



Mrs. MARY PRATTEN.

*J. B. Woodgate*

*Madame R. Sidney Prattens*  
**GUITAR SCHOOL,**

*Containing*  
**TWO HUNDRED & THIRTY SIX EXAMPLES.**

*including*  
**Progressive Lessons & Fourteen Songs in various Keys.**

**DIAGRAM OF THE NOTES ON THE FINGERBOARD.**

*Explanation of the various peculiarities & beauties of the Instrument,*

**SCALES IN DIFFERENT KEYS IN THIRDS, SIXTHS, OCTAVES, & TENTHS,**

*with their Chords and Arpeggios.*

**EXERCISES FOR THE RIGHT & LEFT HANDS.**

**REMARKS ON TOUCH, TONE & EXPRESSION.**

*with Diagram, shewing the proper position of the Right Hand*

*a Lithographic Frontispiece shewing the manner of*  
**HOLDING THE GUITAR.**

**Diagrams of Harmonics,**

*Shewing the various ways of production.*

**CONCLUDING WITH A**

**CHOICE SELECTION OF PIECES,**

**FROM THE WRITINGS OF THE MOST APPROVED COMPOSERS.**

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**PRICE TWELVE SHILLINGS.**

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**LONDON,**

**BOOSEY & SONS, MUSICAL LIBRARY, 28, HOLLES STREET.**

# THE GUITAR.

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This charming and graceful instrument is capable of much execution, intense pathos and a variety of effects peculiarly its own, and is also admirably adapted as an accompaniment to the voice.

An eminent composer in eulogising the merits of the Guitar, says with much truth "that although it has not the power of some large instruments, it has a revenge in its delicate sweetness and sympathetic tones."

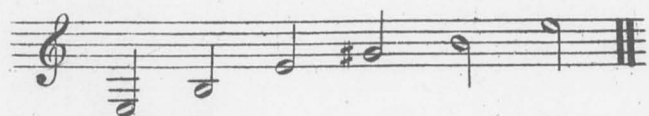
The Guitar has six strings three Silver and three Gut which are tuned in fourths and thirds. thus:



Upon these six strings a scale of three octaves and four notes is obtained with all the intermediate semitones.

There are charming effects produced by tuning the 6th string down to D, and sometimes up to F, according to the key of the piece to be played, thus giving weight and richness to the fundamental chord. Examples of which I shall give in due course.

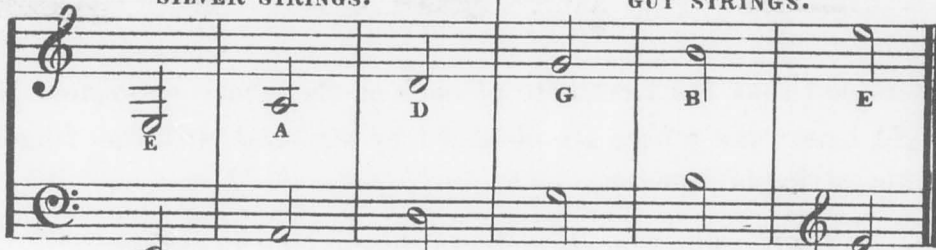
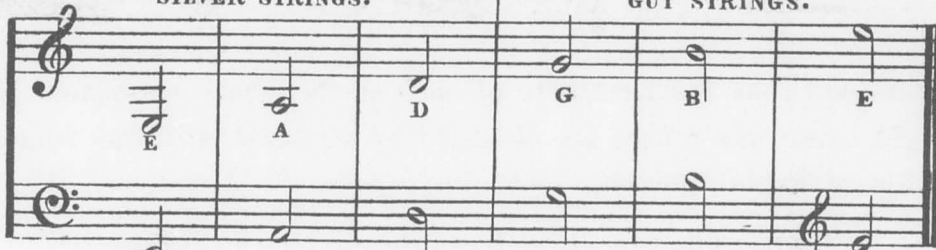
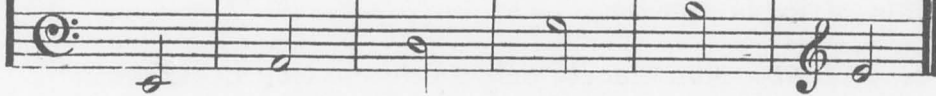
The Guitar is, for certain brilliant effects, volubility of tone, and extended resource in harmonics, sometimes tuned in E major. thus:

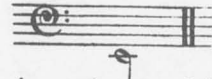


but having already published instructions for that method of tuning the instrument it will be unnecessary to treat of it in the present work.

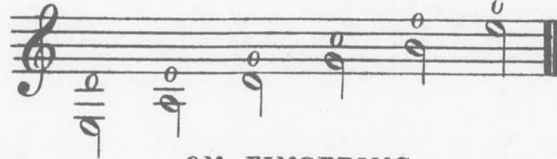
## METHOD OF TUNING THE GUITAR.

Strings to be tuned thus, in unison with the notes of the Piano written under them, which will shew that the Guitar sounds an octave lower than the notation.

	SILVER STRINGS.	GUT STRINGS.
GUITAR.		
PIANO.		

Or tune thick silver string (E) in unison with E on Piano  then place 2nd finger on the 5th fret ..... and tune next silver string A in unison with it.

- |              |                     |                            |
|--------------|---------------------|----------------------------|
| Do. _____    | 5th fret of A _____ | silver string D _____      |
| Do. _____    | 5th _____           | D _____ gut string G _____ |
| Do. _____    | 4th _____           | G _____ gut string B _____ |
| Lastly _____ | 5th _____           | B _____ gut string E _____ |

result — 

### ON FINGERING.


Open strings are indicated by _____ 0.	Fingering for right hand is marked thus:
1st finger of left hand _____ 1.	Thumb _____ ^
2nd Do. _____ 2.	1st finger _____ .
3rd Do. _____ 3.	2nd Do. _____ :
4th Do. _____ 4.	3rd Do. _____ :
Thumb _____ *	

As this work is intended to treat of all the peculiarities of the Guitar, I shall presume that the Student has become acquainted with the rudiments of music in order to devote space to matter relating more particularly to the instrument.

Amongst the effects of which the Guitar is capable may be mentioned the following, viz: Glissè, Slurs, Harmonics, Arpeggios, Dash, Nails, Twirl, Tremolo, Vibrato, Drum, Etouffè, Shake and Turn, Corni, Cantabile, together with the most brilliant execution.

**GLISSÈ** — which means gliding from one note to another allowing the sound to continue until the fingers arrive at the intended note or notes. Some are done ascending and others descending thus:







SLURS  are done by the left hand some being struck and others pulled whilst the tone is sustained.

Examples to be STRUCK, which apply only to ascending passages —

No 1.  2.  3. 

It must be understood that the first note of each of the above examples Nos: 1, 2, & 3. is struck with the right hand; the others are obtained by striking with the fingers of the left hand whilst the string is sounding.

Examples to be PULLED. which apply only to descending passages —

4.  5.  6.  7. 

The first note of Nos 4, 5 & 6 is struck with the right hand the others are pulled with the fingers of the left hand.

Examples, in which slurs struck and pulled are combined —

8.  9.  10. 

The first and third notes of No 8, are struck with the right hand, but the first note only of Nos 9, & 10 are struck with the right hand, whilst the others are obtained by striking and pulling with the fingers of the left hand.


HARMONICS are sounds made by touching the strings with the fingers of the left hand without pressure, and striking with the right hand with more than ordinary force and near the bridge to obtain fullness and brilliancy of tone. The best harmonics are produced by touching over the III, IV, V, VII, IX & XII<sup>th</sup> frets.

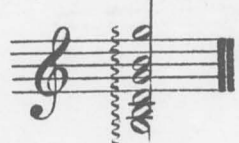

There are other Harmonics which are produced in the following manner and are known as "double stopping" or "à double doigter." The fingers of the left hand must be pressed on the notes desired to be heard an octave higher, then touch the middle of the string with the thumb of the right hand and strike under with the first finger of the same hand.

For Examples see pages 68 & 69.

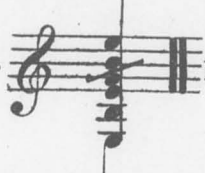



ARPEGGIOS are passages formed of the notes of chords taken in succession after the manner of the Harp thus:

11. 

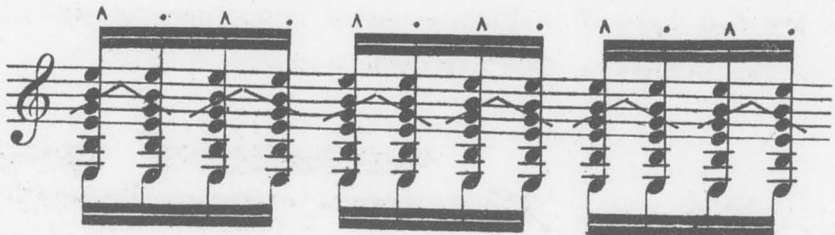
There is another kind of Arpeggio marked thus  before a chord


12. as written.  as played. 


