

# ELLIS' THOROUGH SCHOOL

FOR THE

# GUITAR

Containing

Complete Diagram of  
the Fingerboard

Rudiments of Music

Major and Minor  
Scales

*Chords illustrated by  
Diagrams*

Exercises for  
the Right and Left  
Hands

*The Different Styles  
of Playing.*



Scales and exercises  
in the Positions

A choice selection  
of pieces

Duets for two  
Guitars.

*Together with  
Special Studies*

*necessary to facilitate  
the acquirement  
of a perfect knowledge  
of the instrument.*

*Yours faithfully  
Herbert J. Ellis*

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by

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## PREFACE.

The compiling and preparation of this work for publication has given me the greatest pleasure, for, if there is one instrument to which I am attached, it is the Guitar, with its soft, refined and sympathetic tone.

The Guitar must not be considered as belonging to the "novelty" class as it takes its place in the category of standard instruments. As evidence of its position it may be mentioned that Beethoven, Bach, Mozart, Haydn, Lully, Paganini and latterly Berlioz recognised its merits and played upon it.

In the following pages my object has been to place before the Student a book of instruction, and not a so-called "Tutor" which is generally an album of pieces with a few scales at the commencement. I have endeavoured to put everything before the beginner that is necessary for study and practise, and for this reason have reluctantly had to omit many solos, songs &c owing to limited space.\*

No attempt has been made to render the instruction elaborate or scientific, my idea has been to embrace the most necessary matter and arrange it correctly and complete at the same time agreeable and pleasing, and I hope that the whole work will be found better adapted to the requirements of beginners than any other now before the public; one that should be entitled to the favorable regard of the teacher, pupil, and every admirer of this beautiful instrument.

LONDON.

HERBERT J. ELLIS.

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\*A detailed list of Guitar Song Albums, separate songs for Guitar, and Journals containing solos, duets &c. will be sent by the publisher of this work — post free on application.



From a photo by HANA 443 Strand, W. C.

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# COMPLETE FINGERBOARD.

OPEN STRINGS.

E. A. D. G. B. E.

FLATS. SHARPS.

# ELLIS' THOROUGH SCHOOL

FOR THE

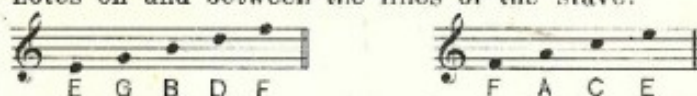
## GUITAR.

### THE RUDIMENTS OF MUSIC.

#### THE STAVE, CLEFS AND NOTES.

Musical sounds are written by characters termed **Notes** on and between five lines called a **Stave**. The notes are named after the first seven letters of the Alphabet A. B. C. D. E. F. G.

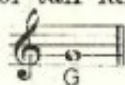
Names of the notes on and between the lines of the stave.



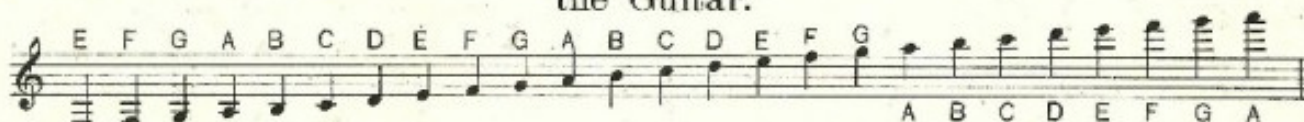
Notes extending above or below the stave are written on short lines termed **Ledger lines**.



The sign placed at the commencement of the stave and termed a **Clef** serves to determine the pitch of the notes. Of clefs there are several but only one is used for Guitar music—the **Treble** or **G Clef**, so called because the curl or tail falls upon the second line.

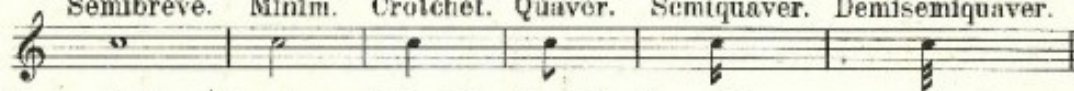


The **Treble** or **G Clef** with its notes, throughout the usual compass of the **Guitar**.



Notes are written in various forms to indicate the different duration of sounds:


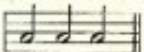
Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.



Their relative value is explained by the following table:

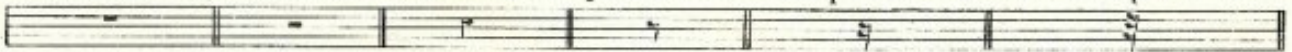
A Semibreve	
Is equal in length to	
Two Minims,	
or	
Four Crotchets,	
or	
Eight Quavers,	
or	
Sixteen Semiquavers,	
or	
Thirty-two	
Demisemiquavers.	



A dot placed after a Note extends its length one half, for example: A dotted Semibreve  is equal to 3 Minims  or 6 Crotchets &c.







Rests are characters which indicate silence. The duration of each rest is equal to the Note of the same name.

Semibreve rest. Minim rest. Crotchet rest. Quaver rest. Semiquaver rest. Demisemiquaver rest.



Music is divided into small portions of equal duration called Bars by lines drawn perpendicularly across the Staff.

Of time there are three kinds viz: Common, Triple, and Compound, these are expressed by the following signs:

Common time		contains 4 Crotchets in a bar or their equivalents.
"		" 2 " " " " "
Triple		" 3 " " " " "
"		" 3 Quavers " " " " "
Compound		" 6 " " " " "
"		" 9 " " " " "

### EXAMPLES.





### SHARPS, FLATS and NATURALS.

A Sharp (#) placed before a note raises it half a tone, a half tone being the distance from one fret to another.


A Flat (b) placed before a note lowers it half a tone.

A Natural (n) serves to restore notes affected by sharps or flats to their original sound.

Sharps or Flats placed at the commencement of a piece affect all notes of the same name throughout. Example: A sharp placed thus  indicates that all the F's are to be played sharp

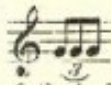

A flat placed thus  indicates that all the B's are to be played flat. Sharps or Flats placed before notes in the course of a piece, and not marked at the beginning, are termed Accidentals and only affect notes of the same name in the bar in which they occur.

A Double Sharp (x) raises a note two half-tones, and a double Flat (bb) lowers a note two half-tones.

The double Bar indicates the end of a strain or piece 

Dots placed before a double bar, denote that the part immediately preceding is to be repeated.

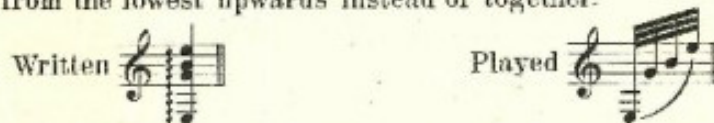
The Pause (∩) placed over notes or rests, indicates that the performer may rest at pleasure.

The Triplet. Notes written thus:  or  and termed a Triplet indicate that they are to be played in the time of two of their kind.

The Tie. When two or more notes on the same degree of the staff are connected by a tie (—) only the first is to be played and its sound prolonged sufficiently to include the time of the one, or several tied notes which follow. They are as one note having their values combined.



Arpeggio Chords. Chords preceded by a waved line are termed Arpeggio, the notes being played rapidly from the lowest upwards instead of together.



The Appoggiatura, the Turn and the Shake. These are Grace notes introduced by way of embellishment &c. and for which see pages 38 and 39.

