FLETCHER'S
STANDARD MANDOLINE TUTOR

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MANDOLINE
FROM THE ELEMENTARY TO THE MOST ADVANCED STAGES.

EXERCISES AND **MELODIES** ARRANGED AS **DUETS** FOR **MASTER** AND **PUPIL.**

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The whole COMPLETE WITH A SELECTION OF SOLOS WITH PIANOFORTE accompaniment

Composed, Compiled & Arranged BY

W. J. FLETCHER, JUNR. A.M.G.V.L.

(PROFESSIONAL MANDOLINIST)

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BY THE SAME COMPOSER.
60 STANDARD INTERMEDIATE & ADVANCED EXERCISES & DUETS ORIGINAL & MELODEOUS SPECIALLY ARRANGED AS A CONTINUATION OF HIS CELEBRATED MANDOLINE TUTOR 2/- NETT.

F. Pitman Hart & Co., Ltd., 20 & 21, Paternoster Row, London,

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F. LARCOMBE,
For Everything MUSICAL.
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PREFACE

The Mandoline is an Instrument which is rapidly becoming a deserved favorite, and will doubtless ere long, be as well known in this Country, as it has been for many years on the Continent. It has a compass of upwards of three octaves (Chromatic) and in the hands of a skillful performer is capable of producing the most varied and charming effects. The Crescendo, Diminuendo, Tremolo and the various degrees of light and shade, can be obtained with the utmost accuracy.

I am well aware that there are several Mandoline Tutors already before the public, but having devoted several years to the study and teaching of this Instrument, I have presumed in the following pages to give the result of my experience, in as comprehensive and interesting a form as possible, trusting that both Teacher and Pupil may find herein, information and instruction, not previously brought under their notice. Special attention has been given to Chord playing, now so much admired.

Teachers are advised to take their pupils through the exercises and studies in their regular order, as great care has been taken to arrange them as nearly as possible in their relative degrees of difficulty.

With these few remarks I beg to

remain yours obediently

W. J. FLETCHER Junr. A.M.G.V.L.

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FLETCHER'S STANDARD MANDOLINE DIAGRAM.

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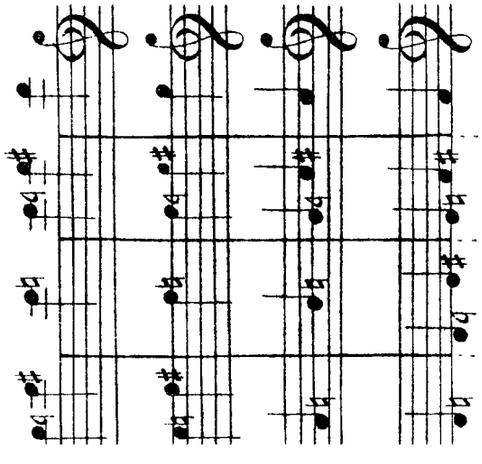
Price 6d.

