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CRISTOFARO'S  
**MANDOLIN**

F. DE CRISTOFARO

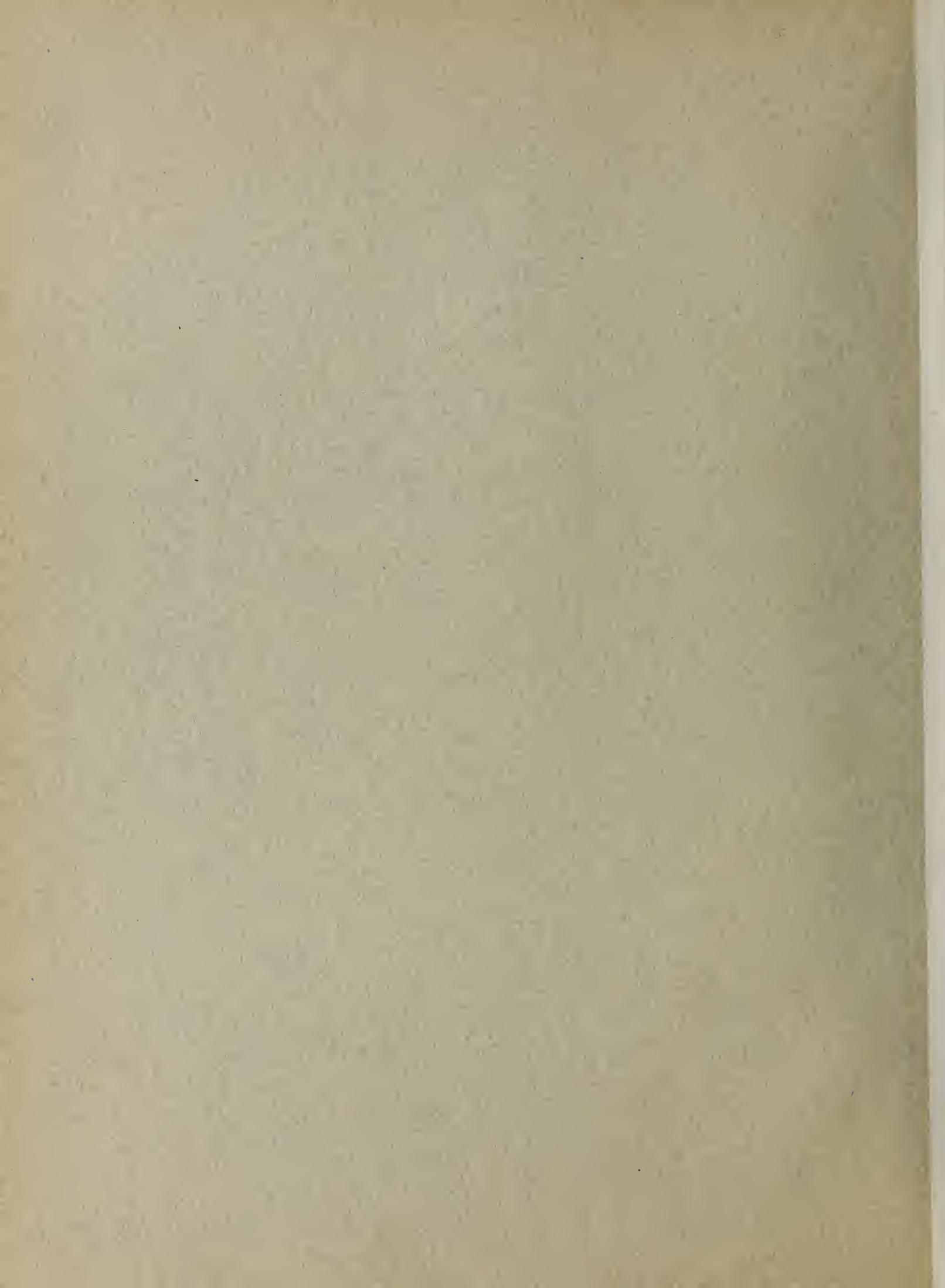
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TRANSLATED AND REVISED BY

PAUL LORING

VOLUME I

OLIVER DITSON COMPANY  
THEODORE PRESSER CO., DISTRIBUTORS, 1712 CHESTNUT ST., PHILADELPHIA  
Made in U. S. A.



# CRISTOFARO'S

## MANDOLIN

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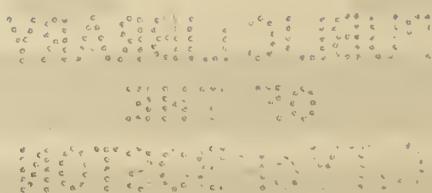
Volume I.

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# CONTENTS



|   |    |  |  |
|---|----|--|--|
| <b>Rudiments of Music.....</b>  | 3  |  |  |
| <b>Of the Mandolin.....</b>   | 6  |  |  |
| <b>Of the Compass of the Mandolin.....</b>                                    | 6  |  |  |
| <b>Rule for Tuning the Mandolin.....</b>                                      | 6  |  |  |
| <b>To Learn how to place the Plectrum (Plume), on the Strings.....</b>        | 7  |  |  |
| <b>To Learn how to Execute the Tremolo.....</b>                               | 7  |  |  |
| <b>To Learn the Notes on the Mandolin.....</b>                                | 8  |  |  |
| <b>Of the Scale.....</b>  | 8  |  |  |
| <b>The Intervals.....</b>   | 10 |  |  |
| <b>Of the Chromatic Scale.....</b>  | 12 |  |  |
| <b>Scale and Lessons in C major.....</b>                                      | 13 |  |  |
| <b>Lessons with Quarter Notes.....</b>  | 16 |  |  |
| <b>Lessons with Whole, Half and Quarter Notes.....</b>                        | 16 |  |  |
| <b>Of the Slur and Tie.....</b>   | 17 |  |  |
| <b>1st Recreation. Norma.....</b>   | 18 |  |  |
| <b>Scale of A minor.....</b>  | 20 |  |  |
| <b>Lesson with 1 Half and 2 Quarter Notes.....</b>                            | 20 |  |  |
| <b>Of the Extension.....</b>  | 21 |  |  |
| <b>2d Recreation. La Petite Guitare.....</b>                                  | 22 |  |  |
| <b>Scale of G major.....</b>  | 23 |  |  |
| <b>Lesson with 2 Quarter Notes Slurred, and 2 Quarter Notes Detached.....</b> | 24 |  |  |
| <b>Exercise on Eighth Notes.....</b>  | 24 |  |  |
| <b>Scale of E minor in 3-4 time.....</b>                                      | 25 |  |  |
| <b>Lesson on Dotted Notes.....</b>  | 27 |  |  |
| <b>3d Recreation. Last Rose of Summer.....</b>                                | 29 |  |  |
| <b>The Appoggiatura or Grace Note.....</b>                                    | 30 |  |  |
| <b>Syncopation and Scale of D major.....</b>                                  | 32 |  |  |
| <b>Triplets.....</b>  | 33 |  |  |
| <b>Scale of A major.....</b>  | 34 |  |  |
| <b>Exercise in 6-8 time.....</b>  | 34 |  |  |
| <b>Scale of G minor.....</b>  | 35 |  |  |
| <b>4th Recreation. Septuor d' Ernani.....</b>                                 | 35 |  |  |
| <b>5th Recreation. Schubert's Serenade.....</b>                               | 37 |  |  |
| <b>Lesson in Quarter Notes and Eighth Notes.....</b>                          | 39 |  |  |
| <b>Lesson in Detached Eighth Notes.....</b>                                   | 40 |  |  |
| <b>Of the Gliding of the Plectrum on the Strings.....</b>                     | 41 |  |  |
| <b>6th Recreation. Valse.....</b>   | 43 |  |  |
| <b>7th Recreation. Mazurka.....</b>   | 44 |  |  |
| <b>Sixteenth Notes Slurred and Detached.....</b>                              | 46 |  |  |
| <b>8th Recreation. Polka.....</b>   | 47 |  |  |
| <b>9th Recreation. Mazurka.....</b>   | 49 |  |  |
| <b>10th Recreation. Minuet.....</b>   | 50 |  |  |
| <b>Scale of B minor.....</b>  | 51 |  |  |
| <b>11th Recreation. Contra Dance.....</b>                                     | 52 |  |  |
| <b>12th Recreation. Contra Dance.....</b>                                     | 53 |  |  |
| <b>Lesson on the Sixteenth Notes.....</b>                                     | 53 |  |  |
| <b>Remarks on the Sixteenth Note.....</b>                                     | 57 |  |  |
| <b>Exercises on Repeated Sixteenth Notes.....</b>                             | 59 |  |  |
| <b>Scale of F sharp minor.....</b>  | 61 |  |  |
| <b>Exercise for the Different Strokes of the Plectrum.....</b>                | 62 |  |  |
| <b>Of the Dotted Notes.....</b>   | 63 |  |  |
| <b>Study of Triplets in Quicker Movements.....</b>                            | 65 |  |  |
| <b>Study of Triplets with Different Strokes of the Plectrum.....</b>          | 67 |  |  |
| <b>Scale of E major.....</b>  | 68 |  |  |
| <b>13th Recreation. Valse.....</b>  | 68 |  |  |

## ADDITIONAL CREATIONS



|                                    |                                     |
|------------------------------------|-------------------------------------|
| <b>"Early Morn".....</b>           | <i>Pietro Lanciani</i> 72           |
| <b>"Berceuse" (Solo).....</b>      | <i>Reber</i> 73                     |
| <b>"Merry Princess March".....</b> | <i>Launce Knight</i> 74             |
| <b>"Mazurka".....</b>              | <i>Meyer Helmund</i> 76             |
| <b>"Light Cavalry March".....</b>  | <i>Walter Vreeland, "Op 159"</i> 77 |
| <b>"Dance Ecossais".....</b>       | <i>Fred. T. Baker</i> 79            |
| <b>"La Modesta".....</b>           | <i>C. Caramano</i> 81               |
| <b>"Hermione Mazurka".....</b>     | <i>F. C. Macy</i> 82                |
| <b>"Medley".....</b>               | 84                                  |
| <b>"Mazurka".....</b>              | <i>E. Meyer Helmund</i> 86          |

FIG. 2



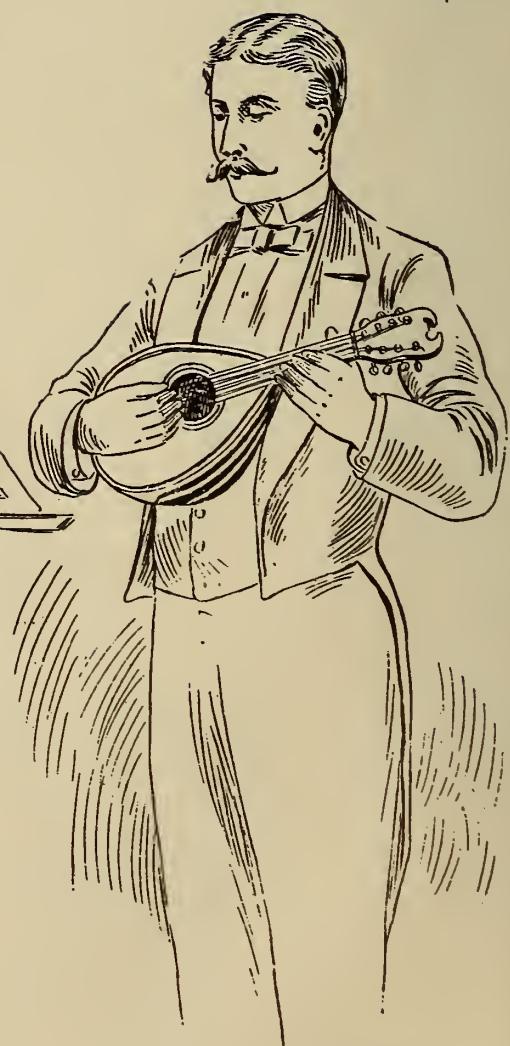
Position when seated

FIG. 1



Plectrum.