## DICTIONARY OF MUSICAL TERMS.

**Accelerando.** Accelerating the movement.

**Adagio.** A very slow movement.

**Ad libitum** or **Ad lib.** At discretion.

**Affettuoso.** Affectionately, tender.

**Agitato.** Agitated, anxiously.

**Allegretto.** Cheerful, but not so quick as **Allegro**.

**Allegretto.** Playful, vivacious.

**Allegro.** Quick lively. A rapid and vivacious movement.

**Al Segno** or  $\text{\$}$  indicates that the performer must return to a similar sign in the piece.

**Andante.** Slow and sedate.

**Andantino.** Somewhat slower than **Andante**.

**Animato.** With animation.

**A Tempo.** In the proper time.

**Barcarolle.** Air of the Venetian Gondoliers.

**Brillante.** Showy and sparkling.

**Cadenza.** A fanciful embellishment at the end of a movement.

**Calando.** Diminishing in tone and speed.

**Cantabile.** In a graceful and singing style.

**Coda.** A few bars added to form a finish to a piece.

**Con dolore.** Mourningfully.

**Con spirito.** Quick, with spirit.

**Crescendo.** *Cresc.* or  $\text{—=}$  increasing the sound.

**Da Capo** or **D. C.** From the beginning.

**Diminuendo,** *Dim.* or  $\text{=—}$  decreasing the sound.

**Dolce.** Soft and sweetly.

**Doloroso.** Soft and pathetic.

**Espressivo** or **Con espressione.** With expression.

**Finale.** The last movement of a piece.

**Fine.** The end.

**Forte** or **f.** Loud.

**Fortissimo** or **ff.** Very loud.

**Impetuoso.** Impetuously.

**Larghetto.** Slow and measured.

**Largo.** Very slow and solemn.

**Legato.** Smoothly.

**Leggiero.** With lightness.

**Loco.** To be played as written.

**Maestoso.** Majestic, dignified.

**Marcato.** Marked emphatically.

**Moderato.** Moderately quick.

**Morendo.** Gradually diminishing, dying away.

**Obbligato.** An indispensable part of a piece.

**Passionato.** Impassioned.

**Pathetique.** Pathetic.

**Pianissimo** or **pp.** Very soft.

**Piano** or **p.** Soft.

**Poco.** A little.

**Prestissimo.** Exceedingly quick.

**Presto.** Very quick.

**Rallentando.** Gradual diminution of speed.

**Sostenuto.** Sustained.

**Staccato.** Distinct and detached.

**Tranquillo.** Composedly.

**Tremolo.** The reiteration of a note with great rapidity.

**Vigorouso.** Boldly.

**Vivace.** Animated.

**Volti Subito** or **V. S.** Turn over quickly.

# THE GUITAR.

This beautiful instrument-associated as it is with Poetry and Romance, is the reputed invention of the Spaniards, and derived the name they gave it, Guitarra, from Cithara, the Latin name for almost every instrument of the Lute kind.

It was introduced into England at the beginning of the present century by Ferdinand Sor, a most gifted performer and composer, who fled to this country with the refugees at the time of the Peninsula war.

The people of Spain as well as other nations of Southern Climes, are naturally musical, and are especially fond of the Guitar. It is with this instrument the Spanish Gentleman passes his leisure hours and serenades his lady-love, and with it also the peasant classes, in the vineyards and on their way to and from work derive comfort and solace from its enchanting strains.

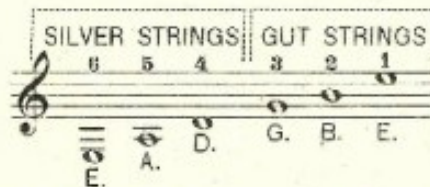
## THE DIFFERENT PARTS OF THE GUITAR.



- |   |  |
|---|--|
| <p>A. Sounding Board.<br/>         B. Bridge with pegs to hold strings.<br/>         C. Sound hole.<br/>         D. Handle or neck supporting Fingerboard, across which little metallic bars are inserted called Frets.</p> | <p>E. The Nut, over which the strings pass.<br/>         F. The Head, with machine for tightening the strings. Sometimes the head is fitted with pegs instead.</p> |
|---|--|

## STRINGING.

The Guitar is strung with three gut strings and three silk strings covered with thin wire, commonly called silver strings. They are tuned in fourths and thirds thus:



The strings are numbered from the right hand side of the instrument, the thin E gut string being the first, and the thick E silver string the sixth.

Care should be exercised that the strings are arranged in their proper sizes as follows:— The first string E should be a violin first. The second string B thicker than the first and the third string G thicker than the second. The fourth a thin silver string, the fifth a silver string thicker than the fourth and the sixth a silver string thicker than the fifth.

## TUNING.

All the notes of the Guitar sound one octave lower than represented by its written music, and the tones of the six open strings should correspond with the notes of the piano as given below, to which each string should be tuned separately.

Guitar. E A D G B E

Piano.

Subjoined is a method of tuning the Guitar by the frets:—

Tune the fifth string to A by a Piano, Pitchpipe or Tuning-fork. Then stop it at the fifth fret, which will give the note D and tune the fourth string in unison. Then stop the fourth string at the fifth fret in like manner and tune the third string G in unison. Then stop the third string at the fourth fret and tune the second string B in unison. Then stop the second string at the fifth fret and tune the first string E in unison. The sixth string E must be tuned an octave lower than the fourth string stopped at the second fret.

### RESULT.

Fifth string. Fourth. Third. Second. First. Fourth. Sixth.

open. 5<sup>th</sup> fret. open. 5<sup>th</sup> fret. open. 4<sup>th</sup> fret. open. 5<sup>th</sup> fret. open. 2<sup>nd</sup> fret. Octave lower. open.

In some pieces it is necessary to tune the sixth string down to D or C as required and sometimes up to F so as to give fullness to the fundamental chord; and for certain pieces the Guitar is tuned in different keys thus:—

E Major. A D E F# G A

G Major. B D E F G A

C Major. D E F G A B

Guitars with eight and ten strings are made use of by some professors, and some fine compositions are written for instruments strung in that manner. The strings are placed on the bass side and carry the compass of the instrument down as many notes as there are additional strings. They are played open and may be tuned sharp or flat as the key requires it.

## MANNER OF HOLDING.

The Performer should be seated with the left foot upon a stool about eight inches in height so as to elevate the knee. The left leg should be in its natural position nearly in front of the body, while the right foot should be placed off to the right and slightly drawn back. Place the Guitar transversely across the left thigh, with the broad part of its body resting between the knees; then elevate the neck as shown in the Frontispiece. The upper side should incline a little towards and against the body of the performer. This position is preferable to all others by reason of the support it gives to the instrument, and the entire relief of both hands.

## THE LEFT HAND.

The left hand should lightly hold the neck or handle between the thumb and first finger. The hand and wrist should be held in a curved manner and entirely free from the neck of the instrument, except the thumb which should rest against the back between the nut and the first fret. The fingers should be separated from each other and held over the finger-board so as to stop the strings firmly between the frets. The nails must be short, otherwise the vibration of other strings will be interfered with.

## THE RIGHT HAND AND ARM.

The right fore-arm should rest on the edge of the instrument opposite the end of the bridge. The hand and wrist should be held in an easy manner, (not resting on the sound-board) so that the fingers can touch the gut strings about three inches from the bridge. The thumb should be extended and held over the silver strings in advance of the fingers and always outside of and in front of them. Some few performers recommend the resting of the little finger on the instrument to steady the hand, but the greater number of eminent writers and performers condemn it as being unnecessary, even as a support, obstructive to velocity of execution, and to fullness and purity of tone.

## MANNER OF PLAYING.

The silver strings are played by the thumb, and the three gut strings generally by the first, second and third fingers; this is mostly so in chords and arpeggios. In playing melodies &c. the first and second fingers would be used, and sometimes the thumb extends its operations to the third and second strings. In some passages it becomes necessary to use the first and second fingers on the silver strings.

