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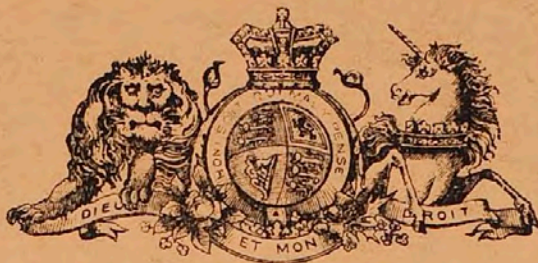
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AND

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LEARNING

The Guitar
SIMPLIFIED

by

M^{ME} SIDNEY PRATTEN,

(CATHARINA JOSEPHA PRATTEN.)

Forming a Companion to her celebrated Guitar School.

Price 10/6

LONDON:

JOSEPH WILLIAMS, LTD., 32, Great Portland Street, W.,

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MADAME GIULIA PELZER, 2, Southampton Street,
Bloomsbury Square.

after 1895

MADAME R. SIDNEY PRATTEN'S
INSTRUCTIONS
FOR THE
GUITAR.

TUNED IN E. MAJOR.

For the Use of Her Pupils.

LONDON;

Published by MADAME G. PELZER. Sister and Successor to the Late M^{me} SIDNEY PRATTEN.
2 SOUTHAMPTON ST. BLOOMSBURY SQ. W.C.

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BY

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Ent. Sta. Hall.

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P R E F A C E

T O

"LEARNING THE GUITAR SIMPLIFIED."

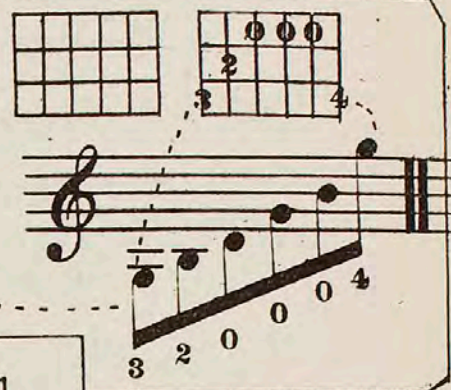
These paragraphs are numbered to facilitate references.

① My object in writing this book, is to simplify and remove the difficulties which those who are studying the Guitar meet with, in remembering the notes in their different positions, and the chords generally.

② It is often the case that those who have not the assistance of a master, and others who have for some time discontinued the practice of the Guitar, find the points above mentioned so difficult, that they are led to give up the study of the instrument in despair.

③ I have endeavoured to explain those difficulties by illustrating some of the principal Major and Minor keys, C, G, D, A, E and F, Major; and of the Minor keys A, E and D, in as clear and concise a form as I possibly could.

④ Each Key occupies two pages. One containing the notes of the fingerboard, and on the opposite page will be found the Scale and the principal and most necessary chords in their various positions. A little diagram is put over each separate chord as it occurs, showing how the fingers of the left hand are to be placed on the strings; thus



⑤ All the principal chords required by beginners are contained in the Major and Minor keys before mentioned.

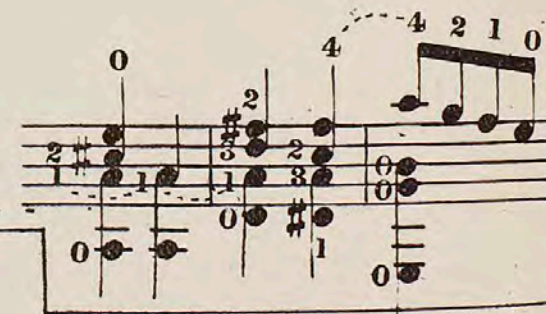
⑥ The little pieces that follow each Example are written in a simple form to illustrate certain positions or passages of the keys, some different Guitar effect is introduced as the Slur, Glissé, Harmonics, the Staccato, Etouffé or Cantabile style, and passages for exercising the right or left hand fingers— Thus, as the pupil advances, something new is learnt with each key. At the end of the book will be found Songs also, to illustrate the different keys. I have also added twelve progressive pieces by different composers.

⑦ It is not supposed that students can acquire all that is to be learnt on the Guitar without an Instructor; and indeed, there are some difficulties which, to one unassisted, appear insurmountable; but they are easily conquered by a simple movement of the arm, hand, or finger, when explained by an experienced Teacher.

⑧ I would wish to draw particular attention to one great feature in these Instructions, in order to obtain a smooth, flowing, and elegant style. To acquire this, it will be necessary in certain passages to slip one or two fingers from one note to another, without lifting them off the strings; or, by letting one or more remain stationary, while the others change their places, thus:—



Where this is to be done it is indicated by a succession of dots— thus:



⑨ I have not thought it necessary in this Work to enter upon the different effects of a more difficult nature that the Guitar is capable of, as they will be found fully explained in my "Guitar School," a more elaborate work published by BOOSEY & CO which also contains in addition to almost every necessary exercise a variety of Songs in different keys, and extracts from the works of the following great masters—GIULIANI, SOR, KREUTZER & LEGNANI.

* Now published in 2 parts in a cheaper form at 2'6 each.


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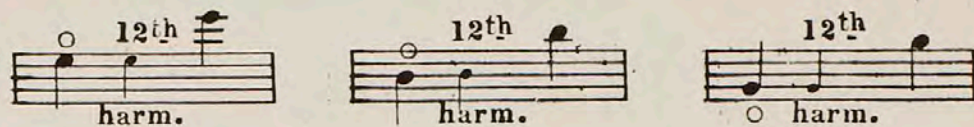
HINTS ON TUNING AND STRINGING THE GUITAR.

PREFACE

I have often heard the following remarks. 1.—“I cannot get my Guitar in perfect tune.”— 2.—“My Guitar will not keep in tune.”— 3.—“My strings are always breaking.”

The first may be caused by bad or “false” strings. When the string is “true” it will sound a perfect octave of the open string when pressed at the 12th fret thus:  if the string is false, then, it will sound either too sharp or too flat at the octave.

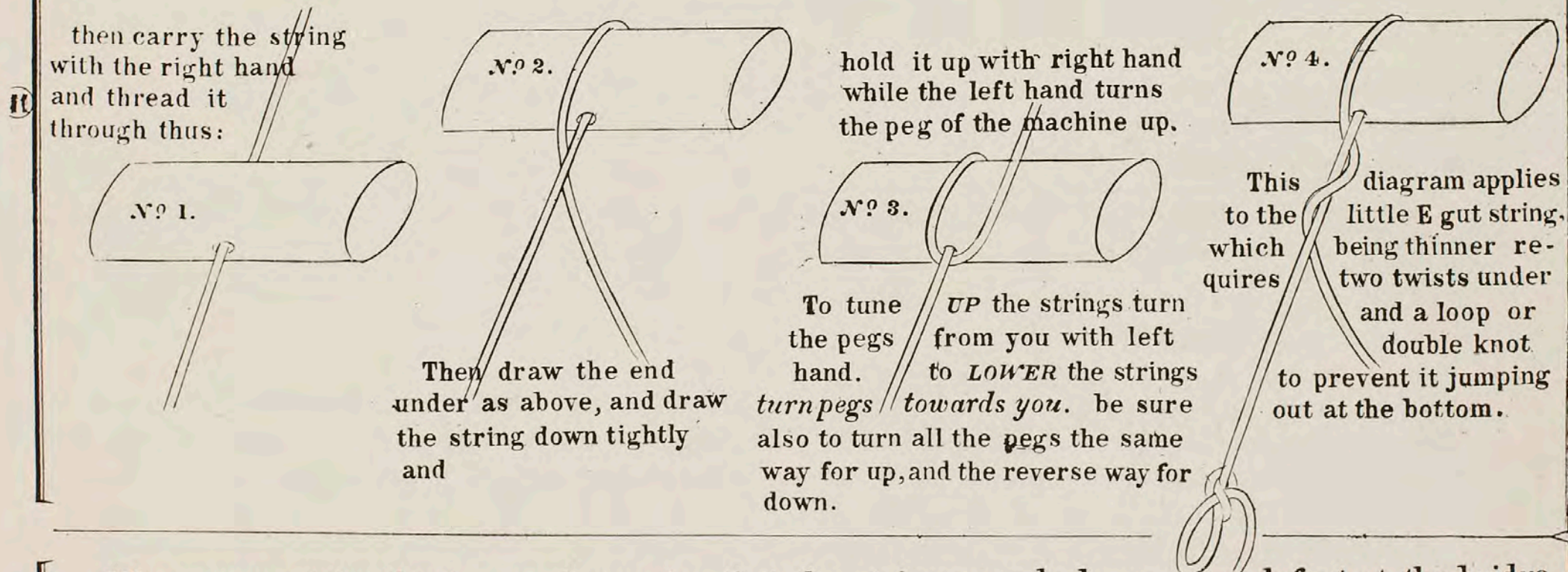
The way to try the gut strings is thus:—



The Harmonics at the 12th fret are always perfect, so, if the string is good, the note that is pressed at the 12th fret should be the same sound as the HARMONIC NOTE on the 12th fret, if too sharp or too flat take off the string and turn it from the top to the bottom, the flaw, or defect in the string may disappear above the first fret, and the string found quite good or nearly so— but if still false, it will be found to be as much too high as it was too low before, or vice versa. If the first gut string is long enough, I invariably cut it in half it being easier to turn if false. Then if both ends are bad I have a fresh piece to try for the third or fourth time.

TO THE SECOND REMARK— I examine if the machine is bad or worn out:— As the machine may run down, or the strings have not been put on properly. By not twisting the strings under when put on they will not keep tight but continue to slip and run down, I therefore make these drawings to shew how the strings should be put on.

First make a knot at the end of the string, and put it in at the bridge where the pegs are



The cause of the third remark may be, that the strings are bad, or some defect at the bridge, nut, or machine, (which cuts the strings) or, the Guitar is tuned too high.

To avoid the inconvenience of the strings breaking, I suggest to my pupils to tune the strings of the Guitar a whole note lower. Tuning the E silver string to D of the Piano, and the other notes in rotation, by this means the strings are not so hard to press down, nor so liable to break.

Unless playing with other instruments, for my own playing, I generally tune my Guitar a whole note lower, as above suggested, by that means the strings vibrate better and a more sympathetic tone is produced. See page 4. Nº 15^a

TO TUNE THE GUITAR

FIRST EXAMPLE (UP TO PITCH)

15 The surest way of tuning the Guitar is with the Pianoforte. thus:

The Six Open Strings.

GUITAR. To prevent the strings breaking it is better to tune them a whole note lower as by these smaller notes & italics.

PIANO. See paragraph N° 13 in Preface.

Notes of the Piano in the Bass Clef.

By tuning the Guitar to the small notes the Guitar is a whole note below pitch.

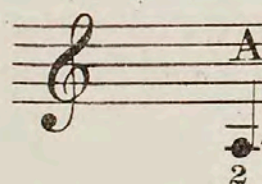
15A

The Student will observe that the strings of the Guitar are tuned to the notes of the Piano, in the Bass Clef, but that the Guitar notes are written in the Treble Clef an octave higher. It will be seen that the Guitar notes are written an octave higher than they sound or, vice versa, the Guitar sounds an octave lower than the notation. Although the Guitar sounds the deep notes of the bass clef: to simplify it for writing, it is written an octave higher, and put in the treble clef.

SECOND EXAMPLE.— Without the Piano.

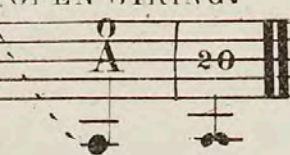
Place 2nd finger on 5th fret of E silver string which will produce the sound of

16

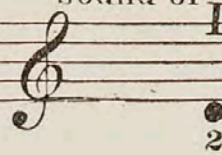


Tune next open string A in unison with it

OPEN STRING.

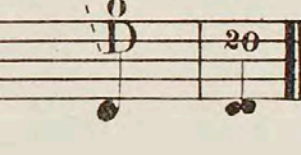


Place 2nd finger on 5th fret of middle silver string which will produce the sound of

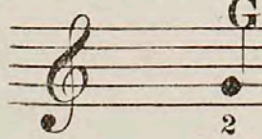


Tune next little silver string D, in unison with it

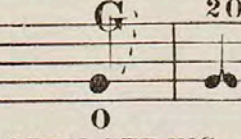
OPEN STRING.



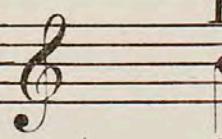
Place 2nd finger on 5th fret of little silver string which will produce the sound of



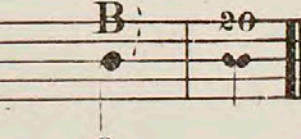
Tune next thick gut string G in unison with it.



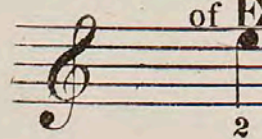
Place 2nd finger on 4th fret of G string which will produce the sound of



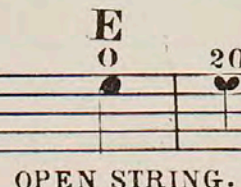
Tune next middle gut string B in unison with it.



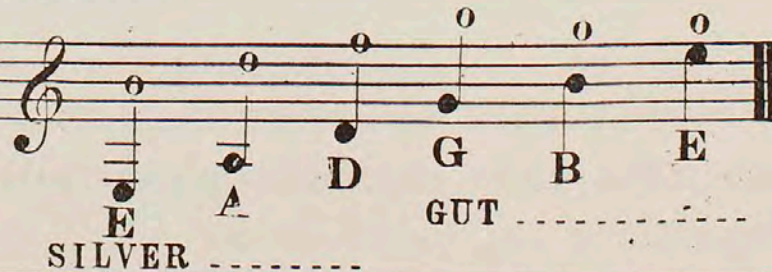
Lastly, place 2nd finger on 5th fret of middle gut string which will produce the sound of E.



And tune next little E string in unison with it.

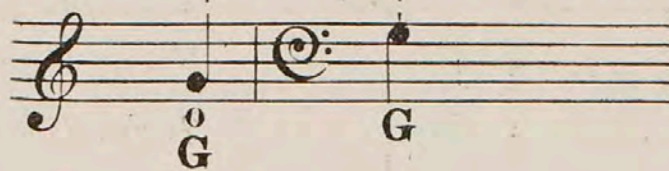


RESULT.



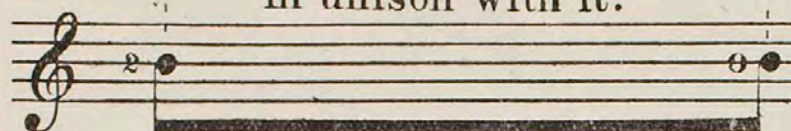
Tune G open string to the
Piano or Tuning Fork.

THIRD EXAMPLE.



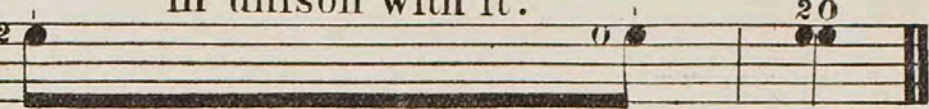
Then stop thick gut string G
on the 4th fret which will pro-
duce the sound of

B and tune next open string B
in unison with it. result.