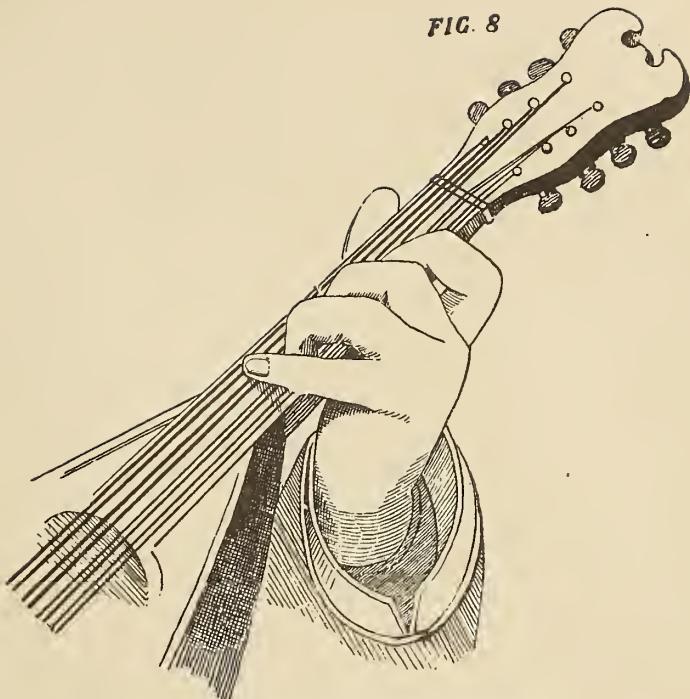
FIG. 3



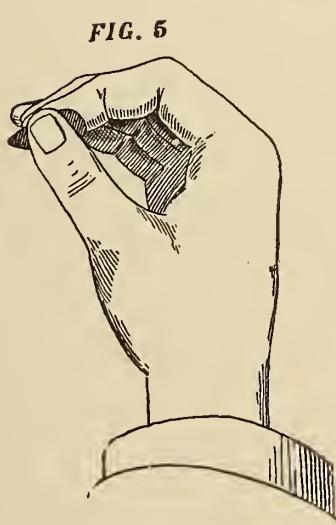
Position when standing



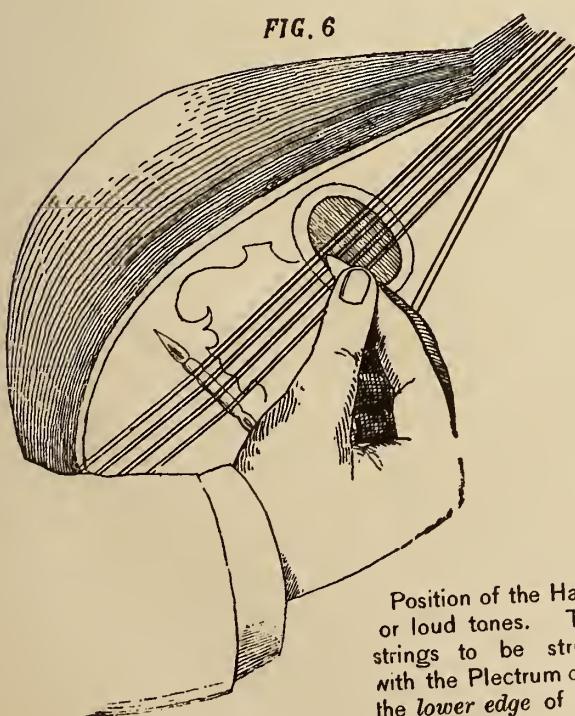
Holding the Mandolin



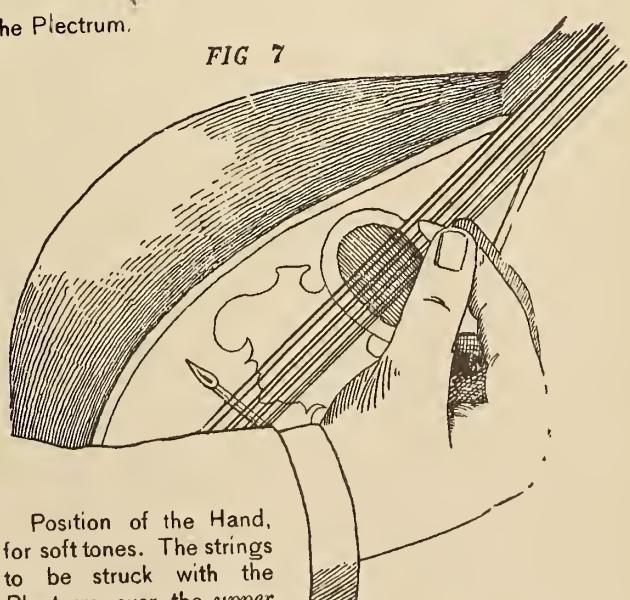
Position of the fingers on the four strings.



Holding the Plectrum.



Position of the Hand  
or loud tones. The  
strings to be struck  
with the Plectrum over  
the lower edge of the  
sound hole

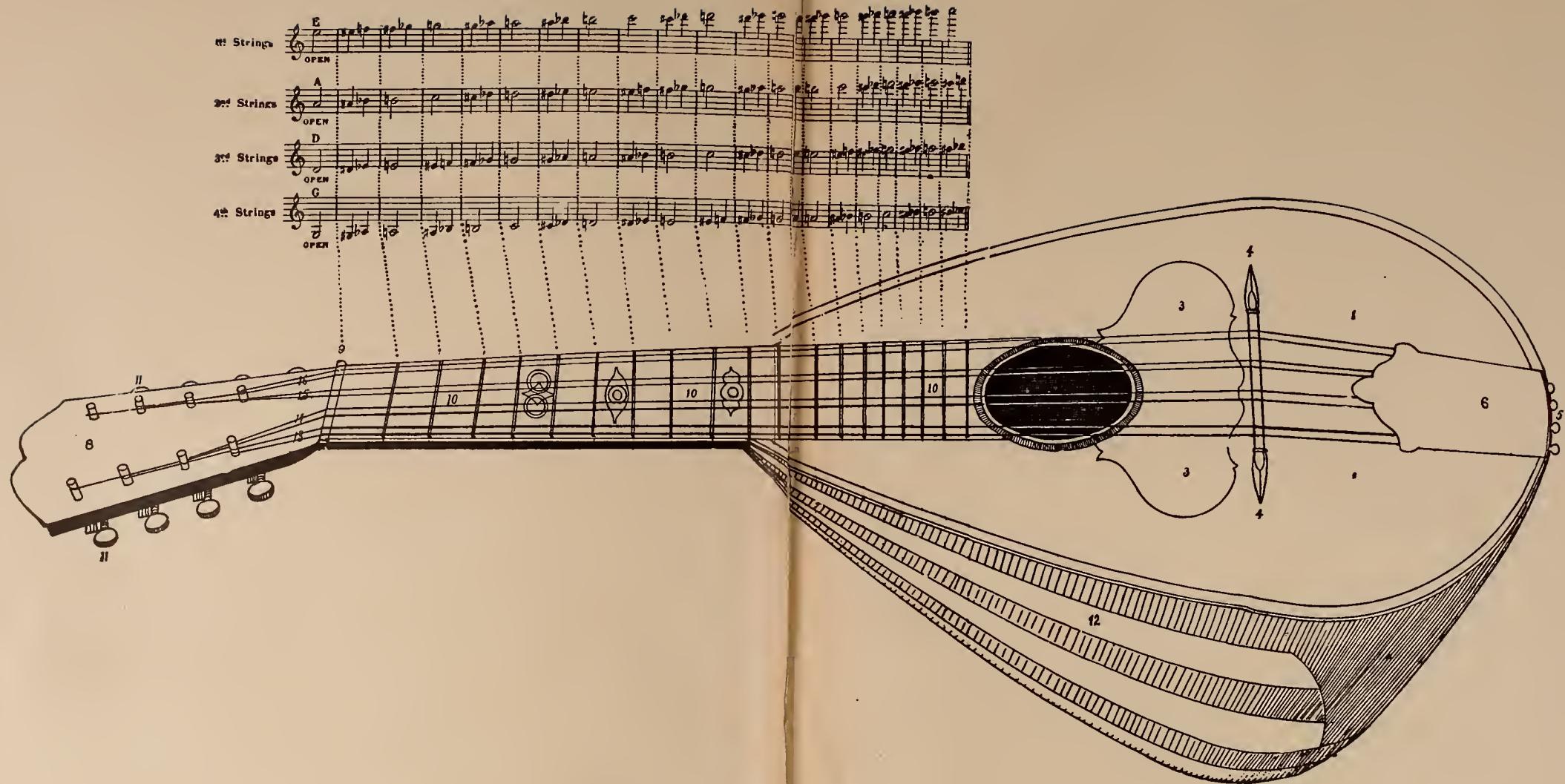


Position of the Hand,  
for soft tones. The strings  
to be struck with the  
Plectrum over the upper  
edge of the sound hole.









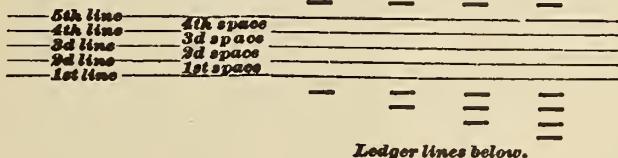


# THE RUDIMENTS OF MUSIC.

In the representation of musical sounds—i.e., written music, or notation—we use the characters known as *Notes*, *Clefs*, *Rests*, and “accidentals” (or *Sharps* and *Flats*).

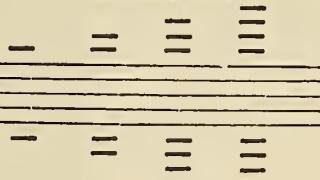
These signs and characters are placed upon a *Staff* consisting of five lines and four spaces.

**THE STAFF**  
(with ledger lines added).



If these five lines and the spaces are not sufficient for the extension of the music—i.e., higher or lower tones—we then add more lines to the staff; and these are called *ledger lines*.

Ledger lines above.



Ledger lines below.

## The Notes.

The *Notes* represent the sounds of the *scale*, according to their position on the *Staff*.

Seven principal tones or notes constitute the musical scale.



## The Clefs.

The *Clef* placed at the beginning of the staff determines the name and pitch of the notes thereon. There are three different *clefs*, viz: the *G clef*, ; the *F clef*, ; and the *C clef*, .

Music for the Mandolin requires only the *G clef*; therefore we will not here consider the others.

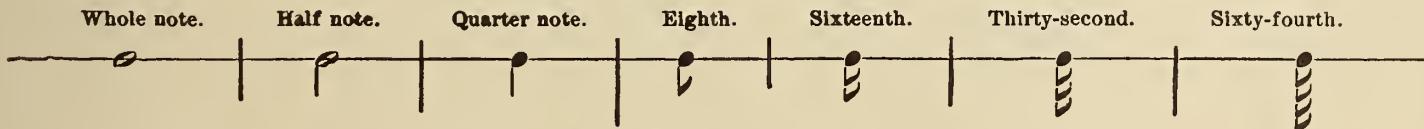
As the *G clef* is placed on the second line of the staff

(observe the curled part on the second line), it denotes that *G* is to be placed thereon; and hence the name and position of the other notes are determined. (See preceding representation of notes on the staff.)

To fix the notes and their positions on the staff firmly in the memory, the pupil should write them on music-paper, placing also the proper letter and syllable above each.

## The Value or Duration of Notes.

The characters used to represent musical sounds, and which we call *Notes*, together with their relative value or duration, are indicated in the following diagrams:



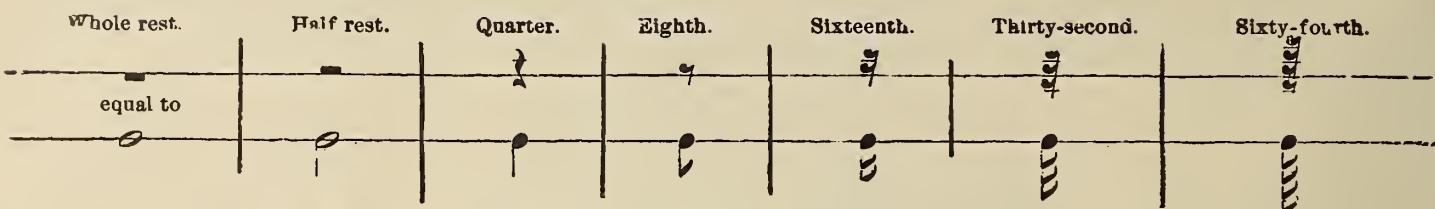
The relative value of the notes is best shown by the following arrangement:

|                        |  |  |  |  |  |  |
|------------------------|--|--|--|--|--|--|
| 1 Whole note           |  |  |  |  |  |  |
| equals                 |  |  |  |  |  |  |
| 2 Half notes           |  |  |  |  |  |  |
| equal                  |  |  |  |  |  |  |
| 4 Quarter notes        |  |  |  |  |  |  |
| equal                  |  |  |  |  |  |  |
| 8 Eighth notes         |  |  |  |  |  |  |
| equal                  |  |  |  |  |  |  |
| 16 Sixteenth notes     |  |  |  |  |  |  |
| equal                  |  |  |  |  |  |  |
| 32 Thirty-second notes |  |  |  |  |  |  |
| equal                  |  |  |  |  |  |  |
| 64 Sixty-fourth notes. |  |  |  |  |  |  |

### The Rests.

Rests are introduced to denote periods of silence. The music

is interrupted for a certain length of time, as indicated by the signs called *rests*, as follows:



It will be seen, in the above, that each note has its corresponding rest.

### Accidentals.

A Sharp (#), a Flat (b), or a Natural (n), placed before a note alters the tone. In this capacity such signs are called "Accidentals," and there are five of them as follows:

The #, which raises the sound a half-tone.

The b, which lowers the sound a half-tone.

The n, which restores the sound to its original pitch.

The \*, or double sharp, which raises the sound of a note a whole tone.

The bb, or double flat, which lowers the sound of a note a whole tone.

### The Signature.

A sharp or flat, or a group of either, placed just after the clef

sign indicates the Key in which the music is to be played

Thus the Signatures by which we determine the Key of a piece of music are as follows:

### Example of the Signatures of the Major and Minor Keys.

With neither Sharp nor Flat it is

C Major or A Minor.

### One Sharp.

Key of G Major or E Minor.

### Two Sharps.

Key of D Major or B Minor.

