C. FISCHER'S

New and Revised Edition

OF

CELEBRATED

TUTORS

Method for the

MANDOLIN.

NEW-YORK.
CARL FISCHER, 6 FOURTH AVE.

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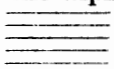
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RUDIMENTS OF MUSIC.

Before the student can commence to play on any Instrument it is necessary that he should be acquainted with the rudiments of musical Notation.

The signs, which indicate pitch and duration of a musical sound, are called Notes figured thus:  etc.

They are named after seven letters of the alphabet; C. D. E. F. G. A. B. and are written on, between, above or below five parallel lines,  called the Stave, the names of which are determined by Clefs, placed on different lines.

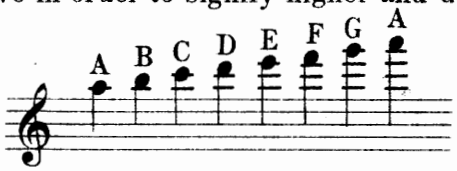
For this instrument, only the treble or G clef  is used, which is placed on the second line.

The names of the notes on the five lines are: 

of the four spaces between the lines 

of the two above and below the lines 

These eleven notes are insufficient to indicate the full compass of Sounds in use. Ledger lines have therefore to be added, above and below the stave in order to signify higher and deeper sounds.

Notes of the ledger lines above the stave 

etc.

Notes of the ledger lines below the stave 

etc.

FULL TABLE OF ABOVE NOTES.

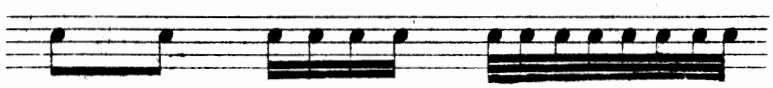


DURATION OF NOTES.

Notes may be of longer or shorter Duration which is shown by the peculiar form of each note.
Forms of different notes.



Whole note; *Half note;* *Quarter note;* *Eighth note;* *Sixteenth note;* *Thirty second note;*

Several of the latter three specimens combined may also be written thus: 

Eighth notes; *Sixteenth notes;* *Thirty second notes;*

COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.

A Whole note

or

2 Half notes

or

4 Quarter notes

or

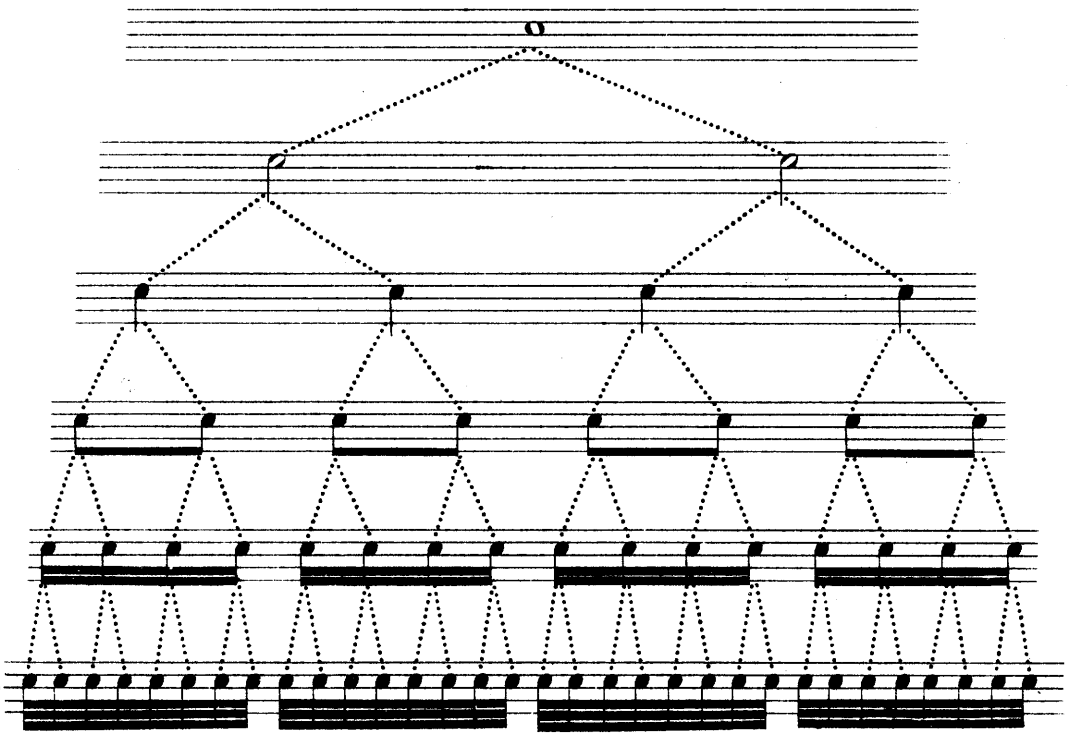
8 Eighth notes

or

16 Sixteenth notes

or

32 Thirty second notes



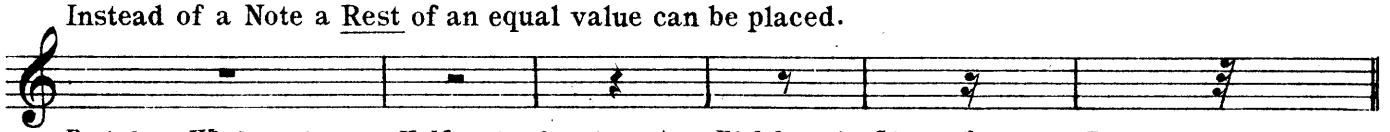
BARS.

Notes are arithmetically divided into bars marked by one or two lines drawn across the stave.

One line  is placed after each bar and each bar contains the same number or value of Notes, and each bar must last precisely the same length of time. At the end of a part of a composition, two lines or a double Bar is placed, and if either two or four dots are found by the side of the double bar thus  the whole part from the preceding double bar, or if there is no earlier double bar then from the beginning of the piece is to be played again. This is called a Repeat.

RESTS.

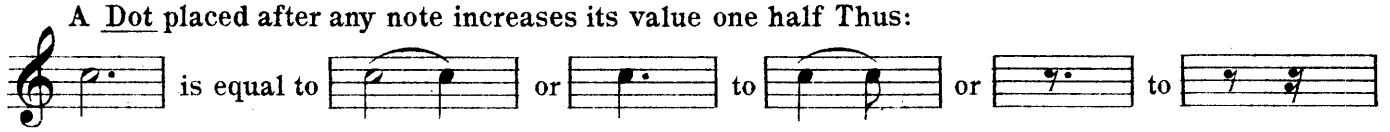
Instead of a Note a Rest of an equal value can be placed.



Rest for a Whole note; Half note; Quarter note; Eighth note; Sixteenth note; Thirty second note;

DOTS.

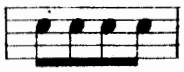
A Dot placed after any note increases its value one half Thus:

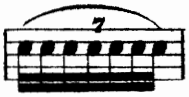


is equal to or to or to

Two dots placed after a note increase its value one half and a quarter or like etc.

TRIPLETS, DOUBLE TRIPLETS AND GROUP.

Triplets are marked by a **3** being put over a group of three notes. Double Triplets are marked by a **6** being put over a group of six notes. Three quarter notes marked thus  must be played in the same time as two quarter notes  not so marked or six eighth notes  in the time of four eighth notes  not so marked.

There are also groups of five  seven  and nine notes  etc.

TIME.

In order to know how many quarter notes, eighth notes or sixteenth notes a bar contains, special figures are placed at the beginning of a movement.

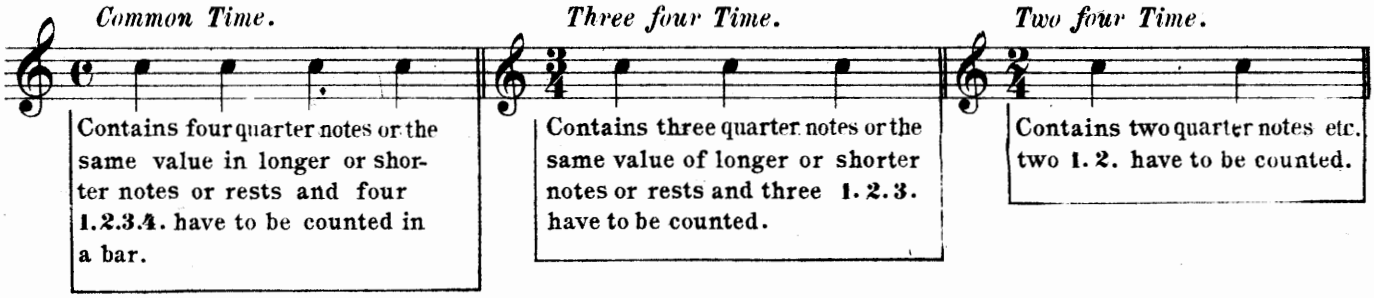


TABLE OF TIMES.



When a line is drawn through the **C** thus **¢** which is called àlla breve, two are counted in a bar.

SCALES.

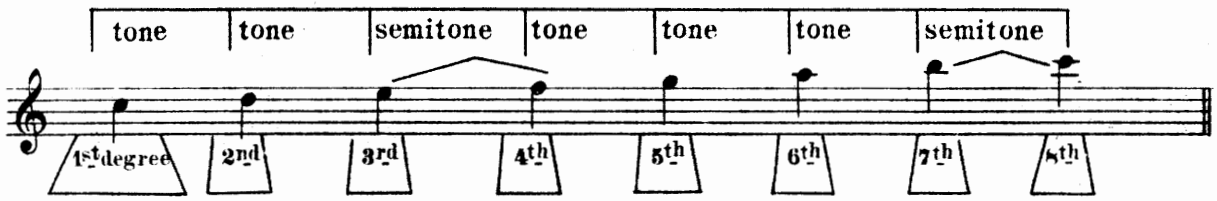
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale,* and each note of a scale is called a *Degree.*

Between these eight degress there are seven intervals or distances, five of which are tones, and two semitones.

There are two principal kinds of Scales, termed *Major* and *Minor,* whose ascension or descension is diatonical i.e. in tones and semitones, and a third kind, whose ascension or desension is chromatic i.e. only in semitones.

For the present, only the *Major* scale will be treated upon. In the *Major* scale the semitones are situated between the third and fourth and the seventh and eighth degree of the scale.

EXAMPLE.



Each diatonic scale derives its name from the name of the note on the first degree or the *root.*

There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C major will be given.

The distance from one note to another is called an *Interval.* Two notes placed on the same degree do not produce any interval, they are said to be in *Unison.*

The intervals are named: The Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh, the Octave. etc.

EXAMPLE.



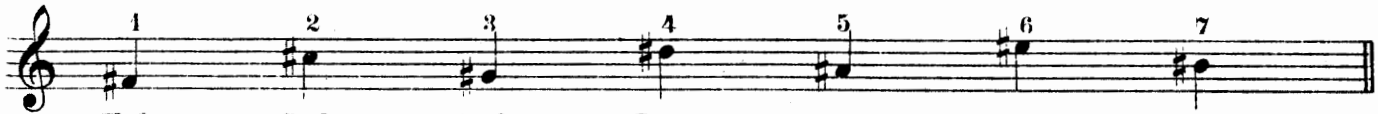
SHARPS.

A Scale may be formed on any note, but in order to produce semitones between the third and fourth and seventh and eighth depress in any other but the scale of C major, it is required to employ certain characters, which raise, degrees or restore the pitch of any Note in the scale.

One of these characters is called a sharp ♯, which, when prefixed to a note, raises it a half tone.

The number of sharps employed in a scale depends, upon which note the scale is founded.

The sharps succeed each other in the following order.



F sharp; C sharp; G sharp; D sharp; A sharp; E sharp; B sharp.

Thus it will be seen that if one sharp is employed it must be prefixed to F, consequently all F's in that piece must be raised half a tone. When tow sharps are employed all F's and C's must be raised, and when three sharps all F's and G's and so on two.

TABLE OF SIGNATURES OF SHARP KEYS.

Number of Sharps.



Names of the Keys. G D A E B F♯ C♯

FLATS.

A flat ♭ prefixed to a note lowers it half a tone. They succeed each other in the following order:

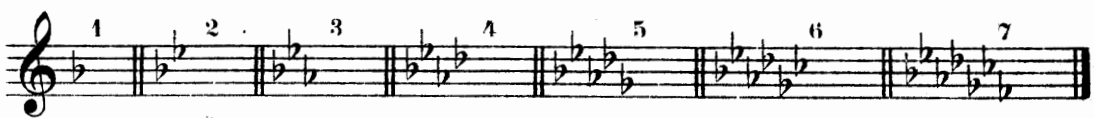


B flat; E flat; A flat; D flat; G flat; C flat; F flat.

The same rule concerning Signatures as with Sharps is to be observed here.

TABLE OF SIGNATURES OF FLAT KEYS.

Number of Flats.



Names of Keys. F B♭ E♭ A♭ D♭ G♭ C♭

THE MINOR SCALES.

Every major scale has its relative minor, the root ofwhich is to be found on the sixth degree of the major scale. Both scales bear the same signature. There are two kinds of *minor* scales, the *Harmonic* and the *melodic* form.

THE MELODIC MINOR SCALE.

The ascending of the melodic *minor* scale differsfrom the descending, the former having its sixth and seventh degree raised by *accidentals not essential to the key.*— In the ascending, semitones are situated between the second and third, and the seventh and eighth degrees, and in the descending between the sixth and fifth and the third and second degrees.

SCALE OF A MINOR.

Without Signature Relative to C major.

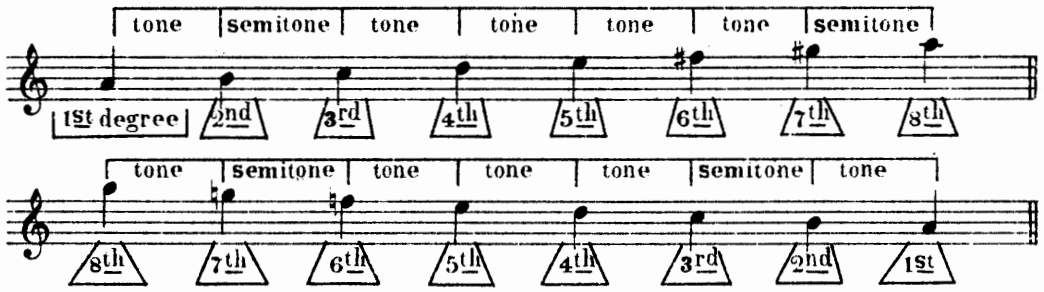
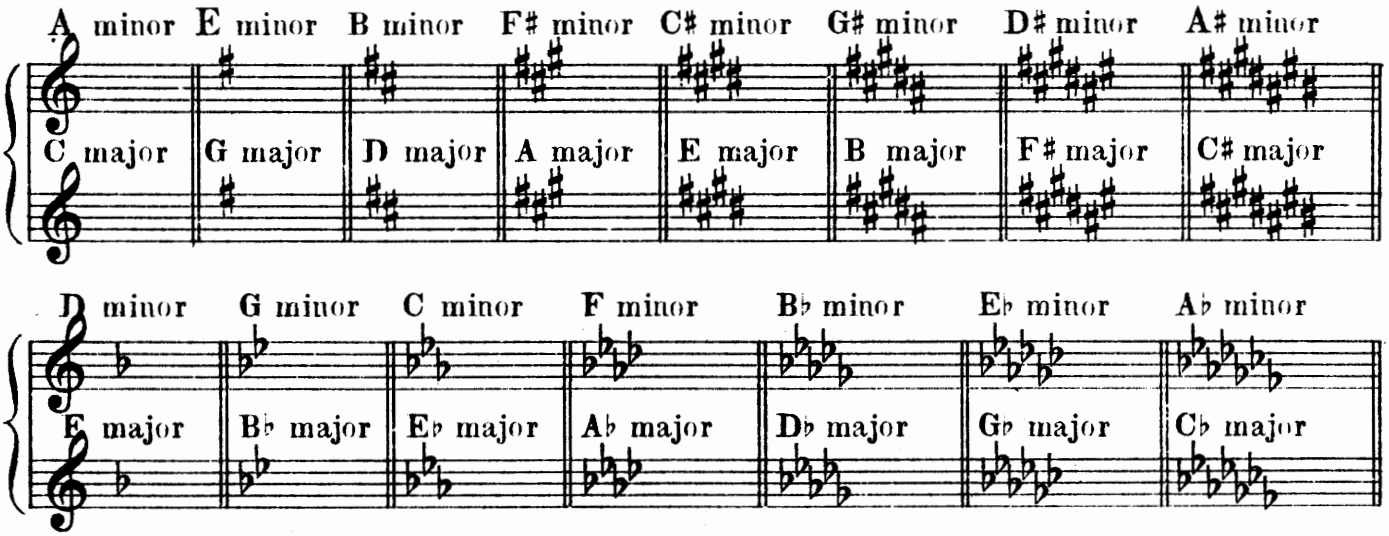


TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR.



