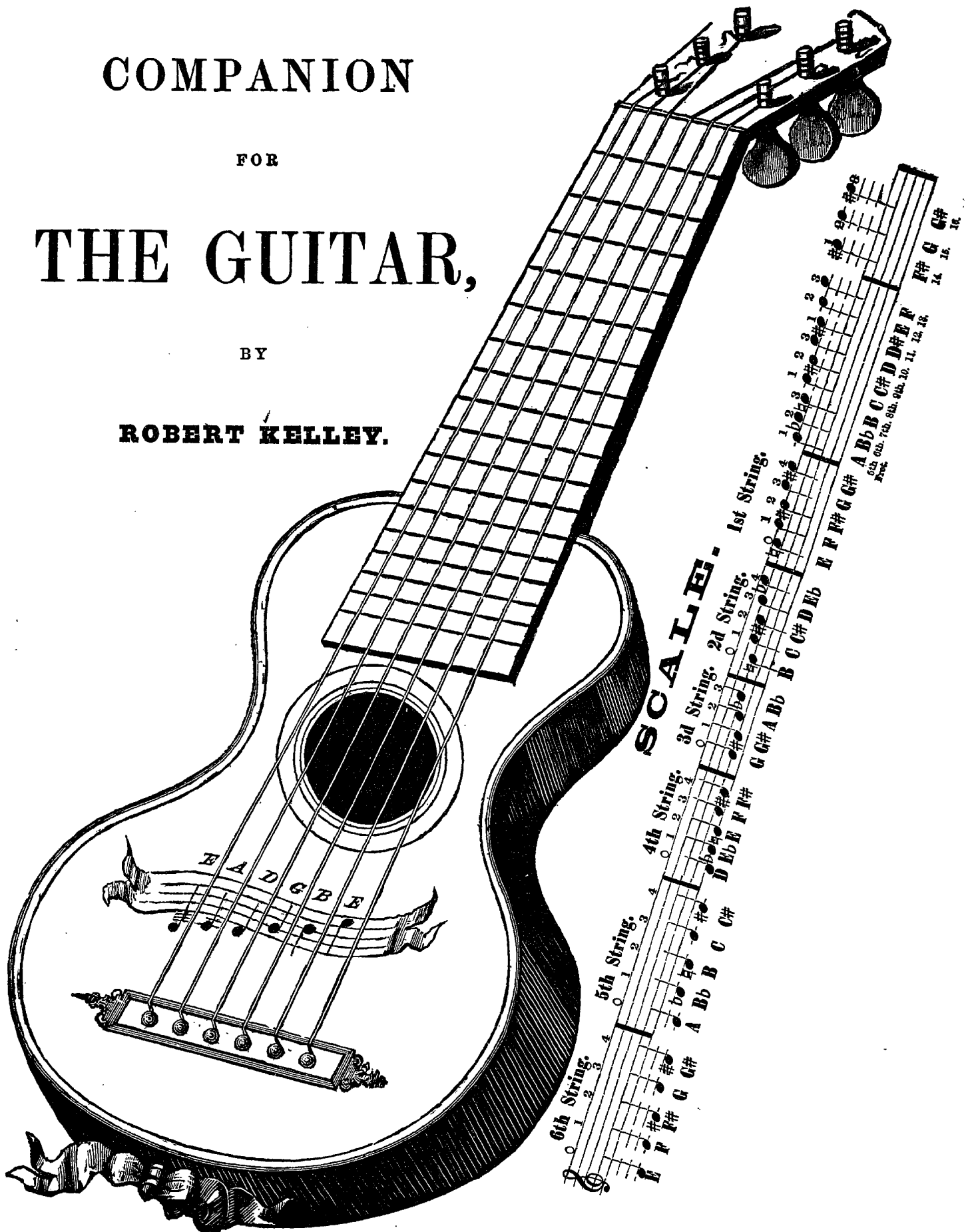


COMPANION FOR THE GUITAR,

BY
ROBERT KELLEY.