The **DASH** is a name of my own adoption for a mode of striking two or more notes, or a chord, with only one finger at a time over as many notes as constitute the passage or chord intended to be played, and is expressed by a line being drawn through the notes or chords thus:

13. written.  played.  written 14.  or backwards with the 1st finger thus: played. 

Another mode is by alternating the thumb and first finger. thus:

15.  &c.

**NAILS**, expressed thus  is an effect produced in chords by the back of the nails running lightly across the strings in rapid succession beginning with the lowest note.

**TWIRL**, expressed thus  is an agreeable mode of playing a full chord by placing the thumb on the face of the instrument about an inch above the sounding hole, and allowing all the fingers to sweep the strings in succession, like describing a semicircle with a pair of compasses, commencing with the little finger; the thumb forming the centre.



**TREMOLO** is the rapid reiteration of a note or notes thus:

16.  or A • A • A • A • &c. 17. 


18.  19. 

It will be seen by the above examples Nos 16, 17, 18 & 19, that there are many ways of fingering reiterate notes which are applicable to every string.

No time should be lost in acquiring these fingerings, as they are the means by which a free action of the right hand is obtained.

**VIBRATO** marked thus  or  over certain notes in expressive passages, and is produced by a tremulous movement of the fingers of the left hand during the vibration of the string. NB. This does not apply to open strings.

**DRUM** is an effect peculiar to the Guitar (as an imitation) and is produced by raising the right hand six or eight inches from the sounding board and allowing the side of the thumb to fall across the strings near the bridge, with a decided spring and free action of the wrist and *not* from the elbow, the latter being awkward and ungraceful.

The Drum is indicated by -Dr., , or Tambour.

**ETOUFFÉ** indicates that the notes or chords to which this expression applies, must be damped or stifled instantly by the same fingers with which they are struck, or the entire hand placed flat on the strings. The effect is thus:

20.

*is B see some method for another way of making chords with left hand put on strings*

**SHAKE.** There are two ways of making a shake; sometimes on one string on the principle of the Slur, and on two strings in the following manner.

21.

*with thumb & 2 fingers & thumb & 1st finger alternately as best I always does when I shake w/ 2 strings*

22.

**CORNI** an effect produced by the points of the nails of the right hand close to the Bridge imitating the sound of Horns or Bugles. It is also obtained by striking with great force, using the thumb and first finger without the nails, also close to the bridge.

Example with the nails of the first and second fingers (imitating Horns at a distance)

23.

*to imitate the horn of the French Horn see some admirable Treatise*

Example with the thumb and first finger without the nails, which will be found to produce a different quality of tone.—

24.

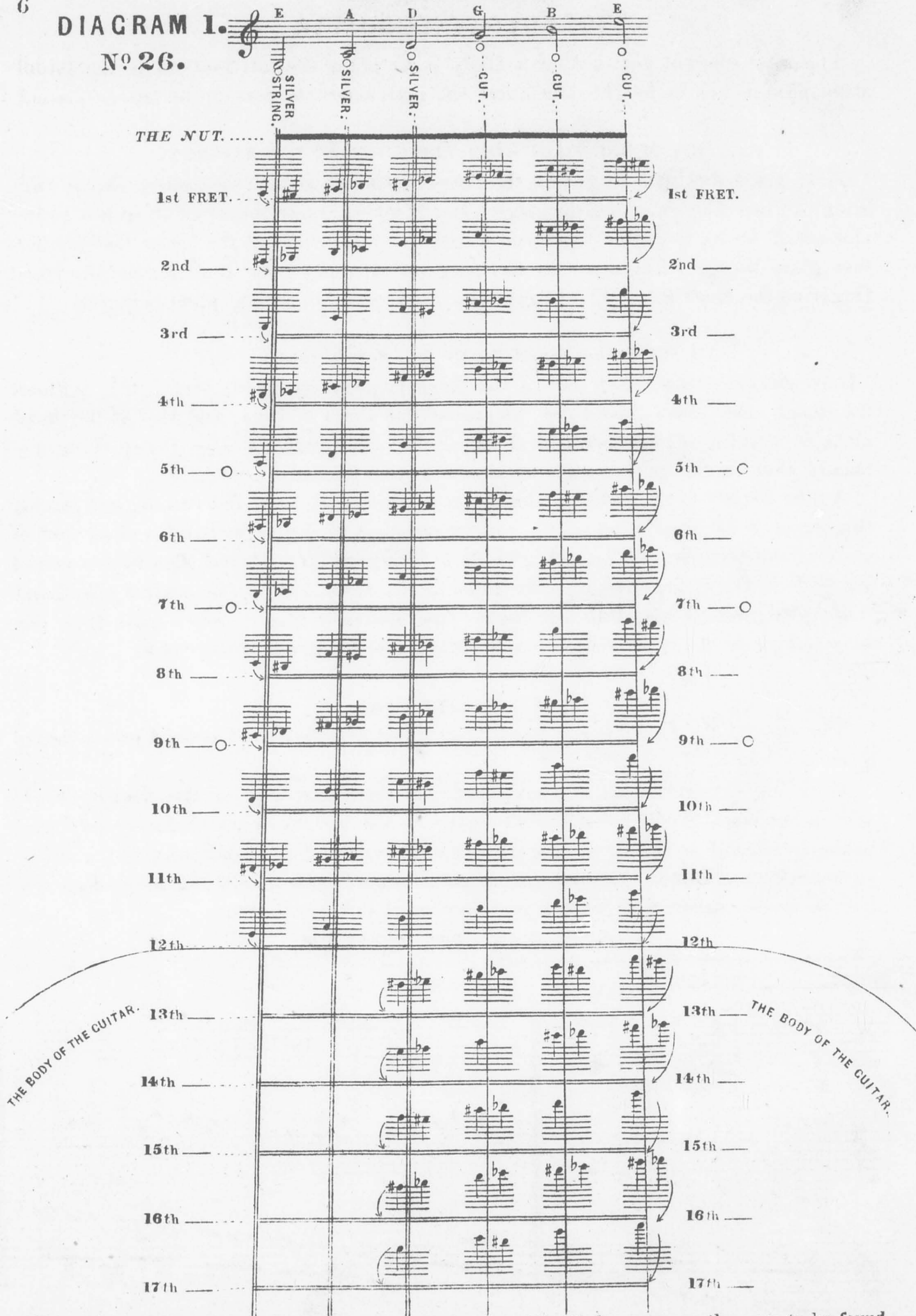
Another amusing effect can be obtained in imitation of a single horn, by playing a succession of notes upon one of the silver strings with the first finger nail.

25.

*to see some method for imitating horn the most perfect that the world is quite different in tone & pitch from those of the cornet for Corno has a softer tone to the B well which the mellow sound & place*

# DIAGRAM I. Nº 26.

## SIX OPEN STRINGS.



The above Diagram represents the neck of the Guitar with all the notes as they are to be found on each string and fret.



## TO HOLD THE GUITAR.

The most elegant position for a Lady is to place the left foot on a foot-stool about nine inches in height, and allow the instrument to rest on the lap. (see portrait.)

### POSITION OF THE RIGHT HAND AND STRIKING THE STRINGS.

First place the little finger on the sounding-board about two inches above the bridge. Place the thumb on the large silver E string, raise the wrist about two inches and a half so as to enable the three fingers to fall easily on the three Gut strings, then place the first finger on the G string the second on the B string and the third finger on the E string. The fingers are then ready to strike when required.

### TO FORM THE POSITION OF THE RIGHT HAND.

It is advisable that when any of the three fingers are used, viz: . : : without the thumb, the thumb should rest on one of the silver strings, and also, if the thumb alone is striking a succession of notes on the silver strings, the three fingers should rest on the gut strings, as shown in the frontispiece.

As the beauty of the Guitar consists in a pure tone, free from twang and jarring the secret in its production is the proper position of the right hand, and method of striking the strings. The 1<sup>st</sup> 2<sup>nd</sup> & 3<sup>rd</sup> fingers (. : :) should therefore be raised gently from the strings towards the palm of the hand, and on the contrary, the thumb (taking its position about an inch higher than the first finger,) must pass from one silver string to the next without raising it. — see Diagram. 2 page 44.

### OF THE LEFT HAND.

The tips of the fingers are used in stopping, the first and second joints being generally bent.

With few exceptions, as a general rule, the first joint only of the thumb should rest on the back of the neck directly opposite the fret upon which the second finger is employed, and as the hand traverses the fingerboard the thumb must follow in the same position. — But in "Barre" the thumb is placed immediately behind the first finger so as to command a greater pressure on the fingerboard.

## SCALE OF THE GUITAR.

**Nº 27. SILVER. CUT.**

**OPEN STRINGS.** SILVER: E, A, D. CUT: G, B, E.

**SCALE.** SILVER: E, F, G, A, B, C, D, E, F. CUT: G, A, B, C, D, E, F, G, A.

**CHROMATIC SCALE.** SILVER: E, F, G, A, B, C, D, E, F, G, A. CUT: G, A, B, C, D, E, F, G, A.

\* Barre (french) The first finger of the Left Hand placed across the neck of the Instrument upon 2, 3, or more strings.

