FODEN'S

Grand Method for GUITAR

Book I — Price $1.25

*Book II — " " $1.50

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Grand Method

for

GUITAR

By

WILLIAM FODEN

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BOOK II

Price $1.50

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BOOK TWO

Positions

In Book One of this Method, only the first and second positions were exemplified. By position as here meant, is the place of the left hand fingers on the finger-board, which is determined by the fret at which the forefinger of that hand is placed. If it is placed at the first fret, it is called the first position; if at the second fret, it is the second position, and so on, throughout the entire length of the finger-board,— on any of the strings; and the notes fingered by any of the other fingers, while in a given position, are also understood as being in that position. The extent of a position is four frets; as from the first to the fourth, or the second to the fifth, or the third to the sixth, and so on. Sometimes it is necessary to extend one or more of the fingers, (generally the third or fourth) beyond the given position; but without the hand leaving that position, or being considered out of it: this by license, is called *extension*. The second position, which was shown in the keys of D and A Major, will here be reviewed; with the addition of two other scales; each with a different fingering. The importance and close relationship of these scales and fingerings will be apparent and more fully understood and appreciated as we proceed; and it will also be observed that the system of fingering in each series, is the same throughout all the positions. The scale of D Major, the first of the series in the second position, does not begin on the key-note, but on the lowest note in that position; and so it will be, with all scales playable with this form of fingering in any other position. The scales of G and A Major, the second and third series, begin, each, on their key-note; and so it will be with all scales playable with these fingerings, in any other position. These three scale fingerings are the basis of all positions and bar-fingerings, and being uniform, may be transposed at will. One way of practicing these scales and chords, is to place the left forefinger across all the strings—at any position—forming a grand bar, which may be shifted up or down the finger-board, to any other position: and each series fingered and played in the same manner. The common Arabic figures written before the notes, indicate the left hand fingering; and the Roman numerals placed under the staff and notes, the positions. Observe, that four right hand fingerings accompany each scale; as indicated by the cross and dots, written above and below the notes.

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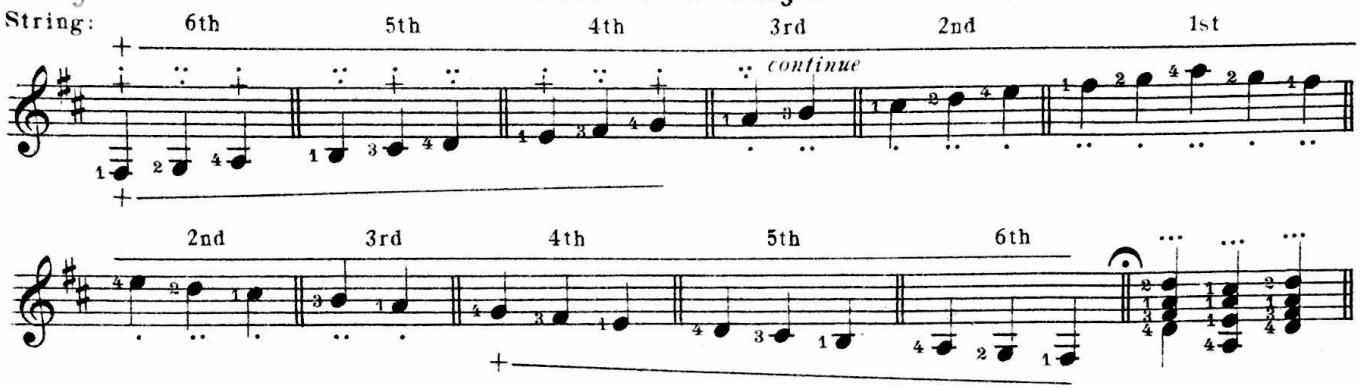
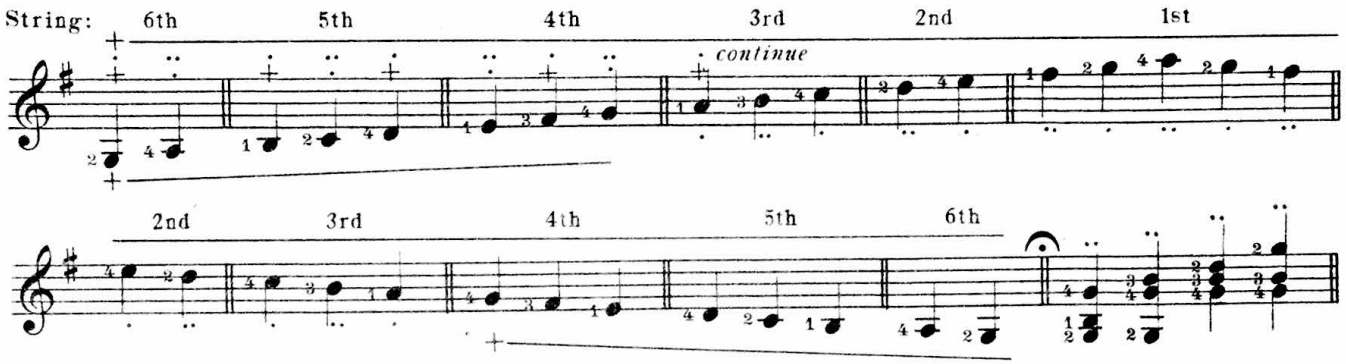
Second Position

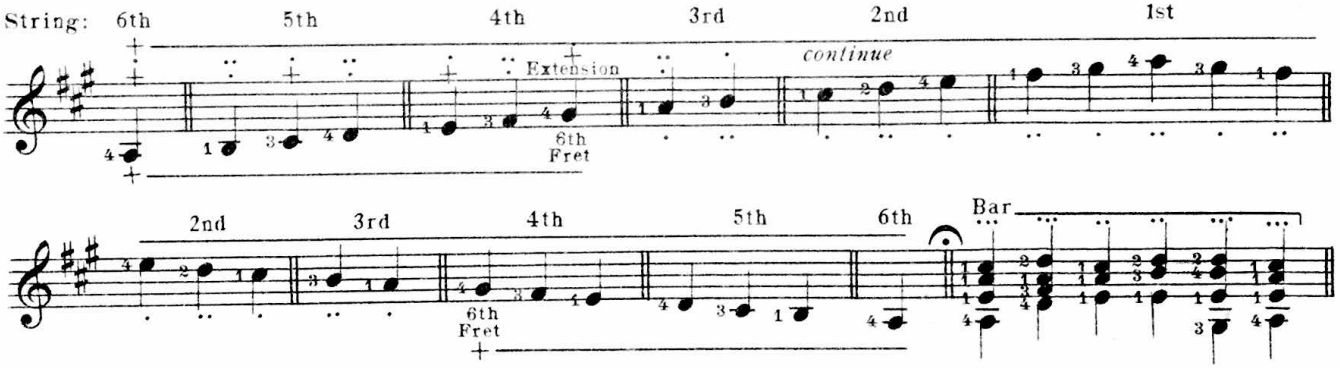
Scale of D Major



Scale of G Major



Scale of A Major



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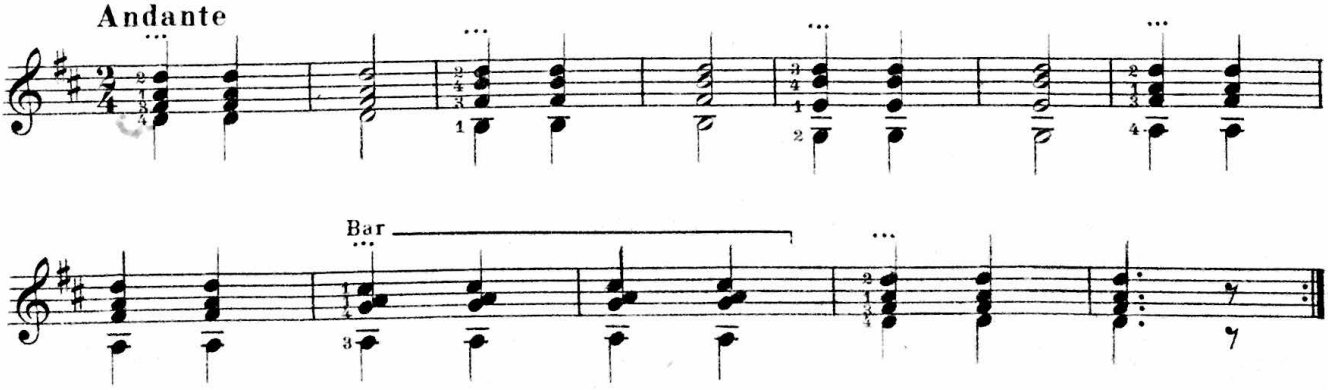

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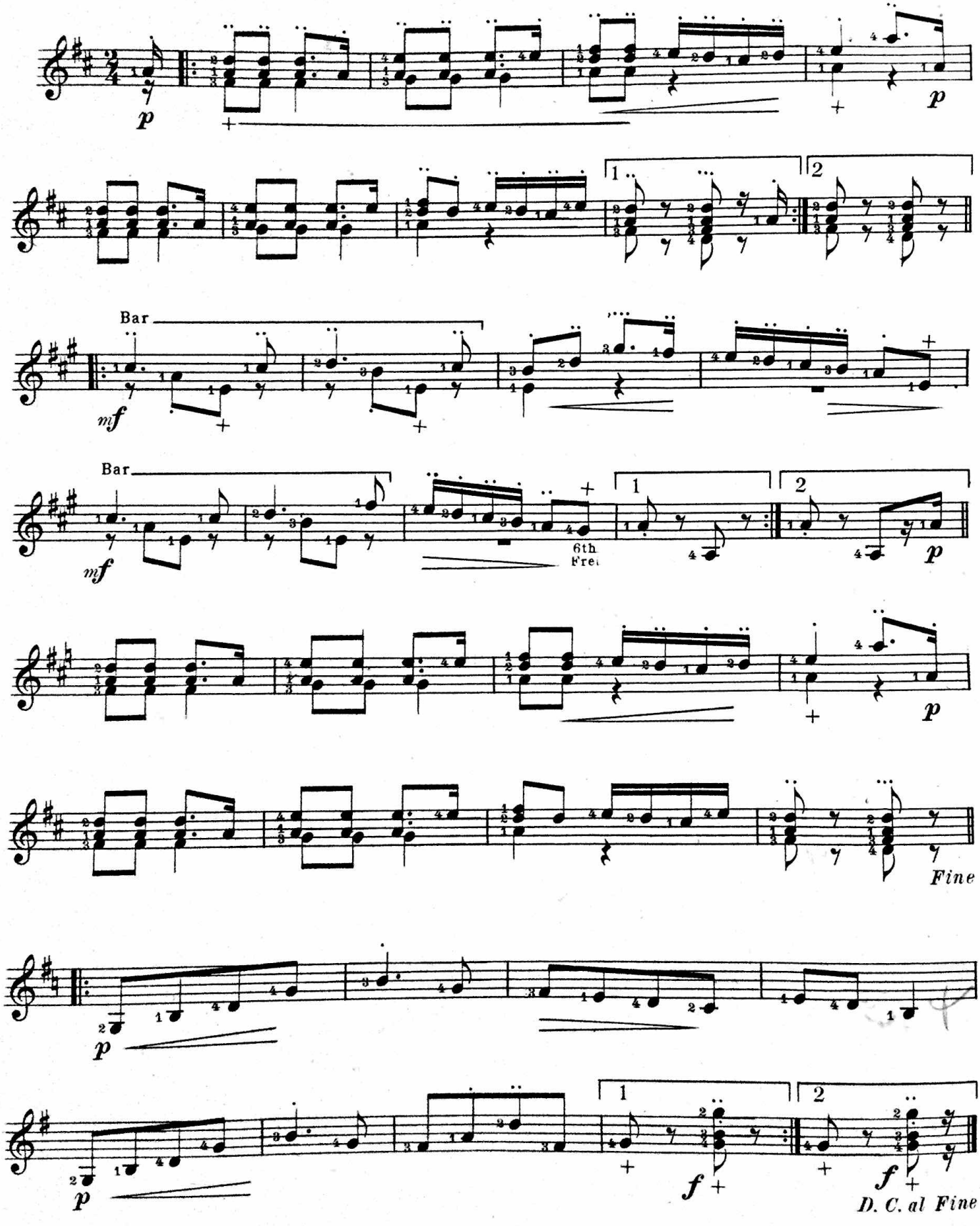
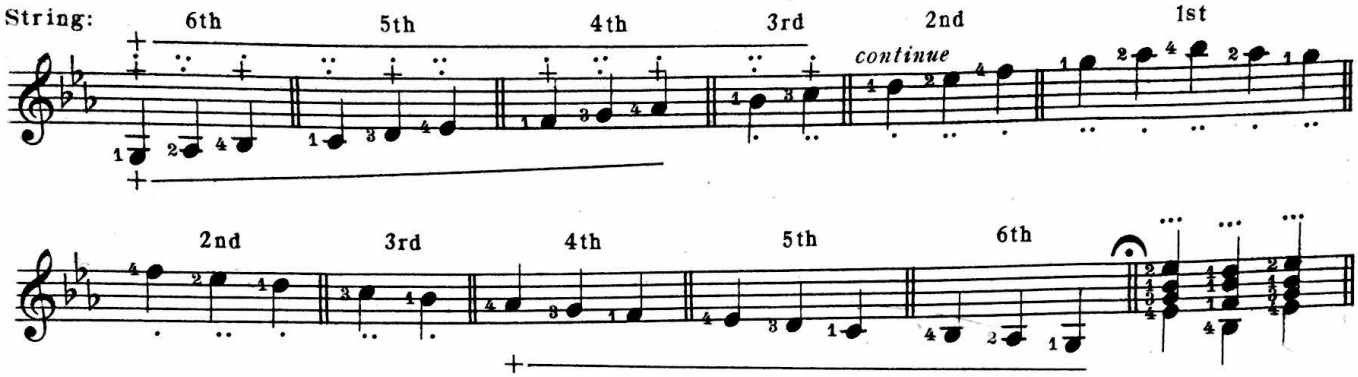
Andantino

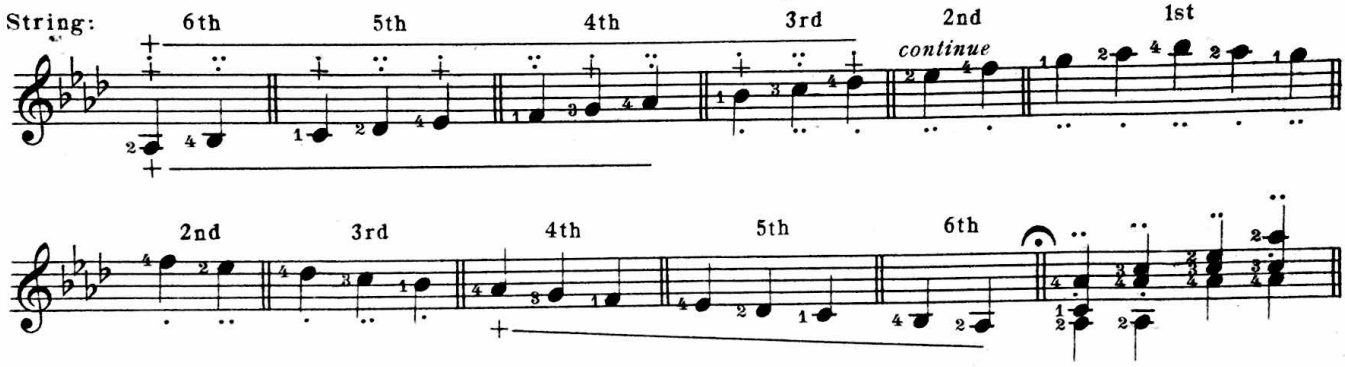


Third Position

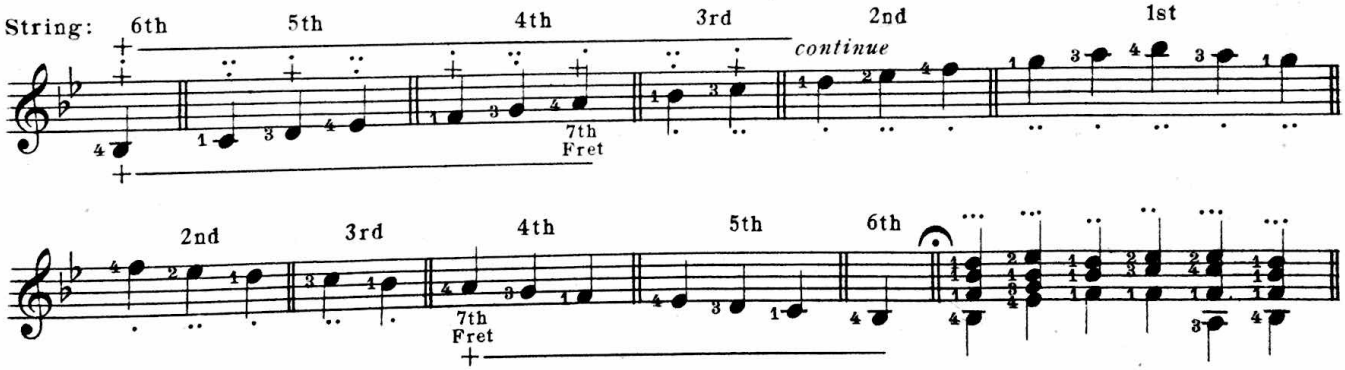
Scale of E♭ Major



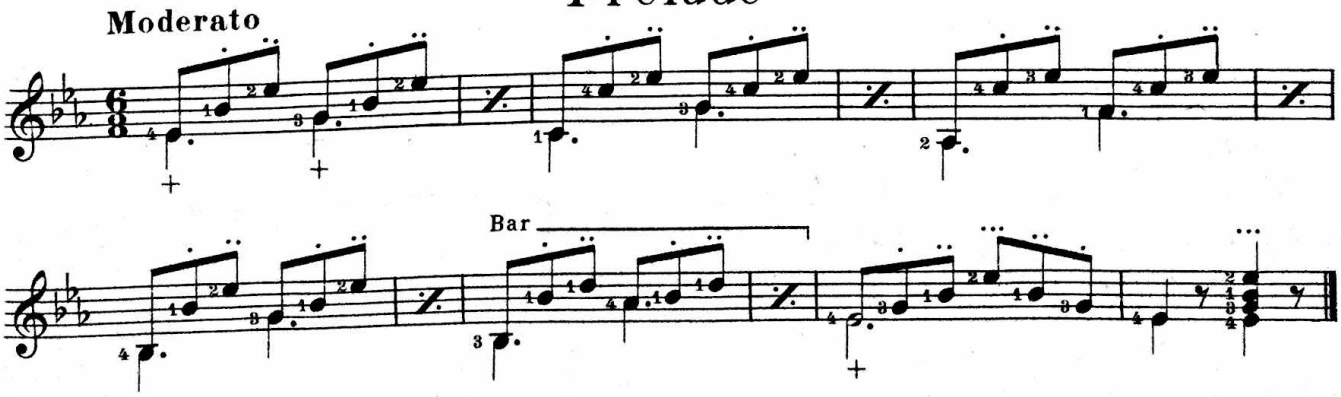
Scale of A♭ Major



Scale of B♭ Major



Prelude



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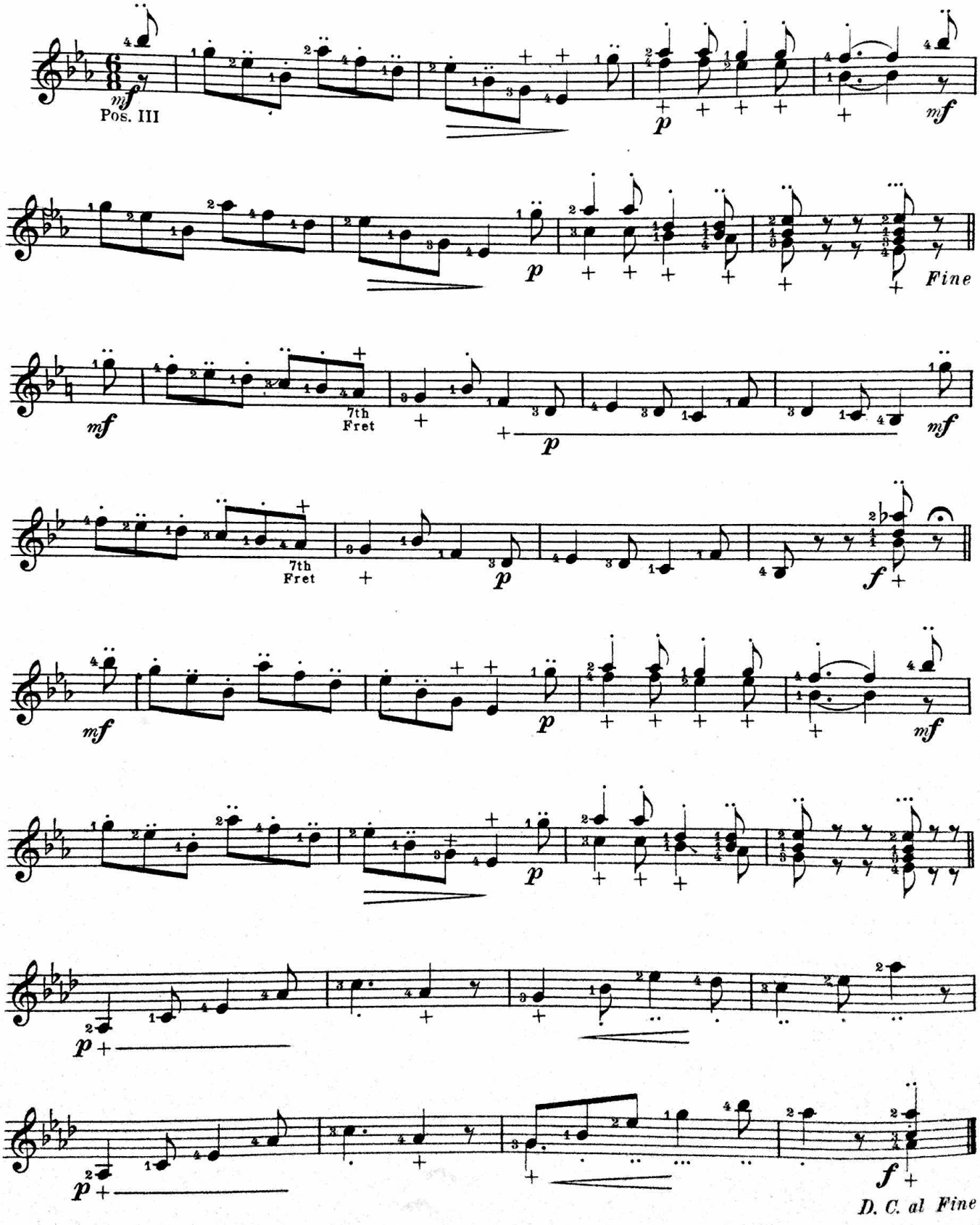
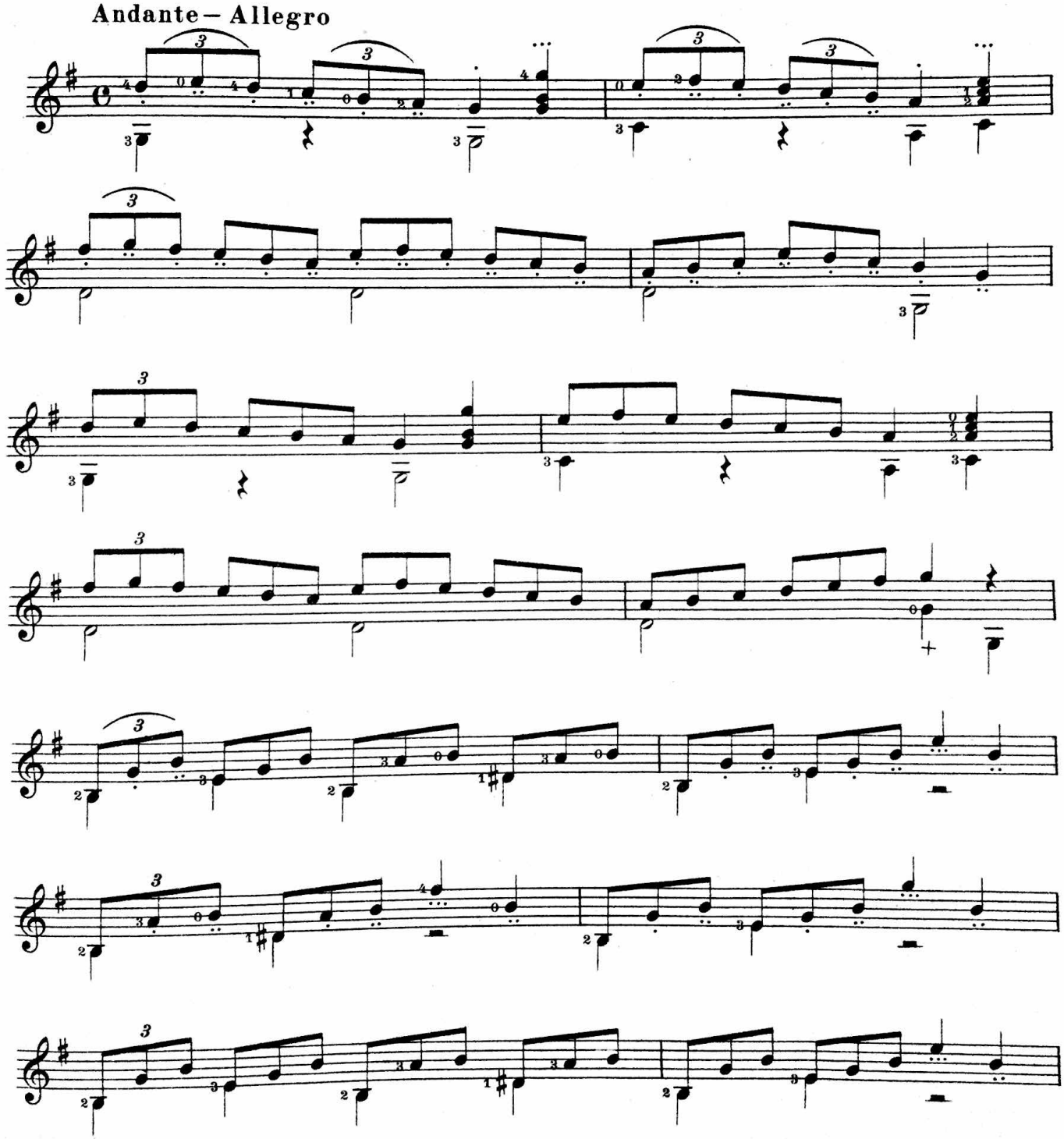
Moderato


mf
Pos. III
p
mf
p
Fine
mf
7th Fret
p
mf
7th Fret
p
f
mf
p
mf
p
p
f
D. C. al Fine

Triplets

A triplet is a group of three notes played and counted in the time of two of the same value, or one of the next greater value: read the chapter on triplets, sextolets and irregular groups, in Book One. Practice the following exercise slowly at first, gradually increasing the tempo until Allegro is acquired.

TRIPLET EXERCISE



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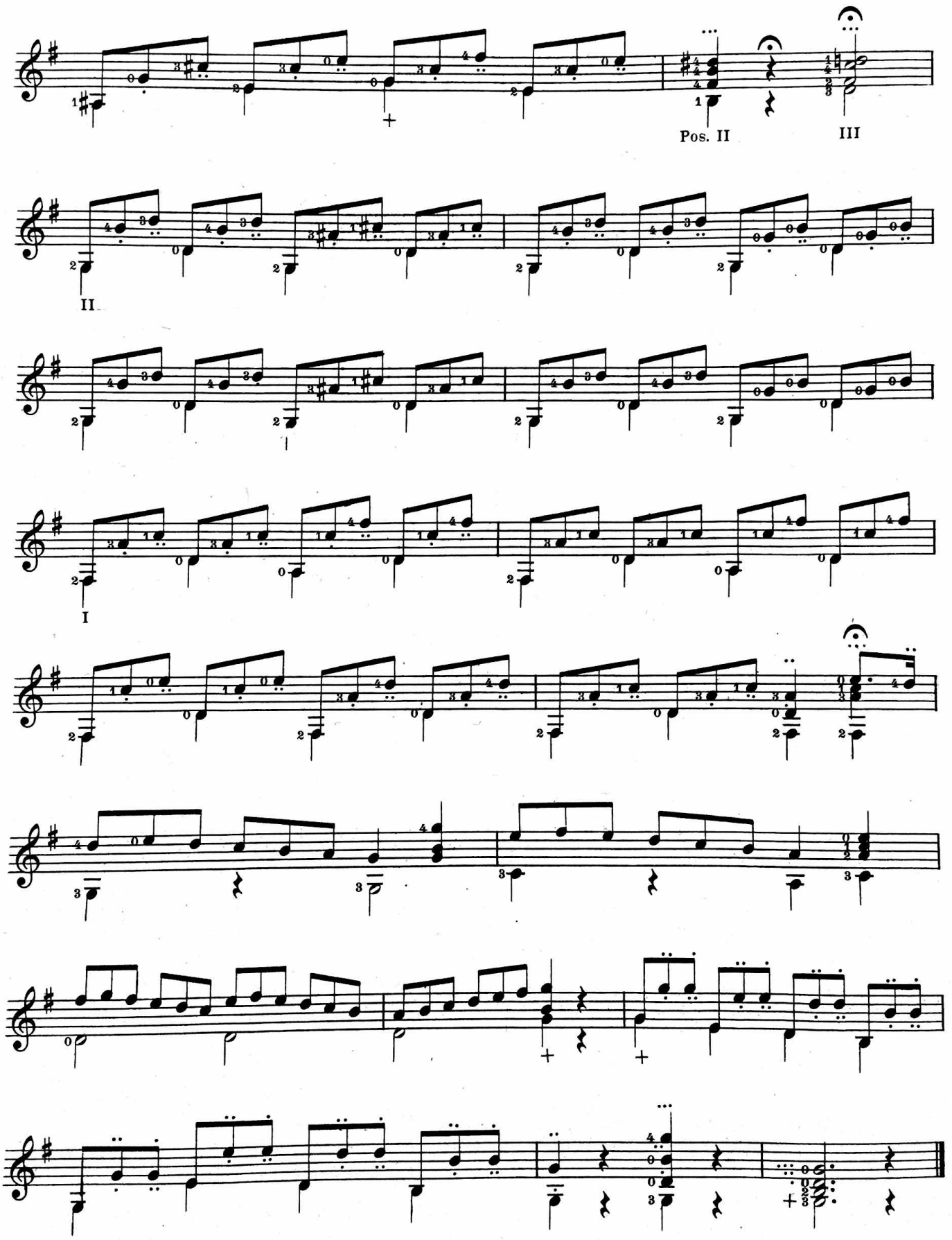
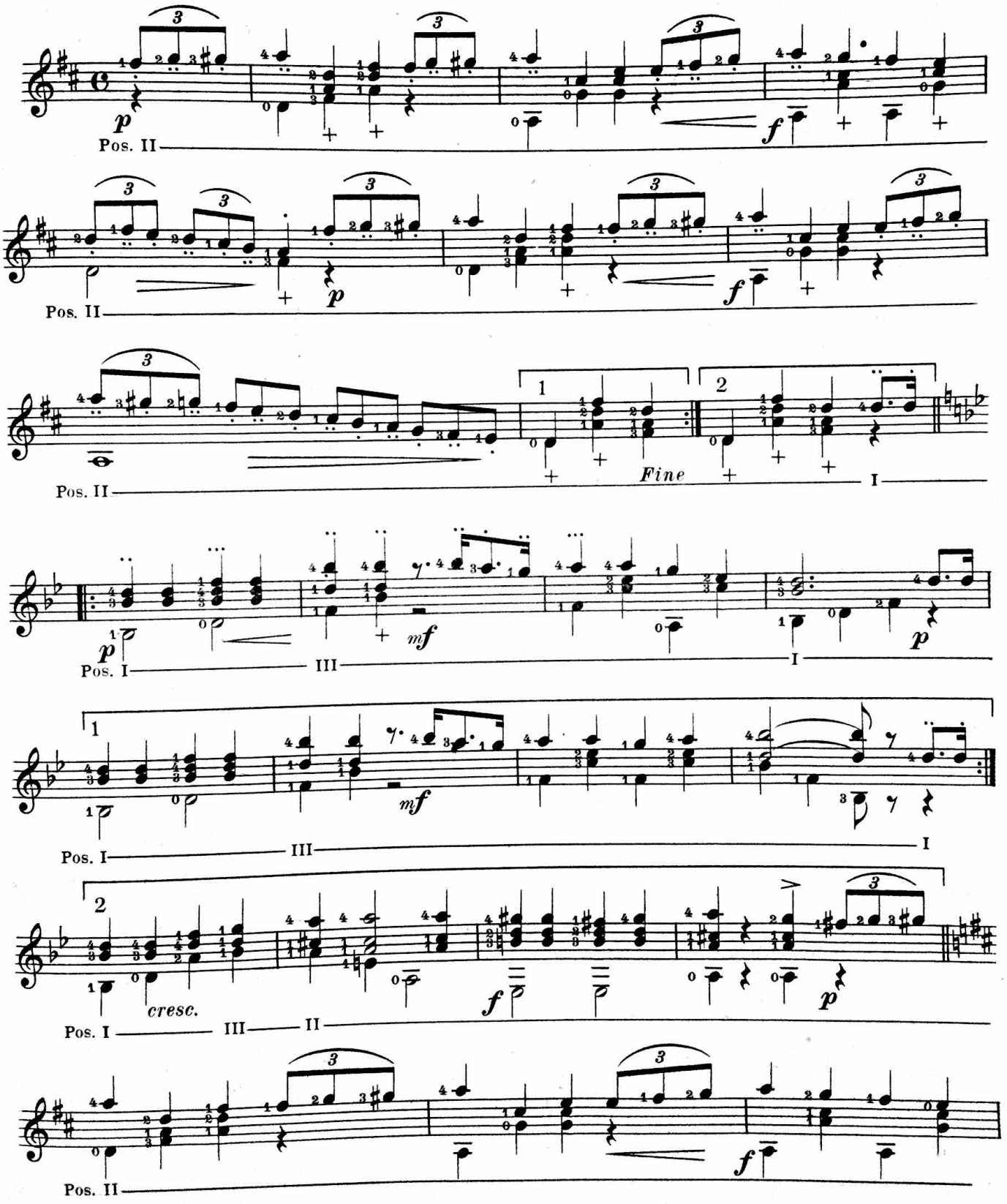
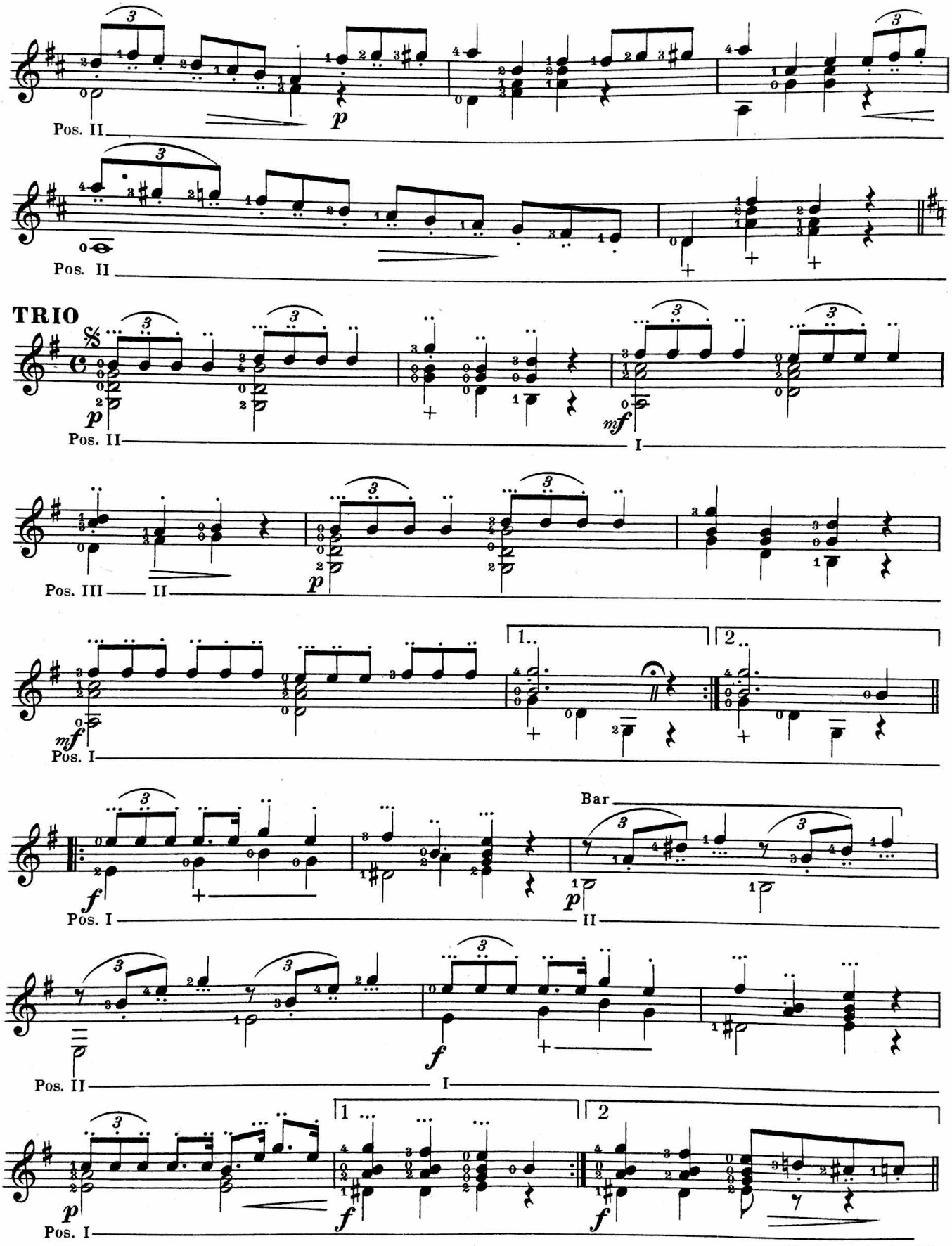

Pos. II
III
II
I

Twilight Schottische

Introducing Triplets
1st, 2nd and 3rd Positions





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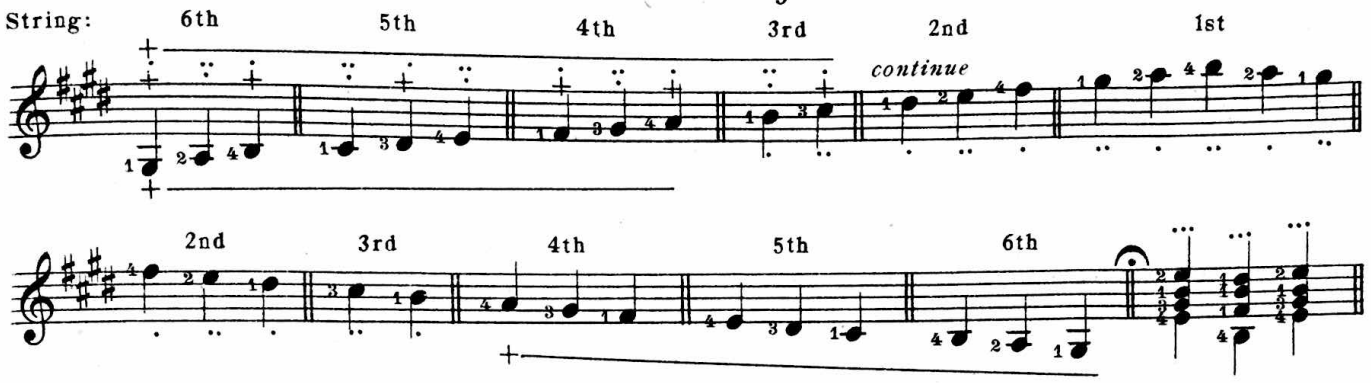
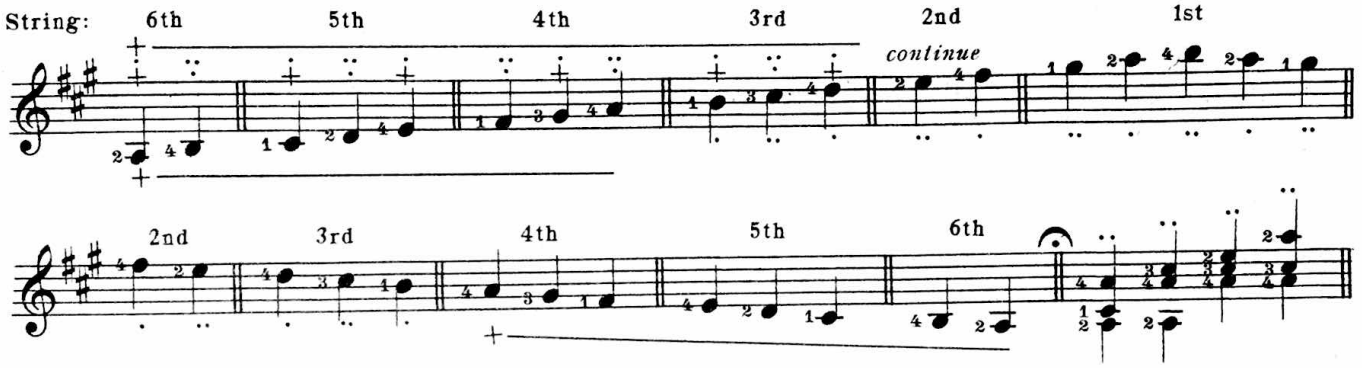
Fourth Position

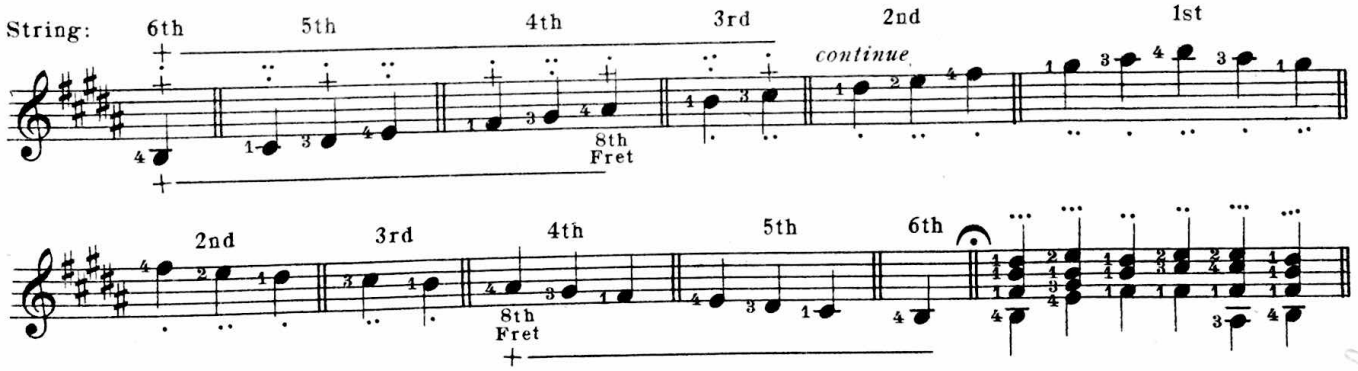
Scale of E Major



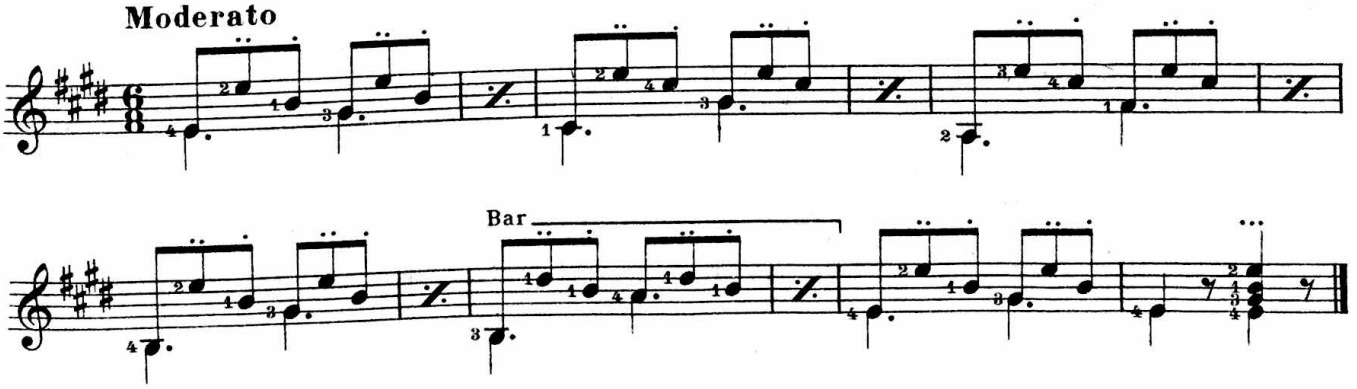
Scale of A Major



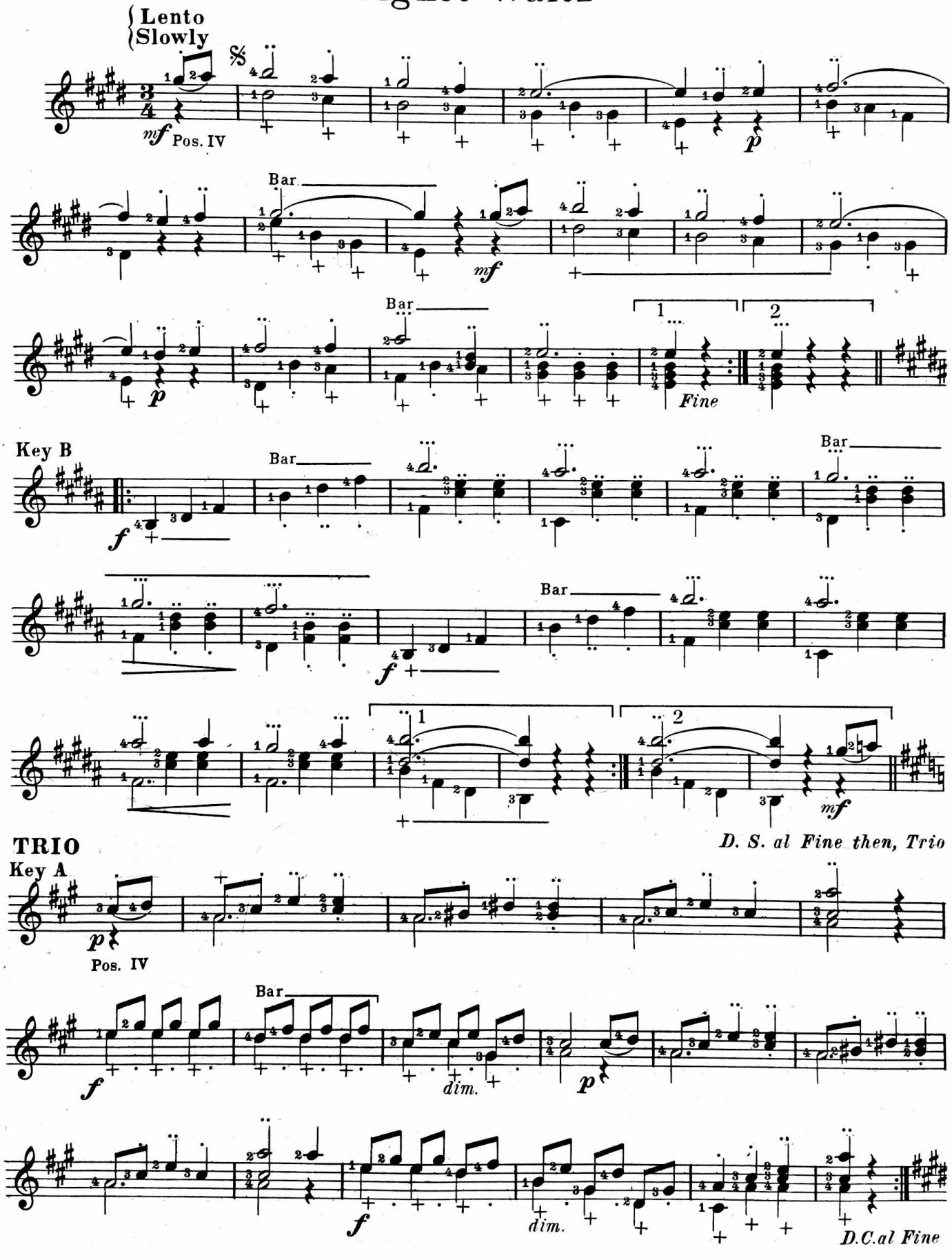
Scale of B Major



Prelude

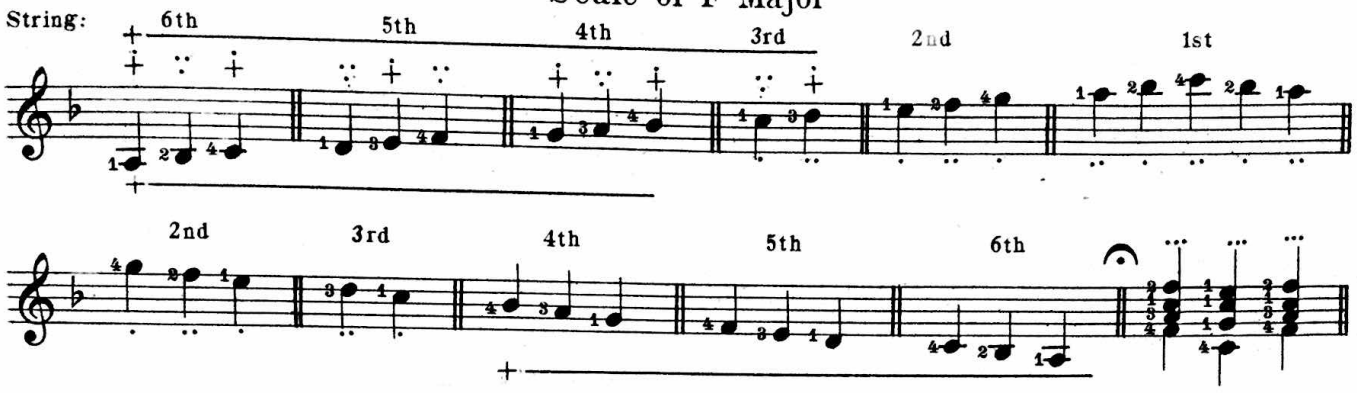


Signet Waltz

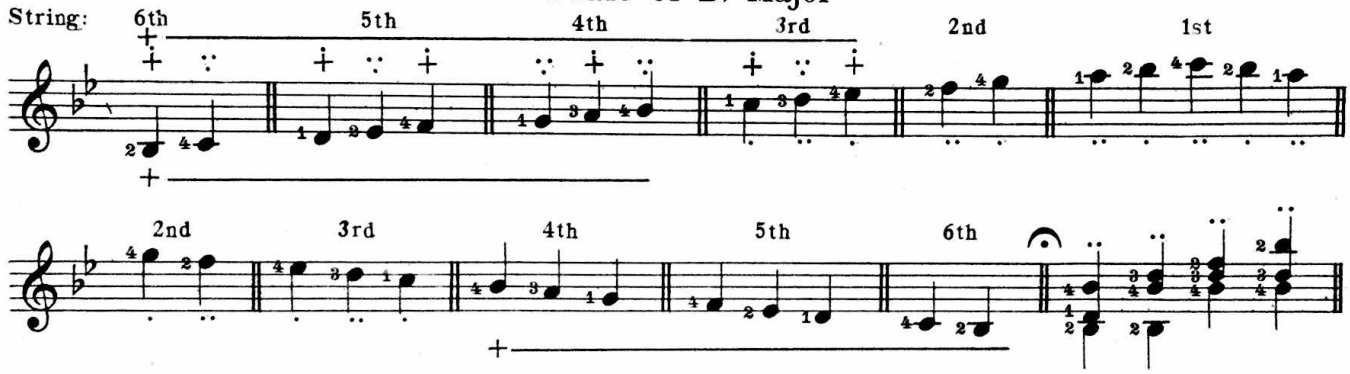


Fifth Position

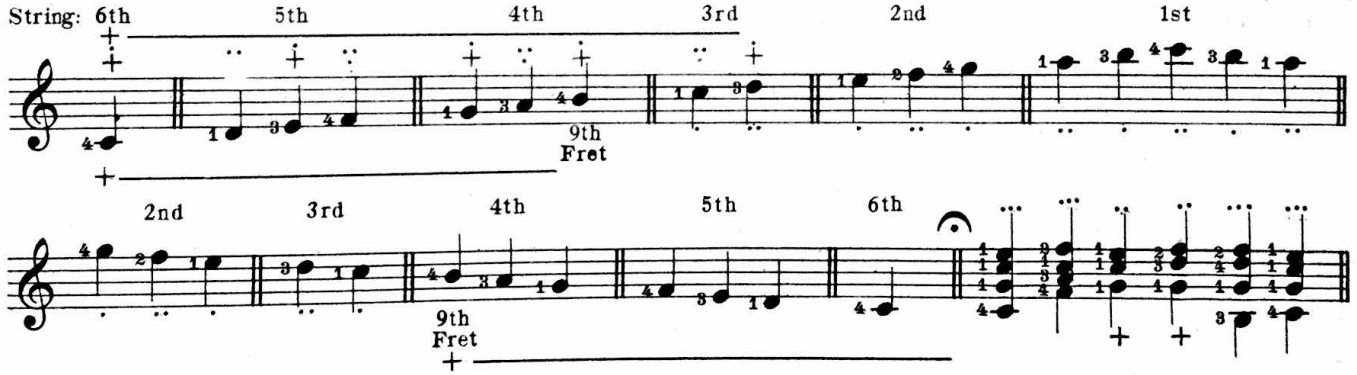
Scale of F Major



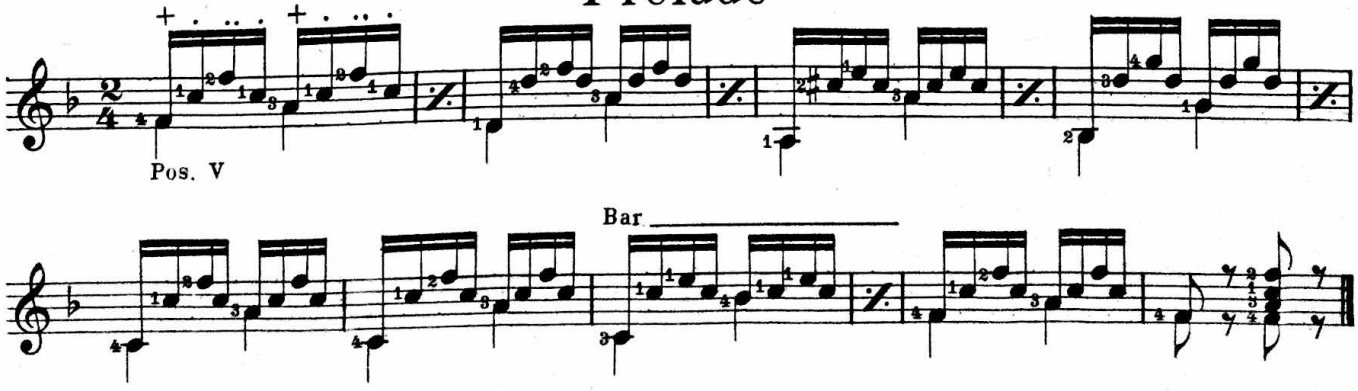
Scale of B♭ Major



Scale of C Major



Prelude



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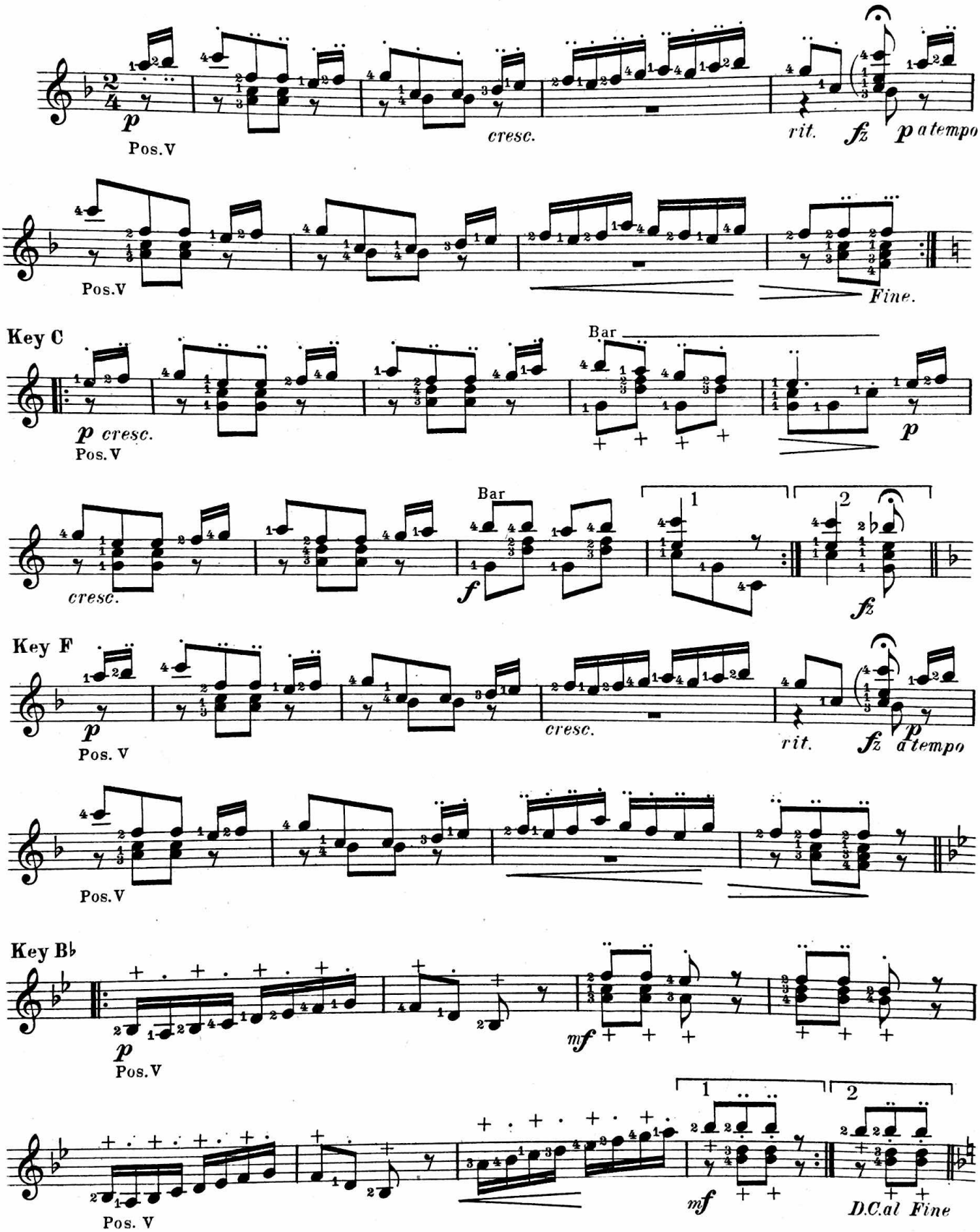
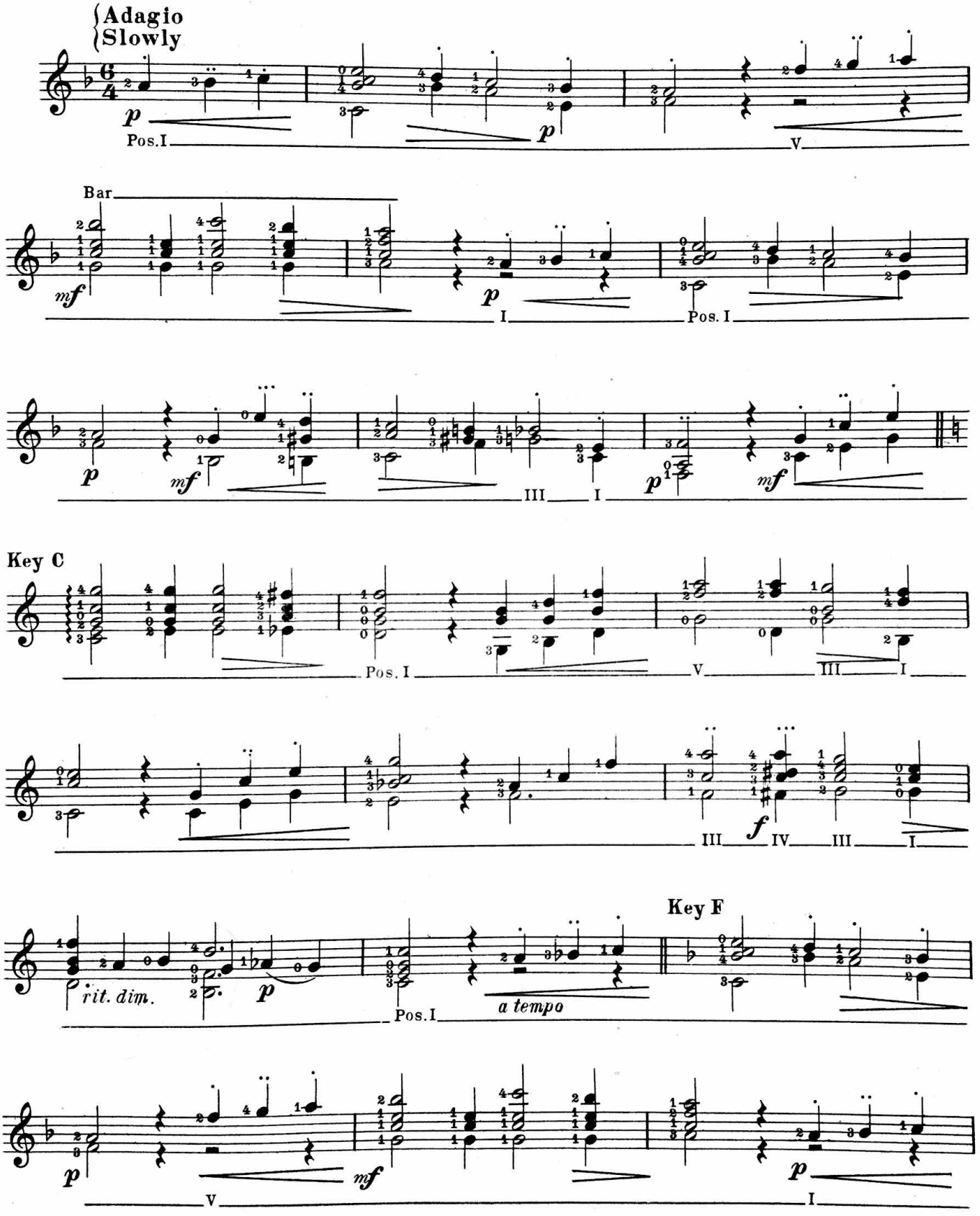
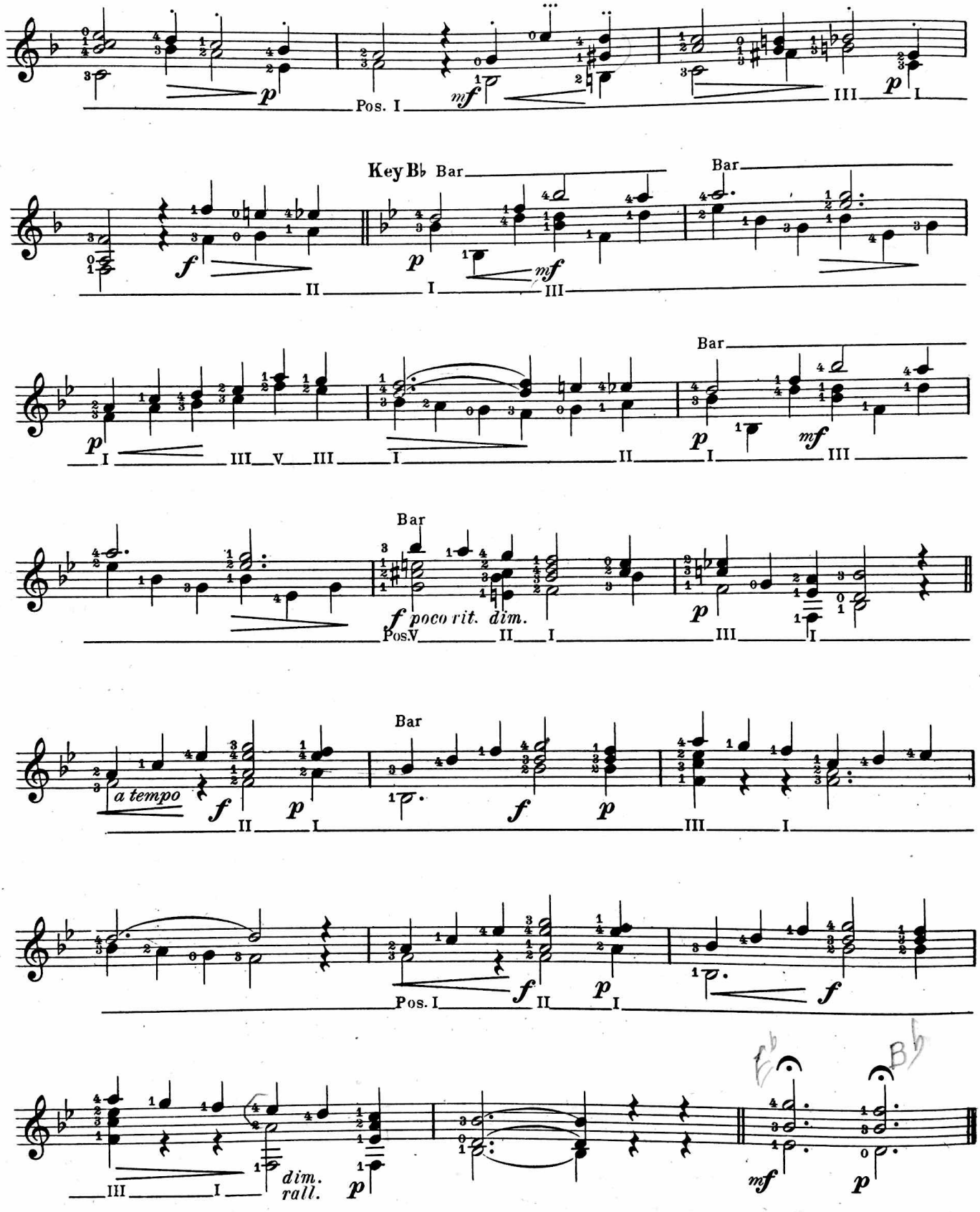
Allegretto


p
Pos.V
cresc.
rit.
fz
p a tempo
Pos.V
Fine.
Key C
Bar
p cresc.
Pos.V
p
Bar
cresc.
f
1
2
fz
Key F
p
Pos. V
cresc.
rit.
fz
p
a tempo
Pos.V
Key B♭
p
Pos.V
mf
1
2
Pos. V
mf
D.C.al Fine

Meditation


Adagio
Slowly
Pos.I
V
Bar
I
Pos. I
III
I
Key C
Pos. I
V
III
I
III
IV
III
I
rit. dim.
Pos.I
a tempo
Key F
V
I


Pos. I
Key B♭ Bar
Bar
Bar
Bar
Pos.V
poco rit. dim.
Bar
a tempo
Pos. I
dim.
rall.

The Trill or Shake

The trill or shake is considered the most brilliant of all musical ornaments. It consists of the rapid and regular alternation of a principal note, and the note above it, called its upper auxiliary. It is indicated by the abbreviation "*tr*" placed above the principal note, and usually commences with the principal note.

If the trill is to begin with the note above or the note below the principal, it is indicated by a grace note placed before the principal note. A complete trill, is one finished by a turn. An incomplete trill, consists of the simple alternation of its two notes.

The turn of a trill is formed by adding the lower auxiliary and principal, to the last note of the trill; and is generally indicated by two grace notes written after the principal note: but if they are omitted in the music, then the performer must add them, provided the next principal note is accented.

Trills beginning with the principal note, have an unequal number of notes in the last group; caused by adding an extra principal note just before the turn; which is done, to avoid passing by a skip from the last of the upper auxiliary notes, to the lower auxiliary: consequently the three notes preceding the turn, are to be executed as a triplet. Strictly speaking, the turn ought to be said, to consist of the last four notes of the whole passage; but as the first two of these are only the ordinary notes of the trill, it is more convenient to speak of the two notes, which are added to them, as the turn.

A number of trills following each other are designated chain trills, and performed without turns or embellishments — except, perhaps the last which may have a turn at the close.

On the Guitar, the trill may be executed in the five following ways.

First — By striking the note with which it begins, once only, and slurring all the rest: as marked above the notes, in the example at **A**. The slur, over the "*tr*," and the fingering on both sides of the principal note, indicates this mode of trilling.

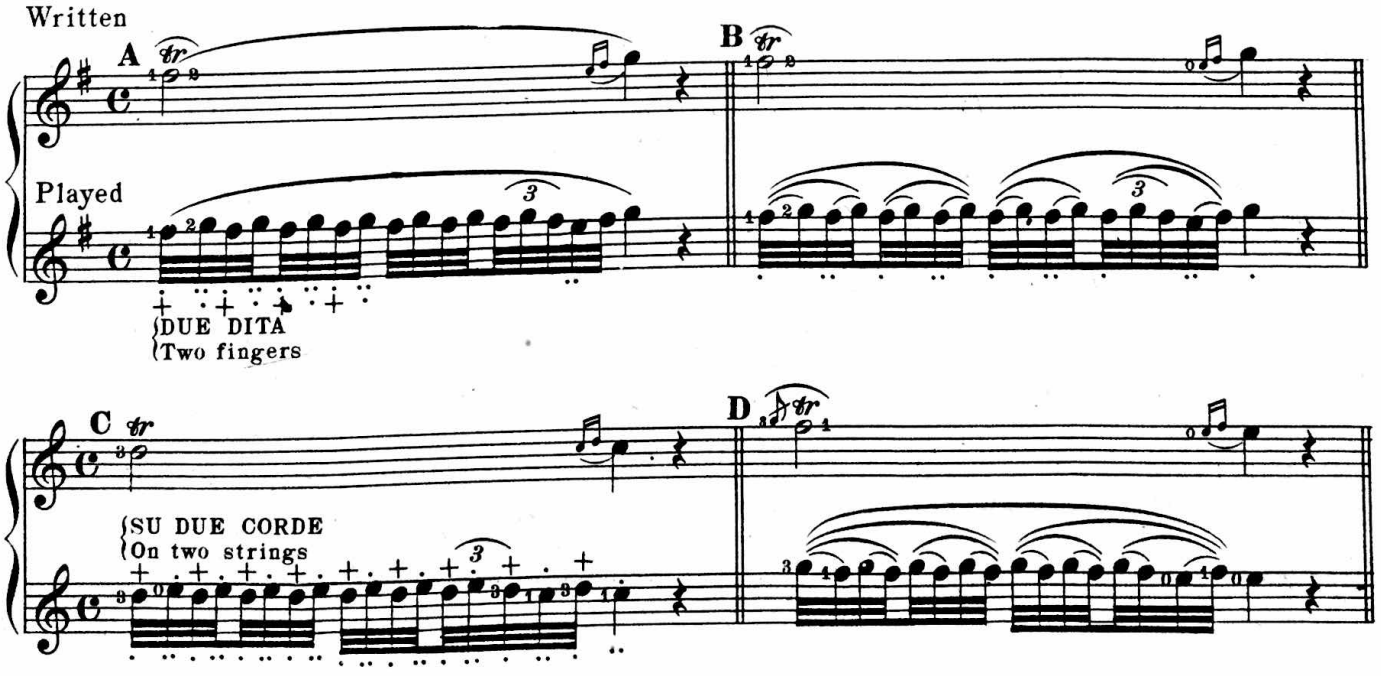
Second — By striking both the principal and auxiliary notes, alternately, each with a finger; or thumb and finger; as marked below the notes at **A**. DUE DITA, should accompany this mode of trilling.

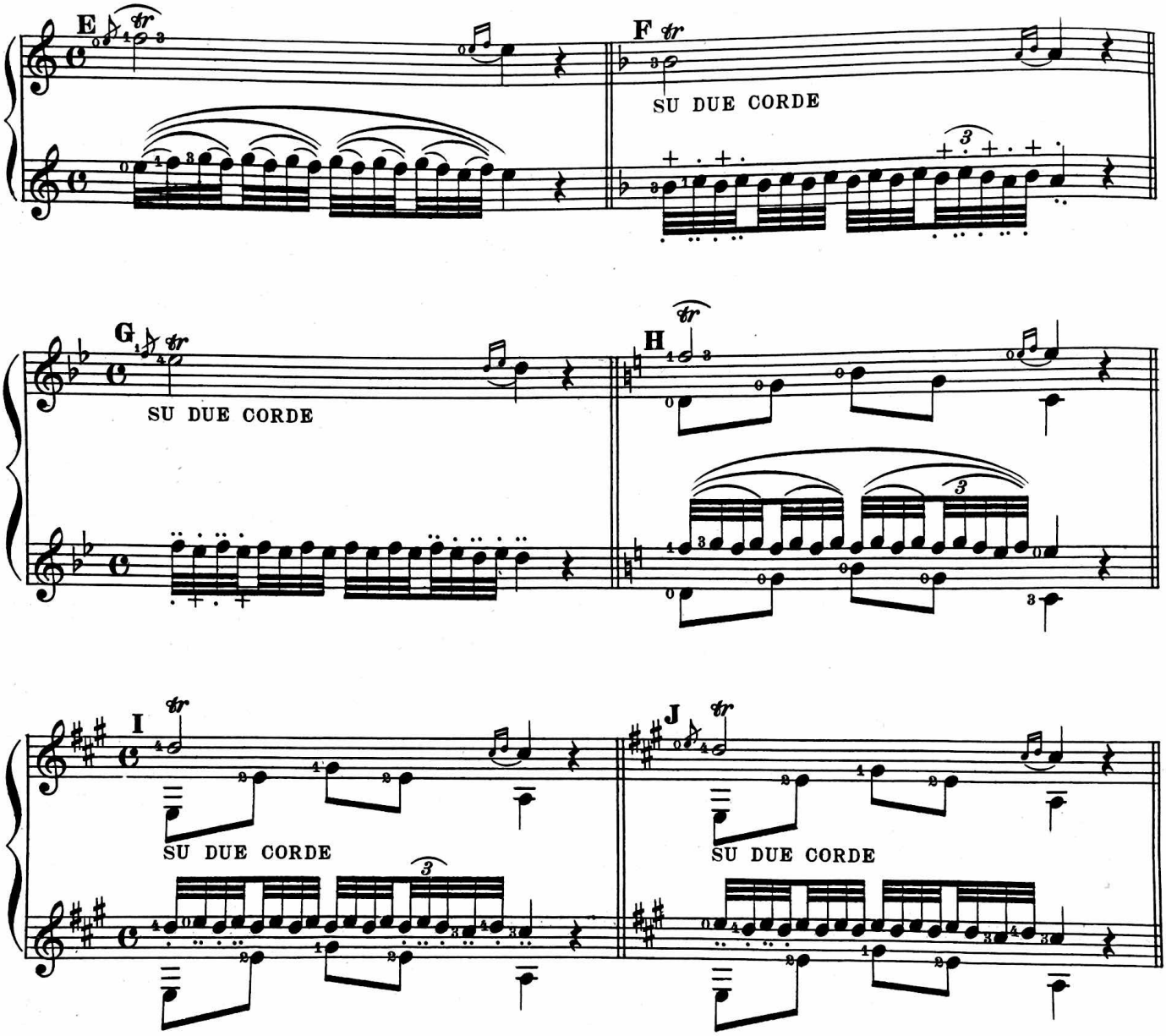
Third — By striking the first note as often as it recurs, or, at certain intervals, and slurring it to the following note: as indicated by the different slurs in the examples at **B**, **D**, **E** and **H**.

Fourth — By fingering the principal and auxiliary notes both at once, on different strings: or, one of them may be an open string: and striking them alternately: as indicated by the cross and dots in the examples at **C**, **F**, **G**, **I** and **J**. DUE CORDE, should accompany this mode of trilling.

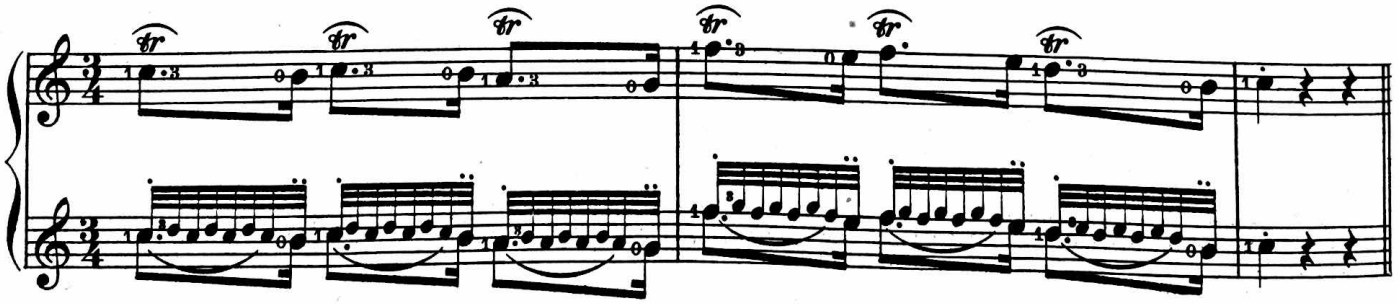
Fifth — By the combination of the trill and tremolo; which will be explained, after the tremolo has been considered. Some of these ways may be combined; and if the trill is of long duration, or has an accompaniment, it may be necessary to re-strike the note with which it begins; in order to give it renewed force.

EXAMPLES



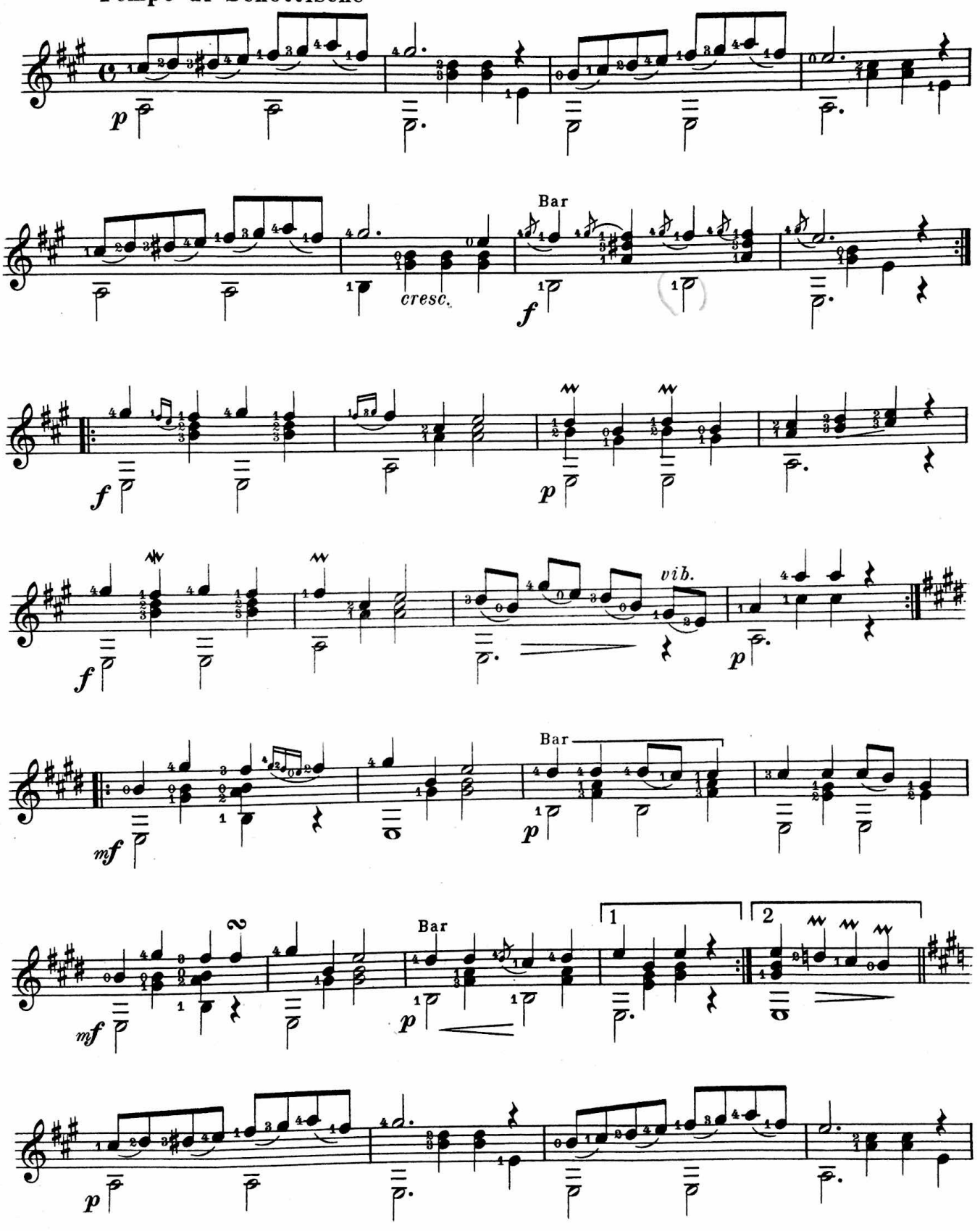


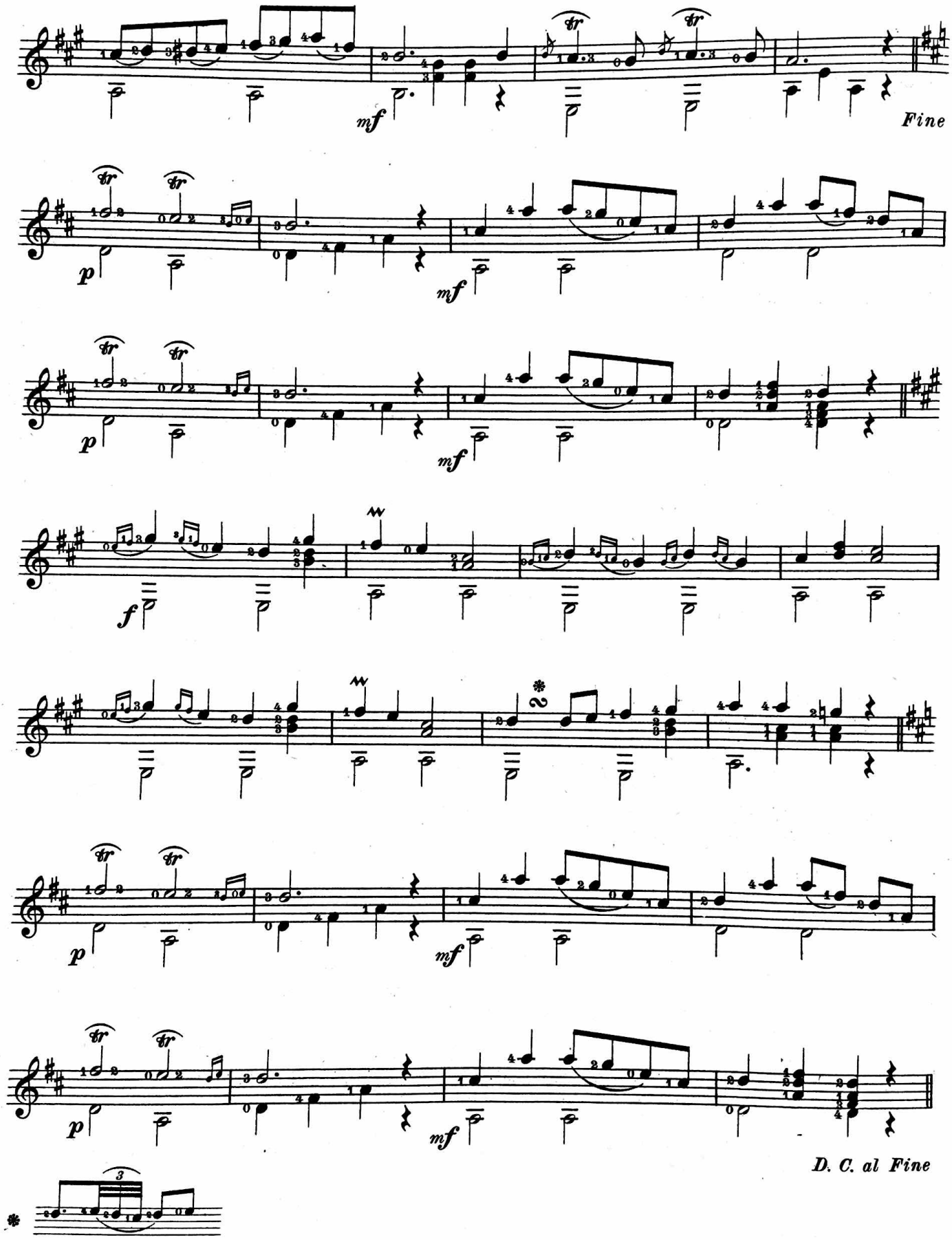
An incomplete trill or shake is one without a turn or ornament at the end. If it occurs on a dotted note, the trill is continued directly to the next principal note, at the same rate of speed; as in the following example.



