



HENLEIN'S ...NEW... MELODIC SCHOOL FOR THE GUITAR

A Complete Progressive Method of
Systematic Instruction in
all Branches of
GUITAR PLAYING

Containing Entirely New and Original Music.

Composed and Arranged in a Popular, Interesting and
Progressive Manner, for the use of
TEACHER AND PUPIL

Published in Three Parts:

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Part II, 75c.

Part III, 75c.

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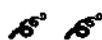
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❧ PREFACE ❧



ALTHOUGH "Henlein's Complete Modern School for Guitar" has given entire satisfaction for twelve years to thousands of teachers and pupils, the author, since writing the above named school, having had twelve more years experience as teacher and writer, feels the want of a method more modern, containing more exercises for the right hand, and more melodious exercises specially arranged and adopted for the **Teacher and Pupil**. Arranged so that the method can be taken from the first page, progressing in an interesting and popular manner to the very end, containing all the requirements essential to teacher and pupil. To meet this demand for himself and other teachers, has induced him to write this "**New Melodic School for Guitar**" and he hopes that this work may relieve them.

Every branch, from the most elementary to the most advanced, has received careful attention; advancing the pupil in a popular progressive manner from the first lesson in the rudiments of music to the performance of the most difficult compositions.

In the first part of the book he has placed only the most necessary rudiments of music indispensable to the beginner, and as the pupil progresses, they will be found in the body of the work illustrated with melodious examples.

This method is not a revision, or addition to the old book, but an entirely new work. Every exercise, piece or song is new and original; composed especially for this method by

THE AUTHOR,

Chas. Henlein

DIAGRAM OF THE GUITAR FINGERBOARD.

Showing the Natural Diatonic Scale and the Chromatic Scale on each String.

1st String E

Natural Scale

Chromatic Scale

2d String B

Natural Notes

Chromatic Scale

3d String G

Natural Notes

Chromatic Scale

4th String D

Natural Notes

Chromatic Scale

5th String A

Natural Notes

Chromatic Scale

6th String E

Natural Notes

Chromatic Scale

The diagram illustrates the guitar fingerboard with the following scales for each string:

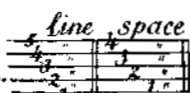
- 1st String (E):** Natural Scale: E (Open), F (1st fret), G (2nd), A (3rd), B (4th), C (5th), D (6th), E (7th), F (8th), G (9th), A (10th), B (11th), C (12th), D (13th), E (14th), F (15th), G (16th), A (17th). Chromatic Scale: E, E \sharp , F, F \sharp , G, G \sharp , A, A \sharp , B, B \sharp , C, C \sharp , D, D \sharp , E, E \sharp , F, F \sharp , G, G \sharp , A, A \sharp , B, B \sharp , C, C \sharp , D, D \sharp , E, E \sharp .
- 2d String (B):** Natural Notes: B (Open), C (1st), D (2nd), E (3rd), F (4th), G (5th), A (6th), B (7th), C (8th), D (9th), E (10th), F (11th), G (12th), A (13th), B (14th), C (15th), D (16th), E (17th). Chromatic Scale: B, B \sharp , C, C \sharp , D, D \sharp , E, E \sharp , F, F \sharp , G, G \sharp , A, A \sharp , B, B \sharp , C, C \sharp , D, D \sharp , E, E \sharp , F, F \sharp , G, G \sharp , A, A \sharp , B, B \sharp , C, C \sharp , D, D \sharp , E, E \sharp .
- 3d String (G):** Natural Notes: G (Open), A (2nd), B (3rd), C (4th), D (5th), E (6th), F (7th), G (8th), A (9th), B (10th), C (11th), D (12th), E (13th), F (14th), G (15th), A (16th), B (17th). Chromatic Scale: G, G \sharp , A, A \sharp , B, B \sharp , C, C \sharp , D, D \sharp , E, E \sharp , F, F \sharp , G, G \sharp , A, A \sharp , B, B \sharp , C, C \sharp , D, D \sharp , E, E \sharp , F, F \sharp , G, G \sharp , A, A \sharp , B, B \sharp , C, C \sharp .
- 4th String (D):** Natural Notes: D (Open), E (1st), F (2nd), G (3rd), A (4th), B (5th), C (6th), D (7th), E (8th), F (9th), G (10th), A (11th), B (12th), C (13th), D (14th), E (15th), F (16th), G (17th). Chromatic Scale: D, D \sharp , E, E \sharp , F, F \sharp , G, G \sharp , A, A \sharp , B, B \sharp , C, C \sharp , D, D \sharp , E, E \sharp , F, F \sharp , G, G \sharp , A, A \sharp , B, B \sharp , C, C \sharp , D, D \sharp , E, E \sharp , F, F \sharp , G, G \sharp .
- 5th String (A):** Natural Notes: A (Open), B (1st), C (2nd), D (3rd), E (4th), F (5th), G (6th), A (7th), B (8th), C (9th), D (10th), E (11th), F (12th), G (13th), A (14th), B (15th), C (16th), D (17th). Chromatic Scale: A, A \sharp , B, B \sharp , C, C \sharp , D, D \sharp , E, E \sharp , F, F \sharp , G, G \sharp , A, A \sharp , B, B \sharp , C, C \sharp , D, D \sharp , E, E \sharp , F, F \sharp , G, G \sharp , A, A \sharp , B, B \sharp , C, C \sharp , D, D \sharp .
- 6th String (E):** Natural Notes: E (Open), F (1st), G (2nd), A (3rd), B (4th), C (5th), D (6th), E (7th), F (8th), G (9th), A (10th), B (11th), C (12th), D (13th), E (14th), F (15th), G (16th), A (17th). Chromatic Scale: E, E \sharp , F, F \sharp , G, G \sharp , A, A \sharp , B, B \sharp , C, C \sharp , D, D \sharp , E, E \sharp , F, F \sharp , G, G \sharp , A, A \sharp , B, B \sharp , C, C \sharp , D, D \sharp , E, E \sharp , F, F \sharp , G, G \sharp , A, A \sharp .

"RUDIMENTS OF MUSIC."

THE NOTES.

Musical sounds are represented on paper by open ovals (○) and black round dots (●) called notes, which are placed upon and between five lines, called a staff. Notes are named from the first seven letters of the alphabet, A, B, C, D, E, F, G. The foregoing letters are repeated in the same order, when a passage extends to eight or more notes. As the eighth tone sounds like the first, only eight tones higher, the extent of eight notes is called an octave, A, B, C, D, E, F, G, A, B, C. Etc. From A to A one octave, or B to B or C to C, etc.

THE STAFF.

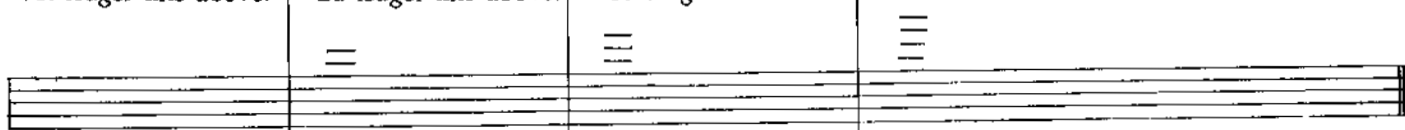
Is composed of five lines and four spaces, the lines and spaces are numbered from the lowest upwards. 

The Notes are written on the lines and spaces, thus:



In order to represent higher or lower notes than those written on the staff, short lines, called "Ledger Lines," are added above or below the staff. They are numbered upward when above the staff, and downward when below the staff.

1st ledger line above. 2d ledger line above. 3d ledger line above. 4th line above, the compass of the Guitar.




1st ledger line below. 2d ledger line below. 3d ledger line below. 4th line below, the lowest compass of Guitar.

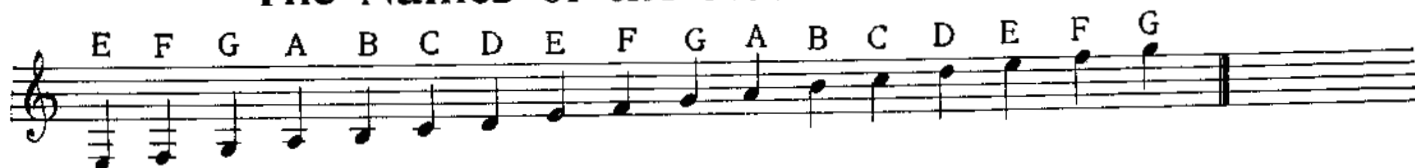
Notes are written upon and between these ledger lines, thus:



THE CLEF.

The Clef, is a sign placed at the beginning of a staff, to determine the names of the notes, the G, or treble clef  is the only one used in compositions for the Guitar.

The Names of the Notes in the G. Clef.



The names of the notes should be memorized in separate branches. The notes below the staff, the Space Notes, and the Line Notes.



EXERCISE FOR NOTE READING



Relative Value of Notes

We use in music seven different kinds of notes, to show the length or duration of sound. The "Whole Note" (♩) represents the longest sound, and is determined by counting "four." A "Half Note" (♪) (stem can be turned up or down) represents one-half the length of sound as the whole note, or while we count "two." The "Quarter Note" (♫) receives but one-fourth the time as the whole note, or one-half of the value of the half note, or one count. The "Eighth Note" (♬) is one-eighth as long as the whole note, or one-half as long as the fourth note. The "Sixteenth Note" (♭) is one-sixteenth as long as the whole note, or one-half as long as the eighth note, or one-fourth as long as the fourth note. The "Thirty-second Note" (♮) is one-half as long as the sixteenth note, and the "Sixty-fourth Note" (♯) is one-half as long as the thirty-second note, or sixty-four to make the value of one whole note.

When several notes of the same value follow in succession, they are usually connected by bars in this manner: Eighth notes with one bar, thus: ♪♪♪ Sixteenth notes with two bars: ♭♭♭♭ Thirty-second notes with three bars: ♮♮♮♮♮♮

Eighth and sixteenth notes are corrected in this manner: ♪♪ ♭♭ ♮♮ ♯♯

Relative Time Value of Notes

One Whole Note is equal to	1	2	3	4
Two Half Notes, or	1	2	3	4
Four Quarters, or	1	2	3	4
Eight Eighths, or	1	2	3	4
Sixteen Sixteenths, or	1	2	3	4
Thirty-two Thirty-seconds, or	1	2	3	4
	Sixty-four Sixty-fourth notes (♯), which are equal to one whole note			

THE VALUE OF THE "REST"

Each note has its corresponding rest, or silence, which has the same relative value as the note it represents.



THE KEY

A key, in its musical sense, is a family of tones bearing a certain fixed relation, one to another, the first of which is called the Key Note. For example: the key of C consists of all the tones whose names are C, D, E, F, G, A, B, natural. The name of a key is indicated by the "Signature." This signature is a certain number of sharps ♯ or flats ♭ next to the clef, at the beginning of a composition, or by the absence of sharps or flats, which indicates only the key of C, sometimes called the Natural Key, on account of the absence of these sharps and flats. There are two kinds of keys, the "Major" or principal key, and its relative "Minor" key, which has the same signature as its Major key. (To distinguish the Major from the Minor keys and the order of intervals which determine whether the key is Major or Minor, is fully explained in the article on Intervals and Minor keys, page 34.)

THE SCALE

A scale is a succession of tones consisting of the notes of a key, beginning and ending with the key note. There is a Diatonic and a Chromatic Scale. The scale is Diatonic when the five whole tones and two semi-tones, which compose it, succeed each other regularly and in the natural order, ascending or descending. It is Chromatic when the five whole tones of the Diatonic Scale are divided into semi-tones, so as to form twelve of these within one octave.

In the Diatonic Scale the two semi-tones are found between the third and fourth and the seventh and eighth degrees in the Major key, and between the second and third and seventh and eighth in the Minor key.

DIATONIC SCALE IN C MAJOR

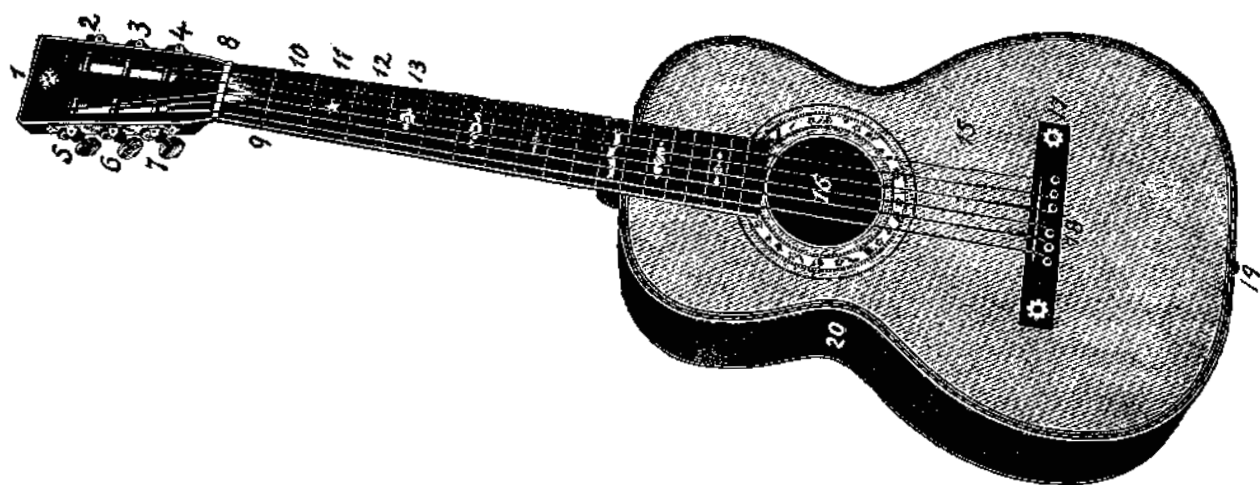
C to D D to E E to F F to G G to A A to B B to C							C to B B to A A to G G to F F to E E to D D to C								
Whole tone	Whole tone	Half tone	Whole tone	Whole tone	Whole tone	Half tone	Half tone	Whole tone	Whole tone	Whole tone	Half tone	Whole tone	Whole tone		
C	D	E	F	G	A	B	C	C	B	A	G	F	E	D	C
1st degree	2d degree	3d degree	4th degree	5th degree	6th degree	7th degree	8th degree	8th degree	7th degree	6th degree	5th degree	4th degree	3d degree	2d degree	1st degree

A musical staff showing the Diatonic Scale in C Major. The scale is written in a treble clef, starting on C (middle C) and ascending to C (one octave higher). The notes are C, D, E, F, G, A, B, C. The intervals between notes are indicated by the table above: C to D (Whole tone), D to E (Whole tone), E to F (Half tone), F to G (Whole tone), G to A (Whole tone), A to B (Whole tone), B to C (Half tone). The descending scale is also shown: C, B, A, G, F, E, D, C, with intervals: C to B (Half tone), B to A (Whole tone), A to G (Whole tone), G to F (Whole tone), F to E (Half tone), E to D (Whole tone), D to C (Whole tone).

The Minor and Chromatic Scales will be explained with their respective exercises and pieces as the work advances.)

THE GUITAR.

The Guitar, as shown in the cut below, is the one in common use. The Guitar has been used for centuries in various shapes and under various names. It probably came from Persia, where it is known as "Tar," or "Si-tar," and had only four strings; passing from there to Spain, where it was improved, and another string added; later on, the sixth string was added in Germany. It is most extensively used in Spain and Portugal, where one can see laborers taking their Guitars to work with them, and play while taking their noon-hour rest. In Spain, however, it is used mainly to accompany the voice—its sweet melodious tones making it an excellent accompaniment to the voice. But in this country, and also in other parts of Europe where some of the greatest composers, such as Beethoven, Mozart and Weber, have written for it, it is used as a solo instrument, and takes both solo and accompaniment parts in the many orchestra clubs.



THE DESCRIPTION OF THE GUITAR.

The Guitar comes in three sizes, viz: The Terz, or third size; the Medium, or standard size, and the Concert size. The Terz Guitar is tuned one and a half tones higher than the Standard size. It is used for duett playing and by children with small hands. The Concert size gives a full loud tone, and is mainly used in mandolin and guitar clubs, but is too large for a lady to handle. It is tuned to the same pitch as the Standard Guitar. For ordinary use the Medium or Standard size should be selected in preference to the Terz or Concert sizes. In a club where two, three or more guitars are used the different sizes may be used to advantage. The Guitar has six strings, and consists mainly of the body, head, neck and fingerboard, as shown above. 1 is the head; two, screw for the G or third string; 3, screw for second or B string; 4, screw for first or high E string; 5, screw for fourth or D string; 6, screw for fifth or A string; 7, screw for sixth or low E string; 8, nut; 9, frets (1 to 18); 10, fret spaces (1 to 18); these spaces are known as 1st, 2d, 3d, etc.; 11, position marks; 12, neck (the underpart); 13, fingerboard (the upper or fretted part of the neck); 15, sound board; 16, sound hole or rosette; 17, bridge; 18, pins for plugging the strings (these pins are not needed on instruments using all steel strings and having a tail piece; in this case the strings pass over the bridge and fasten to the tail piece); 19, button or end pin; 20, side of guitar; 21, back of guitar (opposite the sound board.) The sides, back and sound board form the body of the guitar; the head is known as the upper part; the button is the lower part.

SELECTING A GUITAR.

When selecting a Guitar choose the Medium or Standard size, unless a Terz or Concert size is wanted for some particular purpose. Get a well-made instrument, and buy only the best makes, which will not ordinarily cost over \$10.00; but it is not necessary to pay a very high price for a good instrument, as the ornamentation does not add to the tone. See that the neck is straight and not warped; test the frets to see if they are perfect and that they do not rattle. The frets should be well rounded at the edge, so that the hand may glide up and down the fingerboard with ease, and without hurting the hand. For easy and correct playing, the strings should lie close to the fingerboard, and should be no higher than necessary to prevent rattling against the frets—about one-sixteenth of an inch above the fingerboard at the nut and one-eighth of an inch at the twelfth fret. If the strings are raised too high it hurts the fingers, and the extra tension gives a false tone. See that the strings rest firmly in the notches of the nut and bridge; that the notches are rounded evenly, and so arranged as to allow the two outside strings to run parallel with the fingerboard at about one-eighth of an inch from the edge. Test with good strings; you cannot get perfect tones with false strings.

CARE OF A GUITAR.

A fairly good make at \$10.00 to \$25.00, if properly strung and cared for, will give more satisfaction than a finer instrument poorly strung and neglected. Never expose your Guitar to the extremes of heat, cold or dampness. Sudden changes from cold to heat should be avoided—dry wood absorbs moisture, and a sudden change in temperature swells the wood, warps it, and causes it to crack. Steam heat is very injurious. Always keep your instrument when not in use in a case, and in winter, when taking it out in the cold, wrap the instrument in a cloth before placing it in the case; it will protect the instrument and preserve the strings.

STRINGS.

The strings should be renewed every three or four months, as they lose their power of resonance after being stretched for several months. The best strings, are a good quality of gut strings for the high E and B (1st and 2d) strings, and the compound strings for the G, D, A and E (3d, 4th, 5th and 6th) strings. These compound strings are made with a steel centre, spun with silk, and wrapped with silver wire. This combination of strings will give better results than all steel, or gut and silk basses. The silk bass strings, as a rule, sound too dead; haven't enough power, and usually break in a very short time. The all steel strings should only be used on a Guitar specially made for them, with a special tail piece. The tension from a set of these strings is very great; as a rule it will warp the neck, and consequently falsify the tones, or pull off the bridge of the regular guitar. No maker will guarantee a Guitar to stand the pressure of all wire strings, unless the instrument is specially made for them. Never mix the style of strings; use either gut and compound, or all steel strings, as the different styles cannot be tuned to harmonize evenly, and also interferes with perfect fingering. For a Terz Guitar select light strings; for a Concert, select heavy ones, and always buy the best strings; they are more liable to tune perfectly, will stand at concert pitch, last longer, hold their tone better and be cheaper in the end than the so-called cheap strings usually purchased.

STRINGING THE GUITAR.

