



Jean Whites
QUINCE
By
C. J. Dorn.

BOSTON, MASS.

Jean White, Publisher,
226 Washington St.

JEAN WHITE, LITHO, BOSTON & SOMERVILLE

GUITAR ALBUM.

BY
C. J. DORN.

Op. 27.

SIGNS.

T Signifies that the thumb of the left hand may be employed in taking the note on the large E string.

○ With letters enclosed indicates the string on which the note is to be taken.

{ A sweep stroke with the thumb of the right hand.

} A gradual sweep stroke or chord.

Ten. (Tenuto) Sustain the note with a vibratory effect of the left hand finger.

HAR. Harmoniotones produced on frets, designated by figures, and on strings as given by the notes.

No. 1.

SLUMBER SONG.

C. J. DORN.

Andante.

WALTZ FACILE.

C. J. DORN.

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No. 3.

PRELUDE.

C. J. DORN.

Andante.

3 Pos.

Andante.

2 Pos.

3 Pos.

No. 4.

GAYETY.

C. J. DORN.

Allegretto.

No. 5.

REPOSE.

C.J. DORN.

Andante.

The musical score is for a piece titled "Andante" by C.S. Dorn. It is written for four staves. The first staff is the melody, marked "Andante" and "Fine." at the end. The second staff is a harmonic accompaniment. The third and fourth staves are a piano accompaniment, with the third staff starting with a "3" and the fourth staff starting with a "2". The score is in common time (C) and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings like "Fine." and "D.C." (Da Capo).

No. 6.

SONG WITHOUT WORDS.

C.J. DORN.

Andante.

The musical score is written for guitar in G major, 3/4 time, and is marked 'Andante'. It consists of ten staves of music. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The first staff begins with a piano (p) dynamic marking. The score concludes with a double bar line and repeat dots.

CONTENTMENT.

C. J. DORN.



No. 8.

Moderato.

SOUTHERN DANCE.

C. J. DORN.



Note: T indicates that the thumb of the left hand may be used to take the bass notes.

Har. 12 fret.

No. 9.

BARCAROLLE.

C. J. DORN.

Moderato.*con espressione.*

No. 10.

DREAM.

Moderato.*dolce.*

This page contains eight staves of musical notation for guitar, written in G major (one sharp). The notation includes various rhythmic patterns, accidentals, and performance markings.

- Staff 1:** Features eighth and sixteenth note patterns with accents. Includes a double bar line.
- Staff 2:** Continues the melodic and harmonic patterns with various fingerings indicated by numbers 1-4.
- Staff 3:** Similar to the previous staves, with eighth and sixteenth note runs.
- Staff 4:** Continues the sequence of eighth and sixteenth note patterns.
- Staff 5:** Includes a measure with a flat (F) and a measure with a double flat (Bb).
- Staff 6:** Marked with *rit.* (ritardando) and *a tempo.* (return to tempo). Includes a *p* (piano) dynamic marking.
- Staff 7:** Continues the melodic line with eighth and sixteenth notes.
- Staff 8:** Marked with *rit.* and *a tempo.*, ending with a final chord and a fermata.

No. 13.

MARCH FROM "MOSES IN EGYPT."

(ROSSINI.)

C. J. DORN.

No. 14.

RUSSIAN NATIONAL HYMN.

Moderato.

C. J. DORN.

No. 15.

ON THE RIVER.

C. J. DORN.

Moderato.

p

This page contains ten staves of musical notation, likely for guitar. The notation is written in a single system and includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#). The notation is arranged in a single system, with each staff containing a line of music. The notation is written in a style that is common for guitar music, with a focus on the melodic and harmonic lines. The notation is arranged in a single system, with each staff containing a line of music. The notation is written in a style that is common for guitar music, with a focus on the melodic and harmonic lines.

GARDEN WALTZ.

No. 16.

A REMINISCENCE.

5. Pos. C. J. DORN.
2. Pos.

No. 17.