To produce a full and mellow tone, the strings should be struck with considerable force, with the round tips of the fingers. Keep the nails short so that they may in no case interfere with the strings. Care must be taken not to lift or pull the strings up, the motion of the thumb and fingers being parallel to the sound board, the fingers striking towards the performer, and the thumb in the opposite direction outside the fingers.

## THE BARRÉ.

The Barré is made by placing the first finger of the left hand across two or more strings parallel with and immediately before the fret required. There are two kinds of Barré, the Small and the Great. When two or more strings are pressed at once, it is called the Small Barré. The Great Barré is when the finger presses four, five or six strings.

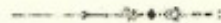
## THE POSITIONS ON THE FINGERBOARD.

Each fret on the fingerboard of the Guitar is a Position, and the fret at which the first finger is placed, determines the position of the left hand for the time. Thus, when the first finger is at the first fret the hand is then said to be in the first position; and so on throughout the extent of the fingerboard.

## SIGNS FOR FINGERING.

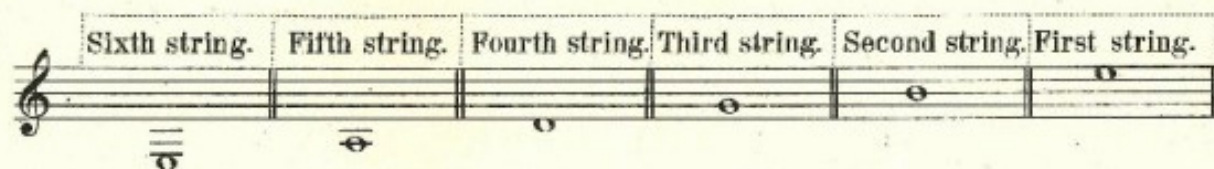
The following signs and figures are used by most writers to indicate the fingering of the Guitar. The signs are for the right hand, and the figures for the left hand.

Left Hand.	Right Hand.
First finger.....1.	Thumb.....+
Second finger.....2.	First finger......
Third finger.....3.	Second finger.......
Fourth finger.....4.	Third finger........
Open string is indicated by.....o	



## EXERCISES.

## ON THE OPEN STRINGS.



The foregoing exercises should be well practised as they show the way of using the right hand; after which the Student should proceed to the study of the following Scale in the first position.

## THE NATURAL SCALE IN THE FIRST POSITION.

The diagram shows the natural scale in the first position across six strings. The ascending scale (top row) starts on the sixth string (E) and ends on the first string (A). The descending scale (bottom row) starts on the first string (A) and ends on the sixth string (E). Fingerings are indicated by numbers 1, 2, and 3. Note names are written below the notes in both German (E, F, G, A, B, C, D, E, F, G, A) and English (E, F, G, A, B, C, D, E, F, G, A).

## EXERCISES FOR LEARNING TO READ THE NOTES.

N<sup>o</sup> 1.

R. H. Thumb throughout.

N<sup>o</sup> 2.

N<sup>o</sup> 3.



# THE SCALE.

## ITS FORMATION AND TRANSPOSITION.

The Scale is a series of eight notes composed of tones and half-tones.

There are two modes of arranging these, one is termed the Major Mode, and the other the Minor Mode. Both the Major and Minor Scales consist of the same number of tones and half-tones viz: five whole tones and two half-tones, but the difference is in the order of placing them.

### MAJOR SCALE OF C.

### MINOR SCALE OF A.

In the foregoing major scale, C, is taken as the basis or fundamental note upon which the scale is constructed, and consequently gives its name as the Key Note.

A scale may be formed upon any note, thus, if G be taken as the first or foundation, and the proper order of tones and half tones be observed, the scale would than be in the key of G. This applies to both Major and Minor Methods.

The Minor keys are related to the Major, both being indicated by the same signature; the keynote of the Minor being a third lower than that of the Major (See Table). It will be noticed that the Minor scale differs in descending, excepting the model minor scale as given by eminent theorists, thus:

### Table of Major and Minor Keys with their Signatures.

MAJOR KEYS.							
C Major.	G Major.	D Major.	A Major.	E Major.	B Major.	F# Major.	C# Major.
RELATIVE MINOR KEYS.							
A Minor.	E Minor.	B Minor.	F# Minor.	C# Minor.	G# Minor.	D# Minor.	A# Minor.
MAJOR.							
F Major.	Bb Major.	Eb Major.	Ab Major.	Db Major.	Gb Major.	Cb Major.	
MINOR.							
D Minor.	G Minor.	C Minor.	F Minor.	Bb Minor.	Eb Minor.	Ab Minor.	

# SCALES, CHORDS AND EXERCISES.

## KEY OF C MAJOR.

Tonic.                      Subdominant.                      Dominant Seventh.

### EXERCISES.

### WALTZ.

### EASY MELODY.

### GALOP.

Having well practised the foregoing, the Student should turn to the relative minor A (page 24.)  
 ELLIS'S thorough school for the Guitar.

# KEY OF G MAJOR.

Sixth string.	Fifth string.	Fourth string.	Third string.	Second string.	First string.	Second string.	Third string.	Fourth string.	Fifth string.	Sixth string.
3	0 2 3	0 2 4	0 2	0 1 2	0 2 3 2 0	3 1 0	2 0	4 2 0	3 2 0	3

**Tonic.**

**Subdominant.**

**Dominant Seventh.**

## EXERCISES.

Tonic                      Subdominant                      Tonic                      Dominant Seventh

Tonic                      Subdominant                      Dominant Seventh                      Tonic

Tonic                      Subdominant                      Tonic                      Dominant Seventh

## MARCH.

*mf*

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

*p* *f* *p* *f* *D. C.*

## SCHOTTISCHE.

## WALTZ.

*Fine.*

*D. C.*

For the relative minor E see page 25.  
 ELLIS'S thorough school for the Guitar.

# KEY OF D MAJOR.

Fourth string	Third	Second.	First.	Second	Third.	Fourth.	Fifth.	Sixth.	Fifth.	Fourth.
○ 1 3	○ 1	○ 1 2	○ 1 2 4 2 1	○ 2 1	○ 1	○ 2 1	○ 3 1	○ 2 1 2	○ 1 3	○

Second Position

Tonic

Subdominant

Dominant Seventh

## EXERCISES.

Tonic

Subdominant

Dominant Seventh

Tonic

## GALOP.

*Fine.*

*D. C.*

For the relative minor B see page 26.  
 ELLIS's thorough school for the Guitar.

# KEY OF A MAJOR.

Fifth string.
Fourth.
Third.
Second.
First.
Second.
Third.
Fourth.
Fifth.

Second Position

Tonic.

Subdominant.

Dominant Seventh.

## EXERCISES.

Tonic
Subdominant
Dominant Seventh
Tonic

## SPANISH MARCH.

For the relative minor F<sup>♯</sup> see page 27.  
 ELLIS'S thorough school for the Guitar.

# KEY OF E MAJOR.

Sixth string.	Fifth.	Fourth.	Third.	Second.	First.	Second.	Third.	Fourth.	Fifth.	Sixth.
0 2 4	0 2 4	1 2 4	1 2	0 2 4	0 2 4 2 0	4 2 0	2 1	4 2 1	4 2 0	4 2 0

Tonic.

Subdominant.

Dominant Seventh.

## EXERCISES.

Tonic
Subdominant
Dominant Seventh
Tonic

## WALTZ.

For the relative minor C<sup>4</sup> see page 28.  
 ELLIS'S thorough school for the Guitar.



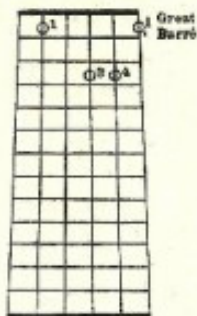
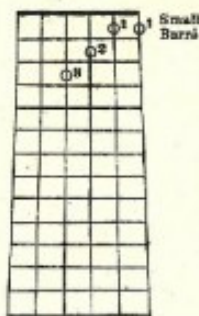
# KEY OF F MAJOR.