When stringing the Guitar, make a knot or two in one end of the string and fasten to bridge by plugging it in the proper bridge hole; press the pin down tight, so the string can't slip out. Steel strings have a knot, and are simply placed in the bridge hole and fastened down with the pin. If the Guitar has a tail-piece, the string is placed through the hole in tail-piece (the knot will hold it in place), then pass the other end of the string through its screw hole; pull the string tight, wind it half around the screw and pass it a second time through the same hole. If the string is too large to pass twice through the same hole, pass it through once, then twist it so that it will wind over the end and bind it. This will prevent slipping. Always wind the string over the screw, and not under it.

TUNING THE GUITAR.

The Guitar has six strings, tuned to represent the sounds of E, B, G, D, A and E. The low E, (or sixth string), being two octaves lower than the first or high E. To harmonize with other instruments, the A, or fifth string, must be tuned to a recognized pitch, and the other strings must be tuned to harmonize with this sound. Small instruments, called tuning forks, or pitch pipes, are used to give this pitch. There is a concert pitch, or high pitch, and the "international" pitch, which is about one-half tone lower than the concert pitch. For beginners this "international" pitch is preferable; because the strings are then tuned lower, and consequently softer and easier to handle; does not make the fingers so sore, and preserves the instrument and strings better than the concert pitch.

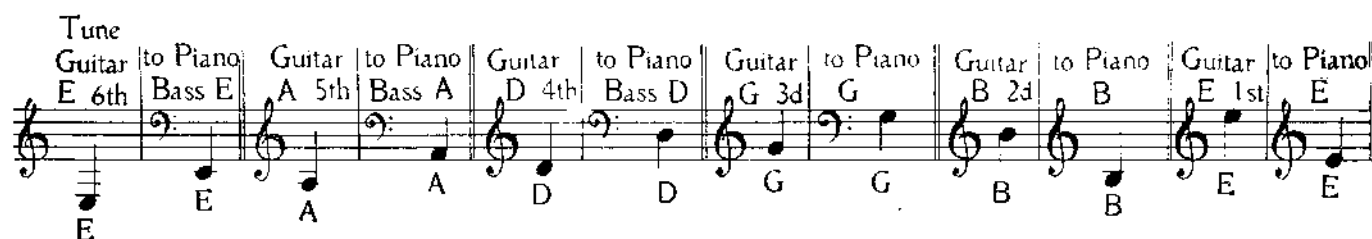
Tune the A bass, or fifth string, to the sound A "international" pitch pipe, or, when playing duetts, tune the A, or fifth string, to the low A on the other instrument, then press this fifth string firmly in the fifth fret, which will give the tone D, to which the open D, or fourth string, is to be tuned in unison. The finger is then placed in the fifth fret of the D, or fourth string, which will give the sound G, to which tune the open G, or third string. Next press the finger in the fourth fret of this G, or third string, which will give the sound B, to which tune in unison the open B, or second string. Then place a finger in the fifth fret of this B string, which will give the tone E, to which tune in unison the open E, or first string. Then tune the sixth string by pressing it on the fifth fret, which should sound the same as the open A, or fifth string.

TUNING BY COMBINATION PITCH PIPES.

If the pupil finds it too difficult to accurately tune the Guitar by the foregoing method, tuning by the combination pipes would no doubt be more easy, and could be practiced until the pupil can recognize the correct sound of each string. These Guitar combination pipes can be procured in any music store, and give the sound for each string—one pipe for each string—E, B, G, D, A, E.

TUNING TO PIANO OR ORGAN.

The Guitar, when tuned to piano or organ, must be tuned one octave lower than the written notes. To avoid the use of two clefs (bass and treble), Guitar music is written in the treble clef, just one octave higher than the actual sound of the notes. The necessity for writing an octave higher arises from the fact that the lower notes could not be represented on a single staff.

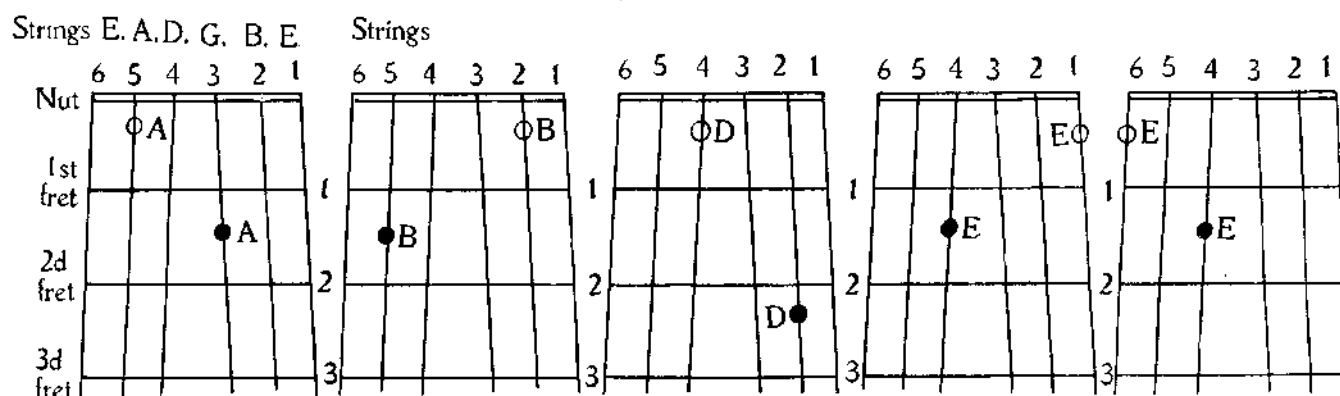


PROVING THE TUNING.

After tuning the Guitar, test the tuning by sounding the following octaves:



Diagrams locating the above notes. Open strings are indicated by this sign (○). The black dot (●) shows the string and fret to be pressed by the 2d or 3d finger of the left hand. The two notes written on the same stem are sounded together.



When two strings are tuned in unison, one will vibrate when the other one is struck. In this way the pupil can test the tuning by observing if the string being tuned will vibrate when snapping the other string, giving the same sound. New strings always stretch after tuning, and usually require two or more tunings at intervals before they will stand the strain. Strings are sometimes false. If defective, they will not accord, and must be replaced by new ones. Strings should be renewed every three or four months, as they lose their tone and vibration with tension and exposure.

ADDITIONAL STRINGS.

Some Guitars have additional bass strings added to the six regular strings. These bass strings, which are only played open, are usually tuned to low B, or Bb, low F, low G, or Ab, low D, or Eb. Some instruments have contra bass strings added to these, usually they are tuned to F, C, D, or G, one octave lower than the ordinary low tones of these notes. These added bass strings are not necessary, as all these tones can be produced on the ordinary guitar, but are only added to give more power, and to simplify. They are mainly used in Mandolin and Guitar Clubs and Orchestras, for greater power in the basses, and to simplify the more difficult chords.

MANNER OF HOLDING THE GUITAR.

There are three methods of holding the Guitar when seated.



THE FIRST METHOD.

The old method, still used extensively in this country, and almost universally in Europe, consists of holding the Guitar by resting the left foot on a stool, place the Guitar on the left thigh, extend the right foot outwards. The right arm is to press tightly on the Guitar above the bridge, so as to balance it, and thus enable the left hand to slide up and down the fingerboard with perfect ease. The objection to this method of holding the Guitar is, that it is not considered a graceful position, specially for a lady, and that it requires a foot stool.

THE SECOND METHOD.

This method of holding a Guitar consists of holding the instrument in the lap of the performer, with the neck projecting upward, slightly away from the left shoulder, the right arm resting upon

the edge of the instrument. This position is not easy to acquire; is tiresome to hold the left hand up so high, and is difficult for a beginner, when playing, to balance the instrument and take the weight off the left hand.

THE THIRD METHOD.

This method—by far the most popular in this country—consists of holding the Guitar on the right thigh, with the right knee crossed over the left knee; the twelfth fret is brought about even with the center of the body, which allows the left arm to hang naturally and easily, with the hand in any position. There is no weight of the instrument on the left hand; is very easy to acquire; looks easy, and is considered the most graceful method for performers in clubs and orchestras, where all members should hold their instruments in one position.

The illustrations show the different manner of holding the Guitar. The position of right and left hands and arms; the position of right and left hand fingers; also in figure 3, the position for barre chords.



SECOND POSITION.

LEFT HAND AND ARM.

The left hand should lightly press the neck between the thumb and fore finger. The thumb should rest between the first and second frets, and press rather from under the neck. The arm should hang naturally with the elbow separated from the body; the wrist and forearm well curved, so as to enable the fingers to curve, and press the ends of the fingers firmly behind the frets.

RIGHT HAND AND ARM.

The right forearm should rest on the edge of the Guitar, in the direction of the bridge. The fingers should be slightly curved and held over the treble strings, the little finger free. The thumb should be extended beyond the first finger, and a little back of the rosette. By moving the hand over the rosette the tone of the Guitar will be much softer. For ordinary playing pick the strings just back of the rosette.

PICKING THE STRINGS.



THIRD POSITION.

To obtain a full and mellow tone, it is necessary to apply some force with the end of the finger, avoiding to touch the strings with the nails, pick the treble strings towards the bass strings, causing them to vibrate across the fingerboard. Do not lift the strings and let them fall. The thumb, in striking a bass string, should always strike down, slide to and rest on the next string, and should not be removed but to strike the next bass note, except in cases where the string on which the thumb is sliding to, should be picked by another finger immediately after, when the thumb ought to strike the string without resting on another.

The strings are picked with the thumb, first, second and third fingers. The thumb strikes all bass notes on any string. The bass notes occur ordinarily on the E, A and D bass strings, and sometimes also on the G and B treble strings. When two or more notes are written together, with the stem of the lower note pointing down,

while the stem of the upper note points upwards, the upper note is picked with a finger and the lower one with the thumb, no matter on what strings they occur. The three treble strings are picked with the first finger for the G string, the second finger picks the B and the third finger the high E string.

When a number of tones occur in rapid succession on the same string, it becomes necessary to pick alternately with the second and first finger on the same string.

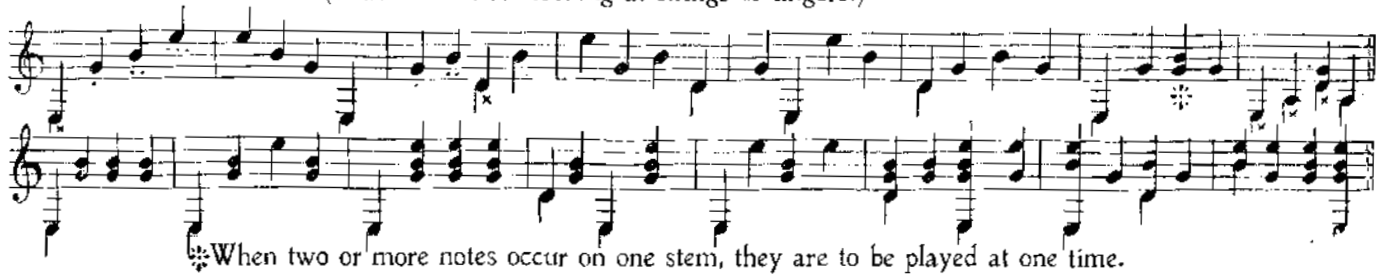
The signs used to indicate fingering for right and left hand are as follows:

The left hand: First finger 1, second finger 2, third finger 3, open string 0.

The right hand: First finger •, second finger ••, third finger •••, thumb X.

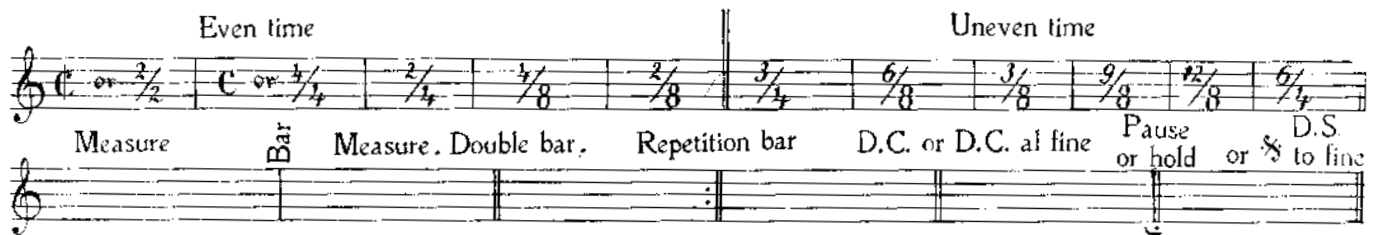
Exercise for the Right Hand on Open Strings.

(Practice without looking at strings or fingers.)



THE MEASURE AND TIME.

The time in which a musical composition moves, is represented by small regular divisions, called "Measures," and are indicated by perpendicular bars running through the staff. Each measure has the same value—that is, contain the same number of parts of a whole. The number of parts in a measure determines the kind of time. The time is indicated at the beginning of a composition by two figures placed in the form of a fraction. The upper figure shows the number of parts of a measure, the lower the kind of note to each part. The following are the different kinds of time:



The single bars indicate the extent of the measure. The double bars at the end of a number of measures indicate the end of a strain. The dots at the end of the strain signifies repetition of the same strain, from the beginning of the composition, or from the last double bar with dots.

D.C. or D.C. al fine (Da Capo al Fine) indicates that the piece is to be repeated from the beginning of the piece to "Fine" (end), or in the absence of the word Fine, play up to the first double bar with a \frown (pause), which also signifies the end. D.S. (Dal Segno), or S to Fine, or S to \frown signifies to repeat from the sign S above it to the word Fine, or to the pause \frown placed above a double bar. The pause \frown placed above a note prolongs it at the pleasure of the performer. Usually twice its value.

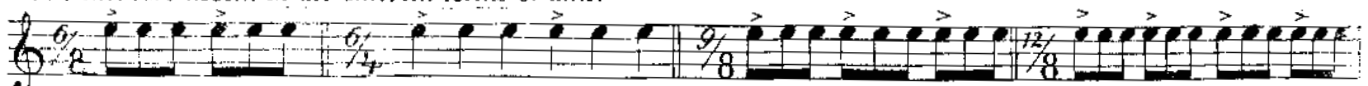
ACCENTUATION.

The accent in music corresponds to the emphasis of words or syllables in the spoken language. Every species of time has its peculiar accents, and the time and its accents are inseparable, hence there is no time without accent. There are accented and unaccented tones in music, also accents heavy and light, called Primary and Secondary accents. The accent can be "Regular," which is governed by the time, or "Free and Changing," which is governed by the feeling to be expressed. The latter style of accent is indicated by words or by these characters $>$ $<$ \wedge \wedge

The regular accent is dependent on the time in which the piece is written.



The measure accent in the different forms of time.



TIME LESSONS.

Common time, or four beats in a measure, is marked by a C.

A "Whole Note" counts four-fourths, or four beats in a measure, to every fourth note a beat

Count aloud



A "Half Note" counts two-fourths, or two beats.



A "Fourth Note" counts one beat.



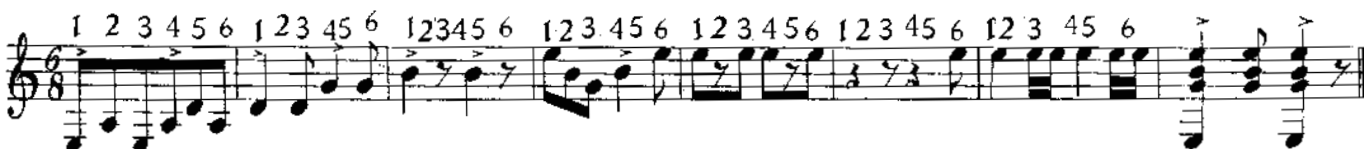
Two-quarter time, or two beats in a measure, is marked $\frac{2}{4}$. It is usually counted as $\frac{4}{8}$, by counting one and, two and, to each measure, each eighth note a half count.



Triple time, or three beats in a measure, is marked $\frac{3}{4}$. Count a beat to every fourth note.



Count a beat to every eighth note in the measure.



TEMPO OR MOVEMENT.

The Tempo, or degree of speed in which a composition moves, may be slow, medium or fast. These three degrees of speed have numerous shadings, usually indicated by Italian words, as follows:

SLOW MOVEMENTS.	MEDIUM.	FAST.
<i>Grave</i> . . . very slow and solemn	<i>Maestoso</i> . . . majestic	<i>Allegro</i> . . . fast
<i>Largo</i> . . . quite slow	<i>Moderato</i> . . . moderate time	<i>Con Brio</i> . . . with brilliancy
<i>Larghetto</i> . . . less slow than largo	<i>Marziale</i> . . . march time	<i>Con Spirito</i> . . . with spirit
<i>Adagio</i> . . . slow, leisurely	<i>Con moto</i> . . . with motion	<i>Animato</i> . . . with animation
<i>Lento</i> . . . in slow time	<i>Allegro Marziale</i> , lively march time	<i>Allegro Mosso</i> . . . very quick
<i>Andante</i> . . . moderately slow	<i>Tempo comodo</i> , in convenient time	<i>Vivace</i> . . . with great spirit
<i>Andantino</i> , a little faster than an.	<i>Allegretto</i> . . . moderately fast	<i>Presto</i> . . . very fast

The following words are used to indicate temporary changes in movements:

<i>Accelerando</i> (<i>Accel.</i>) . . . quicken the speed	<i>Piu mosso</i> . . . quicker
<i>Ad libitum</i> . . . change the time at discretion	<i>Piu lento</i> . . . slower
<i>A piacere</i> . . . at pleasure	<i>Piu allegro</i> . . . faster
<i>A tempo</i> . . . return to original time	<i>Ritardando</i> (<i>Rit.</i>) . . . retarding
<i>Al istesso tempo</i> . . . same time as previous movement	<i>Ritenuto</i> (<i>Riten.</i>) . . . slower at once
<i>Meno mosso</i> . . . less time	<i>Rallentando</i> (<i>Rall.</i>) . . . gradually slower
<i>Morendo</i> . . . decrease, dying away	<i>Stringendo</i> . . . quicken the movement
	<i>Tempo primo</i> . . . return to previous movement

POWER OR FORCE.

Power is mainly dependent on the strength of the fingers. To produce all the shadings from soft to loud, requires considerable practice. Be careful to pick the strings so they will vibrate across the fingerboard. Practice on open strings all the different shadings as indicated in the following words: They are usually placed under the staff.

<i>p, Piano</i> . . . soft	<i>Crescendo</i> (<i>Cresc.</i>) or . . . increasing in loudness
<i>pp, Pianissimo</i> . . . very soft	<i>Decrescendo</i> (<i>Decres.</i>) or . . . decreasing in force
<i>ppp, Pianissimo</i> . . . as soft as possible	<i>Culando</i> . . . decreasing in force
<i>mp, Mezzo piano</i> . . . moderately soft	<i>Diminuendo</i> . . . gradually diminishing
<i>mf, Mezzo forte</i> . . . moderately loud	<i>Rinforzando</i> (<i>rinf</i> or <i>rf</i>) . . . with emphasis
<i>f, forte</i> . . . loud	<i>Sforzato</i> (<i>sf</i>) . . . accented, forced
<i>ff, Fortissimo</i> . . . very loud	<i>Sforzando</i> . . . accent the one note with emphasis
<i>fff, Fortissimo</i> . . . as loud as possible	<i>Smorzando</i> . . . gradually fading away

EXPRESSION.

It must be understood that the sounding of notes alone does not constitute music. Without the proper expression a piece of music becomes nothing more than a finger exercise. Clear and pure tones, well connected, are always necessary, but the strictest attention should be given to the signs or words of Power and Tempo, indicated at the beginning of the piece, as well as the changes indicated throughout the piece. There is also a certain style of playing often indicated above the staff at the beginning, or at certain parts of a piece, which is a very important part of expression. The following words, relating to style and expression, are those ordinarily used in Guitar music.

