

First Edition of 1000 Copies.

The Guitar Instructor. BY FRLING SHAEFFER

LYON AND HEALY
CORN. UNION ST. AND ACAD.
CHICAGO, ILL.

Learning from a Bad

Bad

Bad

Bad

Proper Position
of holding the Guitar



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

are fingers of left hand.

Pick.

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

L.H. *E* *F* *G* *A* *B* *C* *D* *E* *F* *G* *A* *B* *C* *D* *E* *F* *G* *F* *E* *D* *C* *B* *A* *G* *F* *E* *D* *C* *B* *A* *G* *F* *E*

0 *1* *2* *0* *2* *3* *0* *2* *3* *0* *2* *0* *1* *3* *0* *1* *3* *1* *0* *3* *1* *0* *2* *0* *3* *2* *0* *3* *2* *0* *3* *2* *0* *3* *1* *0*

Scale of D-flat

Two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests. The first staff ends with a double bar line and a repeat sign. The second staff continues the scale and ends with a double bar line and a repeat sign.

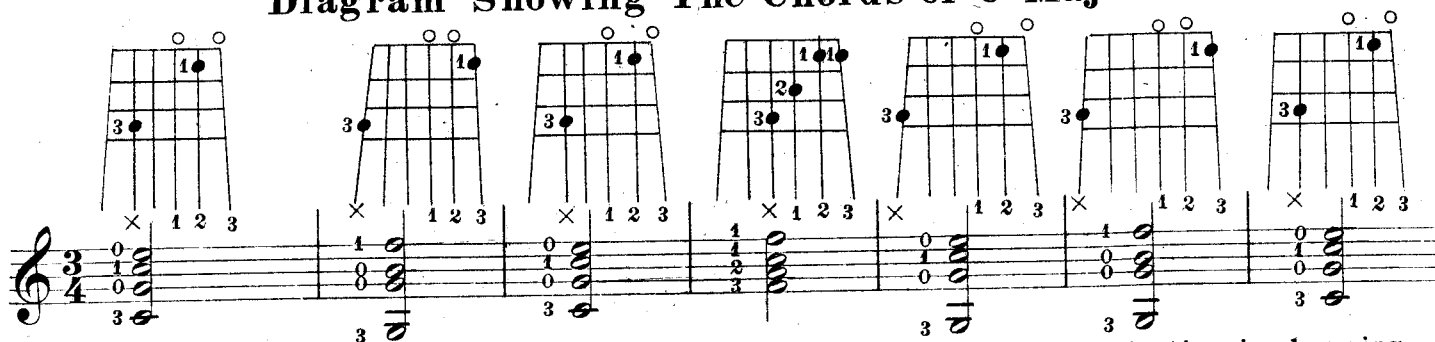
The musical score for 'Scale of Broken Chords' consists of two staves. The top staff features a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some notes beamed together. Above the staff, there are various symbols: 'x' marks, dots, and numbers (1, 2, 4) indicating specific intervals or chord structures. Below the staff, there are numbers (0, 3, 1, 2, 0, 3, 2, 0, 3, 2, 0, 0, 2, 1, 3, 4, 0, 0, 2, 1, 0, 3) that likely represent fret positions or fingerings. The bottom staff also has a treble clef and a key signature of one sharp. It contains a similar melodic line with eighth and quarter notes. Below this staff, there are more numbers (3, 0, 1, 2, 0, 0, 4, 3, 1, 2, 0, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 1, 0) representing fret positions or fingerings. The overall style is that of a traditional musical manuscript.

Scale of Tenth's in C Major in 1st Position.

Scale of Tenths in C Major in 1st Position.

EXERCISE 1. Including the previous exercises, this one is the most difficult. It is a 4/4 piece, and the tempo is marked "Allegretto". The key signature is one sharp (F#). The melody is written in the treble clef, and the bass line is written in the bass clef. The piece is in 4/4 time, and the tempo is marked "Allegretto". The key signature is one sharp (F#). The melody is written in the treble clef, and the bass line is written in the bass clef. The piece is in 4/4 time, and the tempo is marked "Allegretto".

Diagram Showing The Chords of C Major.



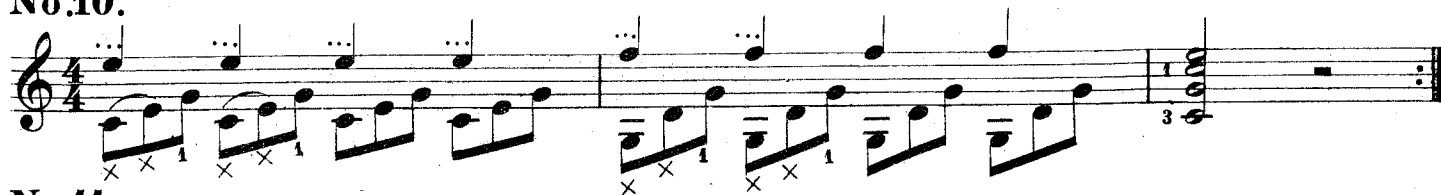
(Notice.) The above chords should be sufficiently practiced to avoid all hesitation in changing the fingers of the left hand from one chord to another.

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.



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

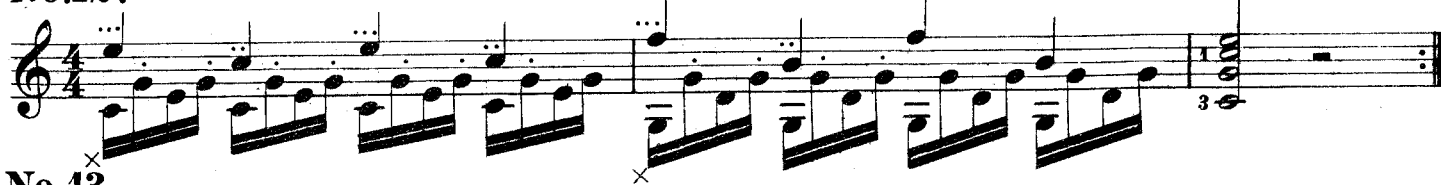
No.10.



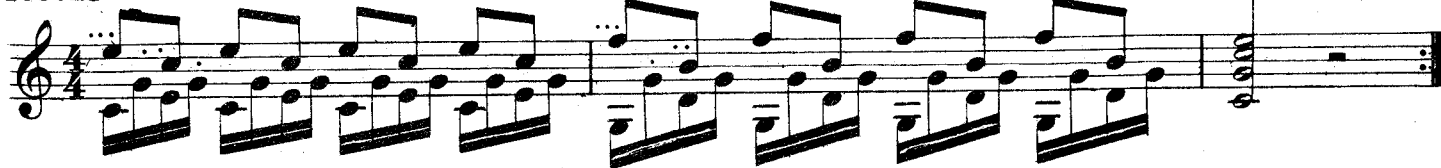
No.11.



No.12.



No.13



No.14.



No.15. x . . . x . . .



No.16. 2 1 2 1 2 1 2 1 2 1 2 1



No.17.



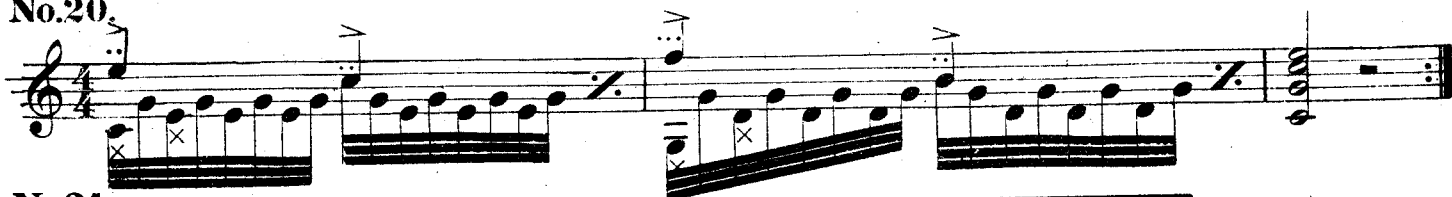
No.18.



No.19.



No.20.



No. 21.



No.22. ^x ^x



No.23^x



No. 24. The Roll.



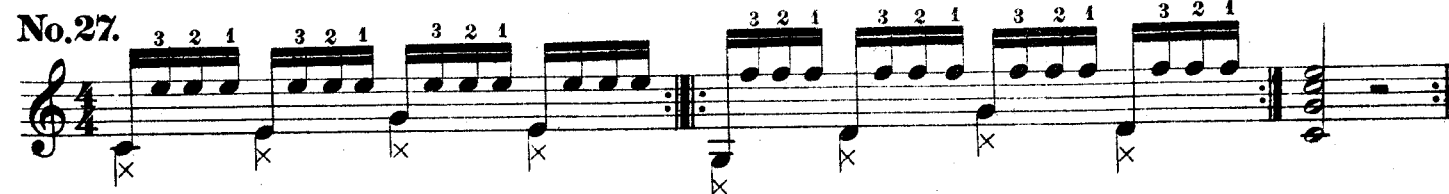
No.25.



No. 26.



No. 27.



No.28.



× 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 → 1 2 3 4 Ascending.

Chromatic Scale in Flats.

← start. 1 2 3 4 Descending.

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

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

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

Ascending.

A D G B E
 1 1 1 1
 2 2 2 2
 3 3 3 3
 4 4 4 4

Descending.

Scale of A Minor Relative to C Major.

Chords in A Minor.

Exercise in A Minor.

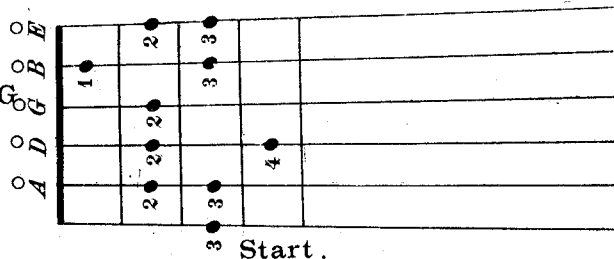
Theme.

Melody Exercise.

March.

Slow.
f
p
f
Fine.
D.C.

Diagram of the Scale of G Major.



Scale of G Major. One # F

Start.

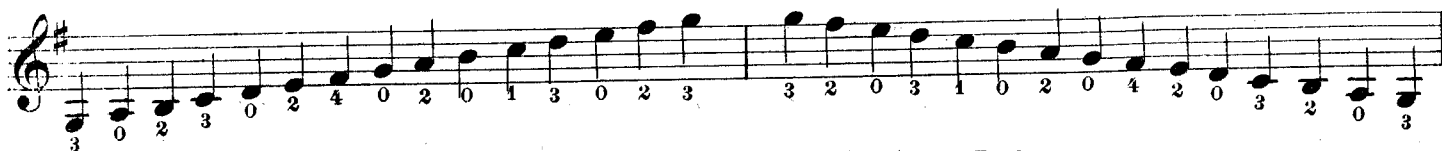
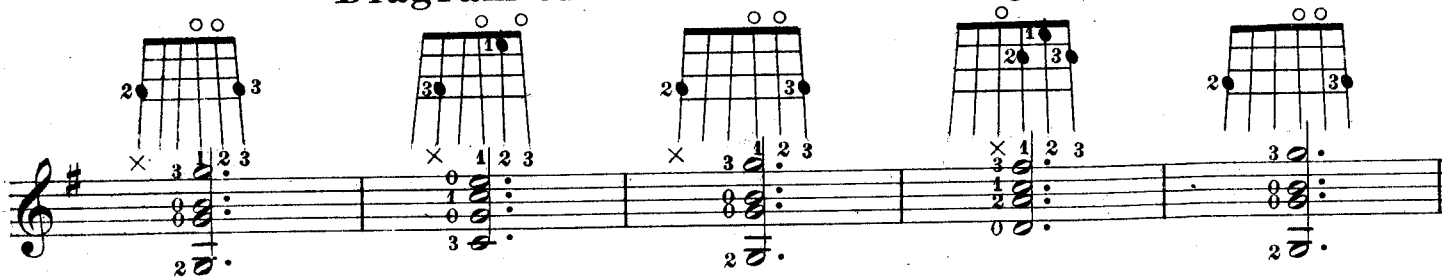
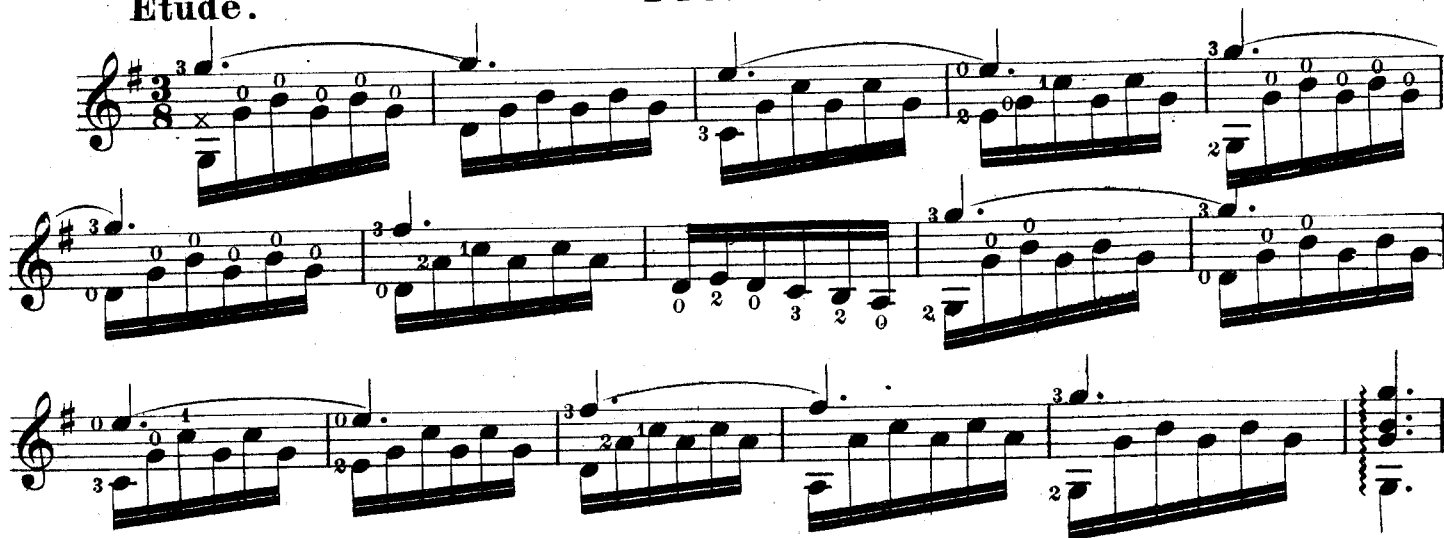


Diagram of The Chords of G Major.



Etude.

Prelude.

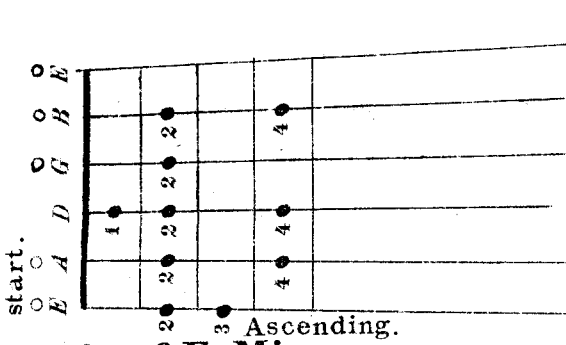


Mazurka.

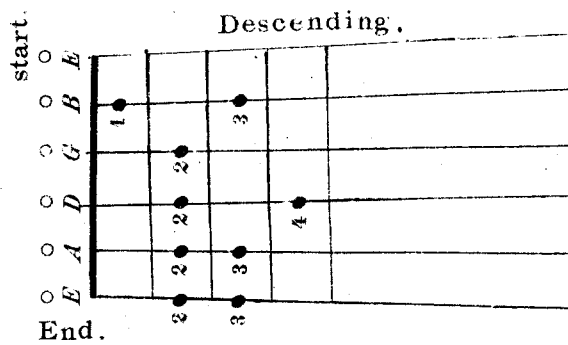
Tempo di Mazurka.



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

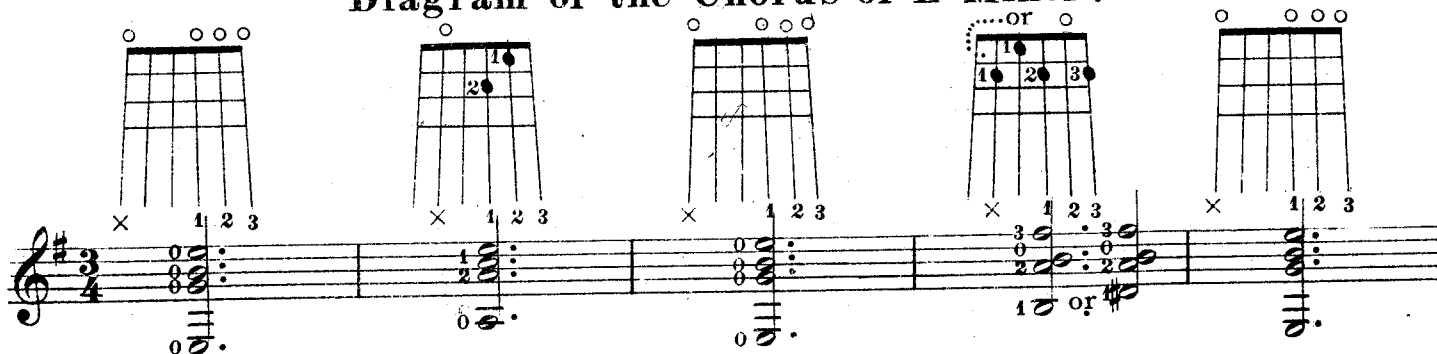


Scale of E Minor.



End.

Diagram of the Chords of E Minor.



Etude.



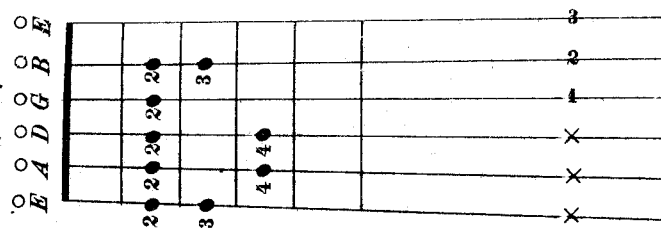
Waltz.