PREFACE.

THE object of this work is to offer the principles of the art of playing the Guitar in the least possible space.

Instead of dry exercises, which I think detrimental to the study of all beginners, I have, after the preliminary exercises, introduced pleasing Airs of every description of style, with the various characters of expression, glides, harmonics, &c., as they occur in illustration. In this manner I have taught my own pupils, and by a gradual and almost imperceptible progression, from the beginning to the end, have generally, and within a short time, found my efforts rewarded with complete success. My aim has been to make it instructive and companionable.

Many have been deterred from learning this beautiful instrument from the erroneous idea that it is difficult. This work is intended to undeceive those who may entertain such an opinion.

THE AUTHOR.

Entered, according to Act of Congress, in the year 1855, by A. M. LELAND, in the Clerk's Office of the District Court of Rhode Island.

STEREOTYPED AT THE BOSTON STEREOTYPE FOUNDRY, SPRING LANE.

A dot placed after a note or rest increases its value one half. Thus, a dotted whole note is equal to three half notes; a dotted half to three quarter notes; a dotted quarter to three eighths, &c. When a second dot is added, its value is equal to half that of the first.

Dotted whole note. Dotted half note. Dotted quarter note. Dotted eighth note. Dotted sixteenth. Dotted rest.

Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest. Thirty-second rest.

OF TIME.

Time is the division of any piece of music into parts of equal duration. There are three principal measures: the measure of four beats, of three beats, and of two beats in a bar. All the others are derived from these three, and are called Compound measures. The time is marked at the beginning of every piece of music by signs or numbers. The staff is divided by perpendicular lines into separate parts, called Bars of measure.

Common Time, or four beats in a bar, is marked by a C , or $\frac{4}{4}$, and is beaten thus:

Triple Time, or three beats in a bar, is marked $\frac{3}{4}$, and is beaten thus:

Two-four Time, or two beats in a bar, is marked $\frac{2}{4}$, and is beaten thus:

Six-eight Time is derived from two-four time, is marked $\frac{6}{8}$, and is beaten in two divisions.

The Triplet is a group of three notes, over which the figure 3 is placed, and played in the time of two of the same denomination.

When the figure 6 is placed over a group of six notes, it indicates that they have but the value of four.

Slurred notes: two or more notes formed in succession by a single vibration.

The Sharp (#) is a sign which raises a note a semitone. The Flat (b) lowers it a semitone; and the Natural (♮) restores a note altered by a sharp or flat to its original sound. A sharp or flat placed before a note is called an accidental, and acts only in the bar in which it occurs.



When the above signs are placed at the commencement of a piece of music, namely, at the clef, to point out its tone, all the notes which are on the same line or space on which these signs are placed are affected by them.

Each major key has its relative minor. It is called relative because it is marked at the clef by the same number of sharps or flats as its principal key; except the key of C major and its relative A minor, which have no signature. The relative key is a minor third below its principal key. To know whether we are in the principal key of the major mode, or in its relative minor, it is necessary to examine whether the fifth of the major key is accidentally altered by a sharp or natural; if not, we are in the principal major key; if it is altered, we are in the relative minor.

We call syncopation one or several notes of more value placed between two notes of less value.

The Pause (—) permits us to sustain the note or rest over which it is placed as long as we please.

The Repeat :|| :|| : requires the piece of music to be performed twice, but only on the side where the dots are.

Da Capo, or D. C., indicates that the piece is to be played again from the beginning.

The sign § indicates that the piece is to be repeated to the word FINE.

The little note (appoggiatura) ♪ is an ornamental note in music. It has no value, but takes half that of the note following it, and is slurred to it.

Several signs are made use of to give effect to a piece of music, thus :

Piano, or <i>p</i> ,	Soft.	Forte, or <i>f</i> ,	Loud.
Pianissimo, or <i>pp</i> ,	Very soft.	Fortissimo, or <i>ff</i> ,	Very loud.
Mezzo forte, or <i>mf</i> ,	Half loud.	Sforzato, or <i>sfz</i> ,	Forced.