### Three Sharps.

Key of A Major or F# Minor.

### Four Sharps.

E Major or C# Minor.

### Five Sharps.

B Major or G# Minor.

### Six Sharps.

F# Major or D# Minor.

### Seven Sharps.

C# Major or A# Minor.

### One Flat.

F Major or D Minor.

### Two Flats.

Bb Major or G Minor.

### Three Flats.

Eb Major or C Minor.

### Four Flats.

Ab Major or F Minor.

### Five Flats.

Db Major or Bb Minor.

### Six Flats.

Gb Major or Eb Minor.

### Seven Flats.

Cb Major or Bb Minor.

When a sharp or flat additional, or not belonging to the signature, is placed before a note in any bar or measure of the piece of music it affects only the note or similar notes in that measure alone, according to modern usage.

### Time, or Tempo.

We measure the movements of a piece of music by accent or

regular "beats." Thus, in *Common Time*, (simple or compound) we divide the bar or measure into four beats, each representing one quarter-note. This kind of Time is indicated by the figure:

or the sign at the commencement:

### **Simple Common Time.**

**One, two, three, four. one, two, etc.**

## **Compound Common Time.**

One, two, three, four, etc.

In *Triple Time* we count or beat *three* to every measure. Thus:

## **Simple Triple Time.**

One, two, three, etc.

### One, two, three, etc.

## **Compound Triple Time.**

One, two three, etc

One, two three, etc

## **Simple (short) or Even Time.**

One, two,      one,      two,      one.      two, etc.

## Compound Even Time.

A musical staff in treble clef and common time (indicated by a '6' over an '8') shows a sequence of eighth notes. The first note has a dash below it, indicating it is sustained. The second note has a dot above it, indicating it is accented. The third note has a dot above it. This pattern repeats three times, followed by a final measure consisting of two groups of three eighth notes each, separated by a vertical bar line.

## **Simple Triple Time, Short**

Compound Triple Time, Short

## **Compound Triple Time, Short.**

A musical score for the first piano part, page 10, measures 9-12. The score is in common time (indicated by '9') and common key (indicated by a treble clef). The instrumentation includes two pianos (indicated by '2 Pianos'). The music consists of four measures of music, with measure 12 ending on a double bar line.

## **Dot and Double Dot.**

A dot placed after a note increases its value (duration) one half its own length.

### **Example.**

| Dotted Whole Note.     | Half.                | Quarter             | Eighth.                | Sixteenth.                | Thirty-second.            |
|------------------------|----------------------|---------------------|------------------------|---------------------------|---------------------------|
| Equal to 3 Half notes. | Equal to 3 quarters. | Equal to 3 eighths. | Equal to 3 sixteenths. | Equal to 3 Thirty-second. | Equal to 3 Sixty-fourths. |
|                        |                      |                     |                        |                           |                           |

A second dot adds the value of one half of the first dot.

### Example.

.....  
| **equals** | **equals** | **equals** | **equals** | **equals**  
- - - - -  
|  |  |  |  |   
- - - - -

The dot or double dots placed after a *rest* has the same effect as when placed after a note.

## The Triplet and the Sextolet.

A group of three notes is called a *triplet*, and is to be played in the time of two notes of the same kind.



The *sestolet* or group of six notes is to be played in the time of four notes of the same kind.



The figure 3 or 6 placed above the groups indicate the division, or manner in which they should be played — as described above.

## Signs and Marks of Expression.

*Dol Segno*, or S, signifies from the Sign.

*Da Capo*, or D. C., means from the beginning.

*The Pause*, or ~, indicates that the note is to be kept down at pleasure.

*The Slur* (—) unites several notes with the same stroke of the Plectrum.

*Piano*, or p, softly. *Pianissimo*, or pp, very softly.

*Mezzo-forte*, or mf, moderately loud.

*Forte*, or f, loud. *Fortissimo*, or ff, very loud.

*Crescendo*, (—) to increase the sound.

*Diminuendo*, (—) to decrease the sound.

*Tremolo* (~~~~) in a tremulous manner.

The other less important signs, and also the abbreviations, terms of expression, and the different movements, will be learned as the study of the Method progresses.

## The Mandolin.

The Mandolin is tuned by perfect fifths, in the same manner as the violin. The violin, however, has but four strings, while the Mandolin has eight. These eight strings are placed by twos, or in pairs, the two strings being tuned in unison. The Mandolin is played by picking the strings with a small piece of bone, wood, a quill, or a bit of ivory. This is called a *plectrum*. (See Fig. 1.) The plectrum should be half an inch wide at the upper or larger end, and should diminish to a flexible point at the other.

## Position.

The performer may sit or stand while playing the Mandolin. If sitting, he must place the instrument on the right thigh and against the abdomen. (Fig. 2.) If standing, he should press it against the lower part of the chest. (Fig. 3.)

## Compass of the Mandolin.

The following scale shows the compass of each pair of strings.

## Tuning.

The mandolin is tuned in perfect fifths, thus:

compass. These two notes show the extension which the modern mandolin reaches — B and C.

## Position of the Body.

To ensure a graceful position and facility of execution, preserve an erect position with the head thrown slightly forward. Stand or sit directly opposite the music, so as to be able to read it readily.

## Manner of Holding the Mandolin.

The neck or handle of the instrument should rest in the palm of the left hand and be supported by the first finger, which should be placed between the first and second frets. (The *frets* are the small strips which cross the neck.) The thumb is used to steady the handle, and should easily slide up or down, allowing freedom to the fingers. The inner side of the hand should be a little distance from the handle, so that the fingers may fall perpendicularly on the strings. (Fig. 4.)

## The Plectrum and Right Hand.

Hold the plectrum between the thumb and first finger of the right hand. (Fig. 5.) The hand should be so curved that a part of it is held over the strings. The fingers should be pressed together and kept beneath the thumb and first finger, the little finger resting on the top of the instrument between the sound-hole and the bridge. (Fig. 6.) Shake or agitate the hand slightly, as the movement may require. In order to give freedom and flexibility to the wrist, the fore-arm must rest on the edge of the instrument in such a manner as will allow ease of motion. (Fig. 6.)

In order to produce *forte* sounds, or loudness of tone, hold the plectrum firmly; to produce *softer* tones (*piano*) hold the plectrum lightly, letting it touch the strings above the hole. (Fig. 7.)

## Movement of the Fingers of the Left Hand.

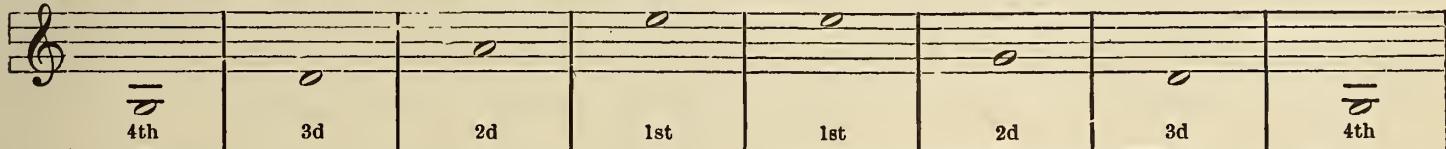
The fingers of the left hand should be separated and curved so that they may fall with grace and facility upon the strings, and with equal ease and promptness spring up from them. The fingers used somewhat after the manner of small hammers, (as in piano-forte playing,) should move from the knuckle or third joint, and be independent of the palm of the hand as well as of the wrist. The fingers must rise and fall with ease and equality. The pressure of these fingers upon the strings must be firm and even. (Fig. 8.)

A good position of the fingers is of the greatest importance. The examples and illustrations already given should be sufficient for the guidance of the pupil in acquiring correct position. Yet the teacher should use the utmost care in this important rudiment, and not allow the pupil to acquire habits that might seriously affect the development of a naturally good talent.

Tune the second pair of strings in unison with an A tuning-fork, or the A above middle C on the piano. Then tune the third strings to D which will be an octave lower than the same note made by pressing the A strings at the fifth fret. Tune the G (fourth strings) an octave lower than the tone made by pressing the D strings on the fifth fret. And lastly tune the E's (First strings) in unison with the tone made by pressing the A strings on the seventh fret.

### How to Place the Plectrum on the Strings.

Place the plectrum on the fourth strings, (G), resting it lightly



### Lesson For Tremolo Practice.

In some lessons given for Mandolin practice, two signs are used, viz :  $\overline{\overline{\text{D}}}$ , or the *down* stroke; and  $\overline{\text{U}}$ , or *up* stroke.

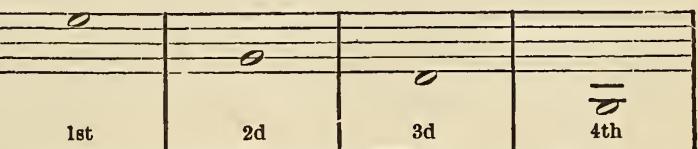
and perpendicularly upon them, between the hole and the bridge. The teacher should himself assist the pupil in these first attempts at placing the plectrum.

Unite the fingers in a rounded or curved position on the plectrum. The little finger should rest lightly on the instrument (See PLECTRUM), so that the hand may move freely.

The upper part of the arm should not move. The fore-arm should rest upon the edge of the instrument.

When the pupil has thoroughly learned how to hold the plectrum, he should commence the stroke-practice — up and down — gradually increasing in rapidity until he has attained a very quick movement. This is called the *tremolo* movement, and should be practised on all four sets of strings.

The *tremolo* must always begin with a downward stroke of the plectrum.



The  $\circ$ , or *hold*, indicates that the note is to be held or continued at the discretion of the player. Usually the hold should not exceed, in duration, the twofold value of the note or rest over which it is placed.

### First Exercise.

**THE PUPIL.**

**THE TEACHER.**

The figures placed above or alongside the notes indicate what fingers are to be used.

### Second Exercise.

**THE PUPIL.**

**THE TEACHER.**

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in F major (one sharp). Measure 11 starts with a whole rest followed by eighth-note patterns. Measure 12 begins with a half note, followed by eighth-note patterns, and concludes with a double bar line.

## **Lesson for Learning the Notes.**

In this exercise the pupil must not begin the use of a new string until he has well learned how to play the preceding one.

The figures placed over the notes indicate the fingers to be  
4th strings.

nsed — viz : 1, first or index finger ; 2, second finger ; 3, third finger ; 4, the little finger.

The sign 0 indicates an "open" string, or a string not pressed by the finger.

The figures placed *under* the notes show what *fret* should be used.  
3d strings.

After the pupil has repeated this exercise several times, he should play the same notes irregularly,—that is to say, by skipping some of the intervals, which in the above exercise, were

played in regular order by ascending and descending. The following illustrates the movement :

### 4th strings.

### **3d strings.**

2d strings.

1st strings.

A musical score for a single melodic line on a treble clef staff. The score consists of four measures. Measure 1: Notes 0-2, 0-2, 0-3, 1-3, 0. Measure 2: Notes 0-2, 0-3, 2-0, 0-3, 3-0. Measure 3: Notes 0-2, 0-3, 0-2, 0-3, 0-1. Measure 4: Notes 0-2, 0-3, 0-2, 0-3, 0-1.

## The Scale.

A regular succession of tones and semitones is called a *Scale*.

Observe that the semitones (half-tones) occur between the 3d and 4th, and the 7th and 8th degrees, ascending or descending.

### EXAMPLE.

### **EXAMPLE:** Scale of C.

## Scale in Whole Notes.

In passing from one note to another, of the following scale, the pupil should avoid any interruption of the movement of the plectrum on the strings. Keep the fore-arm motionless on the edge of the instrument and preserve the proper position of the right hand. The fingers of the left hand should be well curved over the strings; the wrist must be kept rigid, and the action of the fingers proceed solely from the third joint or knuckles. Allow the hand

sufficient freedom to enable the fingers to rise and fall promptly.

In playing the following scale, remember to count four to each measure. The whole note equals *four* quarter notes. Beat the time with the hand for a bar or two, before playing: Thus, one *down*, one to the *left*, one to the *right*, and one *up*.

We choose the scale of G for the preliminary scale-practice because it is most favorable to the instrument.

## **Exercise in the Scale of G Major.**

**Observe the F# in the Signature.**

PUPIL.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is treble clef, common time, key signature of one sharp. The bottom staff is also treble clef, common time, key signature of one sharp. Measure 11 starts with a whole note rest followed by a half note rest. Measure 12 begins with a half note rest.

## TEACHER.

### THE INTERVALS

An Interval is the distance between one note or tone and another. There may be several degrees in the interval, which we reckon as a *second*, *third*, *fourth*, *fifth*, *sixth*, *seventh* and *octave*. Intervals are reckoned ascending or descending the scale. Thus:

In extending the scale, say for another octave, we reckon the *ninth*, *tenth* and *eleventh*:

### Inversions

When we place a given note an octave higher or lower, we *invert* the intervals, thus:

## EXERCISES ON THE INTERVALS.

*4th Strings.*

By Seconds.

*1st Strings.*

*2nd Strings.*

*3rd Strings.*

*4th Strings.*

By Thirds.

By Fourths.

(1). When the notes D A E are found in any passage whatever, and the passage does not exceed any of these notes, the rule is to use the 4th finger in preference to the open string, thus:-



The 4th finger on the open strings -

*4th Strings. 3rd Strings. 2nd Strings.*

(2) When the same note is repeated without a tie — the tremolo must cease after the first note and be resumed at the second.