Spanish.

Lively.



Diagram of the scale of
D Major. start



Scale of D Major 2 sharps F & C.

Etude.

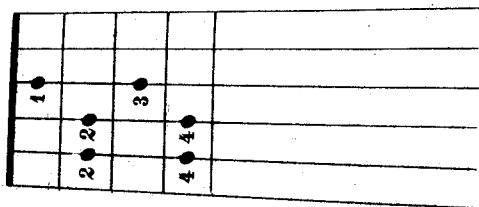
Tema.

Largo. Religioso.

(Original.)

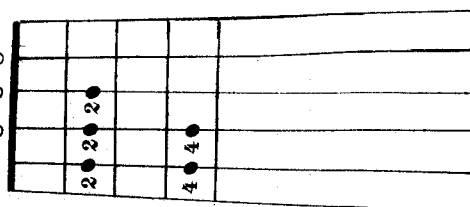
Fine.

Diagram of
the Scale of
B Minor.



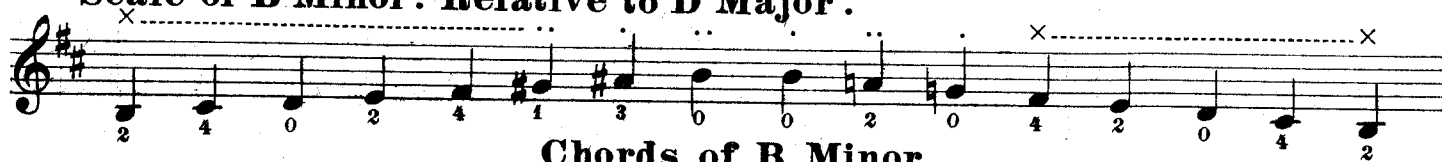
Ascending.

start.

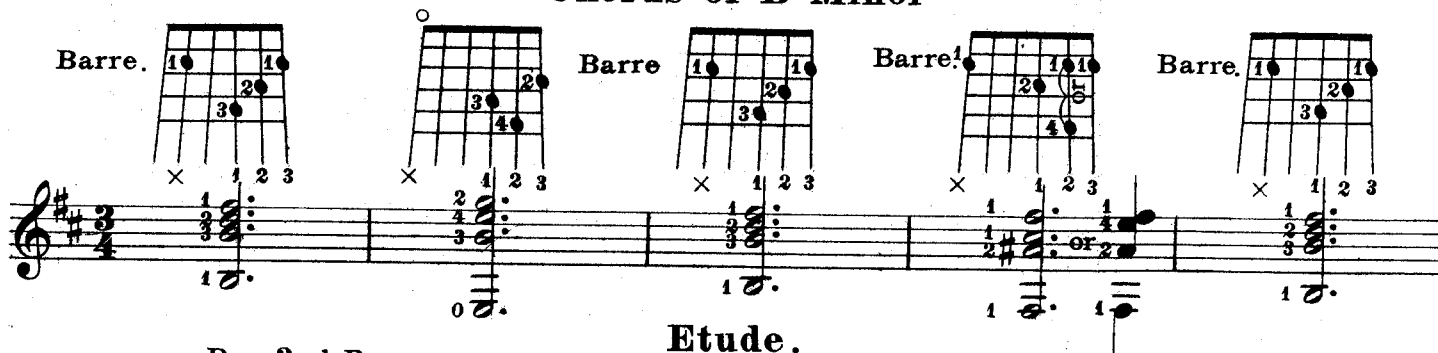


Descending.

Scale of B Minor. Relative to D Major.



Chords of B Minor



Etude.



B Minor.

Very slow.

March.

(Original.)



Fine.

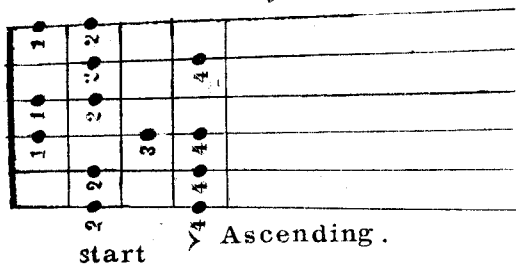
start	$\bigcirc A$	$\bigcirc D$	$\bigcirc B$	$\bigcirc E$
		1		
2	2	2	2	1
			3	
4	4	4		3
				4

The first system of the musical score is written on a single staff in treble clef. The key signature is two sharps (F# and C#), and the time signature is 3/8. The tempo marking 'Slow.' is written below the staff. The notation includes various rhythmic values (eighth, quarter, and half notes) and rests, with some notes marked with '0' and '1' above them. The system concludes with a double bar line.

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The lyrics are written below the staff, and the word "Fine." is at the end. The score is presented in a black and white format with a decorative border.

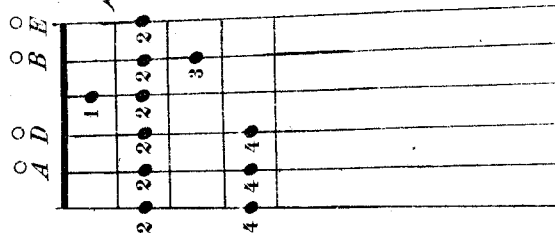
The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the melody, and the second system contains the next four measures. The melody is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The notes are mostly eighth and sixteenth notes, with some beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the first two measures of the first system. The score is marked with a 'D.C.' (Da Capo) at the end of the second system.

Diagram of the scale
of F# Minor



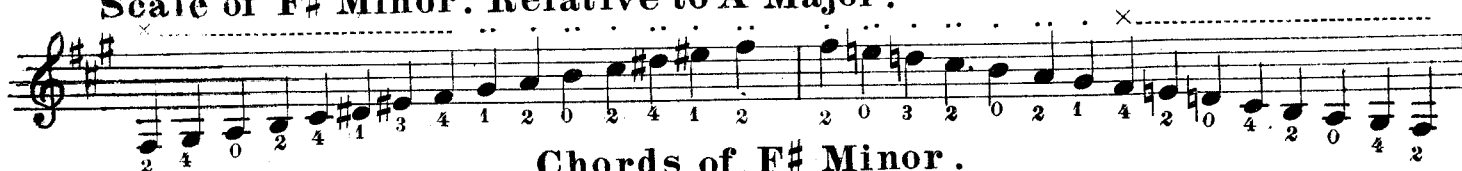
start Ascending.

Descending.

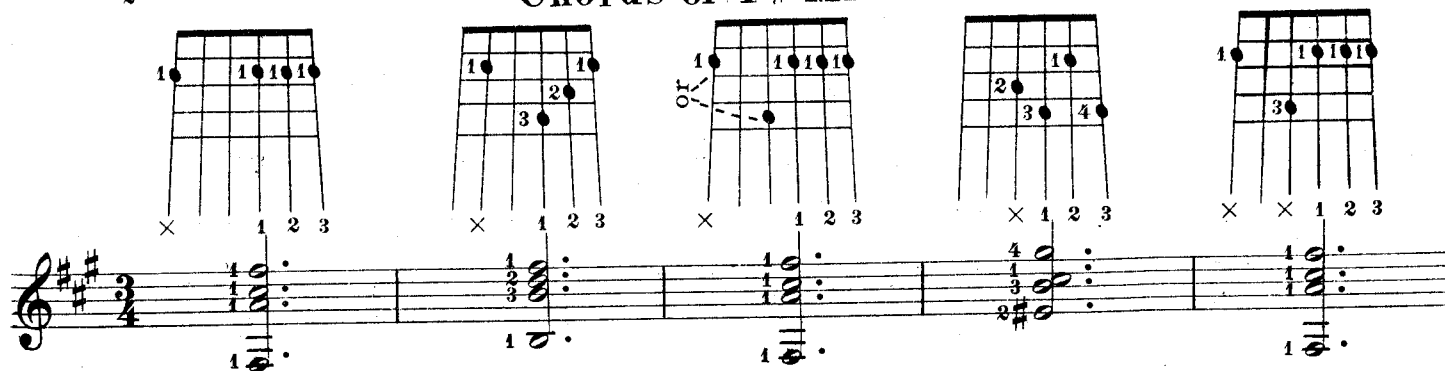


End.

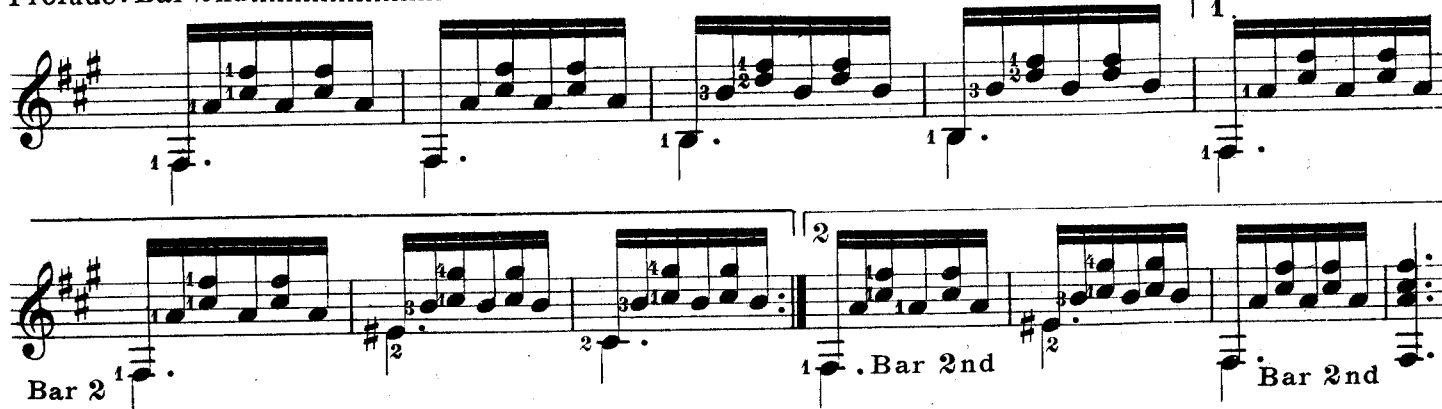
Scale of F# Minor. Relative to A Major.



Chords of F# Minor.



Prelude. Bar 2nd



Largo.

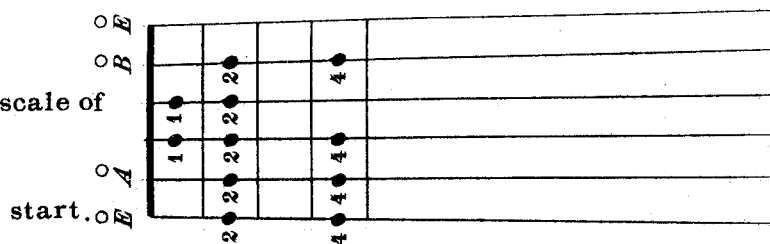
Barr 2nd Pos.

Chant.

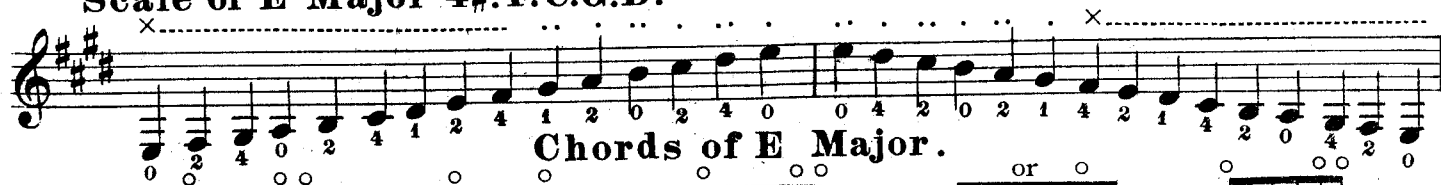
Original.



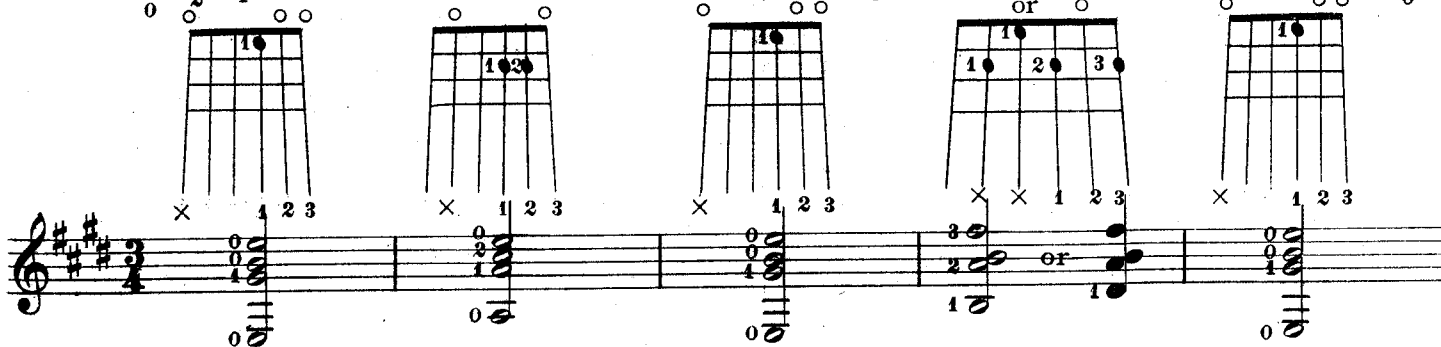
Diagram of the scale of
E Major.



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

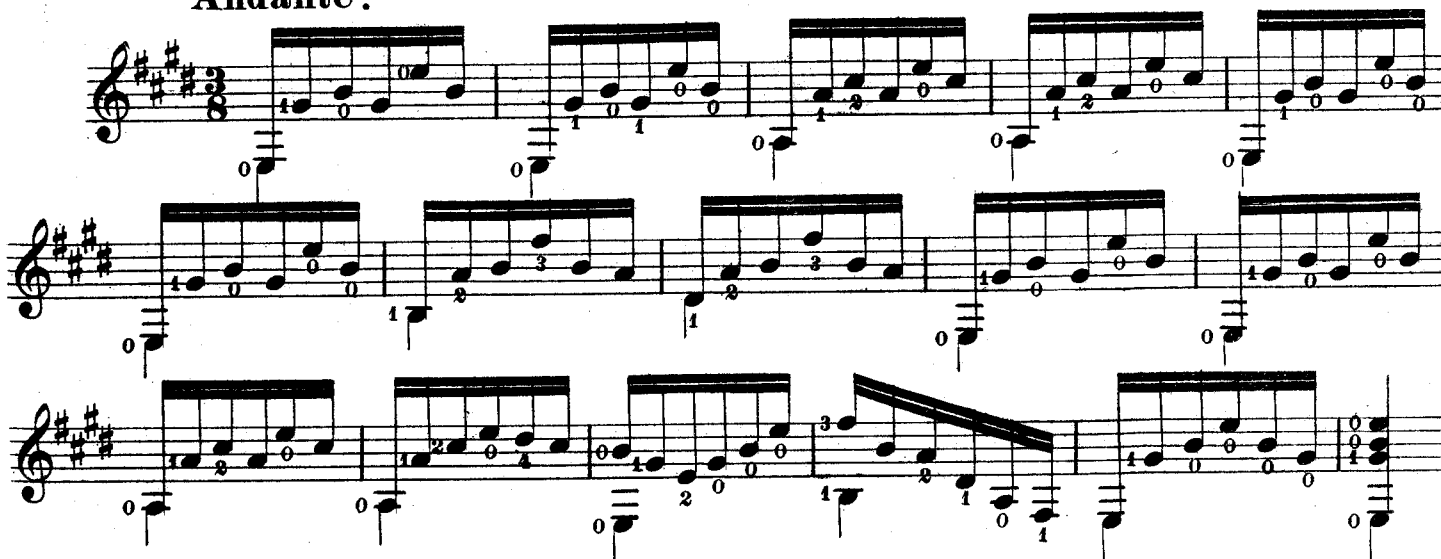


Chords of E Major.



Prelude.

Andante.



Modo.

Tema.

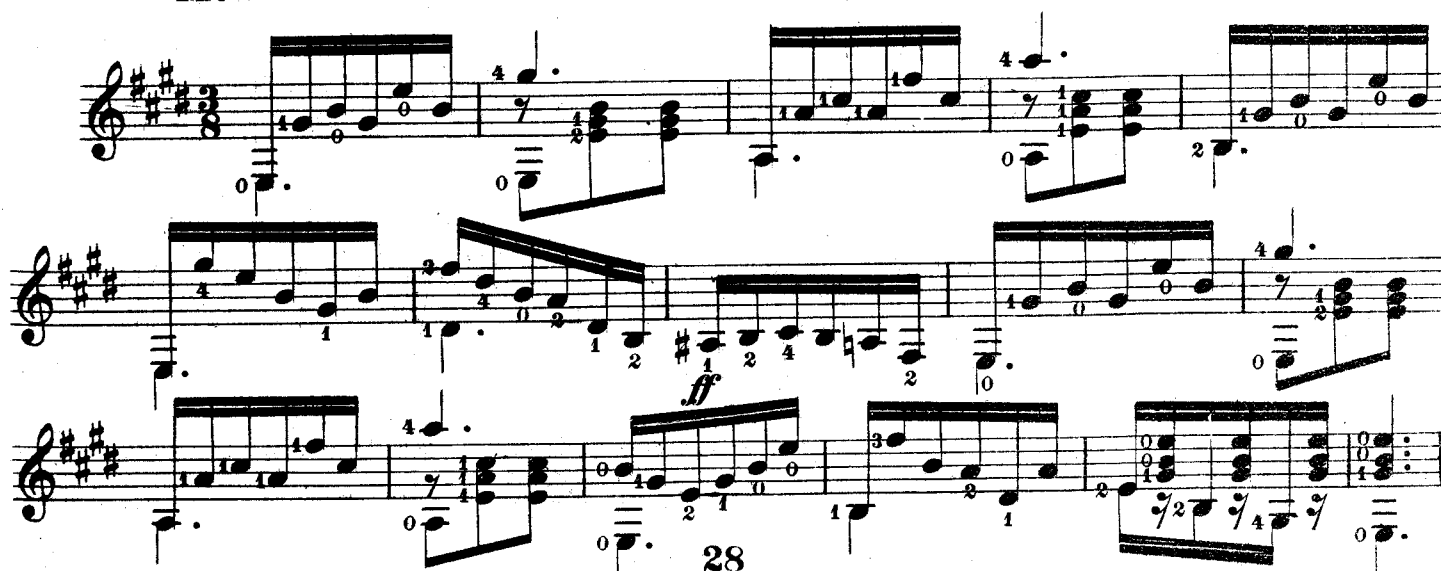
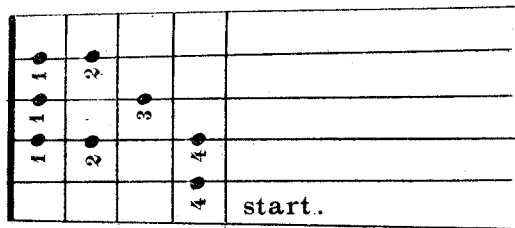
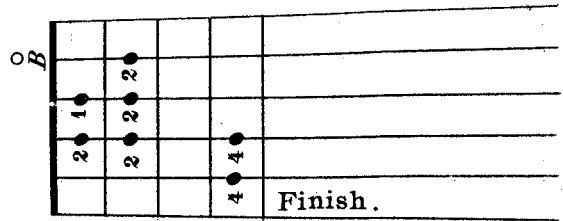


Diagram of the scale
of C# Minor.



