

June 1842

With the

Improved Method  
FOR THE  
Guitar,  
Designed to Facilitate the Progress of the  
Pupil,  
and to Diminish the Labour of the  
TEACHER,  
By  
Mr Joseph Kirkman.

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Joseph Kirkman

# *Preface.*

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The Author of the following little work, has lamented, in common with others, that, altho' many elementary works of great merit, by talented Guitar Masters have been published, she has never met with one sufficiently clear and explanatory, either to afford much assistance to the teacher, or enable a pupil to commence the study in the absence of a Master. In the present publication, it has been a chief endeavour to offer every possible assistance to both; and if the observations, and examples contained in the following pages (the result of practical experience) should prove useful to either, the views of the Author will be fully accomplished.

The Book is divided into two parts. - The first is intended for those who merely wish to proceed so far, as will enable them to add an agreeable accompaniment, to the voice: - The second contains fuller instructions, which will lead the pupil to the attainment, of a more perfect command of the Instrument, and a more finished performance.

### TUNING the GUITAR.

The Guitar is tuned by fourths, with the exception of the 5<sup>th</sup> String, which is tuned a 3<sup>d</sup>-but to an unpractised ear, perhaps the following may be found the most simple method. The 1<sup>st</sup> Silver string is tuned to E natural ; stop the 5<sup>th</sup> fret of this string, & tune the next String in unison; repeat it on the remaining Strings excepting G  the fourth String, on which, stop the 4<sup>th</sup> fret instead of the 5<sup>th</sup>.

### The METHOD of HOLDING the GUITAR-of the LEFT HAND.

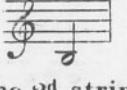
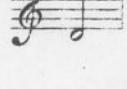
The Guitar must be supported by the left Knee, sufficiently elevated on a footstool to bring the Neck of the Instrument in an horizontal line with the left shoulder. This will be found an easy & not inelegant position. The left hand to be brought round & forward, so that the fingers may fall perpendicularly on the Strings. The thumb to support the back of the neck easily, so as to permit the hand to move freely up & down, and only brought round when required.

### POSITION of the RIGHT HAND.

The wrist of the Right hand to be as much elevated as will form a half circle from the elbow to the end of the fingers. The thumb to be held straight in order to produce a firm tone, the wrist perfectly motionless, the 1<sup>st</sup> 2<sup>nd</sup> & 3<sup>rd</sup> fingers to be held closed together, and the little finger to rest on the sounding board near the bridge, to support the hand in order to give freedom of action to the fingers used in producing the tone.

### The SCALE & FINGERING of the LEFT HAND.

The following Scale includes the first four frets, and nominates a position. This is called the first position. The fingers are placed according to the frets, the 1<sup>st</sup> finger upon the 1<sup>st</sup> fret, the 2<sup>nd</sup> on the 2<sup>nd</sup> fret, the 3<sup>rd</sup> on the 3<sup>rd</sup> fret, the little finger on the 4<sup>th</sup> fret. The six open strings are to be learnt first. This mark  under a note denotes the open String-E  the 1<sup>st</sup> open string; F  is produced by stopping

the 1<sup>st</sup> fret of the 1<sup>st</sup> string; G  the 3<sup>d</sup> fret of the 1<sup>st</sup> string; A  the 2<sup>d</sup> open string; B  is produced by stopping the 2<sup>d</sup> fret of the 2<sup>d</sup> string; C  the 3<sup>d</sup> fret of the 2<sup>d</sup> string; D  the 3<sup>d</sup> open string and so on.

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### FINGERING of the RIGHT HAND.

Great attention must be paid to the fingering of the Right Hand, as much of the effect to be produced depends upon it. Observe the following rules : The Silver or Bass Strings are fingered with the thumb; Octaves, with the thumb & first; An Accompaniment of four notes with the thumb & first; An Accompaniment of three notes, with the thumb, while the upper part is alternately fingered with the 1<sup>st</sup> & 2<sup>d</sup> fingers. Double notes & a succession of thirds are fingered with the thumb & first. The single notes, as in Scales, on the 4<sup>th</sup> 5<sup>th</sup> & 6<sup>th</sup> Strings, are fingered alternately with the first & second fingers. The following fingered Scales & exercises to chords will exemplify these rules.

### SIGNS used for the RIGHT & LEFT HAND.

#### For the Left Hand.

Thumb	-----	*
First finger	-----	1
Second	-----	2
Third	-----	3
Fourth	-----	4

#### For the Right Hand.

Thumb	-----	^
First finger	-----	.
Second	-----	..
Third	-----	...
Open String	-----	o

This first Exercise to be practised for forming the Position.

#### Right Hand Fingering.

#### Left Hand Fingering.

## S C A L E S

From one fret to the next is a Semitone; in playing the Scales the situation of the Semitones must be particularly observed; they occur at the 3<sup>rd</sup> 4<sup>th</sup> and 7<sup>th</sup> 8<sup>th</sup> degrees in the Major Diatonic Scale. The other contiguous degrees are at the interval of a tone, leaving one fret between.