TUNING THE GUITAR.

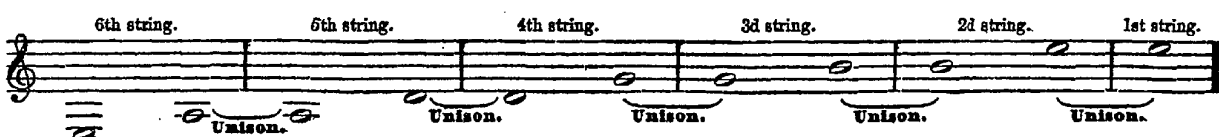
Tune the fifth string to an A fork, flute or piano. Then press it at the fifth fret, which will give the note D, to which the fourth string will be tuned in unison. Then press the fourth string at the fifth fret in like manner. The third string will be pressed at the fourth fret, and the second string tuned in unison. You will press the second string at the fifth fret, and by it tune the first string. The sixth (or large E) will be tuned by the first E string. You will get an intermediate E by pressing the fourth string at the second fret.

THE RESULT.;



There is another manner of tuning, (without regard to concert pitch,) not so good as the above, but more simple. Press all the strings at the fifth fret except the third string, which will be pressed at the fourth fret, beginning with the sixth string. I only give it as a last resort.

THE RESULT.



MANNER OF HOLDING THE GUITAR.

Sit in a chair of common height, the left foot elevated by a low stool; the weight of the body of the instrument must rest on the left thigh.

THE LEFT HAND. — The left hand should press the neck between the thumb and forefinger; the end of the thumb should rest on the side next to the E wire string, between the first and second frets, and the joint of the forefinger between the nut (the nut is the end of the finger board) and the first fret, on the side next to the small string.

THE RIGHT HAND. — The right forearm should rest on the edge of the Guitar, and be its main support. The right hand should come between the bridge and the rosette, with the wrist a little arched. Resting the little finger on the sounding board cramps the hand. I would not advise its adoption.

The strings are made to vibrate with the thumb, first, second, and third fingers. The lowest note of a chord will be struck by the thumb, whether it be on a wire or gut string. Scale passages are played with the first and second fingers alternately.

The Glide, marked — , or — , is produced by striking the first note with the right hand, sliding the left hand finger, thus:



Harmonics are produced by placing a finger of the left hand lightly on the string, and striking forcibly with the thumb of the right hand, near the bridge. Thus I write the harmonics for the second, third, and fourth strings. All harmonics in this book will be marked in the same manner.



THE NATURAL GAMUT.

6th string. 5th string. 4th string. 3d string. 2d string. 1st string.

Open Strings.

6th string. 5th string. 4th string. 3d string. 2d string. 1st string.

RIGHT HAND EXERCISES.

CHORDS OF C MAJOR.

SCALE OF C MAJOR.

EXERCISES IN THE KEY OF C.



ALLEGRETTO.



HAVANA WALTZ.



LANDLER.



PET GALOP.



DAHLIA WALTZES.

9

No. 1. OLDGE.

No. 2.

COTTAGE WALTZ.

CADET POLKA.



HOPSER.



CHORDS OF G MAJOR.



EXERCISE.



QUICKSTEP.

11

ANDANTE.

COPENHAGEN WALTZ.

HARMONIC WALTZ.

HARP QUICKSTEP.

Musical score for HARP QUICKSTEP. The piece is in 2/4 time, key of D major (one sharp). It consists of three staves. The first staff ends with a double bar line and the word "FINE". The second and third staves continue the melody. The third staff begins with the word "TRIO." and ends with a double bar line and the word "D.C.".

LILY WALTZ.

Musical score for LILY WALTZ. The piece is in 3/4 time, key of D major (one sharp). It consists of three staves. The first staff has fingerings 4, 1, 2, 3 indicated above the notes. The second and third staves continue the melody. The third staff ends with a double bar line and the text "Har: 12th fret..".