EXERCISE ON STRIKING THE STRINGS WITH THE RIGHT HAND.

28.

Scale of C Major.

29.

STRINGS.	6 <sup>th</sup>	5 <sup>th</sup>	4 <sup>th</sup>	3 <sup>rd</sup>	2 <sup>nd</sup>	1 <sup>st</sup>	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>
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30.

Note A. The general rule is that when the same string is struck two, three, or more times, the fingers of the right hand should be changed, as will be seen in the following. Ex:

31. VALSE.

Note B. It will be found that in the elementary part of this work some passages are marked with letters over or under them. The letters will indicate the strings upon which the notes are to be found, and will greatly facilitate the pupil in learning the notes in their various positions. The following No 32 is an Example.

32.

ADESTE FIDELES.

33.

Musical score for 'ADESTE FIDELES' in C major, 4/4 time. It consists of three staves. The top staff is the melody with various fingerings (0, 1, 2, 3, 4) and accents. The middle and bottom staves provide harmonic accompaniment with chords and single notes.

ARIA. "AL TEMPO FELICE."

34.

VOICE.

GUITAR.

Musical score for 'ARIA. AL TEMPO FELICE.' in 3/4 time. It features a vocal line and a guitar accompaniment. The lyrics are: "Al tempo felice Dei dolci sos-".

Musical score for 'ARIA. AL TEMPO FELICE.' (continued). The lyrics are: "pi-ri Si-le-nó a mo Ni ce E ni ce il pas-tor Con".

Musical score for 'ARIA. AL TEMPO FELICE.' (continued). The lyrics are: "lac-cio di fio-ri d'u-nir-si per sempre Bra ma van quei".

Musical score for 'ARIA. AL TEMPO FELICE.' (continued). The lyrics are: "cuo-ri Che vi non d'a-mor."

\* Nos 44 & 46 of "TROUBADOUR DU JOUR"  
 "LA JEUNE FILLE AUX YEUX  
 and  
 "QUAND DE LA NUIT"  
 are now recommended. — Published by  
 BOOSEY & SONS 28 Holles Street..

\* To assist the pupil in the selection of easy songs, I shall recommend at certain intervals some that will be found interesting.

G Major.

35 .

Strings: G B E B

Strings: E A D G D A

VESPER HYMN.

36 .

IL MURATORE.

CANZONE NAPOLITANA, (CON PAROLE ADATTATEVI DA)

M. MAGGIONI.

37 .

VOICE.

*Andantino.*

Ah, se vuoi con me can-ta-re, ma

GUITAR.

stro fa-bri-ca-to re fabrica-to re, pri-ma de' fa-bri-ca-re

case finestre e por-te palazzi e por-to-ni da-ve-ro da-ve-ro da-ver.

E sai quante prima dei maneggiere  
 Pietre e matoni  
 E sai quanti trogoli  
 Di gesso e di calcina  
 Dei prima consumar  
 Davvero davvero. etc.

# FAIR SHINES THE MOON.

LA DONNA E MOBILE.

THE WORDS BY  
W.H. BELLAMY ESQR

(RIGOLETTO - VERDI.)

ARRANGED BY  
MME R. SIDNEY PRATTEN.

*ALLEGRETTO.*

VOICE. 38.

GUITAR.

*Silent.*

*Con brio.*

Fair shines the moon to night, And from her lattice height,

Leans many a Lady bright, While Lutes are tinkling. Come and we'll

*mf*

softly glide O-ver the silv'ry tide, While o'er us, far and wide,

*pp*

Pale stars are twinkling. Steer, boatman, lightly, Steer the bark right-ly,

*cres:*

*f* *pp* *leggiero.*  
 Where the lamps bright - ly, Out - shine the day.

Out - shine the day. Yes *cres*

*f*  
 Out - shines the day.

*mp*  
 Ah! why should ev - er fade Mu - sic so sweet - ly play'd!

List to yon se - re - nade! How soft its num - bers

*mf* Who would not rather be Wak'd by such me\_lo\_dy, Than, drag out,

wea\_ri\_ly, Night's leaden slumbers! Home, then while hast\_ing!

*cres* Ere re\_ \_pose tast\_ \_ing, On thine oar rest\_ \_ \_ing, *f*

*leggiero.* Stay, boat \_ man, stay!

*ppp* Stay, boat \_ man, stay! Yes

*f* Stay, boat \_ man, stay.

# SICILIEN MARINERS.

39.

## "WE'LL LAUGH AND SING ALL CARES AWAY"

WORDS BY DESMOND RYAN.

(LA TRAVIATA. - VERDI.)

ARRANGED BY  
MADAME R. SIDNEY PRATTEN.

VOICE.

40.

GUITAR.

*1<sup>st</sup> VERSE.* — Come laugh and be hap- py and ban- - ish  
*2<sup>nd</sup> VERSE.* — They say that this life is all fraught with

care — True mirth is a bles- sing few mor- tals share! Our  
woe — That hap- pi- -ness fled this earth long a - - go, They

days — are but brief and our joys de- - cay — Let us  
know — not the sweets on this earth we find — — — — — When

mer- ry then be while we may! Each hour and scene hath  
friendship and love are en- - twin'd 'Tis best to take what



bliss in store, And plea- \_ - - sure shines be- \_ - - fore us; If  
 for- \_ - tune sends And smile at fu- \_ - - ture sor- \_ - - row Why

some- \_ - times grief comes o'er us, 'Tis fruit- \_ - less to de- \_ - -  
 should we fear the mor- \_ - - row When joy to day at- \_ - -

plore \_\_\_\_\_ Then let \_\_\_\_\_ us be hap- \_ - py while yet we  
 - tends \_\_\_\_\_ Then let \_\_\_\_\_ us be hap- \_ - py while yet we

may \_\_\_\_\_ And laugh and sing all cares a- \_ - way

- way Come — come — and laugh cares a- \_ - way Come — come — and

laugh cares away come laugh laugh cares a- \_ - way.

D. Major.

41. 



\*VII. Pos: 

42. 

43. **VALSE.** 






N. B. The Spanish Song N<sup>o</sup> 95 Troubadour du jour is here recommended.

AMERICAN AIR. "MARY BLANE"

44. 



\*IX Pos: 



VAR:

IL MIO TESORO.  
(DON GIOVANNI.)

MOZART.

Andante.

"DI PESCATORE IGNOBILE"

(LUCREZIA BORGIA.)

DONIZETTI.

VOICE. *LARGHETTO.*

46.

GUITAR.

Di pes-ca-to-re i-gno-bi-le,      esser figliuol cer-de - - - i

e se co os-cu-ri in Na-po-li      vissi i prim'an - - - ni

mie - - - i,      quando un guerrie-ro in co-gni-to,

ven-ne d'inganno a trar - - mi      mi diè ca-val-lo ed

ar - - mie un fo - glio a me la - scio

Era mia madre ahi mi - se - ra mia madre che scri - ve - - a

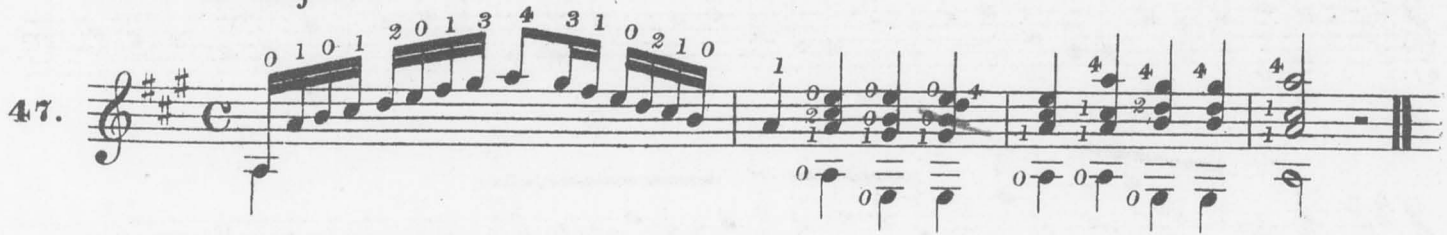
*st* dirio pos - sen - te vit - ti - ma per se per me te - me - - a,

di n<sup>on</sup> par - lar ne chie - dere il nome suo qual' e - - ra

calda me fe pre - ghie - - ra ed obbe - di - ta io Iho

calda mi fe prie - ghie - - ra ed obbedi ta io Iho.

A Major.

47. 

48. 

MY LODGINGS IS ON THE COLD GROUND. IRISH.

49. 

50. 

IX Pos:

51. 

TWERE VAIN TO TELL THEE

52. 

*Allegretto.*      **RONDO. - NORMA. - BELLINI.**

53.

Here may be recommended No. 27. TROUBADOUR DU JOUR. & "As I view these scenes" Sonnambula.  
 M<sup>rs</sup> R. S. PRATTEN'S Guitar School.

"THE WINDS ARE HUSH'D TO REST."

