

WURLITZER EDITION



GUITAR METHOD

WENDELL P. DABNEY

PRICE

COMPLETE... 1.50

PART I... 75

PART II... 75

PUBLISHED BY
THE
RUDOLPH WURLITZER
CO.

121 E. 4th
St.
CINCINNATI
U.S.A.

COPYRIGHT 1896 BY
THE RUDOLPH WURLITZER CO.

The Ricca Method is used by Leading Teachers and Players in America and Europe.



Ricca Mandolin Method.

THE RICCA MANDOLIN METHOD, arranged and compiled by the world's greatest mandolin artist, LUIGI RICCA, is undoubtedly the best and most popular instructor now published. It contains, besides many superbly arranged solos, one hundred studies and exercises used by the author for years in teaching. The studies are so progressive and interesting that it is a pleasure for the pupil to study. A new revised and enlarged edition of this famous method is now in press. All mandolin players who have not seen the Ricca Method should not fail to send for a copy.

Price complete, \$1.00 net.

Gonzalez Bandurria Method,

Written by MANUEL GONZALEZ, Professor at the Italian Conservatory in New York, is the only correct method for the Bandurria now published. The Bandurria has become very popular in the last year, because of its beautiful tone, many varied chords, and especially because

of the ease of fingering it, and becoming a proficient player. The Gonzalez Method is the result of years of work by the author, who has long been considered, both in Europe and America, as one of the first Bandurria soloists. It contains thorough instructions for the beginner in the rudiments of music; a Diagram of Bandurria and Fingerboard, giving all of the notes; Exercises for the Bandurria scales; Easy recreations in all scales; Meditation; Minuet; Gavotte; Exercises and pieces for two Bandurrias and for Bandurria and guitar. The studies scattered through the book are progressive and interesting, and will be appreciated by all musicians. **Price complete, \$1.00 net.**

Dabney Guitar Instructor, by WENDELL P. DABNEY—THE FAMOUS AMERICAN GUITARIST. We have published a revised and enlarged edition of this standard instructor, and in order to bring it before a still larger class of players we published part one and part two separately, and also a handsome complete instructor. This work is so well known that it needs no further mention on our part. It is at once the book for the artist and for the pupil.

PART I—Contains scales and chords in all positions, with progressive and melodious studies, besides many pieces and solos. It can be conscientiously recommended to guitar players and teachers as the best and most progressive instructor ever published.

PART II—Contains advanced exercises in all the positions and keys, explanation of the use of the Capo d'astro, harmonic sounds and all of the advanced difficult studies and pieces necessary for perfect playing. **Price complete, \$1.50 net. Part I., 75c. net. Part II., 75c. net.**

Standard Mandolin Method, compiled by W. P. DABNEY and JAMES F. ROACH. The distinctive feature of this instructor is that each solo and each exercise for the Mandolin has a guitar accompaniment specially arranged by Prof. Dabney. . . The instructions for the beginner, such as scales, chords, complete diagram of fingerboard (showing position of every note), and the exercises are arranged in a systematic manner, so that as the pupil advances step by step, his interest and pleasure in the study of the mandolin increases. **Price complete, 75c. net.**

Lebert & Stark Piano Method. A new and revised Plate Edition, finest quality paper, board covers. The most beautiful edition ever published. **Part I., \$1.00. net.**

THE RUDOLPH WURLITZER CO.,

—PUBLISHERS—

21 East Fourth Street,

CINCINNATI, O.

GIUITAR METHOD

. BY .

WENDELL P. DABNEY

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

PUBLISHED BY

THE RUDOLPH WURLITZER CO.

121 East Fourth Street, CINCINNATI.

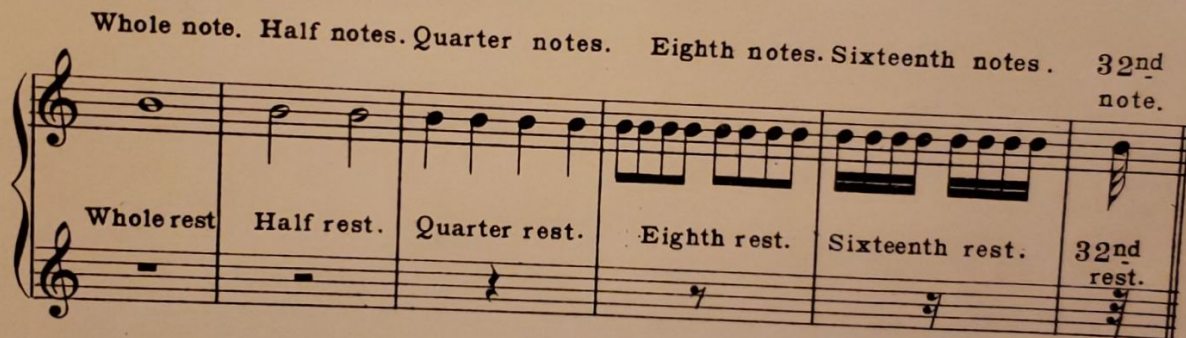
NOTES OF REFERENCE.

ABRIDGED.

by

W. P. Dabney.

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



A dot after a note increases its value one-half Example: ♩ . ♩ .

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

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

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


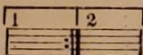





When playing sit erect, the left foot slightly elevated, the guitar resting on the left thigh, with its neck raised to an angle of 45°. Right arm half way between the wrist and elbow, resting on the edge near the bridge.

Tuning.

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







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

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

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

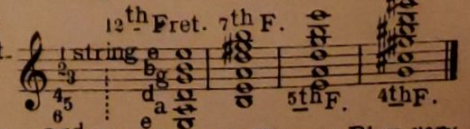
Expression. — *mf*, moderately loud; *f*, loud; *ff*, very loud; *p*, soft; *pp*, very soft; *cresc.* increase tone; *decresc.* or *dim.* decrease tone; *dolce* soft and sweet; *con brio*, with splendor and brilliancy; *con amore*, affectionately; *Andante*, slow; *Allegro*, quick; *rit.* slacken time;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

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

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

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

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



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

PREFACE.



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

W. P. Dabney.

The Guitar.

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

Principal Parts of the Guitar.

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

Manner of Holding.

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

Strings.

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

Left Hand Fingering.

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

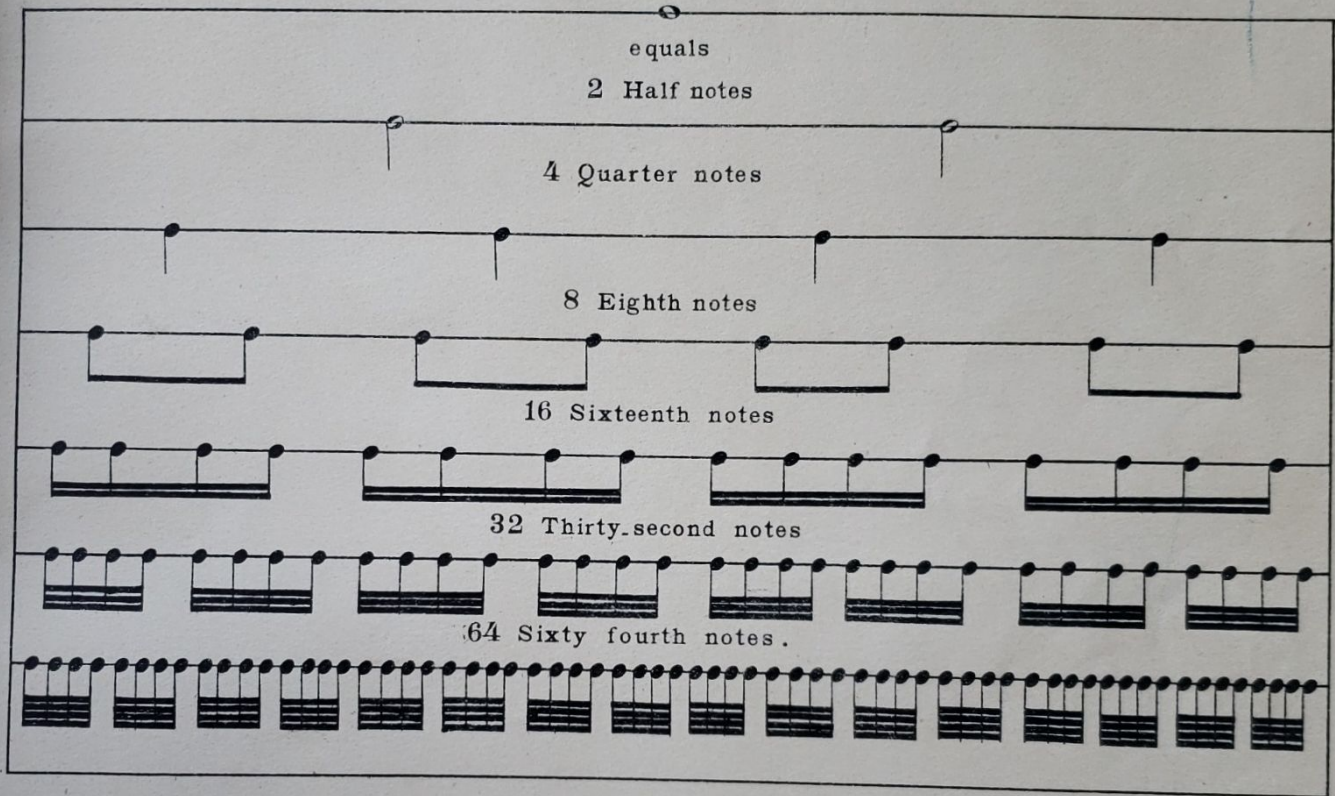
Right Hand Fingering.

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

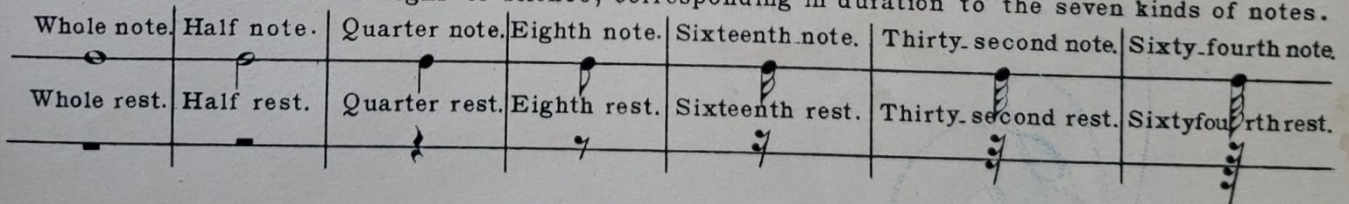
Charts showing Relative Value of the Notes and their corresponding Rests.

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

A Whole note



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



Time.

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

Common Time

simple. compound.

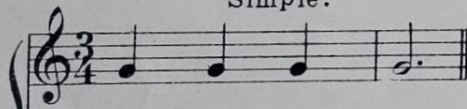
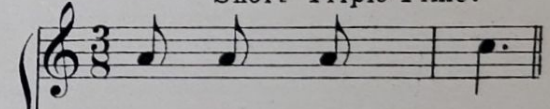
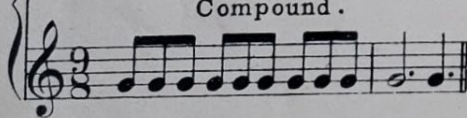
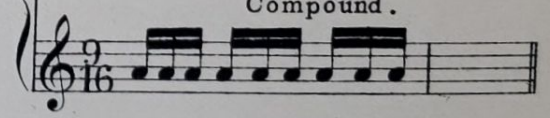
Triple Time
 simple. compound.