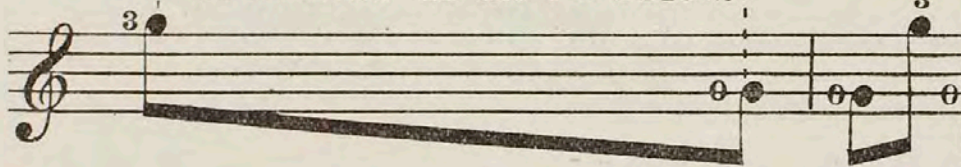
Then stop middle gut string B
on the 5th fret which will pro-
duce the sound of

E and tune next open string E
in unison with it. result.



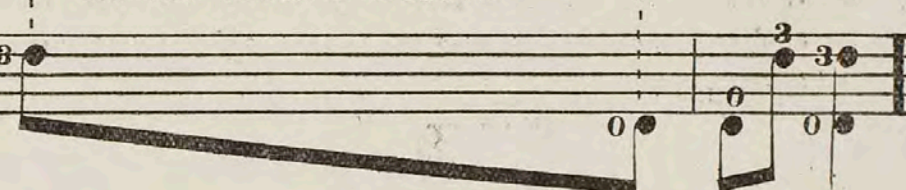
Then stop little gut string E
on the 3rd fret, which will pro-
duce the sound of

G, and see if open gut string G
is in tune as an 8^{va} below.



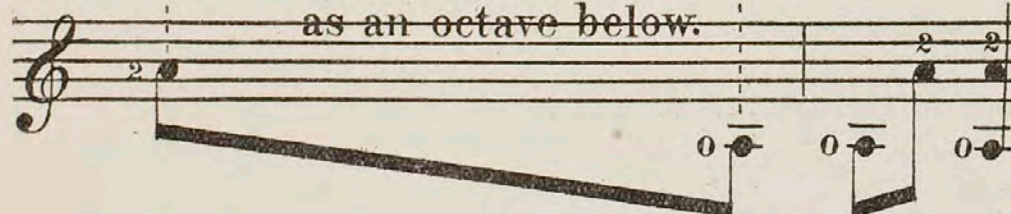
Then stop middle gut string B
on the 3rd fret, which will pro-
duce the sound of

D, and tune little open sil: str: D
as an octave below. thus.



Then stop thick gut string G
on the second fret, which will
produce the sound of

A and tune middle
open silver string A. thus.
as an octave below.



Lastly stop little silver string D
on the second fret which will pro-
duce the sound of

E and tune thick open sil: str: E
as an octave below thus.



If the tuning has been correct the
two following strings will sound a
double octave. thus:



then try them thus.

PRELUDE.



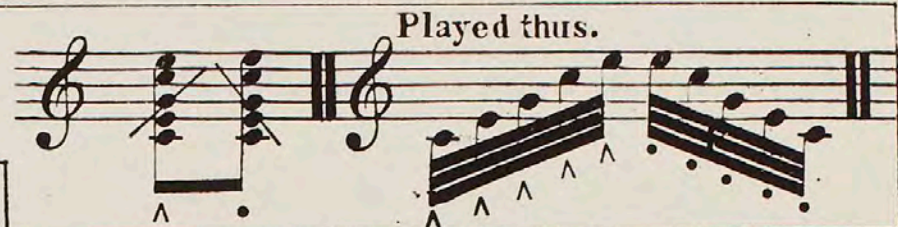
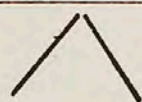
Note — Should the student wish the pitch lower, instead of tuning the G string to G on
the Pianoforte strike F# or F♭ which will make it a half, or, a whole tone lower.

LEFT HAND FINGERING.		RIGHT HAND FINGERING.	
Thumb.....	*	Thumb.....	Λ
First finger.....	1	First finger.....	.
⑫ Second finger.....	2	Second finger.....	:
Third finger.....	3	Third finger.....	:
Fourth finger.....	4	Open String.....	o

The effects produced by the Right hand are called DASHES, ARPEGGIOS, DRUM, NAILS, and ETOUFFÉ. as illustrated. viz:

DASH

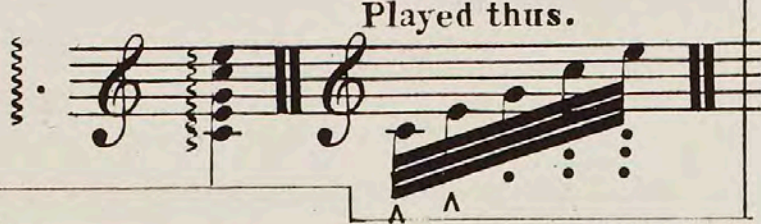
⑮



ARPEGGIO.

⑰

Played thus.

DRUM. ϕ . Dr.
or Tambour.

⑱



NAILS.

⑳

A Spanish effect produced by striking the strings with the *outer part* of the nails of the right hand, beginning with the third finger and letting the 2nd and 1st fingers follow in rapid succession.

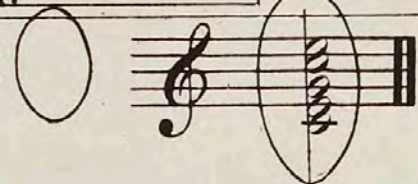
This effect is produced with the right hand, by raising it slightly and letting the thumb fall across the strings with a spring, and instantly raising it again to allow the strings to vibrate.

Also written thus

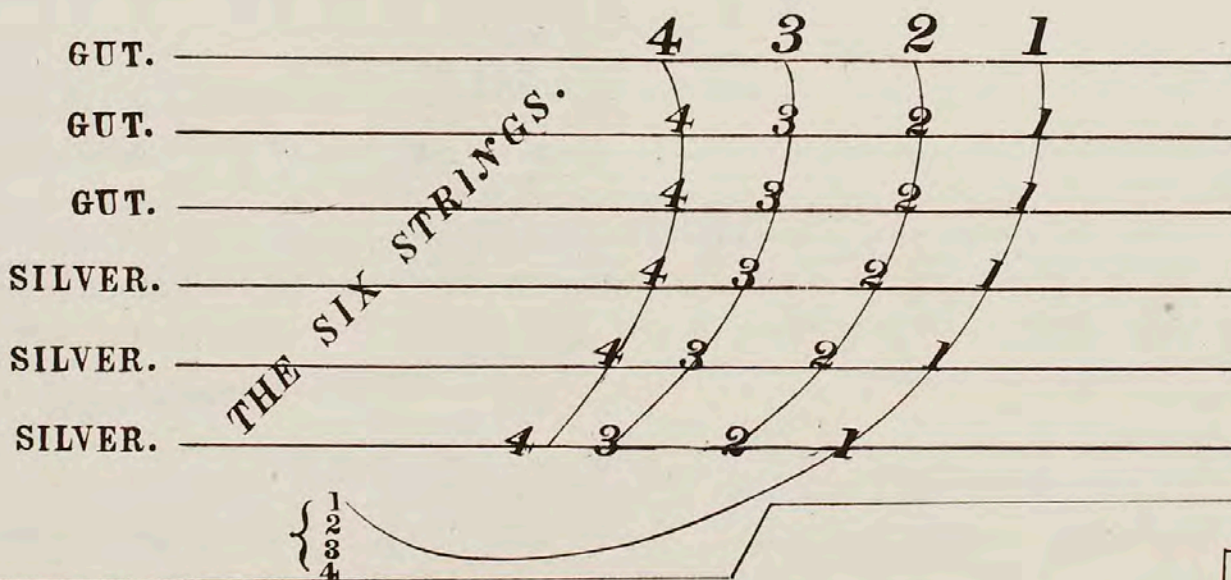


TWIRL.

㉑



A pretty effect produced by the *right hand*. rather difficult to explain on paper, however, begin with the 4th finger and let the other fingers follow in succession, rapidly, in the form of a semi-circle - when finished the hand will be found closed.



㉒ ETOUFFÉ This effect is produced with the right hand, by stopping the vibration of the strings with the same fingers instantly after the strings have been struck, (but the left hand fingers remain on the strings) - this applies to quick passages.

Etouffé.



There is also another way in slower passages by striking the strings with the fingers, and then placing the right hand on the strings to stop the vibration.

Etouffé.



When this peculiar effect is intended the word ETOUFFÉ is generally written over the passage. see page 19.

㉓ Barrè. indicates that the first or fourth finger should be placed across all, or as many strings as may be required.

The effects produced by the LEFT HAND are GLISSÉ, SLURS, APPOGGIATURA, VIBRATO and HARMONICS.

25

Slide forward. effect produced. Slide backward. effect.

GLISSÉ.

Strike the G#, then let the little finger slide quickly down to the E, which will sound sufficiently without striking the string again. see Waltz pages 13 & 15.

26

SLURS.

ASCENDING.

Strike E with right hand and while the string is sounding, thump the first finger of the left hand to make the F# sound.

Strike the F# with right hand, then quickly pull the 1st finger of the left hand off the string so that the E may sound.

DESCENDING.

ASCENDING.

Strike the E with right hand, then quickly thump F# and G# with the 1st & 3rd fingers of left hand.

First place both fingers of left hand on G# and F# ready then strike G# with the right hand, then pull the string with the 3rd finger so that the F# sounds, then pull 1st finger so that the open E sounds.

27

APPOGGIATURA.

a note of embellishment, generally written in smaller type.

Extract from page 25.

Place second finger ready, then strike the B with the right hand, thump C. with left hand, then quickly pull 3rd finger to make B sound. Always play Bass with the first little note.

28

VIBRATO. w

A very charming effect, as used on the Violin and Violincello.

Place the left hand finger on the note, remove the thumb from the back of the neck, then, as soon as the string is struck (which should be near or over the sounding hole) give a tremulous movement to the left hand or arm, and the note will continue to vibrate; this effect can be used with advantage in slow and pathetic music. see Andante, page 25.

29

HARMONICS.

See page 15- 3rd line.

See page 15- 3rd line. HARMONICS are generally written in small notes indicating the strings to be struck. The figures over or under indicate the Frets. To make HARMONICS sound well, straighten the 4th or 3rd finger and lay it lightly, *exactly over the fret marked*, strike the strings near the bridge with greater force than usual, then quickly throw off the left hand fingers, to allow the harmonic sounds to vibrate.

The Harmonics will be found more fully explained in my **GUITAR SCHOOL** pages 65 66 and 67 with Diagrams and Illustrations of the different modes adopted to express them by GIULIANI, LEGNANI, SOR, KREUTZER and NEULAND.

There is also another mode of producing Harmonics with double fingering (a double doigter) also explained with Diagrams and Examples. see pages 68 and 69. with many other effects and hints on TOUCH, TONE, and EXPRESSION.—*These are explained in my Guitar School* Part 2- Published by Boosey price 2/6

Those who have not heard the Guitar well played, can have no idea of its beauty and sympathetic tones. Although I have endeavoured to explain all the effects in as clear and concise a form as possible, still, unless the Student can hear how they should be played, the effect cannot be realized. In the same manner as in studying a language, and not hearing the pronunciation.

*NOTICE.—The Guitar School which was 12/- is now published in a cheaper form in 2 parts at 2/6 and is now called "Guitar Tutor."

Learning the Guitar simplified by M^{rs} SIDNEY PRATTEN.

THE SIX OPEN STRINGS.

The scale of G made on the 3 gut strings

THE NUT.

1st FRET.

2nd —

3rd —

LESSON THE FIRST

FOR THOSE WHO HAVE NOT YET LEARNT THE GUITAR.

As the positions of the chords in the key of C Major are to some very difficult, and tiring to the hand and arm of the beginner, until the fingers of the left hand become accustomed to press on the strings and the right to strike I suggest that before looking at the notes on the fingerboard, the pupil should learn the six open strings and then I keep the pupil for the first 2 lessons in the key of G Major see pages 9A and 13:

Then learn to strike the strings with the right hand, put the little finger down on the sounding board, raise the wrist slightly, and strike with the following fingers see diagram of hand N^o 3.

For this fingering refer to page 6. N^o 17.

To strike the following, and to form the position of the hand, let the thumb always close over the first finger, resting between the first and second joint see diagram of hand N^o 2.

The 2nd finger follows the 1st and both close under the thumb.

The 3rd finger follows the 2nd & 1st so when the chord is struck the three fingers will be closed.

If still a difficulty in striking, then try the following line

Try this way
with 3 Gut
Strings.

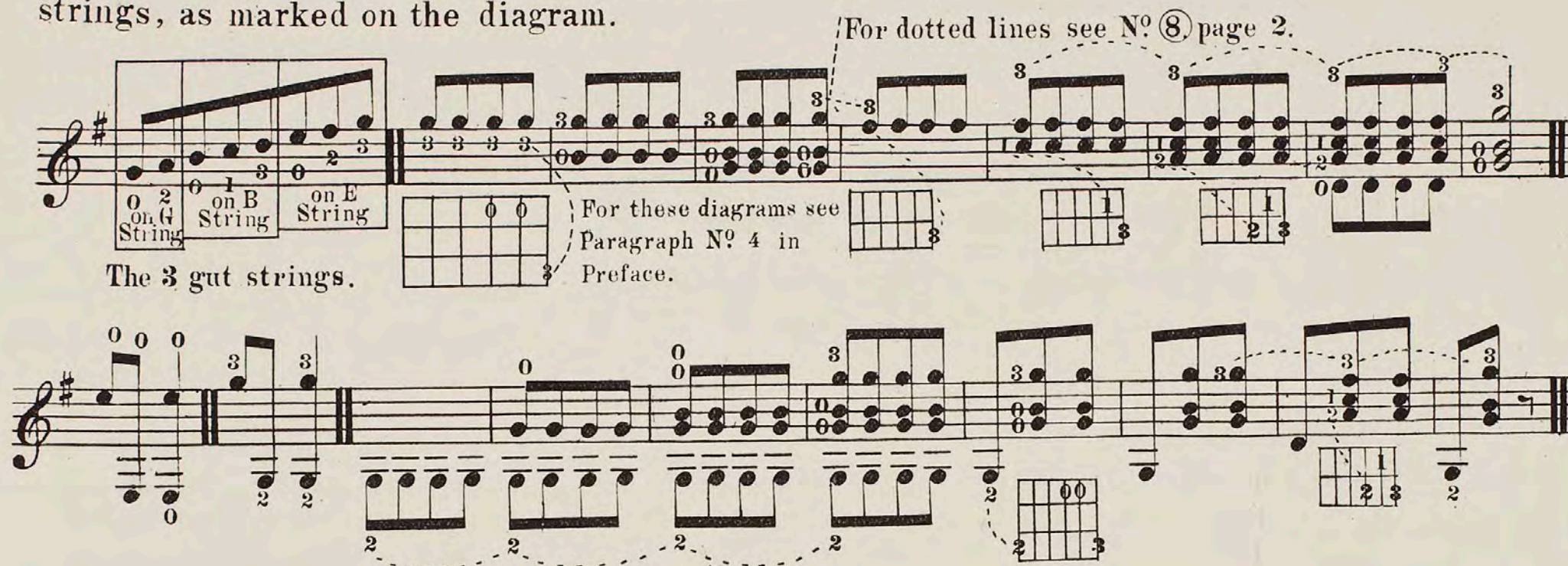
Or this, strike G
string with thumb.

