dolce.* *D.C.*

VAR.

*mf* *dolce.* *mf*

*cresc.*

*f*

AIR ITALIAN.

Andantino.

44. *mf*

VAR I

*pf*

*9th Pos.*

*mf*



VAR II.

## Duke de Reichstadt's Waltz.

45. *p*

The musical score consists of ten staves of music in 3/4 time, key of D major. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *p* (piano) to *f* (forte). The score includes a *Fine.* marking and a *D.C.* (Da Capo) instruction at the end. Fingerings and articulation marks are present throughout the piece.

*Fine.* *mf*

*f*

*f* *p*

*f* *p*

*mf*

*f* *p*

*D.C.*

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

Example.

46. **Waltz.**

47. **Galop.**

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

*p* *mf* *DC.*

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

MARCH

48. *f* *gr Barr. 7th Fret.* *7th 5th 12th 5th 7th*

2 4 3 1 3 2 1 2 3 4

*harm.* *p* *f* *Fine.*

*dolce.*

Musical score for guitar, consisting of five staves. The first staff is marked *dolce.* The second staff has *mf* at the end. The third staff has *4th Pos.* above it. The piece ends with *D.C.* at the bottom right.

EXPLANATION OF THE SIGNS.

IN ORDER TO EXECUTE THE TWO FOLLOWING PIECES.

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

POUCE.— The thumb of the right hand must be passed lightly over all the strings. INDEX.— Pass the index finger of the right hand very lightly from the highest to the lowest string, quite close to the rosette.

VIBRATION.— Let the fingers of the left hand fall in hammer fashion, upon the notes so designated, with force enough to set the strings vibrating, without pinching or snapping them. TAMBOUR.— Strike with the thumb of the right hand upon all the strings near the bridge, with force enough but without hardness.

Musical score for guitar, numbered 49, consisting of three staves. The first staff is marked *Waltz.* and includes signs for *Friser.*, *Pouce.*, *Vibr.*, *Friser.*, and *Pouce.* The second staff includes signs for *Vibr.*, *Friser.*, *Pouce.*, *Friser.*, *Pouce.*, *Vibr.*, *Friser.*, and *Pouce.* The third staff includes the sign *Vibr. Tambour.*

GALOP.

Fr. Fr. Fr. Fr.

*mf*

*pf*

*Fine!*

*mf*

Vibr. Tambour. Fr. Fr.

*mf*

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

harm. 12 Fret. 7th Fret. 3rd pos.

*f*

harm.

*mf*

Fr. Fr. Fr.

*ff*

Fr. harm.

harm. D.S.

*mf*

# CARNIVAL OF VENICE.

GUITAR SOLO

Paganini.

The musical score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). It consists of eight staves of music. The first staff begins with a G-clef and a key signature of two sharps. The music is primarily composed of chords and eighth-note patterns. The fourth staff includes the word "Fine." below it. The eighth staff ends with the instruction "D.C." (Da Capo).



# AGATHA POLKA.

GUITAR SOLO

M. Carcassi.

7th pos.

The musical score is written for guitar in the 7th position. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff starts with a forte (*f*) dynamic and includes fingering numbers 4, 3, 2, 1, and 2. The second staff continues with *f* and *mf* dynamics, and includes a repeat sign. The third staff features a fortissimo (*ff*) dynamic and a 7th position marking. The fourth staff has a piano (*p*) dynamic. The fifth staff includes a *Fine.* marking and a *dolce.* instruction. The sixth staff has a fortissimo (*ff*) dynamic. The seventh staff includes a *dolce.* instruction and fingering numbers 1, 3, 1, 1, 1. The eighth staff concludes the piece with a double bar line and repeat sign.

D.C.

# HERMOSE POLKA.

GUITAR SOLO

M. Carcassi.

The musical score is written for guitar solo in treble clef, key of D major (two sharps), and 2/4 time. It consists of nine staves of music. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics are indicated by letters: *f* (forte), *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), and *fp* (forzando piano). Performance techniques like triplets and slurs are used throughout. The piece concludes with a double bar line and the word *Fine.* at the end of the fourth staff. The final measure of the ninth staff is marked *f* and *D.C.* (Da Capo).

# AZELIA POLKA.

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



7th position.....