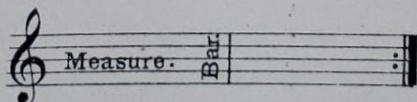
When the measure contains an even number of divisions of the whole note as $\frac{4}{4}$ or $\frac{6}{8}$ the piece is in Common time, when the measures contain an uneven number the piece is in Triple time as $\frac{3}{4}$ or $\frac{3}{8}$. Compound Common and Compound Triple time are produced when two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

Common Time.

Simple.	Simple. Short Even Time.
	
Compound.	Compound.
	

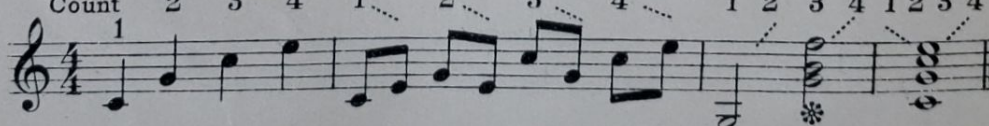
Triple Time.

Simple.	Simple. Short Triple Time.
	
Compound.	Compound.
	



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

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



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

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

Count 1 2 1 2 1 2 1 2



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

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

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

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

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

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

The Dot and the Double Dot.

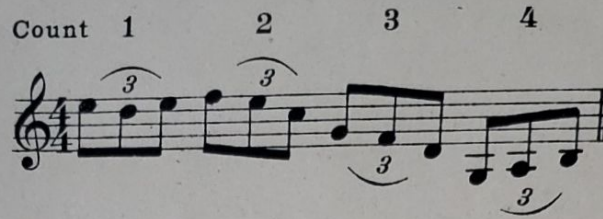
A Dot placed after a note increases its value one half. Suppose a dot placed after a whole note; now, $\frac{1}{2}$ of a whole note is one half note, therefore a whole note with a dot after it is equal to a whole note and one half note also, which makes a total of 3 half notes. The second dot after a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

Explanatory Table of Dotted notes.

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

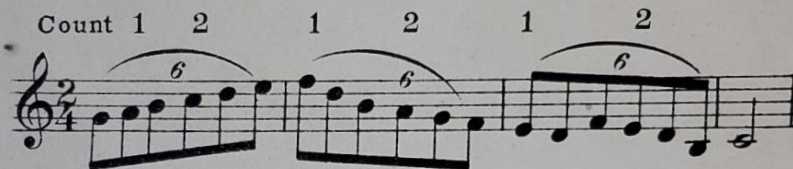
The Triplet.

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



The Sextole.

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

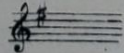
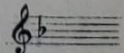


Accidentals or Signs of Chromatic Alteration.

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

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

The Signatures.

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

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

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

CHART OF THE GUITAR FINGERBOARD.

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

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

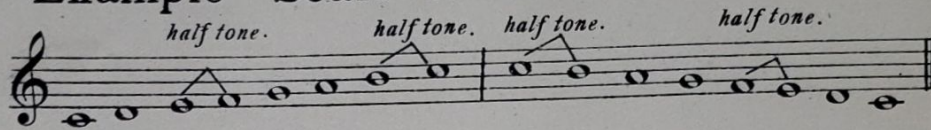
From 13th to 19th Frets the notes are *one* than those on the same strings from the 1st to the 7th frets.

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

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

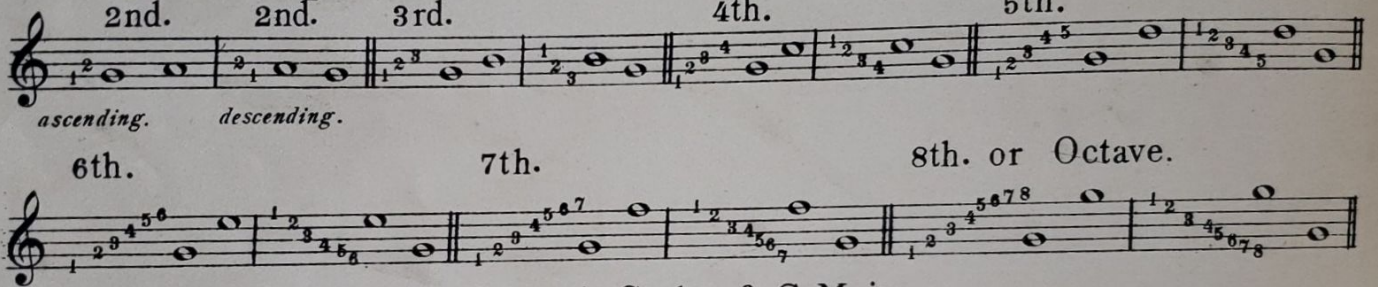
In the diatonic scale the half steps occur between the 3rd & 4th and 7th & 8th degree of the scale.

Example Scale of C.

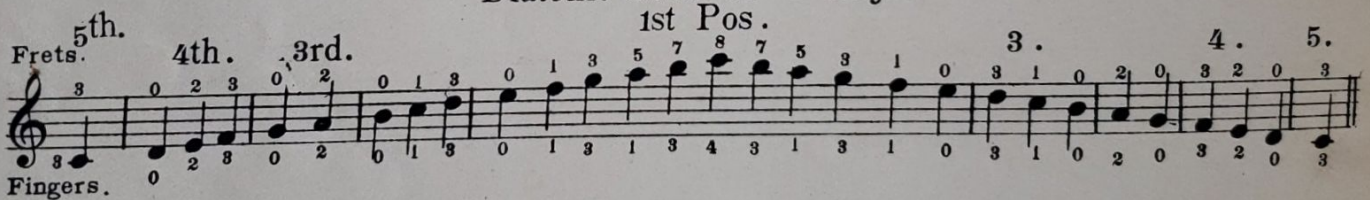


An Interval is the distance between two tones. The names of the intervals are determined by the number of degrees contained by them. The Intervals are the same ascending or descending.

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

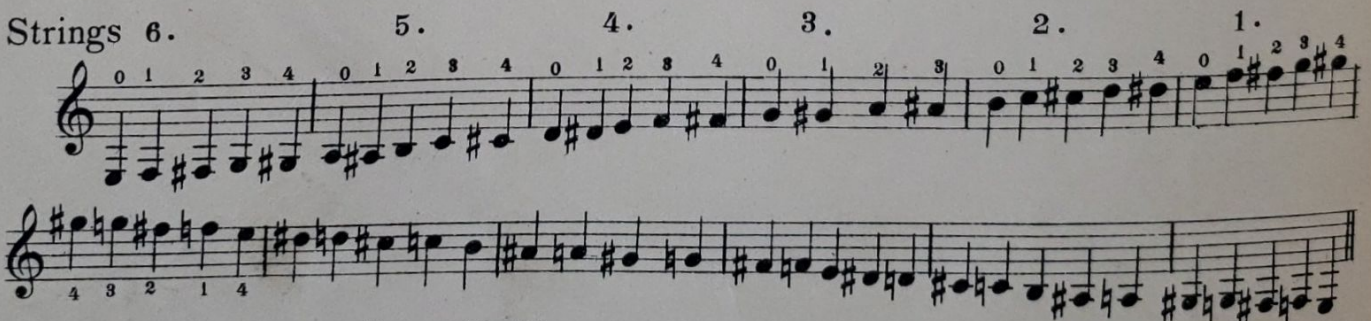


Diatonic Scale of C Major.

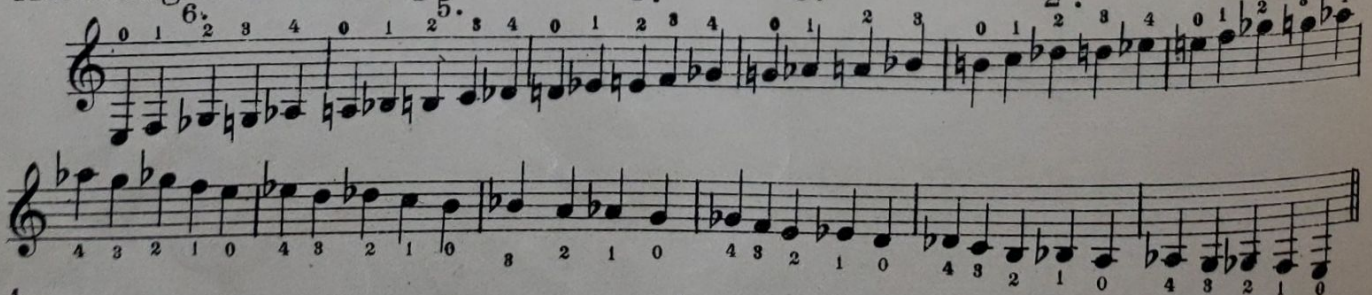


Chromatic Scales.

Ascending and descending with Sharps.

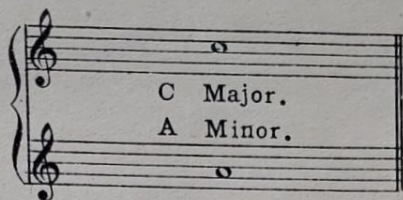


Ascending and descending with Flats.



The Signatures.

NATURAL KEY.



1 Sharp.	2 Sharps.	3 Sharps.	4 Sharps.	5 Sharps.	6 Sharps.	7 Sharps.
G Major. E Minor.	D Major. B Minor.	A Maj. F# Min.	E Maj. C# Min.	B Maj. G# Min.	F# Maj. D# Min.	C# Maj. A# Min.

1 Flat.	2 Flats.	3 Flats.	4 Flats.	5 Flats.	6 Flats.	7 Flats.
F Major. D Minor.	Bb Major. G Minor.	Eb Maj. C Min.	Ab Maj. F Min.	Db Maj. Bb Min.	Gb Maj. Eb Min.	Cb Maj. Ab Min.

ARPEGGIOS.

SHOWING DIFFERENT METHODS OF RIGHT HAND FINGERING IN various keys.

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

The image shows four staves of musical notation for arpeggios. Each staff contains a series of chords with notes written above and below the staff. Small 'x' marks are placed under the notes to indicate specific fingering techniques. The first staff is in 4/4 time, the second in 4/4, the third in 3/8, and the fourth in 4/4. The keys represented are C Major, G Major, D Major, and A Major.

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

Exercise on Bass Strings to strengthen the Thumb.

Use thumb only.

Exercise to strengthen the Third Finger.

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

Scales and Chords of the principal Major and Minor Keys.

The Harmonic instead of the Melodic Minor Scales are given.

Key of C. Major.

Scale.

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

Frets. 0 2 3 0 2 0 1 3 0 2 0 3 1 0 3 1 0 2 0 3 2 0 3

Fingers.

Chords.

Numbers indicate left hand fingers.

Arpeggios.

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

A Minor.

Relative to C Major.

A D G B E 8 7 5 4 1 0 B G D A

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

Chords.

Arpeggios.

G Major.

E A D G B E 3 2 0 3 1 0 G D A E

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

Chords.

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

Arpeggios.

E Minor.

Relative to G Major.

E A D G B E B G D A E

Chords.

Arpeggios.

D Major.

D G B E¹⁰ 9 7 5 3 2 0 B G D

Chords.

Arpeggios.

B Minor.

Relative to D Major.

A D G B E 7 6 3 2 0 B G D A

Chords.

Arpeggios.

A Major.

A D G B E 5 4 2 0 3 2 0 2 0 2 4 5 4 2 0 3 2 0 2 0 4 2 0 4 2 0

Chords.

Arpeggios.