Ascending.

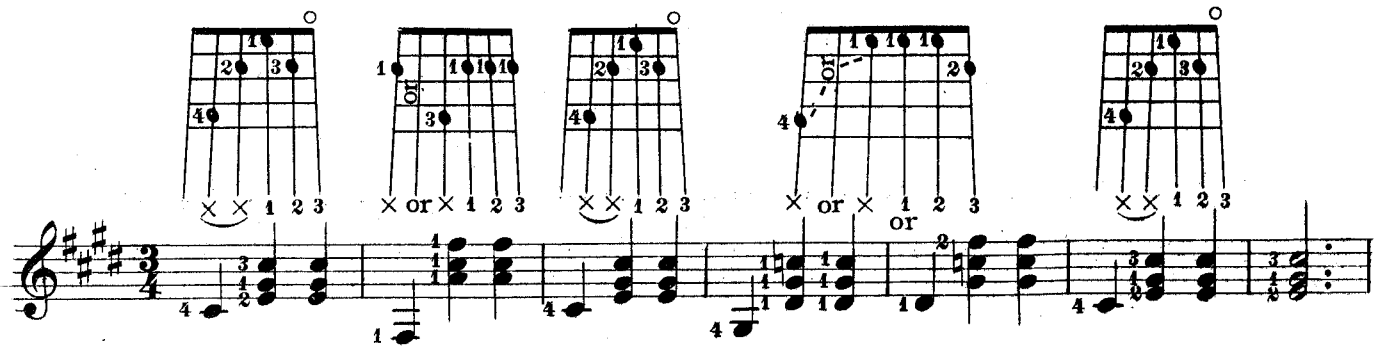


Descending.

Scale of C# Minor Relative to E Major.



Chords of C# Minor.



Prelude.

Barr 2nd.



Simple exercise in C# Minor. Tema.

Barr 1st.



A musical staff with five lines, labeled A, D, G, and E from bottom to top. The staff contains a sequence of notes with numbers below them: 1 (A), 1 (D), 1 (G), 2 (D), 2 (G), 3 (A), 3 (D), 3 (G), 3 (E). The first note is labeled "start." below it.

Diagram of the Chords of F Major.

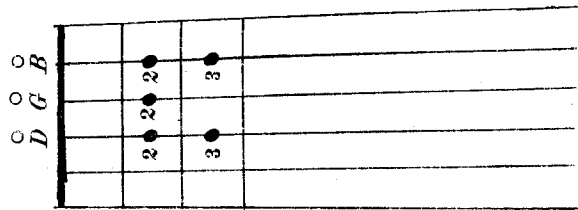
Bar 1st Pos.

The musical score for 'The Rose Tree' is presented in three systems, each with a treble clef and a key signature of one flat (B-flat). The time signature is 3/8. The first system contains five measures of music, the second system contains five measures, and the third system contains five measures. The melody is written on a single staff, and the accompaniment is written on a single staff. The melody features a mix of eighth and sixteenth notes, while the accompaniment consists of a steady eighth-note pattern. The piece concludes with a final chord in the third system.

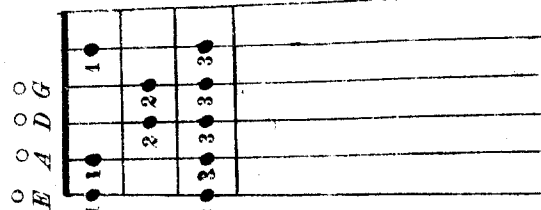
Andante .

Bar 1

The image shows a musical score for the song "The Rose Tree". It consists of three systems of music, each with a vocal line and a guitar accompaniment line. The key signature is one flat (B-flat), and the time signature is 3/8. The first system is labeled "Bar 1st". The second system includes a "rit." (ritardando) marking. The third system ends with a double bar line and a repeat sign. The guitar accompaniment features a mix of chords and single notes, often with a bass line. The vocal line is written in a simple, melodic style.

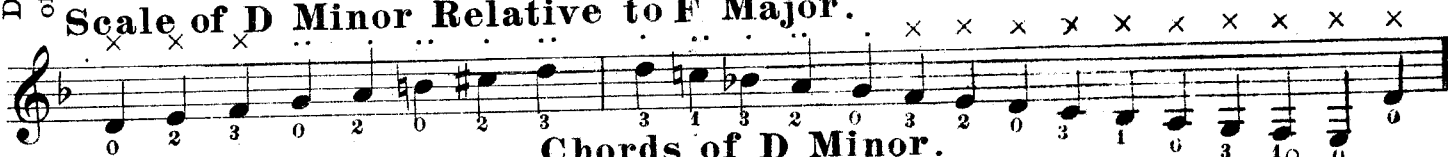


Ascending.

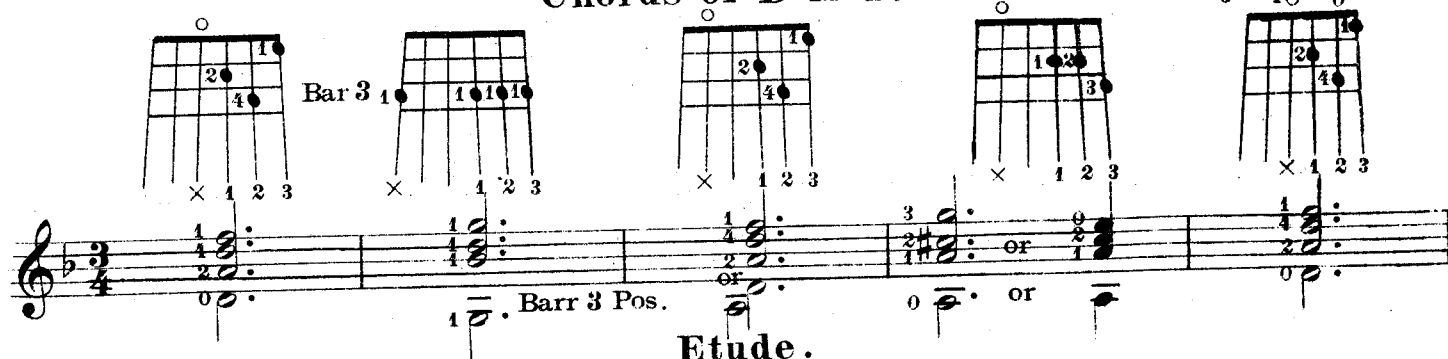


Descending.

Scale of D Minor Relative to F Major.



Chords of D Minor.



Etude.

Moderato.



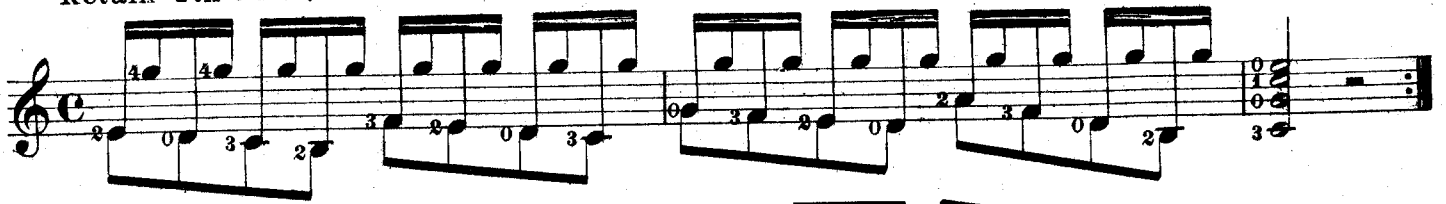
March.

Shaeffer.

Slow.



Retain 4th on G.



Retain 3rd finger on Bass.



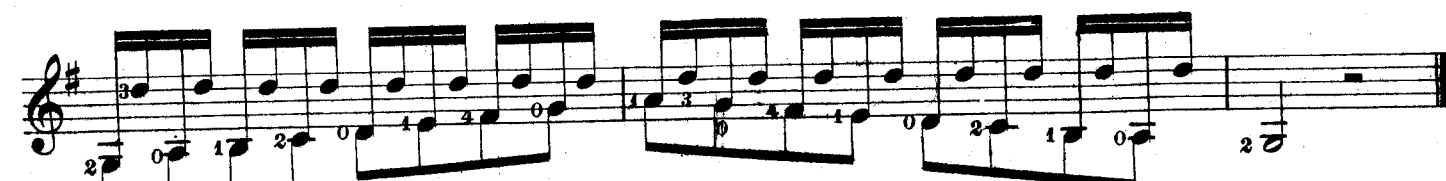
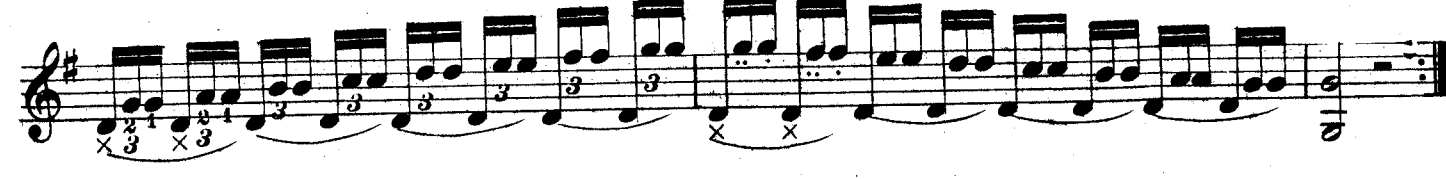
Retain 3rd

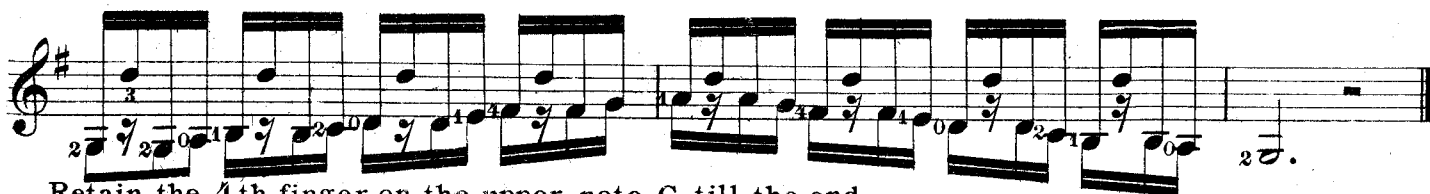


Key of G.



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

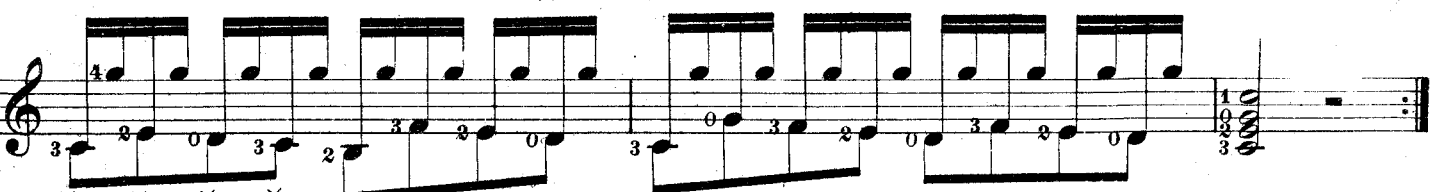
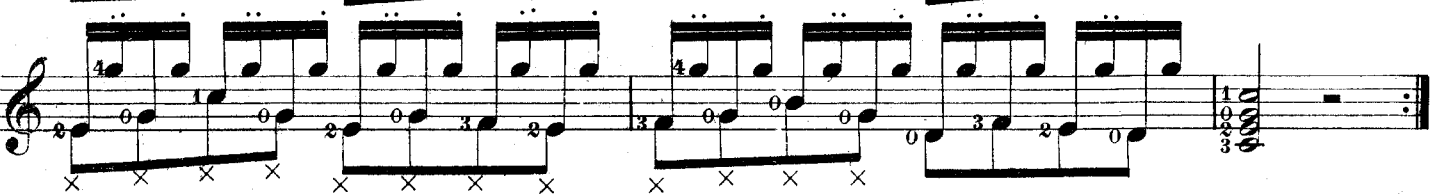




Retain the 4th finger on the upper note G till the end.



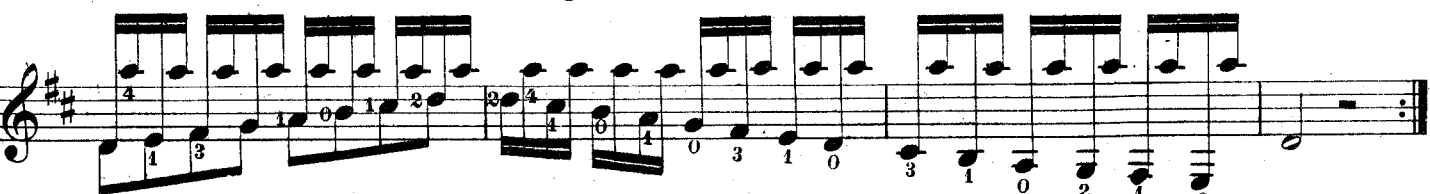
Retain 4th finger on G.

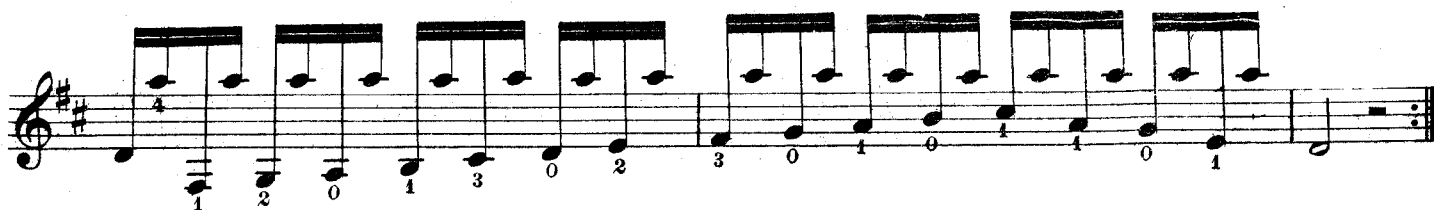


Retain 4th finger on G.



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

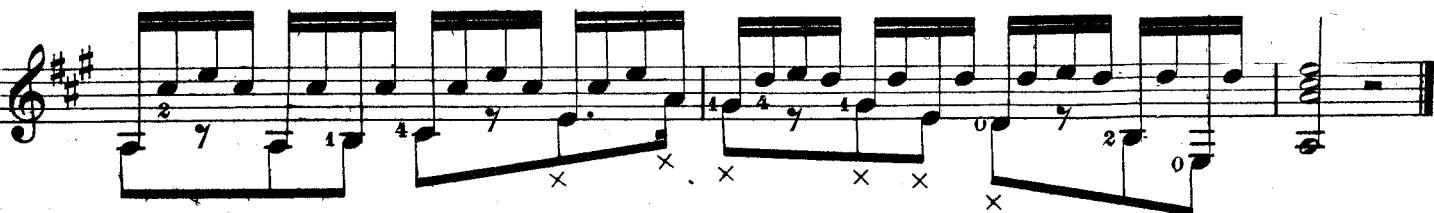
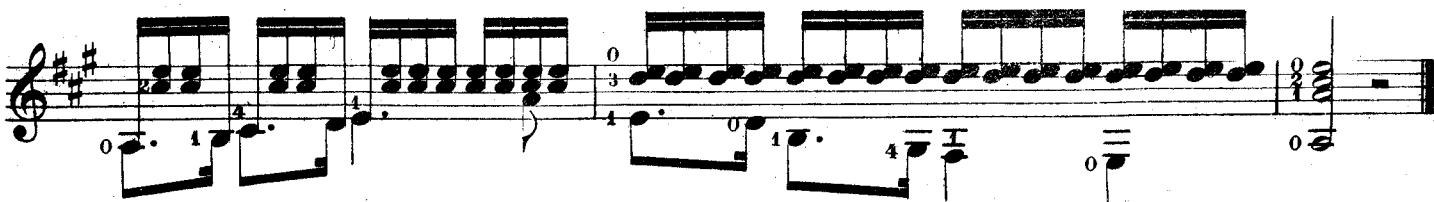
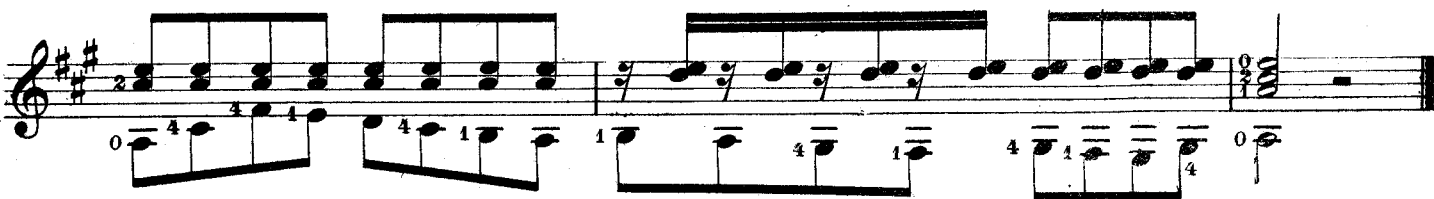
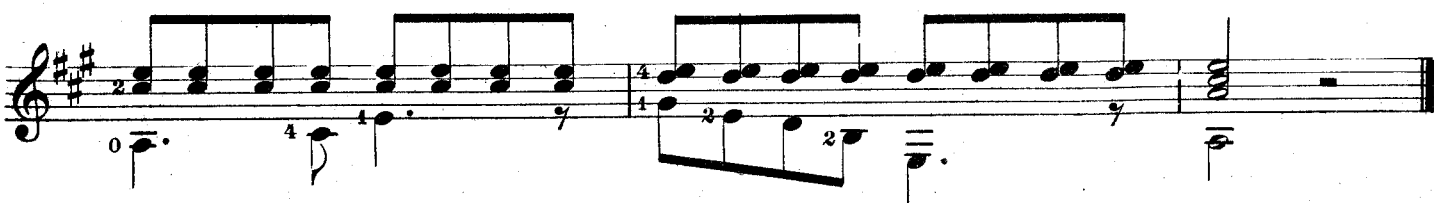




4th finger remains on A while the other fingers stop the undernotes, wrist bends outward .