M. Carcassi.

The musical score consists of ten staves of music in 2/4 time, key of D major. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano), *f* (forte), *fp* (fortissimo piano), and *dolce* (dolce) are used throughout. Fingering numbers (1-4) are placed above notes to indicate fingerings. A *Fine.* marking is present on the sixth staff. The score concludes with a final chord on the tenth staff.

GUITAR SOLO

HERMINA POLKA.

INTR.  
Allegro.

Matteo Carcassi.

POLKA.

GUITAR SOLO

This musical score for guitar solo consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated throughout, starting with a forte (*ff*) section, moving to mezzo-forte (*mf*), then piano (*p*), and finally returning to forte (*f*) and fortissimo (*ff*) with *cresc.* markings. A specific instruction "9th pos. -" is placed above the eighth staff. Fingering numbers (1-4) are provided for many notes. The score concludes with a final chord marked *sf*.

# THEME AND VARIATIONS.

## THEME.

*Allegro moderato.*

## VAR. I.

## VAR. II.

## VAR. III.

VAR. IV.

Un poco lento e dolce.

VAR. V.

Con spirito.

WALTZ.  
VAR. VI.

WALTZ.

The first section of the waltz consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is characterized by eighth-note patterns. The second staff includes a first ending bracket with a '4' above it and a '1' below it. The third staff features accents (>) over several notes. The fourth staff concludes the section with a repeat sign and a final cadence.

Andante.

The second section of the waltz, marked 'Andante', consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. It features a complex accompaniment with triplets and slurs. The second staff includes a dynamic marking of *mf* and accents (>) over notes. The third staff includes a dynamic marking of *p* and a first ending bracket with a '4' above it and a '3' below it. The fourth staff concludes with a dynamic marking of *mf* and a final cadence.



Adagio.

The musical score consists of ten staves of music. The first staff begins with a *ff* dynamic and includes a *p cresc.* instruction. The second staff features dynamics of *f*, *dim.*, *p*, *dolce*, and *mf*. The third staff has *dim.* and *p* markings. The fourth staff includes *dim.*, *p*, *f*, and *mf*. The fifth staff has *mf*. The sixth staff includes *mf* and *p*. The seventh staff has *mf*. The eighth staff has *mf*. The ninth staff has *mf*. The tenth staff concludes with *dim.*, *morendo.*, and *pp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Musical staff 1: Treble clef, 3/4 time signature, key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical staff 2: Continuation of the waltz melody. The piece concludes with a double bar line and the word *Fine.* written in italics.

Musical staff 3: A section with dynamic markings. It starts with a *f* (forte) dynamic, followed by a *mf* (mezzo-forte) section. The melody features a long note with a slur, and the accompaniment has a similar dynamic structure.

Musical staff 4: Continuation of the piece with a *dolce.* (dolce) marking. The melody includes first and second endings, indicated by '1' and '2' above the staff.

Musical staff 5: Continuation of the piece, ending with a double bar line and the initials *D. C.* (Da Capo).

**Allegro.**

Musical staff 6: The beginning of the *Allegro* section, marked with a *f* (forte) dynamic. The tempo and mood change significantly, with a more rhythmic and energetic feel.

Musical staff 7: Continuation of the *Allegro* section, featuring a complex rhythmic pattern in the melody and accompaniment.

Musical staff 8: Continuation of the *Allegro* section, showing a steady eighth-note accompaniment and a more active melody.

Musical staff 9: Continuation of the *Allegro* section, including a triplet figure in the melody and accompaniment.

Musical staff 10: Continuation of the *Allegro* section, ending with a *dim.* (diminuendo) marking.

Musical staff 11: The final section of the *Allegro* piece, marked with *morendo* and ending with a *pp* (pianissimo) dynamic.

Presto.

Musical score for the Presto section, consisting of 8 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes. Fingerings are indicated with numbers 1-4. Dynamics include *ff* (fortissimo) and *p* (piano). The section concludes with a double bar line and a repeat sign.

WALTZ.

Musical score for the WALTZ section, consisting of 2 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a more melodic and rhythmic style typical of a waltz. Fingerings are indicated with numbers 1-4. The section concludes with a double bar line and a repeat sign.

GALOP.

QUADRILLE.

TRIO.

## WALTZ.

Guitar I.

Guitar II.

First system of the first waltz. Guitar I part (top staff) features a melodic line with slurs and accents. Guitar II part (bottom staff) provides a rhythmic accompaniment with chords and eighth notes.