FIRST SCHOTTISCHE.

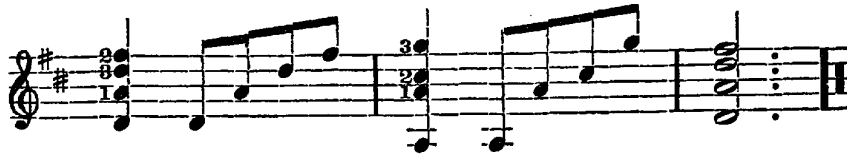
Musical score for FIRST SCHOTTISCHE. The piece is in 2/4 time, key of D major (one sharp). It consists of two staves. The first staff ends with a double bar line and the word "FINE". The second staff continues the melody and ends with a double bar line and the word "D.C.".

SCALE OF D MAJOR.

13



CHORDS OF D MAJOR.



EXERCISE.



SIMPLE GALOP.



NELLY QUICKSTEP.



BATTAPLEANO

Count four to each measure.



MARCH IN MOSES.



ABORN WALTZ.



NEW HOP WALTZ.

15

Two staves of musical notation for 'NEW HOP WALTZ.' The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains a melody with a triplet of eighth notes marked with a '4' above it. The second staff contains a bass line with a 'D.C.' (Da Capo) instruction at the end.

SCALE OF A MAJOR.

A single staff of musical notation for the 'SCALE OF A MAJOR.' in the key of A major (two sharps: F# and C#). The scale is written in a single line with fingerings indicated by numbers 1-4 and 0 (open string) above the notes.

CHORDS OF A MAJOR.

A single staff of musical notation showing four chords in the key of A major. The chords are A major, B major, C# major, and D major, each represented by a triad of notes.

EXERCISE.

Two staves of musical notation for an 'EXERCISE.' in the key of A major (two sharps). The first staff contains a melody with eighth and sixteenth notes. The second staff contains a bass line with a '1' marking below the first note.

JORDAN IS A HARD ROAD.

Three staves of musical notation for the piece 'JORDAN IS A HARD ROAD.' in the key of A major (two sharps) and 2/4 time. The first staff contains a melody with a '2' marking below the first note. The second and third staves contain a bass line with a '8' marking below the first note.

LITTLE WALTZ.



LIFE LET US CHERISH.



CARNIVAL OF VENICE.



SPANISH MARCH.

17

Two staves of music for the Spanish March. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains measures 1 through 8, featuring a melody of eighth and sixteenth notes and a bass line of half notes. The second staff continues the melody and bass line for measures 9 through 16, ending with a double bar line.

VARIATIONS TO MARCH.

Two staves of music for the Variations to March. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains measures 1 through 8, featuring a melody of eighth and sixteenth notes and a bass line of half notes. The second staff continues the melody and bass line for measures 9 through 16, ending with a double bar line.

AUBURN WALTZ.

Two staves of music for the Auburn Waltz. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains measures 1 through 8, featuring a melody of eighth and sixteenth notes and a bass line of half notes. The second staff continues the melody and bass line for measures 9 through 16, ending with a double bar line.

SCALE OF E MAJOR.

A single staff of music for the Scale of E Major. The key signature is two sharps (F# and C#). The scale is written in treble clef, starting on E4 and ascending to E5. Fingering numbers (0, 2, 4, 1, 2, 4, 1, 2, 0, 2, 4, 0) are placed above the notes. The scale is followed by a double bar line.