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 developement 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 key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, with various fingerings (1-4) and accents (>) indicated. The second staff continues the melody with similar rhythmic patterns. The third staff includes a 'rit.' (ritardando) marking and a 'Little faster. Fine.' instruction. The fourth staff shows a change in rhythm with more eighth notes. The fifth staff concludes with a 'rit.' marking and a double bar line, followed by a first ending (1.) and a second ending (2.) leading to a 'D.C.' (Da Capo) instruction.

Sweet-Lorine .

(Waltz.)

Arling Shaeffer.

Tempo di Waltz .

Fine.

Clipper Polka .

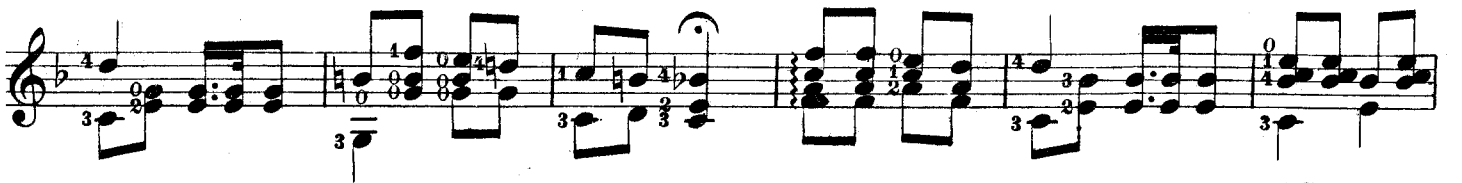
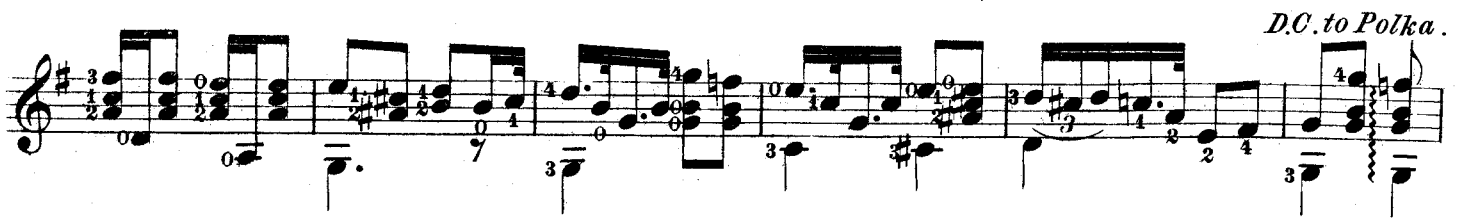
Arling Shaeffer.

Introduction.
Moderato .

Tempo di Polka .

D.C.

Clipper Polka Continued



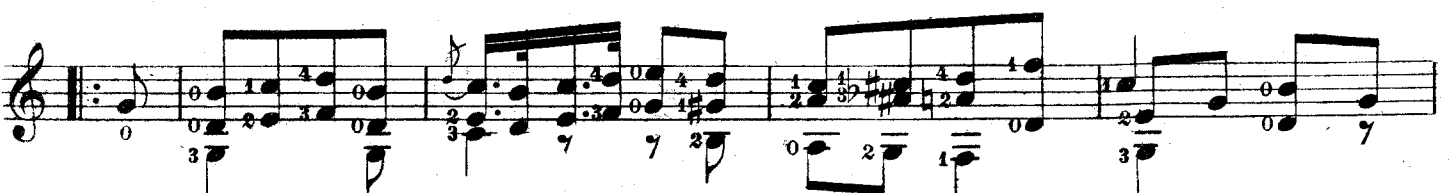
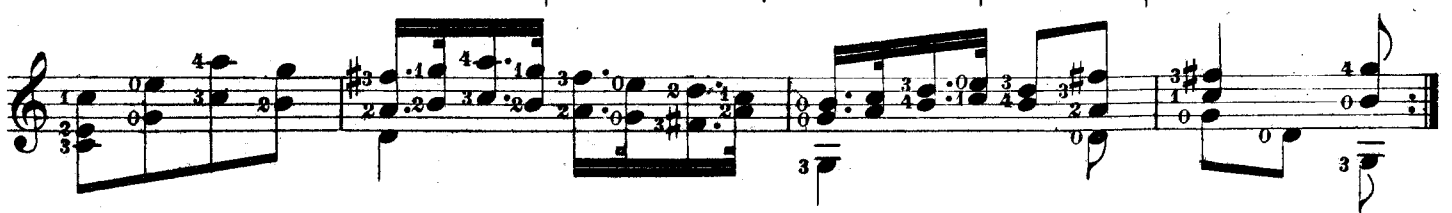
Tema.

Etude.

By F. Sor.

Andante.

5th Var. on Thema.



Sentimental .

Arling Shaeffer.

Andante con expression.

ff *p* *rit.* *Fine.* *D.C. to Fine.*

Copyright 1895 by Arling Shaeffer.

Théma .

Luigi Legnani.

Moderato.

B Stg.

True Love's Return.

Melody in C.

Andante Tema.

Arling Shaeffer.

40

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.

Musical score for "Sweet Lilac Mazurka" for guitar. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music features various guitar techniques indicated by numbers (1, 2, 3, 4) and symbols (accents, slurs, trills). The second staff includes a "rit." (ritardando) marking. The third staff ends with a "Fine." marking. The fourth staff includes a "Bar 3rd Pos." marking. The fifth staff includes a "Bar 5th" marking. The sixth staff ends with a "D.C. to Fine." marking.

Egyptian March.

GUITAR.

Maestoso.

Arr. by Arling Shaeffer.

Musical score for "Egyptian March" for guitar. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music features various guitar techniques indicated by numbers (1, 2, 3, 4) and symbols (accents, slurs, trills). The second staff includes a "Bar 3rd Pos." marking. The third staff includes a "Bar 5th" marking. The fourth staff ends with a "Fine." marking.

Wondering.

Arling Shaeffer.

Cantabile.

Thema

Moderato.

Theme.

Bar 3

Luigi Legnani, Op. 27.

One Sweet Word.

(Schottische.)

Tempo di Schottische.

Arling Shaeffer.

Fine.

rit.

D.C. to Fine.

44

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 eight staves of music. It features a variety of chords and melodic lines with fingerings indicated by numbers 1-4. Dynamics include *ff* (fortissimo) and *rit* (ritardando). The piece concludes with the word *Fine.*

"Nearer my God to Thee."

Moderato.

Arr. by Arling Shaeffer.

Musical score for 'Nearer my God to Thee' in 4/4 time, marked Moderato. The score consists of two staves of music. It includes a 'Bar 1st Pos...' marking. The music features chords and melodic lines with fingerings. The piece concludes with the word *Fine.*

Larghetto.

Sonata.

Ferdinand Corulli, Op. 81.

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 .

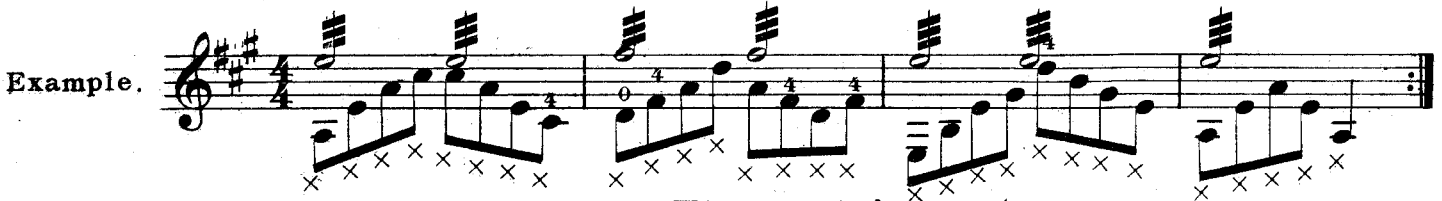


When the Tremolo occurs on two notes to be played tremolo at the same time, the finger must pass across two strings striking both in moving forward and backward.



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.*

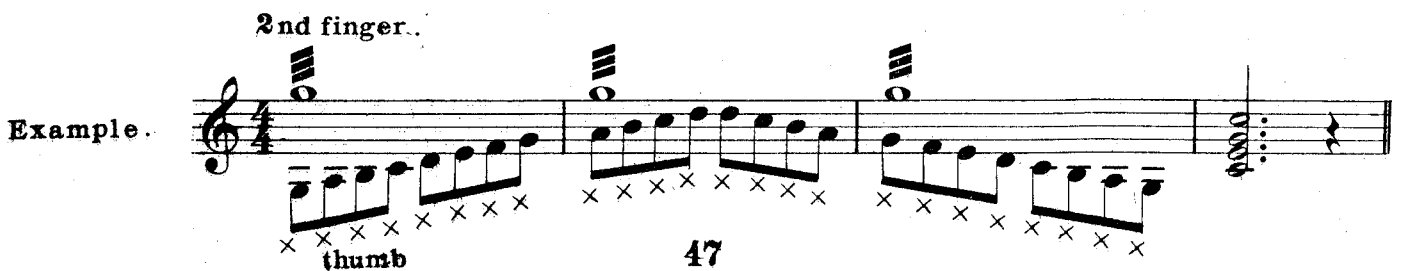


Tremolo on Two or Three strings at once.

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.

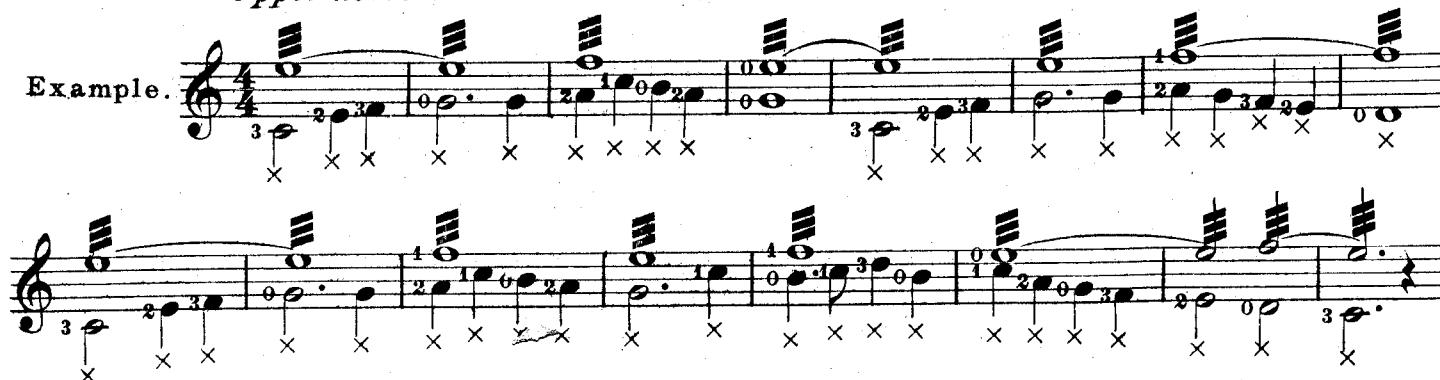


Tremolo on one string pick under notes with the thumb at same time.



Melody.

Upper notes continual tremolo



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.

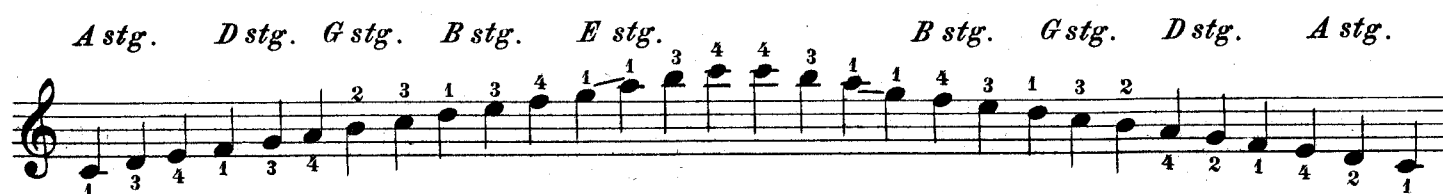
Barr 2nd position during entire scale.



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.



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.

E♭ Major, C Minor

Ab Major. F Minor.

D^b Major, B^b Minor

G♭ Major. E♭ 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.

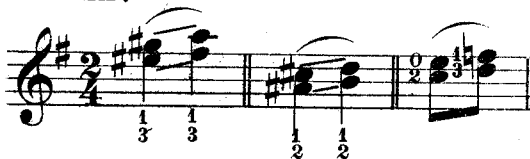
Example.



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.

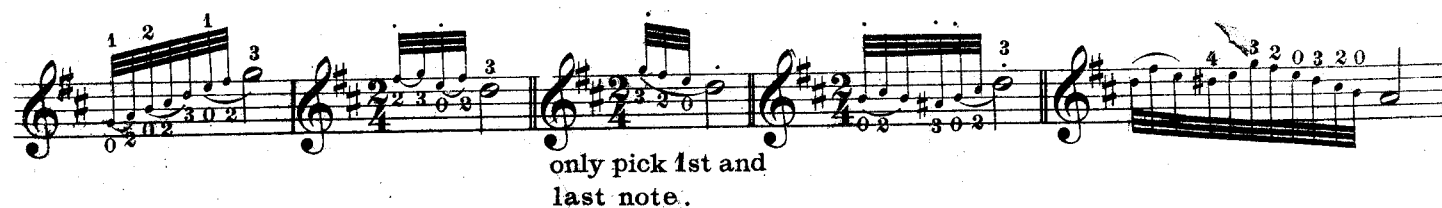
Is a group of small Appoggiatura notes, and instead of writing a number of notes it is expressed by a sign of a letter S lying down sideways ∞ or S, and the attitude of the sign changes the Gruppetto.

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.

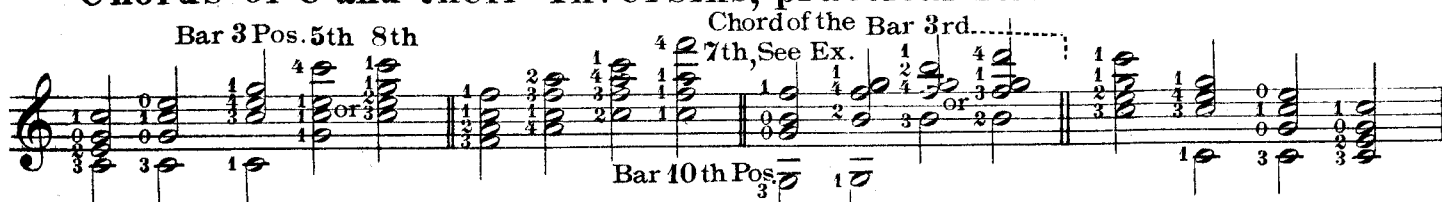
Scale of C Major.



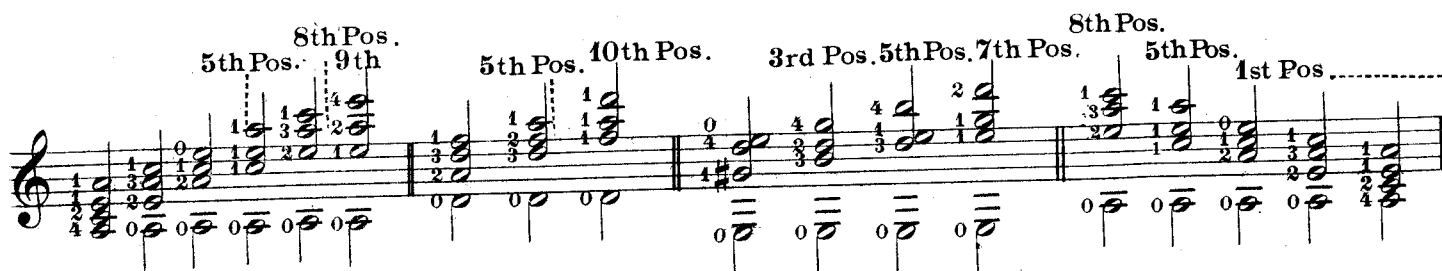
Scale of C in thirds into higher positions.



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



Chords of A Minor. (Practical form for the Guitar.)



Scale of G Major into high positions.

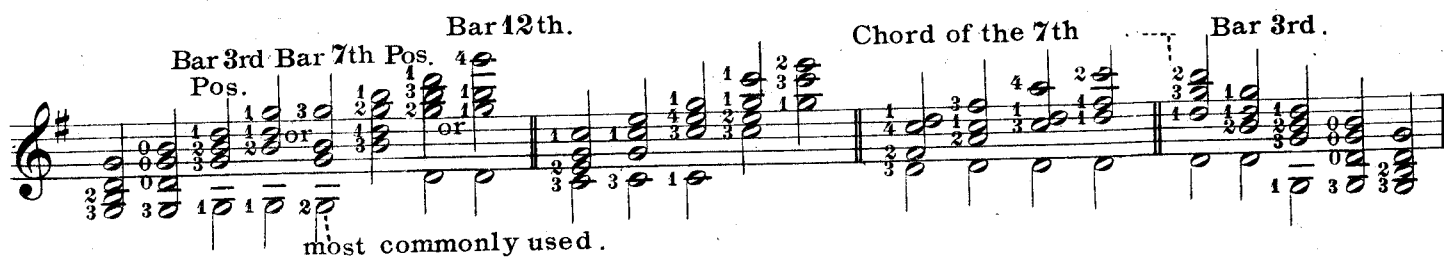


Scale of thirds in G, into high positions.