WORDS BY GEORGE LINLEY.

ARRANGED BY MME R. SIDNEY PRATTEN.

MUSIC BY CAMPANA.

VOICE. 54. *Allegretto.*

1st - The winds are hush'd to  
2nd - O thou fair Queen of

rest - - - The wea - ry flow'rs are sleep - ing, And in the sky the  
night - - - Who mild - ly shines a - bove us, Guide with thy gen - - - tle

stars bright watch are keep - - - - ing.  
light to those who love - - - - us.

Up - on the breast of O - - - cean The moon's soft beams are  
How sweet when all is glow - ing In tran - quil beau - - - ty

play - - - ing, While steals up - on the ear, The song of the Gon - - - do -  
round us, To share the calm and bliss of such an hour - - - as



lier. this. The stars bright watch are  
How sweet with those who

keep - - ing, While steals up on the ear The song of the Gon - - do -  
love us, To share the calm and bliss Of such an hour - - as

1st  
lier. this.

2nd  
con brio a piena voce. pp  
this Fair Queen of night who mild - ly shines a - bove. Fair  
Barre 2do

Queen of night Who mild - ly shines a - bove, Guide those

a tempo deciso. mp  
with thy gen - tle light, To those who love - - us. Fair

Queen — of night — Who mild - ly shines a - bove, Fair

Queen — of night, — Who mild - ly shines a - bove, Guide thou —

with thy gen - tle light To those who love

us. Guide thou with thy gen - tle light to those who

love

### THE ARROW AND THE SONG.

POETRY BY LONGFELLOW.

ARRANGED BY MME R. SIDNEY PRATTEN.

MUSIC BY M.W. BALFE.

VOICE. *Molto moderato.*

55. GUITAR.

I shot an arrow in-to the air ——— It fell to earth I know not where,

For so swift-ly it flew The sight could not fol-low it. The

*cres:*

*f*

sight could not follow it in its flight.

*dim*

I breathed a song in-to the air, — It fell to earth I know not where,

For who has sight — so keen and strong, That it can follow the flight of a song,

For who has sight so keen and so strong, That it can fol - - low the flight of a song.

Long, long af-ter-ward

in an oak; I found the Arrow still un-broke: And the song from be-

-ginning to end I found again in the heart of a friend. And the song from be-

-gin-ning to end I found a-gain in the heart of a friend.

*cres:*  
I found a-gain, I found a-gain, I found a-gain in the

*ff*  
heart of a friend.

E Major.

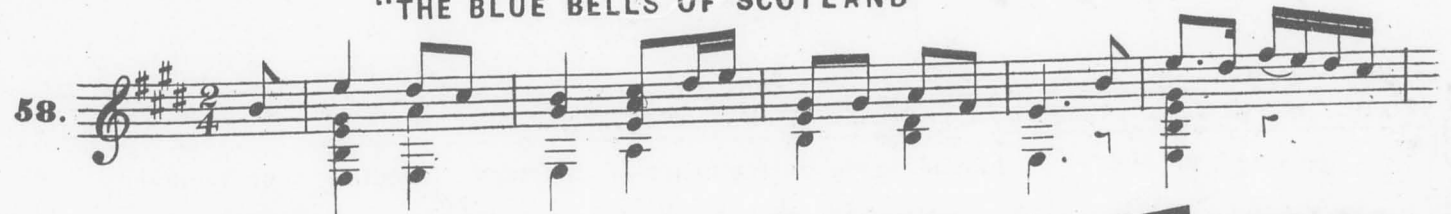
IX.....

56. 



57. 

"THE BLUE BELLS OF SCOTLAND"

58. 





WALTZ.

F. SOR.

59. 







LA RISPOSTA DELL' INNAMORATA.

ARRANGED BY MME R. SIDNEY PRATTEN.

*Andante.*

VOICE. 60. GUITAR.

Nen ni tu si' mpaz\_zu\_to te la\_gne a tuorto i

me stu core mm'aje fe\_ru\_to che pen\_za sem\_pe a

te Loucchie de no ge\_lu\_so non san\_no chiu' be

dé, pe che\_sto to mm'ac\_cu\_se te la\_gne a tour\_to i

me pe che sto tu mm'ac cu se te la gne a tour to i

me.

NO 90. TROUBADOUR DU JOUR (Duet) will be found very pretty.

F. Major.

61.

62.

MINUETTO.

GIULIANI.

63.

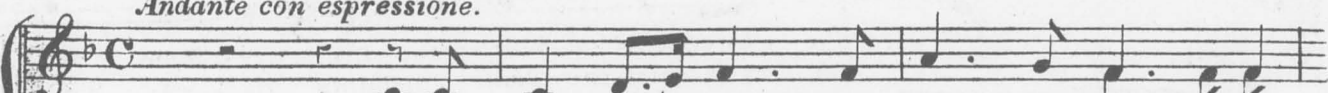
# THE SUMMER BLOOM HATH PASS'D.

WORDS BY GEO. LINLEY.

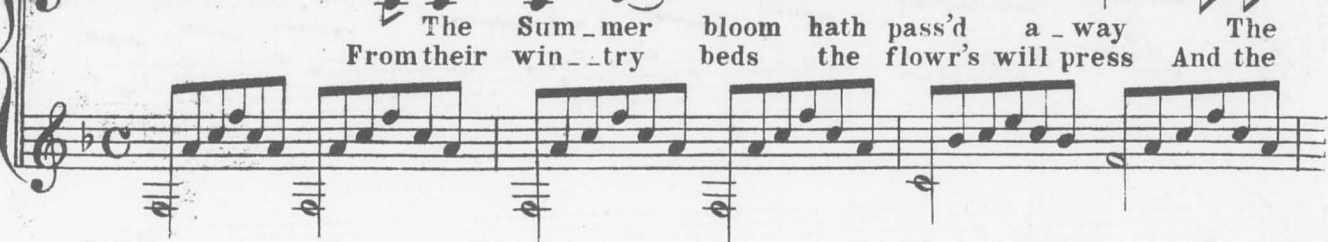
ARRANGED BY MME R. S. PRATTEN.


MUSIC BY CAROLINE HAY.

*Andante con espressione.*

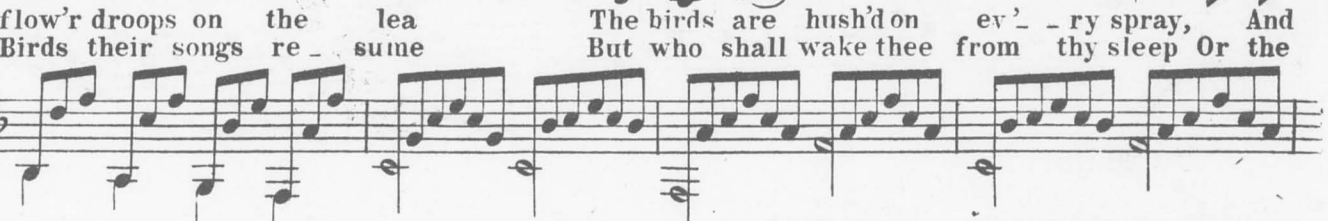
VOICE. 

64. The Sum-mer bloom hath pass'd a-way The  
From their win-try beds the flow'r's will press And the

CUITAR. 



flow'r droops on the lea The birds are hush'd on ev'-ry spray, And  
Birds their songs re-sume But who shall wake thee from thy sleep Or the






life is dark to me Ev'ry fall-ing leaf some sad thought brings To this  
light of those eyes re-lume? Yet in all I see in each sound I hear Thou art



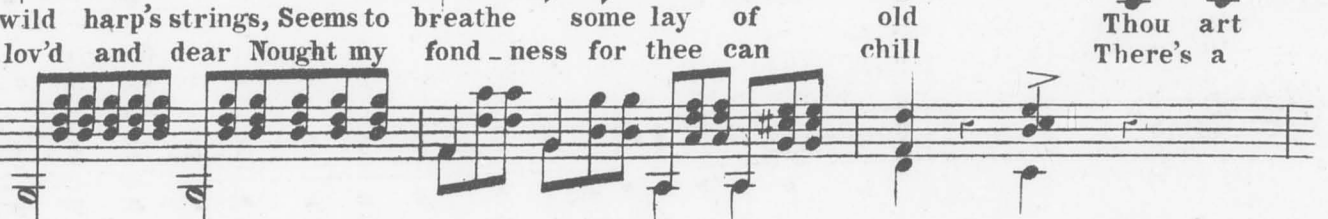



heart now chang'd and cold And each breeze that sweeps o'er my  
pre-sent with me still I can ne'er for-get thou wert



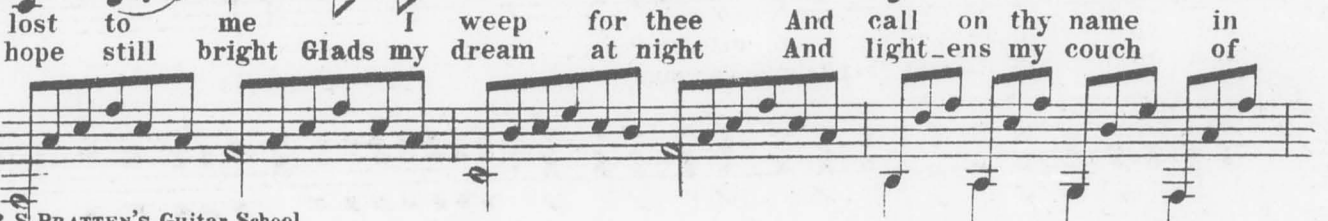


wild harp's strings, Seems to breathe some lay of old Thou art  
lov'd and dear Nought my fond-ness for thee can chill There's a





lost to me I weep for thee And call on thy name in  
hope still bright Glads my dream at night And light-ens my couch of





vain That soft sweet voice Which made all re-joice, Will it  
-gain 'Tis Hea - - vn's pure ray That points the way Where ere

ne'er greet mine ear a - gain. VI. ----- loco  
long we shall meet a - gain.