<i>Agitato</i> . . . Agitated	<i>Leggiero</i> . . . light and graceful
<i>Affettuoso</i> . . . with tenderness	<i>Ma non rall</i> . . . but not retarding
<i>Animato</i> . . . animated	<i>Marcato</i> . . . marked
<i>Assai</i> . . . very, used to intensify a movement	<i>Maestoso</i> . . . majestic
<i>Brillante</i> . . . Brilliant	<i>Molto</i> . . . much very
<i>Ben Marcato</i> . . . distinct, well marked	<i>Non troppo lento</i> . . . not too slow
<i>Cantabile</i> . . . in singing style	<i>Piu animato</i> . . . with more animation
<i>Con espressione</i> . . . with feeling or expression	<i>Poco</i> . . . little
<i>Con gusto</i> . . . with taste	<i>Poco a Poco</i> . . . by degrees
<i>Con fuoco</i> . . . with fire	<i>Quasi</i> . . . almost, as though
<i>Con Grazia</i> . . . gracefully	<i>Scherzando</i> . . . playful
<i>Con tenerezza</i> . . . with tenderness	<i>Segue</i> . . . go right on
<i>Dolce</i> . . . sweetly	<i>Sempre</i> . . . always
<i>Espressivo</i> . . . with expression	<i>Sostenuto</i> . . . sustained
<i>Flebile</i> . . . lamentingly	<i>Staccato</i> . . . short, detached, cut off
<i>Grazioso</i> . . . gracefully	<i>Tenuto</i> . . . held, sustained
<i>Legato</i> . . . in a smooth and connected manner	

See dictionary of musical terms, on last page of book, for all terms used in music.

SCALE IN THE KEY OF C MAJOR.

-Signature is natural. (No sharps or flats at the clef.)



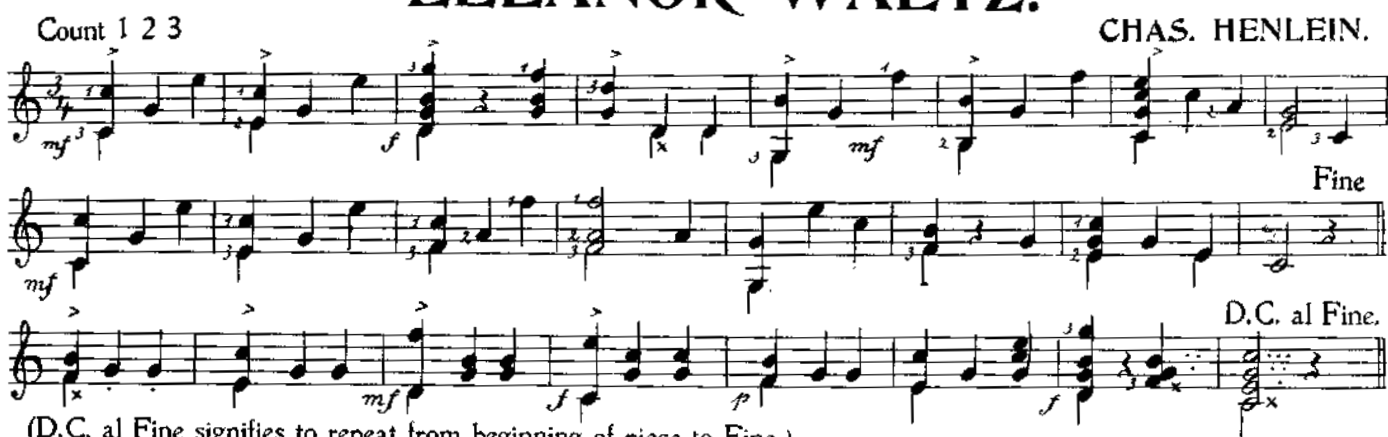
When playing scales, press the strings firmly just behind the frets, and keep the fingers sufficiently separated so that they can be put on and taken off the string without moving the hand. When ascending a scale do not raise the finger holding a note until the next one is to be picked.

FIRST MELODIOUS EXERCISE.



ELEANOR WALTZ.

CHAS. HENLEIN.



(D.C. al Fine signifies to repeat from beginning of piece to Fine.)

CHORDS.

A "Chord" is a sounding together, or combination of tones forming harmony. The most important chords in every Major key are called Tonic, Sub-Dominant and Dominant. 7;—

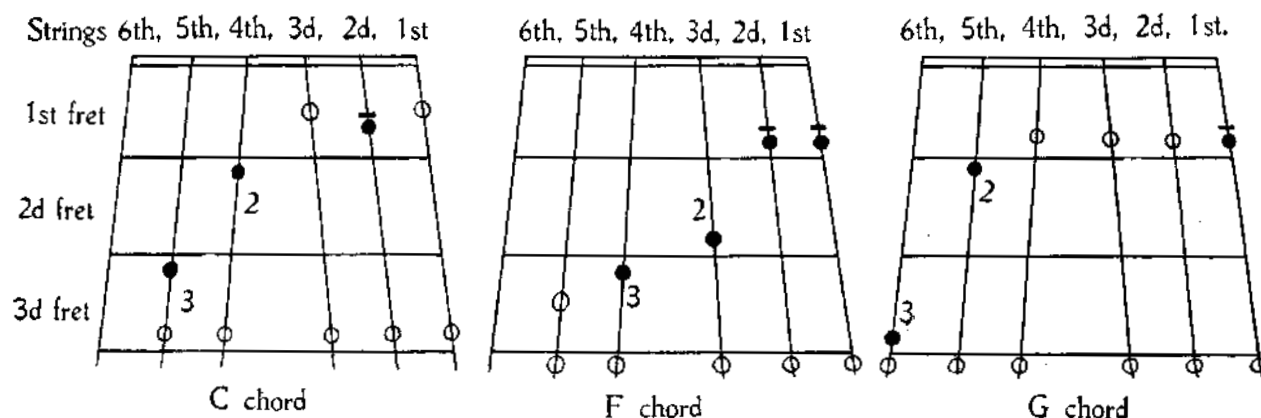
BARRE CHORDS.

Certain chords on the Guitar are produced by the Barre, which consists of placing the first finger of the left hand firmly across two or more strings. In order to secure a very firm pressure on the strings, the thumb should be drawn under the neck of the Guitar, directly under the finger pressing the string. For the small Barre of two or three strings the first joint of the finger should be straightened out, so as to press the strings evenly and uniform. For the large Barre of five or six strings the whole finger should be straight, and press evenly on all the strings while the thumb is drawn far under the neck, in order to secure a firm hold on the chord.

THE PRINCIPAL CHORDS IN C MAJOR.



The diagrams represent three frets of the Guitar, showing position of the fingers for the chords above. The Figure- 1, 2, 3, 4, 0, for the left hand fingers and the 0 0 0 0 the strings to be picked by the right hand fingers.



BROKEN CHORDS.

(Hold the bass notes throughout their value.)



SPRINGTIME SCHOTTISCHE

DUETT FOR TEACHER AND PUPIL

CHAS. HENLEIN.

Pupil

Teacher

The musical score is written for two voices, Pupil and Teacher, and piano accompaniment. The Pupil part is a single melodic line in treble clef. The Teacher part is a single melodic line in treble clef. The piano accompaniment is written in grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of six systems of music. The first system shows the Pupil and Teacher parts entering. The subsequent systems show the piano accompaniment and the continuation of the Pupil and Teacher parts. The score ends with a double bar line.

VIRGINIA WALTZ

CHAS. HENLEIN.



OVER THE PEBBLES GALLOP.

CHAS. HENLEIN.



*F# is made on the second fret, F on the first fret, - see next page for sharps, flats and naturals.

THE SHARP \sharp , THE FLAT \flat , THE NATURAL \natural

A Sharp \sharp placed before a note raises it a semi-tone, and as every fret on the Guitar represents a semi-tone, so the \sharp raises a note one fret.

A Double Sharp \times raises a note two semi-tones, or two frets.

A Flat \flat lowers a note one semi-tone, on the Guitar one fret.

A Double Flat $\flat\flat$ lowers a note two semi-tones, or two frets.

A Natural \natural cancels either a sharp or flat, and restores the note to its original pitch.

A Double Sharp is restored by a Natural followed by a Sharp

A Double Flat is restored by a Natural followed by a Flat.

A Signature Sharp, or Flat, placed next to the Clef effects every note of that line or space, and also every note of the same name throughout the piece.

An Accidental Sharp, or Flat, placed anywhere in the piece before a particular note (and not at the Clef), effects only the note before which it is placed, and other notes of the same name which occur in that measure.

ILLUSTRATION.

2d fret 3d 2d 2d fret 1st 2d 0 2d 1st 0 3d 2d 3d

A Natural | A Sharp | A Natural | Natural | Flat | Natural | Nat | Double Sharp | Sharp | Nat | Flat | Double Flat | Flat

THE SCALE IN THE KEY OF G MAJOR.

Signature is one Sharp (\sharp) (Every F in the piece is played one fret higher.)

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

CHORDS IN G MAJOR.

Tonic **Sub-Dominant** **Dominant 7th** **Tonic**

G C D G

Strings 6th, 5th, 4th, 3d, 2d, 1st 6th, 5th, 4th, 3d, 2d, 1st. 6th, 5th, 4th, 3d, 2d, 1st

Frets 1 2 3 1 2 3 1 2 3

BROKEN CHORDS IN G MAJOR.

THE WILD VIOLET

MODERATE

CHAS. HENLEIN

mf While stroll - - ing through the woods one day, I spied a lit - - - - - tile
I plucked this fra - - - - - grant flower so rare, a - - long with the moss - - - - -

flow - - - - - er, As if a - - - - - shamed it hid a - - - - - way, be - - - - - neath a
where it grew, and planted it with great - - - - - est care, At home with

leaf - - - - - y bower, A pret - - - - - ty wild vi - - - - - o - - - - - let so blue,
a chosen few. I nursed this flow - - - - - er ev - - - - - ery day,

fanned by the gen - - - - - tle morn - - - - - ing breeze, peeped out to catch the
like our hopes of a fair mor - - - - - row, it drooped and fad - - - - - ed a

dew, that fell a - - - - - mong the for est trees
way, and left me on - - - - - ly my sor - - - - - row.

"ELAINE" WALTZ.

CHAS. HENLEIN.

*When two notes, which are ordinarily played on one string, meet, and must be played together, the upper note is played as usual and the lower one on the next lower string. In this case, the D is made as usual, and the B is made on the fourth fret of the G string.

DYING EMBERS.

(A REVERIE.)

CHAS. HENLEIN.

Andante

mf *p* *mf* *p* *mf* *f* *rit.* *mf* *a tempo* *f* *rit.* *ff* *mf* *p*

THE SCALE IN D MAJOR.

Signature is two Sharps. (Every F and C is raised one fret.)

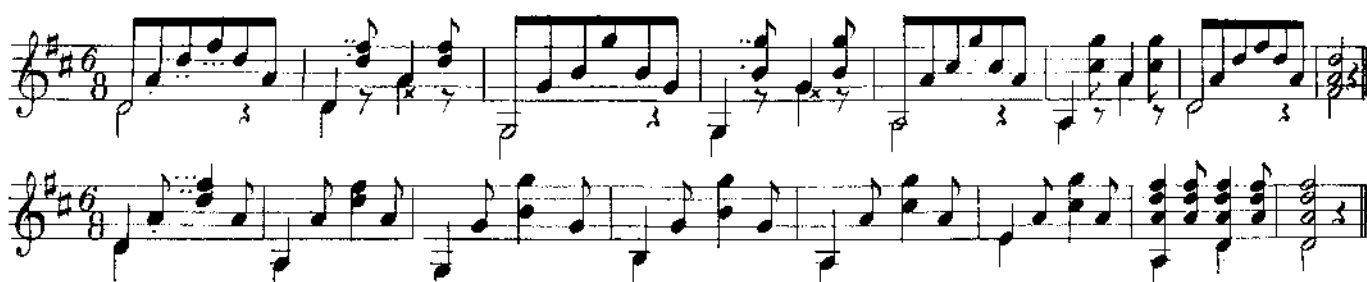


In this key we have no notes to play in the first fret, so we move the hand to the second fret, called the second position. The first finger is now placed in the second fret, the second finger in the third fret, the third finger in the fourth fret and the fourth finger in the fifth fret.

THE CHORDS IN D MAJOR.



BROKEN CHORDS IN D MAJOR.



Melodious Exercise to Acquire Alternate Fingering.



JOLLY STUDENTS--Schottische.

CHAS. HENLEIN.

Moderato

DANCE OF THE ELVES.

CHAS. HENLEIN.

Slowly

Handwritten musical score for piano, page 29. The score is written on seven systems of grand staves (treble and bass clef). The key signature is G major (one sharp). The time signature is 2/4. The notation includes various chords, arpeggios, and melodic lines with fingerings. The piece concludes with a double bar line and the instruction *D.C. al Fine*.

THE SCALE IN A MAJOR.

Signature is three sharps. (All the F's, C's and G's are sharps.)

Fingers and frets.

fret 2 4 5



CHORDS IN A MAJOR.



BROKEN CHORDS IN A MAJOR.



DOTTED NOTES.

A Dot placed after a note adds to its length one-half of its value.

A Dot after a half note adds a quarter note to its value.

A Dot after a quarter note adds an eighth note to its value.

A Dot after an eighth note adds a sixteenth note to its value.

A Dot after a sixteenth note adds a thirty-second note to its value.

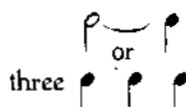
DOUBLE DOTTED NOTES.

A Dot adds one-half the value of whatever precedes it. Thus, the first dot adds one-half of the value of the note, and the second dot adds one-half the value of the first dot. This would make a half note with two dots, equal to a half, a quarter and an eighth.

EXAMPLES.

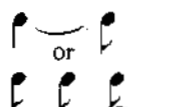
A dotted half note is

equal to a half
and a quarter.



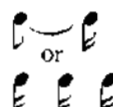
A dotted quarter note is

equal to a quarter
and an eighth.



A dotted eighth note is

equal to an eighth
and a sixteenth.



A dotted sixteenth note is

equal to a sixteenth
and a thirty-second.



Double dotted half note is

equal to a half, a quarter, and an eighth

or seven



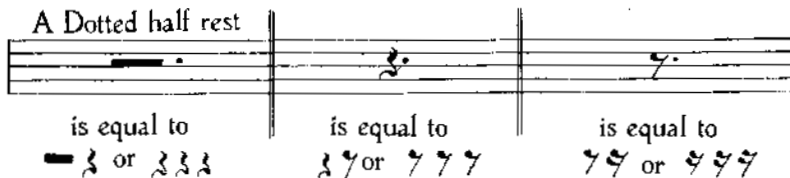
A Double Dotted quarter note
is equal to

a quarter, eighth and
sixteenth note



A Dotted, or Double Dotted Rest, has the same
value as the note it represents

A Dotted half rest



Exercise for the Study of the Dotted Note.

Count 1 2 + 3 4 + 1 2 3 4

"STAR BEAMS"—Waltz

(Play the bass notes with force and hold them for their full value, while the chords are played softly.) C. H.

MODERATO

Fine

rit.

D.C. al Fine

WILL YOU BE TRUE

ANDANTE EXPRESSIVO

CHAS. HENLEIN.

The first system of musical notation for the piano accompaniment. It features a treble and bass staff in G major (one sharp) and common time. The melody begins with a whole rest, followed by a half note G in the treble and a half note D in the bass. The bass line continues with a series of chords and moving lines. The system concludes with a half note G in the treble and a half note D in the bass, with the lyrics "mf You I" written above the treble staff.

The second system of musical notation. The melody continues with the lyrics "said you'll be true to me ev - - er No mat - ter how far I'am a - way, That Must leave you now my dar ling For years re main a way from you, Will". The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

The third system of musical notation. The melody continues with the lyrics "nothing in life can us sev - er These words re - mem - ber when you pray When you you some times think of our parting And that you said, you would be true To". The piano accompaniment continues with the same eighth-note pattern in the bass and chords in the treble.

The fourth system of musical notation. The melody concludes with the lyrics "sad and lone - ly or weeping, or when life's gay pleas ures you are seek - ing, Oh say good bye, what a pain. But we part in love we'll meet a gain, I'll". The piano accompaniment features a series of chords in the bass and a final chord in the treble.

darling do not for - get, -- To think of me and what you've said - - - -
wait for you my love, Till I am called by him a - bove. - - - -

CHORUS

You said you'll be true to me ev - er No mat - ter how far I'm a

way That noth - ing in life can us sev - er These

words re - mem - ber when you pray Will you be true, Will you be

true, Will you be true, be true to me.

THE CHEVALIERS=Grand March.

CHAS. HENLEIN.

This musical score is for a grand march in D major, 2/4 time, by Chas. Henlein. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo/mood is marked 'ff' (fortissimo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff ends with a double bar line. The third staff continues the melody. The fourth staff includes a key signature change to D major (two sharps) and a time signature change to 4/4. The fifth staff continues the melody. The sixth staff includes a key signature change to D major (two sharps) and a time signature change to 4/4. The seventh staff continues the melody. The eighth staff includes a key signature change to D major (two sharps) and a time signature change to 4/4. The ninth staff continues the melody. The tenth staff includes a key signature change to D major (two sharps) and a time signature change to 4/4. The eleventh staff continues the melody. The twelfth staff ends with a double bar line. The score is written in a single system, with each staff representing a different part of the ensemble.

THE SLUR.

The Slur is indicated by a curved line placed over or under two or more notes, occupying different positions of the staff, and signifies that they are to be played in a smooth and connected manner. There are Slurs ascending and descending.

Slurs ascending are made by picking the first note of the two bound by the curved line, in the usual manner, and the second note by striking it with the required left hand finger, which must descend like a hammer, with force enough to make the note sound from the blow of this finger, and without picking the string with the right hand.

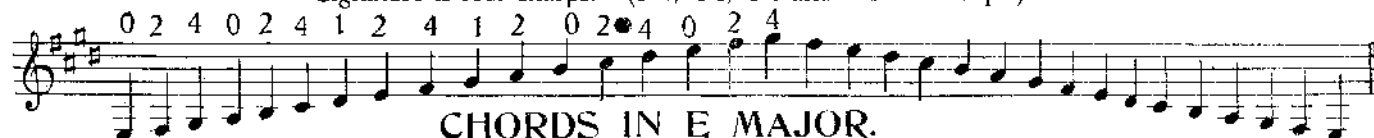
Slurs descending are made by playing the first note as usual, and the second note, by drawing the finger which pressed it a little to one side, thus snapping the string gently, without the use of the right hand. If the lower note is not an open string, it must be held down while the finger snaps the higher note.

THE SLUR WALTZ.

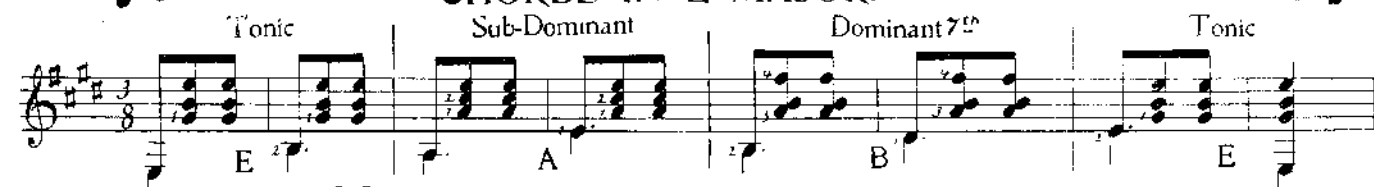


THE SCALE IN E MAJOR

Signature is four sharps. (F's, C's, G's and D's are sharps.)



CHORDS IN E MAJOR.



BROKEN CHORDS IN E MAJOR.



THE SONG OF THE GONDOLIERS.

Andante

CHAS. HENLEIN.

This musical score is for a piece titled "THE SONG OF THE GONDOLIERS." by Chas. Henlein. It is marked "Andante" and is written for a single melodic line on a treble clef staff. The key signature consists of two sharps (F# and C#), and the time signature is 6/8. The score is composed of 12 measures. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several fingerings indicated by numbers 1 through 4. A dynamic marking of "7:ff." (forzando) appears above the fifth measure. The piece concludes with a final cadence in the twelfth measure.

"LENORE" WALTZ.

Play the melody notes with the thumb and hold throughout their length, while the Accompaniment notes are played in a soft, subdued manner. Chas. Henlein.