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



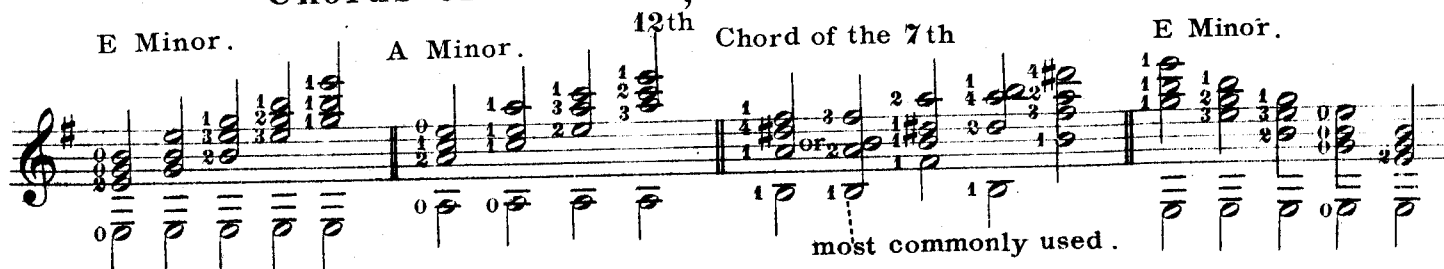
Chords in G Major and their Inversions.



Scale of E Minor.



Chords of E Minor, and their Inversions.



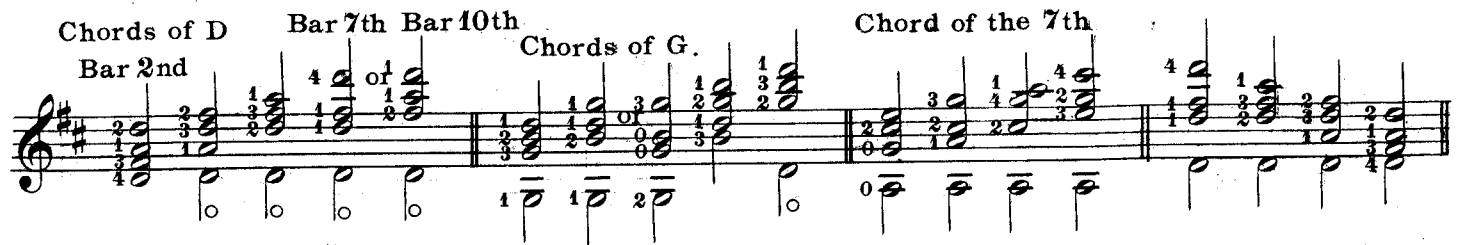
Scale of D Major.



Scale of Thirds in D Major.



Chords of D Major and their Inversions



Scale of B Minor.



Chords of B Minor, and their Inversions.



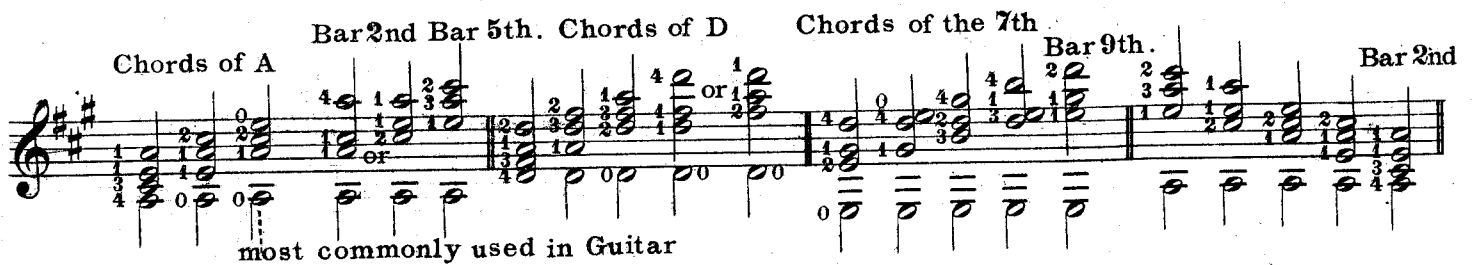
Scale of A Major.



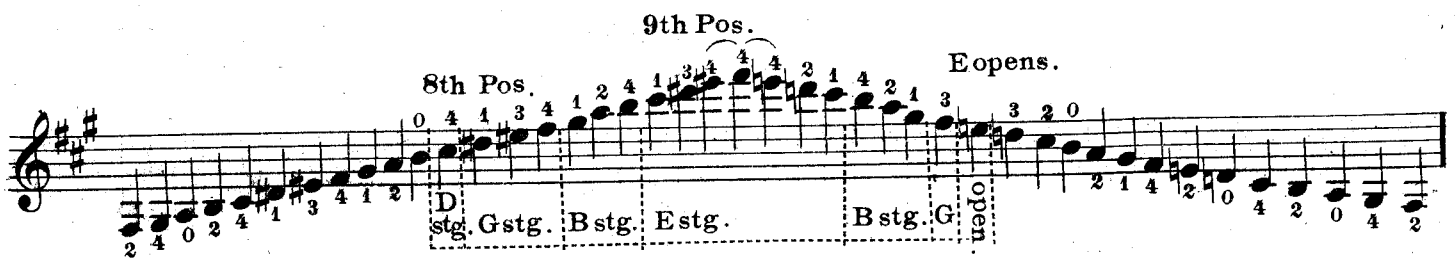
Scale of Thirds in A Major.



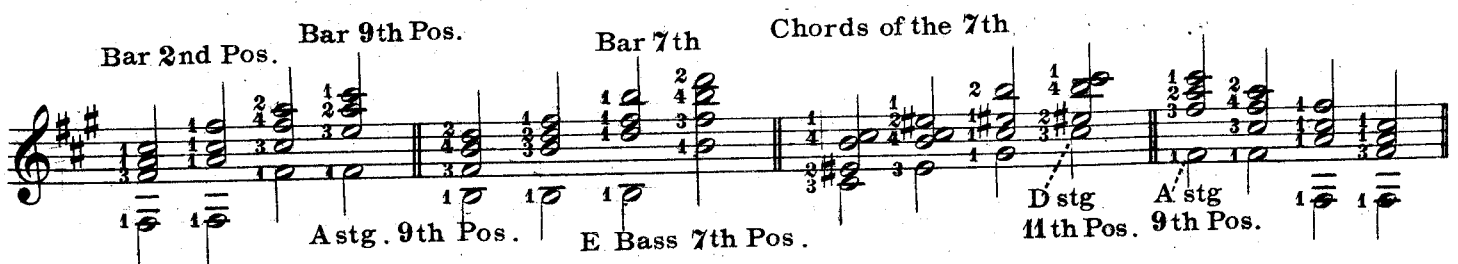
Chords of A Major and their Inversions.



Scale of F# Minor.



Chords of F# Minor, and their Inversions.

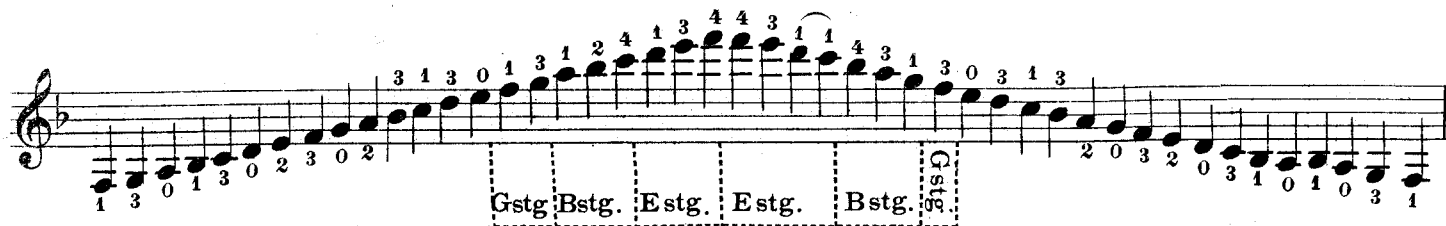


Bar 9th Pos.

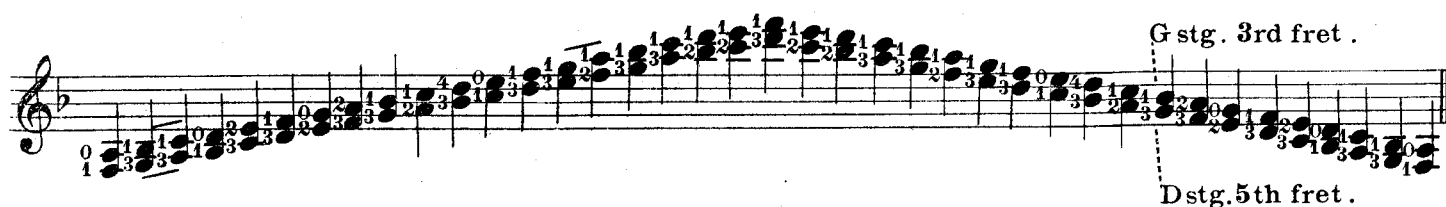
Bar 4th

[illegible]

Scale of F Major.



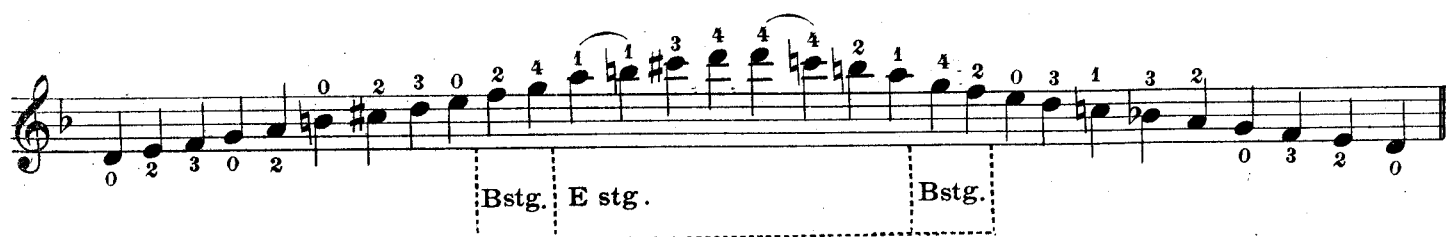
Scale of Thirds in F Major.



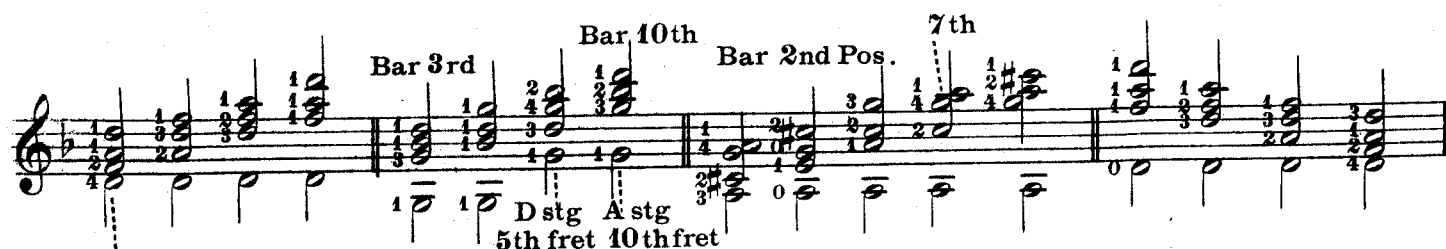
Chords of F Major, and their Inversions.



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 5th shift 8th Pos. Pos.

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

take chord of G hold to shift. B stg. 4th ft. B stg. 8th ft.

Arpeggio in the key of G.

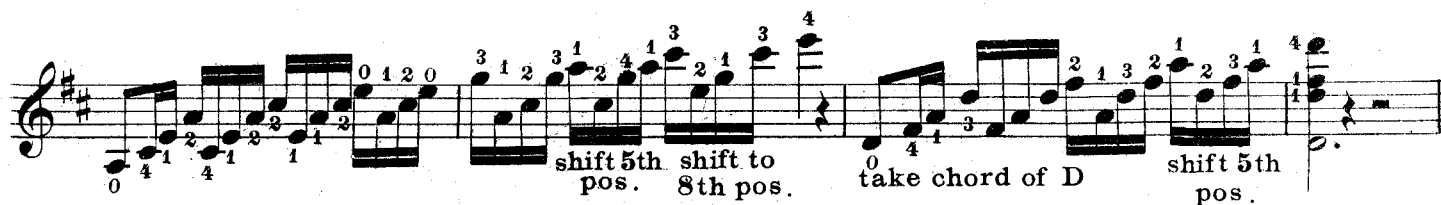
Notice. After the Arpeggio has been started, the exact time must be retained till finished in a connected manner.

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

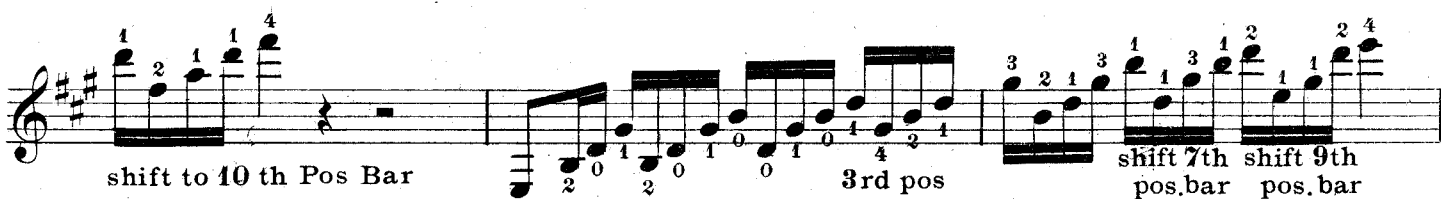
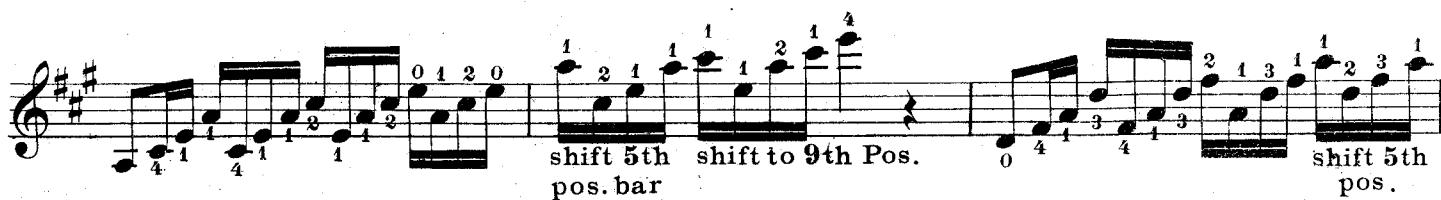
Bar shift. take pos. of notes at once shift 5th pos. Bar 7th pos. shift. Bar 3rd pos. shift 7th shift 10th pos.

Arpeggios in the Key of D Major.

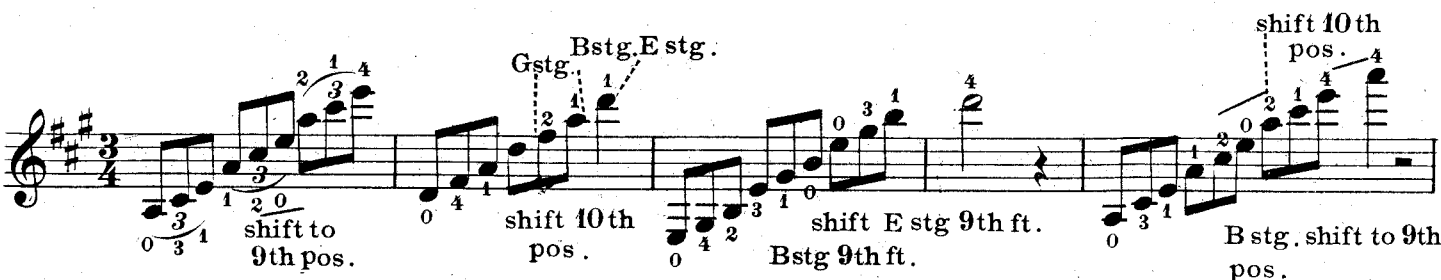
take chord of D shift 5th pos. Bar 10th pos. 3rd pos. shift 7th pos.



Arpeggio in the Key of A Major.

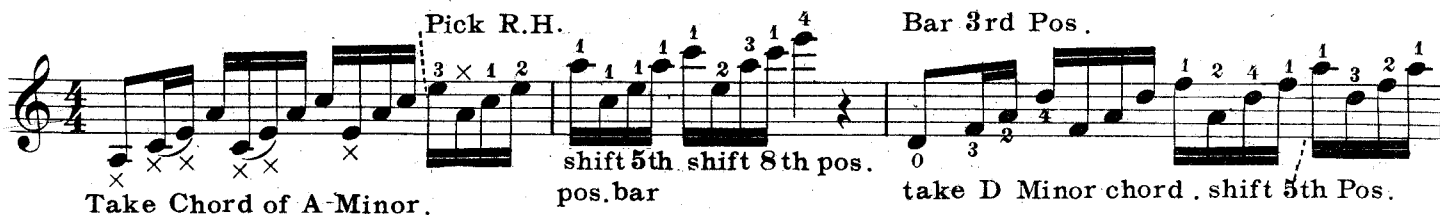


Arpeggios in Triplets in Key of A.



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.



10 th ft 60
B stg.

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. 1 2 3 2 1 3 10th pos.

3rd Pos shift. 7th pos. Har.

Take position B & E on Bass strings preparatory for run.

Arpeggio in the Key of D Minor.

Bar 3rd Pos.

Take D Minor chord. shift.

shift 10th pos.

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

shift

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 barrs 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.



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.



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.