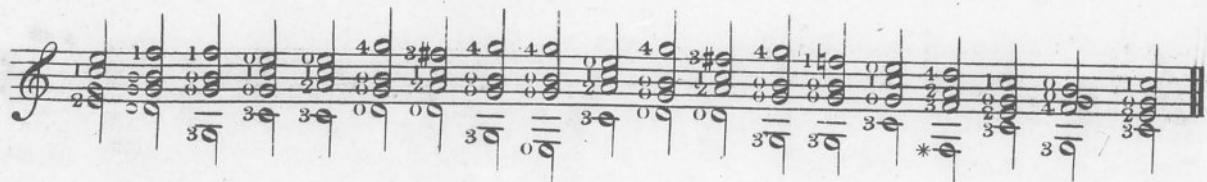
The image shows three staves of musical notation for a single melodic line. The notation is primarily composed of eighth and sixteenth notes. Fingerings are indicated below the notes: the first staff uses '3 o 2 ST 3' for the first two notes, followed by '2 o 1' for the next two. The second staff uses '3 o 2 3' for the first three notes, followed by '2 4 o 2' for the next four. The third staff uses '2 4 o 2 3' for the first five notes, followed by '2 4 1 2 o 2 3' for the next six. A 'ST' instruction is placed above the first note of the first staff. The key signature changes from G major (one sharp) to A major (two sharps) and then to B major (three sharps) across the staves. Measures are separated by vertical bar lines, and a double bar line with repeat dots is positioned between the first and second staves.

A Table to show the flats as they occur in the first position; the reading of which will be rendered easy, by observing that the second note is the same as the first, altho' correct notation requires they should be differently written.



### TOUCH & QUALITY of TONE.

For the practice of the touch, the following example of chords, which should be committed to memory, is recommended; in order to produce a good quality, the tone must be pressed, not pulled out, taking care to produce a flowing vibration. The Hand & wrist to be perfectly motionless.



The preceding chords to be practised throughout with each configuration as marked 1.2.3.&c commencing with N°1: it is also recommended that these exercises are practised till they can be played with facility, observing particularly the fingering.

The musical exercise consists of 24 numbered measures (1-24) for piano. The measures are arranged in four staves of six measures each. The first staff (measures 1-6) is in common time. The second staff (measures 7-12) is in common time. The third staff (measures 13-18) is in 6/8 time. The fourth staff (measures 19-24) is in common time. Each measure contains a different chord progression. The chords are marked with vertical lines above and below the staff, with small dots and dashes indicating fingerings.

These Chords to be practised for the use of Accompaniment—should the Pupil meet with any chords in accompaniments that are not inserted here, reference may be made to the Second Part of this book; refer also to the next page for the chords in the 3<sup>d</sup> Posn for those so marked in the following exercise—also barre.

*The end of the First Part.*

The Accompaniment for the vocal Scale will be found at page 42, which the Pupil will be fully competent to, after having attentively gone through this first part.

## SECOND PART.

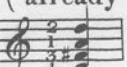
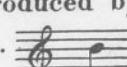
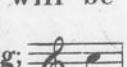
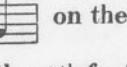
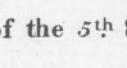
### REMARKS ON THE POSITIONS.

Each fret nominates a position. The Author here, only treats of twelve frets, these being sufficient to comprehend the whole. The compass of the Guitar in these 12 frets, is from



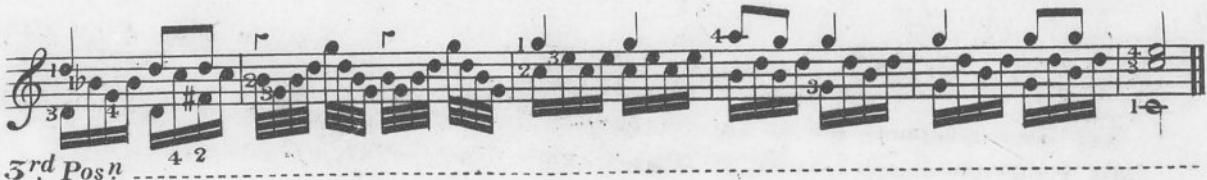
each position the means of harmonizing, which will show the extent and capability of this Instrument. The practise of chords is recommended as being the only method of gaining a thorough knowledge of the finger-board, & facility in reading the Positions.

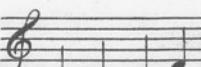
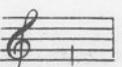
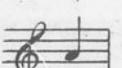
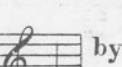
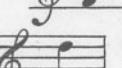
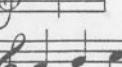
### POSITIONS.