THE HARMONIC MINOR SCALE.

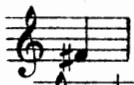
The Harmonic Minor Scale differs from the Melodic, as only its 7th degree is raised by an accidental, which remains, whether ascending or descending.

SCALE OF A MINOR.



THE NATURAL ♮.

In order to restore a note,which has been raised by a sharp♯ or depressed by a flat ♭, a *Natural* ♮ is employed,which restores it to its natural pitch.

Thus  F raised by a sharp, is restored by the natural  to its original sound or  B flat to  B natural.

THE DOUBLE SHARP ×.

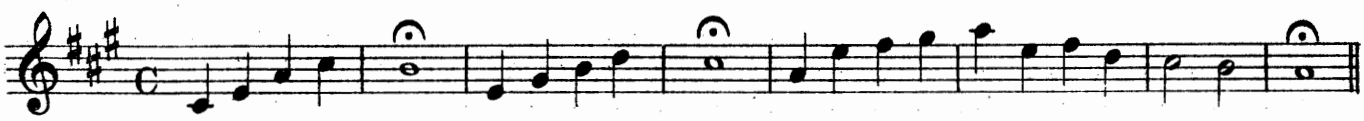
By prefixing a double sharp × to a note, the same must be raised a whole tone. Thus F double sharp  will sound like G natural 

THE DOUBLE FLAT.

A double flat ♭♭ prefixed to a note, depresses the note a whole tone. Thus  B double flat will sound like  a natural.

THE PAUSE. 𝄐

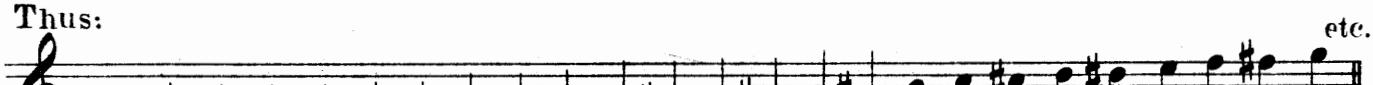
A Pause 𝄐 placed over a note, means that the note can be sustained to an indefinite length at the performer's pleasure; the counting being interrupted.



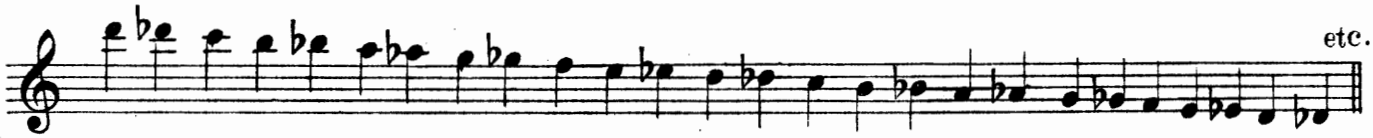
THE CHROMATIC SCALE.

Consists of a succession of semitones,which, in ascending are designated by sharps, and in descending by flats.

Thus:



etc.

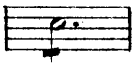
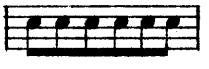
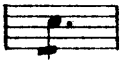
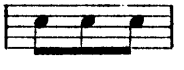


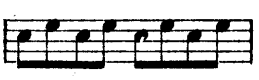
etc.

ABBREVIATIONS.

Abbreviations are employed in written music to avoid repetitions of a single note or passage.

Thus instead of writing four eighth notes  a half note marked with a thick line  will indicate the same.

or  for  or  for  or  for  etc.

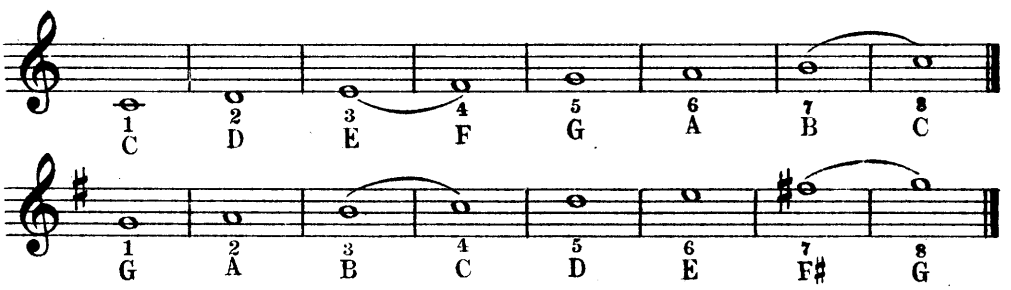
and  for  Or instead of repeating a bar alike a sign marked thus 𝄎 is used.  etc.

TRANSPOSITION OF THE KEYS.

When **C** is taken as **1**, the scale or Key is said to be in its natural position; but either of the other letters may be taken as **1**, in which case the scale is said to be ***Transposed***. As **1** is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the ***Key-Note***. Thus, if the scale be in its natural position, it is said to be in the key of **C**; if **G** be taken as **1**, the scale is in the key of **G**; if **D** be taken as **1**, the scale is in the key of **D**; and so on with the rest of the seven letters; whichever letter is taken as **1**, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a ***tone*** from **1** to **2**, a tone **2** to **3**, a ***semitone*** from **3** to **4**, a ***tone*** from **4** to **5**, a tone from **5** to **6** a ***tone*** from **6** to **7**, and a ***semitone*** from **7** to **8**. The interval from one letter to another letter is also the same and cannot be changed,— thus, it is always a ***tone*** from **C** to **D**, and from **D** to **E**, a ***semitone*** from **E** to **F**; a ***tone*** from **F** to **G**, from **G** to **A**, from **A** to **B**; and a ***semitone*** from **B** to **C**. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

First transposition by sharps from C to G, a fifth higher, or a fourth lower.



The same method is followed in all the transpositions by sharps, viz. the fifth above or fourth below is taken as **1** of a new key, in every succeeding tranposition, and an additional sharp will be required also in every succeeding tranposition.

To tranpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. **F** is the fourth of **C**; hence it is **1** of the new scale (key of **F**.) The order of intervals must be the same in the flat keys as in the sharp; hence the **B** must be made flat.

Transposition by Flats from C to F, a fourth higher or a fifth lower



DIFFERENT SHADES OF TONE.

p means: ***piano***, soft.
pp means: ***pianoissimo***, very soft.
f means: ***forte***, loud.
ff means: ***fortissimo***, very loud.
mf means: ***mezzoforte***, moderately loud.
cresc or  means ***crescendo***, increasing the sound.
dim decresc or  means ***diminuendo, decrescendo***, diminishing the sound.
sf, rf or > means ***sforzando, rinforzando***, sharply accentuated.
fp means ***forte-piano***, loud and immediately soft again.

GRACES EMBELLISHMENTS OR ORNAMENTS OF MELODY.

THE APPOGGIATURA.

The appoggiatura is a grace note placed above or below a principal note. When it is placed above, it is always at the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of a semitone. When the appoggiatura is written so  the value of it is one half of the following note.

When crossed by a small line, thus:  its value is but one fourth of the note that follows it.

EXAMPLES.

Written thus.
Played thus.



There is also a double appoggiatura which is composed of two grace notes placed: the first one degree below the principal note, and the second one degree above.

Written thus.
EXAMPLE.
Played thus.



THE GRUPPETTO OR TURN.

Is composed of three grace notes placed between or after a principal note. The turn is marked thus: ∽. A small sharp placed under some of the signs thus: ∽♯ indicates that the lowest of the three grace notes i sharpened. Should the sharp be placed above the sign thus: ♯∽, the upper grace note must be sharpened; or in case of a sharp above and below the sign ♯∽♯, the upper and lower grace note must be sharpened. The same rule applies to flats, only that the grace notes must be depressed half a tone in that case.

EXAMPLES.



With sharps and flats.



THE PASSING SHAKE.

The passing shake, often written thus ∾, must be played quick and round in the following manner:



THE SHAKE.

The shake or trillo, marked thus *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it.

EXAMPLE.



Chain of Shakes.

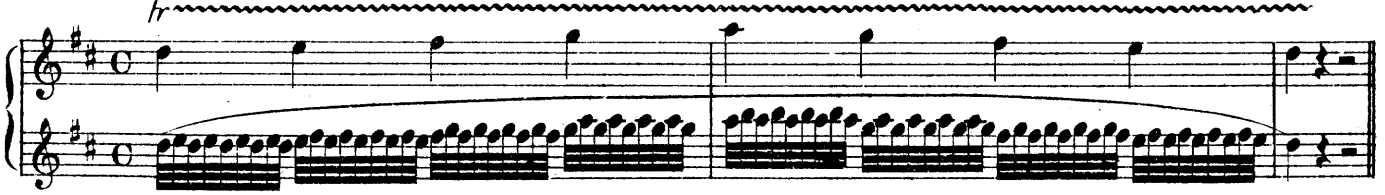
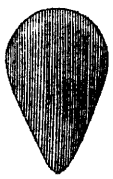
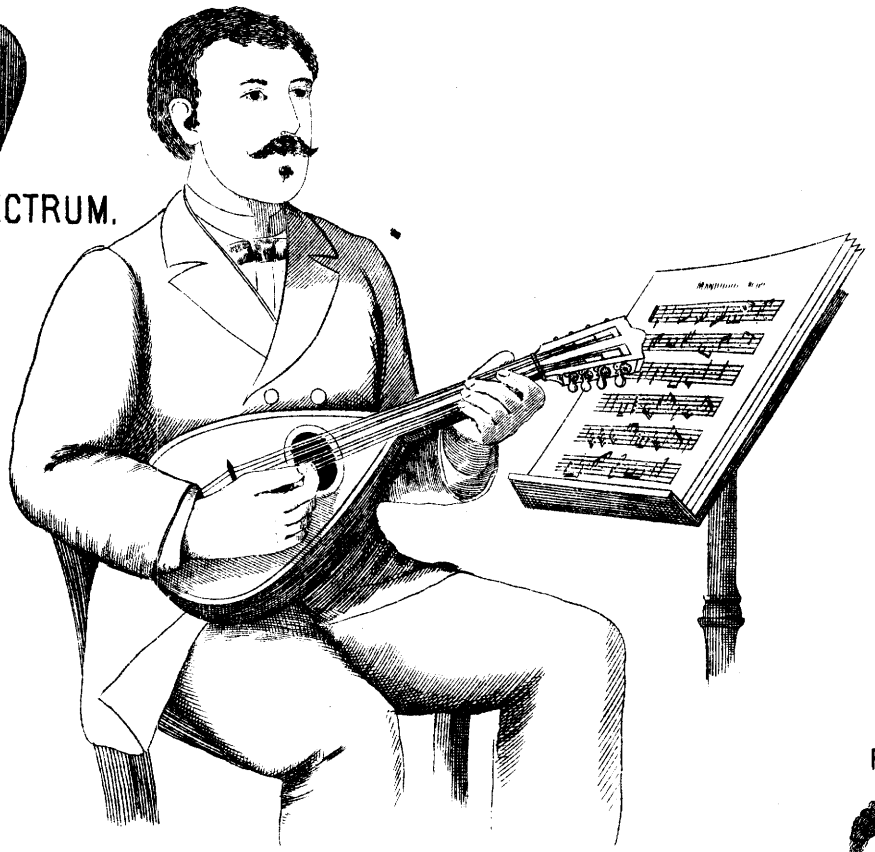


FIG.1.



PEN OR PLECTRUM.

FIG.2.



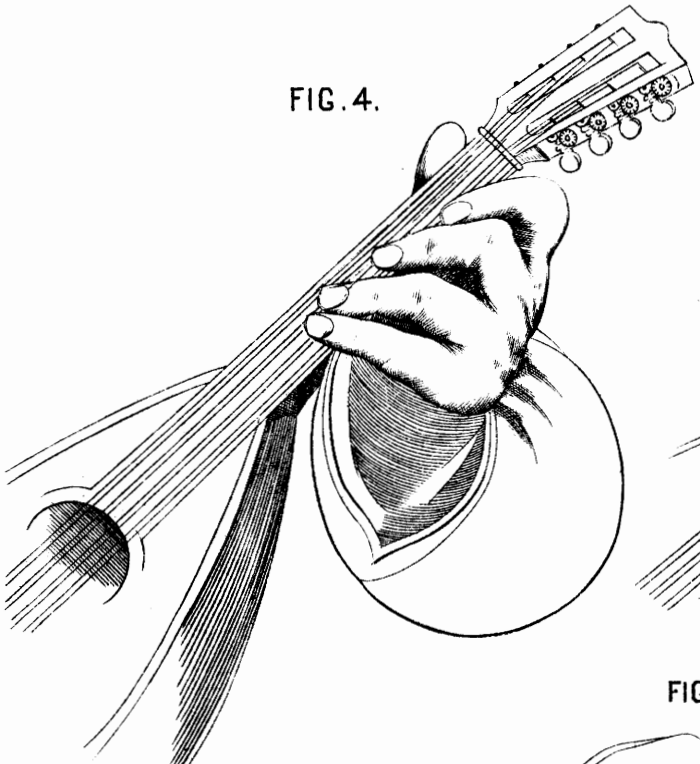
Position when Sitting.

FIG.3.



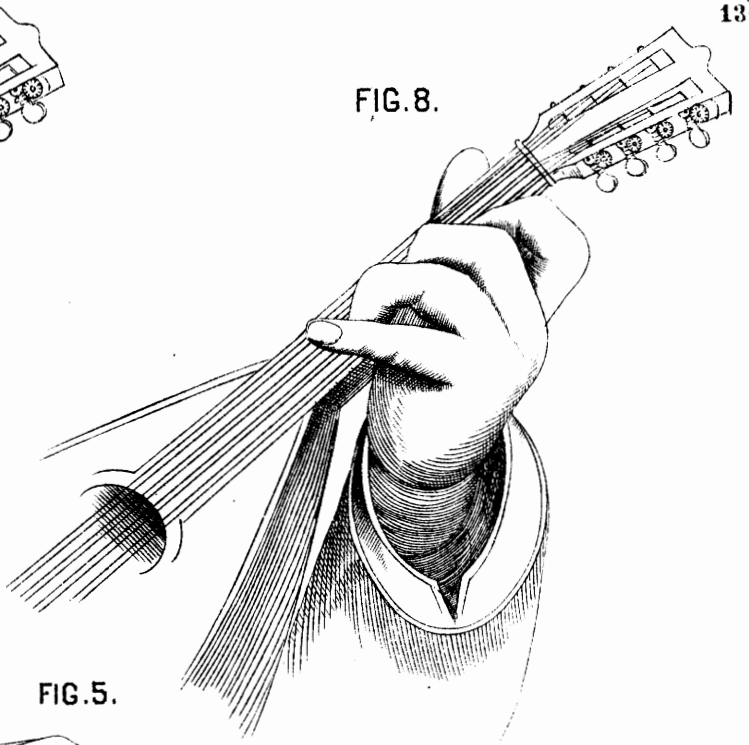
Position when Standing.

FIG. 4.



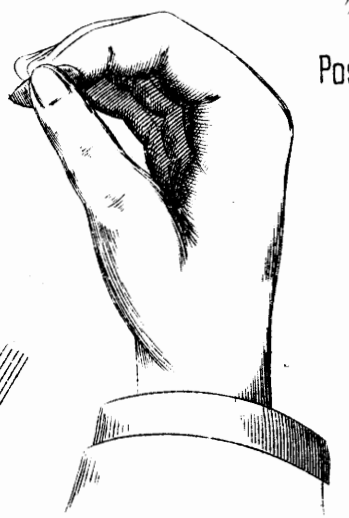
Position of the Mandolin in the left hand.

FIG. 8.



