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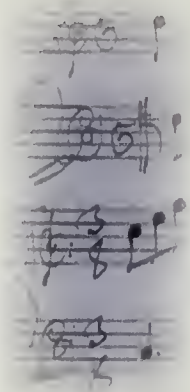
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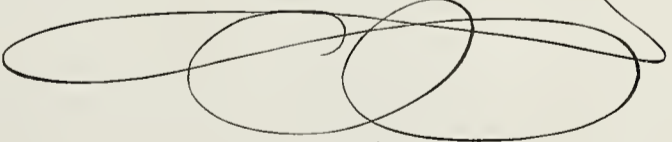
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Preface.

At the request of my numerous friends I have the honour to present to the Ladies and Gentlemen of the United States this small and easy Instructor.

It does not contain long and tedious **Exercises** which tend to discourage the Pupil, but, a gradual explanation of all the rules which are necessary to acquire a perfect knowledge of the Instrument.

After many years experience of teaching the Guitar, the Author will be sufficiently compensated if this work will meet with the same success, which has attended him as a Teacher.

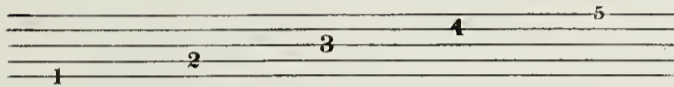
Felix T. Strawinski:


PART FIRST.

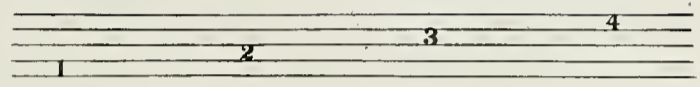
The Music, or Notes are written upon five parallel lines and in their four spaces.

THE LINES AND SPACES.

LINES.

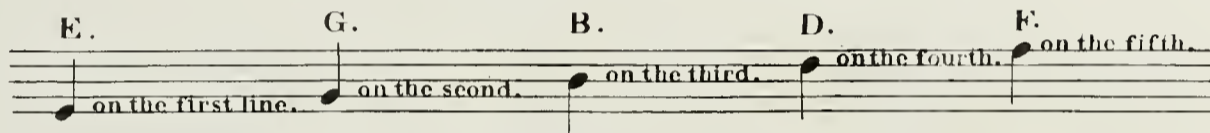


SPACES.

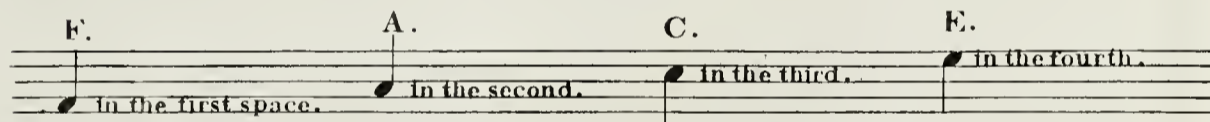


Method of reading and distinguishing the Notes which are written upon the five lines and their four spaces.

NOTES UPON THE LINES.



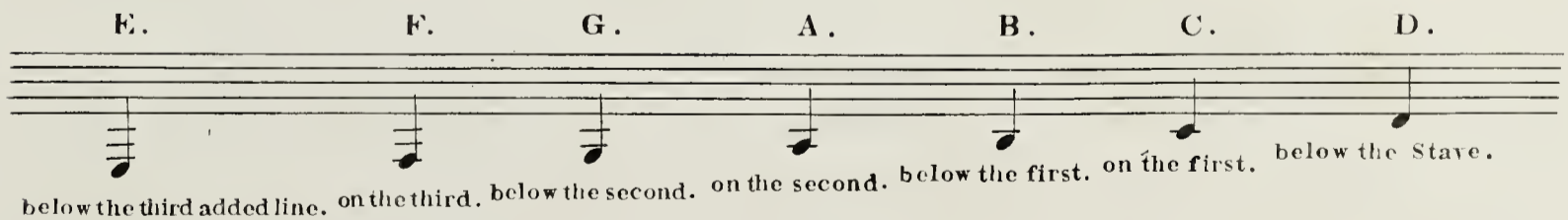
NOTES IN THE SPACES.



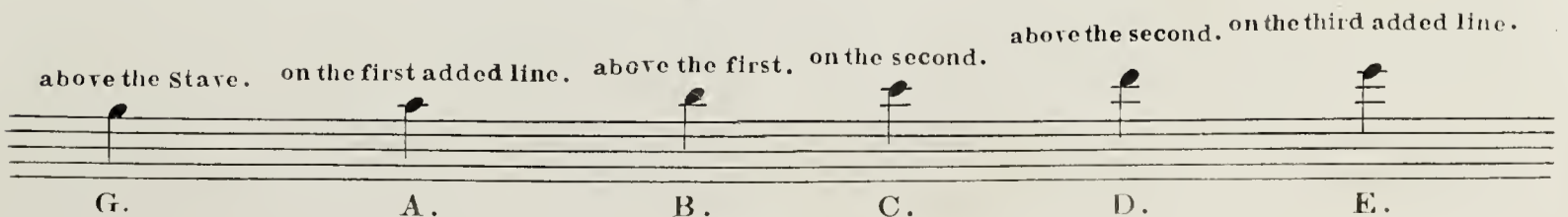
These five lines and four spaces are called the **STAVE**, but as the Stave is not of sufficient extent to express all the sounds in music, additional, or ledger lines are used below and above the Stave, as follows.

ADDED OR LEDGER LINES.

BELOW THE STAVE.




ABOVE THE STAVE.



PART SECOND.

THE C L E F.

The Treble or G, Clef, is placed at the commencement of each Stave, and is used for the Guitar and Vocal music, and is marked thus 

The musical Alphabet consist of Seven Characters called Notes, and for the Guitars the following letters are applied **E, F, G, A, B, C, D.**

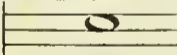
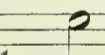
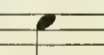



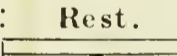
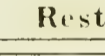
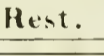



Some call them **Mi, Fa, Sol, La, Si, Do, Re.**

When a melody exceeds these seven letters, the same series of letters is repeated.