Embellishment Etude

Tempo di Schottische





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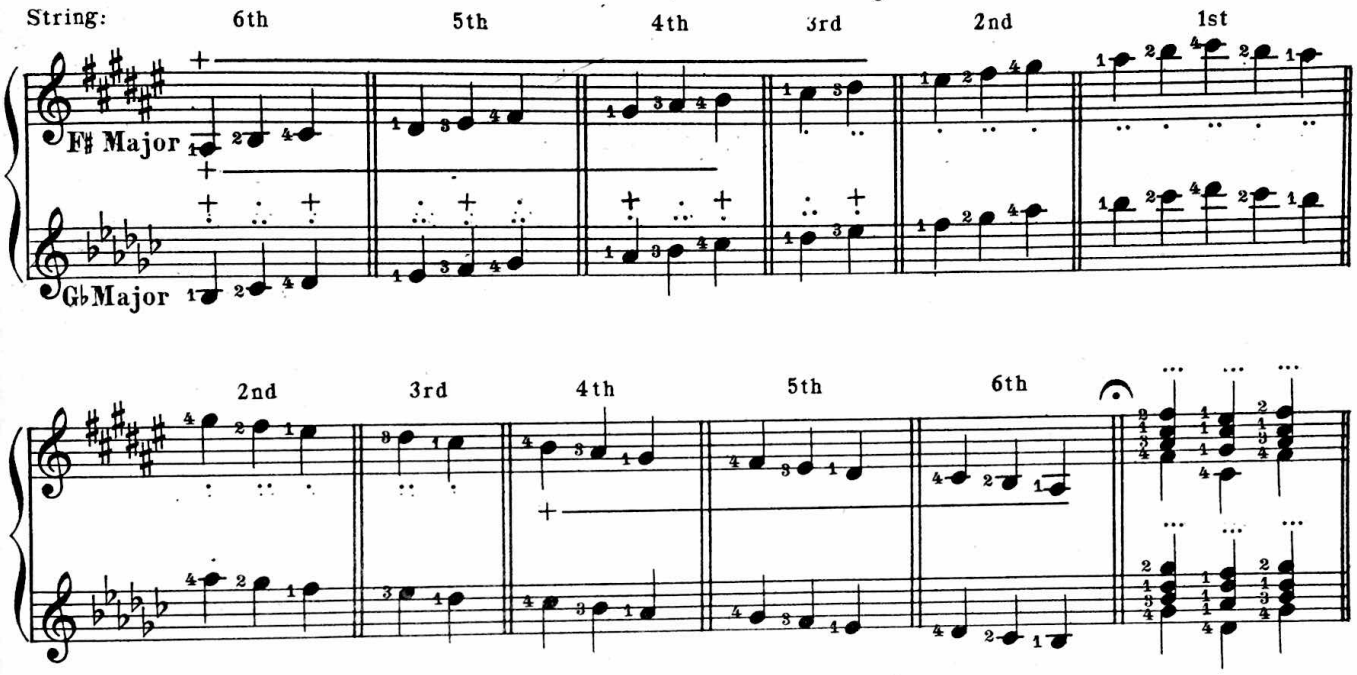
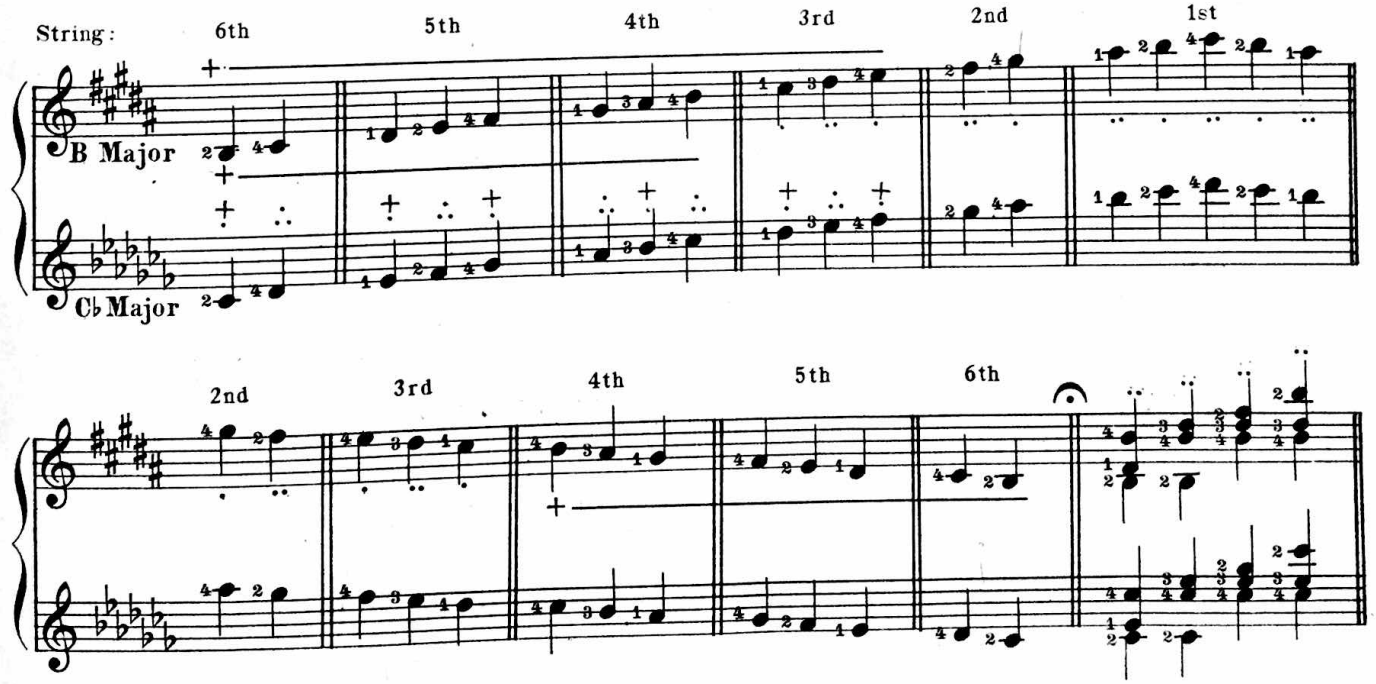
Sixth Position

The following Scales, connected by a brace, are enharmonically related; that is, they have the same *sound,* but a different notation: consequently the same fingering answers for both, in each series. See chapter on Key and Signature in Book One of this work.

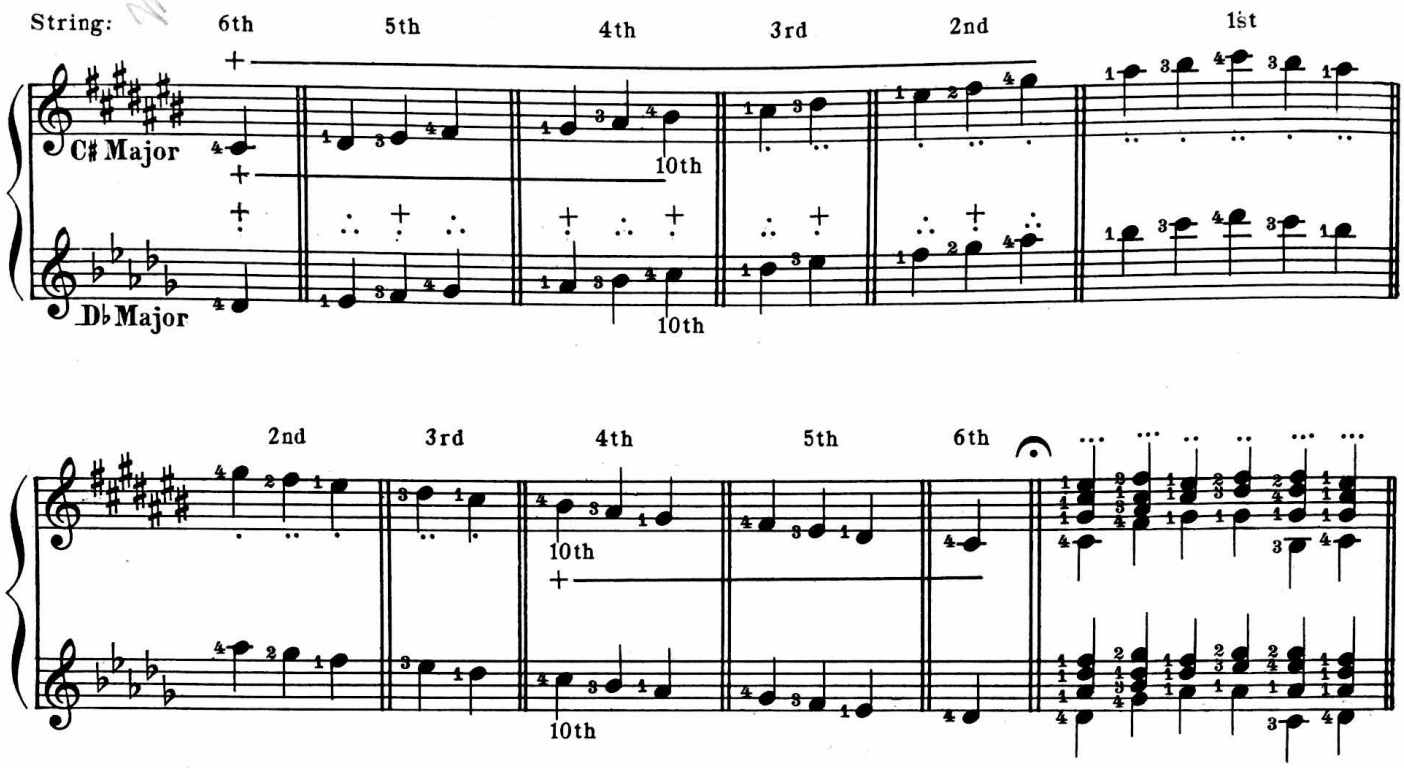
Scales of F♯ and G♭ Major



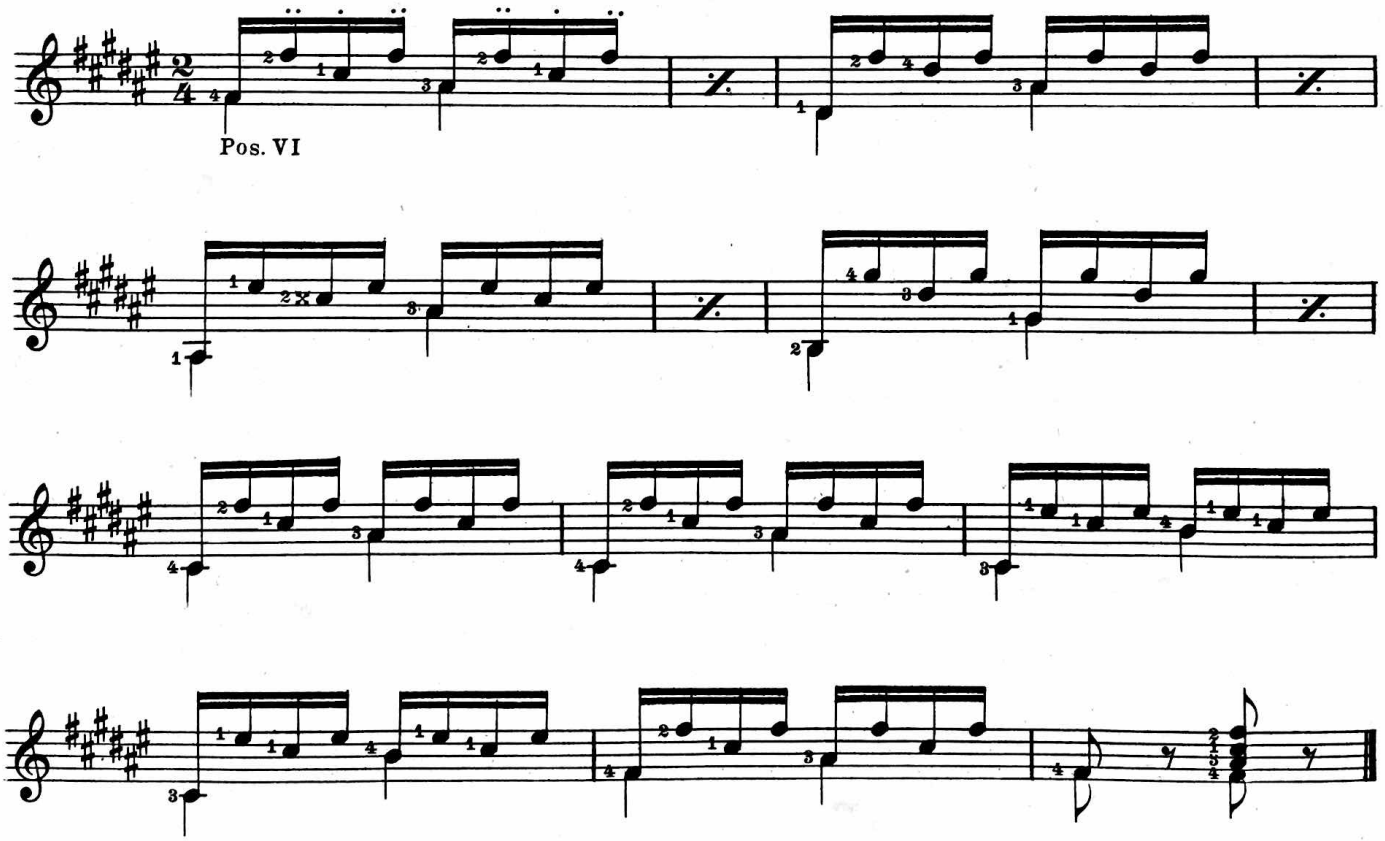
Scales of B and C♭ Major



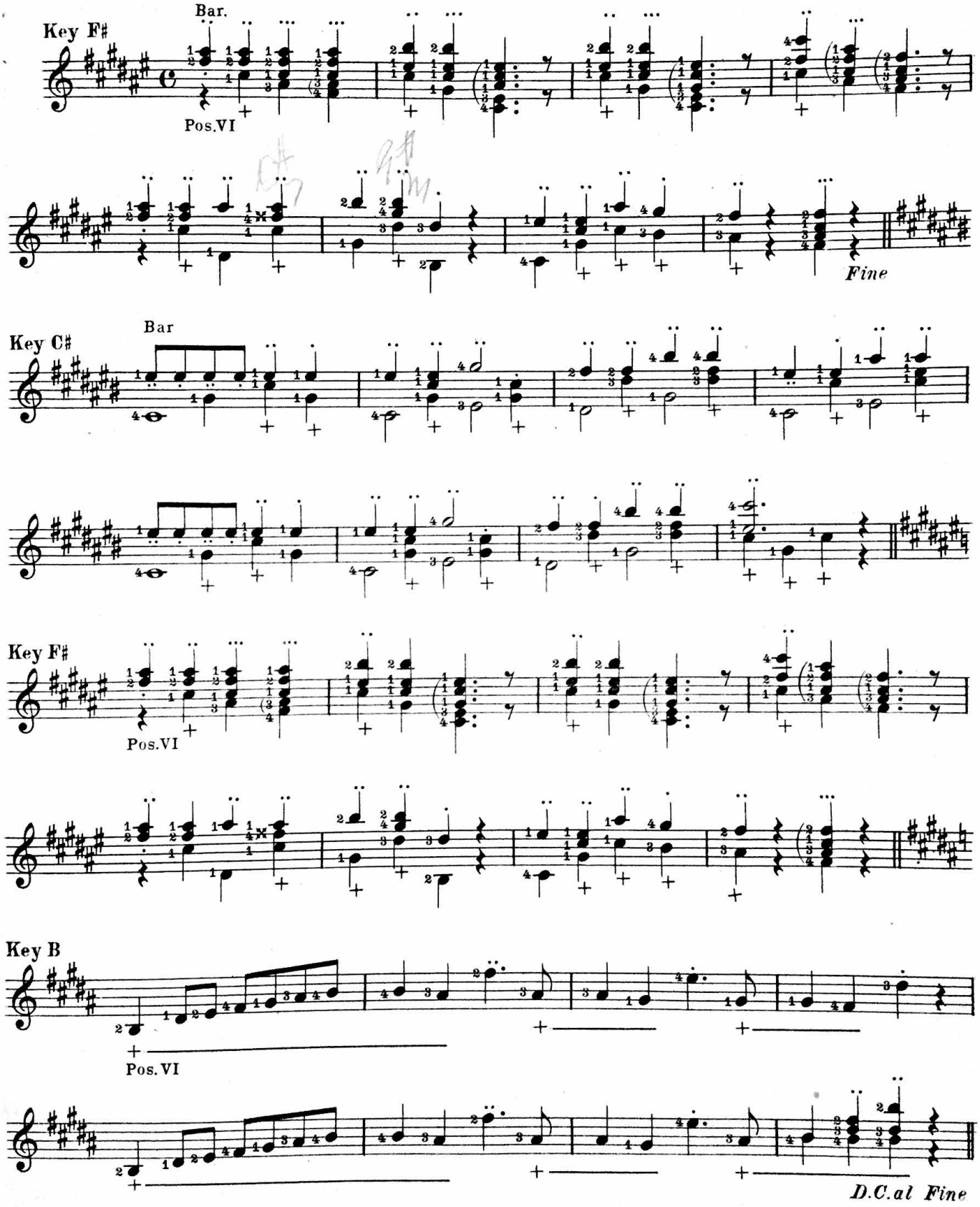
Scales of C♯ and D♭ Major



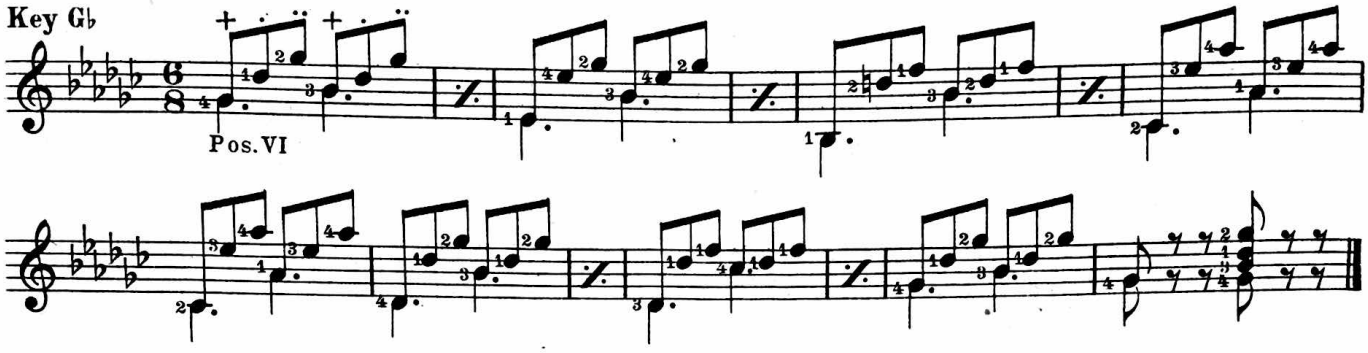
Prelude



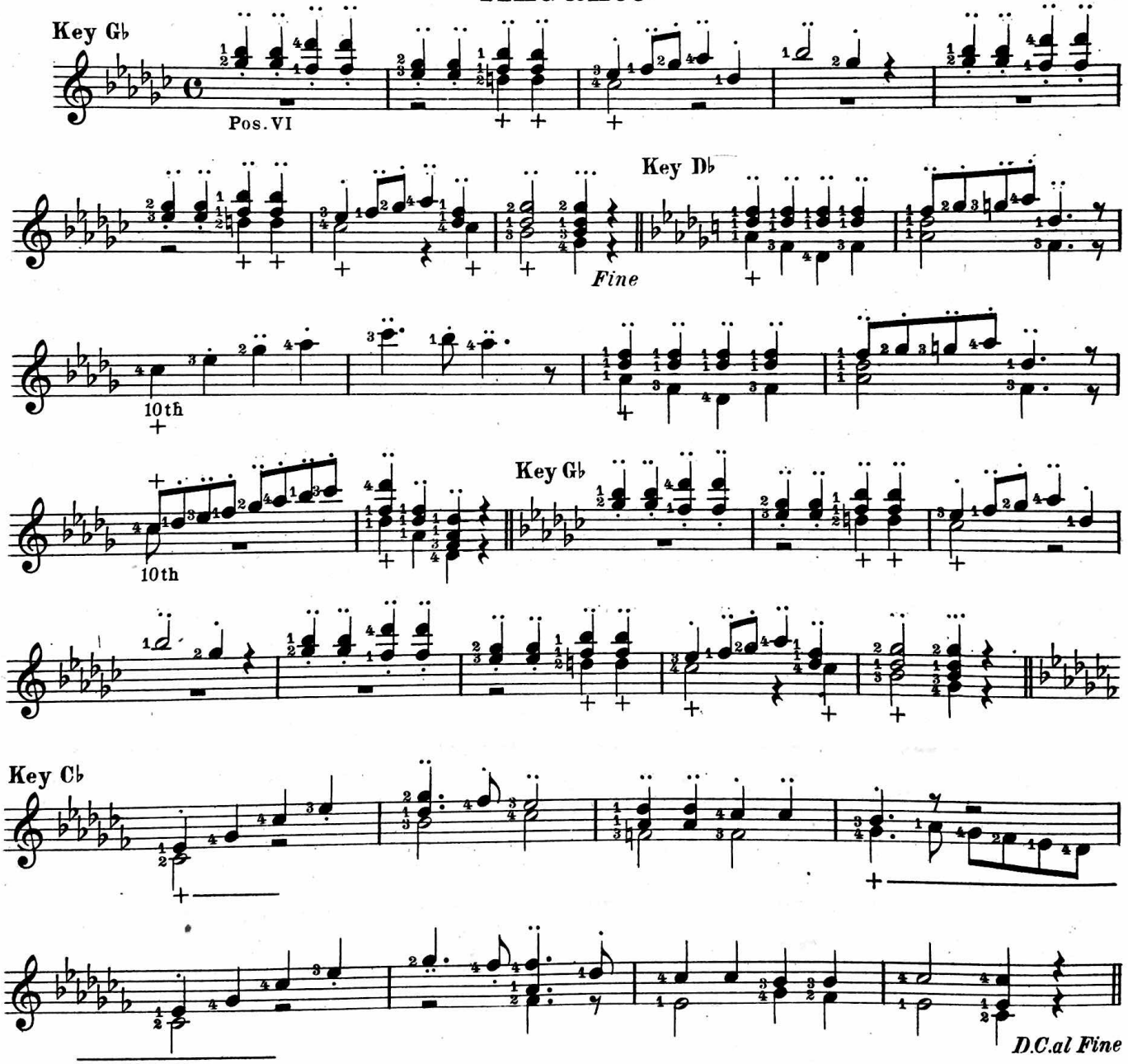
Andantino



Prelude

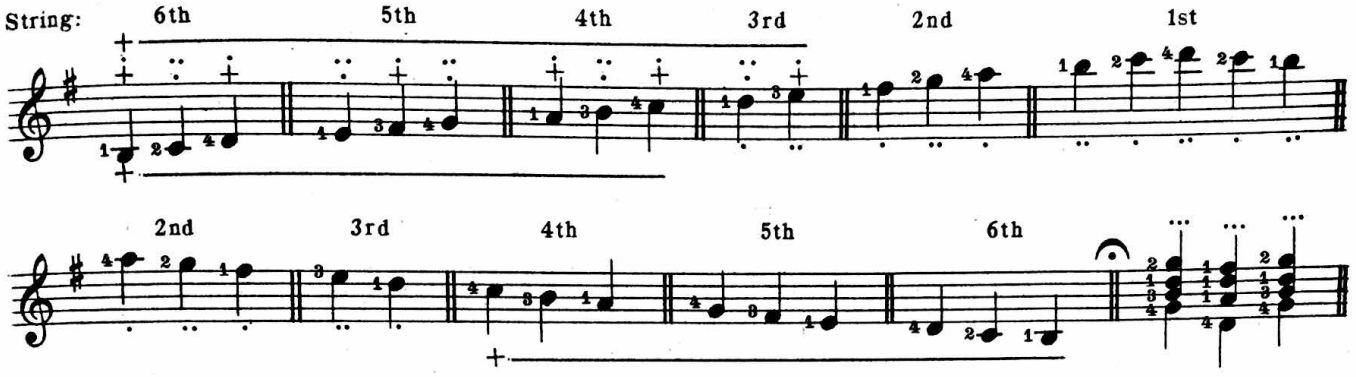


Andante

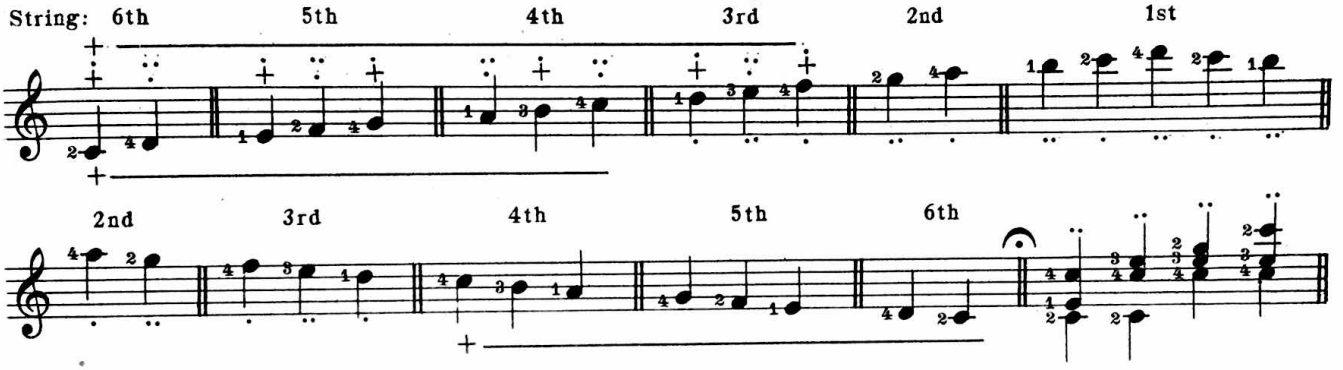


Seventh Position

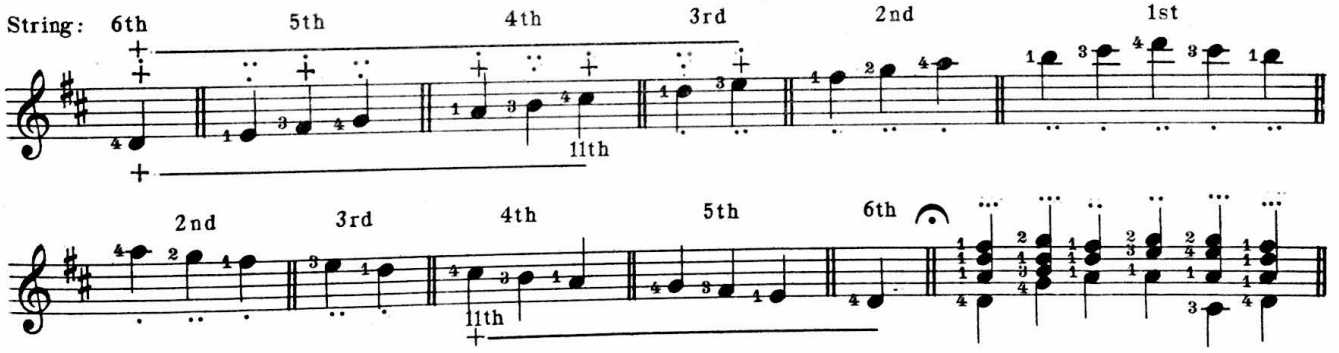
Scale of G Major



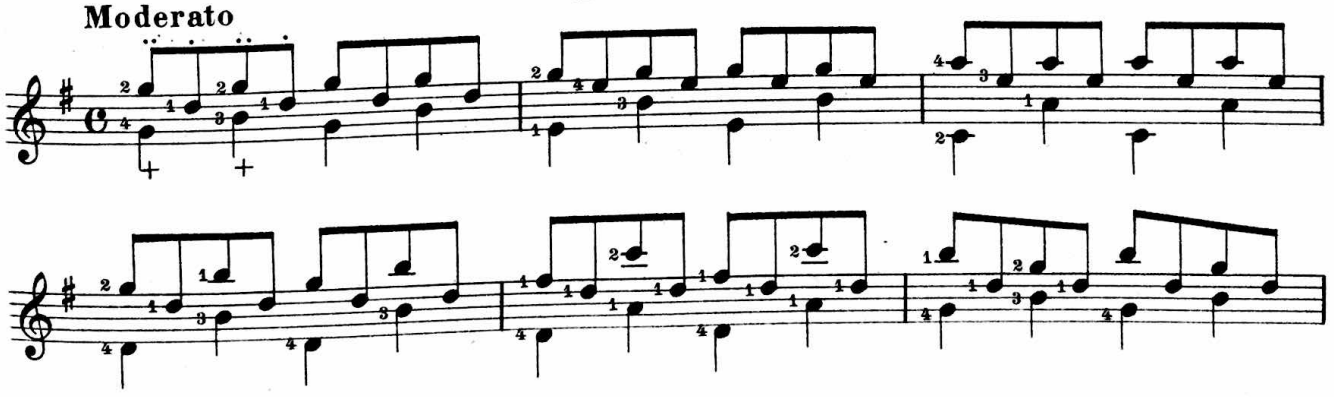
Scale of C Major



Scale of D Major



Prelude



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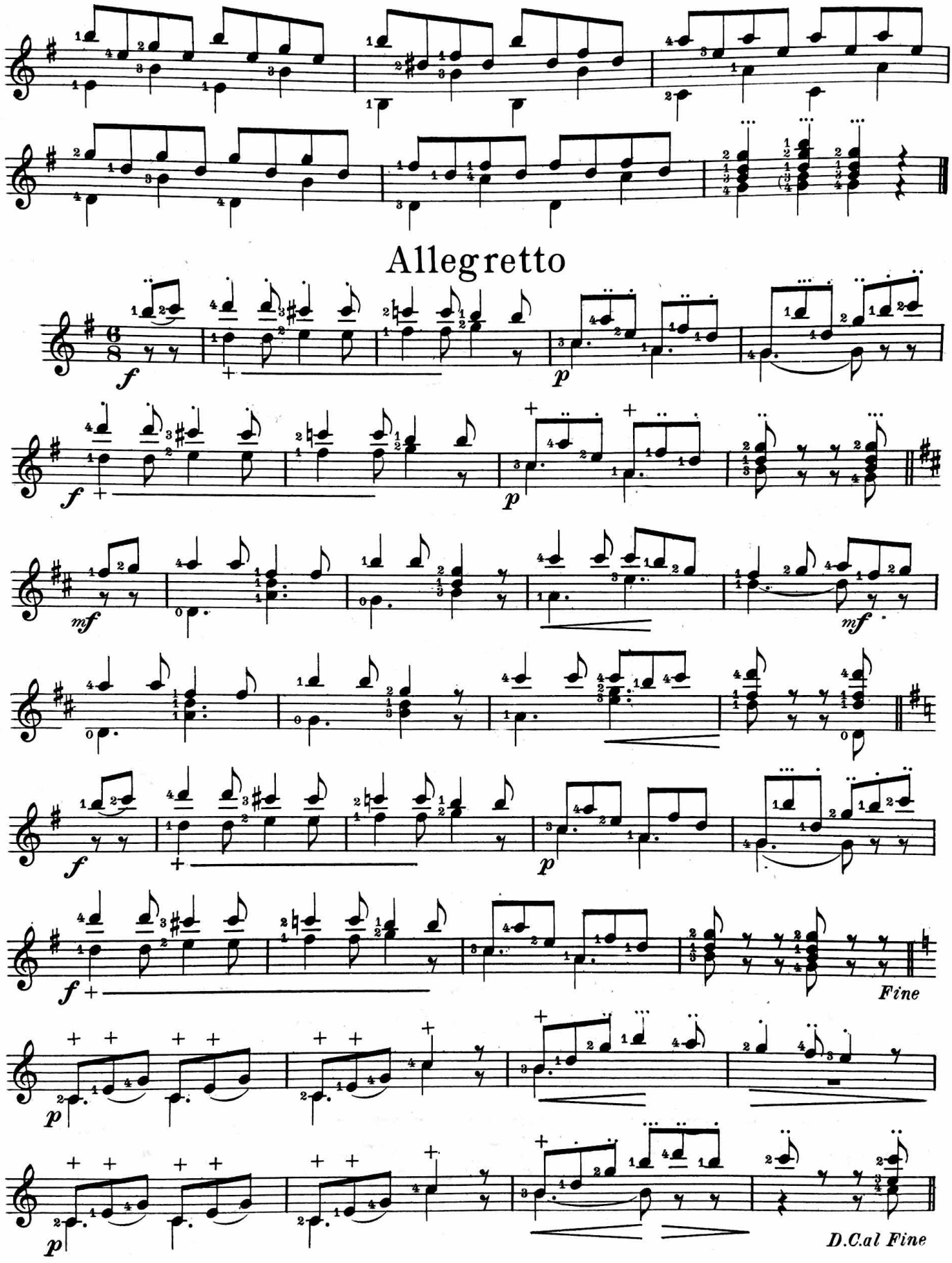
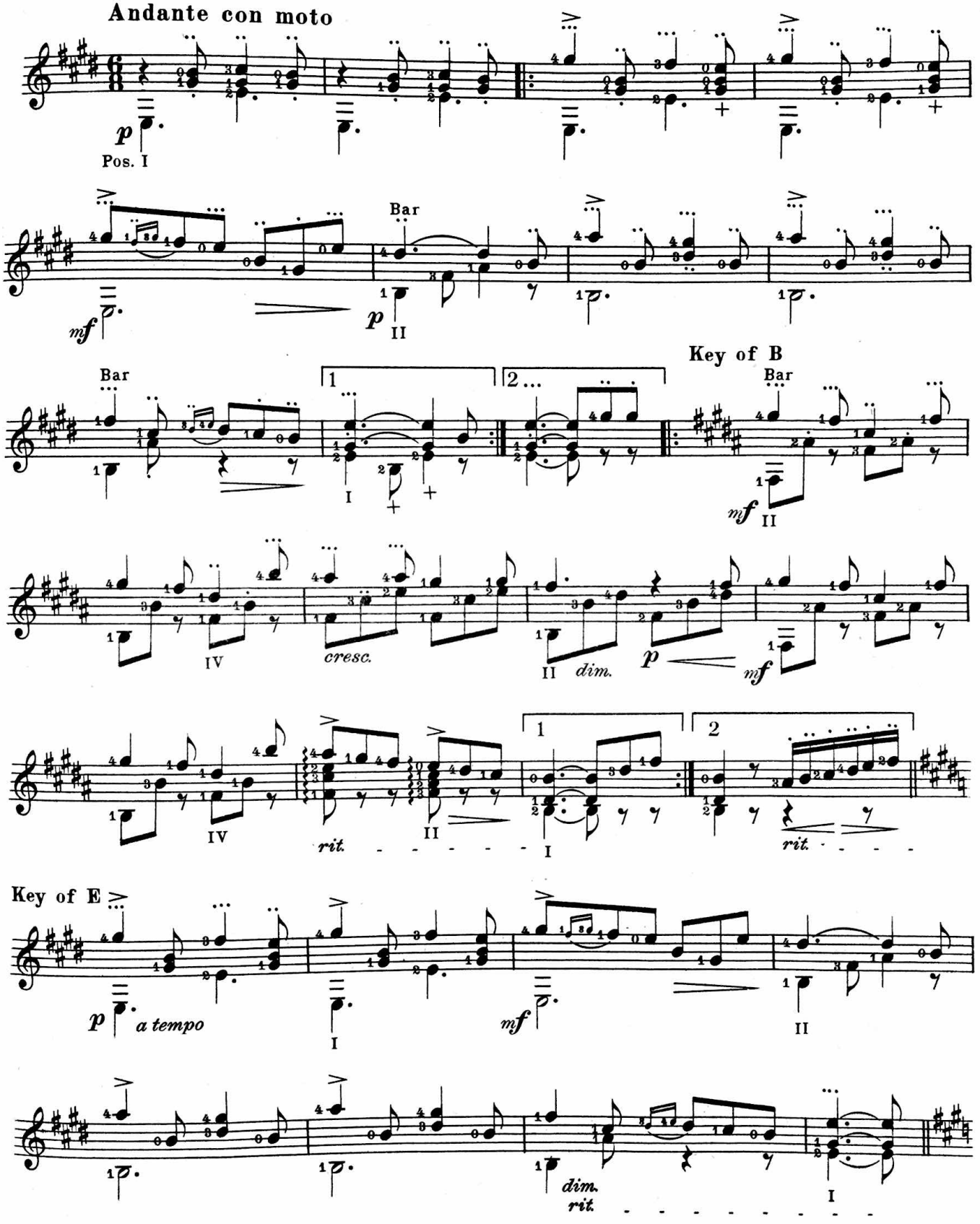
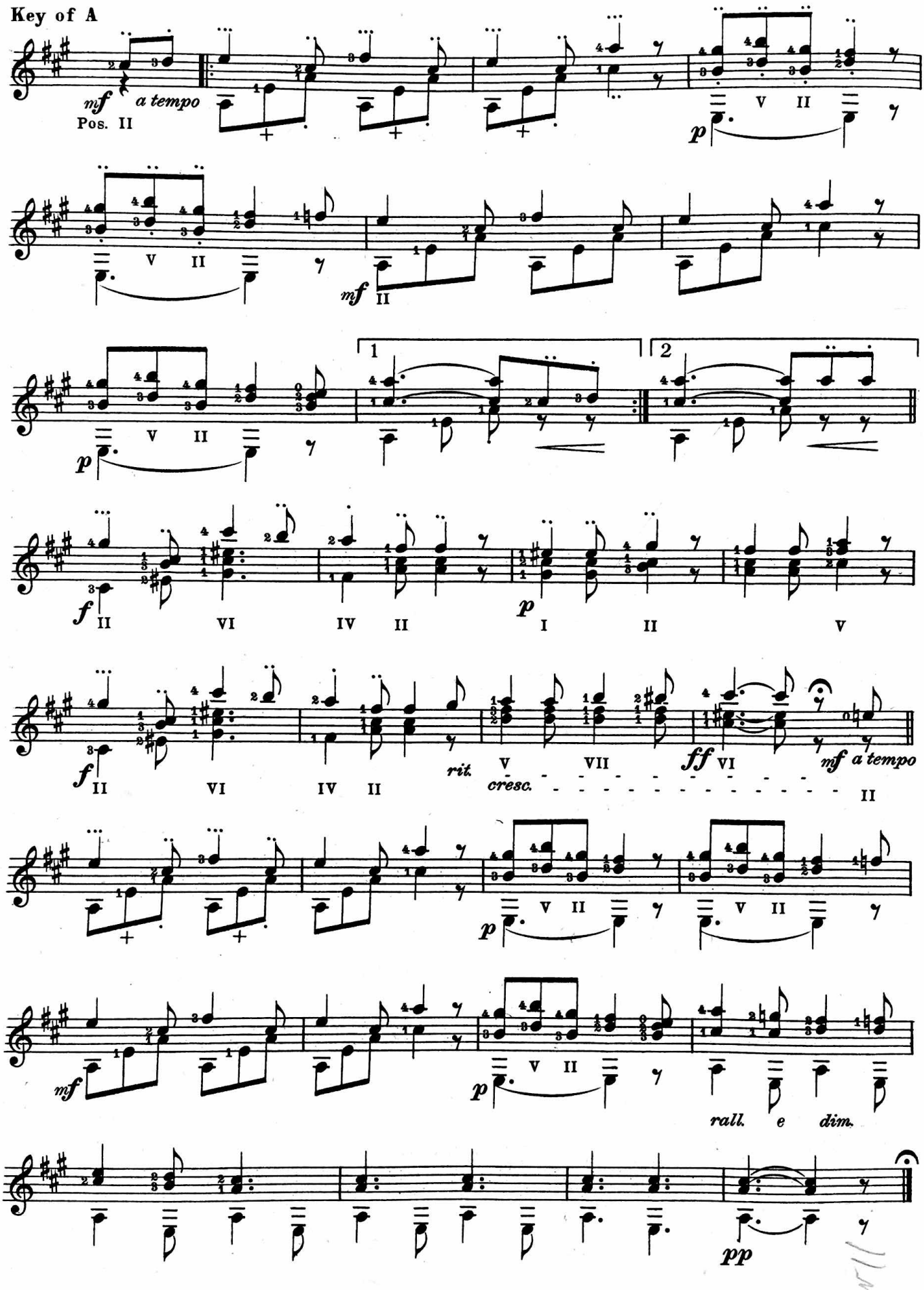

Allegretto
f
p
mf
Fine
D.C.al Fine

Dancing Waves

Gondoliera

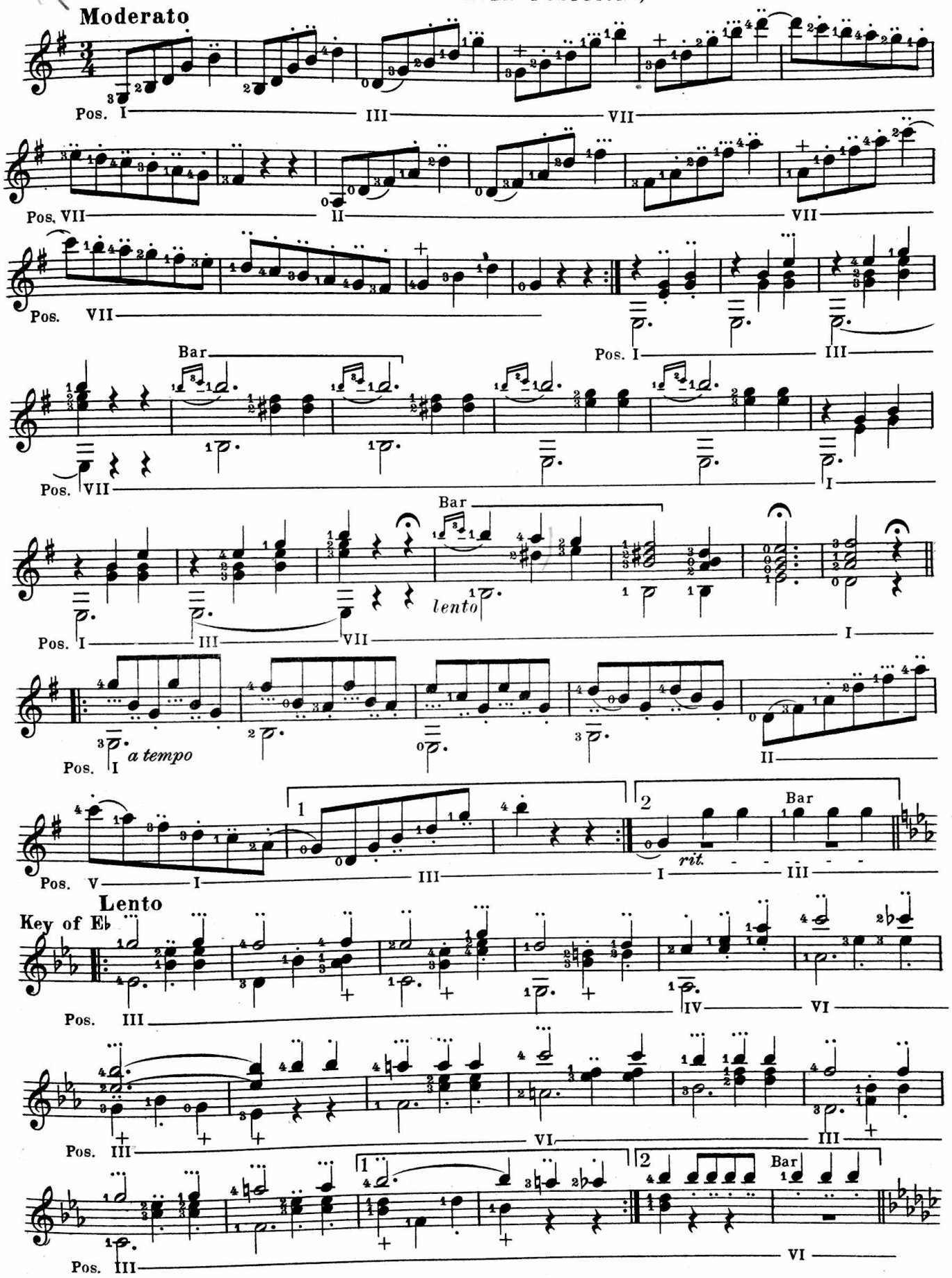


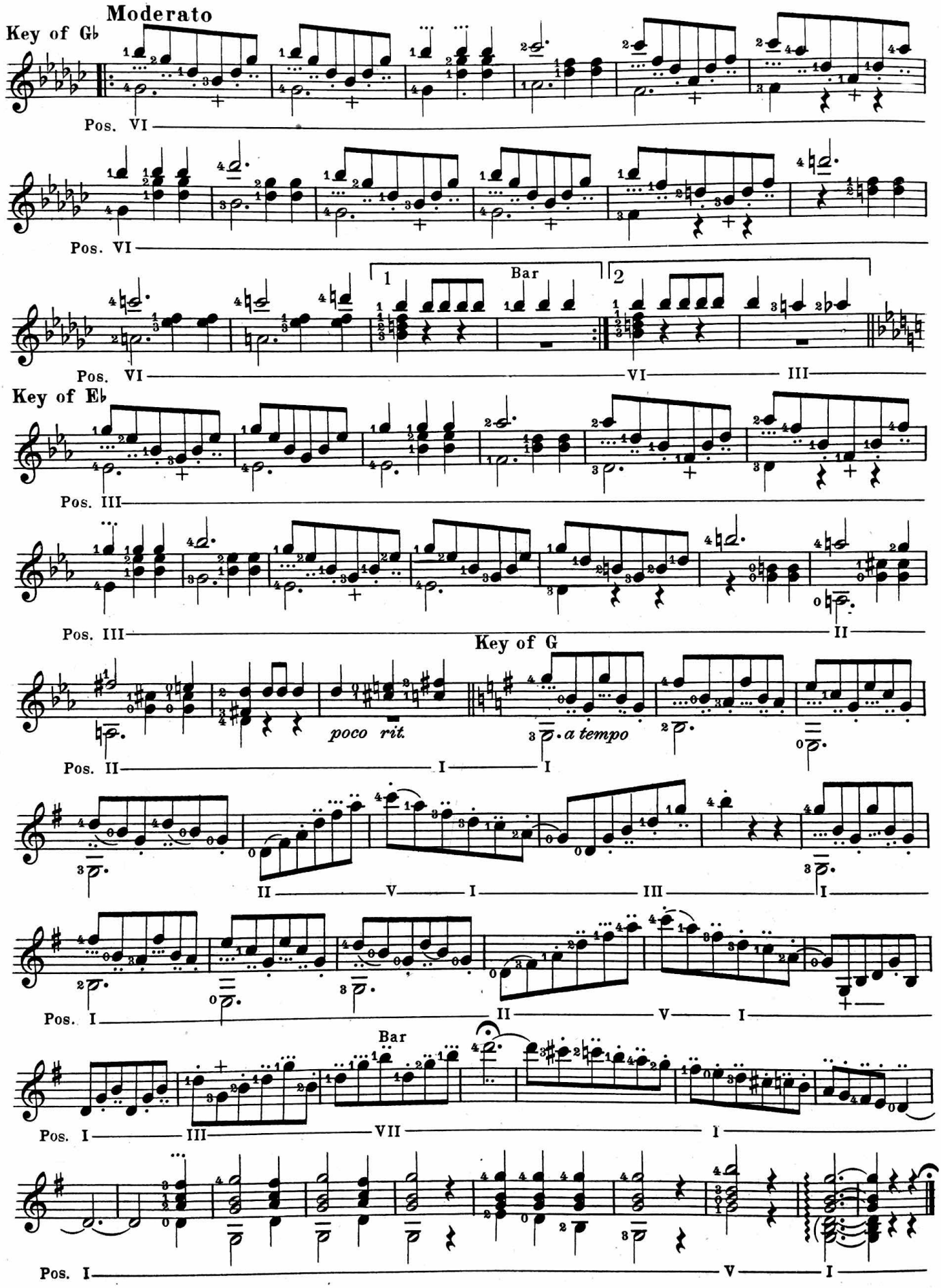
Key of A


mf
a tempo
Pos. II
p
V II
mf
II
1
2
p
f
II VI IV II
p
I II V
f
II VI IV II
rit.
cresc.
V VII
ff
VI
mf
a tempo
II
p
V II
V II
mf
p
V II
rall.
e
dim.
pp

STUDY IN POSITIONS

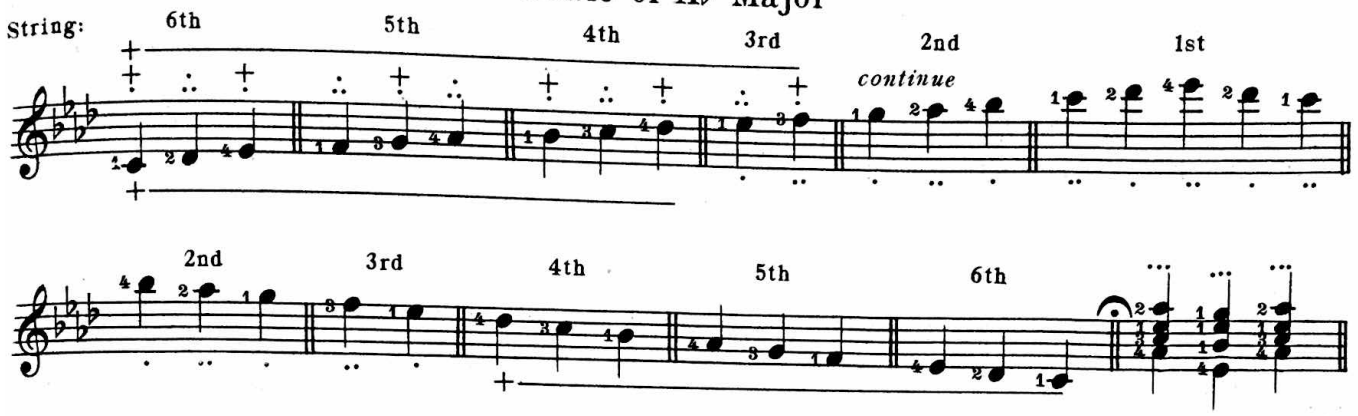
(IN THE FIRST SEVEN POSITIONS)



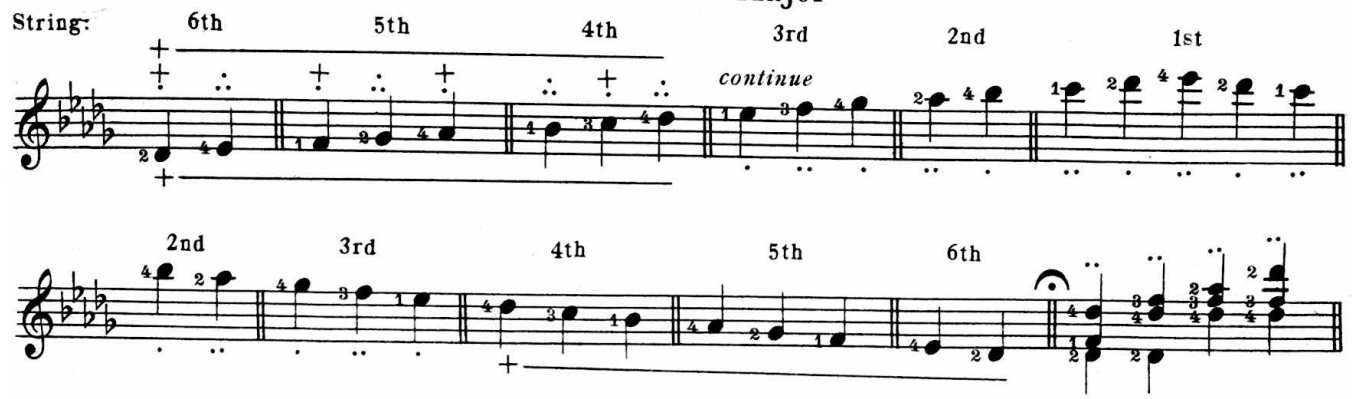

Moderato
Key of G♭
Pos. VI
Pos. VI
1
Bar
2
Pos. VI
VI
III
Key of E♭
Pos. III
Pos. III
II
Key of G
Pos. II
I
poco rit.
I
a tempo
II
V
I
III
I
Pos. I
II
V
I
Bar
Pos. I
III
VII
I
Pos. I
V
I

Eighth Position

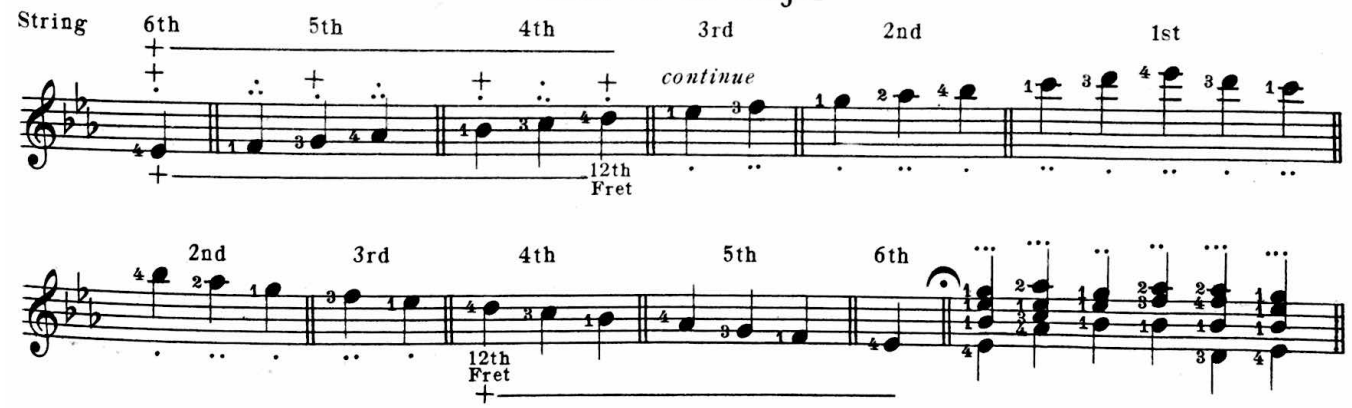
Scale of A♭ Major



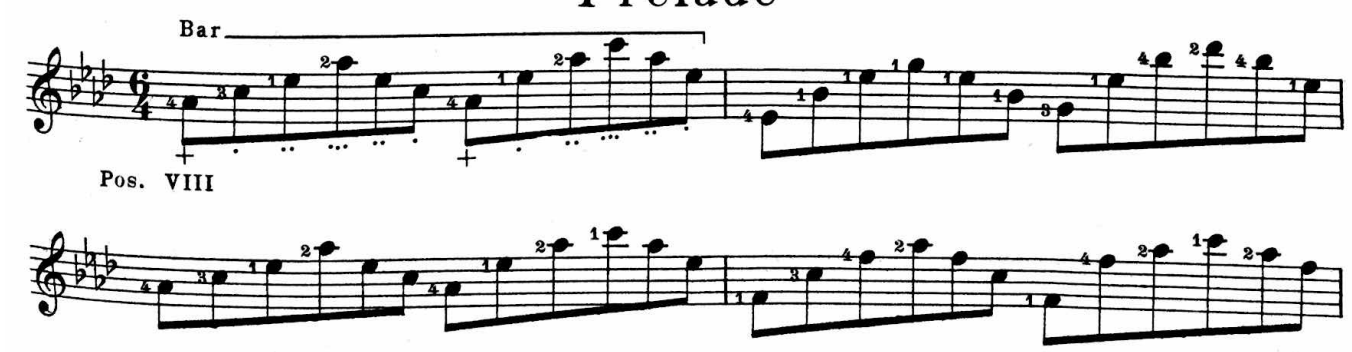
Scale of D♭ Major

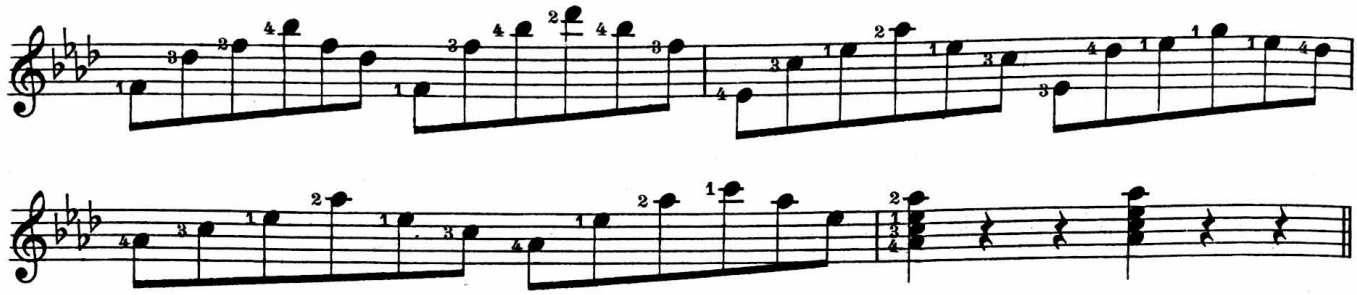


Scale of E♭ Major

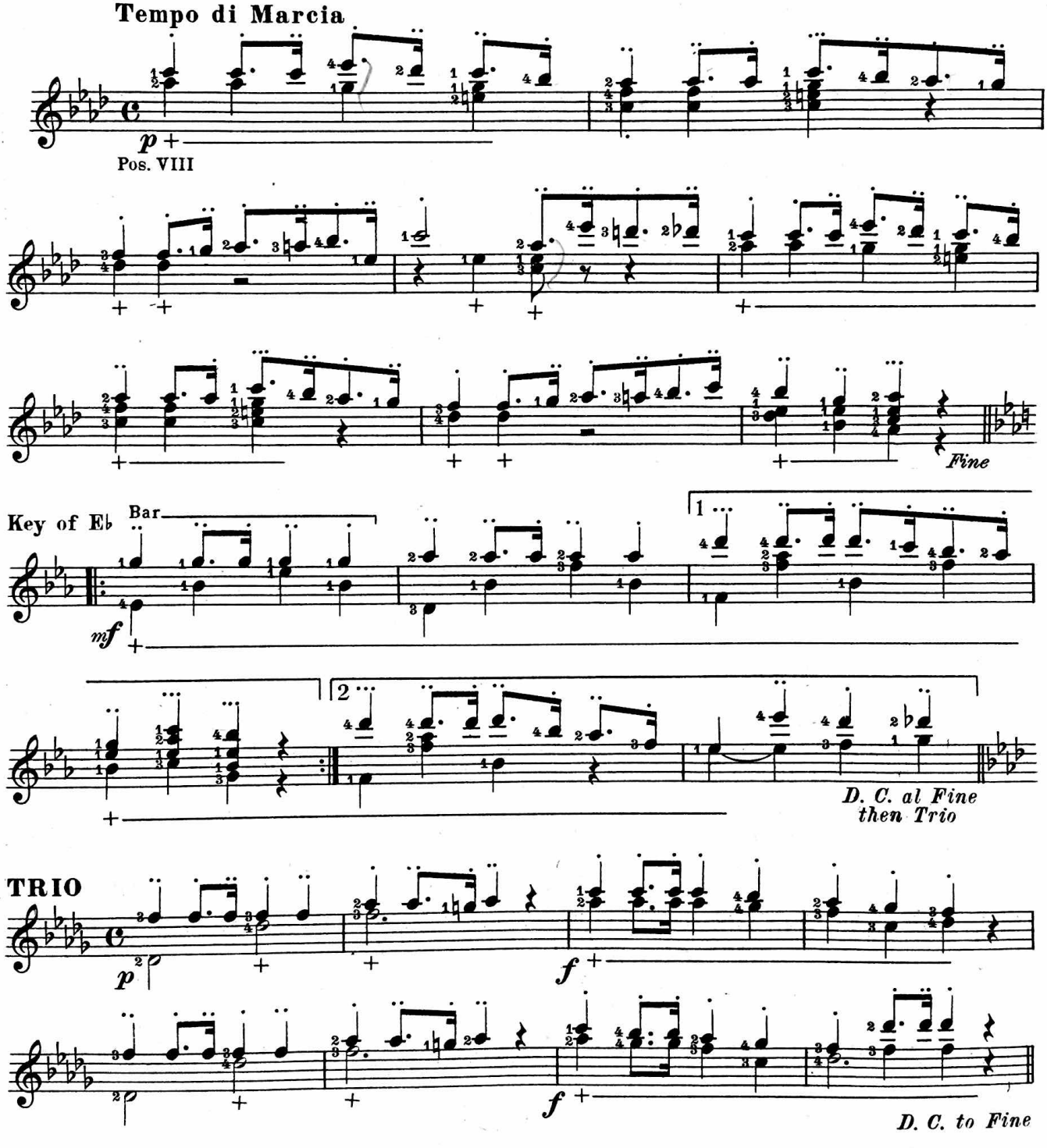


Prelude





Amusement



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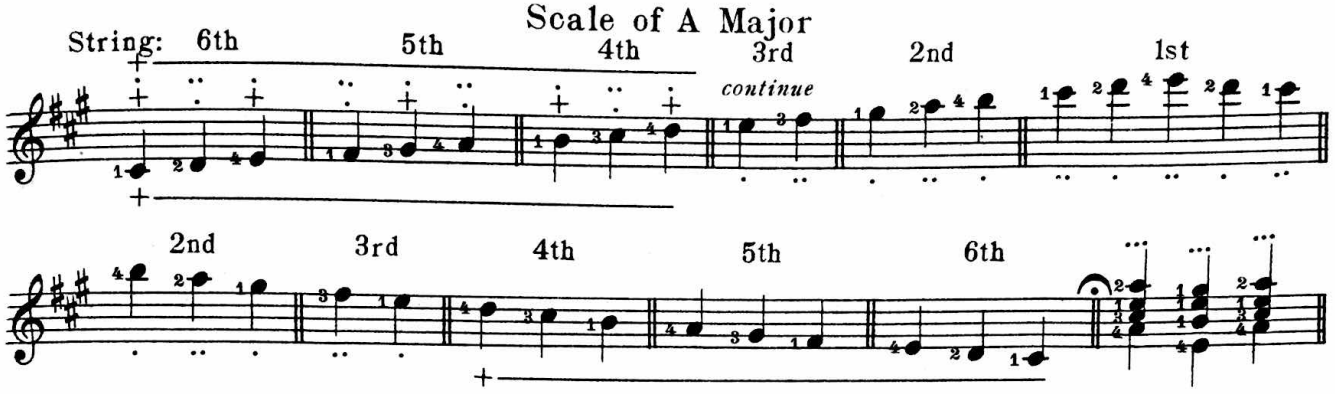
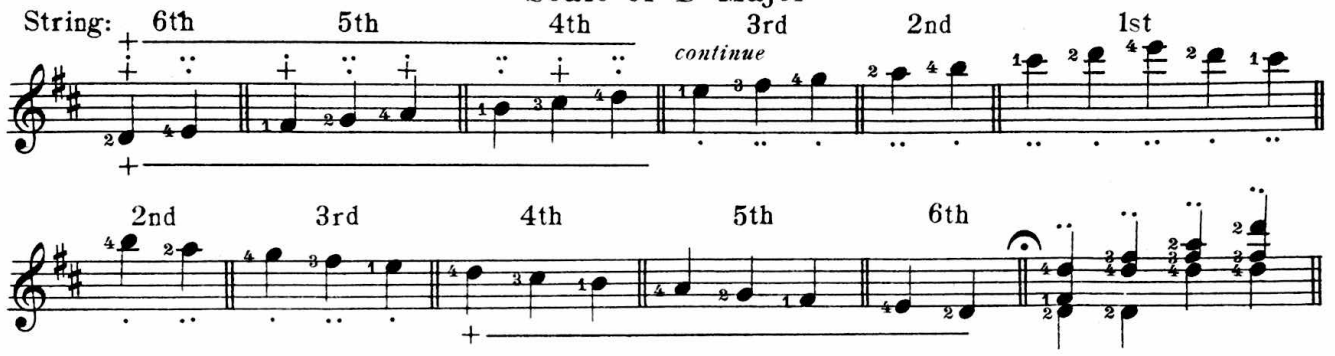
Ninth Position

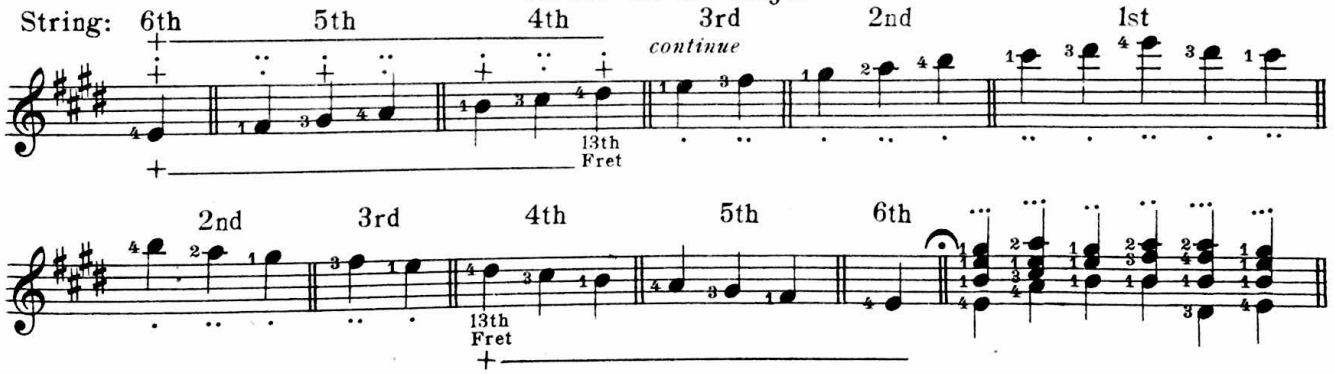
Scale of A Major



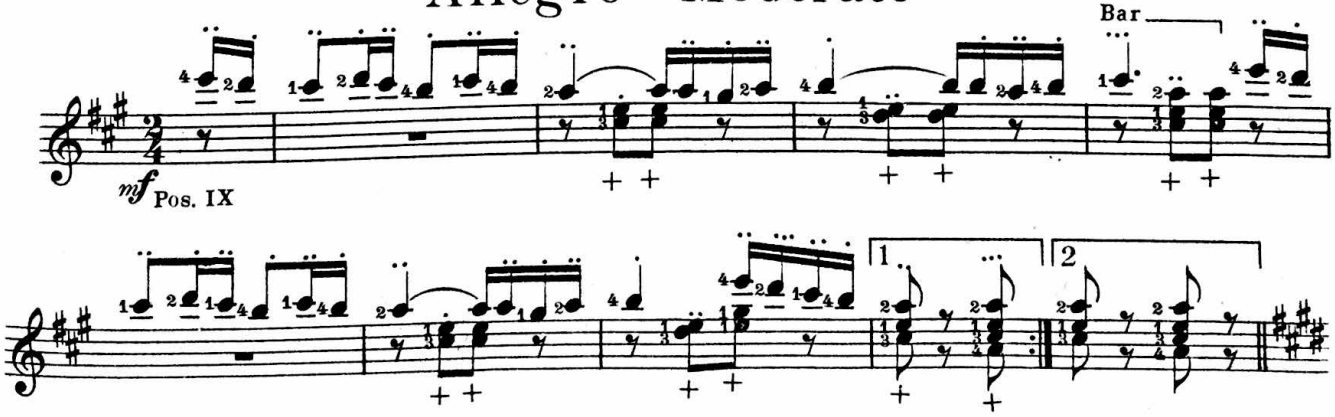
Scale of D Major

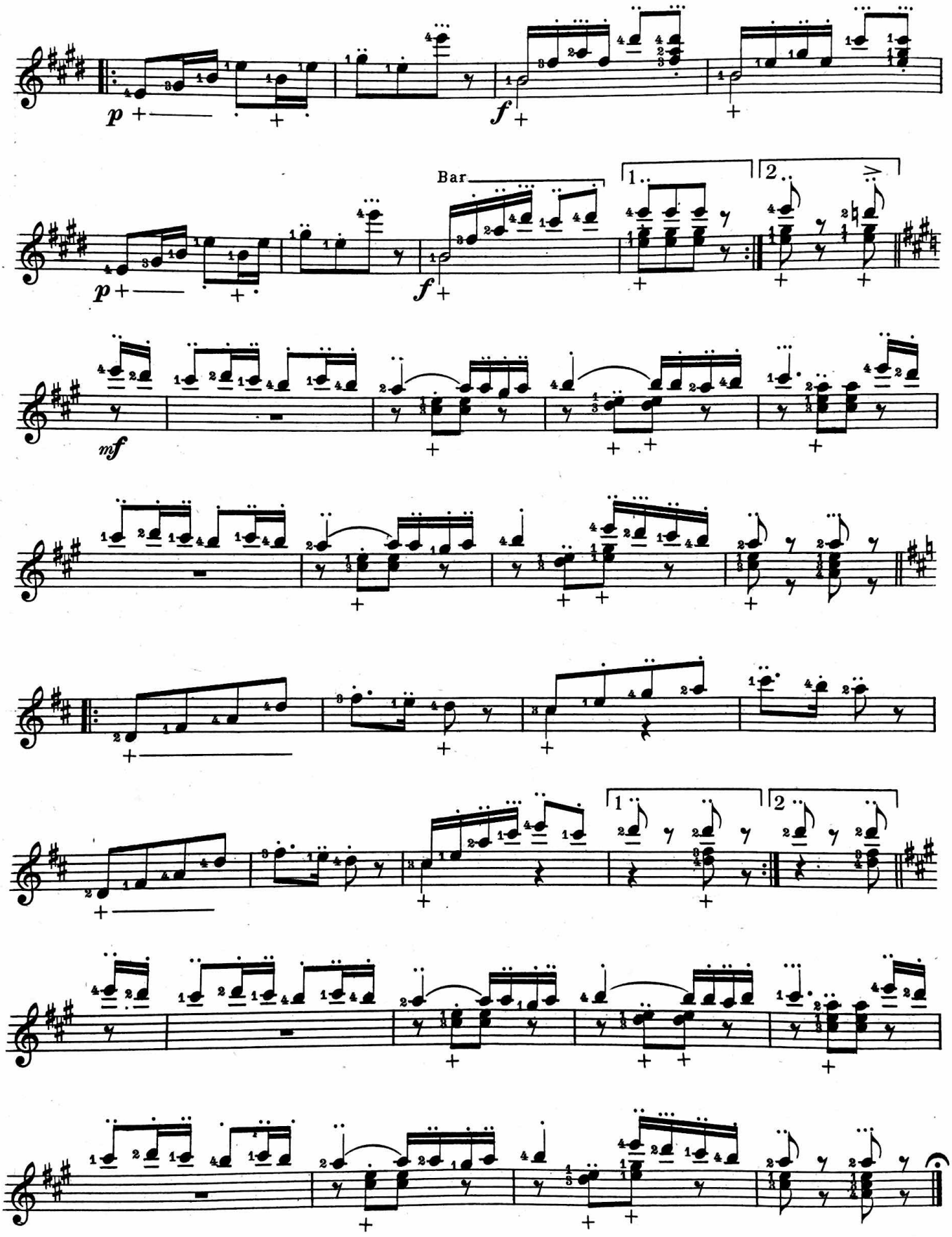


Scale of E Major

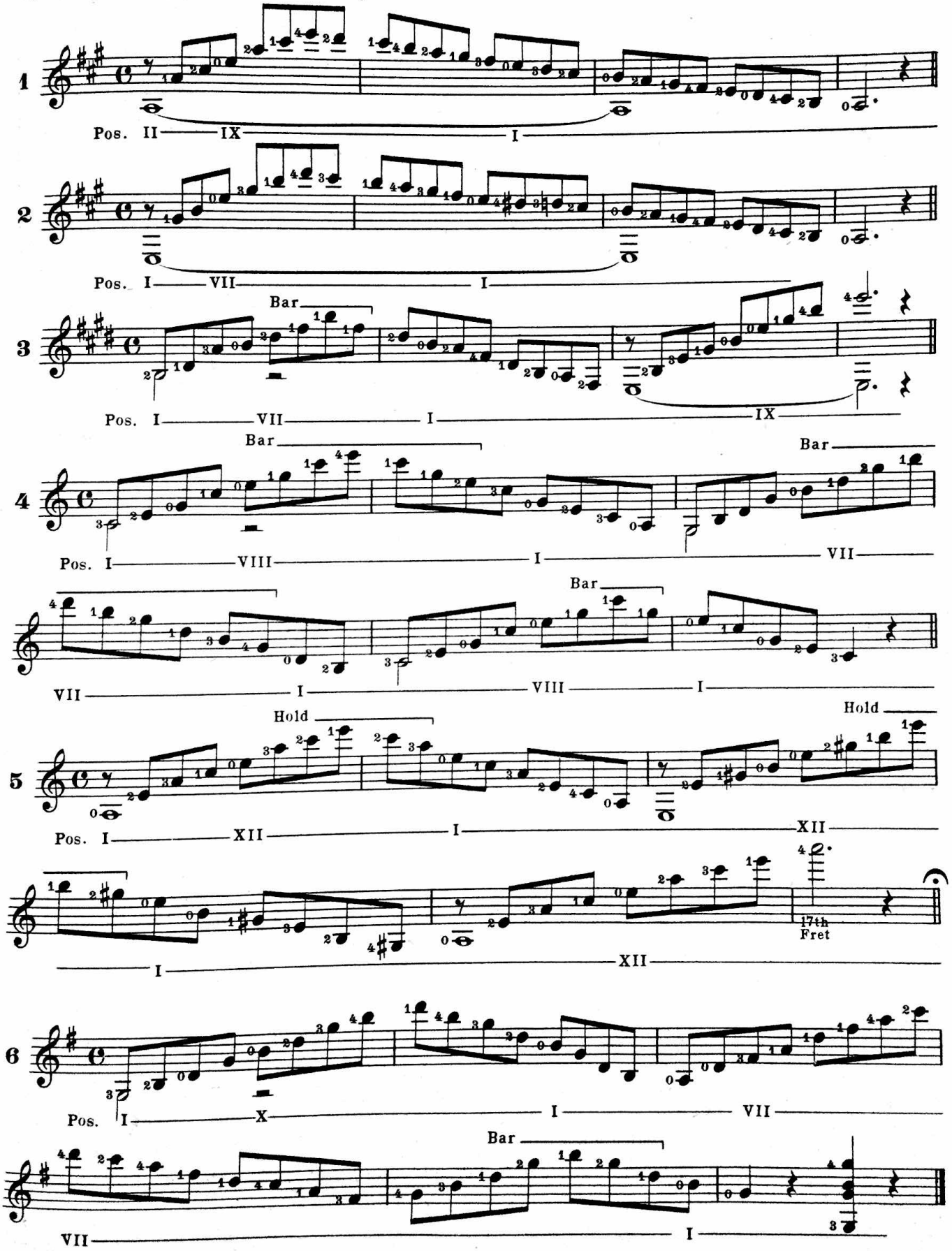


Allegro - Moderato




p
f
Bar
1.
2.
mf

In passing from one position to another, it will often be expedient to make the change on an open string, which is usually indicated by a cipher (o), placed before the note: as in the following examples.



Glide - Glissando - Slide

The Glide, indicated by an oblique line placed between the notes, is performed on the guitar by sliding the left hand fingers over the frets, from one note to another: the first of which is struck, and the second heard, only from the continued vibration of the string. It is necessary of course, that the fingers while sliding press the strings firmly: in order that the principal notes be distinctly heard. Furthermore, unless the glide is to end in a principal note, it is written as leading from a principal note, to a grace, or *glide* note: and the notes following it to be struck immediately after. The time of the grace, or glide note, "contrary to the usage of musicians", is taken from the *preceding* principal note. Glides of two, three, or more notes are performed by sliding the fingers on as many strings — all at the same time. In performing the double glide, it is sometimes necessary to change one of the sliding fingers; in such cases, the change or substitution, is made at some point between the principal and glide notes; generally, at the next fret above or below, where the glide begins. The substitution of the sliding fingers should be accomplished without affecting in the least, the vibration of the strings. The explanations of the examples which follow, will serve as a guide in all similar passages.

At **A**, the glide is from one principal note to another, and ends in the principal note.

At **B**, it is from a principal to a glide note; the principal note following it to be struck immediately after. Observe the substitution of fingers in the third measure.

At **C**, the glide is from a grace to a principal note, with substitution of fingers in the second and third measures.

At **D** and **E**, it is double: being from principal to principal under **D**; and from principal to glide notes under **E**. Substitution occurs in the last two measures.

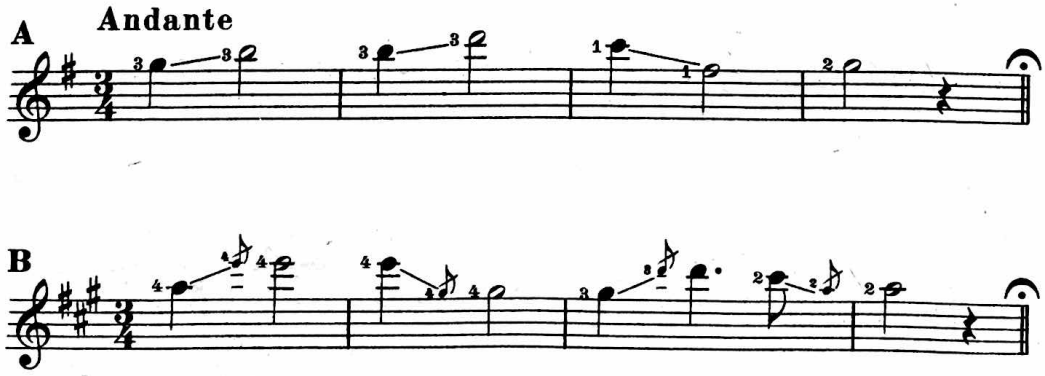
At **F**, the long glide on the D string, is accomplished by the substitution of fingers: indicated by the figures on either side of the principal note E.

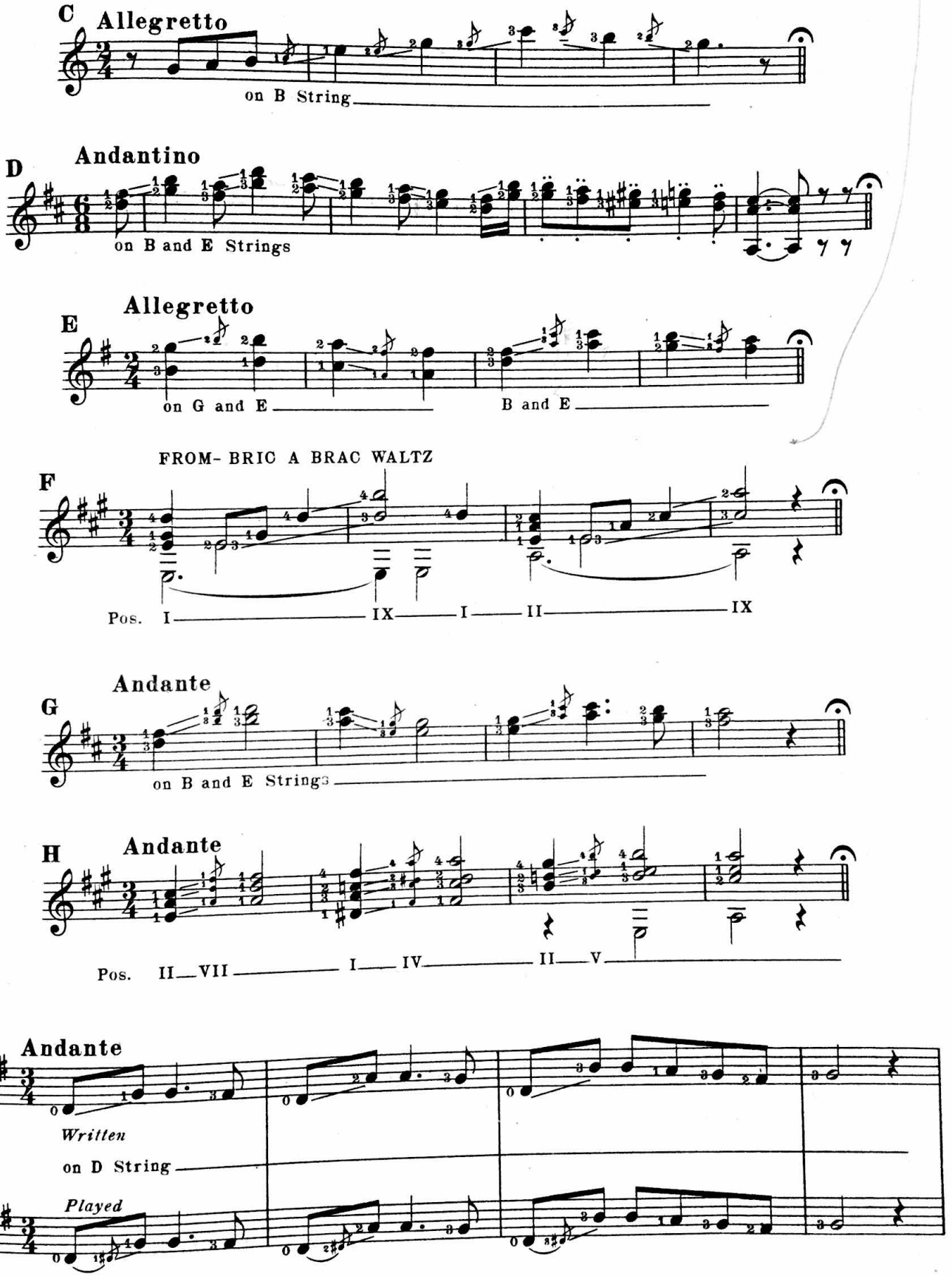
At **G**, the contraction and expansion of the fingers, is to avoid substitution while gliding.

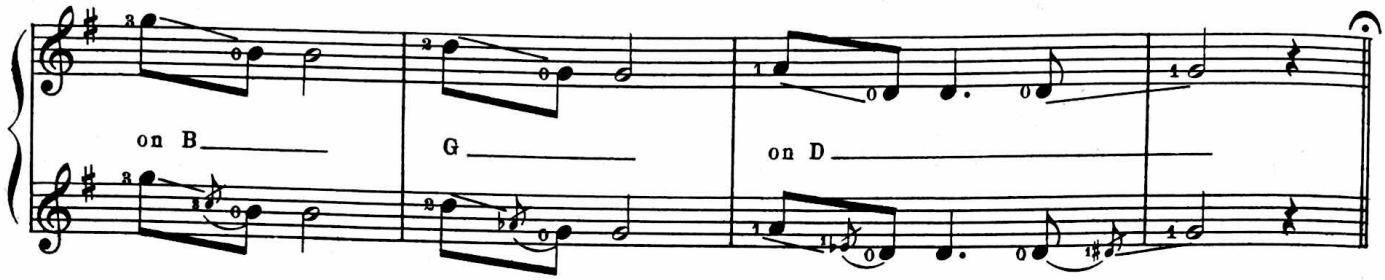
At **H**, the glides consists of three and four notes; with substitution of fingers in the third measure.