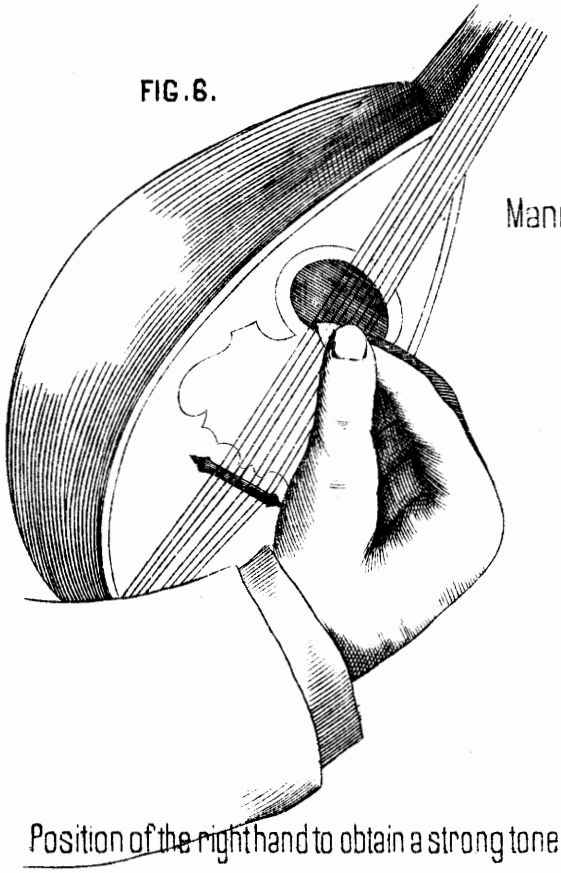
Position of the Fingers on the four (double) Strings.

FIG. 5.



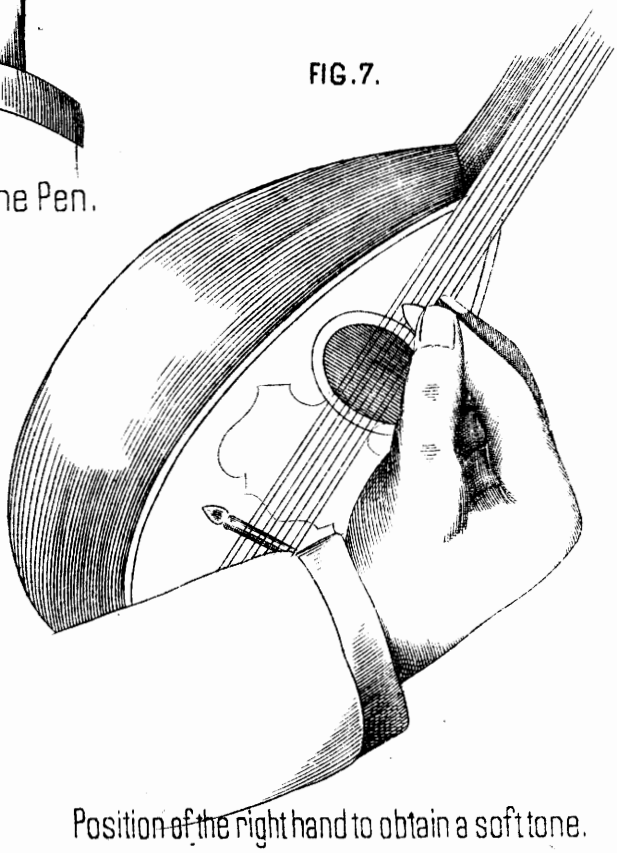
Manner of Holding the Pen.

FIG. 6.



Position of the right hand to obtain a strong tone.

FIG. 7.



Position of the right hand to obtain a soft tone.

THE MANDOLIN.

There are several kinds of Mandolines. The Italian mandoline has six strings, and some are made with twelve strings; they are the same as the mandolines with six strings, but instead of six single strings they have six double strings, two strings for one, which are tuned in unison. The best known and most popular style of mandoline is the Spanish mandoline with eight strings, every two strings being tuned in unison.

HOLDING THE MANDOLINE.

The neck of the mandoline is placed in the centre of the left hand, and held by the thumb which will take its position between the first and second fret or touch under the neck, then the first finger will help to hold the neck, but very lightly, so as to allow the hand to run up and down the neck quite freely.

Do not keep the palm against the neck, but away from it without contortion, to allow the fingers to play directly above the strings. See Fig. 4 page 13

HOLDING THE PEN, AND POSITION OF THE RIGHT HAND.

The Pen is held by the thumb and first finger of the right hand, the hand is curved so that about one third of it falls perpendicularly over the strings. The other fingers of the right hand are united and held below the thumb and first finger, the little finger resting on the sounding board between the sounding hole and the chevalet.

The hand is lightly agitated according to the expression desired.

The lower arm should rest half its weight on the edge of the instrument, in such a manner that the hand is held free of the sounding board. Fig. 6

It is essential that the pupil should observe that for a Strong tone the Pen is firmly held, while on the contrary to produce soft tones, the pen is lightly held and falls perpendicularly on the strings at the end of the neck and above the sounding hole. Fig. 7

POSITION OF THE MANDOLINE.

The Mandoline can be played while the performer is sitting or standing. In the former case, it is rested on the right thigh, and held against the stomach. See Fig. 2 page In the latter position, it is held firmly against the stomach, See Fig. 3 A sling may be used round the neck, to carry the instrument when standing up, it is unnecessary when sitting down.

POSITION OF THE BODY.

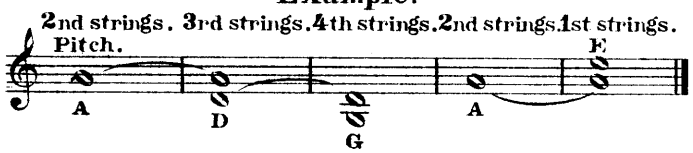
To obtain a graceful position and to acquire the utmost facility of execution, it is necessary to hold one's self straight, the head a little in advance, and the pupil should be placed directly in front of the music-stand, so as to be able to read the music easily.

In order to acquire a light touch on the strings, it is necessary to bend the fingers and keep them separate from each other, as the touch must come from the third joint of the finger, and must be independent of the palm of the hand and wrist. The fingers must be raised and pressed on the strings with great evenness. The position of the fingers must vary according to the holding of the Pen. See Fig. 8 page 13b

TUNING THE MANDOLINE.

The Mandoline is tuned Fifths in the following manner. The 2nd Strings are tuned in unison with the sound given by an A pitch-pipe or tuning fork, the 3rd Strings are tuned at a fifth lower from the 2nd strings, the 4th Strings a fifth lower from the 3rd strings and lastly the 1st Strings a fifth higher from the 2nd strings.

Example.



The fingering of the Violin is adapted to the Spanish Mandoline, the Pen replacing the Bow.

A tuning apparatus giving the four notes of the strings, can be had. Price 75 cents.

GENERAL REMARKS.

THE PEN OR PLECTRUM, consists of a small flexible piece of tortoise shell, or horn, exactly the shape of the cut. Fig. 1.

THE STRINGS, eight in number, are metallic, four of which are steel, two of copper or brass, and two covered metallic strings. Some players have one of the fourth strings heavier than the other and tune it an octave lower.

Gut strings may be used instead of metallic, they have a softer tone, but are liable to wear out quickly by the constant action of the pen.

THE TREMOLO, is the only means by which a tone may be sustained on the mandoline. It is attained by a motion to and fro over the strings with the pen.

Unlike the wind and bow instruments the es on the mandoline cannot be slurred together, but is replaced by a sort of echo, which is obtained on on g called *transported* sound; thus, the first note is struck with the pen by the right hand, and before the sound has ceased, the finger of the left hand falls suddenly upon the second note required, which sounds through the vibration remaining in the length of the string already struck by the pen, this is termed a transported sound, and can be done on many occasions with much effect.

Marks for Fingering.

The open strings are indicated by ○ .

The fingers are marked with numbers.

1. for the First finger.

2. „ „ Second „

3. „ „ Third „ and

4. „ „ Little „

Marks for Strings.

1st First String.

2nd Second „

3rd Third „

4th Fourth „

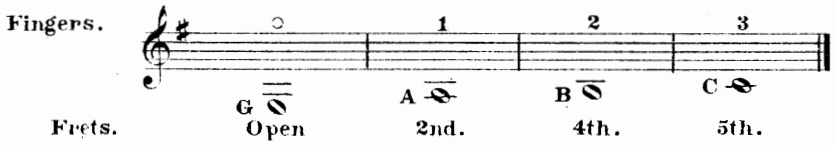
Frets are marked 1.for 1st, 2.for 2nd and so on.

N.B. The letter *d* over or under a note indicates that the strike of the Pen is to be *downward*. The letter *u* over or under a note signifies an *upward* stroke of the pen.

DIRECTIONS FOR PLAYING THE SCALE.

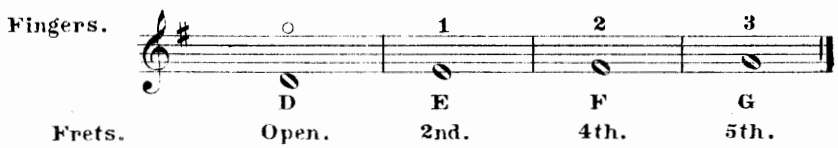
The first four notes, viz. G, A, B, C, are on the Fourth string, G is on the open string, A with the first finger down at the second fret, B with the 2nd finger down at the fourth fret, C with the 3rd finger down at the fifth fret.

NOTES ON THE 4th STRING.



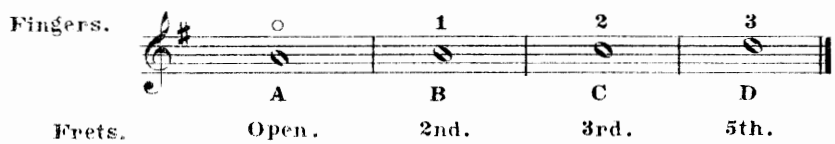
Four notes, viz. D, E, F, G, are played on the Third string, D is on the open string, E with the 1st finger at the second fret, F♯ with the 2nd finger at the fourth fret, and G with the 3rd finger at the fifth fret.

NOTES ON THE 3rd STRING.



Four notes, viz. A, B, C, D, are played upon the Second string, A is on the open string, B is with the 1st finger at the second fret, C with the 2nd finger at the third fret, and D with the 3rd finger at the fifth fret.

NOTES ON THE 2nd STRING.



Lastly, five notes, viz. E, F, G, A, B, are played on the First string, E is on the open string, F♯ is made with the 1st finger at the second fret, G is with the 2nd finger at the third fret, A with the 3rd finger at the fifth fret, B with the 4th finger at the seventh fret.

NOTES ON THE 1st STRING.



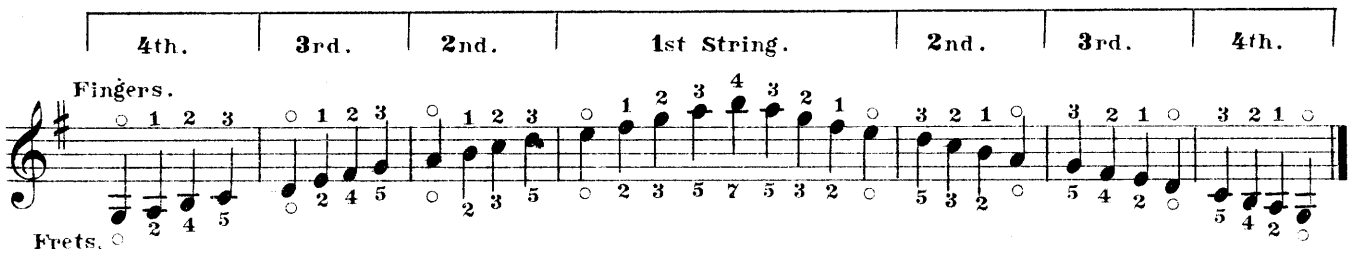
Observe that the knowledge of the scale is of the utmost importance, therefore the pupil must practice it, until the notes and positions on the finger-board become familiar to him.

When a sharp is placed before a note the finger must be placed on the next higher fret.

When a flat is used the finger must be placed a fret lower than the usual place.

I believe I have sufficiently explained the importance of the position, so it will not be necessary to dwell any longer on this subject, as the principles and examples which I have herein explained, are enough to give to the pupil a favorable and natural attitude. I recommend earnestly that the professor or teacher be very strict with his pupil as to the position, so as to prevent him from acquiring bad habits, which might, later on, hinder his progress and prevent his ever becoming a perfect player.

SCALE OF G MAJOR IN THE 1st POSITION.



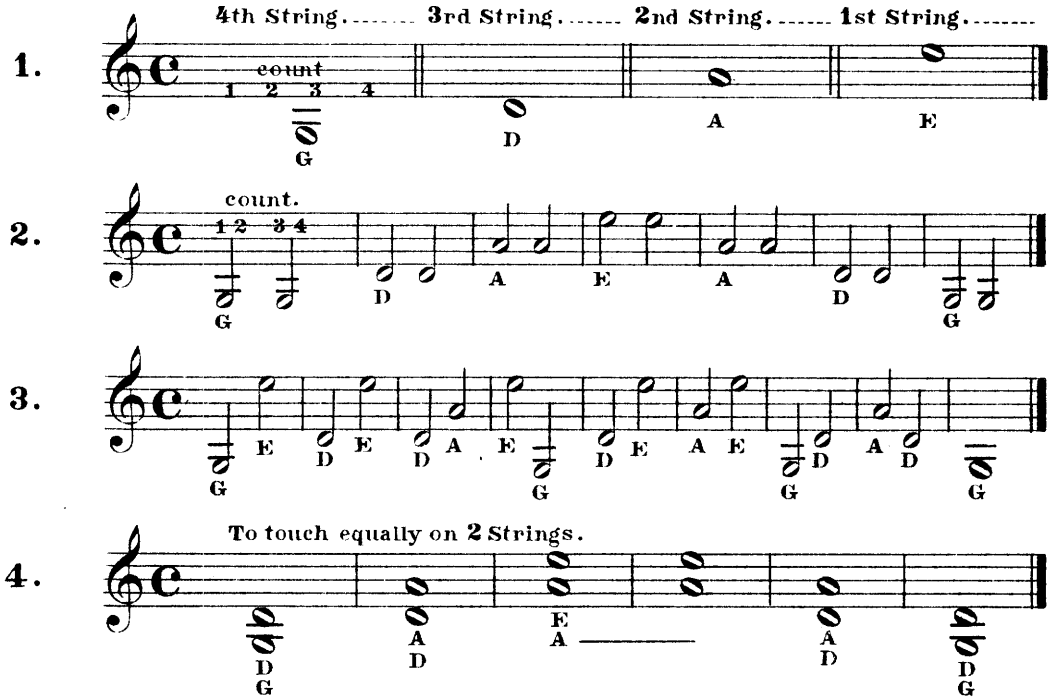
d indicates down stroke, *u* up.



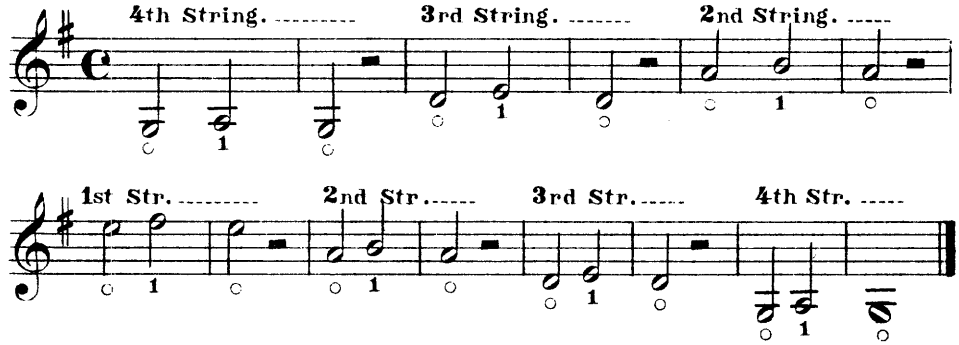
THE FIRST EXERCISES.

EXERCISES ON THE OPEN STRINGS.

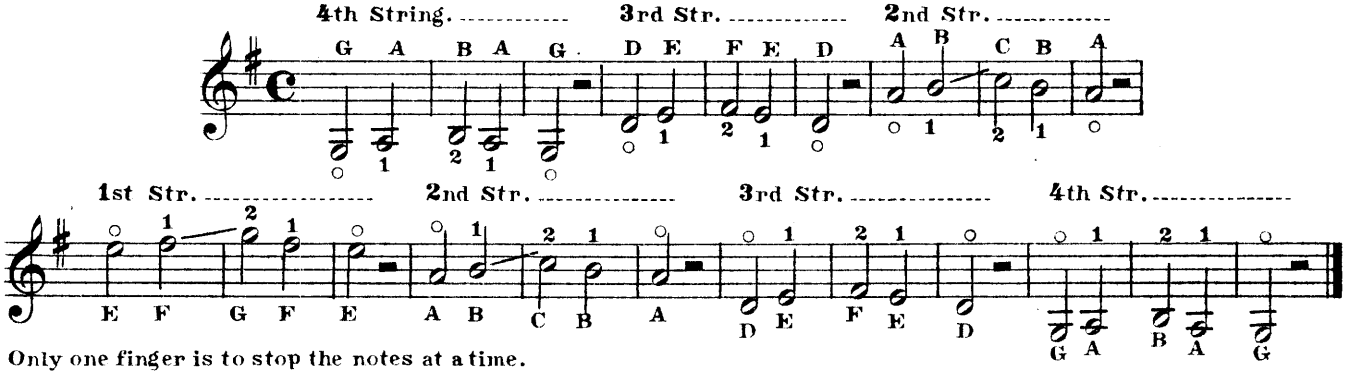
Commence the exercise with a down stroke of the pen.