By  
Fifths.

(1)

By  
Sixths.

By  
Sevenths.

By  
Octaves.

Exercise recapitulating all the Intervals.

(1) To play perfect fifths, you must at once place the finger flat on the two different strings. To play diminished fifths you must change the fret, although using the same finger. The diminished fifths are indicated by this sign—.

### ON THE CHROMATIC SCALE.

When the Scale is composed of Semitones only, whether ascending or descending, it is called a Chromatic Scale. To play a Chromatic Scale, we generally use the sharps in ascending and the flats in descending, as is here shown below.

Every series of semitones is called a chromatic succession. There are two kinds of semitones: the Chromatic and the Diatonic.

The Chromatic Semitone exists between two notes of the same name:

*EXAMPLE.*

The Diatonic Semitone is placed between two different notes.

*EXAMPLE.*

Chromatic Scale ascending with sharps.

4th Strings.      3rd Strings.      2nd Strings.      1st Strings.

Chromatic Scale descending with flats.

1st Strings.      2nd Strings.      3rd Strings.      4th Strings.

Chromatic Scale descending with sharps.

1st Strings.      2nd Strings.      3rd Strings.      4th Strings.

(1) We have shown the Chromatic Scale descending by flats as well as sharps because the fingering is not the same in both cases.

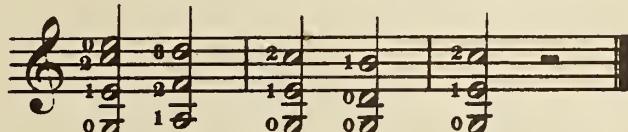
## SCALE IN C MAJOR.

No sharps or flats at the Signature.

All the following scales of Major and Minor keys are written for the first position only. Their compass goes as far as B natural above the staff, without exceeding the second octave.

During the study of the other positions, the scales will be extended.

## Chords In C Major.



Lento.

A musical staff in common time with a treble clef. It consists of a continuous sequence of eighth-note chords, likely representing a harmonic progression. The notes are grouped by vertical stems.

## Lessons In C major, With Whole and Half-notes.

## Andante.

THE PUPIL.

1.

THE TEACHER.

A musical score for two voices. The top voice (Pupil) has a single melodic line of whole and half notes. The bottom voice (Teacher) provides harmonic support with sustained notes and occasional chords. The music is in common time with a treble clef.

## Andante.

2.

A musical score for two voices. The top voice (Pupil) has a single melodic line of whole and half notes. The bottom voice (Teacher) provides harmonic support with sustained notes and occasional chords. The music is in common time with a treble clef.

## Andante.

3.

A musical score for two voices. The top voice (Pupil) has a single melodic line of whole and half notes. The bottom voice (Teacher) provides harmonic support with sustained notes and occasional chords. The music is in common time with a treble clef.

A musical staff in common time with a treble clef. It consists of a continuous sequence of whole and half notes, likely representing a harmonic progression. The notes are grouped by vertical stems.

*Andante.*

4.

Musical score for piano, four staves. The score consists of four staves, each with a treble clef and a common time signature (indicated by a 'C'). The music is labeled 'Andante.' The first staff (top) has a key signature of one sharp (F#). The second staff (middle-left) has a key signature of one sharp (F#). The third staff (middle-right) has a key signature of one sharp (F#). The fourth staff (bottom) has a key signature of one sharp (F#). The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines. The piano part includes bass notes and chords.

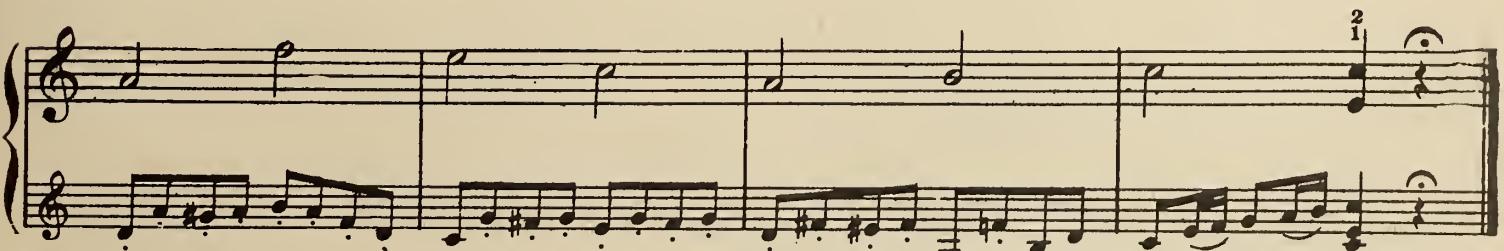
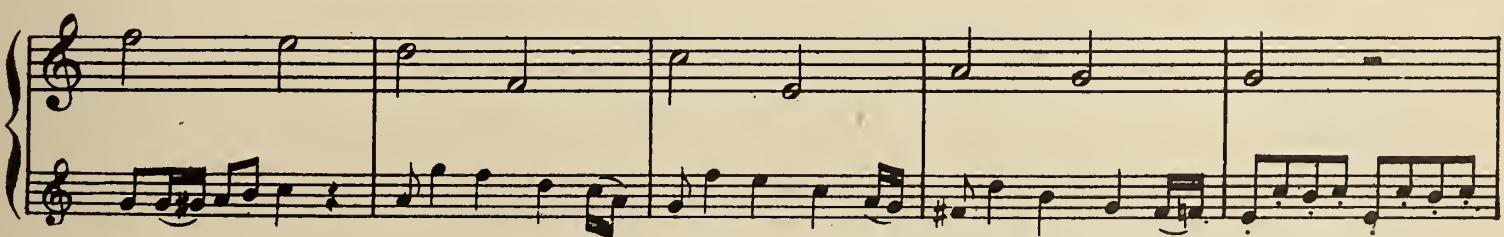
*Andante.*

5.

Musical score for piano, two staves. The score consists of two staves, each with a treble clef and a common time signature (indicated by a 'C'). The music is labeled 'Andante.' The top staff has a key signature of one sharp (F#). The bottom staff has a key signature of one sharp (F#). The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines. The piano part includes bass notes and chords.



Andante.



## Lesson with Quarter-notes.

All the Quarter notes, when not slurred, must be played tremolo, each succeeding note being accented.  
The tremolo must cease an instant before passing to the following note.

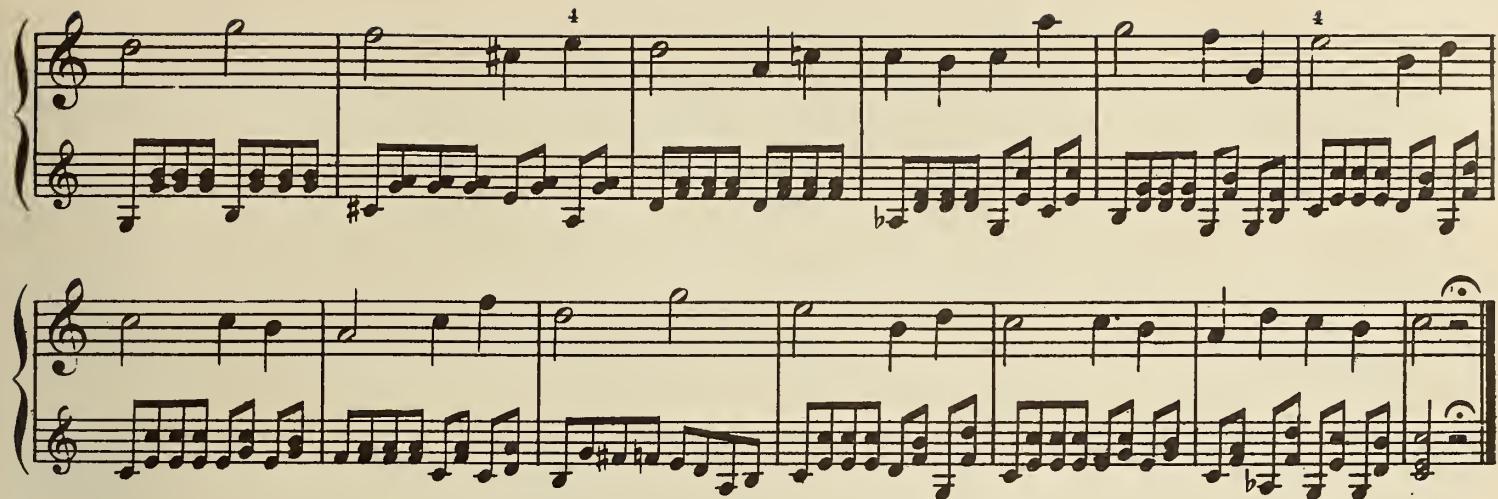
Andante.

7.

## Lesson with Whole-notes, Half-notes and Quarter-notes.

Andante.

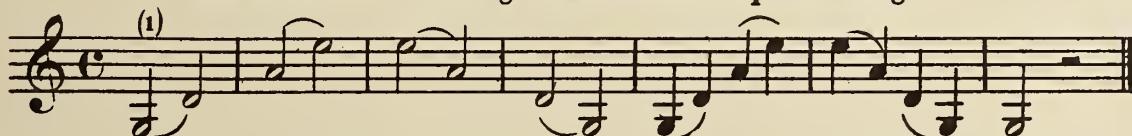
8.



### ON THE SLUR.

When two notes, or even a greater number are accompanied by this sign — they must be played without the least interruption of the Tremolo. After playing the first note the fingers of the left hand should press the string, and slide up or down to the next note or notes included in the slur. This observation concerns only notes played on the same string. In slurring on the open strings the plectrum is simply drawn from one to the other.

Exercise for Slurring notes on the open strings.



### Lesson in Slurring Quarter-notes.

Three staves of musical notation labeled '9.' at the beginning. The first staff is in common time (♩ = 120) and has a tempo marking of 'Lento.'. It contains eight measures of slurred quarter-note pairs. The second staff continues the slurring exercise, starting with a quarter note and a eighth note. The third staff concludes the exercise with another slurred pair of quarter notes.

(1) The passage from one string to another must be effected without moving the wrist of the right hand in making the plectrum fall on the following string; Thus avoiding the wrong accent.

## THE TIE.

When the sign  $\sim$  connects two notes of the same degree or letter, it is called a tie; and the string is pressed down until the time-value of both notes is accomplished.

## Lesson in Slurring Quarter-notes and Eighth-notes.

10. Andante.

*The quavers must be played tremolo.*

## RECREATION I.

Andante sostenuto.

From Norma.

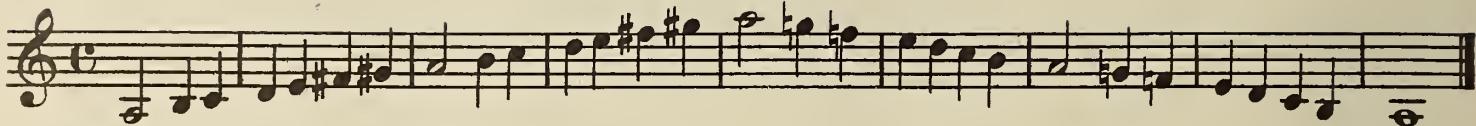
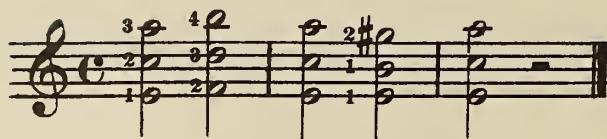
*f*

*p*

A page of sheet music for piano, consisting of five staves. The music is in common time and uses two treble clef staves. The first four staves are in G major (no key signature), while the fifth staff begins in G major and transitions to F# major (one sharp). The music features various note heads, stems, and beams, with some notes having slurs. Measure 19 concludes with a dynamic instruction "Lento." The page number 19 is located at the top right, and the catalog number 57429-86 is at the bottom right.

## SCALE IN A MINOR.

Relative of C major.



Lesson with one Half-note and two Quarter-notes Slurred.

Moderato.

11.

The music consists of six staves of piano notation. Staff 11 begins with a treble clef and common time. The first measure shows a slurred half-note followed by two quarter-notes. Subsequent measures show various patterns of eighth and sixteenth notes with slurs. The key signature changes to A minor (no sharps or flats) in the second measure and back to C major (one sharp) in the third measure. The music continues with similar patterns of slurred groups of notes across the remaining staves.

## Lesson with Two Quarter-notes Slurred.

12.

The musical example consists of four staves of music for a six-string guitar. Each staff begins with a treble clef and a common time signature. The first staff starts with a C major chord. The second staff starts with a G major chord. The third staff starts with a D major chord. The fourth staff starts with an A major chord. The music features slurs connecting pairs of quarter notes. Fingerings are indicated above the notes: '4' over the first note of each pair. In the first staff, the second pair has a '4' over the first note and a '4' over the second note. In the second staff, the first pair has a '4' over the first note and a '4' over the second note; the second pair has a '4' over the first note and a '0' over the second note. In the third staff, the first pair has a '4' over the first note and a '4' over the second note; the second pair has a '4' over the first note and a '4' over the second note. In the fourth staff, the first pair has a '4' over the first note and a '4' over the second note; the second pair has a '4' over the first note and a '4' over the second note. The notation also includes sharps and flats to indicate key changes.