First system of the piano accompaniment. The right hand (top staff) has a melodic line with slurs and accents. The left hand (bottom staff) has a rhythmic accompaniment with chords and eighth notes.

Second system of the piano accompaniment. The right hand (top staff) continues the melodic line. The left hand (bottom staff) continues the rhythmic accompaniment.

## WALTZ.

I

II

First system of the second waltz. Part I (top staff) is a melodic line with slurs and accents. Part II (bottom staff) is a rhythmic accompaniment with chords and eighth notes, marked with *sfz*.

First system of the piano accompaniment for the second waltz. The right hand (top staff) has a melodic line with slurs and accents. The left hand (bottom staff) has a rhythmic accompaniment with chords and eighth notes.

Second system of the piano accompaniment for the second waltz. The right hand (top staff) continues the melodic line. The left hand (bottom staff) continues the rhythmic accompaniment.

Two staves of piano introduction in G major. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with chords and eighth notes.

GALOP

I

First staff of the GALOP section in 2/4 time, featuring a rhythmic melody with eighth notes and slurs.

II

Second staff of the GALOP section, providing a bass line with chords and eighth notes.

First system of the GALOP continuation, showing two staves with melodic and accompaniment lines. The right hand has a melodic line with slurs and a repeat sign with first and second endings.

Second system of the GALOP continuation, featuring a triplet in the right hand and a 'bar.' marking. The right hand has a melodic line with slurs and a repeat sign with first and second endings.

Third system of the GALOP continuation, including a triplet and a '4 1' marking. The right hand has a melodic line with slurs and a repeat sign with first and second endings.

WALTZ.

1<sup>st</sup> Guitar with Capo d'Astro in the 3<sup>rd</sup> Position.

I

II

GALOP.

I

II

Musical notation for the first system, featuring a treble and bass staff with various fingerings (2, 4, 1, 2, 4) and a 3/4 time signature.

### THEME AND VARIATIONS.

Andante.

I *cantabile.*

II

Musical notation for the first variation, labeled "I cantabile", with two staves.

VAR. I.

Allegro moderato.

*f marcato.*

Musical notation for the second variation, labeled "VAR. I. Allegro moderato. f marcato.", with two staves.

Continuation of the musical notation for the second variation, showing the right and left hand parts.

VAR. II.

Alla Polacca.

Musical notation for the third variation, labeled "VAR. II. Alla Polacca", with two staves.

Continuation of the musical notation for the third variation, showing the right and left hand parts.



VAR. III.  
Tempo di Marcia.

First system of musical notation for Var. III. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). A forte dynamic marking (*f*) is placed at the beginning of the bass staff. The music is in a march style with eighth and sixteenth notes. Fingerings 1, 2, and 4 are indicated above the first few notes of the bass staff.

Second system of musical notation for Var. III. It consists of a treble staff and a bass staff. The treble staff continues the melody from the first system. The bass staff features a fortissimo dynamic marking (*ff*) and a triplet of three notes. The music continues with eighth and sixteenth notes.

VAR. IV.  
Alla Polacca.

First system of musical notation for Var. IV. It consists of a treble staff and a bass staff. The time signature is 3/4. The treble staff has accents (>) over several notes and a triplet of three notes. The bass staff has a steady eighth-note accompaniment.

Second system of musical notation for Var. IV. It consists of a treble staff and a bass staff. The treble staff has accents (>) over several notes and a triplet of three notes. The bass staff continues the eighth-note accompaniment.

VAR. V.  
Tempo di Valse.

First system of musical notation for Var. V. It consists of a treble staff and a bass staff. The time signature is 3/4. The treble staff has accents (>) over several notes. The bass staff has a steady eighth-note accompaniment.

Second system of musical notation for Var. V. It consists of a treble staff and a bass staff. The treble staff features triplets and fingerings: 3 1 3, 3 1 3, 1 3 4 1, and 3. The bass staff continues the eighth-note accompaniment.

POLONAISE.

I

II

TRIO.

*dolce.*

## Auld Lang Syne.

(So lang her.)

arr. by W. J. Kitchener.

Andante affetuoso.

Should auld ac - quain - tance be for - got and nev - er brought to

mind? Should auld ac - quain - tance be for - got and

days o' lang syne? For auld lang

syne! my dear, for auld lang syne, we'll

take a cup o' kind - ness yet, for auld lang syne.