Relative to A Major.

F# Minor.

E A D G B E 2 1 3 2 0 2 1 3 2 0 2 1 4 3 0 4 2 0 4 3 1 0 3 1

Chords.

Arpeggios.

E Major.

Chords.

Arpeggios.

C# Minor.

Relative to E Major.

A D G B E9 G D A

Chords.

Arpeggios.

F Major.

E A D G B E B G D A E

Chords.

Arpeggios.

D Minor.

Relative to F Major.

D G B E9 G D

Chords.

Arpeggios.

First Series.

WALTZ.

Andante.

(C. Major and A. Minor.)

L. Meignen.

Musical score for the first waltz, consisting of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplets. Fingerings are indicated by numbers 1-4. The piece concludes with a 'Fine.' marking on the second staff and a 'D.C.' (Da Capo) marking on the fourth staff.

LÄNDLER

Blessner.

Musical score for the second waltz, consisting of three staves of music. It begins with a treble clef and a 3/4 time signature. The melody is characterized by eighth-note patterns. The score includes a repeat sign with first and second endings. The piece ends with a double bar line.

HUNGARIAN AIR.

(A. Minor.)

Bathioli.

Musical score for the Hungarian Air, consisting of three staves of music. It begins with a treble clef and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplets. The piece concludes with a double bar line.

ECOSSAISE.

(G. Major.)

Weiland.

ETUDE.

(E. Minor.)

F. Sor.

PAPA WALTZ.

(D. Major.)

Schmidt.

Blennerhasset March.

(D Major.)

Sullivan.

Musical score for Blennerhasset March by Sullivan. It consists of three staves of music in D major and 4/4 time. The first staff features a melody with eighth and sixteenth notes. The second and third staves provide harmonic accompaniment with chords and bass lines. The piece concludes with a final cadence.

El Estrangero.

Andante grazioso.

(A Major.)

Lemon.

Musical score for El Estrangero by Lemon. It consists of three staves of music in A major and 4/4 time. The tempo is marked 'Andante grazioso'. The first staff has a melody with eighth notes and rests. The second and third staves provide harmonic accompaniment with chords and bass lines. The piece ends with a double bar line.

GALOP.

Carcassi.

Musical score for Galop by Carcassi. It consists of three staves of music in D major and 2/4 time. The tempo is marked 'GALOP'. The first staff features a fast melody with eighth notes. The second and third staves provide harmonic accompaniment with chords and bass lines. The piece concludes with a final cadence.

WALTZ.

(F Major.)

Carcassi.

The Duke of Reichstadts waltz.

(Abridged.)

Strauss.

Second Series.

PRAYER FROM ZAMPA.

Andante.

Arr. by W. Dabney.

Musical score for 'Prayer from Zampa' in Andante tempo. It consists of four staves of music. The first staff is the melody in treble clef. The second and third staves are accompaniment in treble clef. The fourth staff is accompaniment in bass clef. The piece concludes with a double bar line and the word 'Fine.' written above the staff. The initials 'D.C.' are written at the bottom right of the fourth staff.

Con spirito.

Quickstep.

Arr. by W. P. Dabney.

Musical score for 'Quickstep' in Con spirito tempo. It consists of four staves of music. The first staff is the melody in treble clef. The second and third staves are accompaniment in treble clef. The fourth staff is accompaniment in bass clef. The piece concludes with a double bar line.

Larghetto.

Carulli.

Musical score for 'Larghetto' in Carulli style. It consists of four staves of music. The first staff is the melody in treble clef. The second and third staves are accompaniment in treble clef. The fourth staff is accompaniment in bass clef. The piece concludes with a double bar line.

ROSE WALTZ

Arr. by W. P. Dabney.

Musical score for 'ROSE WALTZ' in 3/4 time, key of D major. The score consists of three staves. The first staff includes guitar chords: E9, E7, G9, and G7. The piece concludes with a first ending marked '1.' and a second ending marked '2.' leading to a 'Fine.' instruction. A 'V....' marking is present above the first ending. A 'D.C. to Fine.' instruction is located at the end of the third staff.

"Ah! Muore"

Lucia di Lammermoor.

Donizetti.

Musical score for 'Ah! Muore' in 2/4 time, key of D major. The score consists of seven staves. The first staff is marked 'Quickstep.' and the second staff is marked 'Har. XII.'. The piece concludes with a first ending marked '1.' and a second ending marked '2.' leading to a 'D.C.' instruction. A 'Fine.' instruction is located at the end of the sixth staff.

To J. B. Hancock Esq.

ONLY A DREAM WALTZ.

W. P. Dabney.

The musical score is written in 3/4 time and features a melody and accompaniment. The key signature has one sharp (F#). The piece concludes with a *Fine.* marking and a *D. C. to Fine.* instruction.

LAVENDER WALTZ.

Con spirito.

Arr. by W. P. DABNEY.

Musical score for 'LAVENDER WALTZ' in 3/8 time. The score consists of four staves of music. The first staff begins with the tempo marking 'Con spirito.' and ends with a first ending bracket labeled '1.'. The second staff features a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with the tempo marking 'dolce.' and the instruction 'Fine.' below it. The third staff has a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with a 'H' marking above the second ending. The fourth staff includes 'H 12' markings above the music and ends with a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with 'H 5, A 12' markings above it, followed by the instruction 'D.C. al Fine.'

The Zouave Drill March.

Dr. Jno. Merriweather,
Marcato.

Arr. by W. P. Dabney.

Musical score for 'The Zouave Drill March' in 2/4 time. The score consists of four staves of music. The first staff begins with the tempo marking 'Marcato.' and ends with a first ending bracket labeled '1.'. The second staff features a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with the instruction 'Fine.' below it. Above the second ending are chord markings 'VII. E7' and 'V. E5', and below are 'G9' and 'G5'. The third staff has a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fourth staff includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.' and ends with the instruction 'D.C. al Fine.'

Allegro. Der Freischuetz Waltz.

Arr. by L. Meignen.

Musical score for 'Der Freischuetz Waltz' in G major, 3/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro'. The music features a rhythmic melody with eighth and sixteenth notes, and a bass line with quarter notes and rests. A repeat sign is present in the third measure of the first staff.

The Last Rose of Summer.

Andante.

Arr. by W. P. Dabney.

Musical score for 'The Last Rose of Summer' in G major, 3/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante'. The music features a slow, lyrical melody with eighth and sixteenth notes, and a bass line with quarter notes and rests. Fingerings are indicated with numbers 1-4. A repeat sign is present in the third measure of the first staff. Below the staves, there are markings: 'XI D', '9A11A', 'XI D', and 'H 12'.

Little Katie Ryan Waltz.

W P DABNEY

Andante con espress.

Musical score for 'Little Katie Ryan Waltz' in 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is 'Andante con espress.'. The music features a melody with eighth and sixteenth notes, often beamed together. There are first and second endings marked with '1.' and '2.'. A section marked 'III' with a dotted line indicates a triple measure rest. The piece concludes with a double bar line.

Third Series

THE GOLDEN CUP Schottische. W.P. Dabney.

To Thos. Le Bough Esq.

con gusto.

Musical score for 'The Golden Cup Schottische' in 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is 'con gusto.'. The music features a melody with eighth and sixteenth notes, often beamed together. There are first and second endings marked with '1.' and '2.'. The piece concludes with a double bar line and the instruction 'D.C. al Fine.'.

SLUMBER SONG.

W. P. DABNEY.

Andante sostenuto.

Musical score for 'Slumber Song' in 3/4 time, marked 'Andante sostenuto'. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. It features a series of chords and single notes, with dynamic markings such as *p.* and *f.*. The second staff includes first, second, and third endings, with a 'rit.' (ritardando) marking. The third staff continues the harmonic progression. The fourth staff concludes with a 'Fine.' marking. The fifth staff provides a double bar line and a 'D.C. al Fine.' instruction.

To Jno. H. Irby Esq.

The Country Club Schottische.

Arr. by W. P. DABNEY.

Musical score for 'The Country Club Schottische' in 2/4 time, marked 'Vivace'. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes, with dynamic markings such as *III* and *Vivace*. The second staff includes first and second endings. The third staff continues the melodic line with a 'III' marking. The fourth staff concludes with first and second endings.

Andrew Richardson..

Latonia GALOP

To G. Wendell Harris²⁹

Con spirito

arr. by W. P. DABNEY.

Musical score for 'Latonia GALOP' in 2/4 time. The score consists of three staves. The first staff is the melody, starting with a treble clef and a key signature of one sharp (F#). It includes fingerings (8, 5, 6, 7, 5, 6) and first/second endings. The second staff is the bass line, starting with a bass clef and a key signature of one sharp. It includes a 'Fine.' marking. The third staff is a piano accompaniment, starting with a bass clef and a key signature of one sharp, featuring chords and a 'D. C. al Fine.' marking.

D. C. al Fine.

NEARER MY GOD TO THEE.

arr. by W. P. DABNEY.

By permission of O. Ditson & Co.

Musical score for 'NEARER MY GOD TO THEE.' in 4/4 time. The score consists of two systems. The first system has a treble clef and a key signature of one sharp. It includes a first ending. The second system has a bass clef and a key signature of one sharp. It includes a second ending. The score is primarily chordal in nature, with some melodic lines in the upper voices.

FLOWERS OF ITALY MAZURKA.

con espress.

BONA.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with eighth-note patterns and a bass line with a G chord and a 4-5-4-5-4-5 fingering. The second staff continues the melody with slurs and accents. The third staff shows the continuation of the melodic line. The fourth staff includes the instruction 'H 12.' and ends with 'Fine.'. The fifth staff continues the melodic line. The sixth staff features a complex rhythmic pattern with triplets and slurs. The seventh staff includes the instruction 'rit' (ritardando). The eighth staff continues the melodic line. The ninth staff continues the melodic line. The tenth staff concludes the piece with the instruction 'D.C. al Fine.'.

CORTI D'AMORE MAZURKA.

Duet.

Arr. by W. P. DABNEY.

Con spirito.

Primo.

Secondo.

The musical score is written for two parts, Primo and Secondo, in a 3/4 time signature with a key signature of one sharp (F#). The Primo part features a melodic line with eighth and sixteenth notes, while the Secondo part provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano) and *legato*. The score includes first and second endings, with the first ending leading to a *Fine.* and the second ending leading to a *D.C. al Fine.* section. Fingerings are indicated with numbers 1-5 on the Primo part and 1-10 on the Secondo part.

To Peyton H. Davis Esq.

HOW CAN I LEAVE THEE.

Arr. by W. P. DAENEY.

Doloroso.

Musical score for 'How Can I Leave Thee' in 4/4 time, marked *Doloroso*. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff features a section marked 'III.' with a dotted line, containing a triplet of eighth notes. The piece concludes with a double bar line.

TYROLIENNE.

Lucretia Borgia.

DONNIZETTI

Musical score for 'Tyrolienne' in 3/4 time, marked *Lucretia Borgia*. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The second staff includes a triplet of eighth notes with fingerings 10, 9, 7, 5. The third staff features a section with a repeat sign. The fourth and fifth staves continue the melody. The piece concludes with a double bar line.

THE LILY

Schottische.

To Richmond Banjo and Guitar Club.

Arr. by W. P. DABNEY.

Andrew Richardson.