Sixth string.	Fifth.	Fourth.	Third.	Second.	First.	Second.	Third.	Fourth.	Fifth.	Sixth.
1 2	0 1 2	0 2 3	0 2 3	1 2	0 1 0	3 1	3 2 0	3 2 0	3 1 0	3 1

Tonic.

Subdominant.

Dominant Seventh.



## EXERCISES.

Tonic..... Subdominant..... Dominant Seventh..... Tonic.....

## WALTZ.

For the relative minor D see page 29.  
ELLIS'S thorough school for the Guitar.

## KEY OF A MINOR (RELATIVE OF C MAJOR.)

Fifth string.	Fourth.	Third.	Second.	First.	Second.	Third.	Fourth.	Fifth.
○ 2 ○ 3	○ 2 ○ 4	○ 1 ○ 2	○ 1 ○ 3	○ 1 #2 #3 4 3 2 1	○ 2 ○ 1 ○	○ 2 ○	○ 3 ○ 2 ○	○ 3 ○ 2 ○

2<sup>nd</sup> Pos.

Tonic.

Subdominant.

Dominant Seventh.

### EXERCISES.

Tonic.....
Subdominant.....
Dominant Seventh.....
Tonic.....

### WALTZ.

# KEY OF E MINOR (RELATIVE OF G MAJOR.)

Sixth string.	Fifth.	Fourth.	Third.	Second.	First.	Second.	Third.	Fourth.	Fifth.	Sixth.
0 2 3	0 2 4	1 2 4	0 2	0 2 3	0 2 3 2	2 1 0	2 0	4 2 0	3 2 0	3 2 0

Tonic.

Subdominant.

Dominant Seventh.

## EXERCISES.

Tonic.....
Subdominant.....
Dominant Seventh.....
Tonic.....

## STUDENTS WALTZ.

## KEY OF B MINOR (RELATIVE OF D MAJOR.)

Fifth string.    Fourth.    Third.    Second.    First.    Second.    Third.    Fourth.    Fifth.

**Tonic.**                      **Subdominant.**                      **Dominant Seventh.**

### EXERCISES.

**Tonic**                      **Subdominant**                      **Dominant Seventh**                      **Tonic**

### PRELUDE.

# KEY OF F# MINOR (RELATIVE OF A MAJOR.)

Sixth string.	Fifth.	Fourth.	Third.	Second.	First.	Second.	Third.	Fourth.	Fifth.	Sixth.
2 4	0 2 4	1 3 4	1 2	0 2 4	1 2	3 2 0	2 1	4 2 0	3 2 0	4 2

Tonic.

Subdominant.

Dominant Seventh.

## EXERCISES.

## STUDY.

## KEY OF C# MINOR (RELATIVE OF E MAJOR.)

Fifth string.	Fourth.	Third.	Second.	First.	Second.	Third.	Fourth.	Fifth.
---------------	---------	--------	---------	--------	---------	--------	---------	--------

Tonic.

Subdominant.

Dominant Seventh.

### EXERCISES.

Tonic

Subdominant

Dominant Seventh

Tonic

### PRELUDE.

# KEY OF D MINOR (RELATIVE OF F MAJOR)

Fourth string. Third. Second. First. Second. Third. Fourth.

Tonic. Subdominant. Dominant Seventh.

## EXERCISES.

Tonic Subdominant Dominant Seventh Tonic

## WALTZ.

HERBERT J. ELLIS

When the Scale is written so as to make a regular succession of half tones, it is termed Chromatic.

## CHROMATIC SCALE.

The image shows two staves of musical notation for a chromatic scale. The first staff is labeled 'Sixth string.', 'Fifth.', 'Fourth.', 'Third.', 'Second.', and 'First.' from left to right. The second staff is labeled 'First.', 'Second.', 'Third.', 'Fourth.', 'Fifth.', and 'Sixth.' from left to right. Each string section contains a sequence of notes with fingerings (1-4) and a circled '0' for the open string. The notes are arranged in a way that creates a regular succession of half tones across the entire range of the instrument.

## EXERCISES FOR THE RIGHT HAND.

These exercises which should be carefully practised, are essential to the Student for acquiring purity of tone, velocity of execution, as well as a strong and uniform touch.

Thumb and first finger.

A musical exercise on a single staff in treble clef, 2/4 time. It consists of a sequence of chords, each with a quarter note on the treble line and a quarter note on the bass line. The exercise is designed to practice the thumb and first finger.

Thumb and first and second finger.

A musical exercise on a single staff in treble clef, 2/4 time. It consists of a sequence of chords, each with a quarter note on the treble line and a quarter note on the bass line. The exercise is designed to practice the thumb, first, and second fingers.

A musical exercise on a single staff in treble clef, 2/4 time. It consists of a sequence of chords, each with a quarter note on the treble line and a quarter note on the bass line. The exercise is designed to practice the thumb, first, and second fingers.

In chords of four notes use the thumb and three fingers.

Two musical exercises on a single staff in treble clef, 2/4 time. The first exercise consists of a sequence of four-note chords, each with a quarter note on the treble line and a quarter note on the bass line. The second exercise consists of a sequence of four-note chords, each with a quarter note on the treble line and a quarter note on the bass line. The exercises are designed to practice the thumb and three fingers.



Exercises for alternating the fingers.

Four staves of musical notation in common time (C). The first two staves are in C major, and the last two are in D major. Each staff contains a sequence of eighth-note patterns designed for finger alternation, with dots above the notes indicating fingerings.

Thumb and first finger.

Four staves of musical notation in common time (C). The first two staves are in C major, and the last two are in D major. The notation includes plus signs (+) above notes to indicate thumb and first finger usage, and some notes are circled to indicate specific fretting or techniques.

On the third string.

Seven staves of musical notation in common time (C). The first two staves are in C major, and the last five are in D major. The exercises focus on the third string, featuring various rhythmic patterns, triplets, and sixteenth-note runs.

On the second string.

Musical notation for the section 'On the second string'. It consists of six staves of music in a common time signature (C). The first two staves feature a simple eighth-note melody with a '+' sign above the first note of each measure. The third and fourth staves show a more complex rhythmic pattern with eighth-note chords and triplets. The fifth and sixth staves contain dense sixteenth-note passages, with the fifth staff starting with a '+' sign above the first note of each measure.

On the first string.


Musical notation for the section 'On the first string'. It consists of six staves of music in a common time signature (C). The first two staves feature a simple eighth-note melody with a '+' sign above the first note of each measure. The third and fourth staves show a more complex rhythmic pattern with eighth-note chords and triplets. The fifth and sixth staves contain dense sixteenth-note passages, with the fifth staff starting with a '+' sign above the first note of each measure.


Thumb on the third string.


In arpeggio chords of four notes the third finger must be used for the upper note.


Chords of five and six notes are played by the thumb passing rapidly over the bass notes, thus:


# EXERCISES IN SCALES.


C Major. 

A Minor. 


G Major. 


E Minor. 

D Major. 


B Minor. 

A Major. 

F# Minor. 

E Major. 

C# Minor. 

F Major. 

D Minor. 

# THE VARIOUS INTERVALS.

Double notes in Thirds, Sixths, Octaves and Tenths are met with at every step. Their execution may be facilitated by gliding the fingers as much as possible, in passing from one fret to another.

## SCALE IN THIRDS.



## SCALE IN SIXTHS.



## SCALE IN OCTAVES.



## SCALE IN TENTHS.



# THE DIFFERENT STYLES OF PLAYING.

## THE SLUR.

The Slur is indicated by the sign  $\frown$  placed over or under two or more notes, ascending or descending.