BRIDAL CHORUS.

FROM LOHENGRIN.

WAGNER
Arr. by C. J. DORN.

Allo. moderato.

THE LAST ROSE OF SUMMER.

No. 18.

Larghetto.

Arr. by C. J. DORN.

Musical score for 'The Last Rose of Summer' in G major, 3/4 time. The score consists of four staves. The first staff begins with a 'dol.' (dolce) marking. The second staff continues the melody. The third staff includes a 'rit.' (ritardando) marking followed by 'a tempo.' The fourth staff concludes the piece with a final chord. The notation includes various musical symbols such as notes, rests, and dynamic markings.

No. 19.

AIR FROM THE OPERA "SWISS FAMILY."

WEIGL.

arr. by C. J. DORN.

Andantino.

Musical score for 'Air from the Opera Swiss Family' in G major, 3/4 time. The score consists of five staves. The first staff begins with an 'Andantino' marking. The second staff includes a '9 Pos.' (9th position) marking. The third staff includes a '9 Pos.' and a '7 Pos.' marking. The fourth staff includes a '3 Pos.' marking. The fifth staff concludes the piece. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for guitar, featuring ten staves of music. The notation includes various guitar-specific techniques such as triplets, trills, and slurs. Dynamics like "cres." and "T" are used throughout. The key signature has one sharp (F#) and the time signature is 4/4.

AIRS FROM FIGARO.

No. 20

MOZART.

Arrby C. J. DORN.

Allegretto.

5 Pos. 3 Pos. 7 Pos.

P.

Presto.

Cres.

P.

Allegretto.

No. 22.

AIRS FROM ELISIRE D'AMORE.

DONIZETTI.

Arr. by C. J. DORN.

Allegro.

5. Pos. 4. Pos. 3. Pos. 2. Pos. 1. Pos.

9. Pos. 2. Pos. 1. Pos. 2. Pos. 3. Pos. 4. Pos. 5. Pos. 6. Pos. 7. Pos. 8. Pos. 9. Pos. 10. Pos. 11. Pos.

p rall. a piacere.

T.

Allegretto.

Musical notation for guitar, featuring ten staves of music. The notation includes various guitar-specific techniques such as trills (T), accents (A), and slurs. The music is written in a single system with ten staves, each containing a different melodic and harmonic line. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the phrasing. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are also some rests and longer note values interspersed throughout the piece.

No. 23.

PRIEST'S MARCH.

MAGIC FLUTE.

MOZART.

Arr. by C. J. DORN.

Grandioso.

No. 24.

ALLANDALE POLKA.

DORN.

AUBER.

Arr. by C. J. DORN.

Allegro.

A musical score for guitar, arranged by C. J. Dorn from the original by Jean Auber. The piece is titled 'Air from Fra Diavolo' and is marked 'Allegro.' The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (p) dynamic marking. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with fingerings (1, 2, 3, 4) and articulation marks. The score is organized into seven staves, with some staves containing repeat signs and first/second endings. The piece concludes with a final chord and a fermata.

No. 26.

TYROLESE MAZURKA.

C. J. DORN

Musical score for Tyrolese Mazurka, No. 26, by C. J. Dorn. The score is written for guitar on a single staff with a treble clef and a key signature of two sharps (F# and C#). It consists of eight lines of music. The first line begins with a piano (p) dynamic marking. The second line includes a "Fine." marking above the staff. The third line has a 2nd ending bracket. The fourth line has a 4th ending bracket. The fifth line has a 3rd ending bracket. The sixth line has a 3rd ending bracket. The seventh line has a 3rd ending bracket. The eighth line ends with a double bar line and a "D.C." (Da Capo) marking. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like "p" and "f".

AIR VARIE.

No. 27.

BARON de SCHACKY.
Arr. by C. J. DORN.

Moderato.

Adagio.