The musical score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The piece is a Schottische, characterized by its rhythmic patterns and first/second ending structures. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. There are several first and second ending markings throughout the piece, indicated by '1.' and '2.' above the notes. The second ending in the first staff is marked with a '1.' and a repeat sign. The second ending in the second staff is marked with a '2.' and a repeat sign. The second ending in the third staff is marked with a '2.' and a repeat sign. The second ending in the fourth staff is marked with a '1.' and a repeat sign. The second ending in the fifth staff is marked with a '2.' and a repeat sign. The second ending in the sixth staff is marked with a '1.' and a repeat sign. The second ending in the seventh staff is marked with a '2.' and a repeat sign. The piece concludes with a final cadence.

SPRING WALTZ.

SCHMIDT

The musical score is written on a single treble clef staff in 3/4 time, with a key signature of three sharps (F#, C#, G#). The piece is titled "SPRING WALTZ." by Schmidt. The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of three sharps. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff includes a double bar line and the word "Fine." below it. The third staff continues the melody. The fourth staff has a first ending bracket labeled "1" and a second ending bracket labeled "2", with a repeat sign before the second ending. The fifth staff has a first ending bracket labeled "IX" and a second ending bracket labeled "IX", with a repeat sign before the second ending. The sixth staff has a first ending bracket labeled "IX" and a second ending bracket labeled "IX", with a repeat sign before the second ending. The seventh staff has a first ending bracket labeled "IX" and a second ending bracket labeled "IX", with a repeat sign before the second ending. The eighth staff has a first ending bracket labeled "IX" and a second ending bracket labeled "IX", with a repeat sign before the second ending. The score includes various annotations such as "10 B", "9 B", "14", "1", "2", and "V." below the staff lines.

D.C. al Fine.

To Miss Lelia D.

BABY POLKA.

Arr. by W. P. DABNEY.

Andante.

The musical score is written on eight staves. The first staff begins with a treble clef and a 2/4 time signature. The tempo is marked 'Andante'. The music consists of a series of eighth and sixteenth notes, often beamed together. The second staff includes a first ending bracket labeled '1x' and a trill ornament. The third staff starts with a second ending bracket labeled '2'. The fourth and fifth staves feature a dense texture of chords and sixteenth-note patterns. The sixth staff continues with similar rhythmic patterns. The seventh staff includes a triplet of eighth notes. The eighth staff concludes the piece with a final cadence. The key signature has one sharp (F#).

Le Judgement de Soloman March.

Marziale.

F. BRAND.

Musical score for the first section of the march, labeled "Marziale". It consists of four staves of music in G major and 2/4 time. The first staff has a treble clef and a common time signature. The second staff ends with the word "Fine." The third and fourth staves continue the melody and accompaniment.

TRIO.

Musical score for the second section of the march, labeled "TRIO". It consists of four staves of music in G major and 2/4 time. The first staff has a treble clef and a common time signature. The section concludes with the instruction "D. C. al Fine."

To Miss. Hazel J.

HAZEL WALTZ.

J. A. Bowler.

Arr. by W. P. Dabney.

Musical score for 'HAZEL WALTZ' in 3/4 time, key of B-flat major. The score consists of four staves. The first staff is the melody, featuring a series of eighth and sixteenth notes. The second staff contains a piano accompaniment with chords and some melodic lines, including first and second endings. The third and fourth staves provide further accompaniment. The word 'Fine.' is written below the second staff. The instruction 'D. C. al Fine.' is written at the bottom right of the score.

EL BOLERO SESQUIDELLA.

To Miss Lottie Miller.

Arr. by W. P. Dabney.

Musical score for 'EL BOLERO SESQUIDELLA' in 3/4 time, key of B-flat major. The score consists of four staves. The first staff features a melody with many triplets. The second staff has a piano accompaniment with chords and melodic lines, including first and second endings. The third and fourth staves provide further accompaniment. The word 'Fine' is written below the second staff. The instruction 'D. C. al Fine.' is written at the bottom right of the score. The word 'rit.' is written below the first staff.

THE MYSTIC SHRINE.

To Jno. D. Potts Esq.

W. P. DABNEY.

Marcato il basso.

The musical score consists of ten staves of music. The first staff begins with the tempo marking "Marcato il basso." and the composer's name "W. P. DABNEY." The music is written in a single system with a treble clef and a 2/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Chord diagrams are provided for several chords, such as VII, V, IV, and E5. Fingering numbers (1-4) are indicated for many notes. The score concludes with the instruction "D.C. al Fine." at the bottom right.

Fifth Position Exercise.

CARCASSI.

Two staves of musical notation in G major, fifth position. The first staff shows the ascending scale: G4 (open), A4 (1), B4 (2), C5 (3), D5 (4), E5 (5), F#5 (6), G5 (7), A5 (8), B5 (9), C6 (10). The second staff shows the descending scale: C6 (10), B5 (9), A5 (8), G5 (7), F#5 (6), E5 (5), D5 (4), C5 (3), B4 (2), A4 (1), G4 (open). The piece concludes with a double bar line and a final chord.

Scale in the Seventh Position.

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

Scale in G major, seventh position. The notation includes fingerings for each note: E (6) (1, 2, 4), A (5) (1, 3, 4), D (4) (1, 3, 4), G (3) (1, 3), B (2) (1, 2, 4), and E (1) (1, 2, 4). The scale is written on a single staff with a treble clef and a key signature of one sharp (F#).

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

Chords in G major and E minor, seventh position. The notation shows various chord voicings on a single staff with a treble clef and a key signature of one sharp (F#). Fingerings are indicated for each chord.

Seventh Position Exercise.

CARCASSI.

Two staves of musical notation in A major, seventh position. The first staff shows the ascending scale: A4 (open), B4 (1), C#5 (2), D5 (3), E5 (4), F#5 (5), G#5 (6), A5 (7), B5 (8), C#6 (9), D6 (10). The second staff shows the descending scale: D6 (10), C#6 (9), B5 (8), A5 (7), G#5 (6), F#5 (5), E5 (4), D5 (3), C#5 (2), B4 (1), A4 (open). The piece concludes with a double bar line and a final chord.

Scale in the Ninth Position.

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

Scale in A major, ninth position. The notation includes fingerings for each note: E (6) (1, 2, 4), A (5) (1, 3, 4), D (4) (1, 3, 4), G (3) (1, 3), B (2) (1, 2, 4), and E (1) (1, 2, 4). The scale is written on a single staff with a treble clef and a key signature of two sharps (F# and C#).

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

Chords in A major and F# minor, ninth position. The notation shows various chord voicings on a single staff with a treble clef and a key signature of two sharps (F# and C#). Fingerings are indicated for each chord.

Ninth Position Exercise.

CARCASSI.

Musical notation for the Ninth Position Exercise in C major, featuring two staves of treble clef music with a key signature of two sharps and a common time signature.

SCALES

Fingering in different Positions.

Key of C.

No of String.	3	2	1	2	1	2	1	2	3	4	5
Frets.	5	4	3	2	1	0	6	8	5	7	8
Fingers.	3	0	2	3	0	2	0	1	3	0	6

Musical notation for the Key of C scale, showing a treble clef staff with notes and fingerings. A bracket indicates the 5th position.

Key of G.

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

Musical notation for the Key of G scale, showing a treble clef staff with notes and fingerings. Brackets indicate the 7th position and positions XII and VII.

Key of D.

	4	3	2	1	2	1	2	1	2	3	4
Frets.	0	2	4	0	2	0	2	3	0	7	8
Fingers.	0	2	4	0	2	0	2	3	0	7	8

Musical notation for the Key of D scale, showing a treble clef staff with notes and fingerings. A bracket indicates the 7th position.

Key of A.

	5	4	3	2	1	3	2	1	2	3	1	2	3
Frets.	0	2	4	0	2	4	1	2	0	2	3	0	11
Fingers.	0	2	4	0	2	4	1	2	0	2	3	0	11

Musical notation for the Key of A scale, showing a treble clef staff with notes and fingerings. Brackets indicate the 9th position and positions XIV and IX.

Key of E.

Key of F.

HARMONIC SOUNDS.

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

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

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

TABLE OF HARMONIC NOTES.

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

THE QUEEN OF HEARTS

HARMONIC Polka Brilliante.

W. P. DABNEY.

Har. Frets.

The musical score consists of eight staves of music in G major (one sharp) and 2/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Above the notes, various fret numbers (VII, XII, IV, V) are indicated, along with harmonic symbols (VII, V, IV, V, etc.). Below the notes, specific string notes (d, g, b, e, a) are written. The score includes repeat signs and first/second endings. The final note of the piece is a G on the 7th fret.

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

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

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

CHROMATIC SCALE OF HARMONICS according to above method.

Musical notation for a chromatic scale of harmonics. It consists of two staves of music. The first staff shows an ascending scale from E6 to E7, with fret numbers 12, 13, 14, 15, 16 above the notes. The second staff shows a descending scale from E7 to E6, with fret numbers 17, 16, 15, 14, 13, 12 above the notes. The notes are chromatic, moving by half-steps.

OLD FOLKS AT HOME.


Harmonic Solo.

To Mr Horace J Smith.

W. P. DABNEY.

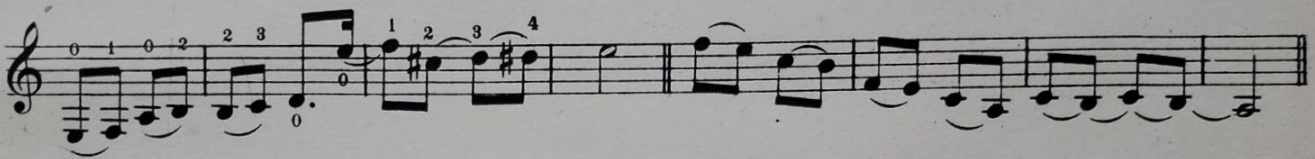
Musical notation for a harmonic solo. It consists of four staves of music. The first staff is in C major, the second in F major, the third in C major, and the fourth in F major. The notes are marked with fret numbers (12, 13, 14, 15) above them, indicating the fretting for the harmonic. The melody is simple and characteristic of the song.

SLURS.

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

SLURS ASCENDING.

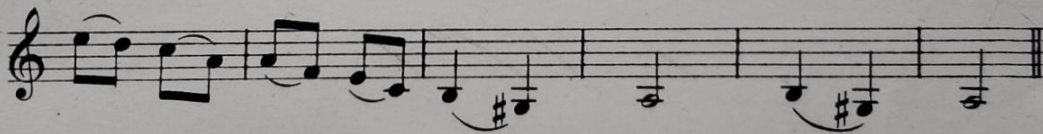
SLURS DESCENDING.



Vibration Slurs.

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

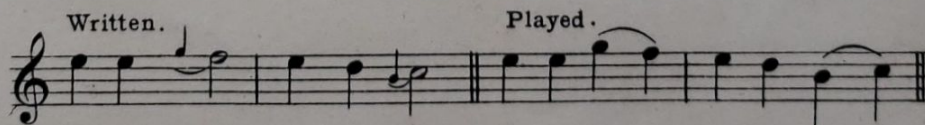
VIBRATION SLURS.



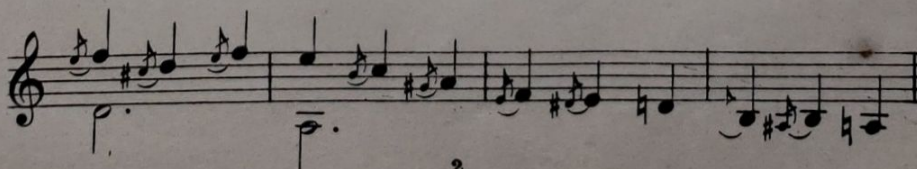
Grace notes or Appoggiaturas.

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

THE LONG APPOGGIATURA.