EXERCISE FOR THE USE OF THE 1st FINGER.



EXERCISE FOR THE USE OF THE 1st & 2nd FINGERS.



Only one finger is to stop the notes at a time.

EXERCISE FOR THE USE OF THE 1st, 2nd & 3rd FINGERS.



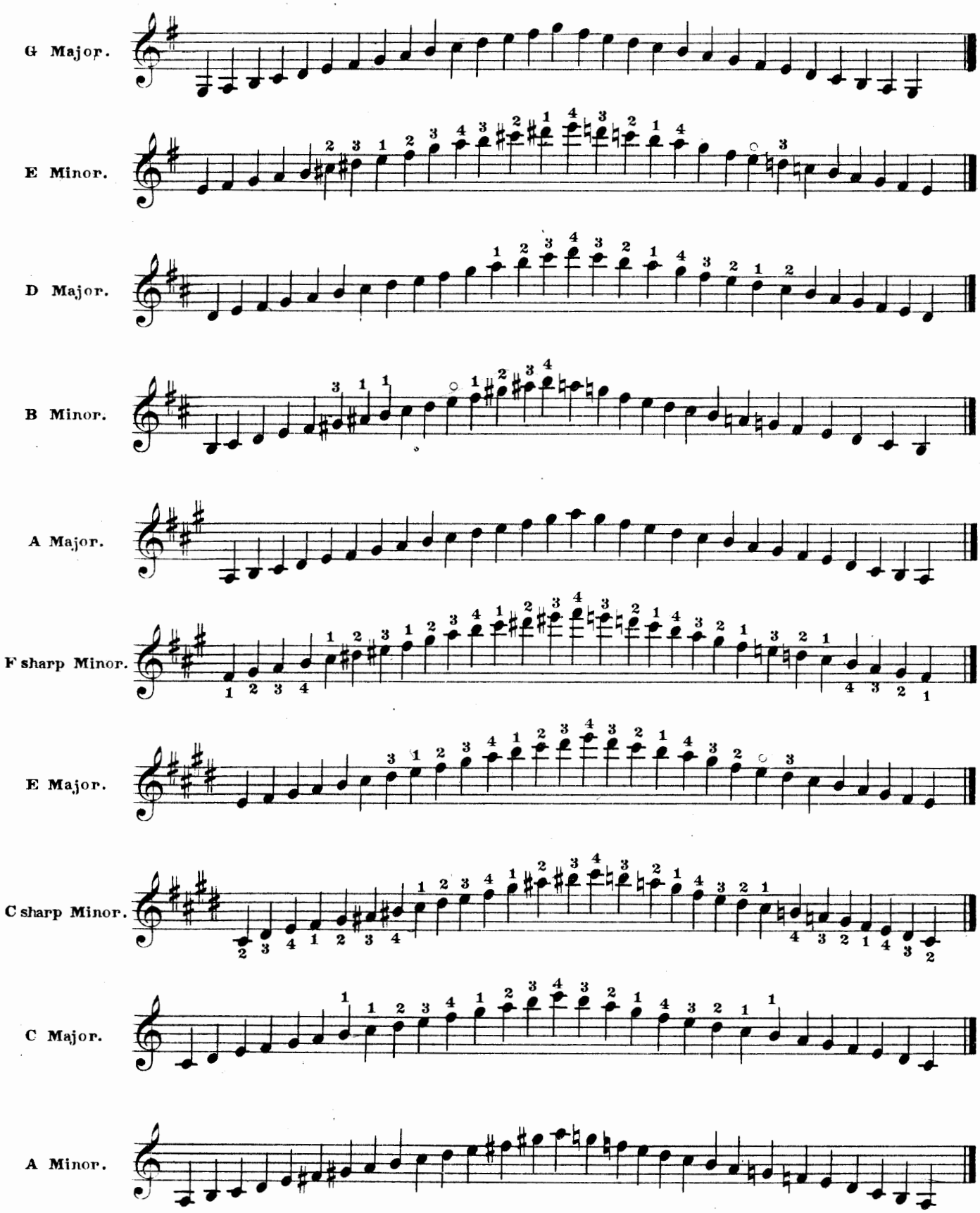
EXERCISES FOR THE USE OF THE 1st, 2nd, 3rd & 4th FINGERS AND CHANGE OF STRING, TO ASCEND AND DESCEND.



EXERCISES IN THE KEY OF G MAJOR.



MAJOR AND MINOR SCALES.



F Major.



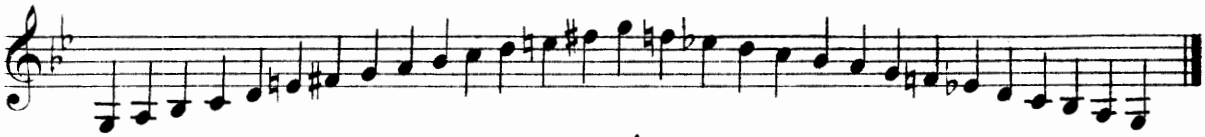
D Minor.



B flat Major.



G Minor.



E flat Major.



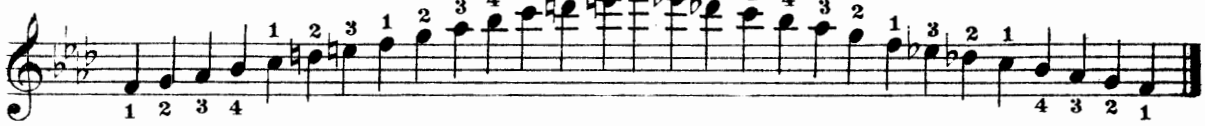
C Minor.



A flat Major.



F Minor.



THE CHROMATIC SCALE.

The Chromatic Scale proceeds entirely by half-tones.



EXERCISES IN THE KEY OF D MAJOR.

The figures above the notes show the finger, the ○ is for the open strings.

1.



2.



3.





4







5.





6.





EXERCISES IN THE KEY OF A MAJOR.



EXERCISES IN THE KEY OF F MAJOR.



EXERCISES IN THE KEY OF C MAJOR.

With extension of the 4th finger, marked thus: × . The note C above the stave is obtained by extending the little finger to the 8th fret.

1.



2.



3.



Moderato.

4.



5.



Syncopated Notes.

6.



To execute the syncopated notes, strike the first and tremolo on the second.

CHORDS IN MAJOR AND MINOR KEYS.

G Major.



D Major.



A Major.



E Major.



C Major.



F Major.



B flat Major.



E flat Major.



A flat Major.



E Minor.



B Minor.



F sharp Minor.



C sharp Minor.



A Minor.



D Minor.



G Minor.



C Minor.



F Minor.



17 EXERCISES IN VARIOUS KEYS.




6.
7.
8.
9.

10.



11.



To execute the syncopated notes, strike the first and tremolo on the second.

12.



Allegro moderato.

13.



Allegro.

14.



375176

15. Allegro.



16. Presto.



17. Moderato.



16 RECREATIONS.

AMERICA.

1. Andante.



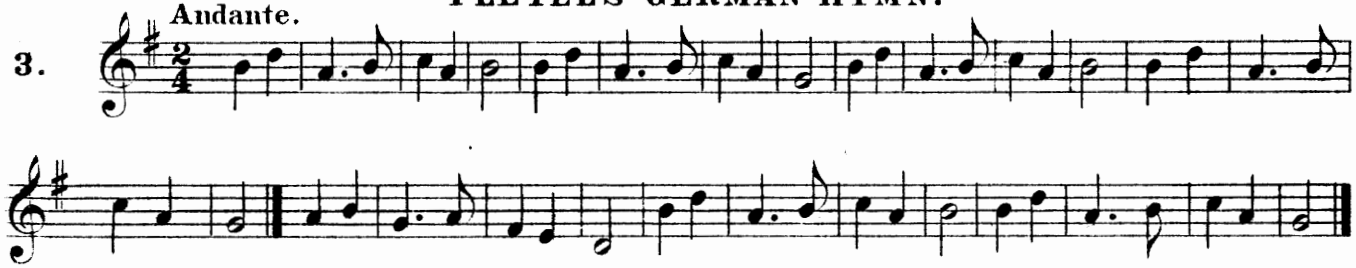
AH VOUS DIRAI-JE MAMAN.

2. Allegro.



PLEYEL'S GERMAN HYMN.

3. Andante.



MAID OF LODI.

4. Siciliano.



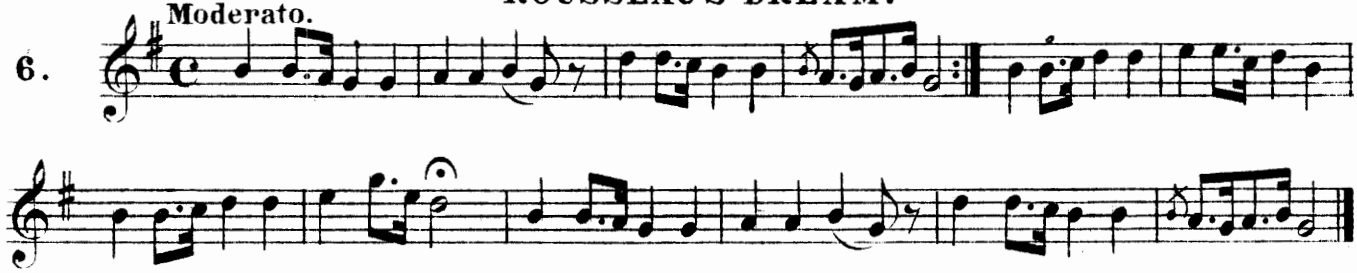
ALPINE MELODY.

5.



ROUSSEAU'S DREAM.

6. Moderato.



WE MET.

7. Tenderly.



LA CENDRILLON.

8.



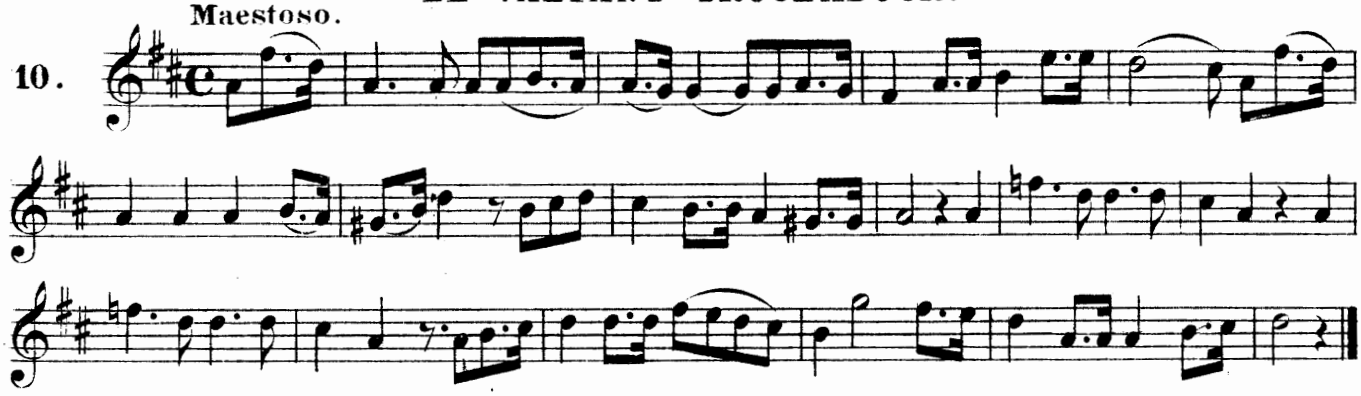
LIEBER AUGUSTINE.

9. Waltz.



LE VALIANT TROUBADOUR.

10. Maestoso.



MARKET CHORUS.

11. Allegro.

MASANIELLO.



HERZ'S favorite QUADRILLE.

12. Allegro.



NATIONAL WALTZ.

13. Moderato.



HOME SWEET HOME.

14. Andante.



HUNGARIAN WALTZ.

15.



LE PETIT TAMBOUR.

16. Allegro.

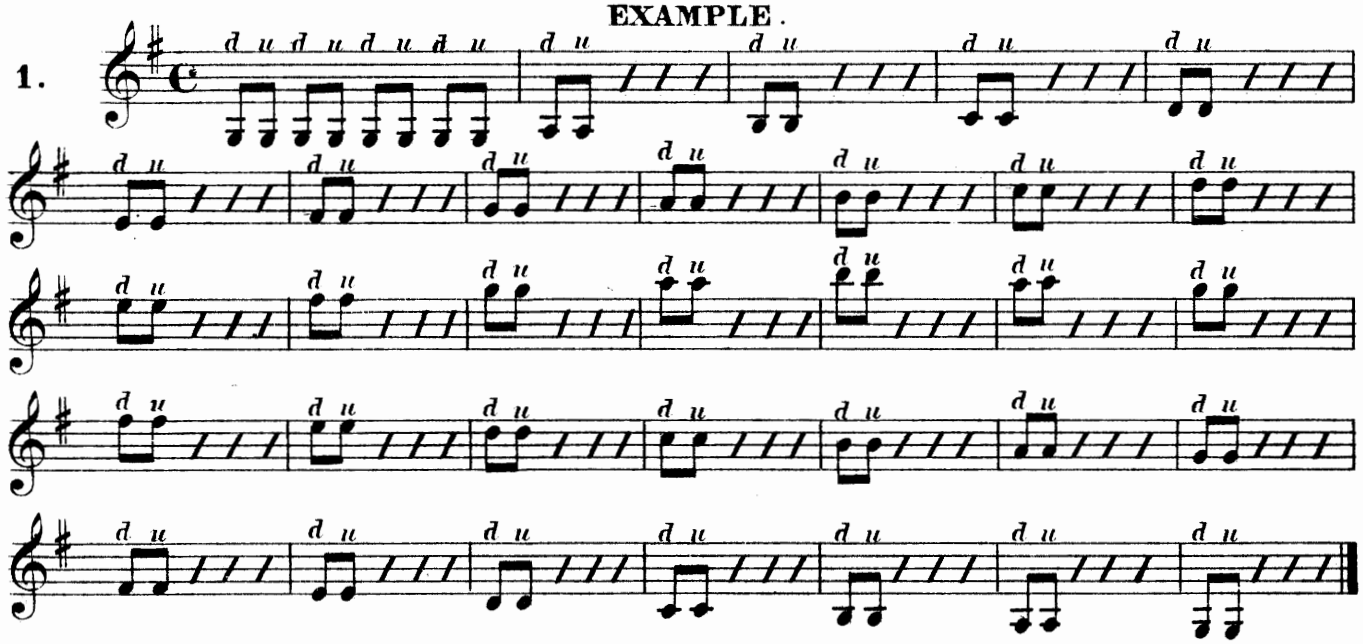


EXERCISES ON THE TREMOLO.

To give the respective value to every note, it must be struck as many times *down* and *up* with rapidity until its respective value is reached.