Bb Major.

65.

66.

IL SEGGIO DEGL' INNAMORATI.

M. MAGGIONI.

VOICE. *Allo moderato.*  
67. In ques - ta piazza vi sor - ge un seg - gio Il  
Cen - to ne ten - go di buona sa - lu - te Cen

GUITAR.

seggio è det - to degli inna - mo - ra - ti Un tal v'è sta - to e poi fug - gir do -  
to cin - quan - ta di sciol - to lin - gua - gio Si - cio ti di - co, o o fac - cia da

-vet - te vo - le - va a - ver co - si cen - to du - ca - ti. 1st 2nd  
stol - to, Va via, non fai per me, va combi - a viag - gio.

A Minor.

68.

69.

C. J. PRATTEN.  
III ----- *locu*

70. *Largo.* MARCH FUNEBRE.

*f*

*dolce.*

*f*

VII ----- V *p* *dim*

# ANNIE OF THARAW.

33

POETRY BY LONGFELLOW.

ARRANGED BY MME R. SIDNEY PRATTEN.

MUSIC BY BALFE.

*Allegro vivace.*

71.

An\_nie of Tharaw, my true love of old, She is my

life, and my goods and my gold, An\_nie of Tharaw, her heart once a gain To me has sur-

*p dol.*

- rendered, in joy and in pain, An\_nie of Tharaw my riches, my good;

Thou! Oh! my soul, my flesh and my blood. Then come the wild weather, come

*cres* *riten.*

sleet or come snow, We will stand by each o - ther how ev - er it blow. Op -

*riten.*

-pression and sickness and sorrow and pain, Shall we to our true love as

links to the chain - Op- -pression and sickness and sorrow and pain Shall

we to our true love as links to the chain.

As the

palm tree standeth so straight and so tall The more the hail beats and the

more the rains fall; So love in our hearts shall grow mighty and strong Through

crosses through sorrows through man-i-fold wrong, Shouldst thou be torn from me to

wander a lone, In a de-so-late land where the sun is scarce known, Through

forests I'll follow and where the sea flows, Through ice and through i-ron through

*riten: -*

armies of foes, An-nie of Tharaw my light and my sun, The

*Animato.*

threads of our two lives are wo-ven in one. An-nie of Tharaw my

light and my sun, The threads of our two lives are wo-ven in one.

*pp* What\_e'er I have bid\_den thee thou hast o\_\_bey'd, What\_

e\_ver for\_\_bid\_den, thou hast not gain\_\_said, How in the turmoil of

life can love stand, Where there is not one heart and one mouth and one hand? Some seek for dis\_

\_sension and trouble and strife, Like a dog and a cat live, Such man and wife,

*rall:* An\_nie of Tharaw, such is not our love, *a piacere.* Thou art my lamb\_kin my

*MAJORE. Animato molto.* chick and my dove, What\_\_e'er my de\_\_sire is, in thine may be seen, I am

king of the house\_hold, Thou art its Queen. What\_e'er my de\_sire is, in  
 thine may be seen, I am king of the house\_hold, thou, Thou art its  
 Queen. It is this O my An\_nie, my hearts sweetest zest, That  
 makes of us twain, but one soul in one breast, This turns to a Hea--  
 \_ven the Hut where we dwell While wran\_gling soon  
 chan\_ges a home to a

Mme R.S. PRATTEN'S Guitar School.

D Minor.

72. VI. VII. VIII. *loco*

73.

### CHARLEY IS MY DARLING.

ARRANGED BY M<sup>ME</sup> R. SIDNEY PRATTEN.

*Andante.*

VOICE.

74.

GUITAR.

O Char-ley is my dar - ling, my dar - ling, my dar - ling, O

Charley is my dar - ling, The young Cava-lier. When first his standard caught the eye, His

pi-broch met the ear, Our hearts were light, our hopes were high for the

youn Ca - va - lier, O Charley is my dar - - - ling my

dar - ling, my dar - ling, O Charley is my dar - ling, The young Ca-valier.



"LIGHTLY O'ER THE BREEZE OF EV'NING"

SERENADE.

ARRANGED BY M<sup>ME</sup> R. SIDNEY PRATTEN.

SCHÜBERT.

VOICE. 75.

GUITAR.

1<sup>st</sup> - Lightly o'er the breeze of ev'ning Float my lays to thee,  
 2<sup>nd</sup> - Hark the night - in - gale is pouring Forth her sweetest lay,

To the si - lent val - ley steal - ing Dear - est come to me,  
 Ah her rap - ture soft im - plo' - ring Pleads my con stan - cy,

Whisp'ring sighs the silv'ry wil - low In the moon - beams  
 Well she knows each bit - ter feel - ing Pain of loves keen

light, In the moonbeams light, So my vows may reach thy pil - low  
 dart, Pain of loves keen dart, Ev' ry sweet e - - mo - tion steal - ing

Through the stil - ly night, Through the stil - ly night.  
 O'er the ten - der heart, O'er the ten - der heart.

2nd

May her song have power o'er thee, Move thy gentle breast,

3

Tell how deep - ly I adore thee.

3

Come and make me blest, Come and make me blest

Ah make me blest. *dim*

BARRÈ III.

LES FOLIES D'ESPAGNE.

CORELLI. ARR.<sup>d</sup> BY GIULIANI.

THEME. *Andantino.*

76. *mf*

VAR:

*mf sf*

E Minor.

IX

41

77. G B E

E B G *loco*

PRELUDE.

78.

79.

*Andante. con espress.*

SILENT, O MOYLE. IRISH.

80.

*Allegretto.*

C. J. PRATTEN.

81.

GIORNI POVERI VIVEA.

ARRANGED BY MME R SIDNEY PRATTEN.

IL TROVATORE.  
VERDI.

VOICE. *Andante mosso.*

82.

GUITAR.

Giorni po-ve - - ri vi - - ve - a pur con-ten - ta

del mio slato So - la speme un figlio a - - ve - - - a Mi la -

scio! M'ob - bli - a l'in grato Io, de - ser - - ta, va - do er - ran -

do di quel fi - - glio ri - cer - can - do di quel fi - - - glio che al mio

co - - - re pene or - ri - - bi - li co - sto Qual per

es - - so pro - vo a - mo - re, qual per es - - so pro - vo a -

- mo - - re ma - dre in ter - - ra non pro - vo.

VII - - - loco

VII - - - loco

*f*

DIAGRAM 2.

N<sup>o</sup> 83.

EXAMPLE E.

*For soft and delicate passages to be struck gently.*

EXAMPLE D.

*Mellow and harp-like tone to be struck with the fleshy part of the fingers.*

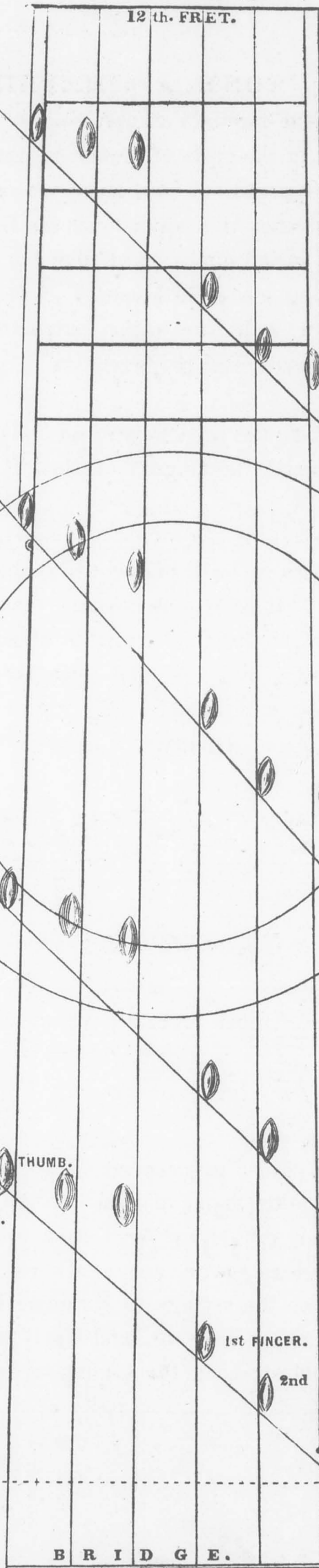
EXAMPLE C.