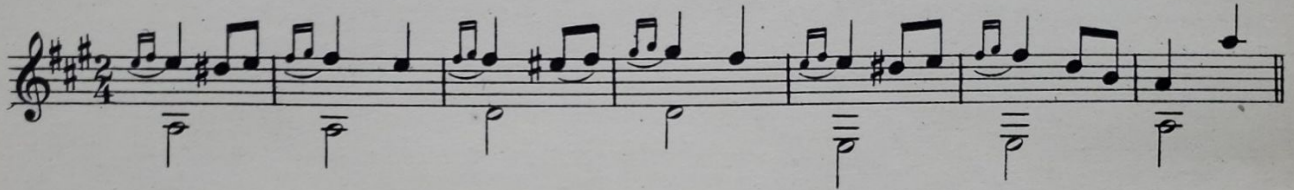


THE SHORT APPOGGIATURA.



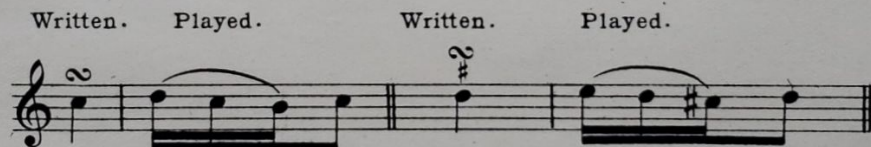
When two or more small notes are placed before a principal note, execute them rapidly by striking the first with the right hand finger and slurring the small notes and principal together, as in a slur of two or more notes. The Bass and under parts are always played with the first small notes—except when,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

Example.

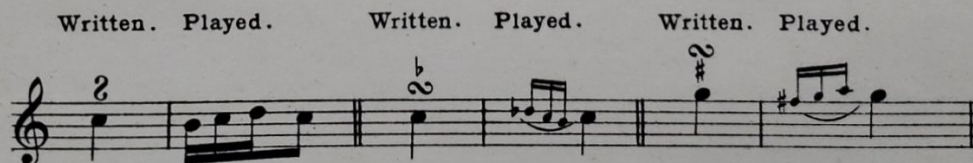


THE TURN.

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

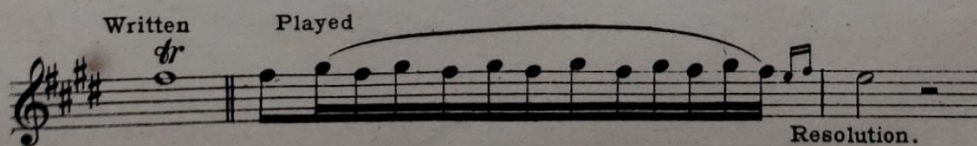


The Inverted turn begins with the note below and ends on the principal note. The # or b is placed above when the highest note is altered, and below the sign when the lowest note is to be affected.



THE TRILL.

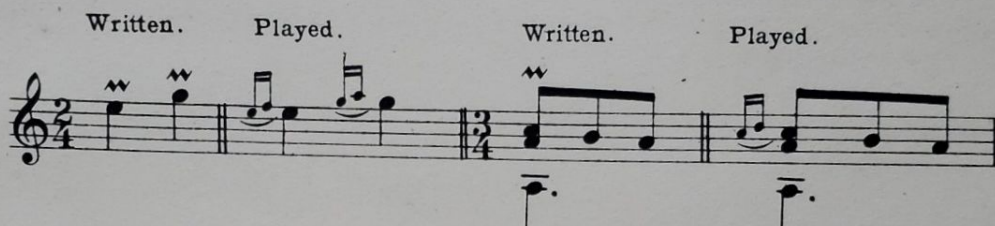
A Trill is the rapid alternate reiteration of a note with the tone or semitone next above it, with or without its resolution of two or more notes. It begins and ends with the principal note its duration being equal to that of the note over which the sign *tr* is placed. The ordinary method of making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



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

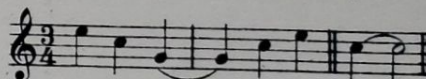
THE MORDENT.

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



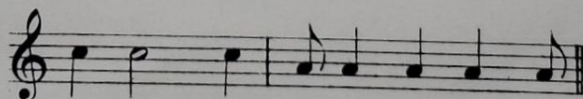
THE TIE.

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

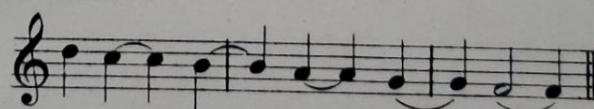


Syncopation.

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



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



Legato and Staccato.

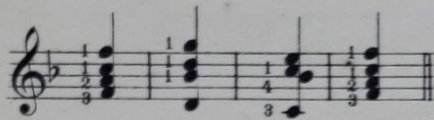
In Legato the notes are played in as smooth and connected a manner as possible—leaving no interval of silence in the passages marked Legato, indicated by a curved line — or slur over or under the notes.

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

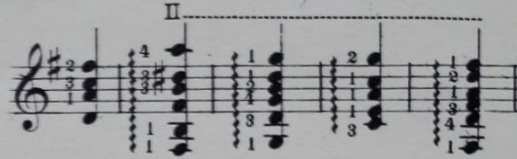
THE BARRER.

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

SMALL BARRER.



LARGE BARRER.



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

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

B MAJOR.	F# MAJOR.	Gb MAJOR.
G# MINOR.	D# MINOR.	Eb MINOR.

Db MAJOR.	Ab MAJOR.	Eb MAJOR.	Bb MAJOR.
Bb MINOR.	F MINOR.	C MINOR.	G MINOR.

Modulations, Preludes, and Interludes in the principal keys.

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

TUNING.

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

Key of D.

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

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

to to to to 6 5 4 3 2 1

Key of F.

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

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

Key of E.

(Commonly termed E Natural.)

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

to to to 6 5 4 3 2 1

Key of G.

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

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

to to to 6 5 4 3 2 1

Use of the Capo Tasto.

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

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

Place the Capo Tasto in 2nd fret.

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

In the following the tremolo is indicated by a dash above a whole note and across the stem of the other notes thus: $\overset{\text{—}}{\text{C}} \overset{\text{—}}{\text{D}} \overset{\text{—}}{\text{E}} \overset{\text{—}}{\text{F}}$ Continue the tremolo throughout the value of the note at the same time playing the notes marked by a 'x', with the thumb. † This sign means, sweep the thumb downwards across the notes.

PRELUDES.

Three musical staves for Preludes. The first staff is in 3/4 time, featuring a melody with a tremolo over a whole note and other notes marked with 'x'. The second staff is in 3/4 time, showing a melody with a tremolo and notes marked with 'x', including first and second endings. The third staff is in 3/4 time, featuring a melody with a tremolo and notes marked with 'x'.

HOME SWEET HOME.

To Horace J. Smith Esq.

Musical score for "Home Sweet Home" in G major, 2/4 time. It consists of four staves: a vocal line and three guitar accompaniment staves. The guitar parts include chords and notes marked with 'x' for tremolo. Chord symbols B⁵, B⁶, and B⁵ are visible. The score includes a first ending and a second ending.

Scale of C Major in Thirds.

1 2 3 4 5 6 4 3 2 1

2 3 4 4 5 5 4 3 2 1

Scale of C Major in Sixths.

2 3 4 4 3 2 1 2

4 5 5 6 5 5 4 3 2 1 2

Scale of G Major in Thirds.

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

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

Scale of G Major in Sixths.

3 4 4 3 2 1 2 2 4 3

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

Scale of D Major in Thirds.

1 2 3 4 5 4 3 2 1 2

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

Scale of D Major in Sixths.

2 3 4 4 3 2 1 2

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

Fourth Series.

ALL THROUGH THE NIGHT.

Arr. by W. P. DABNEY.

III

III

PLANTATION CLASSIC.

"OLE UNC' REMUS."

PRIMO.

W. P. DABNEY.

Introd.

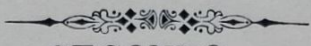
Andante.

Fine

D.S. al Fine.

PLANTATION CLASSIC.

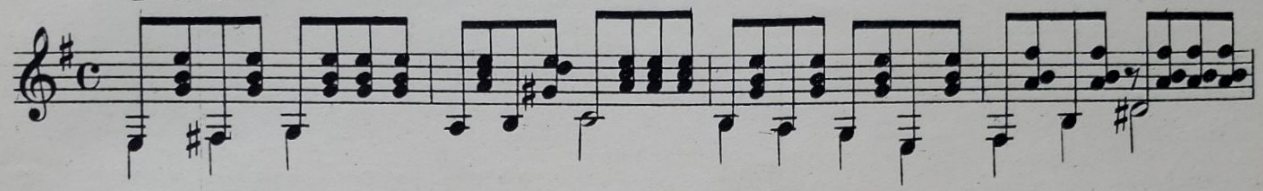
"OLE UNC' REMUS."



SECONDO.

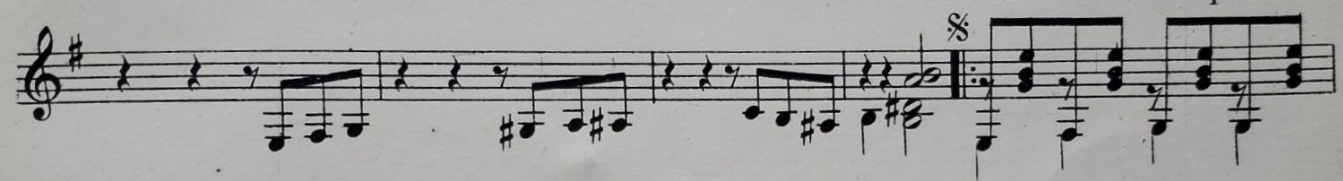
W. P. DABNEY.

Introd.

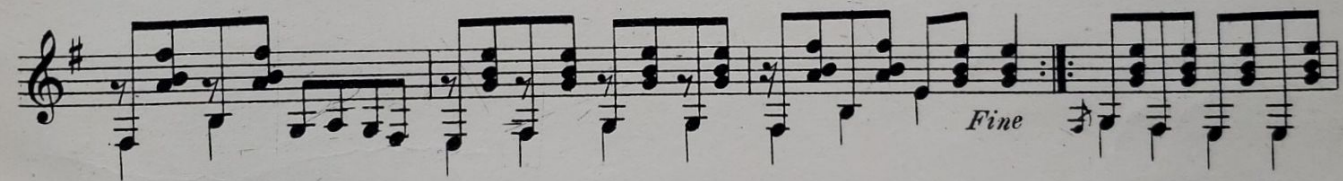


Musical staff 1: Introduction. Treble clef, key signature of one sharp (F#), common time (C). The staff contains a series of chords and single notes, primarily in the lower register.

Andante con espress.



Musical staff 2: Main melody. Treble clef, key signature of one sharp (F#), common time (C). The melody is characterized by a slow, expressive feel. It begins with a few rests followed by a series of eighth and quarter notes. A repeat sign is present at the end of the first phrase.

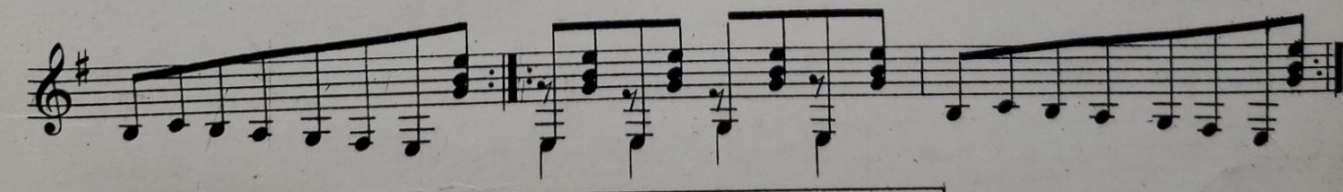


Musical staff 3: Chordal accompaniment. Treble clef, key signature of one sharp (F#), common time (C). The staff features a series of chords, some with eighth notes, providing harmonic support for the melody. A *Fine* marking is placed at the end of the staff.