## THE EXTENSION.

When the 4<sup>th</sup> finger is made to reach a note above the first position, without displacing the hand, the movement is called extension. The first position finishes at B with the 4<sup>th</sup> finger; but it is possible with the same finger to reach to C and even to C♯ with the other fingers still on the strings, and the hand in place. This extension is called upper or superior, because the 4<sup>th</sup> finger ascends one or two degrees.

## Example of the Extension.

The musical example shows a single staff of music for a six-string guitar. It starts with a treble clef and a common time signature. The music consists of a series of eighth-note pairs. Fingerings are indicated above the notes: '0', '1', '2', '3', '4 (1)', '4', '4'. The '4 (1)' fingering is specifically highlighted, indicating the 4<sup>th</sup> finger reaching an upper position (extension) while the other fingers remain on the strings.

(1) See, for the extension of the 4<sup>th</sup> finger, the 28<sup>th</sup> bar of the following Recreation. "La petite guitare."

RECREATION II.  
"LA PETITE GUITARE."

Time  $\frac{2}{4}$ . One Quarter-note or two Eighths for each beat or count.

Andante.

(1) All the Eighth notes which are not slurred or tied must be played staccato.

(2) Upper Extension.

SCALE IN G MAJOR.

### F# at the Signature.

A musical score page featuring a staff with five vertical bar lines. The notes are labeled with numbers above them: the first note is '2A', the second is '3A', the third is '2A', the fourth is '1A', and the fifth is '2'. There is a short horizontal dash after the '2' label. Below the staff, there are two sets of numerical labels: '02' and '00' on the left, and '10' and '00' on the right.

A musical score for 'The Star-Spangled Banner' in G major (one sharp) and common time. The melody is written on a single staff using a treble clef. The notes include quarter notes, eighth notes, sixteenth notes, and rests. The score consists of two staves of music.

Lesson with two Quarter-notes slurred and two Quarter-notes detached or staccato.

**Allegro giusto.**

Allegro grazioso.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '4'). The music consists of eighth-note patterns. Measure 11 starts with a quarter note followed by a eighth-note pair, then a eighth-note pair followed by a quarter note. Measure 12 starts with a eighth-note pair followed by a quarter note, then a eighth-note pair followed by a quarter note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 begins with a eighth note followed by a sixteenth note, then a quarter note, a half note, another half note, and a eighth note followed by a sixteenth note. Measure 12 begins with a eighth note followed by a sixteenth note, then a quarter note, a half note, another half note, and a eighth note followed by a sixteenth note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 begins with a whole note followed by a sixteenth-note pattern. Measure 12 begins with a sixteenth-note pattern followed by a whole note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains measures 11 and 12, which begin with a dotted half note followed by a dotted quarter note. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It contains measures 11 and 12, showing a continuous eighth-note pattern.

(1) When there is a dot over the note, it must be staccato and played with a down stroke of the plectrum and without making the tremolo.

## EXERCISES ON EIGHTH-NOTES.

Three notes slurred and one staccato.

The slurred notes to be tremolo. The staccato note detached.

Moderato.

14.

Musical score for Exercise 14. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and common time. It contains six measures of eighth-note exercises. The second system continues with the same key signature and time signature, containing five measures of eighth-note exercises. Measure 11 concludes with a fermata over the last note of the second system.

15.

Musical score for Exercise 15. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and common time. It contains six measures of eighth-note exercises. The second system continues with the same key signature and time signature, containing five measures of eighth-note exercises. Measure 11 concludes with a fermata over the last note of the second system.

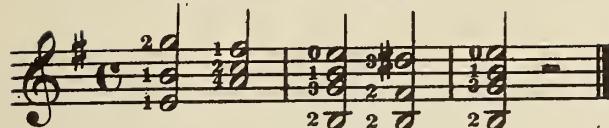
Two notes slurred and two detached.

16.

Musical score for Exercise 16. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and common time. It contains six measures of eighth-note exercises. The second system continues with the same key signature and time signature, containing five measures of eighth-note exercises. Measure 11 concludes with a fermata over the last note of the second system.

## SCALE IN E MINOR.

Relative of G major.



## SIMPLE TRIPLE TIME.

A dotted Half-note, or three Quarter-notes.

(A dot after a note increases its value one half.)

Moderato.

17.

(1) Make the Eighth-notes staccato.

(2) Slurred Eighth-notes tremolo.

(Top staff) *poco a poco cres - cen - do ff*  
 (Second staff)  
 (Third staff) *r*  
 (Fourth staff) *riten.* *Tempo.*  
 (Fifth staff)  
 (Bottom staff) *cres.* *ff* *dim.* *r* *f*

## LESSON IN DOTTED NOTES.

Andante.

18.

(1) Make the "Eighth-note staccato."

Musical score for two voices (Soprano and Alto) and piano, page 28. The score consists of six staves, each with a treble clef and a key signature of one sharp (F#). The music is in common time.

The vocal parts are written in soprano and alto clefs. The piano part is written below the vocal staves, with its own clef (bass or treble) and key signature.

The score includes various musical markings such as slurs, grace notes, and dynamic indications like  $\circ$ ,  $\circ\circ$ , and  $\circ\circ\circ$ .

## RECREATION III.

(LAST ROSE OF SUMMER.)

From "Martha."

Allegro grazioso.

The music is composed for two staves (treble and bass) in 2/4 time, key of A major (two sharps). The tempo is Allegro grazioso. The music consists of six staves of music with various dynamics, slurs, and grace notes. The first staff begins with a dotted half note followed by eighth-note pairs. The second staff starts with a quarter note. The third staff begins with a quarter note. The fourth staff starts with a quarter note. The fifth staff begins with a quarter note. The sixth staff begins with a quarter note.

(1) The dotted note to be played Tremolo, The Sixteenth note staccato.

## THE APPOGGIATURA.

The *appoggiatura* is a small note placed before another, and usually depriving that note of half its time-value. It must be well accented and the principal note must be played Tremolo.

When the *appoggiatura* is placed before a dotted note, it takes a third and sometimes two-thirds from the time-value of that note according to the character of the melody.

When the *appoggiatura* is crossed by a little dash: , it must be played rapidly, the finger striking the string sharply, then being withdrawn so as to allow a continuance of the tremolo on the principal note.

## Lesson On the Appoggiatura.

Larghetto.

19.

(1) The Eighth-notes staccato.

## SYNCOPATION.

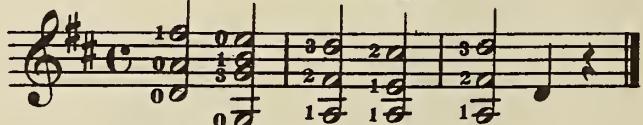
Syncopation is a suspension or alteration of accent— accented notes occurring in the unaccented part of a bar.  
The emphasis is placed upon the syncopated note.

Examples of different kinds of Syncopation.



## SCALE IN D MAJOR.

F# and C# at the Signature.



## Lesson In Syncopation.

Allegro moderato.

20.



(1) Make the Quarter-notes staccato, and play the Half-notes tremolo.

## TRIPLETS.

A *Triplet* consists of three notes grouped together and played in the usual time of two of the same value. In slow movements, triplets are generally performed tremolo, excepting those which have a particular accent.

## Lesson on Triplets.

21. Lento.

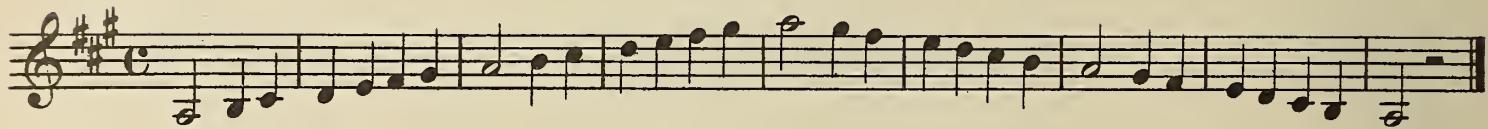
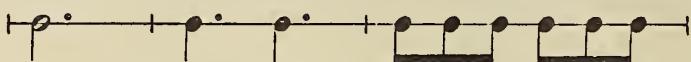
Tempo.

(1) Accent the notes whilst playing tremolo.

(1) Accent the notes whilst playing tremolo.

## SCALE IN A MAJOR.

F# C# G# at the Signature.

Time  $\frac{6}{8}$ The pupil must not mistake the group of three notes in  $\frac{3}{8}$  time for the triplets in  $\frac{2}{8}$  time.

Moderato.

22.

(1) All the notes to be played tremolo.

SCALE IN G MINOR.

Relative of E♭ major, E♭ and E♭ at the Signature.

RECREATION IV.

Septet from "ERNANI."

Verdi.

Adagio.

(1) The notes to be well marked and played tremolo.

## RECREATION V.

## SÉRÉNADE.

The triplets in slow or moderate time may also be staccato. It depends upon the character of the piece.  
(See the following Recreation)

Schubert.

Moderato.

(1) Staccato the triplet notes.

(2) The dotted notes to be played Tremolo.

(3) The slurred notes to be played Tremolo.

A musical score for piano, page 38, featuring six staves of music. The score consists of two systems of three staves each. The key signature is one flat, and the time signature varies between common time and 3/4.

**Staff 1 (Top):** The first staff begins with a rest followed by eighth-note chords. The second staff starts with a eighth-note chord. Measure 1 ends with a forte dynamic (f).

**Staff 2 (Second System):** The first staff begins with a eighth-note chord. The second staff starts with a eighth-note chord. Measures 2-3 end with a crescendo dynamic (cres.)

**Staff 3 (Third System):** The first staff begins with a eighth-note chord. The second staff starts with a eighth-note chord. Measures 2-3 end with a forte dynamic (f).

**Staff 4 (Fourth System):** The first staff begins with a eighth-note chord. The second staff starts with a eighth-note chord. Measures 2-3 end with a ritardando dynamic (riten.).

**Staff 5 (Fifth System):** The first staff begins with a eighth-note chord. The second staff starts with a eighth-note chord. Measures 2-3 end with a forte dynamic (f).

**Staff 6 (Bottom):** The first staff begins with a eighth-note chord. The second staff starts with a eighth-note chord. Measures 2-3 end with a forte dynamic (f).

## Lesson In Quarter-notes and Eighth-notes.

In order to know whether the notes must be played tremolo or staccato, we must take into account the movement of the piece and the character of the passage.

The longer the notes, the more appropriate the tremolo; whilst, on the contrary, the shorter notes are better played staccato.

It is necessary, to pay great attention to the accents placed over the notes, as they indicate the manner of execution.

Andantino.

(1) ^ ^

^ ^

^ ^

23.

Fine.

4

4

4

4

4

4

4

D.C.

3

(1) The Eighth-notes to be staccato, with a downward stroke of the plectrum during the lesson.

## Lesson In detached Eighth-notes.

Allegro giusto.

24.

The sheet music contains eight staves of musical notation for piano. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The music consists of detached eighth-note patterns. The first measure features eighth-note pairs (one note up, one note down) with various dynamics like accents and slurs. Subsequent staves continue this pattern, alternating between treble and bass clefs and changing time signatures between 2/4 and 3/4. Measures are separated by vertical bar lines. The music is labeled "Allegro giusto." at the top and "Lesson In detached Eighth-notes." below it. Exercise number 24 is indicated on the first staff.

The Slide of the Plectrum on the Strings.

The Slide indicates that the slurred notes over which it is placed are to be played very smoothly. This is done by striking the first note and then allowing the plectrum to glide gently over the strings without re-striking them. It is possible to glide over two, three or four notes.

*EXAMPLES.*

The image shows three examples of musical notation on a single staff. Each example consists of a pair of measures separated by a double bar line. Above each pair of measures, there is a label indicating the number of notes over which the slide is applied. The first example is labeled "by two notes." and shows a slide from the first note to the second. The second example is labeled "by three notes." and shows a slide from the first note to the third. The third example is labeled "by four notes." and shows a slide from the first note to the fourth. All slides are indicated by a curved line above the notes.

Exercise for the Slide on two notes.

The image shows a musical exercise consisting of three staves of music. The first two staves are identical, each containing eight measures of music. The third staff is also eight measures long and ends with the instruction "D.C." (Da Capo). The music is in common time and uses a treble clef. Slides are indicated by curved lines above the notes.

Allegro giusto.

The image shows a musical piece titled "Allegro giusto." starting at measure 25. The music is in common time and uses a treble clef. There are four staves of music. The first two staves begin with a treble clef and a key signature of one sharp. The third and fourth staves begin with a bass clef and a key signature of one sharp. Measures 25 through 29 are shown, followed by a repeat sign and measures 30 through 34. The music features various dynamics and performance instructions like "v" and ">".

The musical score consists of six staves of music for two voices. The top four staves are in G major (two treble clef staves) and the bottom two are in A major (two bass clef staves). The time signature is common time throughout. The music features various sixteenth-note patterns, grace notes, and specific performance instructions. Staff 1 starts with a sixteenth-note pattern followed by a measure of eighth notes. Staff 2 shows a sixteenth-note pattern with grace notes. Staff 3 has a sixteenth-note pattern with a grace note. Staff 4 starts with a sixteenth-note pattern followed by a measure of eighth notes. Staff 5 starts with a dotted eighth note followed by a sixteenth-note pattern. Staff 6 starts with a sixteenth-note pattern followed by a measure of eighth notes.