Each position consists of four frets, & takes its denomination from the fret on which the 1<sup>st</sup> finger is placed. The 1<sup>st</sup> Position (already known) takes in the upper part of the 2<sup>d</sup> 3<sup>d</sup> & 4<sup>th</sup> Pos<sup>n</sup>; for example, this chord  is in the 2<sup>d</sup> position, in consequence of the 1<sup>st</sup> finger being placed on the second fret. This chord  is in the 3<sup>d</sup> position, the 1<sup>st</sup> finger being placed on the 3<sup>d</sup> fret, & so on. The remaining frets are to be observed in the same manner in the following chords & scales, which will comprehend the whole as explained above. The following chords & exercise are all in the 3<sup>d</sup> Pos<sup>n</sup> in which no open notes are to be played; it is also an exercise on the Barre, which is produced by placing the 1<sup>st</sup> finger across the fret, stopping two or more notes as required.  will be found on the 4<sup>th</sup> fret of the 4<sup>th</sup> String;  on the 5<sup>th</sup> fret of the 3<sup>d</sup> Silver String;  on the 5<sup>th</sup> fret of the 4<sup>th</sup> String;  on the 5<sup>th</sup> fret of the 5<sup>th</sup> String;  on the 5<sup>th</sup> fret of the second Silver String.



### EXERCISE ON THE ABOVE CHORDS.



The Notes on the Silver Strings are omitted in the following Scales of 5<sup>th</sup> 7<sup>th</sup> and 9<sup>th</sup> Pos<sup>n</sup>.-as a few hints will be sufficient to impress them on the memory. The Notes on the Silver Strings in the foregoing chords in the 3<sup>d</sup> Pos<sup>n</sup>, it may be seen, are merely duplicates of the notes in the 1<sup>st</sup> Pos<sup>n</sup>. The highest note the Silver String produces in the compass of the 12 frets is ; The 1<sup>st</sup> open String  by stopping it at the 12<sup>th</sup> fret produces its octave  The Notes on this String have already been treated of in the chords & exercise in the 3<sup>d</sup> Pos<sup>n</sup> as far as . The remaining notes on this String are  with their sharps and flats. The Second String  by stopping it at the 12<sup>th</sup> fret, produces its octave  The notes are already exemplified to  the remaining notes on this String are . The 3<sup>d</sup> Silver String  by stopping it at the 12<sup>th</sup> fret, produces its octave  The notes are exemplified to  the remaining notes on this String are . This mark  with a figure in the middle indicating the string, either 1<sup>st</sup> 2<sup>d</sup> or 3<sup>d</sup> Silver String, will be placed to the notes that occur on these Silver Strings in the following positions.

*Scale in the 5<sup>th</sup> Position Prepare the 1<sup>st</sup> finger on the 5<sup>th</sup> fret.*



6<sup>th</sup> String.      5<sup>th</sup>      4<sup>th</sup>



5<sup>th</sup> Pos<sup>n</sup>

### *Exercise in the 5<sup>th</sup> Position.*

11 12 13 14 15

5<sup>th</sup> Pos:

5<sup>th</sup> Pos:

5<sup>th</sup> Pos:

*Exercise on the foregoing Pos<sup>ns</sup>s.*

Scale in the 7<sup>th</sup> Pos<sup>n</sup> prepare the 1<sup>st</sup> finger on the 7<sup>th</sup> fret.

Fretboard diagram for the 6th, 5th, and 4th strings in 7th position. The 6th string has dots at the 4th, 3rd, 1st, and 4th frets. The 5th string has dots at the 2nd, 1st, 3rd, and 1st frets. The 4th string has dots at the 3rd and 1st frets. The 7th position is indicated by a bracket below the strings.

Scale in the 9<sup>th</sup> Pos.: prepare the 1<sup>st</sup> finger on the 9<sup>th</sup> fret.

An Exercise on the foregoing Pos<sup>n</sup>s introducing the Chromatic Scale of Notes that occur on the 3<sup>d</sup> Silver String, commencing at D $\sharp$ . The Chords are to be perfected first, & then practised throughout with each configuration, as marked 1 & 2 for the exercise of the thumb of the Right Hand—observe in the 1<sup>st</sup> exercise, that the thumb slides smoothly & firmly to the next Note; also in Exercise 2, the double notes are played together with the thumb.

Sheet music for a six-string guitar, showing fingerings and positions for various chords. The music is in common time (indicated by 'C') and uses a treble clef. The positions are labeled as follows:

- 2<sup>d</sup> Pos: - - - - -
- 1<sup>st</sup> Pos: - - - - -
- 3<sup>d</sup> Pos: - - - - -
- 5<sup>th</sup> Pos: - - - - -
- 6<sup>th</sup> Pos: - - - - -
- 8<sup>th</sup> Pos: - - - - -
- 8<sup>th</sup> Pos: - - - - -
- 6<sup>th</sup> Pos: - - - - -
- 4<sup>th</sup> Pos: - - - - -
- 2<sup>d</sup> Pos: - - - - -
- 1<sup>st</sup> Pos: - - - - -

Below the staff, two boxes are labeled N° 1. and N° 2., each containing a treble clef staff and a six-string guitar neck diagram with fingerings and dots indicating note placement.