Fine

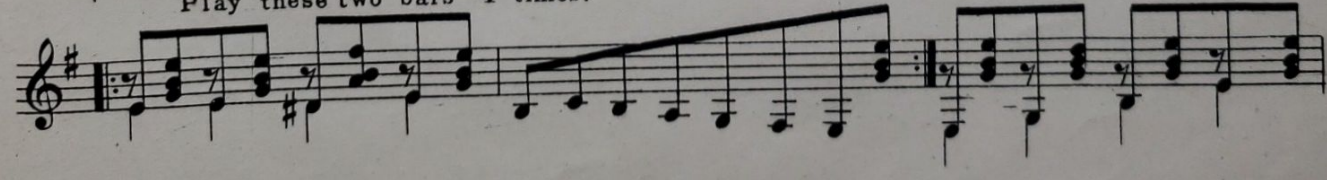


Musical staff 4: Ascending accompaniment. Treble clef, key signature of one sharp (F#), common time (C). The staff shows a series of chords that ascend in pitch across the staff, creating a sense of upward motion.

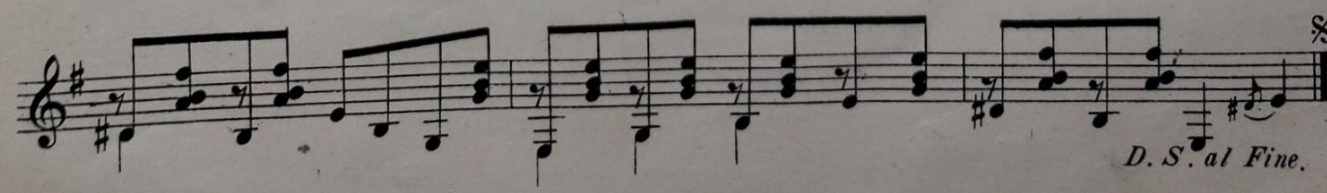


Musical staff 5: Descending accompaniment. Treble clef, key signature of one sharp (F#), common time (C). The staff shows a series of chords that descend in pitch across the staff, creating a sense of downward motion.

Play these two bars 4 times.



Musical staff 6: Repeated accompaniment. Treble clef, key signature of one sharp (F#), common time (C). This staff contains two bars of music that are to be repeated four times, as indicated by the text above. The music consists of chords and eighth notes.



Musical staff 7: Final accompaniment. Treble clef, key signature of one sharp (F#), common time (C). The staff concludes with a series of chords and a final note. A repeat sign is at the end of the staff.

D. S. al Fine.

Little Edith Lullaby.

J. A. Bowler. *Affettuoso.*

Arr. by W. P. Dabney.

The musical score consists of ten staves. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a key with one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a 'Fine' marking and a 'D.S. al Fine' instruction.

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

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

"I PROMISE THEE."

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

A. J. Boex.

Arr. W. P. Dabney.

Moderato.

The musical score for "I Promise Thee" is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a *Moderato* tempo marking and includes dynamic markings of *f* and *p*. Fingerings are indicated with numbers 1-4. The second staff continues the piece with a *III* fingering. The third staff is marked *piu animato* and includes a *V* fingering. The fourth staff also includes a *piu animato* marking and features dynamic markings of *ff*, *f*, *molto rit.*, *dim.*, *f*, *p*, and *pp*. Various fingering numbers (1-4) and lettered fingering systems (H, V, VII) are used throughout the piece.

MADAM CASTELLO.

W. P. Dabney.

Tempo di Bolero.

The musical score for "Madam Castello" is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three staves of music. The first staff begins with a *Tempo di Bolero* marking and includes dynamic markings of *p* and *f*. The second staff includes a *Fine* marking. The third staff includes a *H. 12.* marking and dynamic markings of *p* and *f*. The piece concludes with a *D.C. al Fine.* instruction.

O! WELCHE SELIGHEIT.

FROM BELISAR.

Larghetto.

SUSSMAN.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked 'Larghetto'. The score consists of eight staves of music. The first staff contains the initial melody. The second staff continues the melody with some rests. The third staff features a triplet of eighth notes and a first/second ending bracket. The fourth through eighth staves continue the melodic line with various rhythmic patterns and rests. The piece concludes with a final cadence on the eighth staff.

To Hogue Gilliam Esq.

CHOP STICKS WALTZ.

Arr. by W. P. LABNEY.

Con Spirito.

The musical score is written for piano and guitar. It consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various performance markings such as *Con Spirito*, *rit*, and *6d*. There are also dynamic markings like *mf* and *ff*. The score features several first and second endings, indicated by numbers 1 and 2. A section marked *III* is enclosed in a dashed box. The guitar part includes fret numbers (e.g., 8, 9, 10, 7, 9) and chord diagrams (e.g., *H 12 7 4 5*). The piano part includes various rhythmic patterns and articulation marks.

NOCTURNE II.

Andantino.

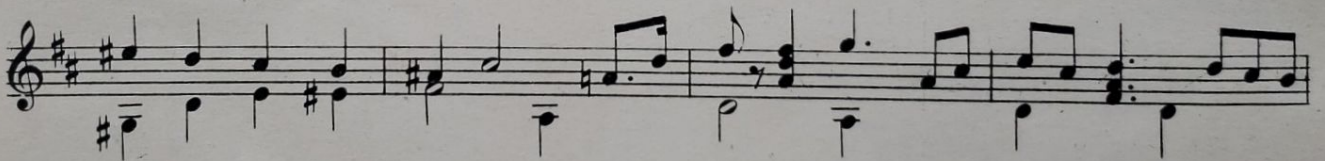
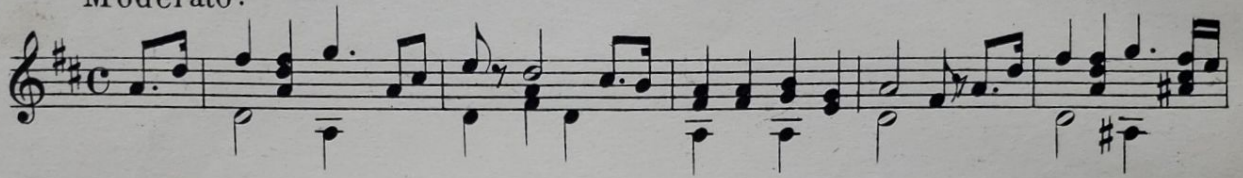
MERTZ.

The musical score is written on a single staff in treble clef with a 3/4 time signature. It begins with a key signature of one sharp (F#). The tempo is marked 'Andantino'. The score consists of eight lines of music. The first line contains the initial melody and accompaniment. The second line continues the piece. The third line features a first ending bracket with a '1' above it, followed by a second ending bracket with a '2' above it. The fourth line includes a 'rit.' (ritardando) marking. The fifth line continues the melodic and harmonic development. The sixth line shows a change in the accompaniment pattern. The seventh line features a dense texture with many sixteenth notes. The eighth line concludes the piece with a final cadence.

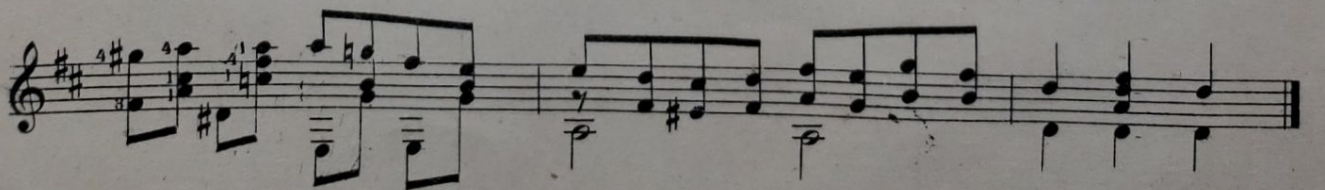
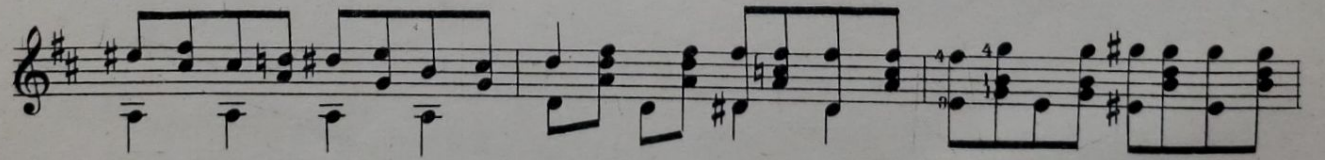
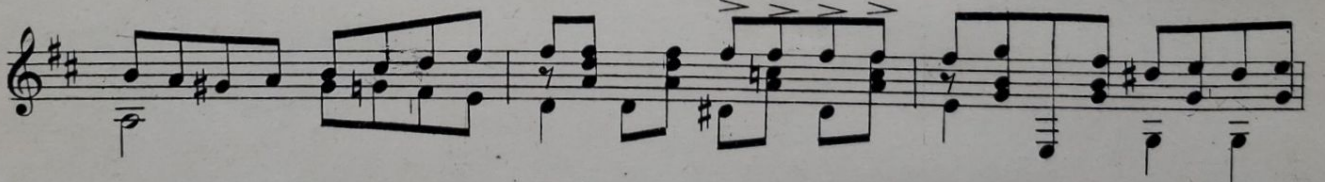
TU CHE A DIO.

Moderato.

DI. DONIZETTI.



Piu mosso.



To Jas. A. Allen Esq.

Moments of Pleasure Waltz.

Vivace.

W. P. DABNEY.

The musical score is written on seven staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'Vivace'. The first ending is marked with a '1' and a fermata. The second ending is marked with a '2'. The word 'legato' is written above the second staff. The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings like 'legato'. The piece features first and second endings and a triplets section.

RICHMOND GEM MARCH.

W. P. PAENEY

Con brio. PRIMO.

1 2

TRIO.

Coda.

D.C. piu Coda.

RICHMOND GEM MARCH.

W. F. DABNEY

SECONDO.

Con brio.

The SECONDO section consists of five staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a key with one sharp (F#). The first ending is marked with a '1' and a repeat sign. The second ending is marked with a '2' and a repeat sign. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

TRIO.

The TRIO section consists of two staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a key with one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The second staff continues the musical theme.

Coda.

The Coda section consists of one staff of music. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The section concludes with a double bar line and repeat signs.

D.C. piu Coda.

To Mrs. C.H. Sproull.

Thou art like unto a Flower.

By permission of Mr. Harry Tompkins.

Composed by Rheinhardt.

Arr. by W. P. DABNEY.

The musical score is written on seven staves in a 3/4 time signature with a key signature of one sharp (F#). The notation includes treble clefs, notes, rests, and various chord symbols (IX, VII, IV, X) with dotted lines indicating their placement. The score concludes with a double bar line and repeat dots.

To Mrs. M. L. Branch.

CONSOLATION.

MENDELSSOHN.

Arr. by W. P. LABNEY.

E 8 *E 8* *XII* *0 12 12 15* *G B E*

Fine.

V

VIII

VII....

1 2 1 3 4

D.C. at Fine.