In ascending, the first note is struck with the right hand, and the succeeding note or notes by the fingers of the left hand falling like hammers on the strings. If the action is energetic, it will increase or strengthen the vibrations and give ample force to the slurred notes. The finger stopping the first note must not be raised until a finger falls on the succeeding note.

In descending, the necessary fingers should be placed on the notes before striking; then strike the first note and pull off the fingers one after the other.

Slurs of two notes ascending.



Slurs of two notes descending.



Slurs of three notes ascending.



Slurs of three notes descending.



## SLUR WALTZ.



## VIBRATION SLURS.

When slurred notes descending are to be made on different strings, the first only is played by the right hand; the second being produced by allowing a finger of the left hand to fall forcibly on the note required and so cause it to vibrate.



## THE SLIDE OR GLISSÉ.

The Slide or Glissé is a very pretty effect and is frequently met with in Guitar music.

It is produced between two notes on the same string and is indicated by the sign

or

In performing the Slide, strike the first note by a finger of the right hand, and then slide the left hand finger over the frets to the place of the second note, stopping exactly and abruptly, without lessening the pressure on the string, by which means a clear and distinct tone is obtained.

The Slide can be executed either in single or double notes.

### EXAMPLES.

#### Single Notes.



#### Double Notes.



## WALTZ.

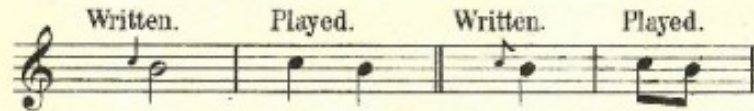
Herbert J. Ellis.



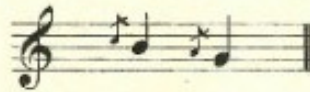
## THE APPOGIATURA.

The Appoggiatura is a Grace Note introduced into music by way of embellishment &c. It is written smaller than the ordinary note and is of two kinds viz: long and short.

The Long Appoggiatura borrows half the value of the principal note, thus:



The Short Appoggiatura has no fixed value and is played very quickly so as not to detract from the time of the principal note. The short appoggiatura is distinguished from the long by a stroke drawn through its stem thus:



Appoggiaturas must be struck with the bass notes and afterwards slurred to the principal note.

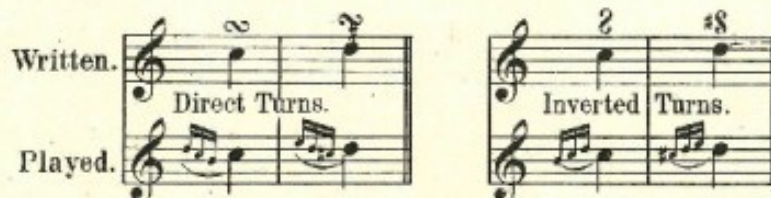
## EXERCISE.



## THE TURN.

The Turn consists of the principal note, the note above, and the semitone below. When it commences on the note above the principal it is called **Direct**. When it begins on the semitone below, it is **Inverted**.

When introduced on a dotted note, the principal note is struck first, and the turn played on the dot. Frequently the turn is written out in full.





## THE TRILL OR SHAKE.

The Trill or Shake is the most brilliant, but most difficult embellishment, and of frequent introduction in music, though it is not often written for the Guitar. It is generally marked *tr*; and consists of two contiguous notes, viz: the principal note and the tone or semitone next above it.

These two tones are played in rapid alternate reiteration, and with perfect equality as to time, as long as the value of the principal note.

On the Guitar the Trill may be made in two ways. First, by striking the first note and slurring the remainder, and secondly by taking at once the two notes on two different strings, with the left hand, and playing them with two fingers, (or thumb and finger), of the right hand.

## THE VIBRATO.

The Vibrato (----) is a pretty effect obtained upon a stopped note by a tremulous movement of the fingers of the left hand during the vibration of the string.

To perform the vibrato, place the finger upon the note and carefully preserve the pressure during the full time of the note. Pull the string and immediately commence an oscillatory movement of the hand which has the effect of alternately tightening and lessening the tension of the string. This will cause the note to issue in waves or pulsations.

The Vibrato may be executed on single or double notes.

## SONS ETOUFFÉ.

Sons Etouffé, (Damped or Suppressed sounds), indicates that the notes or chords should be stifled immediately by stopping the vibrations of the strings. This is performed by the same fingers with which they are struck, or by placing the hand flat on the strings.

## HARMONIC SOUNDS.

These are bell-like tones termed Harmonic, and are found at certain frets on the fingerboard, viz: the 12<sup>th</sup> 9<sup>th</sup> 7<sup>th</sup> 5<sup>th</sup> 4<sup>th</sup> and 3<sup>d</sup>.

They are produced by placing a finger of the left hand exactly over the fret, excepting those at the third fret which must be fingered about two eighths of an inch towards the fourth fret.

The left hand finger must not press the strings down on the fingerboard, but only touch the strings with sufficient force to prevent them sounding open. The strings should be struck energetically near the bridge to bring out the tone, raising the left hand finger immediately after so as to allow the string to vibrate.

As has been stated (page 10) all notes of the Guitar sound an octave lower than written, but in the following table the Harmonic tones are written exactly as they sound.

It will be noticed that the Harmonics at the fourth fret, are also obtained at the ninth.

### TABLE OF THE HARMONIC SOUNDS.

	12 <sup>th</sup> Fret.	7 <sup>th</sup> Fret.	5 <sup>th</sup> Fret.	4 <sup>th</sup> Fret.	9 <sup>th</sup> Fret.	3 <sup>d</sup> Fret.
1 <sup>st</sup> String.						
2 <sup>d</sup> String.						
3 <sup>d</sup> String.						
4 <sup>th</sup> String.						
5 <sup>th</sup> String.						
6 <sup>th</sup> String.						

## EXERCISES IN HARMONICS.

### JEANIE MAZURKA. (Turner's Guitar Journal No 2)

Herbert J. Ellis.

## SYNCOPATION.

The term Syncopation is used in music to express peculiarly accented passages; that is, when the accent falls upon those parts which are usually unaccented, as in the following examples.

### Single Notes.

### Chords.

## THE DRUM.

The Drum is very effective as an imitation, and is performed by raising the hand six inches or more above the soundboard and striking across the strings forcibly near the bridge with the side of the thumb. The thumb must fall with a decided spring from the wrist, raising it immediately, so as to clear the strings.

## THE NAILS.

The Nails or Rascando, is -like the Drum- a Spanish style of playing and is performed by nearly closing the fingers of the right hand and then throwing them open in such a manner as to strike the strings with the nails in rapid succession, beginning with the lowest note.

## THE DASH.

The Dash, so called because a dash is drawn through the chords, is performed by drawing the thumb across the strings away from the player. The action of the first finger is just the reverse, striking back again.

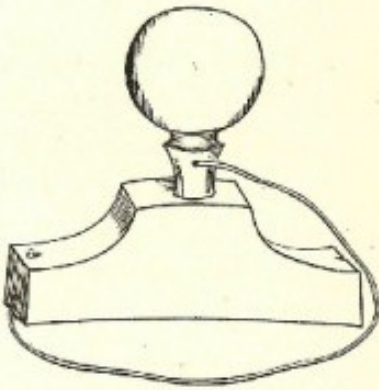
The Thumb chords are written thus,  $\swarrow$  and finger chords  $\searrow$ .

## EXAMPLES.

Written.	Played.	Written.	Played.

Thumb and First Finger alternately.

## THE CAPOTASTO.



The Capotasto is a very convenient arrangement by which the Performer is enabled to make any fret serve him as the nut. This is effected by fitting a small apparatus of wood or metal across the fingerboard, and just at the back of the desired fret.