(1) The dotted note to be played tremolo, and the short note an up stroke of the plectrum.

(Observe the sign for the movement of the plectrum on the note.)

(2) Slide the plectrum over the three notes.

Observation On playing the Quarter-note.

In a preceding chapter we have said that the Quarter-note should always be played tremolo. But, as an exception, the quarter may also be played staccato in allegro movements, especially in Waltzes.  
*(See the following Recreation.)*

RECREATION VI.

Tempo di Valse.

WALTZ.

(1) Make all the quarter notes staccato.

## MANNER OF PLAYING THE MAZURKA.

In the rhythm of the Mazurka, the Quarter-notes are played tremolo; this rhythm not being so lively as that of the Waltz. The Quarter-notes should be staccato.

## RECREATION VII.

## MAZURKA.

Tempo di Mazurka.

Tempo.

(1) 2

poco rit.

p

rall.

Fine.

(1) Second finger to be kept down.

(2) Quarter notes tremolo. Eighth notes staccato.

1. 2.

*rall.*

*Tempo.*

*rall.*

*rit.*

*Tempo.*

*poco rit.*

*rall.*

*D.C.*

This block contains six staves of musical notation for two voices (treble and bass) and piano. The music is in common time, primarily in G major (one sharp) or A major (no sharps or flats). The notation includes various note heads, stems, and bar lines. Performance instructions such as *rall.* (rallentando), *Tempo.*, *rit.* (ritenue), *poco rit.*, and *D.C.* (da capo) are placed throughout the score. Measure numbers 1 and 2 are indicated above the first two staves. Measures 1 and 2 begin with eighth-note patterns in the upper voice, followed by sustained notes in the lower voice. Measures 3 through 6 show more complex melodic lines with sixteenth-note patterns and sustained notes. Measure 7 begins with a bass line in the lower voice, followed by a treble line with sixteenth-note patterns. Measure 8 concludes with a dynamic instruction *sforzando* followed by *D.C.*

## SLURRED SIXTEENTH-NOTES.

In rapid passages, the first of the slurred Sixteenth-notes is always played with a down-stroke of the plectrum, and the second with the up-stroke.

In order to play these rapidly and smoothly, either ascending or descending, in passing from one string to another, do not make three successive down strokes of the plectrum. It is better to make use of the 4<sup>th</sup> finger than to use the open strings.

ascending.                            *BAD.*                            descending.

*EXAMPLE.*

*GOOD.*

In passing from one string to another the Sixteenth-notes are played on the open strings when such a course seems reasonable and convenient.

*EXAMPLE.*                            *Allegro.*

## Detached Sixteenth-notes.

When there is no slur over or under the Sixteenth-notes, they must always be detached by a down-stroke of the plectrum: however, in slow movements, the Sixteenths can be played tremolo or detached, according to the style of the passage.

## Example of Sixteenth-notes Tremolo.

*Largo.*

## Example of Sixteenth-notes Detached.

*Moderato.*

For the Examples of the above, see the following exercises and recreations.

*N.B. Those who imagine that they can replace the Mandolin method with that of the Violin are in error, for the technique of the former instrument does not always adapt itself to that of the Violin.*

Exercises and Recreations on Sixteenth-notes.

With Obligatory strokes of the Plectrum.

Moderato.

*EXERCISE*

Moderato.

*EXERCISE.*

RECREATION VIII.

POLKA.

Tempo di Polka.

Fine.

(1) Give a down-stroke of the plectrum to play the small note, and pick the string with the same finger to give effect to the principal note.

(2) Slide the plectrum over the two slurred Sixteenth-notes.

## EXERCISE.

Moderato.

Fine.

D.C.

D.C.

## RECREATION IX.

## MENUET.

Tempo di Mazurka.

Tempo.  
rit.  
D.C.

## RECREATION X.

Tempo di Minuetto.

MINUET.

Tempo di Minuetto.

MINUET.

Tempo.

ff

p

rall.

pp

mf

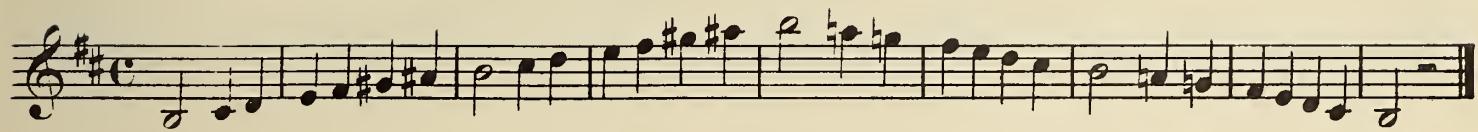
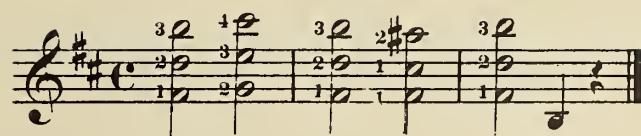
Tempo.

Fine.

(1) Tremolo the eighth-note.

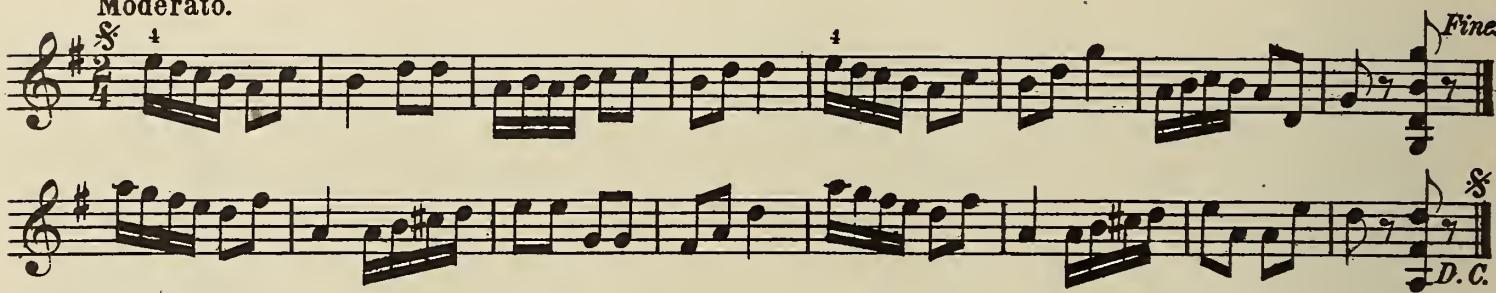
## SCALE IN B MINOR.

Relative of the key of D major.



Allegretto.

26.

*EXERCISE.**Allegro non troppo.**Moderato.**RECREATION XI.**CONTRE-DANSE.**Allegro giusto.*

Musical score for Recreation XI, Contre-danse, Allegro giusto. The score consists of four staves. The top staff is in common time (indicated by a '4') and has a treble clef. It features sixteenth-note patterns with grace marks. The second staff is in common time (indicated by a '4') and has a treble clef. The third staff is in common time (indicated by a '4') and has a treble clef. The fourth staff is in common time (indicated by a '4') and has a treble clef. The music concludes with a fermata over the last note of the second measure, followed by a repeat sign and the instruction 'D.C.'

## RECREATION XII.

CONTRE-DANSE.

Allegro.

Fine.

Musical score for Recreation XII, Contre-Danse, Allegro section. The score consists of four staves of music for two voices. The top two staves are in common time (indicated by '8') and the bottom two are in 2/4 time. The key signature changes from G major (two sharps) to A major (one sharp). The music features various rhythmic patterns, including sixteenth-note figures and eighth-note chords. The piece concludes with a final cadence labeled "Fine".

Lesson on the Sixteenth-notes.

27.

Musical score for a lesson on sixteenth-note technique, measures 27-28. The score is for two voices and includes performance markings such as accents and slurs. The key signature is G major (two sharps). The music consists of two staves of music, with measure 27 starting with a forte dynamic and measure 28 continuing the sixteenth-note patterns. Measure 28 ends with a repeat sign and a double bar line, indicating a return to a previous section.

Tempo.

riten.

Allegretto.

28.

2nd finger to be kept down.

1st finger to be kept down.

Fine.

D. C.

29.

1. 2.

### Observation on the Sixteenth-notes.

In order to maintain perfect smoothness in the performance of Sixteenth-notes, it is necessary to observe, at the outset, that sometimes you must begin with the up-stroke of the plectrum, and sometimes with the down-stroke. When there is an even number of notes, begin with a down-stroke.



When there is an uneven number of notes, begin with the up-stroke.



The isolated Sixteenth-note united to the Eighth by the rest  $\tilde{\gamma}$  should be played with the down-stroke, because it is an isolated note. The note of the second beat in the measure should be played with the down-stroke also.



### Lesson on the Preceding Observations.

Moderato.

30.

The sheet music consists of two staves of musical notation for piano, spanning eight measures. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 1 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measures 2 and 3 continue with eighth-note patterns in both staves. Measure 4 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measures 5 and 6 continue with eighth-note patterns in both staves. Measure 7 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measures 8 and 9 continue with eighth-note patterns in both staves. Measure 10 concludes with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff.

## Exercises on Repeated Sixteenth notes.

With different strokes of the Plectrum.

(1) *simile*

1 2 3 4 5 6 7 8 9 10

(1) It would be well to study this and the following Exercise in different keys.

## Lesson on Repeated notes.

Allegro.

31.

The musical score is divided into six staves. Staff 1 (top) starts with a 2/4 time signature, followed by a 4/4 section with eighth-note pairs. Staff 2 (second from top) shows eighth-note pairs with stems pointing right. Staff 3 (third from top) shows eighth-note pairs with stems pointing left. Staff 4 (fourth from top) shows eighth-note pairs with stems pointing right. Staff 5 (fifth from top) shows eighth-note pairs with stems pointing left. Staff 6 (bottom) starts with a 2/4 time signature, followed by a 4/4 section with eighth-note pairs. The music is in A major throughout, indicated by three sharps in the key signature.

## SCALE IN F# MINOR.

A musical score for piano, page 10, featuring two staves. The top staff uses a treble clef and has a key signature of three sharps. The bottom staff uses a bass clef. Measures 3 through 10 are shown, with measure 10 ending on a half note. The score includes dynamic markings such as forte (f), piano (p), and sforzando (sf).

### **Moderato.**

## Lesson In Syncopation.

Moderato.

32.

The image shows the beginning of a musical score for piano, page 32. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is A major (three sharps). The tempo is indicated as 'Moderato'. Measure 1 starts with a forte dynamic. Measure 2 begins with a half note followed by a dotted half note. The left hand provides harmonic support with sustained notes and chords. Measure 3 starts with a forte dynamic. Measure 4 begins with a half note followed by a dotted half note. The right hand continues its melodic line while the left hand provides harmonic support.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). The key signature is two sharps. Measure 11 begins with a eighth note followed by a sixteenth-note pair, then a eighth note followed by a sixteenth-note pair. Measure 12 begins with a eighth note followed by a sixteenth-note pair, then a eighth note followed by a sixteenth-note pair.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measures 2 and 3 show complex patterns of eighth and sixteenth notes. Measure 4 begins with a single note followed by a series of eighth and sixteenth notes.

A musical score for piano duet in G major (two sharps) and common time. The top staff shows a melodic line with eighth and sixteenth notes, starting with a forte dynamic. The bottom staff shows harmonic support with chords. Measure 11 ends with a forte dynamic. Measure 12 begins with a piano dynamic (pp), followed by a melodic line with grace notes and a forte dynamic at the end.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of two sharps). The music consists of eighth and sixteenth note patterns, with various dynamics like forte and piano markings.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of one sharp). The music consists of six measures. Measures 11 and 12 are shown, with measure 11 ending on a fermata over the first note of measure 12.

(1) Play the short notes staccato and the long notes tremolo.

Exercise on the Eighth-notes.  
With different strokes of the Plectrum.

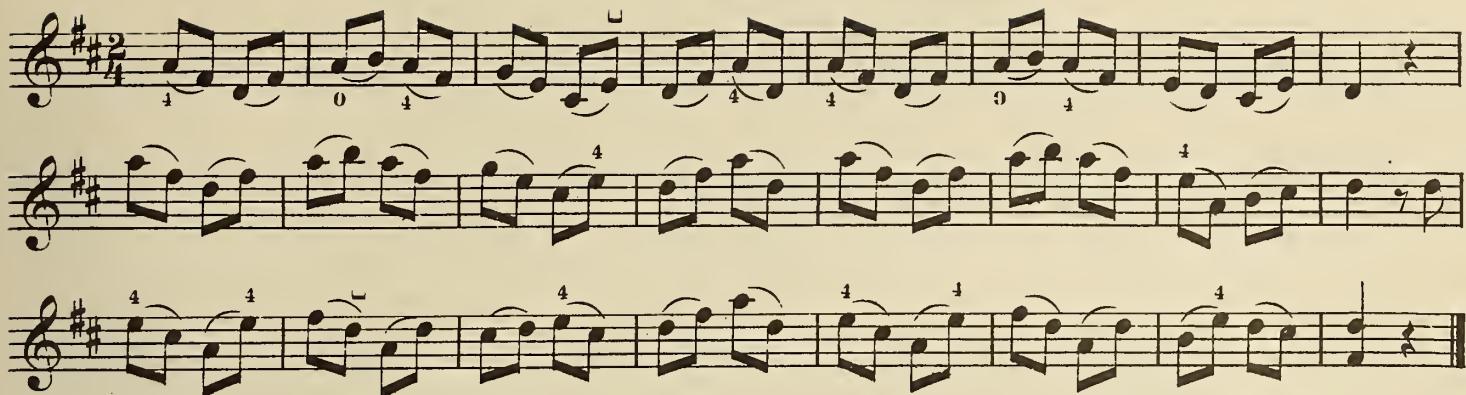
*All the notes staccato.*

The first section of sheet music consists of three staves of eighth-note exercises. The key signature is one sharp (F#), and the time signature is common time (indicated by a '4'). The first staff shows a continuous series of eighth-note pairs. The second staff begins with a sixteenth-note followed by a eighth-note pair. The third staff continues the eighth-note pairs. The notes are all marked with vertical stems pointing downwards, indicating a single down-stroke for each note.