At **I**, the glide is from an open string ascending, and from a fingered note to an open string descending. This in reality, is a combination of the slur and glide.

EXAMPLES OF THE GLIDE

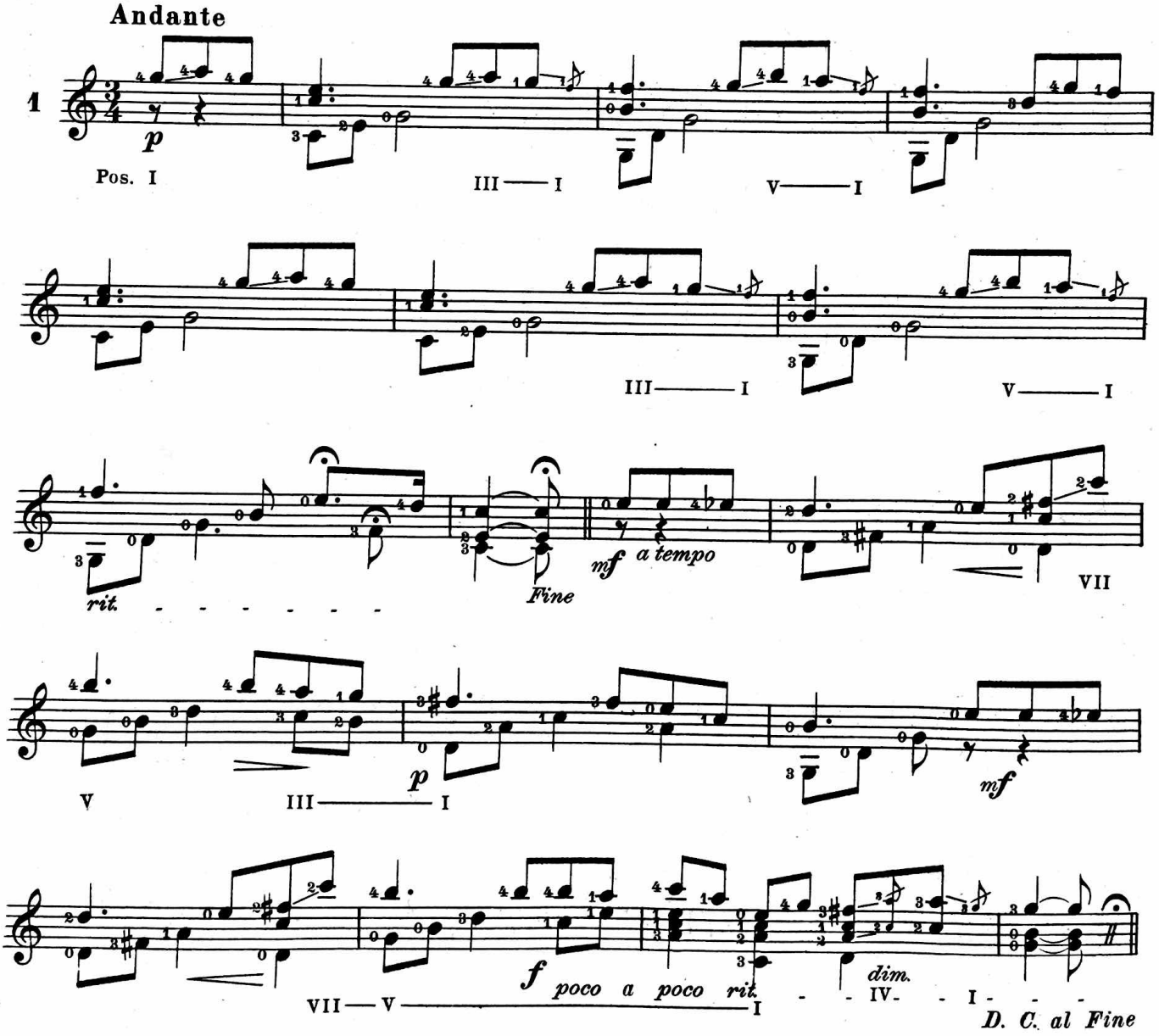



C
Allegretto
on B String
D
Andantino
on B and E Strings
E
Allegretto
on G and E
B and E
FROM- BRIC A BRAC WALTZ
F
Pos. I IX I II IX
G
Andante
on B and E Strings
H
Andante
Pos. II VII I IV II V
I
Andante
Written
on D String
Played



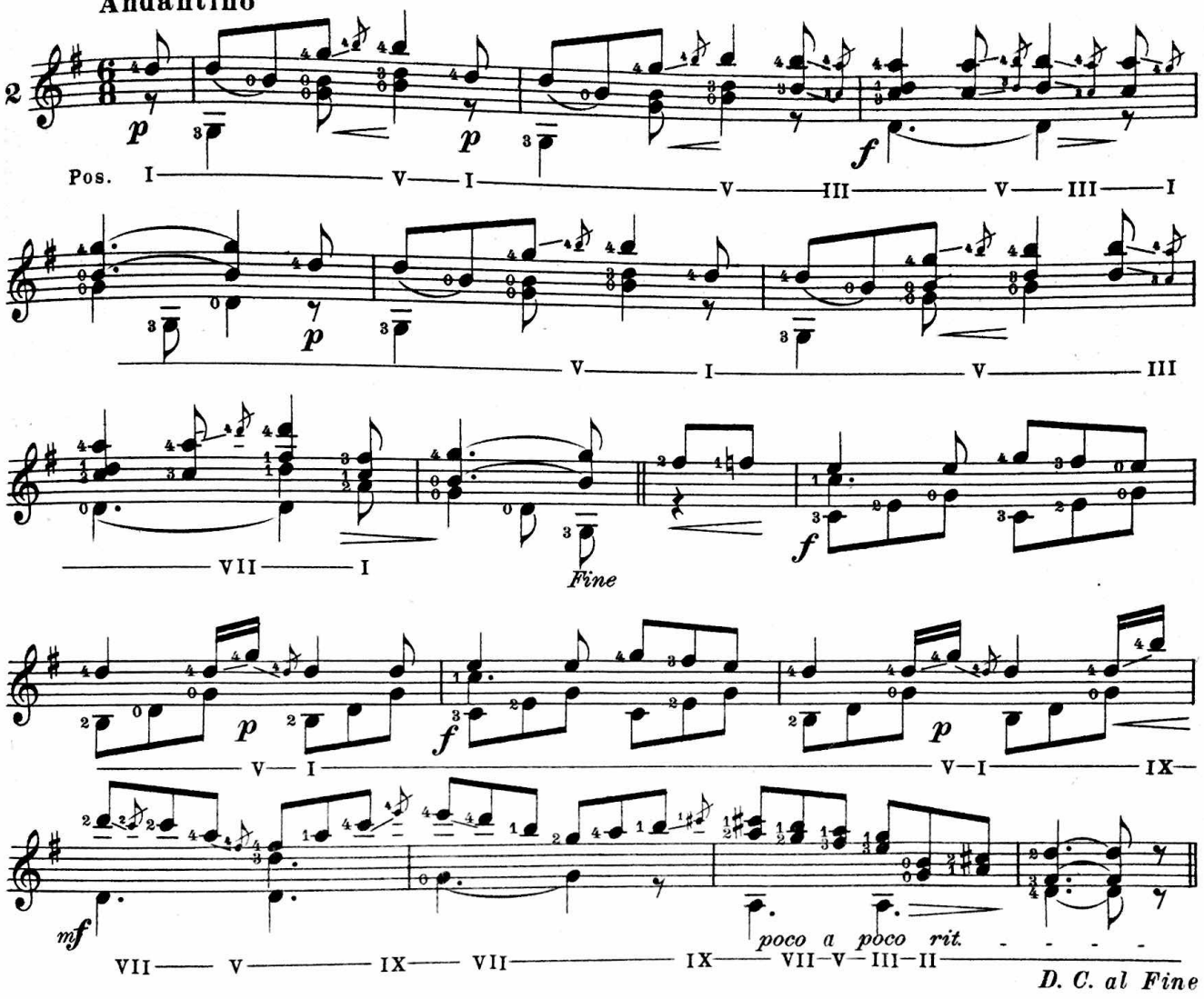
The five following pieces are for the practice of the glide.

Melody in C



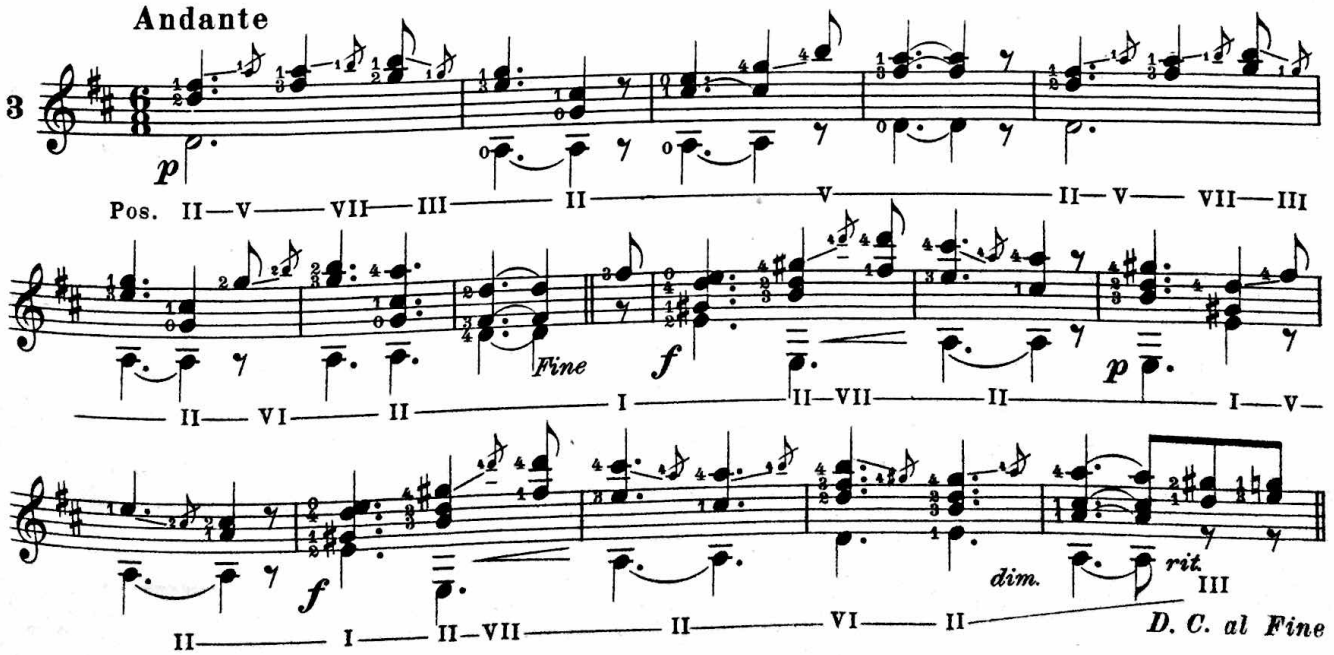
Barcarola

Andantino



Melody in D

Andante



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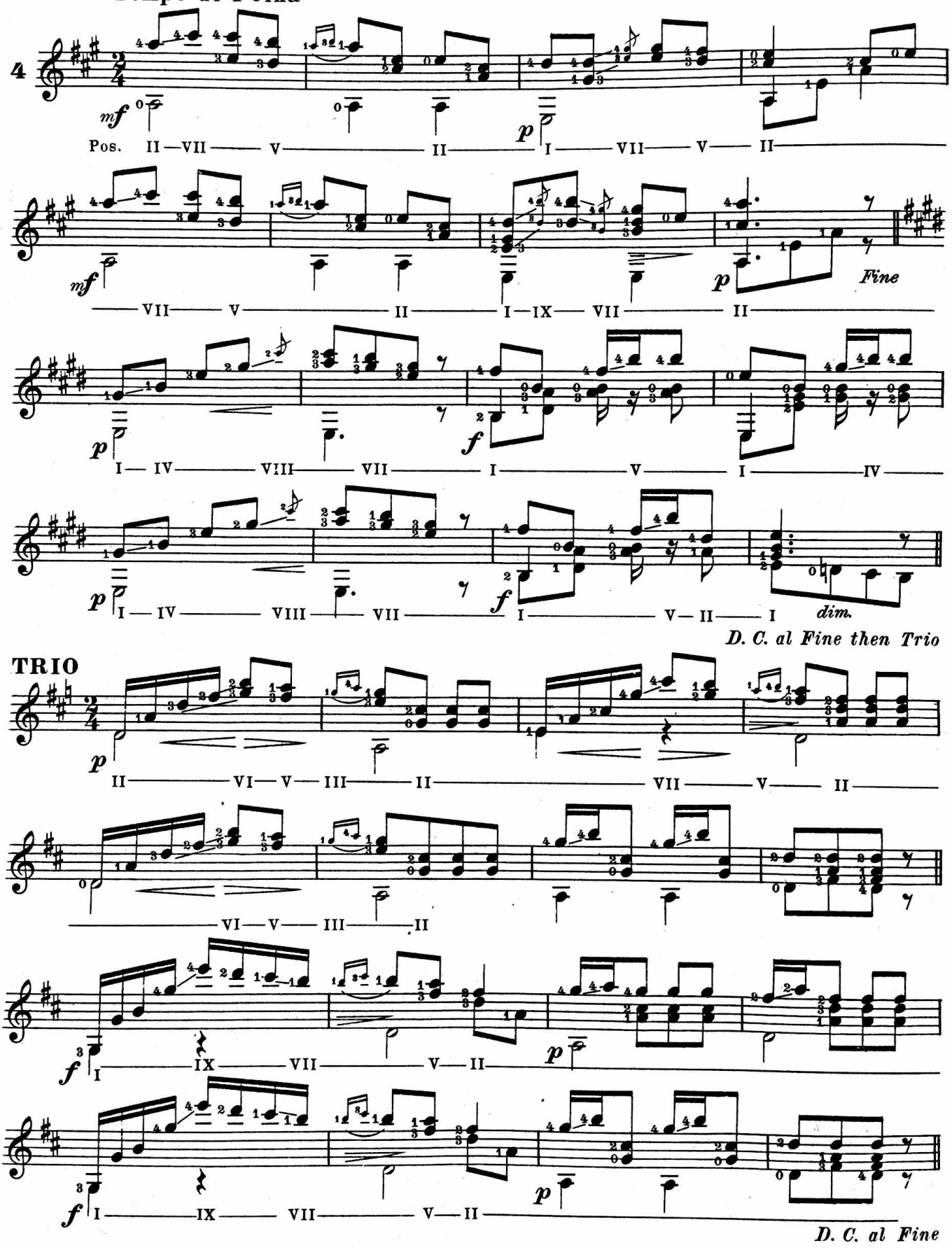
Zephyr Breezes

Tempo di Polka



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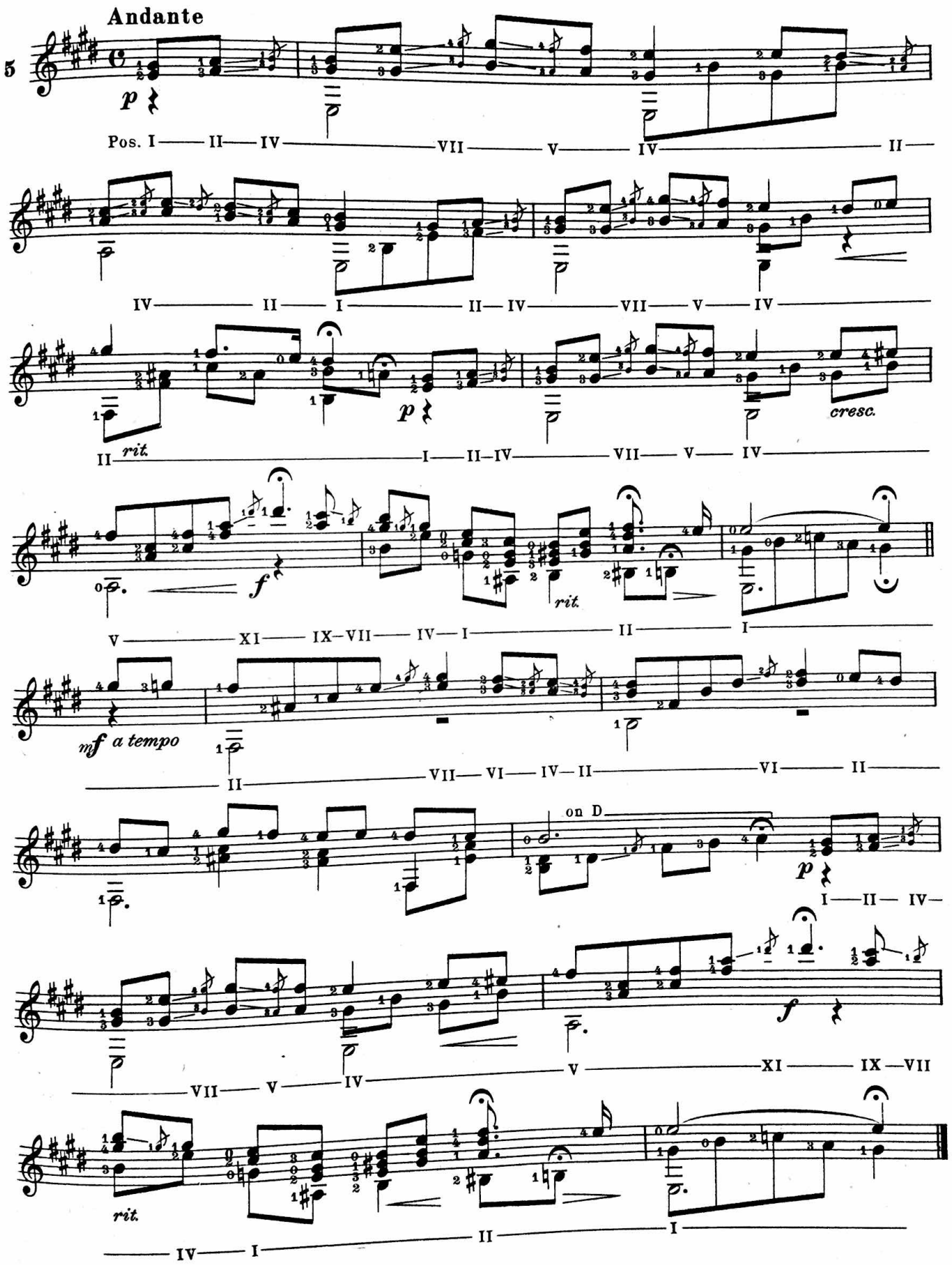
Remembrance



Expression

LEGATO STACCATO VIBRATO

By expression in music, is meant the proper rendition of a piece, with regard to the different degrees of speed and force. The smooth connecting and blending of tones, by means of Legato, and the separating and severing of tones, by Staccato. Principal ideas accentuated, and less important ones subordinated: as for instance, in the case of a melody with an accompaniment; the melody should be prominent, and the accompaniment somewhat subdued. To do all of these, a correct analysis of the composition must be made; and all marks of expression, tempo, acceleration, retardation, and all changes of movements carefully noted.

LEGATO

Legato is the smooth flowing of the tones into each other, without interruption; giving each, its full value. It is often indicated by the slur or legato mark, placed above or below the notes. On the Guitar, it can only be properly performed by carefully sustaining the notes for their entire time; whether accompanied with, or without the slur mark.

STACCATO

Staccato is the separating or shortening the notes of their time value, introducing rests between them as it were. It is indicated by the word *staccato* or its abbreviation, *stacc.*; and by dots or points over or under the notes. The several kinds are the following: Pointed staccato—the notes being held *one fourth* of their time. Semi-staccato, indicated by dots—the notes being held *one half* of their time. Legato-staccato, (also called Semi-legato), and indicated by a slur and dots—the notes being held for *three fourths* of their time.

On the Guitar, staccato is performed by stopping the sounds, by letting the same fingers fall back on the strings, which set them in vibration: or, by placing the palm of the right hand across them: or by the fingers and thumb, and lower part of the thumb, by letting them fall on all the strings at once. The last way is preferable to the others, as the position of the hand is not displaced, and there are no sympathetic vibrations from any of the strings; as all the notes are stopped at once; whether one or more are being played. Sometimes the Legato and Staccato styles are united in a Guitar Solo, the melody being played Legato and the accompaniment Staccato. In such pieces, the notes of the accompaniment are to be stopped by the fingers which strike them, while the finger that strikes the notes of the melody must be held off from the strings.

VIBRATO

One of the most beautiful effects in Guitar music, is the Vibrato, indicated by a wavy line (~~~) written over a note or chord, and executed by a tremulous motion of the left hand, extending to the finger on the string, and producing the effect of a slight deviation, from true to false intonation. To acquire a good vibrato, the hand and thumb should be free from the neck; the finger of the left hand firmly pressed on the string, and the hand and finger, or fingers, made to quiver.

MUSICAL EXPRESSION MARKS

Explanations of the marks, signs, words and abbreviations used in musical compositions may be found in the dictionaries of musical terms. The more important of the signs only, will be here noticed.

Degrees of Power

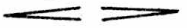
Pianissimo	Soft as possible, ...	Abbreviated	*pp*
Piano .	Softly, ...	"	*p*
Mezzo .	Medium, ...	"	*m*
Forte .	Loud, ...	"	*f*
Fortissimo	Loud as possible, . . .	"	*ff*

Certain combinations or modifications of these degrees are often met with, as:

Mezzo piano	Less force than Mezzo, . .	Abbreviated	*mp*
Mezzo forte	Greater force than Mezzo, . .	"	*mf*
Forte piano	Loud and immediately soft, .	"	*fp*

Crescendo, ... Gradually increasing in force, Abbreviated *cres.* or

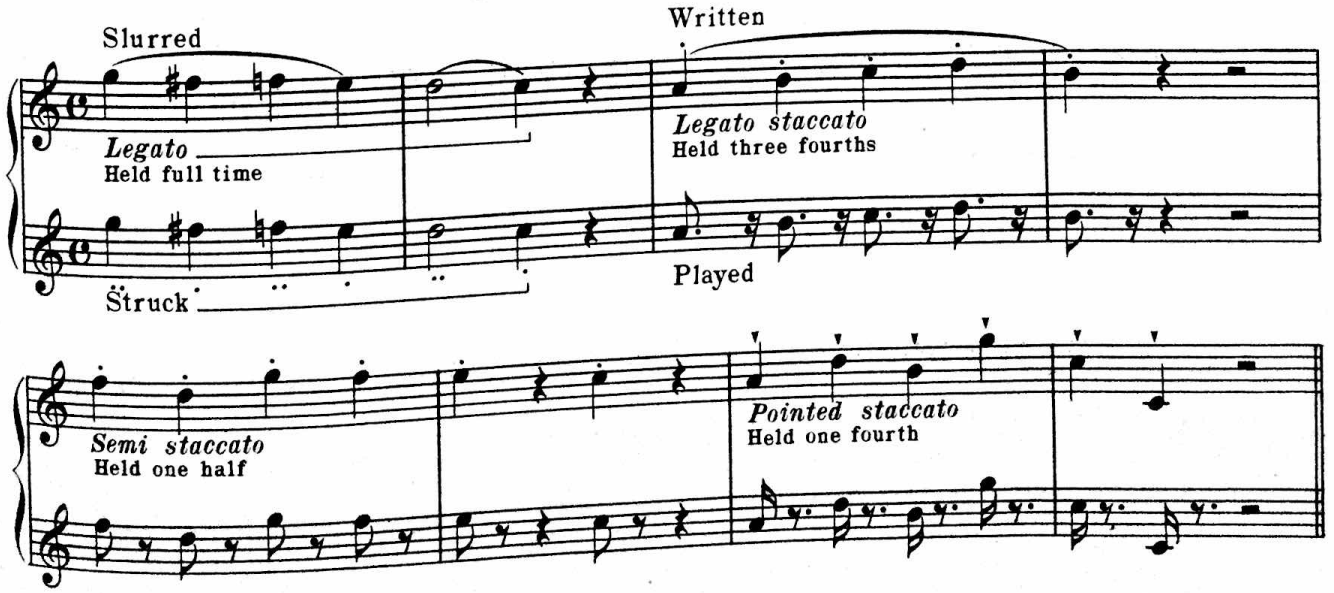
Diminuendo, or, *Decrescendo:* Gradually decreasing in volume of tone, " *decres.* and by the sign

Swell, Gradually increasing and diminishing the volume of tone, Indicated by *cres.* and *decres.* or *dim.,* and by the signs 

Forzando, or, *Sforzato,* With sudden force. Abbreviated by *fz* or *sfz.* and the marks of accent, > or ∧.

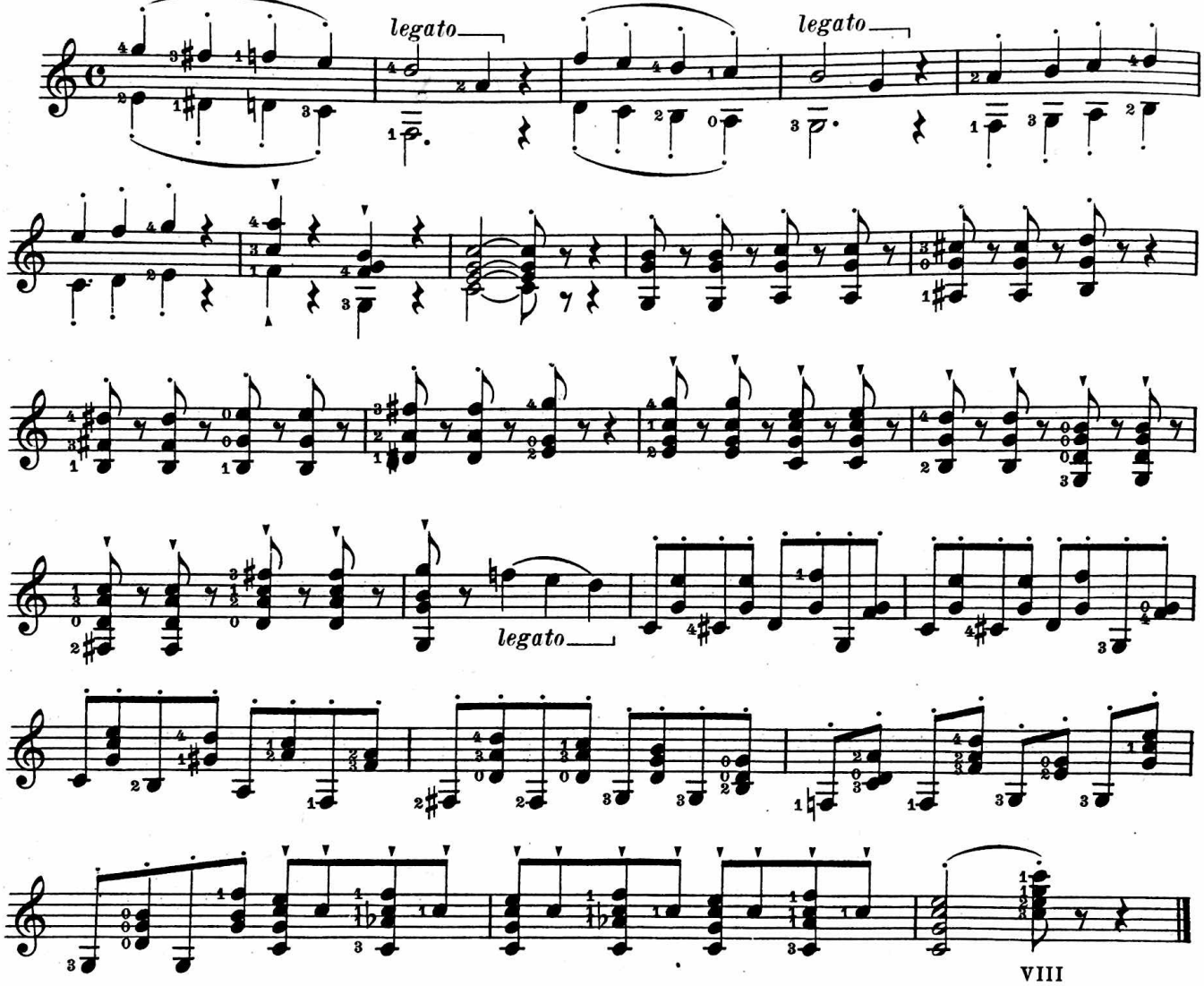
To show that the time of a piece is to be quickened, the terms, *Accelerando, (Accel.), Piu mosso,* or, *Stringendo, (String.)* is written over or under the part so affected. To indicate that the time is to be slackened, the terms, *Ritenuto, (Rit.), Slentando,* or *Rallentando, (Rall.)* is used. The term is to be slackened, the terms, *Ritenuto, (Rit.), Slentando,* or *Rallentando, (Rall.)* is used. The term *Calando, (Cal.)* indicates a slackening of pace and decreasing of the volume of tone.

Examples of Legato and Staccato



EXERCISE FOR STACCATO AND LEGATO

Moderato

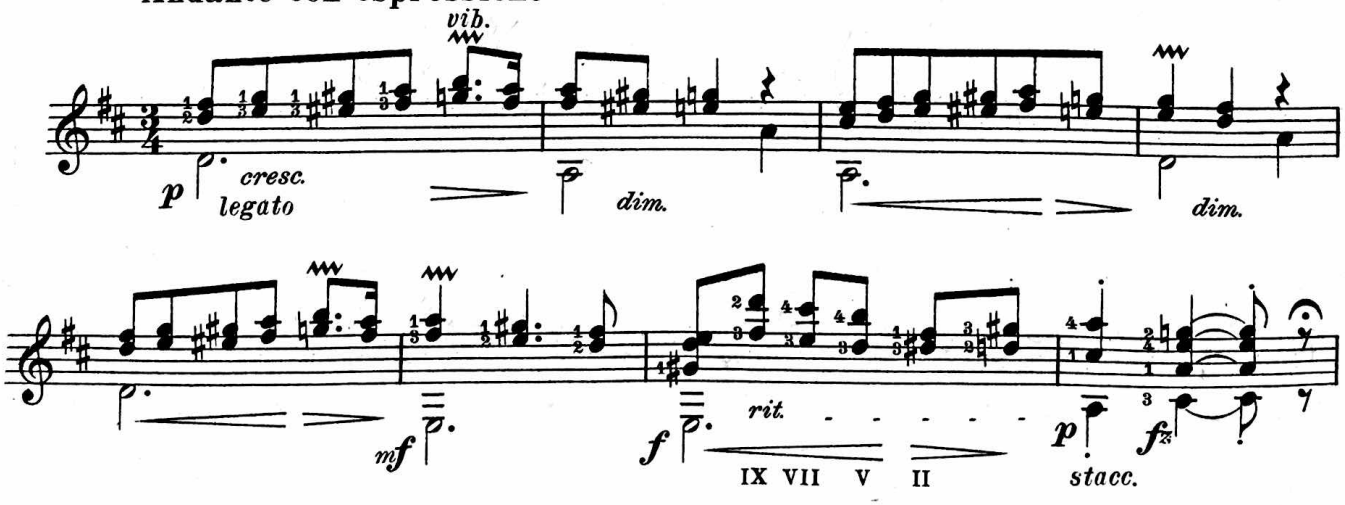


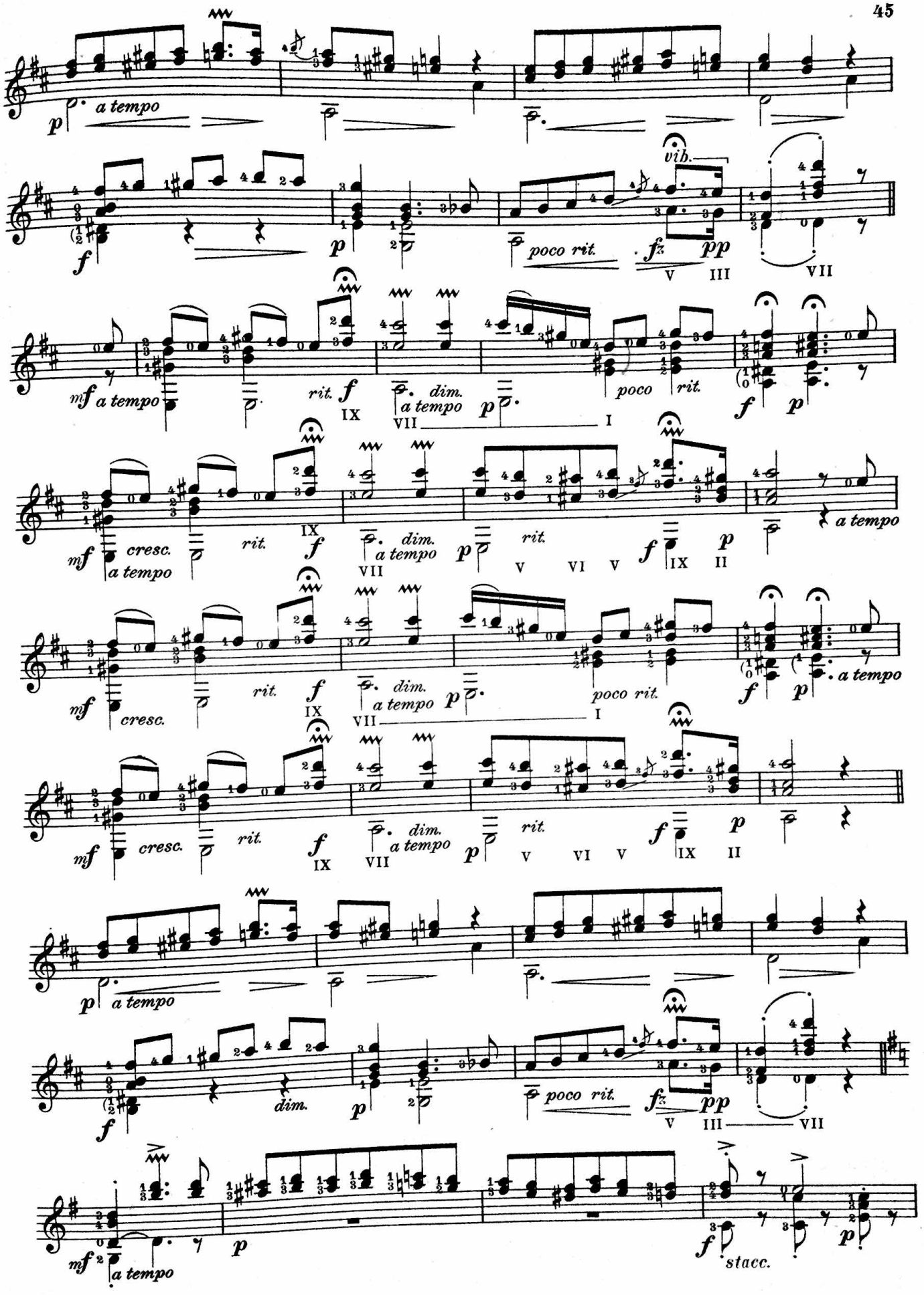
Inspiration

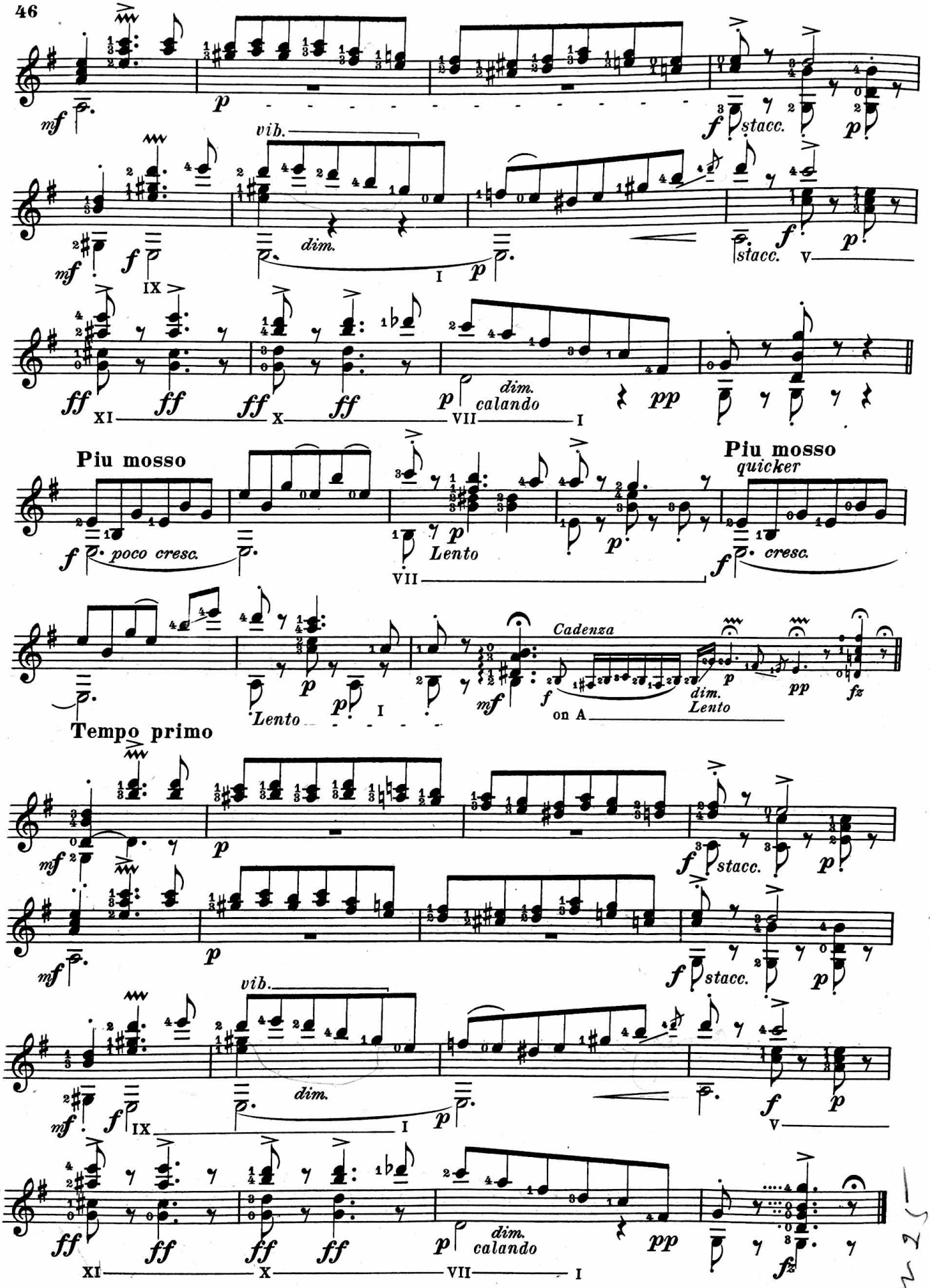
Song Without Words

For the practice
of expression

Andante con espressione




a tempo
vib.
poco rit.
rit.
dim.
poco
cresc.
stacc.



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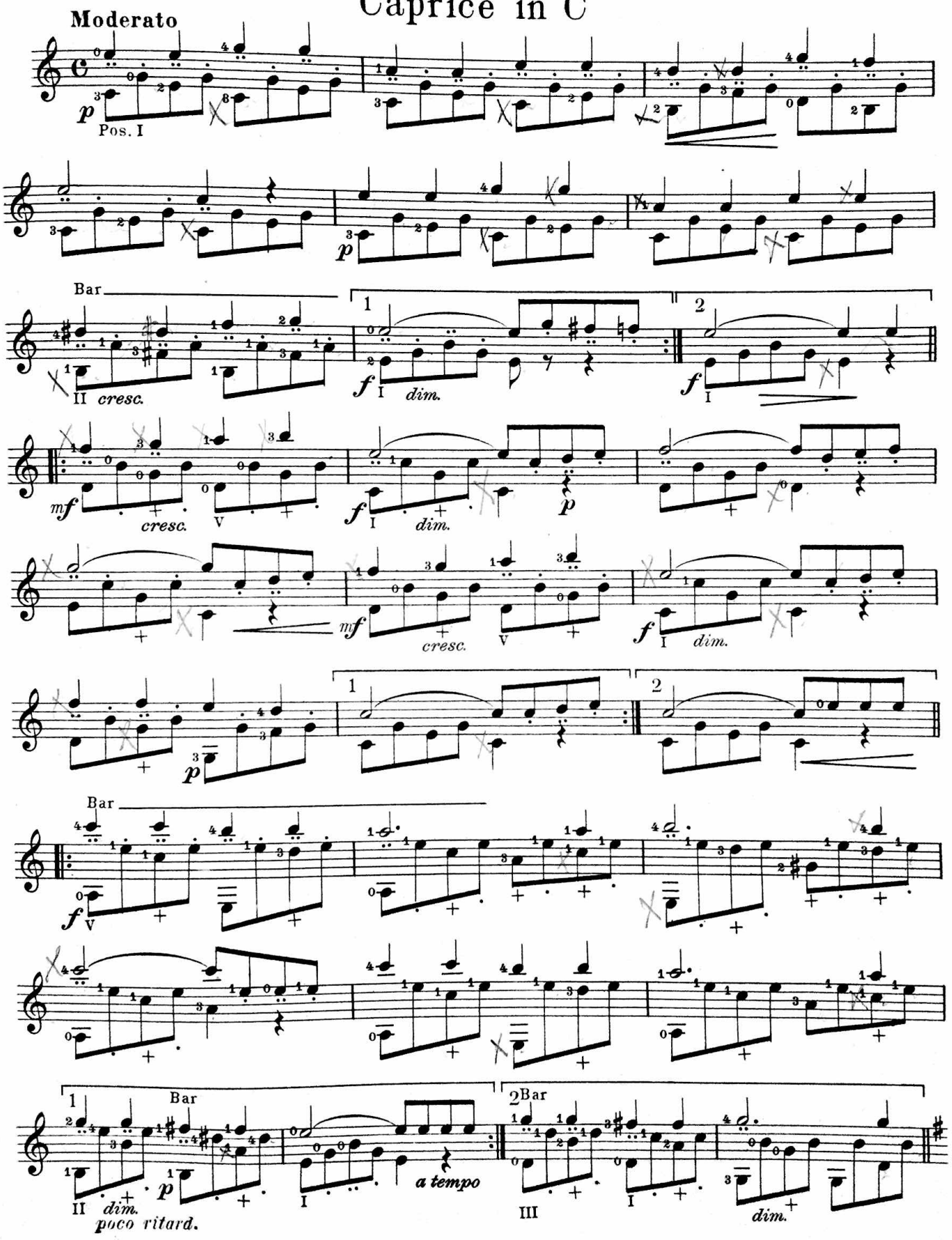
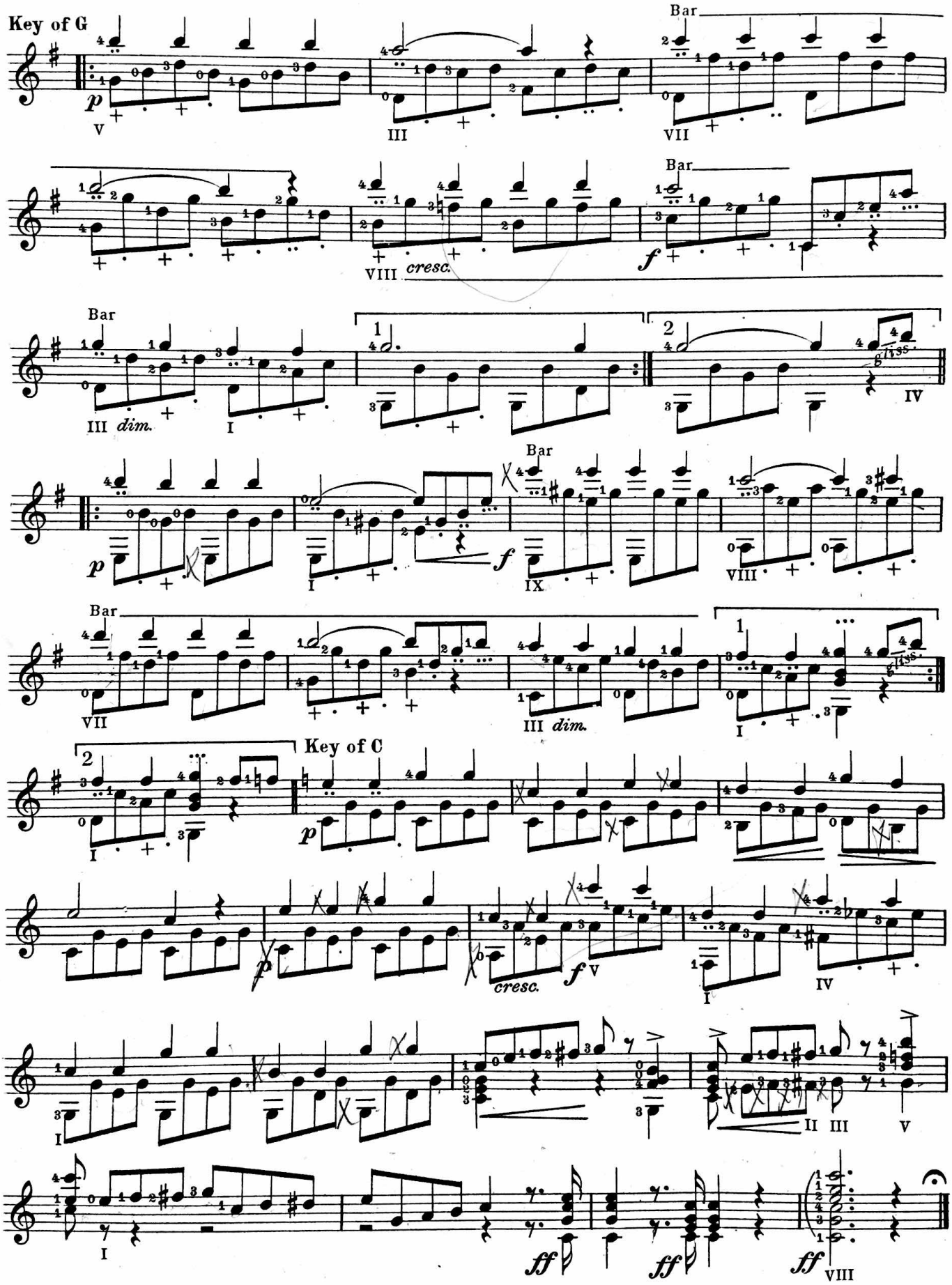
The four following pieces are for the practice of the positions, glides, and bar.

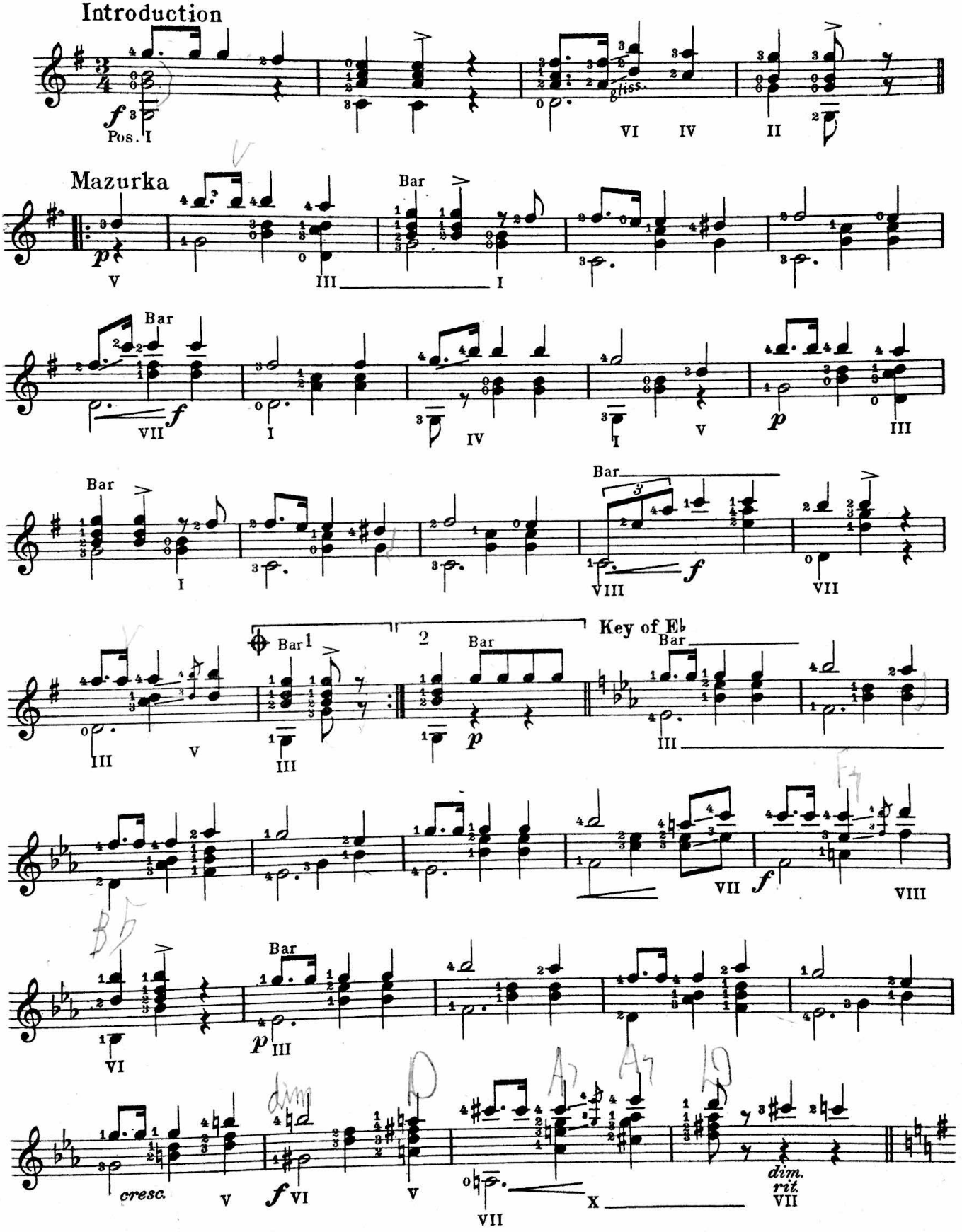
Caprice in C



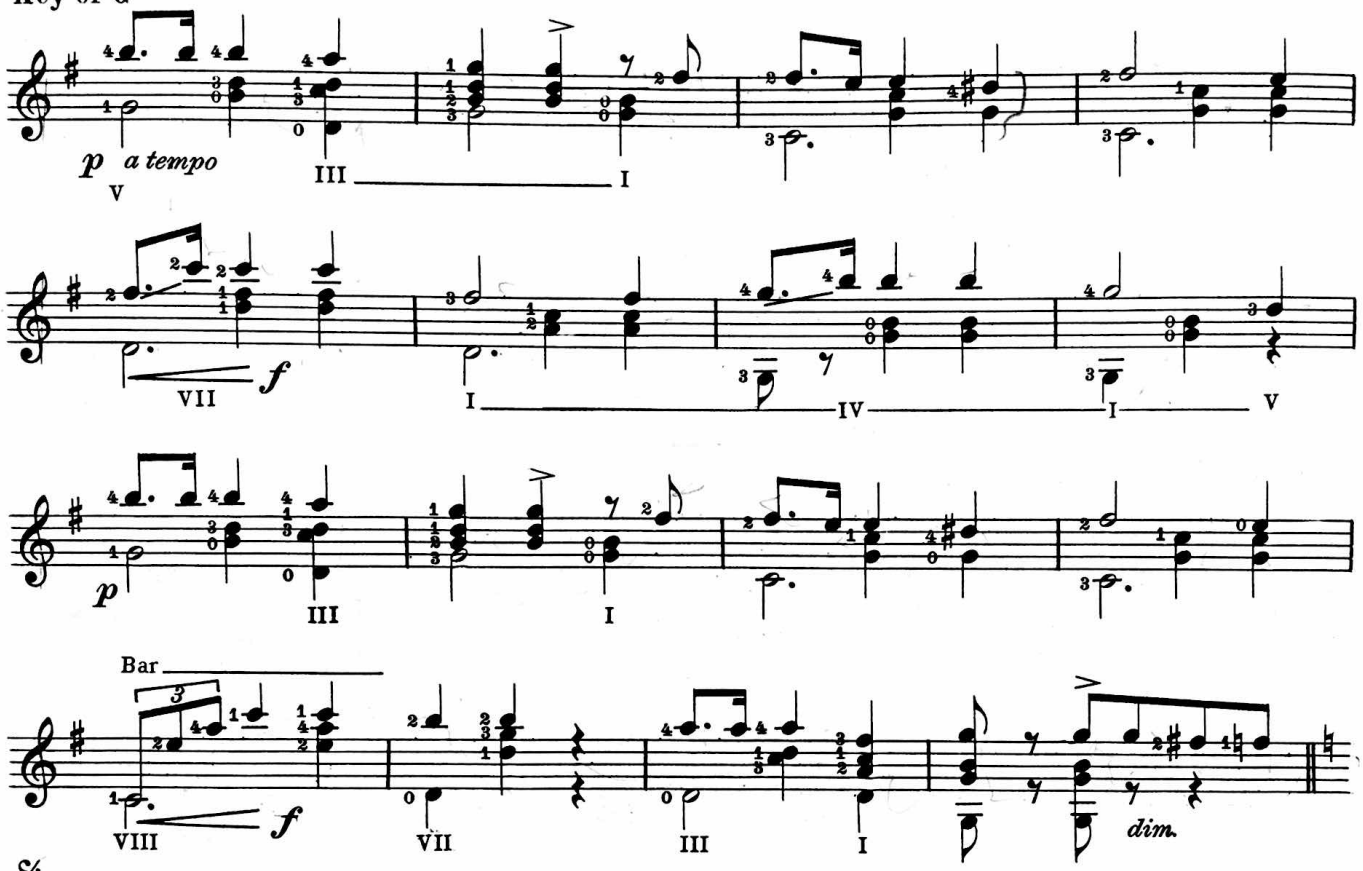

Key of G
Bar
Bar
Bar
Bar
Bar
Key of C
cresc.
dim.
ff

Mystic Star

Mazurka



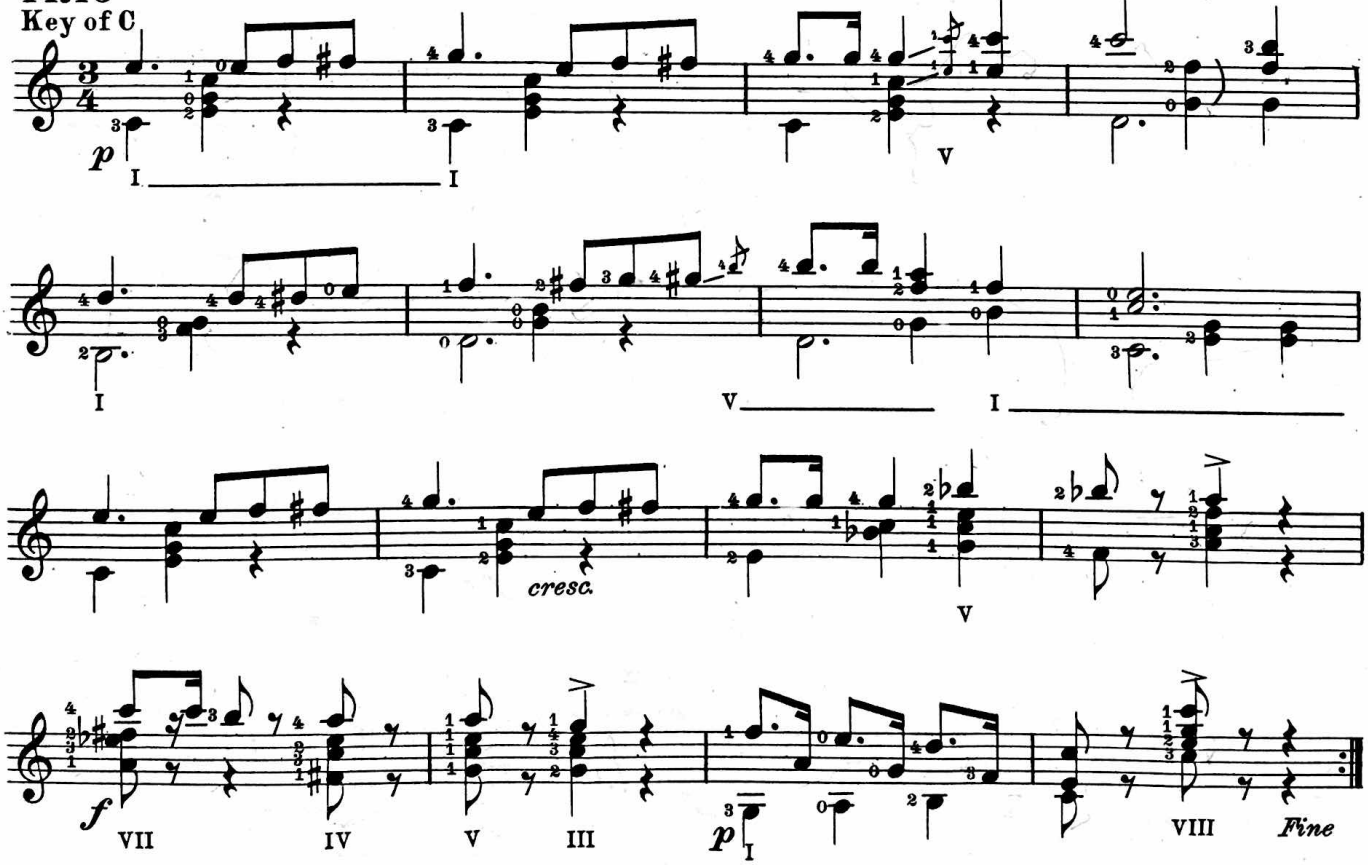
Key of G

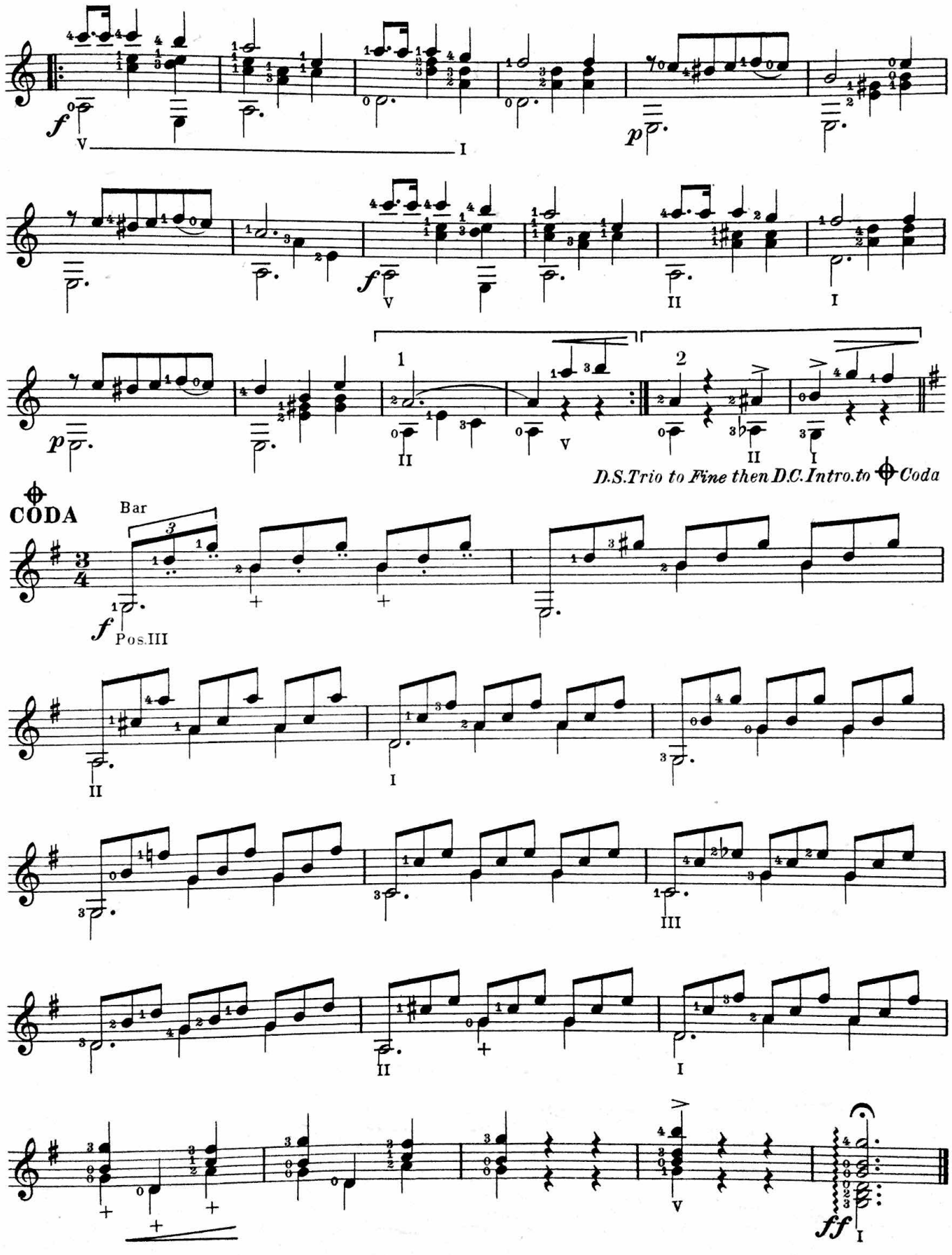


𝄋

TRIO

Key of C





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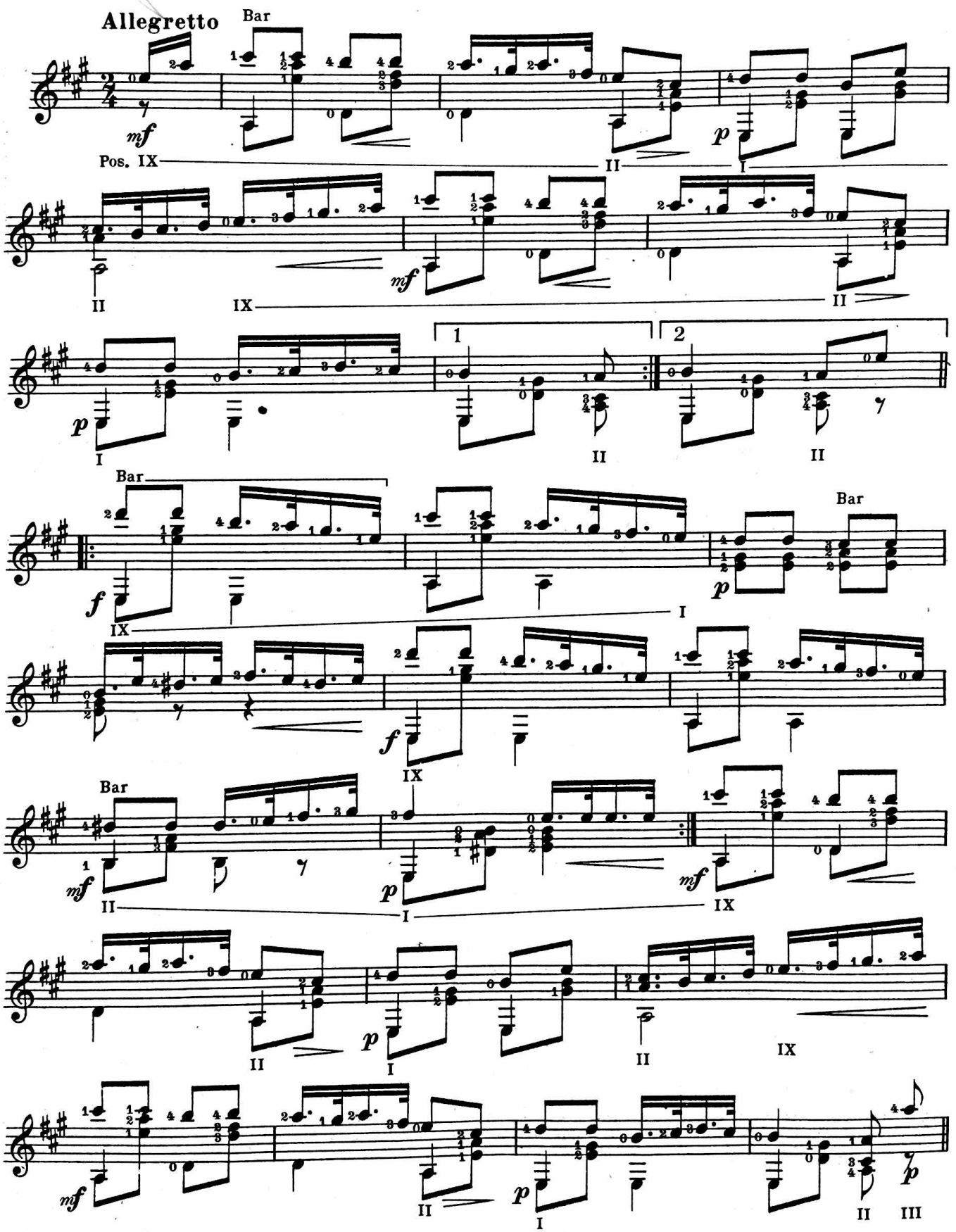
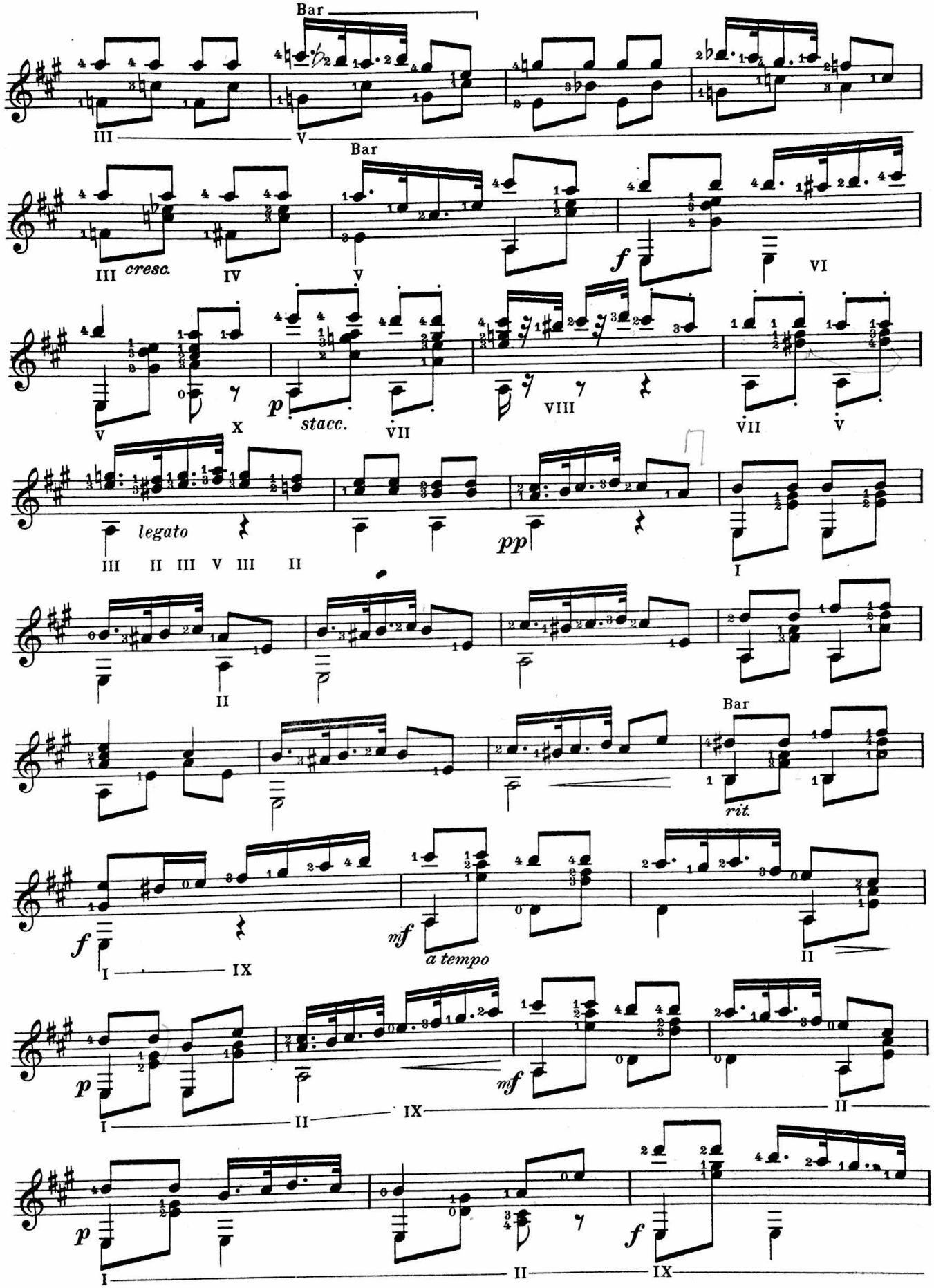
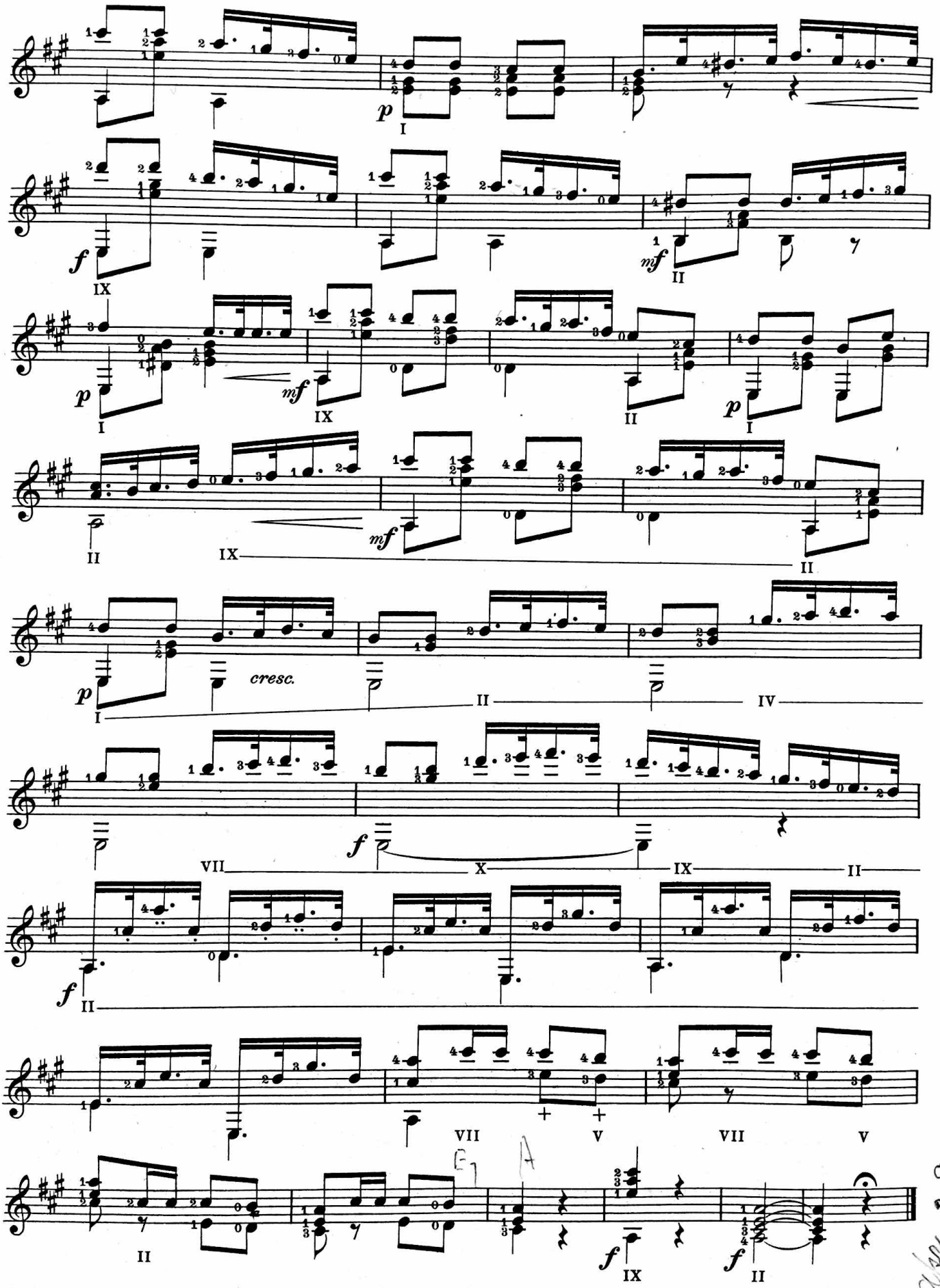
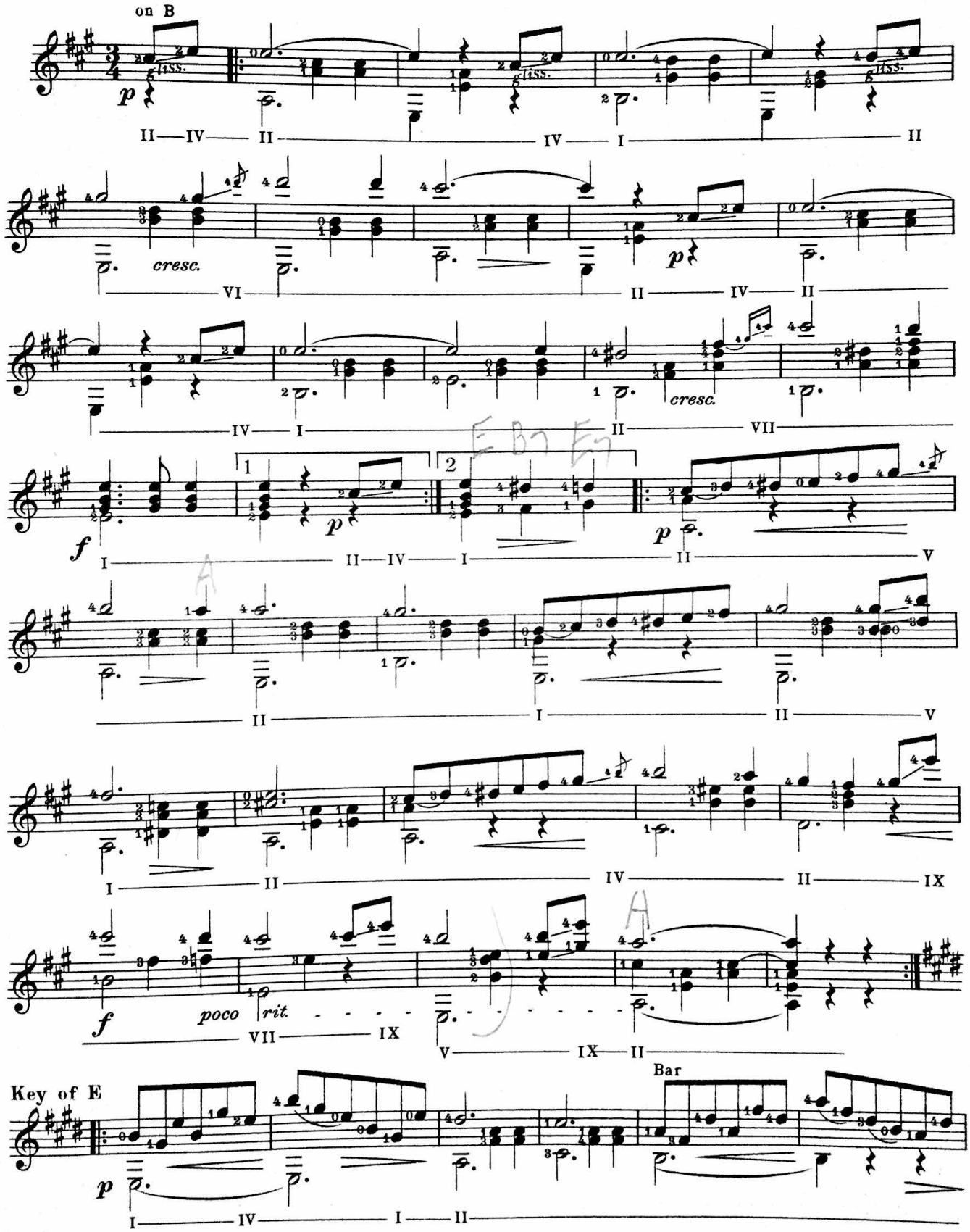
Second Rondo

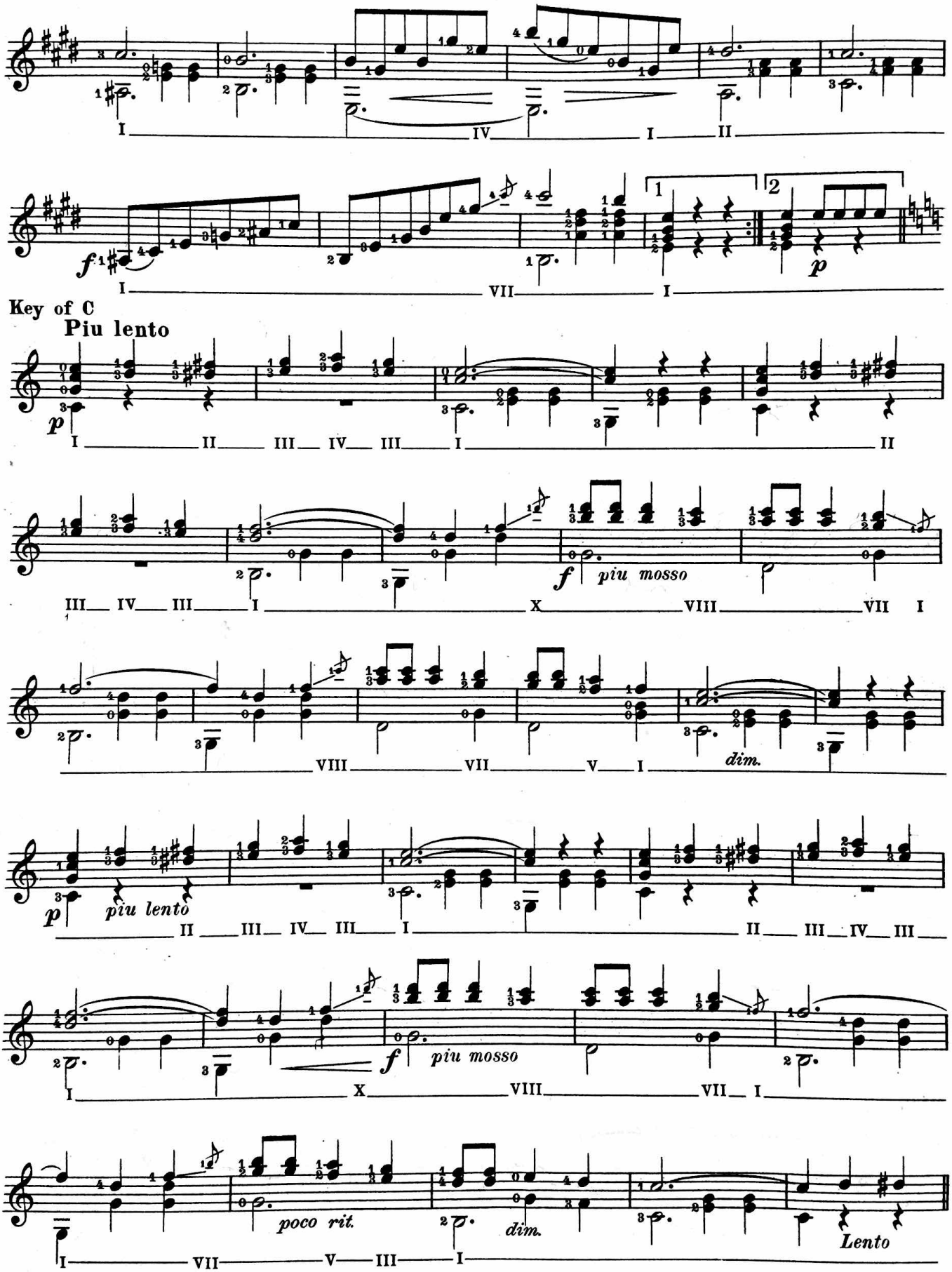


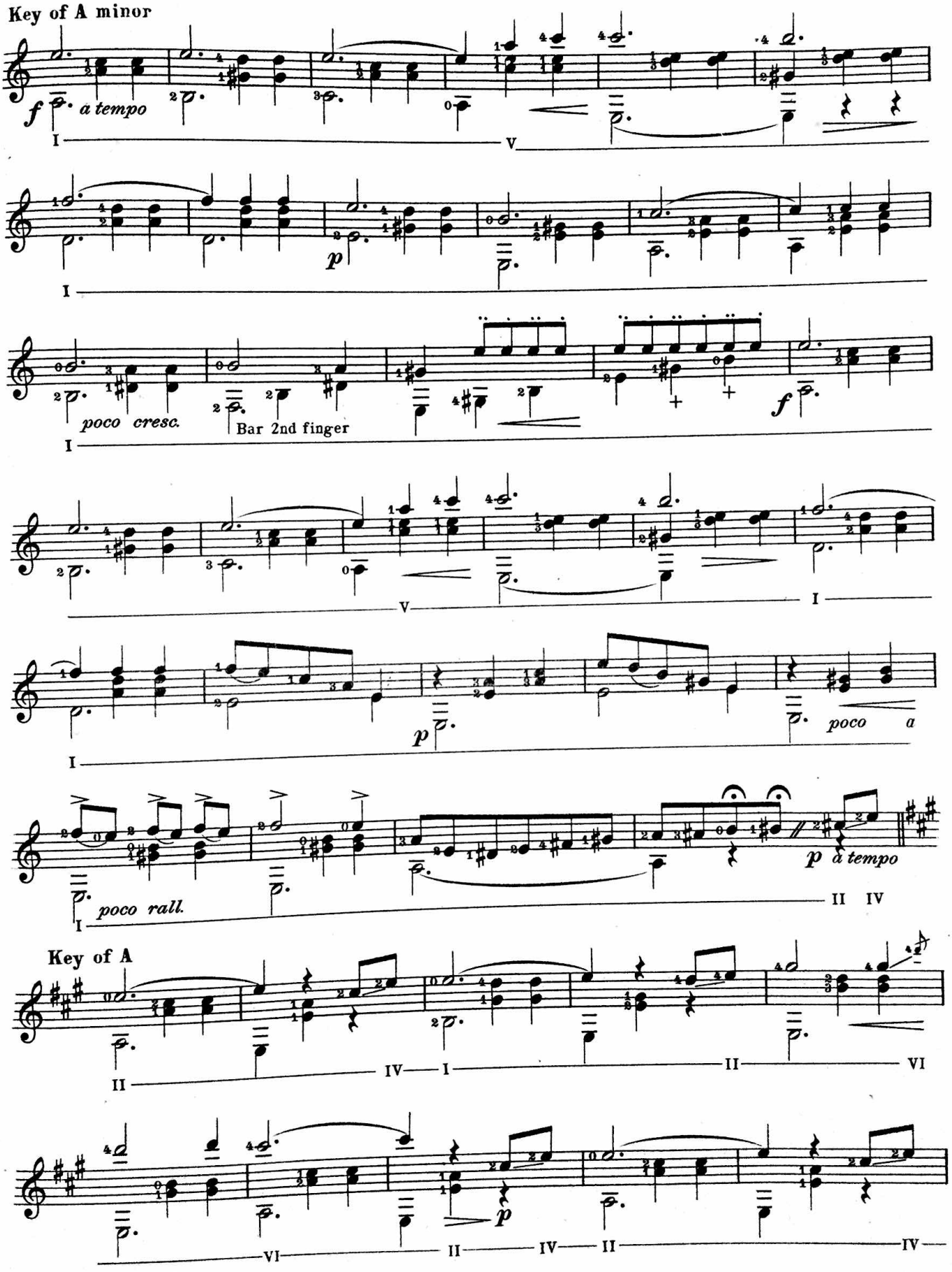

Bar
III
V
Bar
III
cresc.
IV
V
f
VI
V
X
p
stacc.
VII
VIII
VII
V
legato
III II III V III II
pp
I
II
Bar
rit.
f
I
IX
mf
a tempo
II
p
I
II
IX
mf
II
p
II
IX
f

