

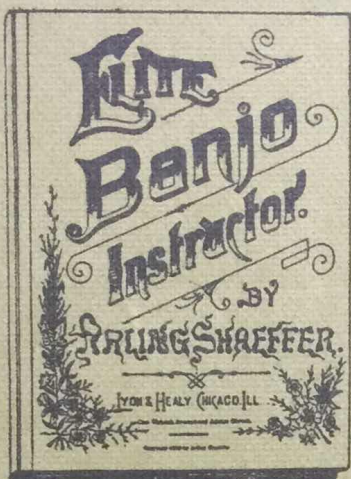
3rd Edition of 1000 Copies.

**Elite  
Guitar  
Instructor.**

BY  
**ARLING SHAEFFER**

LYON AND HEALY  
COR. WABASH AVE. AND ADAMS  
CHICAGO, ILL.

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## ELITE BANJO INSTRUCTOR.

By Arling Shaeffer.

This is an entirely new method of instruction for this instrument, and completes the famous "Elite" series by this leading composer and teacher. It is a fitting companion to the great methods of instruction; the "Elite Mandolin" and the "Elite Guitar."

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Teacher Guitar and Banjo.

\*\*

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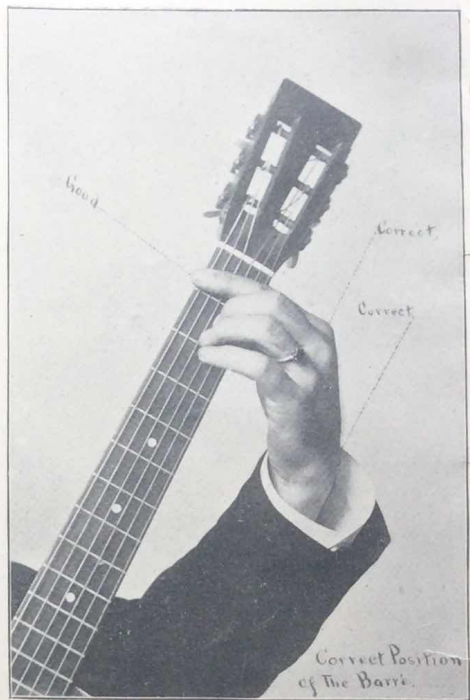
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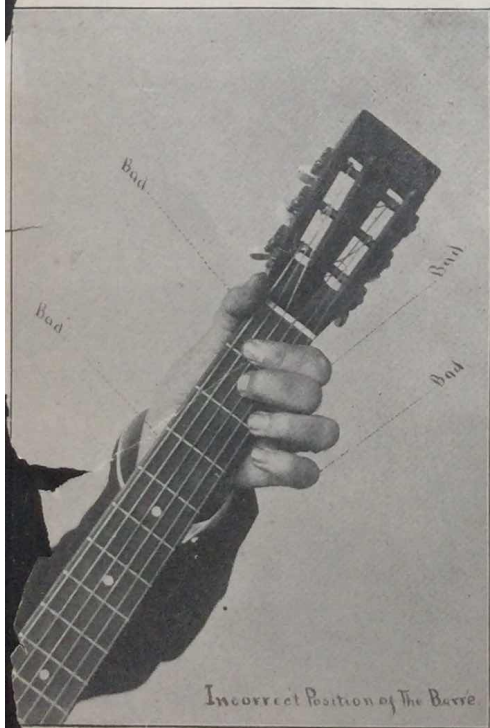
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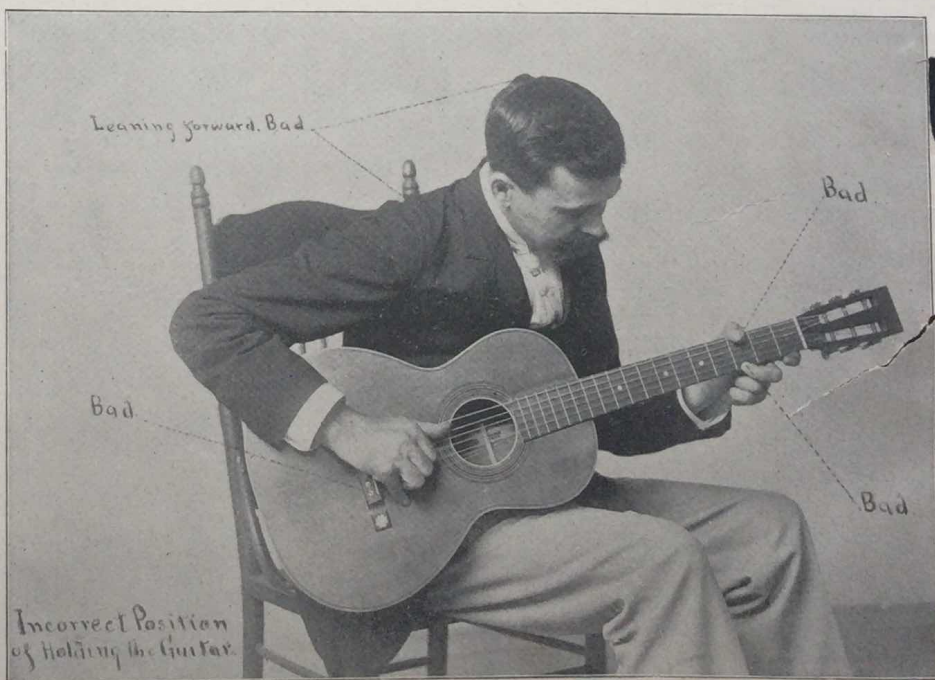
Correct position for holding the Guitar.



Correct Position of the Barre.



Incorrect Position of the Barre.



Incorrect Position of Holding the Guitar.

## PREFACE .

The purpose of this book is to furnish a source of instruction for the Guitar, which if closely observed and diligently practiced, will enable those who are lovers of this most beautiful of stringed instruments to become accomplished and artistic performers.

Having suffered from the lack of proper instruction during my early study, I feel it my duty as an artist to prepare in an explanatory manner such rules as are so essential to any one whose ambition is to achieve something beyond the ordinary style of accompaniment playing, and to prepare themselves to perform a classical style of music, yet simple to a degree, that places the Guitar to a dignity of which it is most worthy.

After studying the works of many of the great masters of the Guitar, such as Ferdinand Sor, J.K. Mertz, P.P. Pettoleti, and others, there has failed to come to my notice an Instructor for the Guitar that one might consider a "complete work," many only treating of simple chords, some of which are incorrectly written, and a collection of pieces void of sufficient melody to encourage a most ardent admirer of the instrument to consider it worthwhile to study. The rules and Instructions herein contained are some which I have extracted from some of the performances of many celebrated artists which it has been my good fortune to be associated with both socially and professionally; and by perfecting such rules myself, and strengthening some of them by a little originality, it has enabled me to present such information as has never been in print heretofore. The instrumental pieces herein contained are also original, with the exception of a few selected from the works of the Great Masters, thus enabling a student to gradually progress from the simple and melodious style of music to the most difficult of which the Guitar is capable.

ARLING SHAEFFER.

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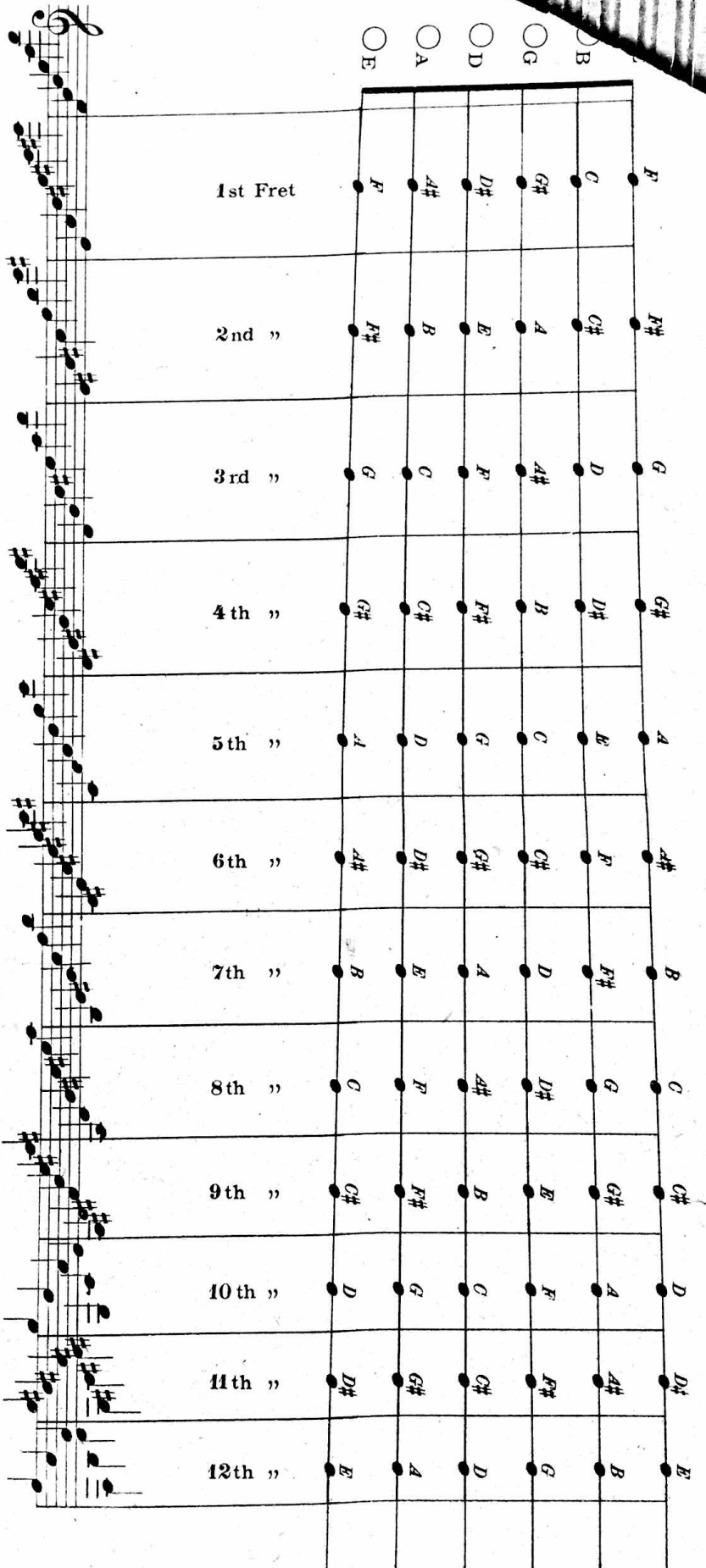
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Diagram showing Guitar Fingerboard to 12th fret.



- The little E string fingered at any fret. Same tone five frets higher on B or next string
- The B string fingered on any fret. Same tone 4 frets higher on G or next string.
- The G string fingered on any fret. Same tone 5 frets higher on D or next string.
- The D string fingered on any fret. Same tone 5 frets higher on A or next string.
- The A string fingered on any fret. Same tone 5 frets higher on E or next string.
- ○ = where to place finger on string.

# Correct Instructions For Playing the Guitar.

## POSITION OF HOLDING THE GUITAR.

The Guitar is one of the most difficult of stringed instruments, which to acquire a firm and fixed position of holding. To hold the Guitar correctly is to sit in a chair sufficiently high enough so the feet can be placed firmly upon the floor, with the knees close together, place the Guitar in the lap with the neck standing about six inches left of the left shoulder. The right arm resting upon the edge of the lower end of the Guitar pressing the instrument firmly against the body with right arm, as represented in cut This may seem somewhat unnatural at first, but after this position is repeated for a time, the instrument will be held with a firmness that is necessary for artistic performance. The head and shoulders of the performer should remain in an upright position as possible. See Example Cut.

## The finger nails of Right Hand.

The finger nails of the right hand should be allowed to grow so they will project a little beyond the fleshy end of the finger. And the finger should press against the string directly on the end of the finger as possible. So when the finger leaves the string the tip of the nail will touch and leave the string last, this will produce a much louder and clear vibration of the string than if it is picked by the fleshy end of the finger alone. This is considered a secret among many fine performers on the Guitar. The finger nails of the left hand should be trimmed quite closely so as not to touch the string as the finger presses upon them.

## How to Tune the Guitar.

The Guitar is tuned in 4ths except the G. or 3rd string which is tuned a 3rd from the 2nd or B string. First tune the A Bass or 5th string in exact unison to Concert Pitch A. from the Piano or A Pitch Pipe. Then place the finger of left hand on the 5th fret of A string which will make D. Tune the next string D in unison with the D made on A string on 5th fret. When this is finished the A and D string are in tune with each other. Then place the finger on the 5th fret of the D string. And tune the next or G stg. to this. Then place the finger on the 4th fret of the G stg. and tune the B stg. or 2nd string in unison to the tone made on G stg. on 4th fret. Then place finger on 5th fret of B stg. and tune the E or first string in unison with tone made on B stg. on 5th fret. This completed makes five strings in tune then the Large Bass string E. remains to be tuned, it should be tuned two octaves lower than the 1st stg. E or place finger on the 5th ft. of the large E stg. and tune it in unison with the open A string. Then to test the correctness of the tuning, the scholar should take the position of one or more simple chords and the ear will at once detect any fault. If the chord is not in perfect harmony, in picking the chord always pick from the Bass to the higher note in the chord, the diagram of such chords can be seen as to fingering on Page 16



## Quality of Strings .

For Solo performing, nothing but the best quality of Gut strings must be used . The Bass should be white silk wound with silver wire . Steel strings should be avoided , they not only impare the tone but are liable to strain the instrument out of shape or pull the bridge from the sound- ing board . Also compelling the neck to warp and pitch forward thus ruining the action of the strings upon the fingerboard . The steel string while somewhat louder in tone yet they are lacking of the rich deeper sonority of tone that the Gut strings possess .

## The Capo d' astro .

Is an Instrument used to attach to the fingerboard of the Guitar, and pressing all the strings to the fingerboard at any given fret . This enables one to play in different keys without tuning the instrument over, and is mostly used in playing in flat keys. The Capo d' astro represents the nut at any fret it is placed and all chords are fingered the same as if the nut had been placed up to that fret . If the key of B $\flat$  is desired to be played place the Capo d' astro on the first fret of the Guitar and then finger the same as the key of A. Major. While you would be fingering the same as A, yet-in reality you would be playing B $\flat$ . This is an easy way of transposition .

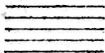
## Elementary Principles of Music .

A Musical Sound is caused by a vibrating body whose Pitch can be determined .

Music is the art of adapting the musical sounds , so as to express feeling though which must be pleasant to the sense of hearing .

Melody is a succession of musical tones harmonously arranged in a melodious manner and must conform with the science of music .

Notes are characters used to indicate sounds and the position of the note upon the staff des- ignates the pitch of tone desired .

The Staff  comprises five lines parallel to each other, thus having four spaces be- tween them. The notes are to be written on the lines or in the spaces, and when higher or lower notes are wanted than the five lines or four spaces will permit writing, added lines are used above or below the staff. In Guitar music there are generally used but three added lines above or below .




*Lines above. Spaces above.*

*Lines below Spaces below*

E G B D F F A C E A C E G B D F C A F D B G E

Music is composed of Seven Notes and named after the first Seven letters of the Alphabet A. B. C. D. E. F. G. By repeating the first note A an Octave is formed, in fact the whole Seven notes are repeated, thus forming an octave of each letter .

The Clef  is a sign placed at the commencement of a staff to determine the names of the notes. There are three kinds of clefs. Bass, Tenor and Treble. The latter is the one used in Guitar music and is called the G clef.

### Different Value of Notes and their corresponding rests.

Whole note. *whole rest.*

Half notes. *Half rest.*

Quarter notes. *Quarter rest.*

Eighth note. *Eighth rest.*

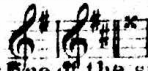
Sixteenth note. *Sixteenth rest.*

Thirty second note. *Thirty second rest.*

### Dot.

The dot (·) placed after any kind of a note prolongs the time of that note one half of its-self longer. Thus a (·) placed after a half note (♩·) makes the time of that note equal to three quarters, or one half of itself longer, and has the same effect upon any other kind of note. if a second is added it is equal to one half of the first dot longer.