For this way of striking see re-
mark at top of page 9A

Should the pupil find a difficulty in playing the three preceding Exercises, leave them for a while, and practice the following, when on returning to them they will appear easier.



When the pupil can strike the strings, then learn the Scale of G Major on the three gut strings, as marked on the diagram.

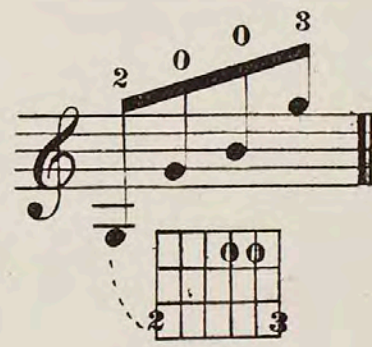


When the pupil can play the above chords perfectly, then learn the Song "Benedetta" see p.31.

The correct way of fingering the chord of G is thus



But beginners whose little fingers are short or weak will find the following mode easier.



After this exercise on notes already learnt better take page 9A and page 13 (top 3 lines) before going to C Major.



The pupil having learnt to strike the strings and place the fingers on the frets, can go on with C Major, learning the notes on the silver strings, or continue still in the key of G major as above suggested.

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

THE NUT.

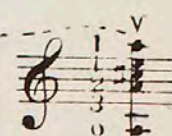
G gut A 2 B gut B C D E gut E F G A B C D E F G A

All Guitars should have marks placed on the neck at the 5th, 7th, & 9th frets as it is a guide to find the different positions.

1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

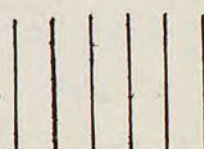
When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for that fret, and the other fingers follow as they may be required on the other frets.

Example thus



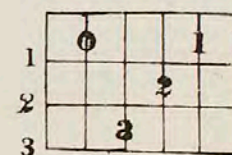
As this chord occupies three frets viz: the 5th, 6th, & 7th. to explain this, I draw the six strings

thus.



Then I only draw as many frets as I may require, namely three

thus.



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another Example



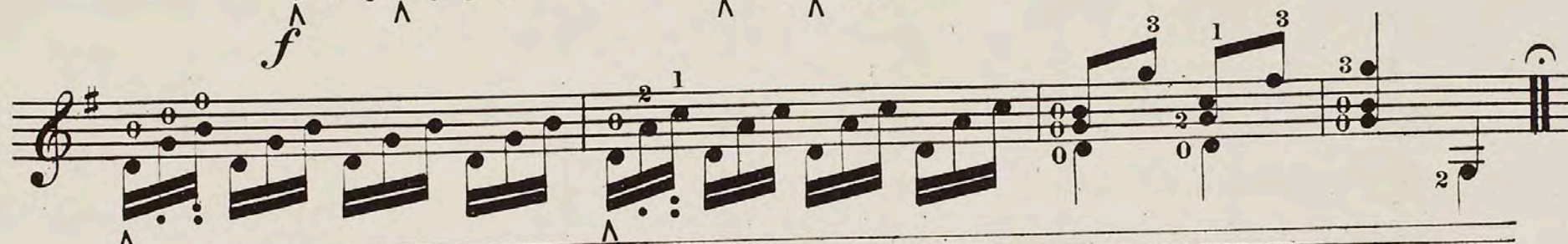
BODY OF THE GUITAR.

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As I find beginners have so much difficulty in forming the correct way of holding the right hand, unless a good position is obtained they cannot strike the strings without twanging, which is a great fault. The secret is, the weakness of the 3rd finger, (more or less.) So that I have written the following exercises in which the third finger is not to be used until the position is formed, after which, the third finger will fall naturally into its place.

The scale of G
on the 3 gut strings.



After this the pupil can learn next page, and song page 31, striking the chords in the above manner.



Strings.

For harmonics see page 7. N° 29



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THE OPEN STRINGS.

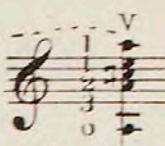
SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

THE NUT.

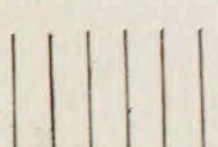
1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

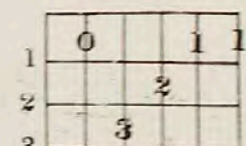
When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that* fret, and the other fingers follow as they may be required on the other frets.

Example thus 

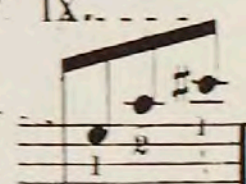
As this chord occupies three frets viz: the 5th. 6th. & 7th. to explain this, I draw the six strings

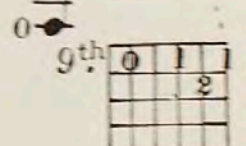
thus. 

Then I only draw as many frets as I may require, namely three

thus. 

As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

IX. 

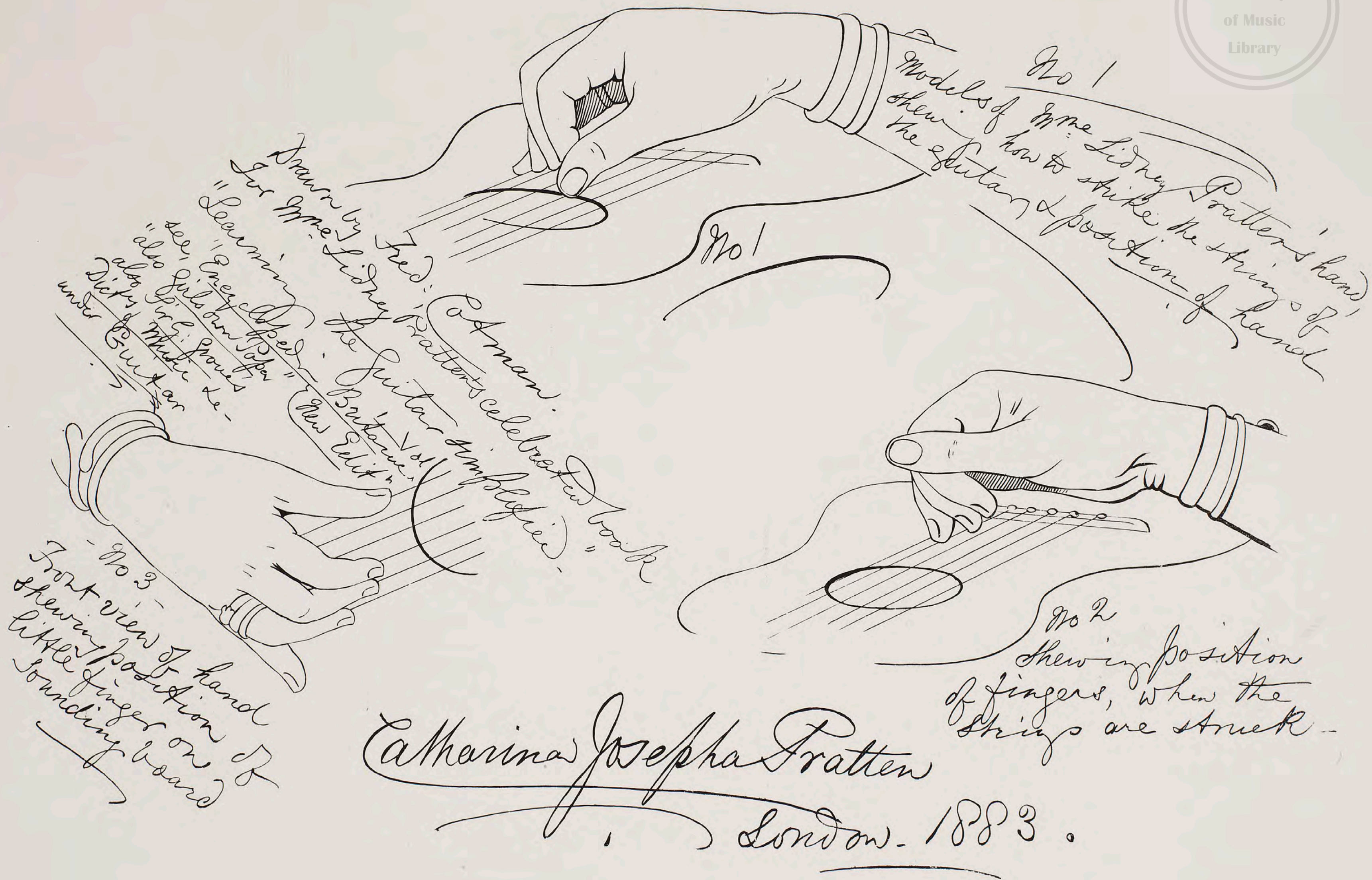
Another Example 

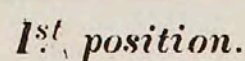
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Open string

hold each finger down af-
ter each note is played, then
lift up 2nd 3rd & 4th fingers
simultaneously leaving the
1st finger on the 1st fret,
then

5th position.

without leaving the string
let the 1st finger glidedown
on the 5th fret the 2nd 3rd &
4th following as before then
lift up 2nd 3rd & 4th fingers
simultaneously, then

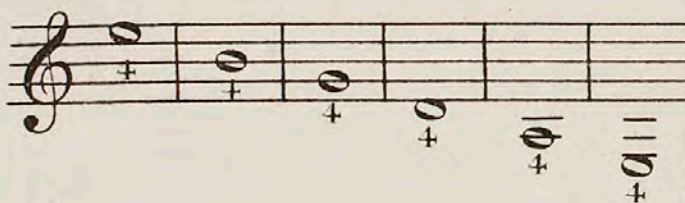
9th position.

glide the 1st finger from
the 5th fret to the 9th & 2nd
3rd & 4th fingers follow as
preceeding.

The same exercise may be played on the B & G gut strings.

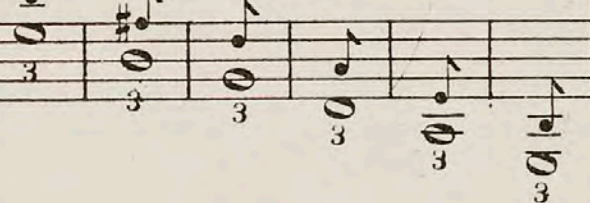
37) HOW TO MAKE HARMONICS SOUND PROPERLY. To simplify the practice of harmonics, it is better to try them at first, *very slowly*, the *secret* of making them sound clear—is to place the finger exactly over the fret marked, quite straight (like a pencil), (the 4th or 3rd finger of left hand) lay the finger across the string or strings as light as a fly, strike the string with greater force than usual with right hand—and when the left hand finger feels the tingle of the string struck, then, throw the *left hand quickly back from the wrist*, and the harmonic sound will continue to vibrate, but if left on the string too long, the vibration is stopped. For harmonics, remove thumb from back of neck to enable the hand to be thrown back from the wrist.

The 12th fret harmonics sound an octave higher.
12th fret harmonics.



Jump 4th finger off the string
each time it is struck and count
four to each note while the string
is vibrating.

The 7th fret harmonics produce the sounds of the small notes written over an octave higher.



Use 4th finger for 12th fret and the 3rd finger for the 7th & 5th frets:

For further explanations of the different sounds of harmonic notes produced, on the 12th 7th & 5th frets. See page 28.

The 5th fret harmonics produce the same notes 2 octaves higher.
5th fret harmonics.



52 Play this very slowly at first.

Largo.



When the harmonics are in quick succession then there is only time to throw off the straightened finger without the hand being thrown back from the wrist.

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

THE NUT.

Scale: E F C A B C D E F G A B C D E F C A

Chords: G gut A 2, B gut C 1 3, E gut F 3, A 1, B 3, C 1, D 2, E 3, F 3, C 1, A 1

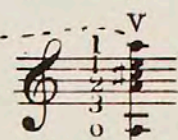
All Guitars should have marks placed on the neck at the 5th, 7th, & 9th frets as it is a guide to find the different positions.

1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

Diagram of the guitar neck showing frets and strings. Notes are marked on each string for each fret. The 5th, 7th, and 9th frets are marked with circles.

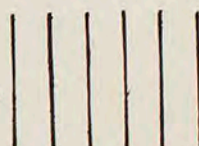
When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that* fret, and the other fingers follow as they may be required on the other frets.

Example thus

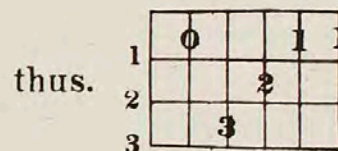


As this chord occupies three frets viz: the 5th, 6th, & 7th. to explain this, I draw the six strings

thus.



Then I only draw as many frets as I may require, namely three



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another Example



BODY OF THE GUITAR.

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Exercise on the Open Strings.



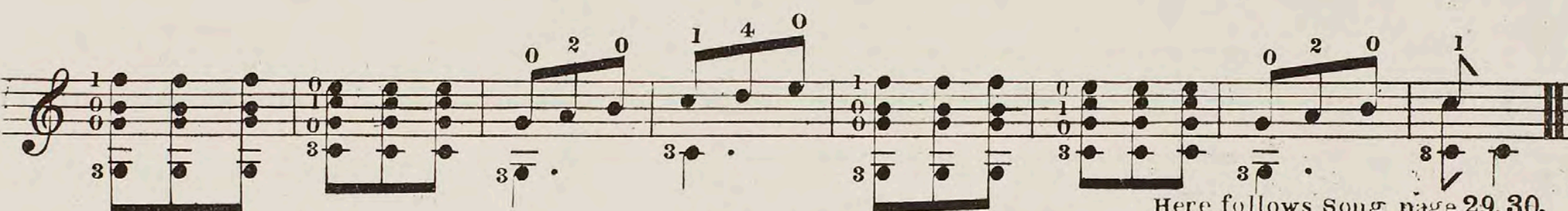
SCALE.



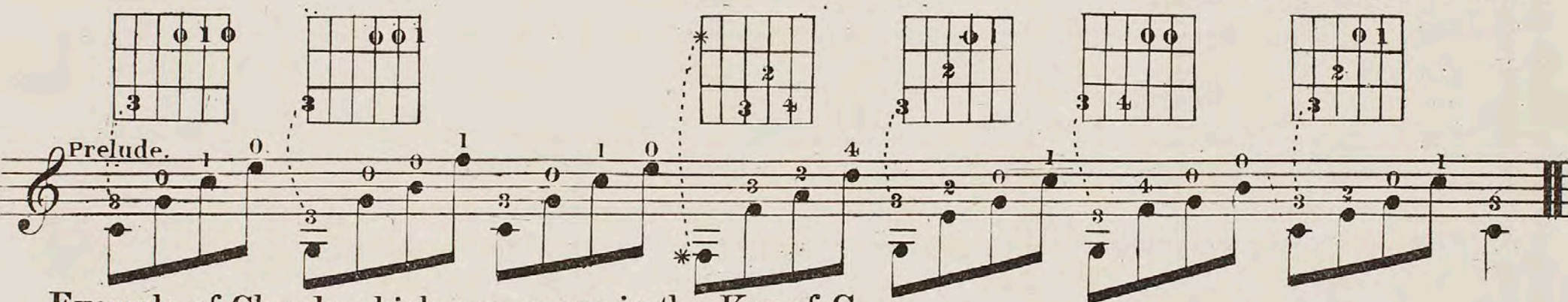
Exercise.