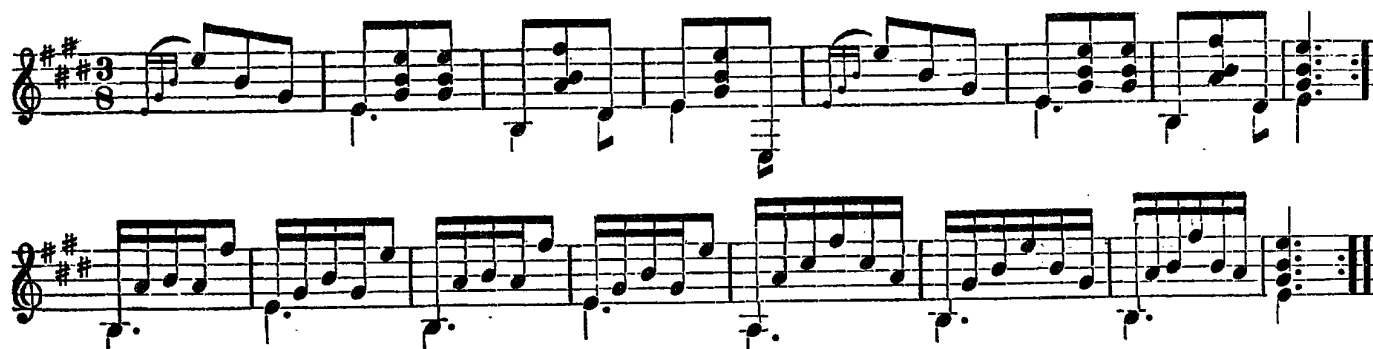
CHORDS OF E MAJOR.

A single staff of music for the Chords of E Major. The key signature is two sharps (F# and C#). The chords are written in treble clef, starting on E4 and ascending to E5. The chords are E4, E5, E6, and E7. Fingering numbers (1, 4, 8, 2) are placed below the notes. The chords are followed by a double bar line.

EXERCISE.



LESSON WALTZ.



EXERCISE.



WATER WITCH.



OMER MARCIA.

19

Musical score for OMER MARCIA, measures 1-16. The score is written on four staves in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is primarily in the upper register, featuring eighth and sixteenth notes. The bass line consists of sustained chords and single notes. A repeat sign with first and second endings is present at measure 8.

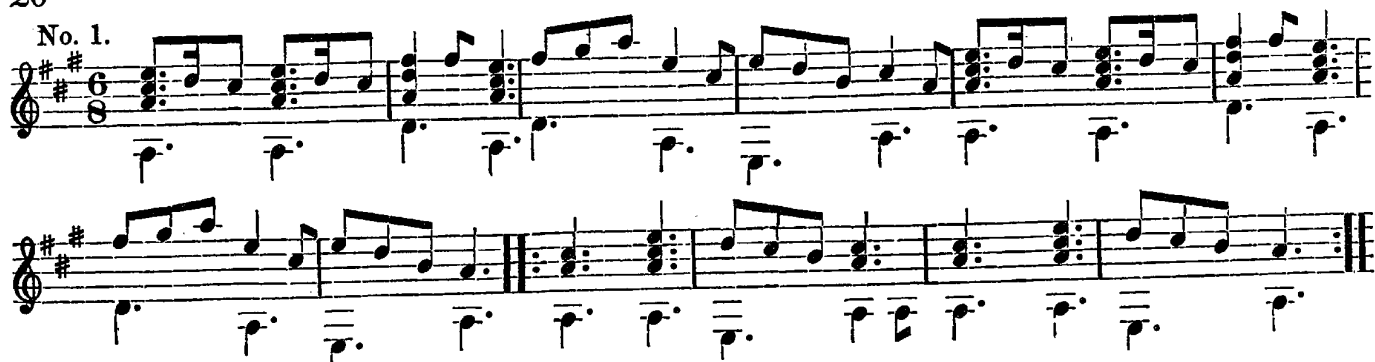
PASTORAL QUADRILLE.

POCO ALLEGRETTO.

Musical score for PASTORAL QUADRILLE, measures 1-24. The score is written on five staves in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked 'POCO ALLEGRETTO'. The melody is more active than in the first piece, with many eighth and sixteenth notes. The bass line features a steady eighth-note accompaniment. Dynamic markings include *mf* (mezzo-forte) at measure 10 and *p* (piano) at measure 14. A repeat sign with first and second endings is at measure 16. The piece concludes with a 'D.C.' (Da Capo) instruction at measure 24.