By moving the finger one fret backward from where the note would naturally be made. The natural sign  $\natural$  indicates that the note that has been sharpened or flatted is to be restored to its natural position, the Sharp and Flat signs are also used to determine the key which a piece of music is to be played in, and the signs are always placed on the staff at the commencement of the piece, also placed upon the lines or spaces of the notes that are to be sharpened or flatted throughout the entire piece unless changed by some  $\flat$  sign.

Thus  the first sign is placed upon the upper line of the staff and means that every F shall be played sharp as Fis on the upper line of the staff, the next is F and C, every F and C, shall be played sharp.

### Time.

Time is the division of music into parts of equal duration and separates the different tones into their proper lengths, or divides a whole note into fractional parts giving each part its corresponding value as a part of the whole note. There are three principal kinds of time  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

### The Double Sharp x

Raises the note one whole tone higher or two frets higher on the fingerboard of the Guitar and the double ( $bb$ ) lowers the note one whole tone lower than it would naturally be played. Any note can be sharpened or flatted.

### The Intervals.

The distance between two notes or sounds is an interval.

### The Tone and mode of key.

The principal note upon which a musical composition is founded is called the Key note, for instance, C would be the Keynote of the scale of C, and likewise through all the seven letters. It is also called the Tonic or Root.

## Kinds of keys .

There are two kinds of keys called Major and Minor, the major scale is one whose third note in the scale is two full tones from the key note or tonic, and the Minor is one whose third is one and a half tones from the Key note . Example .



## Kinds of Scales. Major. Minor.

There are two kinds of scales Diatonic and Chromatic . The Diatonic scale is one that has six whole tones and two half tones in one octave . The half tones occur between the third and fourth and seventh and eighth . The Chromatic scale consists of a succession of half tones or semitones utilizing every tone in the compass of an octave .

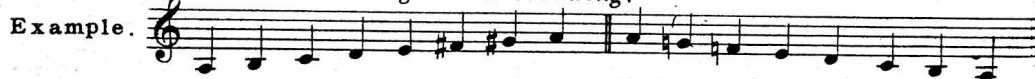
(Diatonic Scale.)

(Chromatic Scale.)



Major scales are the same ascending and descending likewise is the chromatic scale . The Minor scale is not the same . The scale is made Minor by accidental signs ascending, and descending is the same as the Major scale to which it is minor .

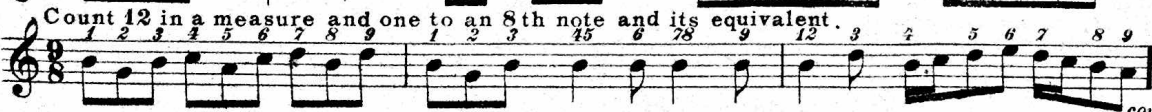
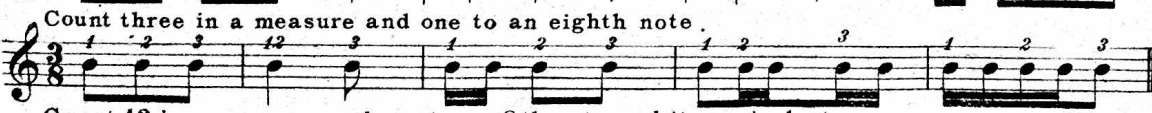
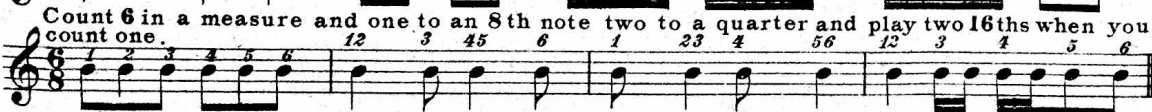
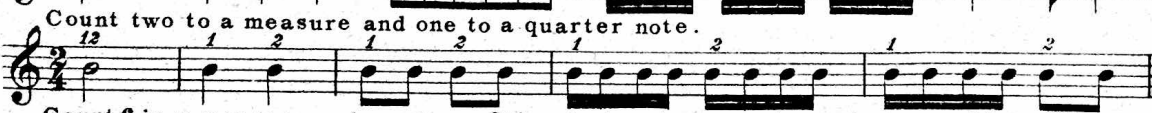
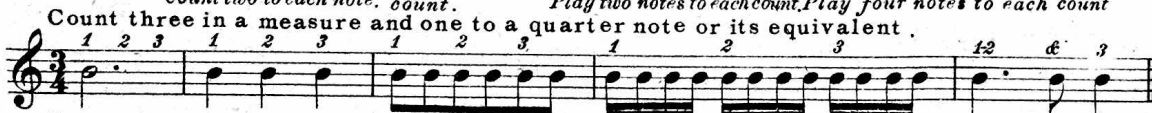
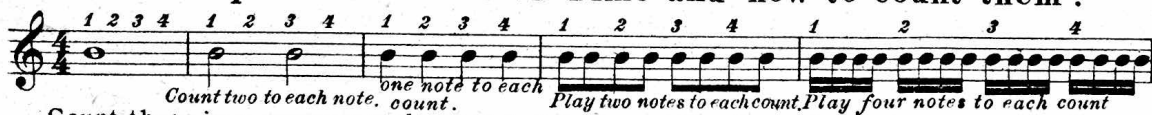
Minor ascending and descending.



Major to which it is minor .

And the figures to designate the kind of time to be played is always placed at the commencement of a piece of music thus: the staff is divided by vertical lines into parts called measures thus: music can only be played one measure at a time and the number of beats or counts used must govern each measure . The six following kinds of time are the most general in use in Guitar music and I would suggest to the scholar that does not understand time to count each measure with regular intervals of counting as the figures above each measure indicate.

### Example of the kinds of Time and how to count them .



Note. The above kinds of time should be carefully counted until accurate time can be kept.

When the first measure commences with a fractional part of a measure as Example the last measure of the strain must be short as much time as the first measure contains thus the last measure of the strain above would only have Example which would be one count short this would be the same in all kinds of time . 8



The relative Minor Key to a Major is determined by a third lower, for instance A is the Minor to C, as it is a third lower. A third lower from any given note is the Minor which is relative to it and bears the same signature.

### Table showing Signatures of Keys.



|                          |                          |                          |                  |
|--------------------------|--------------------------|--------------------------|------------------|
| <i>C. Major</i>          | <i>G. Major.</i>         | <i>D Major.</i>          | <i>A. Major.</i> |
| <i>A relative Minor.</i> | <i>E relative Minor.</i> | <i>B relative Minor.</i> | <i>F# Minor.</i> |
| <i>E. Major.</i>         | <i>B Major.</i>          | <i>F# Major.</i>         | <i>C# Major.</i> |
| <i>C# Minor.</i>         | <i>G# Minor.</i>         | <i>D# Minor.</i>         | <i>A# Minor.</i> |
| <i>F Major.</i>          | <i>Bb Major.</i>         | <i>Eb Major.</i>         | <i>Ab Major.</i> |
| <i>D Minor.</i>          | <i>G Minor.</i>          | <i>C Minor.</i>          | <i>F Minor.</i>  |
| <i>Db Major.</i>         | <i>Gb Major.</i>         | <i>Cb Major.</i>         |                  |
| <i>Bb Minor.</i>         | <i>Eb Minor.</i>         | <i>Ab Minor.</i>         |                  |

To relieve the task of memorizing the signatures of all the above keys, the following will enable one to determine at a glance what key a composition is in. The key of C has no sharps or flats in its signature. All keys with Sharps are determined by one semitone above the last sharp. And the Minor by two semitones below the keynote. The flat keys are determined by five semitones below the last flat, and the minor by four semitones below. To know if we are playing in any Major Key or its relative Minor, notice if the 5th of the scale has been changed by a natural or sharp sign. If it has we are then in the relative Minor Key, if not we are still in the Major.

## The Triplet.

The triplet is a group of three notes connected together by a slur or tie, and is indicated by a figure 3 placed over or under the group of three notes thus  and should be played in the time of two of the same kind of notes. If it is a triplet of eighths they should be played in the time of two eighths and so on. If a figure 6 is placed over a group of 6 notes connected together, they should be played in the time of 4 of the same kind of notes thus 

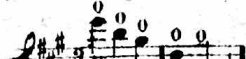
## The Slur.

Is a character used to indicate that two notes should be played in a slurring or sliding connected manner, and is known by the sign thus  To execute the slurred notes the first note is to be picked only and the finger of the left hand falling upon the string sufficiently hard enough to cause a vibration to be continued, though the pitch be changed higher than the first note picked, or; the same finger stopping the string of the left hand may slide one or more frets upward or downward on the fingerboard, still pressing the string tightly to the fingerboard, will produce a very pleasing slurring effect. A slur can only be between two notes. If the finger slides sufficiently far enough on the string to produce a long continued slide over several notes this would be called a slide and is indicated thus 

## Sharp #, Flat b, and Natural ♮.

These signs are used to change the tone of a note to either lower or higher, and are very frequently used. The # sign placed in front of a note, indicates that the note of which it is placed in front of, should be raised one half a tone higher, or one fret higher on the fingerboard of the Guitar, the flat (b) sign is to lower the note which it is placed before one half tone.


## Harmonic Tones.

Are tones produced by touching the string lightly over a fret and removing it just as the string is picked with the right hand, The frets most adapted for Harmonic tones are 12ths 7ths 5ths and 4th The finger producing the Harmonic must not press the string to the fingerboard, but only slightly touch it. Notes to be played Harmonic are written thus 

## The Arpeggio.

An Arpeggio is a number of notes played in succession and are generally broken chords, and can be played in many styles and forms. When an arpeggio is played in chord form the fingers of the left hand should be placed upon the notes necessarily fingered to form the chord, and as soon as one chord is finished the fingers should be placed quickly upon the notes that are to be fingered in the following chord, and not place the fingers upon the notes to be fingered one at a time, but take the entire chord at once, this will soon enable the student to play the arpeggios in a smooth and connected manner, so that the changing of the position of the left hand from one chord to another would be imperceptible in the even time of the notes to be played. This rule however is indispensable in most instances where chords are to be taken and to change the fingers instantly from one chord to another, the numerous exercises given on Page 16. in the key of C are intended for every day practice to strengthen the fingers of both hands and at the same time develop that firmness of touch so essential in artistic performing, also training the fingers to become adapted to the many examples of contrary motion.

## The Waver.

This sign is used preceding a chord and indicates that the chord should be picked in a broken manner from low to high. Some performers sometimes make too free a use of this Embellishment, and perform most all chords in that manner, whether marked so or not. The sign is as follows. Example  The fingers of the right hand should be placed on the strings which they are to pick, then commencing with thumb, let each finger pick following each other till the chord is executed. In writing chords in this manner saves much space and time, but the effect must be the same as if the notes were written out one after the other as follows. Example.





## The Thumb.

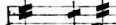
The thumb of the right hand should at all times press the string downward, from the string it picks against the next string and landing against the next string. This will be of much service to steady the position of the right hand, and acts as a retaining point from which the other fingers can determine the distance of the other strings. The manner of allowing the thumb to proceed in an upward direction after sounding the string and remain suspended from the strings until used again is very incorrect, and unconsciously becomes a fault with many performers, at the same time producing a defective tone, such as snapping, or buzzing noise. The string at all times should be compelled to vibrate as much in a crosswise direction as possible, for when vibrating to and from the fingerboard the string is likely to touch the fret in front of where it stopped, thus making the rattling noise and obstructing the possibility of a pure clear tone so essential to sweetness and expression.

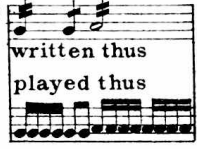
## Position of Right hand.

The right hand should fall over the six strings about three inches from the tail piece where the strings are fastened, and at all times holding the wrist in an upward and curved position, the fingers should turn backward in an oblique manner, and the thumb should be placed forward about two inches from the fingers so when the thumb is operating on the Bass strings it will not come in contact with the fingers which may be in operation at the same time. It has become a custom among some badly taught performers to allow the little finger of the right hand to rest upon the sounding board of the Guitar during an entire performance. This is a great damage to the execution, and should be avoided at all times, the strength utilized in pressing the little finger against the sounding board detracts from the freedom of motion of the other three fingers, besides making the hand appear to be in a strained and awkward position, also tiring the hand to such an extent that to perform a solo of any length would completely exhaust its strength.


## Signs and Abbreviations.

When two lines are placed diagonally across the staff  it denotes that the measure preceding it should be played again, if more than one measure is to be repeated the number of measures is shown by a figure placed over the lines 

To lessen the labor of writing, the following signs are used to shorten or abbreviate, by placing one or two dashes across the stem of a note, and played as shown in example 3 

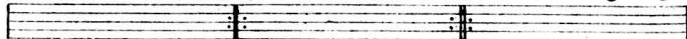



written thus  
played thus


The pause  when placed over or under a note, or rest, denotes that a longer time must be given to the note, or rest, than it would naturally have.

The double bar when placed across the staff, is to show that it is at the end of a strain, or at the finish of the piece. When two dots are placed in front of the two lines, means that the strain should be repeated from the preceding two lines, or where the strain commenced, when two or more dots are placed after the lines, denotes that the strain is going to be repeated.

*End of strain strain to be repeated. strain is going to be repeated.*

thus. 

Da Capo or D.C. indicates that you are to repeat from the first of the piece. The sign  denotes the place to return to for repeating. The word *Fine*, is placed at the ending of a strain or piece, and means to finish at that place.

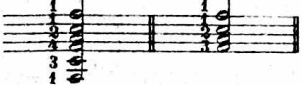
In order to execute some chords, or passages, it is necessary to pick the Gut strings with the thumb, and also to pick the Bass strings with the fingers. The note that is to be picked with the thumb has its stem turning downward such as  but in some instances this rule does not always follow.



Where a long continued run is to be executed with rapidity, then the fingers continue to pick the Bass strings as well as the treble strings, but this continued picking with the 1st & 2nd fingers is only done where long rapid runs are executed, either ascending or descending.

## The Barre.

The Barre, is a position of the left hand in holding down two or more strings, and is most generally done with the first finger. When this finger presses two or three strings at once, it is called a small Barre. When the finger holds down all the strings, it is called a Great Barre. To execute the Great Barre, the first finger must press all the strings and lie straight across them, and not bend at any joint. This can be done by raising the wrist high up, so as to be on a level with the fingerboard of the Guitar. At the same time placing the ball of the thumb at the lower side of the neck and pressing upward. This is one of the most essential features to perfect, and when once acquired, it enables one to accomplish many of the seemingly difficult positions with accuracy and ease. One of the best examples for practice of the Great Barre, is the full chord of F.

Example. 

*Great Barre Small Barre*

## Expression in Music .

There can be nothing more tiresome than to listen to an expressionless performer upon any musical instrument . Music is one of the most delicate channels through which sentiment, feeling, and in fact language can be expressed, as it is simply a language in itself. To express and interpret the true sentiment intended in a piece of music, one must be familiar with the many ways of varying the tone, say from loud to soft, and from soft to loud, and in order to know where to use these forms of expression, one must be familiar with the different signs used. The following represents many of those most used in Guitar music .

*P* or *Piano* or *Pianissimo* meaning sweet, soft.

*pp.* meaning very soft .

*f.* meaning quite loud .

*ff.* " very loud .

*fff.* " loud as possible .

*Ritard* or *rit.* meaning slower than the previous chord .

*Accelerate*, meaning to go faster by degrees .

*Andante*, meaning to play slowly .

*Largo*, " " " very slow .

*Crescendo*, or *cresc.*; meaning to play louder by degrees .

*Diminuendo*, or *Dim.*; meaning to play softer by degrees .

---

*Loud to soft.*      *Soft to loud.*

In a piece of music, first study the fingering of the chords, so as to be able to finger them accurately, or any passage that may be difficult enough to retard the execution from the given time. When this has been accomplished, then study the expression, in fact it is possible to be somewhat original in some degree, as to the expression to be given to a composition, but at all times aim to say something through the medium of your instrument, and the ability of much expression can be greatly cultivated .

## Position of the Head .

The position of the head is something of a feature to be considered in graceful performing, it is many times an unnoticed fault to rest the eyes most constantly upon the fingerboard of the instrument, sometimes moving the head, first looking from one hand, and then the other, both should be avoided when the eyes are not fixed upon the music, the head should at all times be in an erect position, and not looking at the instrument, though occasionally glancing at the fingerboard is done by some noted performers, the head should stand erect, and the eyes looking forward. one of the reasons why looking at the strings is an objectionable and ungraceful manner, is; motion is quicker than sight. the eyes to be constantly attracted towards the fingers of the left hand, detracts from the free thought that should be utilized in other directions, and from such defect, other very serious objectionable habits are sometimes contracted, such as unnecessary noises of the mouth, also drawing the mouth out of its natural position, shutting the eyes tightly for a moment while some difficult passages is being executed, twitching of the muscles, or the chords of the neck, and many other slight defects to numerous to mention, which detracts much from the appearance of a Performer One most objectionable feature, is to continually stamp or tap the foot on the floor, in order to keep time, all of these should be guarded against and much progress will be noticed .