*A Tie (—) is a curved line connecting two notes on the same degree of the staff, and signifies that only the first note of the two bound should be struck with the right hand finger. The second note is not struck, but its required length is held out with the left hand finger.

THE TRIPLET.

A Triplet is a group of three notes, over or under which the figure 3 is placed, and a curved line to show which three notes form the triplet. (This curved line does not signify that they should be slurred.)

These three notes are played in the time of two of the same denomination.

The first note of every triplet should be accented. They are not sub-divided into half counts, but are always counted as "one" of a longer value, thus: Three-quarter notes of a triplet are equal to "two-quarters," or "one-half," and counted as "one-half" note. (See examples.)

A "Sextuple, or Sextolets," are a group of six notes played in the time of four notes of the same denomination, and have the figure 6 placed over them. Accent only the first of the Sextuple, with one or two counts to the six.

"BELL HEATHER"— Schottische.

CHAS. HENLEIN.

Solo or Duet

The musical score for "Bell Heather" is a Schottische by Chas. Henlein. It is written for piano in G major (one sharp) and 2/4 time. The piece is marked "Solo or Duet". The score consists of seven systems of two staves each. The music is characterized by a mix of eighth and sixteenth notes, often beamed together in groups. There are several triplets and grace notes throughout the piece. A "Fine" marking is placed in the fourth system, indicating the end of the piece. The score concludes with a final cadence in the seventh system.

D.C. al Fine.

MINOR KEYS.

The "Principal Triad" of a key determines whether it is Major or Minor. The "Principal Triad" is composed of the keynote or first note of the scale, and its third, fifth and octave. If the third in the "Principal Triad" is a Major third, the key is Major; if the third is a Minor third, the key is in the Minor mode.

INTERVALS.

The distance from one note to another, or the difference of pitch between notes, are called "Intervals." The names given the intervals are Primes, when both are the same, seconds, when they cover the distance of a whole or a half a tone, thirds, when they cover the distance of three notes, beginning and ending with the first and last notes written, or when they are two whole tones or one whole tone and one-half tone apart, fourths, when they cover the distance of four tones, fifths, cover five tones, sixths, six tones, sevenths, seven tones, eighths, eight tones, or usually called octaves.

There are Major, Minor, Augmented and Diminished Intervals. The "Minor" contains a half tone less than the Major, the "Augmented" Intervals contain a half tone more than the Major, the Diminished Intervals contain a half tone less than the Minor. (See examples.)

This musical example shows intervals from Prime to Octave in both Major and Minor modes. The Major mode intervals are: Prime (Perfect), Second (Major, 2d fret), Third (Major), Fourth (Major), Fifth (Major), Sixth (Major), Seventh (Major), and Octave (Perfect). The Minor mode intervals are: Prime (Perfect), Second (Minor, 1st fret), Third (Minor), Fourth (Minor), Fifth (Minor), Sixth (Minor), Seventh (Minor), and Octave (Perfect). Each interval is shown on a two-staff system with a treble and bass clef.

TRIADS.

This musical example shows four types of triads: Major Triad, Minor Triad, Augmented Triad, and Diminished Triad. Each triad is shown on a two-staff system with a treble and bass clef. The Major Triad is shown with an octave bass. The Minor Triad is shown with an octave bass. The Augmented Triad is shown with an octave bass. The Diminished Triad is shown with an octave bass. The intervals between the notes are labeled: Major Triad (Octave, Major, Minor), Minor Triad (Octave, Minor, Major), Augmented Triad (Octave, Augmented, Diminished), and Diminished Triad (Octave, Diminished, Augmented).

MINOR SCALES.

There are two Minor Scales: the "Melodic" and "Harmonic." The "Minor Third" is the characteristic interval of every minor scale. The Melodic Minor Scale has the sixth and seventh degrees raised in ascending. In descending these degrees are not raised, but are played as the signature indicates, which is the same scale as its relative major key, with the exception of the third, which is always minor, in a minor key. The Harmonic has its seventh degree raised, and is played alike, both ascending and descending. In the Melodic Scale the half tones are found between the second and third and seventh and eighth degrees in ascending, and between the sixth and fifth and third and second in descending; the rest are whole tones. In the Harmonic the half tones occur in ascending and descending between the second and third, fifth and sixth and seventh and eighth, between the sixth and seventh is an Augmented second which is an interval of a tone and a half.

SCALE IN A MELODIC MINOR.

This musical notation shows the Melodic Minor Scale in a single staff with a treble clef. The scale is written in ascending and descending order. The intervals between the notes are labeled below the staff: Whole tone, Half tone, Whole tone, Whole tone, Whole tone, Whole tone, Half tone, Whole tone, Whole tone, Half tone, Whole tone, Whole tone, Half tone, Whole tone. The notes are numbered 1 through 8 for ascending and 8 through 1 for descending.

SCALE IN A HARMONIC MINOR.



The Scale in A, Melodic Minor.

(Relative to C Major and has the same signature.)



Scale in A, Harmonic Minor.



Chords in A Minor.



Modulation in C Major, A Minor and A Major.

Andante

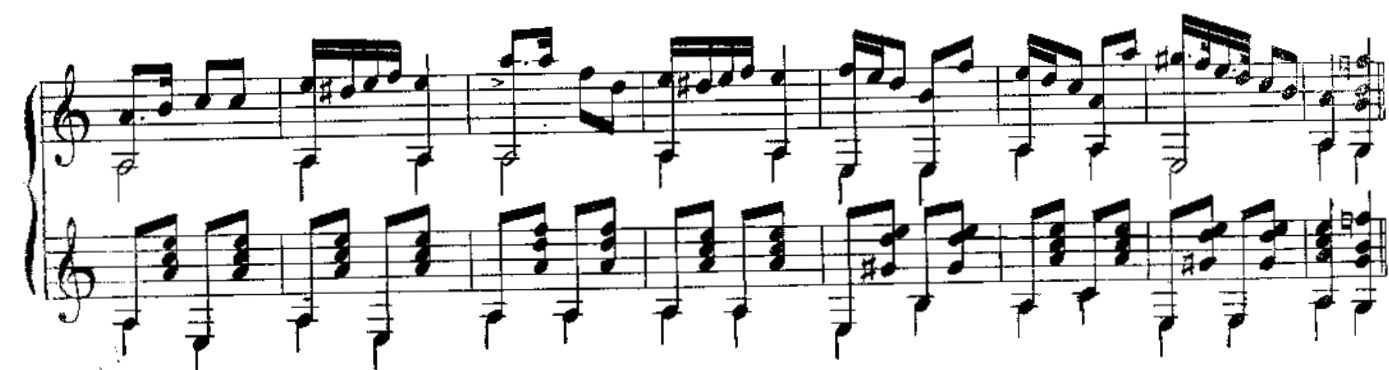


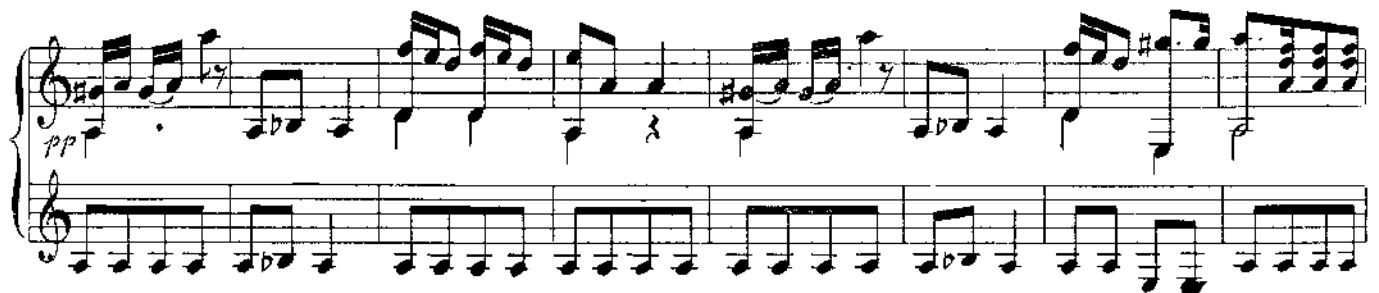
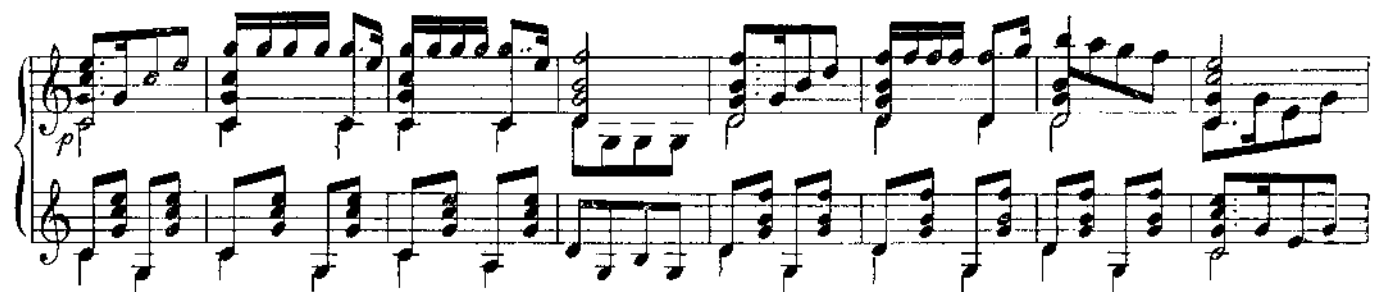
THE BROWNIES PARADE.

CHAS. HENLEIN.

Duet

This musical score is for a piece titled "THE BROWNIES PARADE." by Chas. Henlein. It is a duet for piano and violin. The score is written in 2/4 time and D major. The piano part is marked with *pp* (pianissimo) at the beginning and *mf* (mezzo-forte) later on. The violin part is marked with *p* (piano) at the beginning. The score consists of 16 measures. The first measure is a whole note for the piano and a half note for the violin. The second measure is a whole note for the piano and a half note for the violin. The third measure is a whole note for the piano and a half note for the violin. The fourth measure is a whole note for the piano and a half note for the violin. The fifth measure is a whole note for the piano and a half note for the violin. The sixth measure is a whole note for the piano and a half note for the violin. The seventh measure is a whole note for the piano and a half note for the violin. The eighth measure is a whole note for the piano and a half note for the violin. The ninth measure is a whole note for the piano and a half note for the violin. The tenth measure is a whole note for the piano and a half note for the violin. The eleventh measure is a whole note for the piano and a half note for the violin. The twelfth measure is a whole note for the piano and a half note for the violin. The thirteenth measure is a whole note for the piano and a half note for the violin. The fourteenth measure is a whole note for the piano and a half note for the violin. The fifteenth measure is a whole note for the piano and a half note for the violin. The sixteenth measure is a whole note for the piano and a half note for the violin. The score is written in a single system with two staves. The piano part is on the left and the violin part is on the right. The score is written in a single system with two staves. The piano part is on the left and the violin part is on the right. The score is written in a single system with two staves. The piano part is on the left and the violin part is on the right.





BUT YESTERDAY.

Andante

But

yes - ter - day I saw a bird, with - in my reach it flew. But

yes - ter - day a rose bud sweet, with - in my cul tured gar den grew. But

yes - ter - day I said a word, t'was but in a play - ful way, T'is

late I'll wait. I'll rest, and dream to day. A

Dim mosso

gild ed cage for my bird I'll have, I'll pluck the rose when its full blown, That

hast - y word I'll re - call a - gain, When the night has flown - - But the

rit:

a tempo

rose was plucked by a stran - ger And the bird had flown a - way - That word had al - so

sped a - way When a gain I came to day - - - For ev - er more they all have fled Ah

why was I tempted to wait - - too late, too late, a - las I came too

late - - -

THE CHROMATIC SCALE.

The Chromatic Scale ascends or descends in half tones. Sharps or naturals, according to the key, are used in ascending. In descending, flats, naturals and sharps. The fingering is, first finger for first fret, second for second fret, third for third fret and fourth for fourth fret.

The diagram illustrates the chromatic scale across six strings, showing both ascending and descending patterns with fingerings.

Ascending Scale (Top Row):

- 6th string: Frets 0, 1, 2, 3, 4; Fingers 1, 2, 3, 4
- 5th string: Frets 0, 1, 2, 3, 4; Fingers 0, 1, 2, 3, 4
- 4th string: Frets 0, 1, 2, 3, 4; Fingers 0, 1, 2, 3, 4
- 3d string: Frets 0, 1, 2, 3; Fingers 0, 1, 2, 3
- 2d string: Frets 0, 1, 2, 3, 4; Fingers 0, 1, 2, 3, 4
- 1st string: Frets 0, 1, 2, 3, 4; Fingers 0, 1, 2, 3, 4

Descending Scale (Bottom Row):

- 1st string: Fingers 4, 3, 2, 1, 0
- 2d string: Fingers 4, 3, 2, 1, 0
- 3d string: Fingers 3, 2, 1, 0
- 4th string: Fingers 4, 3, 2, 1, 0
- 5th string: Fingers 4, 3, 2, 1, 0
- 6th string: Fingers 4, 3, 2, 1, 0

THE "ENSIGN" MARCH OR TWO-STEP. Chas. Henlein.

Introduction. (8 measures)

March (mf)

Fine (f)

D.C. to Fine. (D.C. 8/8)

The score is written for guitar, featuring a melody line and a bass line. The key signature is one sharp (F#), and the time signature is 8/8. The piece includes an introduction, a main march section, and a double bar line followed by a repeat sign and the instruction 'D.C. to Fine.'.

DICTIONARY OF MUSICAL TERMS.

A, (*Italian*), by, for, in, with.
Accelerando, (*It.*) accelerating the movement.
Accentuated, (*It.*) accented.
Accompaniment, a part added to a principal one by way of enhancing the effect.
Ad, (*It.*) at, to, for, by.
Adagio, (*It.*) a very slow degree of movement.
Adagissimo, (*It.*) extremely slow.
Ad Libitum, (*Latin*) at will, or discretion.
Affettuoso, (*It.*) affectionate, tender.
Agilita, (*It.*) with agility, quickness.
Agitato, Con Agitazione, (*It.*) with agitation.
Al, All', Alla, (*It.*) to the; in the style of
Alla breve, (*It.*) 2-2 time.
Allegretto, (*It.*) not so quick as *allegro*.
Allegretto Scherzando, (*It.*) moderately playful and vivacious. [fully animatedly].
Allegrezza, (*It.*) joy; as, *con allegrezza*, joy.
Allegro, (*It.*) quick and lively.
Andante, (*It.*) somewhat slow and sedate.
Andantino, (*It.*) slower than *andante*. (Sometimes called faster.)
Animato, Con Anima, Animoso, (*It.*) with animation, in a spirited manner.
A Piacere, (*It.*) at the pleasure of performer.
Appoggiatura, (*It.*) a note of embellishment, generally written in a small character.
Arioso, (*It.*) in a light, airy singing manner.
Arpeggiando, Arpeggio, (*It.*) passages formed of the notes of chords taken in rapid succession, in imitation of the harp, are said to be in *arpeggio*.
Assai, (*It.*) very, extremely. Usually joined to some other word, of which it extends the signification; as, *adagio assai*, very slow; *allegro assai*, very quick.
A Tempo, A Tem., (*It.*) in the regular time.
A Tempo Giusto, (*It.*) in strict and equal time.
A Tempo Primo, (*It.*) in the original time.
Attacca, Attacca Subito, (*It.*) commence the following movement immediately.
Ben, (*It.*) well; **Ben Marcato**, well marked.
Bis, (*Lat.*) twice. A passage with a curve drawn over it, must be performed twice.
Brillante, (*It.* and *Fr.*) indicating a showy and sparkling style of performance.
Brio, Brioso, Con Brio, (*It.*) with spirit.
Brise, (*Fr.*) sprinkled, broken into arpeggios.
Cadence, an ornamental passage introduced just before the close of a song or piece.
Cadence, (*Fr.*) a cadence in harmony; as, *cadence parfaite*, a perfect cadence; *cadence rompue*, interrupted cadence.
Cadenza, (*It.*) a cadence, or close, at the termination of a song or other movement.
Calando, (*It.*) gradually diminishing in tone and quickness.
Calore, (*It.*) with warmth and animation.
Cantabile, (*It.*) in a graceful and singing style.
Capella, Alla, (*It.*) in church style.
Capo, (*It.*) the head, or beginning. [mony].
Chord, a combination of sounds forming harmonic, proceeding by semitones, or formed by means of semitones.
Coda, (*It.*) a few bars added at the close of a composition, beyond its natural termination.
Colla Parte, (*It.*) the accompanist must follow the principal part in regard to time.
Con, (*It.*) with; as, *con espressione*, with expression; *con brio*, with brilliancy and spirit.
Con Dolcezza, (*It.*) with sweetness.
Con Dolore, (*It.*) mournfully, with pathos.
Con Grazia, (*It.*) with grace.
Con Gusto, (*It.*) with taste.
Con Impeto, (*It.*) with impetuosity.
Con Moto, (*It.*) in an agitated style, with spirit.
Con Spirito, (*It.*) with quickness and spirit.
Corona, (*It.*) the hold, or pause ∞ .
Crescendo, or Cres., (*It.*) gradually increasing in loudness.
Da, (*It.*) from.
Da Capo, or D. C., (*It.*) from the beginning.
Dal, (*It.*) from; as, *dall' segno*, from the sign.
Deciso, (*It.*) in a bold, decided manner.
Decrescendo, (*It.*) gradually decreasing.
Dedicated, (*It.*) delicately.
Diatonic, (*Greek*) progressing by degrees of the scale. [ishing].
Diminuendo, or Dim., (*It.*) gradually diminishing.
Dolce, or Dol., (*It.*) soft and sweet.

Doloroso, (*It.*) soft and pathetic.
Elegante, Elegante, Eleganza, (*It.*) with elegance, gracefully.
Energico, Con Energia, Energicamente, (*It.*) with energy. [pression].
Espressivo, Con Espressione, (*It.*) with expression.
Etude, (*Fr.*) a study, an exercise. [tion].
Facilita, (*It.*) a facilitation, an easier adaptation.
Fantasia, (*It.*) the last piece, or the last movement.
Fine, (*It.*) the end.
For, or **For.**, or simply **f.**, (*It.*) loud.
Fortissimo, or ff., (*It.*) very loud.
Forzando, or Forz., or **ff.**, the note is to be marked with particular emphasis or force.
Fuoco, Con, (*It.*) with fire.
Furioso, or Con Furia, (*It.*) with fury.
Gaiement, (*Fr.*) in a cheerful and lively style.
Gamut, the scale of notes belonging to any key.
Giusto, (*It.*) in just and exact time.
Glissando, (*It.*) smooth, in a gliding manner.
Grandioso, (*It.*) in a grand and elevated style.
Grave, (*It.*) the slowest movement; also, a deep, low pitch in the scale of sounds.
Gruppetto, (*It.*) a turn, or grace.
Gusto, Gustoso, or Con Gusto, (*It.*) with taste.
In, (*It.*) in; as, *in tempo*, in time. [same time].
Istesso, (*It.*) the same; as, *istesso tempo*, the same.
Larghetto, (*It.*) slow and measured in its movement, but less so than *largo*.
Larghissimo, (*It.*) extremely slow. [ment].
Largo, (*It.*) a very slow and solemn movement.
Legato, (*It.*) in smooth, connected manner.
Legatissimo, (*It.*) very smooth and connected.
Leggermente, (*It.*) lightly, gently.
Leggiero, (*It.*) with lightness.
Leggerissimo, (*It.*) with the utmost lightness.
Lento, (*It.*) with increasing slowness.
Lentamente, Lento, (*It.*) in slow time.
Loco, (*Latin*) play as written in regard to pitch; generally occurs after *Seu, alla, or Suo tempo*.
Ma, (*It.*) but; as, *allegro ma non troppo*, quick, but not too much so.
Maestoso, (*It.*) majestic and dignified.
Marcato, (*It.*) in a marked and emphatic style.
Marcia, (*It.*) a march.
Martiale, (*It.*) in a martial style.
Meno, (*It.*) less.
Mesto, (*It.*) mournfully, sadly, pathetically.
Mestoso, (*It.*) sadly, pensively.
Metronome, (*Fr.*) an instrument for indicating the exact time of a musical piece.
Mezzo, (*It.*) in a middle degree; as *mezzo forte*, rather loud; *mezzo piano*, rather soft.
Moderato, (*It.*) with moderate quickness.
Molto, (*It.*) very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.
Mordente, (*It.*) a beat or transient shake.
Morendo, (*It.*) gradually subsiding in regard to tone and time; dying away.
Mosso, (*It.*) motion; *piu mosso*, quicker.
Moto, or Con Moto, (*It.*) with motion.
Obligato, or Obligati, (*It.*) a part of a composition, indispensable to its just performance.
Opus, (*Latin*) a work; thus work, 1-2 etc., of an author's composition.
Ordinario, (*It.*) usual, ordinary, common.
Ossia, (*It.*) or, else, otherwise, easier.
Ottava, or Oct., (*It.*) an octave; joined with *alto* or *basso*; the first signifies play an octave higher than it is written; the second, play an octave lower.
Passionato, (*It.*) in an impassioned manner.
Patetico, Passionato, (*It.*) pathetically.
Pastorale, (*It.*) a soft and rural movement.
Perdendosi, or Perden., (*It.*) a gradual diminution, in tone and speed.
Pesante, (*It.*) heavy, ponderous.
Piacere, (*It.*) will, pleasure.
Pianissimo, or pp., (*It.*) extremely soft.
Piano, or p., (*It.*) soft.
Piu, (*It.*) an adverb of augmentation; as, *piu presto*, quicker; *piu piano*, softer.
Plativo, (*It.*) expressively, plaintively.
Plus, (*Fr.*) more; *plus anime*, with greater animation.
Poco, (*It.*) a little, rather; as, *poco presto*, rather quick; *poco piano*, somewhat soft.