SET QUADRILLES.

No. 1.



No. 2.



No. 3.



No. 4.



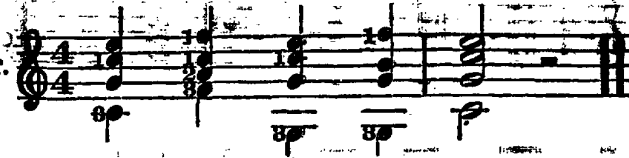
No. 5.



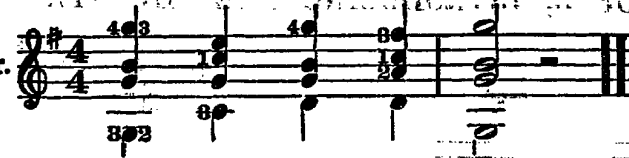
EXERCISES IN DIFFERENT KEYS.

21

C Major.



G Major.



D Major.



A Major.



E Major.



EXERCISES, CONTINUED.



SCALE OF D, INTRODUCING THE SEVENTH POSITION.



EXERCISE.



STYRIAN AIR.

ANDANTINO.



DUET FROM LUCIA DI LAMMERMOOR.

23

FIRST GUITAR.

SECOND GUITAR. (Ad Lib.)

First Guitar musical score, 8 staves. The music is in G major (one sharp) and 4/4 time. It features a complex, flowing melody with many triplets and sixteenth notes. A 'RALL.' (Ritardando) marking is present on the seventh staff. The piece concludes with a double bar line on the eighth staff.

Second Guitar musical score, 8 staves. The music is in G major (one sharp) and 4/4 time. It consists of a steady, rhythmic accompaniment pattern, primarily using eighth and sixteenth notes. The piece concludes with a double bar line on the eighth staff.

LA MARSEILLAISE.

MARSTOSO.

5 staves of music in 4/4 time, marked MARSTOSO. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together. The first staff includes a treble clef and a 4/4 time signature. The second staff continues the melody and bass line. The third staff includes a key change to B major (two sharps) and a 'b' marking under a bass note. The fourth staff includes fingerings (1, 4, 4, 1, 2, 1) above some notes. The fifth staff concludes the piece with a double bar line.

FISHER'S HORNPIPE.

3 staves of music in 3/4 time, marked MARSTOSO. The key signature is two sharps (D major). The music features a mix of eighth and sixteenth notes, often beamed together. The first staff includes a treble clef and a 3/4 time signature. The second staff continues the melody and bass line. The third staff concludes the piece with a double bar line.

EXTRACT FROM LUCIA DI LAMMERMOOR.

25

Musical score for Lucia di Lammermoor, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a melody with various ornaments and dynamic markings including *p* (piano), *sf* (sforzando), and *f* (forte). The melody is accompanied by a bass line with chords and single notes.

WALTZ SENTIMENTALE.

Tune the E wire string down to D.

Musical score for Waltz Sentimentale, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a melody with various ornaments and dynamic markings including *p* (piano), *sf* (sforzando), and *f* (forte). The melody is accompanied by a bass line with chords and single notes.

EXERCISE.



EXERCISE IN SIXTHS.



PALMETTO SCHOTTISCHE.