## Keeping the Guitar tuned.

When the Guitar is once put in perfect tune, it should remain that way, not to disturb the strings more than necessary to keep it in tune, but to loosen the strings when finished, and tuning them again before playing, is a great damage to the tone of the instrument. When the instrument is once in tune, put it away in the same condition, for the strings will then settle to a fixed strain and the whole Instrument will become sensitive to the vibration of the strings tuned at that pitch, and respond more freely to the vibrating string.

## Stringing the Guitar.

Strings should not remain on a Guitar more than three months, when they should be replaced by new ones, when left on too long they are liable to become false, which is generally caused by the string stretching a little more in one place than another, thus causing a defect in the vibration, and when chords, or, notes are taken in different positions of the fingerboard, the notes will be imperfect in pitch, sometimes too high, or too low, while one false sound from the cause of one string being imperfect will spoil the effect of the whole chord. This is sometimes remedied, by turning the defected string end for end.

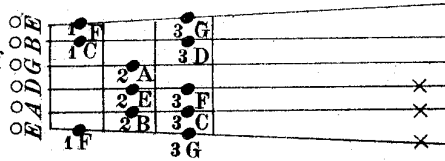
## To tell when Strings are true.

No one can detect the falseness of a string before it is adjusted to the instrument, when strings are tuned, press the finger of the left hand slightly on the string at the 12th fret, or directly over the 12th wire across the fingerboard, then picking the string with the right hand, removing the finger of the left hand at the same time, will produce what is called a Harmonic tone. After this tone is made, then finger the string at the 12th fret, if the string is true, the Harmonic tone will be the same pitch as the tone made from fingering the string at the 12th fret, if the Harmonic tone is not the same pitch, the string is false.

## Keeping the Guitar.

The Guitar should be kept dry, and not exposed to severe heat or cold, also away from any draft. It should be kept in a box or case when not in use, an even temperature will prevent the instrument from cracking, and the varnish checking which destroys the polish.

Diagram shows first three frets of the fingerboard of the Guitar.



### Diagram showing the Scale of C Major.

The x and figures above all notes are to indicate fingers to pick with right hand. Figures below are fingers of Left Hand.

|       | <i>E. stg.</i> |   |   | <i>A stg.</i> |   |   | <i>D stg.</i> |   |   | <i>G stg.</i> |   | <i>B stg.</i> |   |   | <i>E stg.</i> |   |   | <i>B stg.</i> |   |   | <i>G stg.</i> |   |   | <i>D stg.</i> |   |   | <i>A stg.</i> |   |   | <i>E stg.</i> |   |   |   |   |   |   |   |
|-------|----------------|---|---|---------------|---|---|---------------|---|---|---------------|---|---------------|---|---|---------------|---|---|---------------|---|---|---------------|---|---|---------------|---|---|---------------|---|---|---------------|---|---|---|---|---|---|---|
| Pick. | x              | x | x | x             | x | x | x             | x | x | 2             | 1 | 2             | 1 | 2 | 1             | 2 | 1 | 2             | 1 | 2 | 1             | 2 | 1 | 2             | 1 | x | x             | x | x | x             | x | x | x | x |   |   |   |
| L.H.  | 0              | 1 | 2 | 3             | 0 | 1 | 2             | 3 | 0 | 1             | 2 | 3             | 0 | 1 | 2             | 3 | 0 | 1             | 2 | 3 | 0             | 1 | 2 | 3             | 0 | 1 | 2             | 3 | 0 | 1             | 2 | 3 | 0 | 1 | 2 | 3 | 0 |

### Scale of Broken Thirds in C Major.

### Scale of Broken Sixths in C Major

### Scale of Broken Octaves in C Major.

### Scale of Tenths in C Major in 1st Position.

"EXERCISE." Including the previous scales, must be played with accuracy and smoothness.

## Diagram Showing The Chords of C Major.

(Notice.) The above chords should be sufficiently practiced to avoid all hesitation in changing the fingers of the left hand from one chord to another.

The following Exercises are intended to perfect the execution of both hands in Chords of C Major, and should be diligently practiced, first very slowly, then accelerate by degrees until smoothness is acquired.

**No.1.**

**No.2.**

**No.3.**

**No.4.**

**No.5.**

**No.6.**

**No.7.**

**No.8.**

**No.9.**

x Thumb. .1st finger .. 2nd finger ... 3rd finger.

No.10.

No.11.

No.12.

No.13.

No.14.

No.15.

No.16.

No.17.

No.18.

No.19.

No.20.

No.21.

No.22.

with great speed.

No.23.

No.24. The Roll.

No.25.

No.26.

No.27.

No.28.

x Notice Remark.

To execute a "staccato" or stopped, note, indicated by a dot over a note as above, the thumb or fingers must return to the strings immediately after picking them, thus producing a very short vibration of the string. it sometimes requires considerable practice to bring the thumb or fingers back upon the strings instantaneously after picking them. However the last sixteen exercises are valuable for every day practice to acquire the smoothness of touch, and rapidity of motion which is generally the greatest obstacle to overcome in Artistic performing. after the above Twenty Six Exercises have been perfected in the key of C. they can be executed in all other keys with but little or no effort.

## Chromatic Scale in Sharps.

start →

Ascending.

## Chromatic Scale in Flats.

start.

Descending.

## EXERCISE.

### With Sharps and Flats.

Very slow.

## Chromatic Scale in Octaves.

# Melody Exercise.

Original.

*Slow.*

## Kiss Polka.

SHAEFFER.

## Mazurka.

Original.

SHAEFFER

*Moderato.*

Start.

A D B E

A D G B E

Ascending.  
**Scale of A Minor Relative to C Major.**

Descending.

**Chords in A Minor.**

**Exercise in A Minor.**

**Theme.**

**Melody Exercise.**

**March.**

*Slow.*

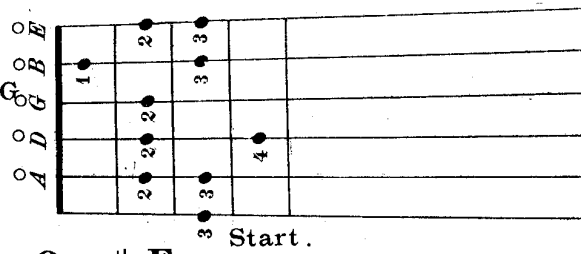
*f* *p* *f*

*Fine.*

*D.C.*



Diagram of the Scale of G Major.



Scale of G Major. One # F

Diagram of The Chords of G Major.

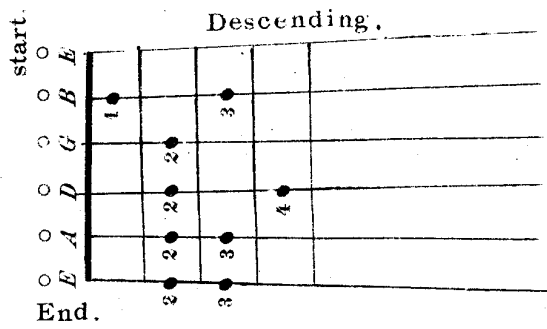
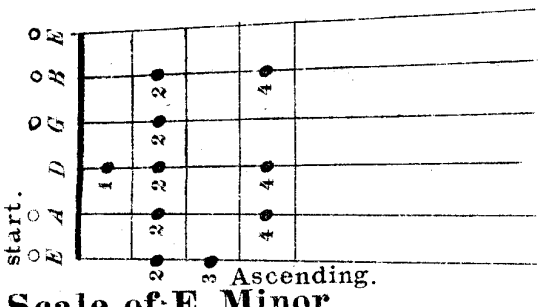
Etude.

Prelude.

Mazurka.

Tempo di Mazurka.

Diagram of the Scale of E Minor. Relative to G Major.



**Scale of E Minor.**

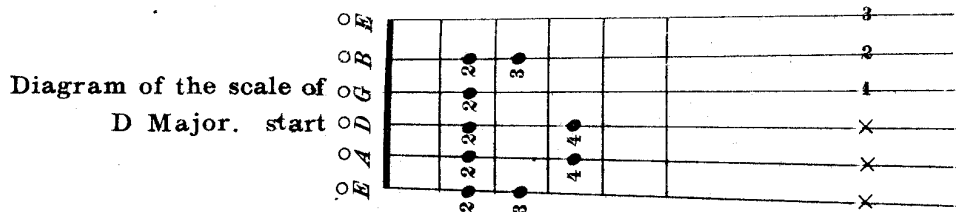
**Diagram of the Chords of E Minor.**

**Etude.**

**Waltz .**

Spanish.

Lively.



**Scale of D Major 2 sharps F & C.**

**Etude.**

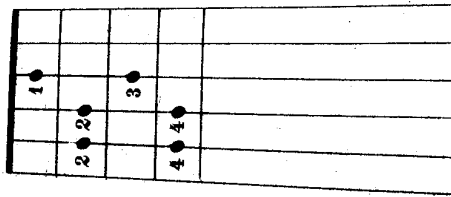
**Tema.**

**Largo. Religioso.**

*(Original.)*

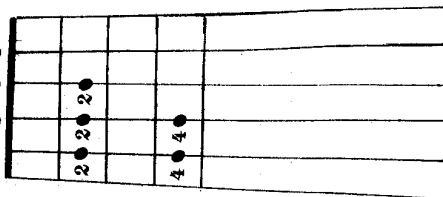
*Fine.*

Diagram of  
the Scale of  
B Minor.



Ascending.

start.



Descending.

### Scale of B Minor. Relative to D Major.

### Chords of B Minor

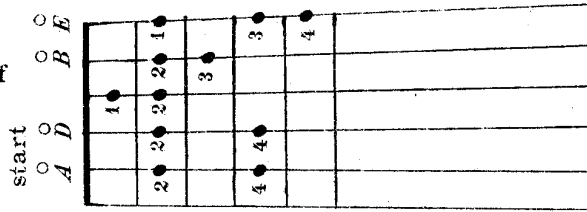
### Etude.

### March. (Original.)

**B Minor.**  
*Very slow.*

*Fine.*

Diagram of the scale of A Major.



Scale of A Major 3# F.C.G.

Musical notation for the A Major scale in 3/4 time, F.C.G. tuning. The scale is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). Fingerings are indicated by numbers 0-4. The scale starts on the A string, 2nd fret.

Chords of A Major.

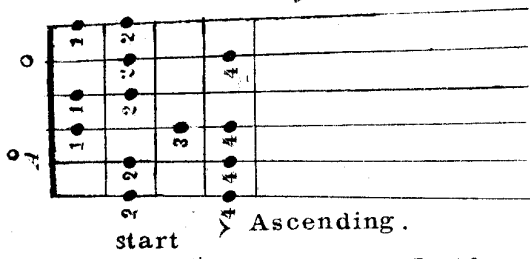
Musical notation for five chords of A Major in 3/4 time, F.C.G. tuning. Each chord is shown with a guitar fretboard diagram above it and musical notation below it. The chords are: A major (1-2-3), A major (1-2-3), A major (1-2-3), A major (1-2-3), and A major (1-2-3).

Prelude.

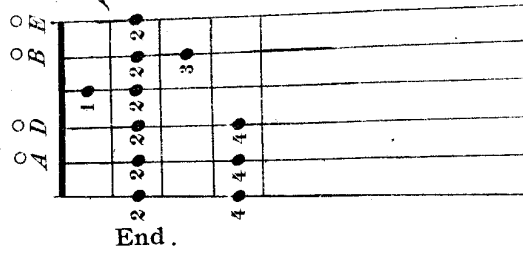
Etude.

Musical notation for a Prelude and Etude in 3/4 time, F.C.G. tuning. The piece is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked "Slow." and the piece ends with "Fine." and "D.C."

Diagram of the scale of F# Minor



Descending.



### Scale of F# Minor. Relative to A Major.

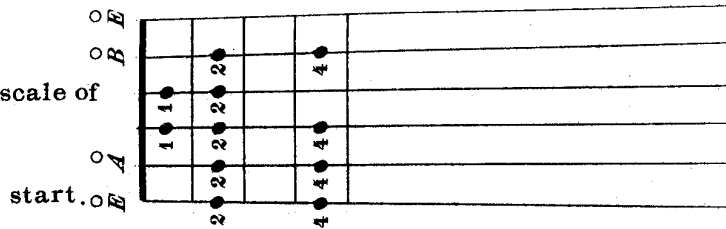
### Chords of F# Minor.

### Prelude. Bar 2nd

### Largo.

### Chant. Original.

Diagram of the scale of  
E Major.



Scale of E Major 4# F.C.G.D.

Chords of E Major.

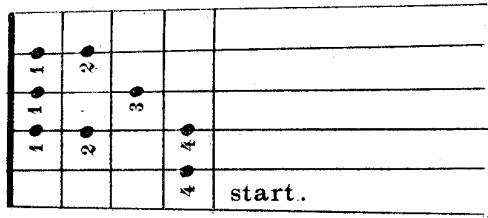
Prelude.

Andante.

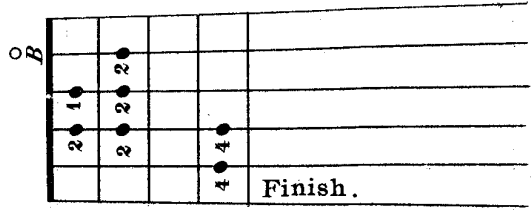
Modo.

Tema.

Diagram of the scale  
of C# Minor.



Ascending.



Descending.

### Scale of C# Minor Relative to E Major.

### Chords of C# Minor.

### Prelude.

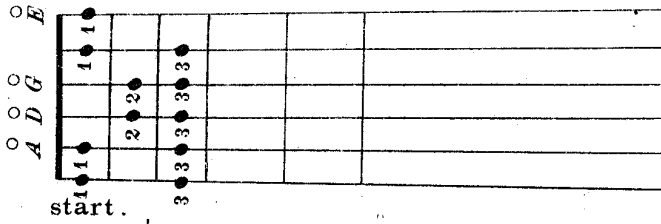
Barr 2nd.

### Simple exercise in C# Minor. Tema.

Barr 1st.



Diagram of the scale of F Major.



### Scale of F Major One ♭ B

Musical notation for the scale of F Major in one flat (B-flat). It shows a single line of music with a treble clef, a key signature of one flat, and a 3/4 time signature. Fingerings are written below the notes.

### Diagram of the Chords of F Major.

Diagram of the chords of F Major. It shows five chord diagrams for F major, F minor, and F7. Below each diagram is a musical staff showing the chord in a 3/4 time signature.

Moderato . Exercise .

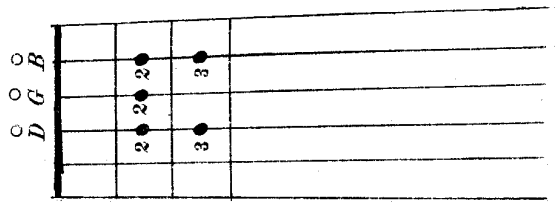
Musical notation for a Moderato exercise. It consists of three staves of music in 3/8 time, featuring eighth-note patterns and chords. The key signature has one flat.

### Etude .

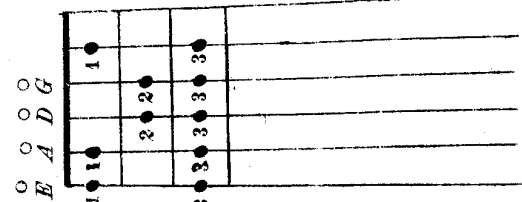
Andante .

Musical notation for an Andante etude. It consists of three staves of music in 3/8 time, featuring a mix of eighth and sixteenth notes. A 'rit.' marking is present. The key signature has one flat.

Diagrams of the scale  
of D Minor



Ascending.



Descending.

### Scale of D Minor Relative to F Major.

### Chords of D Minor.

### Etude.

Moderato.

### March.

Shaeffer.

Slow.

Retain 4th on G.