The following positions are arranged into short preludes in each Key. The Chords are to be practised first, till they can be struck clearly, taking care to give to each finger equal pressure, and to change the positions easily; & then play the exercise below, preparing the chord according to the fingering at the commencement of each bar. In the chords of 5 & 6 Notes, the thumb is to glide over the Silver Strings to meet the other fingers, so as to strike the chord at once. Observe the fingering of the right hand to the exercise as it applies to each prelude throughout.

The image displays four staves of musical notation for a right-hand exercise, arranged in two columns of two staves each. Each staff represents a different position, indicated by a fingering diagram above the staff and a label below it. The positions are: 1st Pos., 8th Pos., 1st Pos.; 1st Pos., 3d Pos., 7th Pos., 1st Pos.; 2d Pos., 10th Pos., 2d Pos.; and 2d Pos., 5th Pos., 9th Pos., 2d Pos., 1st Pos. The notation consists of vertical columns of notes, with each note having a specific fingering (1, 2, 3, 4, thumb) indicated by small numbers above the note heads. The staves are in various keys, with the first two staves in C major and the last two in G major. The notation is designed to show how to transition smoothly between different positions while playing a continuous exercise.

Handwritten musical exercises for violin technique, consisting of five staves of music. Each staff includes fingerings and bowing markings. The exercises are organized into three sections:

- Section 1 (Top Two Staves):** Fingerings are indicated by vertical lines with numbers 1, 2, 3, and 4. Bowing is marked with vertical strokes. Positions are labeled: 1st Pos: (at the beginning of each staff), 7th Pos: (in the first staff), 8th Pos: (in the second staff), and 1st Pos: (in the third staff).
- Section 2 (Third Staff):** Fingerings are indicated by vertical lines with numbers 3, 4, and 1. Bowing is marked with vertical strokes. Positions are labeled: 3d Pos: (at the beginning of the staff), 6th Pos: (in the middle of the staff), 3d Pos: (in the middle of the staff), and 1st Pos: (at the end of the staff).
- Section 3 (Bottom Two Staves):** Fingerings are indicated by vertical lines with numbers 1, 2, 3, and 4. Bowing is marked with vertical strokes. Positions are labeled: 3d Pos: (at the beginning of the staff), 6th Pos: (in the middle of the staff), 3d Pos: (in the middle of the staff), and 1st Pos: (at the end of the staff).

Additional markings include a circled '1' at the end of the third staff and a circled '1' at the end of the fifth staff.

The following Chords to be practised previous to playing the exercise, shewing, that for two or more parts, the left hand must be prepared. This being a model to other similar passages, observe to keep the finger pressed to the fret the full value of the Note, in order to accent & sustain the Melody, while the Accompaniment is distinctly heard tho' more softly - it is also an exercise to introduce the notes on the Silver Strings in these positions, observing that the thumb of the left hand is placed lightly behind the Neck of the Guitar, in order to throw the fingers forward to reach the notes on the Silver Strings.

9<sup>th</sup> Pos.:

9<sup>th</sup> Pos.:

9<sup>th</sup> Pos.:

2<sup>d</sup> Pos.:

9<sup>th</sup> Pos.:

9<sup>th</sup> Pos.:



A Prelude Exercise throughout the Major & Minor Keys—observe the foregoing Rules. The Slur — under two notes refer to page 18. This mark  $\wedge$  is to shew that it is the same Note as the one it is prefixed to. See observation in the Scale of flats in the first part of this Book.

The image displays four staves of musical notation for a wind instrument, likely a flute or recorder. The staves are arranged vertically, representing different keys and positions. The first staff is in G major (one sharp), the second in A minor (no sharps or flats), the third in E major (one sharp), and the fourth in C major (no sharps or flats). Each staff is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below the notes. Slurs are shown as curved lines under groups of notes. The notation includes various note heads and stems, and the music is divided into measures by vertical bar lines.

4th Pos: 7th Pos: 4th Pos: 1st Pos: 7th Pos:

9th Pos: 5th Pos: 1st Pos: 2d Pos: 5th Pos: 9th Pos: 3d Pos: 2d Pos:

2d Pos: 10th Pos: 3d Pos: 1st Pos: 7th Pos:

7th Pos: 2d Pos: 8th Pos: 1st Pos:

## EXERCISE on the EMBELLISHMENTS peculiar to the GUITAR.

In order to give strength to the fingers to execute the embellishments with neatness & articulation, the following Scale is recommended to be practised slowly, & distinctly; then by degrees increasing the time until it can be played with facility.

## ON THE SLUR.

When this mark  is placed under two or more notes ascending, the first note is to be struck with the Right hand, and the others are to be produced with the left hand, by letting the fingers successively fall perpendicularly upon the same string with force, in order to keep up the vibration which the sudden pressure occasions\*. And in descending the first note is struck with the right hand & the others are produced by withdrawing horizontally the fingers of the left hand. In descending, the notes must be prepared previous to the first of the slurred notes being struck.

\* It is also necessary to observe, that care should be taken, that the finger, which precedes the one terminating the sound, is kept down.