Two Eighth-notes Slurred, and Two Staccato.

Sound the first note with the down-stroke of the plectrum and vibrate the string with the same finger; give a slight up-stroke of the plectrum for the second note without stopping the vibration of the string.

The second section of sheet music consists of ten staves of eighth-note exercises. The key signature is one sharp (F#), and the time signature is common time (indicated by a '4'). The exercises alternate between slurs and staccato marks. Each staff begins with a sixteenth-note followed by a eighth-note pair. The slurs are indicated by curved lines above the notes, while the staccato marks are vertical stems pointing downwards. The slurs are primarily used on the first note of each pair, while the staccato marks are on the second note.



### DOTTED NOTES.

We have indicated at page 27 (RECREATION III) the manner of playing dotted Eighth-notes. Here is another way of playing them. To produce this novel effect we must give a down-stroke of the plectrum on the dotted note, and an up-stroke for the short note; separating the two notes by a rest.



Allegretto.

33.

A page of sheet music for piano, consisting of five staves. The music is in common time and major key. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as accents and slurs. Measure numbers are present above the staves. The music is divided into measures by vertical bar lines.

### TRIPLETS IN LIVELY MOVEMENTS.

To overcome the difficulty of this rhythm, which is contrary to the nature of the plectrum-stroke, it is necessary, when there is no accent on the notes and when there is no occasion to pass from one string to another, that the movement of the plectrum should be always the same; that is to say, that the first note must be sounded with the down-stroke of the plectrum; the second note with an up-stroke; and the third note with a down-stroke. (*See the signs over the notes in the following studies.*)

In adopting this movement of the plectrum an irregular accent is avoided. Though the accents > are indicated, yet the movement of the plectrum is different.

(*See the following studies in triplets with the various strokes of the plectrum.*)

### STUDIES.

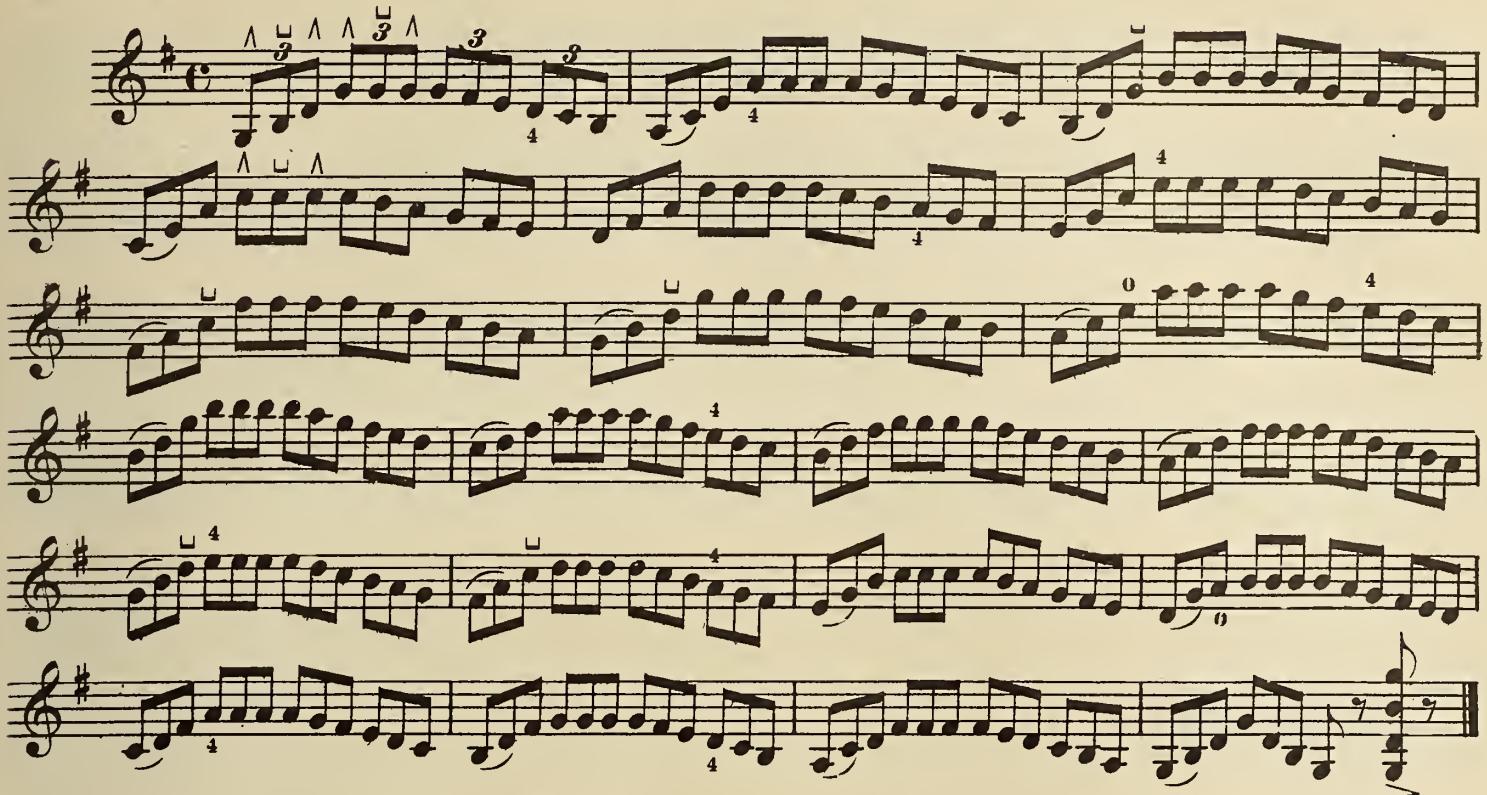
*Moderato.*

Moderato.

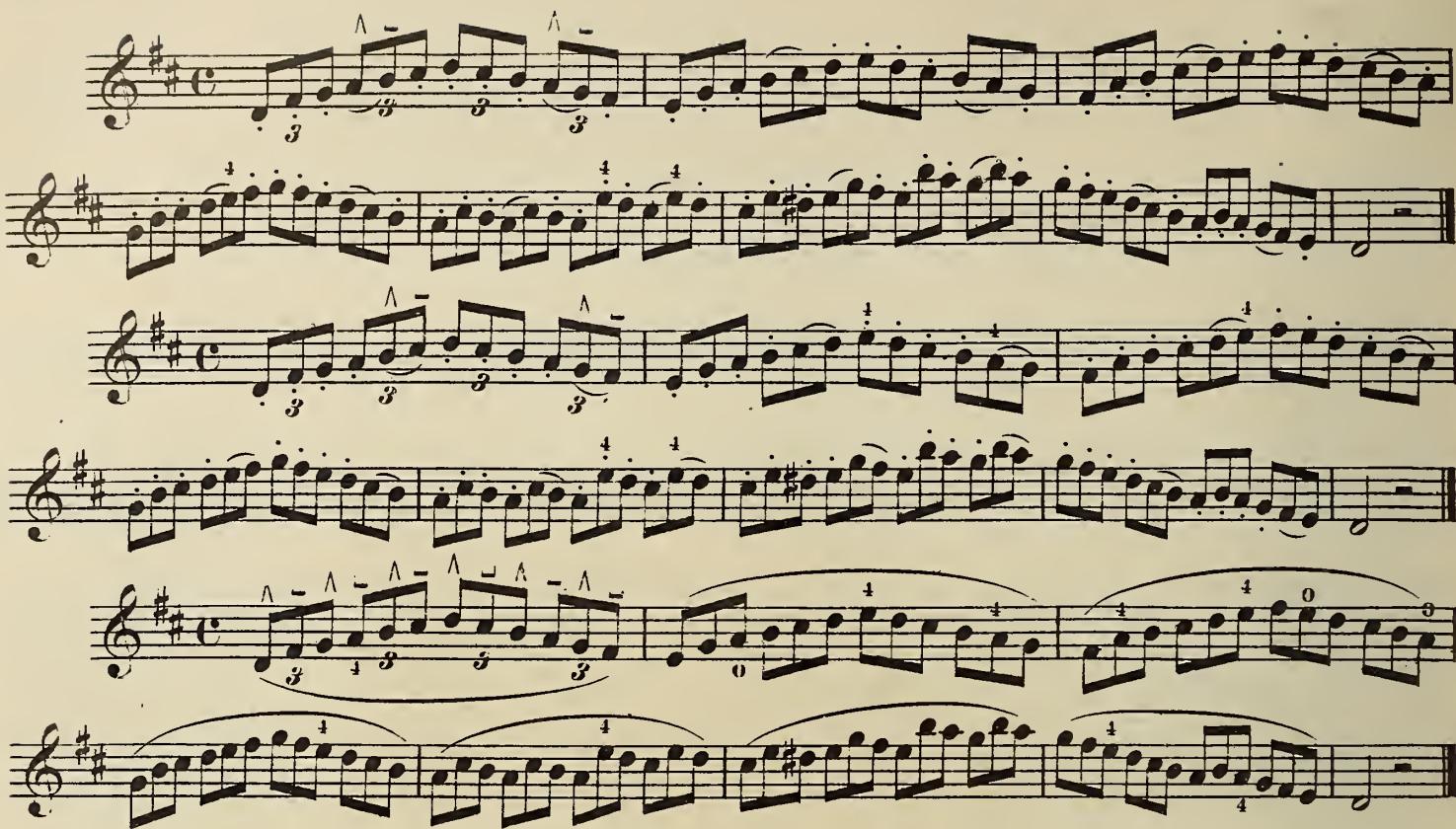
Moderato.

Moderato.

In the following study the plectrum must be glided over all the slurred notes in passing from one string to another.



Studies In Triplets, With Different Strokes of the Plectrum.



## SCALE IN E MAJOR.

F♯ C♯ G♯ D♯ at the Signature.



## RECREATION XIII.

WALTZ.

simile.

69

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

A page of sheet music for piano, featuring six staves of music. The music is in common time and consists of six measures. The key signature is A major (three sharps). The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. The piano part is divided into two hands, with the right hand primarily负责 upper voices and the left hand providing harmonic support.

The musical score consists of eight systems of two-staff notation. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is G major (two sharps). The music begins with a series of eighth-note patterns, followed by sixteenth-note patterns, and then returns to eighth-note patterns. The dynamics include forte (f), piano (p), and accents. The eighth system is labeled "CODA." at the beginning.

## RECREATION XIV.

"EARLY MORN."

Arr. by M. C. J.

Allegretto moderato.

Pietro Lanciani.

The musical score consists of ten staves of music for a single instrument. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The dynamic is marked *mf*. The music features eighth-note patterns and sixteenth-note chords. The second staff continues the melodic line with eighth-note patterns and sixteenth-note chords. The third staff introduces a sixteenth-note pattern followed by a forte dynamic (*f*). The fourth staff concludes with a sixteenth-note pattern and a dynamic marking *dim.* The fifth staff begins with a treble clef, a key signature of one sharp, and a dynamic *mf*. It includes a measure with a bassoon-like sound indicated by a bassoon symbol and a dynamic *p*. The sixth staff is divided into two measures, labeled 1. and 2., with a crescendo dynamic (*cres.*) between them. The seventh staff continues the melodic line with eighth-note patterns and sixteenth-note chords. The eighth staff follows a similar pattern. The ninth staff concludes with a sixteenth-note pattern and a dynamic marking *f*. The tenth staff begins with a treble clef, a key signature of one sharp, and a dynamic *mf*. It includes a measure with a bassoon-like sound indicated by a bassoon symbol and a dynamic *p*.

## RECREATION XV.

BERCEUSE.

(Solo.)

Reber.

The sheet music consists of ten staves of musical notation. The first five staves are in common time (indicated by a 'C') and have a key signature of one sharp (F#). The next five staves are also in common time and have a key signature of one sharp (F#), except for the last measure which has a key signature of one flat (D). The music features various note values including eighth and sixteenth notes, and rests. Measures 1-5 show a steady eighth-note pattern. Measures 6-10 introduce sixteenth-note patterns and some rhythmic variations, such as a sixteenth-note cluster in measure 10.

## RECREATION XVI.

## MERRY PRINCESS MARCH.

(For two Mandolins.)