*Round, full tone to be struck with the fleshy part of the fingers.*

EXAMPLE B.

*Hard, crisp tone is produced at this part, and the tips of the fingers to strike the strings with great force.*

EXAMPLE A.



Shewing the position of the thumb and fingers of the right hand for striking the strings, and the various qualities of tone which can be produced on different parts of the instrument, by moving the hand higher or lower.

To be quite sure of the right hand position (the strict attention to which is so necessary in the production of tone) I recommend the pupil to trace this Diagram on tissue paper, and place it under the strings, the top being at the 12th fret and the bottom at the Bridge, then hold the instrument as in the act of playing, and place the fingers on the oval marks intended to represent the tips of the fingers; This being done, the hand will be found in the best possible position to carry out that which is expressed in the following page 45.

### TOUCH, TONE, AND EXPRESSION

As the charm of the Guitar consists in bringing out a *round full tone*, and *varying the quality* according to the style of music, or phrasing, either with energy or brilliancy, or pathos and expression, (not merely making sounds which only touch the ear, but producing such tones that shall touch the feelings,) the preceding *diagram 2* will shew where the varied qualities of tone can be produced.

To strike the strings of the guitar in a matter-of-fact way is anything but pleasing, and indeed has given many a dislike to the instrument; but to admirers of the guitar even a few notes or chords well produced, or played, have an indescribable charm.

The secret of good guitar playing is to prevent jarring and twanging.

*Jarring* is avoided by placing the fingers of the left hand near the frets and pressing them tightly.

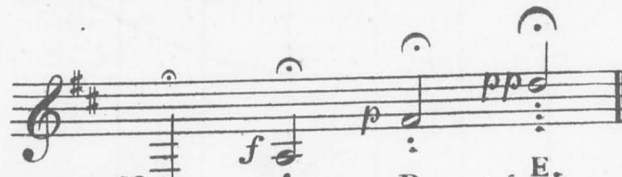
*Twanging* is caused by striking the string too violently and in the wrong direction, and also by the fingers or back of the nails coming in contact with the strings whilst in vibration. It is also necessary that the nails should not be too long as only the fleshy part of the finger should strike the string.

In slow and pathetic music, in single and sometimes double notes the vibrato and glisse may be introduced with effect. To make the vibrato the string should be struck as at Ex: D or E - of Diagram 2.

84. Extract from page 71:  in playing

6th String down to D. 2nd String - - - - -

the last chord of the above an elegant effect is produced by striking it thus -

6th String down to D.  It will be observed that I vary the size of the pauses in order to shew that the notes are to be prolonged as the size increases.

Strike the following 4 strings *ff* as marked in Diagram 2. Ex: - A. *f* C. *p* D. *pp* E.

The fingers should be placed at once on the strings as if the chord were to be struck at once, then place the hand at Example A in Diagram 2, striking the *1st* bass note with the thumb *with great force* then gliding the hand to Example C striking the next note with less power, and again carry the remaining two fingers which are still resting on the strings to Example D and strike the third note with still less power than its predecessor, and lastly the third finger is carried up as before to Example E and striking the string so softly, as it were a breath.

*so that in fact the 4 notes are sounded in unison by making each note as sounding in a different part of the string than I observed in Ex. D & E*

The following few bars taken from Sor which will be found at the end of the work page 71, are given as a specimen to shew the varied expression that can be made in a few successive bars by striking the strings in the different parts.

6th string lowered to D.

85. thus: *p* *cres:* *f* *ff* *dolce.* &c.

Diagram 2. Ex: E. . . . Ex: D. . . . Ex: C. . . . Ex: B. . . . Ex: D. . . .

- When a hard powerful tone is required on the silver strings particularly for a single bass note strike at Example . . . . . A.
- Also for imitating horns or bugles, on the gut strings strike at Ex: . . . A.
- For forte and double forte . . . . . at Ex: . . . B.
- For general playing . . . . . at Ex: . . . C.
- For Dolce or soft tone . . . . . at Ex: . . . D.
- For Pianissimo . . . . . at Ex: . . . E.

EXERCISES FOR THE RIGHT HAND.

86.

87.

88.

89.

90.



This page contains seven systems of guitar exercises, numbered 91 through 97. Exercises 91 and 92 are in 6/4 time and A major, featuring sixteenth-note patterns with accents. Exercises 93 through 97 are in common time (C) and A major, featuring eighth-note patterns with accents. Exercises 94, 95, and 96 include double bar lines to indicate repeated sections. Exercise 97 concludes with a key signature change to F major.

FROM M<sup>ME</sup> PRATTEN'S CARNAVAL DE VENISE.

1st VARIATION.

98.

2nd Corde. A : • A : • A : •

2nd Corde.

3rd VARIATION. FROM DO.

99.

EXERCISES FOR THE LEFT HAND.

100. I Position.

II Position

IV. Pos:

101. I. Pos:

II. 3 4, III. 3 4, IV. 3 4

Exercises for the Left hand continued.

102.

VII. - - - V. - IV. - - -

103.

104.

105.

MAZURKA.

EXERCISE FOR GLISSÉ.

51  
C. J. PRATTEN.

106.

Exercise for SLURS.

107.

EXERCISES IN VARIOUS POSITIONS.

The positions are generally defined by whatever fret the first finger falls upon, so that, if the first finger is on the first fret, the second, third, and fourth fingers will naturally find their places on the second, third, and fourth frets; the hand is then said to be in the 1<sup>st</sup> Position, and all the notes within reach from the 1<sup>st</sup> to the 4<sup>th</sup> frets belong to that position.

And again — when the first finger is placed upon the fifth fret, the second, third and fourth fingers will find their places on the sixth, seventh and eighth frets — this is called the 5<sup>th</sup> Position.

The same remarks apply to the other frets as will be seen in the following pages.

It will be observed by referring to the Diagram of the Fingerboard at page 6 that upon the Guitar there are many duplicate notes; written the same, but can be played on different strings and various parts of the Instrument; for instance, the note G written on the second line can be played on four different parts. thus:—

108.

Open String.      on D String.      on A String.      on E String (silver)  
 5<sup>th</sup> FRET.      10<sup>th</sup> FRET.      15<sup>th</sup> FRET.

And when any notes of the scale (some of which are only to be found once, others 2, 3 and 4 times) are intended to be played out of their usual places, that is, on other parts of the fingerboard (either because they are more convenient, or to produce a different or better effect) they are generally marked in positions with roman numerals thus I. III. V. VII. IX. &c &c but when the notes are no longer to be played in the positions indicated by roman figures the word "loco" is used to signify that they are to be taken in their usual places.

Example 109 will shew how the four following notes may be taken separately in various parts of the fingerboard and Example 110 how the same four notes taken together (forming a chord) are found in different positions.

109.

FRETS.      0.    5<sup>th</sup>    10<sup>th</sup>      1<sup>st</sup>    5<sup>th</sup>    10<sup>th</sup>      0    5<sup>th</sup>    9<sup>th</sup>      3<sup>rd</sup>    10<sup>th</sup>    12<sup>th</sup>

STRINGS.    G    D    A      B    G    D      E    B    G      E    B    G

              open.

110.

I. POSITION.      III. Pos:      VIII. Pos:

FRETS.    0.    1<sup>st</sup>    0.    3<sup>rd</sup>      5<sup>th</sup>    5<sup>th</sup>    5<sup>th</sup>    3<sup>rd</sup>      10<sup>th</sup>    10<sup>th</sup>    9<sup>th</sup>    8<sup>th</sup>

STRINGS    G    B    E    E      D    G    B    E      A    D    G    B

              open.

The above notes in their various positions will be clearly seen by referring to Diagram 1 — page 6.

V. POSITION.  
C Major.

111.

VII. VIII.

112.

V. loco

113.

I. VIII. 115. I. VIII. OR. XII. loco

114.

VIII. loco

116.

117.

118.

119.

120.

121. VII XII VII  
B E B

122. loco III. IV. III.

123. VII. III. XII.

124. III VII XII

125. VII III III

126. VII III III

127. VII III III

128. VII III III

129. VII III III







151.

152.

153.

E. MAJOR.

154.

155.

157.

158.

160.

161.

162.

163.

164.

165. **B. MAJOR.**

*IX.*

166.

167.

168.

169. *IV.* *XI.* *harm.* *19<sup>th</sup>*

170. *XI.* *VII.* *IV.*

171.

172.

173.

174.

E. MINOR.

175. *IX.*

*VII.* *loco*

176. *VII.* *12<sup>th</sup> harm.* *IX.* *12<sup>th</sup> harm.* *VII.*

178. *VII.* *VII.* *loco* *VII.*

D. MINOR.

179.

V. IX. X. loco

180.

V. VII. X.

181.

V. VII. X. III. V.

182.