5<sup>th</sup> Pos: - - - - 1 3 4 4<sup>th</sup> Pos: 1<sup>st</sup> Pos: | |

**Exercise on the Appoggiatura.** Observe the remarks on the Slur.

Sheet music for violin, page 10, measures 121-132. The music is in 2/4 time with a key signature of two sharps. The first staff shows a melodic line with various bowing and fingering markings, including '9th Pos.', '7th', '4th', '2d', and '5th'. The second staff continues the melodic line with similar markings like '124', '124', '4 124', '1 1 3 4', 'EX 2', '421', '312', and '3'. The music is written on two staves with a treble clef and a sharp sign.

Exercise on the Turn, the Appoggiaatura with double notes, and the Glide.

The Turn is executed by the 1<sup>st</sup> of the small notes being struck, & the remaining are executed with the left hand on the same String. The Glide is performed by striking the 1<sup>st</sup> Note, and with the same finger, sliding on the same string during its vibration to the next note required, causing the intermediate notes to be heard.

Sheet music for a mandolin or guitar, featuring four staves of musical notation with fingerings and positions indicated. The music is in common time and consists of 16 measures. Fingerings are shown above the notes, and positions are indicated below the staff. The positions are: 4th Pos., 9th Pos., 6th Pos., 2d Pos., 4th Pos., 2d Pos., 7th Pos., 2d Pos., 8th Pos., 4th Pos., 9th Pos., 4th Pos., 1st Pos., 4th Pos., 2d Pos., 3d Pos., and 4th Pos.

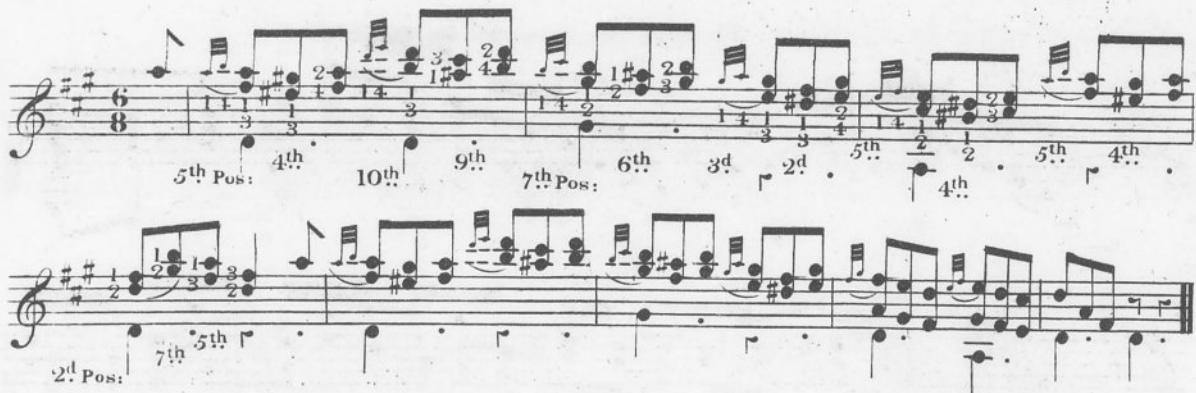
Measure 1: 21212, 21212, 21242, 21242, 21242, 1234

Measure 2: 4th Pos: 9, 9th Pos: 9, 6th Pos: 9, 2d Pos: 9, 4th Pos: 9, 2d Pos: 9

Measure 3: 4212, 1212, 1212, 144, 314, 2, 7th Pos: 9, 2d Pos: 9

Measure 4: 4212, 21242, 21232, 2124, 1st Pos: 9, 4th Pos: 9

Measure 5: 4212, 4212, 4212, 4212, 4212, 4212, 4212, 4212



An Exercise on detached notes for rapidity of execution, Slurred-open notes, and Octaves.

## THE MANNER OF PERFORMING THE SHAKE.

The 1<sup>st</sup> Note is to be struck with the right hand, & during the vibration, the finger of the left hand must fall repeatedly with force upon the open note, so as to hear distinctly the two sounds.

The Shake upon two Strings is executed with the first & second finger, or with the thumb & first.

This Shake is generally preferred .

## HARMONIC SOUNDS.

Several Harmonics can be made on the Guitar. The following are inserted for practise, as being the most perfect. Should other Harmonics occur that are not in the following Scale, the fret is generally marked where they are to be found. They are produced by placing the third finger of the left hand very lightly across the Strings according to the fret marked, & by withdrawing the fingers of both hands at the same time, so as to leave the String in vibration.

5<sup>th</sup> FRET.7<sup>th</sup> FRET.12<sup>th</sup> FRET.

Written an Octave lower than the natural Sound.



## THE CONCLUSION.

I cannot conclude this work more to the purpose, than by observing that the Pupil ought not to stop here, but should likewise procure the assistance of an experienced Master, for there are several embellishments used in order to produce a more finished effect, which cannot be well explained in writing, and are only to be attained by carefully observing the Method of a good performer.