This page contains ten staves of musical notation for guitar. The notation is written in a single system, with each staff representing a different section of the piece. The key signature starts with one flat (B-flat) and changes to two sharps (F# and C#) in the fourth staff. The time signature is 2/4. The notation includes various musical elements such as chords, arpeggios, and melodic lines. The piece concludes with a double bar line and repeat dots.

No. 27.

EXTRACT FROM LES HUGUENOTS.

Andante.

MEYERBEER
Arr by C J DORN

The 'Andante' section consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melody in the upper voice with a piano (p) dynamic marking. The second staff continues the melody with a mezzo-forte (mf) dynamic. The third and fourth staves show the continuation of the piece, with various chordal textures and melodic lines. The section concludes with a double bar line and a key signature change to two sharps (F# and C#).

Allegro.

The 'Allegro' section consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It starts with a forte (f) dynamic. The melody is more rhythmic and includes triplets, indicated by a '3' over a group of notes. The second staff continues the melody with a mezzo-forte (mf) dynamic. The third and fourth staves show the continuation of the piece, with various chordal textures and melodic lines. The section concludes with a double bar line and a key signature change to one sharp (F#).

This page contains eight staves of musical notation for guitar, written in G major (one sharp). The notation includes various chords, melodic lines, and dynamic markings. The piece concludes with a double bar line and a fermata.

The notation includes various chords, melodic lines, and dynamic markings such as *p*, *ff*, and *cres.* The piece concludes with a double bar line and a fermata.

POLONAISE "TANCREDI."

No. 28.

ROSSINI.
Arr. by C. J. DORN.

12 fret.

5 Pos.

The musical score consists of ten staves of music in G major (one sharp). The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings. The music is written in a treble clef. The first staff begins with a first finger (1) marking. The second staff has a first finger (1) marking. The third staff has a first finger (1) marking. The fourth staff has a first finger (1) marking. The fifth staff has a second finger (2) marking. The sixth staff has a first finger (1) marking. The seventh staff has a first finger (1) marking. The eighth staff has a first finger (1) marking. The ninth staff has a first finger (1) marking. The tenth staff has a first finger (1) marking. The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings. The music is written in a treble clef.

No. 29.

MENUET.

Allegretto.

C. J. DORN.

Con spirito.

Musical score for Menuet, No. 29 by C. J. Dorn. The score is written for guitar in G major (one sharp) and 3/4 time. It consists of 12 staves. The first staff begins with the tempo "Allegretto." and the performance instruction "Con spirito." The music features a mix of eighth and sixteenth notes, often beamed together. There are several trills marked "T" and triplets marked "3". The piece includes a "TRIO" section starting on the fifth staff. Performance markings include "2. Pos.", "5. Pos.", and "Fine." at the end of the first system. The second system has "2. Pos." and "5. Pos." markings. The third system has "T" and "3" markings. The fourth system has "T" and "3" markings. The fifth system has "barre." markings. The sixth system has "barre." markings. The seventh system has "1.", "2.", "3.", "4.", "5.", "6.", "7.", "8.", "9.", "10.", "11.", "12." markings. The eighth system has "Har. 12 fret." and "Har." markings. The ninth system has "Har." markings. The tenth system has "rall." and "D.C. at Fine." markings. The piece ends with a double bar line.

THALIA MARCH.

C. J. DORN.

Con grazia.

H. Pos.

Fine.

No. 31.

PRAYER.

Moderato.

C. J. DORN.

The musical score for 'PRAYER.' is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and guitar. It is in G major (one sharp) and 3/4 time. The tempo is marked 'Moderato.' The score consists of 10 staves. The first staff begins with a piano (p) dynamic. The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The guitar part follows the harmonic structure of the vocal parts. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piece concludes with a final chord on the tenth staff.

No. 32.

NORWEGIAN MELODY.

EBERHARDT

Arr. by C. J. DORN.

Moderato.

con espressione.

5 Pos

(H)

(D)

a tempo.