I. X. VII. X. V.

I. X. V. I. V. I. III. V. X. VIII. X. X.

B. MINOR.

183.

IX. loco

184.

II. III. IV. I.

2d barre. VII.

IV. VII.

185.

186. **G. MINOR.**

187.

188.

189.


190.

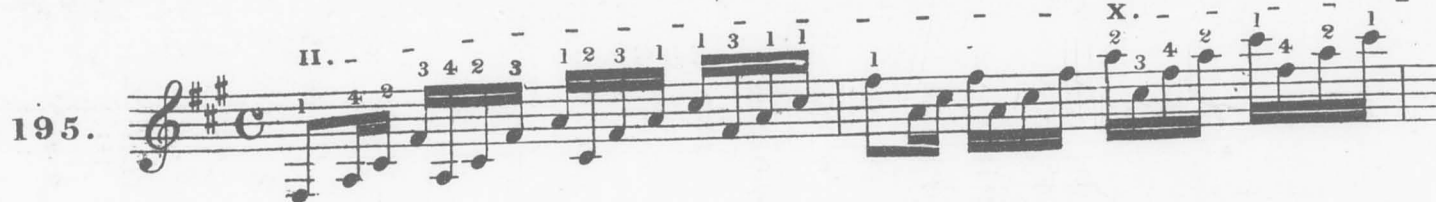
F# MINOR.

191. 

192. 

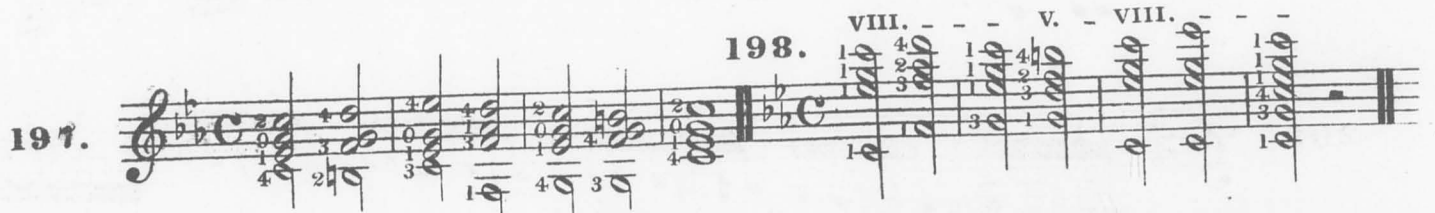


193. 

195. 



196. 

197. 

199. 

200. 



IV. - - VI. IV. II. IV. VI. IV. - - - - -

201.

VIII. - VI. VIII. IX. VI. VIII. 203. IX. - -

202.

F. MINOR. VI. - - X. - - VIII. - - - - - III. Barrè.

204.

III. - - - - - VI. III. - - - - -

205.

I. III. - - - - - VIII. - - - - - VI. VIII. - - - - -

207.

I - - - - - VIII - - - - - loco

208.

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

209.

IX. - - - - - V. - - - - -

loco

210.

ON THE SHAKE. FROM GIULIANI'S 3<sup>rd</sup> CONCERTO.

211.

from the same.

212.

GIULIANI Op. 35.

213.

214.

215.

There are various ways of expressing and writing harmonics as will be seen by the following extracts from some of the best composers for the instrument. Each having adopted a different method.—

TABLE OF HARMONICS.

DIAGRAM 3.

6th STRING lowered to

E. A. D. G. B. E.

These harmonics are written an octave lower than they sound on the Guitar.\* See No 218.

1st Fret

2nd

3rd

4th

5th (V)

6th

7th (VII)

8th

9th (IX)

10th

11th

12th

It will be observed that the 4th & 9th frets produce the same sounds therefore the 4th will be used in conjunction with the 5th & 3rd and the 9th with the 7th & 12th frets.

DIAGRAM 4.

E. A. D. G. B. E.

Shewing the actual harmonic sounds as they are on the Guitar\* to illustrate Example No 221.

1st Fret

2nd

3rd

4th

5th

6th

7th (VII)

8th

9th (IX)

10th

11th

12th

*See See 1*  
*Aguedo's*  
*Methods on the*  
*subject of*  
*harmonics*  
*which many*  
*are given but*  
*included here*  
*by Mac. made*  
*a little above*  
*3rd fret*  
*a little below*  
*2nd fret &*  
*at 7th 9th fret*  
*L.M.*

To produce a clear harmonic tone it is necessary to place the fingers *exactly* over the fret, excepting only those on the 3rd fret, when the fingers must be about three eighths of an inch lower — and in all instances to produce a full note the string must be struck near the bridge and with greater than ordinary force, and the left hand finger should be instantly raised to allow the string full vibration.

\* Remember the Guitar sounds an octave lower than the notation. See page 2.

Example 216 gives the actual sound of the harmonics, but without showing upon which strings they are to be taken, only giving the frets, so it is presumed by the writer that the pupil is acquainted with the *natural* harmonics of the Guitar as in Diagram 4. page 65.

as written.

Harm: 12 7 12

as played.

Frets 12 7 12

Strings

*you I like this method new with 15 strings*

Example 217 gives a mode adopted by many writers, which I consider unnecessarily complicated — The upper line of figures signify the frets — The notes are those which would be produced by pressure in the ordinary way, but it is intended that they should be played as harmonics without pressure. The figures under the notes indicate the strings to be struck.

from JOS: KREUTZER. This method is also used by GIULIANI.

Flago. Tasto. 5 5 4 5 3 4 5 5 4 5 3 4 loco

As written. Corda. 5 4 5 4 5 4 5 4 5 4 5 4

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

As played. Strings.

Result.

Flago. loco Flago. loco Flago.

Flago. 5 4 3 4 loco

Flago. 3 5 5 3 5 5 5 3 4 loco

Flago. 5 5 4 3 4 5

In Example 218 no guide is given by the author either by frets or strings, but the notes will be seen in Diagram 3. page 65.

218. As written. Harmonique F. SOR. Op: 40.

6th String tuned down to D.

As played. Notes indicate strings.

Figures indicate frets.

7 7 12 7 7 12 5 5 12 5

4 4 4 4 5 9

&c. &c.

The harmonics of the following Example will be found in Diagram 3.

LEGNANI, Op. 27.

Armonica.

As written. *Arm: Arm: Arm: Arm:*

219. *Figures indicate frets.*

As played. *Notes indicate strings. Harmonics.*

Detailed description: This musical example is in G major (one sharp) and 2/4 time. The 'As written' staff shows a sequence of chords with small notes above them. The 'As played' staff shows the actual sound of the harmonics, with fret numbers (7, 5, 3, 5, 7, 12) and string numbers (3, 5, 7, 12) indicated below the notes. The piece ends with '&c.' and 'Armonica.' written above the staff.

The following is the most satisfactory mode of writing harmonics, because the small notes above, shew what notes are produced. for Example—

220. *Harmonique.*

Detailed description: This example is in G major (one sharp) and 6/8 time. It shows a sequence of harmonics with fret numbers (5, 5, 4, 5, 4, 3, 3, 3, 4, 5, 4, 3, 5, 4, 5, 4, 3) and string numbers (5, 4, 3, 3, 4, 3, 5, 4, 3) indicated below the notes. The piece ends with '&c.' and 'Harmonique.' written above the staff.

In the above example the large notes indicate the strings to be used, the figures the frets, and the rings (ooo) that they are harmonics.

Another mode of writing harmonics found in Legnani's Trente Six Caprices Op. 20. wherein he writes the actual sounds of which he intends the harmonics to produce — The frets are indicated by figures above, and the strings in like manner below — These harmonics will be found in Diagram 4.

LEGNANI, Op. 20.

Written thus.

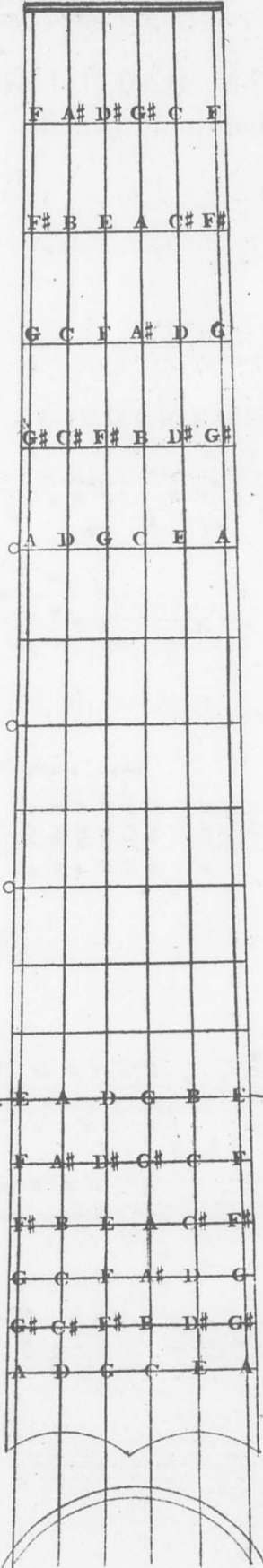
221. *The notes indicate the Strings and the figures Frets.*

Solution.