The Capotasto is a transposer and by its use one can play a piece of music several notes higher than written, obtaining more force and brilliancy, without changing the writing or the fingering.

When the Capotasto is used, the fret at which it is placed becomes the nut, and the next the first fret, the others in succession the second, third etc, the fingering being the same in all respects as if the Capotasto were not used.

### TABLE SHOWING TRANSPOSITION.

#### Capotasto on First Fret.

Transposed to

Transposed to

Transposed to

Transposed to

Transposed to

#### Capotasto on Third Fret.

Transposed to

Transposed to

Transposed to

Transposed to

Transposed to

## THE POSITIONS.

Each fret on the fingerboard is called a Position (see page 12.)

There are twelve positions, and among these 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.

The principal positions are the 1<sup>st</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 7<sup>th</sup> and 9<sup>th</sup>.

For the scale in the First Position see page 14.

### FOURTH POSITION.

Sixth String	Fifth.	Fourth.	Third.	Second.	First.
1 2 4	1 3 4	1 3 4	1 3	1 2 4	1 2 4

#### EXERCISE.

### FIFTH POSITION.

Sixth String	Fifth.	Fourth.	Third.	Second.	First.
1 2 4	1 3 4	1 3 4	1 3	1 2 4	1 2 4

#### EXERCISE.

# SEVENTH POSITION.

Sixth String.	Fifth.	Fourth.	Third.	Second.	First.
---------------	--------	---------	--------	---------	--------

Musical notation for Seventh Position, showing fingerings for strings 1-6. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The strings are labeled: Sixth String, Fifth, Fourth, Third, Second, First. Fingerings are indicated by numbers 1-4 above the notes.

## EXERCISE.

Two staves of musical notation for the Seventh Position exercise. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef with a key signature of one sharp (F#). Both staves contain complex melodic lines with numerous fingerings indicated by numbers 1-4 above the notes.

# NINTH POSITION.

Sixth String.	Fifth.	Fourth.	Third.	Second.	First.
---------------	--------	---------	--------	---------	--------

Musical notation for Ninth Position, showing fingerings for strings 1-6. The notation is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The strings are labeled: Sixth String, Fifth, Fourth, Third, Second, First. Fingerings are indicated by numbers 1-4 above the notes.

## EXERCISE.

Two staves of musical notation for the Ninth Position exercise. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The second staff is in bass clef with a key signature of two sharps (F# and C#). Both staves contain complex melodic lines with numerous fingerings indicated by numbers 1-4 above the notes.

## SERENADE.

Three staves of musical notation for the Serenade. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The second and third staves are in bass clef with a key signature of two sharps (F# and C#). The notation includes melodic lines, rests, and dynamic markings such as *p* (piano) and *f* (forte).

A CHOICE SELECTION OF PIECES.  
ARRANGED PROGRESSIVELY.

GALOP.

Guitar.

The musical score for 'GALOP' is written for guitar in 2/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and slurs. The second and third staves provide accompaniment with chords and rhythmic patterns.

ANDANTE.

Guitar.

The musical score for 'ANDANTE' is written for guitar in 2/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is slower than the previous piece. The melody is more melodic and features slurs. The second and third staves provide accompaniment with chords and rhythmic patterns.

SLUR WALTZ.

Guitar.

The musical score for 'SLUR WALTZ' is written for guitar in 3/4 time. It consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is slow. The melody is characterized by slurs and a waltz-like feel. The second, third, and fourth staves provide accompaniment with chords and rhythmic patterns.



# MY LADY. VALSE.

Guitar.

4. Pos. .... 4. Pos. .... 5.B.

4. Pos. .... 4. Pos. ....

Detailed description: This section contains three staves of guitar music. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with several trills and is marked with '4. Pos.' at the beginning and end, and '5.B.' at the very end. The second staff is in bass clef and provides a harmonic accompaniment with chords and moving bass lines. The third staff is in treble clef and contains a second melodic line, also marked with '4. Pos.' at the beginning and end.

# ANDANTE.

Guitar.

*S*

*Fine.*

*D.C.*

Detailed description: This section contains three staves of guitar music. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *S* (Sforzando) and features a melodic line with many slurs. The second staff is in bass clef and provides a harmonic accompaniment. The third staff is in treble clef and continues the melodic line, ending with a *Fine.* marking and a *D.C.* (Da Capo) instruction.

# HARMONIC WALTZ.

Guitar.

Har. 12. .... Har. 12. ....

Har. 7. .... *Fine.* ....

Har. 7. .... *D.C.*

Detailed description: This section contains three staves of guitar music. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with many slurs and is marked with 'Har. 12.' at the beginning and end. The second staff is in bass clef and provides a harmonic accompaniment, marked with 'Har. 7.' and ending with a *Fine.* marking. The third staff is in treble clef and continues the melodic line, marked with 'Har. 7.' and ending with a *D.C.* (Da Capo) instruction.

# THE LAST ROSE OF SUMMER.

Guitar.

The score for 'THE LAST ROSE OF SUMMER' is written for guitar in G major and 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some chords and a double bar line in the second measure. The second and third staves continue the melody and accompaniment.

# IVY SCHOTTISCHE.

Guitar.

Great Barré

G. Barré

The score for 'IVY SCHOTTISCHE' is written for guitar in G major and 2/4 time. It consists of three staves of music. The first staff includes a 'Great Barré' instruction above the first few measures. The second staff includes a 'G. Barré' instruction above the first few measures. The music is characterized by a rhythmic pattern of eighth notes and chords.

# FAIRY DANCE.

Guitar.

glissé

Har. 7<sup>th</sup>

Trio.

Fine.

D. C.

The score for 'FAIRY DANCE' is written for guitar in G major and 3/4 time. It consists of four staves of music. The first staff includes a 'glissé' instruction above a chord. The second and third staves include 'Har. 7<sup>th</sup>' instructions above chords. The fourth staff is labeled 'Trio.' and features a triplet of eighth notes. The piece concludes with 'Fine.' and 'D. C.' (Da Capo) instructions.

# EMMELINE SCHOTTISCHE.

HERBERT J. ELLIS.

Guitar. 



 *Fine.*

Trio.  *D.C.*

# BIRTHDAY POLKA.

HERBERT J. ELLIS.

Guitar. 

 *Fine.*

 *D.C.*

# ROSE SCHOTTISCHE.

Guitar. 

 3 Pos. 5 Pos.

 3 Pos. 5 Pos.

SERVIAN GALOP.

Guitar.

The score for 'SERVIAN GALOP' is written for guitar in G major (one sharp) and 2/4 time. It consists of six staves of music. The first staff is labeled 'Guitar.' and features a rhythmic melody with eighth and sixteenth notes, accompanied by chords. The subsequent staves continue the piece with various rhythmic patterns and chordal accompaniment. The piece concludes with a final chord.

PENSÉE FUGITIVE.

HERBERT J. ELLIS.

Andante.

Guitar.

The score for 'PENSÉE FUGITIVE' is written for guitar in G major (one sharp) and 3/4 time. It is marked 'Andante.' and consists of seven staves of music. The first staff is labeled 'Guitar.' and begins with a melodic line. The second and third staves include fingering numbers (1, 2, 3, 4) and a '2 B.' marking. The fourth staff features a 'una corda' marking. The piece is characterized by a flowing, lyrical melody with a steady accompaniment. It ends with a final chord.

### RUSTIC DANCE.

*Allegretto.*

Guitar. *mf.*

# ARIA.

Larghetto.

Guitar.

The musical score for the ARIA piece consists of five staves of guitar notation. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked 'Larghetto'. The first staff begins with a dynamic marking of *p*. The second and third staves continue the melodic and harmonic development. The fourth staff includes a 'Fine' marking and a 'Har: loco' instruction. The fifth staff concludes with a *mf* dynamic marking and a final cadence.