Retain 3rd finger on Bass.

Retain 3rd

Key of G.

Increase the speed till executed in a smooth and connected manner.

First musical staff with guitar fretboard diagrams above the notes. The diagrams show fingerings for notes on strings 1, 2, 3, and 4. The notes are: G4 (3), A4 (0), B4 (0), C5 (1), D5 (3), E5 (4), F5 (0), G5 (4), A5 (0), B5 (0), C6 (4), D6 (0), E6 (2), F6 (2).

Second musical staff with guitar fretboard diagrams above the notes. The notes are: G4 (3), A4 (2), B4 (7/2), C5 (0), D5 (1), E5 (2), F5 (0), G5 (1), A5 (4), B5 (7/2), C6 (0), D6 (2), E6 (1), F6 (0), G6 (2).

Retain the 4th finger on the upper note G till the end.

Third musical staff with guitar fretboard diagrams above the notes. The notes are: G4 (4), A4 (0), B4 (0), C5 (2), D5 (3), E5 (0), F5 (3), G5 (2), A5 (0), B5 (2), C6 (0), D6 (3), E6 (2), F6 (0), G6 (3).

Retain 4th finger on G.

Fourth musical staff with guitar fretboard diagrams above the notes. The notes are: G4 (4), A4 (3), B4 (2), C5 (0), D5 (3), E5 (2), F5 (0), G5 (2), A5 (3), B5 (0), C6 (3), D6 (2), E6 (0), F6 (3), G6 (2).

Fifth musical staff with guitar fretboard diagrams above the notes. The notes are: G4 (4), A4 (0), B4 (1), C5 (0), D5 (2), E5 (0), F5 (3), G5 (2), A5 (0), B5 (0), C6 (3), D6 (0), E6 (3), F6 (2), G6 (0).

Sixth musical staff with guitar fretboard diagrams above the notes. The notes are: G4 (4), A4 (3), B4 (2), C5 (0), D5 (3), E5 (2), F5 (0), G5 (2), A5 (3), B5 (0), C6 (3), D6 (2), E6 (0), F6 (3), G6 (2).

Seventh musical staff with guitar fretboard diagrams above the notes. The notes are: G4 (4), A4 (0), B4 (2), C5 (3), D5 (0), E5 (2), F5 (0), G5 (1), A5 (3), B5 (0), C6 (2), D6 (0), E6 (3), F6 (2), G6 (0).

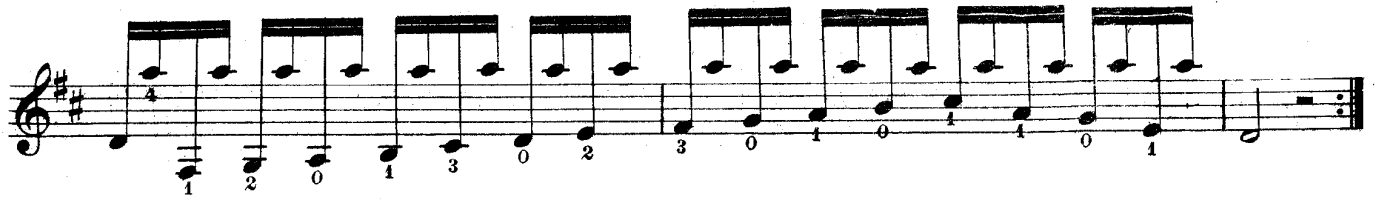
Retain 4th finger on G.

Eighth musical staff with guitar fretboard diagrams above the notes. The notes are: G4 (4), A4 (0), B4 (3), C5 (2), D5 (0), E5 (3), F5 (1), G5 (0), A5 (1), B5 (0), C6 (2), D6 (0), E6 (3), F6 (2), G6 (0).

Exercise in D. Retain the 4th finger on A in the 4 following exercises.

Ninth musical staff with guitar fretboard diagrams above the notes. The notes are: A4 (4), B4 (1), C5 (3), D5 (0), E5 (1), F5 (2), G5 (2), A5 (4), B5 (0), C6 (3), D6 (1), E6 (0), F6 (3), G6 (1), A6 (0), B6 (2), C7 (1), D7 (0).

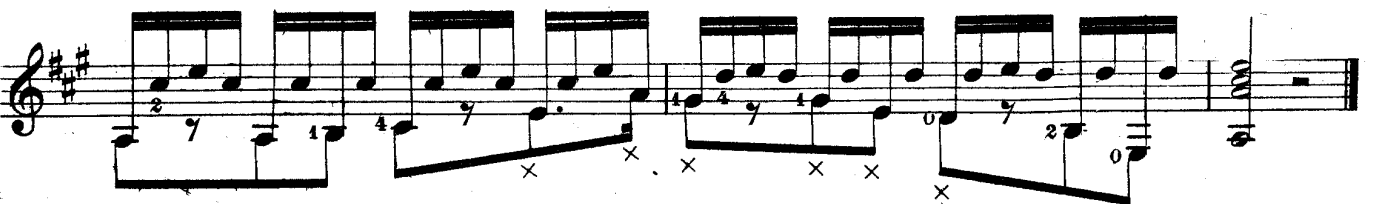
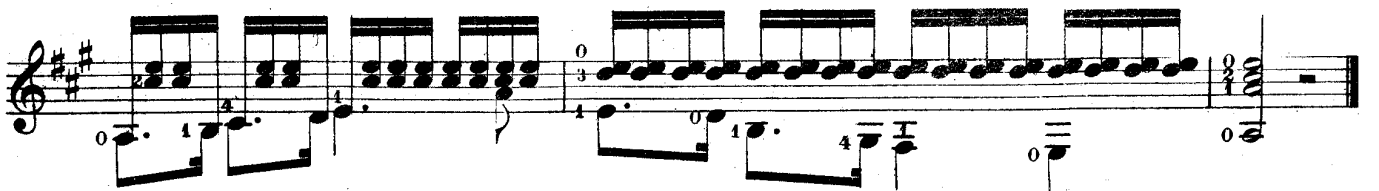
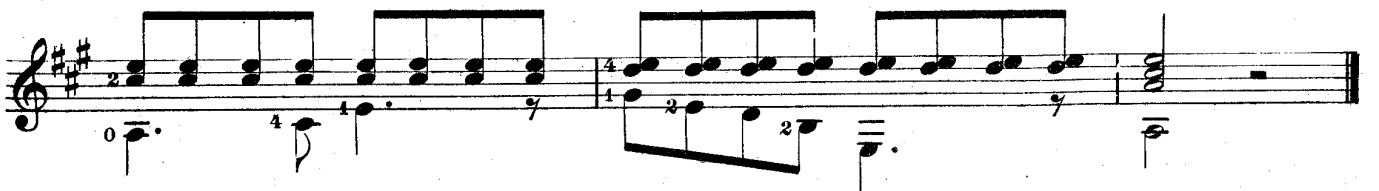
Tenth musical staff with guitar fretboard diagrams above the notes. The notes are: A4 (4), B4 (1), C5 (3), D5 (0), E5 (1), F5 (3), G5 (1), A5 (3), B5 (0), C6 (3), D6 (1), E6 (3), F6 (0), G6 (1), A6 (3), B6 (1), C7 (3), D7 (0).



4th finger remains on A while the other fingers stop the undernotes, wrist bends outward.



Exercise in A.



The above exercises are given as preparatory to some of the most difficult solos, and should be well practiced. first commencing slowly, then accelerate by degrees until the exercises in above keys can be executed with smoothness and in a connected manner.

Scale of ("Thirds") ("Sixths") and Octaves in various keys in the first position, they should be well practiced so the pupil can execute them without hesitating in changing the fingers from one position to another.

Scale of Thirds.

D stg. 3rd fret. B stg. 3rd fret. E stg. 3rd fret.  
A stg. 5th fret. G stg. 4th fret. B stg. 5th fret.

Scale of Sixths.

E stg. 3rd fret.  
G stg. 4th fret.

Scale of Octaves.

Scale of Thirds in G.

A stg. 3rd fret. D stg. 4th fret.  
E stg. 5th fret. A stg. 5th fret.

Scale of Sixths in G.

Scale of Octaves in G.

Scale of Thirds in D.

Scale of Sixths in D.

Scale of Octaves in D.

Scale of Thirds in A.

A stg. 4th fret.  
E stg. 5th fret.

Scale of Sixths in A.

The above eleven Exercises necessitate a slow and diligent way of practice, and are intended for every day study. By so doing, great confidence will be the result, as well as a development of strength in the fingers of the left hand, which is generally most neglected.

The following collection of pieces are progressively arranged, so as to familiarize the student with the several styles of melodies mostly adapted to the Guitar in various keys and styles of movements, after the following selections are well learned, the pupil will then be prepared to proceed to more advanced studies, which will be appreciated in Part Second. I would suggest to the student to not pass speedily over the following studies, but to perfect each one so that it will be executed with smoothness, and the musical rhythm that is necessary, and to give to each piece its true meaning, as they are many selections from some of the greatest masters as well as some Original compositions written especially for this most valuable work.

## Divertisement

Andante.

The musical score for 'Divertisement' is written in 2/4 time and marked 'Andante'. It consists of five staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-4. The second staff continues the melody with similar rhythmic patterns. The third staff includes a 'rit.' (ritardando) marking and ends with a 'Fine.' marking. The fourth staff continues the piece. The fifth staff concludes with a 'rit.' marking, a first ending bracket labeled '1.', a second ending bracket labeled '2.', and a 'D.C.' (Da Capo) instruction.

# Sweet-Lorine .

(Waltz.)

Arling Shaeffer.

Tempo di Waltz .

Fine.

# Clipper Polka .

Arling Shaeffer.

Introduction .

Moderato .

Tempo di Polka .

37



# Clipper Polka Continued

Musical staff 1: Treble clef, 2/4 time signature, key of D major. Features a series of eighth-note chords and triplets.

*D.C. to Polka.*

Musical staff 2: Treble clef, 2/4 time signature, key of D major. Continuation of the previous staff with various rhythmic patterns.

Trio.

Musical staff 3: Treble clef, 2/4 time signature, key of B minor. Features a series of eighth-note chords and triplets.

Musical staff 4: Treble clef, 2/4 time signature, key of B minor. Continuation of the previous staff with various rhythmic patterns.

*D.C. to Fine.*

Musical staff 5: Treble clef, 2/4 time signature, key of B minor. Continuation of the previous staff with various rhythmic patterns.

*Tema.*

## Etude.

By F. Sor.

*Andante.*

*5th Var. on Thema.*

Musical staff 6: Treble clef, 3/4 time signature, key of D major. Features a series of eighth-note chords and triplets.

Musical staff 7: Treble clef, 3/4 time signature, key of D major. Continuation of the previous staff with various rhythmic patterns.

Musical staff 8: Treble clef, 3/4 time signature, key of D major. Continuation of the previous staff with various rhythmic patterns.

Musical staff 9: Treble clef, 3/4 time signature, key of D major. Continuation of the previous staff with various rhythmic patterns.

# Sentimental .

Andante con expression .

Arling Shaeffer .

Musical score for 'Sentimental' by Arling Shaeffer. The score is written for guitar in 6/8 time and consists of five staves. It features a melodic line with various ornaments and a bass line with chords and fingerings. Performance markings include 'rit.', 'ff', 'p', and 'D.C. to Fine.'

Copyright 1895 by Arling Shaeffer .

# Thema .

Moderato .

Luigi Legnani .

Musical score for 'Thema' by Luigi Legnani. The score is written for guitar in 2/4 time and consists of four staves. It features a complex melodic line with many ornaments and a bass line with chords and fingerings. A marking '1. B Stg.' is present at the beginning.

# True Love's Return.

Melody in C.

Andante Tema.

Arling Shaeffer.

The musical score is written in 3/8 time and consists of ten staves. The key signature is one sharp (F#). The piece is marked 'Andante Tema'. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a variety of note values and rests. Fingerings and articulation marks are also present throughout the piece. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). The piece concludes with a *Fine.* marking.

# Regrets.

*Andante.*

Arling Shaeffer.

Tema. con expression.

Bar. 2nd Pos

Fine

Copyright 1896 by Arling Shaeffer.

Moderato. E Minor.

# Minueto.

Extract From Op. 15. By F. Sor.

Bar. 2.

# Sweet Lilac Mazurka.

GUITAR.

Tempo di Mazurka.

Arling Shaeffer.

The musical score for "Sweet Lilac Mazurka" is written for guitar in 3/4 time. It consists of seven staves of music. The key signature has one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings. A "rit." (ritardando) marking is present in the third staff. The piece concludes with a "Fine." marking in the sixth staff. Below the staves, there are fret position indicators: "Bar 3rd Pos." under the first staff, "Bar 5th" under the second staff, and "7" under the third staff. The piece ends with a "D.C. to Fine." instruction.

# Egyptian March.

GUITAR.

Maestoso.

Arr. by Arling Shaeffer.

The musical score for "Egyptian March" is written for guitar in 4/4 time. It consists of four staves of music. The key signature has one sharp (F#). The score is characterized by a slow, grand tempo (Maestoso) and features complex chordal textures and melodic lines. The piece concludes with a "Fine." marking in the fourth staff.

# Wondering.

Arling Shaeffer.

**Cantabile.** **Thema**

*rit.*

*Fine.*

## Theme.

**Moderato.**

Bar 3

Luigi Legnani, Op. 27.

Bar 7th

Bar 2nd Pos.

# One Sweet Word.

(Schottische.)

Tempo di Schottische.

Arling Shaeffer.

*Fine.*

*rit.*

1 2 *D.C. to Fine.*

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# Take back the Heart .

Tema .  
Andante .

Arr. by Arling Shaeffer.

Musical score for 'Take back the Heart' in 3/8 time, marked Andante. The score consists of ten staves of music. It features a variety of chords and melodic lines, including triplets and sixteenth notes. Dynamics include *ff* (fortissimo) and *rit* (ritardando). The piece concludes with the word *Fine*.

# "Nearer my God to Thee"

Moderato

Arr. by Arling Shaeffer.

Bar 1st Pos...

Musical score for 'Nearer my God to Thee' in 4/4 time, marked Moderato. The score consists of two staves of music. It features a variety of chords and melodic lines, including triplets and sixteenth notes. The piece concludes with the word *Fine*.



Larghetto.

Sonata.

Ferdinand Corulli, Op.81.

The musical score is written for guitar and consists of 12 staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Larghetto'. The music is characterized by complex rhythmic patterns, including many triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4 above or below notes. The score concludes with a dynamic marking of *pp* (pianissimo).

## The Tremolo .

The tremolo is one of the most delicate Embellishments to artistically perform upon the Guitar and when well executed is most beautiful, it is sometimes played tremolo on a single note but can be played upon double notes as well. in practicing the tremolo place the thumb of the right hand upon A Bass stg. and hold it stationed there firmly, then let 2nd finger swing forward and backward hitting the string both ways this is done by some artists with the first finger swinging and picking the string but the movement can be controlled much easier with the 2nd finger to swing and pick the string, it will be easier to try the tremolo at first by operating upon the little E string or 1st string, the following exercises will answer as a valuable lesson and the different ways of executing the tremolo.

### Tremolo .

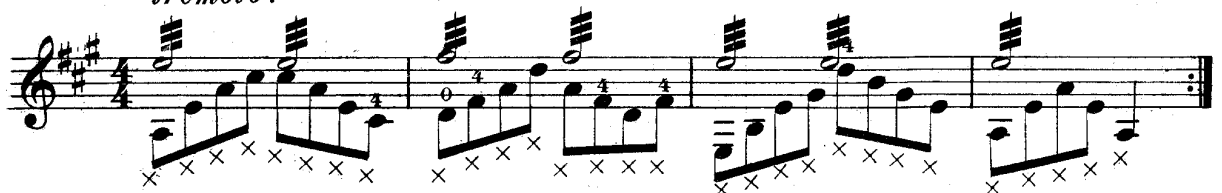
Example .    
Single notes . played .

When the Tremolo occurs on two notes to be played tremolo at the same time, the finger must pass across two strings striking both in moving forward and backward .

Example . 

### Tremolo with Accompaniment .

This style of playing is one of the most difficult of any to perform, while the 2nd finger is passing to and fro upon the tremolo note, the thumb must strike the under notes independently of the tremolo finger thus making two movements in operation at the same time moving in opposite directions or contrary motion. *tremolo.*

Example . 