Poco a Poco, (*It.*) by degrees, gradually; as, *poco a poco crescendo*, louder and louder; *poco a poco diminuendo*, softer and softer.
Poi, then; as, *piano poi forte*, soft then loud.
Pomposo, (*It.*) in grand and pompous manner.
Portamento, (*It.*) the voice—gliding from one note to another.
Precipitato, (*It.*) in a hurried manner.
Precisione, (*It.*) with precision, exactitude.
Preludio, (*It.*) a prelude or introduction.
Premiere, first; *premiere fois*, first time.
Prestissimo, (*It.*) most rapid movement.
Presto, (*It.*) very quick.
Primo, (*It.*) first; as, *violino primo*, first violin; *tempo primo*, in original time.
Quasi, (*It.*) in the manner or style of.
Quieto, (*It.*) with calmness or repose; quietly.
Rapido, (*It.*) rapidly.
Risolto, (*Lat.*) in a resolute manner.
Ritenente, Ritenuto, (*It.*) a decrease in the speed of the movement.
Rubato, (*It.*) robbed, stolen, taken from one note and given to another.
Scherzando, Scherzato, Scherzoso, or Scherz., (*It.*) in a light, playful manner.
Segno, or S., (*It.*) a sign; as, *dal segno*, repeat from the sign.
Segue, Seguito, (*It.*) now follows; as follows.
Semplice, (*It.*) with simplicity, artlessly.
Sempre, (*It.*) always; as, *sempre staccato*, always staccato; *sempre forte*, always loud.
Serioso, (*It.*) in a serious style.
Sforzato, Sforzando, or sf., (*It.*) with emphasis.
Signature, sharps and flats at the beginning of a composition to mark the key.
Slur, (—) legato mark, shows that the notes must be played smoothly, also a tie.
Smorzando, gradual diminution of tone.
Soave, (*It.*) in a soft, sweet and delicate style.
Solo, (*It.*) alone, a single part.
Sostenuto, or Sost., (*It.*) sustained, continuous in regard to tone.
Spirito, Con Spirito, (*It.*) with spirit.
Spiritoso, (*It.*) with great spirit.
Staccato, (*It.*) the notes are to be played distinct, and detached from one another.
Subito, (*It.*) quickly; *volti subito*, turn quickly.
Tanto, Non, (*It.*) not so much; not too much.
Tardo, (*It.*) slowly, in a dragging manner.
Tempestoso, (*It.*) in a tempestuous manner.
Tempo Comodo, (*It.*) in convenient time.
Tempo Ordinario, (*It.*) moderate time.
Tenero, or Con Tenerezza, (*It.*) tenderly.
Tenuto, or Ten., (*It.*) implies that notes must be sustained or kept down the full time.
Timoroso, (*It.*) with timidity and awe.
Tranquillo, or Con Tranquillezza, (*It.*) tranquillity, composedly. [soft pedal].
Tre Corde, (*It.*) three strings, release of the Tremendo, (*It.*) with great expression.
Tremando, (*It.*) the repetition of a note or chord with great rapidity, to Tremolo, (*It.*) produce a tremulous motion.
Trillando, (*It.*) a succession of shakes on different notes.
Trille, (*Fr.*) Trillo, (*It.*) a shake, a trill.
Trio, (*It.*) a piece for three voices or instruments. Also denotes a second movement to a waltz, march, minuet, etc.
Triplet, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
Tutta Forza, (*It.*) with the utmost vehemence, as loud as possible.
Tutti, (*It. plural*, all) a term used to point out passages where all the voices or instruments, or both, are to be introduced.
Un, (*It.*) a; as, *un poco*, a little.
Una Corda, (*It.*) one string, soft pedal.
Unison, the same sound or blending of sound.
Veloce, or Con Velocita, (*It.*) in rapid time.
Velocissimo, (*It.*) with extreme rapidity.
Vigoroso, (*It.*) loudly, vigorously.
Vivace, Vivamente, or Con Vivacita, (*It.*) with briskness and animation.
Vivo, Con Vivezza, (*It.*) animated, lively.
Voce, (*It.*) the voice; *voce sola*, voice alone.
Volto, (*It.*) time of playing a movement; as, *prima volta*, the first time of playing, etc.
Volti Subito, or V. S., turn over quickly.

THE HIGH NOTES MADE ON THE E, or 1st String.



"ROSALIA"

WALTZ.

CHAS. HENLEIN.

Part II.

SYNCOPIATION.

Syncopation, is irregular time and accent. If the notes follow in regular order, the principal notes and chords coming on the counts or beats and on the accented parts of the measure, or when exactly two, three or four notes in the time of one count or beat occur in succession, this would be called regular time and accent. But, if the notes come between the counts, if the accent is displaced by tied notes from one measure to another, or if the tone on an unaccented part of the measure is carried through the accented part, that would be irregular, or syncopated.

EXAMPLE.



The Wooden Wedding.

TWO STEP.

Guitar Duett.

CHAS. HENLEIN.

Count 1 & 2 &

Fine.

D. S. al Fine.

THE SLIDE — OR GLISSE.

The Slide is indicated by the sign \sim , connecting two notes on the same string. It is performed by playing the first note in the usual manner, then rapidly sliding the left hand finger from the first note over the frets to next note, this second note is not struck with the right hand finger, but must sound, by the mere impulse of the finger sliding to it. The Slide can only occur with short valued notes such as 16th, 32nd and Grace notes.

THE GLIDE \simeq

The Glide is indicated by the sign \simeq , connecting two notes on the same string, of longer value than those ordinarily used for the slide; such as eighth, quarter, and half notes. The Glide is performed similar to the slide with this difference; that both the notes are struck with the right hand finger. In both the Glide and Slide the left hand finger slides from the first to the second note, pressing the string firm enough to connect both notes. In the Slide, the finger slides very rapidly to the second note, which will produce the tone of the second note; but in the Glide, on account of the slower value of the notes the finger must glide too slow to this second note, which makes this tone too faint and indistinct, consequently this note must also be struck with the right hand finger.

STACCATO.

Staccato, signifies short, or detached. It is indicated by a dot (.) placed over a note. Staccato notes receive only half their written value, as there must be a short pause between the notes. This effect is produced by lifting the finger very quickly off the note without entirely taking it off the string, this will stop the sound and produce the pause or rest. Open strings should be stopped vibrating, by placing a finger of the left or right hand against the string.

La Glissé.

Mazurka.

CHAS. HENLEIN.

Slide.

Glide.

THE HIGH NOTES ON THE B, or 2nd String.

53



"THE ENCHANTRESS."

GAVOTTE.

CHAS. HENLEIN.

Slow.

Fine.

D. C. al Fine.

APPOGGIATURAS or GRACE NOTES.

The Appoggiatura or Grace note, is a small note added to a large or principal note. It is not essential to the melody, but is introduced as an ornament or embellishment. Whatever length of time is given to the small note must be taken out of the time of the principal note to which it is connected by a small curved line. There are Long, Short and Double Grace notes.

The Long Grace note takes the value it represents from the principal note which follows it, and also receives the accent. It is most frequently used in ancient slow pieces, and at the end of a strain.

The Short Grace note (Acciaciatura) is a small note having an oblique stroke through the stem, it really has no value of its own, but is played and connected with its principal note as rapidly as to make no sensible diminution in the value of the principal note by which it is followed. They are performed on the Guitar as slurs, or slides. If the principal note is near enough to slur, we should slur it, either ascending or descending; if too far away to slur, slide the Grace note rapidly to the principal note, which should sound from sliding to it.

Long Grace Notes.

Short Grace Notes.

The image shows two musical staves. The top staff is labeled 'Written.' and contains several measures with grace notes. The bottom staff is labeled 'Performed.' and shows the same measures with slurs and slides. Labels include 'Written. Slur.', 'Performed.', 'Written. Slur.', 'Slur.', and 'Slide.'

The Long, or Short Grace note can occur in connection with two or more principal notes struck at once. The Grace note is usually bound or connected to only one of the principal notes of a chord. The small note must be played with all the other notes of the chord at once, excepting the note to which it is bound. This bound principal note is played directly after the chord is struck by slurring or sliding.

The image shows two musical staves. The top staff is labeled 'Written' and contains several measures with grace notes. The bottom staff is labeled 'Performed.' and shows the same measures with slurs. Labels include 'Written' and 'Slur.'

Two or more Grace notes added to a principal note, are played and connected with the principal note to which they are bound as quickly as possible, since the small notes have no value of their own, and whatever time they take to play must be borrowed off the following large note. They differ from the triplet, because the notes of a triplet, represent a certain value, as three fourths or three eighths, and the first note of a triplet is also accented, but Grace notes have no value, and are never accented, the principal note receiving the accent.

Choice notes, are small notes similar to Grace notes, but are not attached to any large notes, they are to be played instead of the large notes placed above or below them, if the performer prefers to do so. They receive the exact time value that the notes represent, and are played same as large notes. **Choice Notes.**

Double Grace Notes.

The image shows two musical staves. The top staff is labeled 'Written.' and contains several measures with double grace notes. The bottom staff is labeled 'Performed.' and shows the same measures with double slurs. Labels include 'Double slur.', 'Written.', and 'Performed.'

"Love's Menu."

BARCAROLLE.

CHAS. HENLEIN.

Andante tranquillo.

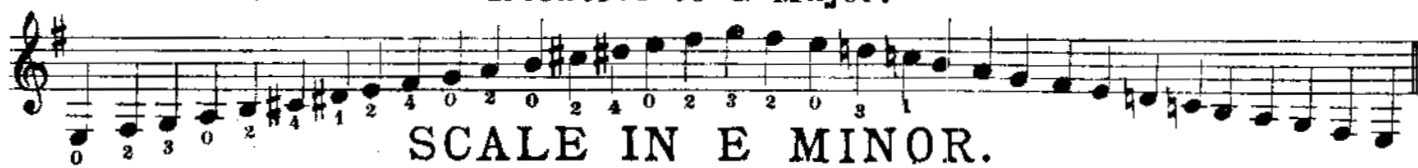
p

Piu animato.

SCALE IN E MINOR.

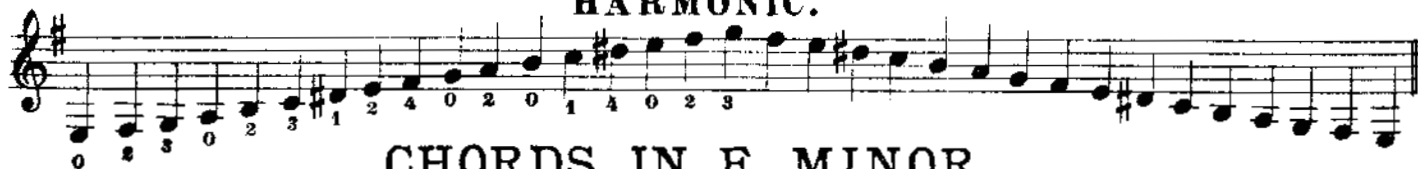
MELODIC.

Relative to G Major.



SCALE IN E MINOR.

HARMONIC.



CHORDS IN E MINOR.

Relative to G Major.



La Bravura.

Spanish Bolero.

GUITAR DUETT.

Allegretto.

CHAS. HENLEIN.



Meno mosso.

57

The musical score is written for piano on a grand staff with two staves per system. The key signature is one sharp (F#). The score begins with a treble clef and a key signature of one sharp. The first system includes a treble clef and a key signature of one sharp. The second system includes a treble clef and a key signature of one sharp. The third system includes a treble clef and a key signature of one sharp. The fourth system includes a treble clef and a key signature of one sharp. The fifth system includes a treble clef and a key signature of one sharp. The sixth system includes a treble clef and a key signature of one sharp. The seventh system includes a treble clef and a key signature of one sharp. The eighth system includes a treble clef and a key signature of one sharp. The ninth system includes a treble clef and a key signature of one sharp. The tenth system includes a treble clef and a key signature of one sharp. The score features various dynamics including *ff*, *Vivace*, *Dolce*, and *Fine. p*. The tempo marking *Meno mosso.* is at the top right. The page number 57 is in the top right corner. The score ends with a double bar line and a repeat sign.

D. S. al Fine.

THE HIGH NOTES ON THE G, or 3rd String.



"My Bonnie Lass."

SCHOTTISCHE.

CHAS. HENLEIN.

A multi-staff musical score for the Scottish dance "My Bonnie Lass." The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The music is in 4/4 time and consists of 14 measures. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. There are several triplets indicated by a '3' over a group of notes. The score ends with the word "Fine." in the 14th measure. The notation is clear and legible, with a focus on the melodic line.

D. C. al Fine.

SCALE IN B MINOR.

59

MELODIC.

Relative to D Major.



SCALE IN B MINOR.

HARMONIC.



CHORDS IN B MINOR.

Relative to D Major.



UNREST.

Andante.

CHAS. HENLEIN.



HARMONICS.

There are Left Hand, or Natural Harmonics, and Right Hand or Artificial Harmonics. The Left Hand or Natural Harmonics are produced by placing a finger of the left hand across one or all of the strings of the guitar at certain divisions of the string. The finger must press the string lightly, not down on the finger-board, but with just enough force to prevent the string from vibrating as if open. The string is struck with the right hand fingers as usual, but with considerable force near the bridge; directly after the harmonic note has been struck raise the left hand finger off the string, otherwise it will not vibrate, and cause a dull sound. The Natural or Left Hand Harmonics can not be made on every fret. The number of harmonic notes are limited to 22 different notes, but there are many duplicates of these notes made on different parts of the string; they are produced at the 12th, 9th, 7th, 5th, 4th and 3rd frets; the 4th and 9th frets produce the same tones, and likewise do we find the same tones above the 12th fret, in the opposite direction from the tones below the 12th fret. When playing the harmonics of the 12th, 9th, 7th and 5th frets, place the finger of the left hand directly above the metal fret, not in the space, for the 4th fret, place the finger a little below the fret, or between the 3rd and 4th, very near the fourth fret; for the 3rd fret, place the finger above the 3rd fret, also between the 3rd and 4th frets, but near the 3rd fret.

A Diagram of Left Hand or Natural Harmonics.

All Harmonics sound an octave higher than written, and are usually indicated by the word Harmonic and the figure of the fret, or abbreviated by "Har." and an o placed over the note.

The following Harmonics should be memorized.

12th Fret.	7th Fret.	5th Fret.	4th and 9th Frets.	3rd Fret.
String 6				
Frets 12	7	5	4	3
E String, Bass.	A String.	D String.	G String.	B String.
				E String.

RIGHT HAND HARMONICS.

61

Right Hand Harmonics are employed to produce such tones which are not included in the Left Hand Harmonics. All the notes within the compass of the Guitar may be played harmonically by the right hand method; which consists of pressing the note in the ordinary manner, with the left hand finger, the same as for ordinary playing, and then placing the thumb of the right hand at the 12th fret distant from the note which is being held down by the left hand finger. The thumb should press lightly against the string, and pick this string with the first finger of the right hand, which will produce a harmonic tone of the note held down by the left hand finger.

EXAMPLE.

Make these notes in the usual manner with the left hand finger.

The example shows a sequence of nine notes on a guitar staff, each with a specific fret and string assignment. Above the staff, the frets are listed: 1st Fret, 3rd, 2nd, 3rd, 3rd, 0, 1st, 4th, 6th. Below the staff, the strings are listed: D String, A String, D String, E Bass, G String, E String, E String, B String, E String. The notes are placed on the staff at the corresponding fret and string positions. Below the staff, the frets are listed again: 13th Fret, 15th, 14th, 15th, 15th, 12th, 13th, 16th, 18th. The text below the staff reads: "The frets, over which the thumb of the right hand should be placed."

The Song of the Bells.

CHAS. HENLEIN.

The musical score for "The Song of the Bells" by Chas. Henlein is written for guitar. It begins with the tempo marking "Andantino." and a key signature of two sharps (F# and C#). The score consists of nine staves. The first staff is labeled "Frets. 0" and "Strings 6". The second staff is labeled "Strings 6". The third staff is labeled "Strings 6". The fourth staff is labeled "Strings 6". The fifth staff is labeled "Strings 6". The sixth staff is labeled "Strings 6". The seventh staff is labeled "Strings 6". The eighth staff is labeled "R. H." and "L. H.". The ninth staff is labeled "L. H.". The score includes various musical notations such as notes, rests, and fingerings. The text "Right Hand Harmonics over sound hole." is written above the sixth staff. The score ends with a double bar line.

SCALE IN F MAJOR.

Signature is One Flat, every B is played one fret lower.



CHORDS IN F MAJOR.



EDELWEISS.

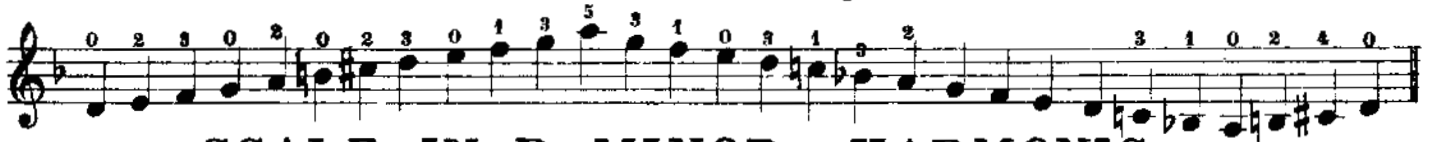
WALTZ.

CHAS. HENLEIN.

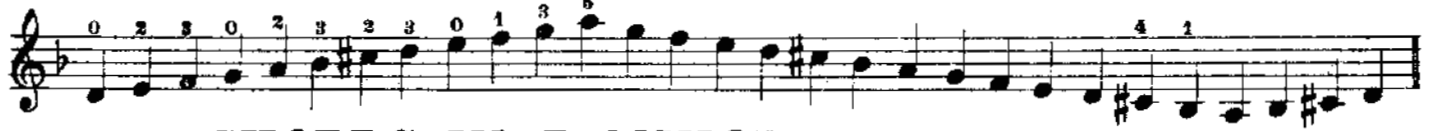


SCALE IN D MINOR. MELODIC.

Relative to F Major.



SCALE IN D MINOR. HARMONIC.



CHORDS IN D MINOR. Relative to F Major.

Tonic.

Dom. 7th.

Sub. Dom.



D Minor.

A Major.

G Minor.

A D

Andante.

Capriccio in D Minor.

CHAS. HENLEIN.