SIX DIFFERENT KINDS OF NOTES.

are commonly used. viz.

	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Notes.						
Their Rests marked thus	Rest. 	Rest. 	Rest. 	Rest. 	Rest. 	Rest. 

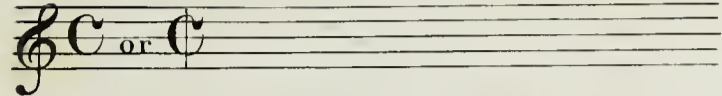
M E A S U R E OR B A R.

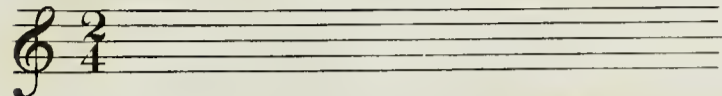
The lines which are drawn perpendicularly through the Stave and every division between them, is called a B A R.

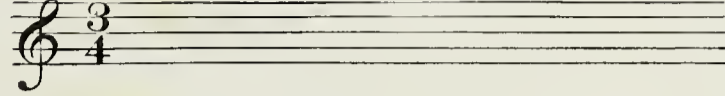
Bar.	Bar.	Bar.

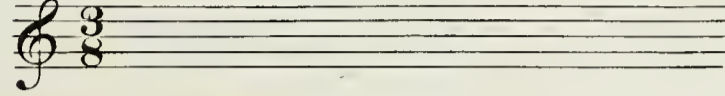
Each Bar contains a certain quantity of notes according to the signature placed at the beginning of every piece of music.

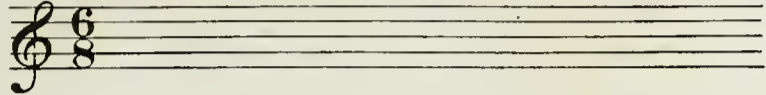
EXAMPLE.

Common Time is marked thus. 

Two Four Time or two Crotchets in a Bar. 

Three Four Time or three Crotchets in a Bar. 

Three Eight Time or three Quavers in a Bar. 

Six Eight Time or six Quavers in a Bar. 

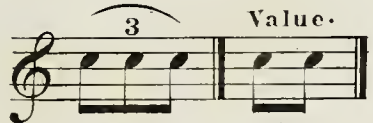
The length of a Semibreve in Common Time, has four beats in a bar, and should be regularly spoken; One— Two— Three— Four; touching the string or note with the first word and holding the same sound to the last. The Rests, of a Semibreve, or the other notes to be counted equal to their length, viz: Semibreve Rest as four beats, One— Two— Three— Four; Minim as Two; Crotchet as One; Two Quavers for one word; Four Semiquavers for One; Eight Demisemiquavers for One; in some instances, or in difficult music, the Semibreve may be counted as Eight beats — Minim as Four — Crotchet as Two &c. in each Bar.

COMMON TIME.

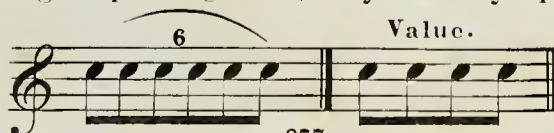
The following Stave, presents one Bar in Common Time.

	One.	Two.	Three.	Four.	1 2 3 4
					1
					1/2
					1
					1/2
					1/4
					1/8

THE TRIPLET AND SEXTUPLET.

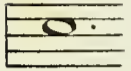
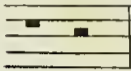
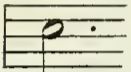
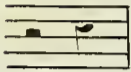
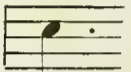
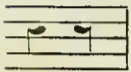
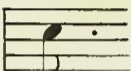
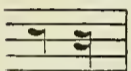
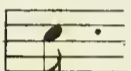
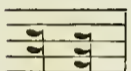
The Triplet is a group of notes, over which the figure 3. is placed; these three notes are played in the same time that two of the same duration would be played without the figure, thus 

When a 6. is placed over six notes grouped together, they are only equal to four of the same duration.



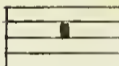
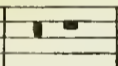
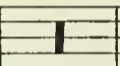
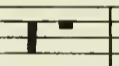
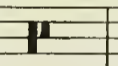
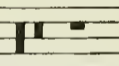
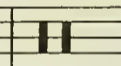
DOTTED NOTES AND RESTS.

Any Note or Rest followed by a dot becomes half as long again.

NOTES.		RESTS.
	is equal to a Semibreve and a Minim	
	" to a Minim and a Crotchet	
	" to a Crotchet and a Quaver	
	" to a Quaver and a Semiquaver	
	" to a Semiquaver and a Demisemiquaver	

Sometimes two dots are placed after the Note or Rest, then its duration becomes three fourths longer.

THE RESTS OF THE BARS.

	2	3	4	5	6	7	8
Marked thus							

MANNER OF HOLDING THE GUITAR

and the position of the Hands.

Sit gracefully on a chair of moderate height, the Guitar should be brought gently near the body, laying the rim or side of it upon the lap in such a manner, that at one sight may be seen all the strings. The Neck must be raised no higher than the Pupils left shoulder, and supported by the first joints of the thumb and fore finger of the Left Hand, whilst the other fingers should be bent to a circular position and kept ready to press the Strings which are required to be close to the Frets.

The Right Hand should be placed over the body of the Instrument, with the wrist a little raised, near the Bridge. The Thumb, and the first three fingers being freely bent and at liberty just in readiness, touch the Strings according to the following lesson.

PART THIRD.

The Guitar has six strings, the three first of which are gut, and the three others of silk, covered with silvered wire; on the latter are played most frequently what are called Bass notes with the thumb, and the three other strings with the 1st. 2nd. & 3rd. fingers of the Right Hand.