# VALE IN F.

Tune 6<sup>th</sup> string up to F (see page 10)

Guitar.

The musical score for the VALE IN F piece consists of four staves of guitar notation. The key signature is F major (one flat) and the time signature is 3/4. The first staff begins with a dynamic marking of *mf* and includes fingering numbers (1, 2, 3, 4). The second and third staves continue the piece, with a *p* dynamic marking in the second staff. The fourth staff concludes with a *mf* dynamic marking, a 'Fine' marking, and the instruction 'D. U.' (Da Capo).

## GRAND MARCH FROM NORMA.

Guitar.

The musical score is written for guitar and consists of ten staves. The key signature is G major (one sharp) and the time signature is 2/4. The piece begins with a treble clef and a common time signature. The first staff is marked with a *p* dynamic. The second staff has a *p* dynamic. The third staff has a *p* dynamic. The fourth staff has a *cresc.* dynamic. The fifth staff has a *ff* dynamic. The sixth staff has a *ff* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *p* dynamic. The tenth staff has a *p* dynamic. The piece concludes with a double bar line and the instruction "D.C. al Fine."

## SIX STUDIES.

The following six studies should be carefully and perseveringly practised.

CARULLI.

Guitar.

The musical score is divided into two main sections. The first section, labeled 'Guitar.', contains six staves of music. The first three staves are the first study, and the last three are the second study. The first study is in C major, 2/4 time, and features a complex rhythmic pattern of eighth and sixteenth notes. The second study is in G major, 2/4 time, and features a similar rhythmic pattern. The score includes various musical notations such as treble clefs, time signatures, and dynamic markings like 'rit.' and 'a tempo'.

*rit.*

*a tempo*



CARULLI.

Guitar.

*Fine.*

*D. C.*

Guitar.

*Fine.*

*D. C. S*

Andante.

CARULLI.

Guitar.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andante.' and the dynamic is 'mf'. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff starts with a dynamic of 'p' and later changes to 'mf'. The third staff begins with a dynamic of 'f'. The fourth and fifth staves continue with similar rhythmic patterns. The sixth staff includes a dynamic of 'dol.'. The seventh staff includes a dynamic of 'cresc.'. The eighth, ninth, and tenth staves continue the piece with various dynamics and articulations.

The musical score consists of ten staves of music in G major. The notation is as follows:

- Staff 1: Treble clef, G major key signature. Rhythmic pattern of eighth notes.
- Staff 2: Treble clef, G major key signature. Rhythmic pattern of eighth notes.
- Staff 3: Treble clef, G major key signature. Rhythmic pattern of eighth notes.
- Staff 4: Treble clef, G major key signature. Rhythmic pattern of eighth notes. Dynamic marking: *p*.
- Staff 5: Treble clef, G major key signature. Rhythmic pattern of eighth notes. Dynamic marking: *p*. Performance instruction: *rall.*
- Staff 6: Treble clef, G major key signature. Rhythmic pattern of eighth notes. Performance instruction: *a tempo*. Dynamic marking: *mf*.
- Staff 7: Treble clef, G major key signature. Rhythmic pattern of eighth notes. Dynamic marking: *p*. Fingering: 1-3, 2-4, 3-5.
- Staff 8: Treble clef, G major key signature. Rhythmic pattern of eighth notes. Dynamic marking: *mf*.
- Staff 9: Treble clef, G major key signature. Rhythmic pattern of eighth notes. Dynamic marking: *f*.
- Staff 10: Treble clef, G major key signature. Rhythmic pattern of eighth notes.

Allegretto.

Guitar.

The musical score consists of 12 staves of music. The first staff is labeled 'Guitar.' and includes the tempo 'Allegretto.' and the composer 'CARULLI.' The key signature is G major (one sharp) and the time signature is 3/4. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3. The score is written in a single system with 12 staves.

Poco Allegretto.

CARULLI.

Guitar.

## DIFFERENT TUNINGS.

Various methods of tuning the Guitar have been introduced by different writers and performers, (see page 10), and many have found much favor with the E major tuning, for which a large number of solos have been written, generally brilliant and of fine effect when well executed.

## The E Major Tuning.



Scale.

Sixth string.	Fifth.	Fourth.	Third.	Second.	First.
0 1 2 3 4	0 1 2 3 4	0 1 2	0 1 2	0 1 2 3 4	0 1 2 3 4 5 7
Frets					

## VALSE.

## SERENADE.

HERBERT J. ELLIS.

# MARCH.

HERBERT J. ELLIS.

Tempo di Marcia.

Another style of tuning is that in G.

Scale.

This tuning is effectively used in Marches, Fandangos &c.

# SPANISH FANDANGO.

Other tunings are used for pieces requiring them, notably among these being that in the key of C.

The Scale has not been written for this tuning, as only the bass strings are altered and these are played as open notes.

It has been thought advisable to insert the Spanish Retreat in this work, which is in this tuning. (see page 64.)

## THE FLAT KEYS.

The Flat keys are little used on the Guitar owing to their difficulty, but if the Student has well mastered the Great Barré they will be found tolerably easy; but generally the Capotas-to is used to transpose accompaniments etc. into easier keys.

### B<sup>b</sup> MAJOR.

Scale.

Gr. Barré. Gr. Barré.

Chords.

Detailed description: This block contains the musical notation for Bb Major. It starts with a scale in treble clef, 2/4 time, with a key signature of two flats (Bb and Eb). The scale is written across two staves. Above the notes are fingerings: 1 1 2 2 3 3 1 3 2 1 3 2 1 1. Below the scale are two chords in treble clef, 2/4 time, with a key signature of two flats. The first chord is Bb major (Bb3, D4, F4) and the second is Eb major (Eb3, G3, Bb3). Both chords are marked with 'Gr. Barré' above them and have a '1' below the bass line indicating the first fret.

### G. MINOR.

Scale.

Gr. Barré Gr. Barré

Chords.

Detailed description: This block contains the musical notation for G Minor. It starts with a scale in treble clef, 2/4 time, with a key signature of two flats (Bb and Eb). The scale is written across two staves. Below the scale are two chords in treble clef, 2/4 time, with a key signature of two flats. The first chord is G minor (G3, Bb3, D4) and the second is Bb minor (Bb3, D4, F4). Both chords are marked with 'Gr. Barré' above them and have a '1' below the bass line indicating the first fret.

### E<sup>b</sup> MAJOR.

Scale.

3<sup>rd</sup> Pos. 4<sup>th</sup> Pos. 1<sup>st</sup> Barré 3<sup>rd</sup> Pos.

Chords.

Detailed description: This block contains the musical notation for Eb Major. It starts with a scale in treble clef, 2/4 time, with a key signature of three flats (Bb, Eb, and Ab). The scale is written across two staves. Above the notes are fingerings: 4 1 2 1 2 3 1 2 3 1 3 2 1 4. Below the scale are two chords in treble clef, 2/4 time, with a key signature of three flats. The first chord is Eb major (Eb3, G3, Bb3) and the second is Ab major (Ab3, Bb3, D4). Both chords are marked with '3<sup>rd</sup> Pos.' above them and have a '1' below the bass line indicating the first fret.

### C. MINOR.

Scale.

3<sup>rd</sup> Pos. Gr. Barré 3<sup>rd</sup> Pos.

Chords.

Detailed description: This block contains the musical notation for C Minor. It starts with a scale in treble clef, 2/4 time, with a key signature of three flats (Bb, Eb, and Ab). The scale is written across two staves. Below the scale are two chords in treble clef, 2/4 time, with a key signature of three flats. The first chord is C minor (C3, Eb3, G3) and the second is Eb minor (Eb3, G3, Bb3). Both chords are marked with '3<sup>rd</sup> Pos.' above them and have a '1' below the bass line indicating the first fret.