Two staves of music in A major (three sharps) and 3/4 time. The top staff shows five chords of A in the 5th position: A5 (F#4, A4, C#5), A5 (F#4, A4, C#5), A5 (F#4, A4, C#5), A5 (F#4, A4, C#5), and A5 (F#4, A4, C#5). The bottom staff shows five measures of accompaniment, each starting with a quarter note followed by eighth notes: A5 (F#4, A4, C#5), A5 (F#4, A4, C#5), A5 (F#4, A4, C#5), A5 (F#4, A4, C#5), and A5 (F#4, A4, C#5).

Chords of A in the 9th Position.

Two staves of music in A major (three sharps) and 3/4 time. The top staff shows five chords of A in the 9th position: A9 (A4, C#5, E5, G#5, B5), A9 (A4, C#5, E5, G#5, B5), A9 (A4, C#5, E5, G#5, B5), A9 (A4, C#5, E5, G#5, B5), and A9 (A4, C#5, E5, G#5, B5). The bottom staff shows five measures of accompaniment, each starting with a quarter note followed by eighth notes: A9 (A4, C#5, E5, G#5, B5), A9 (A4, C#5, E5, G#5, B5), A9 (A4, C#5, E5, G#5, B5), A9 (A4, C#5, E5, G#5, B5), and A9 (A4, C#5, E5, G#5, B5).

Chords of D in 5th Position.

Two staves of music in D major (two sharps) and 3/4 time. The top staff shows five chords of D in the 5th position: D5 (F#4, A4, B4, D5), D5 (F#4, A4, B4, D5), D5 (F#4, A4, B4, D5), D5 (F#4, A4, B4, D5), and D5 (F#4, A4, B4, D5). The bottom staff shows five measures of accompaniment, each starting with a quarter note followed by eighth notes: D5 (F#4, A4, B4, D5), D5 (F#4, A4, B4, D5), D5 (F#4, A4, B4, D5), D5 (F#4, A4, B4, D5), and D5 (F#4, A4, B4, D5).

Chords of E in 4th Position.

Two staves of music in E major (four sharps) and 3/4 time. The top staff shows five chords of E in the 4th position: E4 (F#4, A4, B4, C#5, E5), E4 (F#4, A4, B4, C#5, E5), E4 (F#4, A4, B4, C#5, E5), E4 (F#4, A4, B4, C#5, E5), and E4 (F#4, A4, B4, C#5, E5). The bottom staff shows five measures of accompaniment, each starting with a quarter note followed by eighth notes: E4 (F#4, A4, B4, C#5, E5), E4 (F#4, A4, B4, C#5, E5), E4 (F#4, A4, B4, C#5, E5), E4 (F#4, A4, B4, C#5, E5), and E4 (F#4, A4, B4, C#5, E5).

Just At Sunset March.

GUITAR.

Arling Shaeffer.

Introduction.

Tempo di March.

The Introduction section consists of four staves of music. The first staff is in 4/4 time and features a melody with triplets and a 'rit.' (ritardando) marking. The second staff continues the melody with various fingering numbers. The third staff is labeled 'Trombone Solo' and contains a series of eighth-note patterns. The fourth staff continues the eighth-note patterns and ends with a 'D.C. to Fine.' instruction.

Soon Forgotten.

Arling Shaeffer.

Andante. con espressione

The 'Soon Forgotten' section is a guitar piece in 3/4 time, marked 'Andante. con espressione'. It consists of eight staves of music. The first staff is labeled 'GUITAR.' and 'D.G. Stg's.'. The second staff has 'On D G Stg's.' written above it. The third staff includes 'rit.' and '5th Pos.' markings. The fourth staff has 'BG Stg.' and '5th Pos.' markings. The fifth staff includes '7th Pos.', 'Dstg.', and 'Bar 4th' markings. The sixth staff has '5th Pos.', 'Dstg.', and 'Bar 4th' markings. The seventh staff includes 'pp' (pianissimo), 'Cadenza allegro', '9th Pos.', and 'Bar 7th' markings. The eighth staff ends with 'Bar 7th Pos.', 'Dstg.', 'Bar 5th', and 'Pos.' markings. The piece concludes with a 'Fine.' marking.

(CIRCUS)

GUITAR.

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TRUE LOVE GAVOTTE.

GUITAR SOLO.

Arling Shaeffer.

Tempo di Gavotte.

The Guitar Solo section consists of five staves of music in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of chords and eighth notes. The second staff includes an 'accel' marking above the music. The third and fourth staves feature more complex chordal patterns with some triplets. The fifth staff concludes the solo with a double bar line and a repeat sign, followed by two endings labeled '1.' and '2.', ending with a 'D.C.' (Da Capo) instruction.

TRIO.

The Trio section consists of four staves of music. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a repeat sign. The second and third staves feature a series of chords and eighth notes. The fourth staff includes two endings labeled '1.' and '2.', ending with a 'D.C. al O.' (Da Capo alla fine) instruction.

CODA.

The Coda section consists of one staff of music. It begins with a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and eighth notes, ending with a double bar line and a repeat sign.

On the Beach Schottische.

Tempo di Schottische.

Arr. by Arling Shaeffer.

Guitar.



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Swinging Waltz.

Tempo di Waltz.

By Thomas Swain.
Arr. by Arling Shaeffer.

Bar 2

Bar 4th

Bar 4th Pos.

Bar 2nd

9 Pos.

Har. Last time Fine.

9th Pos.

D.C. to Fine.

Gottschalk Cradle Song.

GUITAR SOLO.

Andante. **Tema.**

Bar 2nd Bar 1st

Bar 2nd

Bar 1st

Fine.

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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

Fine.

rall.

Cavalleria Rusticani.

Pietro Mascagni.
GUITAR SOLO.

Arr. by C. Jones.

Andante Con Expression.

The image displays a guitar solo score for the piece 'Cavalleria Rusticani' by Pietro Mascagni, arranged by C. Jones. The tempo is marked 'Andante Con Expression'. The score is written in 3/4 time and consists of six staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp, F#), and time signatures. The music features a mix of single notes, chords, and arpeggiated figures. Fingerings are indicated by numbers 1-4 below the notes. Some measures include dynamic markings like 'f' (forte) and 'p' (piano). The score is presented in a clear, black-and-white format, suitable for a printed music book.

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.

The main theme is written in 4/4 time and consists of five measures. The notation is as follows:

- Measure 1: Treble clef, key of C major. Notes: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter). Fingering: 1, 2, 3, 2.
- Measure 2: Treble clef, key of C major. Notes: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter). Fingering: 1, 2, 3, 2.
- Measure 3: Treble clef, key of C major. Notes: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter). Fingering: 1, 2, 3, 2.
- Measure 4: Treble clef, key of C major. Notes: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter). Fingering: 1, 2, 3, 2.
- Measure 5: Treble clef, key of C major. Notes: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter). Fingering: 1, 2, 3, 2.

Var. I.

The first variation consists of three measures of music:

- Measure 1: Treble clef, key of C major. Notes: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter). Fingering: 1, 2, 3, 2.
- Measure 2: Treble clef, key of C major. Notes: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter). Fingering: 1, 2, 3, 2.
- Measure 3: Treble clef, key of C major. Notes: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter). Fingering: 1, 2, 3, 2.

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

The second variation consists of three measures of music:

- Measure 1: Treble clef, key of C major. Notes: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter). Fingering: 1, 2, 3, 2.
- Measure 2: Treble clef, key of C major. Notes: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter). Fingering: 1, 2, 3, 2.
- Measure 3: Treble clef, key of C major. Notes: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter). Fingering: 1, 2, 3, 2.

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

Var.2.

Bar 5th.

Bar 5th.

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

Var.3.

Bass Solo.

ff

Moderato.

Var.4.

3

3 2

0 2 4

Bar 1st. Bar 5th.

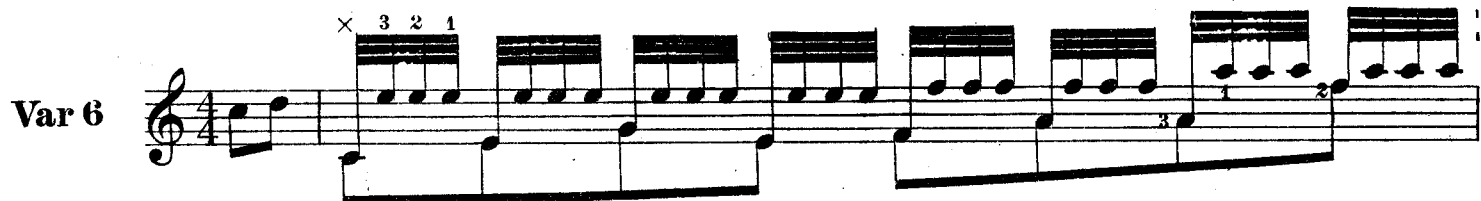
Var.5.

3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

Bar 5th. 7th. 5th.

rit.



Then You'll Remember Me.

(From Bohemian Girl.)

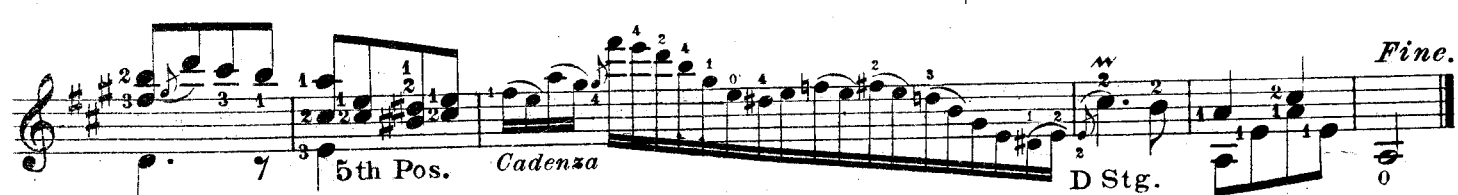
Introduction Moderato.



Tema Andante.



Bar 6th



Lang's Flower Song.

(Blumenlied.)

Andante.

Lang.
Arr. by Arling Shaeffer.

7th

6th 9th 5th

D.C.

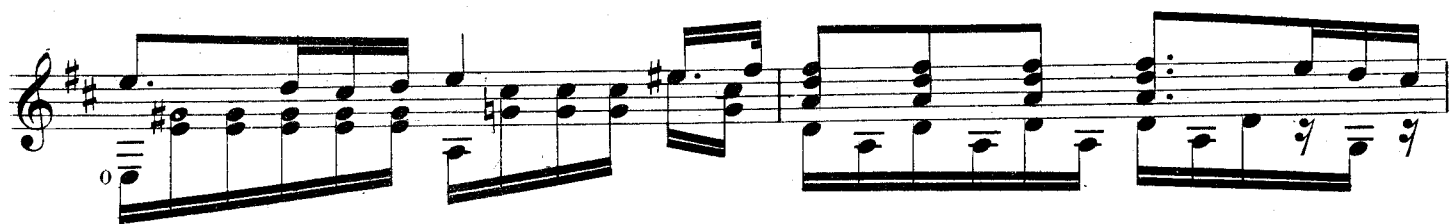
Bar 2nd Pos.

4th Pos. Bar 2nd Pos.

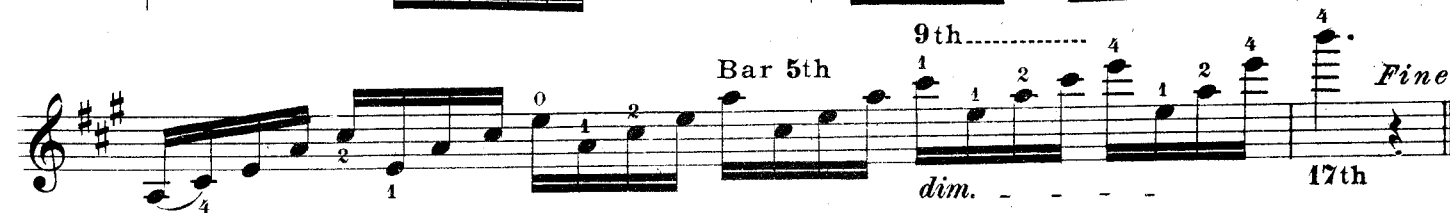
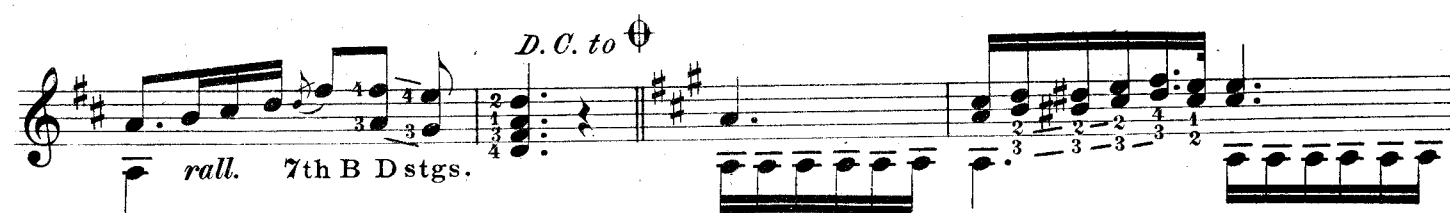
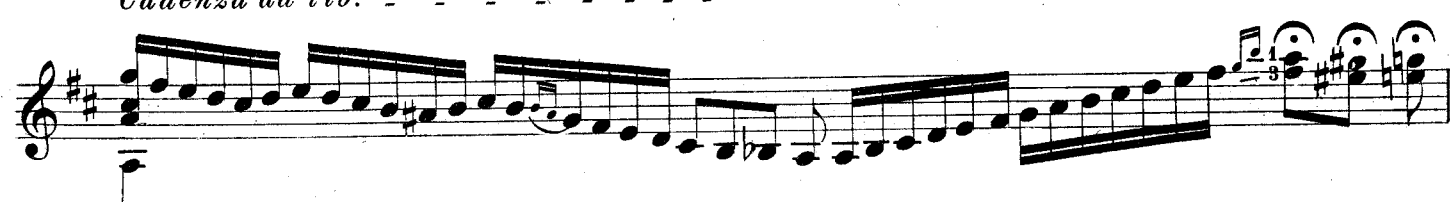
Bar 2nd Pos. Bar 4th Bar 2nd

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.

Majestic. *dol.*

Var. 1.

sf *sf* *f* *dim.* *Con anima* *sf*

Bar 2nd.

p *f*

Bar 2nd

dol. 5th Pos.

Var. 2.

cresc.

Bar 2nd

dim.

3rd Pos. Bar 2. *cresc.*

dol. *cresc.* Bar 3rd. *dol.*

3rd Pos. *sf*

Bar 4th. *cresc.* Bar 2. *sempre. f*

Bar 3rd. *dim.*

Larghetto. 3rd Pos. *ritard.* *p*

rit.

perdendosi *p* **Fine.**

Minuet.

Andante.

Ferd. Sor.

Musical score for Minuet, Andante, by Ferd. Sor. The score is written for guitar in G major, 4/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Andante.' The composer's name 'Ferd. Sor.' is in the top right. The score includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. Fingering numbers (1-4) are placed above notes. Position markings '5th Pos.' and '7th Pos.' are written below the staff. A 'Bar 3rd' marking is also present. The piece concludes with a 'Fine.' marking.

Theme.

Moderato Cantabile.

Ferd. Sor.

Musical score for Theme, Moderato Cantabile, by Ferd. Sor. The score is written for guitar in G major, 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderato Cantabile.' The composer's name 'Ferd. Sor.' is in the top right. The score includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. Fingering numbers (1-4) are placed above notes. Position markings 'Bar 4th' and '5th.' are written below the staff. A 'Bstg.' (Basso Continuo) marking is also present. The piece concludes with a 'D.C.' (Da Capo) marking.

Variations.

sur la Cavatine favorite de l'Opéra.
Le Pirate de Bellini.

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

Andante Sostenuto.

Introd. *mf* 7th Pos.

con molto sentimento.

vibrato *ten.*

piu mosso. Bstg *f* Bstg.

ten.

10 th stg.

rit. *cresc.* Bar 5th

piu cres. *rit.* *ff* *leggeramente.*


[illegible]

ten. a tempo.

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a tempo marking 'ten.' (tenor) and a dynamic marking 'a tempo.' (a tempo). The music features a series of chords and single notes, with some measures containing multiple notes. The notation includes various musical symbols such as stems, beams, and accidentals.

a tempo.

Var. I.



rit.

a tempo.

dolce.

a tempo.
lento a piacere.

rit.

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo markings are *a tempo.*, *lento a piacere.*, and *rit.* The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes marked with fingerings (e.g., 1, 2, 3, 4, 5). There are also some markings that look like '0' or '2' below the staff, possibly indicating breath marks or specific performance instructions. The score is divided into measures by vertical bar lines.

a tempo.
lento a piacere.

rit.

Piú mosso.

Var. II.

Bar 2nd

Bar 2nd

5th Pos. Bar 7th.

5th Pos.

dolce.

rit. leggieramente.

a tempo.

Piu lento.

Var. III

con espressione.

B stg.