Moderato. *p* *f* *accel.* *rit.*

f *Allegretto.* *mf* *p* *accel.* *B*

mf *p* *f* *ff*

Andantino. *mf meno mosso.* *f*

Allegro. *mf* *ff*

Largo. *f* *pp* *f*

The Old Meadow Farm.

CHAS. HENLEIN.

Andante.

1. Last night I dreamed I saw a-gain, The old home on the mead-ow
 2. Al - though 'tis man - y years a-go, Since I left that dear old

farm, _____ I saw my moth - er as if in pain,
 home, _____ And though I wan - dered far and wide, Through

Lean-ing on my fath - - er's arm, So ver - y aged and
 man - y coun-tries I did roam, And now mid peace and

bent were they, Stand - ing by the gard-en gate, _____ My
 plen - - ty, As through years of strife and storm, _____ I

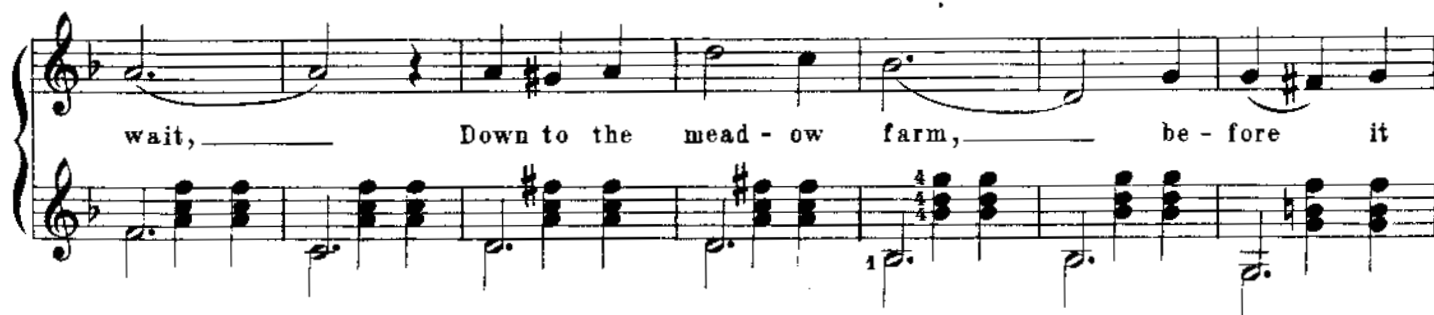
heart grew sad when I heard them say, I wish he'd come home, ere it's too late.
 nev - er for-got the old folks, And the old home on the mead-ow farm.

CHORUS.
Waltz tempo.

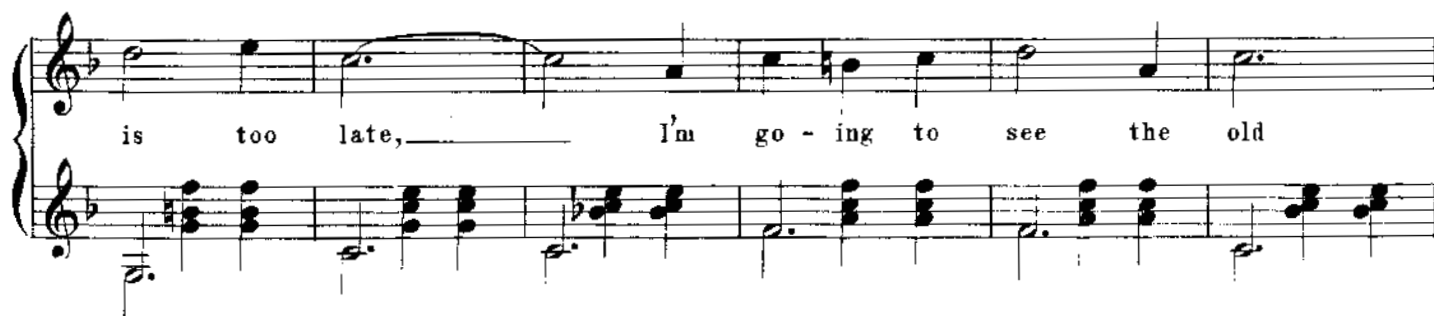
65



I'm go - ing to see the old folks, no long - er will I



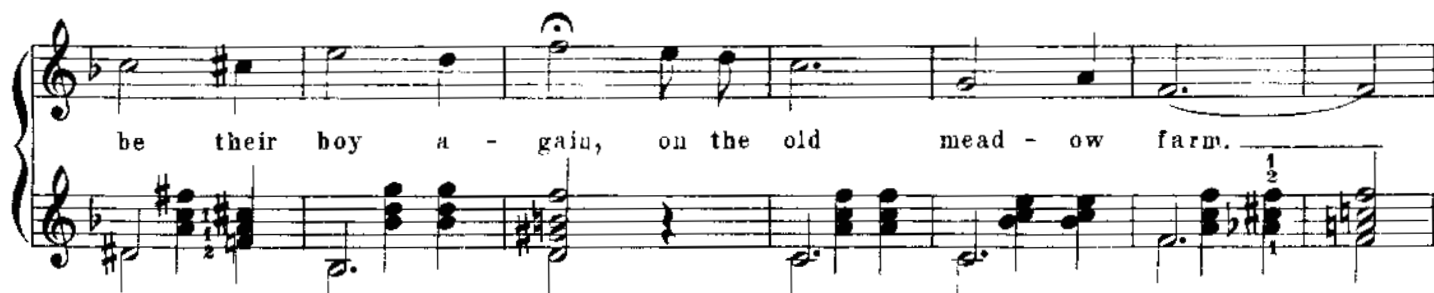
wait, _____ Down to the mead - ow farm, _____ be - fore it



is too late, _____ I'm go - ing to see the old



folks, and keep them from all harm. _____ I want to



be their boy a - gain, on the old mead - ow farm.



ARPEGGIOS.

The Arpeggio is a broken chord indicated by the sign { placed before the chord; the notes of this chord should not be picked simultaneously, but should follow in rapid succession, without adding time to the value of the solid chord. The whole chord should be taken at once with the left hand fingers, and held until the last note of the Arpeggio is struck, as each note of the Arpeggio is essential to the full harmony of the chord.

The Arpeggio can be played with the right hand in many different styles:— If the strings on which the Arpeggio is formed follow each other in regular order, such as the chords formed on the D, G, B and E strings, or also A, D, G, B and E, or all six strings, these Arpeggios can be played by rubbing the first finger across the strings forward or backward, or rubbing the thumb over all or part of the strings from the lowest to the highest, or by rubbing the finger nails from the lowest to the highest notes of the chord, commencing with the nail of the first finger, then the second, third and fourth in succession, or by rubbing the fingers backward across the strings commencing, with the fourth finger and follow with the third, second and first, or by picking very rapidly in the ordinary manner. But if the chord is formed on strings not in regular order, such as A, G, B and E, leaving the D string out of the chord, the above methods cannot be employed, but the notes of the chord must be picked in rapid succession with the fingers in the ordinary manner.

THE DRUM.

The letter "D" placed above or below a chord indicates the Drum. It is performed by striking the strings about an inch from the bridge with the thumb of the right hand. The thumb should strike with a rapid strong movement straight across the strings with force enough to make the strings sound from the blow of the thumb. Immediately after striking the strings, the thumb must be raised, as the rebounding of the strings furnish the tone.

EXAMPLES.

Written. **Nails or Roll.**

Per. Thumb over all strings. 1st Finger backwards or down. 1st finger nail forwards or up. Rub nails of all fing. in succession.

Written. **Drum.**

Performed. Strike with thumb. Drum 4-2 Finger Nail Rub thumb 1st Finger Nail

THE DRUM MAJOR.

March.

CHAS. HENLEIN.

This musical score is for a march titled "THE DRUM MAJOR." by Chas. Henlein. It is written for a band in the key of D major (indicated by two sharps) and common time (C). The score consists of ten staves of music. The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings. Above the first staff, the letters "D" and "N" are placed above specific notes, likely indicating drum or snare patterns. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings. There are also some "x" marks below certain notes, possibly indicating specific drum or percussion techniques. The overall style is characteristic of early 20th-century band music.

SCALE IN F# MINOR.

MELODIC.

Relative to A Major.



SCALE IN F# MINOR.

HARMONIC.



CHORDS IN F# MINOR. Relative to A Major.

Tonic.

Sub. Dom.

Dom. 7th.

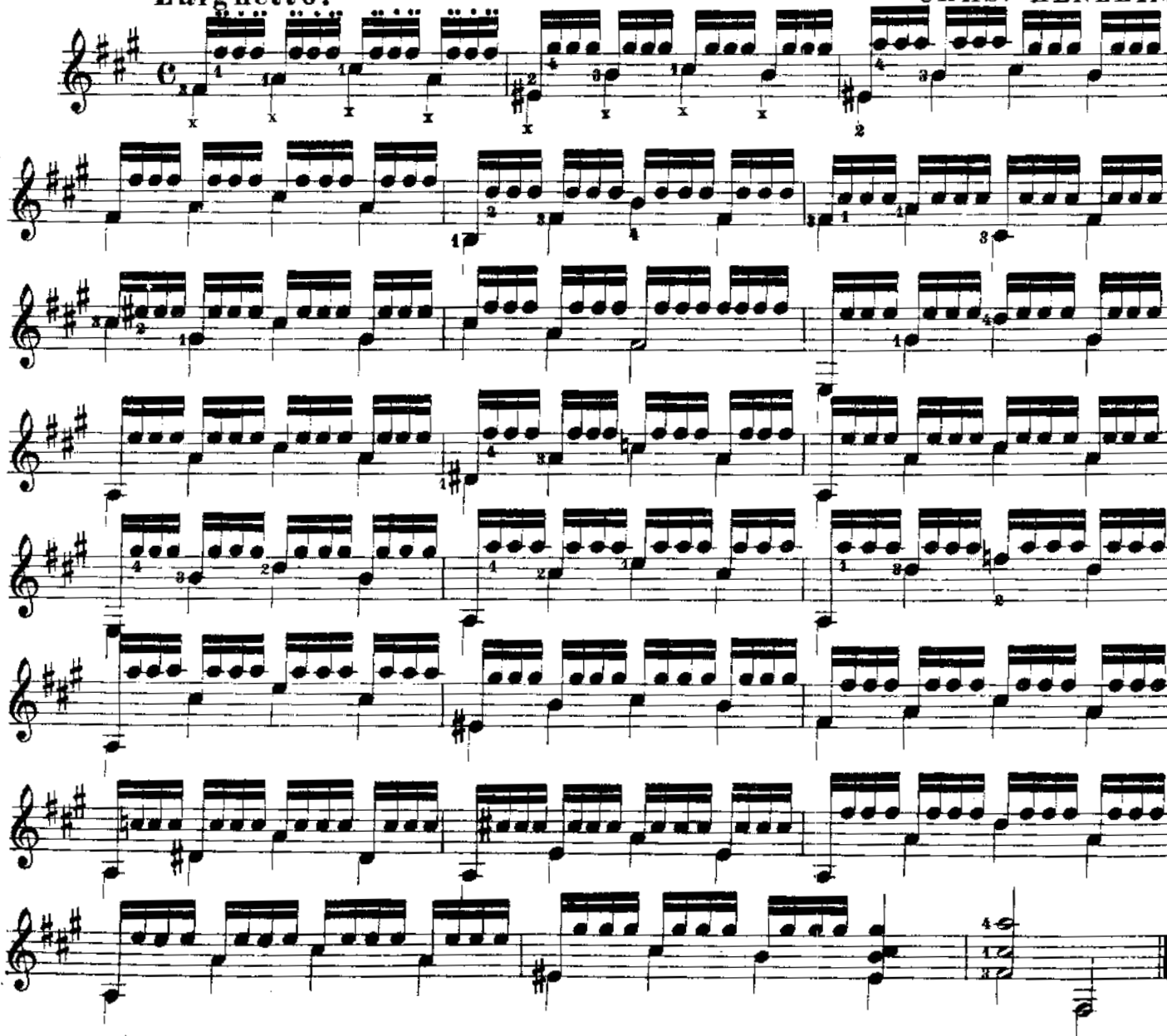
Tonic.



Etude in F# Minor.

Larghetto.

CHAS. HENLEIN.



SLURS OF THREE NOTES.

Slurs of three notes ascending are performed in the same manner as two notes slurred, the first note is picked with the right hand finger in the usual manner, the second note is struck with force with the left hand finger, and the third note is also struck immediately after the second note, with the next left hand finger. In descending place the left hand fingers on the notes and after picking the first note with the right hand, withdraw or snap the left hand fingers off the notes held down. Slurs of four notes; are performed by adding one finger of the left hand to the slur of three notes, ascending or descending. Double slurs; are performed the same as single slurs, simply slur with two fingers instead of one. The Vibration slur; should be played when two notes in descending are to be slurred on different strings. To produce this slur, play the higher note, which is nearly always open, as usual, then strike the second note with considerable force with the left hand finger, and which must sound from this blow only. In ascending, the effect of the slur is also produced by sliding the thumb of the right hand from one string to another. Both notes are struck with the right hand thumb, the first one with force, and then slide the thumb to the next string with delicacy.

EXAMPLES.

Slurs of Three Notes. Slurs of Four and Five Notes.

Ascending and Descending.

Double Slurs. Vibration Slurs. Thumb Slurs.

The Daffodil Polka.

Tune G string, to G#.

CHAS. HENLEIN.

5. Fret.

rit. *a tempo* *Fine.*

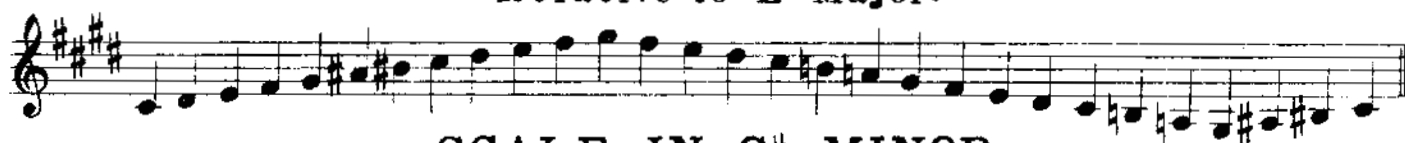
vib.

D. C. al Fine.

SCALE IN C# MINOR.

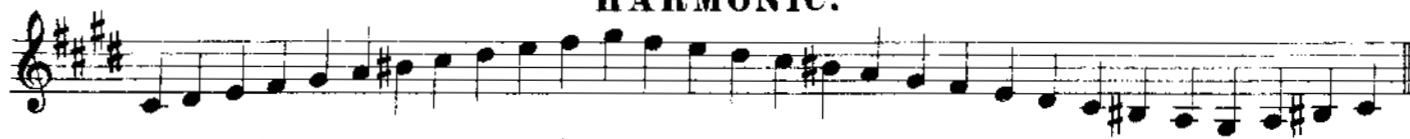
MELODIC.

Relative to E Major.



SCALE IN C# MINOR.

HARMONIC.



CHORDS IN C# MINOR. Relative to E Major.

Tonic.

Sub Dom.

Dom. 7th.

Tonic.

Bar. 4th.

Bar. 2nd.



C# Minor.

F# Minor.

G# Major.

C# Minor.

SADNESS.

Larghetto.

CHAS. HENLEIN.



TUNING IN G, OR FANDANGO STYLE.

Tuning the Guitar in G, or Fandangostyle consists of changing the tuning of the high E string to D, or, two frets lower, the A Bass, is changed to G Bass, and the low E string to low D, one octave lower than the D strg. The high E string can be tuned in unison with the D on the 3rd fret of the B string, the A Bass, to the G, on the 3rd fret of the E Bass, and E Bass one octave lower than the D string, or hold the E string at the 5th fret and tune in unison to the changed A string. The D, G, and B strings, remain in regular tuning.

The Cuban Fandango.

71

GUITAR SOLO.

Adapted from the
Spanish Fandango.

Tune the Guitar thus:
And play as tuned in regular manner.

6th Strg.	5th S.	4th S.	3rd S.	2nd S.	1st S.
D	G	D	G	B	D

Arr. by CHAS. HENLEIN.

Intro. Drum with thumb.

Fandango.

Bar, 5th..... Open.

B. 7. 0. B. 4. 5. 7. 0.

14. 12.

B. 5. 0. B. 7. 0.

B. 4. B. 5. B. 7. Solo D String.

9. 7. 5.

B. 5. 0. 7.

H. 12.

B. 4. B. 5. B. 7.

Finale. Vivace.

The musical score is written for a piano and features a variety of musical elements. The key signature is G major (one sharp) and the time signature is 2/4. The score includes several staves, each with its own set of musical notation. The notation includes notes, rests, and fingerings. The score is divided into sections by bar lines. The title "Finale. Vivace." is prominently displayed in the center of the page. The score is written in a clear, legible font, and the musical notation is well-organized and easy to read. The score is a high-quality musical score that is suitable for use in a variety of settings, including in a classroom or in a concert hall.

[illegible]

The Flower Queen.

TRIO, FOR THREE GUITARS.

WALTZ.

Andante.

CHAS. HENLEIN.

This musical score is for a waltz titled "The Flower Queen" by Chas. Henlein, arranged for three guitars. The piece is divided into three distinct sections: an Andante section, a Tempo di Valse section, and a final Waltz section. The first section, marked "Andante," consists of two systems of three staves each, with a key signature of one sharp (F#) and a common time signature (C). The first system includes fingerings for the first guitar (1st G.), while the second system includes fingerings for the second (2nd G.) and third (3rd G.) guitars. The second section, marked "Tempo di Valse," also consists of two systems of three staves each, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The third section, marked "Waltz," consists of a single system of three staves, with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and fingerings, all arranged in a clear and professional layout.

This musical score is for a piano piece, page 76, written in D major (two sharps). It consists of four systems, each with three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system contains three staves of music. The second system begins with the marking "Bar. 7th." above the top staff. This system includes dynamic markings *f* (forte) and *p* (piano). The third system also includes *f* and *p* markings. The fourth system begins with the marking *mf* (mezzo-forte) on the first two staves.

This page of musical notation, numbered 77, contains four systems of three staves each, likely for a piano. The key signature is D major (two sharps) and the time signature is 4/4. The notation includes a variety of musical elements:

- System 1:** The top staff features a melodic line with eighth and sixteenth notes. The middle staff provides harmonic support with chords and moving lines. The bottom staff consists of a steady, rhythmic accompaniment of eighth notes.
- System 2:** The top staff continues the melodic development. The middle staff includes a piano (*p*) dynamic marking. The bottom staff maintains the rhythmic accompaniment.
- System 3:** The top staff shows more complex melodic patterns. The middle staff also features a piano (*p*) dynamic marking. The bottom staff continues the accompaniment.
- System 4:** The final system on the page, showing the continuation of the melodic and harmonic themes in the top two staves and the accompaniment in the bottom staff.

This page of musical notation is for a three-staff system, likely for a piano or guitar. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and fingerings. A double bar line is present in the middle of the page.

The first system (top) consists of three staves. The top staff has a treble clef and a key signature of one sharp. The bottom two staves have bass clefs. The music is written in a style that suggests a piano or guitar accompaniment. The first system ends with a double bar line.

The second system (middle) also consists of three staves. The notation continues from the first system. The second system ends with a double bar line.

The third system (bottom) consists of three staves. The notation continues from the second system. The third system ends with a double bar line.

There are several fingerings indicated throughout the piece, such as "1 2 3" and "1 2 3 4". A specific instruction "2nd Str. 1st." is written above the bottom staff in the third system.

THE CAPO DE ASTRO.









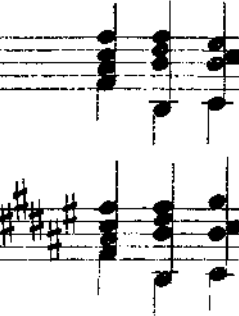

The Capo De Astro is a transposition bar, which; when applied to any fret on the Guitar changes the pitch, without tuning the instrument. It is ordinarily used to raise the pitch of the Guitar one or two frets or half tones, to bring it in unison with some other instrument, as in Violin and Guitar Duetts, where the Violin may be tuned one or two frets higher than the Guitar, and the Guitar to avoid tuning higher, can place the Capo at the first or second fret, thus raising the pitch of the Guitar to the Violin. For example; if the A on the Violin is as high as the Guitar B \flat , place the Capo on the first fret; if the Violin A is as high as the Guitar B, place the Capo on the second fret; the fingering and note reading remain the same as before the Capo was applied, with this difference; that the Capo becomes the Nut, and the frets following up from the Capo are, 1st, 2nd, 3rd, etc., without regards to what fret the Capo is attached. In Banjo and Guitar Duetts it is frequently employed, since the Banjo is tuned three frets higher than the Guitar, we apply the Capo to the third fret if we wish to be tuned in unison with the Banjo, and play in the same keys.