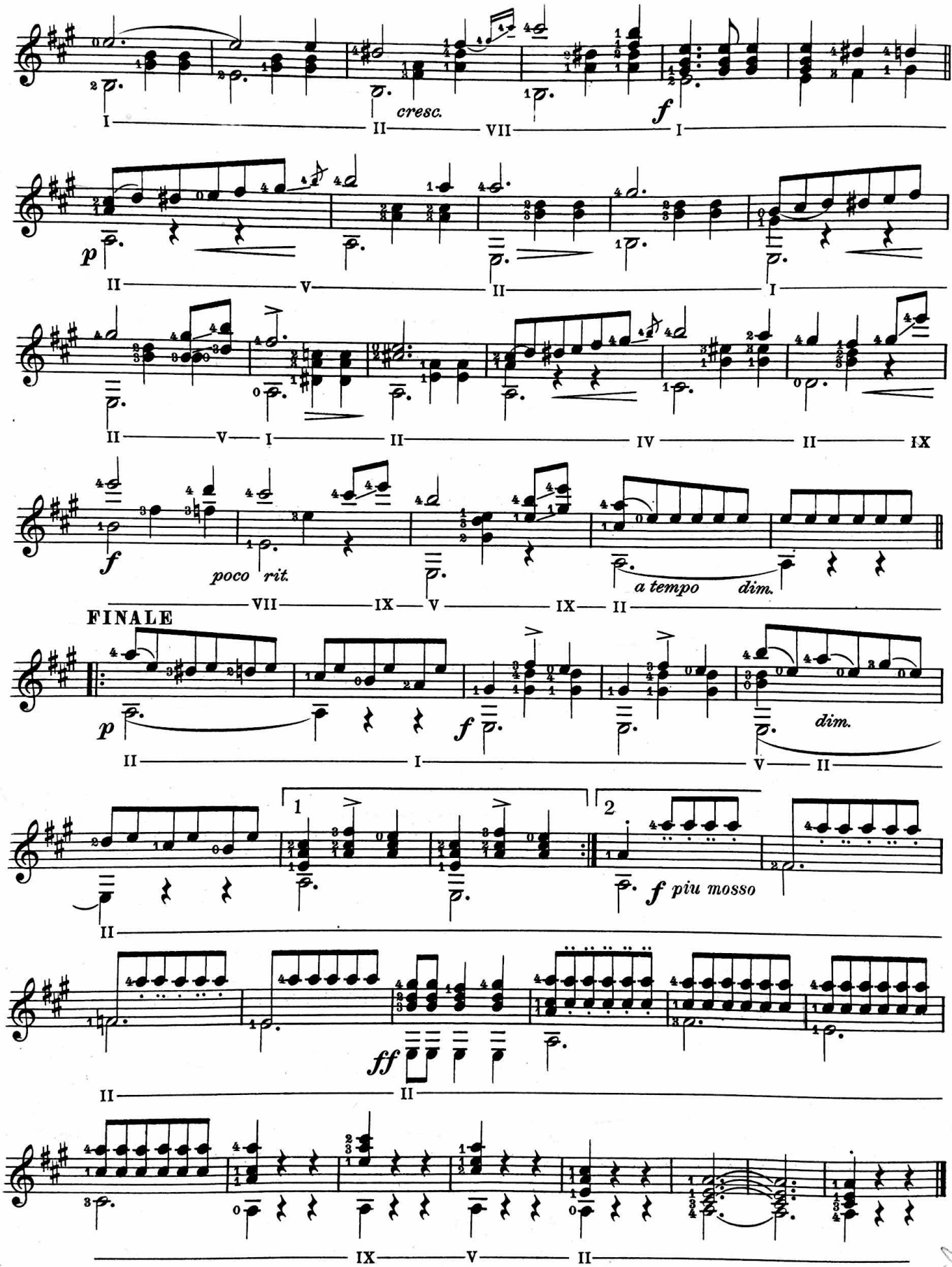

p
I
f
IX
mf
II
p
I
mf
IX
II
p
I
II
IX
mf
II
p
I
cresc.
II
IV
f
VII
X
IX
II
f
II
VII
V
VII
V
II
f
IX
f
II

Waltz - Sweet Roses




I IV I II
f
I VII I
1
2
p
Key of C
Piu lento
p
I II III IV III I II
III IV III I X VIII VII I
f piu mosso
VIII VII V I
dim.
p piu lento
II III IV III I II III IV III
f piu mosso
I X VIII VII I
poco rit.
dim.
Lento
I VII V III I

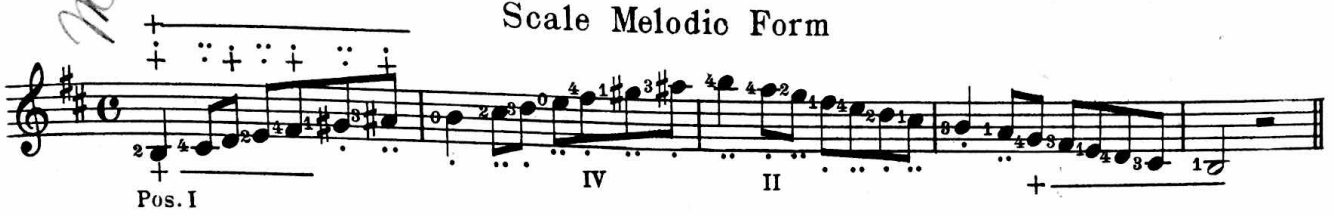

Key of A minor
f
a tempo
I
V
p
poco cresc.
Bar 2nd finger
f
poco a
poco rall.
p
a tempo
II IV
Key of A
II
IV
I
II
VI
p
VI
II
IV
II
IV


cresc.
f
p
poco rit.
a tempo
dim.
FINALE
p
f
dim.
1
2
f piu mosso
ff

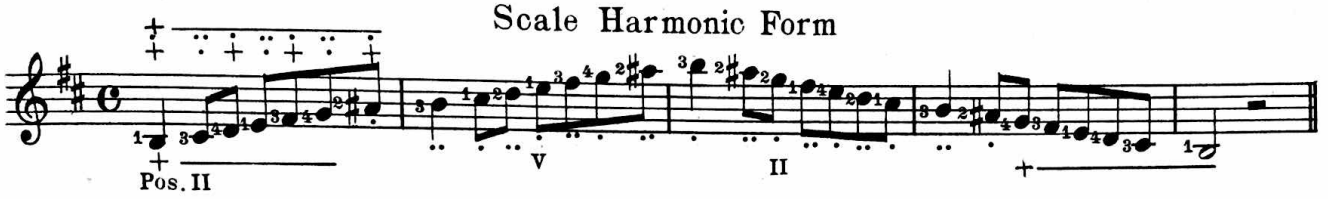
B Minor

(RELATIVE OF D MAJOR)

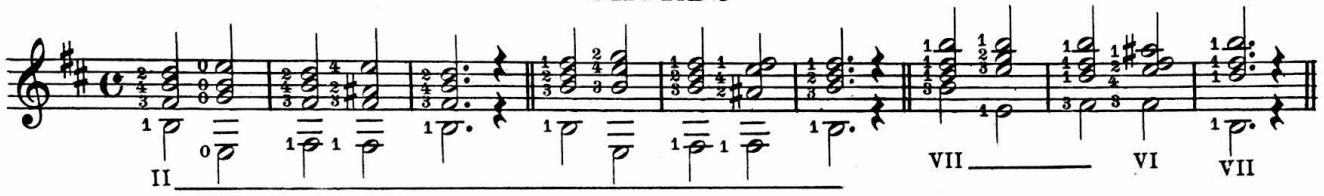
Scale Melodic Form



Scale Harmonic Form

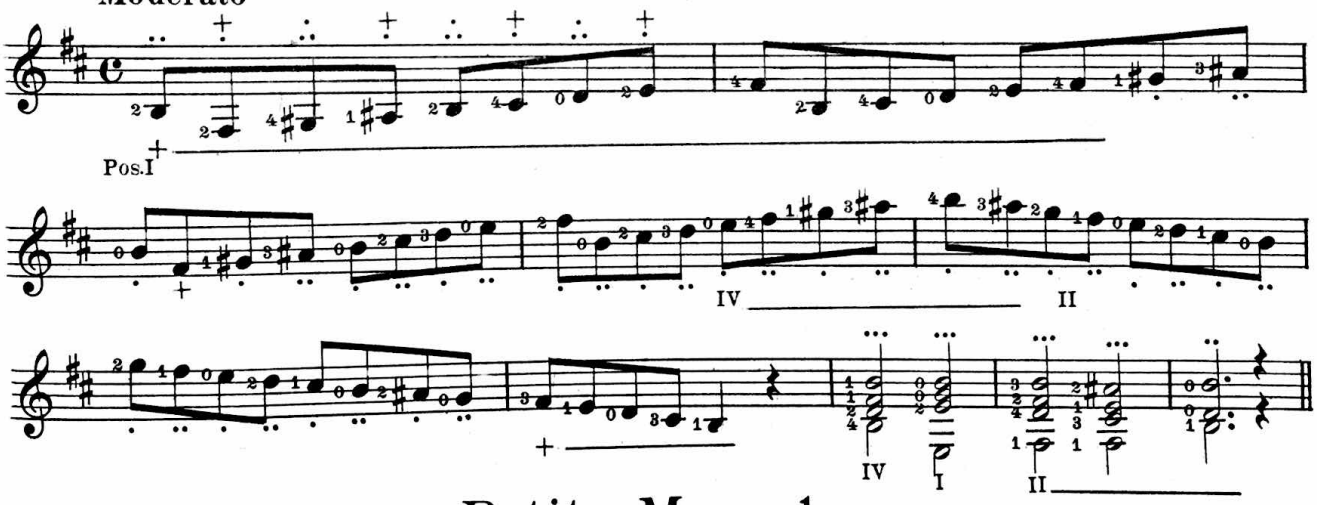


CHORDS

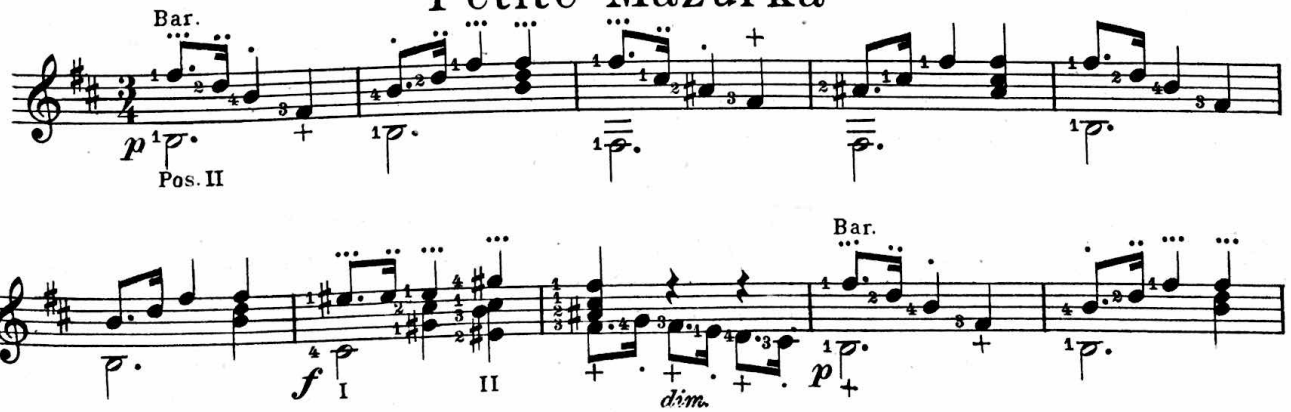


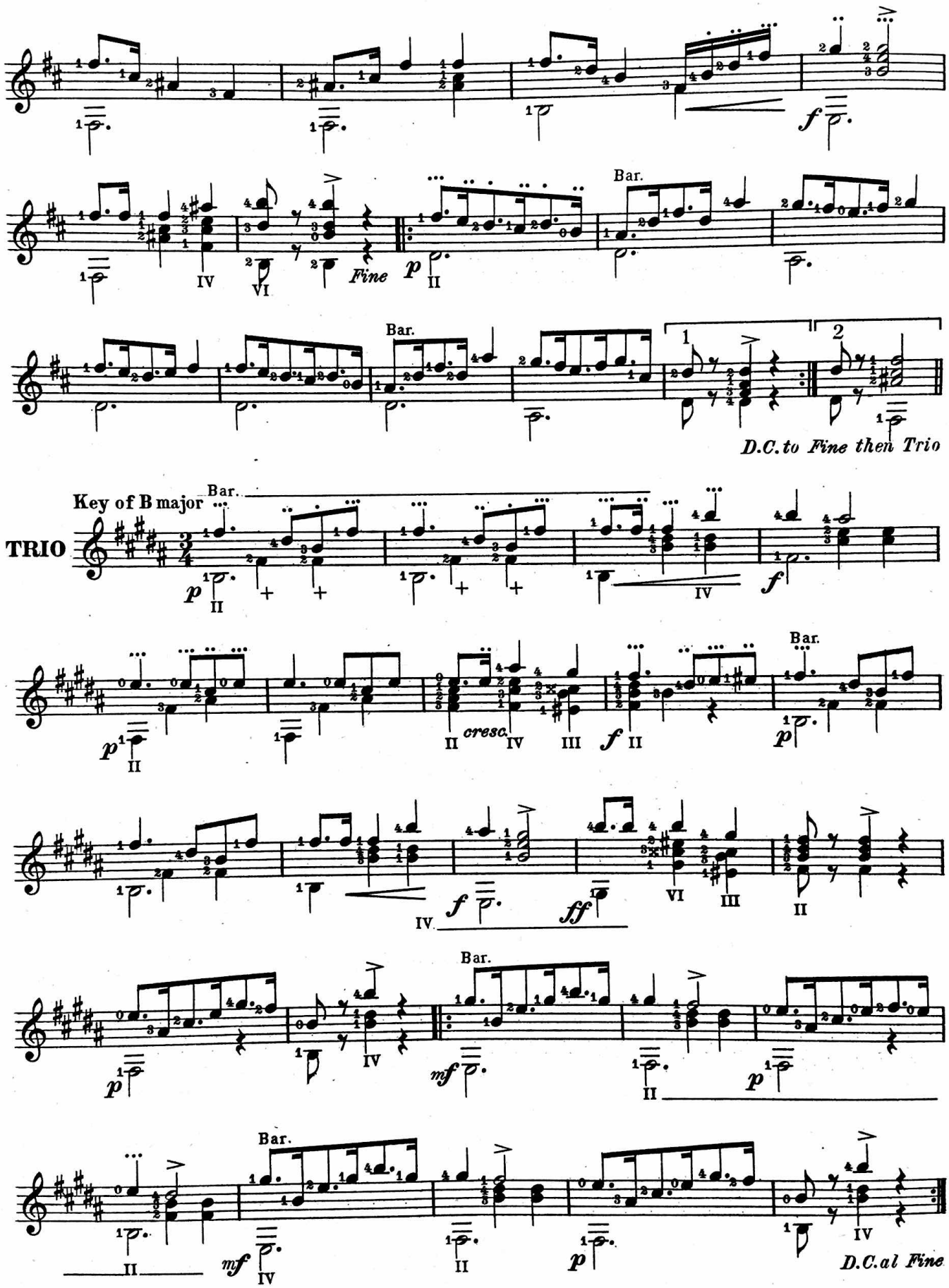
EXERCISE

Moderato



Petite Mazurka

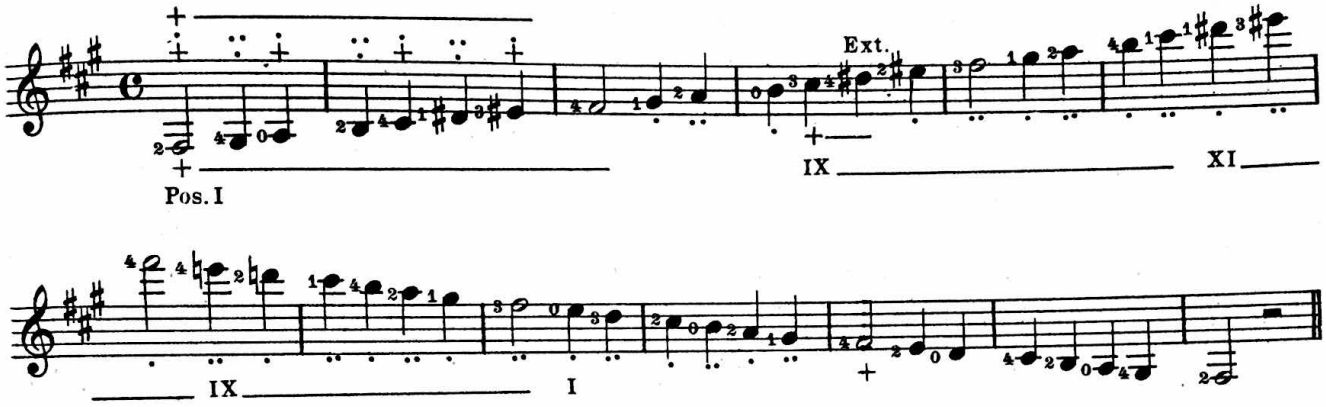



Bar.
Fine
Bar.
1
2
D.C. to Fine then Trio
Key of B major
TRIO
Bar.
cresc.
Bar.
Bar.
Bar.
D.C. al Fine

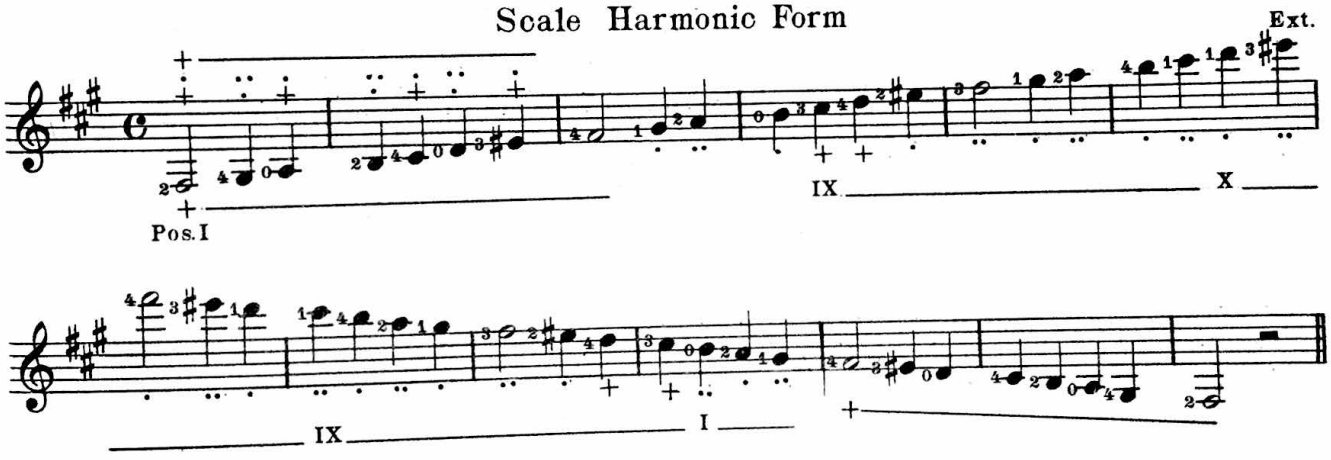
F♯ Minor

(RELATIVE OF A MAJOR)

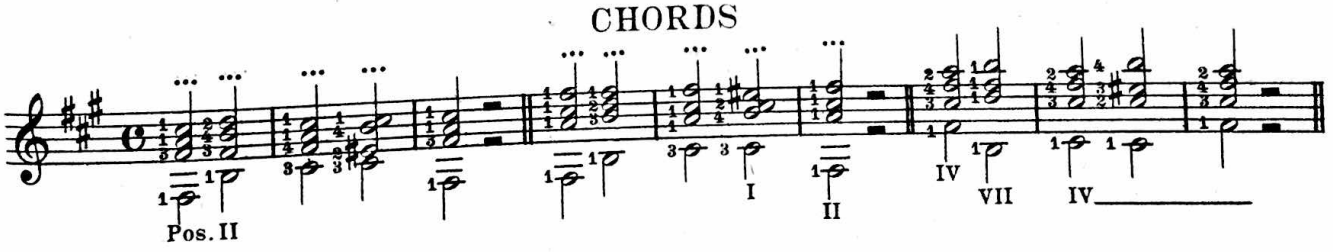
Scale Melodic Form



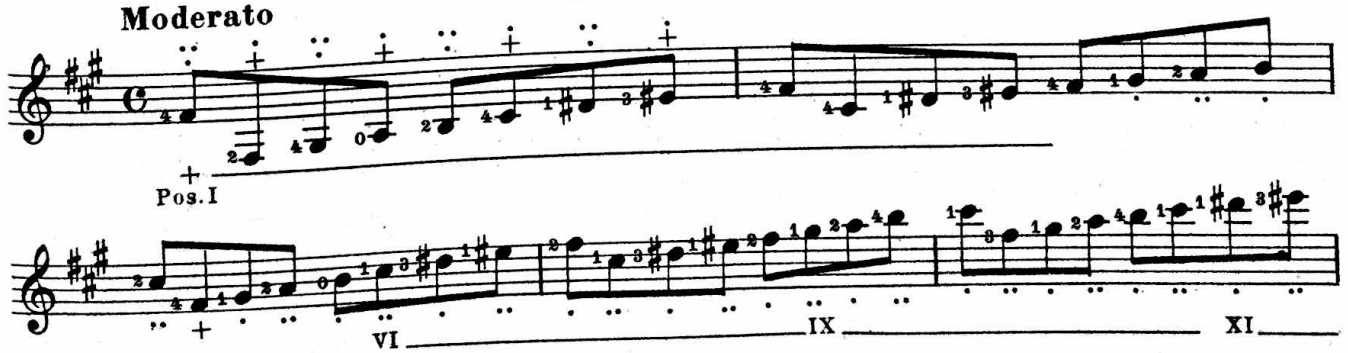
Scale Harmonic Form

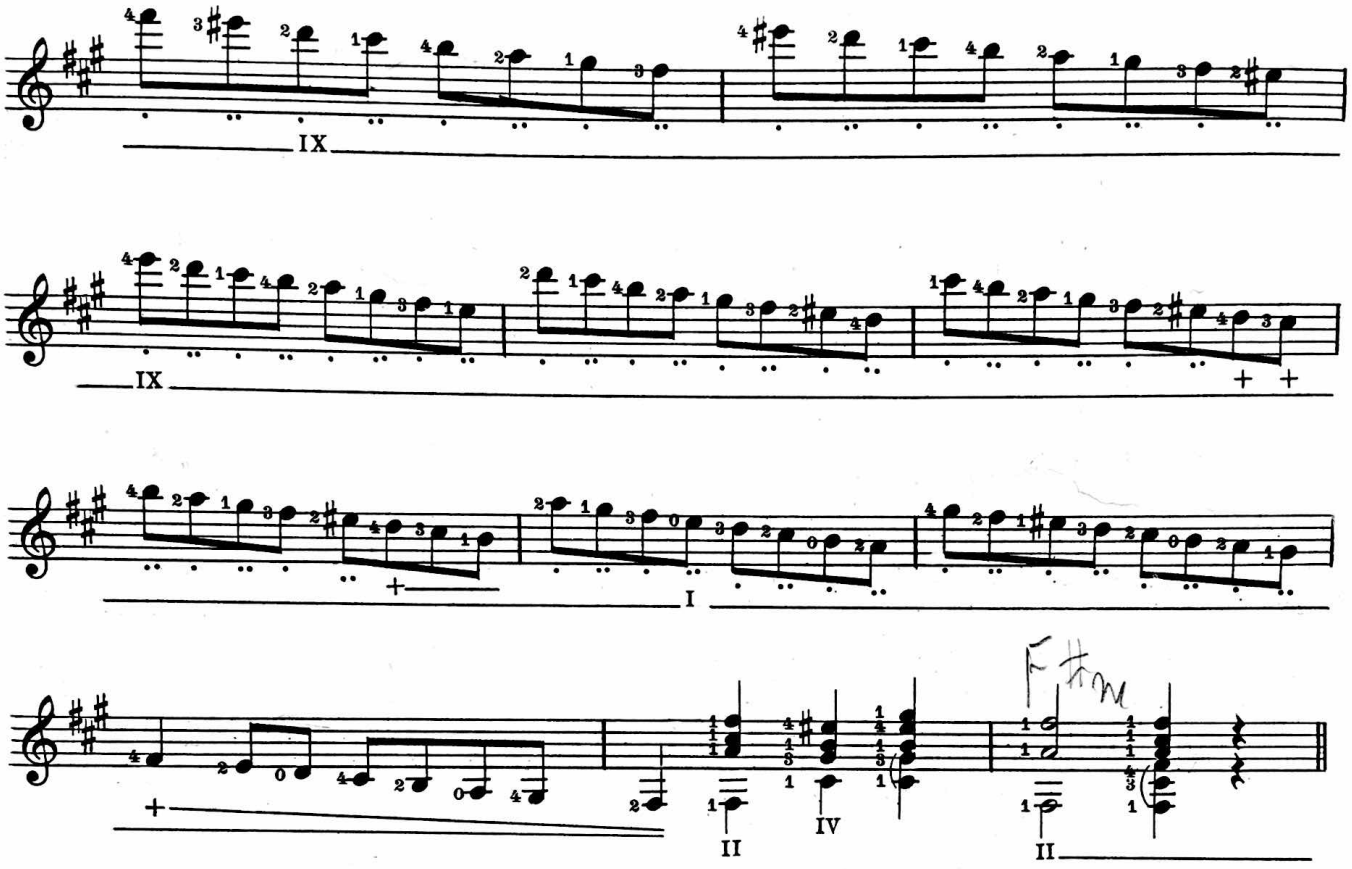


CHORDS

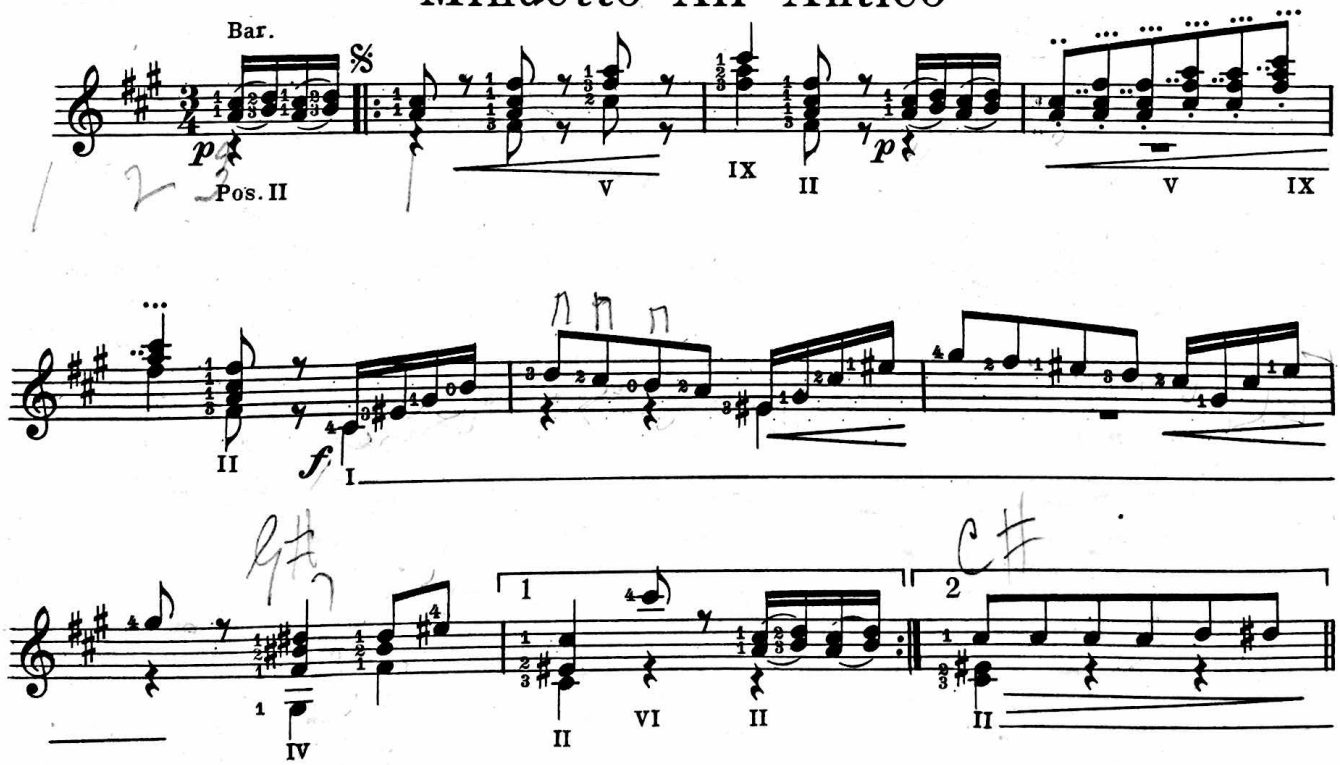


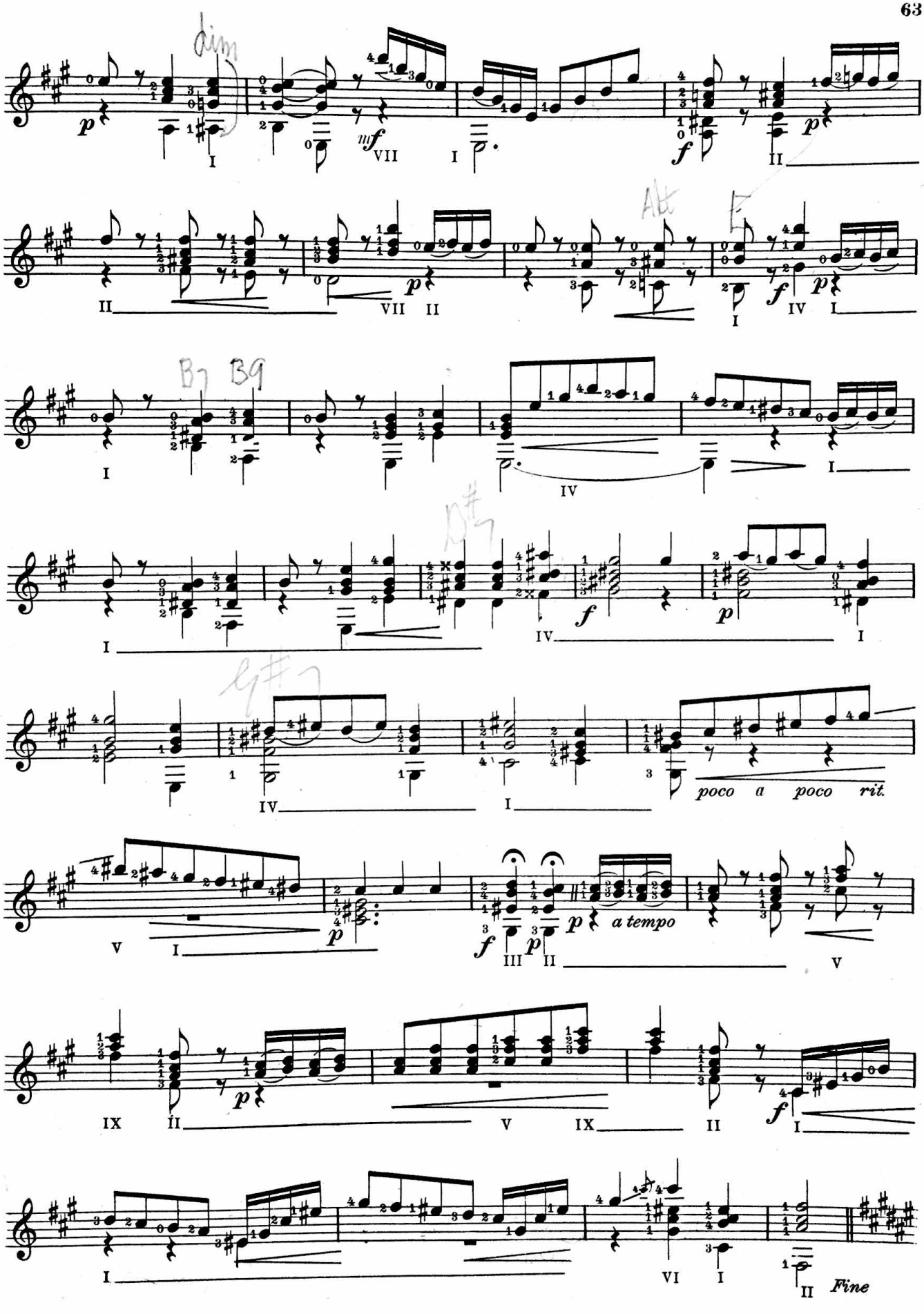
EXERCISE



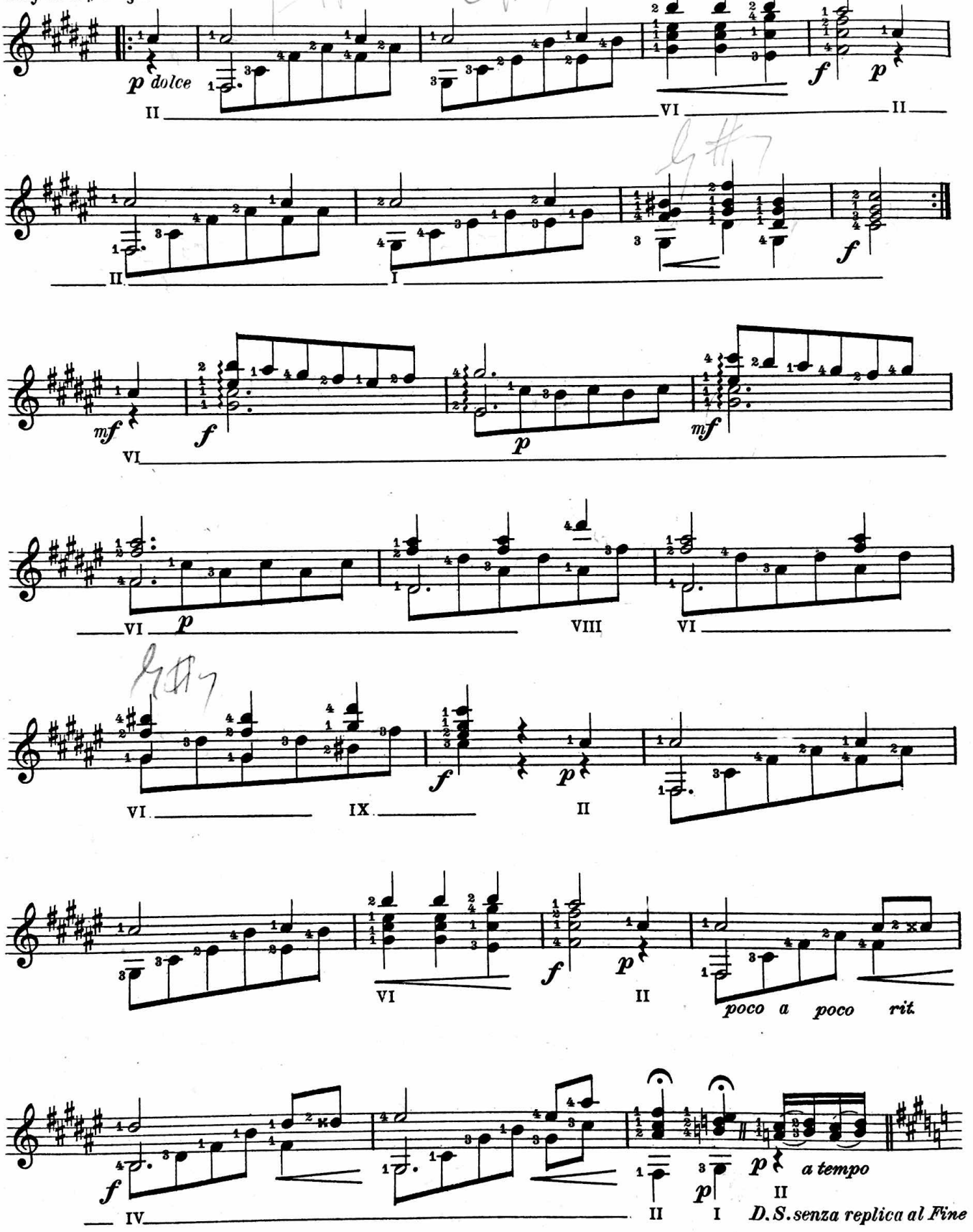


Minuétto All' Antico




poco a poco rit.
a tempo
Fine

Key of F♯ major



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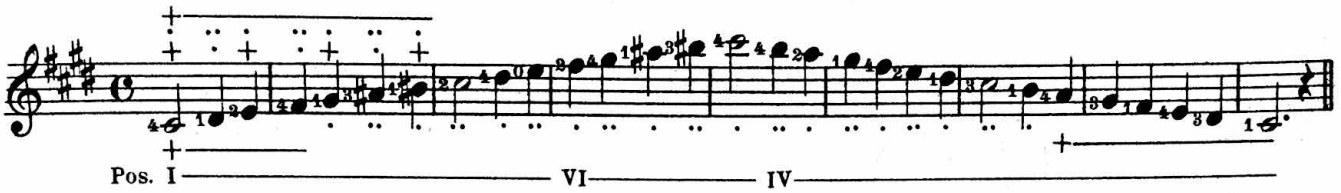
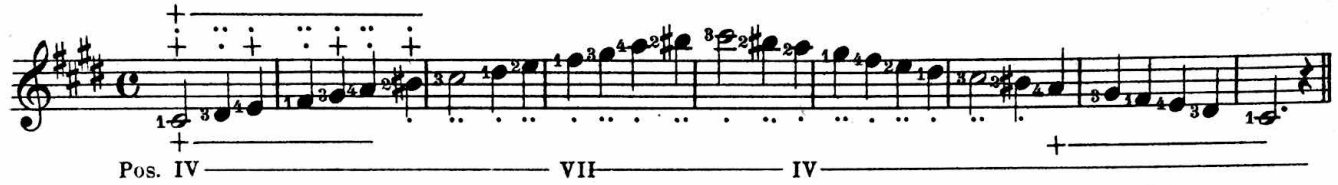
C♯ Minor
(RELATIVE OF E MAJOR)

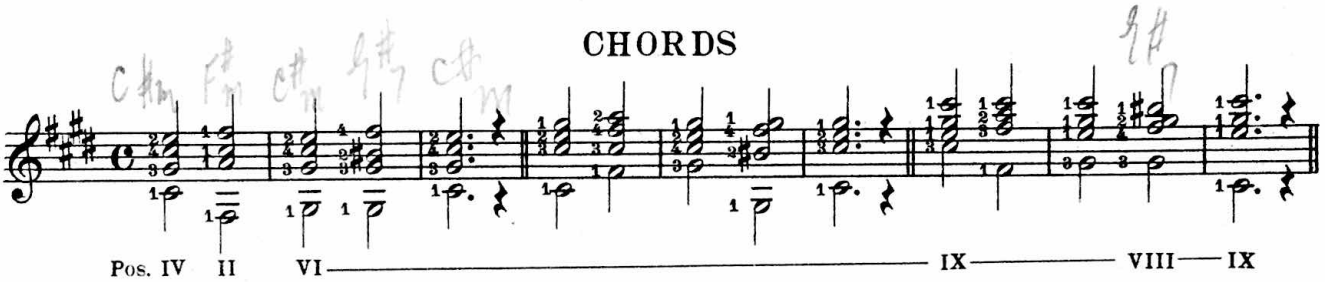
Scale Melodic Form



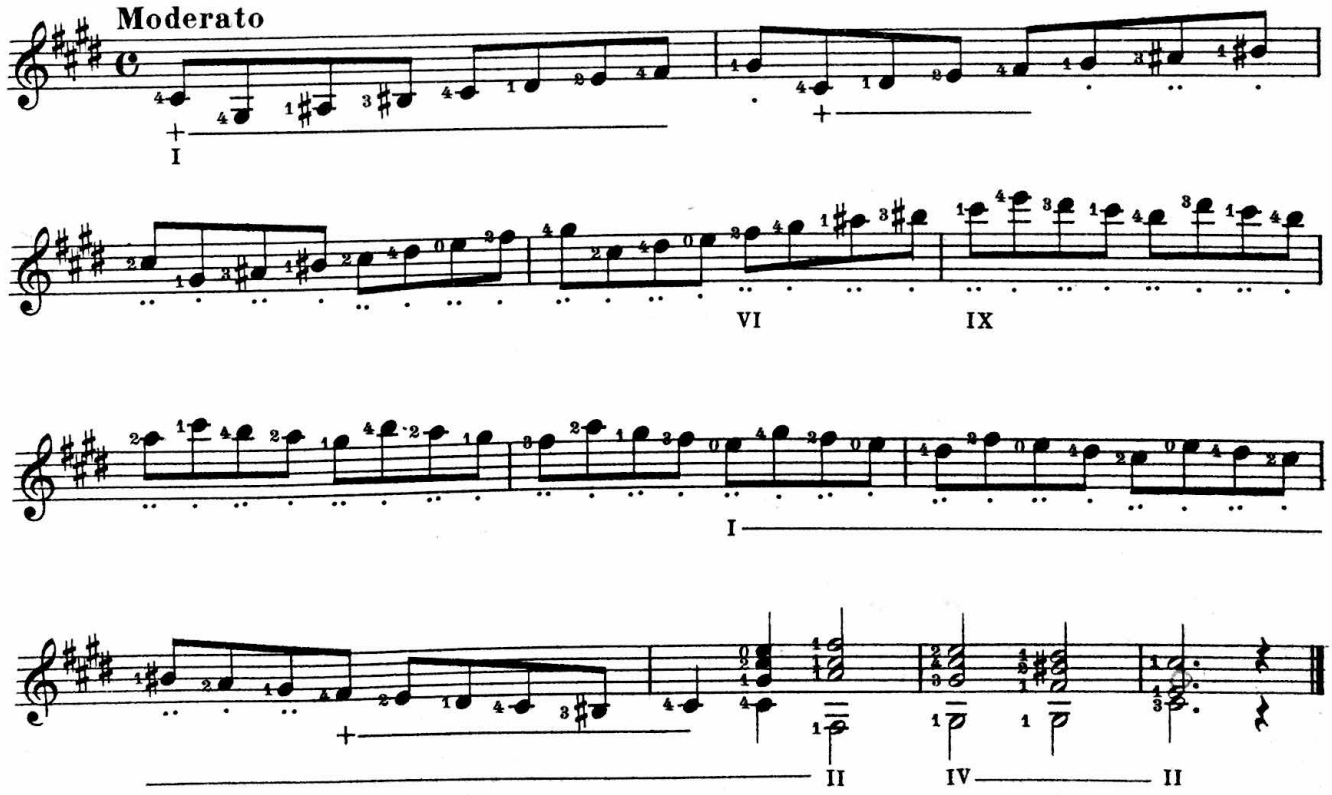
Scale Harmonic Form



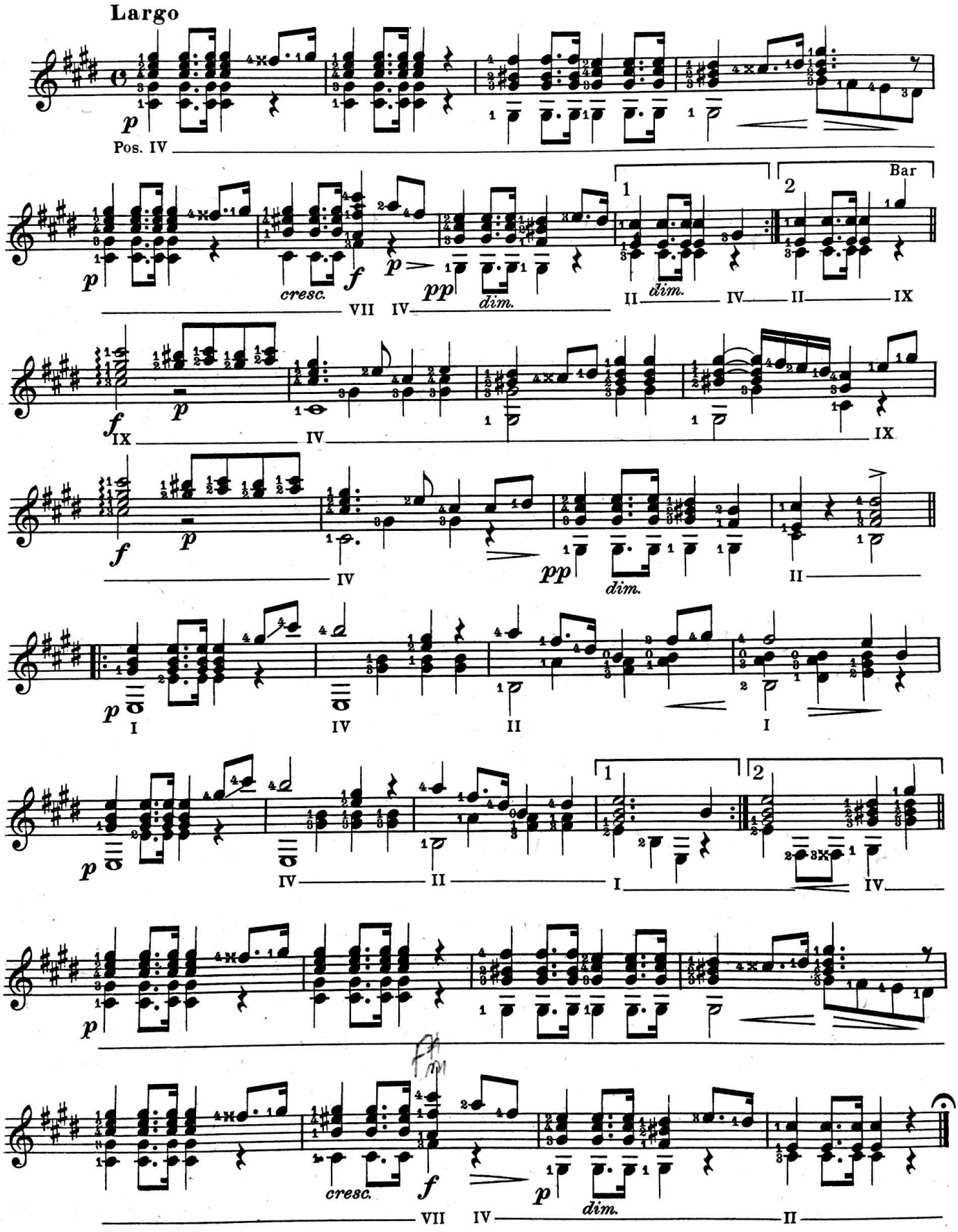
CHORDS



EXERCISE



Marche Funebre



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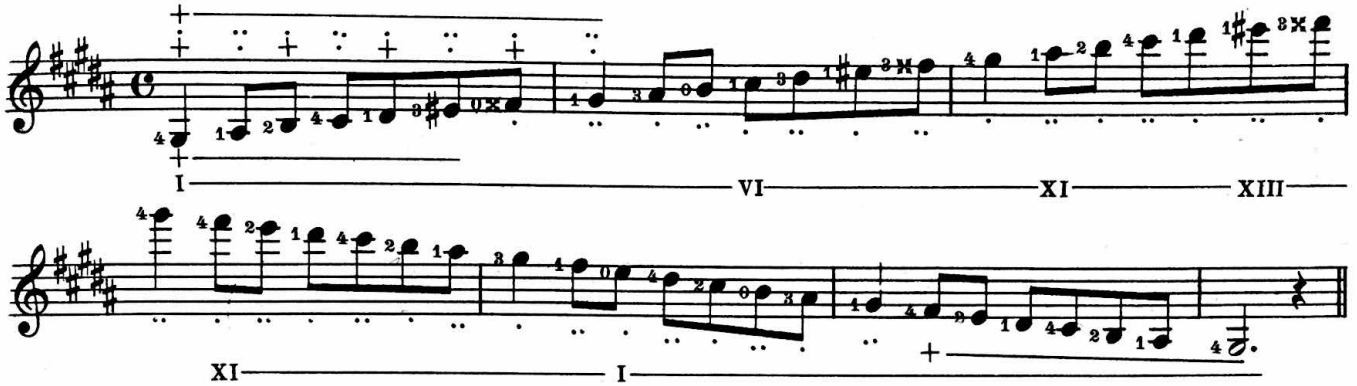
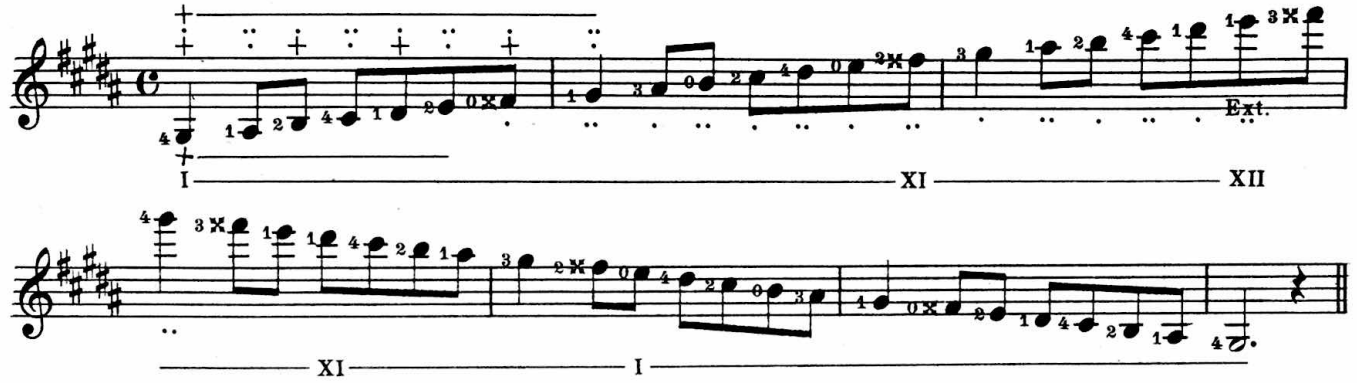
G♯ Minor

(RELATIVE OF B MAJOR)

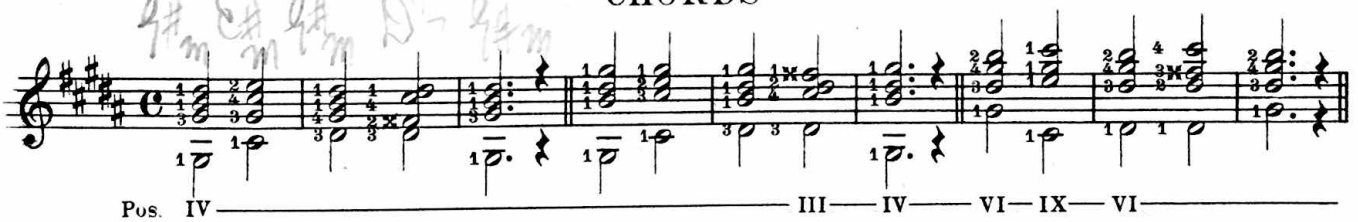
Scale-Melodic Form



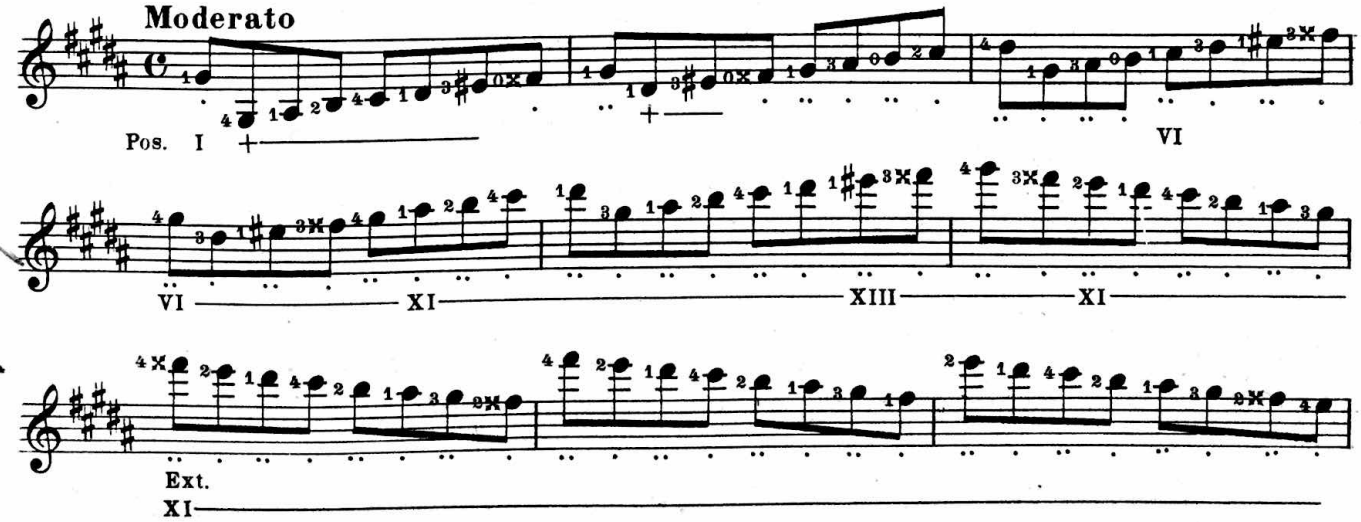
Scale-Harmonic Form

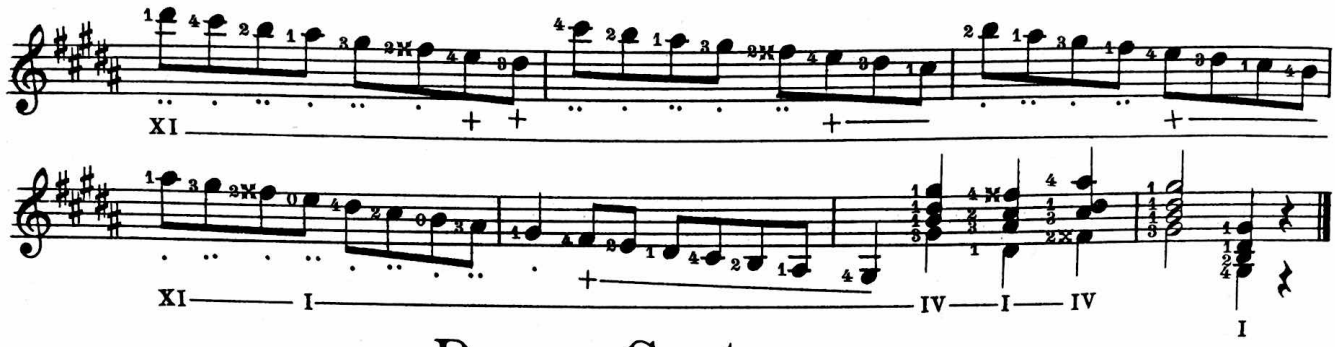


CHORDS



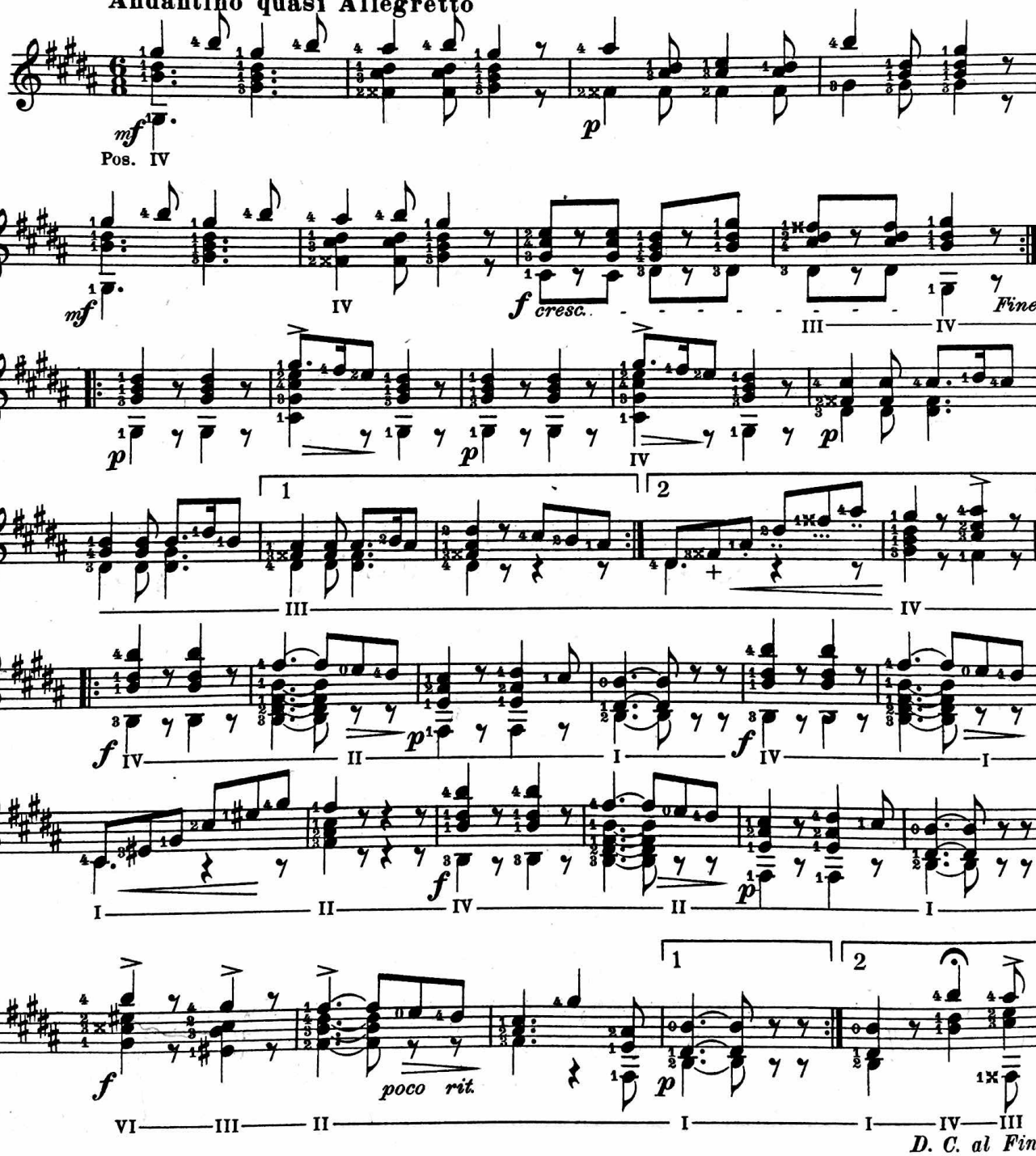
EXERCISE





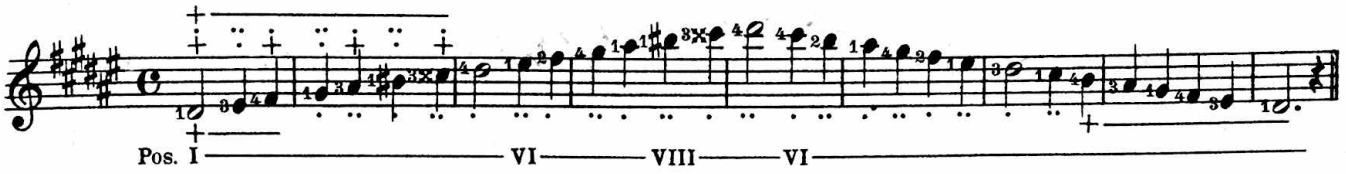
Dance Grotesque

Andantino quasi Allegretto

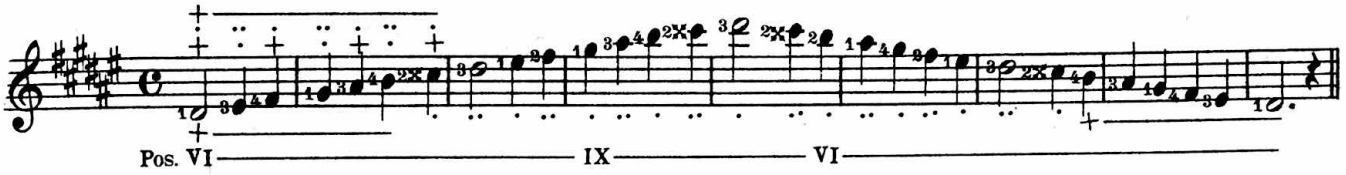


D♯ Minor
(RELATIVE OF F♯ MAJOR)

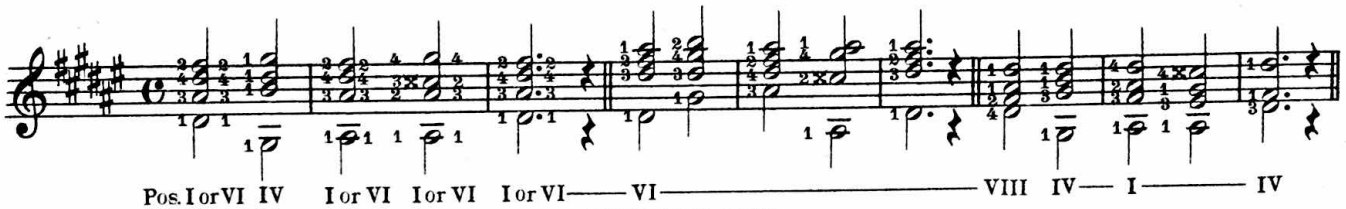
Scale - Melodic Form



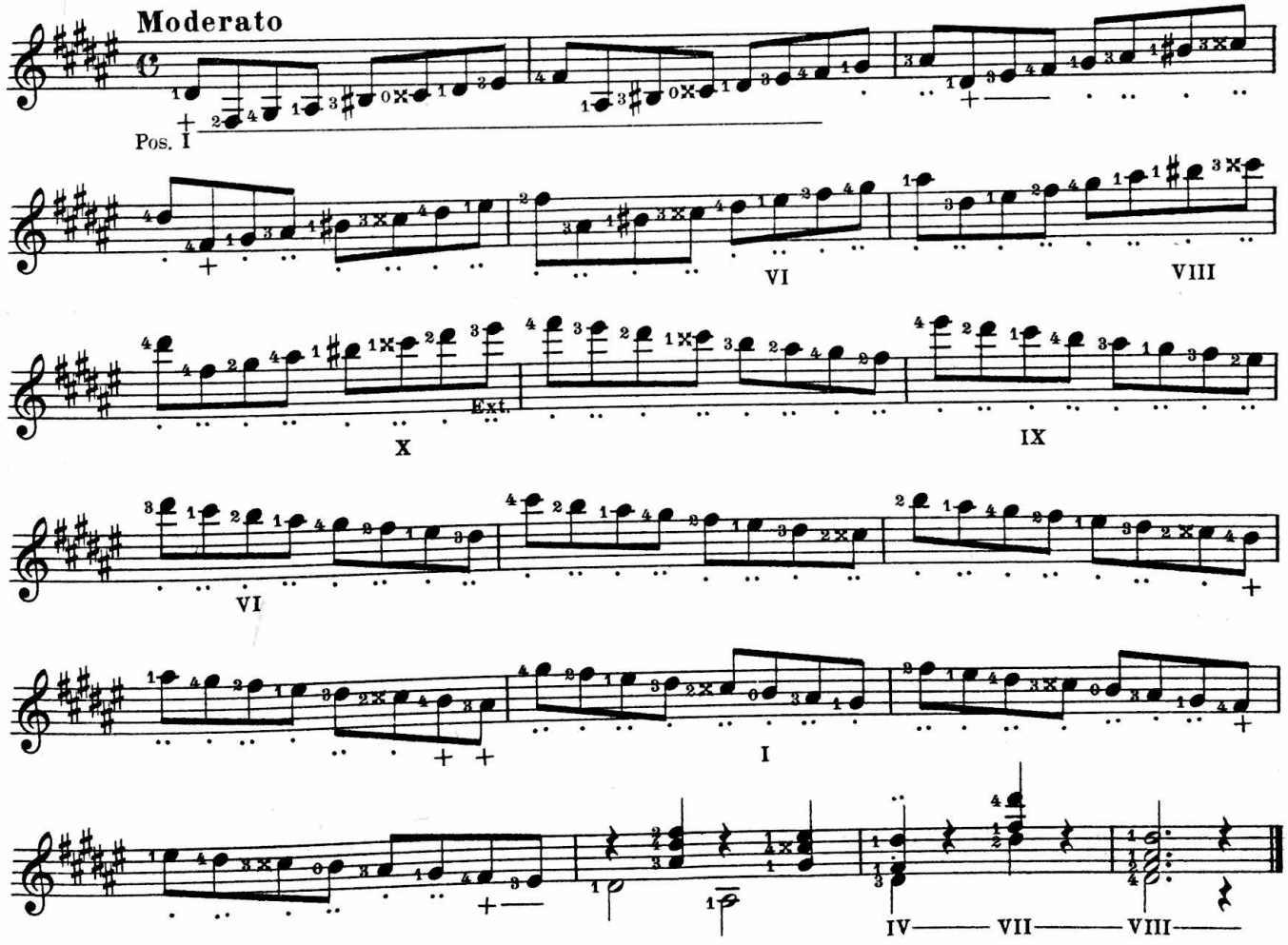
Scale - Harmonic Form



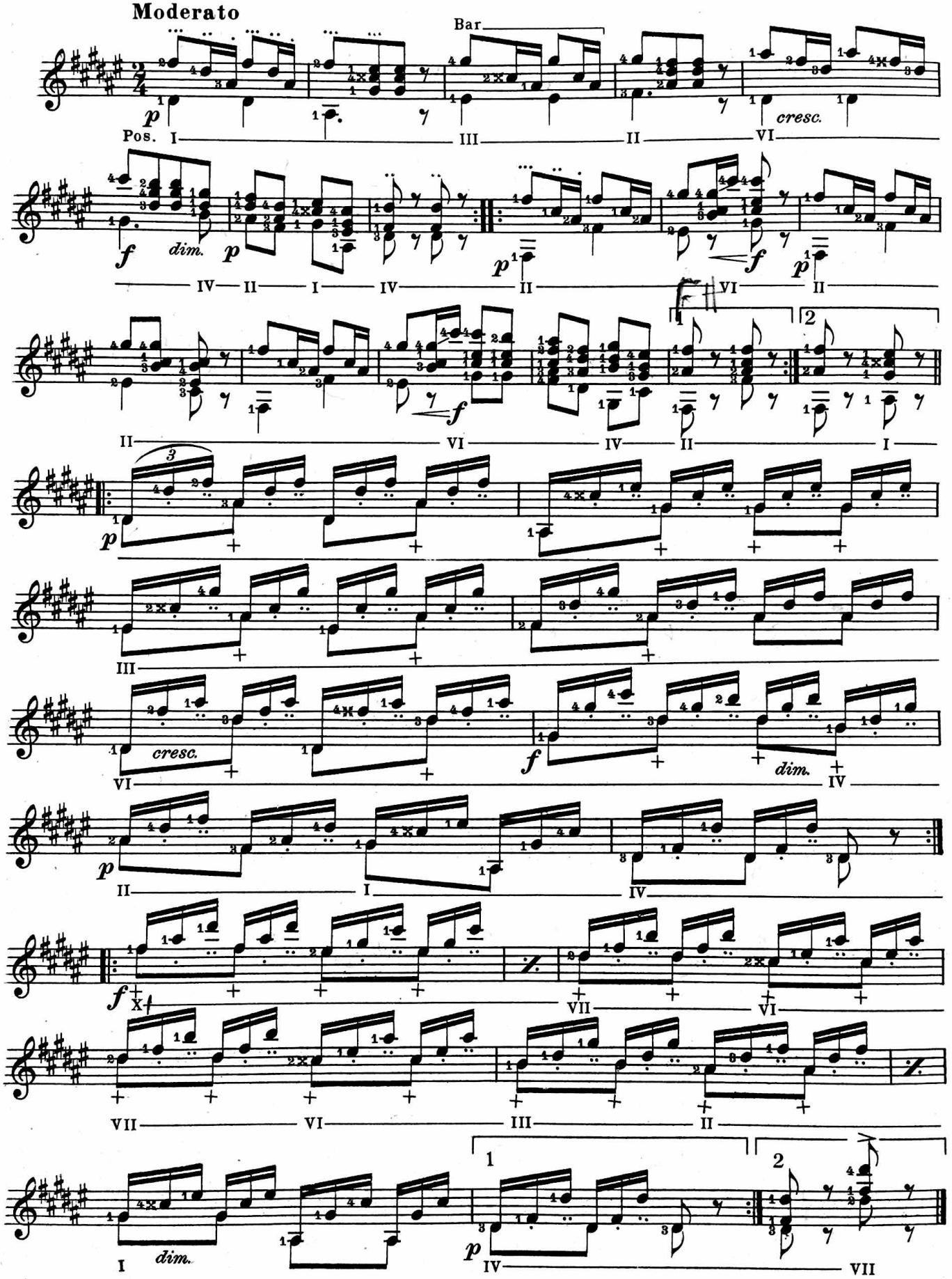
CHORDS



EXERCISE



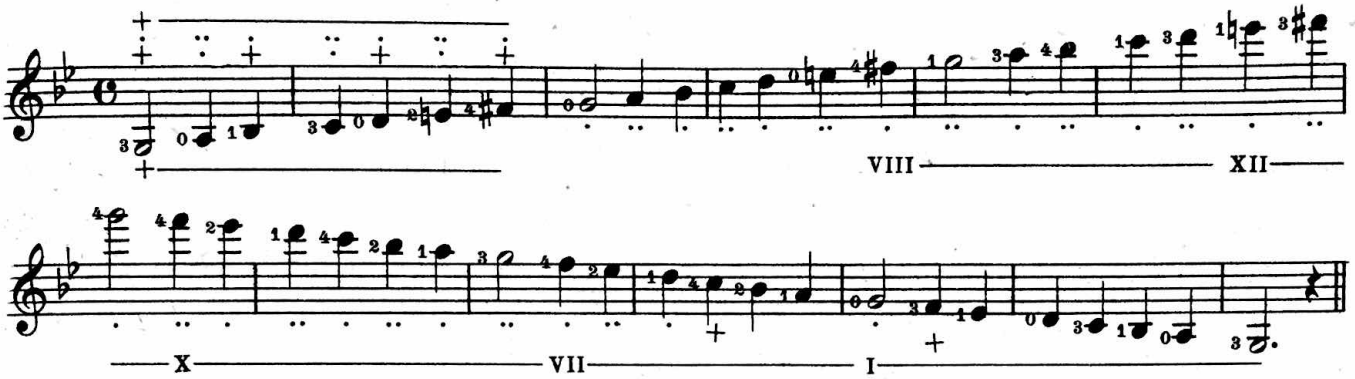
Etude


Moderato
Bar
Pos. I III II VI
cresc.
IV II I IV II VI II
II VI IV II I
III
VI
cresc.
dim.
IV
II I IV
VII VI
VII VI III II
I
dim.
IV VII

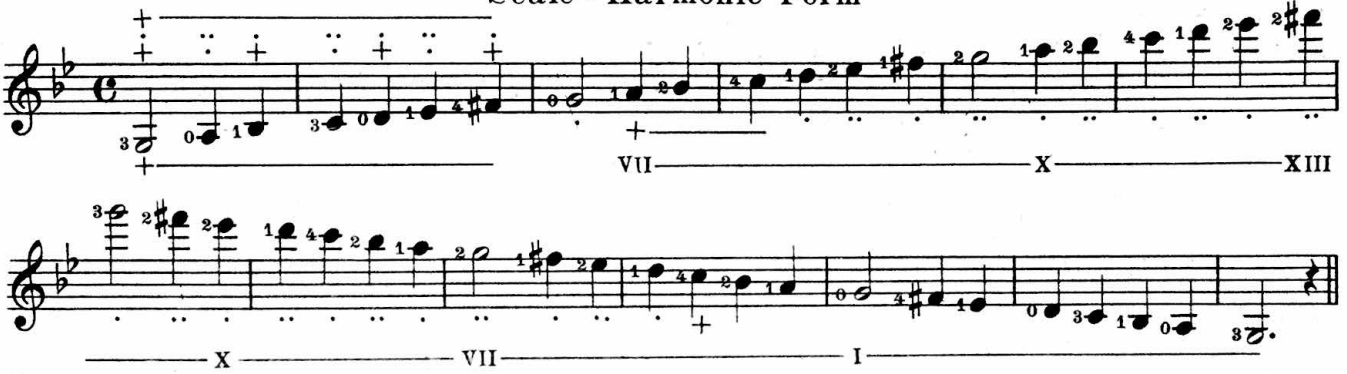
G Minor

(RELATIVE OF B♭ MAJOR)

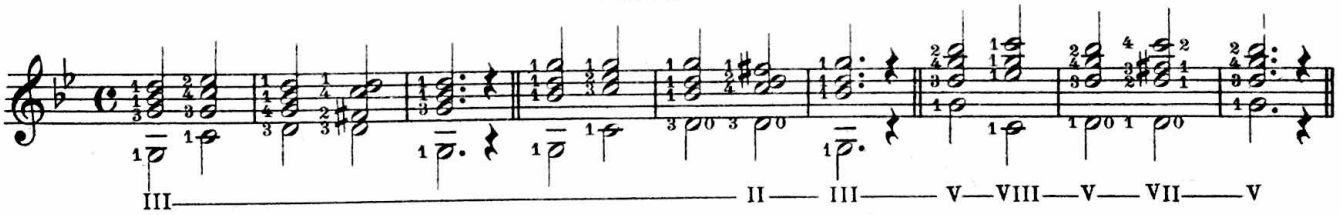
Scale - Melodic Form



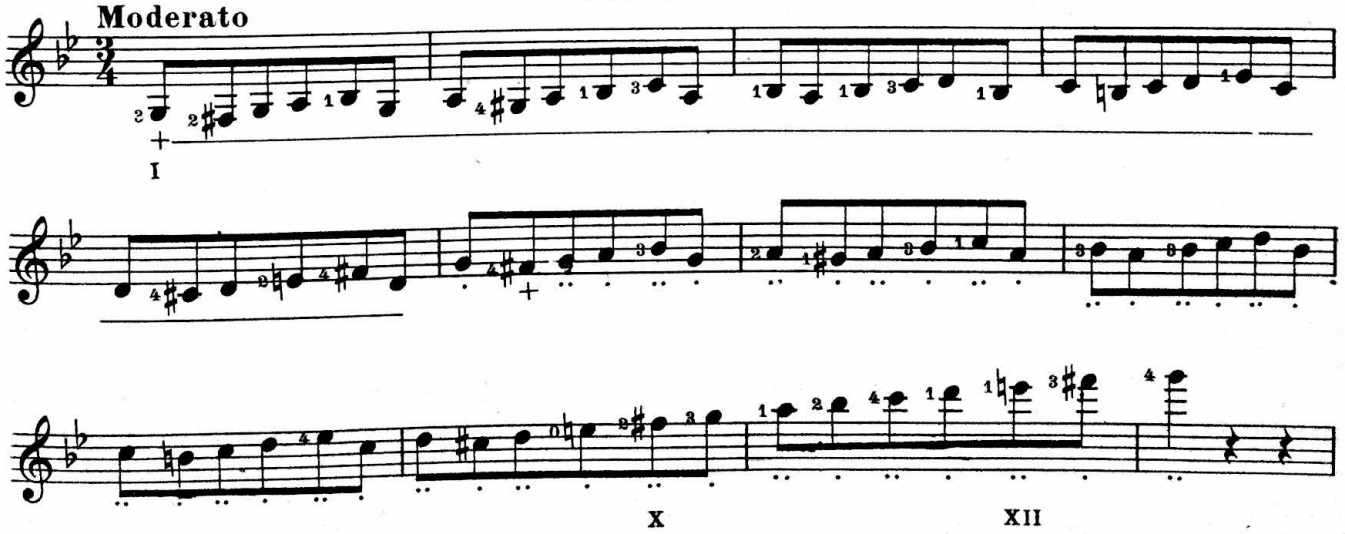
Scale - Harmonic Form

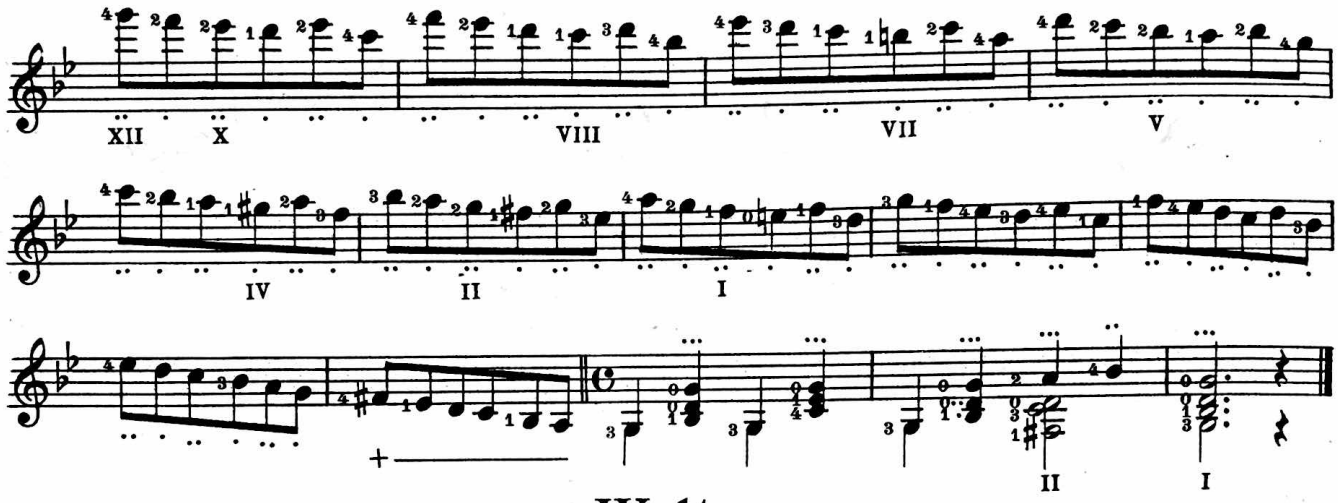


CHORDS



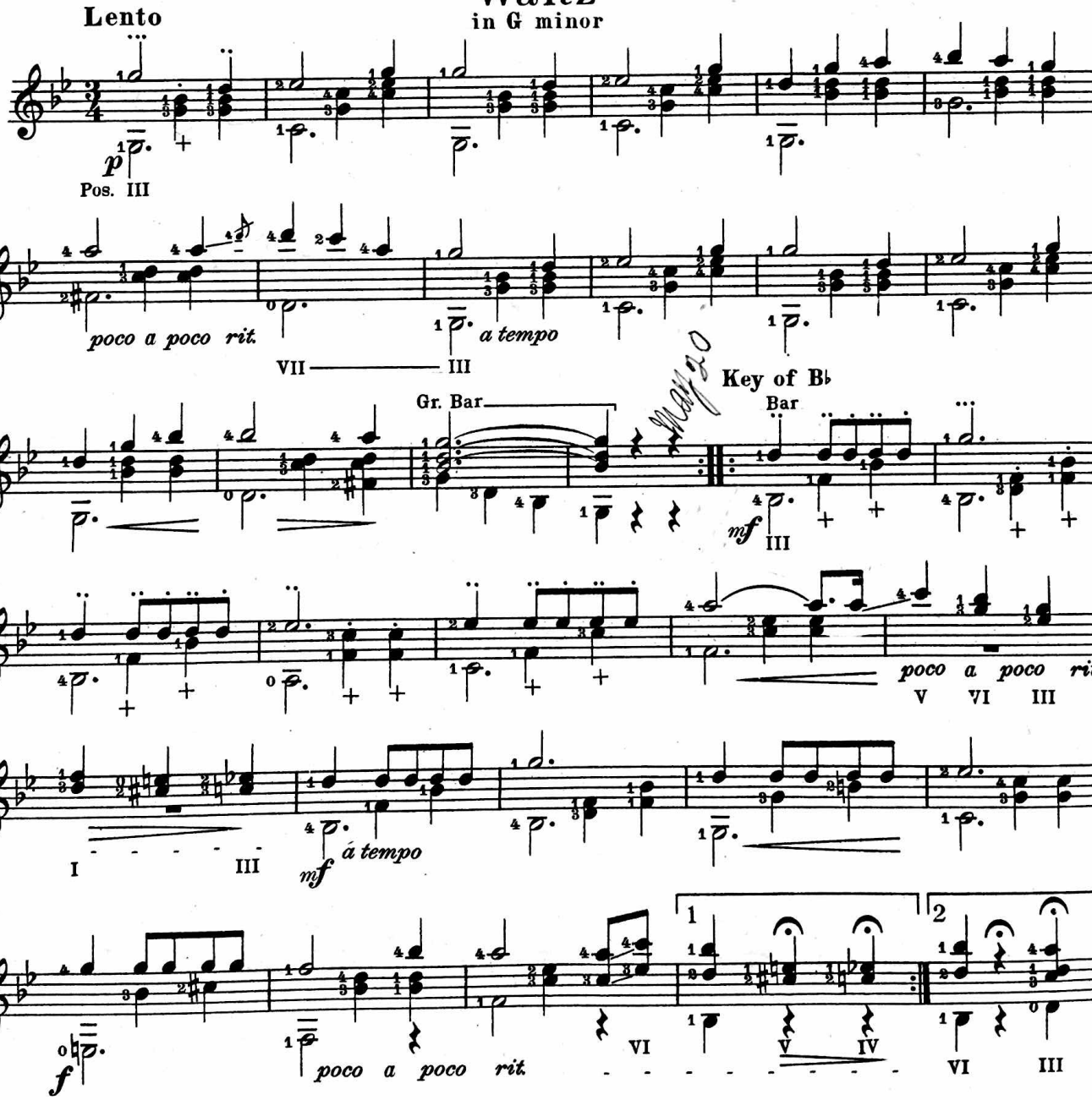
EXERCISE



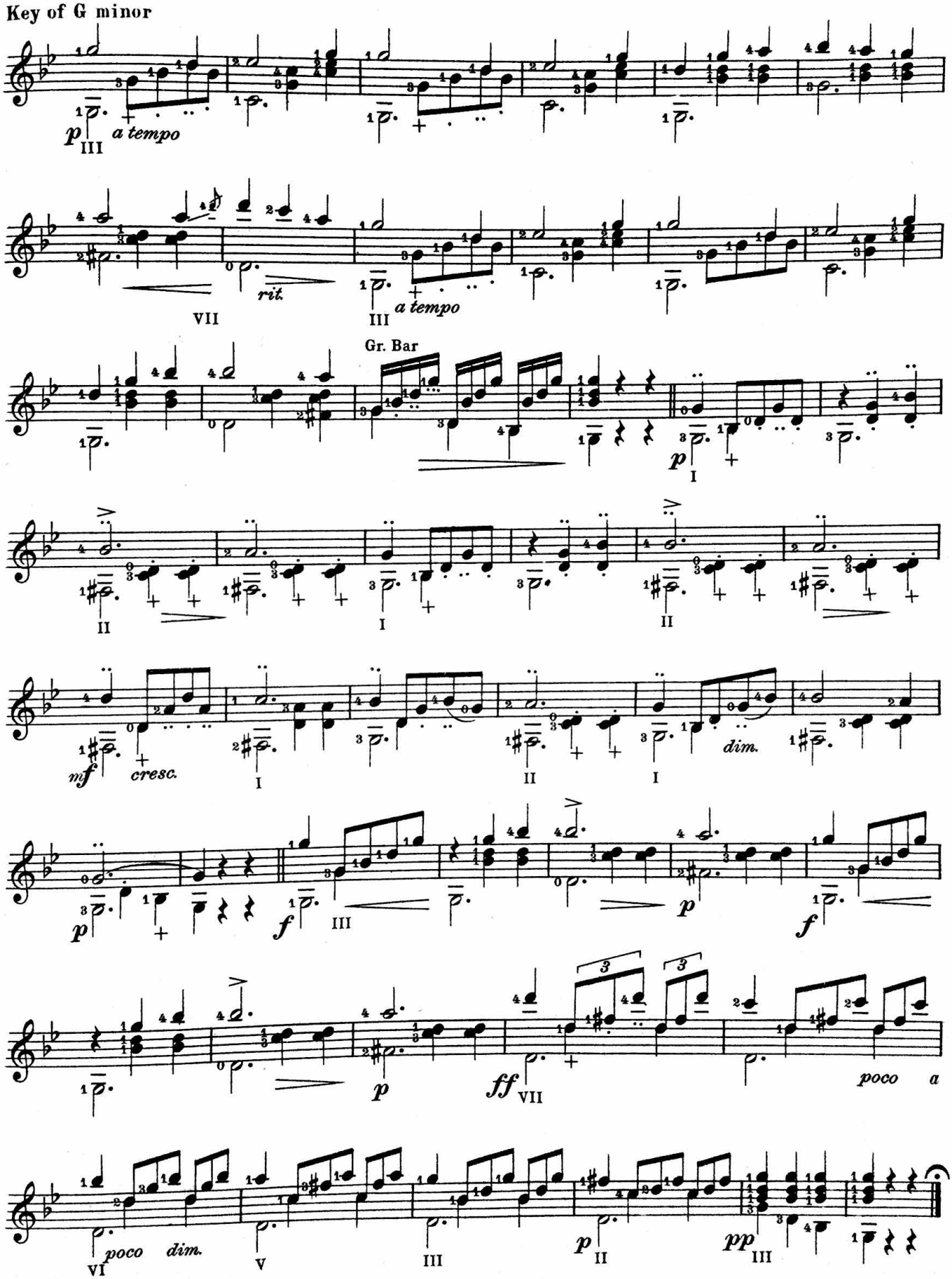


Waltz

in G minor



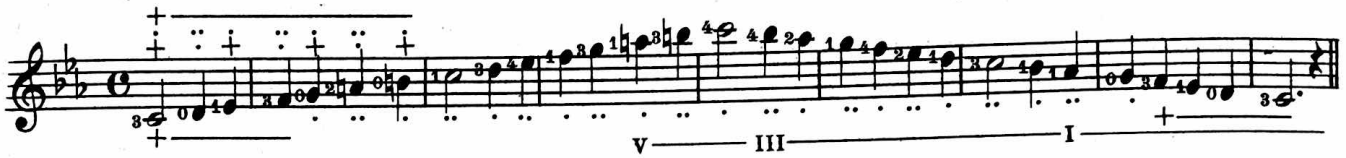
Key of G minor



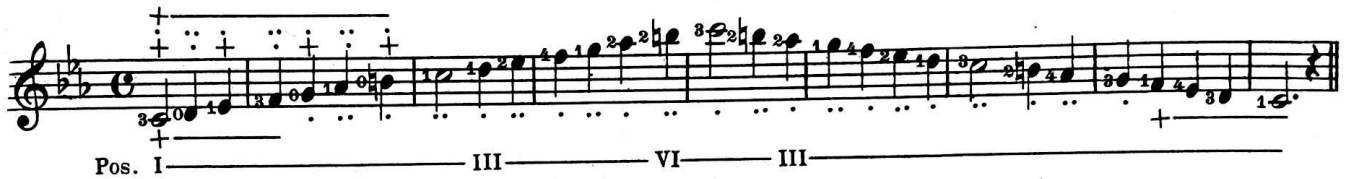
C Minor

(RELATIVE OF E♭ MAJOR)