# Home, sweet Home.

(Süsse Heimat.)

arr. by W. J. Kitchener.

Andante.

Mid plea - - sures and pa - - lu - ces though we may

roam, be it ev - - er so hum - - ble there's no place like

home! A char - mer from the skies seems to hal - - low us

there, which seek through the world, is ne'er met with else -

*p cresc.*

where Home! Home! sweet sweet Home! there's

*rit.*

no place like Home! there's no place like Home!

## Kate Kearney.

arr.by.W.J.Kitchener.

Moderato.

Oh! did you not hear of Kate Kear - ney, she

lives on the banks of Kil - lar - ney, from the glance of her eye shun

dan - ger and fly, for fa - tal's the glance of Kate Kear - - ney.

## Annie Laurie.

arr.by.W.J.Kitchener.

Andante moderato.

Max-well-ton braes are bon-nie, where ear - ly fa's the dew, and it's there that An-nie

Lau-rie gie'd me her pro - mise true, gie'd me her pro - mise true, which

*cresc.* *sf* *p* *pp cresc.*  
ne'er for-got will be and for bon-nie An-nie Lau-rie I'd lay me doon and dee.

# Hail Columbia.

133

*Allegro maestoso.*

arr. by W. J. Kitchener.

*Hail - Co - lum - bia hap - py land! Hail ye he - roes! hear'n-born band, who*  
*fought and bled in free - dom's cause, who fought and bled in free - dom's cause. And*  
*when the storm of war was gone, en - joyed the peace your val - or won. Let In - de - pen - dence*  
*be your boast ev - er mind - ful what it cost. Ev - er grate - ful for the prize,*  
*let its al - tar reach the skies. Firm u - ni - ted let us be, rally - ing round our*  
*li - ber - ty! As a band of broth - ers join'd peace and safe - ty we shall find.*