5th

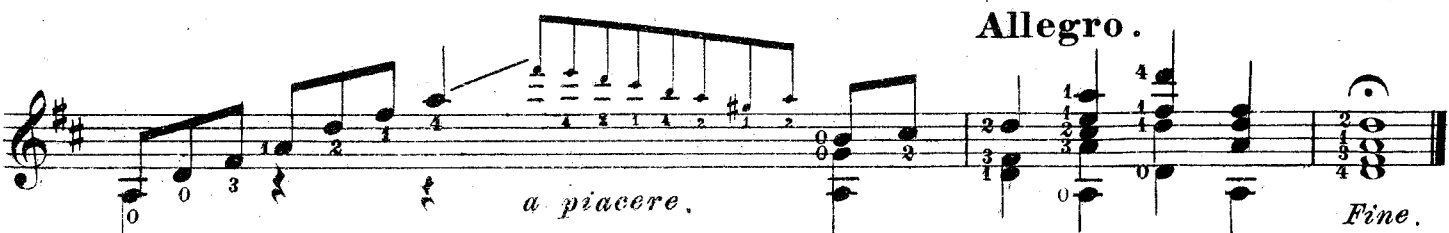
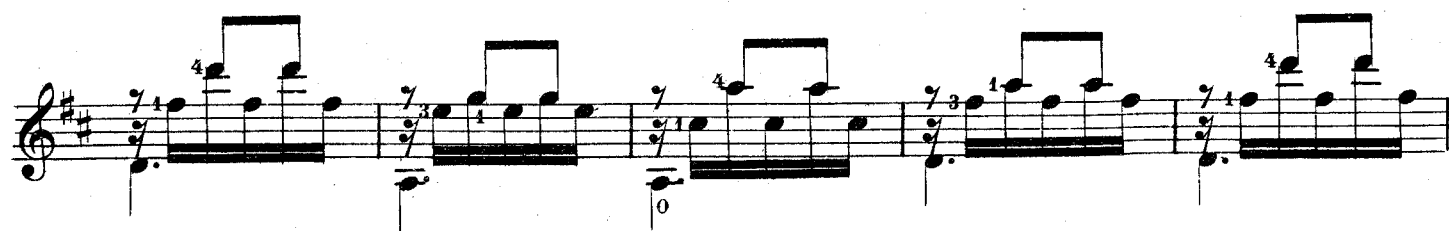
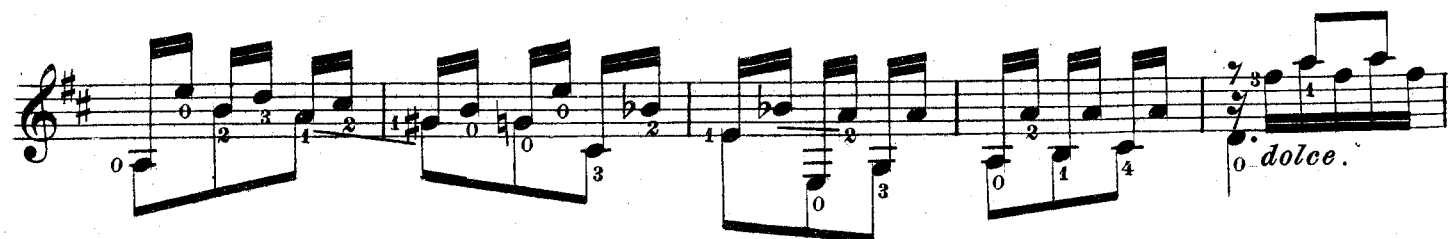
dolce.

D-B stgs.

dolce.

B stg.

The musical score consists of eight staves of music in G major (one sharp). The notation includes various guitar-specific symbols such as natural harmonics (0), fretted notes (1-4), and complex chords. Performance markings include *dolce.*, *p*, *cresc.*, and *f*. The music is written in a treble clef.



Andante.

By F. Sor.
Revised and fingered by Arling Shaeffer.

Andante.con molto.

Bar 4th.

Bar 4th Pos.

Bar 2nd.

Bstg. 7th.

13th Pos.

Bar 4th.

13th Pos.

Bar 4th.

Bar 2.

Fine.

"Ernani."

GUITAR.

Arr. by J.K. MERTZ.

Revised and fingered by ARLING SHAEFFER.

Andante.

con espressione.

The score is written for guitar in 3/4 time, key of D major (two sharps). The tempo is marked "Andante." and the mood is "con espressione." The piece begins with a *pp* (pianissimo) dynamic. The notation includes various guitar-specific techniques and fingerings:

- Bar 2:** Features a slide from the 4th to the 5th position.
- Bar 4th:** Includes a 10th position slide and a 4th position slide.
- 5th Pos. . . . 4th Pos.:** A section with a 5th position slide and a 4th position slide.
- 4th Pos. . . . 5th.:** A section with a 4th position slide and a 5th position slide.
- VI 2x:** A section with a 6th position slide and a 2x (double) slide.
- loco:** A section with a loco (free) slide.
- Bstg. Dstg.:** A section with a bending and distorting slide.
- Slide E:** A section with a slide on the E string.
- espressivo:** A section with an expressive slide.

Moderato.

loco.

p

7th Pos.

Bar 9th.

Dstg.

Bar 7th.

pp

agitato.

Dstg.

Bstg.

IX

loco

pp

Dstg.

14th

Bstg.

Bar 7th.

Piu Presto.

p *loco* *f*

p *f* *f*

7th Pos. 4th Pos.

1st Pos. 4th Pos. *f*

cresc. 7th Pos. Astg. 8th. Dstg. 9th.

Bar 4th. *cresc.*

Piu lento.

dolcissimo.
5th Pos. 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.

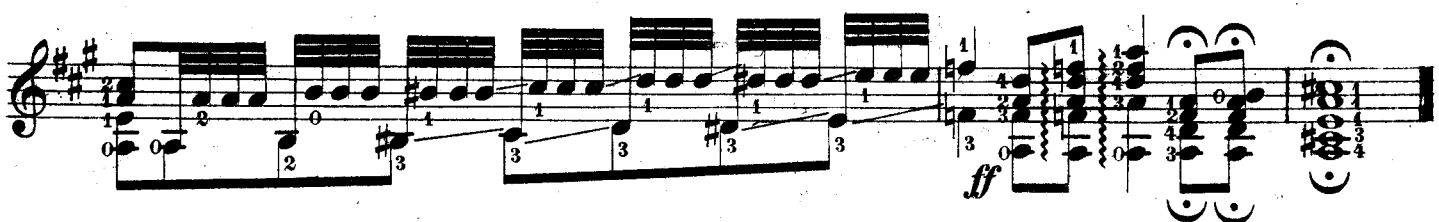
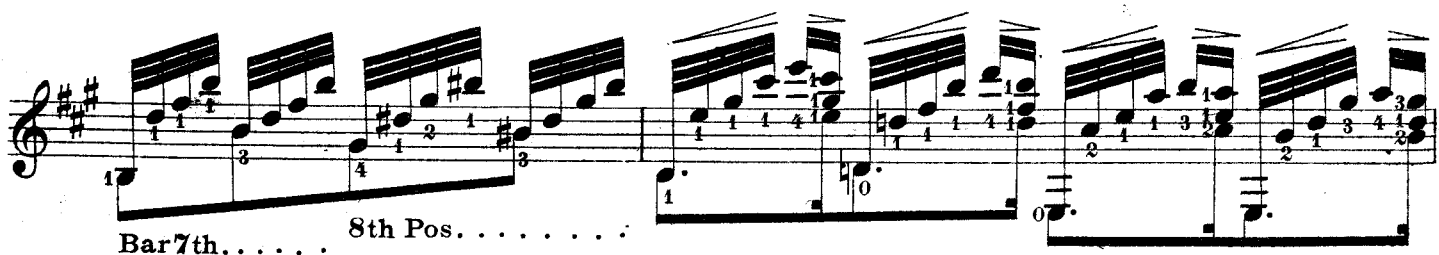
dolce.
Bar 10th Pos.

Bar 10th Pos. Bar 9th Pos.

Bar 10th Pos. Bar 9th Pos.

Bar 10th Pos. Bar 9th Pos.

Bar 7th Pos. Bar 7th Pos.




National Air of Russia.

Variations.

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

Introd.

mf  *vibrato.*

legg.

dol. amorosamente. rit.

9th Pos. D.Stg.

All^o vivace.

Bar 3rd

cresc.

5 Pos.

10th Pos.

Andante con espressione

con molto sentimento

dol.

dim.

Bar 5th.

D.Stg.

9th Pos.

a piacere.

vibrato

semplice ma sempre espressivo.

Allegretto.

dol.

Tema.

Bar 5th.

D.Stg.12.

a tempo.

a piacere.

9th Pos.

D.Stg.12.

molto marcato la Melodia.

rit.

Bar 2nd.

Bar 3rd.

Con moto.

Var. I.

Bar 5th.

Bar 5th Pos.

12th Pos. - 9th Pos. -

Var: II.

8th Pos. -

espressivo il canto.

The musical score is written for guitar and consists of several systems of staves. The first system includes a treble clef staff with complex rhythmic patterns and fingerings (1, 0, 1, 1, 3, 4, 4, 4) and a bass clef staff with corresponding notes. The second system continues the melody and accompaniment. The third system shows a change in position, with '12th Pos.' and '9th Pos.' indicated. The fourth system is labeled 'Var: II.' and features a treble clef staff with a 'canto' section marked 'espressivo il canto.' and a bass clef staff. The fifth system continues the 'canto' section. The sixth system shows further rhythmic development. The seventh system continues the melody. The eighth system shows a change in position, with '8th Pos.' indicated. The ninth system continues the melody. The tenth system shows further rhythmic development. The eleventh system continues the melody. The twelfth system shows further rhythmic development. The thirteenth system continues the melody. The fourteenth system shows further rhythmic development. The fifteenth system continues the melody. The sixteenth system shows further rhythmic development. The seventeenth system continues the melody. The eighteenth system shows further rhythmic development. The nineteenth system continues the melody. The twentieth system shows further rhythmic development. The twenty-first system continues the melody. The twenty-second system shows further rhythmic development. The twenty-third system continues the melody. The twenty-fourth system shows further rhythmic development. The twenty-fifth system continues the melody. The twenty-sixth system shows further rhythmic development. The twenty-seventh system continues the melody. The twenty-eighth system shows further rhythmic development. The twenty-ninth system continues the melody. The thirtieth system shows further rhythmic development. The thirty-first system continues the melody. The thirty-second system shows further rhythmic development. The thirty-third system continues the melody. The thirty-fourth system shows further rhythmic development. The thirty-fifth system continues the melody. The thirty-sixth system shows further rhythmic development. The thirty-seventh system continues the melody. The thirty-eighth system shows further rhythmic development. The thirty-ninth system continues the melody. The fortieth system shows further rhythmic development. The forty-first system continues the melody. The forty-second system shows further rhythmic development. The forty-third system continues the melody. The forty-fourth system shows further rhythmic development. The forty-fifth system continues the melody. The forty-sixth system shows further rhythmic development. The forty-seventh system continues the melody. The forty-eighth system shows further rhythmic development. The forty-ninth system continues the melody. The fiftieth system shows further rhythmic development. The fifty-first system continues the melody. The fifty-second system shows further rhythmic development. The fifty-third system continues the melody. The fifty-fourth system shows further rhythmic development. The fifty-fifth system continues the melody. The fifty-sixth system shows further rhythmic development. The fifty-seventh system continues the melody. The fifty-eighth system shows further rhythmic development. The fifty-ninth system continues the melody. The sixtieth system shows further rhythmic development. The sixty-first system continues the melody. The sixty-second system shows further rhythmic development. The sixty-third system continues the melody. The sixty-fourth system shows further rhythmic development. The sixty-fifth system continues the melody. The sixty-sixth system shows further rhythmic development. The sixty-seventh system continues the melody. The sixty-eighth system shows further rhythmic development. The sixty-ninth system continues the melody. The seventieth system shows further rhythmic development. The seventy-first system continues the melody. The seventy-second system shows further rhythmic development. The seventy-third system continues the melody. The seventy-fourth system shows further rhythmic development. The seventy-fifth system continues the melody. The seventy-sixth system shows further rhythmic development. The seventy-seventh system continues the melody. The seventy-eighth system shows further rhythmic development. The seventy-ninth system continues the melody. The eightieth system shows further rhythmic development. The eighty-first system continues the melody. The eighty-second system shows further rhythmic development. The eighty-third system continues the melody. The eighty-fourth system shows further rhythmic development. The eighty-fifth system continues the melody. The eighty-sixth system shows further rhythmic development. The eighty-seventh system continues the melody. The eighty-eighth system shows further rhythmic development. The eighty-ninth system continues the melody. The ninetieth system shows further rhythmic development. The ninety-first system continues the melody. The ninety-second system shows further rhythmic development. The ninety-third system continues the melody. The ninety-fourth system shows further rhythmic development. The ninety-fifth system continues the melody. The ninety-sixth system shows further rhythmic development. The ninety-seventh system continues the melody. The ninety-eighth system shows further rhythmic development. The ninety-ninth system continues the melody. The hundredth system shows further rhythmic development.

con agitazione.

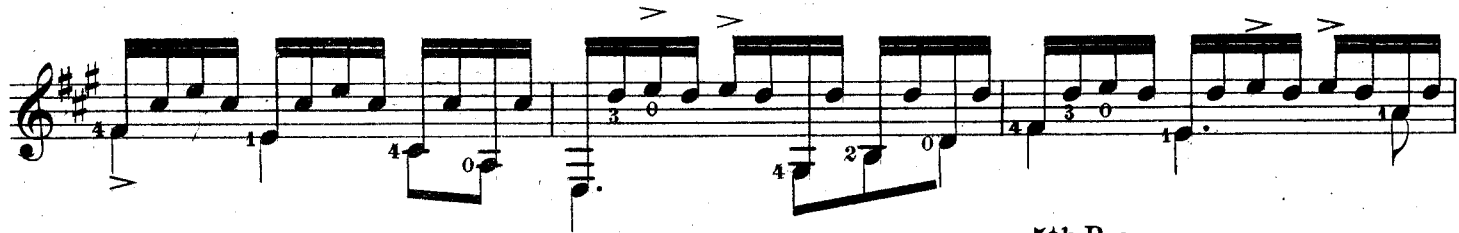


Allegro spiritoso.

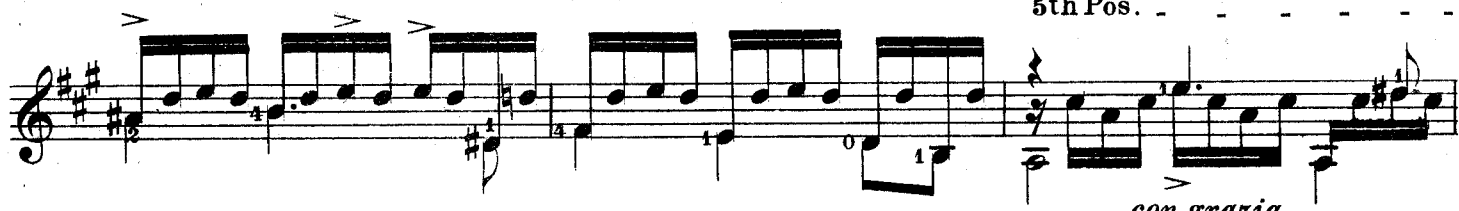
Finale.



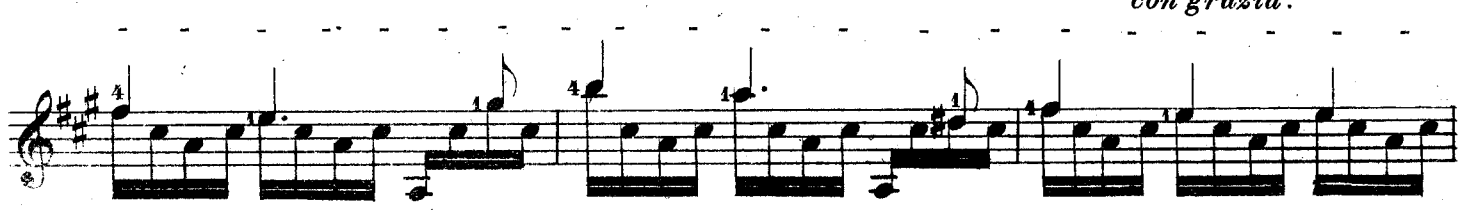
ben marcato il canto



5th Pos. - - - - -



con grazia.



5th Pos.

9th Pos.

p

dol.

9th Pos.

9th Pos.

cresc.

con tenerezza

rit.

9th Pos.

5th Pos.

f

ten.

ten.

5th Pos.

5th Pos.

9th Pos.

dol.

9th Pos.

9th Pos.

cresc.

9th Pos. rit.

a tempo.

stringendo.

f

riten.

Andantino.

a piacere.

espressivo il canto.

dol.

leggiere.

cresc.

5th Pos.

rit.

Fine.

Introduction.

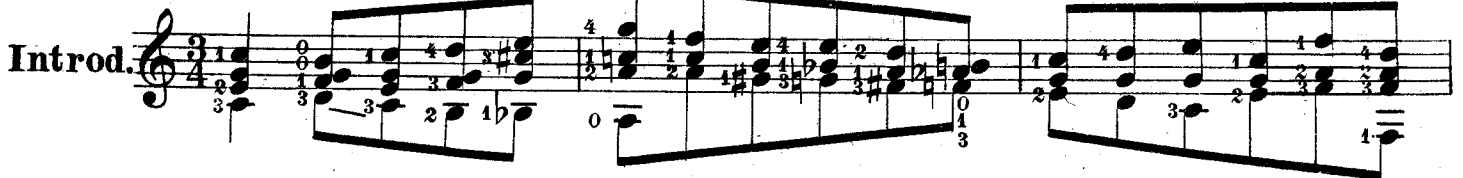
Thème et Variations.

Guitar.

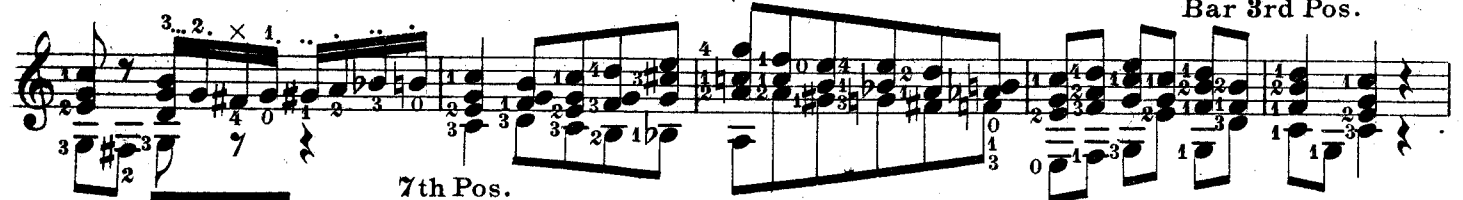
Luigi Legnani, Op. 224.

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

Largo.



Bar 3rd Pos.



7th Pos.



8th Pos.