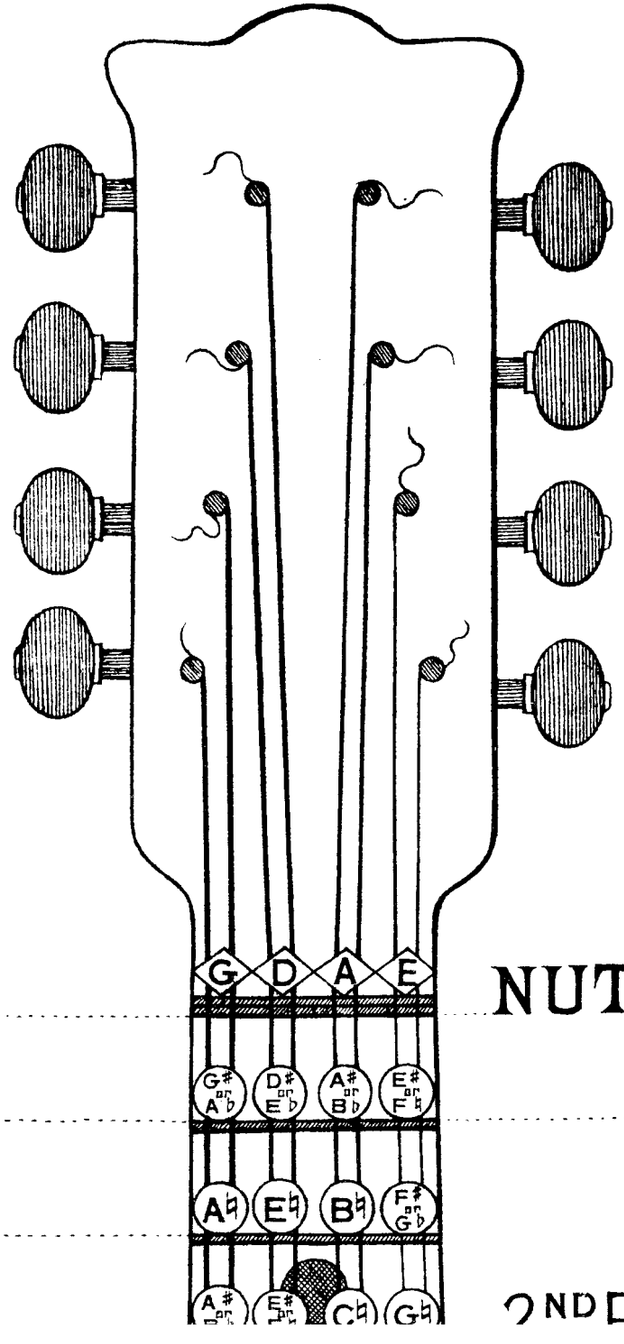
1ST OPEN STRINGS E

2ND OPEN STRINGS A

3RD OPEN STRINGS D

4TH OPEN STRINGS G

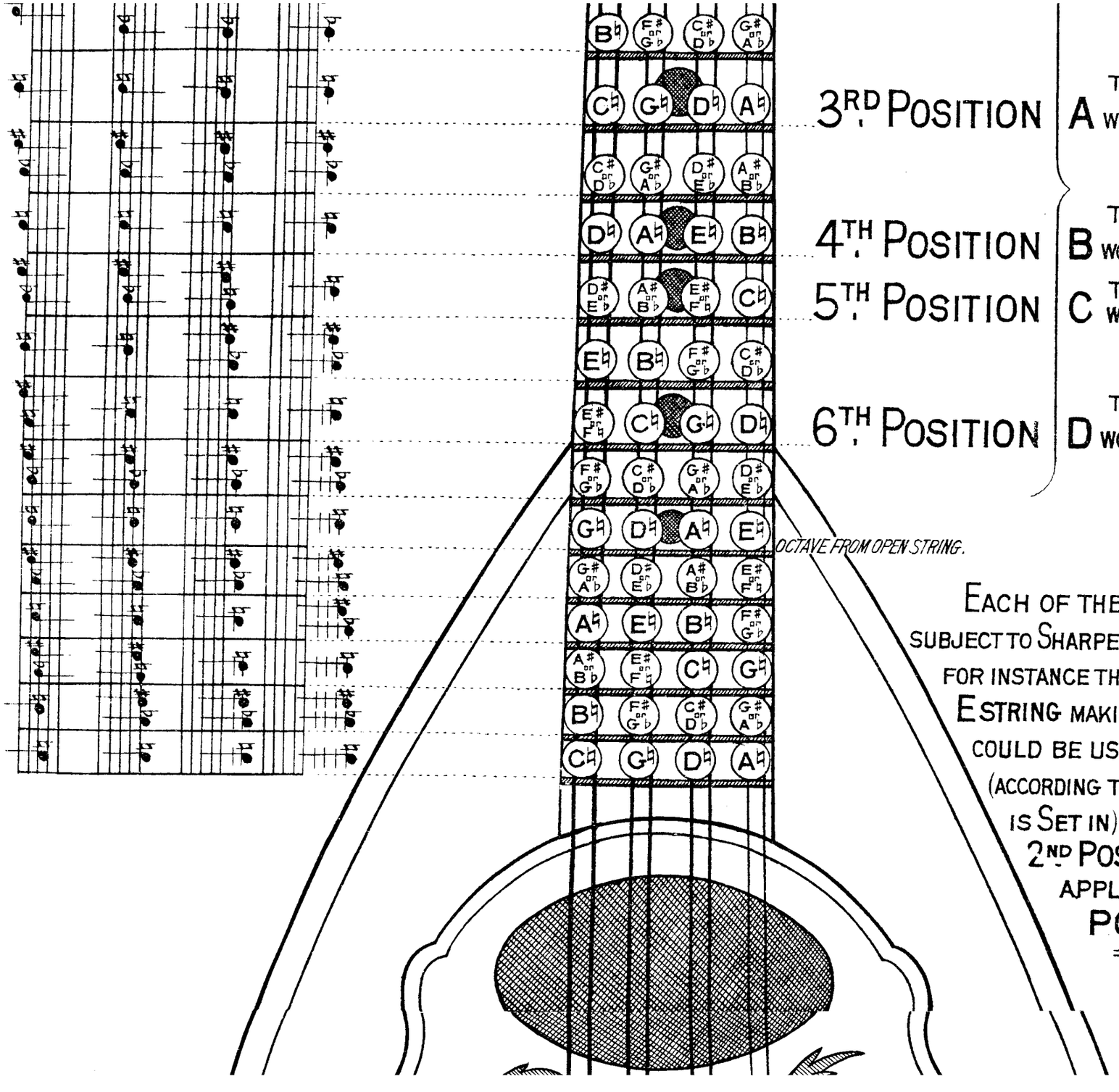




THE SIX DIFFERENT POSITIONS ARE DETERMINED BY THE 1ST FINGER FALLING ON THE NOTES MARKED UPON THE DIAGRAM AS FOLLOWS:

FOR EXAMPLE TAKE THE 1ST STRINGS THE 1ST FINGER FALLING UPON F WOULD BE THE 1ST POSITION

THE 1ST FINGER ON G WOULD BE 2ND POSITION



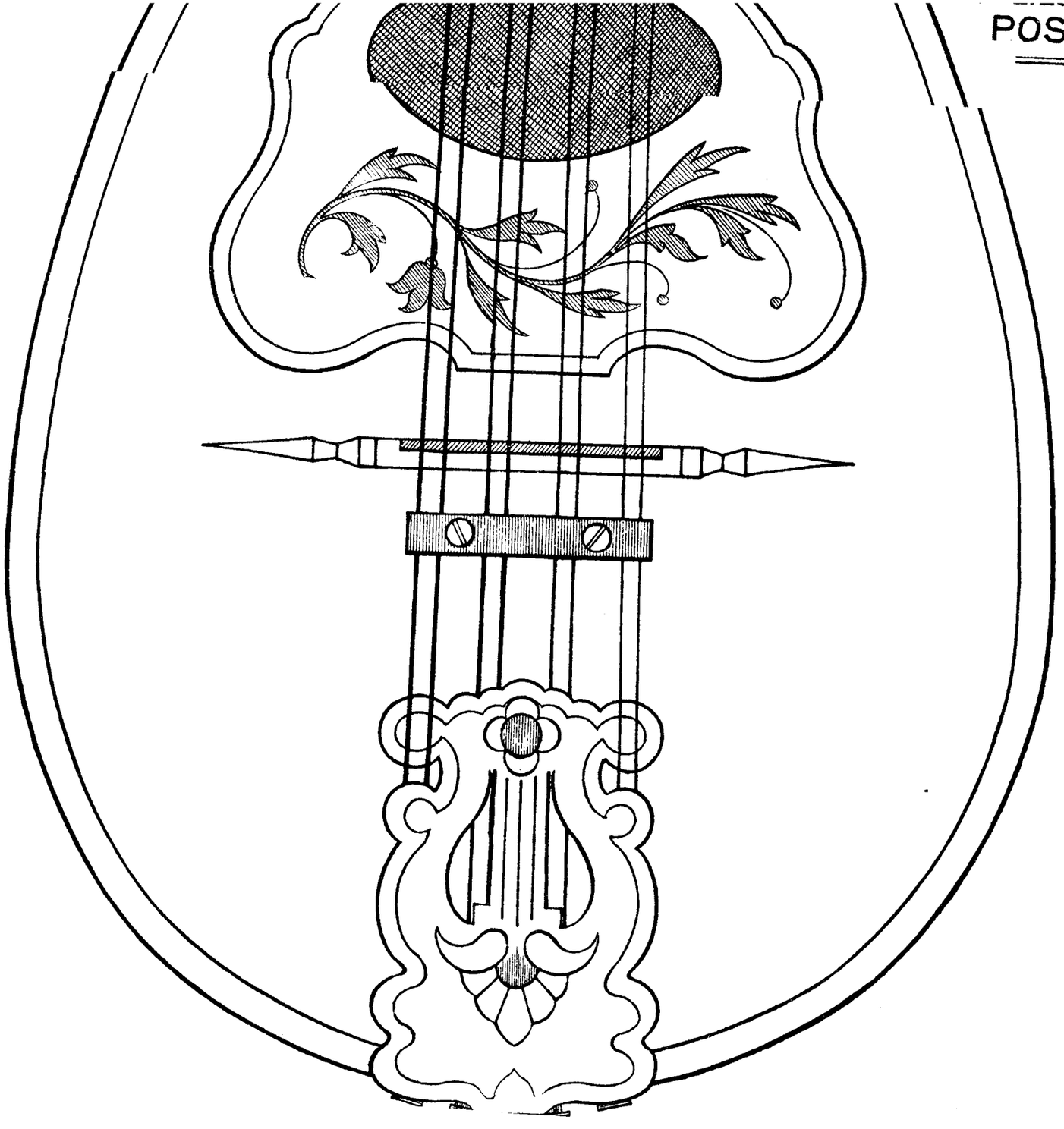
THE 1ST FINGER ON **A** WOULD BE 3RD POSITION.