The fingers of the Right Hand are indicated by + for the thumb— 1. first finger— 2. second finger, and 3. for the third finger, viz:

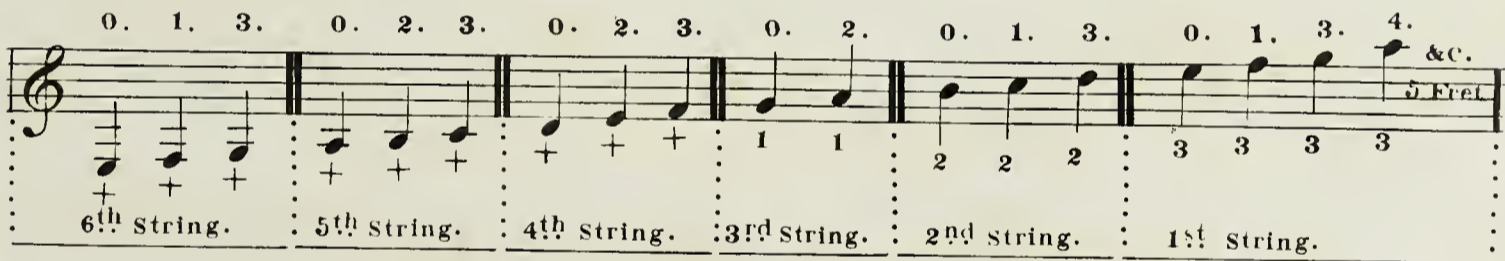
SIX OPEN STRINGS.



NATURAL GAMUT OR SCALE.

The open strings are indicated by 0. and the figures placed over the notes indicate the fingers of the Left Hand, and the Frets on which they are to be placed

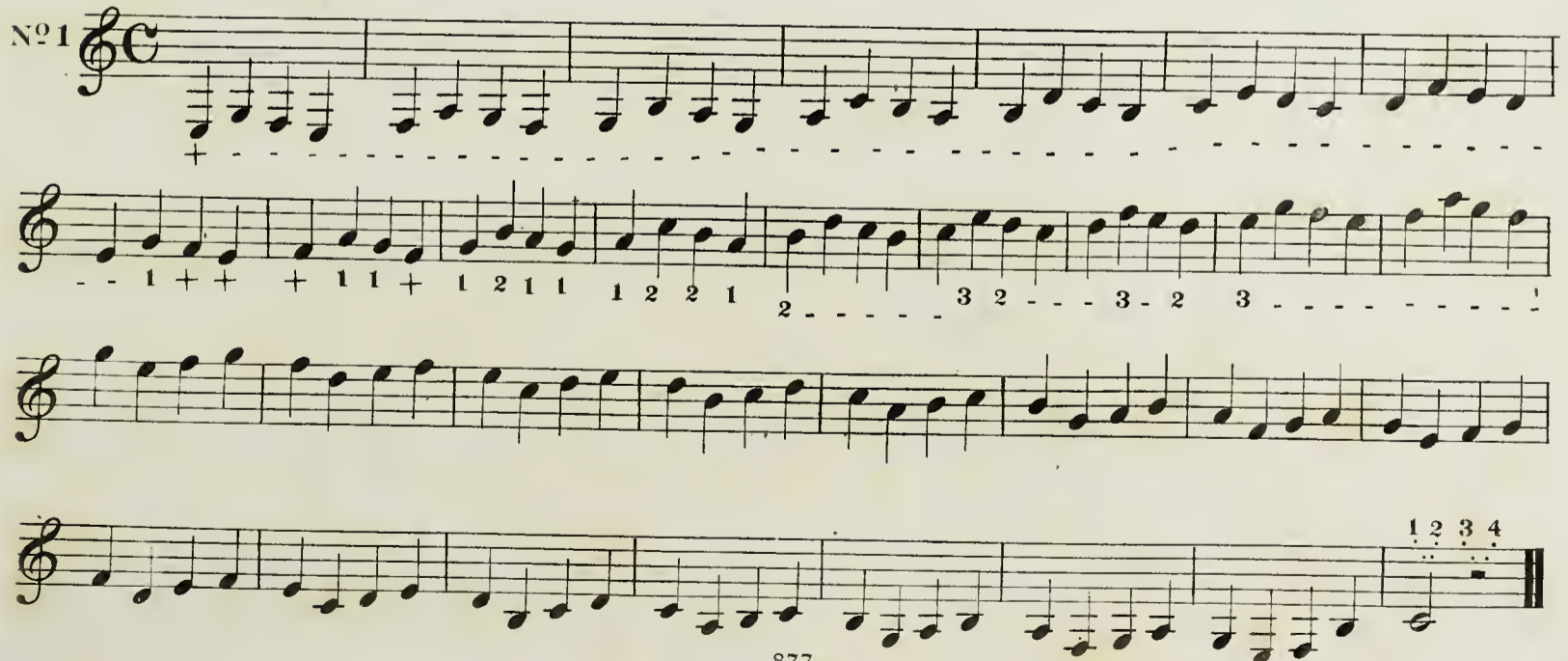
The double bar across the Stave, marks the change of Strings.



EXERCISES.

To learn to read, count and play the Natural notes in the first Position.

Count 1. 2. 3. 4.



No 2

N.B. The Pupil should learn to play the above exercises slow, and then fast, before proceeding any farther.

FOURTH PART— ON SHARPS AND FLATS.

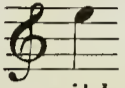
A Sharp, marked thus # placed after the Clef or before a note in the bar, raises the note a semitone or half tone. A Double Sharp, marked thus x placed before a note, raises it a whole tone. A Flat, marked thus b placed before a note, lowers it a semitone. A Double Flat, thus bb placed before a note, lowers it a whole tone. A Natural, marked thus n takes away the affect of Sharp or Flat.

GAMUT OR SCALE WITH SHARPS AND FLATS.

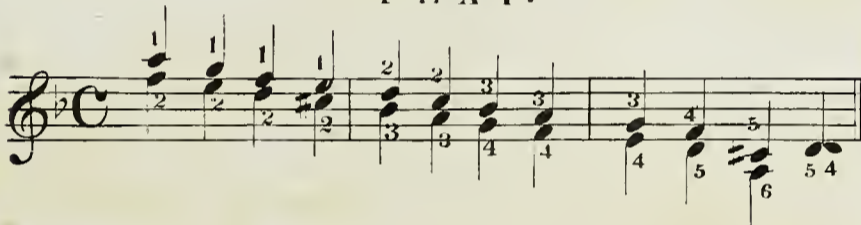
The figures placed over the notes indicate the frets.