### Tremolo on Two or Three strings at once .

The effect is very pleasing and can be applied many times to great advantage on half or whole notes where a sustained tone is wanted, to execute such notes the finger should be placed in position slanting backward towards the bridge and passing forwards and backwards across the two or three strings to be played tremolo touching them only slightly and should move at a great speed. The thumb of the right hand can rest on one of the Bass strings and assist to steady the hand while the 2nd finger is performing the tremolo movement . Practice the movement of the 2nd very slow at first accelerate by degrees.

Example . 

Tremolo on one string pick under notes with the thumb at same time .

Example . 

## Melody .

*Upper notes continual tremolo*

Example.

## Gamut in Second Position .

The following system of fingering compares with the scale of G in the 1st position . Bar all the strings across at nut with 1st finger . Finger all notes with remaining 3 fingers the following fingering is correspondingly the same only applied in the 2nd position thus giving the scale of A Major in the 2nd position, however this fingering can be applied to any position on the Guitar and the name of the scale will be where the 1st finger falls upon the 3rd or G string or 4th finger falls on either Bass E or small E string .

## Scale of A in Second Position .

Barr 2nd position during entire scale .

*E stg. A stg. D stg. G stg. B stg. E stg. E stg. B stg. G stg. D stg. A stg. E stg.*

*extension of fingers .*

## Gamut in Third Position .

The following scale corresponds to scale of A in the 1st Pos . By barring the nut run the scale of A with remaining 3 fingers . To complete this scale in any position the hand is obliged to shift two frets higher to complete scale on little E string ascending and return to its natural shift position again after 1st 3 notes are made on little E string .

## Scale of C in Third Positions .

*A stg. D stg. G stg. B stg. E stg. B stg. G stg. D stg. A stg.*

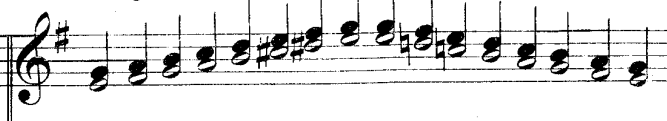
The above scale when fingered in any other position will determine its name from the note which the first finger falls upon or commences upon the A bass stg .

# Major and Minor Scales of all the Keys in Music.

*C Major. A Minor.*



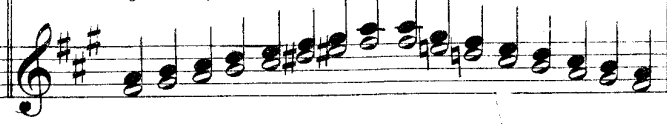
*G Major. E Minor.*



*D Major. B Minor.*



*A Major. F# Minor.*



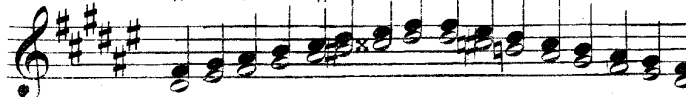
*E Major. F# Minor.*



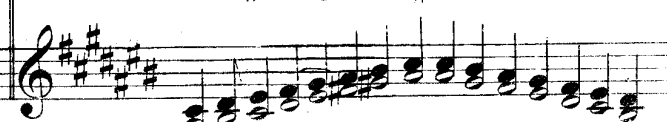
*B Major. G Minor.*



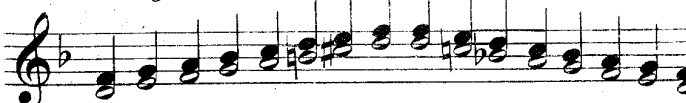
*F# Major. D# Minor.*



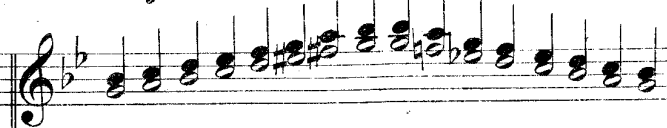
*C# Major. A# Minor.*



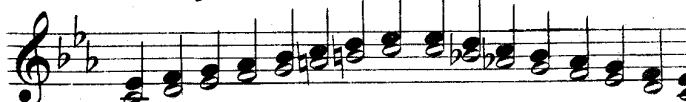
*F Major. D Minor.*



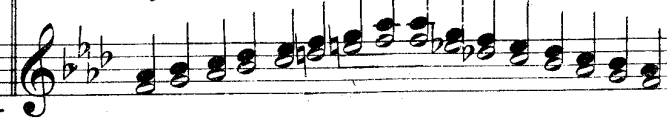
*Bb Major. G Minor.*



*Eb Major. C Minor.*



*Ab Major. F Minor.*



*Db Major. Bb Minor.*



*Gb Major. Eb Minor.*



## Ornamentations, or Embelishments .

There are many signs in use to indicate certain effects desired, some are executed in a manner peculiar to the Guitar. The long slide from a given note passing over several frets to a higher, or lower note desired, is a most pleasing effect. the examples here given will assist much to a general application of this rule when met with in other forms .

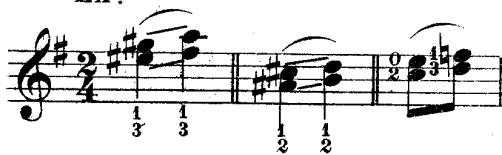
Example .



In this example where two or more notes are connected by slides, sound 1st note, slide to 2nd, then sound 2nd and slide to 3rd, but not to sound 3rd after sliding to it .

Ex .

If the sign is expressed over two notes, both notes must be slured by sliding upon two strings at once .



In this example the first two are picked, 1st & 3rd fingers falling sufficiently hard upon the two following notes to cause them to sound without picking them .



Pick 1st two notes, slide to 2nd on same strings as first notes are made on .


## Grace Notes .

The grace note is a small note with a dash across the stem, and has no given time, is played very quickly and the time is taken from the following note, they can be slured or picked .

|           |          |          |
|-----------|----------|----------|
|           | Slured . | Picked . |
| Written . |          |          |
| Played .  |          |          |

## Double small notes are called Appoggiatures .

Two small notes in succession are played in the same manner. when slured only the first notes are picked, the finger falling or sliding to the two following notes, and are written as follows .

Written.  Picked.

Played. 

### The Gruppetto.

Is a group of small Appoggiatura notes, and instead of writing a number of notes it is expressed by a sign of a letter S lying down sideways ∞ or S, and the attitude of the sign changes the Gruppetto.

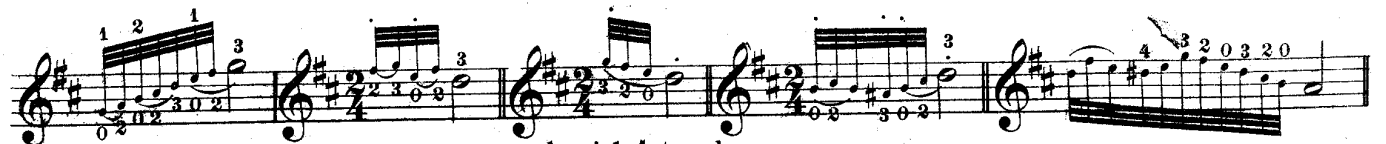
Example  A B C

Played. 





Pick Pick



only pick 1st and last note.

## Part Second.

After the Student has accomplished the foregoing scales chords and exercises in the first Position of the Guitar, they are now sufficiently advanced to proceed into the higher positions of the Instrument and thus be able to execute pieces ranging from the first to the 12 position, and to enable the student to do this. Part Second will be of great assistance in order so they can run the scales shifting from lower to higher positions, also intelligently performing the Major and Minor chords and their inversions, after this preparatory instruction has been well learned, the student will have unlocked many of the seemingly difficult and intricate points of the Guitar, after which much pleasure and interest will be found in its study. At this point is where many amateurs cease to progress and advance onward into the artistic and most beautiful capabilities of the Guitar, a general review of the scales will be of great benefit to the student, so as to graduate the fingers of the left hand to the different scales so they can execute them without thinking where the fingers are to be placed; which lack of practice has retarded the advancement of so many promising performers, the following studies should be practiced slowly at first, placing the fingers of the left hand very firmly upon the strings with as much force as will allow so as not to cause soreness of the fingers, then gradually accelerate by degrees until the exercises and scales can be played with considerable speed, but still retaining the firmness in fingering. This will do much towards developing the necessary strength in the left hand.

### Scale of C Major.

### Scale of C in thirds into higher positions.

### Chords of C and their Inversins, practical form for the Guitar.

### Scale of A Minor.

# Chords of A Minor.

(Practical form for the Guitar.)

Scale of G Major into high positions.

Scale of thirds in G, into high positions.

Note. The first finger should be retained upon the little E string when once used, and not leave the string until compelled to.

Chords in G Major and their Inversions.

Scale of E Minor.

Chords of E Minor, and their Inversions.



## Scale of D Major.

## Scale of Thirds in D Major.

## Chords of D Major and their Inversions

## Scale of B Minor.

## Chords of B Minor, and their Inversions.

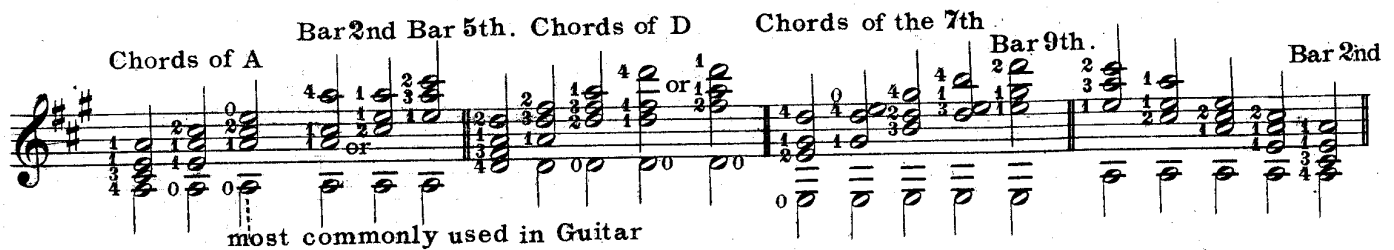
### Scale of A Major.



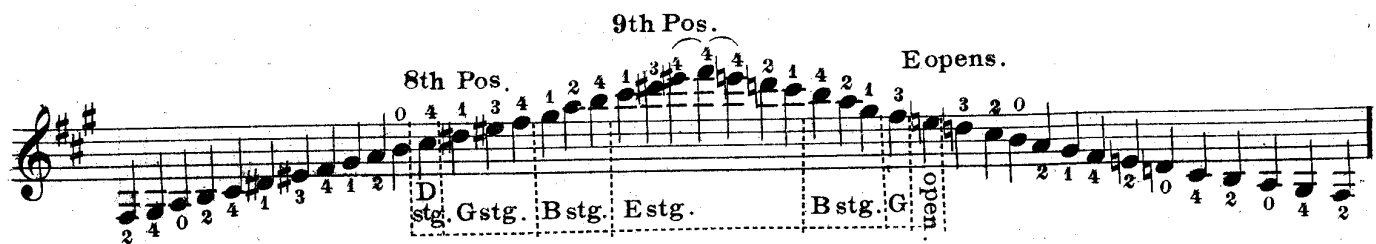
### Scale of Thirds in A Major.



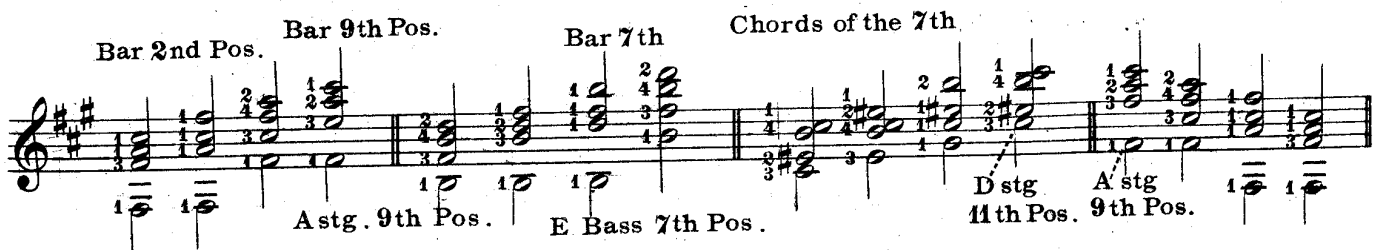
### Chords of A Major and their Inversions.



### Scale of F# Minor.



### Chords of F# Minor, and their Inversions.



### Scale of E Major .

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

Bstg. 9th E stg. Bstg. G stg. open E

### Scale of Thirds in E Major .

### Chords of E Major, and their Inversions .

Bar 9th Pos .

Bar 4th

### Chords of C# Minor .

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

Bstg. E stg. B stg.

### Chords of C# Minor, and their Inversions .

Bar 2nd Pos. Bar 4th Pos. Bar 4th

A stg. Estg 4th fret 9th fret. Bar 9th 6th Bar 9th

Chord of 7th

### Scale of F Major.

### Scale of Thirds in F Major.

### Chords of F Major, and their Inversions.

### Scale of D Minor.

### Chords of D Minor and their Inversions.

This chord is not practical unless taken at the 7th Pos. the first inversion is mostly used.

It is seemingly difficult to the average Guitar performer to execute the "Arpeggio," this being one of the most beautiful effects of the Guitar, It is now time for the student to commence their practice. In order that they may acquire the necessary grace and accuracy of touch and to facilitate the movement of the Left hand to shift from lower to higher positions, the following Exercises have been prepared, they should be diligently practiced, the greatest object to attain is to be able to "shift" in chords, that is to take the position of the chord that is required to where the hand is to shift to, without losing time, as the Left hand passes from one position to another as nearly all arpeggio passages are performed by taking chords in their different positions, the arpeggios here are written in several keys.

### Arpeggio Runs.

Arpeggios in key of C. shift.

Take full chord of F Barr entire 1st Pos.

take chord of C 3rd 8th Pos. shift.

1 3 4 3 4 4 shift 5th shift 8th Pos. Pos.

E stg. 3rd fret. shift 3rd Pos. shift 6th Pos. R.H. shift to 3rd Pos. shift to 5th Pos.

take chord of G hold to shift. take C chord.

### Arpeggio in the key of G.

Notice. After the Arpeggio has been started, the exact time must be retained till finished in a connected manner.

Bar 3rd Pos. shift 7th Pos. shift 10th Pos. 3rd Pos. 8th pos. 12th pos. bar.

Bar shift. Bar 3rd pos. shift 7th pos. shift 10th pos.

take pos. of notes at once shift 5th pos. Bar 7th pos. shift.

### Arpeggios in the Key of D Major.

take chord of D shift 5th pos. Bar 10th pos. 3rd pos. shift 7th pos.

### Arpeggio in the Key of A Major.

### Arpeggios in Triplets in Key of A.

In order to facilitate movement, the palm of the left hand must remain extended from the neck about an inch, not permit the hand to touch the side of the neck, the thumb remains under the neck in a fixed position. wrist projecting outward, strict attention to the above rules is of vast importance.

### Arpeggios in the Key of A Minor.

shift 5th Pos. 1 2 3 1 1 3 2 1 0  
8th Pos. 12th pos.

### Arpeggio in the Key of E Minor.

Take full chord of A Minor.  
shift 3rd 7th Pos. Har. Pos.

Bar 2nd Pos.  
Shift 5th Pos. 8th Pos. Bar 4th Pos. 7th pos. 10th pos.

0 0 0 0  
3rd Pos shift. 7th pos. Har.  
Take position B & E on Bass strings preparatory for run.

### Arpeggio in the Key of D Minor.

Take D Minor chord. shift. Bar 3rd Pos.

shift 6th 10th pos. pos. 5th pos. 8th pos. 12th. Har.

Take D Minor chord. 5th pos. 10th pos. bar Har 12th Dstg

## The Different Gamuts .

Scales can be run across every fret of the Guitar which are called the Gamuts, the most essential to learn are the 1st, 4th, 5th and 9th. For example the following scale is given as the scale of E in the 4th position. To form a correct idea of performing scales in different positions or Gamuts the position or fret which the first finger bars all the strings must be considered to be the nut pressing them firmly and the first finger remaining in that position until the scale is finished from lowest note on E Bass string to the highest note accessible on the opposite little E or 1st string. It is suggested to hold the 1st finger across all the strings during the performance of the entire scale only till such a time when the fingering has been committed to memory then the first finger can be released except when performing the notes which occur in its fixed position. The following fingering can be applied across any fret or position of the Guitar fingerboard while the scale is changed, yet the fingering is not. When applied to any other fret the name of the scale will be the name of the letter which the 4th finger makes when it falls on the A Bass string or 2nd finger on the 2nd or B string. In the following scale it will be observed that the 4th finger fingers the letter E when placed upon the A string.