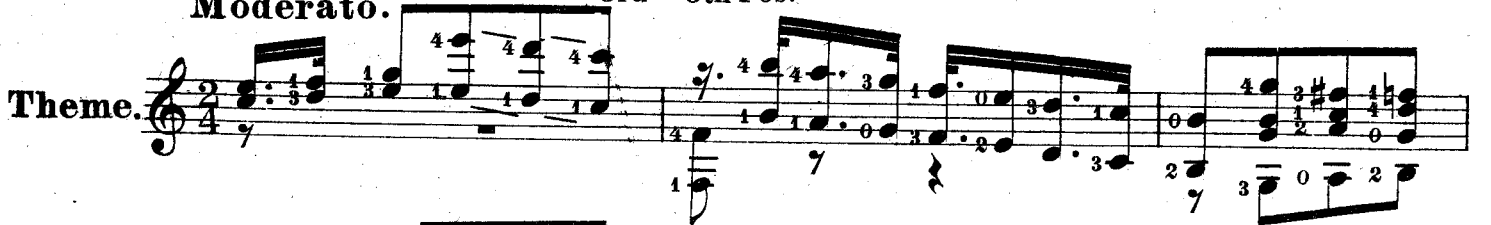


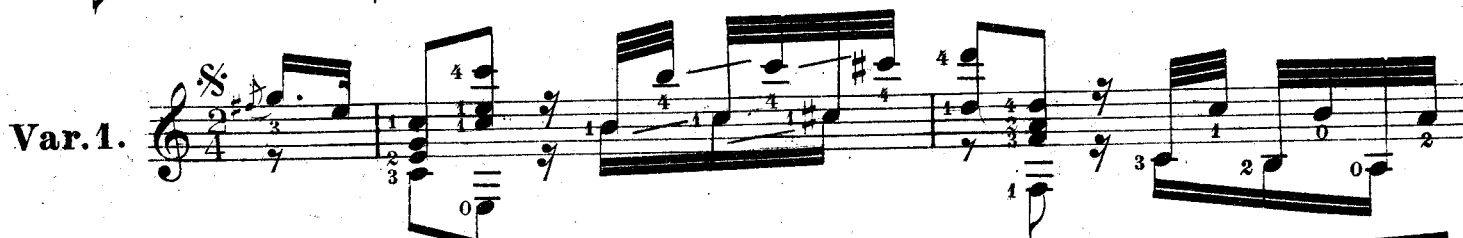
Moderato.

cresc.

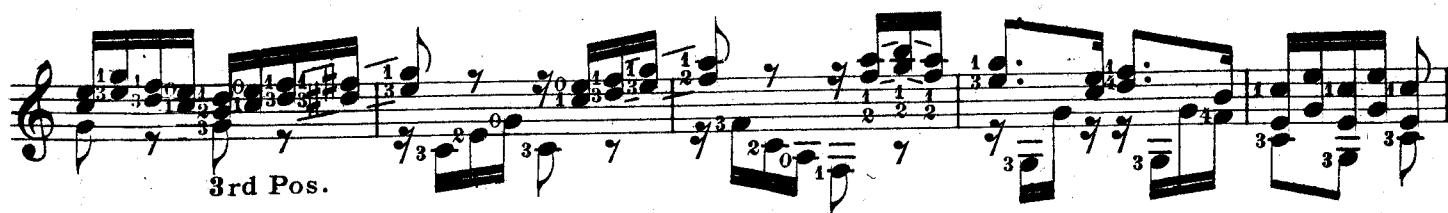
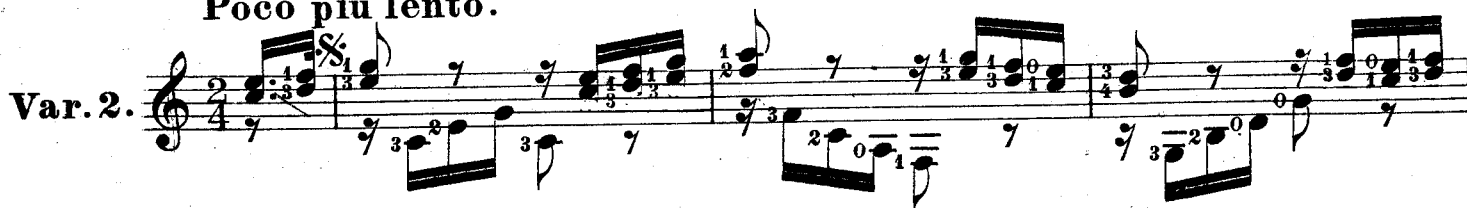
3rd

5th Pos.





Poco piu lento.



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 1st Pos. Bar 3rd Bar 3rd Bstg.

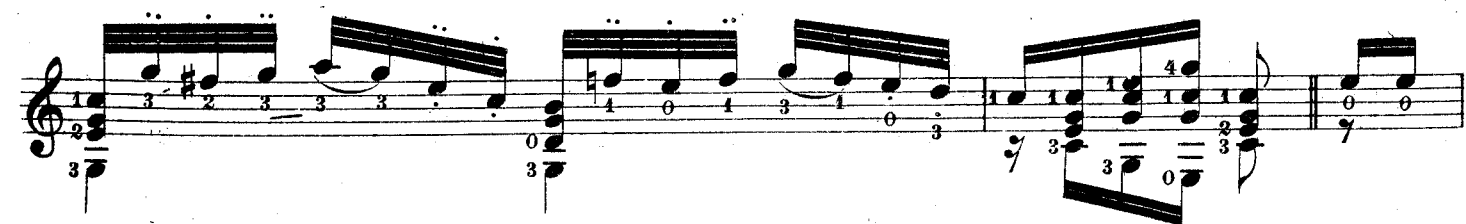
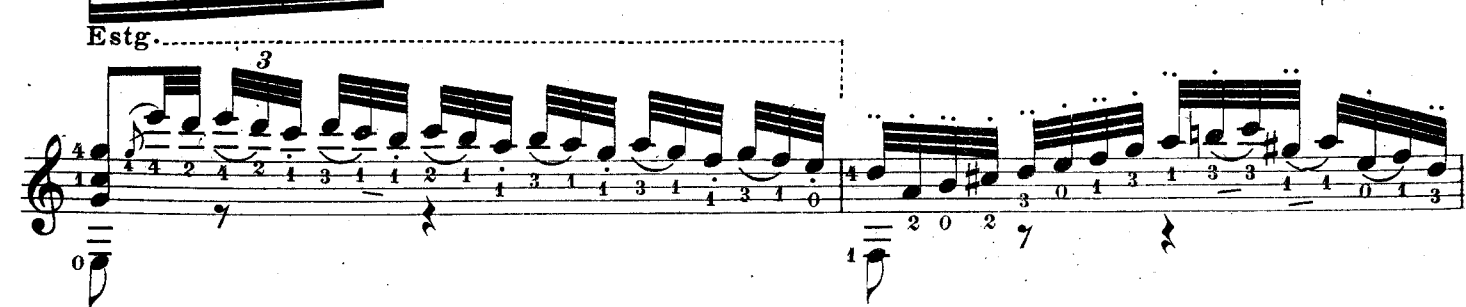
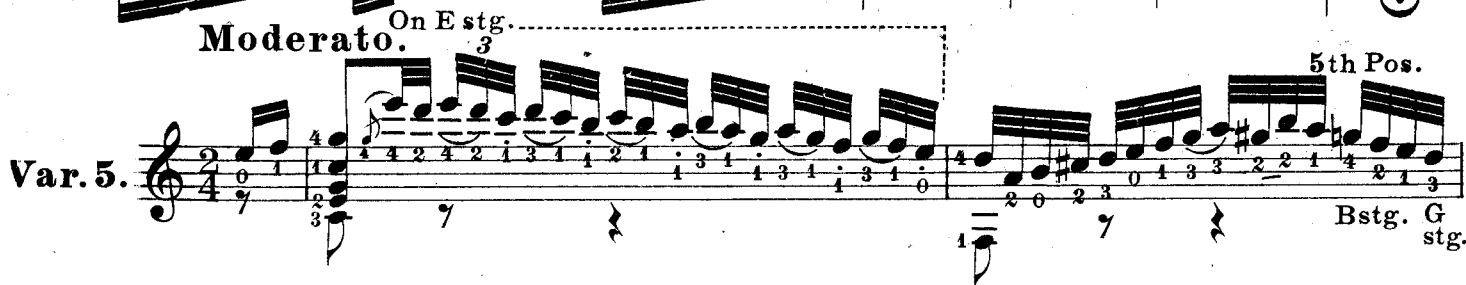
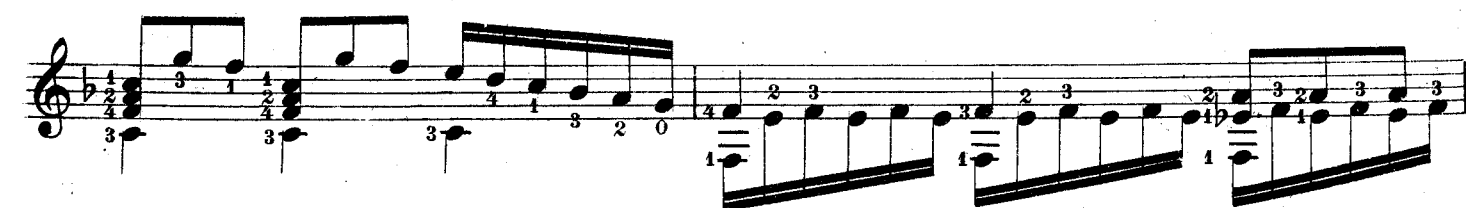
3rd Pos. Bar 1st Pos. 12

Bar 1st Pos. Bar 2 Pos. Bar 4th Pos. 4th Pos.

Bar 1st Pos. 2nd Pos. 12

6 3 3

Bar 5th 3rd 1st Bar 5th Bar 6 3rd 3rd Pos. Bar 3rd



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

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

3rd Pos..... 7th Pos..... 2 3 7

5th Pos..... Bstg. Gstg. 7

7..... 7 7

rall. 7 7

Allegro.

Finale.

7..... 7 7

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

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

8th Pos. Fine.

The Merry Wives of Windsor.

GUITAR.

Arr. by J. K. MERTZ.

Music by OTHON NICOLAI.

Revised and fingered by ARLING SHAEFFER.

Andantino quasi Allegretto.

mf 0 3 0 Dstg... *f* *sf*

f *f* Dstg....

Poco piu lento. *rit.* Dstg..

Andante. *espressivo.* Bar 2nd. *rit.*

con moto.

Moderato.

dol.

5th Pos.

f

5th Pos.

f

f

f

rit.

a tempo.

f

p

Musical score for "The Merry Widow" by Franz Lehár, featuring a piano solo. The score is in 4/4 time and consists of five staves. The first staff is the melody, and the subsequent staves are for the piano accompaniment. The piano part includes various chords and arpeggios, with some measures marked with 'x' indicating specific chords. The score is labeled "E 8th." and "G G H H H G".

Allegretto. 1 3 0 0

p

rit. *a tempo.* Dstg. . . . :

0 0

4

2 0

4

1 2 4 1

0

E6th.

Bar 2nd Pos.

cresc.

Andante. espressivo

p

rit.

rit.

Piu lento.

il canto ben espressione.

misterioso

The musical score consists of seven 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 music is written in a style that suggests a late 19th or early 20th-century composition. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first staff has a '4' above the final measure. The second staff has a '4' below the first measure. The third staff has a 'B1. 2' above the final measure. The fourth staff has a '3' below the first measure. The fifth staff has a '4' above the first measure. The sixth staff has a '3' below the first measure. The seventh staff has a '3' below the first measure. The music is written in a style that suggests a late 19th or early 20th-century composition.

con moto.

The musical score consists of nine staves. The first eight staves are marked *con moto.* and feature complex rhythmic patterns, including many triplets. The ninth staff is marked *Andante.* and includes dynamic markings *sf* and *stg.*. The score is written for guitar, with a treble clef and a key signature of one sharp (F#).

A musical score for a piano piece titled "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto" and the dynamics range from "p" (piano) to "dol." (dolce). The music features a melody with many triplets and a bass line with chords and single notes. The piece ends with a double bar line and a repeat sign.

Bar 2nd Pos.

A stg.

Bar 3.

cresc.

sf

sf

p

Dstg.

[illegible]

Bar 2nd :

cresc. *sf*

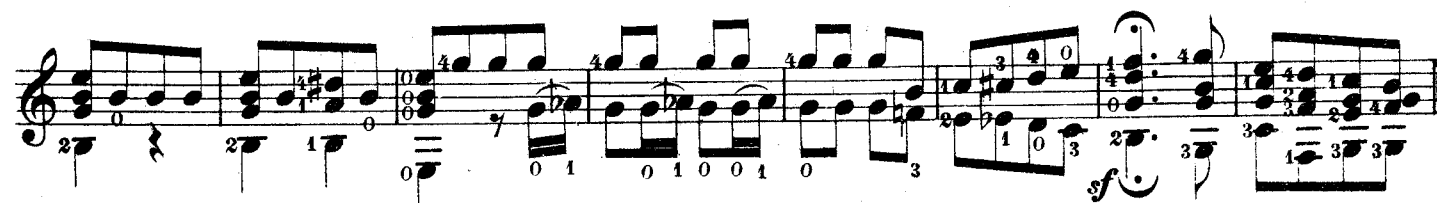
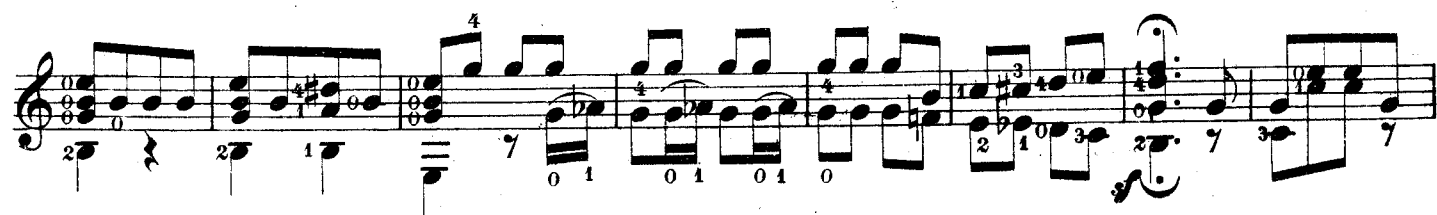
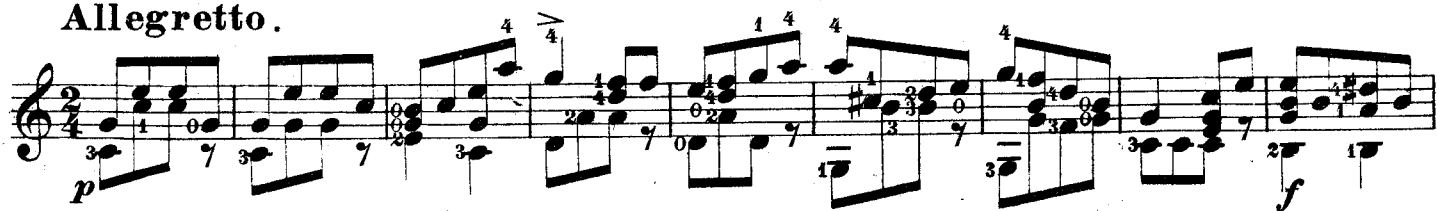
a tempo. *rit.*

Bar 3 Pos. :

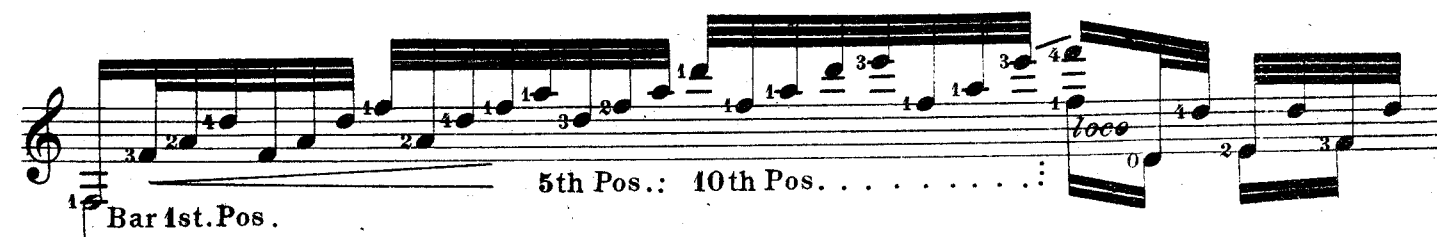
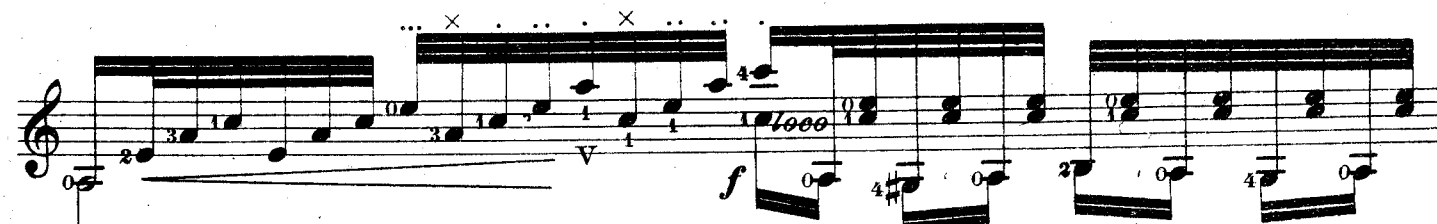
dim.

pp

Allegretto.



Brillante.



122

Mandolin Serenade.

(Voice Mandolin and Guitar.)

Arr. by Arling Shaeffer.

INTROD. Barcarole.

Guitar.

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 - do - lin 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". —

The first system of the musical score is in G major (one sharp). It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by the lyrics "send thee thou - sand kiss - es, and sing to thee 'good night'." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Voice.

Mandolin.

Guitar.

The second system continues the piece with three parts: Voice, Mandolin, and Guitar. The vocal part continues the melody from the first system. The Mandolin and Guitar parts provide harmonic support with chords and single notes. The system concludes with a repeat sign.

The third system continues the vocal and piano accompaniment. The vocal line features a melodic phrase that leads into a repeat sign with a first ending bracket labeled "1". The piano accompaniment continues with its characteristic rhythmic pattern.

Fine

Allegro

The fourth system concludes the piece. It begins with a first ending bracket labeled "2" leading to a double bar line and the word "Fine". Following this, the tempo changes to "Allegro", indicated by a new section of music with a different rhythmic feel. The system ends with a final cadence.

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 valley, 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 - ter's grave grows the grass, Ben Bolt, And the running 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 full well I know, Her eyesshine brightly like the stars at
bove My sunshine in dark hoursof 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 Bar 3rd Pos.

Mandolin.

Guitar.

Bar 3rd Pos.

Fine.