Baker.

1<sup>st</sup> Mandolin.

Arr. by Launce Knight.

2<sup>nd</sup> Mandolin.

The sheet music for two mandolins (arranged by Launce Knight) consists of six staves of music. The first staff (1<sup>st</sup> Mandolin) starts with a bass clef, and the second staff (2<sup>nd</sup> Mandolin) starts with a treble clef. The music is in common time, key of G major. The arrangement includes fingerings such as '1.', '2.', '3.', '4.', and '5.' above certain notes. The music features various rhythmic patterns, including eighth and sixteenth notes.

1

2.

Fine.

3.

4.

5.

D. C. al Fine.

## RECREATION XVII.

MAZURKA.

(For two Mandolins.)

Arr. by M. C. J.

E. Meyer-Helmund.

1<sup>st</sup> Mandolin.

*mf*

2<sup>nd</sup> Mandolin.

*rit*

*a tempo*

Fine.

*f*

D. C. al Fine.

## RECREATION XVIII.

## LIGHT CAVALRY MARCH.

(Solo.)

INTROD.

Tempo Marziale.

Walter Vreeland, Op. 159.

Sheet music for a solo cavalry march in 6/8 time, key of G major. The score consists of eight staves of musical notation. Staff 1 starts with a dynamic 'mf'. Staff 2 begins with a dynamic 'f'. Staff 3 begins with a dynamic 'ff'. Staff 4 begins with a dynamic 'ff'. Staff 5 begins with a dynamic 'cres.'. Staff 6 begins with a dynamic '2.'. Staff 7 begins with a dynamic '2.'. Staff 8 concludes with a dynamic 'ff'.

## TRIO.

TRIO.

*mp*

*mf*

*cres.* *poco* *a* *poco*

*2.*

*mf*

Dal Trio al ♩, then D.C. al ♦ poi Finale.

## FINALE.

FINALE.

*ff*

## RECREATION XIX.

## DANSE ECCOSSAIS.

(For Two Mandolins.)

Arr. by Geo. Baker.

Fred. T. Baker.

*1<sup>st</sup> Mandolin.*

*2<sup>nd</sup> Mandolin.*

*cres.*

*dim.*

*p*

*1.*

*2.*

*cres.*

*dim.*

*Fine*

*marc.*

*1.*

*2.*

*p*

*cres.*

*dim.*

*D.C. al Fine.*

## RECREATION XX.

LA MODESTA.

*(The Modest.)*

Schottische.

Arr. by J. C. M.

C. Caramano.

Mandolin Solo.

The sheet music for 'LA MODESTA' (The Modest) is arranged for Mandolin Solo. It consists of ten staves of musical notation. The key signature is one sharp (F#), and the time signature is common time. The music begins with a dynamic 'mf'. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and features sections labeled '1.' and '2.' with brackets. The manuscript is in black ink on a light-colored background.

## RECREATION XXI.

## HERMIONE MAZURKA.

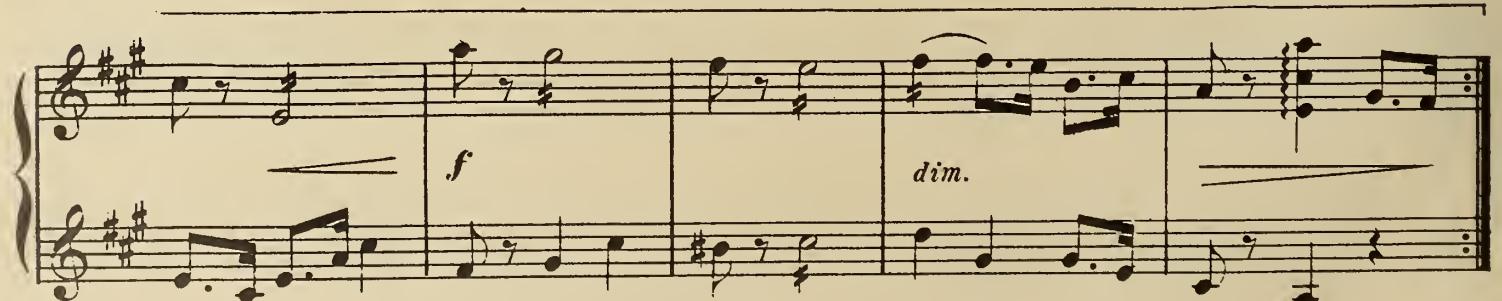
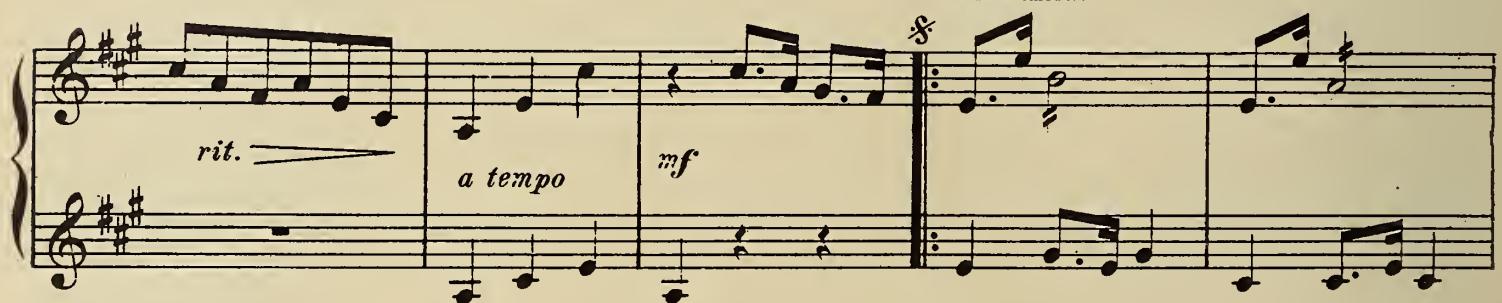
(For Solo, or Two Mandolins.)

By J. C. M.

Introd.

1<sup>st</sup> Mandolin.

Mazurka.



Sheet music for two staves, measures 2 through 9. The music is in common time and consists of two staves, both in G major (one staff) and A major (the other). Measure 2 starts with a forte dynamic (f) in G major. Measure 3 begins in A major with eighth-note patterns. Measure 4 returns to G major with sixteenth-note patterns. Measure 5 ends with a forte dynamic (p) in A major. Measure 6 begins with eighth-note patterns in G major. Measure 7 begins with eighth-note patterns in A major. Measure 8 begins with eighth-note patterns in G major. Measure 9 concludes with a dynamic instruction "D.C. al Fine." The music features various dynamics, including forte, piano, and sforzando, and includes measure numbers 2, 3, 4, 5, 6, 7, 8, and 9.

## RECREATION XXII.

## MEDLEY.

Arr. by J. C. M.

## SPINNING SONG.

Andante.



## CZARINA.

Allegretto.



## HIDE BEHIND THE DOOR.

Allegretto.





## KEEP-SAKES.

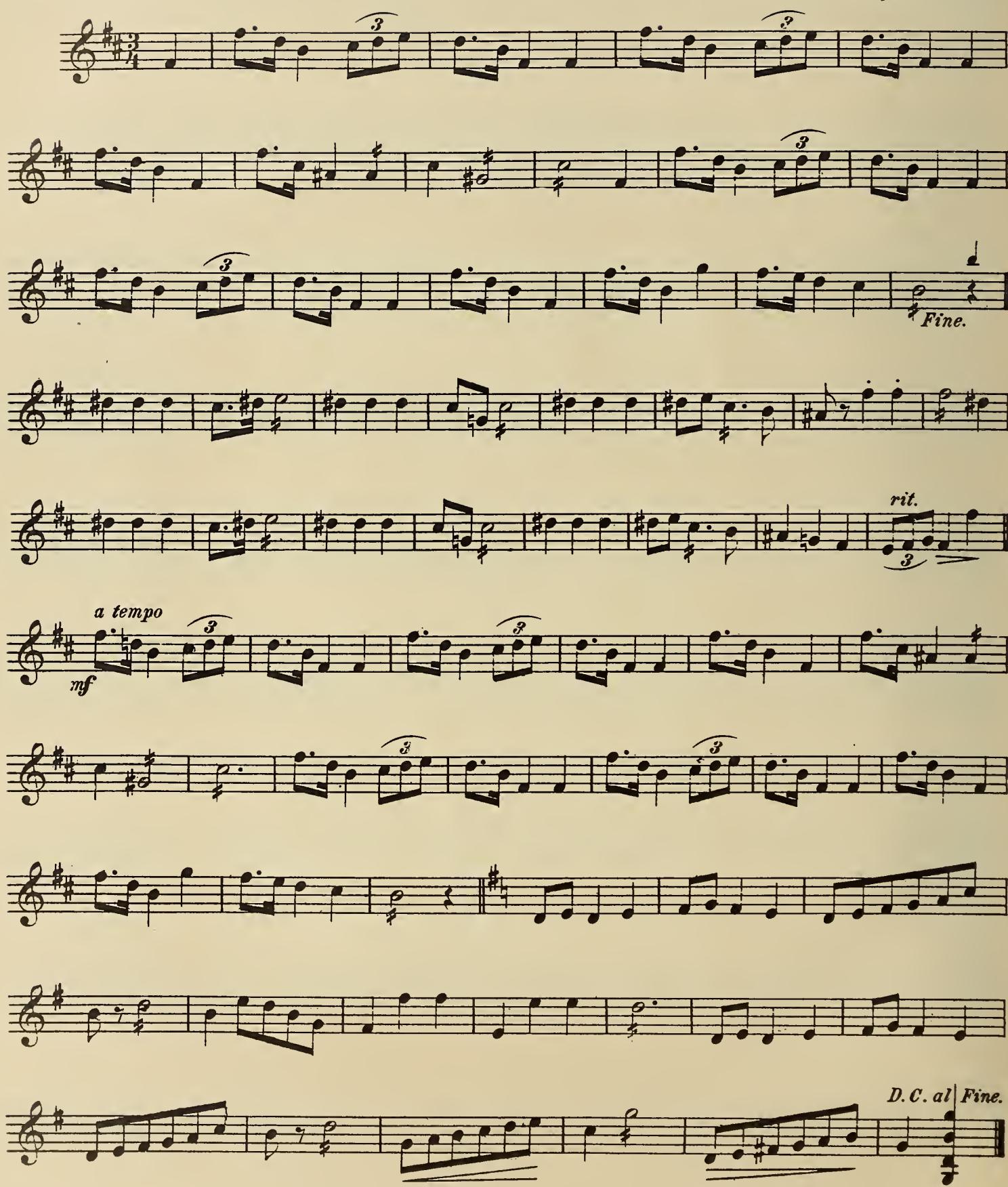


RECREATION XXIII.

## MAZURKA.

Arr. by J. C. M.

E. Meyer-Helmund.









# THE PHILHARMONIC ORCHESTRA FOLIO

## CONTENTS

|   |                        |
|---|------------------------|
| 1. Gavotte célèbre .....                          | Padre G. Martini       |
| 2. Moment Musical No. 3 .....                     | Franz Schubert         |
| 3. Capriccio in A .....                           | Joseph Haydn           |
| 4. Hunting Song .....                             | Gustave Lazarus        |
| 5. Gavotte and Musette .....                      | Johann Sebastian Bach  |
| 6. Largo from <i>Xerxes</i> .....                 | George Frideric Handel |
| 7. Bourrée in G minor .....                       | Johann Sebastian Bach  |
| 8. Intermezzo ( <i>L'Arlesienne Suite</i> ) ..... | Georges Bizet          |
| 9. Turkish March .....                            | Ludwig van Beethoven   |
| 10. Minuet from <i>Symphony in E♭</i> .....       | Wolfgang A. Mozart     |
| 11. Gavotte from <i>Paris and Helen</i> .....     | C. W. von Gluck        |
| 12. Hungarian Dance, No. 5 .....                  | Johannes Brahms        |
| 13. Humoresque, Op. 10, No. 2 .....               | P. I. Tchaikovsky      |
| 14. Ballet Music from <i>Rosamunde</i> .....      | Franz Schubert         |

## INSTRUMENTATION

|                                      |  |
|--------------------------------------|--|
| 1. 1st Violin                        | 14. 1st Alto (or Melophone) in E♭        |
| 2. 2nd Violin                        | 15. 2nd Alto (or Melophone) in E♭        |
| 3. 3rd Violin (substitute for Viola) | 16. 1st Trumpet (or Cornet) in B♭        |
| 4. Viola                             | 17. 2nd Trumpet (or Cornet) in B♭        |
| 5. Violoncello                       | 18. Trombone (Bass clef)                 |
| 6. Double Bass                       | 19. Trombone (or Baritone) (Treble clef) |
| 7. Flute                             | 20. E♭ Tuba                              |
| 8. Oboe                              | 21. E♭ Alto Saxophone                    |
| 9. 1st Clarinet in B♭                | 22. C Tenor (Melody) Saxophone           |
| 10. 2nd Clarinet in B♭               | 23. B♭ Tenor Saxophone                   |
| 11. Bassoon                          | 24. Timpani                              |
| 12. 1st Horn in F                    | 25. Drums                                |
| 13. 2nd Horn in F                    | 26. Piano                                |

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