### Scale of E in The 4th Position .

Bar 4th fret . 1st finger remains firmly across all the strings .

*E Bass stg. A stg. D stg. G stg B stg. E stg.*

The above system compares with the fingering of C scale in the 1st position when the nut is Barred with the 1st finger, while the remaining three fingers are used to finger the strings .

### Scale of D in Second Position .

Barr 2nd fret . Hold firmly all the 6 string .

*E stg. A stg. D stg. G stg. B stg. E stg. E stg. G stg. G stg. D stg. A stg. E stg.*

It is not necessary at all times to hold the first finger across the 6th string through the whole scale. The same effect would be obtained by placing the 1st finger on the lowest note in above scale and let the finger fall in its respective place, the same as if barred. To Barr the 3rd fret and apply the same fingering as above would produce the scale of E $\flat$  or D $\sharp$ . Place 1st finger, Barr at 5th fret with same fingering as above, will produce the scale of F in the 5th position, and so on.



Chords in the higher positions to be used in playing accompaniments.

Chords of A in the 5th Position.

Musical notation for A chords in the 5th position. The first staff shows five chord diagrams with fingerings: 1-2-3, 1-2, 1-2-3, 1-2, and 1-2. The second staff shows a sequence of six chords with fingerings 7, 7, 7, 7, 7, and 1-2.

Chords of A in the 9th Position.

Musical notation for A chords in the 9th position. The first staff shows five chord diagrams with fingerings: 2-3-4, 4-1-2, 2-3-4, 2-3, and 4-1-2. The second staff shows a sequence of six chords with fingerings 7, 7, 7, 7, 7, and 7.

Chords of D in 5th Position.

Musical notation for D chords in the 5th position. The first staff shows five chord diagrams with fingerings: 1-2-3, 2-3-4, 1-2-3, 1-2, and 1-2-3. The second staff shows a sequence of six chords with fingerings 2-3-1, 3-1-2, 2-3-1, 2-3-1, 2-3-1, and 2-3-1.

Chords of E in 4th Position.

Musical notation for E chords in the 4th position. The first staff shows five chord diagrams with fingerings: 2-3-4, 1-2, 2-3-4, 2-3-4, and 2-3-4. The second staff shows a sequence of six chords with fingerings 1-3-2, 2-1-1, 1-3-2, 1-3-2, 1-3-2, and 1-3-2.

# Just At Sunset March.

Arling Shaeffer.

GUITAR.

Tempo di March.

## Introduction.

Introduction. *rit.* *Fine.*  
Trombone Solo  
*D.C. to Fine.*

## Soon Forgotten.

Arling Shaeffer.

*Andante. con espressione*

GUITAR. *D.G. Stg's.* *On D G Stg's.* *5th Pos.* *BG Stg.* *Dstg.* *Bar 4th.* *Bar 7th* *Bar 7th Pos.* *pp* *Cadenza allegro* *9th Pos.* *Bar 7th Pos.* *D stg.* *Bar 5th* *Fine.*

# "Go" Galop.

(CIRCUS)

Arr. by Arling Shaeffer.

GUITAR.

The first system of musical notation for guitar, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains four measures of music with various fret numbers (0, 1, 2, 4) and a triplet of eighth notes in the first measure.

The second system of musical notation, continuing the piece. It includes dynamic markings of *ff* and *f*, and features a triplet of eighth notes in the second measure.

The third system of musical notation, ending with the word *Fine.* It includes dynamic markings of *ff* and *f*.

The fourth system of musical notation, featuring dynamic markings of *ff* and *p*, and a '7' symbol. It includes fret numbers and a 'Bar 4th' label.

The fifth system of musical notation, including dynamic markings of *ff* and a 'Bar 4th Pos.' label.

The sixth and final system of musical notation, ending with the initials *D.C.* It includes various fret numbers and dynamic markings.

# TRUE LOVE GAVOTTE.

GUITAR SOLO.

Arling Shaeffer.

*Tempo di Gavotte.*



Musical notation for the guitar solo, consisting of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values, accidentals, and fingerings. A dynamic marking 'accel' is present above the second staff. The piece concludes with a double bar line and a repeat sign.

TRIO.



Musical notation for the Trio section, consisting of four staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features chords and melodic lines with fingerings. The section ends with a double bar line and a repeat sign, followed by the marking 'D.C. al O.'.

CODA.



Musical notation for the Coda section, consisting of one staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a '7th' marking above a chord and ends with a double bar line.

# On the Beach Schottische .

Tempo di Schottische .

Arr. by Arling Shaeffer.

Guitar.

D stg. 5th Pos.

0

7

0

2

0

0

4

2

3

2

0

1

0

2

0

0

2

0

D stg.

0

7

0

2

0

0

4

2

3

2

0

1

0

2

0

0

2

0

*Fine.*

0

7

0

2

0

0

4

2

3

2

0

1

0

2

0

0

2

0

Bar 2nd Pos.

0

7

0

2

0

0

4

2

3

2

0

1

0

2

0

0

2

0

O Har.

*D.C.*

0

7

0

2

0

0

4

2

3

2

0

1

0

2

0

0

2

0

Trio.

Bar 3rd Pos.

0

7

0

2

0

0

4

2

3

2

0

1

0

2

0

0

2

0

Bar 3rd Pos.

*D.C. to Fine.*

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# Swinging Waltz.

Tempo di Waltz.

By Thomas Swain.  
Arr. by Arling Shaeffer.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It contains a melodic line with various rhythmic values and fingering numbers (1, 2, 3, 4, 0). Below the staff are two bass clefs with whole notes, and the word "Bar 2" is written below the second measure. The second staff continues the melody with more complex fingering, including triplets and slurs. It is labeled "Bar 4th Pos." below the first measure. The third staff shows further melodic development with slurs and fingering. It is labeled "Bar 2nd" below the first measure. The fourth staff features a section marked "9 Pos." with a dashed line above it, and includes the instruction "Har. Last time Fine." above the staff. The fifth staff continues the melody with slurs and fingering. It is labeled "9th Pos." below the first measure. The sixth staff shows a melodic line with slurs and fingering. The seventh staff continues the melody with slurs and fingering. The eighth staff shows a melodic line with slurs and fingering. The ninth staff continues the melody with slurs and fingering. The tenth staff concludes the piece with a melodic line and slurs, and is labeled "D.C. to Fine." above the staff.

# Gottschalk Cradle Song.

GUITAR SOLO.

Andante.

Tema.

The musical score is written for guitar in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The piece begins with a 'Tema' section, indicated by a 'Tema.' label and accent marks (>) above the notes. The score consists of ten staves of music. The first staff shows the initial melodic line. The second staff includes a 'Bar 2nd Bar 1st' instruction, indicating a double bar line with a second ending. The third staff continues the melody with some chromatic movement. The fourth staff has a 'Bar 2nd' instruction. The fifth staff shows a change in the bass line. The sixth staff continues the melodic development. The seventh staff has a 'Bar 1st' instruction. The eighth staff continues the piece. The ninth staff concludes with a 'Fine.' marking. The score includes various guitar-specific notations such as fingerings (1-4), natural signs (0), and accidentals (sharps and naturals).

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# Alice Where Art Thou.

Andante.

Arr. by Arling Shaeffer.

Bar 9th

Astg. 9th

Bar 7th 5th

Bar 2nd Pos.

rit.

Bass Solo

rall.

Fine.



Pietro Mascagni.  
GUITAR SOLO.

# Cavalleria Rusticani.

Arr. by C. Jones.

Andante Con Expression.

The musical score consists of seven staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a key with one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, chords, and rests. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Some notes are grouped with brackets, and there are several slurs. The second staff contains a triplet of eighth notes. The third staff features a 7/8 time signature. The fourth and fifth staves continue the melodic and harmonic development. The sixth and seventh staves conclude the piece with a final cadence. The overall mood is slow and expressive, as indicated by the tempo marking.

*Fine.*

Theme.  
Sentimental.

Andante Tema .

*Fine.*

*D.C. to Fine.*

# Home Sweet Home.

## Variations.

GUITAR SOLO.

Arr. by Arling Schaeffer.

Tema Andante. Bar 1st. 5th.

Var. I.

*rall.* . . . . Bar 5th. . . . 7th. . . . 5th. . . .

Var. 2.

Var. 3.

The main musical score consists of five staves of music. The first four staves feature a complex rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The fifth staff includes a section with a forte (*ff*) dynamic marking and contains some unusual notation, including a double bar line with a '4' above it and a circled '1' above a note.

**Moderato.**

Var.4.

The variation section is marked 'Moderato.' and 'Var.4.' and is written in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music features a steady eighth-note accompaniment with a melodic line of eighth notes. The second and third staves continue this pattern, with some triplets and a final measure containing a triplet of eighth notes followed by a quarter note.

Bar 1st.                      Bar 5th.

Var. 5.

Bar 5th. . . . . Bar 7th. . . . . 5th. . . . . 1st.

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

Var 6

# Then You'll Remember Me. (From Bohemian Girl.)

## Introduction Moderato.

Musical notation for the Introduction Moderato section, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes various chords and melodic lines with fingerings and dynamics.

## Tema Andante.

Musical notation for the Tema Andante section, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The notation includes a melodic line with fingerings and dynamics.

Musical notation for the Tema Andante section, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The notation includes a melodic line with fingerings and dynamics.

Musical notation for the Tema Andante section, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The notation includes a melodic line with fingerings and dynamics.

Musical notation for the Tema Andante section, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The notation includes a melodic line with fingerings and dynamics.

Bar 6th

Musical notation for the Tema Andante section, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The notation includes a melodic line with fingerings and dynamics.

Musical notation for the Tema Andante section, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The notation includes a melodic line with fingerings and dynamics.

E stg.

Musical notation for the Cadenza section, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The notation includes a melodic line with fingerings and dynamics.

7 5th Pos.

Cadenza

D Stg.

Fine.



# Lang's Flower Song. (Blumenlied.)

Andante.

Lang.  
Arr. by Arling Shaeffer.

7th

6th 9th 5th

D.C.

Bar 2nd Pos.

D stg.

4th Pos. Bar 2nd Pos.

Bar 2nd Pos. Bar 4th Bar 2nd

D.C.

Bar 2nd

*Cadenza ad lib.* - - - - -

# Fantaisie.

## National Hymn of Russia.

P. Pettoletti Op.15.

Revised and figured by Arling Schaeffer  
and performed by him with marked success.  
*dol.*

**Larghetto.**

Introd. *p* 3rd Pos.

*cresc.*

*dim.* *f* *dol.*

**Moderato.**

Theme. *mf*

Bar 2nd Pos. ....

*dol.*

*dol.*

*Majestic.*

Var. 1.

Bar 2nd.....

*Con anima*

Bar 2nd

5th Pos.....

Var. 2.

*cresc.*

Bar 2nd

3rd Pos.

Bar 2.

Bar 3rd.

3rd Pos.

Bar 4th. *cresc.*

Bar 2.

Bar 3rd.

3rd Pos.

**Larghetto.**

3rd Pos.

rit.

perdendosi

Fine.

# Minuet.

Andante.

Ferd. Sor.

Musical score for Minuet, Andante, by Ferd. Sor. The score is written for guitar and consists of 12 staves. The first staff is the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the bass clef with a 5th position label. The third and fourth staves are also bass clef with a 'Bar 3rd' label. The fifth and sixth staves are treble clef. The seventh and eighth staves are bass clef with '7th Pos.' and '5th Pos.' labels. The ninth and tenth staves are treble clef. The eleventh and twelfth staves are bass clef with '7th Pos.' and '5th Pos.' labels. The piece ends with a 'Fino.' marking.

# Theme.

Moderato Cantabile.

Ferd. Sor.

Musical score for Theme, Moderato Cantabile, by Ferd. Sor. The score is written for guitar and consists of 12 staves. The first staff is the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is the bass clef with a 'Bar 4th' label. The third and fourth staves are treble clef with a 'Fine.' marking. The fifth and sixth staves are bass clef with a 'Bstg.' label. The seventh and eighth staves are treble clef. The ninth and tenth staves are bass clef with a '5th.' label. The eleventh and twelfth staves are treble clef with a 'D.C.' marking.

# Variations.

sur la Cavatine favorite de l'Opéra.

## Le Pirate de Bellini.

Arr. by P. Pettoletti.  
Revised - Fingered by Arling Shaeffer.

Andante Sostenuto.

7th Pos.

Introd. *mf*

*con molto sentimento.*

*vibrato*

*piu mosso.*

*ten.*

*B stg.*

*ten.*

*10 th stg.*

*rit.*

*cres.*

*Bar 5th*

*piu cres.*

*rit.*

*leggieramente.*

**Tema.** *Andante. dolce.*

*ten.* *a tempo.*

**Var. I.** *mf*

*rit.* *dolce.* *a tempo.*

*rit.* *lento a piacere.* *a tempo.*

**Var. II.** *Piú mosso.* *Bar 2nd*



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

5th Pos. Bar 7th. 4 3 0 0 0 2 4 3 1 2 3 1 2 1 1 1 1 1 0

5th Pos. dolce. rit. leggermente. 1 2 1 1 2 1 1 3 0 2 2 2 1 2 1 2 1

a tempo. 2 0 3 2 0 0 0 0 1 2 1 2 0 4 1 2 0 3 1 2 0 2 3

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

Piu lento. con espressione. Bstg. 1 3 4 1 4 1 2 4 3 1 4 2 6 3 0 4 3 0 4 3

5th dolce. D-B stgs. 4 1 1 7 1 1 3 3 3 1 3 3 2 2 1 0 2 2 4 2 2 1 4

dolce. B stg. 2 0 3 1 0 2 0 0 3 4 2 2 0 2 0 0 3 4 3 1 4 3 1 0 1 3 4

Bstg.  
a piacere.

**Allegretto.**

Var. IV. *mf*

5th Pos. 7th Pos. 9th Pos. 1st Pos.  
*delicatamente scherzando.*

5th

9th Pos. *riten.*

*a tempo*

5th Pos A stg 6th

**Allegro vivace.**

*ff*

88



# Andante.

By F. Sor.

Revised and fingered by Arling Shaeffer.

Bar 4th.

*Andante con molto.*

The musical score is written for guitar and consists of several systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The music is in the key of D major (two sharps) and 3/4 time. The tempo is marked 'Andante con molto'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte). Extensive fingering numbers (1-4) are provided for the right hand, and some numbers (1-3) are provided for the left hand. Specific positions are indicated, such as 'Bar 4th Pos.', 'Bar 2nd.', 'Bstg. 7th.', '13th Pos.', and 'Bar 4th.'. The piece concludes with a 'Fine.' marking.

# "Ernani."

Arr. by J.K. MERTZ.

## GUITAR.

Revised and fingered by ARLING SHAEFFER.

*Andante.*

*con espressione.*

The image shows a guitar score for the piece "Ernani". It consists of eight staves of music in a treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score is marked "Andante" and "con espressione". The music features a variety of techniques and positions, including:

- Staff 1: Starts with a *pp* dynamic. Includes a 7-measure rest and a 4-measure rest.
- Staff 2: Labeled "Bar 2".
- Staff 3: Labeled "Bar 4th", "10 Pos.", "4th Pos.", and "Bar 4".
- Staff 4: Labeled "5th Pos. . . . 4th Pos." and "5th Pos. . . . .".
- Staff 5: Labeled "4th Pos. . . . . 5th." and "Pos. XI".
- Staff 6: Labeled "loco", "VI 2", "Bstg.", and "Dstg.".
- Staff 7: Labeled "Slide E" and "espressivo".

The score includes numerous fingerings, rests, and dynamic markings such as *pp*, *p*, and *espressivo*.

This musical score is for guitar, written in D major (two sharps) and 2/4 time. It consists of nine staves of music. The first staff contains the main melody with various ornaments and fingerings. The second staff is a cadenza section, marked "Cadenza." and "con bravoura", featuring a series of chords and melodic lines with fingerings and some "x" marks. The third staff continues the melodic line with intricate fingerings. The fourth staff shows a series of chords with fingerings. The fifth staff continues the melodic line with slurs and fingerings. The sixth staff is marked "loco" and features a series of slurs and fingerings. The seventh staff continues the melodic line with slurs and fingerings. The eighth staff continues the melodic line with slurs and fingerings. The ninth staff concludes the piece with a final chord and a double bar line.