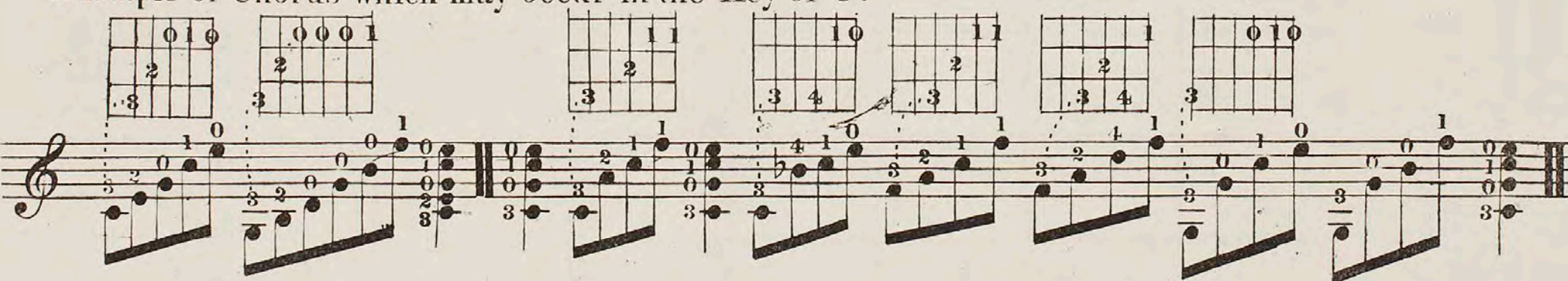
WALTZ.



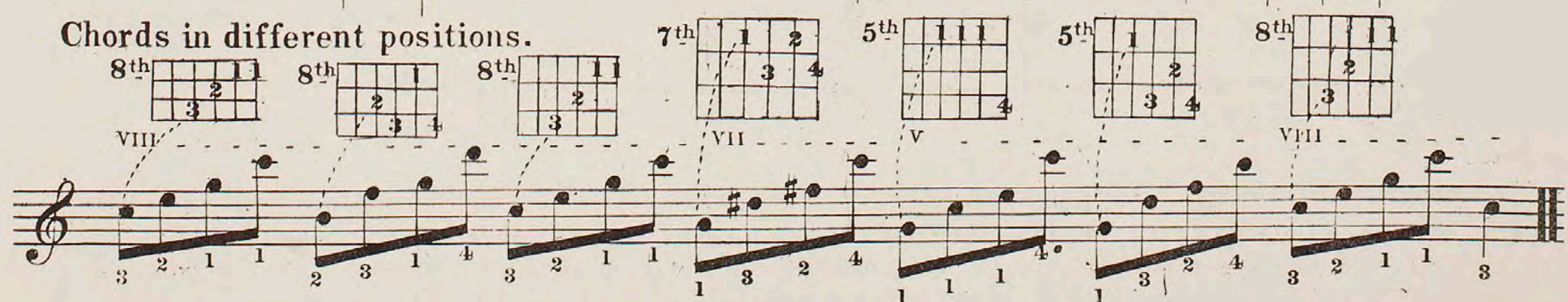
Here follows Song page 29.30.



Example of Chords which may occur in the Key of C.



Chords in different positions.



G Major. SCALE.

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

THE NUT.

1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

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When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for that fret, and the other fingers follow as they may be required on the other frets.

Example thus

As this chord occupies three frets viz: the 5th. 6th. & 7th. to explain this, I draw the six strings

thus.

Then I only draw as many frets as I may require, namely three

thus.

As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another Example

IX.

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D Major.

SCALE.

THE OPEN STRINGS.

SILVER STRING.

SILVER.

SILVER.

GUT.

GUT.

GUT.

THE NUT.

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

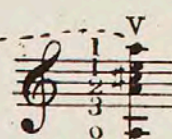
15th

16th

17th

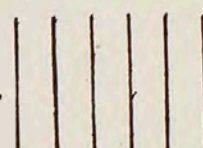
When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that* fret, and the other fingers follow as they may be required on the other frets.

Example thus



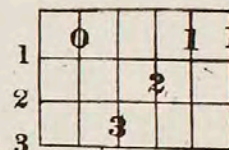
As this chord occupies three frets viz: the 5th. 6th. & 7th. to explain this, I draw the six strings

thus.



Then I only draw as many frets as I may require, namely three

thus.



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another Example



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D Major.

WALTZ.

Harmonics.

Prelude.

Example of double notes.

Example of Scale in 7th position.

Andante.

Chords in different positions.

A Major.

SCALE.

THE OPEN STRINGS.

SILVER STRING.

SILVER.

SILVER.

GUT.

GUT.

GUT.

THE NUT.

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

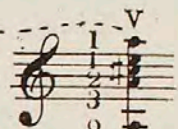
15th

16th

17th

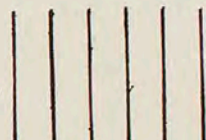
When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that* fret, and the other fingers follow as they may be required on the other frets.

Example thus



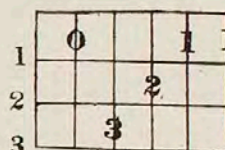
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thus.



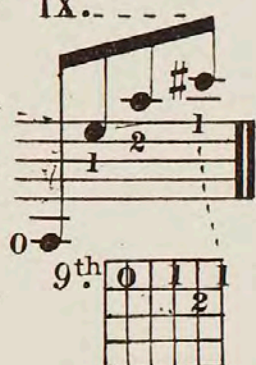
Then I only draw as many frets as I may require, namely three

thus.



As the chord is marked *v*th position, place the 1st finger on the 5th fret, and let the other fingers find their places. The *o* signifies the Open string.

Another Example



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A Major.



WALTZ.



Preludes in different positions.

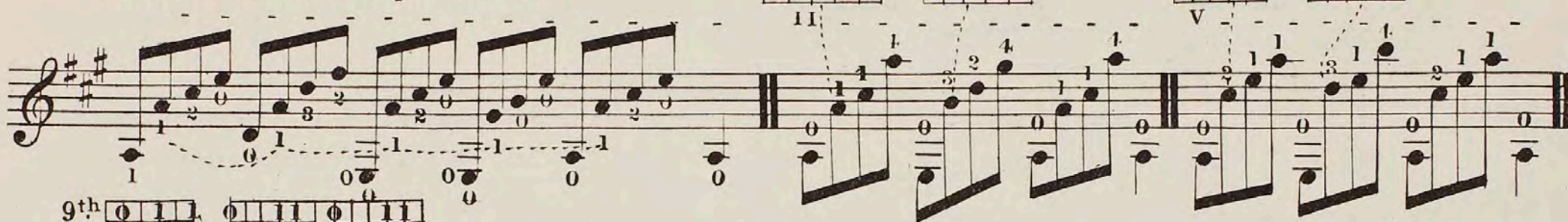
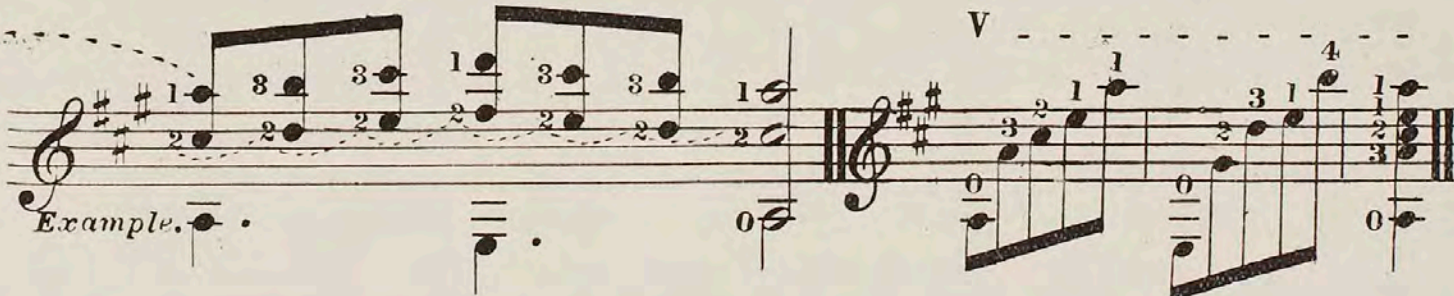
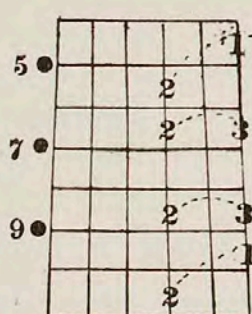
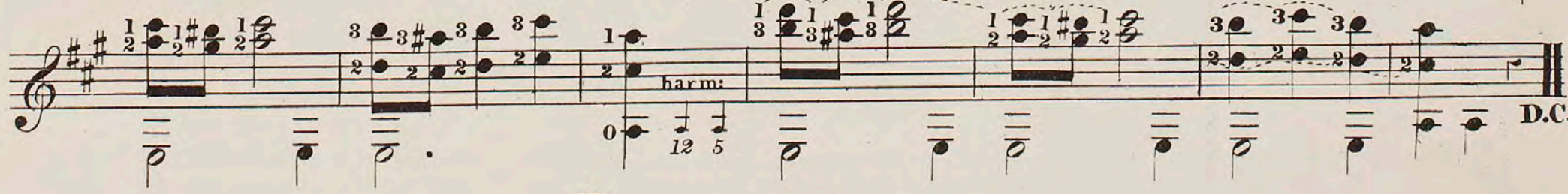
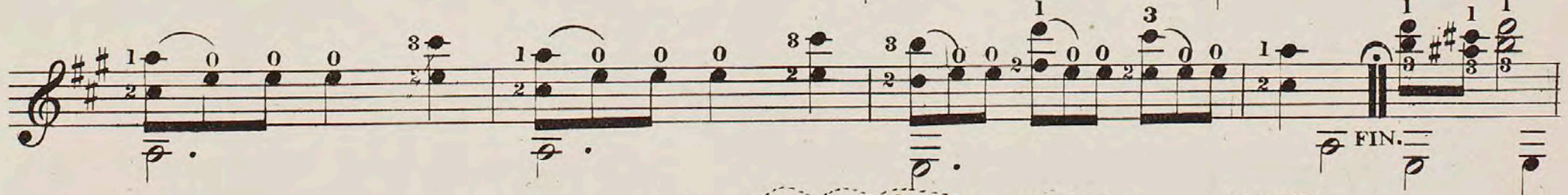


Diagram of notes used in the following Example and Piece.



Allegretto.



Ex: in the 9th position.



E Major.

SCALE.

THE OPEN STRINGS.

SILVER STRING.

SILVER.

SILVER.

GUT.

GUT.

GUT.

THE NUT.

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

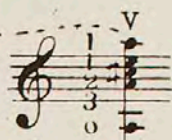
15th

16th

17th

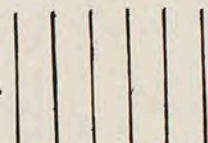
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Example thus



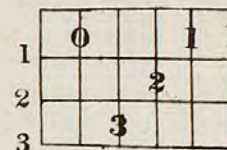
As this chord occupies three frets viz: the 5th, 6th & 7th. to explain this, I draw the six strings

thus.



Then I only draw as many frets as I may require, namely three

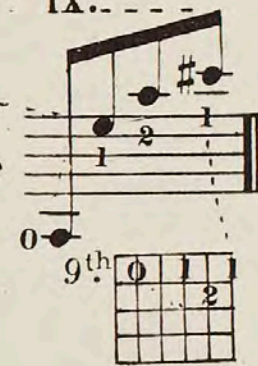
thus.



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

IX.

Another Example



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E Major.

9th Position.

IX.

here follows song page 37.

IX. VII. IV. loco

Prelude.

rall:

etouffe. See page 6. N° 23

Moderato.

f

dolce.

etouffe.

dolce.

cresc.

p

f

F Major.

SCALE.

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

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THE NECK.

1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

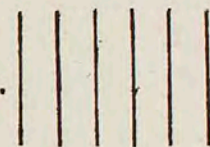
BODY OF THE GUITAR.

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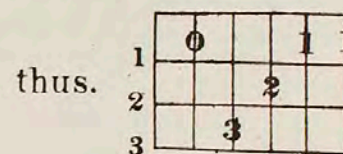
Example thus

As this chord occupies three frets viz: the 5th, 6th, & 7th. to explain this, I draw the six strings

thus.



Then I only draw as many frets as I may require, namely three



As the chord is marked *vth* position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another Example

IX.

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F. Major.

21

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Three staves of musical notation in F. Major. The first staff includes a barre and a 'Song page 38.' reference. The second and third staves continue the exercise with various fingering diagrams and a '3d' (third) fret diagram. The notation includes treble clef, key signature of one flat, and various rhythmic values.

WALTZ. Extract from Mauro Giuliani Op:57.

Moderato.

Two staves of musical notation for a waltz. The first staff is marked 'Moderato' and includes a 'f' (forte) dynamic marking. The second staff includes a 'VI.' (sixth) fret diagram and a 'VIII.' (eighth) fret diagram. The notation includes treble clef, key signature of one flat, and various rhythmic values.

TRIO.

Two staves of musical notation for a Trio section. The first staff includes a 'p' (piano) dynamic marking and a 'Slur.' marking. The second staff includes a 'f' (forte) dynamic marking and a 'loco' marking. The notation includes treble clef, key signature of one flat, and various rhythmic values. Fingering diagrams are provided for several positions.

A Minor.

ascending SCALE. descending.

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

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

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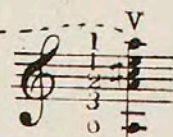
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THE NUT.

1st FRET. 2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th 14th 15th 16th 17th

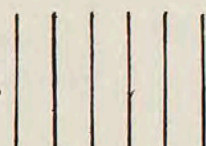
When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that fret*, and the other fingers follow as they may be required on the other frets.

Example thus



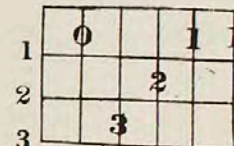
As this chord occupies three frets viz: the 5th, 6th, & 7th. to explain this, I draw the six strings

thus.



Then I only draw as many frets as I may require, namely three

thus.



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another Example



BODY OF THE GUITAR.

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Learning the Guitar simplified by MME SIDNEY PRATTEN.

The first system of musical notation for 'A Minor' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with various fingerings indicated by numbers 1-4 above the notes. Above the staff, there are several fretboard diagrams showing the positions of the first four fingers (1, 2, 3, 4) on the strings for different frets (0, 1, 2, 3, 4, 5). A 'V' symbol is placed below the staff, indicating a vibrato or breath mark.

HUNGARIAN AIR.

Song pages 39 & 40

The second system of musical notation continues the melody. It includes the tempo marking 'Andante maestoso.' and the instruction 'dolce.' (softly). The notation features a variety of note values, including half notes and full notes. A 'rall.' (ritardando) marking is present towards the end of the system. Fretboard diagrams for the 5th and 9th frets are shown above the staff. A 'V.' symbol is also present.