EXERCISE.

METHOD OF TUNING THE GUITAR.

Before the Pupils Ear becomes accustomed to the different Keys of music, the nearest way to put the Guitar in tune is this : Tune the first string E, to the E of the Piano Forte  or if no Piano is at hand, as near the sound as possible— then put the finger on the fifth fret of the second string B, and tune it in unison or till they sound alike with the first string open— then put the finger on the fourth fret of the third string G, and tune it to the second string open — Tune the fourth string D, with the finger on the fifth fret, to the third string open — The fifth string A, with the finger on the fifth fret, to the fourth string open— The sixth string E, with the finger on the fifth fret, to the fifth string open.

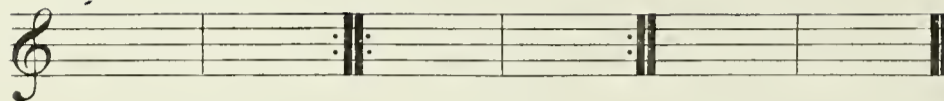
P L A Y .



The figures indicate the Strings .

SIX OPEN STRINGS.						
6th	5th	4th	3rd	2nd	1st	
E.	A.	D.	G.	B.	E.	
Frets.	0	0	0	0	0	
1	<i>E</i>	<i>A</i>	<i>D</i>		<i>E</i>	F
2	<i>F#</i>	<i>B</i>	<i>E</i>	<i>A</i>		F#
3	<i>G</i>	<i>C</i>	<i>F</i>		<i>D</i>	G
4	<i>A</i>		<i>B</i>			G#
5	<i>A</i>	<i>D</i>	<i>G</i>	<i>C</i>	<i>E</i>	A
6	<i>A#</i>	<i>D#</i>	<i>G#</i>	<i>C#</i>	<i>F</i>	A#
7						B
8						C
9						C#
10						D
11						D#
12						E



DOUBLE BAR.



Some pieces of music are composed of several parts, and each of them are separated by a Double Bar.

It must be observed that if the dots are placed before any of these bars, the same part is to be repeated.

THE SIGN OR §.

Indicates, that the music, from the first written Sign should be repeated, and finished on that part where the Double Bar is marked thus  or at the word, Fine.  Fine.


THE BARRE.

The Barre is to press with one finger of the left hand, two or more strings at the same time and on the same fret, as the following example.

EXAMPLE.



CHORDS AND ARPEGGIOS.

When two or more notes are struck together it is called a Chord  and if the same

Chord should be written thus



then play it



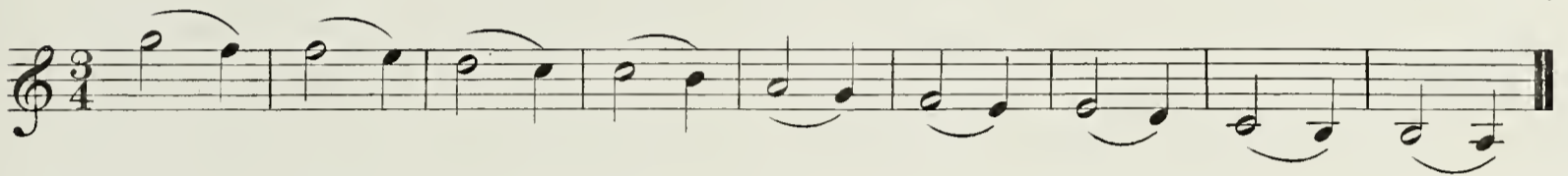
and it is called Arpeggio.

S L U R S A S C E N D I N G .

N. B. The first note only to be struck .



S L U R S D E S C E N D I N G .



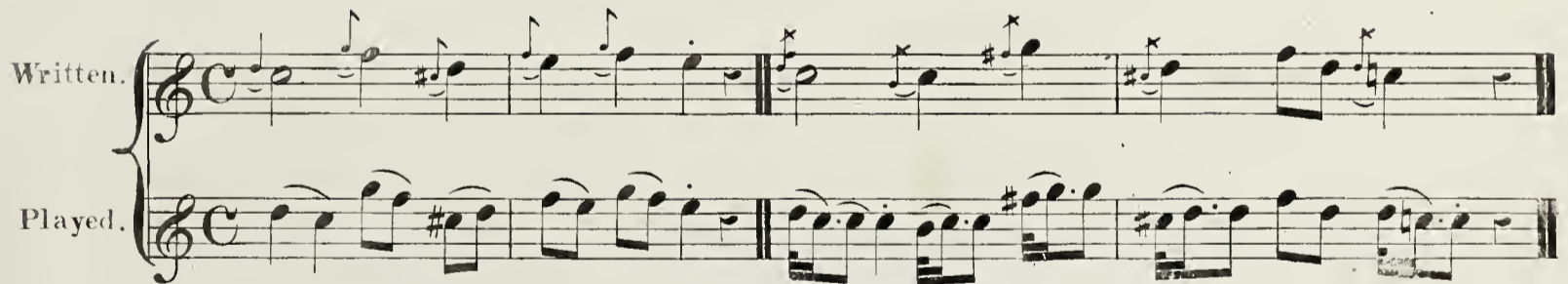
T H E S L I D E .

The Slide is performed by one finger of the Left hand which slides along the neck, from the first to the second note upon the same string . The Slide produces a good affect on the Guitar, because it imitates the sweet sound of a Lady's voice . It is indicated by the same sign as the Slur .

S M A L L O R G R A C E N O T E S .

L O N G S M A L L N O T E S .








S H O R T S M A L L N O T E S .



T H E S H A K E .



A DICTIONARY OF ITALIAN AND OTHER WORDS USED IN MUSIC.