*Moderato.*

*loco.*

*p*

7th Pos.

Bar 9th.

Dstg.

Bar 7th.

*pp*

*IX*

*agitato.*

Dstg.

Bstg.

*IX*

*loco*

*pp*

14th

Dstg.

Bstg.

Bar 7th.





*Piu lento.*

5th Pos. *dolcissimo.* 9th Pos. Bar 7th Pos.

Bar 7th Pos. 2nd Pos.

5th Pos.

9th Pos. Bar 7th Pos.

5th Pos.

*loco.*

*dim.* *cresc.* Bar 6th Pos.

Bar 2nd Pos. 5th Pos.

5th Pos. 7th Pos. Bar 7th Pos.

Bar 7th Pos. 5th Pos.

dolce. Bar 10th Pos.

Bar 10th Pos. Bar 9th Pos.

Bar 10th Pos. Bar 9th Pos.

Bar 10th Pos. Bar 9th Pos.

Bar 7th Pos. Bar 7th Pos.

First musical staff showing a sequence of sixteenth-note patterns. The key signature is two sharps (F# and C#). The staff includes various fingering numbers (1, 2, 3, 4) and rests.

Second musical staff continuing the sequence of sixteenth-note patterns with similar fingering and rests.

Third musical staff, marked *Prestissimo*. It features a *ff* dynamic marking and a *p cresc.* marking. The staff includes fingering numbers and is labeled "5th Pos." and "Bar 7th. 8th. . . . .".

Fourth musical staff, continuing the sequence. It includes a *ff* dynamic marking and is labeled "Bar 9th. Bar 7. 5th Pos. 6th Pos."

Fifth musical staff, continuing the sequence. It is labeled "Bar 7th. . . . . 8th Pos. . . . ."

Sixth musical staff, continuing the sequence. It includes a *loco.* marking and is labeled "Bar 10 th."

Seventh musical staff, concluding the sequence. It includes a *ff* dynamic marking and various fingering numbers.

# Fantaisie.

## National Air of Russia.

GUITAR.

Variations.

Arr. by P. Pettoletti.  
Fingered by Arling Shaeffer.

Andante sostenuto.

Introd. *mf* *vibrato.* *ten* *legg.*

*dol. amorosamente. rit.*  
9th Pos. . . . . D.Stg.

All<sup>o</sup> vivace.

Bar 3rd.....

10th Pos. *cresc.* 5 Pos.

Andante con espressione

con molto sentimento  
D.Stg.

*dol.*  
*dim.*  
Bar 5th.  
9th Pos.

*a piacere.*  
*vibrato*  
*semplice ma sempre espressivo.*

Allegretto.

Tema. *dol.*  
Bar 5th.  
D.Stg.12.

*a tempo.*  
*a piacere.*  
9th Pos.

D.Stg.12.

*molto marcato la Melodia.*  
*rit.*  
Bar 3rd.  
Bar 2nd.

Con moto.

Var. I.

Bar 5th.

Bar 5th Pos.

12th Pos.

9th Pos.

Var: II.

*espressivo il canto.*

8th Pos.

*con agitazione.*

The first section consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 7/4 time signature. The music is characterized by rapid sixteenth-note passages and accents. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces a dynamic of *sf* (sforzando) and includes fingerings such as 3, 2, 1, 3, 2, 3, 2. The fourth staff features a *ff* (fortissimo) dynamic and includes fingerings like 2, 4, 1, 3, 1, 2, 3. The fifth and sixth staves conclude the section with a final cadence.

**Allegro spiritoso.**

**Finale.**

The second section, labeled "Finale", consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music is marked *f* (forte) and includes fingerings such as 2, 0, 4, 1, 4, 1, 4, 1. The second staff is marked *ben marcato il canto* and includes fingerings like 3, 0, 4, 3, 0, 1. The third staff is marked "5th Pos." and includes fingerings like 4, 1, 0, 1. The fourth staff is marked *con grazia.* and includes fingerings like 1, 4, 1, 4, 1, 4, 1. The section concludes with a final cadence.



5th Pos. . . . .

9th Pos.

*dol.*

9th Pos.

9th Pos.

*cresc.*

*con tenerezza*

*rit.*

*a tempo.*

9th Pos. . . . .

5th Pos. . . . .

*ten.*

*ten.*

5th Pos. . . . .

5th Pos.

9th Pos.

*dol.*

9th Pos.

9th Pos.

*a tempo.*

*cresc.*

9th Pos. *rit.*

*stringendo.*

*f*

*riten.*

**Andantino.**

*ten.*

*a piacere.*

*espressivo il canto.*

*dol.*

*leggiere.*

*cresc.*

5th Pos.

*rit.*

*Fine.*

# Introduction.

## Thème et Variations.

Luigi Legnani, Op. 224.

Revised and Fingered by Arling Shaeffer  
and performed by him with great success.

Guitar.

Largo.

Introd.

Moderato.

*cresc.*

3rd 5th Pos.

Theme.

Musical staff with guitar fretboard diagrams and tablature. The staff shows a sequence of chords and notes with corresponding fret numbers on the strings.

Musical staff with guitar fretboard diagrams and tablature. The staff shows a sequence of chords and notes with corresponding fret numbers on the strings.

**Var. 1.** Musical staff with guitar fretboard diagrams and tablature. The staff shows a sequence of chords and notes with corresponding fret numbers on the strings.

Bar 5th

Musical staff with guitar fretboard diagrams and tablature. The staff shows a sequence of chords and notes with corresponding fret numbers on the strings.

Bar 3rd Pos.

Musical staff with guitar fretboard diagrams and tablature. The staff shows a sequence of chords and notes with corresponding fret numbers on the strings.

10th

Bar 5th

Bar 10th Pos.

Bar 3rd

*Fine.*

Musical staff with guitar fretboard diagrams and tablature. The staff shows a sequence of chords and notes with corresponding fret numbers on the strings.

Bstg.....

Bstg.....

Bar 2nd

*D.C. al Fine.*

**Poco piu lento.**

**Var. 2.** Musical staff with guitar fretboard diagrams and tablature. The staff shows a sequence of chords and notes with corresponding fret numbers on the strings.

Musical staff with guitar fretboard diagrams and tablature. The staff shows a sequence of chords and notes with corresponding fret numbers on the strings.

3rd Pos.

*Fine.*

Bar 3

*D.S. al Fine.*

**Var. 3.**

Bar 8th

*Fine.*

**Var. 4.**

Bar 3rd Pos. ....

5th Pos.

3rd stg.

*Fine.*

Bar 2

5th Pos. ....

5th Pos. ....

Gstg.

7th

D.S. al Fine.

**Andante.**

5th Pos.

Bar 5th

Bar 3

Bar 1st

Bar 3rd

Bar 1st Pos.

Bstg.

3rd Pos.

Bar 1st Pos. ....

12

Bar 1st Pos. ....

Bar 2 Pos.

Bar 4th Pos.

Gstg.

4th Pos.

Bar 1st Pos. ....

2nd Pos.

13

6

3

7

Bar 5th

3rd

1st

Bar 5th

Bar 6

3rd

3rd Pos.

Bar 3rd

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines with fingerings (1-3, 1-4, 2-3, 3-4) and a 3-measure triplet.

Musical staff 2: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines with fingerings (0-1, 1-2, 2-3, 3-4) and a 3-measure triplet.

Musical staff 3: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines with fingerings (0-1, 1-2, 2-3, 3-4) and a 3-measure triplet.

**Moderato.** On Estg. 3

**Var. 5.** 5th Pos. Bstg. G stg.

Musical staff 4: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines with fingerings (0-1, 1-2, 2-3, 3-4) and a 3-measure triplet.

Musical staff 5: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines with fingerings (0-1, 1-2, 2-3, 3-4) and a 3-measure triplet.

Estg. 3

Musical staff 6: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines with fingerings (0-1, 1-2, 2-3, 3-4) and a 3-measure triplet.

Musical staff 7: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines with fingerings (0-1, 1-2, 2-3, 3-4) and a 3-measure triplet.

Bar 5th..... 6th Pos.....

5th Pos. 4th Pos. 3rd Pos.....

3rd Pos. 7th Pos.....

5th Pos.....  
Bstg. Gstg.

rall.

**Allegro.**

**Finale.**



10th Pos. 5th Pos. 1st Pos. Bar 5th 1st Bar 3rd 10th Pos.

Bar 5th 1st Bar 5th 1st Bar 3rd

8th Pos. Fine.



Moderato.

The musical score consists of ten staves of guitar notation. The first staff begins with a treble clef, a 4/4 time signature, and the tempo marking 'Moderato.' and dynamic 'dol.'. The notation includes various chords, arpeggios, and melodic lines with fingering numbers (1-4) and natural harmonics (0). The second staff includes the instruction '5th Pos. ....'. The third and fourth staves feature a series of triplets, with the dynamic 'f' appearing in the third staff. The fifth staff also includes '5th Pos. ....'. The sixth staff contains a 'rit.' (ritardando) marking. The seventh and eighth staves continue the melodic and harmonic development. The ninth staff includes a 'p' (piano) dynamic marking. The final staff concludes with an 'a tempo.' marking. The score is densely packed with musical symbols and fingering instructions.



Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of chords and notes with various fingering numbers (0, 1, 2, 3, 4) and a trill-like figure.

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the previous staff with complex chordal textures and fingering.

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. Includes a trill and a measure with the instruction "E6th." below it.

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. Includes a trill and the instruction "Bar 2nd Pos." above the staff.

Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. Features a series of chords with a "cresc." (crescendo) instruction below. Ends with a "rit." (ritardando) instruction.

Musical staff 6: Treble clef, key signature of two sharps, 4/4 time signature. Starts with the tempo marking "Andante." and the dynamic marking "espressivo". Includes a "p" (piano) dynamic marking.

Musical staff 7: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with various fingering and articulation marks.

Musical staff 8: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with triplets and other rhythmic figures.

Musical staff 9: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line, ending with a "rit." (ritardando) instruction.

*Piu lento.*

*il canto ben espressione.*

*misterioso*

*con moto.*

The musical score consists of ten staves. The first nine staves are marked *con moto.* and feature a complex rhythmic pattern dominated by triplets. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0) and slurs. The tenth staff is marked *Andante.* and includes a *stg.* (string) marking. The notation includes various fingerings and slurs.





Bar 2nd . . . . . :

*cresc.* *sf*

*rit.* *a tempo.*

Bar 3 Pos. . . . .

*dim.*

*pp*

**Allegretto.**

First system of musical notation for the 'Allegretto' section. It consists of a single staff with a treble clef and a 2/4 time signature. The music is written in a rhythmic, eighth-note pattern. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) at the beginning and *f* (forte) towards the end.

Second system of musical notation for the 'Allegretto' section. It consists of a single staff with a bass clef and a 2/4 time signature. The music continues with eighth-note patterns and includes fingerings and a *f* dynamic marking.

Third system of musical notation for the 'Allegretto' section. It consists of a single staff with a treble clef and a 2/4 time signature. The music continues with eighth-note patterns and includes fingerings and a *f* dynamic marking.

Fourth system of musical notation for the 'Allegretto' section. It consists of a single staff with a bass clef and a 2/4 time signature. The music continues with eighth-note patterns and includes fingerings and a *sf* dynamic marking.

**Brillante.**

First system of musical notation for the 'Brillante' section. It consists of a single staff with a treble clef and a 2/4 time signature. The music is written in a rhythmic, eighth-note pattern. Fingerings are indicated by numbers 1-4. Dynamics include *f* (forte) and *loco* (loco). There are also 'x' marks above the staff.

Second system of musical notation for the 'Brillante' section. It consists of a single staff with a bass clef and a 2/4 time signature. The music continues with eighth-note patterns and includes fingerings, dynamics like *f* and *loco*, and a 'V' marking.

Third system of musical notation for the 'Brillante' section. It consists of a single staff with a treble clef and a 2/4 time signature. The music continues with eighth-note patterns and includes fingerings, dynamics like *loco*, and a 'Bar 1st. Pos.' marking.

Fourth system of musical notation for the 'Brillante' section. It consists of a single staff with a bass clef and a 2/4 time signature. The music continues with eighth-note patterns and includes fingerings and a *sf* dynamic marking.

8th Pos... *sf*

5th Pos... *sf*

Bar 1st Pos... 10th Pos...

*sf*

*cresc.*  
*sf*

*sf*

*sf*

*sf* *Fine*

# Mandolin Serenade.

(Voice Mandolin and Guitar.)

Arr. by Arling Shaeffer.

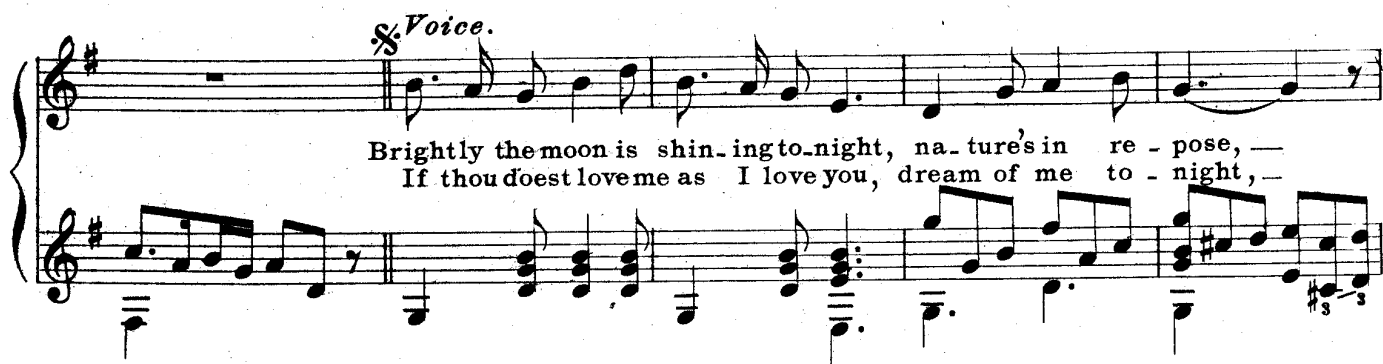
## INTROD. Barcarole.

Guitar.

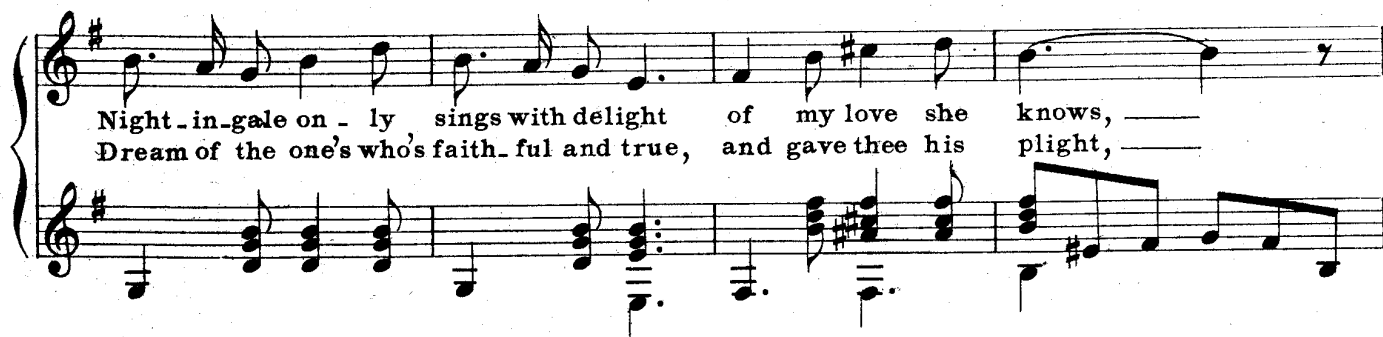


The guitar introduction is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a series of chords and melodic lines, including a sequence of notes with fingerings 1, 2, 0, 1, 2, 0, 1, 2, 0, 1, 2, 0.