The third system of musical notation continues the melody. It includes the tempo marking 'a tempo.' and the instruction 'dolce.' (softly). The notation features a variety of note values, including half notes and full notes. A 'f' (forte) marking is present towards the end of the system. Fretboard diagrams for the 1st, 2nd, 5th, and 9th frets are shown above the staff. A 'V.' symbol is also present.

The fourth system of musical notation continues the melody. It includes the instruction 'dolce.' (softly). The notation features a variety of note values, including half notes and full notes. A 'f' (forte) marking is present towards the end of the system. Fretboard diagrams for the 1st, 2nd, 5th, and 9th frets are shown above the staff. A 'V.' symbol is also present.

The fifth system of musical notation continues the melody. It includes the instruction 'dolce.' (softly). The notation features a variety of note values, including half notes and full notes. A 'f' (forte) marking is present towards the end of the system. Fretboard diagrams for the 5th and 10th frets are shown above the staff. A 'V.' symbol is also present.

The sixth system of musical notation continues the melody. It includes the instruction 'dolce.' (softly). The notation features a variety of note values, including half notes and full notes. A 'f' (forte) marking is present towards the end of the system. Fretboard diagrams for the 5th and 10th frets are shown above the staff. A 'V.' symbol is also present.

The seventh system of musical notation continues the melody. It includes the instruction 'dolce.' (softly). The notation features a variety of note values, including half notes and full notes. A 'f' (forte) marking is present towards the end of the system. Fretboard diagrams for the 5th, 7th, 8th, and 10th frets are shown above the staff. A 'V.' symbol is also present.

Exercises in the various Chords.

E Minor.

ascending. SCALE. descending.

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

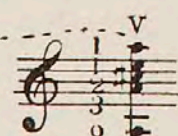
Royal
Academy
of Music
Library

All Guitars should have marks placed on the neck at the 5th, 7th, & 9th frets as it is a guide to find the different positions.

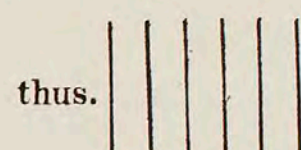
1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that* fret, and the other fingers follow as they may be required on the other frets.

Example thus

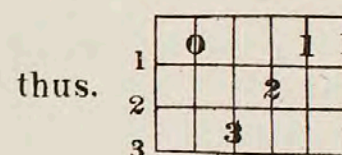


As this chord occupies three frets viz: the 5th, 6th, & 7th. to explain this, I draw the six strings



thus.

Then I only draw as many frets as I may require, namely three



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another Example



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E Minor.

25

7th 8th 9th 10th 11th 12th 13th

VII VIII VII III I II

Song page 41.

Prelude.

harm: harm: harm:

12. 12. 12.

MAZURKA.

Moderato.

See page 7. N° 27

f

rall. a tempo

dol.

12th.

Andante molto espress.

dolce.

See page 7. N° 28

2d String.

3rd

rall.

FINE.

cres.

f

D.C.

All Guitars should have marks placed on the neck at the 5th, 7th, & 9th frets as it is a guide to find the different positions.

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

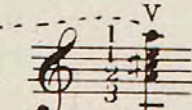
THE NUT.

1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

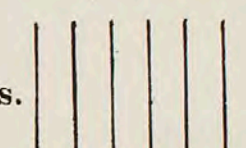
1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

ROYAL of Music Library

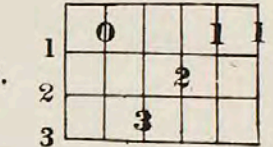
When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that* fret, and the other fingers follow as they may be required on the other frets.

Example thus 

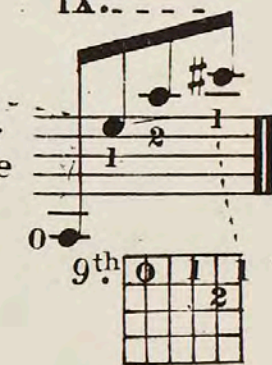
As this chord occupies three frets viz: the 5th, 6th, & 7th. to explain this, I draw the six strings

thus. 

Then I only draw as many frets, as I may require, namely three

thus. 

As the chord is marked *v*th position, place the 1st finger on the 5th fret, and let the other fingers find their places. The *o* signifies the Open string.

Another Example 

IX.

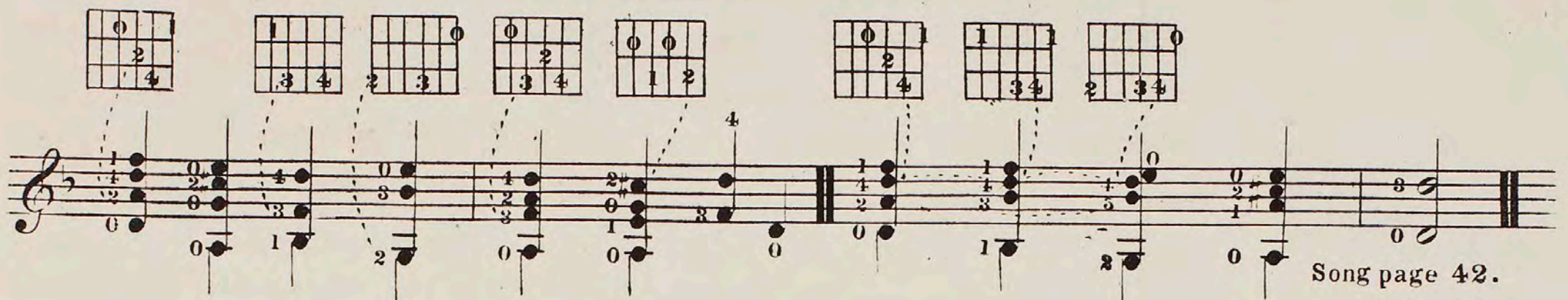
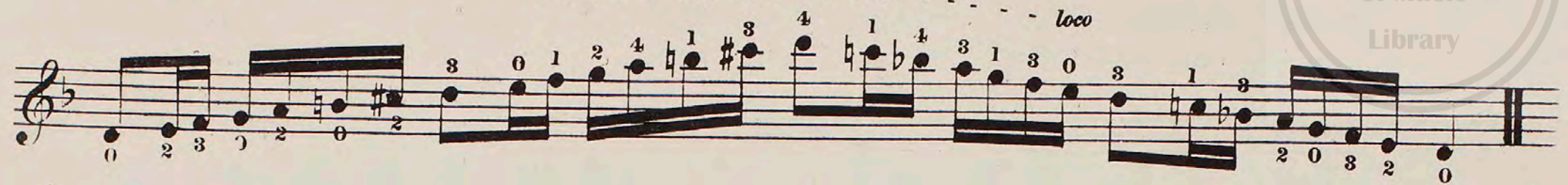
BODY OF THE GUITAR.

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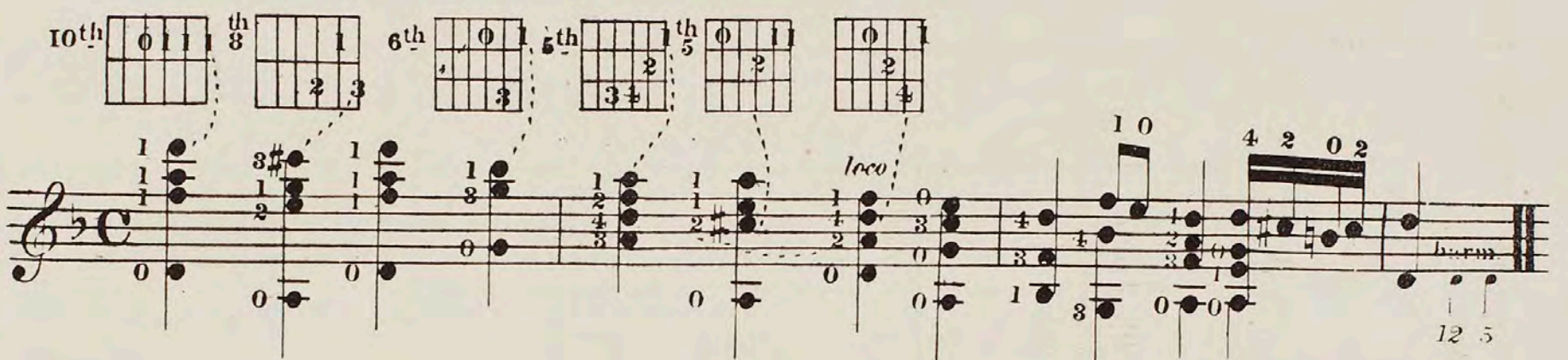
D Minor.

VI VII VIII



Song page 42.

Chords in different positions.



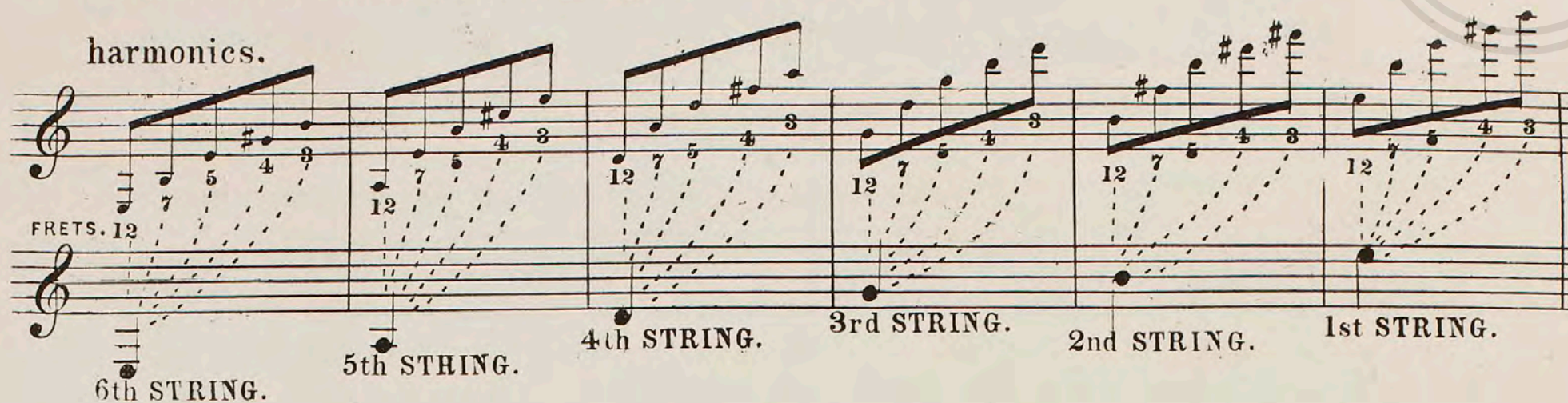
WALTZ
a l'Espagnol.

Moderato.



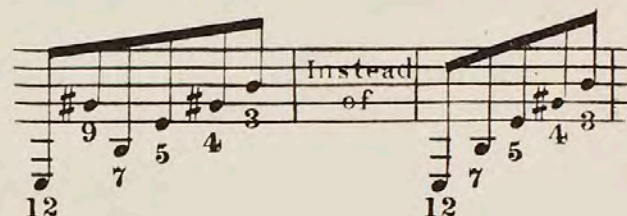
Fingering of right hand : : .
3^d 2^d 1st Fingers

The following harmonics (sounding an octave higher than written) can be produced on the different frets of the strings marked below.



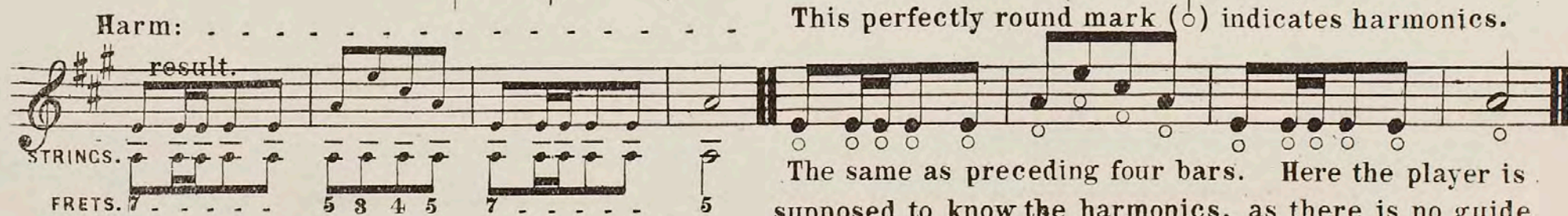
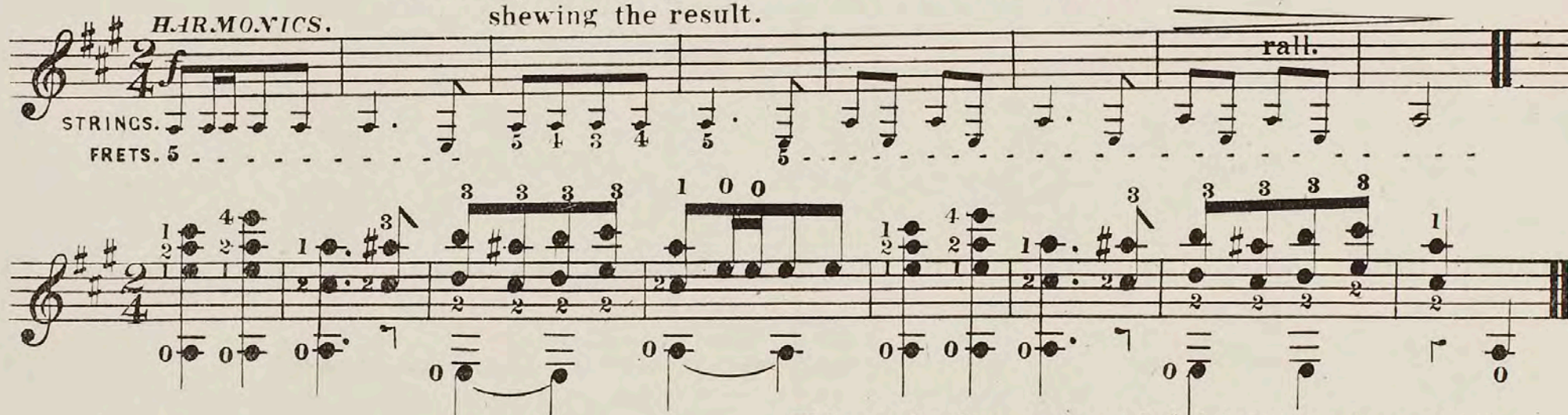
The pupil will see at a glance, by the above arrangement, the harmonics which can be produced on each string.