- A, in, for. A Tempo, in strict time.
 A Duo, for two Voices, A Trio, for three Voices.
 Adagio, a very slow and expressive movement.
 Ad libitum, or  the time is left at the Performers pleasure.
 Affettuoso, with tenderness.
 Agitato, with passion and fire.
 Allegro, a lively movement.
 Allegretto, not as quick as Allegro.
 Al Segno, play over again from this mark  and end at the double bar.
 Andantino, a slow and distinct movement.
 Andante, a little faster than Andantino.
 Arioso, in the style of an Air.
 Assai, much. Allegro assai, very brisk.
 Biss, play the passage twice over.
 Brio, or Con brio, with spirit and brilliancy.
 Calando, diminishing gradually the sounds, and slackening the time.
 Coda, a phrase added to the end of a Piece by way of conclusion.
 Con, with.
 Con anima, with feeling.
 Crescendo, or  a gradual rise of the sounds.
 Da Capo, begin the Air again and end on mark  or word, Fine.
 Decrescendo, or Diminuendo  a gradual fall of the sounds.
 Dolce, sweetly.
 Duo, Duetto, a piece for two Voices, or Instruments.
 Espressivo, with expression and effect.
 Forte, loud. Fortissimo, very loud. 
 Fine, the end of a piece, or over the Double bar 
 Fuoco, spirit. Con fuoco, with spirit.
 Furioso, Con furia, with fire and energy.
 Grave, a slow and solemn Movement.
 Grazioso, in a graceful manner.
 Gustoso, Con gusto, with taste.
 Largo, a slow Movement.
 Larghetto, not quite so slow as Largo.
 Legato, a smooth and connected touch.
 Ma, but. Ma non troppo, but not too much.
 Men, less. Men forte, less loud.
 Mezzo, half.
 Molt, much. Allegro molto, very brisk.
 Moderto, moderately quick.
 Morendo, let the sounds die away.
 Moto, or Con moto, very brisk.
 Non, not. Non troppo, not too much.
 Presto, quick. Prestissimo, very quick.
 Piano, soft. Pianissimo, as soft as possible.
 Piu, more. Piu presto, faster.
 Poco, a little. Poco lento, a little slow.
 Rallentando, slacken the time by degrees.
 Ritardando, ..
 Resoluto, in a bold style.
 Sotto voce, with a low voice.
 Spiritoso, with spirit.
 Staccato, play the notes short and distinct.
 Smorzando, smothering the sounds.
 Senza, without.
 Sostenuto, support the sounds.
 Solo, one Instrument only.
 Tenuto, hold the note its full length.
 Trio, a piece for three Voices or Instruments.
 Volti, turn over leaf. Subito, quickly.

ABBREVIATIONS EXPLAINED.

Ad ^o	Adagio.	Dol :	Dolce.	Smorz :	Smorzando.
Ad lib:	Ad libitum.	F.	Forte.	Stac :	Staccato.
All ^o	Allegro.	FF.	Fortissimo.	Sem :	Sempre.
Arp ^o	Arpeggio.	Fz.	Forzando.	Scherz :	Scherzando.
Cal ^o	Calando.	P.	Piano.	T.	Tutti.
Cres:	Crescendo.	PP.	Pianissimo.	Ten :	Tenuto.
D. C.	Da Capo.	Sos :	Sostenuto.	Var :	Variatione.
Dim :	Diminuendo.	Seg :	Segue.	V. S.	Volti Subito.

NOTES OF ABBREVIATIONS.

Written.

Played.

A TABLE OF ALL THE KEYS.

Major keys with Sharps at the signature.

C G D A E B F#

Major keys with Flats at the signature.

F Bb Eb Ab Db Gb

Minor keys with Sharps at the signature.

A E B F# C# G#

Minor keys with Flats at the signature.

D G C F Bb Eb

All the different Keys of Music can be played on the Guitar, but as some of them are difficult and not often used, the Author writes only Exercises of those Keys which are more easy to execute.

KEY OF C. MAJOR.

The figures are for the fingers of the Left hand.

GAMUT.

EXERCISES.

Nº 1.

Nº 2.

No 3.

No 4.

KEY OF G. MAJOR.

GAMUT.

EXERCISES.

No 1.

No 2.

No 3.

No 4.

KEY OF D. MAJOR.

GAMUT.

EXERCISES.

No 1.

No 2.

No 3.

KEY OF A. MAJOR.

GAMUT.

EXERCISES.

No 1.

18 No 2.

No 3.

KEY OF E. MAJOR.

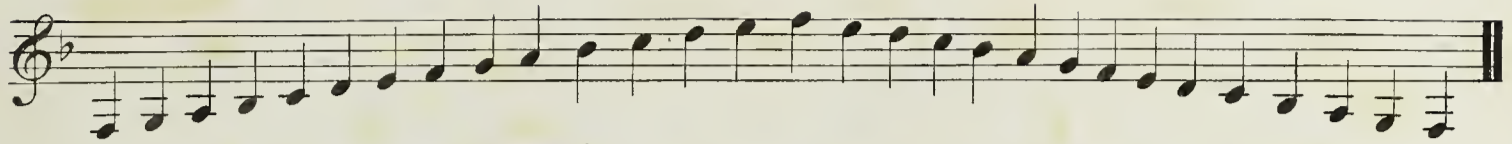
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EXERCISES.

No 1.

No 2.

GAMUT.