THE 1ST FINGER ON **B** WOULD BE 4TH POSITION.

THE 1ST FINGER ON **C** WOULD BE 5TH POSITION.

THE 1ST FINGER ON **D** WOULD BE 6TH POSITION.

EACH OF THE **POSITIONS** ARE SUBJECT TO SHARPENING OR FLATTENING. FOR INSTANCE THE 1ST FINGER ON THE E STRING MAKING G♮ (2ND POSITION) COULD BE USED TO MAKE G♯ OR G♭ (ACCORDING TO THE KEY THE MUSIC IS SET IN) AND STILL BE THE 2ND POSITION, THIS RULE APPLIES TO ALL THE **POSITIONS.**



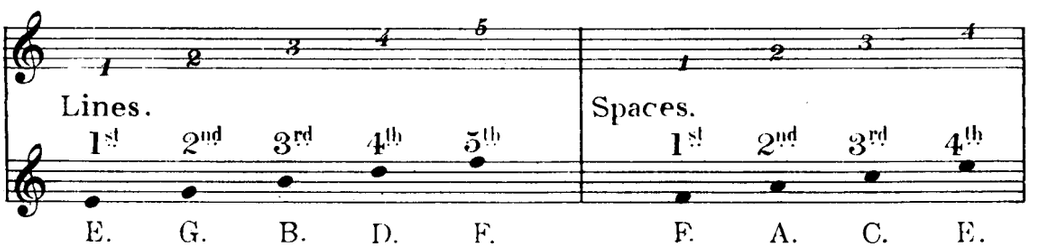
POSITIONS.

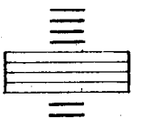
FLETCHER'S STANDARD MANDOLINE TUTOR.

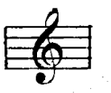
RUDIMENTS OF MUSIC.

In Music the different sounds are expressed by characters termed Notes, of which there are seven answering to the first seven letters of the Alphabet viz, A, B, C, D, E, F, G.

The Notes are written on five lines, and in the spaces between, and are counted from the lowest upwards. These lines form a support for the notes, and are therefore called a Staff or Stave.