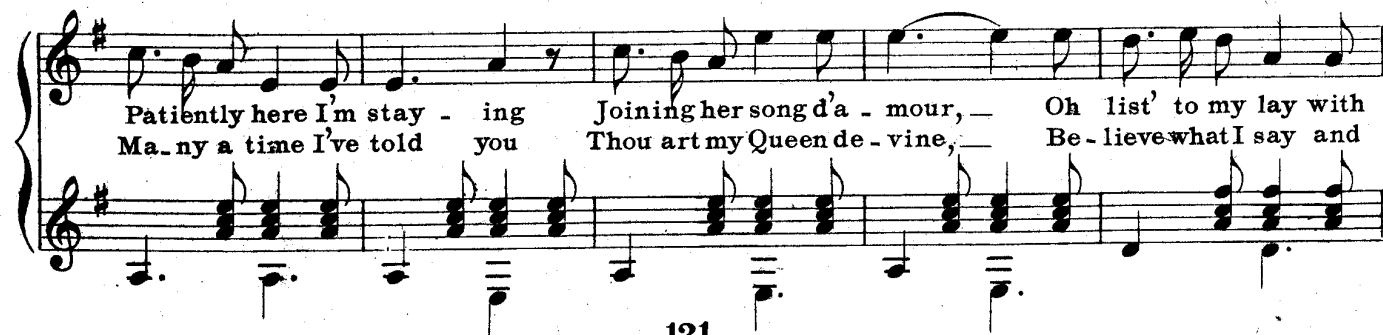
Voice.



Brightly the moon is shin-ing to-night, na-ture's in re - pose, —  
If thou doest love me as I love you, dream of me to - night, —



Night-in-gale on - ly sings with delight of my love she knows, —  
Dream of the one's who's faith-ful and true, and gave thee his plight, —



Patiently here I'm stay - ing Joining her song'd'a - mour, — Oh list' to my lay with  
Ma-ny a time I've told you Thou art my Queen de - vine, — Be - lieve what I say and

man-dolin pray! List' to my strains so pure. — Oh hear! Oh hear! 'My  
 has-ten the day When thou for-e'er art mine. —

*rit.*

**CHORUS.**

man - do - lin I'm play - ing, Each strain brings new de - light, — I

*Mandolin.  
Seconda.*

*Guitar.*

send thee thou - sand kiss - es, and sing to thee "good night," — My

man - do - lin I'm play - ing, each strain brings new de - light, — I

send thee thou - sand kiss - es, and sing to thee "good night".

*Voice.*  
*Mandolin.*  
*Guitar.*

1

*Fine*  
*Allegro*

# Ben Bolt.

or  
"Oh! Don't You Remember!"

GUITAR.

Melody by Nelson Kneass.

Arr. for Guitar by Arling Shaeffer.

Oh! don't you re-mem-ber sweet Al-ice, Ben Bolt, Sweet  
 Oh! don't you re-mem-ber the wood, Ben Bolt, Near the  
 Oh! don't you re-mem-ber the school, Ben Bolt, And the

Al-ice with hair so brown; She wept with delight when you  
 green sun-ny slope of the hill; Where oft we have sung 'neath its  
 Mas-ter so kind and so true; And the lit-tle nook by the

gave her a smile And trembled with fear at your frown. In the  
 wide spreading shade, And kept time to the click of the mill. The  
 clear running brook, Where we gath - er'd the flow'rs as they grew. On the

old church-yard in the val-ley, Ben Bolt, In a cor - ner ob - scure and a -  
 mill has gone to de - cay, Ben Bolt, And a qui - et now reigns all a -  
 Mas - ters' grave grows the grass, Ben Bolt, And the run - ning little brook is now

lone, They have fit - ted a slab of granite so gray, And sweet  
 round, See the old rus - tic porch, with its ro - ses so sweet, Lies  
 dry, And of all the friends who were school - mates then, There re -

Al - ice lies un - der the stone. They have fit - ted a slab of  
 scattered and fal - len to the ground. See the old rus - tic porch, with its  
 mains, Ben, but you and I. And of all the friends who were

*Ad libitum.*

granite so gray, And sweet Al - ice lies un - der the stone.  
 ro - ses so sweet, Lies scatter'd and fal - len to the ground.  
 school - mates then, There remains Ben, but you and I.



# "My Love in the Cottage by the Sea."

## Song and Dance.

Richard Stahl.

Arr. by Arling Shaeffer.

### Allegretto Moderato.

Mandolin.

Guitar.

Down in a lit\_tle cottage by the  
I of\_ten tell her that but her I

sea Where breakers come and breakers go, There lives the sweetest girl the girl for  
love That she a\_lone shall be my wife, She is my guid\_ing star from fara\_.

me That she loves me fullwell I know, Her eyesshine brightly like the stars at  
bove My sunshine in dark hours of life, She answers me with one fond loving

night Her heart is true a lone to me, When ev'ning comes I stroll a -  
 kiss What else could be more sweet to me, Each night I pray for No - ra

way down to my love in the cottage by the sea. She is so pret - ty and oh so  
 dear my love that lives in the cottage by the sea.

wit - ty, No smarter girl's for miles a - round She is the pride of ev - 'ry -

bod - y, Her voice like birdling sweet does sound, They call her No - ra, and love - ly

No - ra, Is just as sweet as sweet can be, She's mine a - lone, I'll soon be

*rall.*

wed - ded to No - ra at the cot - tage by the sea.

1<sup>st</sup> Bar 3rd Pos.

Mandolin.

Guitar.

Bar 3rd Pos.

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| POLE JAVIER                 | 50 |
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| *Blumenthal. (Lange's Flower Song) Arr. by Shaeffer        | 40                | 50                            |                  | 50                           | 75                           |
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| Ben Bolt... Arr. by Shaeffer. Solo 40c                     |                   |                               |                  |                              |                              |
| *Bolero. (Spanish) Max Weber                               | 40                | 50                            | 60               | 50                           | 60                           |
| *Boa Jour Polka. (Good Morning) Weber                      | 40                | 50                            | 60               | 40                           | 50                           |
| Macarole...  | 40                | 50                            | 60               | 40                           | 50                           |
| *Che Riegere. (Ah Laughing) Polka... Siegel                | 40                | 50                            | 75               | 40                           | 50                           |
| *Cascade Polka... Max Weber                                | 40                | 50                            | 60               | 40                           | 50                           |
| *Crude Song... Siegel 75c                                  | 40                | 50                            | 60               | 40                           | 50                           |
| Come Ye Disconsolate. (Solo. Difficult) Shaeffer           | 40                |                               |                  | 50                           |                              |
| Concert Waltz... Arr. by Shaeffer                          | 40                | 50                            | 75               |                              |                              |
| Dream of the Angela. (Mexican New) H. A. Weber             | 40                | 50                            | 60               | 50                           | 60                           |
| Defile March... Max Weber                                  | 40                | 50                            | 60               | 40                           | 50                           |
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| Flirty Margy Daly. (Popular Song) Max Weber                | 40                | 50                            | 60               | 40                           | 50                           |
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| Excelsior March... Max Weber                               | 40                | 50                            | 60               | 40                           | 50                           |
| *Española Waltz... Shaeffer                                | 40                | 50                            | 60               | 40                           | 50                           |
| *Española Danza. (Introduction & Andante) Siegel           | 40                | 50                            | 60               | 40                           | 50                           |
| Fascination Polka... Max Weber                             | 40                | 50                            | 60               | 40                           | 50                           |
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| Turn The Wheel. Polka Mazurka... Max Weber                 | 40                | 50                            | 60               | 40                           | 50                           |
| *Favorite Polka... Siegel                                  | 40                | 50                            | 60               | 40                           | 50                           |
| *Fascination Quadrille... Max Weber                        | 40                | 50                            | 60               | 40                           | 50                           |
| *Finner of the Dell. Waltz... Siegel                       | 40                | 50                            | 60               | 40                           | 50                           |
| *Finger Polka... Max Weber                                 | 40                | 50                            | 60               | 40                           | 50                           |
| *Fin Divolo. Selections... Arr. by Shaeffer                | 40                | 50                            |                  | 40                           | 50                           |
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| *Gavotte (From Erminie) Arr. by " Siegel                   | 40                | 50                            | 75               |                              |                              |
| *Gavotte Brilliant. (Difficult) Shaeffer                   | 40                | 50                            | 60               | 40                           | 50                           |
| *German Polka... Arr. by Shaeffer                          | 40                | 50                            | 60               | 40                           | 50                           |
| *Grand Medley. (New Arr.) " Siegel                         | 40                | 50                            | 60               | 40                           | 50                           |
| *Happy Hop Polka. (New. Quite difficult) " Siegel          | 40                | 50                            | 60               | 40                           | 50                           |
| *Hear Hand in Mine. (Song and Dance) " Siegel              | 40                | 50                            | 60               | 40                           | 50                           |
| *Home Sweet Home. (Var.) Arr. by Shaeffer. Solo 40c        |                   |                               |                  |                              |                              |
| *Hornhorn March. Two-Step... Weber                         | 40                | 50                            | 60               | 40                           | 50                           |
| *Happy Thought March. Two-Step... Siegel                   | 40                | 50                            | 60               | 40                           | 50                           |
| *Hand in Hand March. Two-Step... Siegel                    | 40                | 50                            | 60               | 40                           | 50                           |
| *In the Twilight Waltz... H. A. Weber                      | 40                | 50                            | 60               | 40                           | 50                           |
| *In the Valley Polka... H. A. Weber                        | 40                | 50                            | 60               | 40                           | 50                           |
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| *Irish. "Come all ye's" "Arkansas Traveler" Siegel         | 40                | 50                            | 60               | 40                           | 50                           |
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| In Old Madrid... Arr. by Shaeffer                          | 40                | 50                            | 60               | 40                           | 50                           |
| Kentucky Jubilee Schottische... Arr. by Shaeffer. Solo 40c |                   |                               |                  |                              |                              |
| *Last Rose of Summer... Max Weber                          | 40                | 50                            | 60               | 40                           | 50                           |
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| *Last Kiss March. Two step... Shaeffer                      | 40                | 50                            | 60               | 40                           | 50                           |
| *Love's but a Dream. Waltz... Siegel                        | 40                | 50                            | 60               | 40                           | 50                           |
| *Loving Words Schottische... Tonnello                       | 40                | 50                            | 60               | 40                           | 50                           |
| Minuet. (Classical) For Quartette... Arr. by Shaeffer       | 40                | 50                            | 60               | 40                           | 50                           |
| Miserere. (From Il Trovatore) Arr. by Shaeffer              | 40                | 50                            | 60               | 40                           | 50                           |
| *My Dream Lover Waltz... Siegel                             | 40                | 50                            | 60               | 40                           | 50                           |
| *My Sweetheart Waltz... Max Weber                           | 40                | 50                            | 60               | 40                           | 50                           |
| *My Next Waltz. (New Arr.)... Siegel                        | 40                | 50                            | 60               | 40                           | 50                           |
| *Mandolin Club March... Max Weber                           | 40                | 50                            | 60               | 40                           | 50                           |
| *Maritana Mazurka... Arr. by Siegel. Solo 50c               |                   |                               |                  |                              |                              |
| *Never to Part March. Two-Step... Arr. by Siegel            | 40                | 50                            | 60               | 40                           | 50                           |
| *National Air's Medley... Arr. by Shaeffer. Solo 40c        |                   |                               |                  |                              |                              |
| *Napoleon March... By Siegel                                | 40                | 50                            | 60               | 40                           | 50                           |
| *Only for Love Waltz. (New) Shaeffer                        | 40                | 50                            | 60               | 40                           | 50                           |
| *O Golden Days. (Andante) Arr. by Weeks                     | 50                | 60                            | 75               | 50                           | 60                           |
| Passing Guard March... Shaeffer                             | 40                | 50                            | 60               | 40                           | 50                           |
| Philippine Mazurka... Max Weber                             | 40                | 50                            | 60               | 40                           | 50                           |
| Pretty as a Butterfly. (Song and Dance) Siegel              | 40                | 50                            | 60               | 40                           | 50                           |
| *Polka Scherzo... Max Weber                                 | 40                | 50                            | 60               | 40                           | 50                           |
| *Princes Quadrille... Siegel                                | 40                | 50                            | 60               | 40                           | 50                           |
| *Promise Me Waltz... Shaeffer                               | 40                | 50                            | 60               | 40                           | 50                           |
| *Queen of Spring March. (New) Shaeffer                      | 40                | 50                            | 60               | 40                           | 50                           |
| *Ruby Gertrude March... Max Weber                           | 40                | 50                            | 60               | 40                           | 50                           |
| Romance... Siegel   | 40                | 50                            | 60               | 40                           | 50                           |
| *Remembrance of Thee. (Gavotte) Shaeffer                    | 40                | 50                            | 60               | 40                           | 50                           |
| Repentance... Solo 40c                                      |                   |                               |                  |                              |                              |
| *Sleeping Beauty March. (New) Shaeffer                      | 40                | 50                            | 60               | 40                           | 50                           |
| Schubert's Serenade. (New Arr.)... Shaeffer                 | 40                | 50                            | 60               | 40                           | 50                           |
| Spirit of the Spray Waltz... Shaeffer                       | 40                | 50                            | 60               | 40                           | 50                           |
| Sleigh Ride Polka. (Use Sleigh Bells. New Arr.) Mendelssohn | 40                | 50                            | 60               | 40                           | 50                           |
| Spring Song. (New Arr.) Shaeffer                            | 40                | 50                            | 60               | 40                           | 50                           |
| *Silent Kiss Mazurka. (New) Shaeffer                        | 40                | 50                            | 60               | 40                           | 50                           |
| *Sweet Memories of Thee. Waltz. (New Arr.) Solo 40c         |                   |                               |                  |                              |                              |
| Swanee River... Max Weber                                   | 40                | 50                            | 60               | 40                           | 50                           |
| *Española... Siegel   | 40                | 50                            | 60               | 40                           | 50                           |
| *Spring-time Mazurka... Max Weber                           | 40                | 50                            | 60               | 40                           | 50                           |
| *Song without Words... Siegel                               | 40                | 50                            | 60               | 40                           | 50                           |
| Sunlight Polka... Siegel                                    | 40                | 50                            | 60               | 40                           | 50                           |
| *Sweet Carnation Waltz... Siegel                            | 40                | 50                            | 60               | 40                           | 50                           |
| *Sweetheart Return March. Two-Step... Siegel                | 40                | 50                            | 60               | 40                           | 50                           |
| *Spanish Beauty Mazurka... Siegel                           | 40                | 50                            | 60               | 40                           | 50                           |
| *Silent Love Mazurka... Siegel                              | 40                | 50                            | 60               | 40                           | 50                           |
| *Spanish Waltz... Siegel                                    | 40                | 50                            | 60               | 40                           | 50                           |
| *Star Light Waltz... Siegel                                 | 40                | 50                            | 60               | 40                           | 50                           |
| *Tidings of Love Waltz... Siegel                            | 40                | 50                            | 60               | 40                           | 50                           |
| *True Heart Polka... Shaeffer                               | 40                | 50                            | 60               | 40                           | 50                           |
| *True Love Gavotte. (New. Good) Shaeffer                    | 40                | 50                            | 60               | 40                           | 50                           |
| *Then You'll Remember Me. Arr. by Shaeffer. Solo 40c        |                   |                               |                  |                              |                              |
| *Two Little Bullfinches Polka. (New) Siegel                 | 40                | 50                            | 60               | 40                           | 50                           |
| *Tidings of Joy Waltz... By Max Weber                       | 40                | 50                            | 60               | 40                           | 50                           |
| Tarantelle. Fantaisie... Siegel                             | 40                | 50                            | 60               | 40                           | 50                           |
| Tone Poem... Mandolin Duet 50c                              |                   |                               |                  |                              |                              |
| Tramere... Arr. by Shaeffer                                 | 40                | 50                            | 60               | 40                           | 50                           |
| Un Beso (A Kiss) Mazurka. (New Arr.) Schuman                | 40                | 50                            | 60               | 40                           | 50                           |
| Vita Gaia Waltz. (Reprint) Shaeffer                         | 40                | 50                            | 60               | 40                           | 50                           |
| *Violeta Mazurka... Max Weber                               | 40                | 50                            | 60               | 40                           | 50                           |
| Walse Fantaisie. (Difficult) For Concert... Siegel          | 100               |                               |                  | 100                          |                              |
| Waltz de Concert... Siegel                                  | 100               |                               |                  | 100                          |                              |
| *When First We Met Waltz... Shaeffer. Solo 40c              | 40                | 50                            | 60               | 40                           | 50                           |
| Words in Looks are Often Spoken... Shaeffer. Solo 40c       |                   |                               |                  |                              |                              |

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