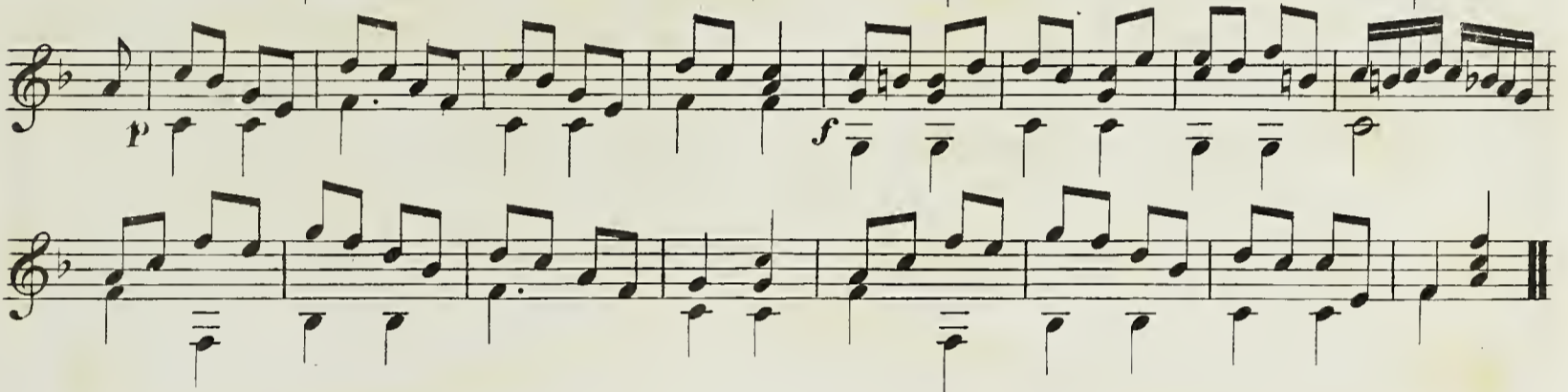


EXERCISES.

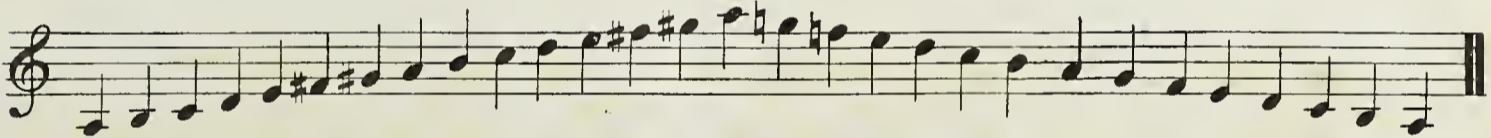
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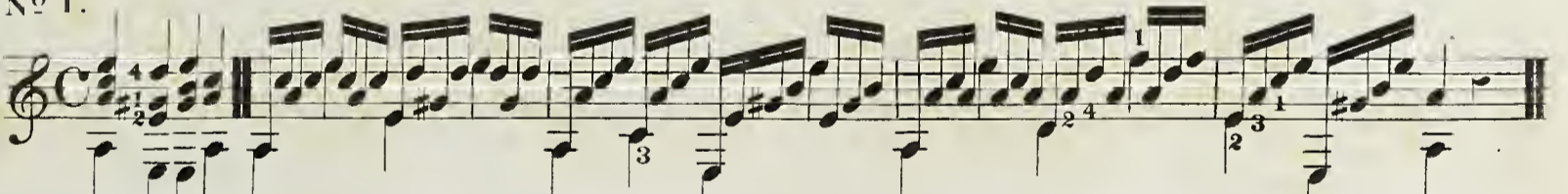


GAMUT.



EXERCISES.

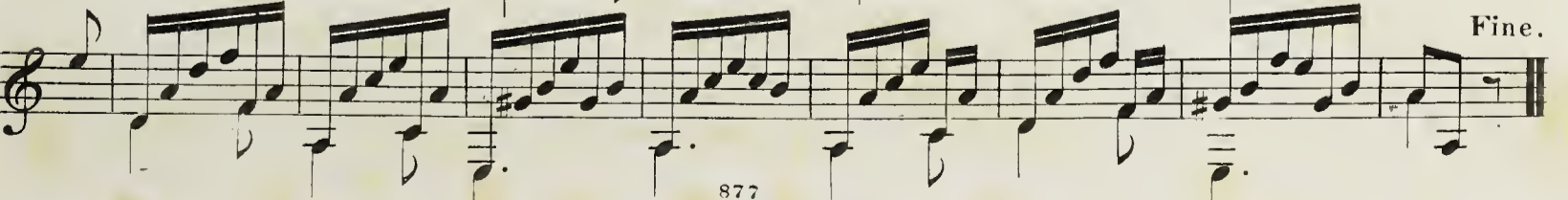
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No 2.



No 3.



EXERCISES

ON THE SLUR, STACCATO AND THE DIFFERENT POSITIONS.

The mark of the Slur has been shown on the 13th page.

Staccato or notes dotted above or below are to be played in a short and distinct manner.

N. B. The figures are written for the fingers of the Left Hand.

1st Position.

Musical notation for the 1st position exercise. It consists of a single staff in 2/4 time with a key signature of one sharp (F#). The exercise includes slurs over groups of notes and various fingerings (0, 1, 2, 3, 4) indicated below the notes. The piece concludes with a double bar line.

2^d Position.

Musical notation for the 2nd position exercise. It consists of a single staff in 2/4 time with a key signature of two sharps (F#, C#). The exercise includes slurs and fingerings (0, 1, 2, 3, 4) indicated below the notes. The piece concludes with a double bar line.

3^d Position.

Musical notation for the 3rd position exercise. It consists of a single staff in 3/8 time with a key signature of two sharps (F#, C#). The exercise includes a 'Barre.' instruction above the staff and slurs with fingerings (1, 2, 3, 4) indicated below the notes. The piece concludes with a double bar line.

4th Position.

Musical notation for the 4th position exercise. It consists of a single staff in 2/4 time with a key signature of three sharps (F#, C#, G#). The exercise includes slurs and fingerings (1, 2, 3, 4) indicated below the notes. The piece concludes with a double bar line.

5th Position.

Musical notation for the 5th position exercise. It consists of a single staff in 2/4 time with a key signature of three sharps (F#, C#, G#). The exercise includes slurs and fingerings (1, 2, 3, 4) indicated below the notes. The piece concludes with a double bar line.

7th Position.

Musical notation for the 7th position exercise. It consists of a single staff in 3/8 time with a key signature of three sharps (F#, C#, G#). The exercise includes slurs and fingerings (1, 2, 3, 4) indicated below the notes. The piece concludes with a double bar line.

9th Position.

Musical notation for the 9th position exercise. It consists of a single staff in 3/8 time with a key signature of three sharps (F#, C#, G#). The exercise includes slurs and fingerings (1, 2, 3, 4) indicated below the notes. The piece concludes with a double bar line.