To H. W. Fuller Esq.

SERENATA.

MOSZKOWSKI Op. 51.

Arr. by W. P. DABNEY.

Andante grazioso.

3 2 1 2 3 2 1

A 5 E 5

E 6 E 7

tra 19 H. 12.

VI.

14 *g*

molto rit. *d* *g*

a tempo

rit. *H...*

To Oliver Emerson Bennett Esq.

WALTZ.

F. CHOPIN. Op 69. No 2.

Arr. by W. P. DABNEY.

Moderato.

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The score includes various dynamics such as *p*, *cresc.*, *f*, *mf*, and *dim.*, along with articulations like *rit.* and *a tempo*. Fingerings are indicated by Roman numerals (IV, VII, VIII) and numbers (8, 9, 10). The piece concludes with a final cadence.

IV

VIII rit.

dolce a tempo

H

H

IX VII

IV

H

H

V

IX

cresc.

dim.

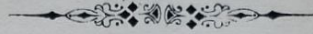
D.S. al poi Coda

CODA

To Father and Mother.

FLEE AS A BIRD.

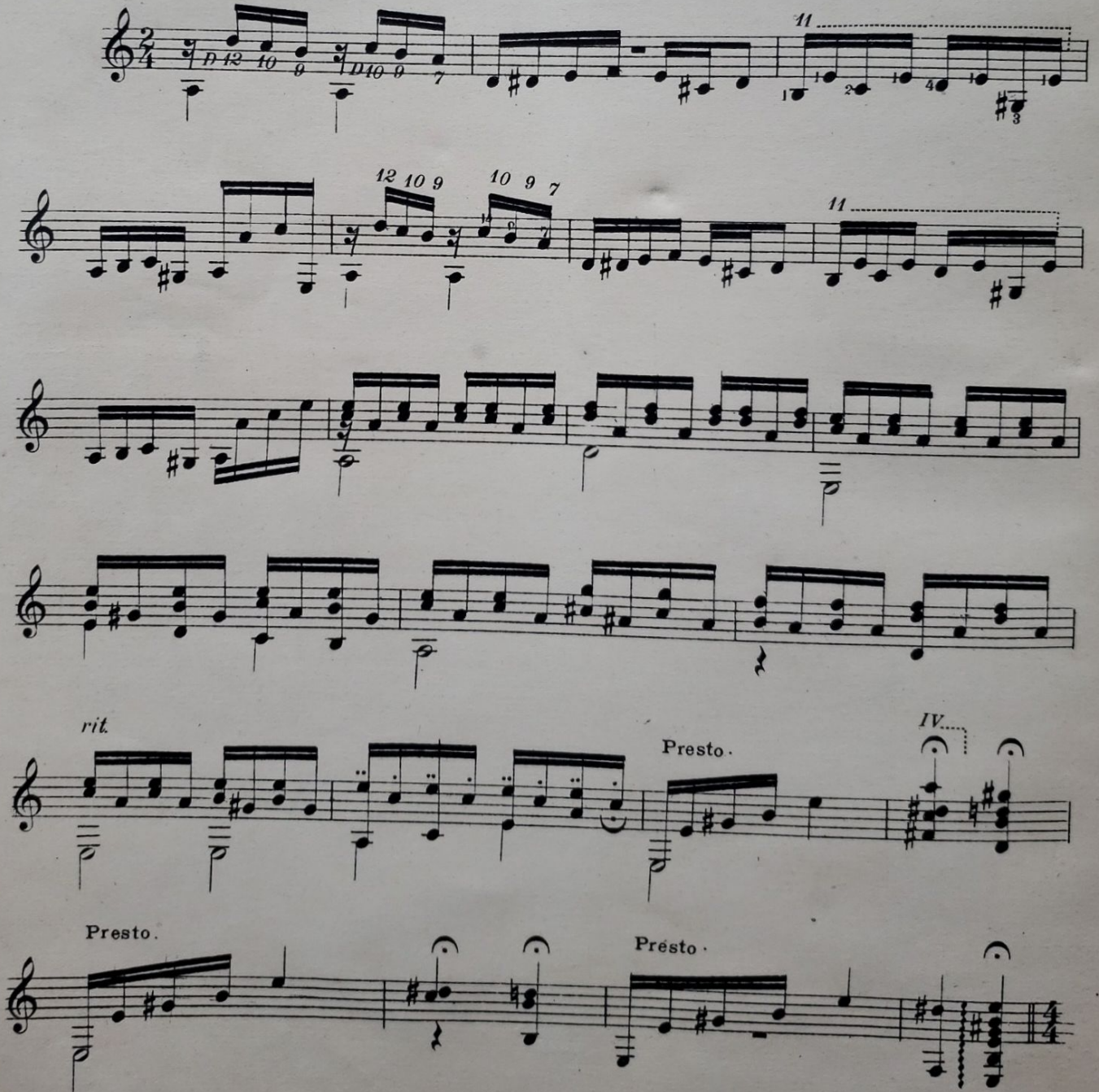
Fantasia Caprice.



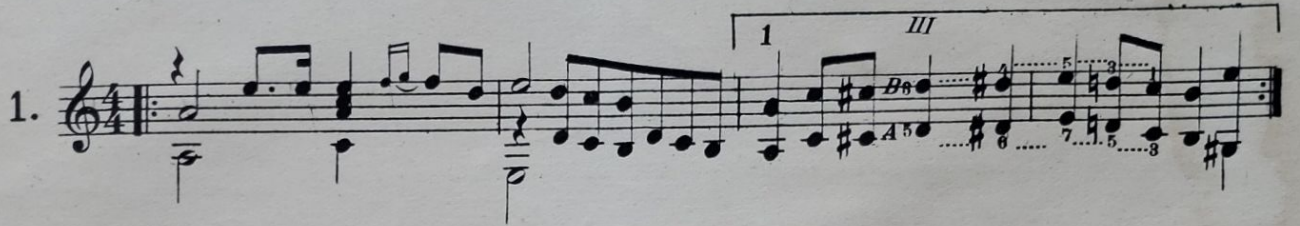
Mrs. Dana.

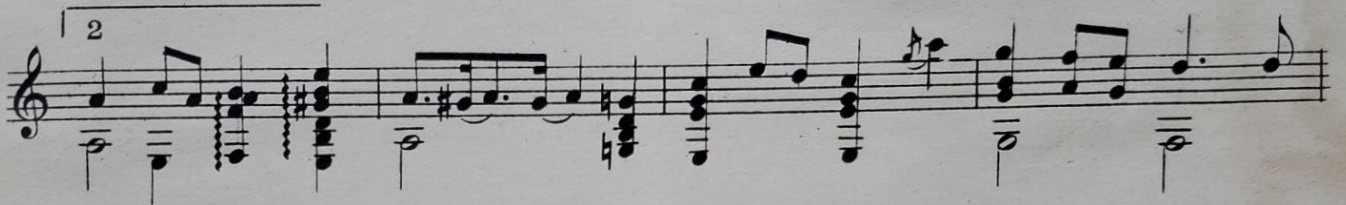
Religioso.

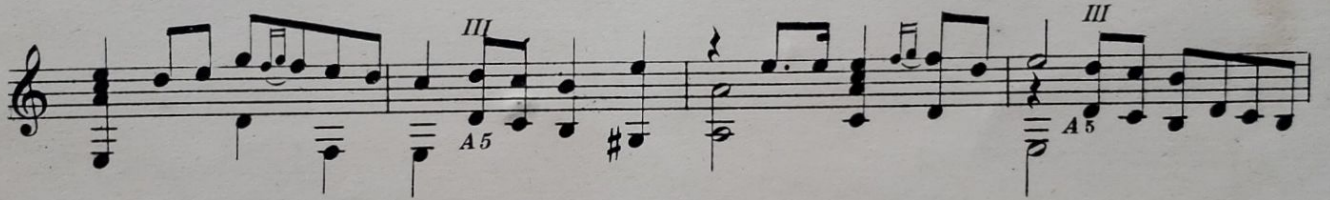
Arr. by W. P. DABNEY.

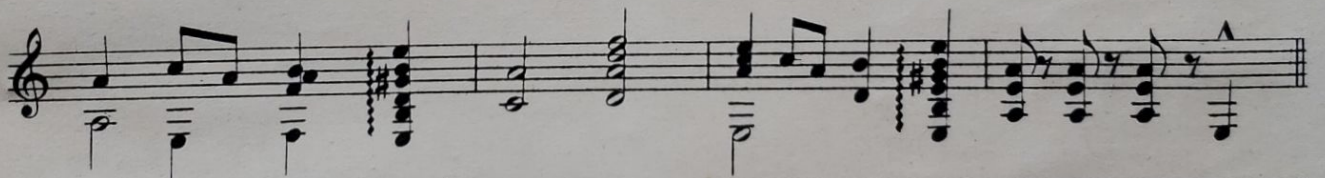


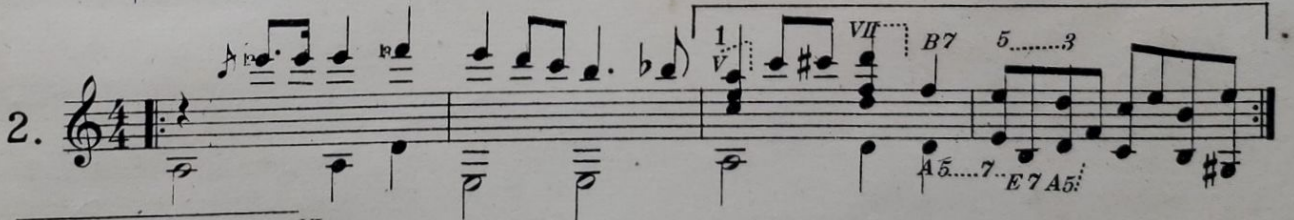
The musical score consists of six staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It includes fingerings such as 12, 10, 9, 7, 11, 1, 2, 4, and 3. The second staff continues with fingerings 12, 10, 9, 10, 9, 7, and 11. The third staff features a double bar line and a fermata. The fourth staff contains a double bar line and a fermata. The fifth staff is marked *rit.* and *Presto.*, and includes a Roman numeral IV. The sixth staff is marked *Presto.* and *Présto.* and ends with a double bar line and a fermata.

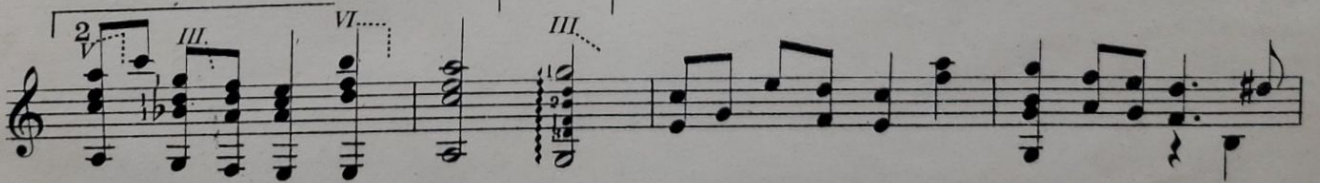
1. 