*Exercise on the Accompaniment of the Scale thro' the Major and Minor Keys.*

It is particularly recommended that a certain portion of the following Scales be practised daily, after the examples in the preceding pages have been duly considered and exercised.

preceding pages have been duly consulted and mastered.

**C Major.**

1<sup>st</sup> Pos: 2<sup>nd</sup> Pos: 3<sup>rd</sup> Pos: 4<sup>th</sup> Pos: 5<sup>th</sup> Pos: 6<sup>th</sup> Pos: 7<sup>th</sup> Pos: 8<sup>th</sup> Pos:

**A Minor.**

1<sup>st</sup> Pos: 2<sup>nd</sup> Pos: 3<sup>rd</sup> Pos: 4<sup>th</sup> Pos: 5<sup>th</sup> Pos: 6<sup>th</sup> Pos: 7<sup>th</sup> Pos: 8<sup>th</sup> Pos:

**G Major.**

1<sup>st</sup> Pos: 2<sup>nd</sup> Pos: 3<sup>rd</sup> Pos: 4<sup>th</sup> Pos: 5<sup>th</sup> Pos: 6<sup>th</sup> Pos: 7<sup>th</sup> Pos: 8<sup>th</sup> Pos:

**E Minor.**

1<sup>st</sup> Pos: 2<sup>nd</sup> Pos: 3<sup>rd</sup> Pos: 4<sup>th</sup> Pos: 5<sup>th</sup> Pos: 6<sup>th</sup> Pos: 7<sup>th</sup> Pos: 8<sup>th</sup> Pos:

**D Major.**

5<sup>th</sup> Pos: 2<sup>d</sup> Pos: 5<sup>th</sup> Pos: 7<sup>th</sup> Pos: 10<sup>th</sup> Pos:

10<sup>th</sup> Pos: 9<sup>th</sup> Pos: 7<sup>th</sup> Pos: 5<sup>th</sup> Pos: 2<sup>d</sup> Pos:

2<sup>d</sup> Pos: 4<sup>th</sup> Pos: 7<sup>th</sup> Pos:

**B Minor.**

2<sup>d</sup> Pos: 4<sup>th</sup> Pos: 7<sup>th</sup> Pos:

7<sup>th</sup> Pos: 6<sup>th</sup> Pos: 5<sup>th</sup> Pos: 4<sup>th</sup> Pos: 2<sup>d</sup> Pos: 1<sup>st</sup> Pos:

1<sup>st</sup> Pos: 2<sup>d</sup> Pos: 5<sup>th</sup> Pos:

**A Major.**

1<sup>st</sup> Pos: 2<sup>d</sup> Pos: 1<sup>st</sup> Pos: 2<sup>d</sup> Pos: 5<sup>th</sup> Pos:

5<sup>th</sup> Pos: 4<sup>th</sup> Pos: 1<sup>st</sup> Pos: 4<sup>th</sup> Pos: 2<sup>d</sup> Pos: 1<sup>st</sup> Pos:

2<sup>d</sup> Pos: 1<sup>st</sup> Pos: 4<sup>th</sup> Pos: 2<sup>d</sup> Pos:

**F# Minor.**

2<sup>d</sup> Pos: 6<sup>th</sup> Pos: 5<sup>th</sup> Pos: 4<sup>th</sup> Pos: 1<sup>st</sup> Pos: 2<sup>d</sup> Pos:

27

**E Major.**  
 1<sup>st</sup> Pos: 2<sup>nd</sup> Pos: 3<sup>rd</sup> Pos: 4<sup>th</sup> Pos: 5<sup>th</sup> Pos: 6<sup>th</sup> Pos: 7<sup>th</sup> Pos: 8<sup>th</sup> Pos: 9<sup>th</sup> Pos:

**C♯ Minor.**  
 1<sup>st</sup> Pos: 2<sup>nd</sup> Pos: 3<sup>rd</sup> Pos: 4<sup>th</sup> Pos: 5<sup>th</sup> Pos: 6<sup>th</sup> Pos: 7<sup>th</sup> Pos: 8<sup>th</sup> Pos: 9<sup>th</sup> Pos:

**B Major.**  
 1<sup>st</sup> Pos: 2<sup>nd</sup> Pos: 3<sup>rd</sup> Pos: 4<sup>th</sup> Pos: 5<sup>th</sup> Pos: 6<sup>th</sup> Pos: 7<sup>th</sup> Pos: 8<sup>th</sup> Pos: 9<sup>th</sup> Pos:

**G♯ Minor.**  
 1<sup>st</sup> Pos: 2<sup>nd</sup> Pos: 3<sup>rd</sup> Pos: 4<sup>th</sup> Pos: 5<sup>th</sup> Pos: 6<sup>th</sup> Pos: 7<sup>th</sup> Pos: 8<sup>th</sup> Pos: 9<sup>th</sup> Pos:

F# Major.

D# Minor.

D♭ Major.

B♭ Minor.