### A<sup>b</sup> MAJOR.

Scale.

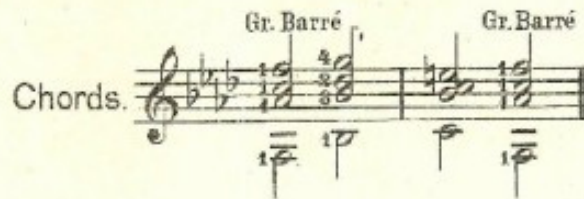
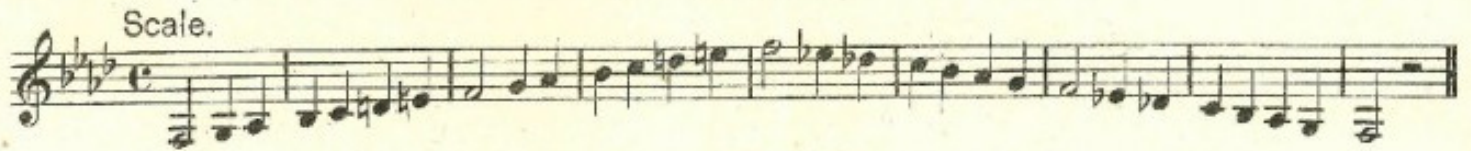
Gr. Barré Gr. Barré

Chords.

Detailed description: This block contains the musical notation for Ab Major. It starts with a scale in treble clef, 2/4 time, with a key signature of three flats (Bb, Eb, and Ab). The scale is written across two staves. Below the scale are two chords in treble clef, 2/4 time, with a key signature of three flats. The first chord is Ab major (Ab3, Bb3, D4) and the second is Eb major (Eb3, G3, Bb3). Both chords are marked with 'Gr. Barré' above them and have a '1' below the bass line indicating the first fret.



## F. MINOR.



## ARPEGGIOS.

The Arpeggio Chord proper is explained on page 8. but the term Arpeggio is also applied to chords spread out in Harp-like fashion, as in the following exercises. They are given for exercising the right hand, and their introduction has been delayed to this point that the Student might be better prepared to derive advantage from their practise.

N<sup>o</sup> 1.

N<sup>o</sup> 2.

N<sup>o</sup> 3.

N<sup>o</sup> 4.

N<sup>o</sup> 5.

N<sup>o</sup> 6.

N<sup>o</sup> 7.

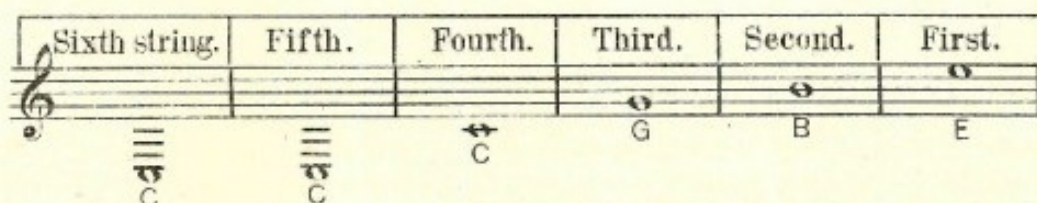
N<sup>o</sup> 8.

## THE SPANISH RETREAT.

This piece is intened as an imitation of the advance and retreat of a military band.

N. B. The harmonics imitate Bugles. When a single note occurs, play it on the 4<sup>th</sup> string; when two, 4<sup>th</sup> and 5<sup>th</sup>; three, 4<sup>th</sup>, 5<sup>th</sup>; and 6<sup>th</sup>: the figures at the Har: indicate the frets. At this mark  $\times$  the thumb sweeps the strings from the 6<sup>th</sup>: At this mark  $\text{C}$  the first sweeps the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> strings.

Tune the Guitar thus:



Harmonics.  
1<sup>st</sup> Bugle.

*pppp cresc. poco a poco*

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

*pp cresc. poco a poco*

Drum.

*mf cresc.*

Dr.

*f cresc.*

Dr.

*cresc.*

Horns.

*cresc.*

4<sup>th</sup> fr.      4<sup>th</sup> fr.      4<sup>th</sup> fr.

Drum. *cresc.*  
*fff*

*ffff*

Dr. *dim.*  
*fff*

*ff* 4<sup>th</sup> fr. *dim.* - *morendo* 4<sup>th</sup> fr.

*f*

*mf* *dim.* *morendo*

Dr. *p* *dim.* - *morendo*

1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Bugles.  
*pp* *dim.*

Harmonics.  
 1<sup>st</sup> and 2<sup>nd</sup> Bugles. 1<sup>st</sup> Bugle. Repeat single string.  
*ppp* *pppp*

\* All the quarter notes in this strain are to be played by gliding the thumb across the six strings. All the eighth notes by drawing the first finger back across the three treble strings.  
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# SIX DUETS FOR TWO GUITARS.

## THE CARNIVAL OF VENICE.

Arranged by HERBERT J. ELLIS.

Capotasto 3<sup>rd</sup> fret for solo Guitar only.

1<sup>st</sup> GUITAR.

2<sup>nd</sup> GUITAR.

## PRINCESS VALSE.

CARULLI.

Second Guitar raise 6<sup>th</sup> string to F.

1<sup>st</sup> GUITAR.

2<sup>nd</sup> GUITAR.

Musical score for piano and guitar, measures 67-72. The score consists of three systems, each with a piano (P) and guitar (G) part. The piano part features a melodic line with eighth and sixteenth notes, while the guitar part provides harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 3/4.

# BRIDE WALTZ.

Arranged by HERBERT J. ELLIS.

Musical score for 1st and 2nd guitar, measures 73-82. The score consists of three systems, each with a 1st GUITAR and 2nd GUITAR part. The key signature has two sharps (F# and C#), and the time signature is 3/4. The 1st guitar part features a melodic line with eighth and sixteenth notes, while the 2nd guitar part provides harmonic accompaniment with chords and single notes. The score includes dynamic markings such as *f* and *Fine.*, and a *D.C.* (Da Capo) instruction at the end.

## SUNNY SOUTH WALTZ.

Arranged by HERBERT J. ELLIS.

*Moderato.*

1<sup>st</sup> GUITAR.

2<sup>nd</sup> GUITAR.

*Fine.*

Harm.

12. fret.

*D. C.*

# DI PESCATORE IGNOBLE.

LUCREZIA BORGIA.

DONIZETTI.

Arranged by HERBERT J. ELLIS.

*Larghetto.*

1st GUITAR.

2nd GUITAR.

*cresc.* *dim.* *p* *cresc.*

2 3 4 5

1 2 3 4

4

The musical score is arranged in systems. Each system consists of two staves: the top staff is for the 1st GUITAR and the bottom staff is for the 2nd GUITAR. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Larghetto'. The score includes various musical notations such as chords, arpeggios, and melodic lines. Dynamics include 'cresc.', 'dim.', and 'p'. There are also some performance markings like 'pizz.' and 'arco'.

## HOME, SWEET HOME.

Arranged by HERBERT J. ELLIS.

Capotasto 3<sup>rd</sup> fret for solo Guitar only.1<sup>st</sup> GUITAR.2<sup>nd</sup> GUITAR.

The musical score is presented in five systems, each with two staves. The first system is labeled '1<sup>st</sup> GUITAR.' and '2<sup>nd</sup> GUITAR.'. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, beams, and ornaments. The second guitar part features a consistent rhythmic pattern of eighth notes and chords. The first guitar part has a more melodic and ornamented line. The score concludes with a double bar line and repeat signs.



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