In the above example I have omitted the 9th fret harmonic on each of the strings, as it produces the same sound as the 4th fret, and is seldom used — by omitting it, I retain the uniform progression — otherwise it would be thus:



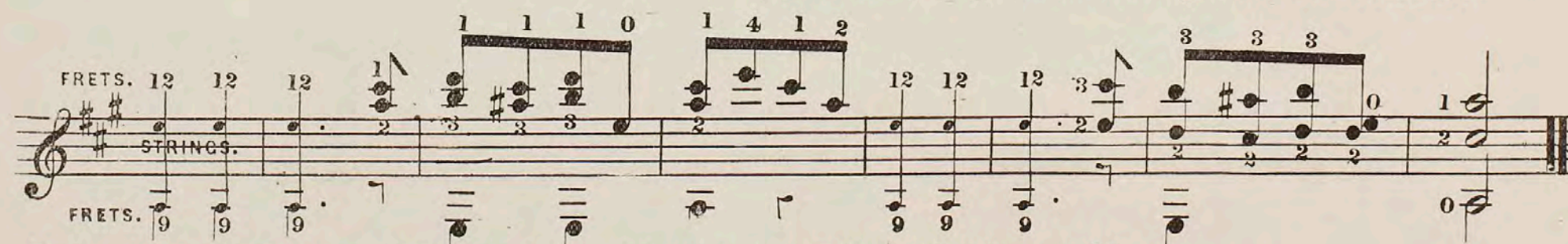
QUICK STEP—written to illustrate the various modes of making harmonics, and of writing them.

Here, only the strings and frets are written, without shewing the result.



This perfectly round mark (o) indicates harmonics.

The same as preceding four bars. Here the player is supposed to know the harmonics, as there is no guide of fret or string. As written by LEONARD SCHULZ.*



Harmonics with double fingering (a double doigter.) see Guitar School, page 68.



*There are still other ways of writing harmonics very complicated and difficult to read, by Foreign Composers, they will be found explained with diagrams in my *Guitar School*. Published by Messrs. Boosey in 2 parts at 2/6 each. Harmonics are in 2nd book. Learning the Guitar simplified by MME SIDNEY PRATTEN.



THIS EXAMPLE SHEWS THE HARMONICS ON THE STRINGS.

The following harmonics (sounding an octave higher than written) can be produced on the different frets of the strings marked below.

harmonics.

6th STRING. 5th STRING. 4th STRING. 3rd STRING. 2nd STRING. 1st STRING.

The pupil will see at a glance, by the above arrangement, the harmonics which can be produced on each string.

In the above example I have omitted the 9th fret harmonic on each of the strings, as it produces the same sound as the 4th fret, and is seldom used—by omitting it, I retain the uniform progression—otherwise it would be thus:

EXAMPLE II. SHEWS THE HARMONICS ON THE FINGERBOARD OF THE GUITAR.

SIX OPEN STRINGS. E A D G B E SIX OPEN STRINGS.


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

These are seldom used.

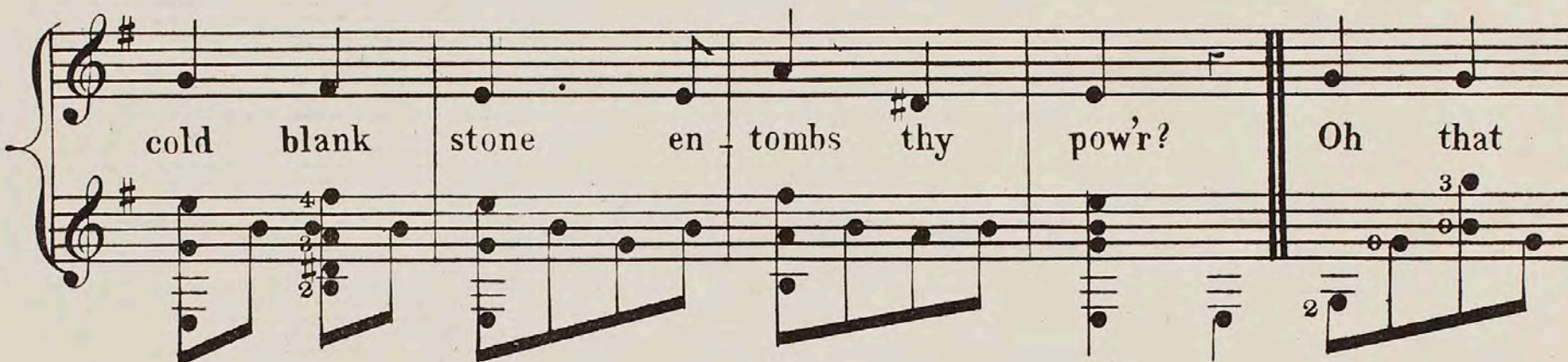
SILVER STRINGS. CUT STRINGS.

Learning the Guitar simplified by M^{me} SIDNEY PRATTEN.

AN ANCIENT LEGEND.
MOORISH AIR.by R. H. HORNE Esq^r.*E. Minor.*

GUITAR. 

VOICE. 
GUITAR. 


cold blank stone en - toms thy pow'r? Oh that


I thy hand might see, Make sign through bars my


song reach'd thee! Long lost Lord, what drear dark


tow'r With cold blank stone en - toms thy pow'r.

Learning the Guitar simplified by M^{me} Sidney Pratten.

ROSSINI.

Learning the Guitar simplified by M^{me} Sidney Pratten.

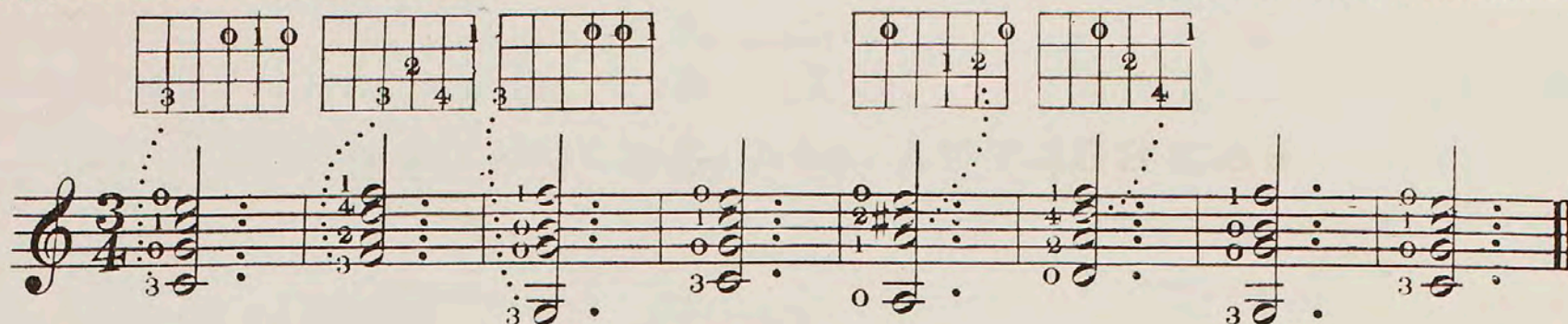
THE FLOWER OF REMEMBRANCE. TYROLIENNE.

By kind permission of Mr. George Case.

ENGLISH WORDS BY R. S. SHARPE.

MUSIC BY CHARLES HAAS

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*ANDANTE CON GRAZIA.*

VOICE.

GUITAR.

O let me roam near
These charming flowers of

fragrant bow'rs, Or o'er the mead or sha-dy grove, Where I can see my
heav'nly blue In sim-ple beau-ty seem to say Re-mem-ber him who

fav'rite flowers, The flowers I so dear-ly love, For get me not, For-
said to you... A friend a dear one far a-way For get me not, For-

get me not, For- get me not, For get me not, Where I can see my
get me not, La la la la la la, Re-mem-ber what he

fav'rite flowers, The flow-ers I so dear-ly love.
said to you,.... That friend a dear one, far a-way.

Learning the Guitar simplified by M^{me} Sidney Pratten.

BENEDETTA SIA LA MADRE.

G. Major.

ITALIAN AIR.

GUI-TARE. *3* *1* *3* *1* *2* *3*

VOICE. Be-ne-det-ta sia la Madre che ti fe-ce co-si bel-la, sei la

GUI-TARE. *3* *1* *3* *1* *2* *3*

più gen-til Don-zel-la nel bel fior di gio-ven tu: È vez

-zo-so il tuo sem-bian-te di quegli oc-chi so-no a-man-te: via tu

sei la gio-jo mi-a be-ne-det-ta statti in su.

Harm^c

O BELLA NAPOLI.

NEAPOLITAN AIR.

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VOICE.

O Bel - la Na - po - li che for - ma un gran Giar di - - no
Chi mai vuol vin - ce - re gl'in - vit - ti Car - - bo - na - - ri - bi

Se - - i la de li - - zio dei vo - stri Cit - ta - di - - na
so - gni in te - - sti Ce re - bro che non si stan ca ma - - i

Vi - - va il Prin - ci - pe la Co - - sti - tu - zio - - ne Gri -
En vi - - va il Prin - ci - pe la Co - - sti - tu - zio - - ne Gri -

- dia - - mo sem - - pre vi - - va il no - stro buon Car - bon.....
- dia - - mo sem - - pre vi - - va il no - stro buon Car bon.....

Learning the Guitar simplified by M^{me} Sidney Pratten.



GUILIA GENTIL.
CANTO POPOLARE.

ANDANTE.

V..... VII.... V..... VII..... loco. VII.

VOICE.
Giulia gen - til dal bel co - lor, Ah tu non sai che sia Pa -

GUI TARE.
mor Ma for-se un di ti batta il cuor Al - lor sa - prai che sia l'a -

- mor Ah schiudi ai pal - - pi - ti di a - mor Giu - lia gen - ti - - le, il tuo bel

cor; E non vo - le - - re, o bel te - sor, Ve - der - mi mor - - to dal do -

- lor. Tra la la la la la, Tra la la la la

la, Tra la la la la la, Tra la la la la la.

rall.....

2nd. Soave palpito del cor
Immensa gioia egli è l'amor
Della fortuna è nel rigor
Conforto e speme nel dolor
Ah schiudi etc.

3rd. Sostegno è amor dei nostri di,
Dolce alimento al nostro cor,
Felici son quelli che unì
Soave vincolo d'amor.
Ah schiudi etc.

TIC E TIC E TOC.

Example of Song with accomp^t
in the Spanish Style.

NATIONAL ITALIAN AIR.

D. Major.

VOCE.

GUIARE.

In the Spanish Style.

GUIARE.

In making the drum, it is bet-
ter to put down the F# with the
thumb to prevent the E open string sounding.

Tic e tic e toc mio bel mo ret - - to

tic e tic e toc quan - - to mi pia - - ce Nò nò nò nò

nò non e ca pa - - ce di tra dir que

sto mio cor Tra la la la la la la

Learning the Guitar simplified by M^{me} Sidney Pratten.

la Tra la la la la la la la la tic tic tic tic
rall.....

tic e tic e tic mio bel mo - ret - - to tic e tic e
a tempo.

toc quan - - to mi pia - - ce Nò nò nò nò nò non

e ca - pa - - ce di tra dir que - sto mio cor.

THE RED ROSE.

from Ewer's Gems of German Song Library
by kind permission.

A. Major.

ALLEGRETTO.

VOICE. *BIS.* My love is like a red, red rose, That's
Till all the seas are dry, my dear, And the

GUITAR.

new - - ly sprung in June. My love is like the me - lo - dy, That's
rocks... melt with the Sun. Oh I will love thee still my dear, While the

sweet - - ly play'd in tune. As fair art thou my bon - ny lass,
sands..... of life shall run. And fare - thee well my on - ly love

So deep in love am I, And I will love thee still, my dear, Till
And fare thee well a while, And I will come a - gain, my love, Tho' it

all the seas are dry. IX..... loco.
were ten thou - sand mile.

Learning the Guitar simplified by M^{me} Sidney Pratten.

FLOW ON, THOU SHINING RIVER.

E. Major.

GUITAR.

VOICE.

Flow on, thou shi-ning ri - - ver, But ere thou reach the sea, Seek
But if, in wand'ring thi - - ther, Thou find'st she mocks my pray'r Then

GUITAR.

El - - la's bow'r and give her The wreaths I fling o'er thee And
leave those wreaths to wi - - ther Up - on the cold bank there And

tell her thus; if she'll be mine, The current of our lives shall be, With
tell her thus: when youth is o'er, Her lone and love - less charms shall be, Thrown

joys a - long their course to shine Like those sweet flow'rs on thee.
by up - on life's weed - y shore, Like those sweet flow'rs on thee.

THE SONG OF THE SLEIGH DRIVER.

DER RUSSISCHE DREISPANN.

English Words by GEORGINA M. STEEPLE.

From the VOLKSLIEDER ALBUM.

E. Major.

ANDANTE CON MOTO.

VOICE.

GUITAR.

The night is clear the moon is high..... And brightly
Farewell my home my childhood's nest..... Farewell my

gleams across the snow: The sweet sleigh bells draw quickly nigh And ring gay
land perchance for years Farewell sweet eyes that thrill my breast Whose mem'ry

mu - sic as they go But ah! their guide can on - ly sigh And murmur
brings me naught but tears For cold their glan - ces on me rest Too cold a -

thus his song of woe.
- like for hopes and fears.

To gain oblivion of their light
Far, far away I needs must rove
Push on my steeds into the night
And bear me from each vale and grove
Their beauty mocks my aching sight
For I must fly from all I love

Learning the Guitar simplified by M^{me} Sidney Pratten.

His sad song fades upon the air
As fades the moonlight on the hill
Alas! the scene no more is fair
The sounds no more the silence fill
The night falls like a veil of care
The sleigh-bells cease, and all is still.

TO FOREIGN CLIMES I VAINLY ROAM.

Words by GEORGINA M. STEEPLE.

ARABIAN AIR.

A. Minor.

VOICE.

1- To fo - reign
2- The rose and
3- And what at

GUITAR.

climes I vain - ly roam, And strive my sor - row
li - ly as they blow, Bring thoughts of thy fair
night I gaze a - bove. And see thro' tears the

to ef - face Each love - ly scene re - calls my
face a - lone! Each bird that war - bles soft and
star - ry skies! They tell me of thine eyes of

home In each fair maid thy form I trace.
low Seems but an e - cho of thy love.
love That wait me now in Pa - ra - dise.

Last time.

4 4 1 1 12th 12th 1 1

1 1 1 1 1 1 1 1

0 0 0 0 0 0 0 0


Learning the Guitar simplified by M^{me} Sidney Pratten.

THERE WAS A JOLLY MILLER ONCE.

BY KIND PERMISSION OF MESSRS CHAPPELL.
FROM THEIR "OLD ENGLISH DITTIES."