10. pos. ---

LUCY WALTZ.

1. Pos. 2. Pos. 7. Pos. 9. Pos. 5. Pos. 7. Pos.

p Barre.

4. Pos. 2. Pos. 9. Pos.

ff

2. Pos. Fine.

D.C.

SLIDE.

slide. slide. slide.

Fine.

D.C.

HARMONICS.

Harmonics which are most in use and which produce the most pleasing sound, are played upon the Guitar, below the 3^d over the 4th 5th 7th and 12th Frets. The finger of the left hand must be laid straight and very lightly over the String which is to be struck with the finger or the thumb of the right hand with sufficient force near the Bridge.

3^d Fret. 4th Fret. 5th Fret. 7th Fret. 12th Fret.

MY NORMANDY.

Harmonics - - - - - Nat.

p The figures indicate the Frets.

ural. - - - - - har - nat

pp Fine.

WALTZ. har - nat - har - nat

5. f. 12. f. Fine.

har - nat - har - nat

5. f. 7. f. D.C.

877

BUFFALO QUICK STEP.

9.Pos.

mf

2.Pos.

7.

2.

9.

f

p

f

Fine.

pp

p

f

D.C.

COME SOLDIERS COME.

Allegro.

f

Fine.

p

p

f

D.C.

SHAKEDUPE GALLOP.

f

Fine.

8.Pos. 1

1.

2.

3.

4.

3.

4.

3.

4.

fp

D.C.

WRECKERS DAUGHTER QUICK STEP.

Musical score for 'Wreckers Daughter Quick Step' in 2/4 time, key of D major. The score consists of ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It starts with a piano (*p*) dynamic and includes a triplet of eighth notes marked with an *f* dynamic. The piece concludes with a double bar line, the word 'Fine.', and a piano (*p*) dynamic. The final measure of the piece is marked 'D.C.' (Da Capo).

BELL WALTZ.

Musical score for 'Bell Waltz' in 3/8 time, key of D major. The score consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. It starts with a forte (*f*) dynamic. The second staff begins with a piano (*p*) dynamic. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

R O N D O .

P R I M A G U I T A R .

Allegretto.

The musical score is written for a single guitar part. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto'. The first staff starts with a dynamic marking of *mf*. The second staff continues the melody. The third staff begins with a dynamic marking of *p*. The fourth staff includes a *cres* (crescendo) marking and a dynamic marking of *f*. The fifth staff continues with a dynamic marking of *f*. The sixth staff features a repeat sign. The seventh staff continues with a dynamic marking of *f*. The eighth staff continues the piece. The ninth staff continues. The tenth staff concludes with a double bar line, a *Ritard* (ritardando) marking, and a *D.C.* (Da Capo) marking. The page number 877 is printed at the bottom center.

R O N D O .

S E C O N D G U I T A R .

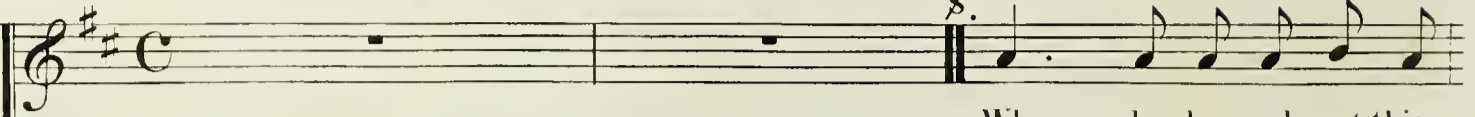
Allegretto.


The musical score is written for a second guitar part. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) dynamic marking. The piece is marked 'Allegretto'. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several first ending brackets marked with the number '1'. The score concludes with a double bar line and a first ending bracket.

WHY, OH WHY MY HEART THIS SADNESS.


With feeling.

Published by E.D. Benteen Baltimore.

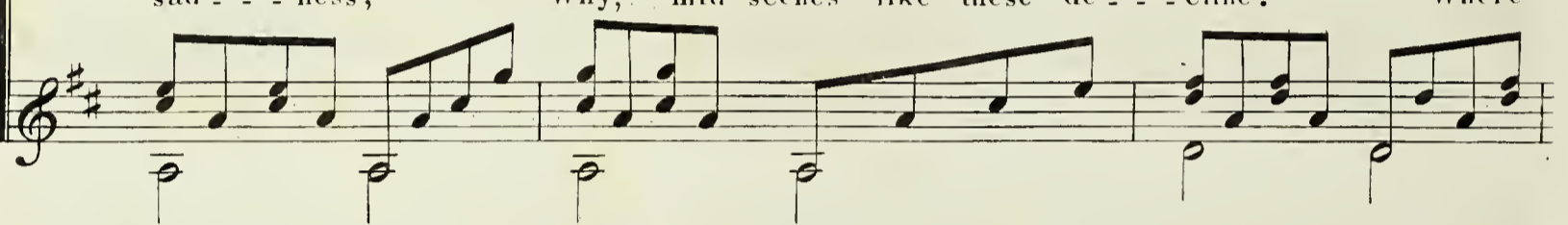
VOICE. 


GUITAR. 

Why, oh why my heart this





sad - - - ness, Why, mid scenes like these de - - - cline? Where






all, tho' strange is joy and gladness Say, what wish can yet be





thine? Oh! say, what wish can yet be thine?



2.

3.

All that's dear to me is wanting,
 Lone and cheerless here I roam;
 The stranger's joys how'er enchanting,
 To me can never be like home,
 To me can never be like home.

Give me those, I ask no other,
 Those that bless the humble dome,
 Where dwell my Father and my Mother,
 Give, oh! give me back my home,
 My own, my own dear native home.

WHEN THRO' LIFE UNBLEST WE ROVE.

Andante.

Published by F.D. Benteen Baltimore.

VOICE

GUITAR

When thro' life un-blest we rove, Losing all that made life dear; Should some notes we

us'd to love In days of boy-hood meet our ear— Oh! how welcome breathes the strain,

Waking thoughts that long have slept; Kindling former smiles a-gain, In faded eyes, that

long have wept.

2. *pp* 3.