In Guitar Duetts it is often placed in the third fret, to give it the pitch of the Terz Guitar, which is a smaller Guitar tuned a third higher the common Guitar. The object is to make the melody in Guitar Duetts, Trios, or Quartettes more distinct and pronounced, by bringing it higher in pitch than the accompaniment. In this case the keys are a third apart, that is; if the Guitar with the Capo at the third fret plays in A, the accompaniment Guitars must play in C, etc.

The Capo can also be used to simplify the playing of the Chords in various flat keys. These chords on account of the prevalence of the Barre are more difficult to play; to simplify the playing we can place the Capo at the 1st fret, which raises the pitch a half tone, thereby making the notes on the first fret, the sharp of the open string, and also the flat of the notes of the second fret, that is; D \sharp is also E \flat , so, when we play the D chords with the Capo at the first fret, we are sounding the E \flat chords; or, when playing the A chords, we are sounding the B \flat chords etc.

EXAPMLES.

Apply the Capo de Astro to the 1st fret. Play chords on upper staff which will give the tones of the chords on lower staff.

					
C MAJOR	A MINOR	G MAJOR	E MINOR	D MAJOR	B MINOR
D \flat MAJOR	B \flat MINOR	A \flat MAJOR	F MINOR	E \flat MAJOR	C MINOR
					
A MAJOR	F \sharp MINOR	E MAJOR	C \sharp MINOR	F MAJOR	D MINOR
B \flat MAJOR	G MINOR	F MAJOR	D MINOR	F \sharp MAJOR	D \sharp MINOR

GALATEA MARCH.

TWO STEP.

CHAS HENLEIN.

Place Capo De Astro at Third Fret, for 1st Guitar; the 2nd Guitar remains in ordinary pitch.

8th fret.

1st G.

2nd G.

10. fret.

12. fret.

Fine.

The musical score is written for two guitars and piano. The first guitar part is marked '1st G.' and the second guitar part is marked '2nd G.'. The piano part is written in two staves. The key signature is D major (two sharps). The time signature is 6/8. The first guitar part has a capo at the 3rd fret, indicated by the instruction 'Place Capo De Astro at Third Fret, for 1st Guitar; the 2nd Guitar remains in ordinary pitch.' The first guitar part has fret markers at 8, 10, and 12. The second guitar part has fret markers at 10 and 12. The piano part has a 'Fine' marking. The score ends with a double bar line.

f

p

D.S. al Fine.

THE CONSTITUTION.

Grand Military March.

CHAS. HENLEIN.

Tune thus:  Play as if tuned in the ordinary way.

This style of tuning is called D Tuning, it consists of tuning the high E string two frets or one tone lower to D, it can be tuned in unison with the D, on the 3rd fret of the B string; the B string, is next tuned to the A, on the G string; the G string, is tuned next to the F# on the D Bass. The D and A Bases, remain in regular tuning; the low E string, is tuned one octave lower than the D string, or by pressing it on the 7th fret it can be tuned in unison with the A Bass.



The musical score is arranged in a multi-staff format. The top staff includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The score is divided into sections labeled with bar numbers: Bar. 12, Bar. 7, Bar. 5, Bar. 4th, Bar. 9th, Bar. 2nd, and Bar. 7th. The notation includes many accidentals (sharps and naturals) and fingerings (numbers 1-4). The bottom staff continues the musical piece with similar notation and dynamics.

Bar. 5

Bar. 7

ff D. Bass Solo.

H. 7. 0

12. 0 Frets 12. 11. 12.

H. 5. 0

H. 12. 0

ff D. Strg.

7. 6. 7. D. Strg.

Bar. 5h.

Bar. 7.

H. 12. 0 0 0 0 0 0

f *p* *f* D. G. A. *ff*

"La Sultana" Waltz.

CHAS. HENLEIN.

Tune thus: 

This Tuning is known as E Tuning, and consists of changing the G string, to G#, by tuning it in unison to the 6th fret of the D string. The D string is then tuned to the 7th fret of the A Bass, and the A string is next tuned to the 7th fret of the low E string. The high E, the B, and the Bass E string remain in regular tuning. The reading and fingering of the notes on the changed strings must be in accordance with the new tuning: A, on the G string, is now made at 1st instead of 2nd fret; F, on the D string, is now made at the 2nd fret, and E, is open; C on the A string, is made at the 2nd fret; D#, at the 4th fret, and B, is the open string, etc.

Bar. 7th.



Bar. 2nd.



Bar. 5th.



E Bass

A Bass

E Bass.

Bar. 4th. Bar. 5. Bar. 7. Bar. 7th.

Bar. 4th. Bar. 5. Bar. 7.

Bar. 2nd.

Bar. 2nd.

Bar. 5.

Bar. 7.

Bar. 4.

Bar. 5.

Bar. 7.

Bar. 4.

Bar. 5th.

"FORSAKEN."

Tune E Bass to D.

CHAS. HENLEIN.

Largo.

mf *p* *f* *ff* *mf* *p*

4th.

Ole Sam Johnson's Dream.

CHAS. HENLEIN.



This Tuning is called C Tuning, and consists of three C's, two G's, and one E, forming the C chord, on the open strings. The 1st E string remains in regular tuning; the 2nd or B string is tuned to C, on the 5th fret of the G string; the 3rd or G string remains the same; the 4th or D string is tuned to C, on the 3rd fret of the A string; the 5th or A string is tuned to G, on the 3rd fret of the E Bass; the 6th or E Bass is tuned open, one octave lower than the changed D string, or hold it down at 7th fret and tune in unison with the open A string. The reading and playing is according to the new tuning.

Andante. Bar. 7. Bar. 5.



Lively Jig Tempo.



88

D

D

D

D Bar. 4th.

D Bar. 5th.

D Bar. 7th.

Bar. 7.

Bar. 5.

Slower. dolce.

mf

Lively.

p rit.

ff faster.

Bar. 4.

Bar. 7.

Bar. 5.

Bar. 7.

pp

ppp

slow.

THE FOURTH POSITION.

In the Fourth Position the first finger is placed in the 4th fret, the 2nd finger in the 5th fret, the 3rd finger in the 6th fret and the 4th finger in the 7th fret.

SCALE OF E MAJOR.

In Fourth Position.

Frets.	E Bass Strg.	A Strg.	D Strg.	G Strg.	B Strg.	E Strg.
	4 5 7	4 6 7	4 6 7	4 6	4 5 7	4 5 7
Fingers.	1 2 4	1 3 4	1 3 4	1 3	1 2 4	1 2 4

CHORDS IN E MAJOR. In 4th Position.

4th Pos.	Tonic.	Sub. Dom.	Dom. 7th.	Tonic.
E Major.	A Chord.	B Chord.	E.	

"Nina" Waltz.

CHAS. HENLEIN.

SCALE IN B MAJOR.

Signature is five sharps, every F, C, G, D and A is sharp.

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

Fingers. 2 4 1 2 4 1 3 0 2 4 0 1 2 3 4

CHORDS IN B MAJOR.

Tonic. Sub. Dom. Dom. 7th. T. S.D.D.7. T.

4th Pos.

B Chord. E Chord. F# Chord. B, E, F#, B.

SCALE IN G# MINOR.

MELODIC.

Relative to B Major.

Frets. 4 1 2 4 1 3 0 1 3 0 2 4 1 3 4 2 0 4 2 0 3 1 4 2 1 4

Fingers. 4 1 2 4 1 3 0 1 3 0 2 4 1 3 4 2 0 4 2 0 3 1 4 2 1 4

SCALE IN G# MINOR.

HARMONIC.

Frets. 4 1 2 4 1 2 0 1 3 0 2 4 0 3 4

Fingers. 4 1 2 4 1 2 0 1 3 0 2 4 0 3 4

CHORDS IN G# MINOR.

Tonic. Sub. Dom. Dom. 7th. T. S.D.D.7. T.

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

G# Minor Chord C# Minor D# Major G#, C#, D#, G#

MODULATION IN B MAJOR.

The Footlight Dance.

CHAS. HENLEIN.

Moderato.

The musical score is written for a piano and consists of 14 staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Moderato.' The score features complex rhythmic patterns, including triplets and sixteenth notes. The piece concludes with a 'Fine' marking.

SCALE IN F# MAJOR.

Signature is six sharps, every note sharp but B.

Frets. 2 4 1 2 4 1 3 4 1 3 0 2 4 1 2 4 6

Fingers. 2 4 1 2 4 1 3 4 1 3 0 2 4 1 2 3 4

CHORDS IN F# MAJOR.

Tonic. 2nd Pos. Sub. Dom. Dom. 7th. Tonic.

F# Chord. B Chord. C# Chord. F#.

SCALE IN D# MINOR.

MELODIC.

Relative to F# Major.

Frets. 1 3 4 1 3 1 3 4 1 2 4 6 4 2 1 4 2 0 4 2 1 2 0 1

Fingers. 1 3 4 1 3 1 3 4 1 2 3 4 3 2 1 4 2 0 4 2 1 3 0 1

SCALE IN D# MINOR.

HARMONIC.

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

Fingers. 1 3 4 1 3 0 3 4 1 2 3 4 0 2 1 2 0 1

CHORDS IN D# MINOR.

Relative to F# Major.

Tonic. Sub. Dom. Dom. 7th. Tonic.

D# Minor. G# Minor. A# Major. D#.

BROKEN CHORDS.

HERMOSA.

Mazurka

CHAS. HENLEIN.

The musical score for 'HERMOSA. Mazurka' by Chas. Henlein is presented on 12 staves. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'Fine.' at the end of the first section and 'D. S. al Fine.' at the end of the second section. The score is written in a single system, with the staves connected by a brace on the left.

SCALE IN D MINOR. MELODIC.

Relative to F Major.



SCALE IN D MINOR. HARMONIC.



CHORDS IN D MINOR. Relative to F Major.

Tonic.

Dom. 7th.

Sub. Dom.



Capriccio in D Minor.

CHAS. HENLEIN.

Andante. *f* *p* *f* *acc.* *rit.*

Moderato. *f* *acc.* *B*

Allegretto. *mf* *p* *f* *ff*

Andantino. *mf* *meno mosso.* *f*

Allegro. *mf* *3* *ff*

Largo. *f* *pp* *f*

Sunset Clouds.

95

FANTASIA.

Andante con express.

CHAS. HENLEIN.

p *f* *mf* *f* *p* *a tempo* *rit.* *a tempo* *p* *a tempo* *p* *mf* *accel.* *f* *ff* *p* *Andante.* *p* *cresc.* *mf* *f* *ff* *p* *dim.*

THE FIFTH POSITION.

In the Fifth Position the 1st finger is placed in the 5th fret, the 2nd finger in the 6th fret, the 3rd finger in the 7th fret, and the 4th finger in the 8th fret.

SCALE OF F MAJOR.

In Fifth Position.

E Bass.	A Bass.	D Bass.	G Strg.	B Strg.	E 1st Strg.
Frets: 5 6 8	5 7 8	5 7 8	5 7	5 6 8	5 6 8
Fingers: 1 2 4	1 3 4	1 3 4	1 3	1 2 4	1 2 4

CHORDS OF F MAJOR.

In Fifth Position.

Tonic.	Sub. Dom.	Dom. 7th.	Tonic.
5th Pos.			
F Chord.	B \flat Chord.	C Chord.	F.

The Little Cadet.

March and Two Step.

5th Pos.

CHAS. HENLEIN.

The musical score for 'The Little Cadet' is presented in a single system with multiple staves. The key signature has one sharp (F#), and the time signature is 2/4. The score includes a main section and a Trio section. Fingerings and fret positions are indicated throughout. The piece concludes with a 'Fine' marking and a 'D Strg.' instruction.

SCALE IN B \flat MAJOR.

Signature is two flats, the B's and E's are flat.

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

Fingers. 1 3 0 1 3 0 2 3 1 3 4 1 2 3 4

CHORDS IN B \flat MAJOR.

Tonic.	Sub. Dom.	Dom. 7th.	S.D.D.7. T.
B \flat Chord.	E \flat Chord.	F.	E. F. B \flat .

SCALE IN G MINOR.

MELODIC.

Relative to B \flat Major.

Frets. 3 0 1 3 0 2 4 0 2 3 1 3 0 2 3 1 4 3 1 3 2 0 3 1 0 3 1 0 3

Fingers. 3 0 1 3 0 2 4 0 2 3 1 3 0 2 3 1 4 3 1 3 2 0 3 1 0 3 1 0 3

SCALE IN G MINOR.

HARMONIC.

Frets. 3 0 1 3 0 1 4 0 2 3 1 3 4 2 3 2 4

Fingers. 3 0 1 3 0 1 4 0 2 3 1 3 4 2 3 2 4

CHORDS IN G MINOR.

Tonic.	Sub. Dom.	Dom. 7th.	S.D.D.7. T.
G Minor.	C Minor.	D Major.	C. D. G.

MODULATION IN B \flat MAJOR.

Adagio.

THE WOODLAND NYMPHS.

Danse Characteristic.

CHAS. HENLEIN.

Largo. *Presto.* *Largo.*

p *ff*

DANSE. Lively.

mf *f* *ff* *mf*

Andante. dolce.

Allegro.

A musical score for a piece titled 'Allegretto'. The score is written on seven staves, each with a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. The first staff begins with a *mf* dynamic. The second staff has a *f* dynamic. The third staff has a *mf* dynamic. The fourth staff has a *rit.* marking. The fifth staff has a *p* dynamic. The sixth staff has a *pp* dynamic. The seventh staff has a *ppp* dynamic. The piece ends with a *ff* dynamic.

TRANSPOSITION.

Every Major scale consists of five whole tones, and two half tones. The whole tones occur from the 1st to the 2nd, from the 2nd to the 3rd, from 4th to the 5th, from the 5th to the 6th, and from the 6th to the 7th degrees of the scale. The half tones must occur from the 3rd to the 4th, and from the 7th to the 8th degrees.

A Scale may commence on any letter of the musical alphabet, whether on the natural letter, or on any sharp or flat; but, there must always be the same distance between the degrees of every scale; that is, the half tones must occur between the 3rd and 4th, and 7th and 8th degrees. In order to establish this same order of intervals between degrees, we are obliged to make certain notes sharp or flat. In the scale of C Major, the half tones occur naturally between the 3rd and 4th and 7th and 8th degrees. But in the scale of G Major, there is naturally only a semitone between the E and F, or the 6th and 7th degrees and as this semi-tone should occur between F and G, we make the F, sharp; creating at the same time the proper whole tone from E to F, or 6th and 7th, and the half tone from F# to G, or the 7th and 8th degrees. Likewise, when the scale begins on F, we are obliged to make the B, flat, to establish the proper half tone from the 3rd to the 4th degrees, or from A to Bb, which otherwise would be a whole tone.

Examples.

Scale of C Major. Scale of G Major. Scale of G Major.
Natural. *With F#.*

Semi-tone. Semi-tone. Semi-tone in the wrong degrees 6th to 7th. Semi-tone between the proper 7th & 8th degrees.

Scale of F Major. Scale of F Major. Scale of D Major.
Natural. *With Bb.*

Half tone in wrong degrees 4th to 5th. Half tone bet. proper 3rd & 4th degrees. Half tones in correct degrees.

In Transposing a song or composition from any key, Major or Minor, to another key, this same order of intervals must always occur. Likewise, the chords, or combination of tones must consist of the same degrees, or tones, in the second or transposed key, that were found in the first or original key.

For example;- In the chorus of the song "The Old Meadow Farm," the key is F, or one flat. If this key should be too high, or too low for some voice, it could be transposed, both melody and accompaniment to a more suitable key. It could be transposed to G, by raising every note one degree higher, since G is one note or one degree higher than F. The sharps and flats are treated in the same manner. Or if the song is too high, it can be transposed to E Major, by singing or playing every note one degree lower.

Examples of the same Melody and Accompaniment, in Various Keys.

Original Key.

Melody.

Accompaniment.

F. Chord. C. Chord. F.

Melody.

Accompaniment.

D. G Minor. G Major. C. C7th.

The first system of the musical score. The right hand plays a melody in a key with one flat (B-flat). The left hand plays a series of chords corresponding to the melody.

The same piece transposed to G Major. *One whole tone higher.*

The second system of the musical score, transposed to G Major. The key signature has two sharps (F# and C#). The right hand melody is transposed one whole tone higher. The left hand chords are labeled: G Chords., D Chords., and G.

The third system of the musical score, continuing the transposition. The key signature has two sharps (F# and C#). The right hand melody continues. The left hand chords are labeled: E., A Minor., A Major., D., and D 7th.

The fourth system of the musical score, continuing the transposition. The key signature has two sharps (F# and C#). The right hand melody continues. The left hand chords are labeled: E., A Minor., A Major., D., and D 7th.

The same piece transposed to E Major. *One half tone lower.*

THE SEVENTH POSITION.

In the Seventh Position the 1st finger is placed in the 7th fret, the 2nd finger in the 8th fret, the 3rd finger in the 9th fret, and the 4th finger in the 10th fret.

SCALE OF G MAJOR in the Seventh Pos.

E Bass Strg.	A Strg.	D Strg.	G Strg.	B Strg.	E Strg.
Frets. 7 8 10	7 9 10	7 9 10	7 9	7 8 10	7 8 10
Fingers. 1 2 4	1 3 4	1 3 4	1 3	1 2 4	1 2 4

CHORDS IN G MAJOR.

Tonic. 7th Pos.	Sub. Dom. 8th Pos.	Dom. 7th. 7th Pos.
G.	C.	D.
G. D. G.		

Moderato.

Excelsis.

CHAS. HENLEIN.

GAVOTTE.

7th P.

5th Pos.

1st Pos.

7th Pos.

7th Pos.

5th Pos.

D Strg.

D Strg.

7th Pos.

THE TRILL (*tr*)

The "Trill," indicated by (tr.) is not the Tremolo, but consists of the written, or principal note, and the next one above it, played in rapid alternation. The number of alternate trill notes is depending on the length of the note, and the Tempo. A half note in a slow Tempo must consist of more trill notes than the same note would receive in a faster movement. It is ordinarily played as sixteenths, in fast movements, and thirty seconds in slow movements. But the degree of rapidity should not be governed by a certain number of notes in the time of a certain length, as the Trill should consist of the alternate notes played with the utmost rapidity throughout the length or value of the written note according to its tempo, and without regards to the exact number of notes contained in the Trill.

Every Trill begins and ends with the written note, excepting, if preceded by one or more Grace notes. Every Trill should end with a Turn, which consists of adding the note below the written note, and which is usually indicated by two Grace notes. If no Grace notes are written use the ordinary Turn ending.

EXAMPLES.

EXAMPLES.

The image displays a musical score for the 'Waltz of the Flowers' from the operetta 'The Merry Widow' by Franz Lehár. The score is presented in two versions: 'Written' and 'Performed'.

Written Version: This version is marked 'Slow.' and features a melody in the right hand with trills (tr) and a bass line in the left hand with triplets (3) and a 'Fast' section. The tempo is indicated as 'Slow.' and 'Fast.'.

Performed Version: This version is marked 'Fast.' and features a more complex melody in the right hand with trills (tr) and a bass line in the left hand with triplets (3) and a 'Fast' section. The tempo is indicated as 'Fast.'.

The score is written for piano (p) and includes various musical notations such as trills, triplets, and tempo markings.

The Queen of Night.

WALTZ.

CHAS. HENLEIN.

Introduction.

Adagio.

Ex. 1

tr

Ex. 3

§ Tempi di Waltz.

tr

tr

Ex. 3

Fine.