Detailed description: This example is in G major (one sharp) and 9/4 time. The 'Written thus' staff shows a sequence of chords with fret numbers (12, 9, 12, 9, 12, 7, 9, 12, 12, 12, 12, 12, 12, 7, 12, 12, 7, 12, 12, 12) and string numbers (9, 7, 9, 7, 9, 12, 7, 9, 7, 9, 7, 9, 7, 9, 12, 12, 12, 12) indicated above and below the notes. The 'Solution' staff shows the actual sound of the harmonics. The piece ends with 'loco' and '2/4 6' written below the staff.

The annexed Diagram 5. is to shew how harmonics are produced by double fingering (a double doigter) therefore, if it is desired to hear either of the open strings an octave higher in harmonics, the thumb of the right hand must be placed lightly over the 12th fret in such position as to allow the first finger to strike under, and at least three frets distant from the thumb — This will be the exact centre or half length of the strings, and should the first fret be stopped, the octave or half will be found on the 13th fret — The 2nd on the 14th — the 3rd on the 15th and so on. see below.

DIAGRAM 5.  
E. A. D. G. B. E.



For the open strings  
the Thumb must touch the ... 12th. FRET.

For the 1st FRET the thumb  
must touch the 13th. —

2nd — 14th. —

3rd — 15th. —



4th — 16th. —

5th — 17th. —

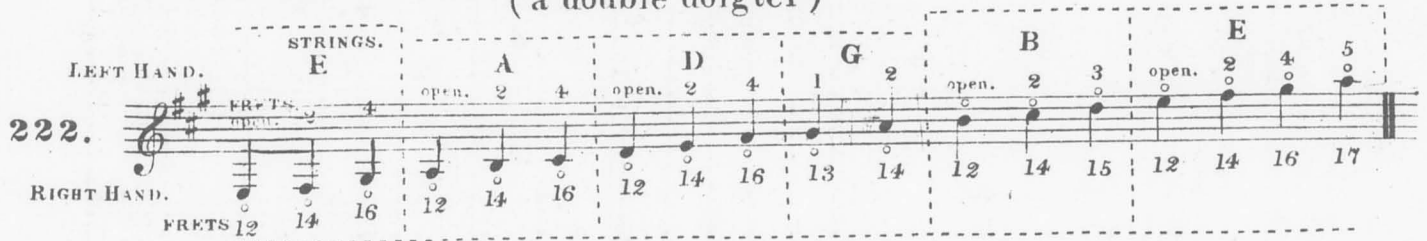
EXAMPLE F.

EXAMPLE G.

In writing harmonics "a double doigter" the notes stopped by the left hand are used, but of course by striking (in the manner before described) with the right hand on the corresponding fret, on, or beyond the 12th. the octave sound (in harmonic) is produced, although, be it understood, the left hand notation is retained as Example G in Diagram 5. page 68.

Thus; the passage in Ex: 224 5th bar. written  sounds  and is produced by the left hand stopping the 1st. fret, 2nd. string, whilst the thumb of the right hand is placed on the 13th fret of the same string and is struck with the first finger.

SCALE IN HARMONICS  
(a double doigter)

222. 

LEFT HAND. STRINGS. E A D G B E  
 FRET. open. 2 4 open. 2 4 1 2 open. 2 3 open. 2 4 5  
 RIGHT HAND. FRET. 12 14 16 12 14 16 13 14 12 14 15 12 14 16 17

MA NORMANDIE.

223. 

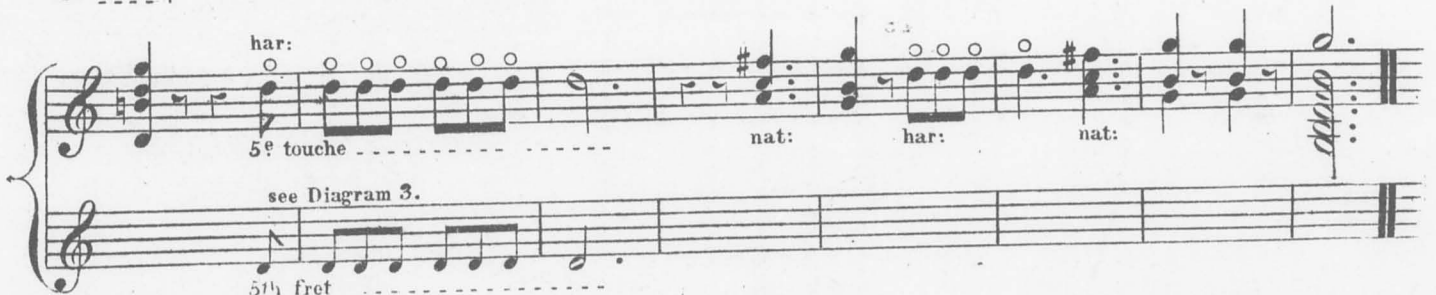
F. SOR. Op. 25.

224. 

har: 12 touche. (fret) natural. har: a double doigter  
 strings. stop the 1st fret of 2nd string with the left hand, and make the harmonic on the 13th fret with the right hand.  
 frets 12



nat: har: 12 touche nat:



har: 5<sup>e</sup> touche nat: har: nat:  
 see Diagram 3.  
 5th fret

*Largo.*

225. *ff*

*Recitative*

*Allegro.*

*p*

*ad lib.*

*f* *cres.*

*pp*



Some writers for the Guitar have endeavoured to produce effects by raising or lowering the 6th and 5th strings to suit the key in which the music is set, to obtain depth of tone; this applies more particularly to the key of D to which the 6th string E is lowered — the following is an Example.

*Andante maestoso.*

Le 6<sup>e</sup> Corde en Re.

BY F. SOR.

226.

*f* *p* *f* *p*

*dol.*

*p* *cres:* *f* *ff*

*dol.*

*1st time.*

*2nd time.*

*Cadenza ad lib.*

THEME ORIGINAL.

C. J. PRATTEN.

*Andante.*

227.

*All<sup>to</sup> Giocoso.*

SPANISH DANCE.

C. J. PRATTEN.

228.

MOUVEMENT DE PRIERE RELIGIEUSE.

BY SOR. 73

229.

Musical score for exercise 229, featuring six staves of guitar notation in G major. The score includes various fingerings (1, 2, 3, 4, 0) and techniques such as triplets and slurs. The piece concludes with a double bar line.

BY SOR.

230.

*Moderato.*

Musical score for exercise 230, featuring six staves of guitar notation in B-flat major. The tempo is marked *Moderato*. The score includes first and second endings, a dynamic marking of *p*, and specific fingering instructions: "2e Corde. 1re doigt." and "4". The piece concludes with a double bar line.

GALOP.

BY F. SOR.

231.

*Andante Pastorale.*

232.

F. SOR.

Lower 6th string to D.

VALSE FROM OP. 57.

BY GIULIANI.

233.

234. *Moderato.*

Extract from 3rd Concerto.\*

GIULIANI.

235.

\* To those sufficiently advanced I recommend the study of this charming composition as well as most of his works. Giuliani was the most prolific writer of his day — his Exercises Op: 48. 71. and 148 in Two Books — and Douze Divertissements Op: 56. and Grand Variations on Partant pour la Syrie Op: 104 may be specially recommended.

"GOD SAVE THE QUEEN" with Variations.

*Andantino.*

BY KREUTZER.

THEME.  
236.

The first system of music shows the theme in G major, 2/4 time. It consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, clear style. Below the staff, there are guitar-specific annotations including fingerings (0, 1, 2, 3, 4) and a 4/2 fingering for a double stop. The piece ends with a double bar line.

VAR: 1.

The second system of music shows Variation 1 in G major, 3/4 time. It features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The piece is marked with a forte (*f*) dynamic. The melody is more rhythmic and includes various articulations like accents and slurs. Below the staff, there are guitar-specific annotations including fingerings (1, 2, 3, 4) and dynamics like *f* and *p*. The piece ends with a double bar line.

VAR: 2.

The third system of music shows Variation 2 in G major, 5/4 time. It features a treble clef staff with a key signature of one sharp (F#) and a 5/4 time signature. The piece is marked with a forte (*f*) dynamic. The melody is highly rhythmic and includes various articulations like accents and slurs. Below the staff, there are guitar-specific annotations including fingerings (4, 3, 1, 2) and dynamics like *f* and *p*. The piece ends with a double bar line.

*1st time f.*  
*2nd time p.*  
 VAR: 3.

*con espress.*  
 VAR: 4.

*Più lento*



*Più Allegro.*

*VAR: 6.*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked *Più Allegro*. The piece is labeled *VAR: 6.* and starts with a forte (*f*) dynamic. The notation includes various rhythmic patterns, such as sixteenth and thirty-second notes, and rests. Fingerings are indicated by numbers 1-4. The score includes a section labeled *1st* and a *CODA. 2nd* section. The piece concludes with a final cadence and a repeat sign.