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Academy
of Music
Library

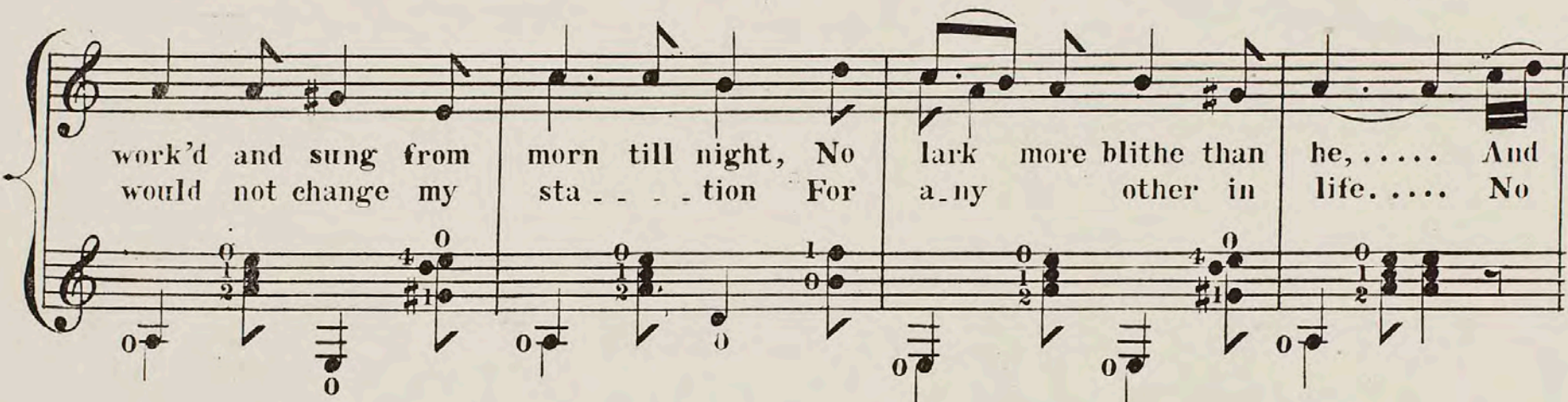
Jovially. 17th Century.

CUitar. 

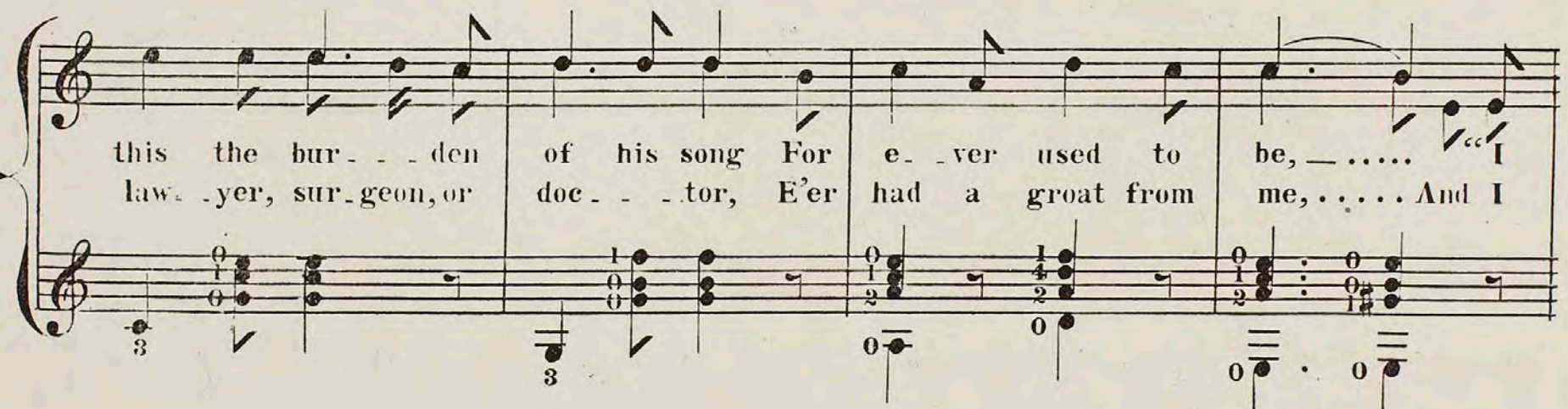
1. There was a jol-ly mil-ler once Liv'd on the ri-ver Dee,.... He
2. "I live by my mill, she is to me Like pa-rent, child, and wife,.... I



work'd and sung from morn till night, No lark more blithe than he,.... And
would not change my sta-tion For a-ny other in life.... No



this the bur-den of his song For e-ver used to be,....
law-yer, sur-geon, or doc-tor, E'er had a groat from me,.... And I



care for no-bo-dy, no, not I, If no-bo-dy cares for me?
care for no-bo-dy no, not I, If no-bo-dy cares for me?



Then like the miller, bold and free,
Let us rejoice and sing,
The days of youth were made for glee,
And time is on the wing.

The song shall pass from me to thee,
And round this jovial ring,
And all in heart and voice agree
To sing, "Long live the King?"

THE LAIRD O' COCKPEN.

E Minor.

SCOTCH SONG.

MODERATO CON SPIRITO.

GUITAR.

The first system of guitar accompaniment, featuring a treble clef and a key signature of one sharp (F#). The music is in 6/8 time. It begins with a series of chords and single notes, including a triplet of eighth notes. The notation includes fingerings (1, 2, 3, 4) and a capo position of 2.

VOICE.

The first line of the song, featuring a voice staff and a guitar staff. The voice part begins with the lyrics "The Laird o' Cock-pen, he's proud and he's great; His". The guitar part continues the accompaniment from the introduction.

The second line of the song, featuring a voice staff and a guitar staff. The voice part continues with the lyrics "mind is ta'en up wi' the things o' the state; He want-ed a wife his". The guitar part continues the accompaniment.

The third line of the song, featuring a voice staff and a guitar staff. The voice part continues with the lyrics "braw house to keep; But fa-vour wi woo-ing' was fashous to seek." The guitar part continues the accompaniment, ending with a final chord.

Doun by the dyke-side a lady did dwell,
At his table-head he thought she'd look well;
M'Cleish's ae daughter o' Claverse-ha' Lee,
A pennyless lass wi' a lang pedigree.

His wig was weel pouther'd, an' as gude as new,
His waistcoat was white, his coat it was blue;
He put on a ring, a sword, an' cock'd hat,
An' wha could refuse the Laird wi' a' that?

He took the gray mare, an' rade cannille,
And rapp'd at the yett o' Claverse-ha' Lee;
"Gae tell mistress Jean to come speedily ben,
She's wanted to speak wi' the Laird o' Cockpen."
Learning the Guitar simplified by M^{me} Sidney Pratten.

Mistress Jean she was makin' the elder-flower wine;
"An' what brings the Laird at sic a like time?"
She put aff her apron, an' on her silk gown,
Her mutch wi' red ribbons, an' gaed awa' down.

An' when she cam' ben, he bowed fu' low;
An' what was his errand, he soon let her know.
Amazed was the Laird when the lady said, Na!
An' wi' a laigh curtsie, she turn'd awa'.

Dumfounder'd was he, but nae sigh did he gie;
He mounted his mare, and he rade cannillie;
An' aften he thought, as he gaed through the glen,
She's daft to refuse the Laird o' Cockpen.

THE NIGHTINGALE.

Words by GEORGINA M. STEEPLE.

RUSSIAN AIR.

D. Minor.

ANDANTE.

VOICE.

GUITAR.

1. Night has lull'd the birds to rest!
2. When my true love went a - far,
3. Ah! thy song grows faint and low!

One sweet song a - lone I hear
On my hand he placed a ring
Bird un - true wilt thou de - part?

And the song my heart loves best
O'er us a shone a si - lent star
But a hand is on my brow,

Thrills my soul with mem' - ries dear.
And a - - - - - bove we heard thee sing.
And a dear voice cheers my heart.

ALLEGRO VIVACE.

Night - - in - - gale! oh! Night - - in - - gale!
 Night - - in - - gale! oh! Night - - in - - gale!
 Night - - in - - gale oh! Night - - in - - gale

Sweet - - - est mem' - - - ries with me dwell
 Sigh'd my too, love with tear of pain.
 I, too, have my tale to tell!

And thy notes o'er hill and vale
 Tell to her each eve thy tale
 E - - - cho it o'er hill and vale

Seem to tell me all is well.
 Un - - - til I tell my own a - - - gain.
 Love re - turns and all is well.



TURKISH AIR.

ALLEGRETTO.

GUITAR.

Nº 1.

SWISS AIR.

ALLEGRETTO.

Nº 2.

GUITAR,

45

AIR BY HIMMEL.

MODERATO.

Nº 3. *Dolce.*

The first system of music for 'AIR BY HIMMEL' is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a melodic line featuring eighth and sixteenth notes, and a bass line with whole notes. The tempo is marked 'MODERATO' and the mood is 'Dolce'. Fingering numbers 2, 3, and 4 are shown above the first few notes of the melody.

FINE. f

The second system continues the melody and bass line. It ends with a double bar line and the word 'FINE' followed by a forte 'f' dynamic. Fingering numbers 2, 4, 2, 1, 4, 2 are shown above the final notes of the melody.

9th Pos. *a Tempo.* *Ritar:* D.C.

The third system features a melodic line with a '9th Pos.' (ninth position) section indicated by a dotted line. The tempo changes to 'a Tempo.' and then 'Ritar:' (ritardando). The system concludes with a double bar line and 'D.C.' (Da Capo). Fingering numbers 4, 2, 1, 4, 2, 1, 2, 4, 1, 2, 1, 2 are shown above the melody.

ENGLISH DANCE.

Nº 4. *loco*

The first system of 'ENGLISH DANCE' is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a lively melody with eighth and sixteenth notes. The mood is 'loco'. Fingering numbers 1, 2, 1, 4, 3, 1, 3, 4, 1, 2, 1, 1, 4, 3 are shown above the melody.

IX. *loco*

The second system continues the melody and bass line. It includes a section marked 'IX.' with a dotted line. The mood remains 'loco'. Fingering numbers 1, 1, 1, 3, 4, 2, 3, 2, 1, 2, 1, 2, 1, 2, 4, 1 are shown above the melody.

IX. *loco* D.C.

The third system continues the melody and bass line. It includes another section marked 'IX.' with a dotted line. The mood remains 'loco'. The system concludes with a double bar line and 'D.C.' (Da Capo). Fingering numbers 2, 3, 2, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2 are shown above the melody.

ALLEGRETTO. CARRULLI.

Nº 5.

FINE.

D.C

GUITAR.

RUSSIAN AIR.

MODERATO.

Nº 6

See bottom of page 17
for 9th Position.

MONFERRINO.

GUILIANI.

Appendix to Learnig the Guitar simplified by M^{me} Sidney Pratten.

ANDANTE.

Nº 8.

FINE.

D.C.

POCO ALLEGRETTO. GUITAR. 49 CARRULLI.

Nº 9.

FINE.

D.C.

Appendix to Learning the Guitar simplified by M^{me} Sidney Pratten.

LARCHETTO IN A MINOR.

FERDINAND SOR.

Nº 10.

*

ANDANTINO CANTABILE.

GIULIANI, Extract from
his 3^d CONCERTO.

f Dolce.

GUITAR.

51

TAZAH BE TAZAH.

INDIAN AIR N^o 1.

N^o 11. *ANDANTE.*

Rall: p pp

"HILLI MILLI"

INDIAN AIR N^o 2.

N^o 12. *ALLEGRETTO.*

p

OH. DEAR. WHAT CAN THE MATTER BE.

BY KIND PERMISSION OF MESS^{RS} CHAPPELL.
FROM THEIR "OLD ENGLISH DITTIES."

Royal
Academy
of Music
Library

Cheerfully.

VOICE. 1. Oh! dear! what can the mat-ter be? Dear! dear! what can the mat-ter be?
2. Oh! dear! what can the mat-ter be? Dear! dear! what can the mat-ter be?

GUITAR.

Oh! dear! what can the mat-ter be? Johnny's so long at the fair, . . . He
Oh! dear! what can the mat-ter be? Johnny's so long at the fair, . . . He

promised he'd buy me a fairing should please me, And then for a kiss, oh! he vow'd he would tease me, He
promised he'd bring me a bas-ket of po-sies, A garland of li-lies, a garland of ro-ses, A

promised he'd bring me a bunch of blue rib-bons To tie up my bon-ny brown hair. And it's
lit-tle straw hat to set off the blue rib-bons That tie up my bon-ny brown hair. And it's

Oh! dear! what can the mat-ter be? Dear! dear! what can the mat-ter be?
Oh! dear! what can the mat-ter be? Dear! dear! what can the mat-ter be?

Oh! dear! what can the mat-ter be? Johnny's so long at the fair, . . .
Oh! dear! what can the mat-ter be? Johnny's so long at the fair, . . .

VII.

D.C.

BRUDER ICH UND DU.

BROTHER YOU AND I.

FOUR OLD GERMAN SONGS. — MADAME SIDNEY PRATTEN.

VOICE.

Bruder ich und du Bruder ich und du wir schla fen im mer

{ 1.- Brother, you and I, Brother, you and I, We'll seek the moun-tain
2.- Brother, you and I, Brother, you and I, How hap-py shall we

GUITAR.

zu. Bruder ich und du Bruder ich und du wir schlafen im mer zu.

{ 1.- side; And where the lake's deep waters lie, Up on its bo-som glide.
2.- be; When thus beneath the moonlit sky We float so peaceful-ly. And

still und still und im mer still weil mein madchen schlafen will

{ 1.- Still, and still where all is still, And nought but rip-pling wa-ters will;
2.- where re-clines the moon's pale beam, We'll think it spi-rit's eyes that gleam,

stil - - le stil - - le kein gerausch ge-macht.

{ 1.- Sweet - - ly, sweet - - ly re-turn the winds low sigh.
2.- Soft - - ly, soft - - ly, soft and drea-mi-ly.

stil - - le stil - - le kein gerausch ge-macht.

{ 1.- Sweet - - ly, sweet - - ly re-turn the winds low sigh,
2.- Soft - - ly, soft - - ly, soft and drea-mi-ly.

PARTING.

OLD GERMAN SONG.

selbst kein Tod. Liebchen, a - de! Scheiden thut weh!
 - turn to thee. Fare - well a - gain, Part - ing is pain.

ALS ICH AN EINEM SOMERTAG.

AS IDLY ON A SUMMERS DAY.

OLD GERMAN SONG.

VOICE. 
 Als ich an ei - nem so - mer - tag Fa la ri dum
 { 1. As i - dly on a summer's day, O'er the ma - gic
 { 2. And ro - sy blush'd the west - ern glow, Calm the sleep - ing

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

da. Im grü nen Wald am shat ten lag Fa la ri dum
 { 1. Rhine; I watch'd the glancing sun beams play, Spark - ling ed - dies
 { 2. Rhine; And mir - ror'd in its glas - sy flow, 'Mid the laugh - ing

da. Sah ich von fern ein mädchen stehn die war so ganz be -
 { 1. shine. Me - thought me that the tide did bear, Bright chains of sil - ver
 { 2. vine. Each frown - ing Cas - tle rose to mock, With pic - tur'd strength the

zaubernd schon Fä la ri, Fa la ri, Fa la ri dum
 { 1. whirl ing there, So to bind, so to bind Lo - re's streaming
 { 2. ed - dy's shock; Rush - ing on, rush - ing on, Lo - re's dreaded

da. juh! Fa la ri dum da. harm:
 { 1. hair. Lo - re's streaming hair:
 { 2. rock. Lo - re's dreaded rock.

"KOMMT A VOGEL GEFLOGEN"

PRETTY BIRDIE.

OLD GERMAN AIR.

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GUITAR.

1. Kommt a Vogel ge - flo en Setzt sich nieder auf mei fuss Hat a
2. Lie - ber Vogel flie - ge weiter, Nimm a gruss mit und a kuss Ach i

1. Pret - ty Bir die list to me, Leave the scented Hawthorn spray, Wing thy
2. Tell her that this heart's her own, Hers to soothe or hers to break, And give

zet - tel im schnabel Bringt von dirn del ei nen gruss.
kann di nit be gleit - en Weil i hier blei - ben muss.

way a cross the sea To my lov'd one sing this lay -
this kiss - what! hast thou gone? Bir - die, wait, Oh bir - die wait.