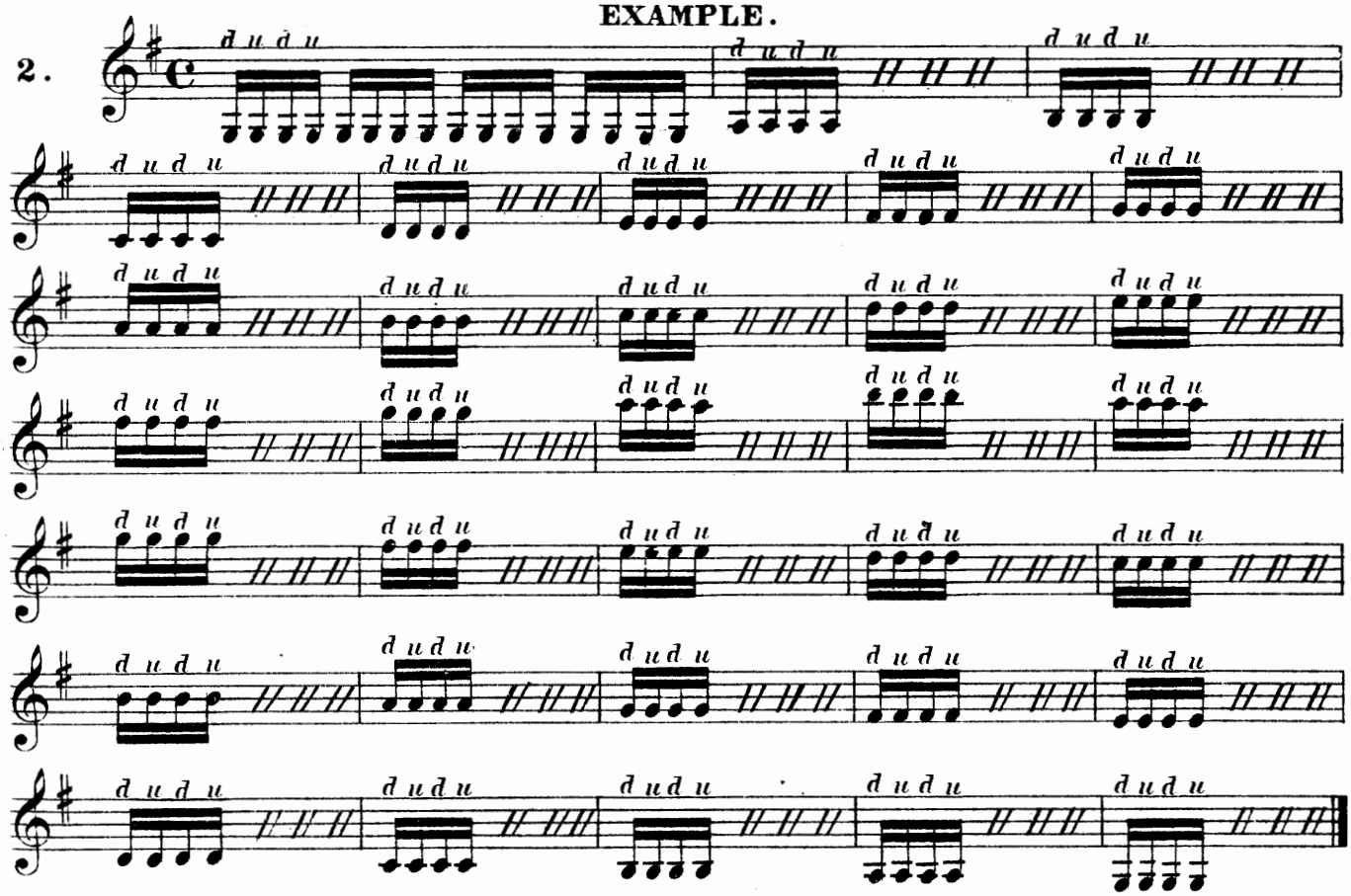
EXAMPLE.

1.



EXAMPLE.

2.



EXAMPLE.

3.



THE POSITIONS.

In shifting positions the manner of holding the instrument must not be changed, especially when a high position is left for a lower one in order to avoid the inequality of tone, which comes from passing over two other strings in the high positions, the first finger may be moved back a semitone, or the fourth finger extended without the hand leaving position it has taken, thus;—



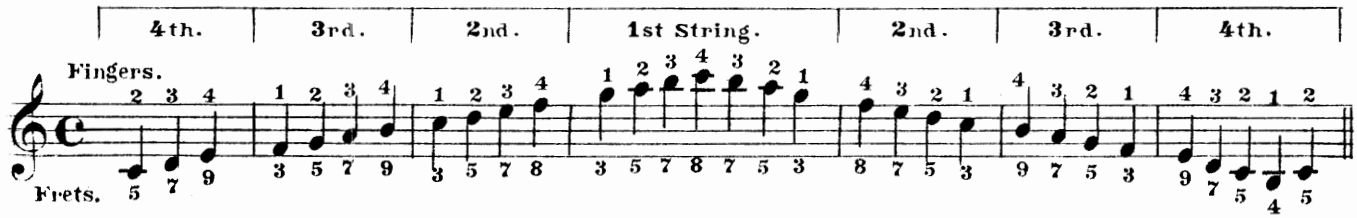
In the third position, the fourth finger is often used for the harmonic notes, which are an octave from the open string, the fourth finger is to be laid very lightly on the strings.



Glissando, or gliding of the fingers, is done in the following manner; the first, or second finger glides up to the new position, when the other finger falls upon the note required.



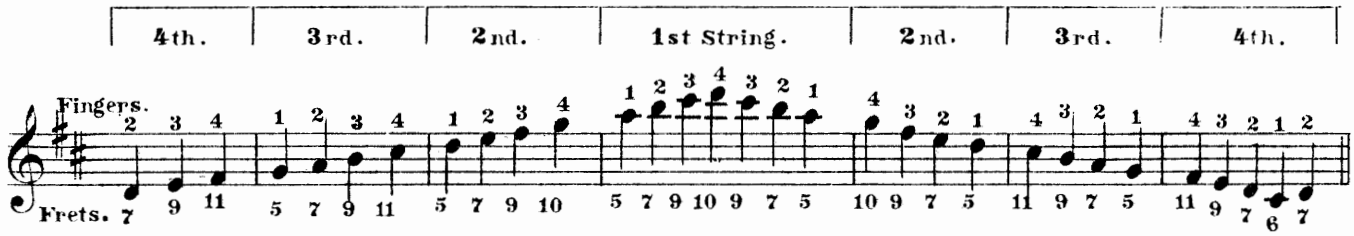
SCALE OF C MAJOR IN THE 2nd POSITION.



EXERCISES IN THE KEY OF C MAJOR.



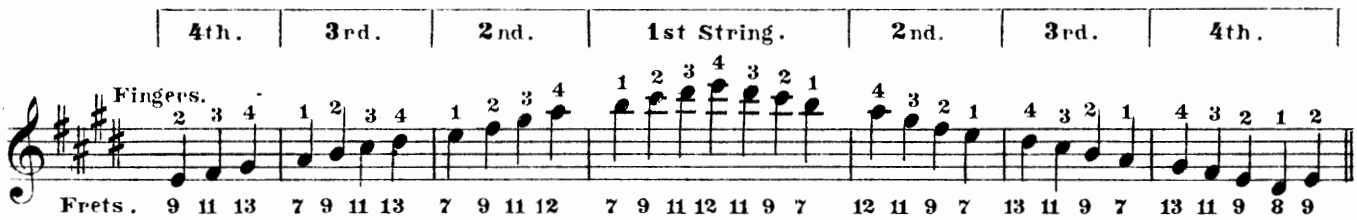
SCALE OF D MAJOR IN THE 3rd POSITION.



EXERCISES IN THE KEY OF D MAJOR.



SCALE OF E MAJOR IN THE 4th POSITION.



EXERCISES IN THE KEY OF E MAJOR.

1.



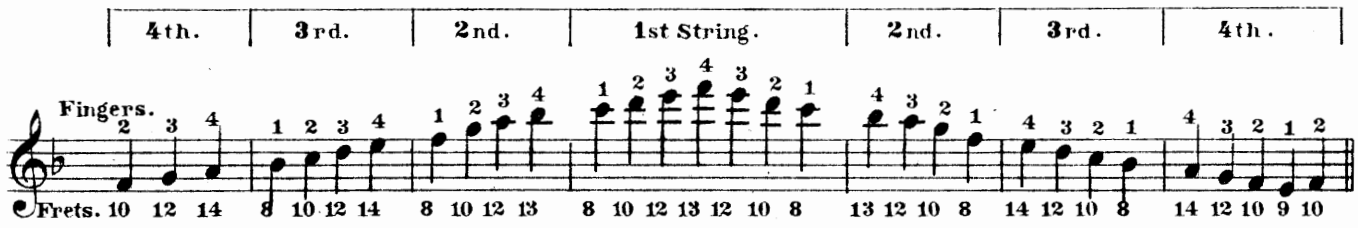
2.



3.

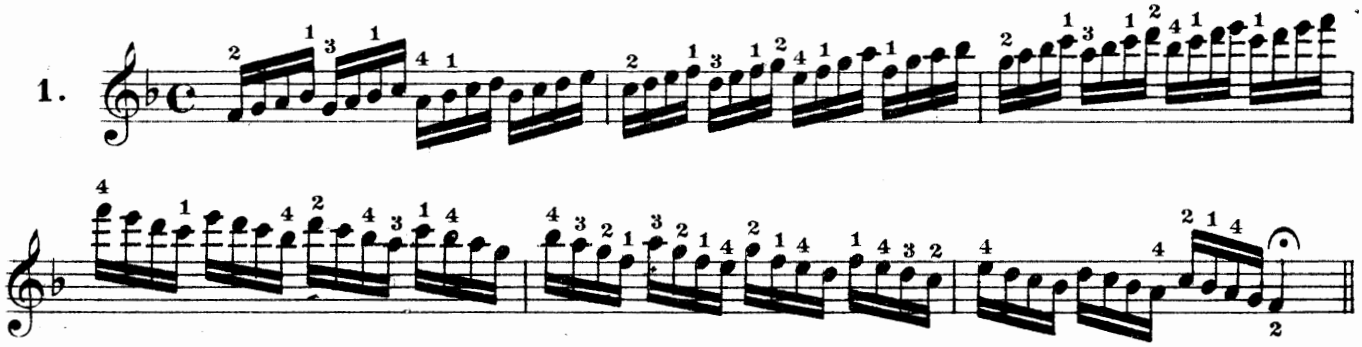


SCALE OF F MAJOR IN THE 5th POSITION.

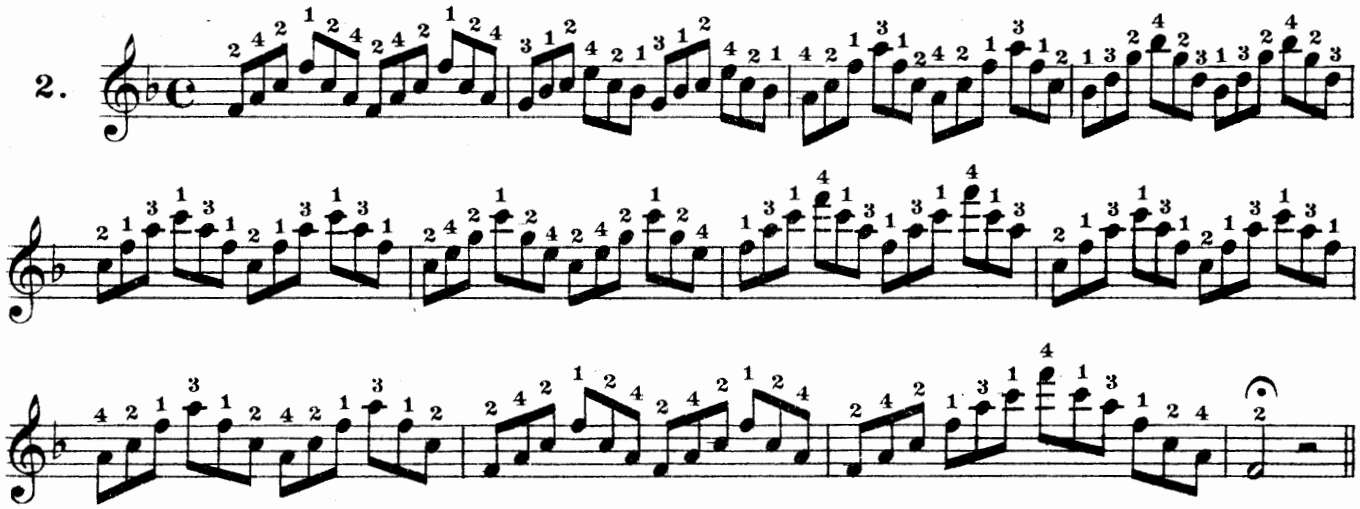


EXERCISES IN THE KEY OF F MAJOR.

1.



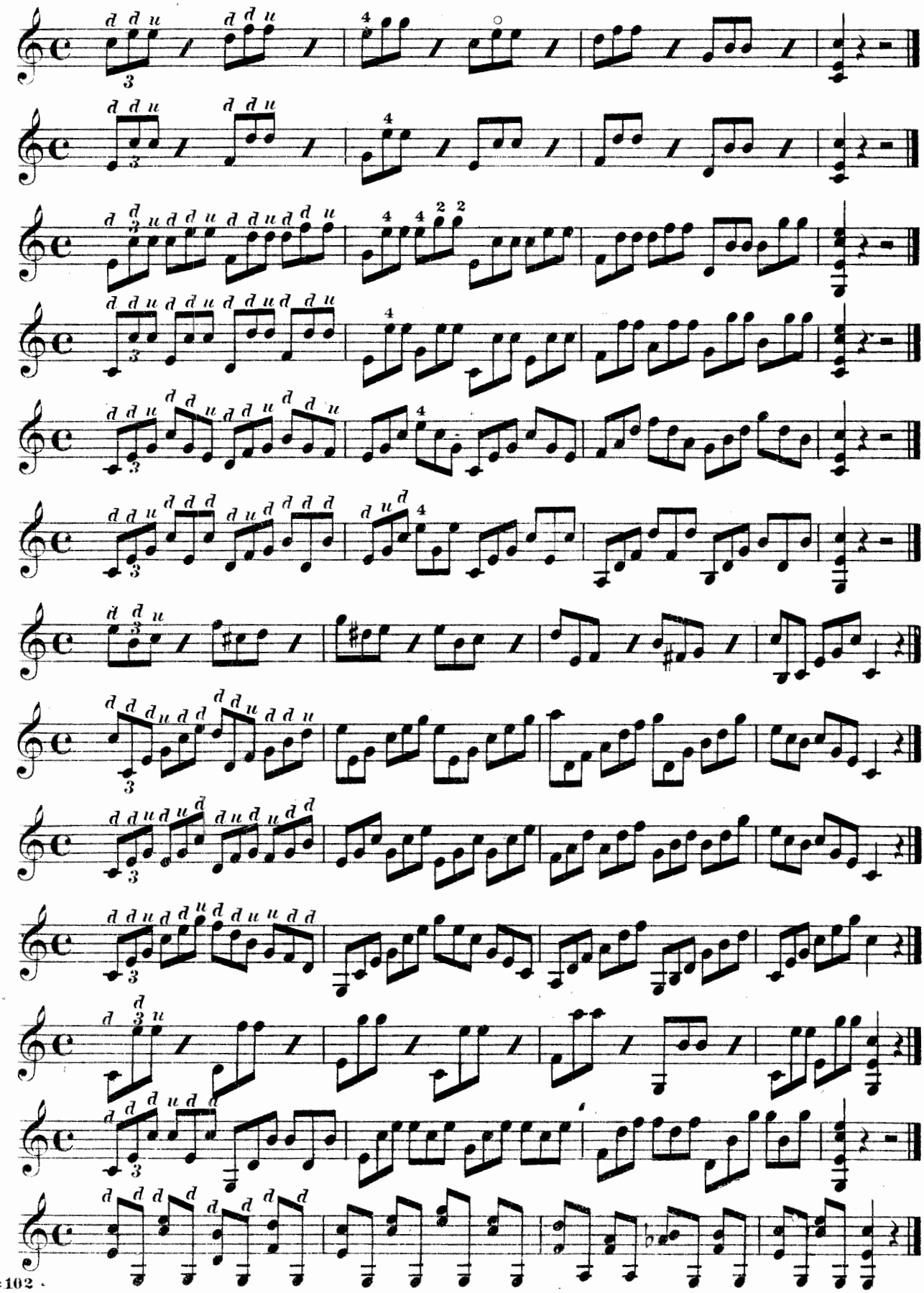
2.



3. Moderato.



25 EXERCISES IN THE MANAGEMENT OF THE PEN.



14.



15.



16.



17.



18.



19.



20.



21.



22.



23.



24.



25.