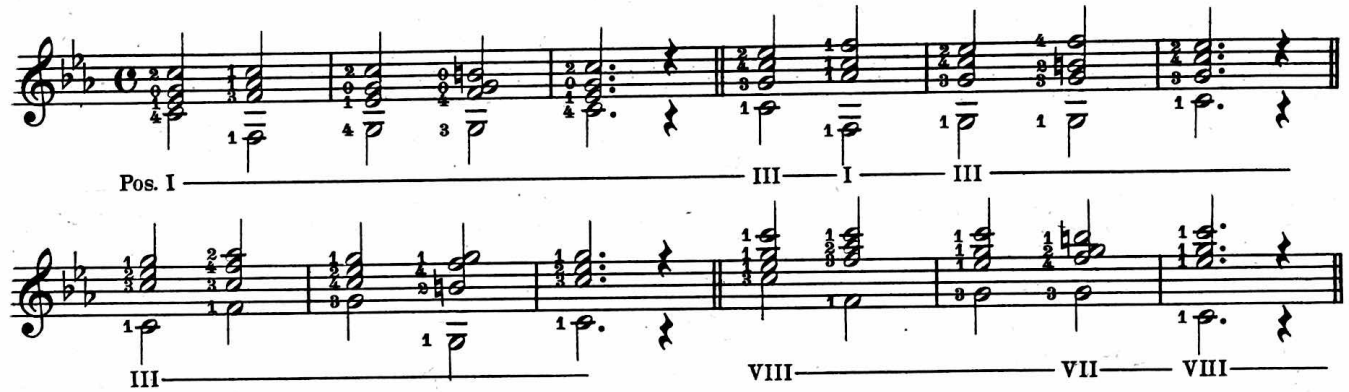
Scale - Melodic Form



Scale - Harmonic Form

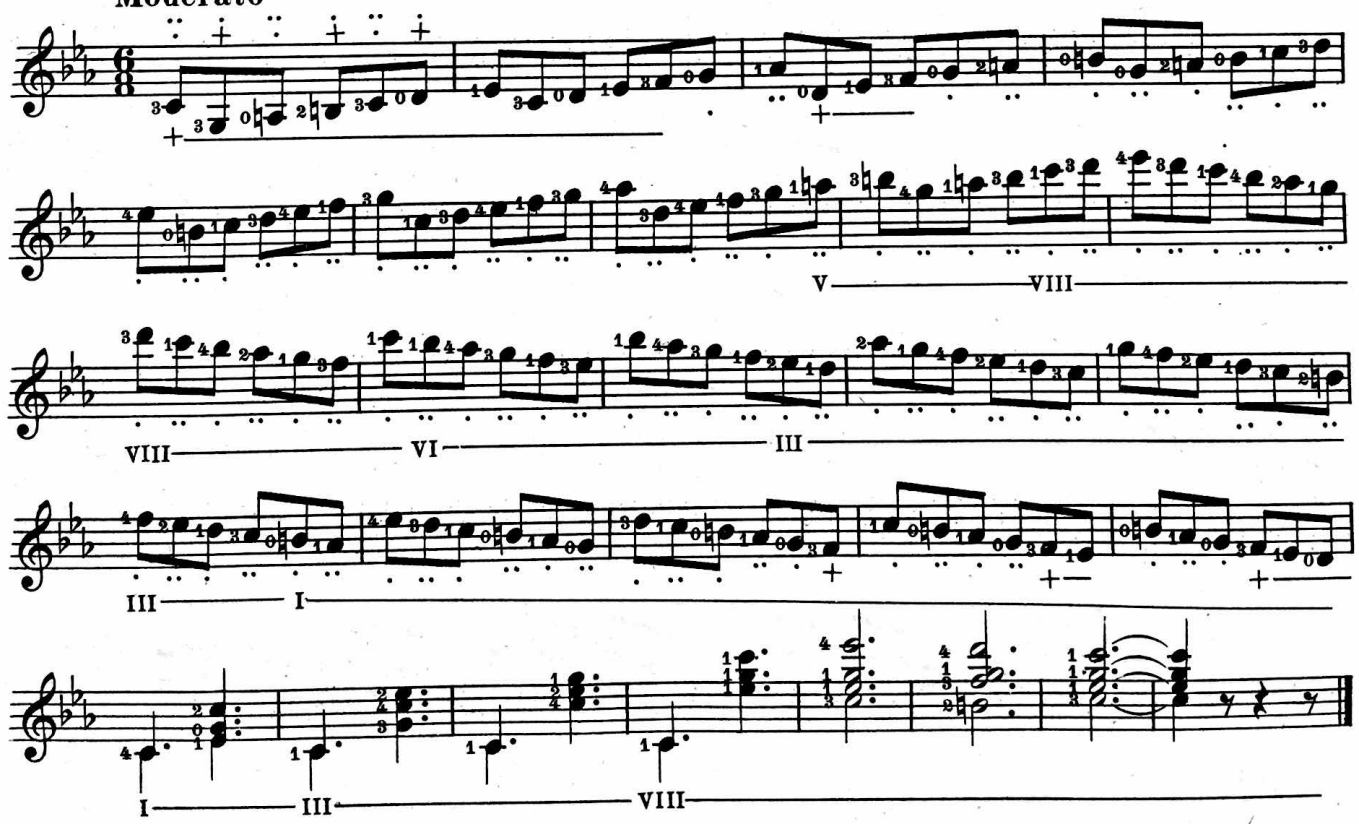


CHORDS



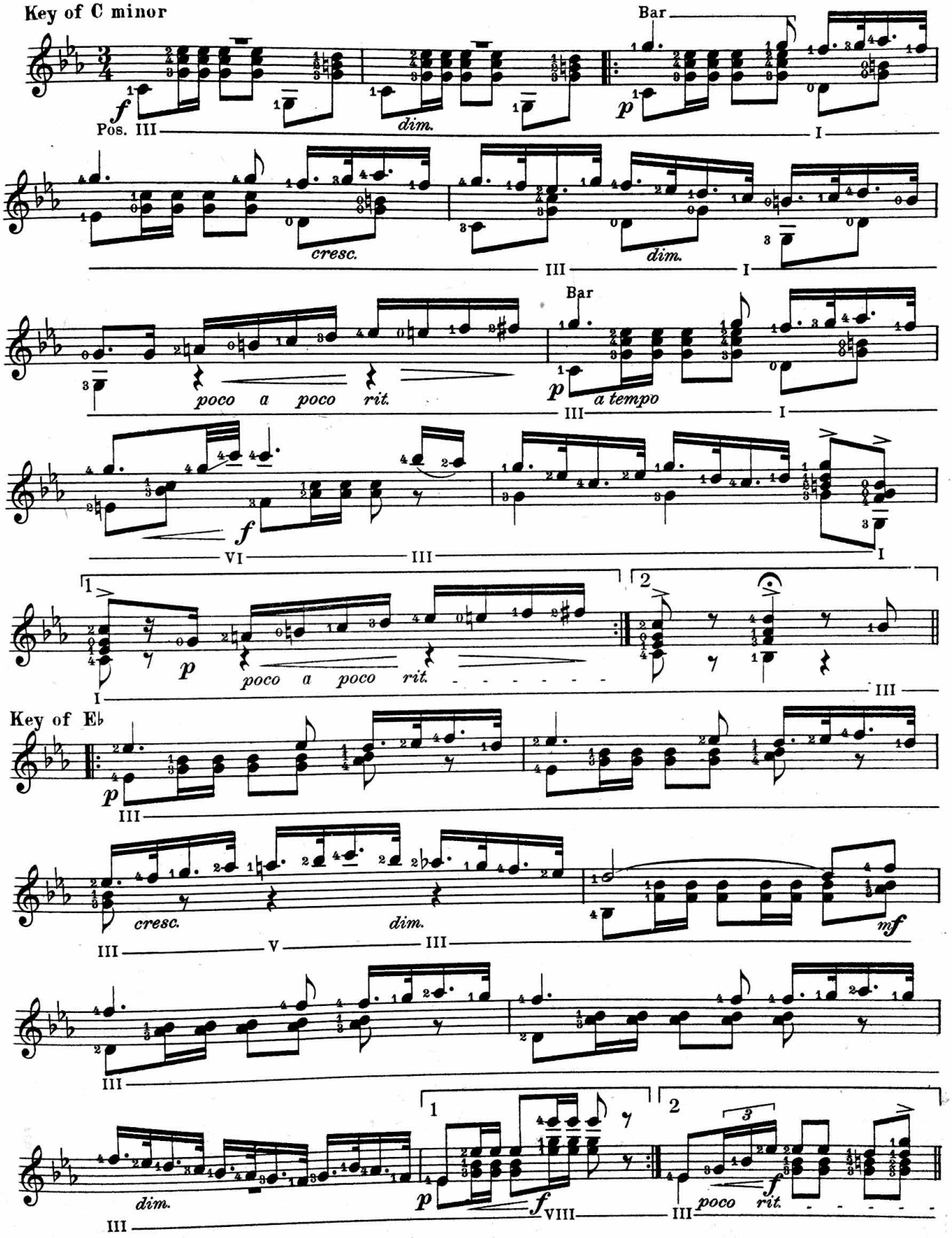
EXERCISE

Moderato

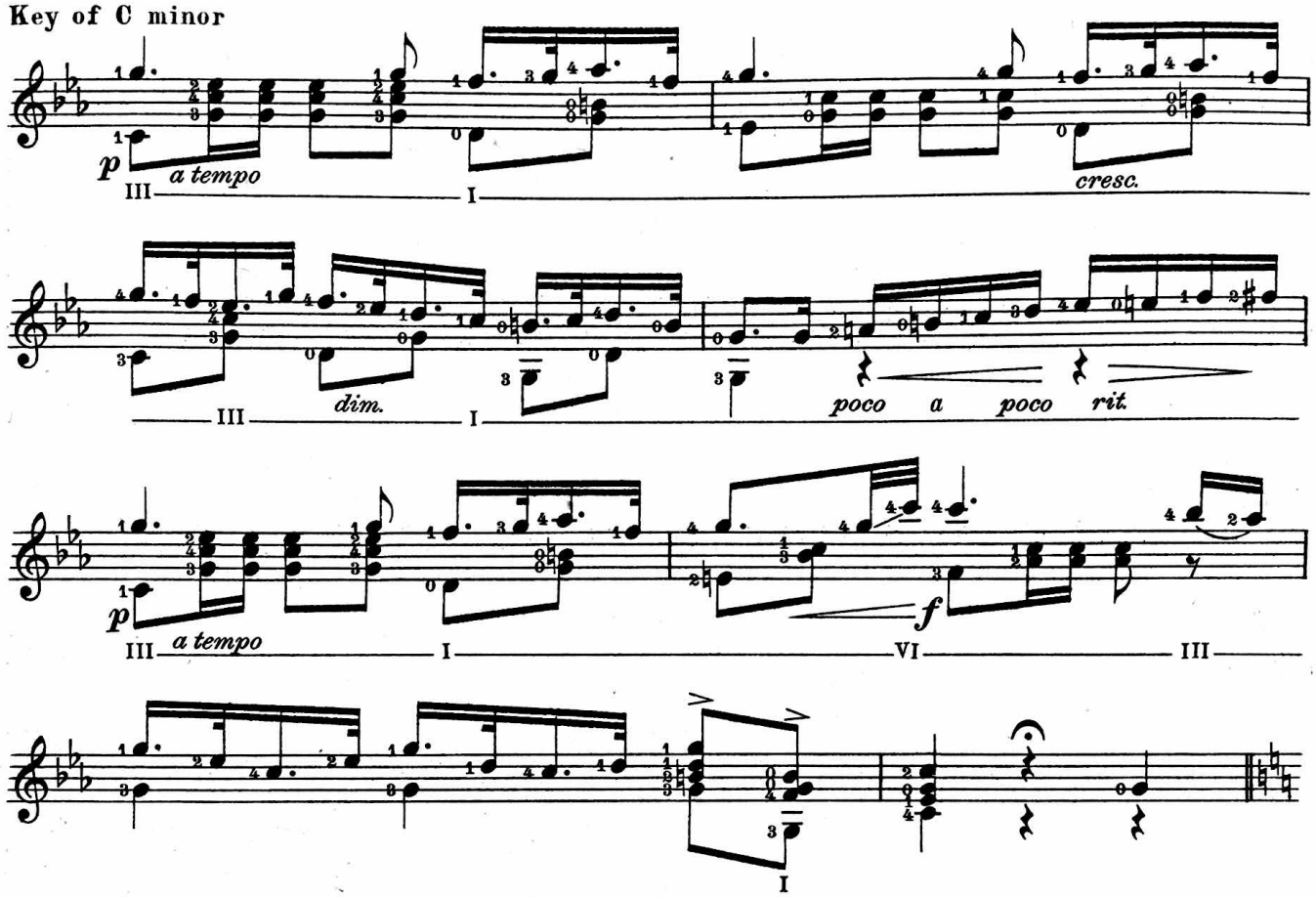


The Tournament

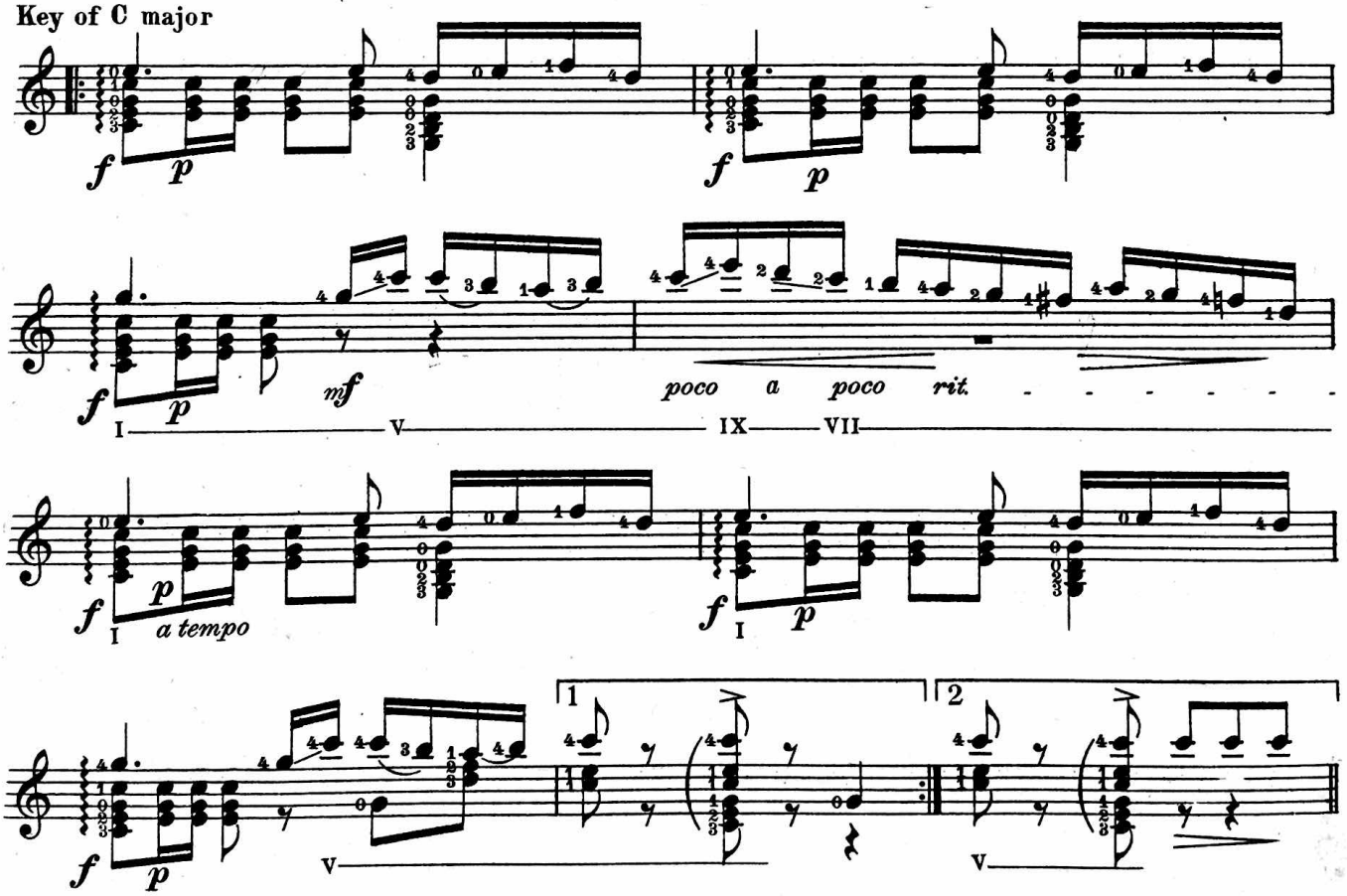
Spanish Bolero No. 2

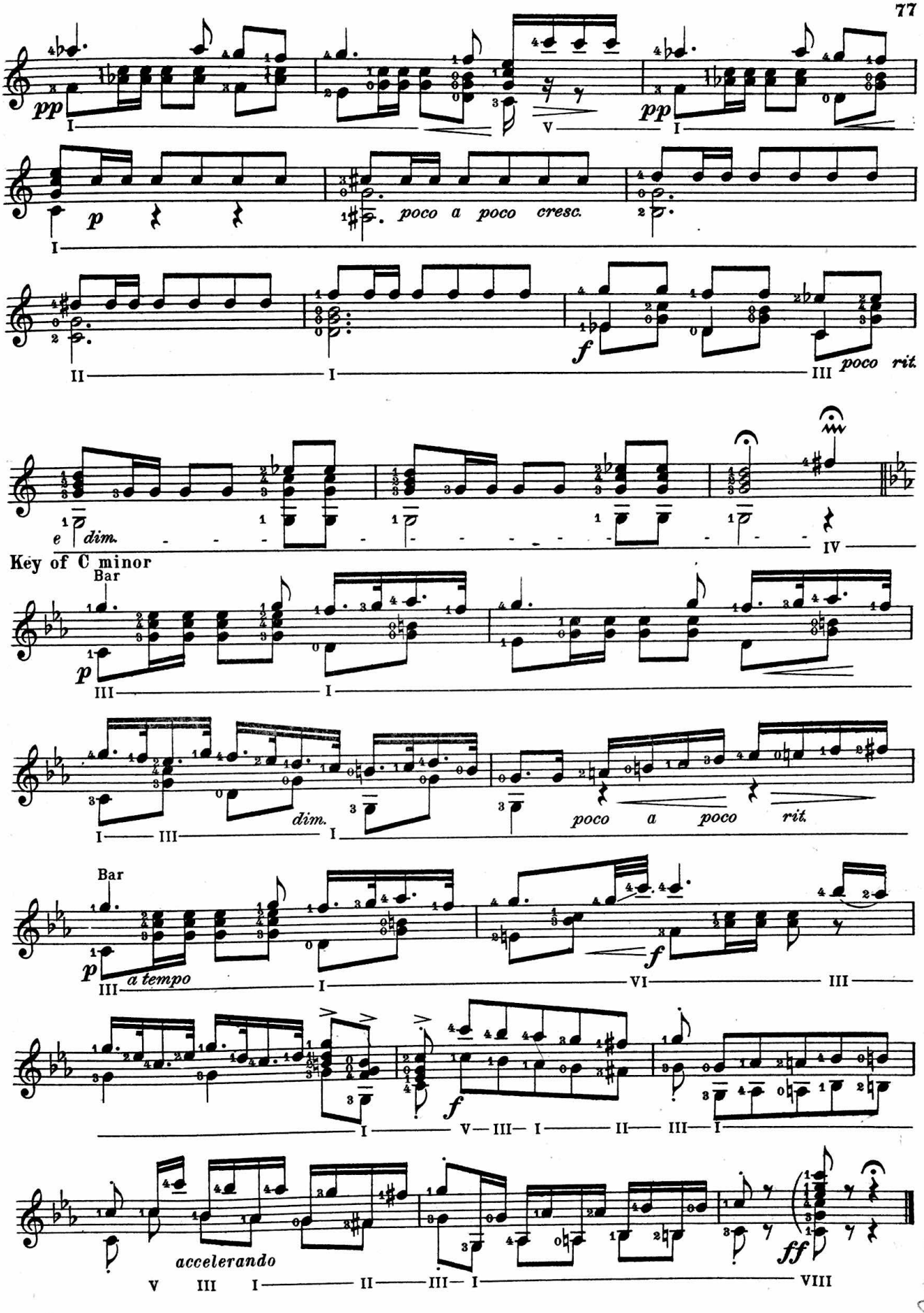


Key of C minor



Key of C major

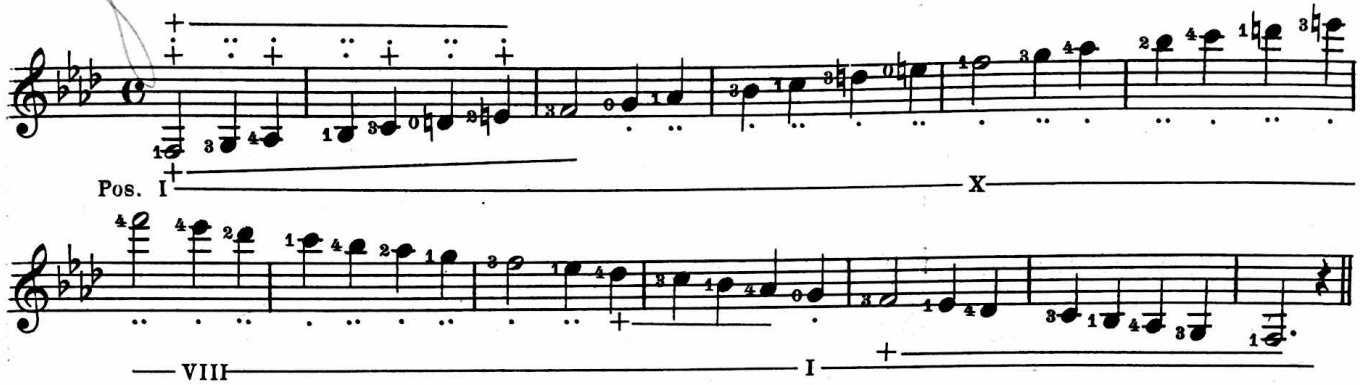



pp
I
V
pp
I
p
I
poco a poco cresc.
II
I
f
III
poco rit.
e
dim.
IV
Key of C minor
Bar
p
III
I
I
III
I
dim.
poco a poco rit.
Bar
p
III
a tempo
I
f
VI
III
I
V
III
I
II
III
I
accelerando
V
III
I
II
III
I
ff
VIII

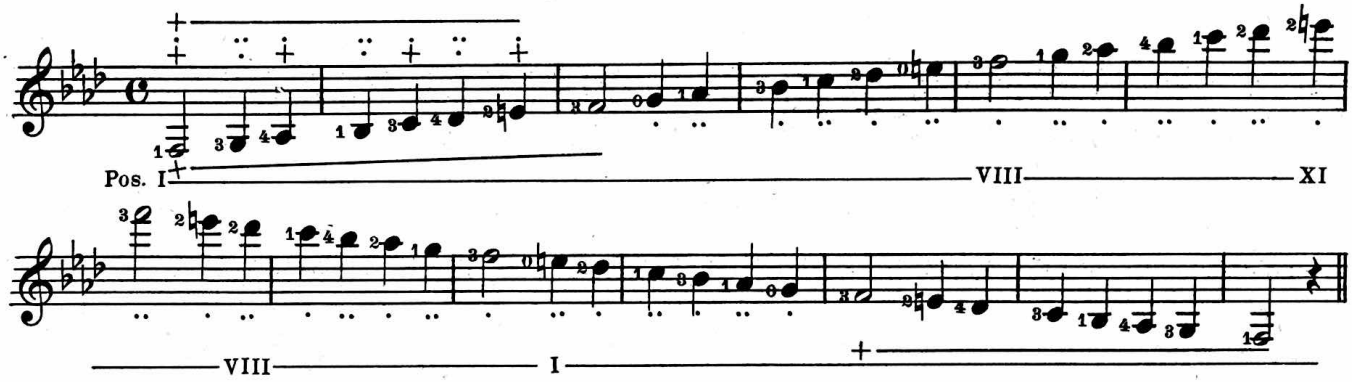
F Minor

(RELATIVE OF A♭ MAJOR)

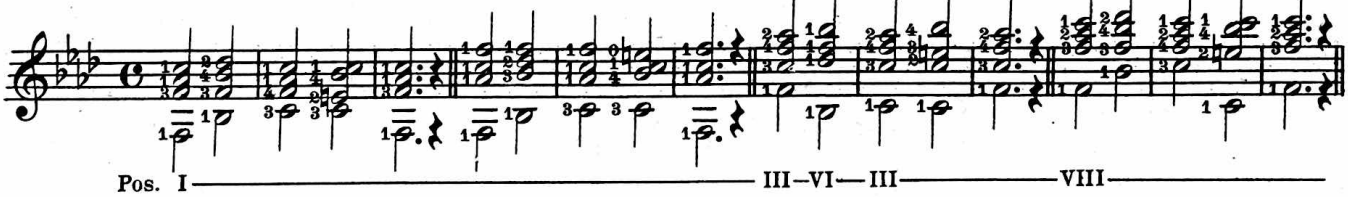
Scale Melodic Form



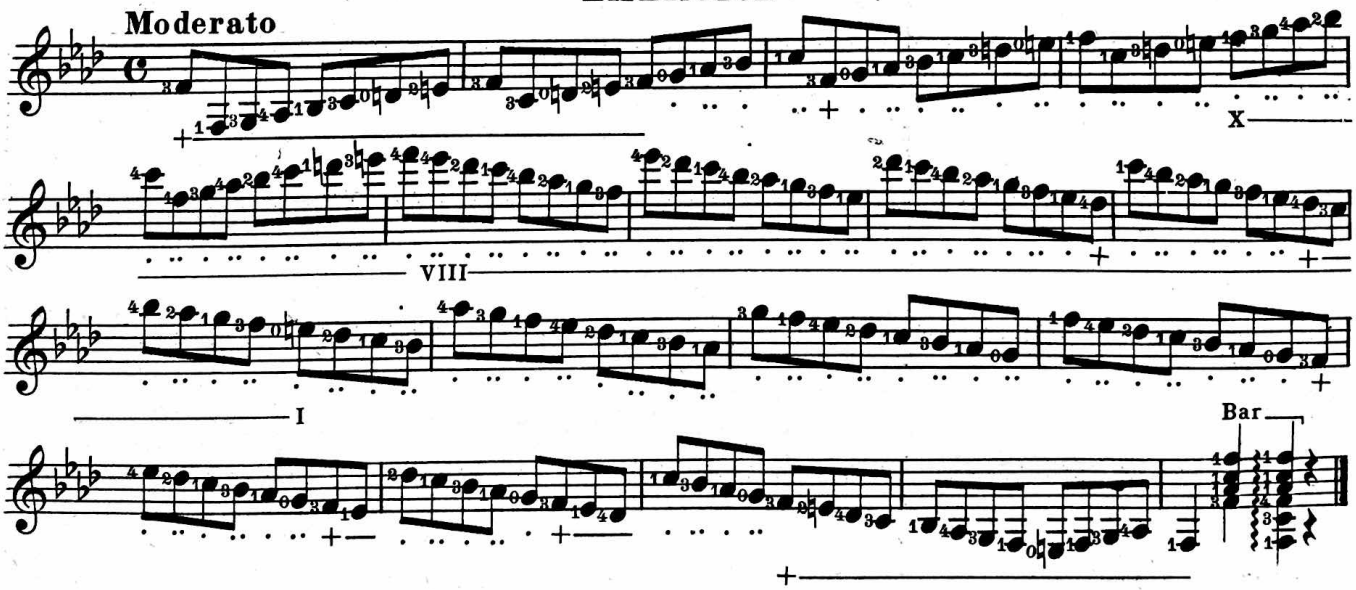
Scale Harmonic Form



CHORDS



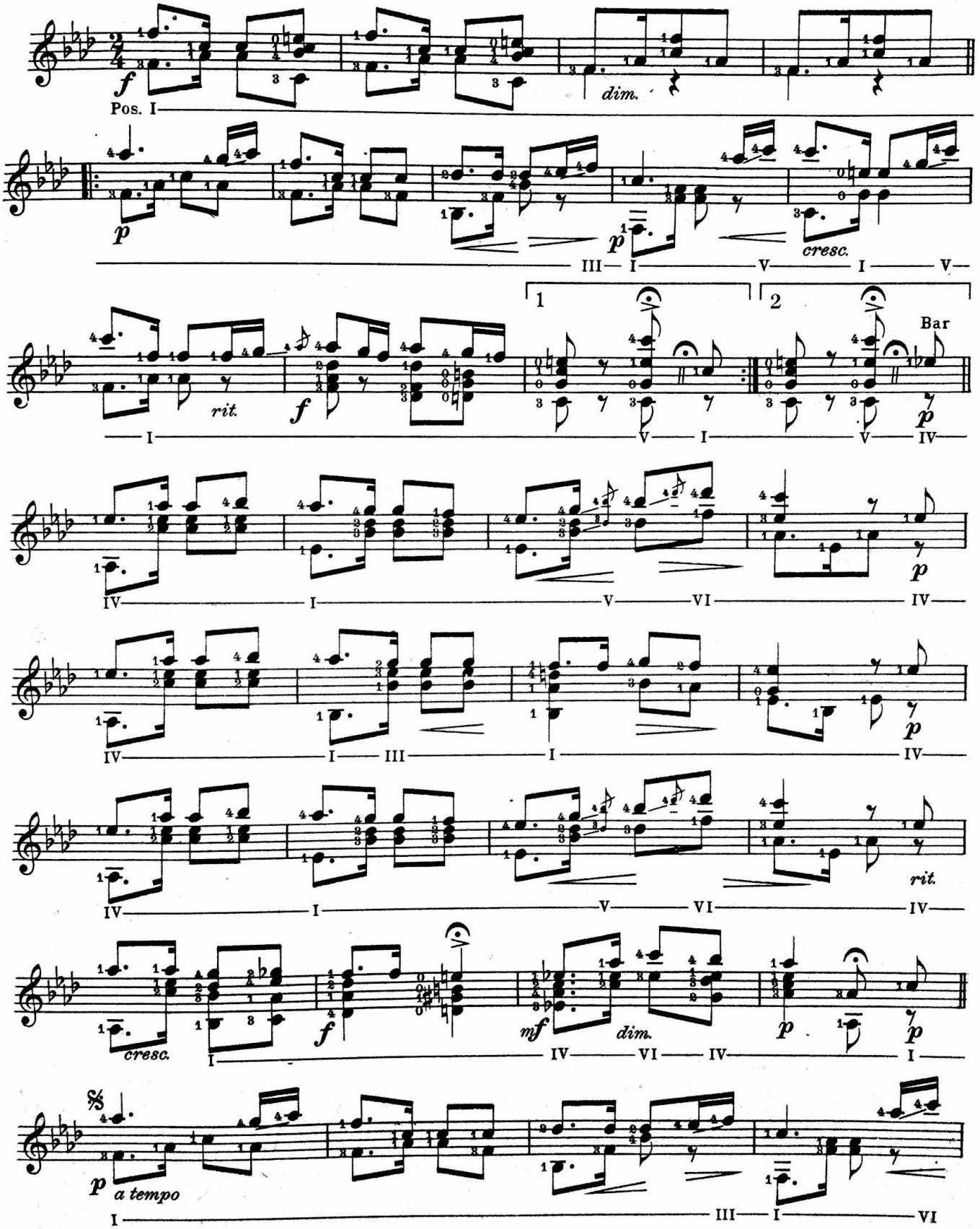
EXERCISE

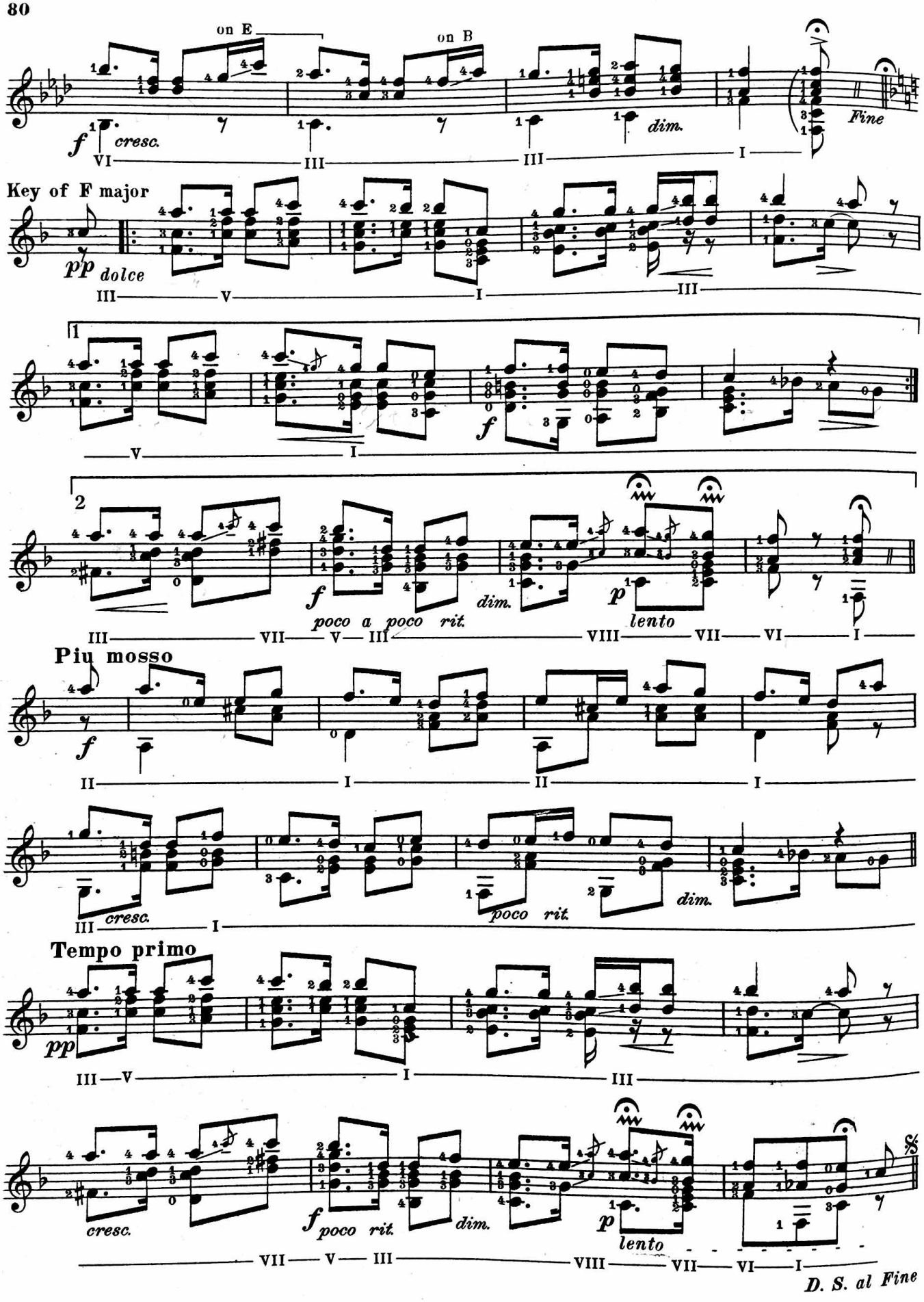


Consuelo
(Consolation)

DANZA HABANERA

Andantino

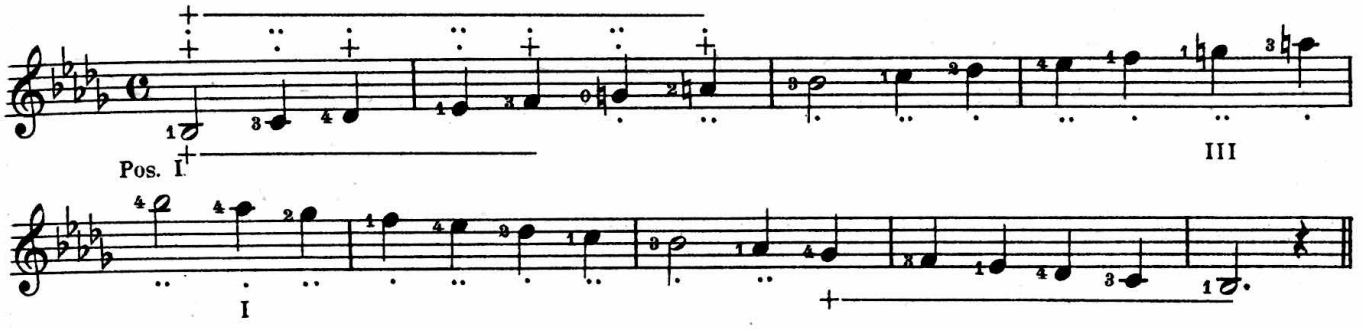



on E
on B
f cresc.
dim.
Fine
Key of F major
pp dolce
1
2
f
poco a poco rit.
dim.
p lento
Piu mosso
f
cresc.
poco rit.
dim.
Tempo primo
pp
cresc.
f poco rit.
dim.
p lento
D. S. al Fine

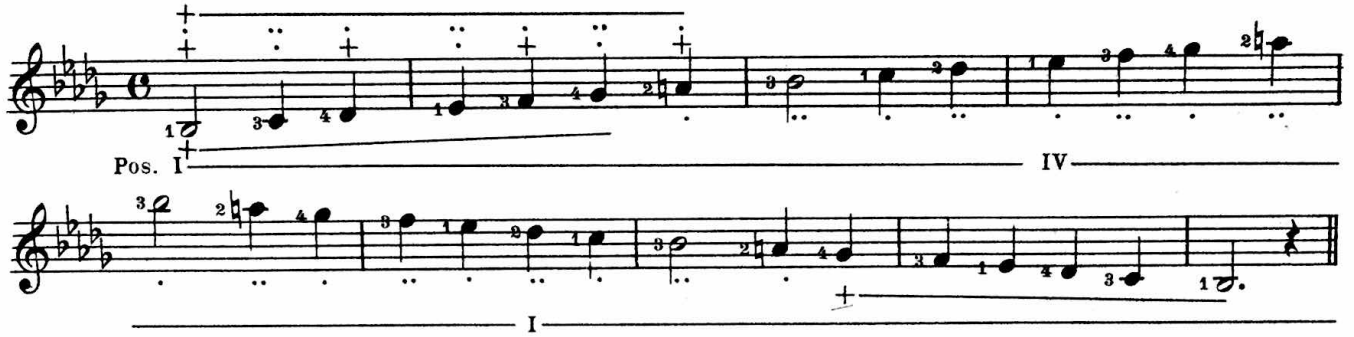
B♭ Minor

(RELATIVE OF D♭ MAJOR)

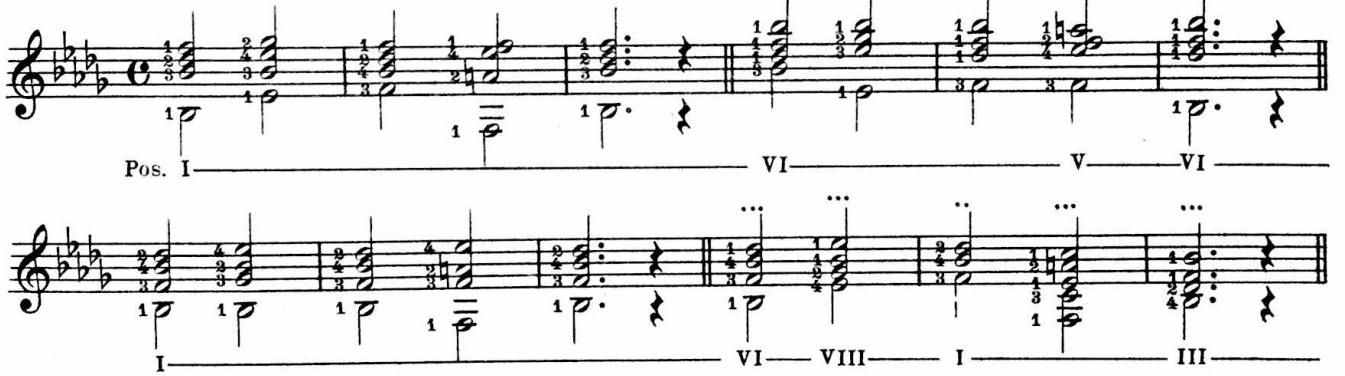
Scale Melodic Form



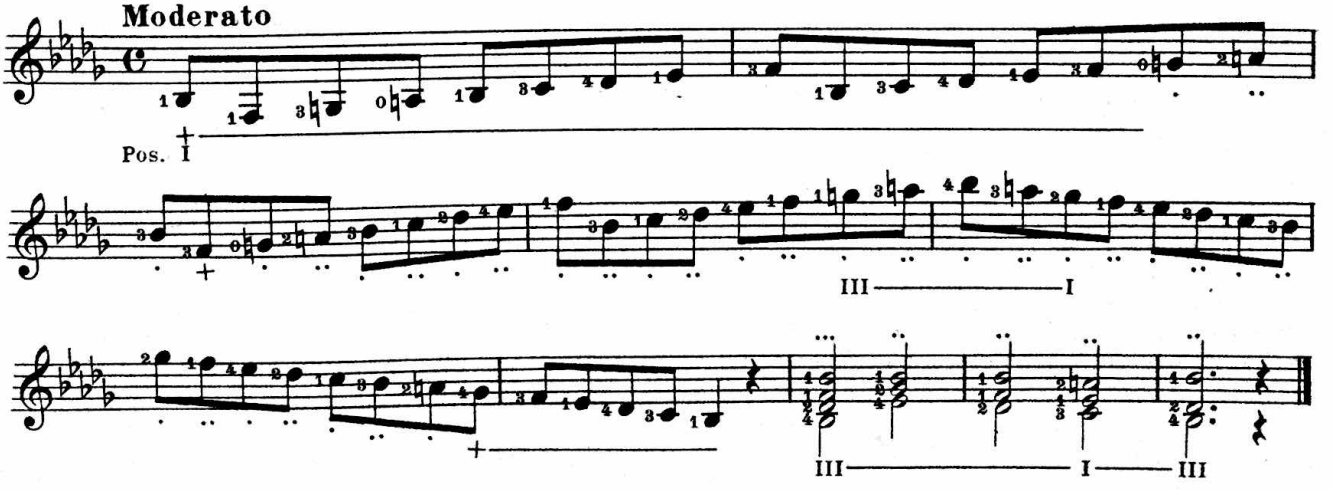
Scale Harmonic Form



CHORDS

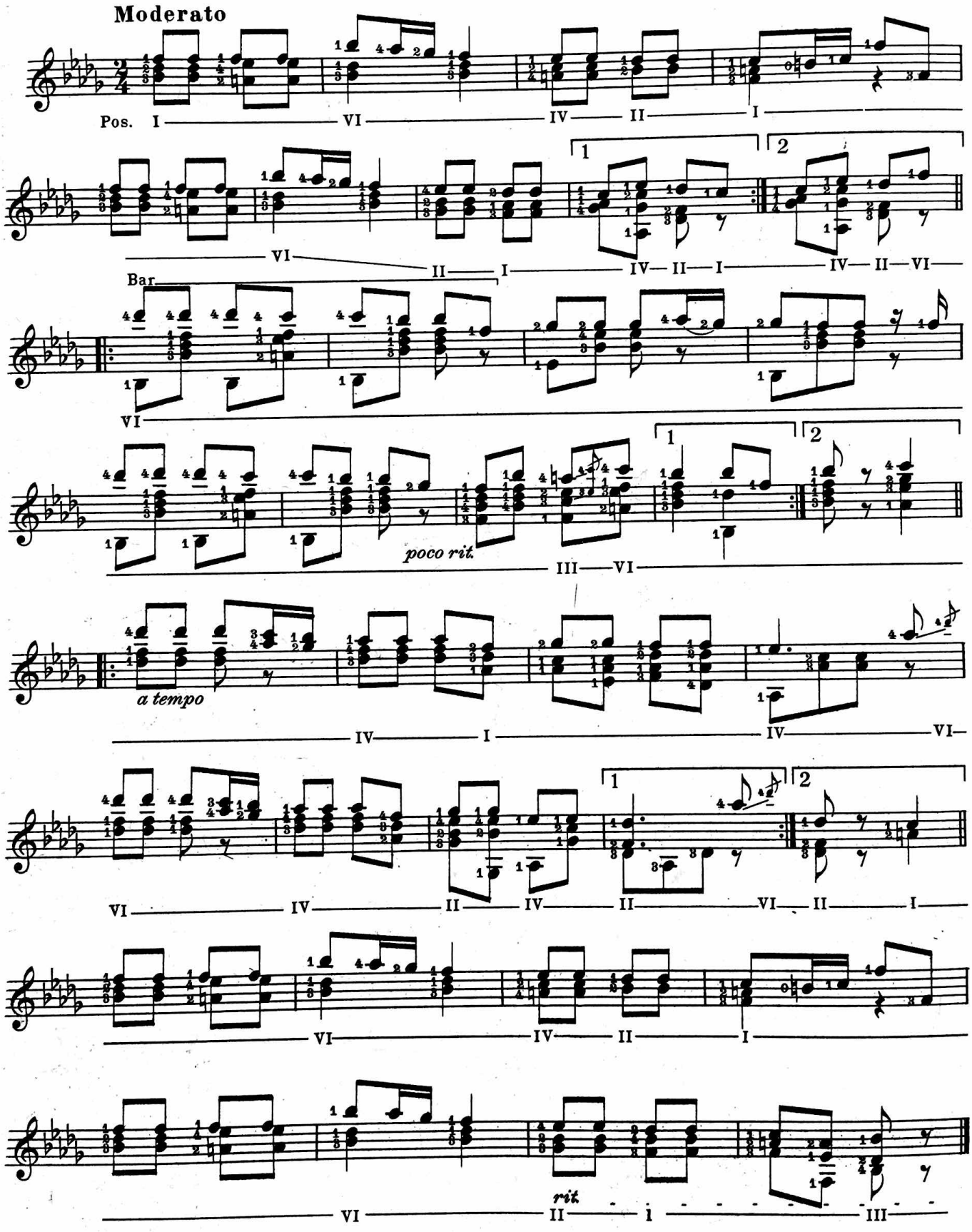


EXERCISE



Etude

in B♭ Minor



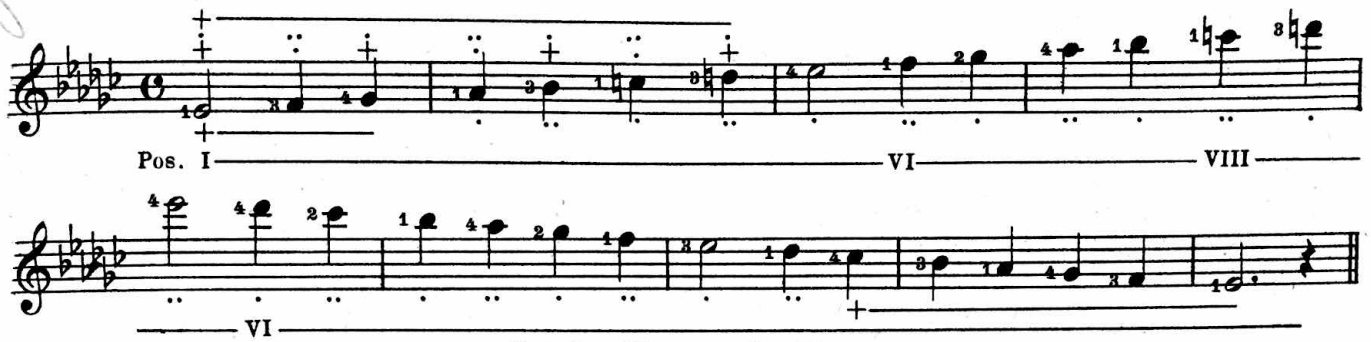
The three Minor Scales which here follow, are enharmonically related, each to one other, and the same fingering is applicable to both, viz: E♭ to D♯, A♭ to G♯, and A♯ to B♭ minor.

E♭ Minor

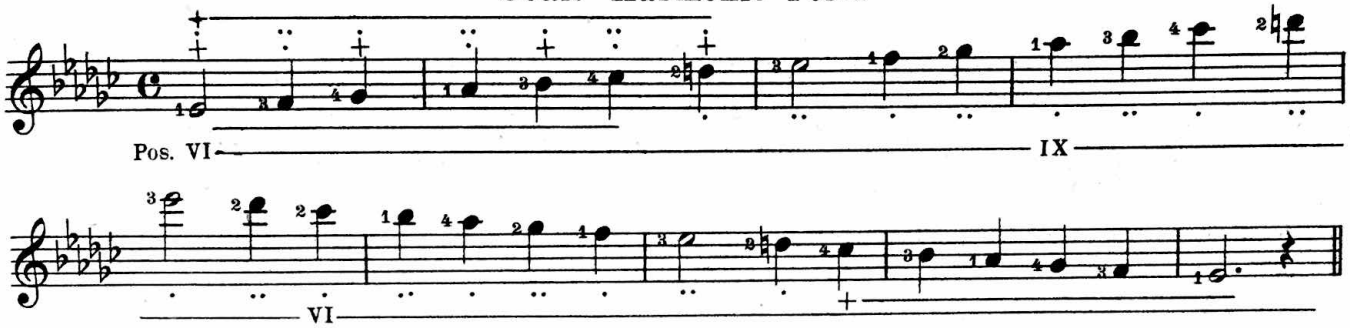
(RELATIVE OF G♭ MAJOR)

Enharmonic with D♯ Minor.

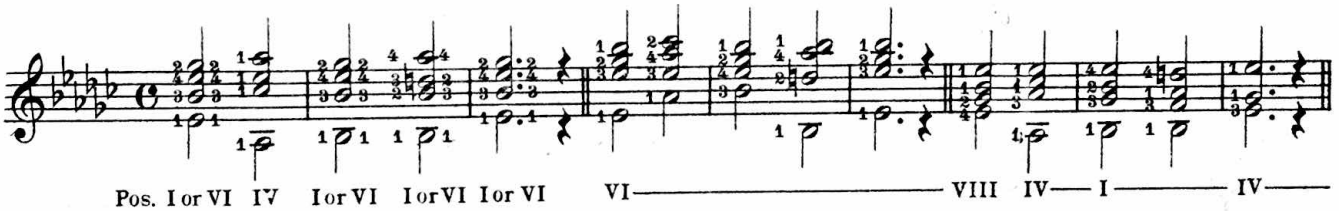
Scale Melodic Form



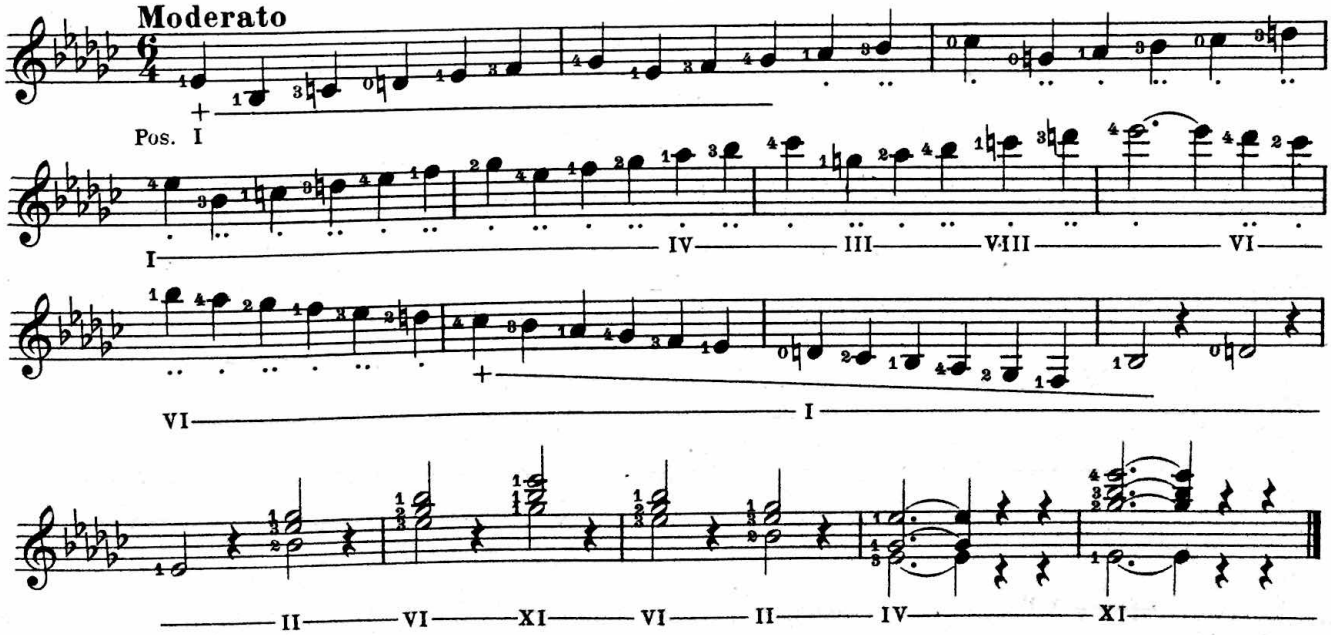
Scale Harmonic Form



CHORDS



EXERCISE

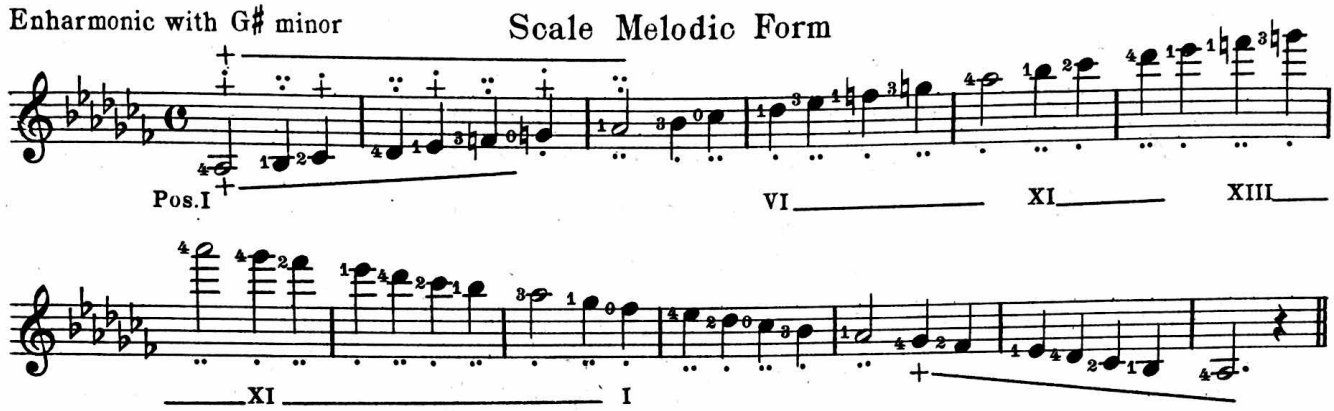


A♭ Minor

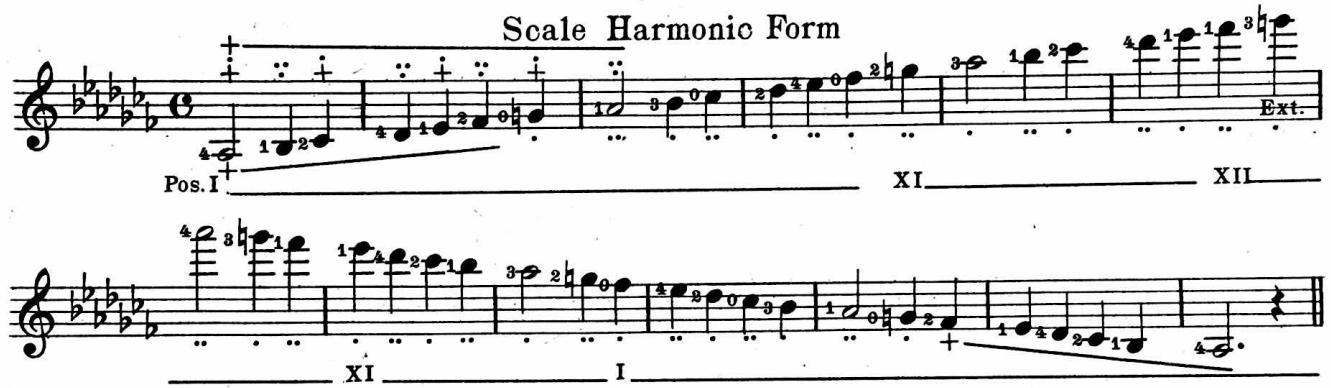
(RELATIVE OF C♭ MAJOR)

Enharmonic with G♯ minor

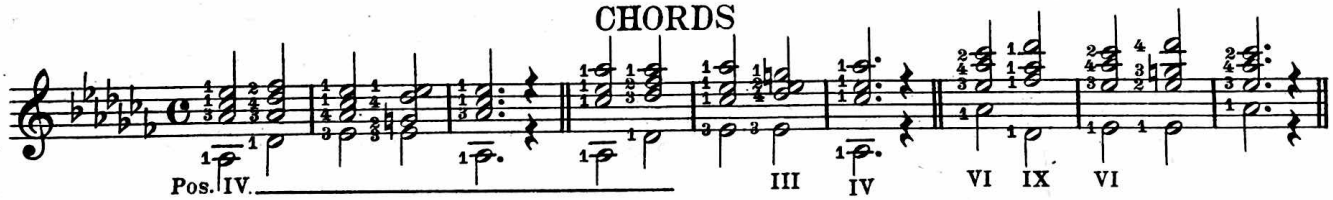
Scale Melodic Form



Scale Harmonic Form



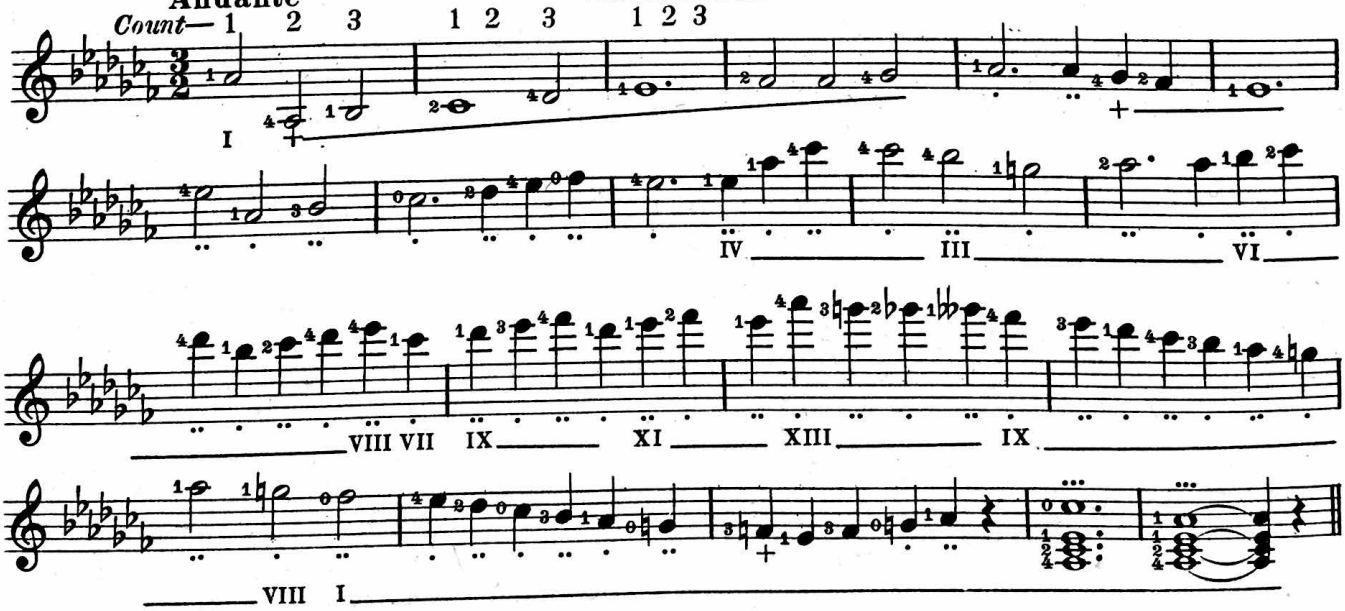
CHORDS



EXERCISE

Andante

Count— 1 2 3 1 2 3 1 2 3

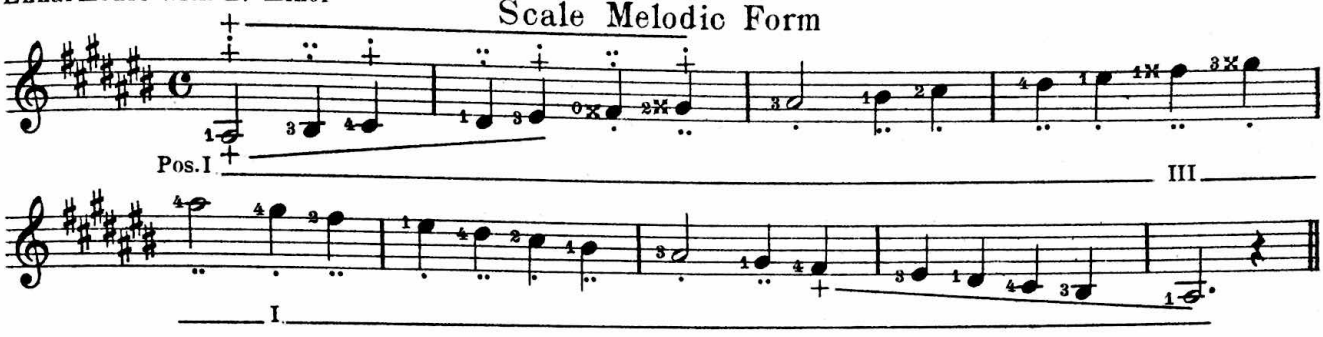


A♯ Minor

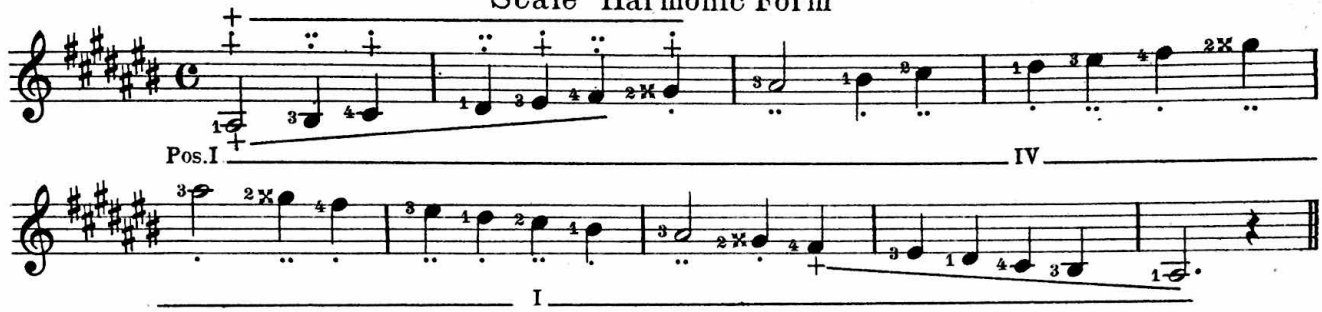
(RELATIVE OF C♯ MAJOR)

Enharmonic with B♭ minor

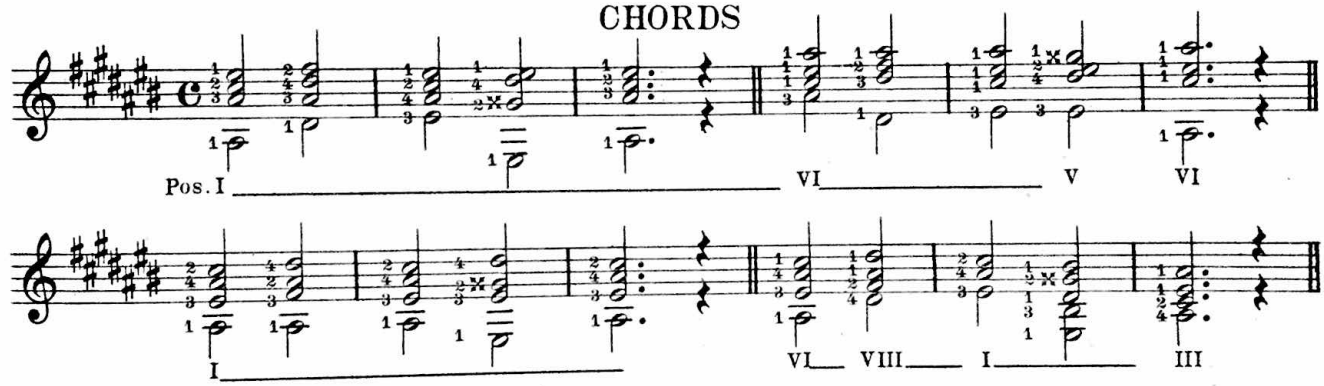
Scale Melodic Form



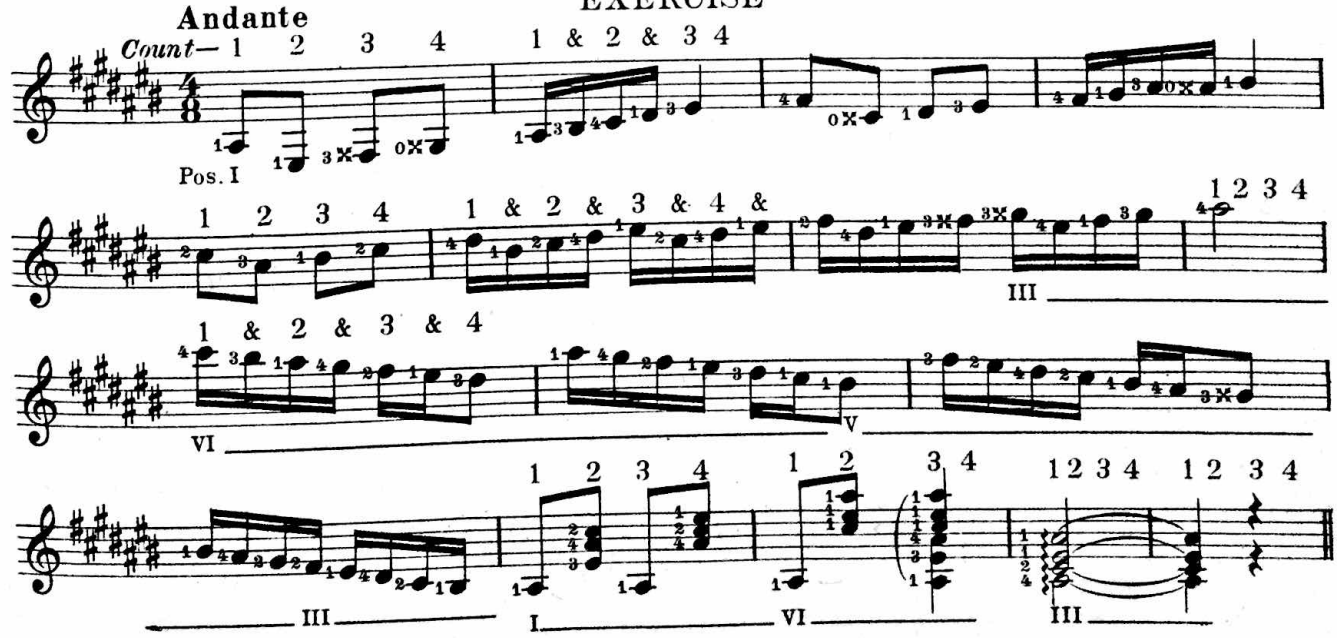
Scale Harmonic Form



CHORDS



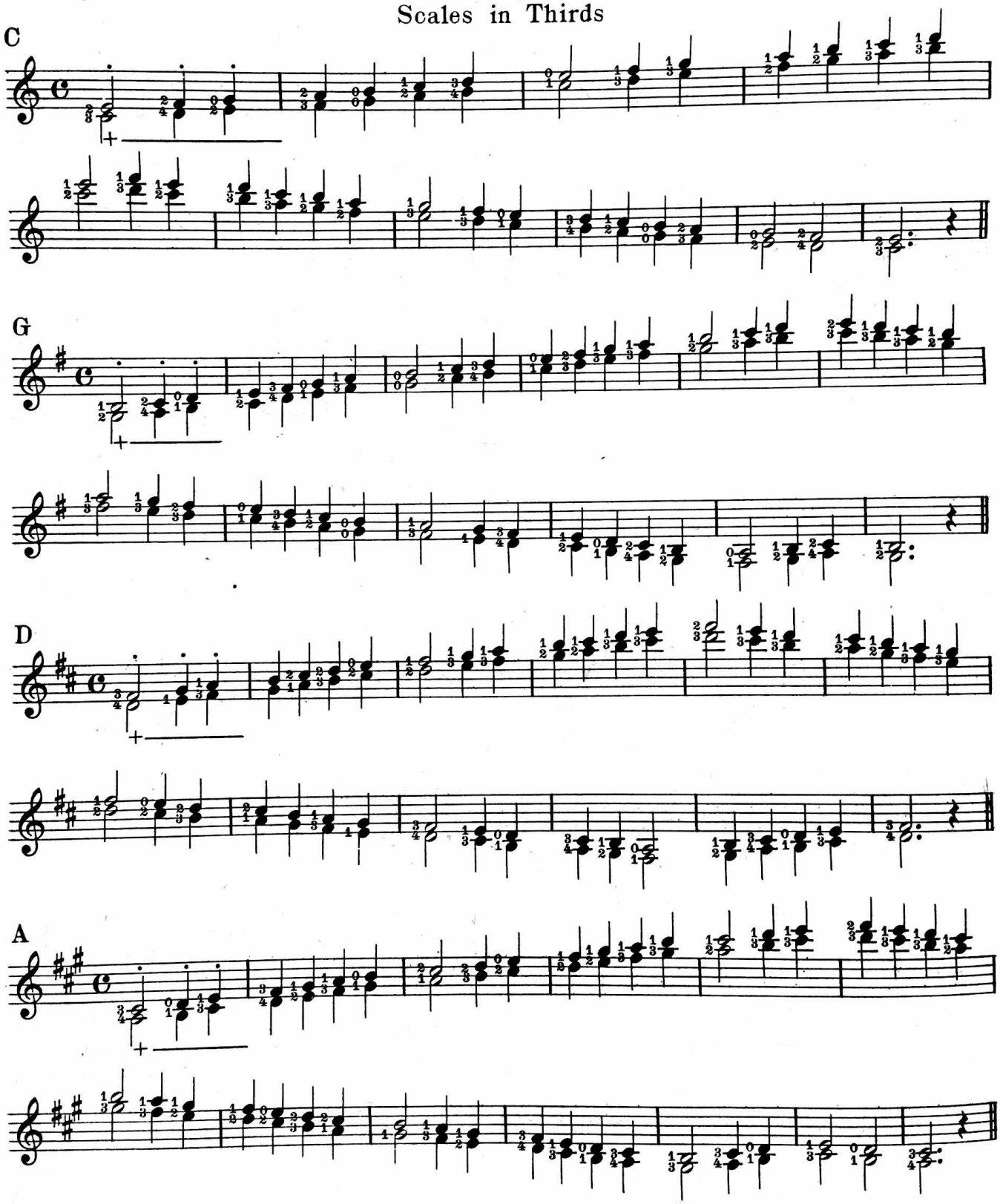
EXERCISE



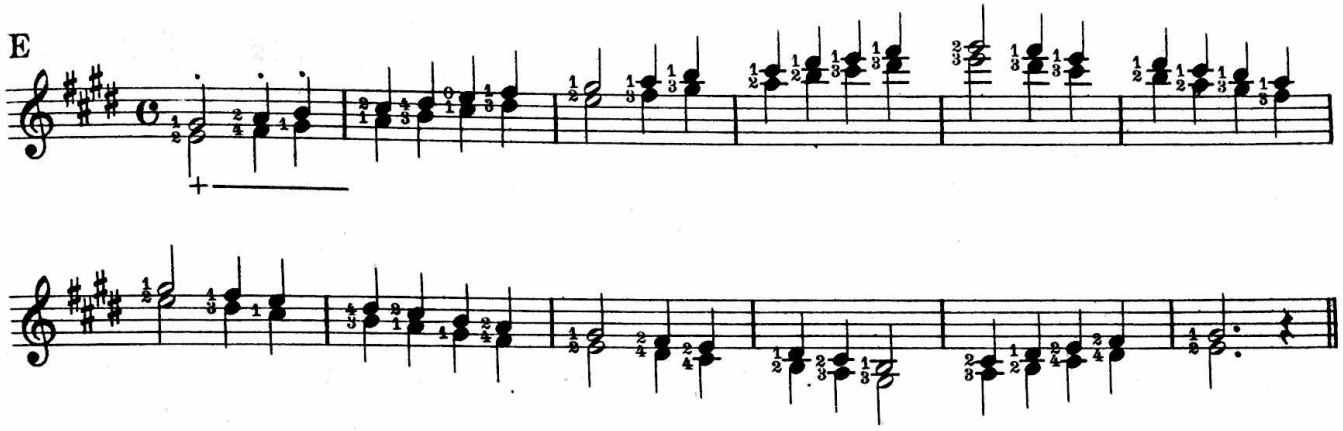
THIRDS - SIXTHS - OCTAVES - TENTHS

In executing scales and passages of thirds, sixths, octaves and tenths on the Guitar, the fingers are moved smoothly from one fret or position to another, when ever possible: and without producing the effect of the glide. The fingerings as here given, are not arbitrary and may be altered to suit a particular passage.