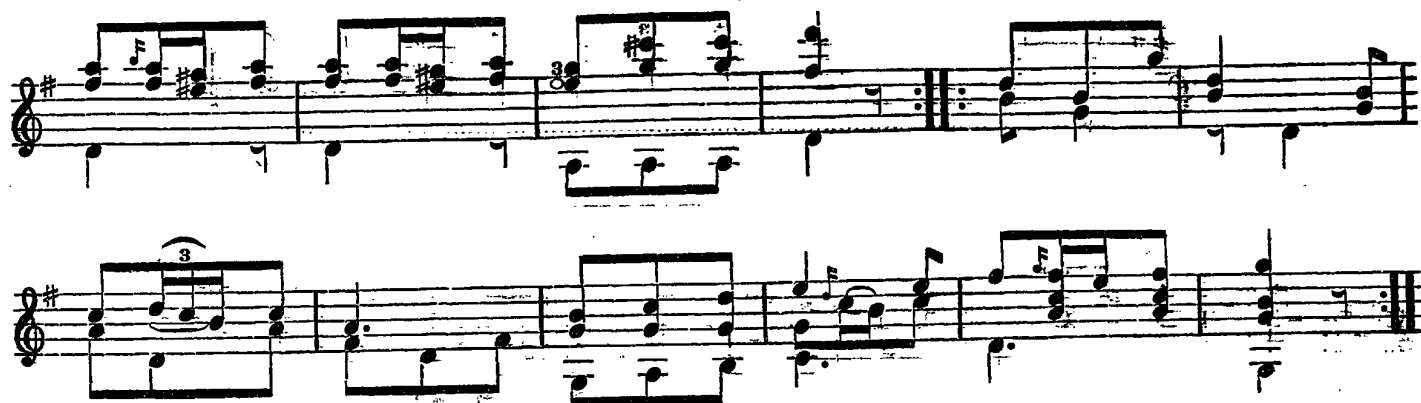
CUBAN WALTZ.

SOR.



CUBAN WALTZ, CONTINUED.

27



CADIZ WALTZ.

AGUADO.



MARY'S GALOPADE.



EXERCISE IN THE NINTH POSITION.



OLYMNA QUADRILLE.



LAURA WALTZ.

AUSTRUP.



Two staves of musical notation for exercises in thirds. The first staff is in G major (one sharp) and 4/4 time, featuring a series of chords and intervals. The second staff is in G major and 4/4 time, featuring a series of eighth notes and chords. Both staves end with a double bar line.

EXERCISE.

A single staff of musical notation for an exercise in thirds. It is in G major (one sharp) and 4/4 time, featuring a series of chords and intervals. The staff ends with a double bar line.

MILITARY WALTZES.

No. 1.

Four staves of musical notation for a military waltz. The first staff is in G major (one sharp) and 3/4 time, featuring a series of eighth notes and chords. The second staff is in G major and 3/4 time, featuring a series of eighth notes and chords. The third staff is in G major and 3/4 time, featuring a series of eighth notes and chords. The fourth staff is in G major and 3/4 time, featuring a series of eighth notes and chords. The staves are marked with "p DOLCE" and "ff".

No. 2.

A single staff of musical notation for a military waltz. It is in G major (one sharp) and 3/4 time, featuring a series of eighth notes and chords. The staff ends with a double bar line.

MILITARY WALTZ, CONTINUED.

Four staves of musical notation for a Military Waltz. The key signature is two sharps (F# and C#). The first staff contains a series of eighth-note chords. The second staff includes dynamic markings: *ff*, *p*, *ff*, *p*, and *f*. The third staff begins with *ff* and includes some grace notes. The fourth staff is marked *DOLCE.* and includes fingerings (1, 4, 1, 4, 4, 1, 4, 3, 3, 4) and a *D.C.* (Da Capo) instruction at the end.

SPANISH FANDANGO.

TUNING.

A single staff of musical notation for tuning, consisting of a series of notes on a five-line staff.

ALLEGRO.

Three staves of musical notation for a Spanish Fandango. The key signature is two sharps (F# and C#). The first staff is marked *ALLEGRO.* and includes fingerings (1, 2, 4). The second staff includes bar numbers: Bar 5, Bar 7, and Bar 9. The third staff ends with the word *FINE.*

SPANISH FANDANGO, CONTINUED.

31

VARIATION.

Bar 5.....0

Bar 4.....5.....0

D.C. AL FINE.

MARCH IN LODOISKA.

Tune the E wire string down to D.

MAESTOSO.

Har:

Har:

5th. Nat. 4th. 5th. Nat.

Har:

Har:

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