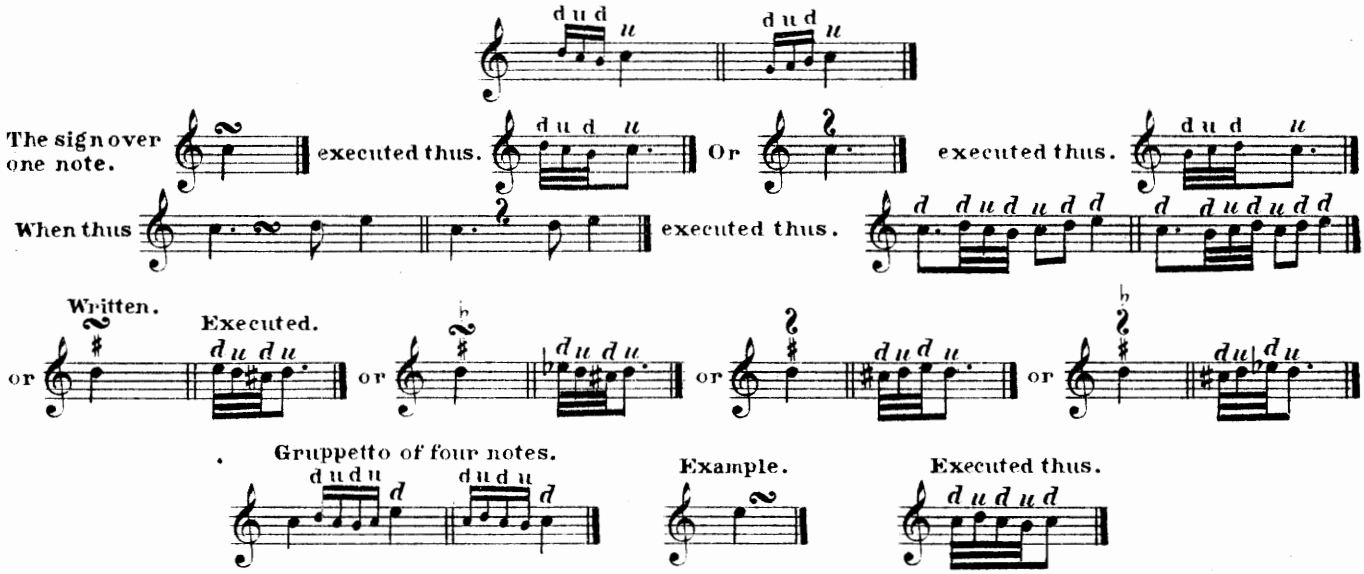
GRACES, EMBELLISHMENTS OR ORNAMENTS OF MELODY.

A small note placed before the large one, takes its own value from the large note. (N.B. Observe the (*d* & *u*) as explained before.)



THE GRUPPETTO.

A small group of notes rapidly executed sometimes shown by sign ∾, taking their value from the following large note.



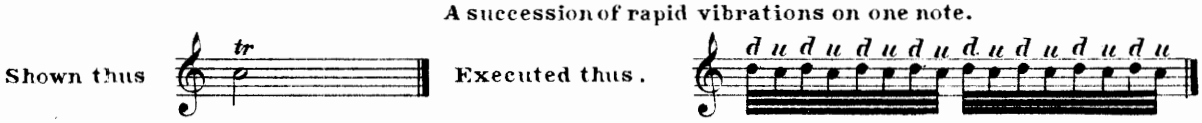
THE MORDENTE.

The small notes are struck with force.



THE SHAKE.

A succession of rapid vibrations on one note.



PREPARED SHAKE.



THE SLUR.

As we said before, on the Mandoline two notes can be slurred together, strike the first note with the right hand, and drop immediately the finger of the left hand on the note following.

1st EXAMPLE.

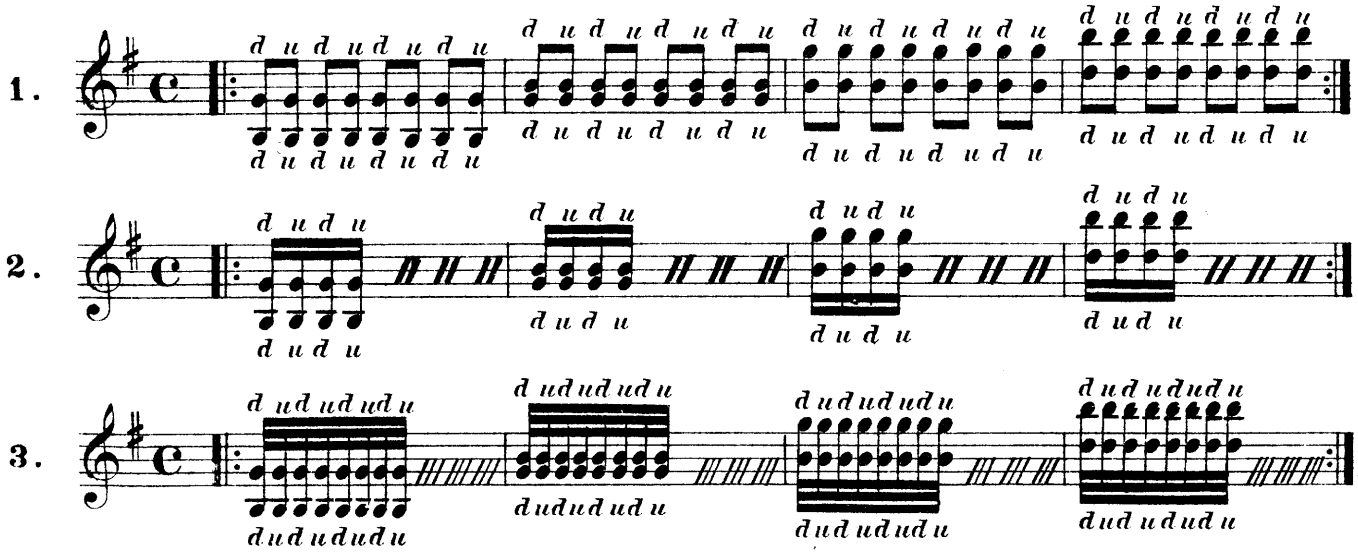


2nd EXAMPLE.



EXERCISES ON DOUBLE STRINGS.

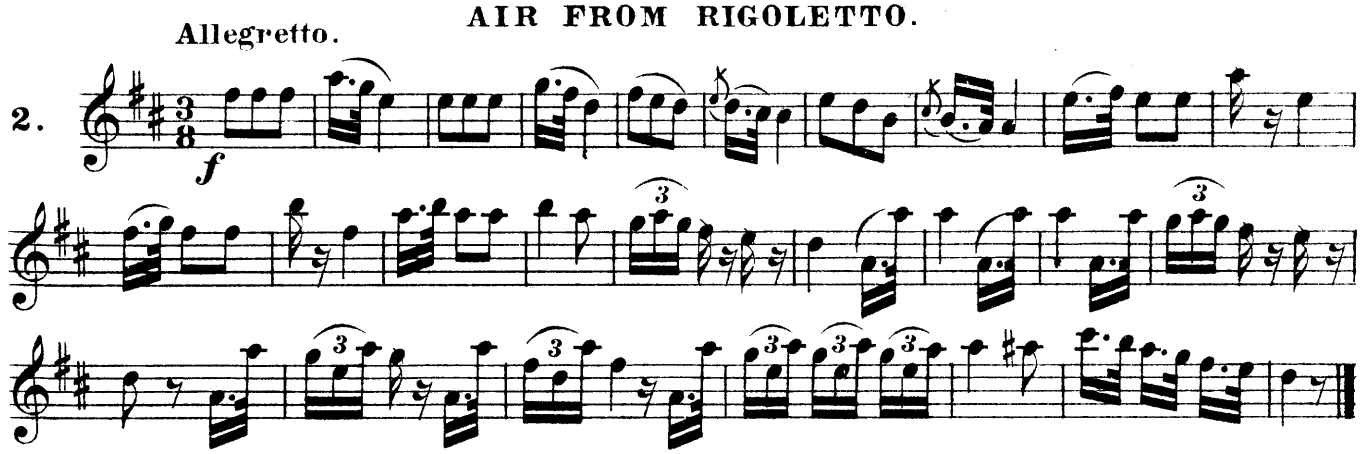
These Exercises should be played by beginning slowly, and gradually increasing the velocity.



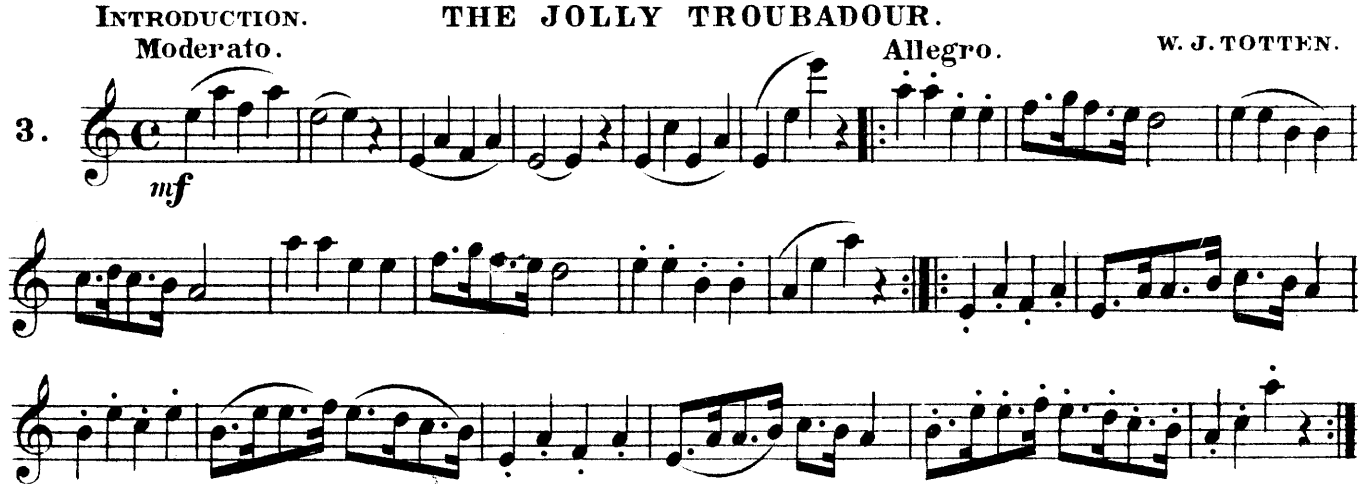
TYROLIENNE AIR.



AIR FROM RIGOLETTO.



THE JOLLY TROUBADOUR.



FROM "WILLIAM TELL."

4.



GABOTA.

5.



SONG OF THE MINSTREL.

NANON.

6.



THE MERRY PEASANT.

R. SCHUMANN.

7.



CALL ME THINE OWN.

Andantino.

con espress.

8.



LARGHETTO.

SPOHR.

9.



"MANDOLINA" Mexican Serenade.

LANGEY.

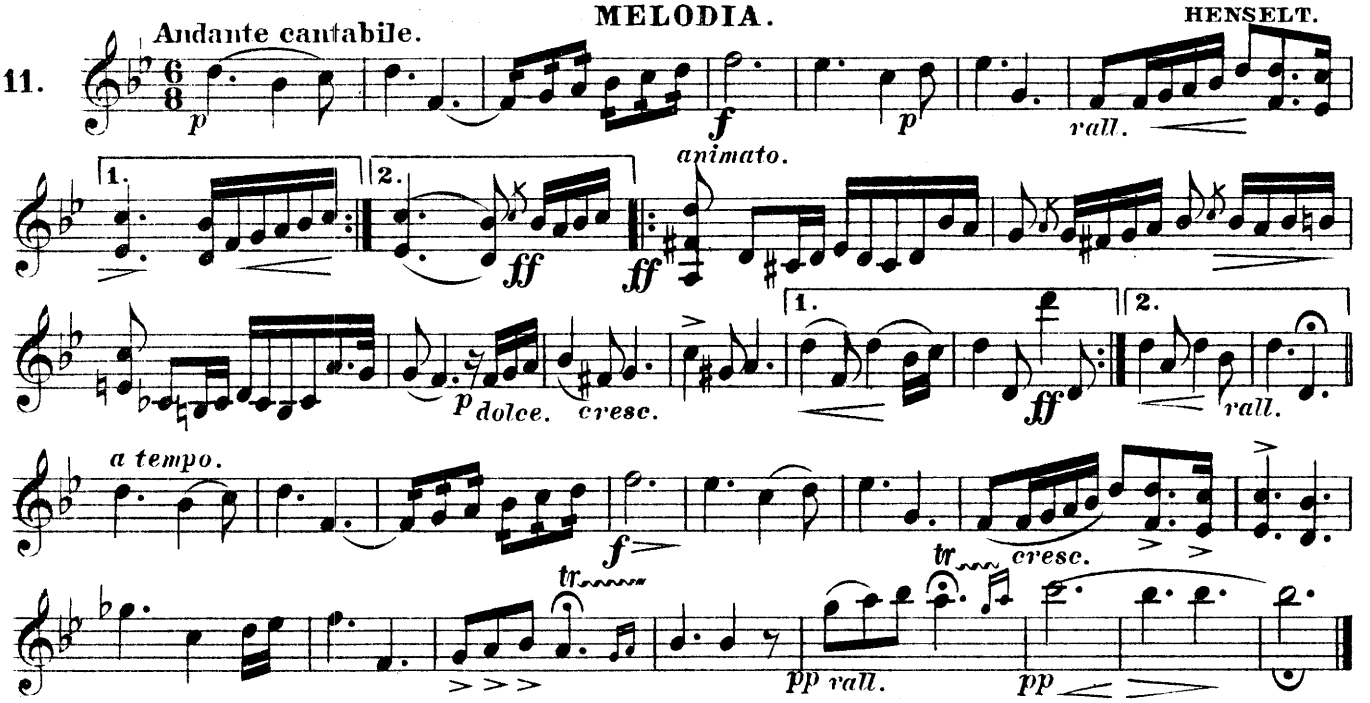
10.



MELODIA.

HENSELT.

11. Andante cantabile.



TRAUMERI.

SCHUMANN.

12.



BUONA SERA. Serenade.

Andantino un poco allegretto.

WEKERLIN.

13.



LA GITANA WALTZ.

Con spirito.

14.



WALTZ.

G. SILVESTRI.

15. INTRODUCTION.



"LA MANDOLINATA."

ROMAN SERENADE.

PALADILHE.

16.



Fine

D.S. al Fine.

SPRING SONG.

Allegretto grazioso.

MENDELSSOHN.

17.

p

8

Fine.

LA PALOMA.

SPANISH SERENADE.

YRADIER.



GAVOTTE STEPHANIE.

Moderato.

CZIBULKA.

19.



PETIT TROTTIN.

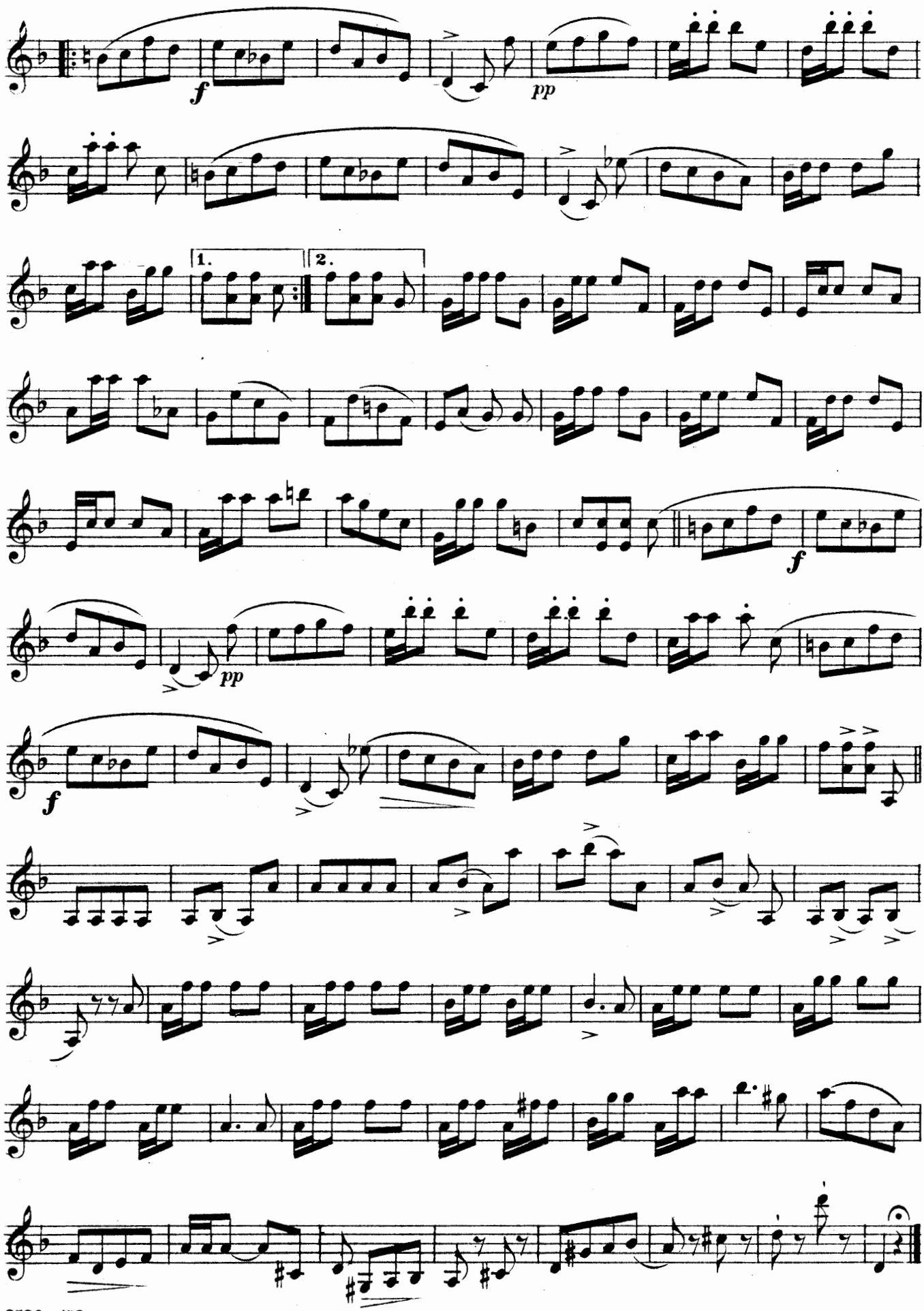
Polka.