(A)

T

1. 2.

(H)

(D)

(A)

(B)

Har 12 fret Har 5 fret.

MARCHE ELECTRO.

No. 33.

Con spirito.

C. J. DORN.

The musical score for "MARCHE ELECTRO." by C. J. DORN is written for guitar. It begins with the tempo marking "Con spirito." and the composer's name "C. J. DORN." The score is in 2/4 time and features a key signature of one sharp (F#). The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout the piece, including "ff" (fortissimo) and "cres." (crescendo). The score also includes a "D String," section and a "Fine." marking. The piece concludes with a "D.C." (Da Capo) instruction. The score is written on ten staves, with the first five staves using a treble clef and the last five staves using a bass clef. The notation includes a variety of musical symbols, including notes, rests, and dynamic markings.

No. 34.

MOORISH DANCE

Tempo di Valse.

C. J. DORN.

p. Grazioso.

Fine.

D.C.

EVENING BREEZES WALTZ.

No. 35.

C. J. DORN.

Musical score for "Evening Breezes Waltz" by C. J. Dorn. The score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings like "p" (piano) and "f" (forte). There are also fingerings indicated by numbers 1-4. A "Fine." marking appears on the fifth staff, followed by a repeat sign. The piece concludes with a "D.C." (Da Capo) instruction on the final staff.

MARCHE FUNEBRE.

No. 36.

C. J. DORN.

Musical score for "MARCHE FUNEBRE." by C. J. DORN, No. 36. The score is written for guitar and consists of two main sections.

The first section is in C major, 2/4 time, and features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The second section, starting at measure 11, is marked "Marcato il melodia." and is in D major, 2/4 time. It features a more melodic line with some triplets and a "D.C." (Da Capo) instruction at the end.

RONDO

Op. 6.

BEETHOVEN

Arr. by C. J. DORN.

No. 37.

Moderato.

p dolce.

dim.

f

p

f

p

f

5. Pos.

1. Pos.

5. Pos.

sempre f

8. Pos.

1. Pos.

sempre f

dim.

Musical score for a piano piece, featuring nine staves of music. The key signature is G major (one sharp). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4.

Dynamics and performance instructions include:

- p* (piano)
- pp* (pianissimo)
- dim.* (diminuendo)
- rull.* (rullando)
- a tempo.* (al tempo)
- dolce.* (dolce)
- 7. Pos.* (7th Position)
- 5. Pos.* (5th Position)
- dim.* (diminuendo)
- pp* (pianissimo)

PETITE POLKA.

No. 38.

C. J. DORN.

Fine.

D.C.

No. 39.

AIR FROM THE "MAGIC FLUTE."

MOZART.

Arr. by C. J. DORN.

Anditino.

pp

pp

pp

D.C.

BARCAROLLE FROM MASANEILLO.

No. 40.

AUBER.

Arr. by C. J. DORN.

Allegretto.

The musical score is written for guitar on a single staff in treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto.' The score consists of eight lines of music. The first line begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The second line includes a 'D. Pos.' marking above a measure. The third line ends with a fermata. The fourth line continues the melodic and harmonic development. The fifth line features a measure with a whole rest. The sixth line includes a key signature change to two sharps (F# and C#) in the middle. The seventh line ends with a double bar line and repeat dots. The eighth line concludes the piece with a final chord and a fermata.

RUBENSTEIN'S MELODIE.

No. 41.

Op. 3.

Arr. by C. J. DOLIN.

Andante.

ten. ten. ten. ten. ten.

ten. rit. a tempo.

decres.

ANDANTE FROM DON GIOVANNI.

No. 42.

Moderato.

MOZART.
Arr. by C. J. DORN.

No. 43.

MINUETTO FROM DON GIOVANNI.

MOZART.
Arr. by C. J. DORN.

AIR "IL PIRATO."

No. 44.

BELLINI.

Arr. by C. J. DORN.

Allo. Cantabile.