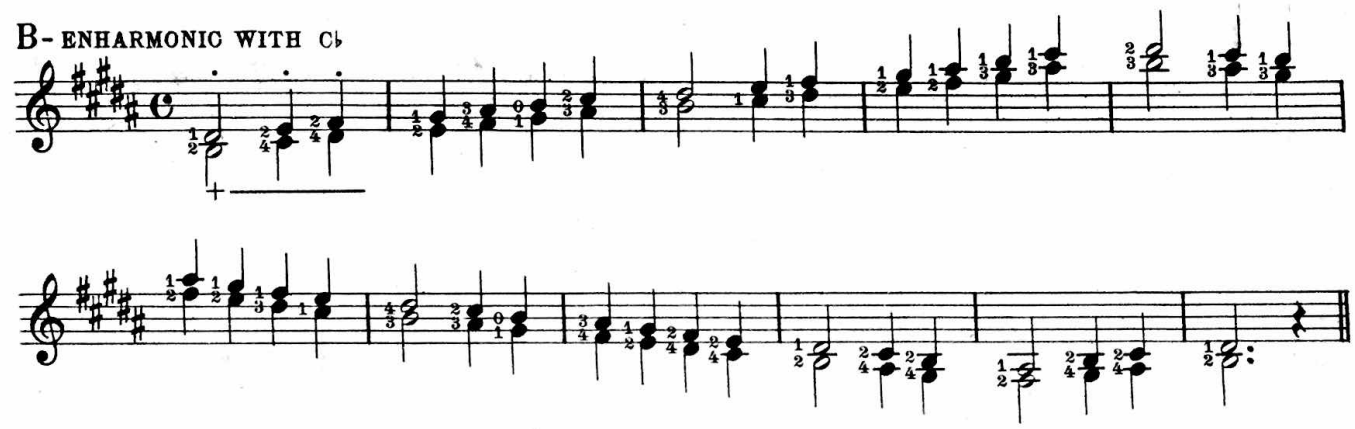
Scales in Thirds



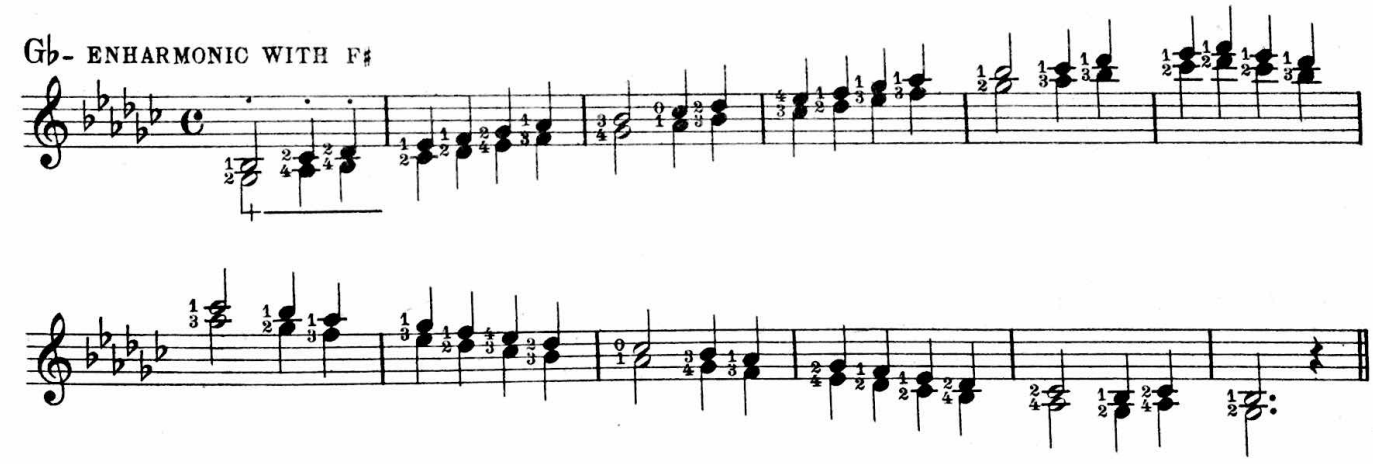
E



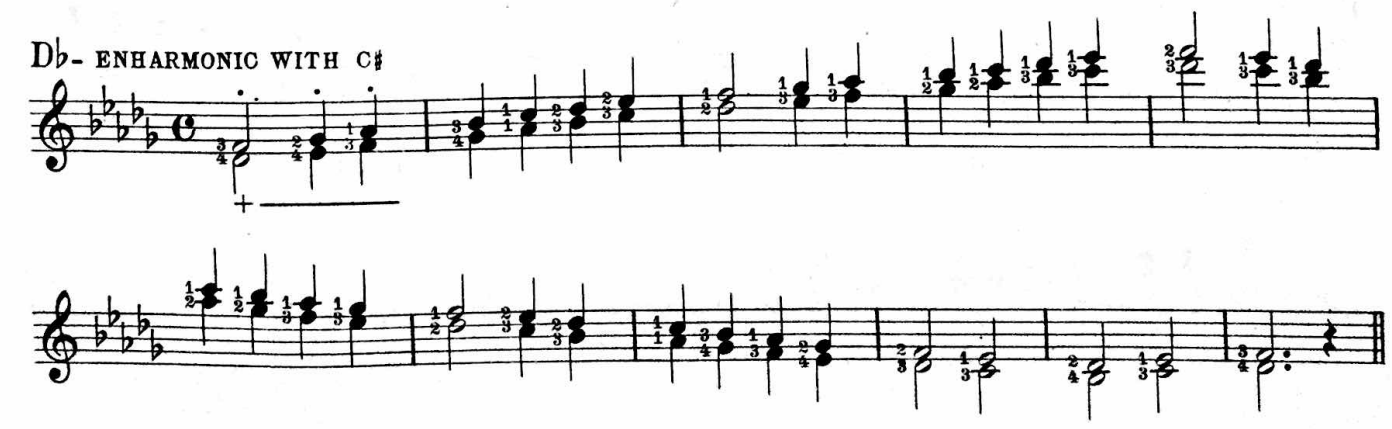
B- ENHARMONIC WITH C♭



G♭- ENHARMONIC WITH F♯



D♭- ENHARMONIC WITH C♯



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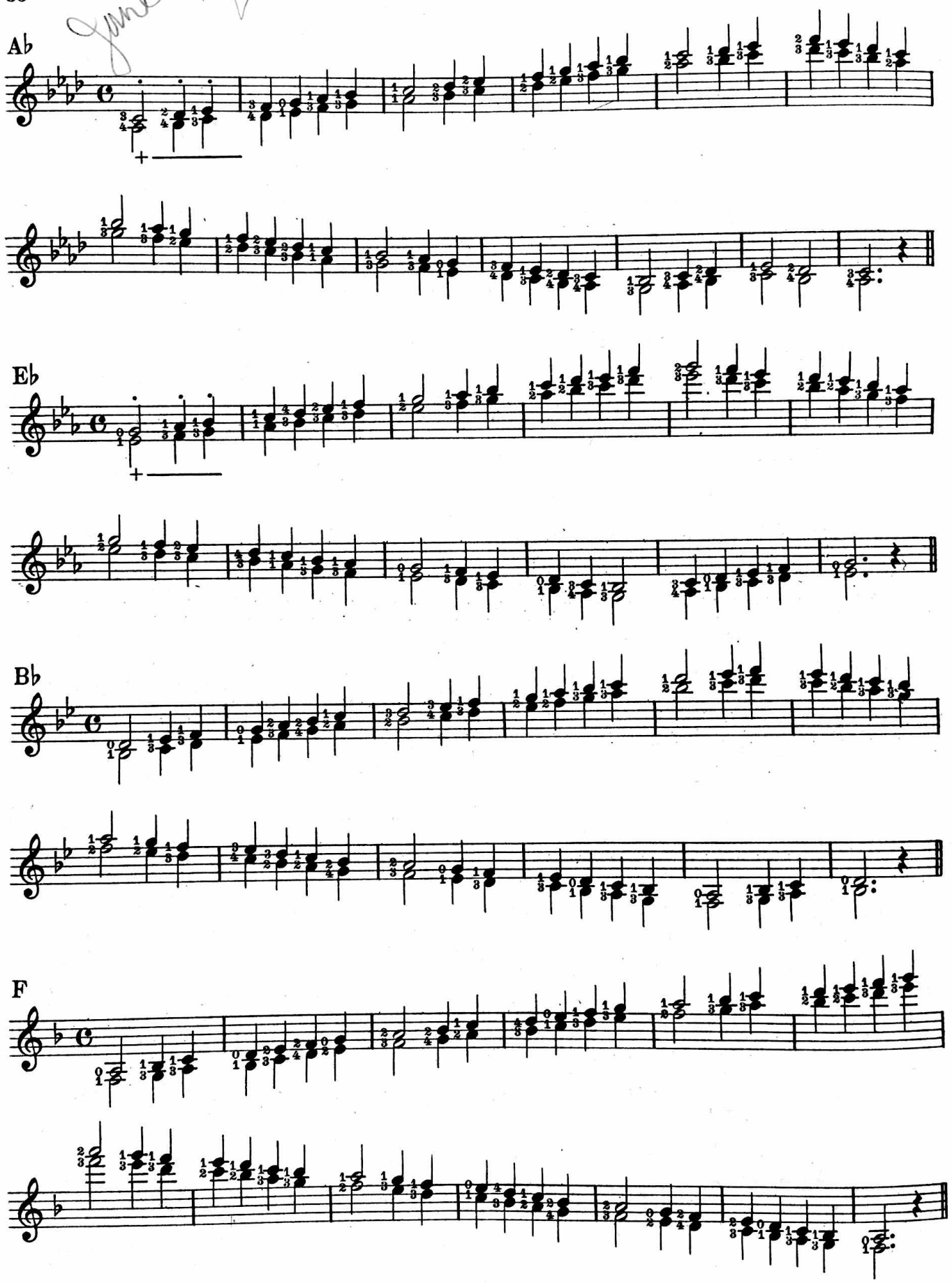
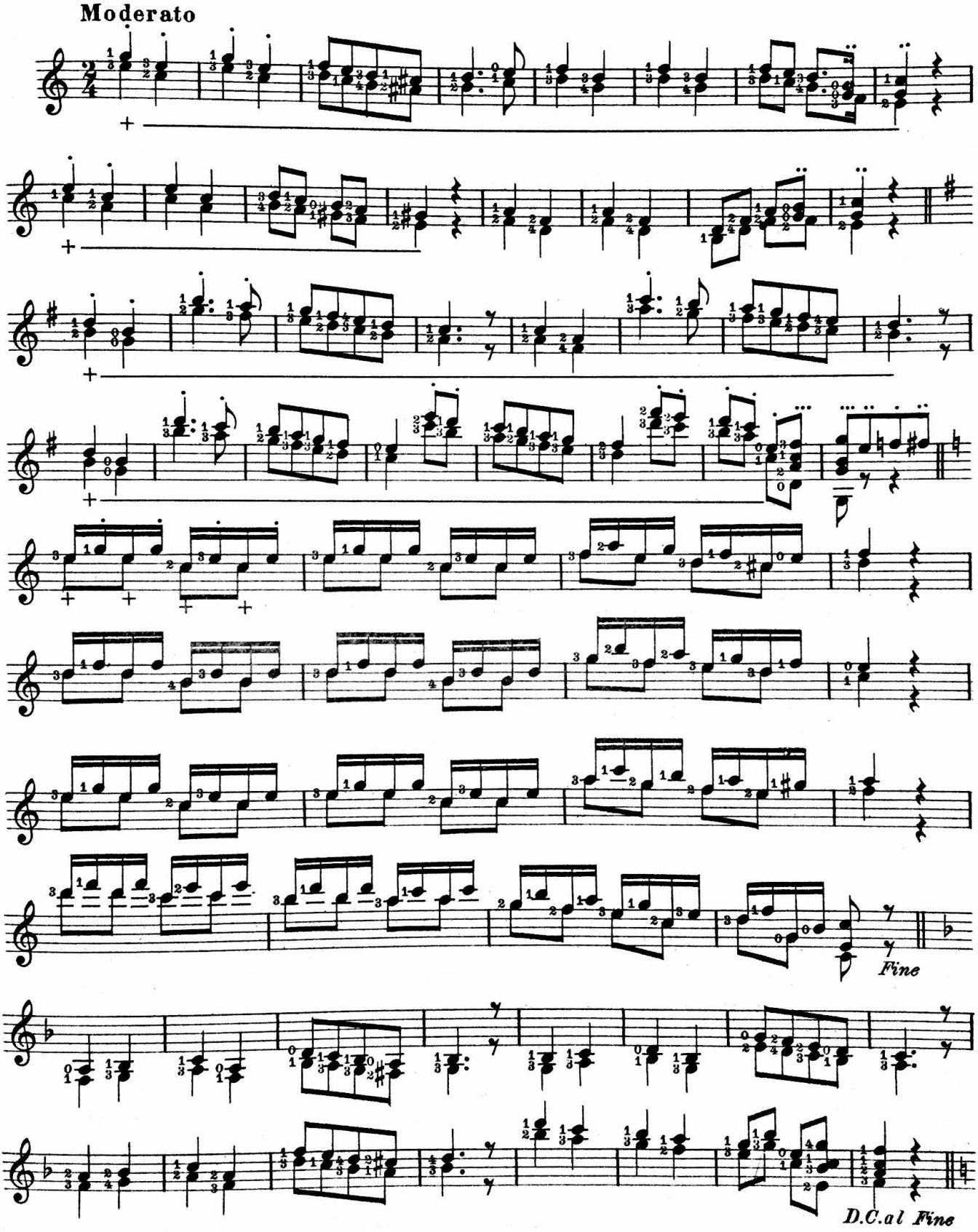
June 24

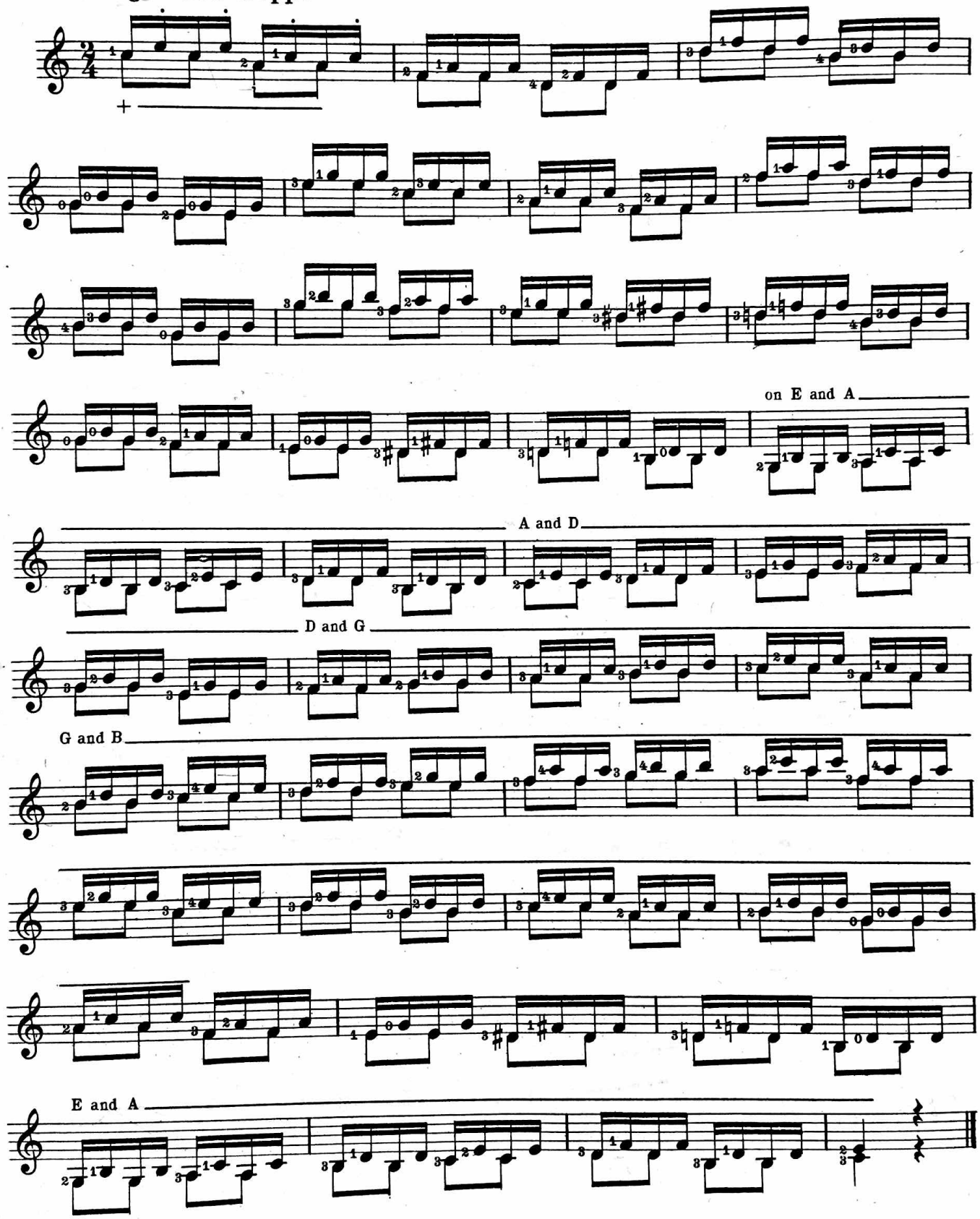


Etude



Etude

Allegro non troppo



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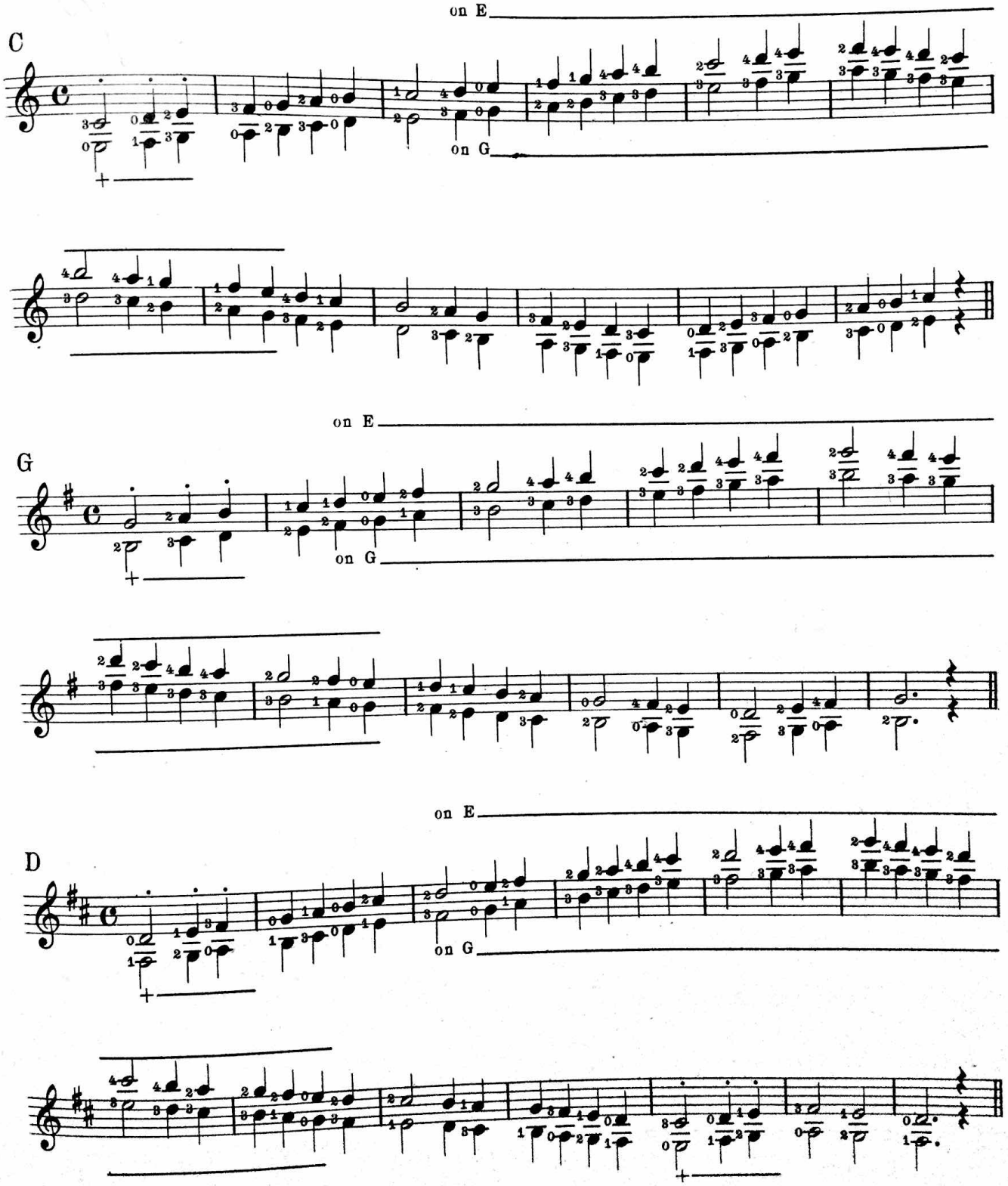
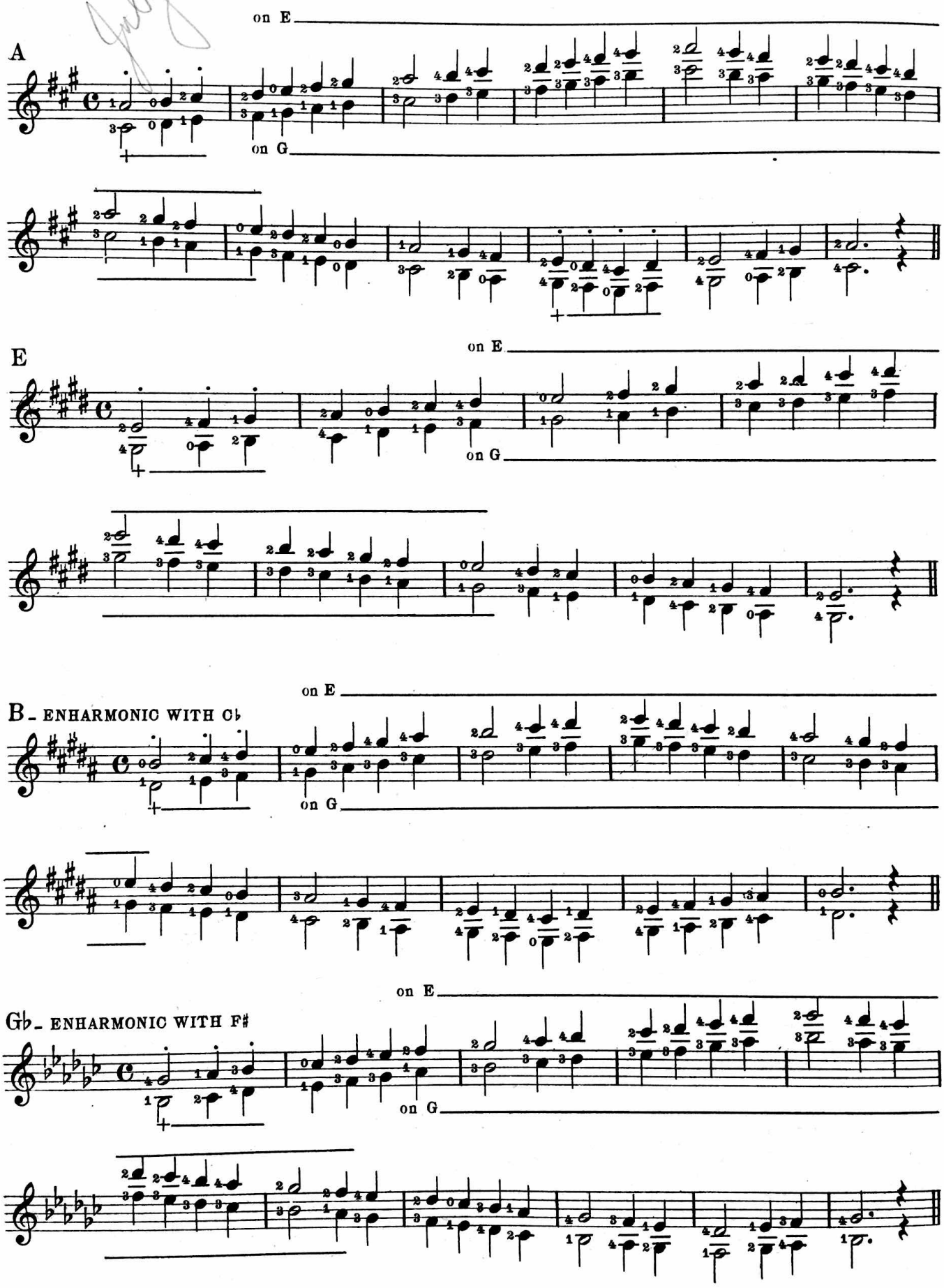
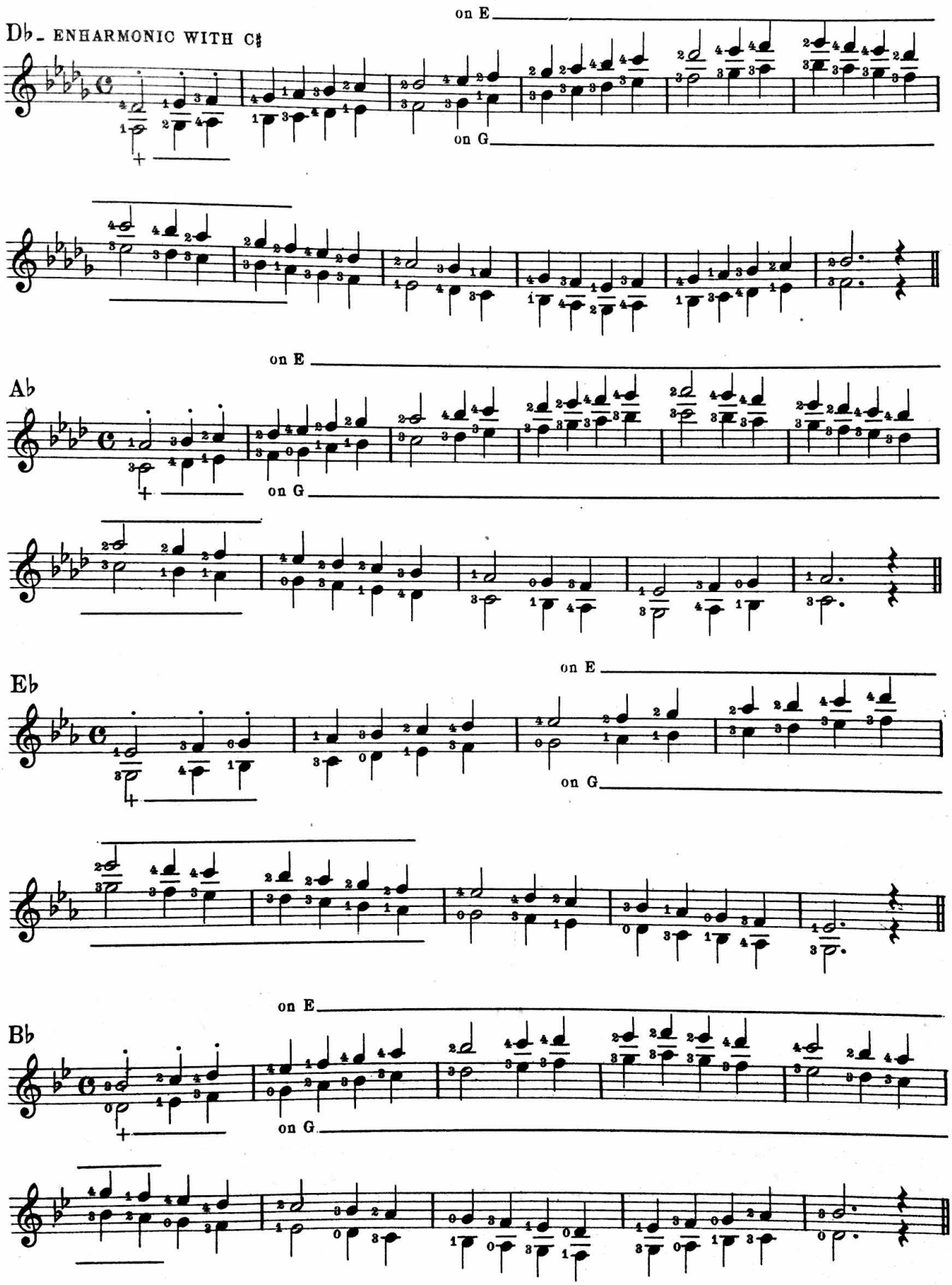
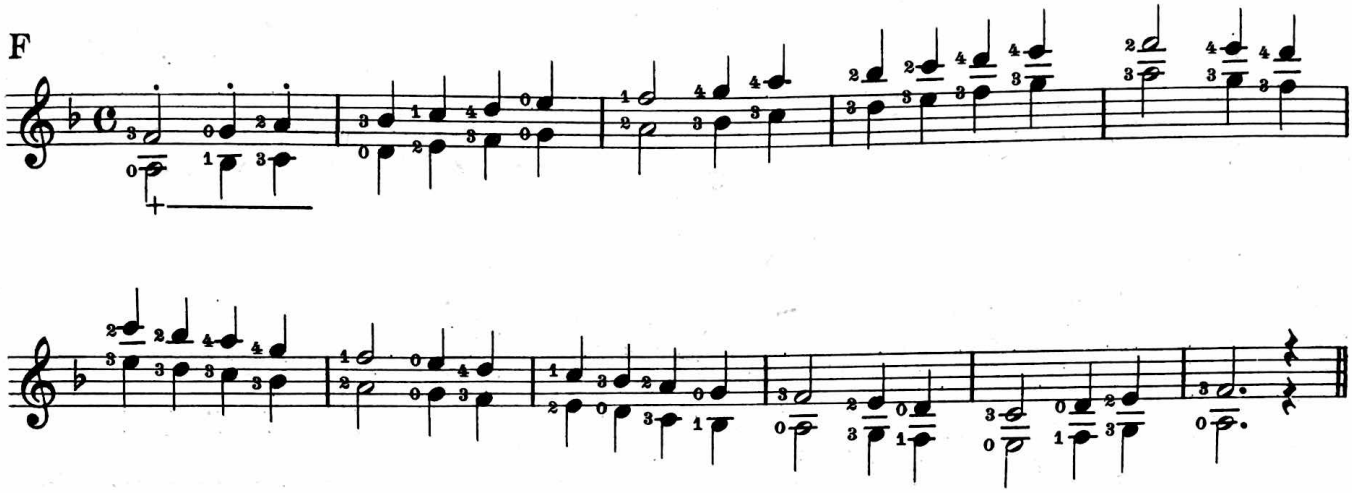
SCALES IN SIXTHS




A
on E
on G
E
on E
on G
B- ENHARMONIC WITH C♭
on E
on G
G♭- ENHARMONIC WITH F♯
on E
on G

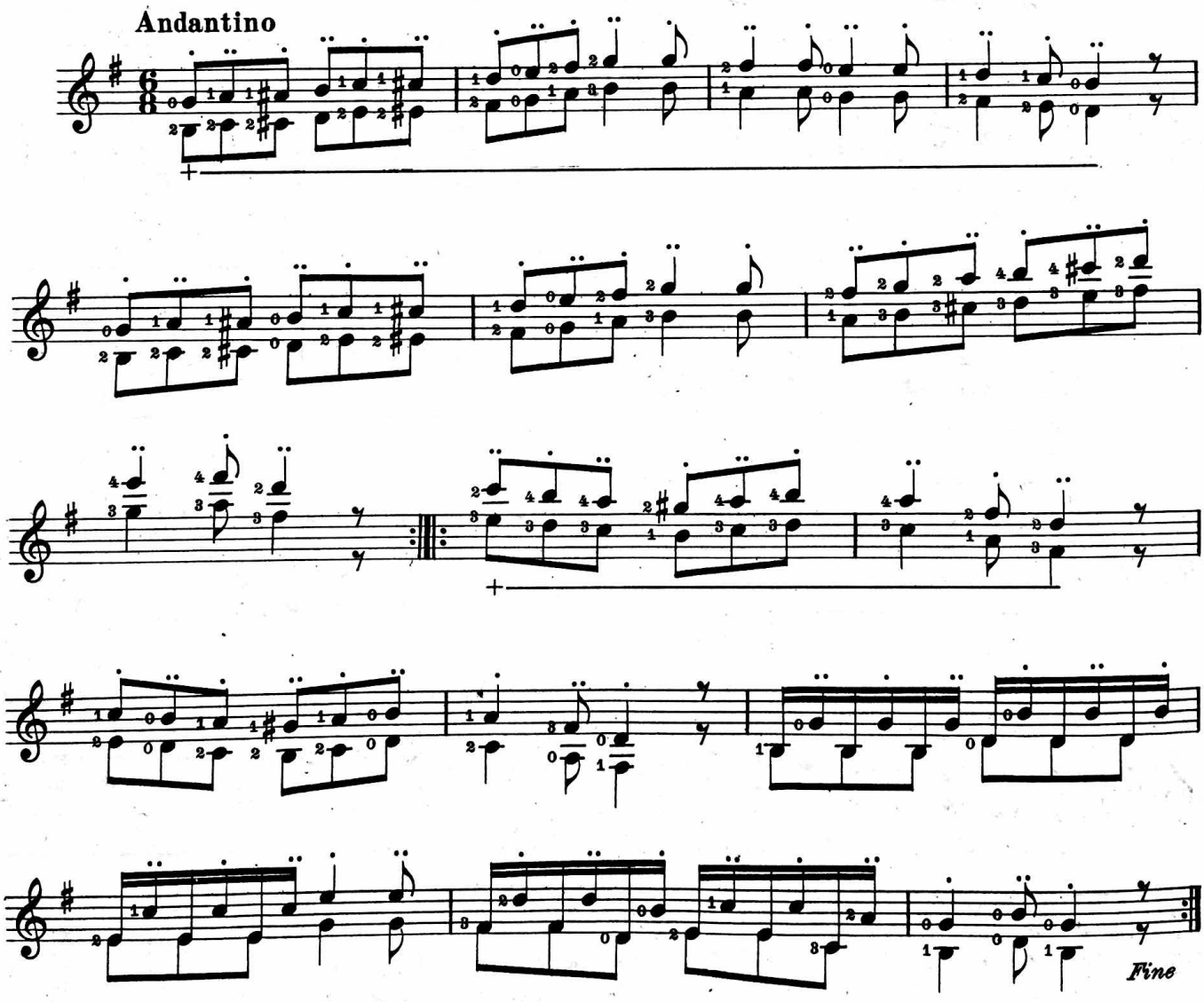

Db - ENHARMONIC WITH C♯
on E
on G
Ab
on E
on G
Eb
on E
on G
Bb
on E
on G

F



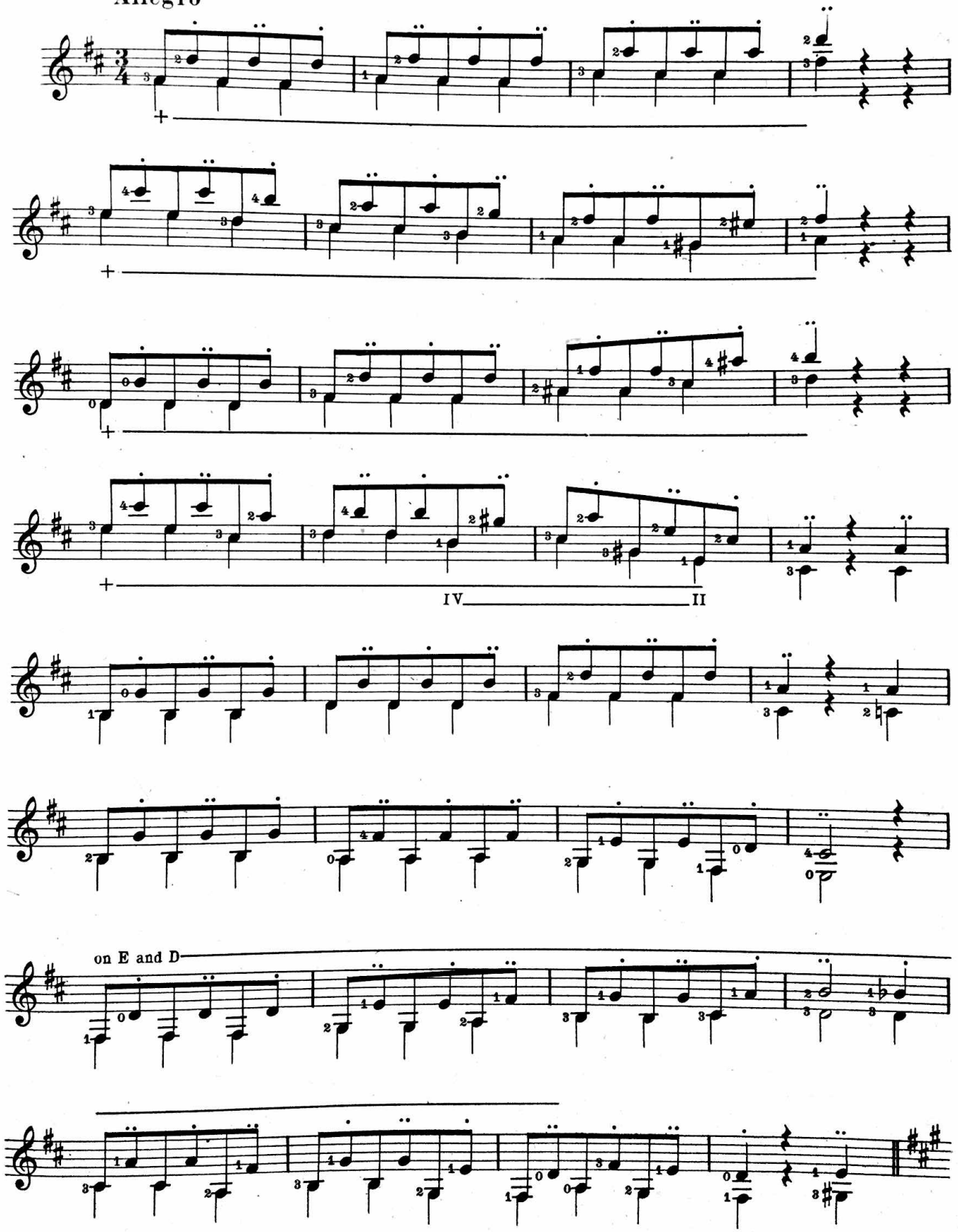
Etude

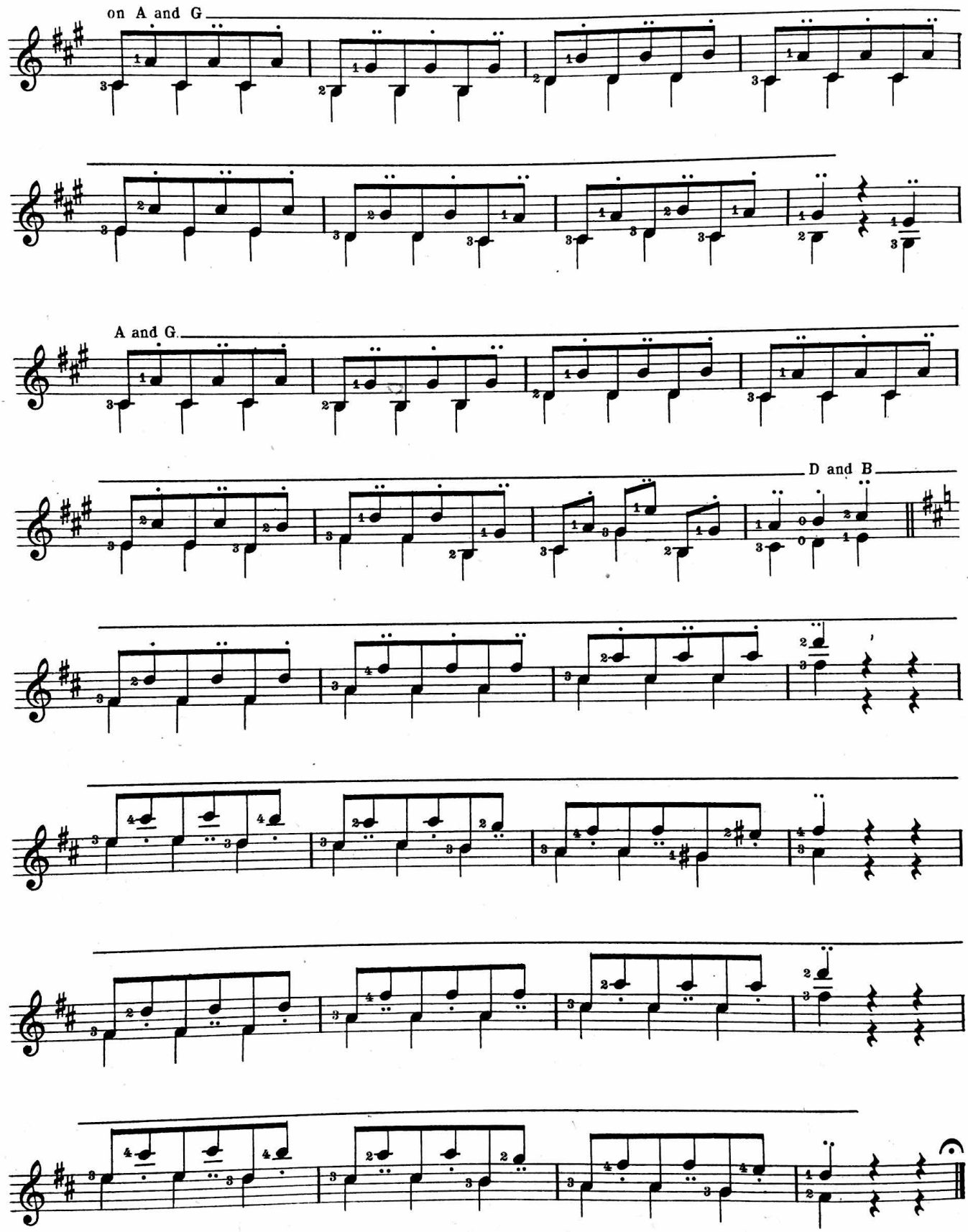
Andantino



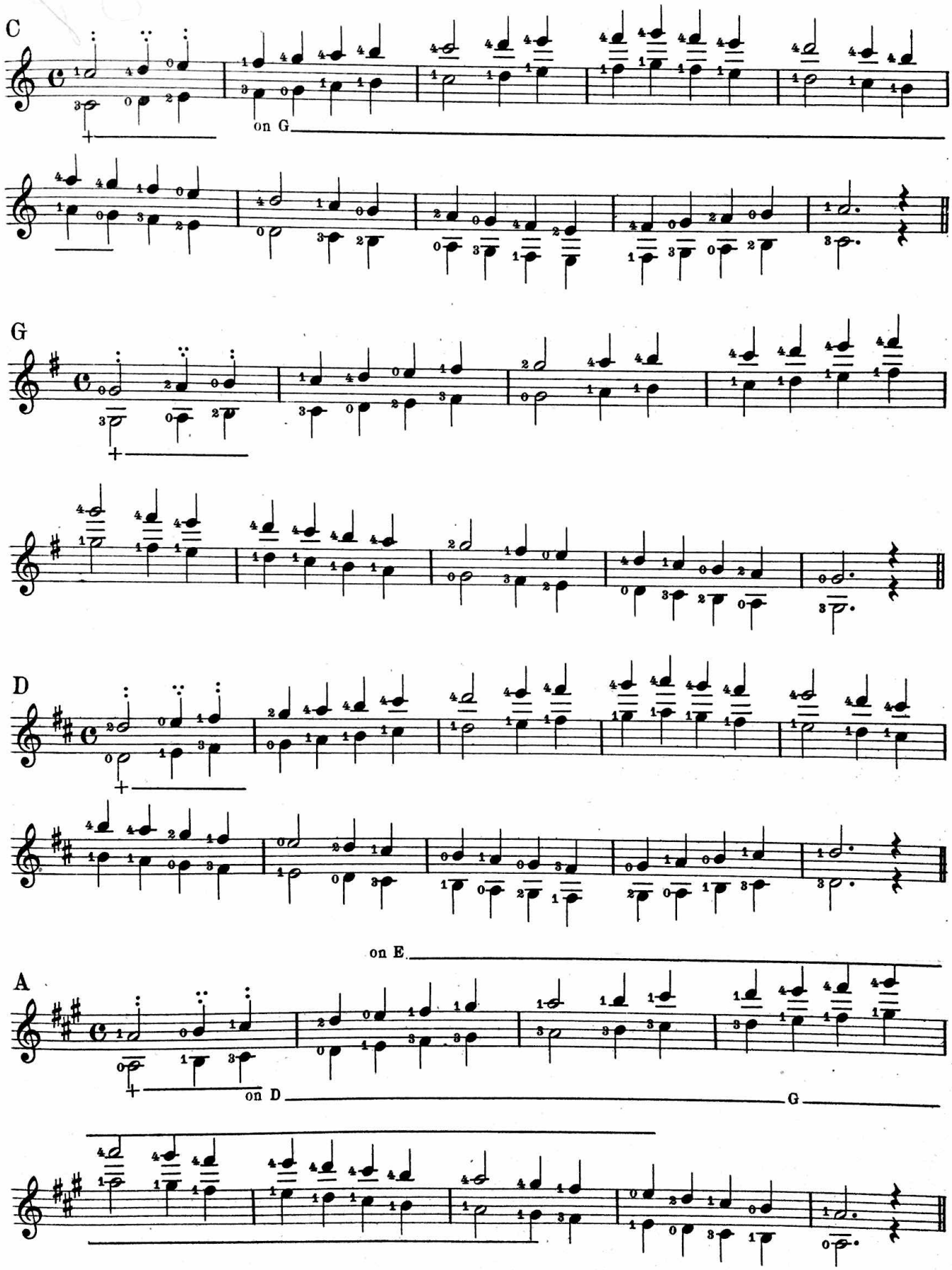
Etude

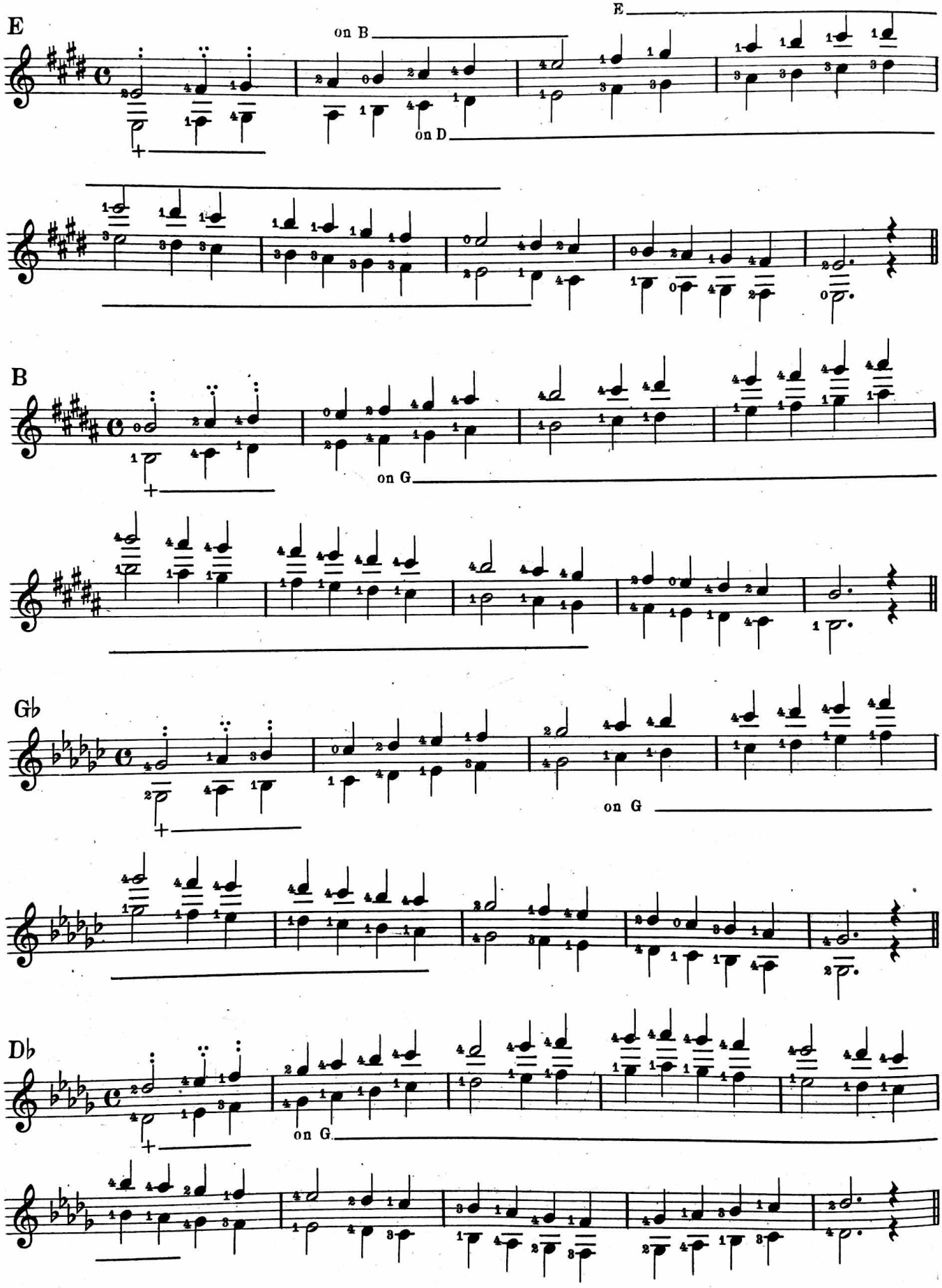
Allegro

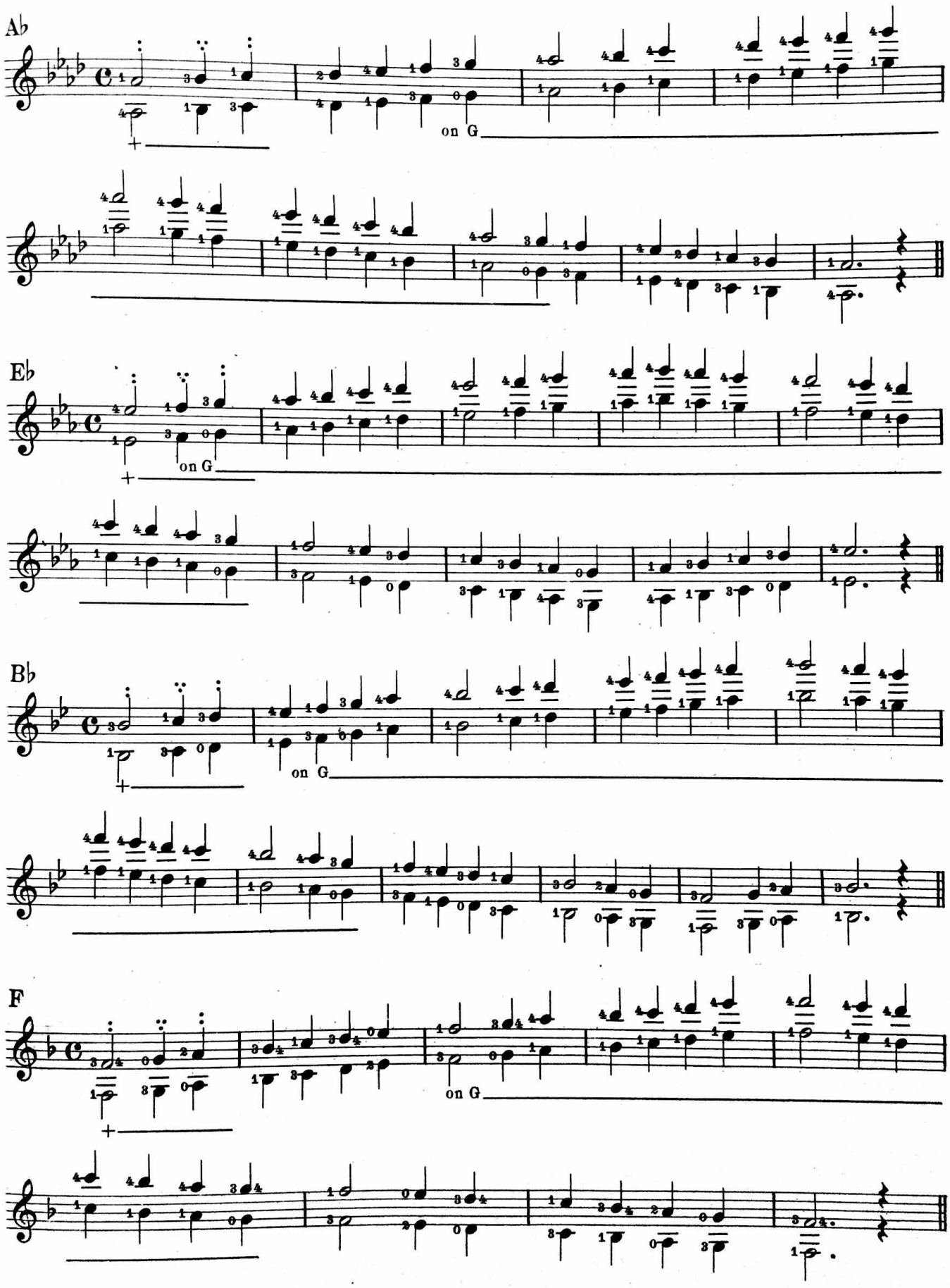



on A and G
A and G.
D and B

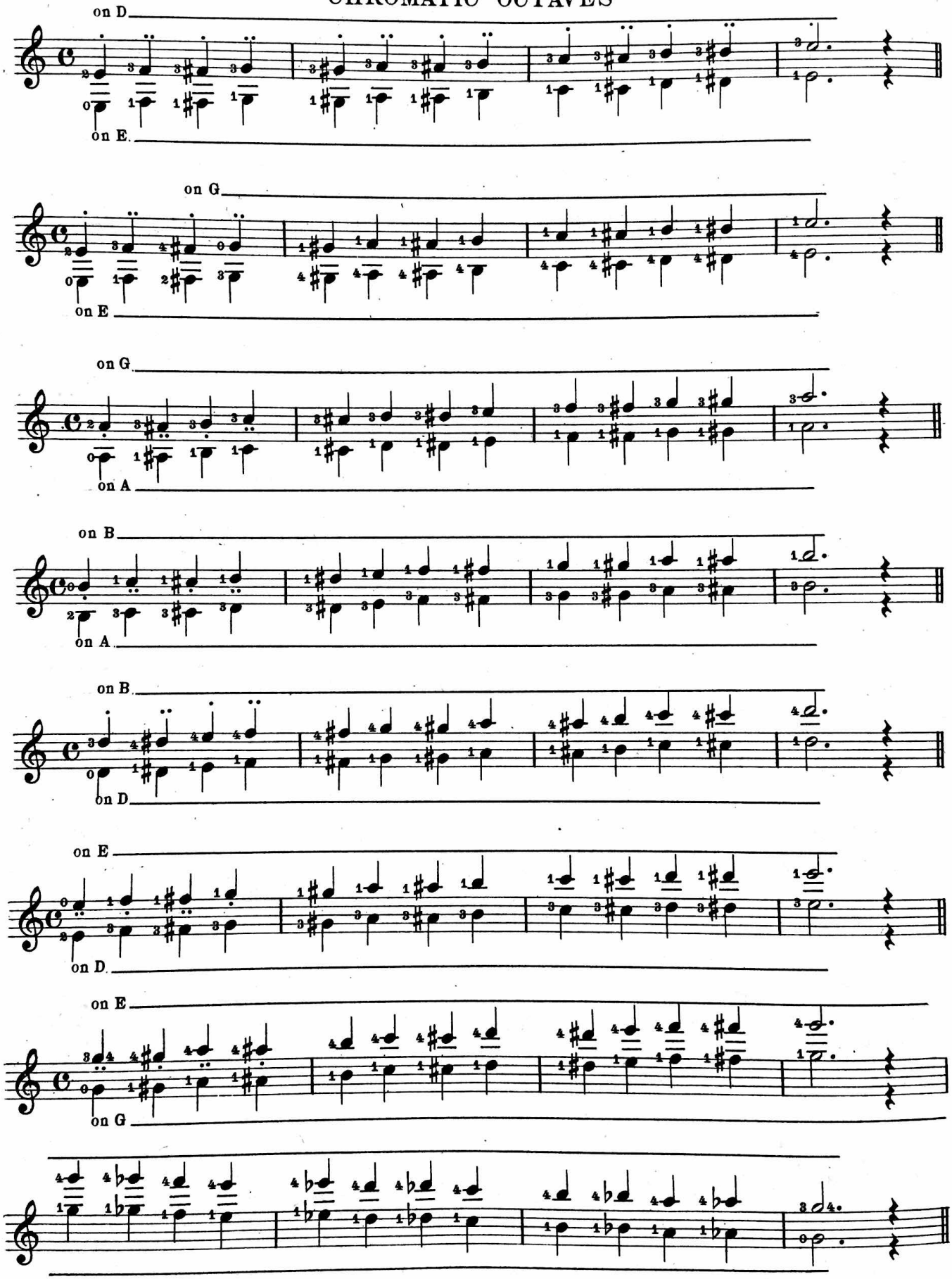
SCALES IN OCTAVES

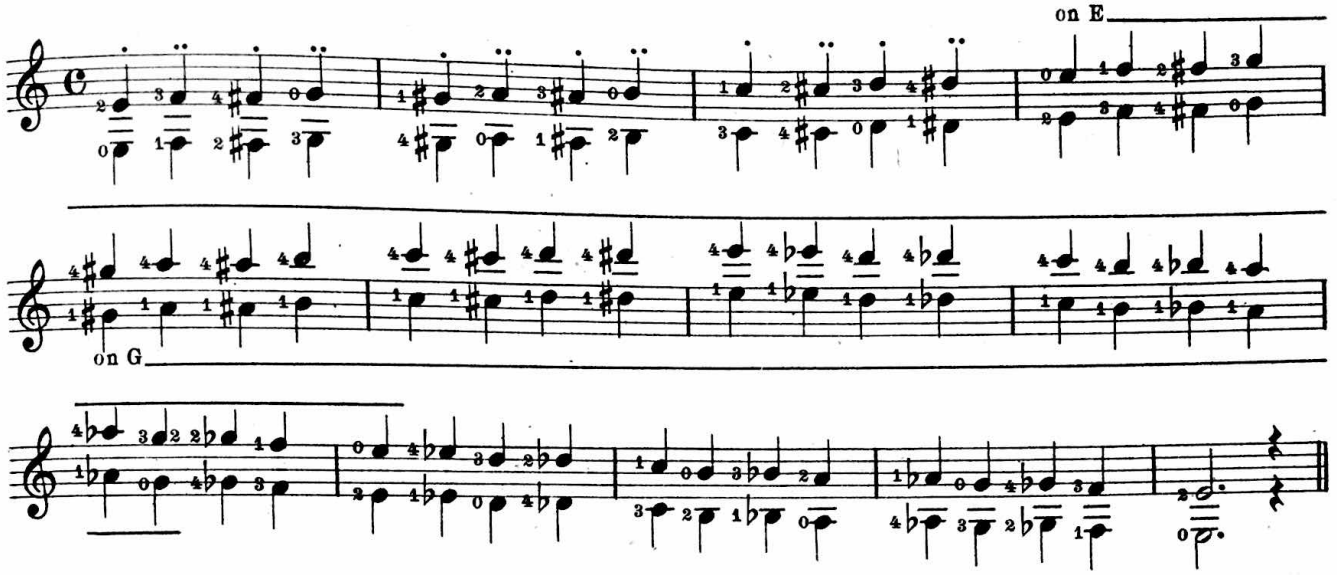



E
on B
E
on D
B
on G
Gb
on G
Db
on G


Ab
on G
Eb
on G
Bb
on G
F
on G

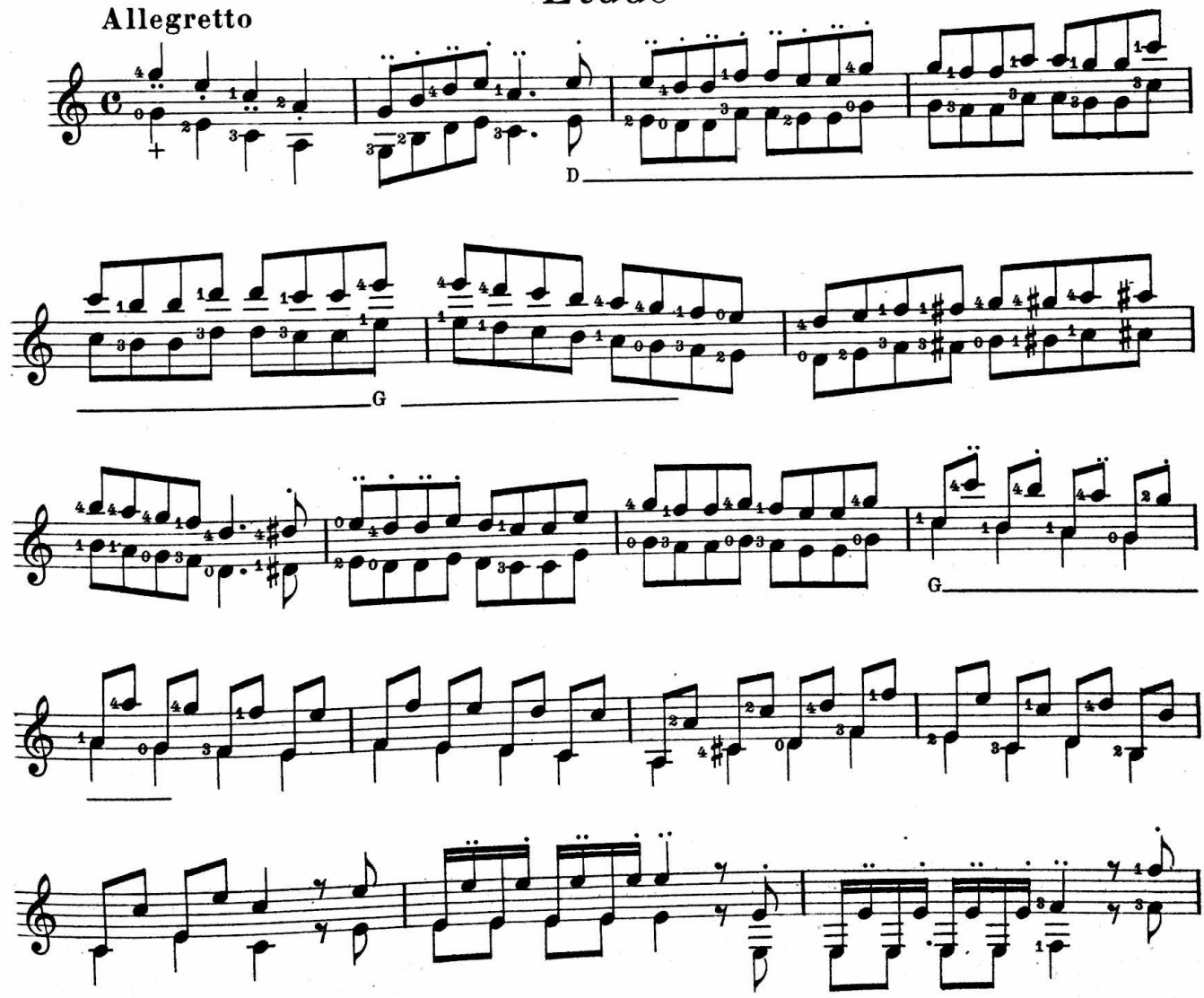
CHROMATIC OCTAVES

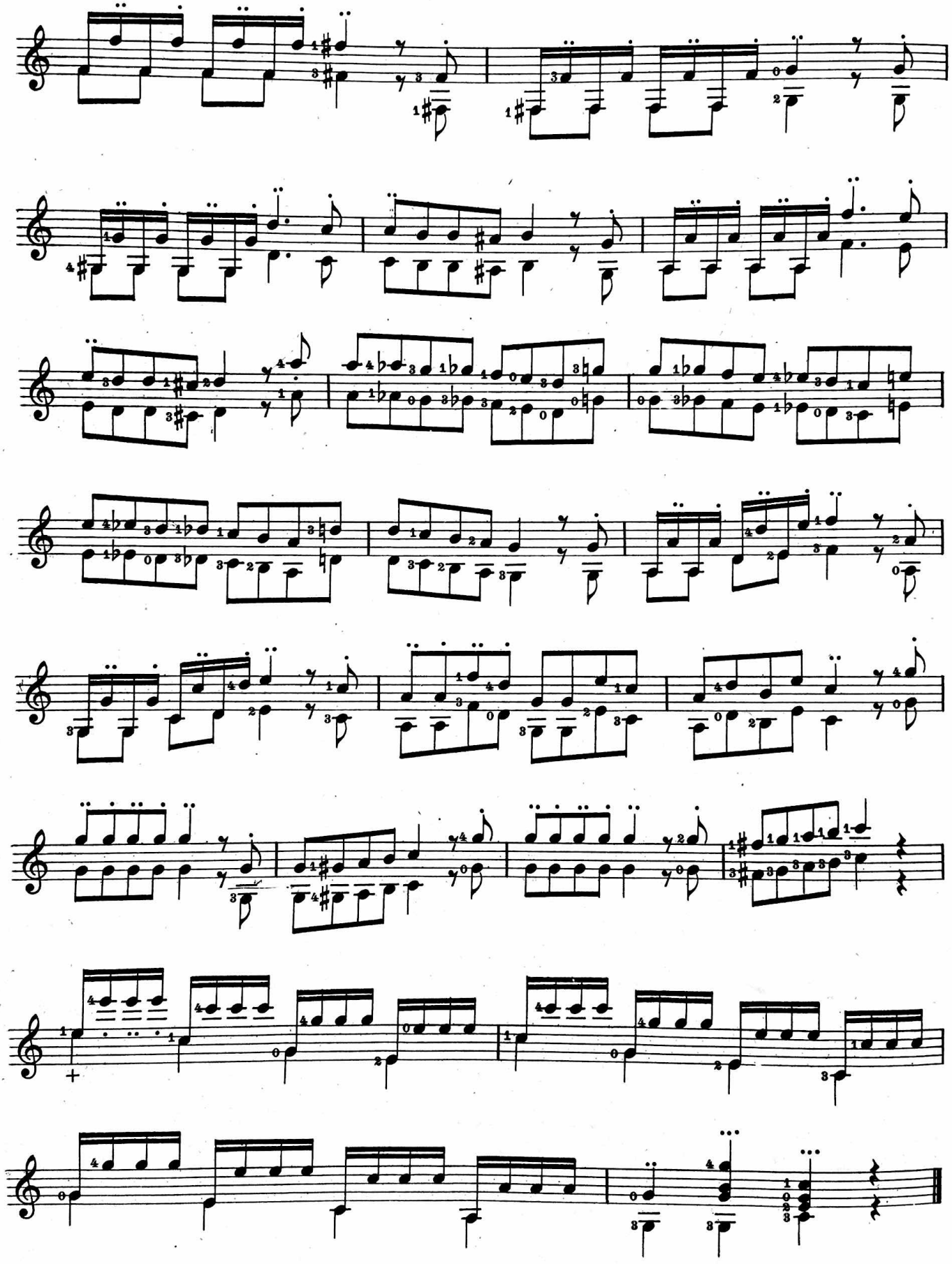




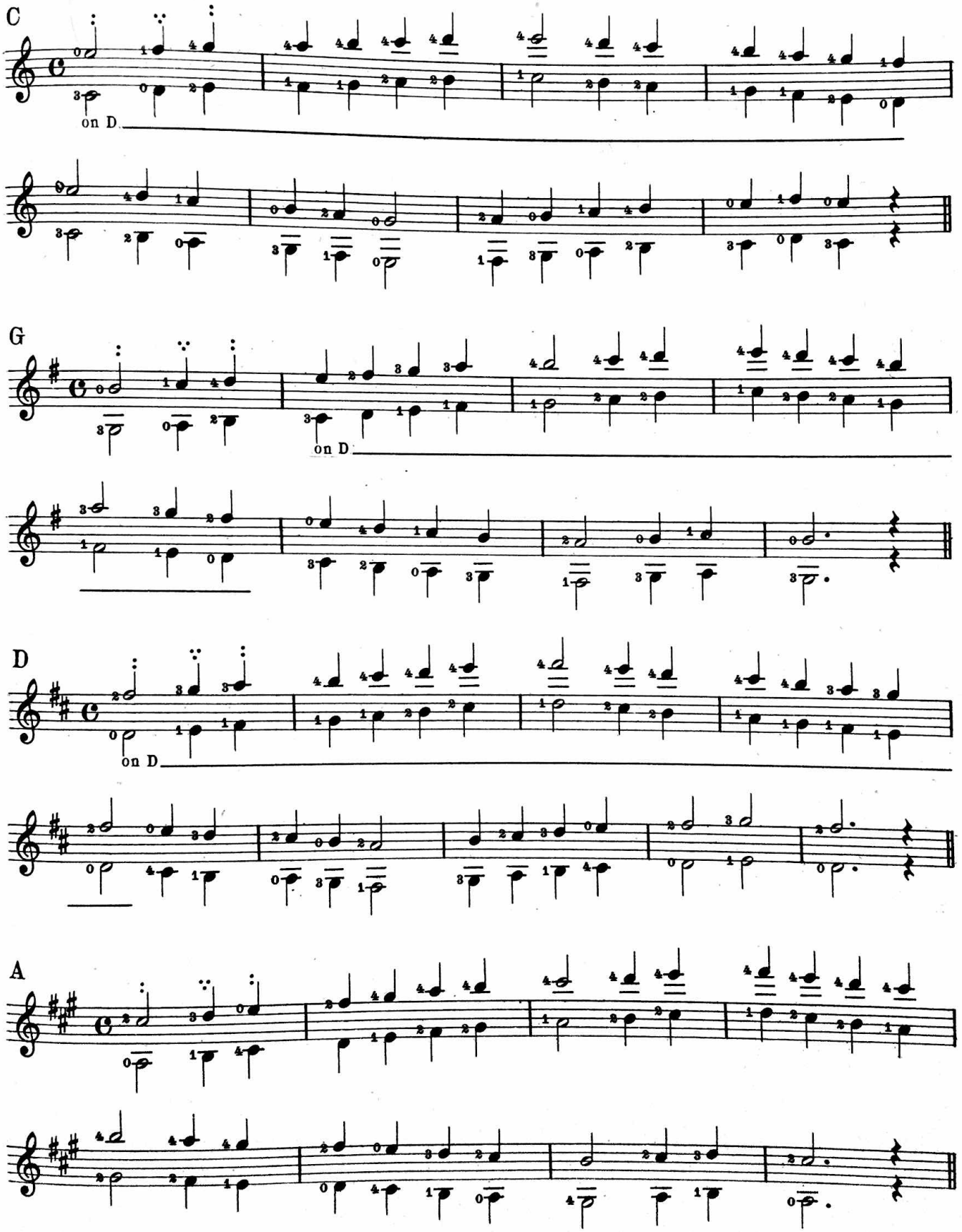
Etude

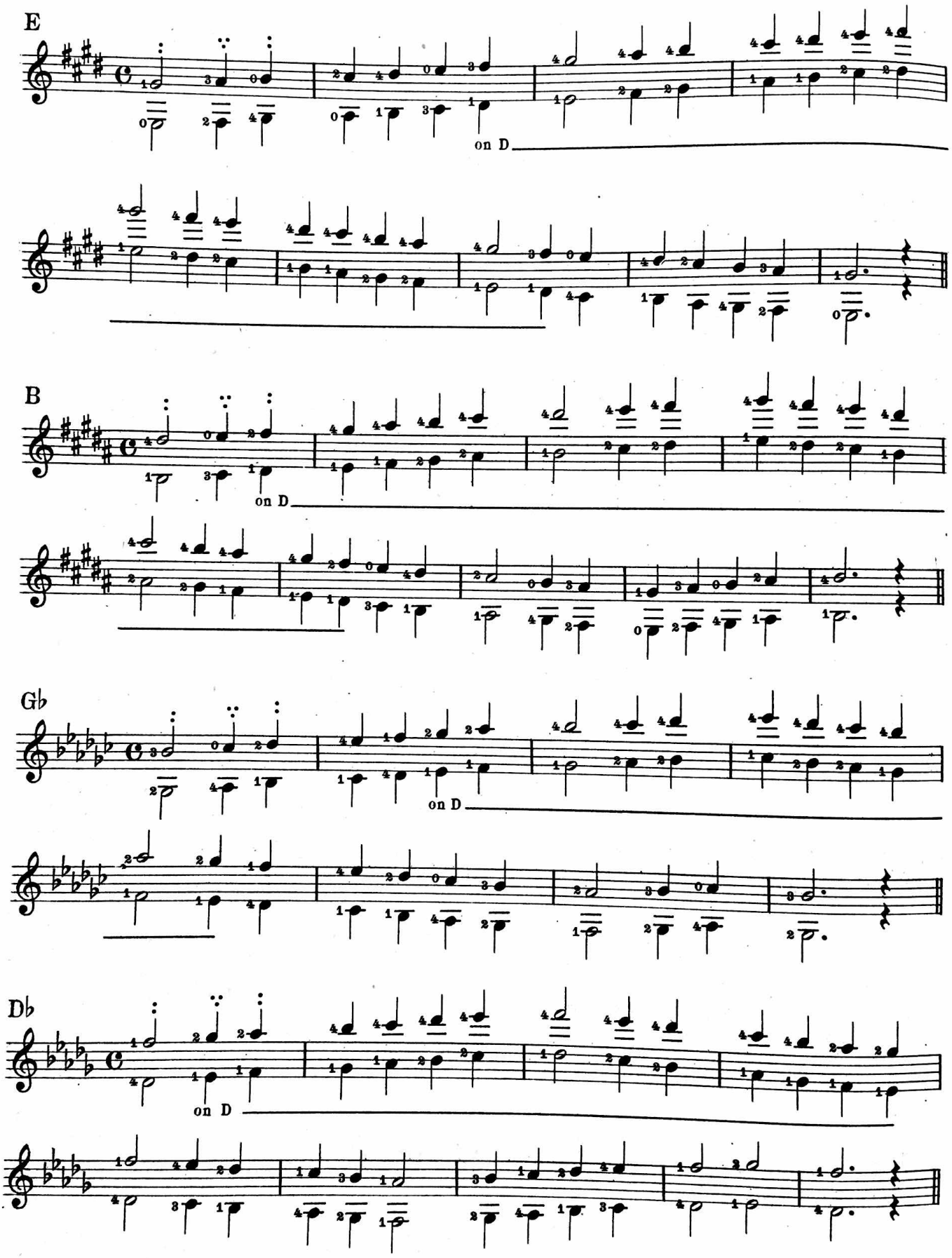
Allegretto

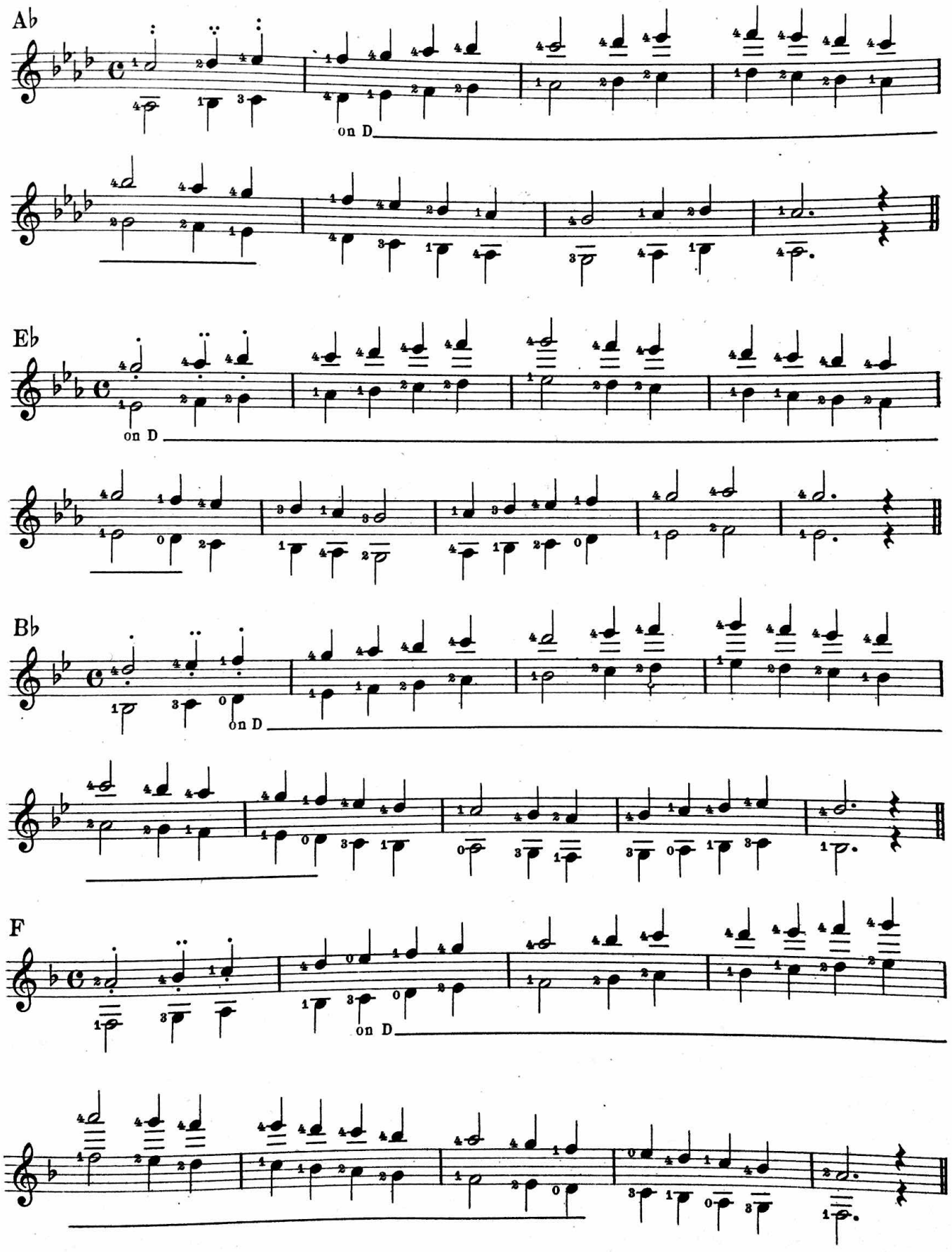




SCALES IN TENTHS

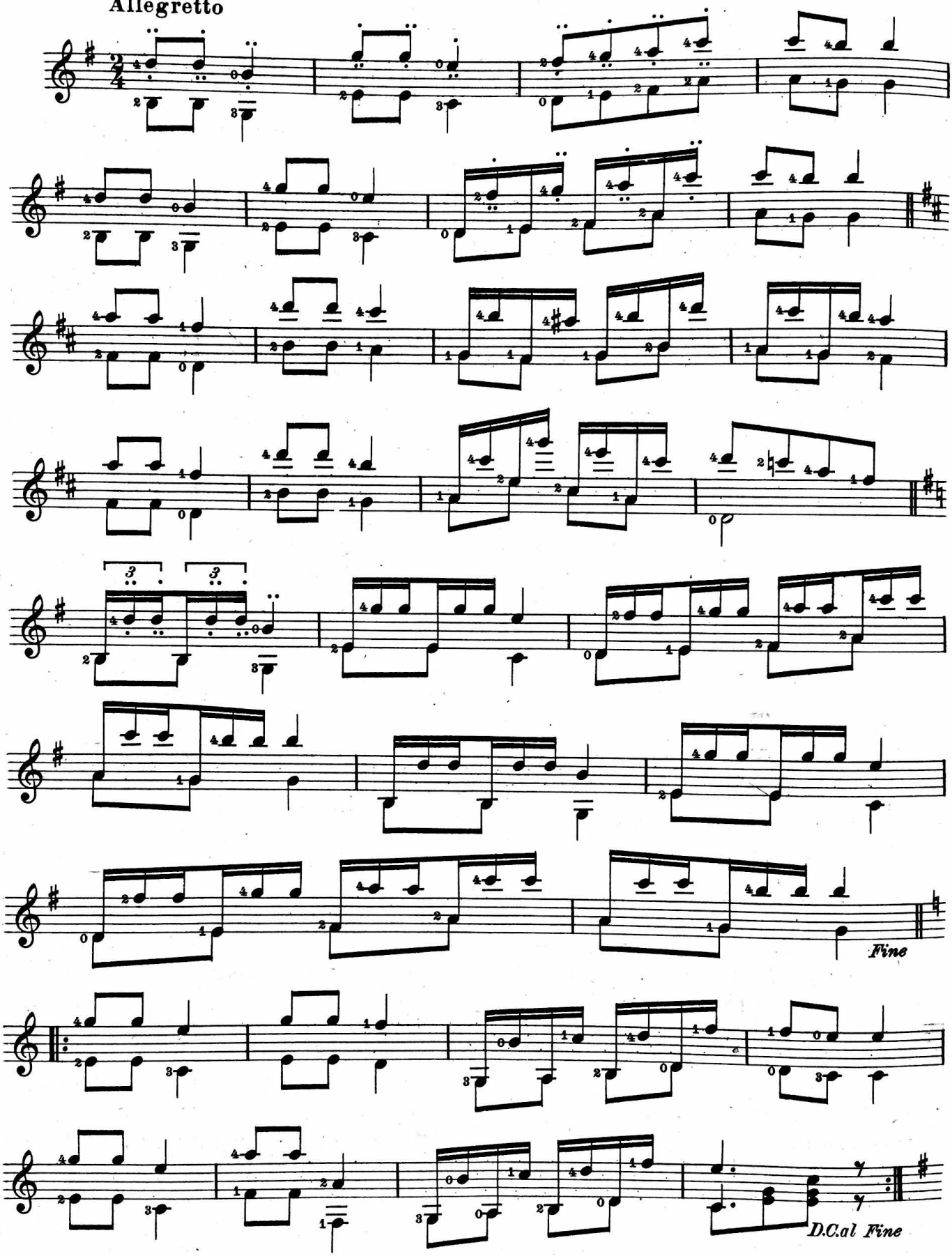



E
on D
B
on D
Gb
on D
Db
on D


A♭
on D
E♭
on D
B♭
on D
F
on D

Etude

Allegretto



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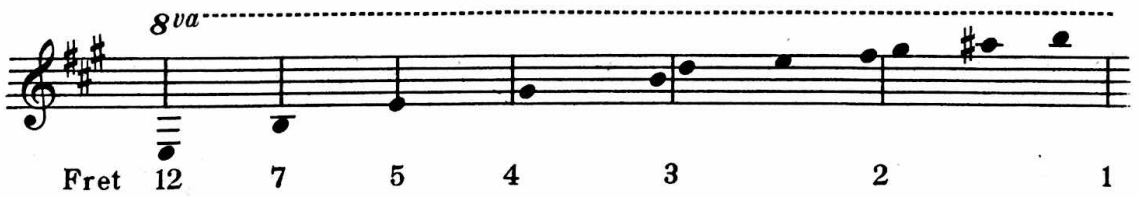
Harmonic Sounds

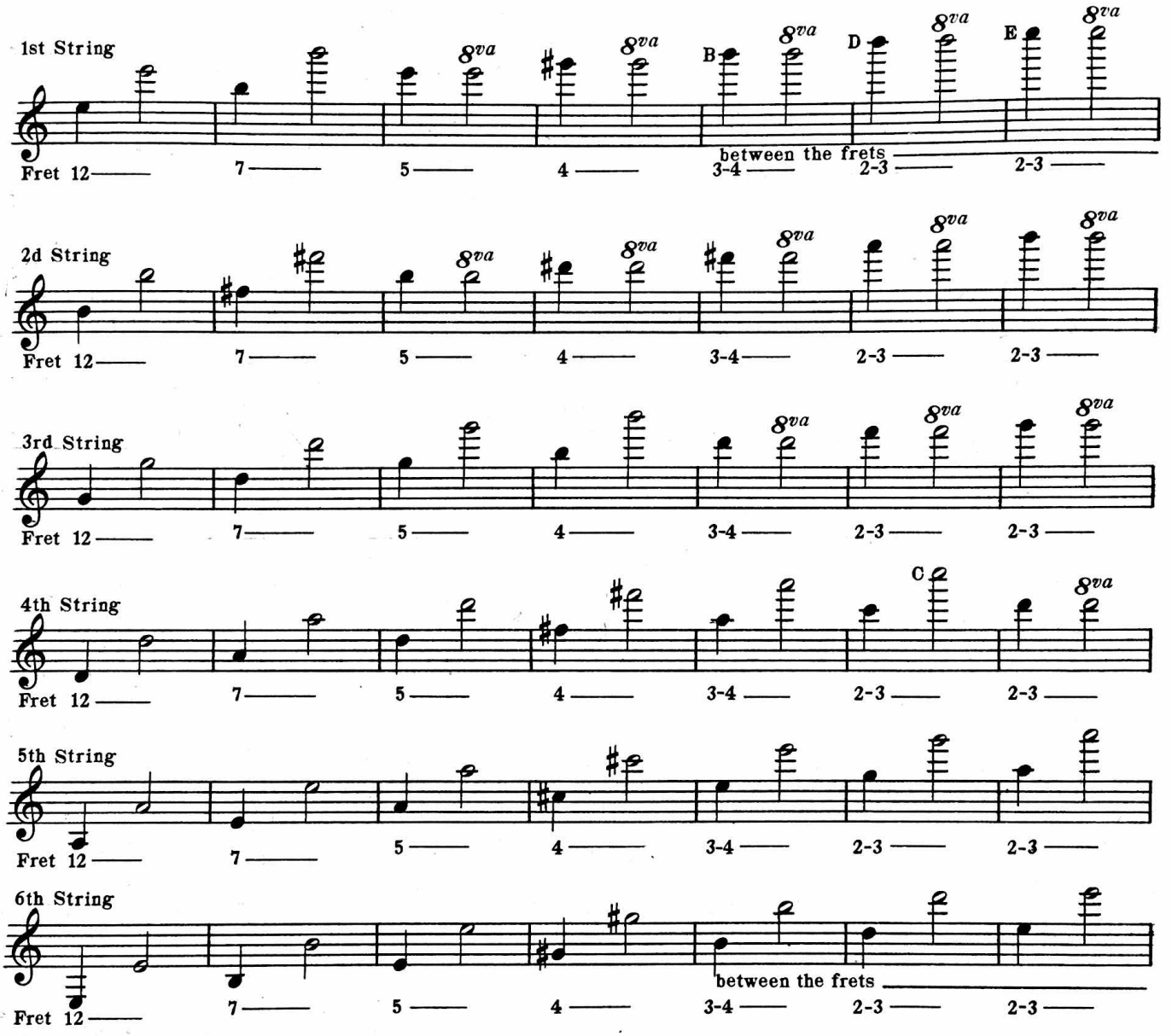
Without entering into the theory of harmonics, excepting to remark, that these peculiar sounds emanate from a vibrating musical string, when divided or sub-divided into equal parts,—from two to twelve, or more. On the Guitar, these vibrations or sounds may be produced in several ways. The Natural Harmonics, the first to be noticed, are made by touching the string very lightly with a finger of the left hand, at the moment of striking it with the thumb or a finger of the right hand. The place of the left hand fingers in touching the strings to produce harmonics, is at, or near the fret, or between the frets. The frets of course, have nothing to do with the sounds, they merely serve as a guide in locating the exact division of the string. The manner of writing and indicating harmonics and their place on the string, is not uniform with the writers of guitar music: some simply number the string and fret on which a required harmonic is to be played; others write them, as all notes of the guitar are written, one octave higher than their true pitch; others again, write them one octave below,—at their true pitch. Undoubtedly it is more consistent to write them as all other notes of the guitar are written,— one octave above their true pitch; yet, there is some advantage in writing them at the lower octave or true pitch; especially for simplifying the reading of the notes of the higher sounds. Therefore, in the following lessons, both methods will be pursued: and in some instances, in order to be as consistent as possible, the octave sign 8va, will be written above the notes to indicate their pitch and position. The first or fundamental harmonic on *each string,* is made at the 12th fret, followed by those occuring at the 7th, 5th, 4th, between the 3rd and 4th, the 2d and 3rd, and the 1st and 2d frets; as illustrated in the following example.

Harmonics on the Bass E String

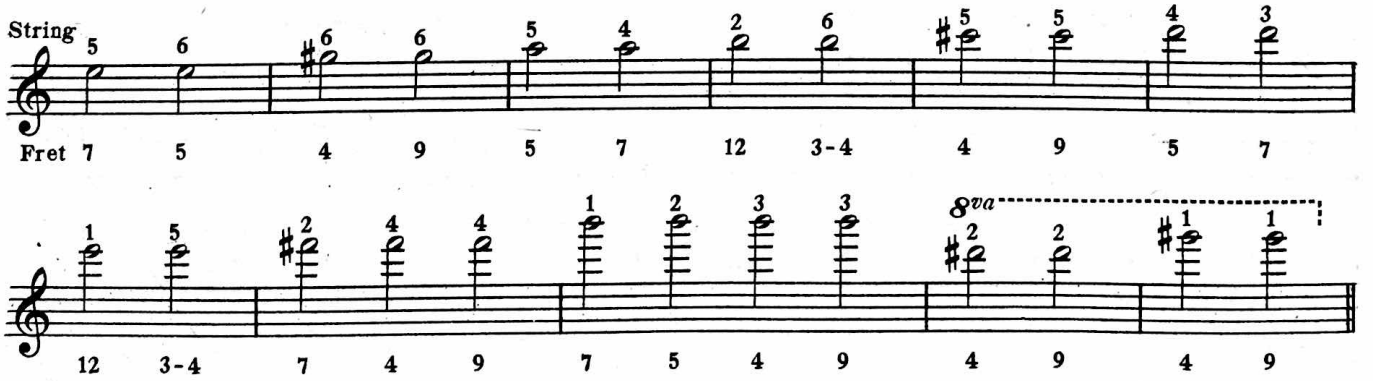


In the above example, the vertical bars represent the frets: the black dots the notes; and their place on the string is shown by their relation or nearness to a particular fret. The octave sign, 8va, signifies that the harmonics sound an octave higher than the written notes. To produce them clear and bell like, strike nearer the bridge than usual, and immediately remove the left finger from the string. It should be understood that harmonics on all the strings are found at the same places as in the above example: and it may be remarked, that some of them have a number of duplicates at certain other frets or divisions of the same string; and also, that some harmonics are common to two or more strings; and furthermore, that *all* harmonics on each string, are duplicated in moving from the 12th fret toward the bridge, and in the same ratio as in moving from the 12th fret toward the nut. For practical purposes, the only available harmonics are the seven first on each string. These, written at their true pitch, and also at the octave above, (as represented by the black and white notes), are the following.