20. INTRODUCTION. J. SILVESTRI.



POLKA.




f
pp
1.
2.
f
pp
f

ESTUDIANTINA WALTZ.

As a Duet for two Mandolines.

21.

No. 1.

1st Mandoline.

2nd Mandoline.

Fine.

p

1.

2.

D.C. al Fine.

No. 2.

p



THE MANDOLINES.

SERENADE.

22.

L. C. DESORMES.

1st Mandoline.

2nd Mandoline.

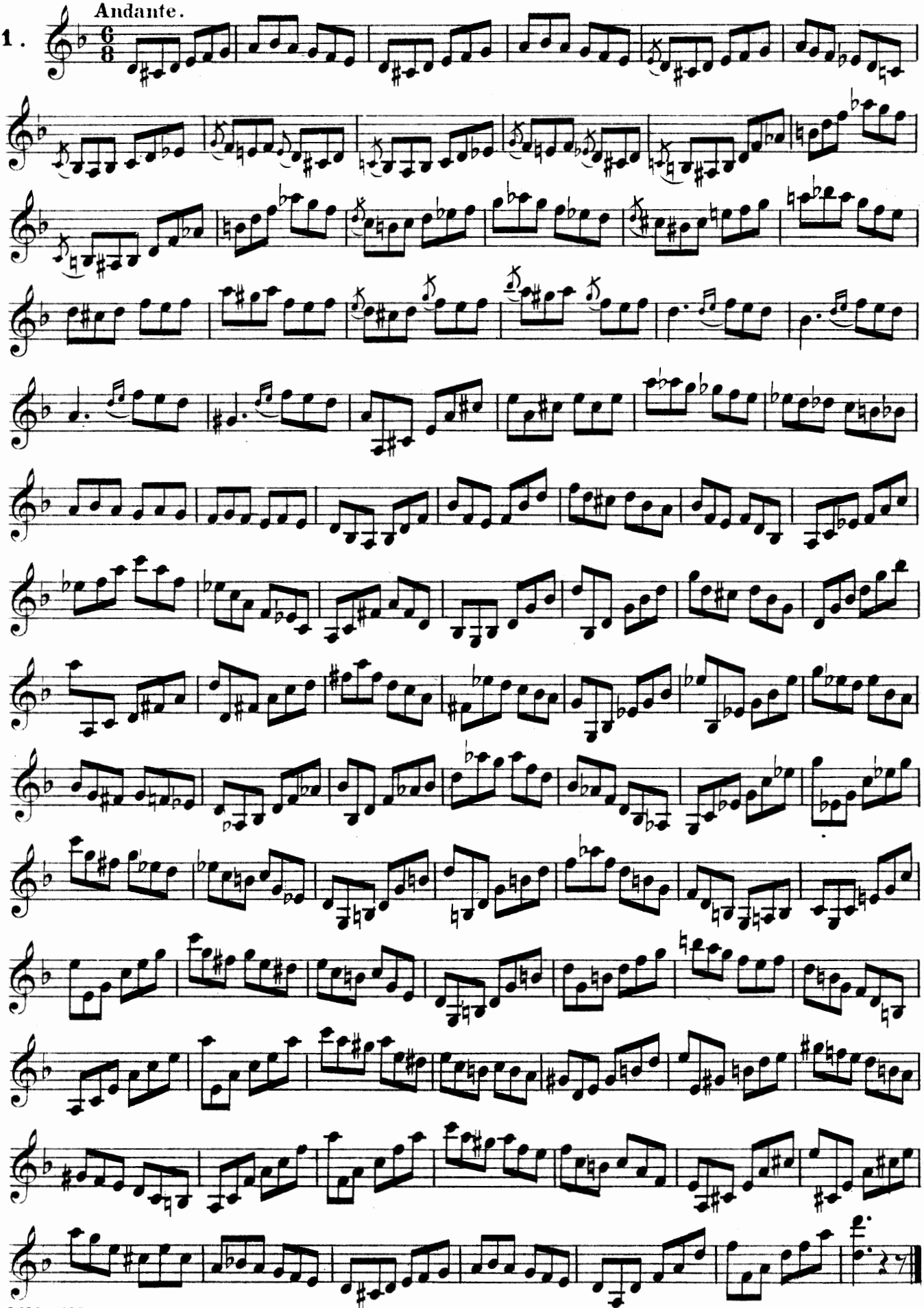



p
p
f
p
pp
f

SIX CAPRICES.

23.

1. Andante.



24.

Andante.

2.



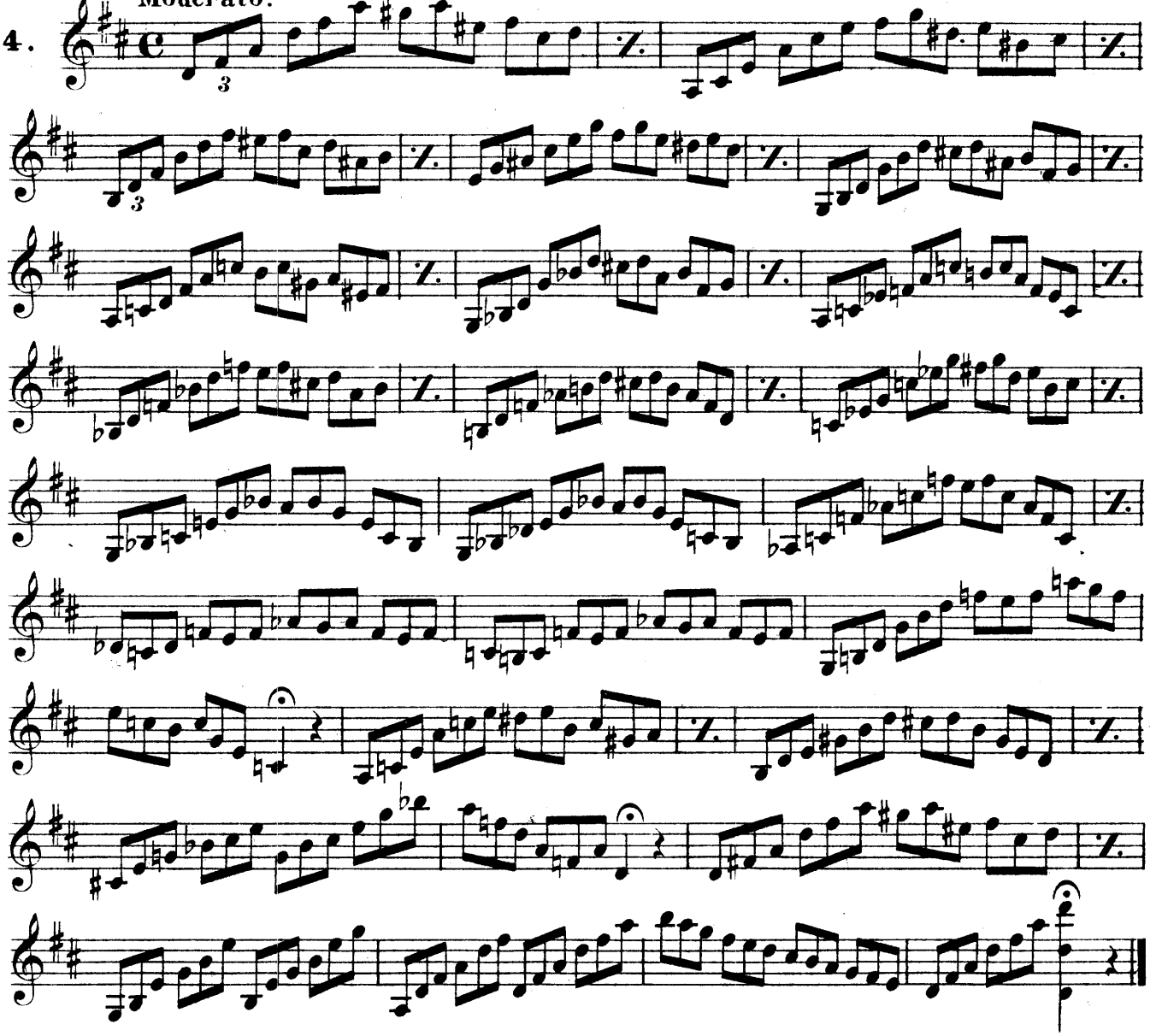


25. Larghetto.



26. Moderato.

4.



27. Allegro.

5.





28. Moderato.

6.



ROMANCE DE LA ROSE.

Allegro grazioso.

29.



MAZURKA.

30.



2580 = 102

MENUET.



MARCIA.

Andante.

32.



ANDANTE NON TROPPO LENTO.



NORMA.

Andante sostenuto.



NATIONAL HYMN OF HOLLAND.

35. Andante.



SEPTUOR D'ERNANI.

VERDI.

36. Adagio.




riten.
rit.
ff
rall.
riten.
rit.
ff
rall.
ff

ANDANTINO.

Grazioso.

37



Fine.

CHANSON NAPOLITAINE.

38. Andante.



CONTRA DANCE.

Allegro.

39.



POLKA.



2580 = 102

ROMANZA.

41.



VALSE.

42.



MAZURKA.

43.


a tempo.
poco rit.
p
poco rit.
rall.
Fine.
rall.
1.
2.
rall.
a tempo.
rit.
a tempo.
poco rit.
rall.



ROMANCE.

Andante.

44.





SERENADE.

45.

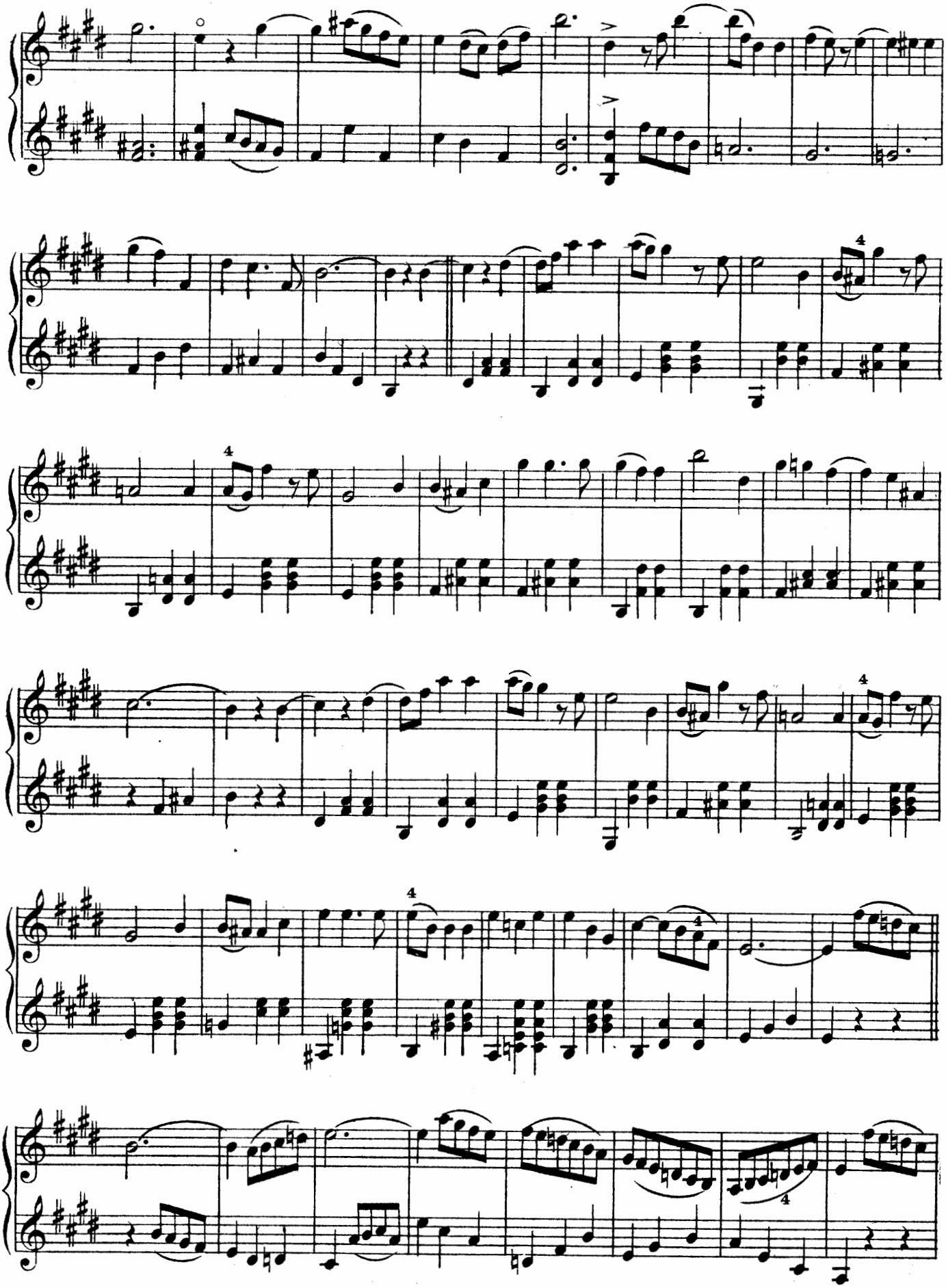



riten.
cresc.
riten.

VALSE.

46.






CODA.

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R. Eilenberg.



EVERGREEN POLKA.

H. Nerke.

2.



FISHERS' HORNPIPE.

3.



FULL OF JOY WALTZES.

1.

C. Bigge.

4.





VIRGINIA, or Mc DONALD'S REEL.



DURGAN'S HORNPIPE.



CHRISTMAS POLKA.

A. Wagner.

7.



LADIES' TRIUMPH.

8.



BEAMS OF HOPE WALTZES.

F. Herrmann.

9.



2.



3.



TEMPEST.

10.



SPEED THE PLOUGH.

11.



SLEIGH-RIDING GALOP.

Herm. Nerke.

12.



PIG TOWN FLING.

13.



YOUNG AND OLD WALTZ.

Carl Hasselmann.

14.



THE MAIDEN ON THE GREEN JIG.

15.



MONEY MUSK.