# List of the Principal Words used in Modern Music

## With their Abbreviations and Explanations

<b>A</b> . . . . .	to, in or at; <i>a tempo</i> , in time	<b>Mezzo-piano (mp)</b> . . . . .	Moderately soft
<b>Accelerando (accel.)</b> . . . . .	Gradually increasing the speed	<b>Minore</b> . . . . .	Minor Key
<b>Accent</b> . . . . .	Emphasis on certain parts of the measure	<b>Moderato</b> . . . . .	Moderately. <i>Allegro moderato</i> , moderately fast
<b>Adagio</b> . . . . .	Slowly leisurely	<b>Molta</b> . . . . .	Much; very
<b>Ad libitum (ad lib.)</b> . . . . .	At pleasure; not in strict time	<b>Morendo</b> . . . . .	Dying away
<b>A due (a 2)</b> . . . . .	To be played by both instruments	<b>Mosso</b> . . . . .	Equivalent to rapid. <i>Piu mosso</i> , quicker.
<b>Agitato</b> . . . . .	Restless, with agitation	<b>Moto</b> . . . . .	Motion. <i>Con moto</i> , with animation
<b>Al or Alla</b> . . . . .	In the style of	<b>Non</b> . . . . .	Not
<b>Alla Marcia</b> . . . . .	In the style of a March	<b>Notation</b> . . . . .	The art of representing musical sounds by means of written characters
<b>Allegretto</b> . . . . .	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	<b>Obbligata</b> . . . . .	An indispensable part
<b>Allegro</b> . . . . .	Lively; brisk, rapid.	<b>Opus (Op.)</b> . . . . .	A work.
<b>Allegro assai</b> . . . . .	Very rapidly	<b>Ossia</b> . . . . .	Or; or else. Generally indicating an easier method
<b>Amoroso</b> . . . . .	Affectionately	<b>Quinta (5va)</b> . . . . .	To be played an octave higher
<b>Andante</b> . . . . .	In moderately slow time	<b>Pause</b> (☞) . . . . .	The sign indicating a pause or rest
<b>Andantino</b> . . . . .	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	<b>Perdendosi</b> . . . . .	Dying away gradually
<b>Anima, con</b> } . . . . .	With animation	<b>Piacere, a</b> . . . . .	At pleasure
<b>Animato</b> . . . . .		<b>Pianissimo (pp)</b> . . . . .	Very softly
<b>A piacere</b> . . . . .	At pleasure; equivalent to <i>ad libitum</i>	<b>Piano (p)</b> . . . . .	Softly
<b>Appassionato</b> . . . . .	Impassioned	<b>Piu</b> . . . . .	More
<b>Arpeggio</b> . . . . .	A broken chord	<b>Piu Allegro</b> . . . . .	More quickly
<b>Assai</b> . . . . .	Very; <i>Allegro assai</i> , very rapidly	<b>Piu tosto</b> . . . . .	Quicker
<b>A tempo</b> . . . . .	In the original tempo	<b>Poco or un poco</b> . . . . .	A little
<b>Attacca</b> . . . . .	Attack or begin what follows without pausing	<b>Poco a poco</b> . . . . .	Gradually, by degrees; little by little
<b>Barcarolle</b> . . . . .	A Venetian boatman's song	<b>Poco piu mosso</b> . . . . .	A little faster
<b>Bis</b> . . . . .	Twice, repeat the passage	<b>Poco meno</b> . . . . .	A little slower
<b>Bravura</b> . . . . .	Brilliant; bold; spirited	<b>Poco piu</b> . . . . .	A little faster
<b>Brillante</b> . . . . .	Showy, sparkling, brilliant	<b>Poi</b> . . . . .	Then; afterwards
<b>Brio, con</b> . . . . .	With much spirit	<b>Pomposo</b> . . . . .	Pompous; grand
<b>Cadenz</b> . . . . .	An elaborate, florid passage introduced as an embellishment	<b>Prestissimo</b> . . . . .	As quickly as possible
<b>Cantabile</b> . . . . .	In a singing style	<b>Presto</b> . . . . .	Very quick; faster than <i>Allegro</i>
<b>Canzonetta</b> . . . . .	A short song or air	<b>Primo (1mo)</b> . . . . .	The first
<b>Capriccio a</b> . . . . .	At pleasure, ad libitum	<b>Quartet</b> . . . . .	A piece of music for four performers.
<b>Cavatina</b> . . . . .	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	<b>Quasi</b> . . . . .	As if; in the style of
<b>Chord</b> . . . . .	The harmony of three or more tones of different pitch produced simultaneously	<b>Quintet</b> . . . . .	A piece of music for five performers
<b>Coda</b> . . . . .	A supplement at the end of a composition	<b>Rallentando (rall.)</b> . . . . .	Gradually slower
<b>Col or con</b> . . . . .	With	<b>Replica</b> . . . . .	Repetition. <i>Senza replica</i> , without repeats
<b>Crescendo (cresc.)</b> . . . . .	Swelling; increasing in loudness	<b>Rinforzando</b> . . . . .	With special emphasis
<b>Da or dal</b> . . . . .	From	<b>Ritardando (rit.)</b> . . . . .	Gradually slower and slower
<b>Da Capo (D. C.)</b> . . . . .	From the beginning	<b>Risoluto</b> . . . . .	Resolutely; bold; energetic
<b>Dal Segno (D. S.)</b> . . . . .	From the sign	<b>Ritenu</b> . . . . .	In slower time
<b>Decrescendo (decresc.)</b> . . . . .	Decreasing in strength	<b>Scherzando</b> . . . . .	Playfully; sportively