The sheet music consists of four staves of musical notation for a single line. Each staff is in treble clef and has a key signature. The first staff is in F# Major (5 sharps) and shows fingerings for 2<sup>d</sup> Pos., 3<sup>d</sup> Pos., 1<sup>st</sup> Pos., 4<sup>th</sup> Pos., and 2<sup>d</sup> Pos. The second staff is in D# Minor (5 sharps) and shows fingerings for 6<sup>th</sup> Pos., 1<sup>st</sup> Pos., 8<sup>th</sup> Pos., and 11<sup>th</sup> Pos. The third staff is in D♭ Major (2 flats) and shows fingerings for 11<sup>th</sup> Pos., 10<sup>th</sup> Pos., 9<sup>th</sup> Pos., 8<sup>th</sup> Pos., 6<sup>th</sup> Pos., and 4<sup>th</sup> Pos. The fourth staff is in B♭ Minor (2 flats) and shows fingerings for 9<sup>th</sup> Pos., 8<sup>th</sup> Pos., 6<sup>th</sup> Pos., 4<sup>th</sup> Pos., 1<sup>st</sup> Pos., 3<sup>d</sup> Pos., and 6<sup>th</sup> Pos. The music is divided into measures by vertical bar lines, and each measure contains a single note with a specific fingering (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a note head. The notes are connected by horizontal lines, and some notes have vertical stems pointing up or down.

**Ab Major.**

4<sup>th</sup> Pos: 1<sup>st</sup> Pos: 3<sup>rd</sup> Pos: 1<sup>st</sup> Pos: 4<sup>th</sup> Pos:

4<sup>th</sup> Pos: 3<sup>rd</sup> Pos: 1<sup>st</sup> Pos: 4<sup>th</sup> Pos: \*

1<sup>st</sup> Pos: 3<sup>rd</sup> Pos: 1<sup>st</sup> Pos: 4<sup>th</sup> Pos: \*

**F Minor.**

1<sup>st</sup> Pos: 4<sup>th</sup> Pos: 6<sup>th</sup> Pos:

6<sup>th</sup> Pos: 3<sup>rd</sup> Pos: 6<sup>th</sup> Pos: 8<sup>th</sup> Pos: 11<sup>th</sup> Pos:

1<sup>st</sup> Pos: 10<sup>th</sup> Pos: 8<sup>th</sup> Pos: 6<sup>th</sup> Pos: 3<sup>rd</sup> Pos:

1<sup>st</sup> Pos: 3<sup>rd</sup> Pos: 5<sup>th</sup> Pos: 8<sup>th</sup> Pos:

**E♭ Major.**

11<sup>th</sup> Pos: 10<sup>th</sup> Pos: 8<sup>th</sup> Pos: 6<sup>th</sup> Pos: 3<sup>rd</sup> Pos:

1<sup>st</sup> Pos: 4<sup>th</sup> Pos: 2<sup>nd</sup> Pos: 3<sup>rd</sup> Pos: 1<sup>st</sup> Pos: 4<sup>th</sup> Pos: 2<sup>nd</sup> Pos: 1<sup>st</sup> Pos:

**C Minor.**

8<sup>th</sup> Pos: 7<sup>th</sup> Pos: 6<sup>th</sup> Pos: 5<sup>th</sup> Pos: 3<sup>rd</sup> Pos: 1<sup>st</sup> Pos:

30

28

B♭ Major.

6<sup>th</sup> Pos: 5<sup>th</sup> Pos: ----- 3<sup>rd</sup> Pos: 2<sup>nd</sup> Pos: 1<sup>st</sup> Pos:

G Minor.

3<sup>rd</sup> Pos: ----- 1<sup>st</sup> Pos: 2<sup>nd</sup> Pos: ----- 3<sup>rd</sup> Pos: ----- 1<sup>st</sup> Pos:

F Major.

1<sup>st</sup> Pos: ----- 3<sup>rd</sup> Pos: 2<sup>nd</sup> Pos: ----- 1<sup>st</sup> Pos: -----

D Minor.

10<sup>th</sup> Pos: 9<sup>th</sup> Pos: 8<sup>th</sup> Pos: 7<sup>th</sup> Pos: 5<sup>th</sup> Pos: ----- 3<sup>rd</sup> Pos:

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**EXAMPLES of STYLE and EXPRESSION from CELEBRATED MASTERS.**