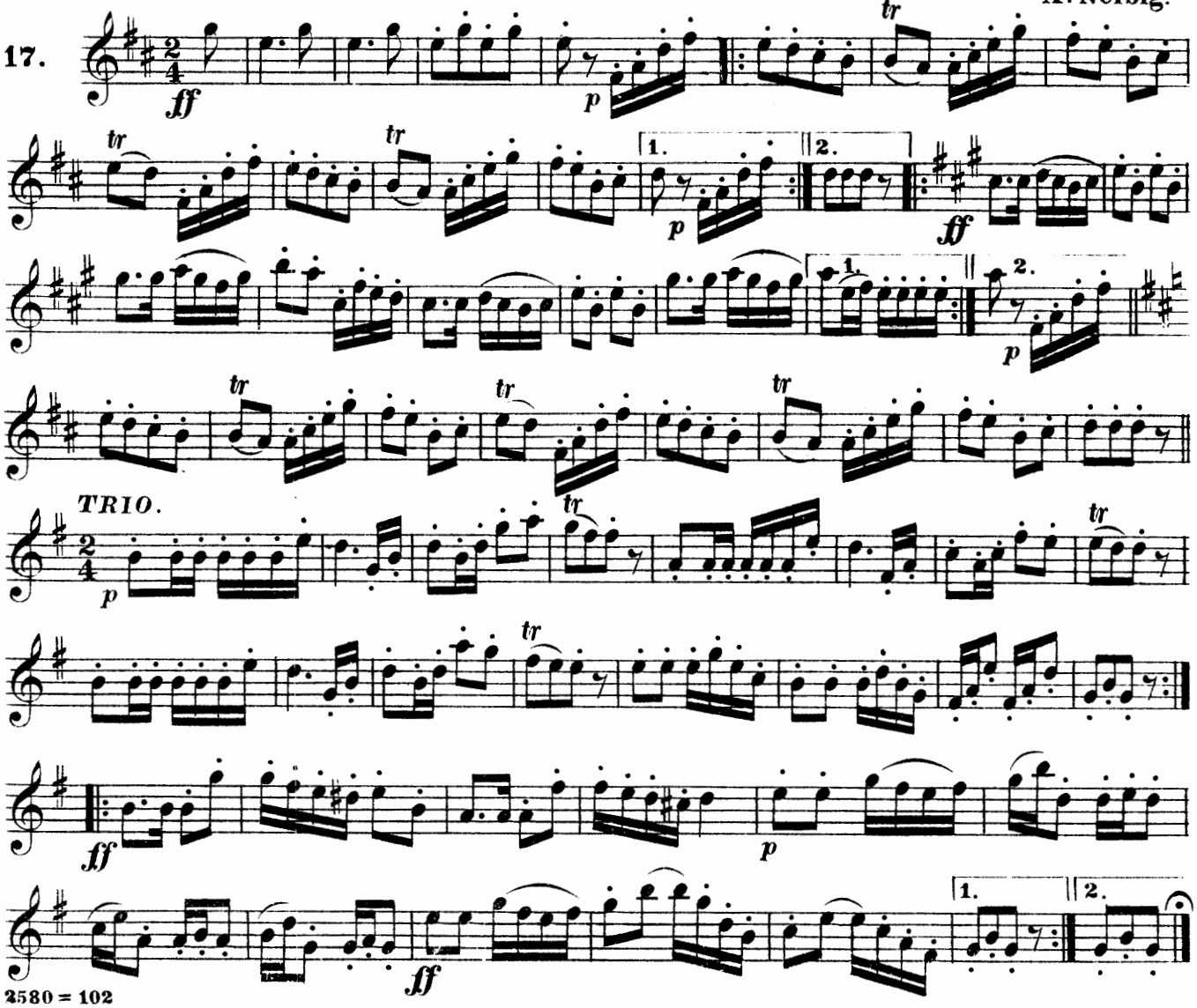
16.



JOLLY ALL AROUND POLKA.

A. Neibig.

17.



RUSTIC REEL.

18



LOVE LETTERS WALTZES.

Hasselmann.

19.



AMELIA SCHOTTISCHE.

E. Burgstaller.

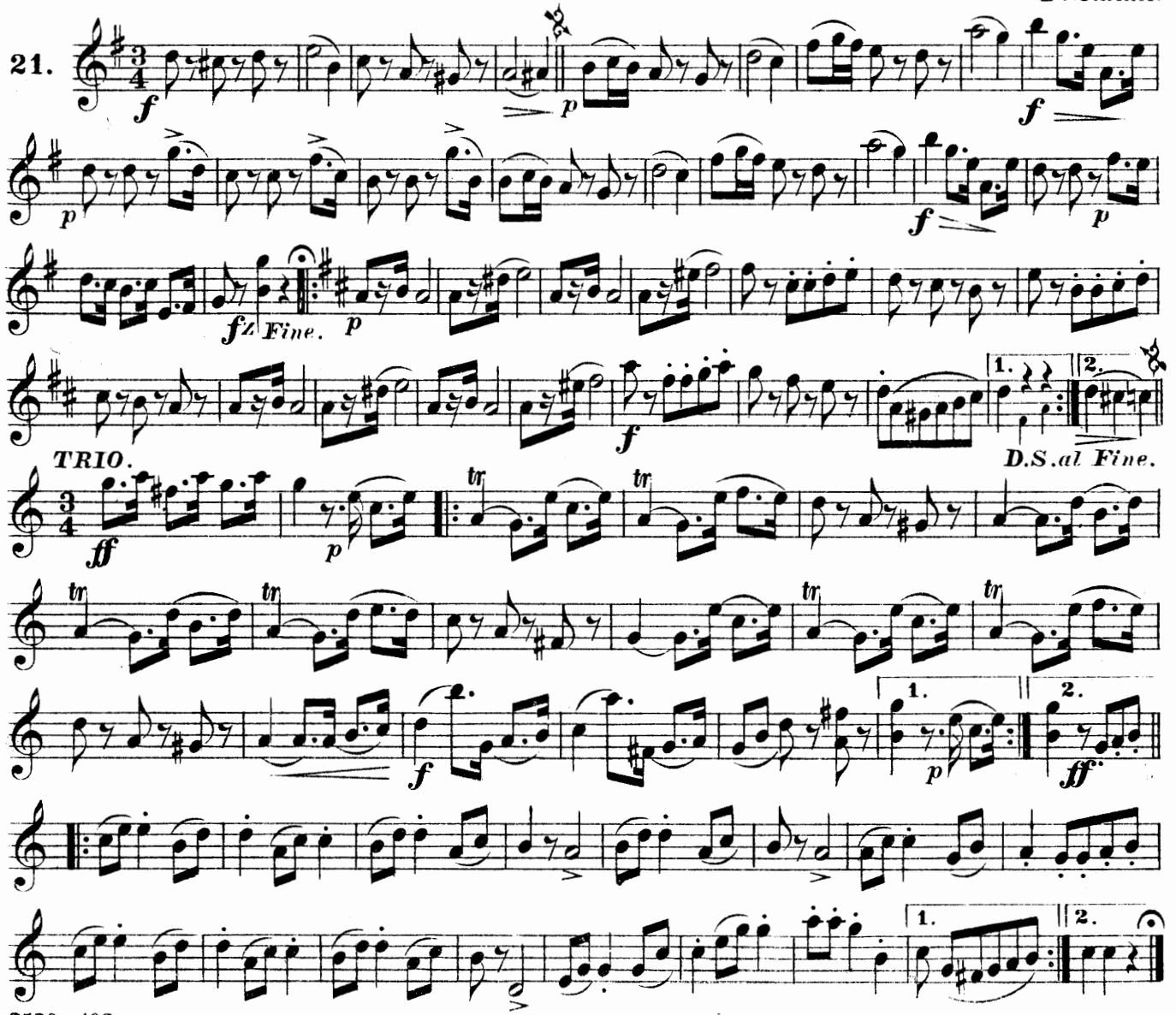
20.



CAMELEON POLKA-MAZURKA.

F. Sahan.

21.



SUNSHINE POLKA.

C. Bigge.

22.



THINK OF ME WALTZES.

Herrmann Neke.

23.



SOUNDS OF JOY REDOWA.

H. Nerke.

24



UNANIMITY POLKA-MAZURKA.

A. Neibig.

25.



HULL'S VICTORY HORNPIPE.

26.



EYES OF LOVE REDOWA.

F. Herrmann.

27.



TRAVELERS' JOY GALOP.

M. Carl.

28.



STEEPLE-CHASE GALOP.

C. Bigge.

29.



HOLIDAY SOUNDS WALTZES.

F. Rixner.

30.





ROSEBUD SCHOTTISCHE.

H. Nerke.

31.



HOW FAIR THOU ART WALTZES.

A. Neibig.

32.

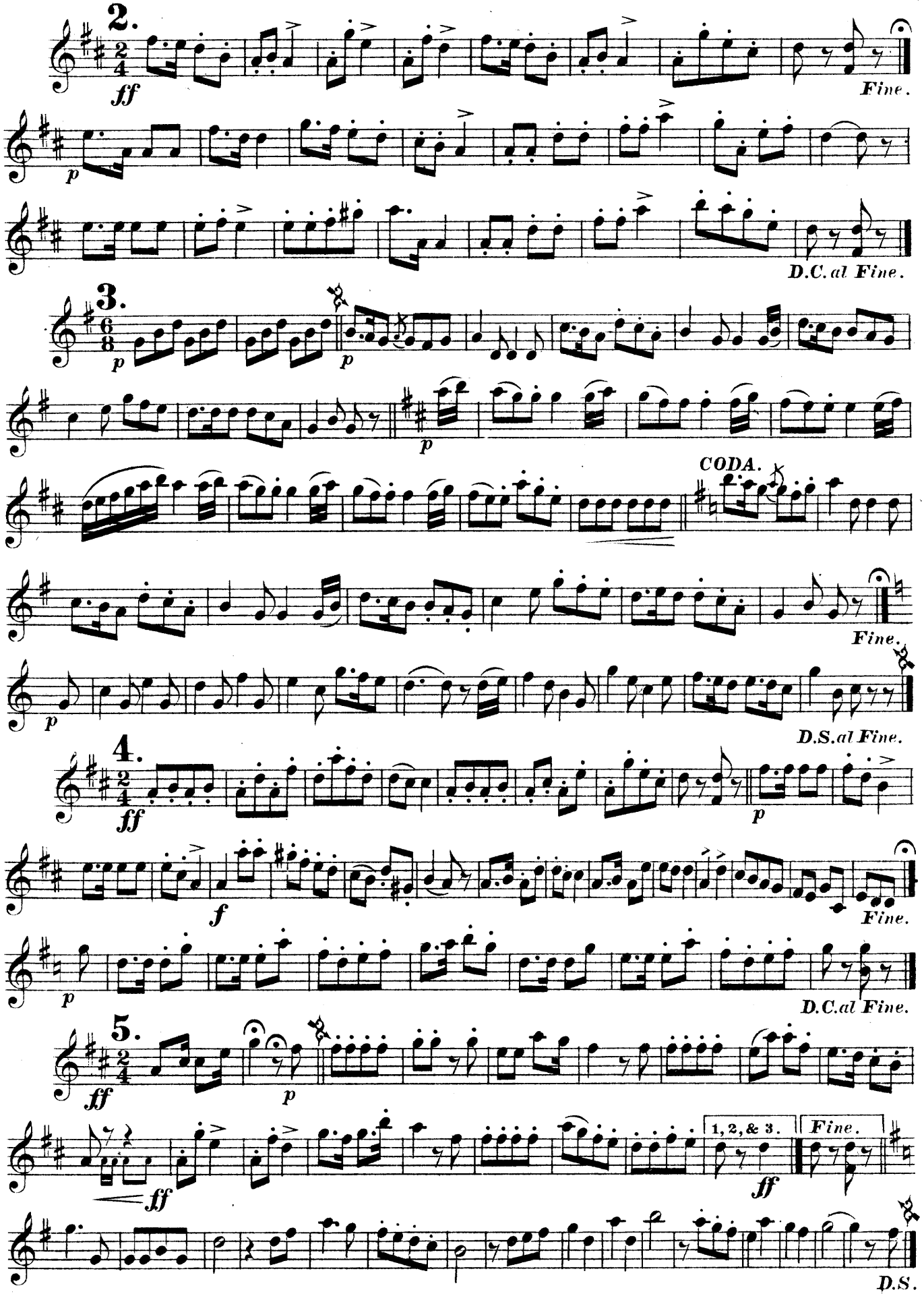


MEDLEY QUADRILLE.

M. Carl.

33.




2.
ff
Fine.
p
D.C. al Fine.
3.
p
p
CODA.
Fine.
p
D.S. al Fine.
4.
ff
p
f
Fine.
p
D.C. al Fine.
5.
ff
p
ff
1, 2, & 3.
Fine.
ff
D.S.

A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

With their Abbreviations and Explanations.

A..... to, in, or at; *a tempo* in time.
Accelerando..... Gradually increasing the speed.
Adagio..... Very slow.
Ad libitum..... As the performer pleases; not in strict time.
Agitato..... Restless with agitation.
Al or *Alla*..... To or in the style of a March.
Alla Marcia..... In the style of a March.
Allegretto..... Moderately quick.
Allegro..... Quick and lively.
Andante..... In moderately slow time.
Andantino..... A little less slow than Andante.
Amoroso..... Affectionately.
Anima, con / *Animato*..... With animation.
A piacere..... At pleasure.
Appassionato..... Impassioned.
Arpeggio..... Separating or breaking the notes of a chord.
Assai..... Very.
A tempo..... In time.
Attacca..... Proceed at once to the following movement.
Barcarolle..... A boating song.
Ben..... Well. *Ben marcato*, well marked.
Bis..... Twice.
Bravura..... Brilliant execution.
Brillante..... Gay, rapid, brilliant.
Brio, con..... With much spirit.
Cadenza..... A passage introduced by way of embelishment
Calando..... Gradually softer and slower.
Cantabile..... In a singing style.
Canzonetta..... A short song or air.
Capriccio / *Caprice*..... A composition of irregular construction.
Cavatina..... An Italian air.
Chord..... A combination of two or more sounds.
Coda..... A supplement at the end of a composition.
Col or *con*..... With.
Crescendo or *cres*... Gradually louder.
Da or *dal*..... From.
Da Capo, or *D. C*.... From the beginning.
Dal Segno..... From the sign.
Decrescendo or *decres* Decreasing in strength.
Diminuendo or *dim*. Gradually softer.
Dolce or *dol*..... Softly, sweetly.
Duetto or *duo*..... A piece for two performers.
E..... And.
Energico..... With energy.
Espressivo..... With expression.
Fine or *Il Fine*..... The end.
Forte or *f*..... Loud.
Fortissimo or *ff*..... Very loud.
Forzando or *fz>*..... Accentuate the note.
Forza..... Force of tone.
Fuoco, con..... With fire.
Furioso..... Furiously.
Gracioso..... Graceful.
Giocoso..... Joyously.
Giusto..... Just, exact.
Grave..... Very slow and solemn.
Gusto..... Taste.
Harmony..... A combination of musical sounds.
Key note..... The first degree of the Scale.
Larghetto..... Slow, but not so slow as Largo.
Largo..... Broad and slow.
Legato..... Smoothly, the reverse of Staccato.
Leggiero..... Lightly.
Lento..... Slow.
Listesso tempo..... The same time. [tavo higher or lower.
Loco..... In Place. Play as written, no longer an oc-
Ma..... But. *Ma non troppo* but not too much.
Maestoso..... Majestically.
Maggiore..... Major Key.
Marcato..... Marked.
Mancando..... Dying away.
Meno..... Less.
Mezzo..... Half.
Minore..... Minor key. [quick.
Moderato..... Moderately. *Allegro moderate*, moderately
Molto..... Much.
Morendo..... Dying away.
Mosso..... Moved. *Piu mosso*, quicker.
Moto..... Motion. *Con moto*, with animation.
Non..... Not.
Obbligato..... An indispensable part.
Opus or *Op*..... A work.
Ottava, or *8va*..... To be played an octavo higher.
Pause..... The sign indicating stoppage.
Perdendosi..... Dying away.
Pesante..... Heavily
Pianissimo or *pp*.... As soft as possible
Piano or *p*..... Soft.
Piu..... More.
Piu tosto..... Quicker.
Poco or *un poco*..... A little.
Poco a poco..... Gradually, by degrees.
Poi..... Then, afterwards.
Prestissimo..... As quick as possible.
Presto..... Very quick.
Primo or *1mo*..... The first.
Perdendosi..... Losing itself, dying away.
Pomposo..... Pompous, grand.
Quartetto..... A piece for four performers.
Quasi..... As if, similar to.
Quintetto..... A piece for five performers.
Rallentando or *rall*.. Gradually slower.
Ritardando or *rit*.... Slackening speed.
Replica..... Repetition. *Senza replica*, without repeats
Rinforzando..... With emphasis.
Risoluto..... Resolutely, bold.
Ritenuto..... Retarding the time.
Scherzando..... Playfully.
Secondo or *2do*..... The second.
Seconda volta..... The second time.
Semplice..... Simply.
Sempre..... Always.
Senza..... Without. *Senza sordino*, without mute.
Simile..... The same.
Sino..... As far as.
Smorzando..... Diminishing the sound.
Solo..... For one performer only. *Soli*, for all.
Sordino..... Mute. *Con sordino*, with the mute.
Sostenuto..... Sustained.
Sotto..... Under. *Soto voce*, in a subdued tone.
Spirito spiritoso.... Spirit, spirited.
Staccato..... Detached.
Stretto..... An increase of speed.
Tacet..... Silent.
Thema..... The subject of melody. [commencement.
Tempo..... Time. *Tempo primo*, the same time as at the
Tenuto or *ten*..... Held for the full value.
Tranquilla..... Quietly.
Tremolando / *Tremolo*..... Trembling, rapid movement.
Trio..... A piece for three performers.
Troppo..... Too much. *Allegro ma non troppo*, quick, but not too quick.
Tutti..... All, all the instruments.
Un..... A, one.
Unisono..... In unison.
Una corda..... On one string.
Veloce..... Quick.
Vivace..... With vivacity,
Vivo..... Lively.
Variatione..... Variation of a melody.
Volkslied..... A national song.
Voce..... The voice.
Volti Subito or *V. S.*. Turn over quickly.

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