TABLE OF NATURAL HARMONICS

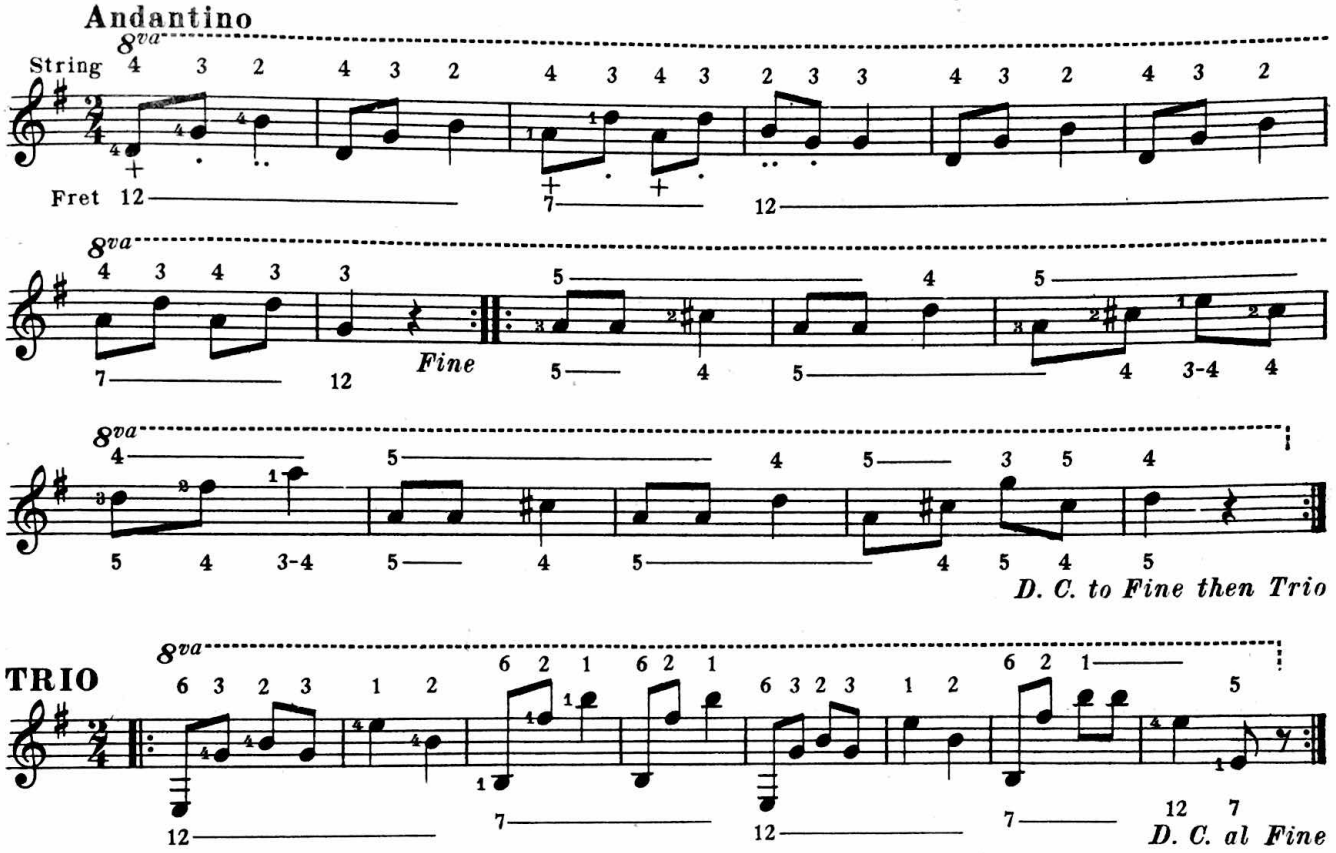


DUPLICATE HARMONIC SOUNDS



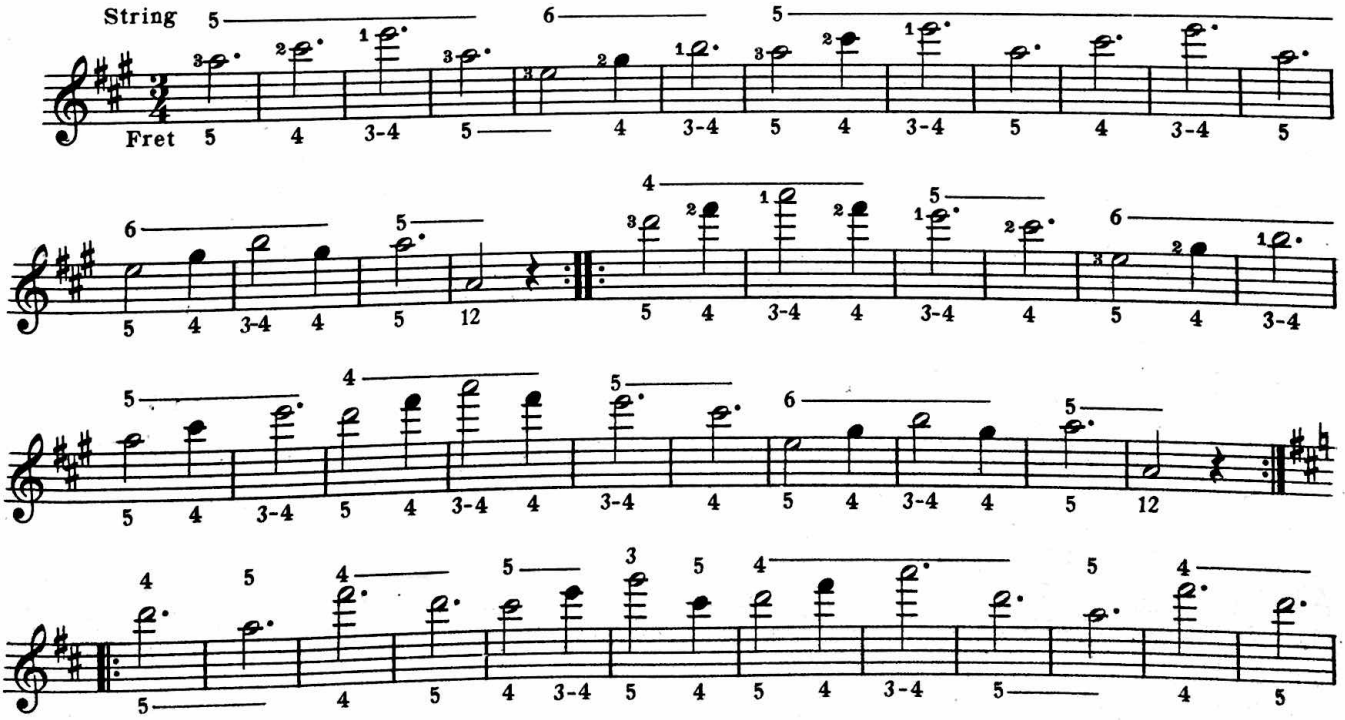
HARMONIC EXERCISE

Written at the lower octave, with 8va above the notes, to indicate their proper place. A figure before a note indicates the left hand finger.



Harmonic Bell Waltz

Written at the higher octave



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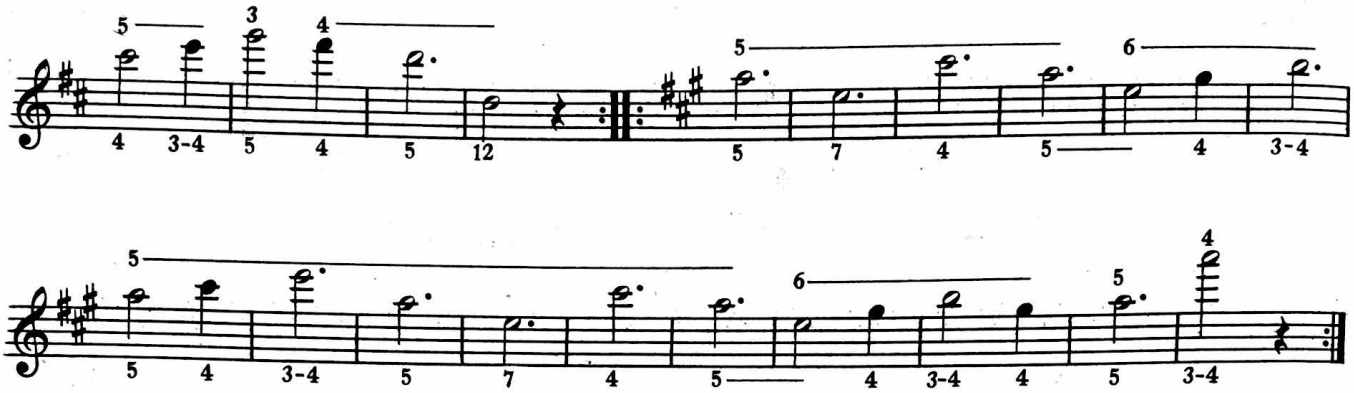
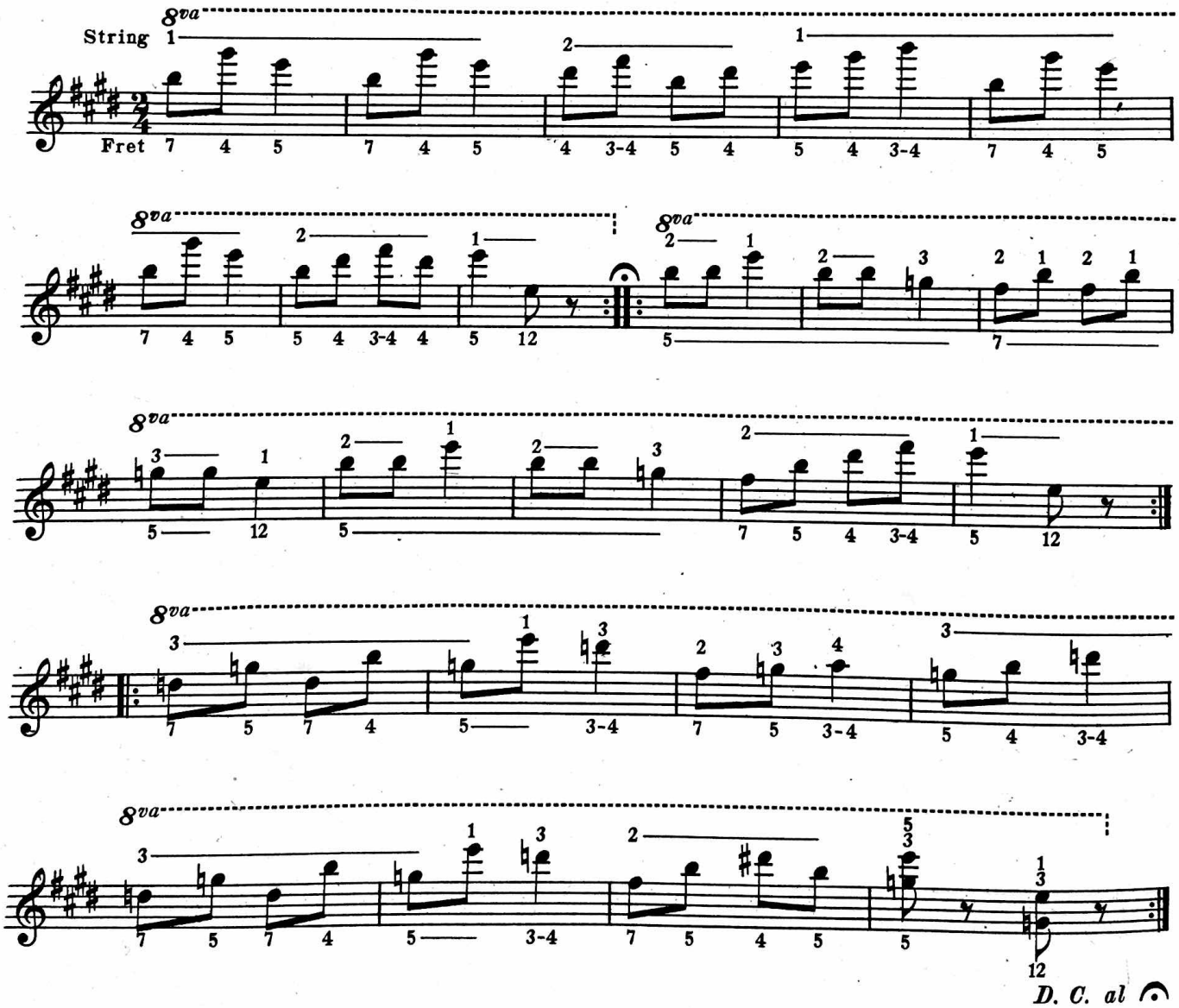
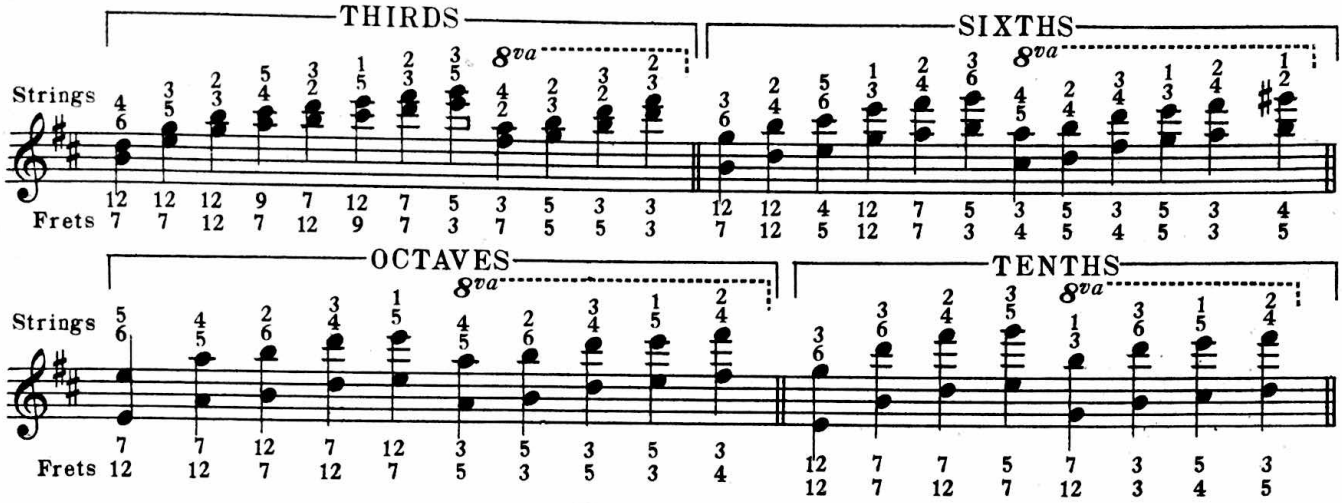


Harmonic Exercise on the 1st, 2d and 3rd Strings

Written at the lower octave or true pitch, with 8va above the notes, to indicate their proper place.

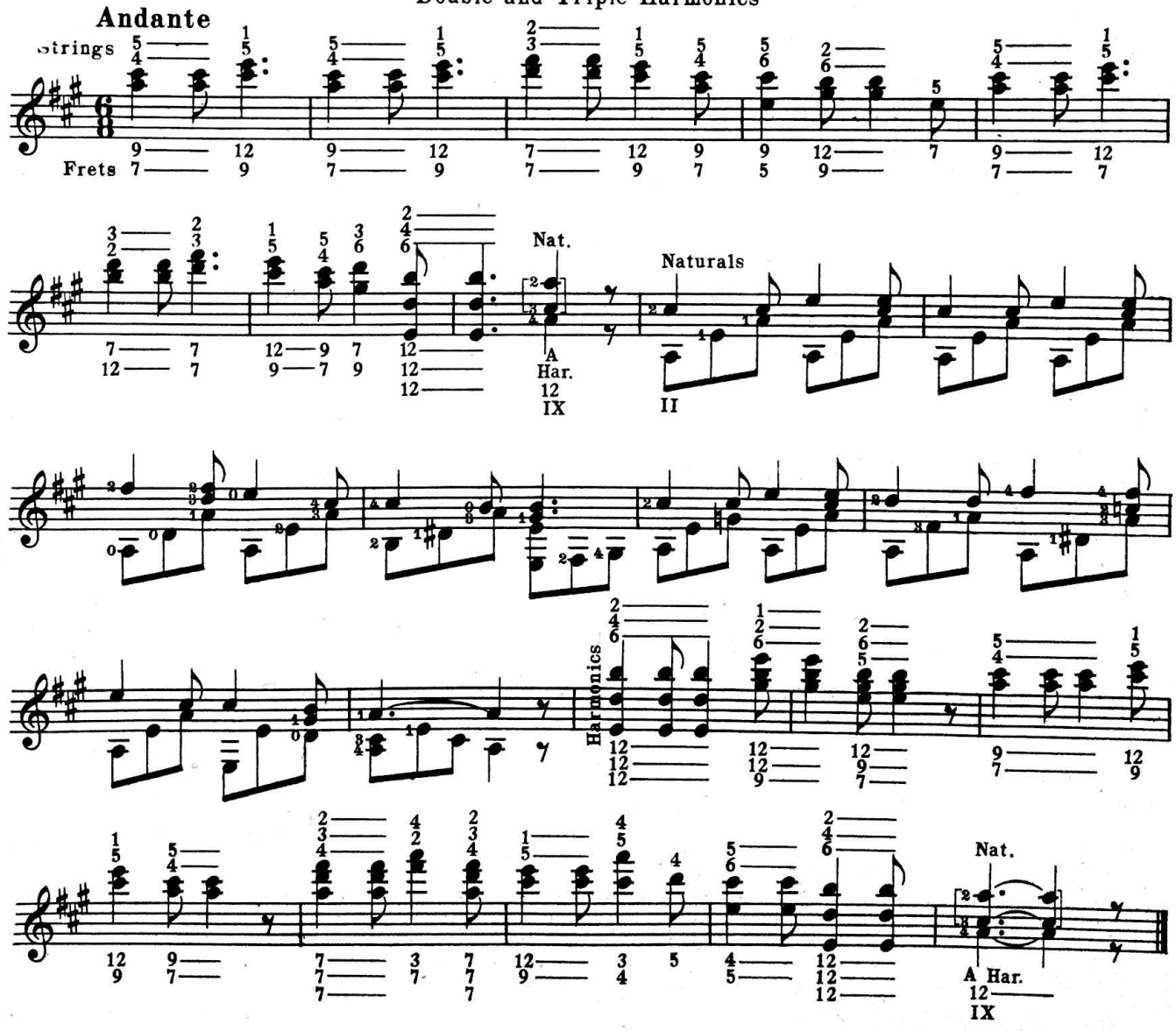


Double Harmonics in thirds, sixths, octaves and tenths are to some extent, playable on the guitar: as in the following.



Lullaby

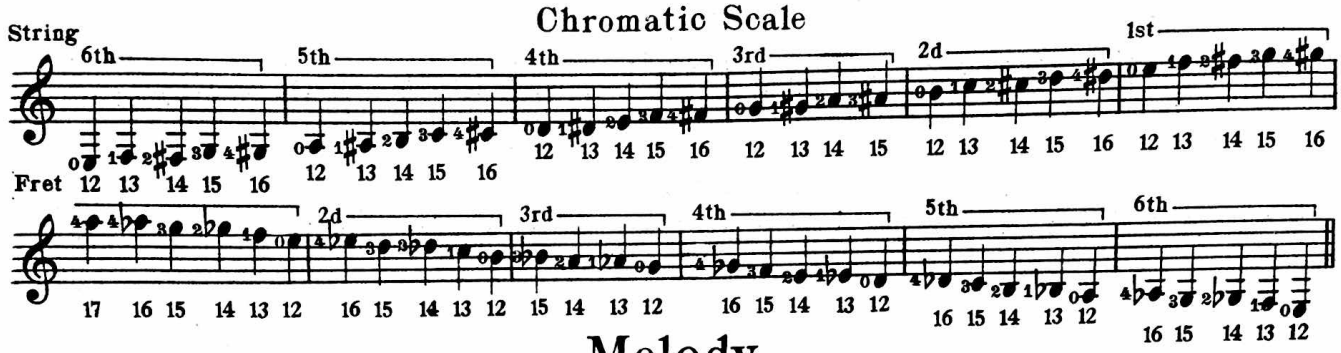
Double and Triple Harmonics



RIGHT HAND HARMONICS

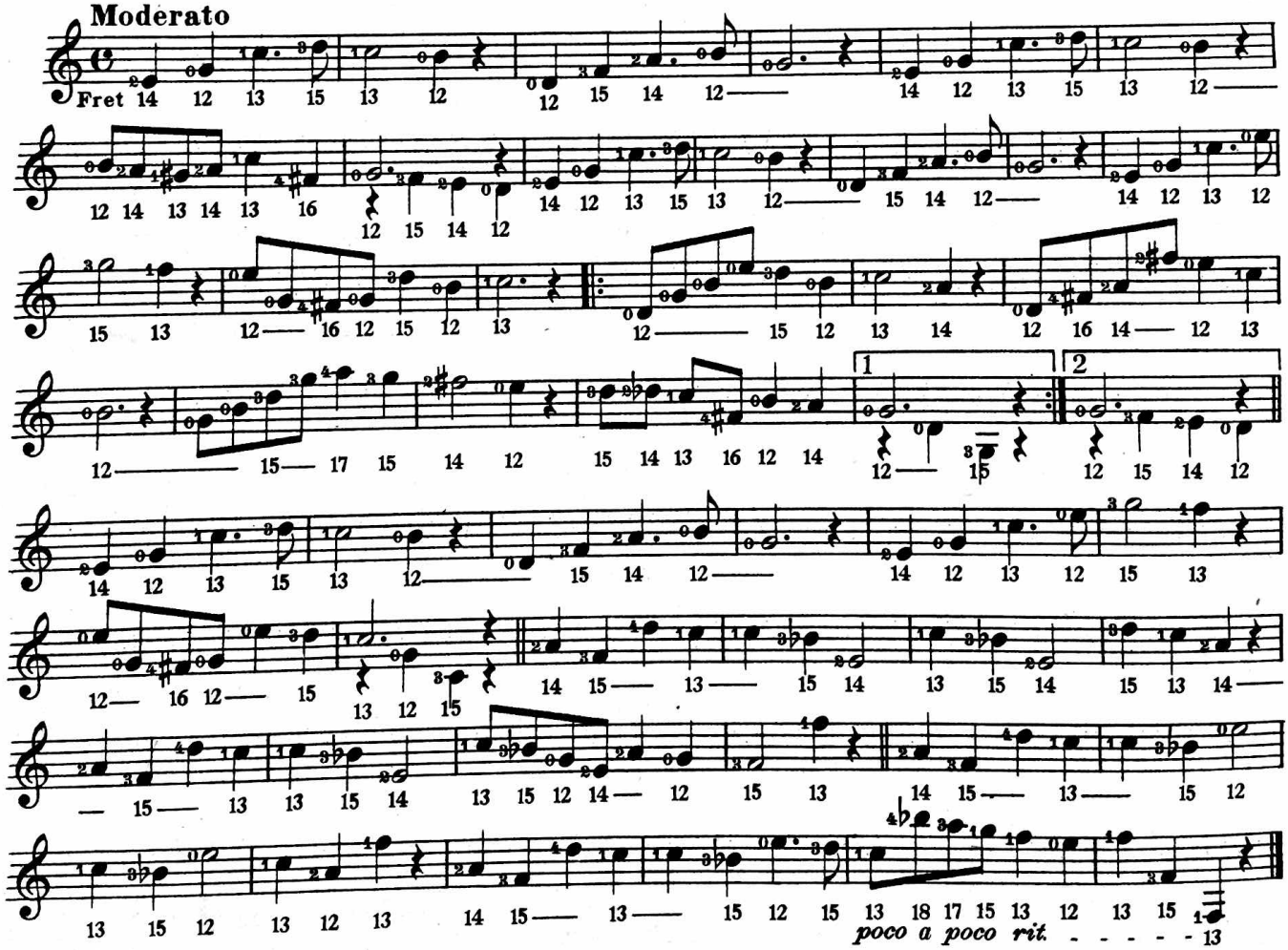
Right hand harmonics are properly made by resting the side of the right thumb very lightly on a string, twelve frets from an open or a fingered note; and striking with either the first or second finger, and immediately raising both thumb and finger off the string. The notes are written as if they were to be played in the regular manner; leaving it to be understood, that harmonically, their real position is an octave higher. The left hand fingering is indicated by the figures placed before the notes; and the fret at which the right thumb is placed, in making any one of these harmonics, is shown by its numeral written below the note. With this method, all notes of the guitar are playable in harmonics; even the natural harmonics may be thus executed.

Chromatic Scale



Melody

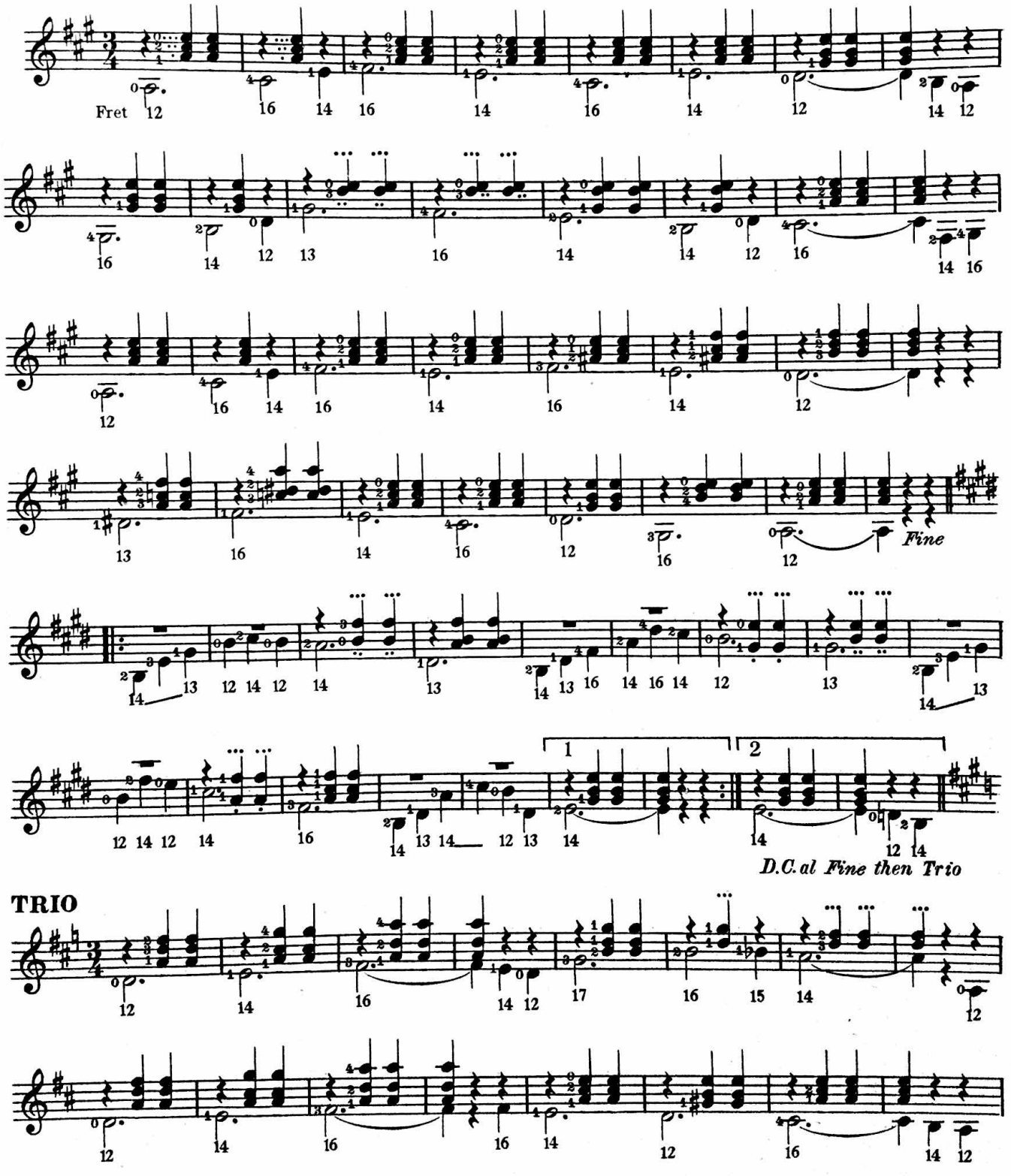
for the practice of right hand harmonics

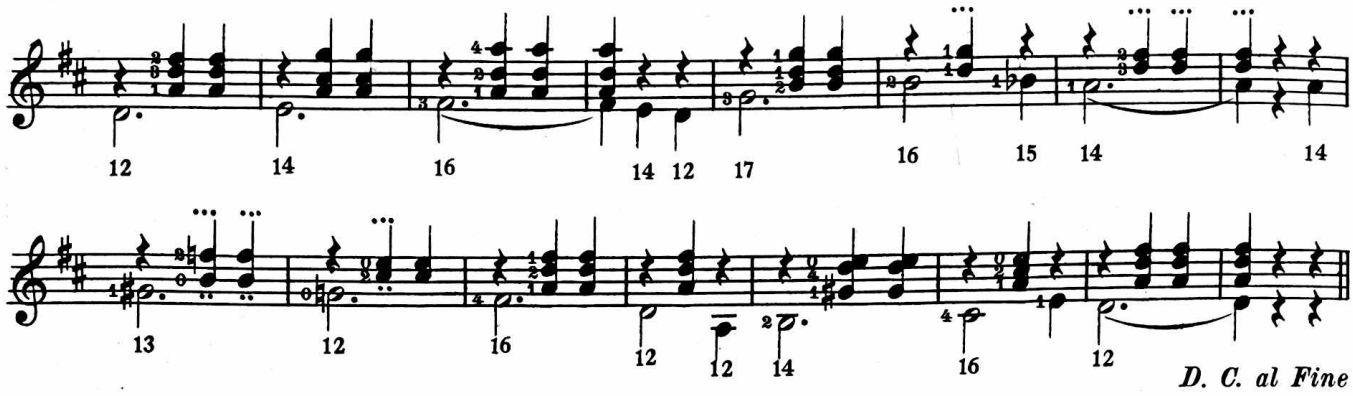


All of the above— or any other right hand harmonics— may be sounded an octave higher by placing the right thumb lightly on the string five frets from the fingered note: or, by placing it at what would be, the twenty-fourth fret from the fingered note and striking the string with a finger.

The following piece—Silvery Sounds Waltz—exemplifies right hand harmonics played with an accompaniment. The notes with stems down are the harmonics; those with stems up the accompaniment: the latter, fingered and played by both hands in the regular manner.

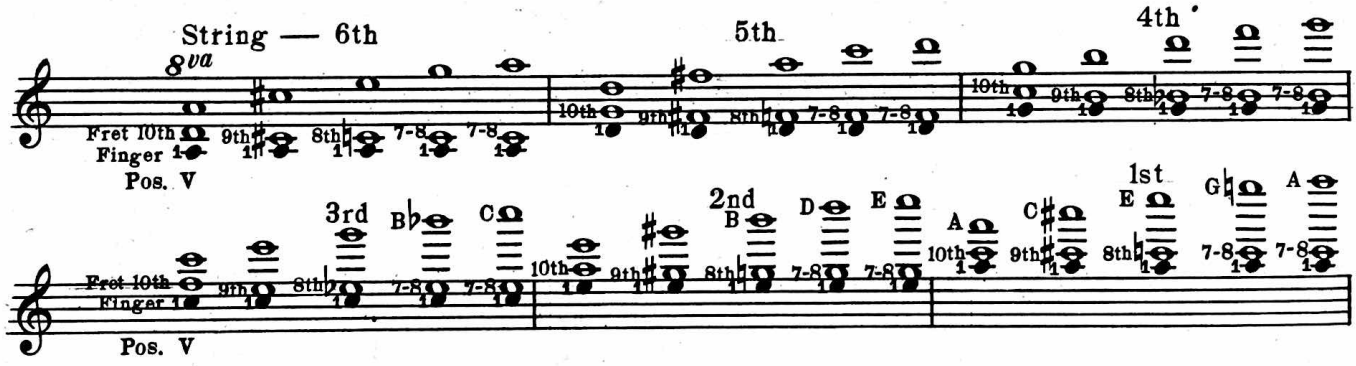
Silvery Sounds Waltz





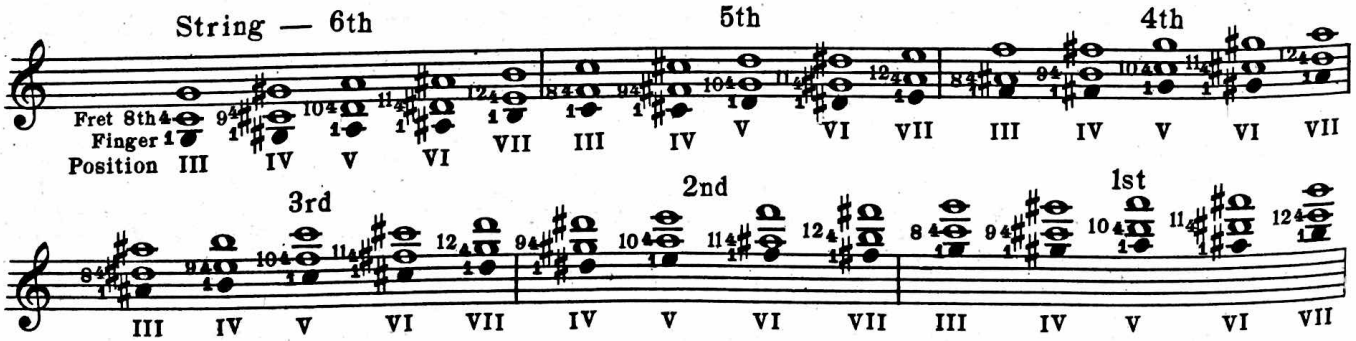
ARTIFICIAL HARMONICS

Artificial Harmonics are so called and distinguished, from the manner in which they are made: which is, by firmly pressing a string at any fret, with the first finger of the left hand; and then touching it lightly with the third or fourth finger of the same hand, (as may be required), at the 5th, 4th, 3rd and between the 2nd and 3rd frets from the one at which the first finger is placed; and striking the string in the usual manner, with the thumb or a finger of the right hand. The harmonics thus produced, correspond—relatively—to those made in the natural way, at the 5th, 4th, 3rd and between the 2nd and 3rd frets. In the two examples which follow, the lowest or black note, indicates the fret at which the first finger is firmly pressed; the second, or middle note, the one at which the third or fourth finger lightly touches the string; and the highest note, the harmonic sound. All harmonics occuring between the frets are found by experimenting, as it is not always possible to note the exact place of the left hand finger on the string. The harmonics sound an octave higher than the written notes.



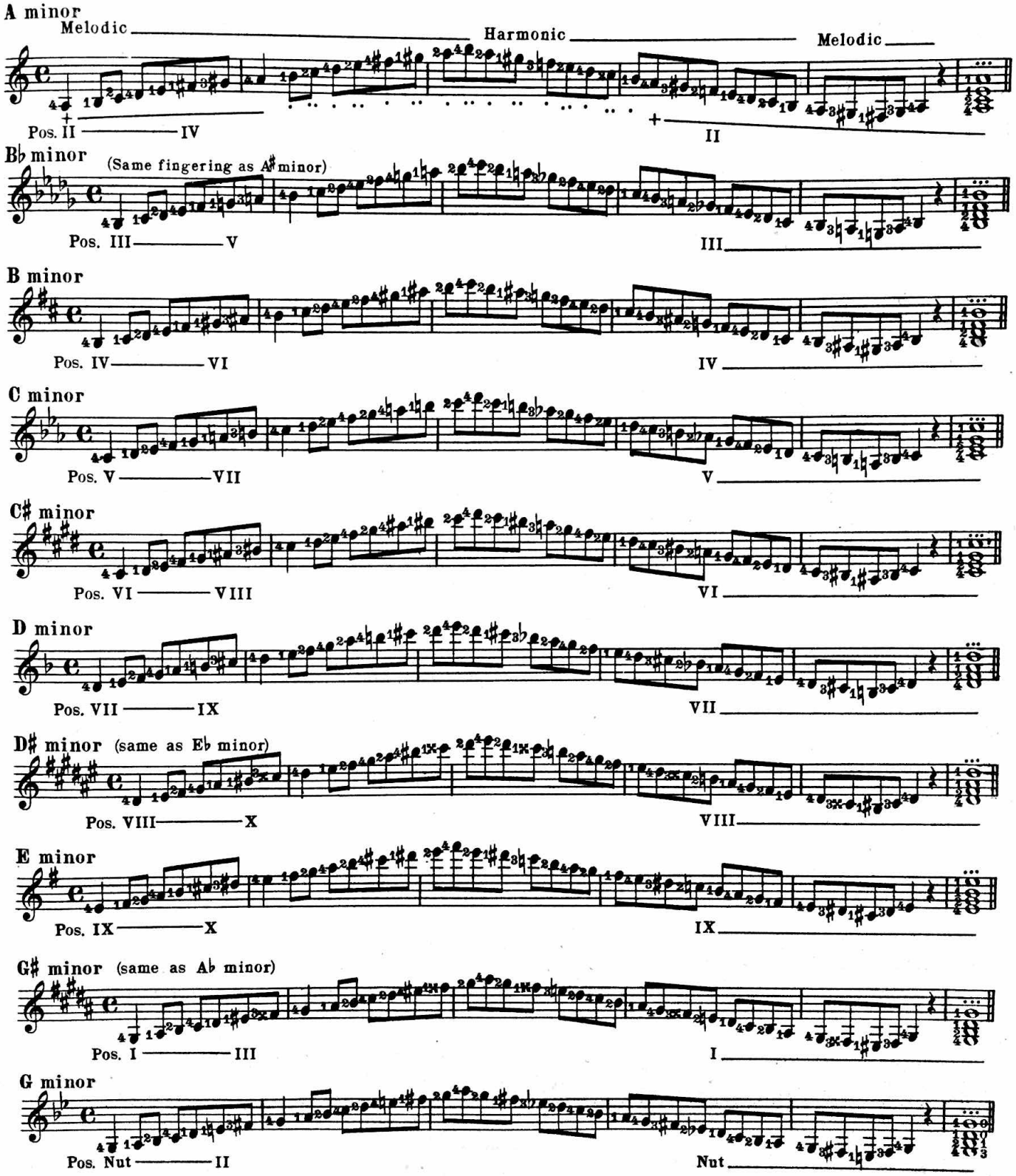
Diatonic and Chromatic scales may be played with the above method, by moving the first and fourth fingers at the same time; each, to the next note or fret, above or below: as in the following example.

Chromatic Scale in Harmonics
according to the above method



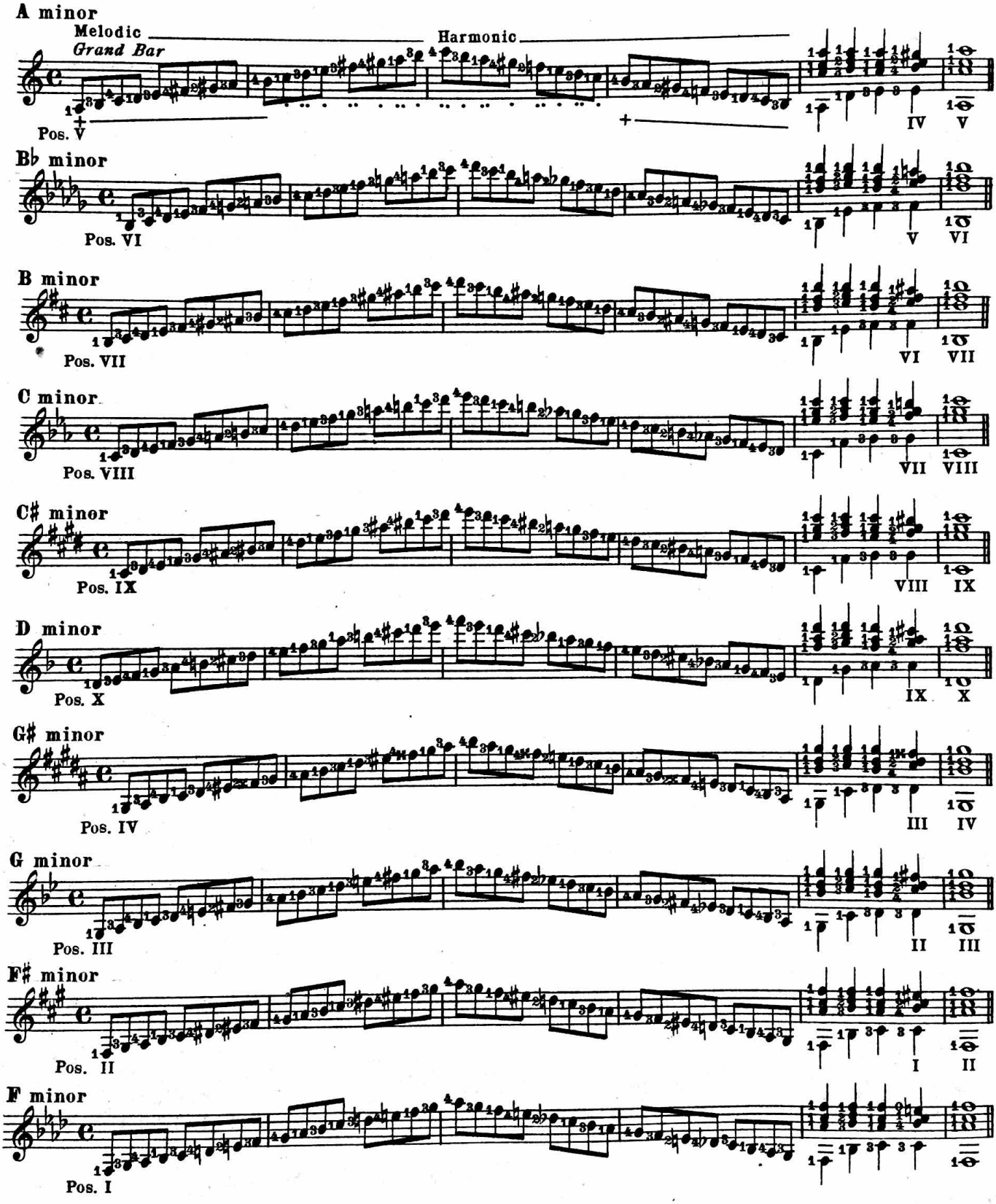
UNIFORM FINGERING OF MINOR SCALES

The Minor Scales as here presented are uniform in their fingerings; and each given in two positions; as indicated by the Roman numerals written below the staff and notes. The form is mixed; the Melodic ascending and the Harmonic descending. The Nut position in the Scale of G Minor, is so named because the first finger of the left hand is placed on the *nut,* as if the open strings were really to be caused by that finger, instead of the nut. In general, this scale would be fingered in the first and second positions, instead of the nut and second.



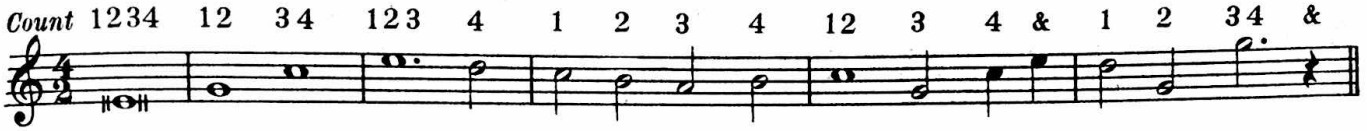
Uniform fingering of Minor Scales – continued

The fingering of the following minor scales differ from the preceding, in having the left forefinger bar across all the strings and each scale fingered in the same manner, without the hand moving from its position: this requires an extension of the fourth finger for some of the notes; and it may also be stated, that with this method, both the Melodic and Harmonic Minor forms are playable in their entirety.

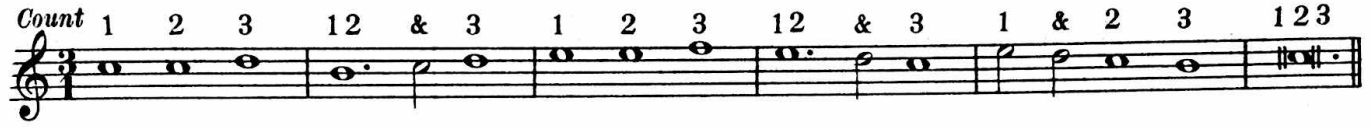


Time

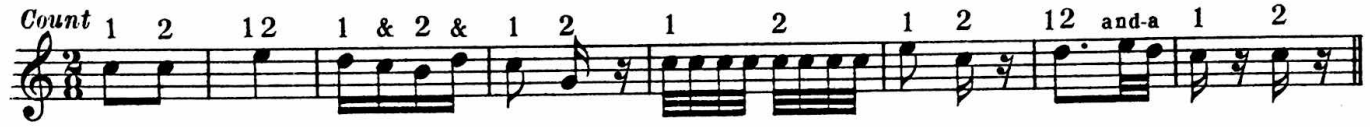
All descriptions of time, are only derivations from the $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ varieties: as explained and illustrated in Book One. In addition to the examples found therein, there are many other divisions and sub-divisions, which occur frequently enough, to warrant some explanation of them; as in the following. $\frac{4}{2}$ time, composed of two measures of $\frac{2}{2}$ time, is counted four to a measure; one for each half note or its equivalent. Measures may contain one *Breve,* or double *whole note:* made thus; |𝅜|, ||𝅜||, or 𝅜; or any combination of notes, of equal value.



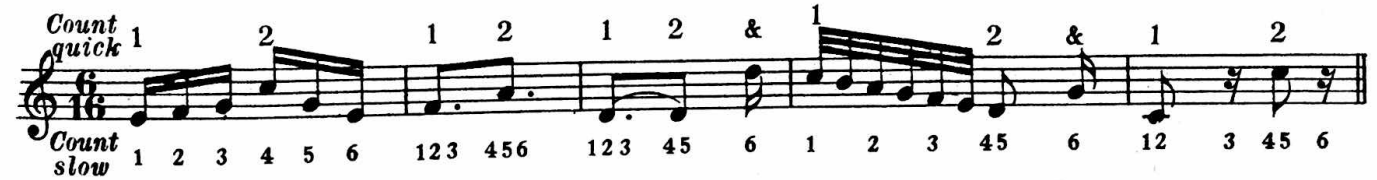
$\frac{3}{1}$ time, composed of two measures of $\frac{3}{2}$ time, has three whole notes or equivalent; and counted three to a measure: one for each whole note.



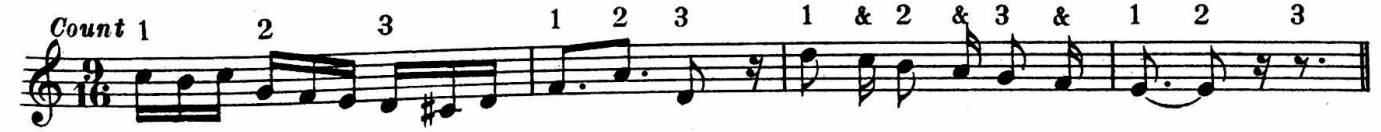
$\frac{2}{8}$ time, is counted two beats to a measure, one for each eighth or its equivalent.



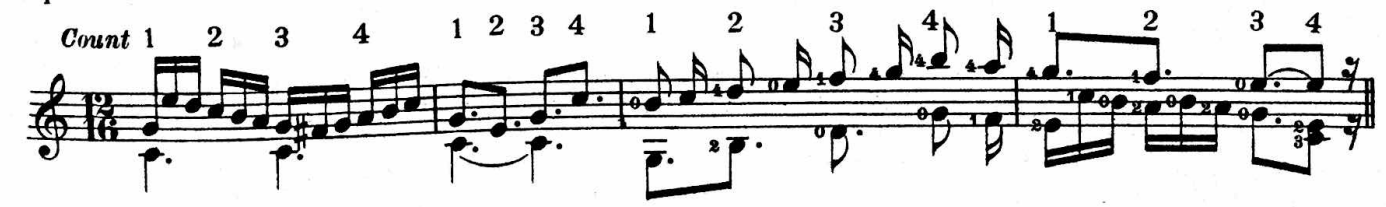
$\frac{6}{16}$ time, has six sixteenths or their equivalent in each measure and counted like $\frac{6}{8}$ time, two or six: according to the speed.



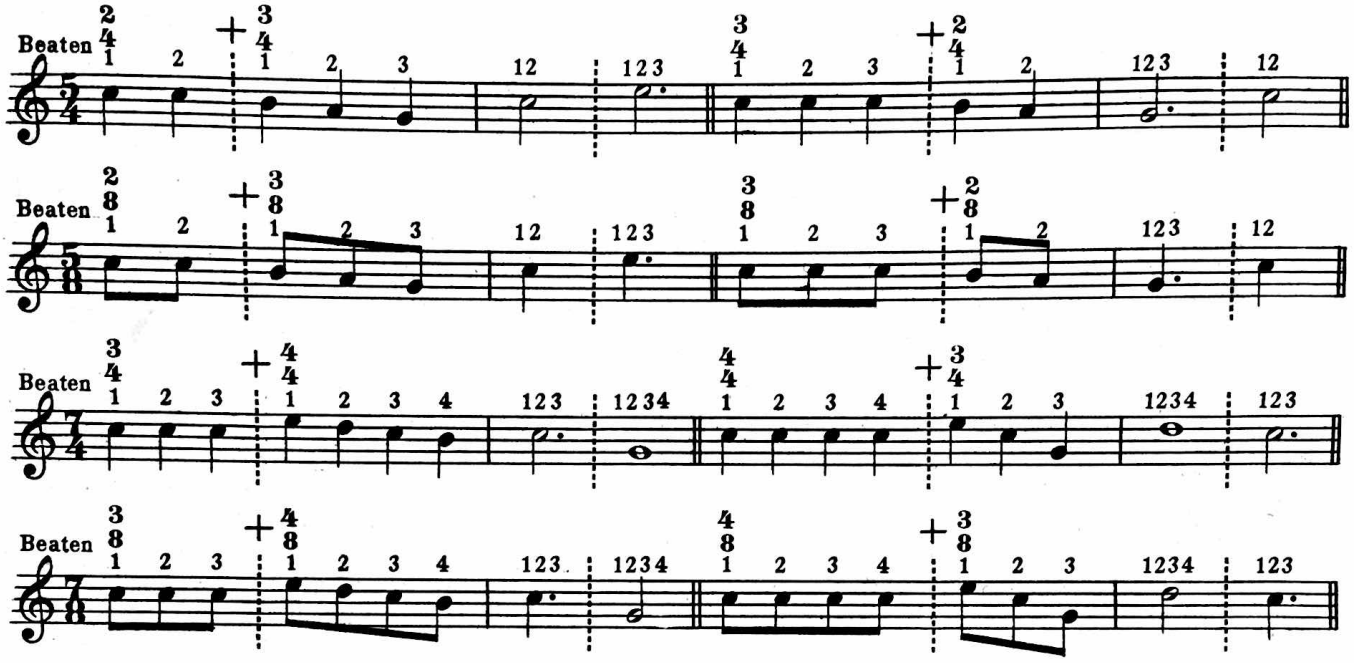
$\frac{9}{16}$ time, is counted like $\frac{9}{8}$ time, three to a measure, comprehending three sixteenths or their equivalent to a count.



$\frac{12}{16}$ time, is counted like $\frac{12}{8}$ time, four to a measure, comprehending three sixteenths or their equivalent to a count.

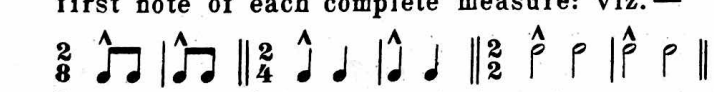


Compound measures of five and seven beats are sometimes encountered, and according to the style of the composition, begins with either the even or uneven portion of the count. $\frac{5}{4}$ time, is composed of $\frac{2}{4}$ and $\frac{3}{4}$ time: $\frac{5}{8}$ time, of $\frac{2}{8}$ and $\frac{3}{8}$ time: $\frac{7}{4}$ time, of $\frac{3}{4}$ and $\frac{4}{4}$ time: $\frac{7}{8}$ time, of $\frac{3}{8}$ and $\frac{4}{8}$ time; and each kind beaten in accordance with the division of the notes, as shown by the dotted lines in the following example.

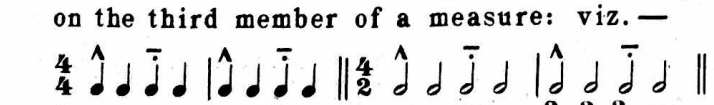


ACCENT

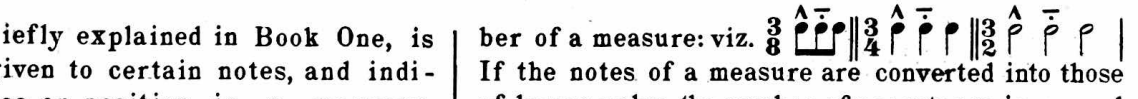
Accent, as briefly explained in Book One, is the emphasis given to certain notes, and indicates their place or position in a measure. There are two kinds of accent, the Natural and Expressive. The Natural accent is the basis of all rhythmical motion; it is that unconscious force which falls of its own weight on the same part, in each recurring measure. In musical compositions the Natural accent is never marked; but in order to indicate the place of the different degrees of accent in the illustrations, the following signs will be made use of: (∧) for the chief or strong accent; (−) for the secondary or weak accent; and (·) for the tertiary or lower order of accents. In measures of two beats, such as, $\frac{2}{8}$ $\frac{2}{4}$ $\frac{2}{2}$ time, the accent falls on the first note of each complete measure: viz.—



In measures of four beats, there are two accents; the chief accent on the first, and the secondary, on the third member of a measure: viz.—



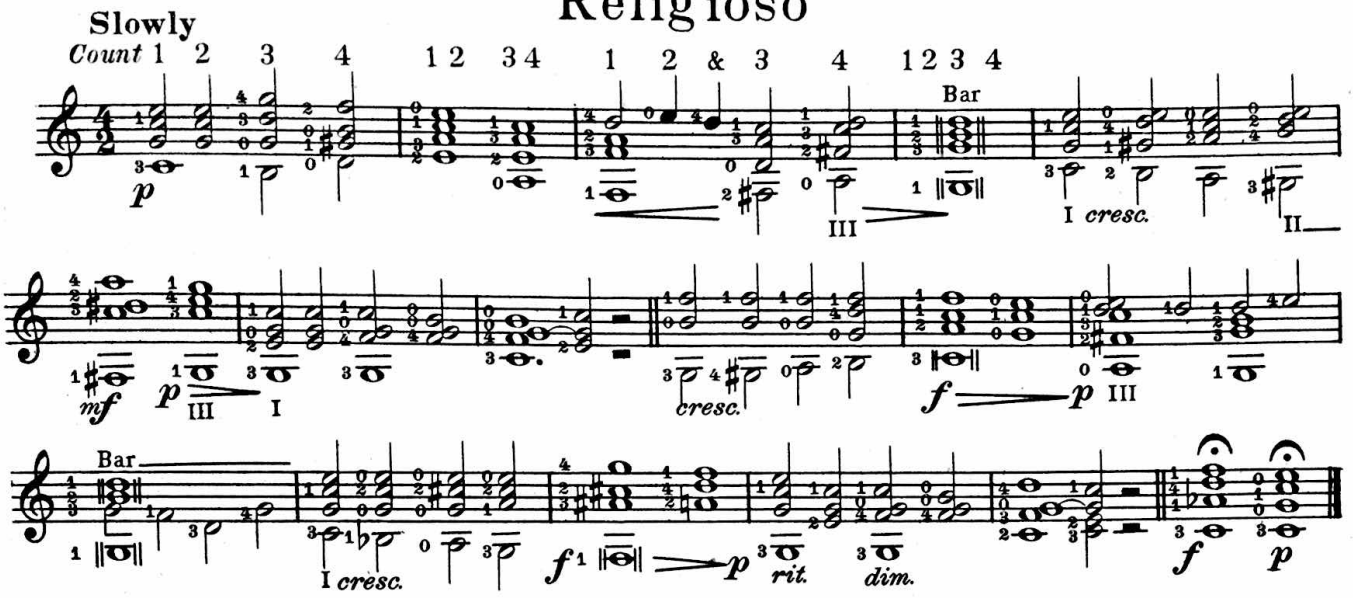
In measures of three beats, such as $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{2}$ time, there is a chief or strong accent on the first, and a secondary or weak accent on the second member of a measure: viz.



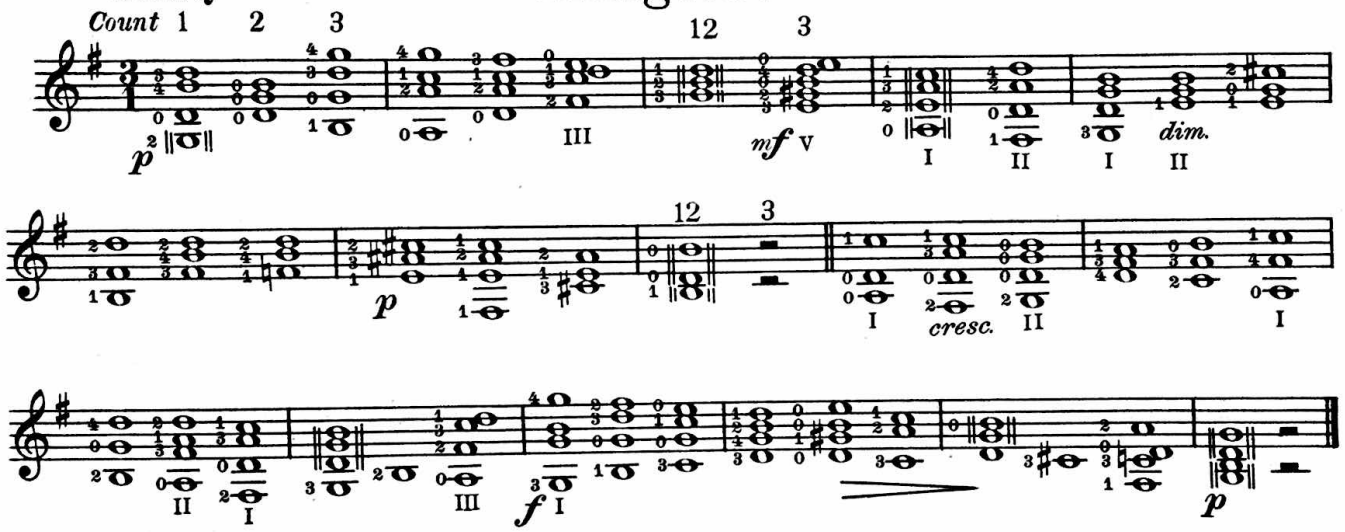
If the notes of a measure are converted into those of lesser value, the number of accents are increased in proportion to the number of notes; as:

In measures where the notes are divided into groups of threes, such as triplets and those found in $\frac{9}{4}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{16}$ time, the accents are governed in the same manner as for triple time. When for special effect the accent is transferred to a part that regularly is unaccented, we then have what is called the *expressive* accent. This frequently occurs in syncopation, or when it is intended that a particular note or chord is to be prominent. No set rule can be given for its introduction, as each composer or performer is governed by his own feeling. Furthermore, the marks of accents should accompany all such transpositions. Much more detail concerning accent might be added, but in a work of this kind, it must, of necessity be curtailed. Its introduction here, is mainly for the purpose of acquainting the student with the manner of interpreting the divisions and subdivisions of the various kinds of time; and the more thoroughly the subject is understood, the better equipped one will be, for reading, composing and performing the music.

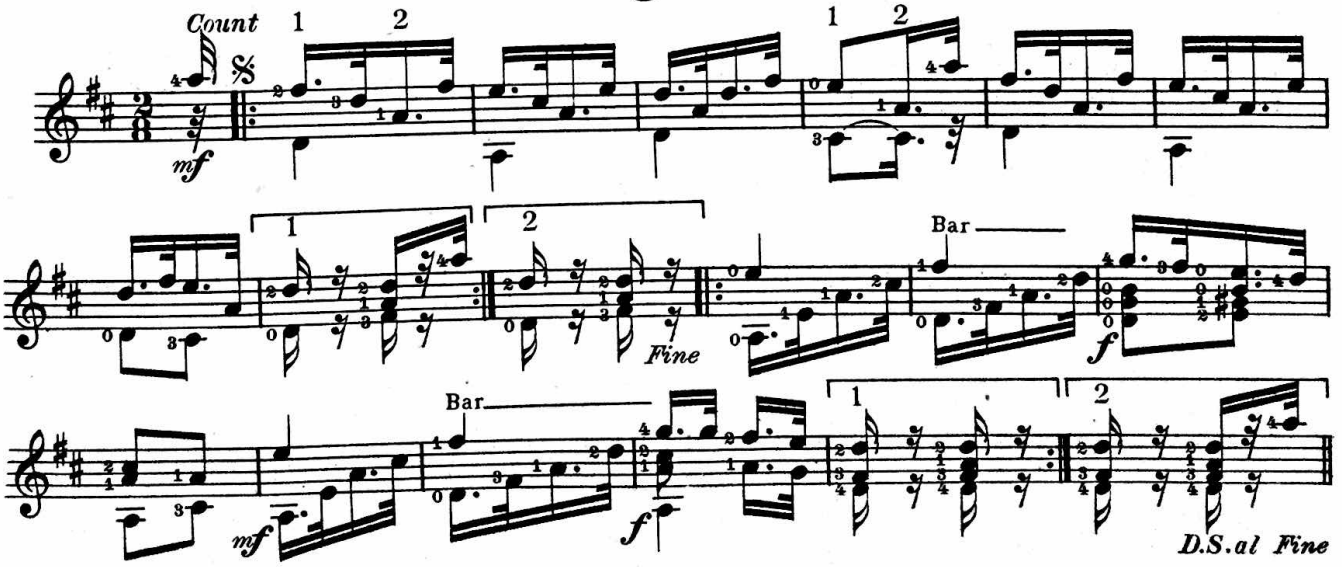
Religioso



Religioso



Allegretto



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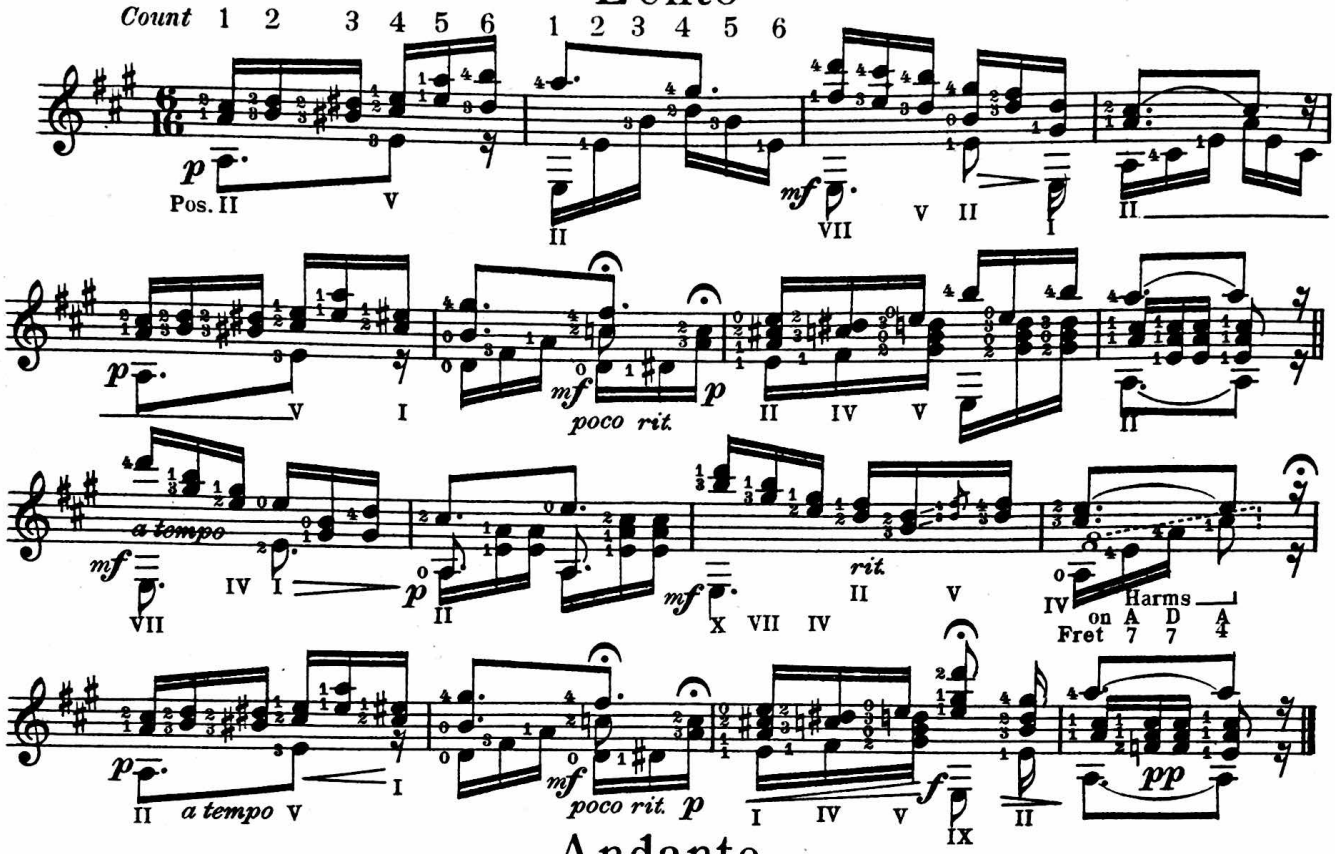
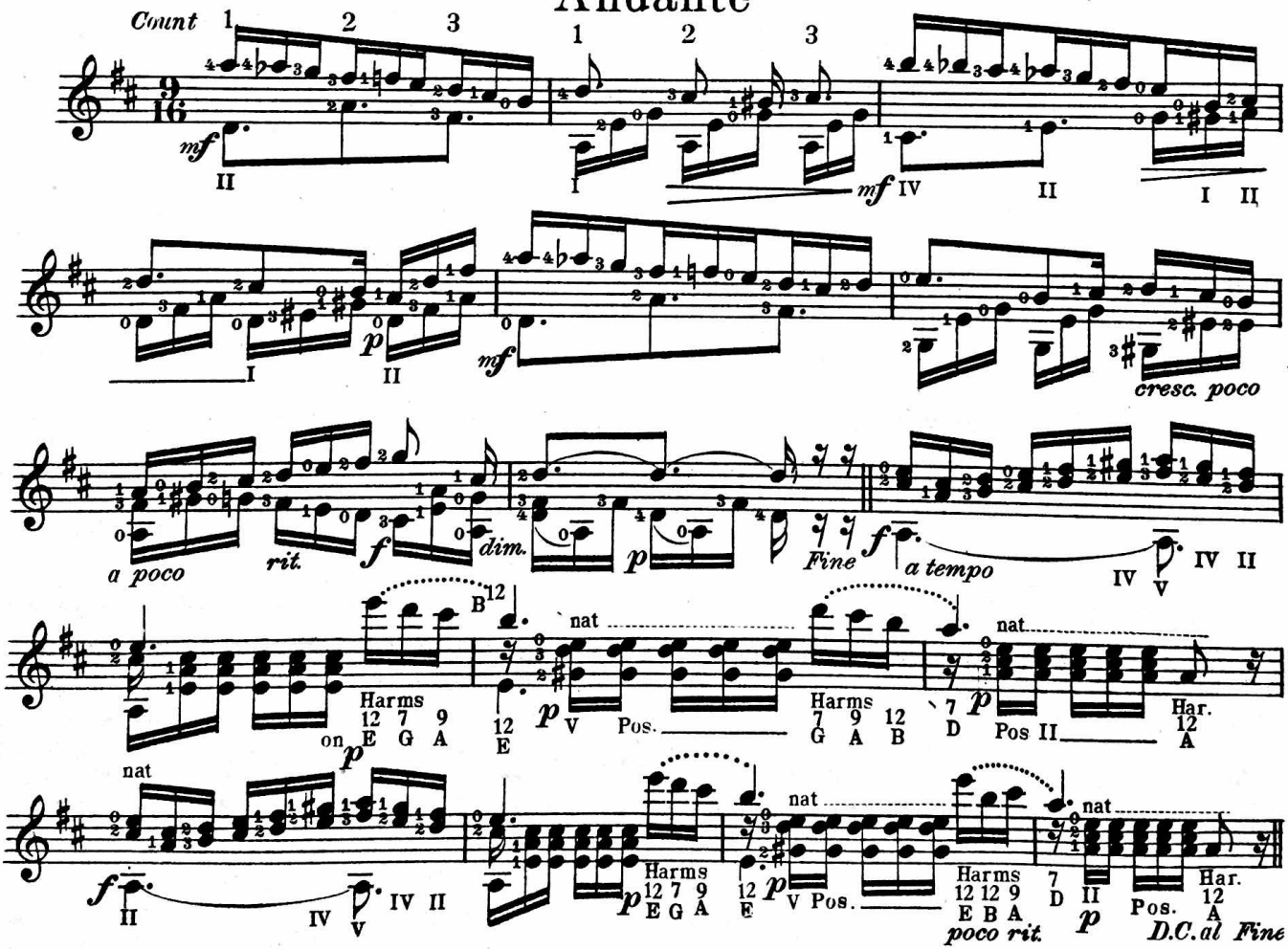
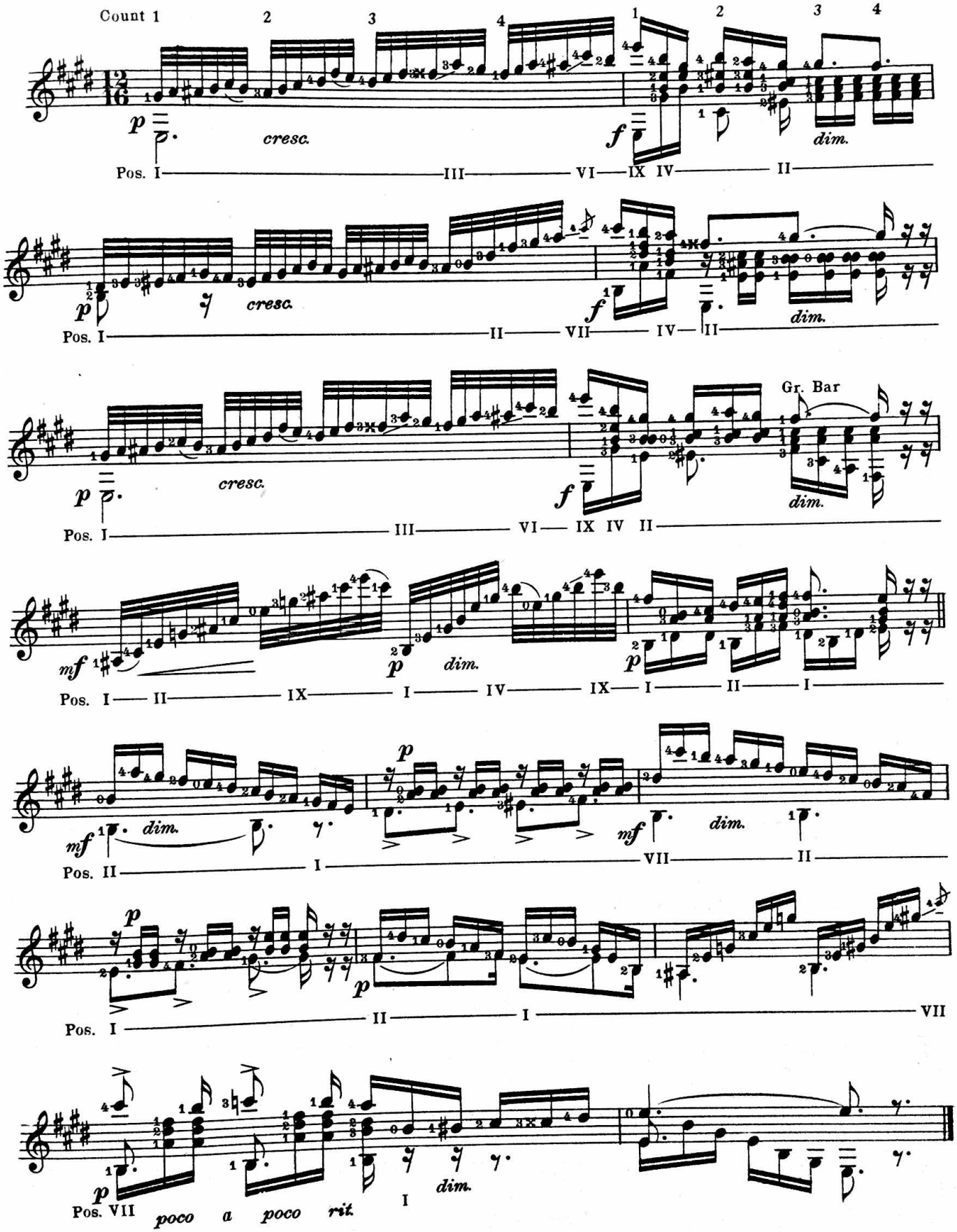
Lento



Andante

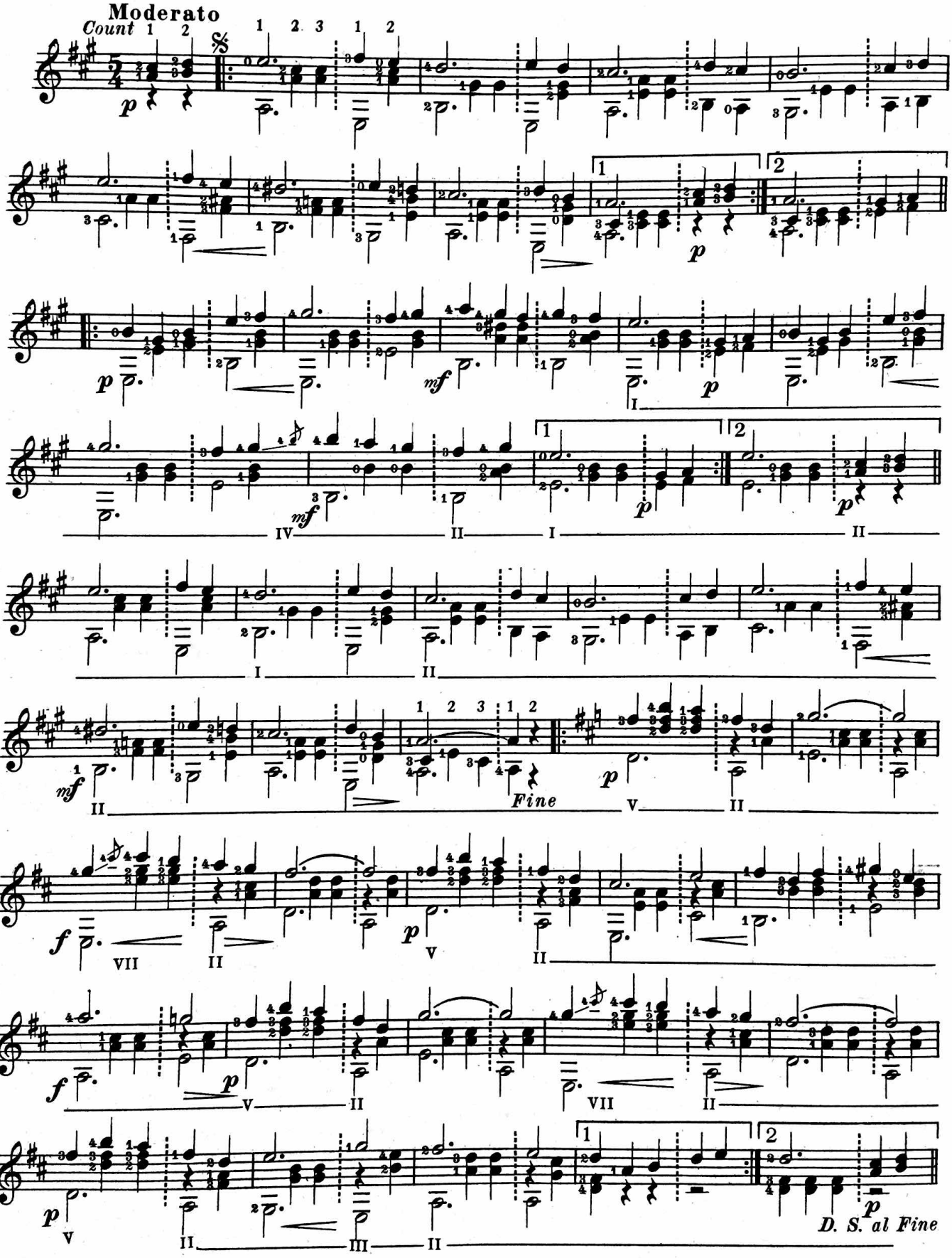


Adagio

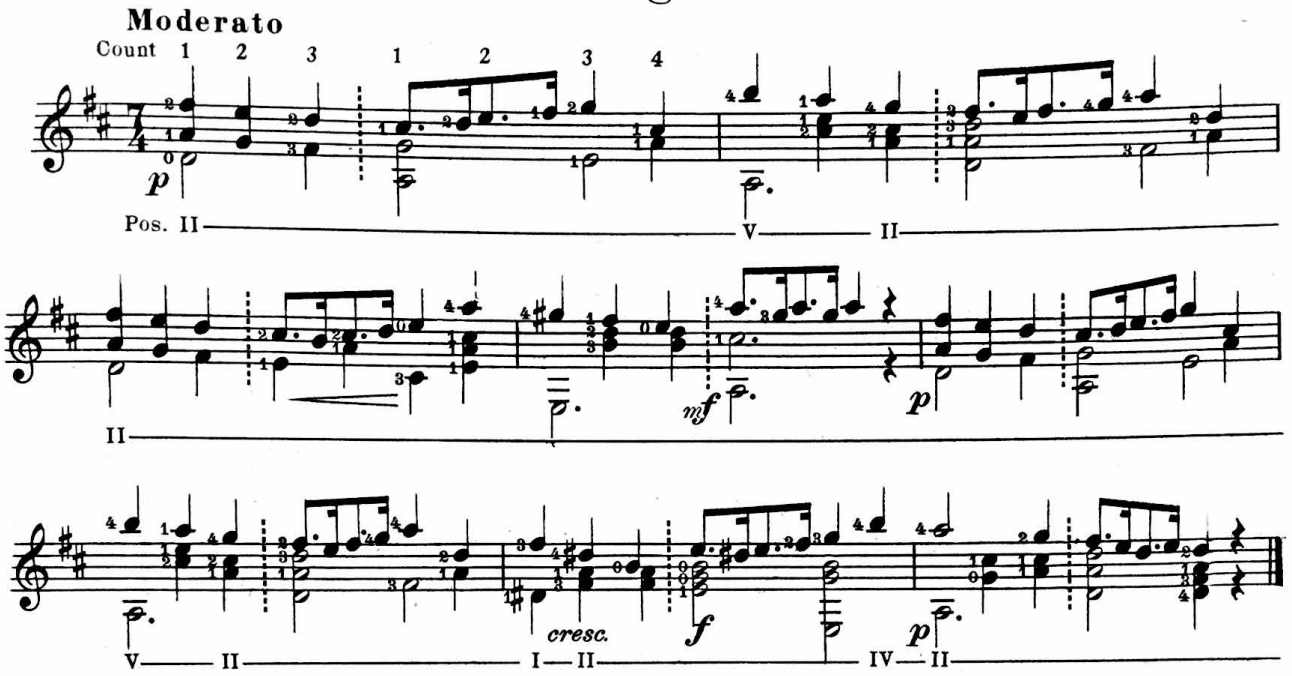

Count 1 2 3 4 1 2 3 4
p cresc. f dim.
Pos. I III VI IX IV II
p cresc. f dim.
Pos. I II VII IV II
p cresc. f Gr. Bar dim.
Pos. I III VI IX IV II
mf p dim.
Pos. I II IX I IV IX I II I
mf dim. p mf dim.
Pos. II I VII II
p p
Pos. I II I VII
p dim.
Pos. VII I
poco a poco rit.

Half and Half

Dance

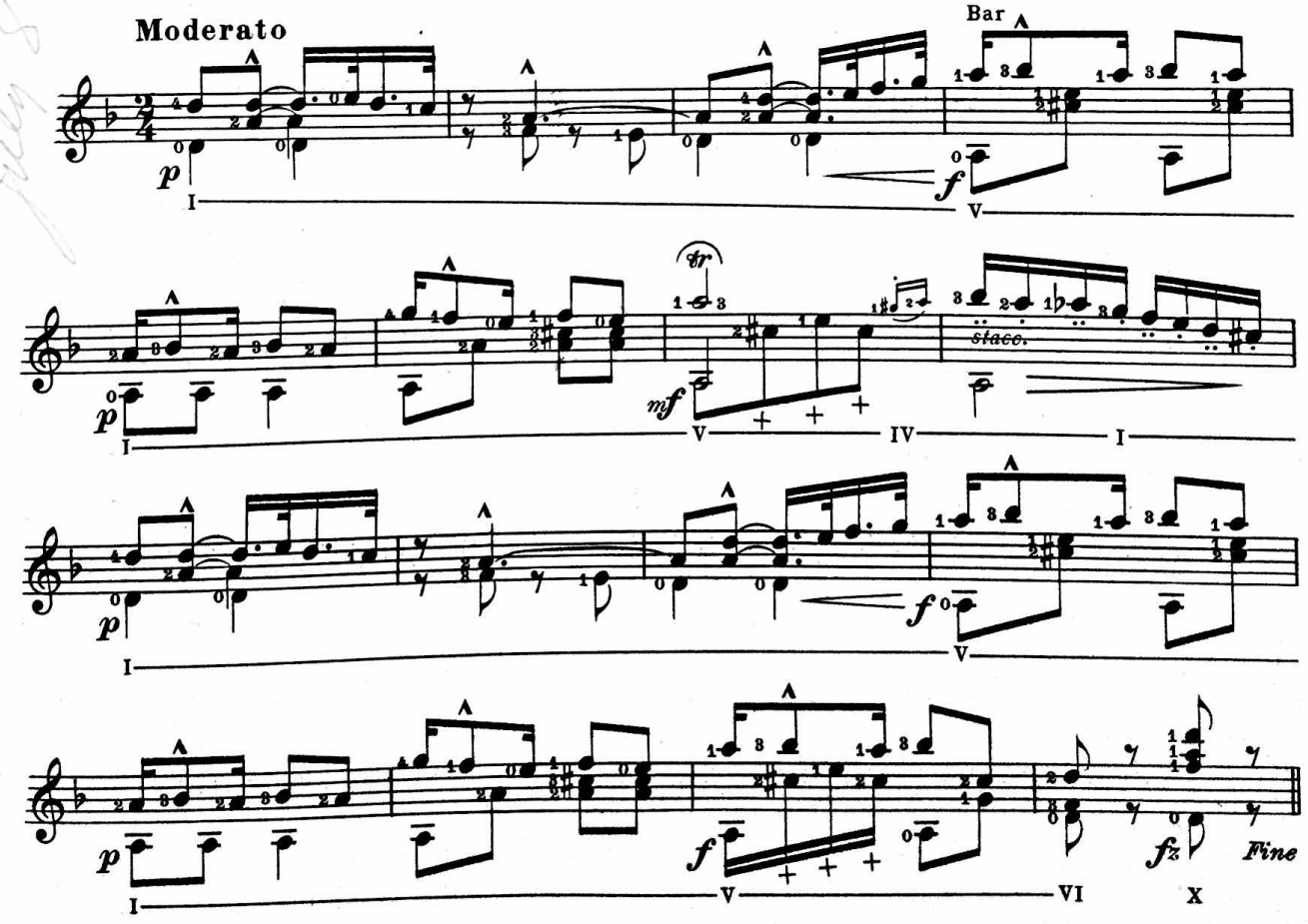


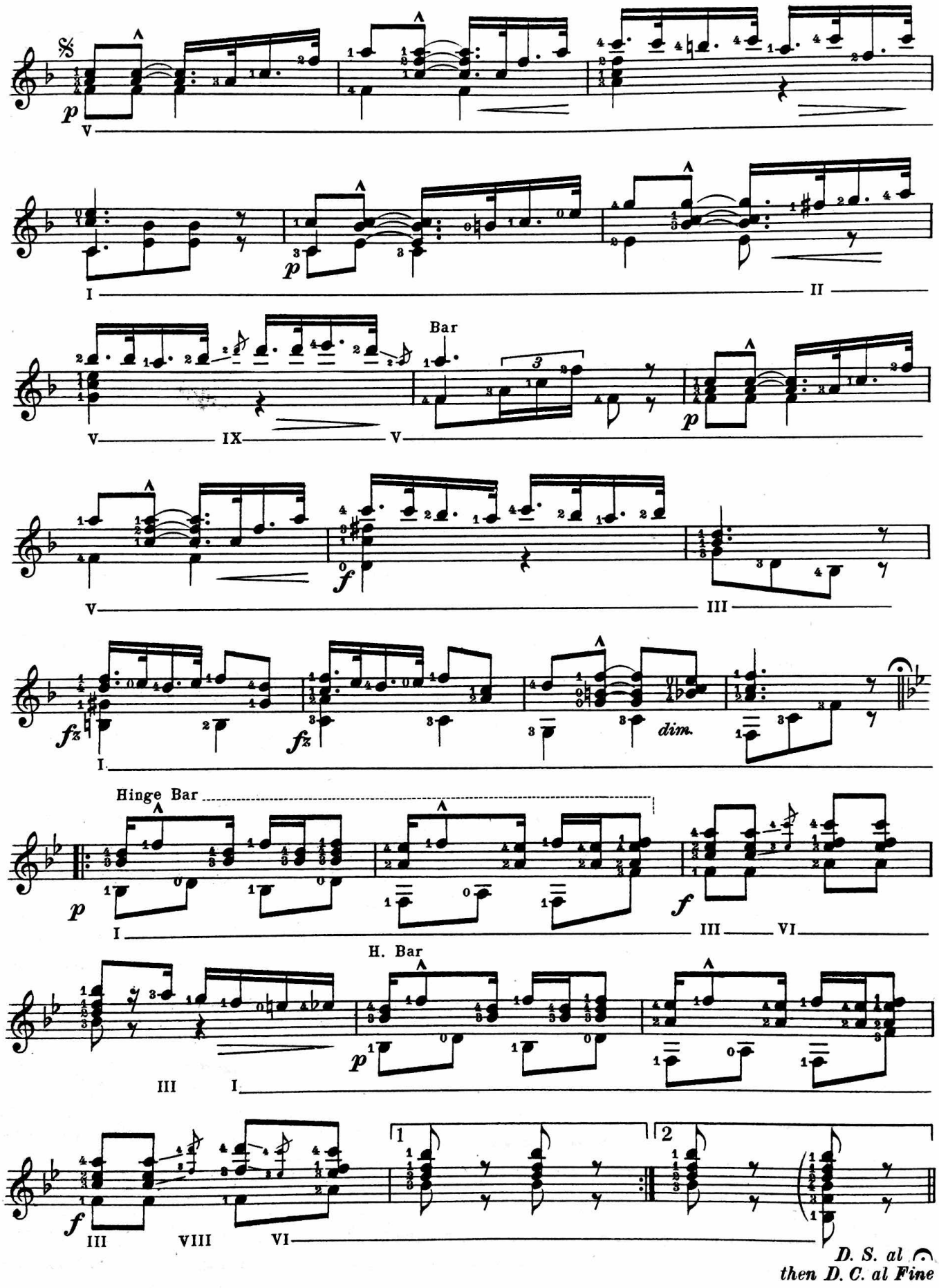
A Fragment



Dance Eccentric

Introducing Syncopation




Bar
Hinge Bar
H. Bar
dim.
D. S. al
then D. C. al Fine

The Tremolo

By Tremolo is meant a more or less rapid repetition of the same note or chord, and is performed on the guitar by various methods of right hand fingering. Thus, there is the one, two, three and four finger styles of tremolo.