Like the gale that sighs along,
 Beds of oriental flow'rs,
 In the grateful breath of song,
 That once was heard in happier hours;
 Fill'd with balm the gale sighs on,
 Tho' the flow'rs have sunk in death;
 So when pleasures dream is gone,
 Its memory lives in music's breath.

Music! oh how faint, how weak,
 Language fades before thy spell;
 Why should feeling ever speak,
 When thou canst breathe her soul so well;
 Friendship's balmy words may feign—
 Loves are e'en more false than they;
 Oh! 'tis only music's strain,
 Can sweetly soothe and not betray.

THEN YOU'LL REMEMBER ME,

Andante cantabile. *Published by F. D. Benteen Baltimore.*

VOICE. 
 GUITAR. 
pp

When other lips and o - ther hearts Their tales of love shall tell, In
 language whose ex - - cess imparts The pow'r they feel so well, There may perhaps in

such a scene Some re - col - - lee - - tion be, Of days that have as
pp

hap - py been, And you'll re - mem - ber me, and you'll re - member, you'll re - mem - ber
f

me.

2.
 When coldness or deceit shall slight
 The beauty now they prize,
 And deem it but a faded light
 Which beams within your eyes,
 When how low hearts shall wear a mask
 'Twill break your own to see,
 In such a moment I but ask
 That you'll remember me,
 That you'll remember, you'll remember me,

WE HAVE LIVED & LOVED TOGETHER.

31

Published by F.D. Benteen Baltimore.

Moderato.

VOICE. *p* We have liv'd and lov'd to
gether, Through many a changing year: We have shar'd each others pleasures, And mingled many a
tear; I have ne-ver known a sorrow, That was long unsooth'd by thee, That was
long unsooth'd by thee, For thy smile can make a summer, Where darkness else would
be, For thy smile can make a summer, Where darkness else would be.

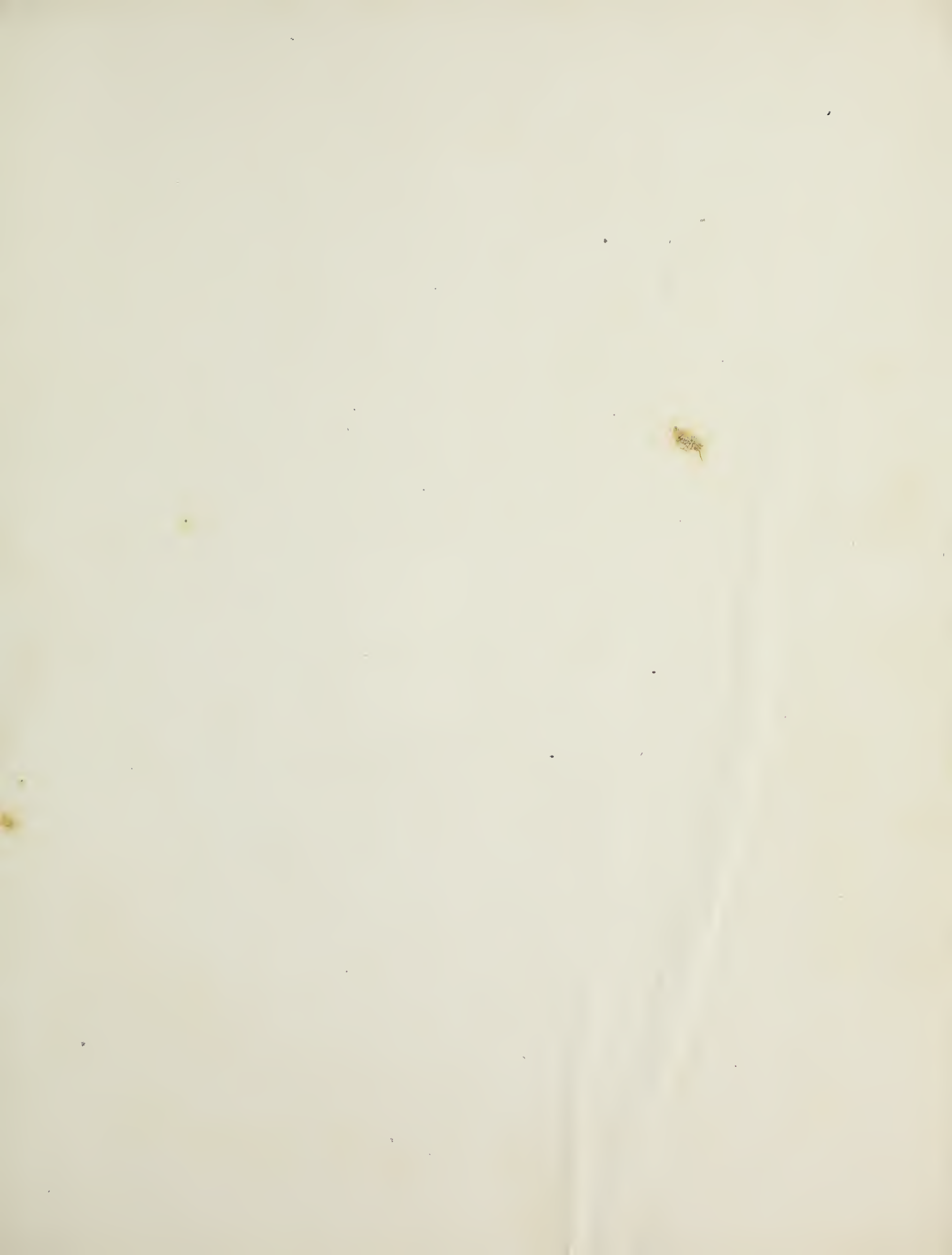
2 3

Like the leaves that fall around us,
In Autumn's fading hours,
Are the traitor smiles that darken,
When the cloud of sorrow lours;
And though many such we have known, love,
Too prone alas. to range,
We both can speak of one, love,
Whom time could never change.

We have lived and loved together,
Through many a changing year;
We have shared each others pleasures,
And mingled many a tear;
And let us hope the future,
As the past has been, will be—
I will share with thee thy sorrows,
And thou thy joys with me.







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