<b>Diminuendo (dim.)</b> . . . . .	Gradually softer	<b>Secondo (2do)</b> . . . . .	The second singer, instrumentalist or part
<b>Divisi</b> . . . . .	Divided, each part to be played by a separate instrument	<b>Segue</b> . . . . .	Follow on in similar style
<b>Dolce (dol.)</b> . . . . .	Softly; sweetly	<b>Semplice</b> . . . . .	Simply; unaffectedly
<b>Dolcissimo</b> . . . . .	Very sweetly and softly	<b>Senza</b> . . . . .	Without. <i>Senza sordino</i> without mute
<b>Dominant</b> . . . . .	The fifth tone in the major or minor scale	<b>Sforzando (sf.)</b> . . . . .	Forcibly; with sudden emphasis
<b>Duet or Duo</b> . . . . .	A composition for two performers	<b>Simile or Simili</b> . . . . .	In like manner
<b>E</b> . . . . .	And	<b>Smarzando (smorz)</b> . . . . .	Diminishing in sound. Equivalent to <i>Morendo</i>
<b>Elegante</b> . . . . .	Elegant, graceful	<b>Solo</b> . . . . .	For one performer only. <i>Soli</i> ; for all
<b>Energico</b> . . . . .	With energy, vigorously	<b>Sordino</b> . . . . .	A mute. <i>Con sordino</i> , with the mute
<b>Enharmonic</b> . . . . .	Alike in pitch, but different in notation	<b>Sostenuto</b> . . . . .	Sustained; prolonged.
<b>Espressivo</b> . . . . .	With expression	<b>Sotto</b> . . . . .	Below; under. <i>Sotto voce</i> , in a subdued tone
<b>Finale</b> . . . . .	The concluding movement	<b>Spirito</b> . . . . .	Spirit. <i>con Spirito</i> with spirit
<b>Fine</b> . . . . .	The end	<b>Staccato</b> . . . . .	Detached; separate
<b>Forse (f)</b> . . . . .	Loud	<b>Stentando</b> . . . . .	Dragging or retarding the tempo
<b>Forse - piano (fp)</b> . . . . .	Accent strongly, diminishing instantly to piano	<b>Stretto or stretta</b> . . . . .	An increase of speed. <i>Piu stretto</i> faster
<b>Fortissimo (ff)</b> . . . . .	Very loud	<b>Subdominant</b> . . . . .	The fourth tone in the diatonic scale
<b>Forsando (fs &gt;)</b> . . . . .	Indicates that a note or chord is to be strongly accented	<b>Syncopation</b> . . . . .	Change of accent from a strong beat to a weak one.
<b>Forza</b> . . . . .	Force of tone	<b>Tacet</b> . . . . .	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
<b>Fuoco, con</b> . . . . .	With fire; with spirit	<b>Tempo</b> . . . . .	Movement; rate of speed.
<b>Giocoso</b> . . . . .	Joyously; playfully	<b>Tempo primo</b> . . . . .	Return to the original tempo.
<b>Giusto</b> . . . . .	Exact; in strict time	<b>Tenuto (ten.)</b> . . . . .	Held for the full value.
<b>Grandioso</b> . . . . .	Grand; pompous; majestic	<b>Thema or Theme</b> . . . . .	The subject or melody.
<b>Grave</b> . . . . .	Very slow and solemn	<b>Tonic</b> . . . . .	The key-note of any scale.
<b>Gravioso</b> . . . . .	Gracefully	<b>Tranquillo</b> . . . . .	Quietly.
<b>Harmony</b> . . . . .	In general, a combination of tones, or chords, producing music	<b>Tremolando, Tremolo</b> . . . . .	A tremulous fluctuation of tone.
<b>Key note</b> . . . . .	The first degree of the scale, the tonic	<b>Trio</b> . . . . .	A piece of music for three performers.
<b>Largamente</b> . . . . .	Very broad in style	<b>Triplet</b> . . . . .	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
<b>Larghetto</b> . . . . .	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>	<b>Troppo</b> . . . . .	Too; too much, <i>Allegro, ma non troppo</i> , not too quickly.
<b>Largo</b> . . . . .	Broad and slow; the slowest tempo-mark	<b>Tutti</b> . . . . .	All; all the instruments.
<b>Legato</b> . . . . .	Smoothly, the reverse of <i>staccato</i>	<b>Un</b> . . . . .	A, one, an.
<b>Ledger-line</b> . . . . .	A small added line above or below the staff	<b>Una corda</b> . . . . .	On one string.
<b>Lento</b> . . . . .	Slow, between <i>Andante</i> and <i>Largo</i>	<b>Variations</b> . . . . .	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
<b>Listesso tempo</b> . . . . .	In the same time, (or tempo)	<b>Veloce</b> . . . . .	Quick, rapid, swift.
<b>Loco</b> . . . . .	In place. Play as written, no longer, an octave higher or lower	<b>Vibrato</b> . . . . .	A wavering tone-effect, which should be sparingly used.
<b>Ma</b> . . . . .	But	<b>Vivace</b> . . . . .	With vivacity; bright; spirited.
<b>Ma non troppo</b> . . . . .	Lively, but not too much so	<b>Vivo</b> . . . . .	Lively; spirited.
<b>Maestoso</b> . . . . .	Majestically; dignified	<b>Volti Subito V. S.</b> . . . . .	Turn over quickly.
<b>Maggiore</b> . . . . .	Major Key		
<b>Marcato</b> . . . . .	Marked		
<b>Meno</b> . . . . .	Less		
<b>Meno mosso</b> . . . . .	Less quickly		
<b>Mezzo</b> . . . . .	Half; moderately		