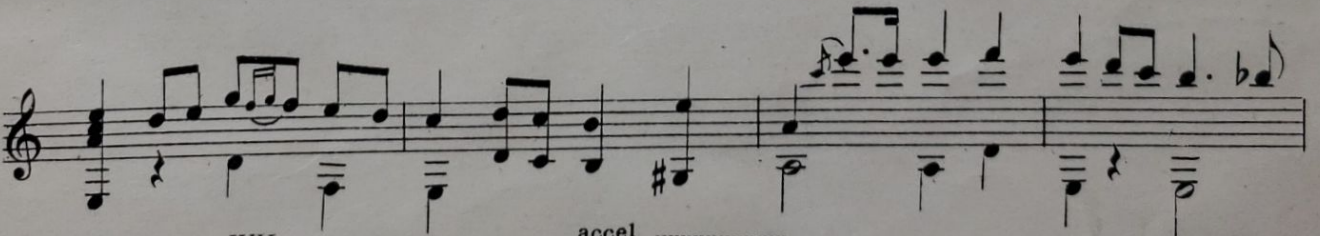
2 



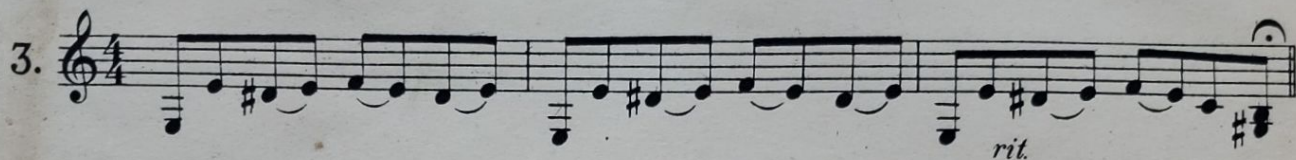


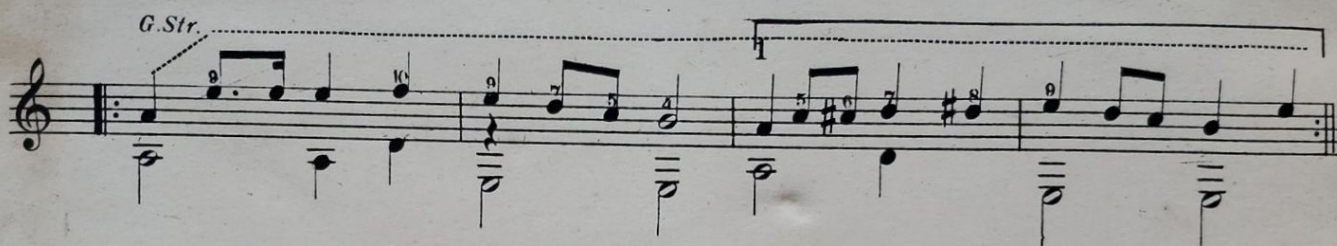
2. 

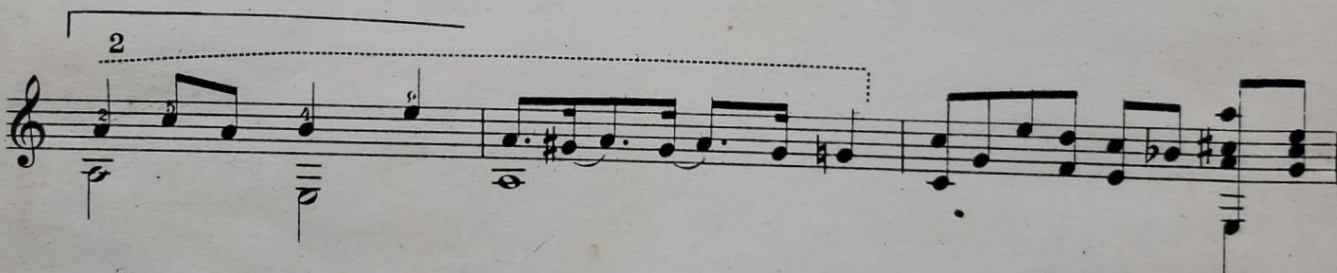


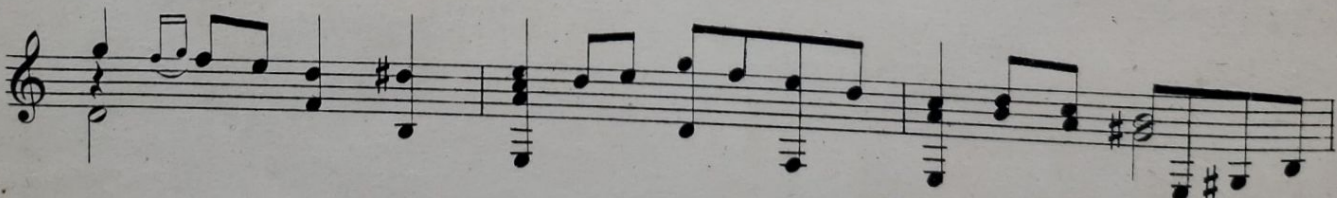


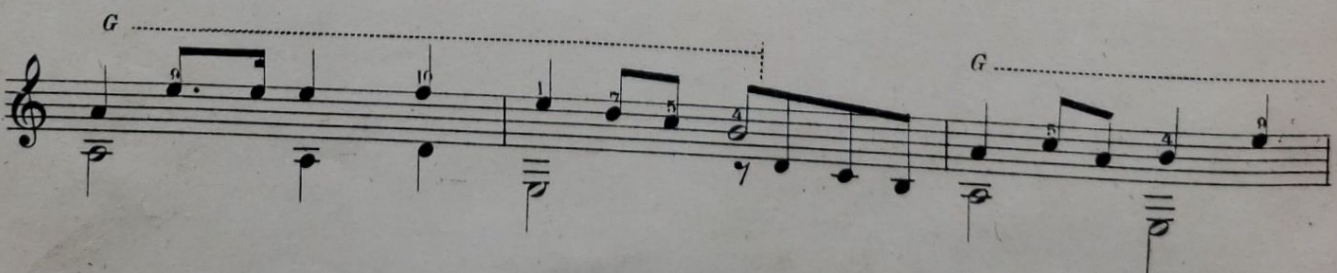


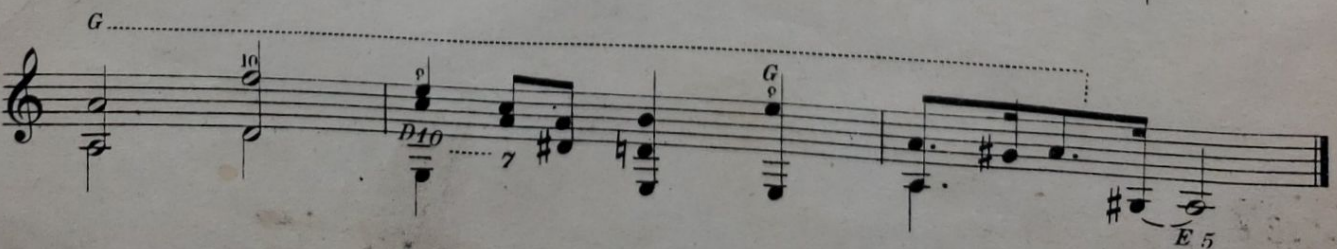
3. 

G. Str. 





G 

G 

Mandolin and Guitar Music.

Pleasing Melodies for Concert, Studio or Parlor.

All Prices stated in this List are Net.

MANDOLIN AND GUITAR.

	Price.
1. Allyne Polka, arr. by J. F. Roach,	\$.10
2. Alpine Mazurka, " " "	10
3. Over the Waves, Waltz, " "	10
4. Medley Quickstep, " " "	10
5. Melrose Gavotte, " " "	10
6. Dreaming of Mother, " " "	10
7. Butterfly Schottische " " "	10
8. Derby Schottische " " "	10
10. Jolly Students Polka " " "	15
11. Loin du Ball, Waltz, by W. P. Dabney,	20
12. Hoodoo Dance, " " "	15
13. In Old Madrid, " " "	15
14. Star of the West March " " "	20
15. { Latonia Galop, " " "	10
{ Old Folks at Home, " " "	10
16. That Old Leather Trunk, " " "	10
17. Psyche, " " "	10
18. Old Dominion Waltz, " " "	10
19. Sweet Mignonette, " " "	10
20. Valse Brilliante, " " "	15
22. German Patrol, " " "	20
23. La Czarina, " " "	15
24. Mt. Olivet Commandery, March " "	15
25. St. George Schottische, " " "	10
26. Court of Love Mazurka, " " "	10
27. La Flor de Cuba, " " "	10
28. Hayti Mazurka, Chas. Singer,	15
30. Dance of the Brownies, W. P. Dabney,	10

PIANO MUSIC.

Adjutant Collins Two Step, La Guardia,	20
Hella Temple March, Liberati,	20
Belle of Cincinnati March, La Guardia,	25
Bon Ton Two Step, Zimmerman,	25
Bugler March, Zimmerman,	30
L'Aspirant Waltzes, Zimmerman,	75
Corrine Waltz, W. H. Mackie,	35
Sleeping Beauty Waltz, La Guardia,	30
Heimath's Klaenge, Knorr,	25
Amor Patrie, La Guardia,	20
Hartz Blumen Waltz,	40

SONG.

Ain't You Ma Honey?, Emerson,	25
-------------------------------	----

GUITAR SOLOS.

1. { Sweet Home, } Arr. by J.	
{ Dreaming (a Serenade) } F. Roach,	10
2. Sicilian Mazurka, " "	10
3. Allyne Polka, " "	10

GUITAR SOLOS. (Continued)

	Price.
4. Creole Schottische, by J. F. Roach	\$.10
5. Southern Echoes, " "	10
6. Plantation Medley, " "	15
7. Spanish Fandango, " "	10
8. Believe Me of all Those Endearing Young Charms, by J. F. Roach,	15
9. Richmond Gem March, 2 guitars, W. P. Dabney,	15
10. Plantation Classic, 2 guitars, W. P. Dabney,	15
11. Moments of Pleasure Waltz, W. P. Dabney,	10
12. Chop Sticks Waltz, W. P. Dabney,	10
13. Then You'll Remember Me, Gordon,	10
14. All Through the Night, W. P. Dabney,	10
15. Spring Waltz, Schmidt,	10
16. Serenade, W. P. Dabney,	15
17. Flee as a Bird, W. P. Dabney,	20
18. Thou Art Like Unto a Flower, W. P. Dabney,	10
19. Consolation, Mendelssohn,	10
20. Nocturn I, Mertz	10
21. Judgment of Solomon March, F. Brand,	10
22. Waltz (Chopin), by W. P. Dabney,	10
23. Only a Dream Waltz, " "	10
24. Corte d'Amor Maz, 2 guitars, " "	10
25. Spanish Quickstep, " "	10
26. The Lily Schottische, " "	10
27. { Freischutz Prayer, " "	10
{ Last Rose of Summer, " "	10
28. { Rose Waltz, " "	10
{ Ah Muore, " "	10
29. { How Can I Leave Thee? " "	10
{ Tyrolienne, " "	10
30. { Hazel Waltz, " "	10
{ El Bolero, " "	10
31. { Little Beauty Waltz, " "	10
{ Loves Confession, " "	10
{ La Cachucha, " "	10
32. { Quickstep, " "	10
{ Largetts, " "	10
{ Prayer From Zampa	10
33. { Little Katie Ryan Waltz, " "	10
{ Golden Cup Schottische,	10
34. { Lavender Waltz, " "	10
{ Zuave Drill March, " "	10
35. { Slumber Song, " "	10
{ Country Club Schottische,	10
36. { Latonia Galop, " "	10
{ Nearer My God to Thee, " "	10
37. Baby Polka, " "	10
38. The Mystic Shrine, " "	10
39. Little Edith Lullaby, " "	10

THE RUDOLPH WURLITZER CO.,

—PUBLISHERS—

121 East Fourth Street,

CINCINNATI, O.