[A] The *regular* one finger style of tremolo, is exclusively a finger action; and may be described as a swinging motion, operating principally from the second joint. The tremolo is executed by striking the strings forward and backward with the end of either the first or second finger; and requires the careful training of both fingers, in order to develope their independence in this style of tremolo. In this connection let it be said, that on account of the greater length, strength and flexibility of the second finger, it will sometimes be more available than the first. However, the choice of fingers rests with the player, who should school them, so as to be able to change from the one to the other without the least inconvenience; thus relieving the strain, consequent, when one finger alone is used; especially in passages of long duration. The forward movement is performed by striking the strings with the fleshy part of the finger, and the backward movement by striking them with the nail: and, as the speed is increased, the tendency is to use the extreme end of the finger.

[B] Another form of the one finger tremolo, is to place the thumb across the first finger—as a support, and strike the strings down and up, with the end of that finger, using a loose wrist motion, similar to that employed on plectral instruments.

[C] The two finger tremolo is executed by striking the strings alternately, with the first and second fingers; or, the second and third fingers; or, the first and third fingers; or, the thumb and one of the fingers: beginning each, in the order named, or the reverse: according to requirements.

[D] The double tremolo is performed by striking *two* strings at the same time with the first and second fingers; each striking a string in the manner described for the *regular* one finger tremolo, at **A**.

[E] The three finger tremolo is performed by striking the strings alternately, in the following ways: with the first, second and third fingers: with the third, second and first fingers: with the thumb, first and second fingers: with the first, second, third, second, first, second, third — and repeating in this order until the passage is completed. It will be observed with the last way of alternating, that the second finger follows the first and third, striking *twice*, to once, each of the other two fingers. This manner of fingering is especially desirable for rapid and even tremoloing. It is not easy and will require much practice before it can be brought under absolute command.

[F] The four finger tremolo, is performed by striking the strings alternately, with the thumb, first, second and third fingers; and repeating in this order as often as required.

[G] The combination of the *tremolo* and the *trill*— mentioned in the chapter on the trill, is executed by tremoloing rapidly and alternately, the principal and auxiliary notes of the trill. The tremoloes best adapted and most effective for this purpose, are the regular one finger style, "explained at **A**," and the last mentioned way of the three finger style, "explained at **E**."

With all the tremoloes— excepting the one finger, plectrum style, (explained at B), the right hand and wrist is held as quietly as possible; and, without resting any of the fingers on the top of the instrument: though occasionally, the thumb, or one of the fingers, may rest on one of the strings—at the discretion of the performer.

The tremolo may be indicated in three ways: 1st, by writing out the notes in full: 2d, by abbreviations; (see page 9 in book one): 3d, by the slur mark, accompanied with the word tremolo.

To be effective, the tremolo must be executed rapidly; yet, in keeping with each particular style, and also with the character of the composition. The number of strokes to be played, are not always indicated; but if the time is accurately counted, the strokes will take care of themselves. Naturally, at first, the practice must be slow; gradually increasing the speed until the greatest rapidity is attained. If the tremolo occurs on a pause, it is prolonged beyond the time of the note, and a slight break, or stop made, before proceeding.

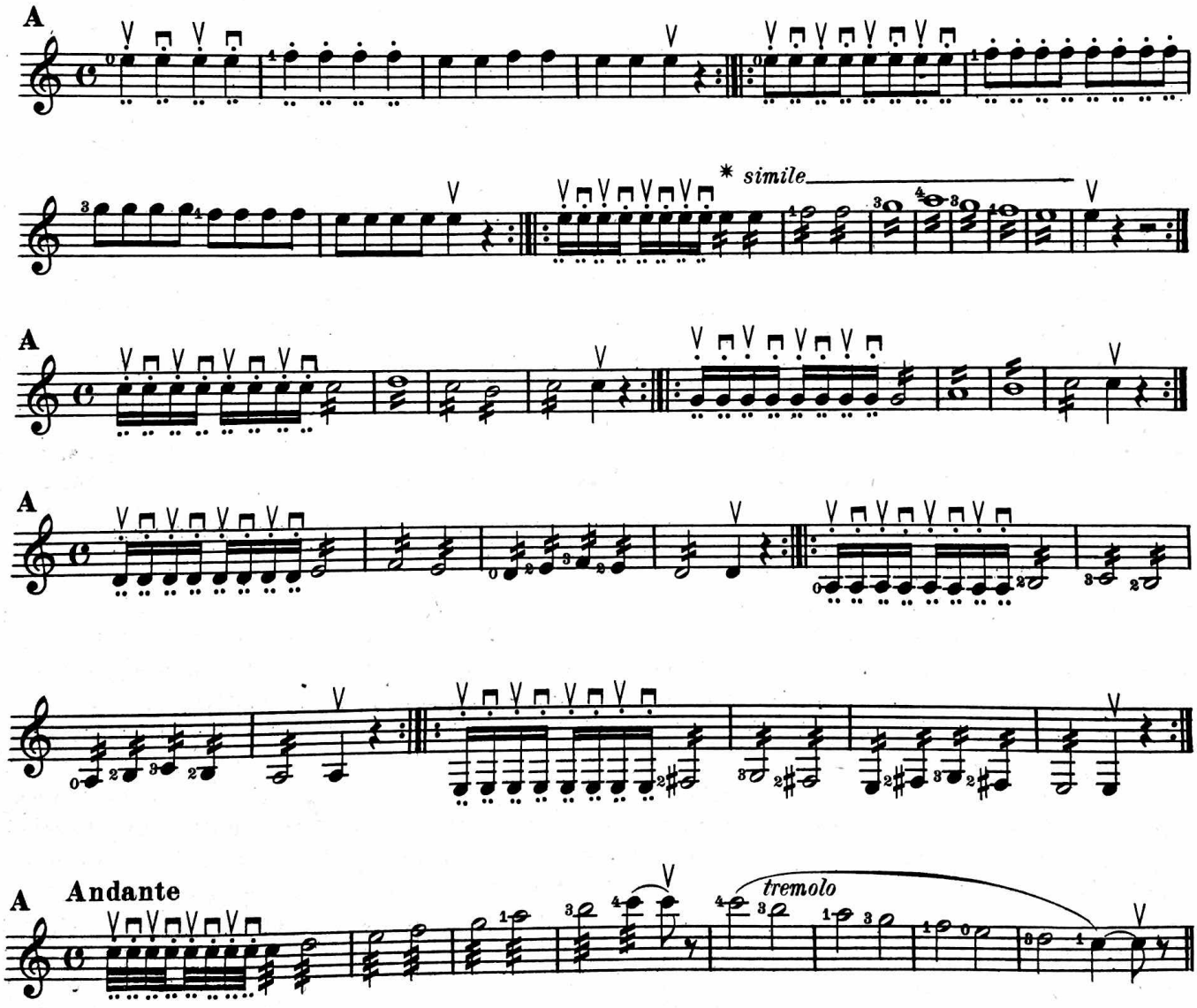
When a bass note or an accompaniment is played with the tremolo, it is performed by

the thumb; and the mode of attack is of prime importance; for sometimes a bass note or chord precedes the tremolo, but so closely connected with it, that it really becomes a part of the tremolo. Again, the bass or accompanying part commences with the tremolo; in such cases, the parts are to be struck precisely together.

When ever a chord is tremoloed, the finger, or fingers, each in its order, according to the style employed, strikes all strings included in its structure; and as rapidly and evenly as possible. The various styles of the tremolo for guitar, has never before been fully explained; and the manner of their execution has largely been left to the imagination of the player; therefore, hereafter, on all compositions of the Author, for Guitar, introducing the tremolo, each style will be indicated by its fingerings, or its particular style name.

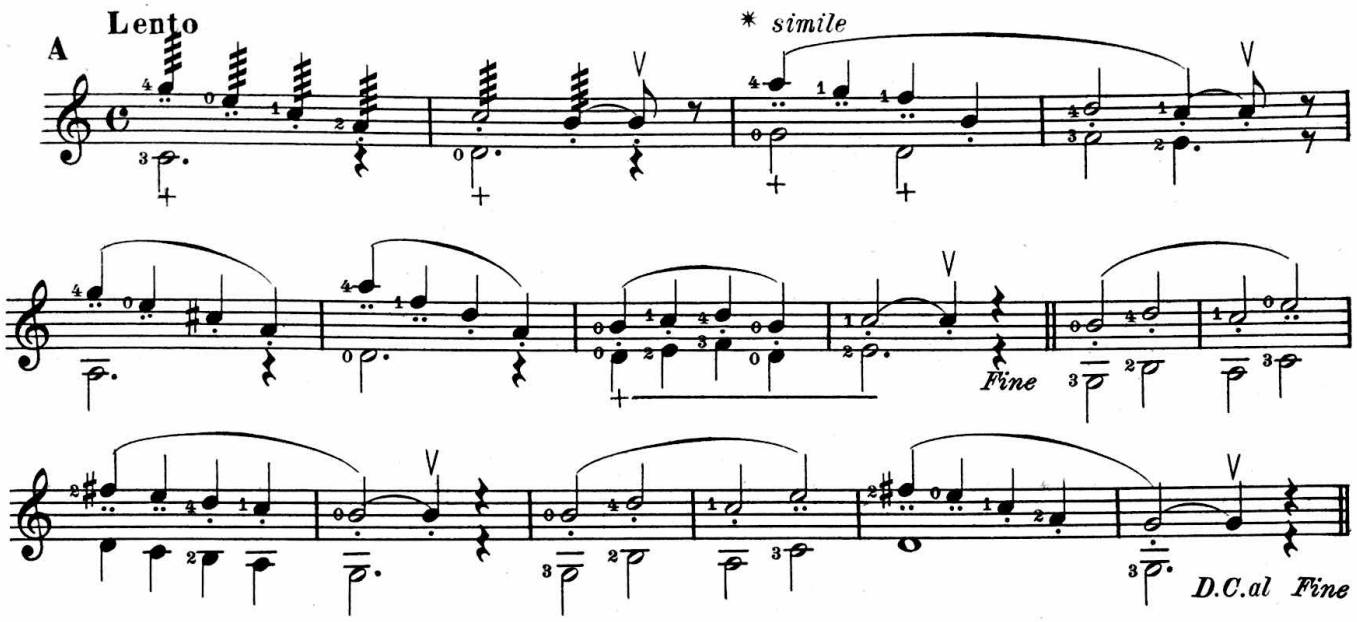
Letters accompanying the tremolo exercises and pieces which follow, refer to their corresponding style in the explanations.

The following examples, "marked **A**" are for the practice of the *regular* one finger style of the tremolo. The forward movement is marked ∨, and the backward movement ⊓. The dots indicate the finger to be used, each of which, is to be practiced separately.



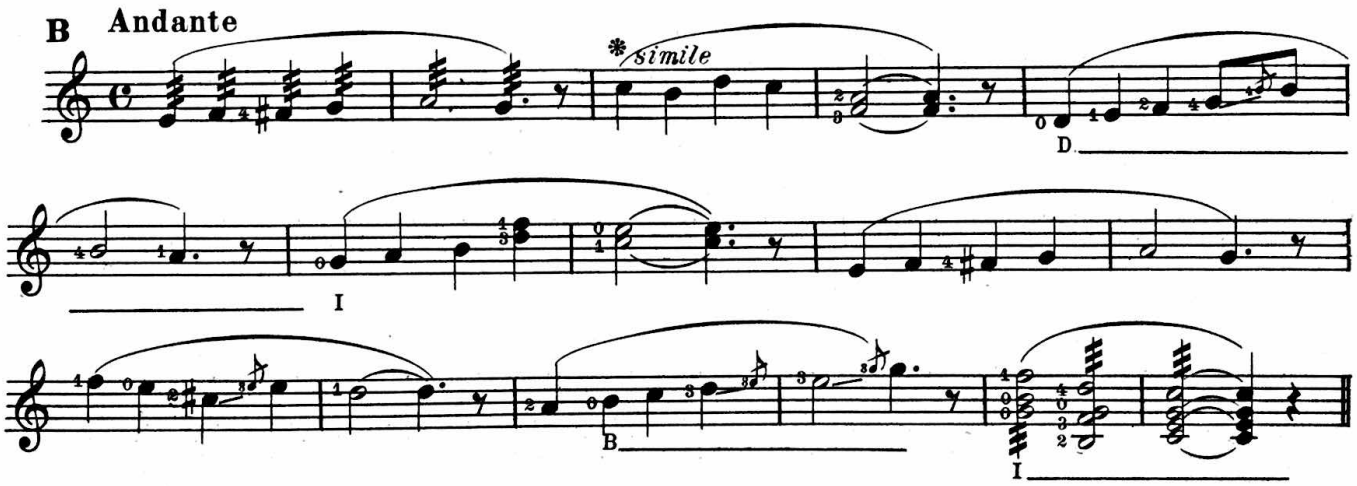
* Simile = in the same manner

Melody



TREMOLO

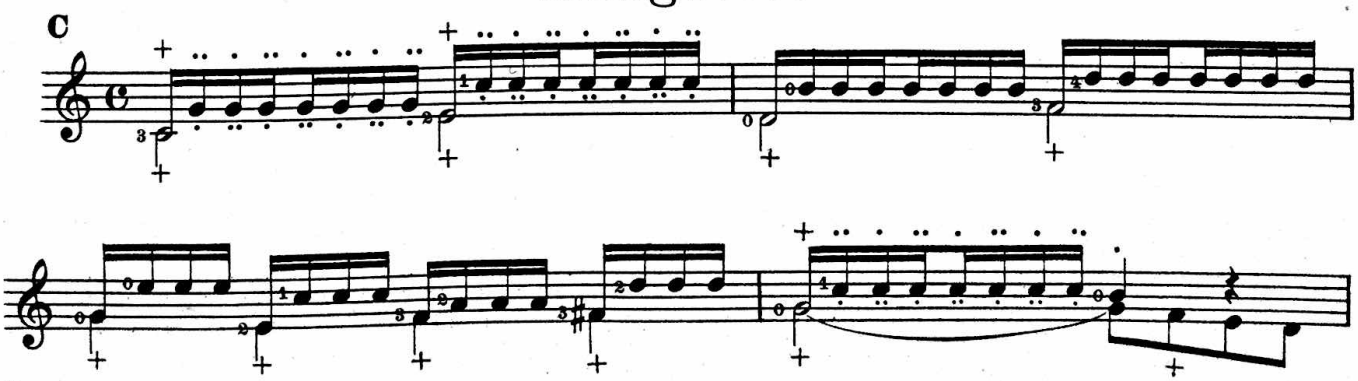
Example of the first finger, plectrum style; as explained at **B**



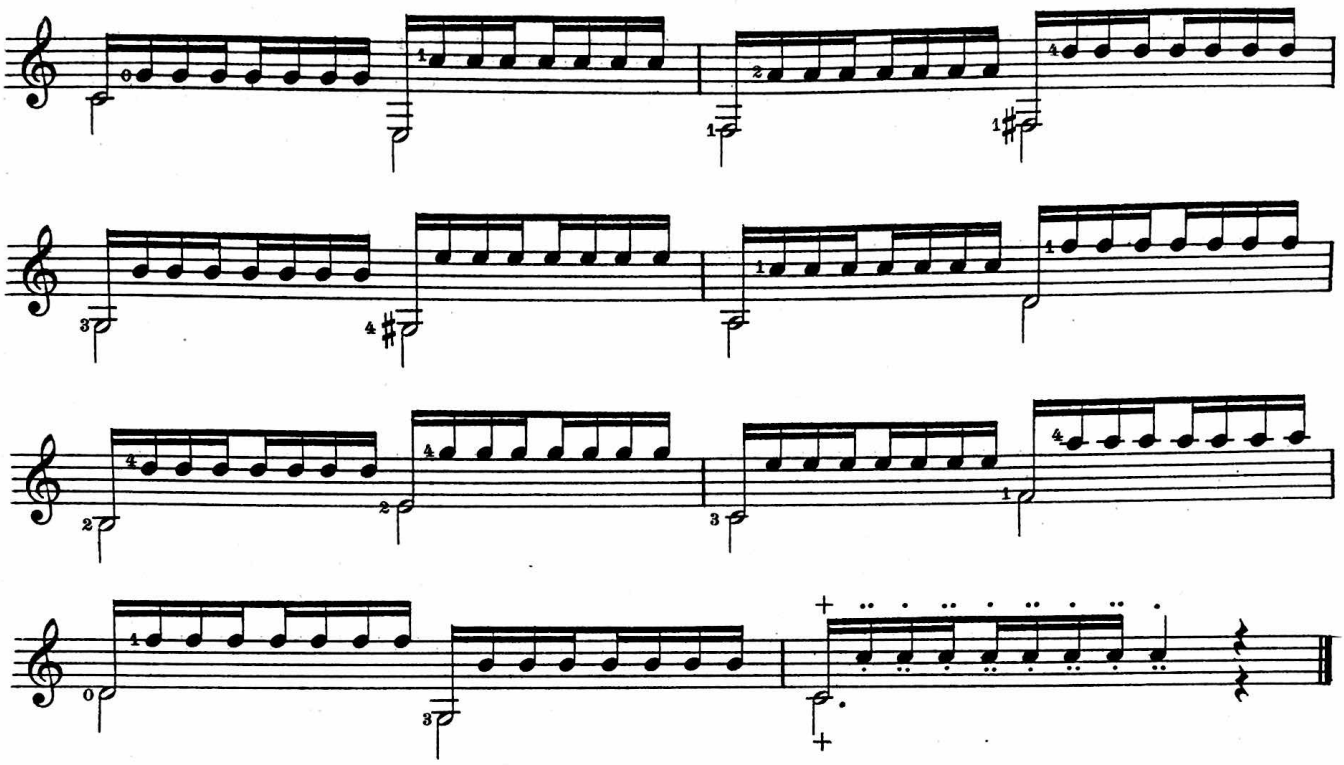
TREMOLO

Examples of the two finger style of the tremolo; as explained at "C." Observe the different fingerings for right hand; marked above and below the notes.

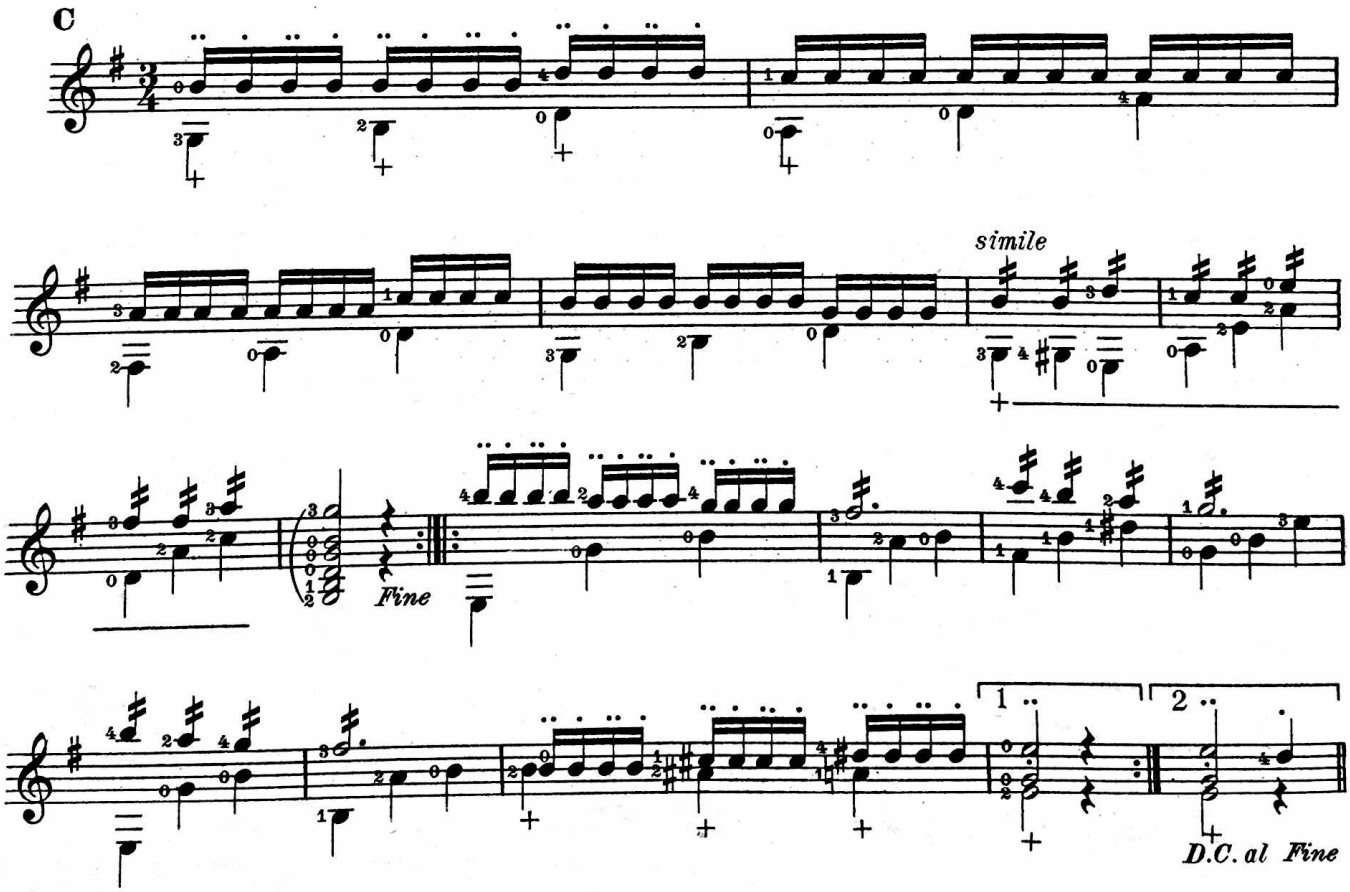
Allegretto



* Simile = in the same manner



Moderato



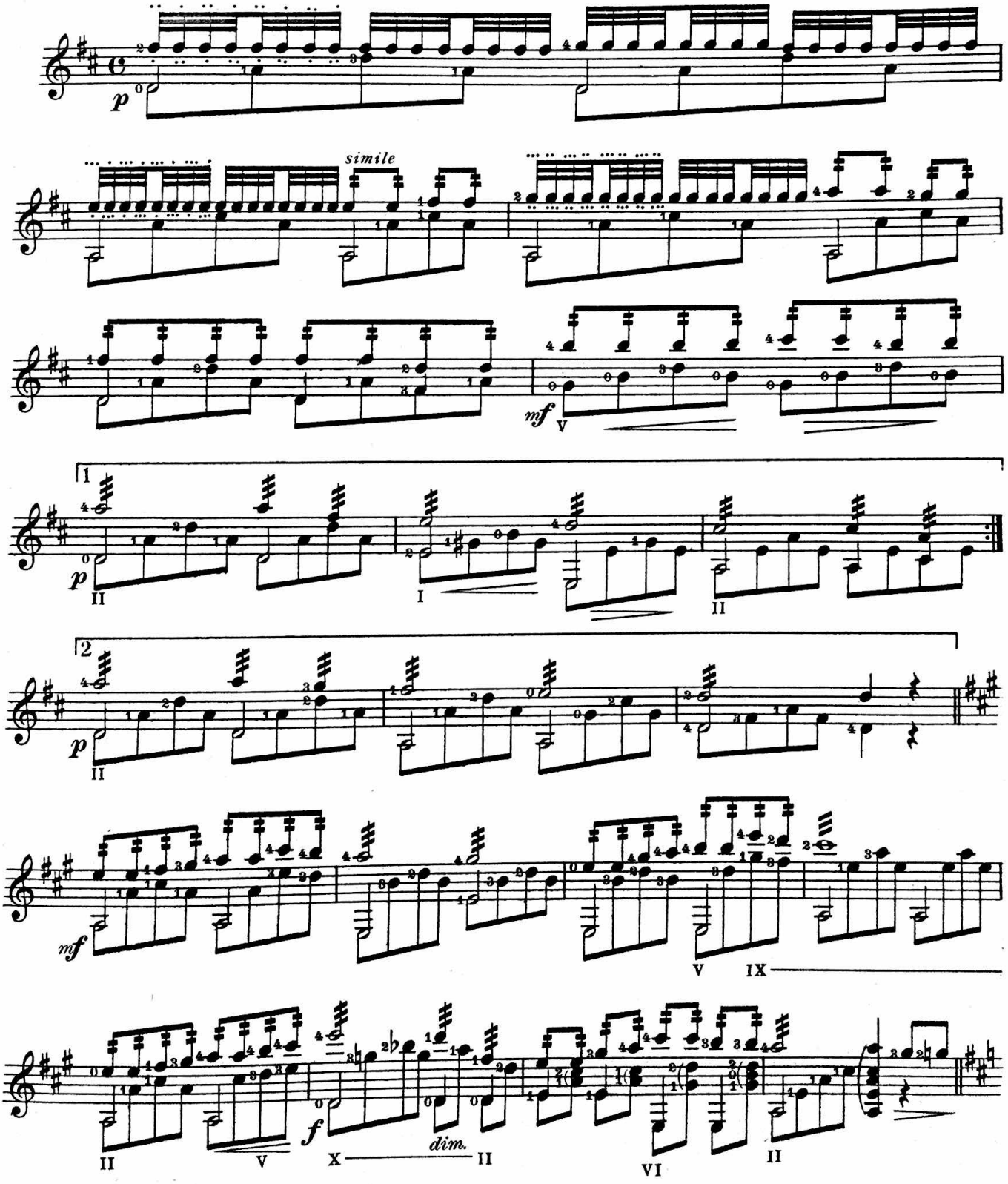
TREMOLO

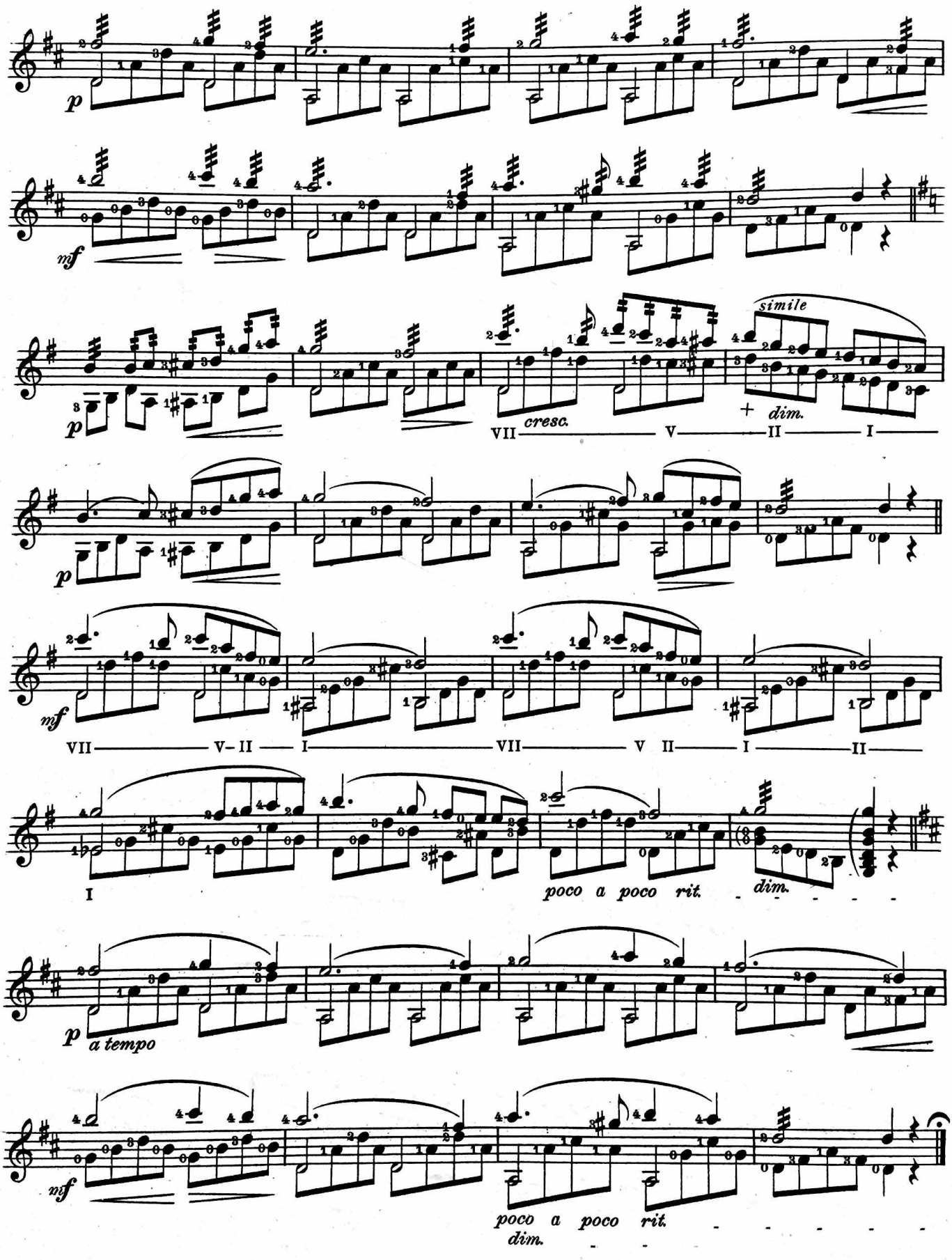
The following, "Reverie," has six right hand fingerings marked; as indicated by the dots above and below the notes, in the first three measures. Practice each way separately.

Reverie

C

Andante





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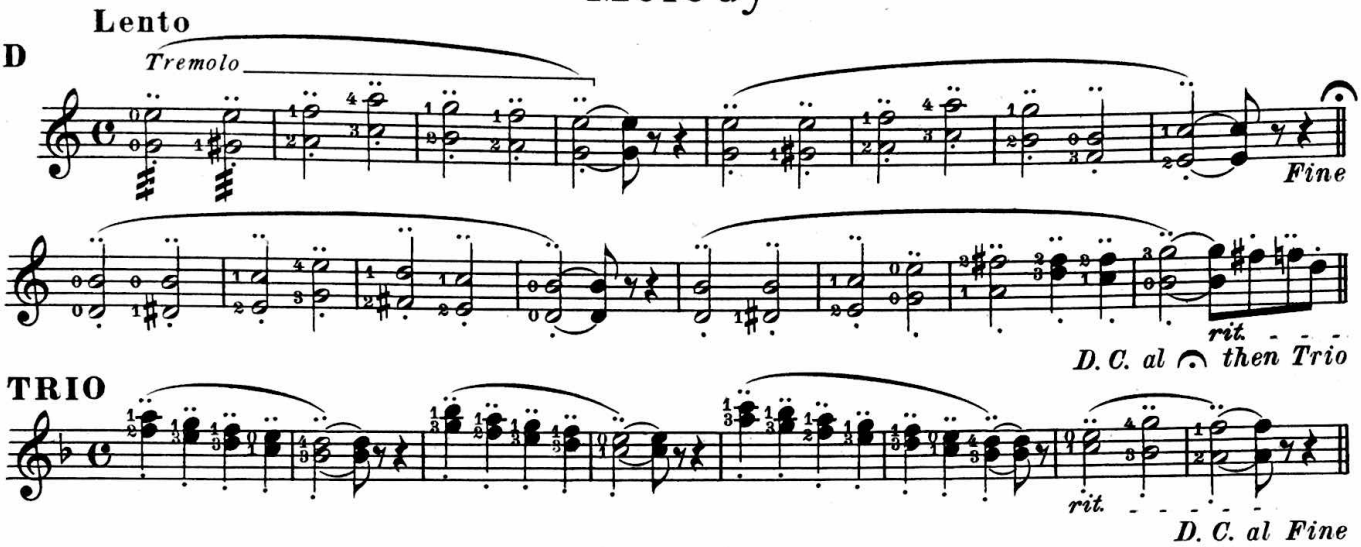
DOUBLE TREMOLO

In the following, "Melody," the tremolo is executed with the first and second fingers; as indicated by the dots above and below the notes; and in the manner explained at "**D**."

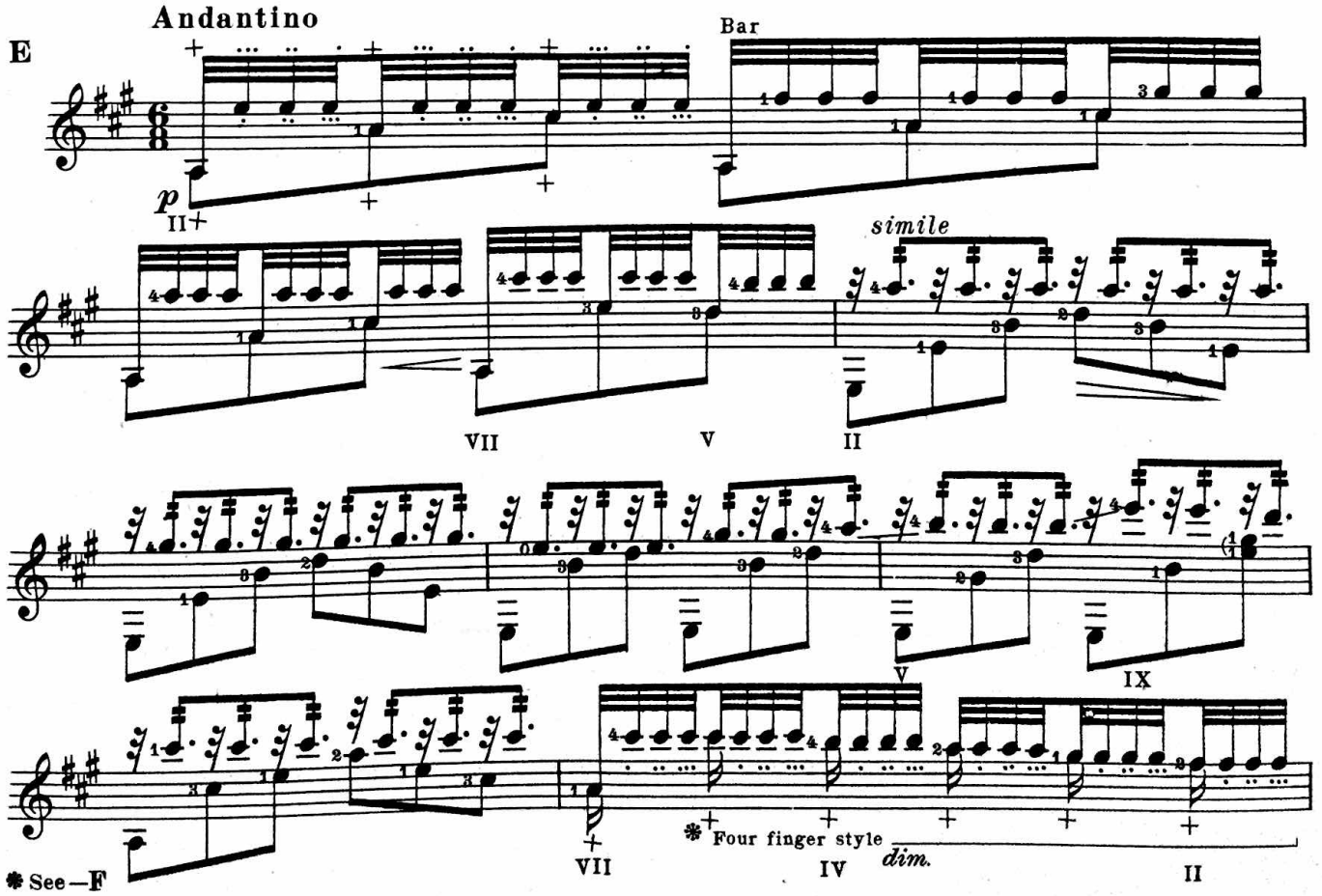
Melody

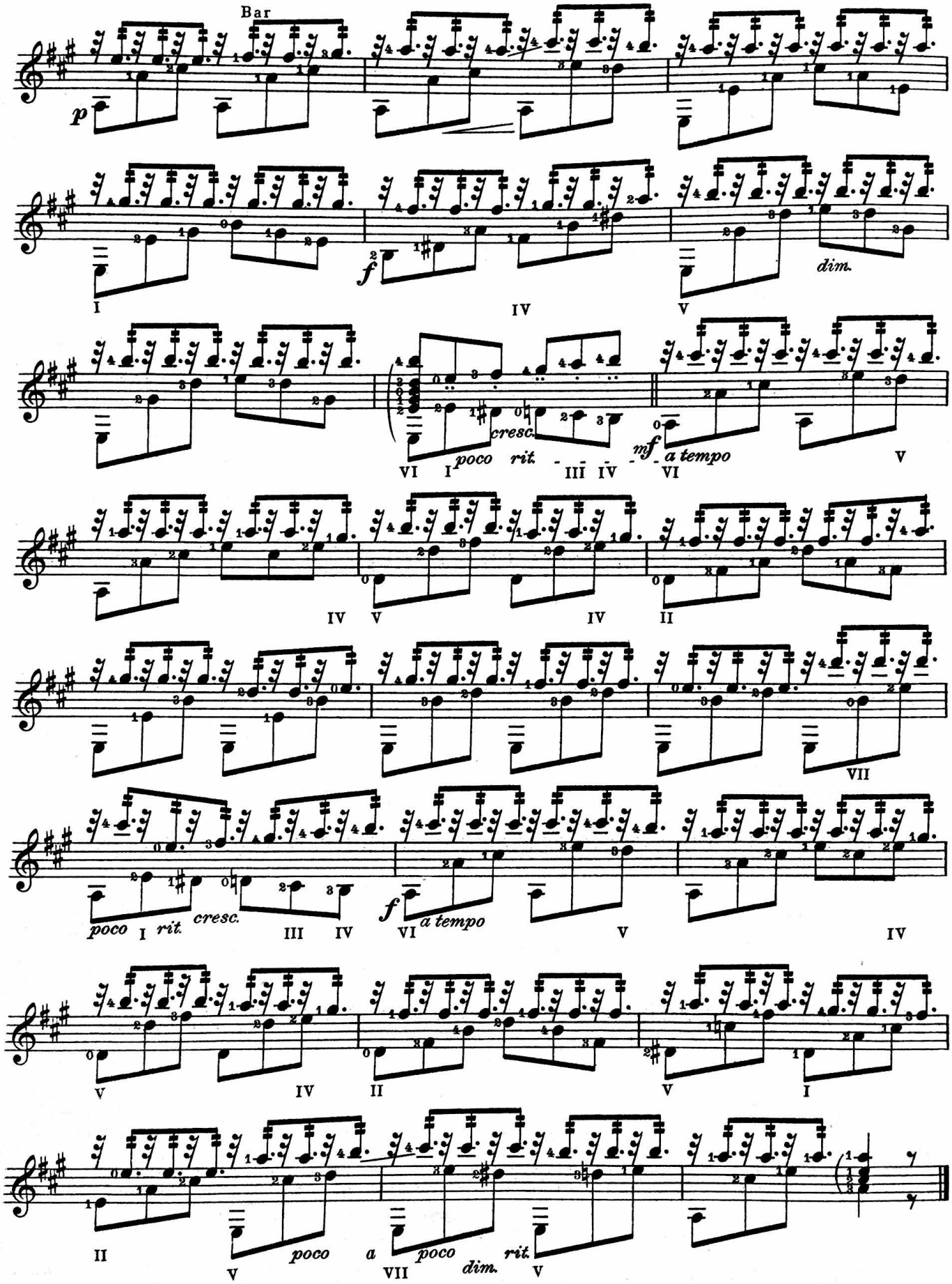


TREMOLO

The following piece, "Arioso," is executed in the three finger style of the tremolo; as explained in the first two ways at "**E**."

Arioso




Bar
p
I
f
IV
dim.
V
VI
I
poco
rit.
cresc.
III
IV
mf
a tempo
VI
V
IV
V
IV
II
VII
poco
I
rit.
cresc.
III
IV
f
VI
a tempo
V
IV
V
IV
II
V
I
II
V
poco
a
poco
dim.
VII
rit.
V

The following piece exemplifies the three finger style of tremolo, according to the last mentioned way explained at "E."

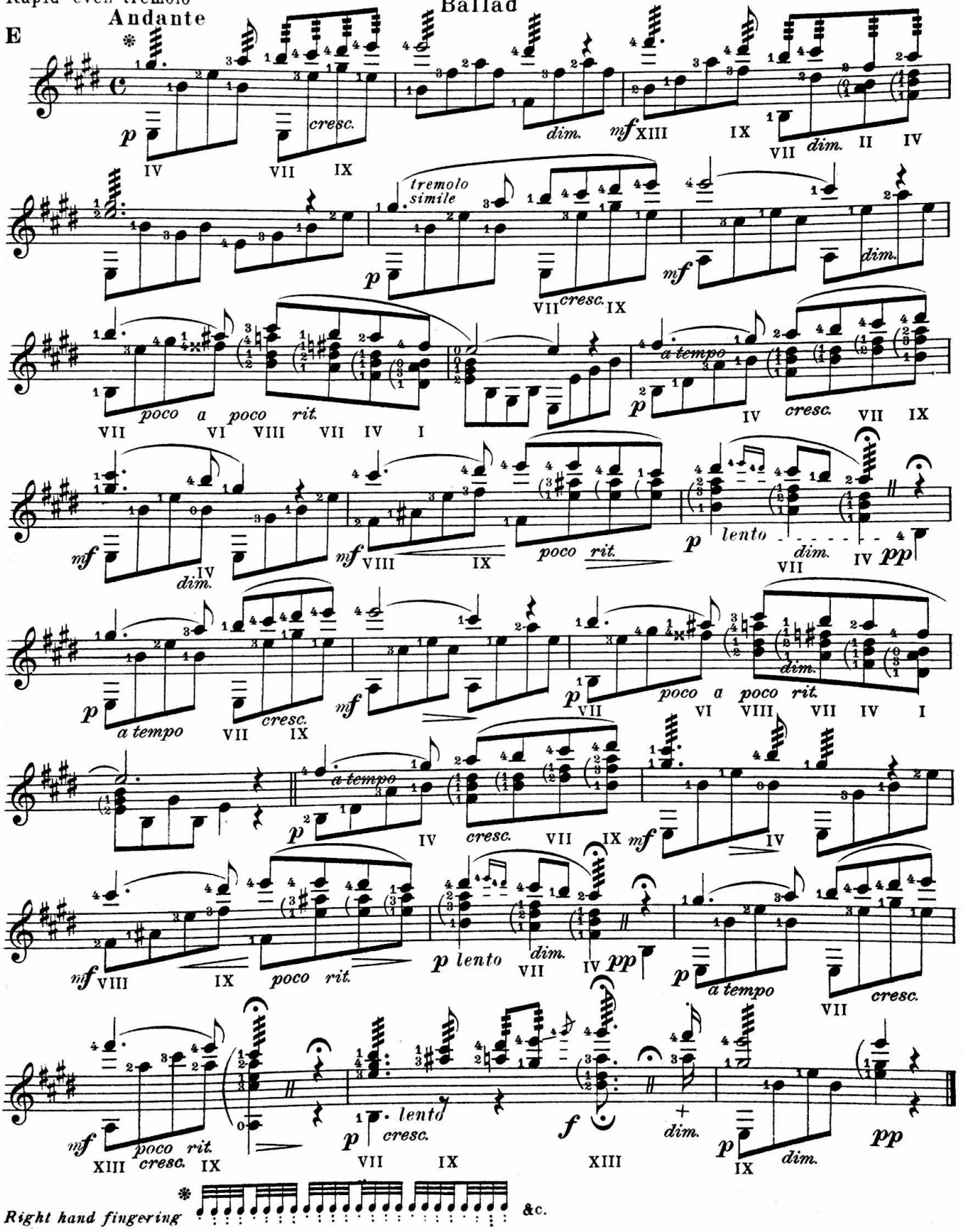
Twilight Dreams

Rapid even tremolo

Andante

Ballad

E



THE TREMOLO TRILL

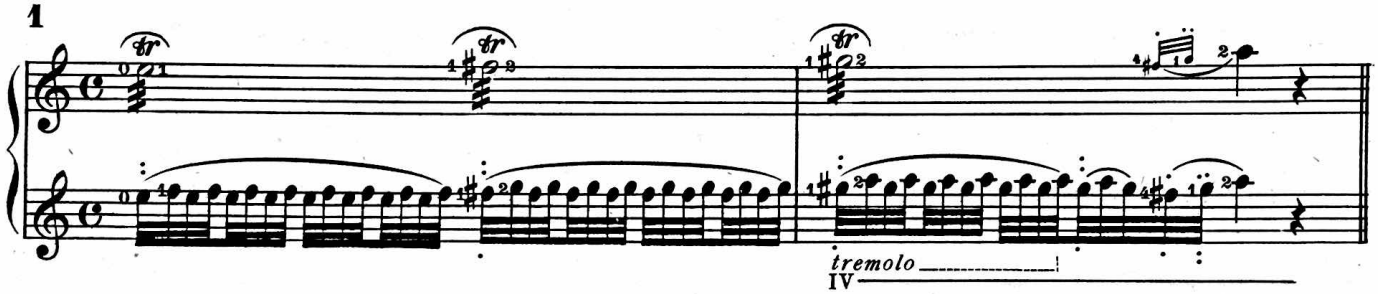
In executing the above combination, the tremolo and trill are performed simultaneously: that is, the trill is played in the usual manner, while the tremolo alternates from the principal note to the auxiliary note of the trill. It is important, of course, that the tremolo be rapid and uninterrupted for the time value of the note that is trilled; and regardless of the number of notes played tremolo, on either the principal or auxiliary. When occuring on a pause, or the time is retarded, both the tremolo and trill are prolonged, in accordance with the effect desired.

The tremolo - trill, is indicated by dashes, "to represent the tremolo;" and by the abbreviation "*tr,*" to represent the trill. The dashes, (generally three or four), are placed through the stems, or over, or under the notes; but they do not always express the exact number of notes to be tremoloed; as this is governed by the speed. When the trill is finished with a turn (1), or followed by a flight of notes (2), the tremolo is released before the expiration of the time of the principal note; so that these extra notes may be executed within time lengths. When a pause or a cadenza, or both, are introduced, the regular time is suspended (2).

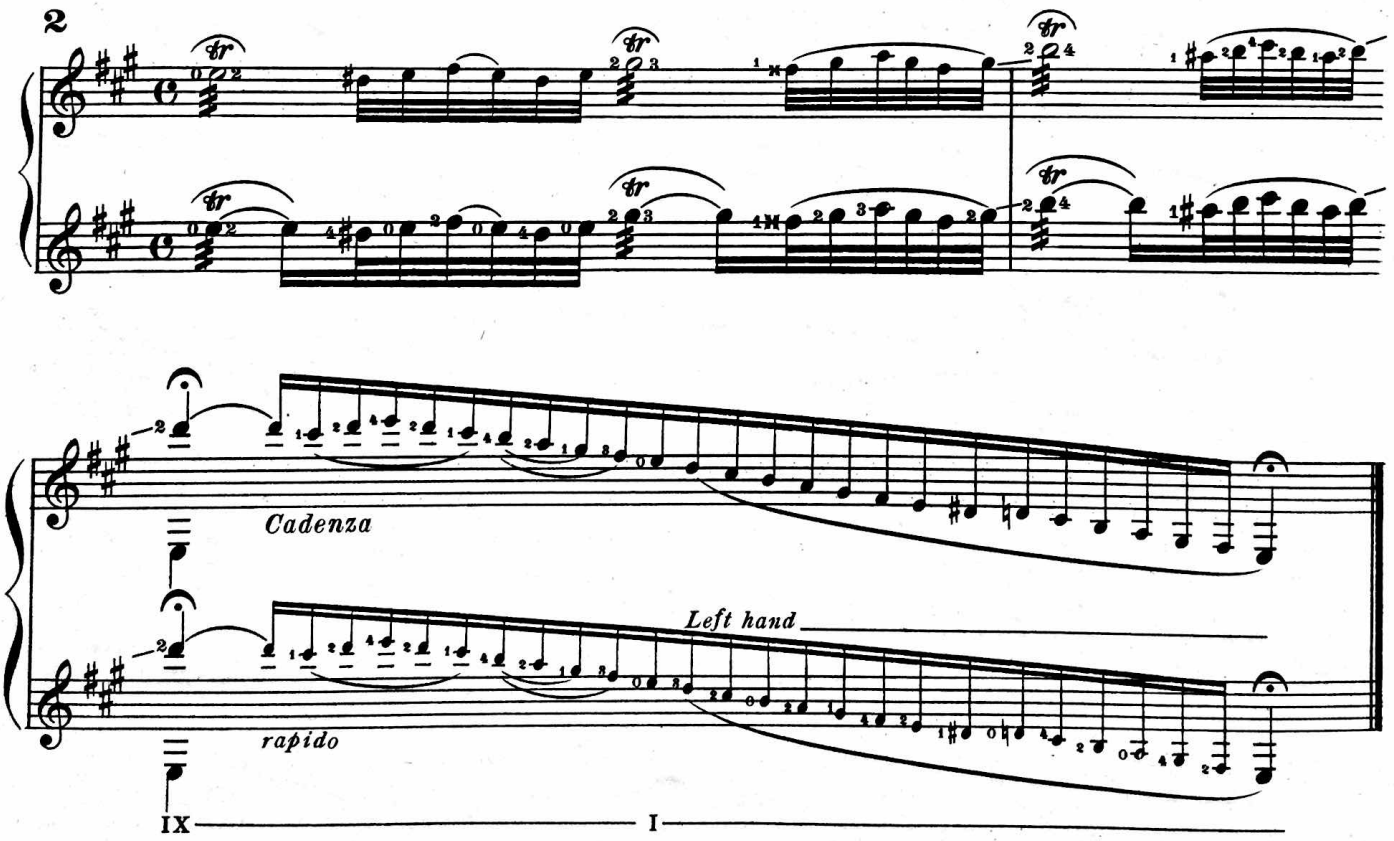
TREMOLO TRILL

G

1



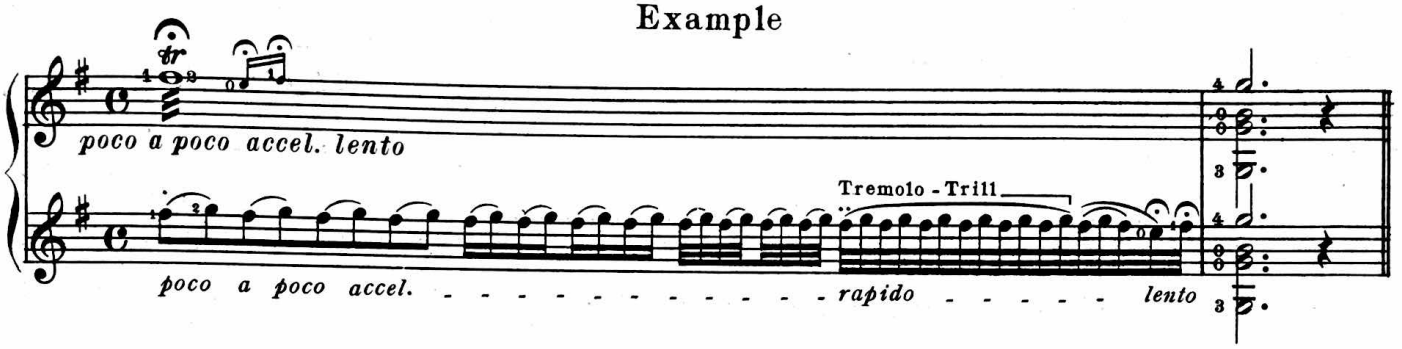
2



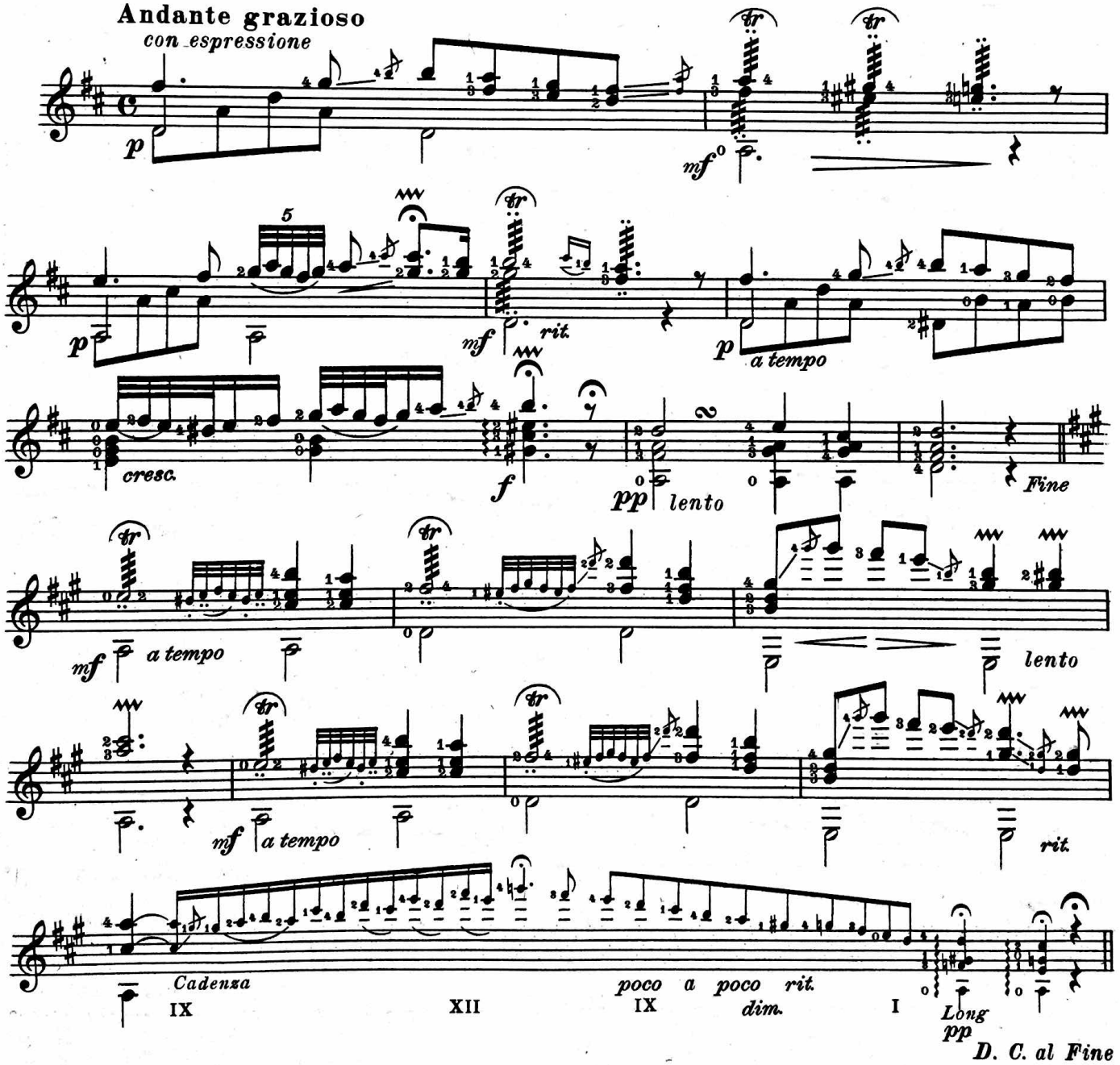
Cadenza —An ornamental passage.

When the tremolo - trill is performed on a note with a pause, especially at the end of a phrase, passage or composition, the effect is intensified by beginning it slowly—without the tremolo—and gradually increasing the speed, followed by a rapid tremolo trill; and finishing with a very slow turn.

Example

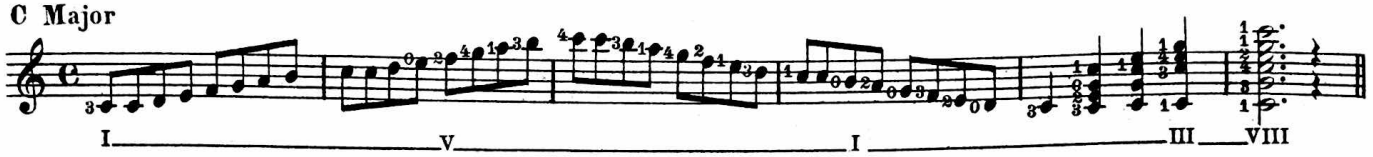


Good Night

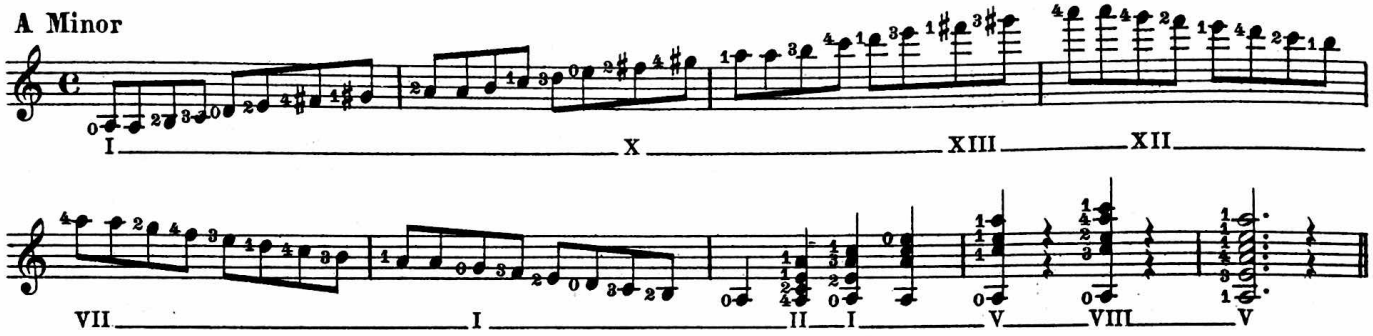


REVIEW OF THE MAJOR AND MINOR SCALES
in the Different Positions

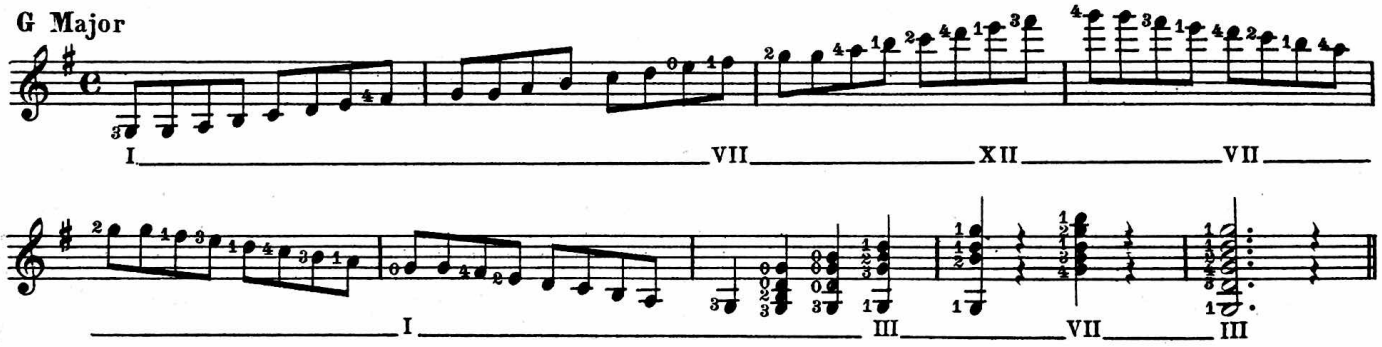
C Major



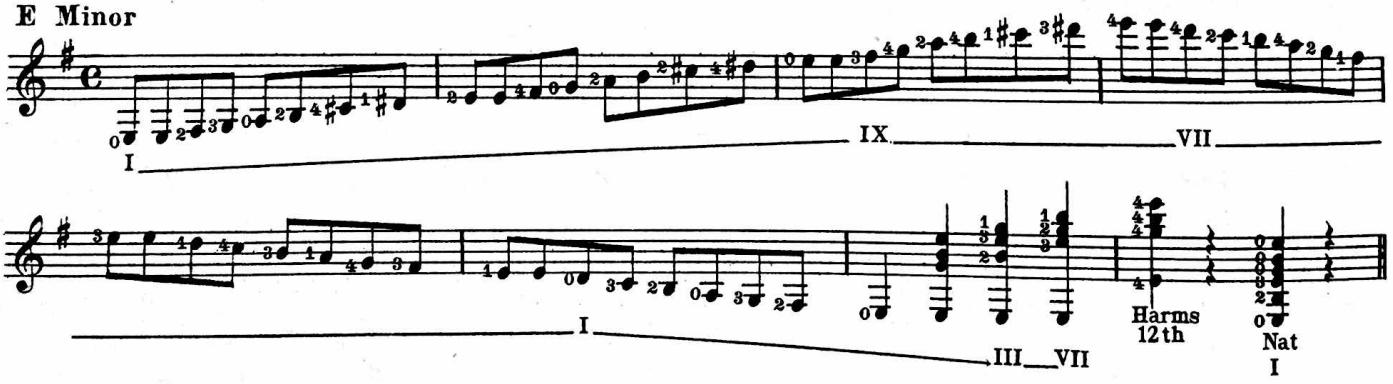
A Minor



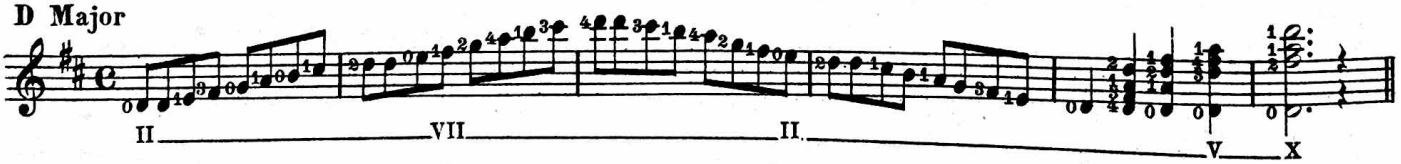
G Major



E Minor



D Major



B Minor

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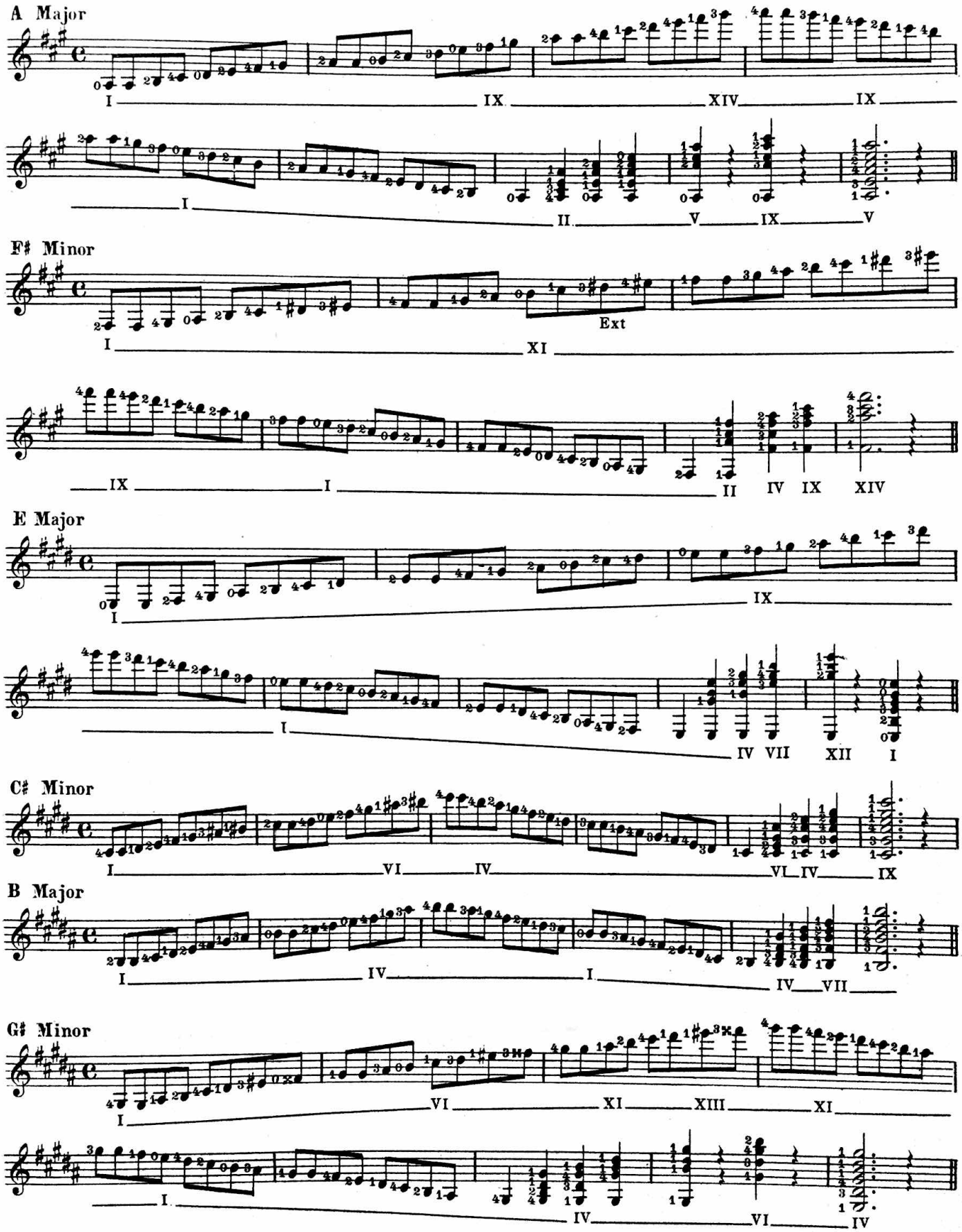
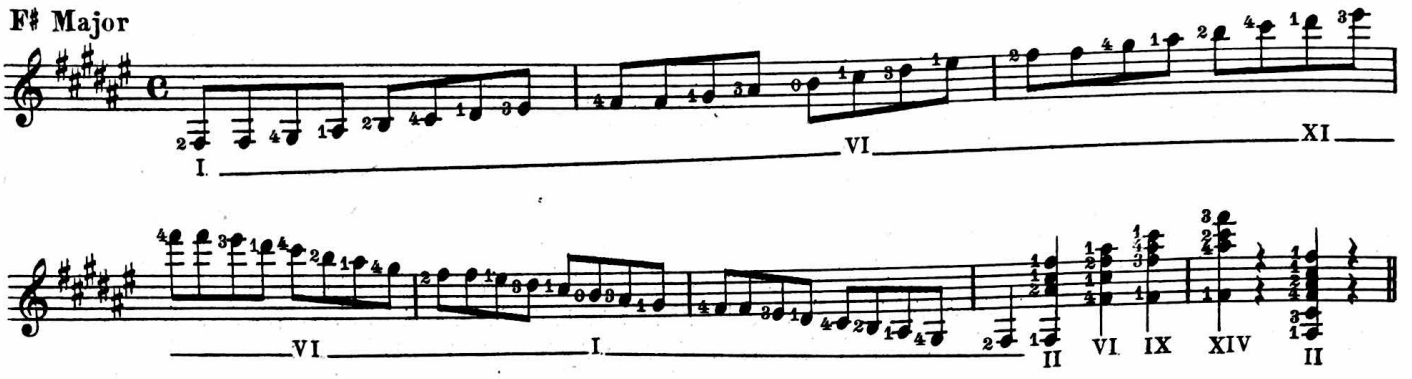
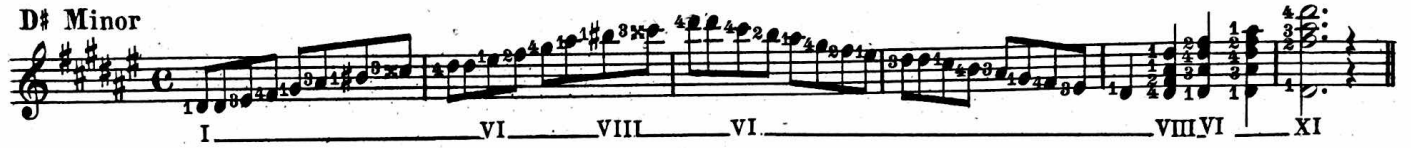

A Major
I IX XIV IX
I II V IX V
F♯ Minor
I XI
Ext
IX I II IV IX XIV
E Major
I IX
I IV VII XII I
C♯ Minor
I VI IV VI IV IX
B Major
I IV I IV VII
G♯ Minor
I VI XI XIII XI
I IV VI IV

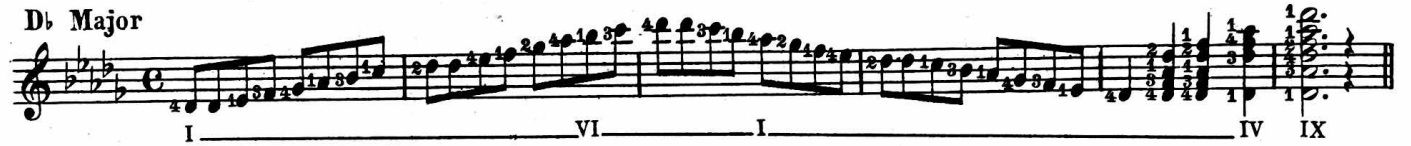
F♯ Major



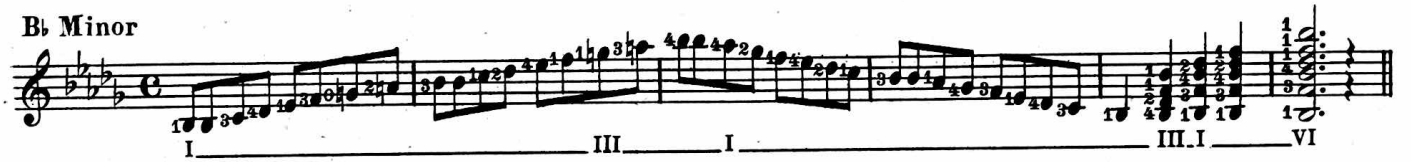
D♯ Minor



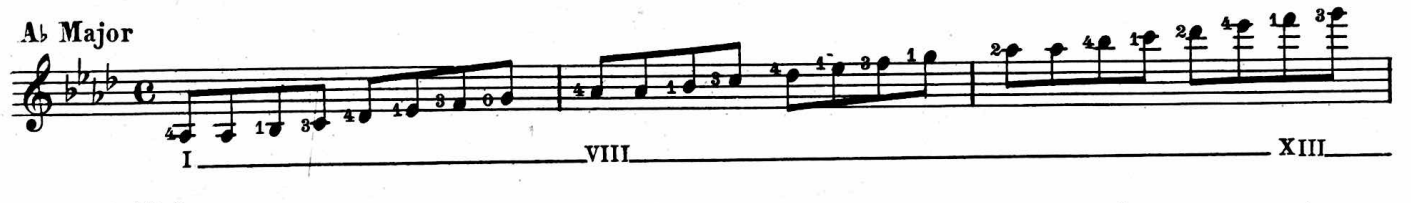
D♭ Major



B♭ Minor

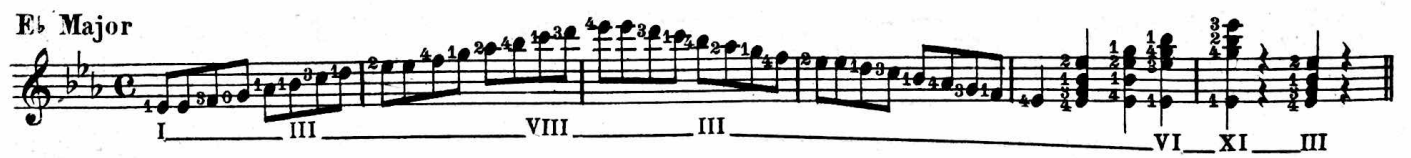


A♭ Major

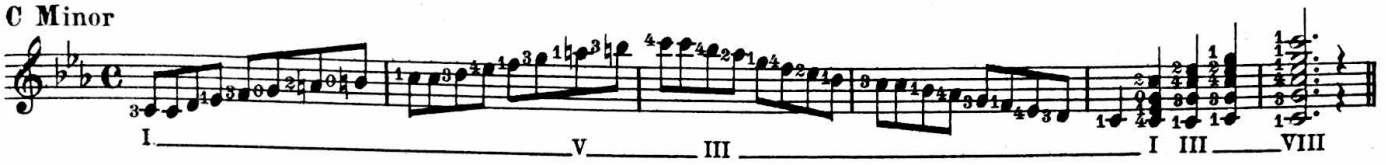


F Minor

E♭ Major

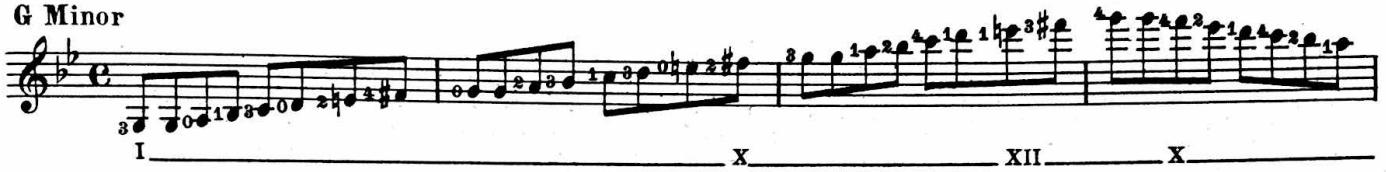


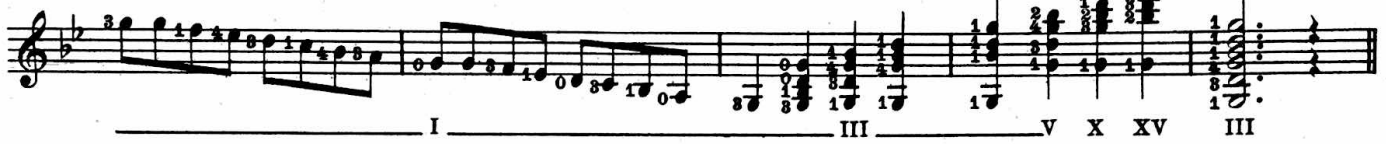
C Minor



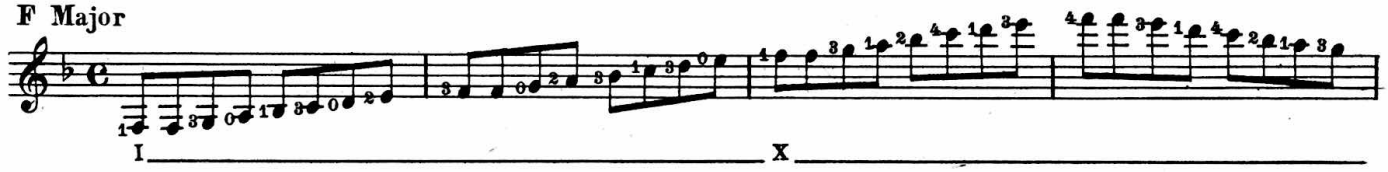
B♭ Major

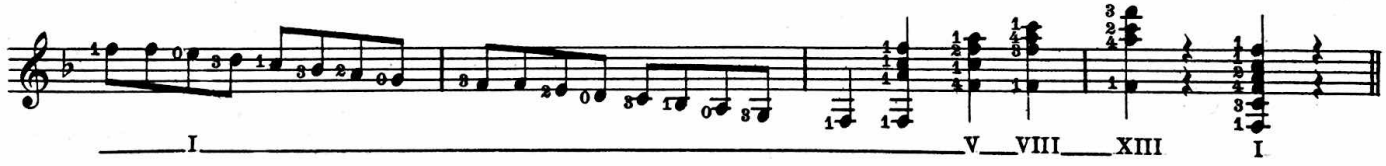
G Minor



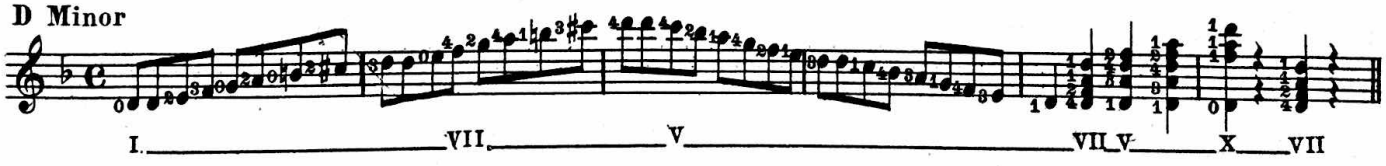


F Major





D Minor



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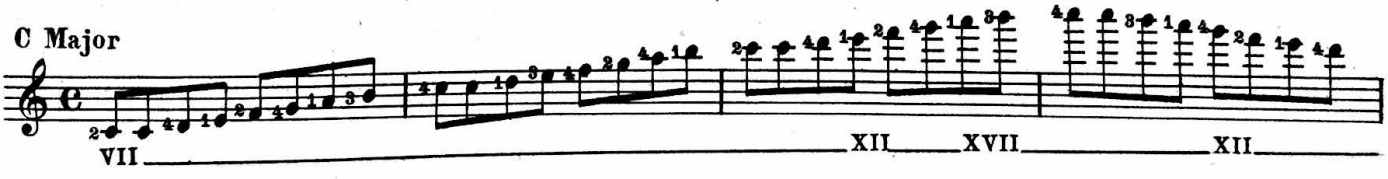

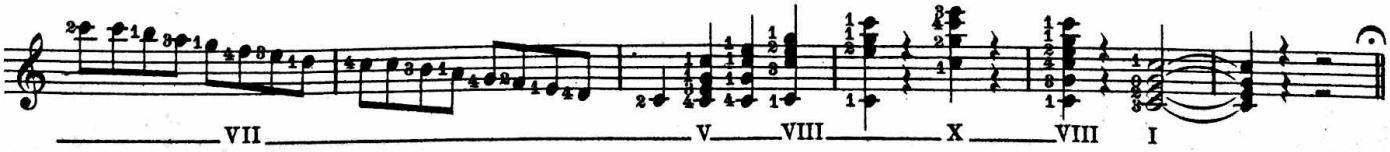

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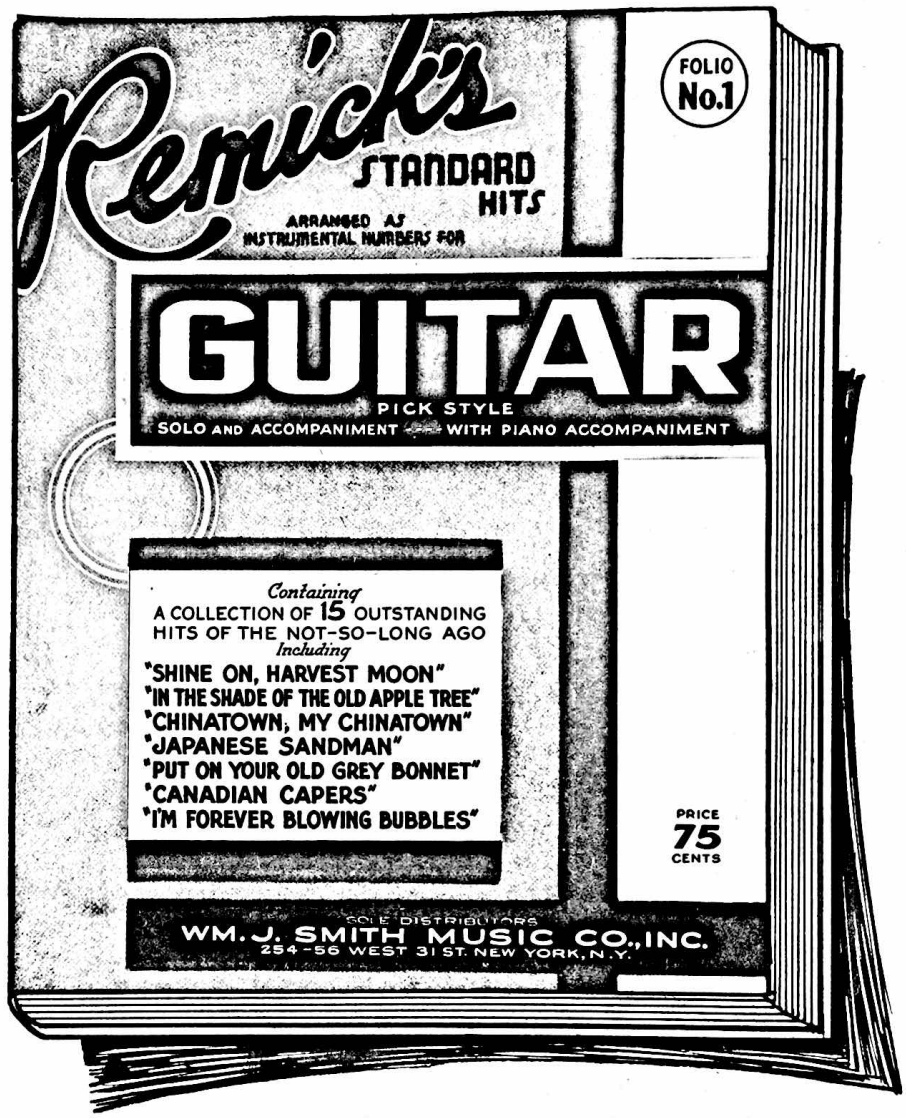

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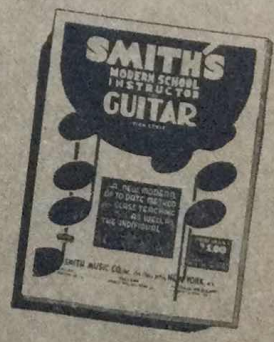

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