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The following sketches from celebrated compositions by the most Eminent Masters, are here introduced as examples to illustrate more fully the varieties of which the Guitar is susceptible. After carefully exercising on the preceding Instructions, by the study of such Authors as Giuliani, Sor, and others of the same class, the Pupil will experience increased interest in proportion as the capabilities of the Instrument are more and more developed. The Author in the following remarks does not pretend to any thing new, but from having carefully studied the compositions of the best Masters and maturely considered the peculiar genius of the Instrument, her experience may enable her to offer a few observations that may prove of some advantage to those, who have already acquired a certain degree of proficiency, and whose wish it may be to direct their endeavours to the attainment of the higher excellencies of performance. To accomplish the compositions now presented to notice not only a well grounded knowledge is required, but that species of execution which is the result of taste and sensibility; the true requisites for enabling the performer (after Mechanical perfection has been acquired) to excel in all those delicacies of light, shade, and sentiment, properly denominated style. The following the Author has fingered denoting the several positions according to the effect to be produced, as a transition from Stopt to open Strings is not at all times effective, and as there cannot be a general rule given, the ear must be the guide. In stopping the notes, the fingers of the left hand must give to each note its exact value in reference to the general time of the piece, observing a judicious prolongation of such notes as belong to one Harmony; also a strict observance of the true Time, and a due regard to the accented part of each bar and to pay the utmost attention to the nice degrees of acceleration or retardation which are marked. the gradations of Piano and Forte, are produced by the right hand touching the strings nearer or further from the bridge. To produce a mellow and sustained sound, The Strings should be touched in the middle between the bridge and sound hole, and for a firm loud tone, touch strongly near the bridge, and for Piano, touch lightly nearest the Sound hole.

## Theme.

by *Guiliani*.*Andante  
Cantabile.*
*Finale Giuliani.**Allegro Molto.*

33

5<sup>th</sup> 7<sup>th</sup> 9<sup>th</sup> 7<sup>th</sup> 5<sup>th</sup> 4<sup>th</sup> sf sf sf sf

9<sup>th</sup> Pos:

7<sup>th</sup> Pos:

9<sup>th</sup> Pos:

34

32

*Andante  
Sostenuto.*

By Agnado.

Sheet music for guitar, 6 measures. Key signature: F major (one sharp). Time signature: 6/8. Fingerings and positions are indicated as follows:

- Measure 1: Fingerings 4, 3, 2, 1. Position 6th Pos.
- Measure 2: Fingerings 3, 2, 1. Position 1st Pos.
- Measure 3: Fingerings 4, 3, 2, 1. Position 6th Pos.
- Measure 4: Fingerings 3, 2, 1. Position 1st Pos.
- Measure 5: Fingerings 4, 3, 2, 1. Position 6th Pos.
- Measure 6: Fingerings 3, 2, 1. Position 1st Pos.

## Air Beethoven.

Arranged by Carulli.

*Andante.*

3d

5th Pos. 3d 2d 3d 2d

*cres*

2d Pos.

*cres* 5th Pos. 7th 5th 3d 2d 6th

2d Pos.

*p*

36

34

*Exercise Giuliani.*

*Vivace.*

*mf* 8<sup>th</sup> Pos: 6<sup>th</sup> 5<sup>th</sup> 3<sup>rd</sup> 1<sup>st</sup>

3<sup>d</sup> Pos: 5<sup>th</sup> 7<sup>th</sup> 8<sup>th</sup>

10<sup>th</sup> Pos: 9<sup>th</sup> 7<sup>th</sup> 5<sup>th</sup> 3<sup>d</sup> 1<sup>st</sup>

ff

*Exercise Hovetzky.*

*C*  $\frac{2}{3}$

Sheet music for a six-string guitar, showing five staves of musical notation. The music is in common time and consists of eighth and sixteenth note patterns. Fingerings are indicated above the strings, and positions are marked with numbers 1st, 3rd, 5th, and 6th. The key signature changes between G major and A major.

1st Pos:

3rd Pos:

5th Pos:

6th

7th Pos:

*From Giuliani's 3d Concerts.*



Quintett from Il Turco in Italia.

Arranged by Giuliani.

*Moderato.*

*Moderato.*

*Piu lenta.*

*cres*

*sf*

*cres*

*sf*

*10<sup>th</sup> Pos:*

*cres*

*sf*

*2<sup>d</sup> Pos:*

*3<sup>d</sup> Pos:*

*5<sup>th</sup> Pos:*

*f*

*7<sup>th</sup> Pos:*

Haydn.

Arranged by Carruli.

*Allegretto.*

3d Pos: 5th 3d 1st

3d

1st Pos: 4 \*

3d Pos: 1st

3d Pos:

9th Pos: 7th 5th 4th 2d

3d Pos:

5th Pos:

## Theme & Varie.

By *Sor.*

*Andante.*

Andante. By So.

Var.: 3d Pos. 5th Pos. 1st 2d

4th Pos. 8th Pos. 10th Pos. 5th Pos.

2d

4th 3d

### VOCAL SCALE.

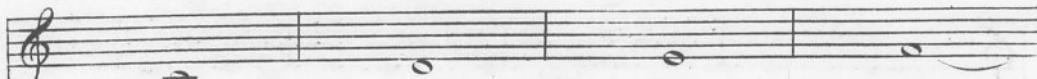
Do Re Mi Fa .....

Re

Mi

Fa

## Voice.



### Accom<sup>t</sup>



Sol

La

La

Si

Do

Re



(3d Pos:

177

Mi

Fa



1

F:

Mi

Re



(3d Posz) (F<sup>1</sup>Posz)

Do Do Si .....

Si La Sol Si

Do Re Do Si

Fa Mi La Re Sol

Do Fa Sol Do

Do



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