
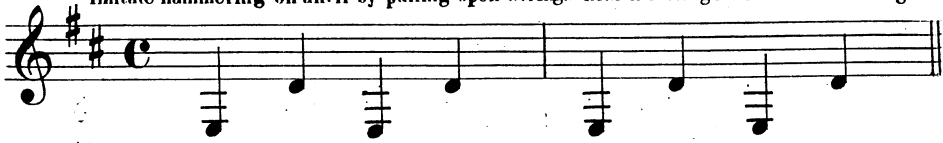


THE FORGE.

by André de l'Orme.

Guitar players familiar with Sebastopol will find the Forge a very easy, effective, Descriptive Concert Piece, intended to convey the idea of two blacksmiths hammering an anvil and singing. Tune and finger as in Sebastopol.

Tune the Guitar thus  and finger as if tuned in the ordinary manner.

Imitate hammering on anvil by pulling open strings near the bridge with nail of 1st finger. 

Anvil Chorus. *Maestoso.*

Maestoso.

Frets 4 4 4 4 4 2 0 2 0 4 2 5 4 0 4 4 4 4

The Anvil.

7 7 7 7 7 7 9 7 4 4 4 4 4 4 5 4

2 2 2 2 2 2 4 2 0 0 2 0 4 7 7 7 7 7 7 9 7

4 4 4 4 4 5 2 2 2 2 2 2 4 2 0 4 2 4 0



Heavy Hammering.

f 

Barres. 5th fret Open 7th fret Open 4th fret 5th fret 7th fret Open

Orphée aux Enfers. *Allegro.*

Frèts 16 12 9 7 7 2 4 5 4 2 0 16 12 9 7

BASS SOLO.

CODA.

Echo. Near the bridge *ppp*



53745 y-2

J. G. Foster

Old Folks At Home.

(Swanee Riber.)

for Guitar
by Andrie de L. Clume

May be played as a part of "The Forge" or as an after piece. The Chorus, though short, produces such an impressive and realistic effect as to make you imagin you hear a choir singing it. Tune and finger as in Sebastopol.

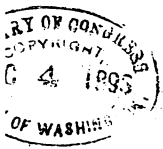
Frets 1st string.

A pretty chorus effect is produced by using the following barres.

Barres. 4 5 7 0 0 2 0 5 5 5 5 5 0

Last line may be played as a realistic Bass-Solo on 4th string, fingering as on 1st string.

BASS SOLO. 4th string.



53746 Y-2

Home Sweet Home.

For Guitar
Allegretto

May be played as a part of "The Forge" or as an Encore. The accompaniment is arranged so as to use open strings only, the melody being carried on the first string in order to make an even and true singing effect which makes people say: "The Guitar talks." Tune and finger as in Sebastopol.

Frets 1st string.

CHORUS.