De a de a de, De a de a de, De a de a de a de a
La la la la la La la la la la La la la la la la

de a de De a de a de De a de a de a de.
la la la La la la la la La la la la la la.

57

MADAME SIDNEY PRATTEN.

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HARMONIC WALTZ.

Nº 1.

Harmonics. - - - -

Strings.

Frets. 5. 5. 5. - - - -

0 2 1 2 3 2

3 4

0 2 1 2 3 2

3 0 0 0 4 0

0 2 1 2 3 2

3 3

3 4

0 1 2 1 4 1

0 1 3 1 2 1

see p. 15.

7th Position.

loco.

VII.

D.C.

SWISS WALTZ.

Nº 2.  see p. 7. **FINE.**

as played. See pages 7 & 28. Learning the Guitar Simplified.

Harmonics.

Strings. — — — — —

Frets. 5 4 5 4 3 5 4 5 4 3 5

result of the above harmonics.

D.C.

For explanation of the above HARMONICS, POSITIONS, SLURS, and GLISSÉ, see "Learning the Guitar Simplified"
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58

ADJ

SPANISH DANCE.

Nº 3.

For Slurs see page 7. Nº 26

WALTZ.

Nº 4.

Exercise for the Glisse see page 7. Nº 25
9th Position. see page 17.

MONFERRINO.

GUILIANI.

Nº 5.


SWEET, GOOD-NIGHT.

59

SERENADE.

GERMAN AIR.

VOICE. 
GUITAR. 
High in Heav'n the


si - lent Moon Now guides her pear - ly car,


Dost thou hear, He - le - na dear, My song, my soft Gui -


- tar? Dost thou hear, He - le - na dear, My song, my


soft Gui - tar?


May no harmful cares be thine,
Thy kind repose to mar;
But thoughts and rest, serene and blest,
As those of Angels are.

Rugged is my mountain way,
And I must be afar:
Ere mornings light, then Sweet Good-night!
Be hush'd, my soft Guitar!

THE MINSTREL'S LAY.

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GERMAN AIR.

VOICE.

1. — Light - ly and cheer - i - ly,
2. — Sweet is my shel - ter free,
3. — Sun shine and friend - ly cheer,

GUITAR.

Sing - ing right mer - ri - ly,
Un - der the green wood tree,
These all my toils en - dear,

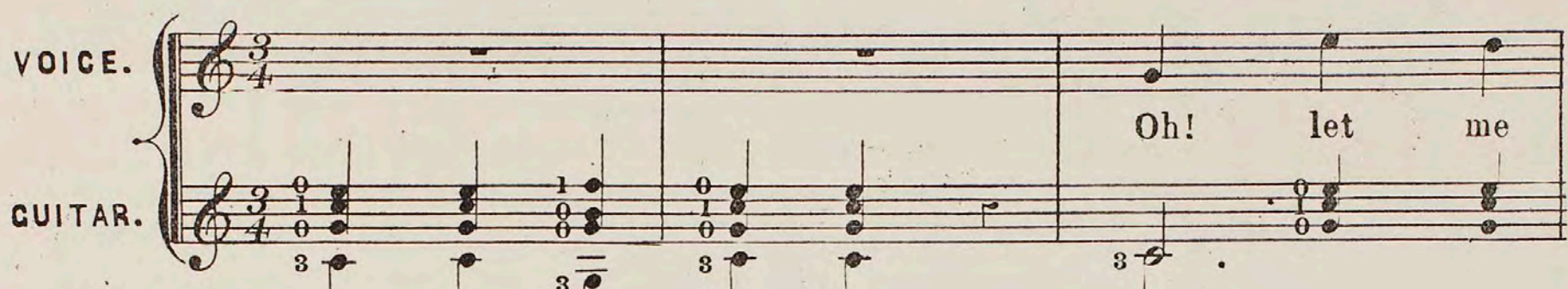
I a poor min - strel gay, Thro' the world find my way,
Sweet is the draught I take, Fresh from the sil - ver lake,
Oh! and all else a - bove, Smiles from my own true love.


I a poor min - strel gay, Thro' the world find my way.
Sweet is the draught I take, Fresh from the sil - ver lake.
Oh! and all else a - bove, Smiles from my own true love.

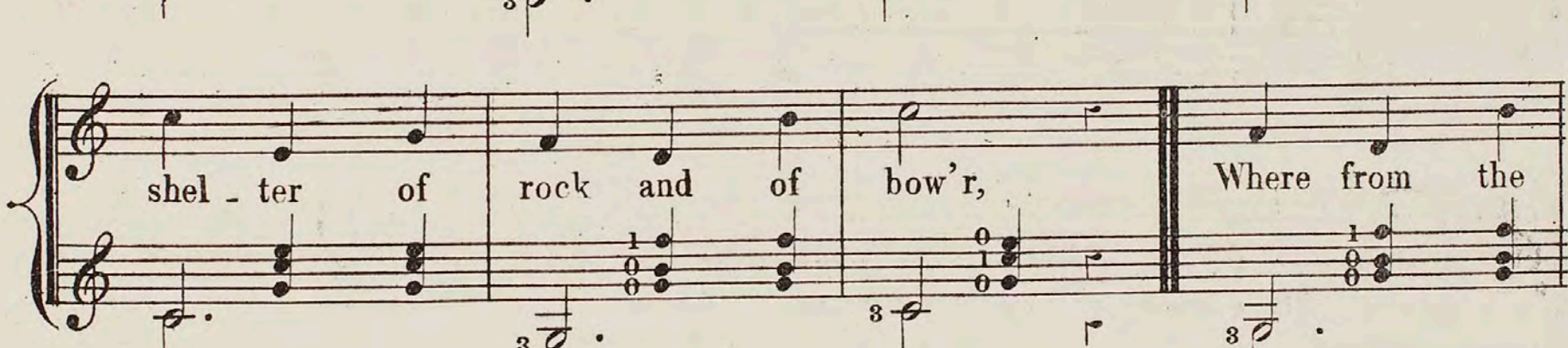


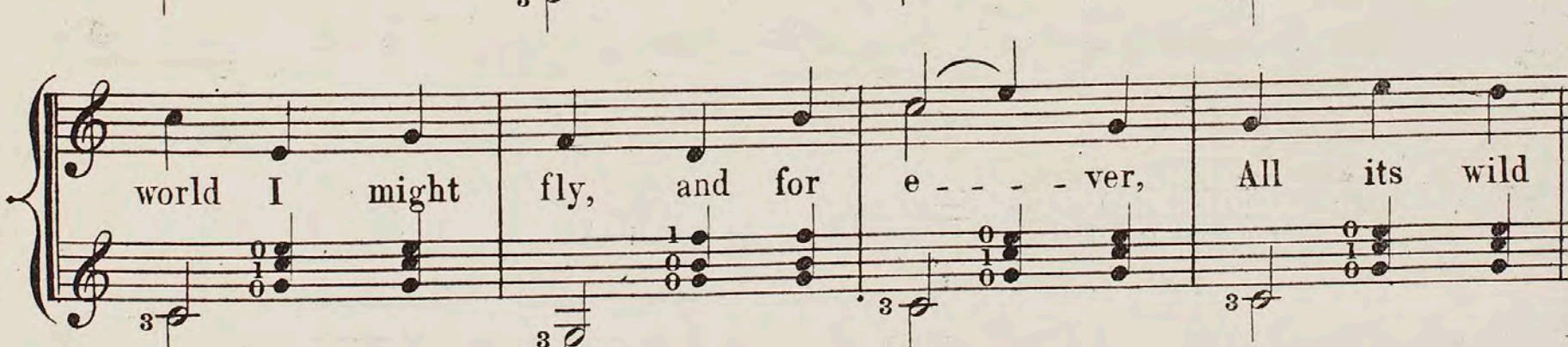
ANGEL OF PEACE.


HUNGARIAN AIR.

VOICE. 

GUITAR. 



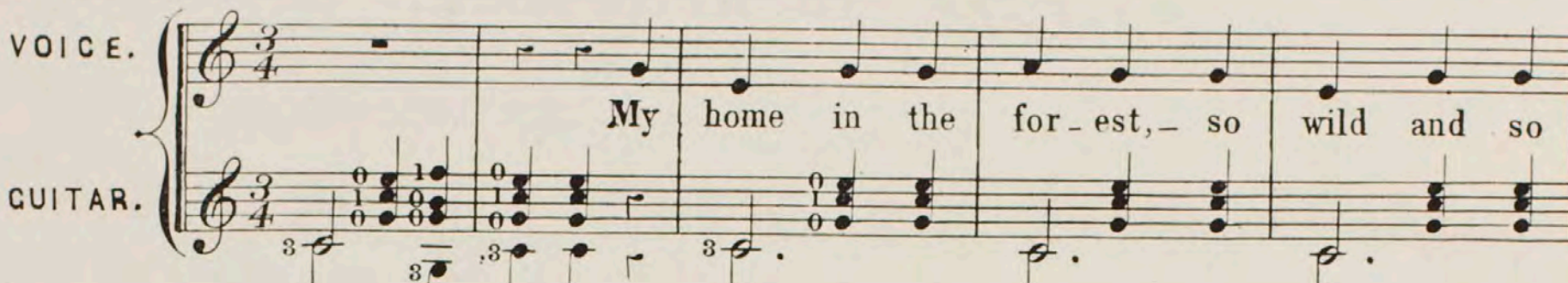




2
O'er its vain conflicts no more vainly mourning,
Fain my poor heart to its refuge would flee:
Angel of Peace to thy Heaven returning,
Leave, Oh! yet leave thou this blessing for me.

MY HOME IN THE FOREST.

GERMAN AIR.

VOICE. 

My home in the for-est, - so wild and so

free - Oh! vain is the charm that would win me from thee! Ta ra

la ra la la, Ta ra la ra la la, Ta ra la, ta ra

la, - My home in the for-est, Ta ra la, - ta ra la, - the

fo - rest for me!

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

3 3 3 3 3 3

I've rov'd o'er the mountain, I've cross'd the wide sea;
But still would my thoughts to my Fatherland flee.

Ta ra la, &c.
To others be fortune and pride of degree,
Be mine the sweet shelter of bower and tree!

Ta ra la, &c.
The smiles that I love 'mid its coverts I see,
And there shall my joy and my resting-place be.

Ta ra la, &c.

MY HEART IS WITH THEE.

63

THE MUSIC BY C.M. WEBER.

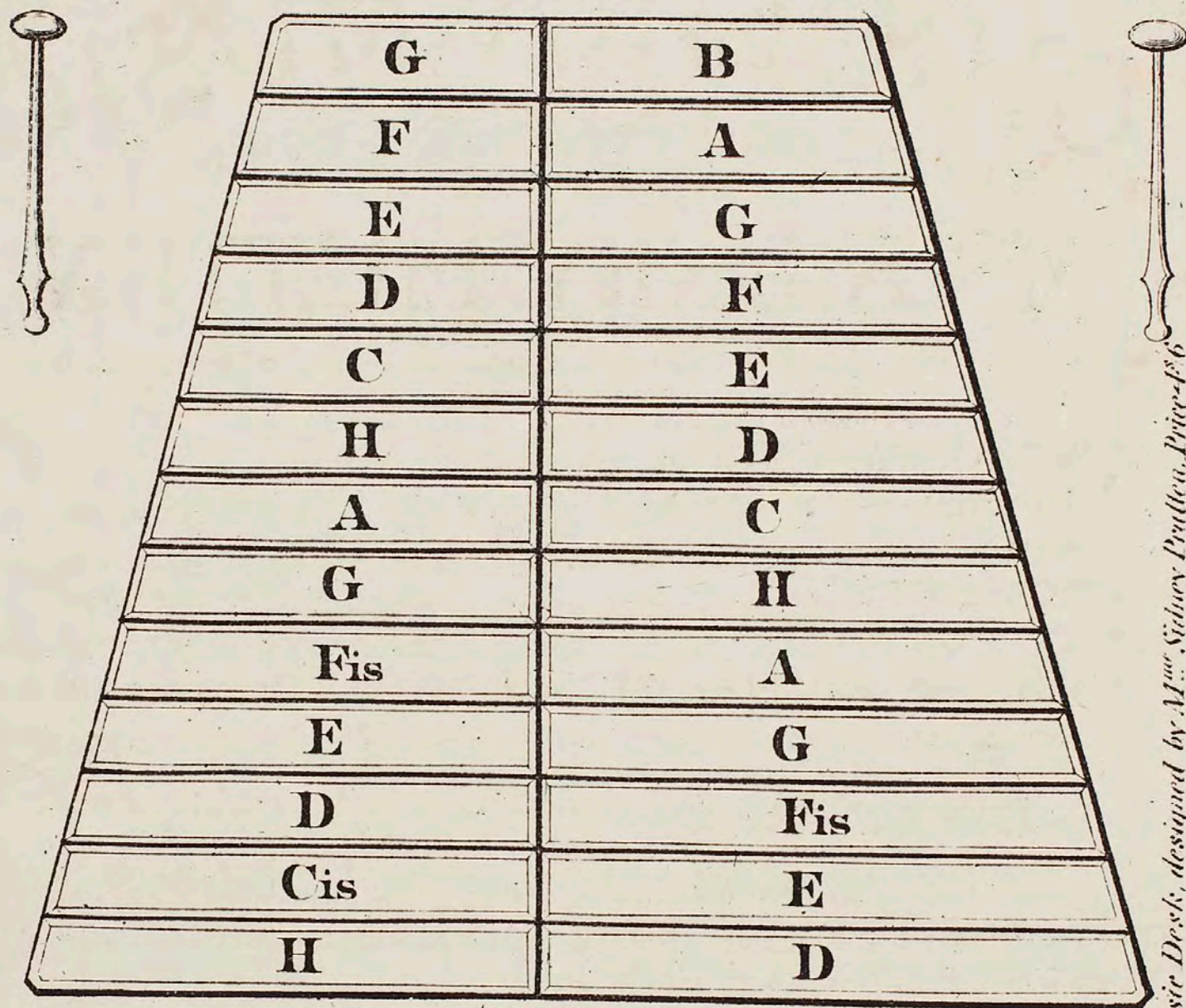
VOICE. Oh! sleep thou my love, on thy pil - low find
GUITAR. rest, The sports of the green have thy spi - rits o'er - prest. Thy
heart and thine eyes are in need of re - pose, Then seal them up
both, till the morn - ing un - close, Then seal them up both, till the
morn - ing un - close.

2
To day thou hast borne off the garland from all,
And tomorrow again Pleasure waits thy recall;
Then calm thee awhile, or too soon its gay pow'r
Will outwear thy dear life O my beautiful flow'r!

3
Sleep on my beloved! sweet peace is thy due,
Tomorrow our triumphs again shall renew:
The chime warns me hence, till the night shadows flee,
Oh! rest thee then, dear one! my heart is with thee.

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E	G
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E	G
D	Fis
Cis	E
H	D

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