0 1 2 4 1 3

7th Pos.

§ to Fine.

THE NINTH POSITION.

In the 9th Position the 1st finger is placed in the 9th fret, the 2nd finger in the 10th fret, the 3rd finger in the 11th fret, and the 4th finger in the 12th fret.

SCALE IN A MAJOR.

In Ninth Position.

	E Bass Strg.	A Strg.	D Strg.	G Strg.	B Strg.	E Strg.
Frets.	9 10 12	9 11 12	9 11 12	9 11	9 10 12	9 10 12
Fingers.	1 2 4	1 3 4	1 3 4	1 3	1 2 4	1 2 4

CHORDS IN A MAJOR.

Tonic.	Sub. Dom.	Dom. 7th.	Tonic.
A Major.	D Major.	E Major.	A Major.

Behind the Scenes.

Schottische.

CHAS. HENLEIN.

1st. 5th. 9th Pos. 8th.

7th Pos.

9th Pos. 13th 9th

9th

3rd Pos.

3rd Pos.

1st Pos.

The musical score consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingering numbers (1-4) are placed above the notes to indicate fingerings. Position markings (1st, 5th, 7th, 8th, 9th, 13th) are placed above the staves to indicate the starting position for each staff. The music is a Schottische, a type of Scottish dance.

The Rear Guard.

March.

CHAS. HENLEIN.

3rd. 5th. 9th Pos.

1st Pos.

5th Pos.

9th Pos.

7th Pos.

1st Pos.

5th.

9th.

7th.

5th.

9th.

1st.

7th.

9th.

4th Pos.

5th.

9th.

4th Pos.

1st. Pos.

D. Strg.

3rd.

6th.

7th.

2nd.

7th.

7th. Pos.

3rd.

5th. Pos.

1st. Pos.

7th.

9th.

4th Pos.

THE TREMOLO.

The Tremolo is indicated by the addition of three small strokes through the stem of a note, sometimes the word Tremolo is placed over the notes to be tremoloed. It is executed with the first finger of the right hand by rubbing the tip of the finger rapidly forward and backward across the string. The second or third finger should rest on the sound board of the guitar. The thumb plays the accompaniment on the strings not used for the melody. The notes with the stems turned up having the three short stroke through the stem are tremoloed, the notes with the stems turned down are picked with the thumb. When several notes are bound with a curved line they must be tremoloed successively without any interruption to the end of the bound group, when a slight pause should occur before playing the next group. When two or more notes not bound follow in succession on the same degree of the staff, there must be a short cessation of the tremolo between the notes.

Double notes are tremoloed in the same manner as single notes; chords are tremoloed with first or second finger, free handed, the second or third finger should not rest on the sounding-board, but instead rest the thumb near the low E string.

Exercise for the Tremolo.

The exercise is written on five staves in G major (one sharp). It includes various rhythmic patterns and tremolo indications. Fingerings are indicated by numbers 1, 2, and 3. A 'Thumb.' label with an 'x' mark is present on the second staff. The exercise concludes with a double bar line.

A Song of Love.

111

CHAS. HENLEIN.

Andante.

SCALE IN E \flat MAJOR.

Signature is three flats, B's, E's and A's are flat.

Frets. 1 3 0 1 3 1 3 4 1 3 4 6

Fingers. 1 3 0 1 3 1 3 4 1 2 3 4

CHORDS IN E \flat MAJOR.

Tonic. Sub. Dom. Dom. 7th. Tonic.

3rd Pos. 4th Pos. 1st Pos. 3rd Pos. 3rd Pos.

E \flat Chord. A \flat Chord. B \flat Chord. E \flat Ch.

SCALE IN C MINOR.

MELODIC.

Relative to E \flat Major.

Frets. 3 0 1 3 0 2 0 1 3 4 1 3 5 7 8 6 4 3 1 4 3 1 3 1 0 3 1 0 3

Fingers. 3 0 1 3 0 2 0 1 3 4 1 1 2 3 4 3 2 1 1 4 3 1 3 1 0 3 1 0 3

SCALE IN C MINOR. HARMONIC.

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

CHORDS IN C MINOR.

Relative to E \flat Major.

Tonic.		Sub. Dom.		Dom. 7th.		Tonic.
1st Pos.	3rd Pos.	1st Pos.		1st Pos.		1st Pos.

C Minor. F Minor. G Major. C Minor.

MINUETT.

Allegretto.

CHAS. HENLEIN.

3rd Pos.
 1st Pos.
 4th P.
 1st P.

SCALE IN A \flat MAJOR.

Signature is four flats, the B's, E's, A's and D's are flat.

CHORDS IN A \flat MAJOR.

Tonic.	Sub. Dom.	Dom. 7th.	Tonic.
4th Pos.	1st Pos. 4th Pos.	1st Pos. 4th Pos.	
A \flat Major Chord.	D \flat Chord.	E \flat Chord.	A \flat Chord.

SCALE IN F MINOR.

MELODIC.

Relative to A \flat Major.

SCALE IN F MINOR.

HARMONIC.

CHORDS IN F MINOR.

Relative to A \flat Major.

Tonic.	Sub. Dom.	Dom. 7th.	Tonic.
1st Pos.	1st Pos. 6th Pos.	1st Pos.	
F Minor Chord.	B \flat Minor.	C Major.	F Minor.

Adagio.

BROKEN CHORDS.

In Good Humor.

Quick - Step.

CHAS. HENLEIN.

Tempo di Marcia.

4th. Pos.

1st. Pos.

8th

6th

3rd. Pos.

Bar. 3rd.

Bar. 3rd.

SCALE IN D \flat MAJOR.

Signature is five flats, all the B's E's A's D's and G's are flat.

Frets. 4 1 3 4 1 3 1 2 4 1 2 4 6 8 9

Fingers. 4 1 3 4 1 3 1 2 4 1 2 1 2 3 4

CHORDS IN D \flat MAJOR.

Tonic.		Sub. Dom.		Dom. 7th.		T. S.D.D7.T.	
1st Pos.	4th Pos.	2nd Pos.		1st Pos.	4th Pos.		
D \flat Chord.		G \flat Chord.		A \flat Chord.		D \flat , G \flat , A \flat , D \flat .	

SCALE IN B \flat MINOR.

MELODIC.

Relative to D \flat Major.

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

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

SCALE IN B \flat MINOR.

HARMONIC.

Frets. 1 3 4 1 3 4 2 3 1 2 4 1 2 5 6

Fingers. 1 3 4 1 3 4 2 3 1 2 4 1 2 3 4

CHORDS IN B \flat MINOR.

Tonic.		Sub. Dom.		Dom. 7th.		S.D. D7. T.	
1st Pos.		1st	2nd	1st	3rd	6th	
B \flat Minor.		E \flat Minor.		F Major.		E \flat , F, B \flat .	

BROKEN CHORDS.

1st. 6th. 3rd. 6th. 1st.

1st. 5th. E Strg.

ETUDE.

CHAS. HENLEIN.

1st G.

2nd G.

Fine

6th Pos.

5th Pos.

D. C. al Fine.

ALL THE MAJOR SCALES IN THIRDS.

C MAJOR.

G MAJOR.

D MAJOR.

A MAJOR.

E MAJOR.

B MAJOR.

F# or G \flat MAJOR.

C# or D \flat MAJOR.

A \flat MAJOR.

E \flat MAJOR.

B \flat MAJOR.

F MAJOR.

ALL THE MAJOR SCALES IN SIXTHS.

This musical score presents twelve major scales, each written in a treble clef with a common time signature (C). The scales are arranged in a sequence from C major at the top to B major at the bottom. Each scale is composed of two staves: the upper staff contains the ascending melody, and the lower staff contains the descending melody. The notes are beamed in groups of six, representing the intervals of a sixth. Fingering numbers (1, 2, 3, 4) are indicated above the notes to guide the performer. The key signatures are indicated by sharps or flats at the beginning of each scale: C major (no sharps or flats), G major (one sharp), D major (two sharps), A major (three sharps), E major (four sharps), B major (five sharps), F major (one flat), C minor (no sharps or flats), G minor (two flats), D minor (three flats), A minor (four flats), and B minor (five flats).

ALL THE MAJOR SCALES IN OCTAVES.

The page displays 12 major scales in octaves, arranged in a descending order of key signature. Each scale is written on a single staff with a treble clef and a common time signature (C). The scales are: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and B major. Each scale is played twice, once ascending and once descending. Fingerings are indicated by numbers 1-4 above the notes. Some scales have additional markings like 'D str.' or 'B' above the staff.

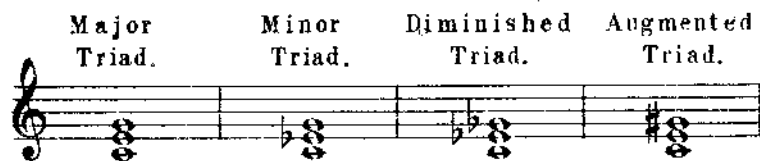
ALL THE MAJOR SCALES IN TENTHS.

This musical score presents the ascending and descending major scales for all twelve major keys, written in treble clef with a common time signature (C). Each scale is composed of eighth notes, with fingerings indicated by numbers 1 through 4. The scales are arranged in pairs for each key, with the ascending scale on the top staff and the descending scale on the bottom staff. The keys are ordered from C major at the top to C minor at the bottom. The scales are: C major, G major, D major, E major, F major, C minor, F minor, D minor, G minor, E minor, A minor, and C major. The descending scales for G, D, E, F, and C minor end with a double bar line. The scales are written on ten staves, with some staves containing multiple systems of music. The notation includes natural signs for the descending scales of G, D, E, F, and C minor. The scales are written in a compact, efficient manner, with the notes of each scale grouped together. The fingerings are clearly marked, and the overall layout is clean and professional.

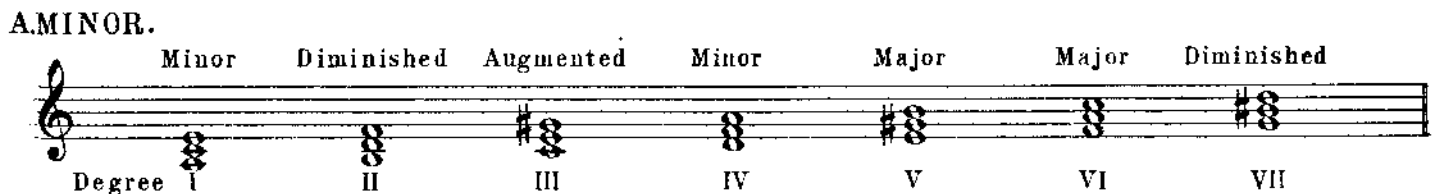
THE FORMATION OF CHORDS.

A Chord is a combination, or a sounding together of several tones forming harmony. A chord can be a consonant (agreeable sounding, satisfying) or a (dissonant disagreeable, restless and searching for a resolution). The greater number of chords are comprised under two heads, namely, the triad and the chords of the seventh. The triad is formed of three notes, namely, the fundamental (called the tonic) third, and the fifth of the scale. The triad when it is composed of the tonic or first note, a major third, and a perfect fifth is called a major triad; when composed of the tonic, a minor third and a perfect fifth, a minor triad is formed. These two are concords all the rest are discords. A triad consisting of a minor third and a diminished fifth forms the diminished triad. A major third and an augmented fifth form the augmented triad.

TRIADS.



The Triads formed on the Seven Degrees of the Major and Harmonic Minor Scales.



Inversion of the Triads.

When the fundamental (or tonic) remains in the lower or bass part the name and character of a triad is not altered, when the octave is added, or when the notes of the triad appear in different positions. Example.



On the contrary, if the third appears at the base or lower part, the triad is called the Chord of the Sixth and is designated by a figure 6, and if the fifth appears at the base or lower part, the triad is called the Chord of the Sixth and Fourth and is designated by the figure $\frac{6}{4}$. Both of these are called inversion of the triad.



The Chord of Sixth and Fourth deserves special care. Its principal use is in establishing the closing chord since it is related to both the subdominant and dominant chords.

THE DOMINANT AND DOMINANT SEVENTH.

The Dominant note of any scale is always the fifth letter in that scale. Hence the dominant chord of the key is formed by adding to this note its third, fifth and eighth, this is then called the dominant chord. If the seventh is added instead of the eighth the chord is then called the dominant seventh. It is therefore composed of four tones, and since it is a dissonant chord it requires a resolution to a consonant chord. The general rule for the resolution of the chord is to the chord founded on the first degree of the scale, which is the tonic chord. (Inversion of the Dominant Seventh.) When the third of the dominant seventh appears at the base part it forms the Chord of the Sixth and Fifth ($\frac{6}{5}$) When the fifth is at the base the chord is the chord of the Fourth and Third ($\frac{4}{3}$) and when the seventh is in the base it forms the chord of the second. (2)



Changing the position of the notes in a chord does not alter the harmony of the chord. It is frequently necessary to change the notes around in order to make the chord at all on the Guitar. In transposing chords from the Piano copy it is necessary to often alter the position of the notes to make fingering possible.

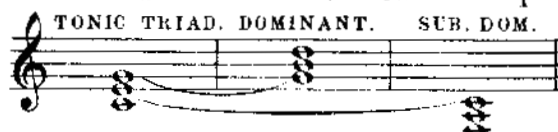
Examples. Chords in regular order.

Chords adapted to Guitar.



The Ruling (Dominating) Chords of the Key.

The triad formed on the first degree (called tonic triad) is above all others the ruling chord. Beside this one, there are two other triads which also rule and dominate in the key, and hence they are called the dominants. These chords are intimately connected with the tonic triad. The one has its fundamental on the fifth of the tonic triad and is called the dominant chord, the other has its fifth the same as the lower note of the tonic triad and is called the sub dominant. This can be represented in the following way.



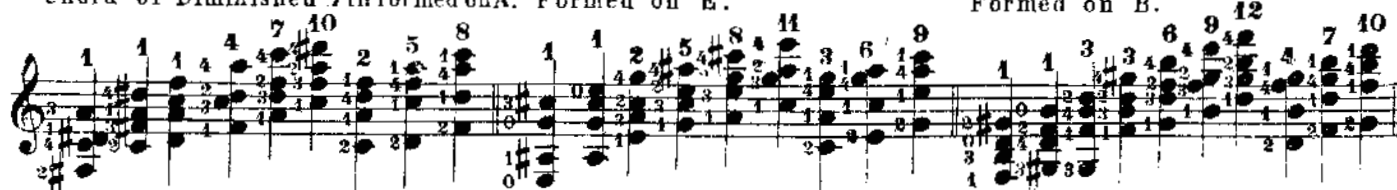
The tone that the Dominants have in common with the tonic forms the inner relationship and connection among these chords. These chords form the principal harmonies of every composition and are therefore unerring guides in determining the key of the same.

THE DIMINISHED SEVENTH CHORDS.

A Diminished Seventh Chord is formed by sharpening the root of the chord of the seventh. All the diminished seventh chords are formed on E, A and B. These three chords together with their three inversions constitute all the diminished seventh chords in existence.

Chord of Diminished 7th formed on A. Formed on E.

Formed on B.



THE MAJOR AND THEIR REL. MINOR CHORDS.

In Various Positions.

C MAJOR. F MAJOR. G MAJOR.

TONIC. SUB. DOM. DOM. 7TH.

A MINOR. D MINOR. E MAJOR.

TONIC. SUB. DOM. DOM. 7TH.

G MAJOR. C MAJOR. D MAJOR.

TONIC. SUB. DOM. DOM. 7TH.

E MINOR. A MINOR. B MAJOR.

TONIC. SUB. DOM. DOM. 7TH.

D MAJOR. G MAJOR. A MAJOR.

TONIC. SUB. DOM. DOM. 7TH.

B MINOR. E MINOR. F# MAJOR.

TONIC. SUB. DOM. DOM. 7TH.

A MAJOR.

D MAJOR.

E MAJOR.

TONIC. SUB. DOM. DOM. 7TH.

F# MINOR.

B MINOR.

C# MAJOR.

TONIC SUB. DOM. DOM. 7TH.

E MAJOR.

A MAJOR.

B MAJOR.

TONIC SUB. DOM. DOM. 7TH.

C# MINOR.

F# MINOR.

G# MAJOR.

TONIC SUB. DOM. DOM. 7TH.

B MAJOR.

E MAJOR.

F# MAJOR.

TONIC SUB. DOM. DOM. 7TH.

G# MINOR.

C# MINOR.

D# MAJOR.

TONIC SUB. DOM. DOM. 7TH.

F# or Gb MAJOR.

B or Cb MAJOR.

C# or Db MAJOR.

TONIC..... SUB. DOM. DOM. 7TH.

D# or Eb MINOR.

G# or Ab MINOR.

A# or Bb MAJOR.

TONIC..... SUB. DOM. DOM. 7TH.

C# or Db MAJOR.

F# or Gb MAJOR.

G# or Ab MAJOR.

TONIC..... SUB. DOM. DOM. 7TH.

A# or Bb MINOR.

D# or Eb MIN.

E# or F MAJOR.

TONIC..... SUB. DOM. DOM. 7TH.

Ab MAJOR.

Db MAJOR.

Eb MAJOR.

Same as C# MAJOR.

Same as D# MAJOR.

TONIC..... SUB. DOM. DOM. 7TH.

F MINOR.

Bb MINOR.

C MAJOR.

Same as A# MINOR.

TONIC..... SUB. DOM. DOM. 7TH.

E \flat MAJOR. **A \flat MAJOR.** **B \flat MAJOR.**
 Same as A \sharp MAJOR.

TONIC. SUB. DOM. DOM. 7TH.

C MINOR. **F MINOR.** **G MAJOR.**

TONIC. SUB. DOM. DOM. 7TH.

B \flat MAJOR. **E \flat MAJOR.** **F MAJOR.**
 Same as E \sharp MAJOR.

TONIC. SUB. DOM. DOM. 7TH.

G MINOR. **C MINOR.** **D MAJOR.**

TONIC. SUB. DOM. DOM. 7TH.

F MAJOR. **B \flat MAJOR.** **C MAJOR.**

TONIC. SUB. DOM. DOM. 7TH.

D MINOR. **G MINOR.** **A MAJOR.**

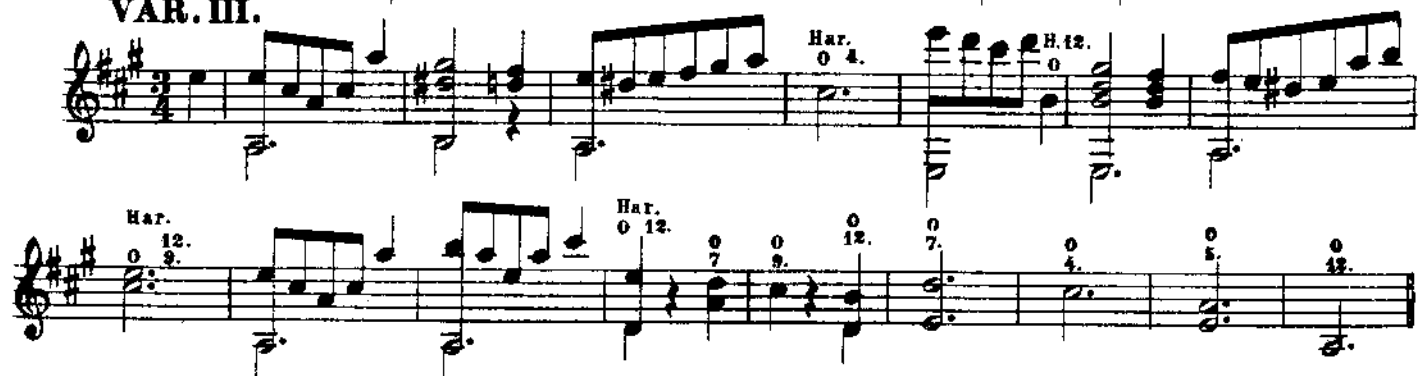
TONIC. SUB. DOM. DOM. 7TH.

AIR.

VARIED.

CHAS. HENLEIN.

THEME.
Moderato.**Var. I.****Var. II.**

**VAR. III.****VAR. IV. Tremolo**

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