No. 45.

ANDANTE FROM SONATA.

BEETHOVEN.

Arr. by C. J. DORN.

Op. 26.

No. 46.

CONCERT WALTZES.

INTRODUCTION.

C. J. DORN.

Risoluto.

Tempo di Marcia.

Cadenza. (rolante.)

Tempo di Valse.

con brio.

barre.

1. 2.

2. $\text{G}^{\sharp} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$ p p p p p p

1. $\text{G}^{\sharp} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$ p p p p p p

2. $\text{G}^{\sharp} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$ p p p p p p

3. $\text{G}^{\sharp} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$ p p p p p p

4. $\text{G}^{\sharp} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$ p p p p p p

5. $\text{G}^{\sharp} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$ p p p p p p

6. $\text{G}^{\sharp} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$ p p p p p p

7. $\text{G}^{\sharp} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$ p p p p p p

8. $\text{G}^{\sharp} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$ p p p p p p

9. $\text{G}^{\sharp} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$ p p p p p p

10. $\text{G}^{\sharp} \text{A} \text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$ p p p p p p

INTRODUCTION.

1. 

5. 

FINALE.

cres.

8363-54

MOONLIGHT REVERIE.

No. 47.

C. J. DORN.

Cantabile, Con sentimento.

The Cantabile section consists of five staves of music in G major (one sharp) and 3/4 time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first staff shows the beginning of the piece with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff introduces a barre at the first fret and a triplet of eighth notes. The fourth staff features a barre and a 5th position fingering. The fifth staff includes a 5th position fingering and a 9th position fingering. The section ends with a circled 'A'.

Tempo di Valse

The Tempo di Valse section consists of four staves of music in G major and 3/4 time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first staff shows the beginning of the section with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff features a 3rd position fingering and a 2nd position fingering. The fourth staff includes a 3rd position fingering and a 2nd position fingering. The section ends with a circled 'A'.



Cantabile, Con sentimento.

ten.

ten.

rit.

RUSTLING LEAVES.

TREMOLÉ ETUDE.

No. 48.

C. J. DORN.

*Moderato.**Con grazia*

barre.

barre.

dim.

The musical score is written for a single melodic line on a treble clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Moderato'. The piece is characterized by a constant tremolo of eighth notes. The notation includes various fingerings (1-4) and articulations such as 'barre.', 'dim.', and 'T' (trill). The piece concludes with a final chord and a whole rest.

The sheet music consists of ten staves of music in G major (one sharp). The notation includes various guitar-specific techniques:

- Staff 1:** Features eighth-note patterns with fingerings (1, 2, 3, 4) and a trill marked with a '2'.
- Staff 2:** Includes a first-position barre (1-4) and eighth-note runs.
- Staff 3:** Contains a crescendo marking (*cres.*) and a fourth-position change (4 Pos.) with a trill.
- Staff 4:** Features a decrescendo marking (*dim.*) and a fifth-position change (5 Pos.).
- Staff 5:** Includes a trill (T), a second-position change (2 Pos.), and a tempo change from *rit.* to *a tempo*.
- Staff 6:** Contains a second-position change (2 Pos.) and a fifth-position change (5 Pos.).
- Staff 7:** Includes a first-position barre (1-4) and eighth-note patterns.
- Staff 8:** Features a second-position change (2 Pos.) and a fourth-position change (4 Pos.).
- Staff 9:** Includes a trill (T) and eighth-note patterns.

dim.

No. 49.

"LE PETIT TAMBOUR."

Allegretto.

Arr. by C. J. DORN.

The musical score for "Le Petit Tambour" is written for guitar. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegretto." and the arranger is "C. J. DORN." The score consists of ten staves. The first staff has a dynamic marking of *mf* (mezzo-forte). The music is characterized by rhythmic patterns of eighth and sixteenth notes, often beamed together, and some triplet figures. The piece ends with a final chord on the tenth staff.