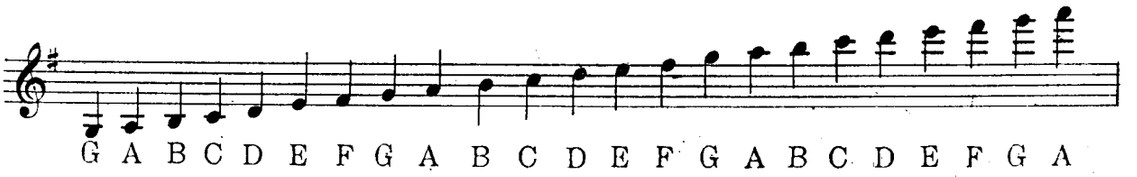


To extend this compass short lines are used, These are called Ledger lines 

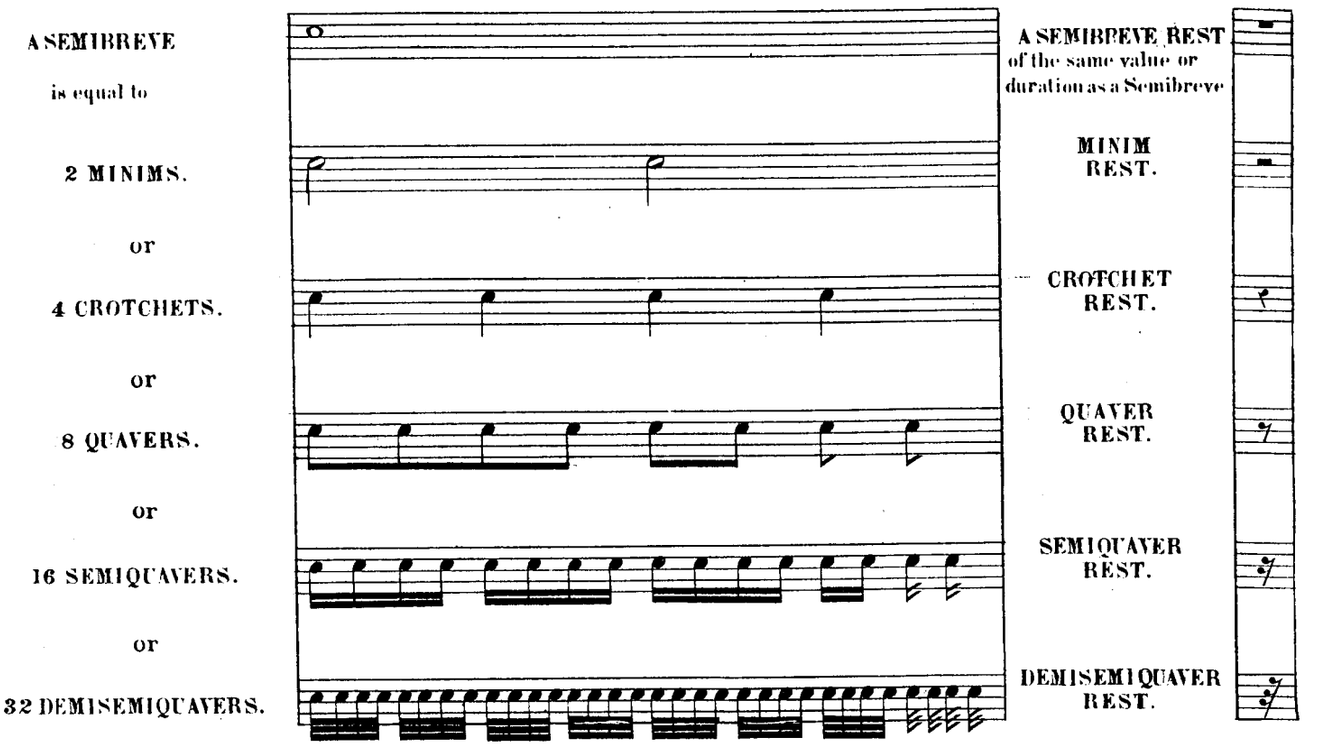
At the beginning of the Stave there is a sign called a Clef this denotes whether the Instrument played is in the Treble, Alto, Tenor or Bass, the Mandoline being a Treble Instrument the student requires only to become acquainted with the Treble Clef, made thus 

This Clef is placed on the second or G line, and is therefore called the G Clef.

COMPASS OF MANDOLINE.

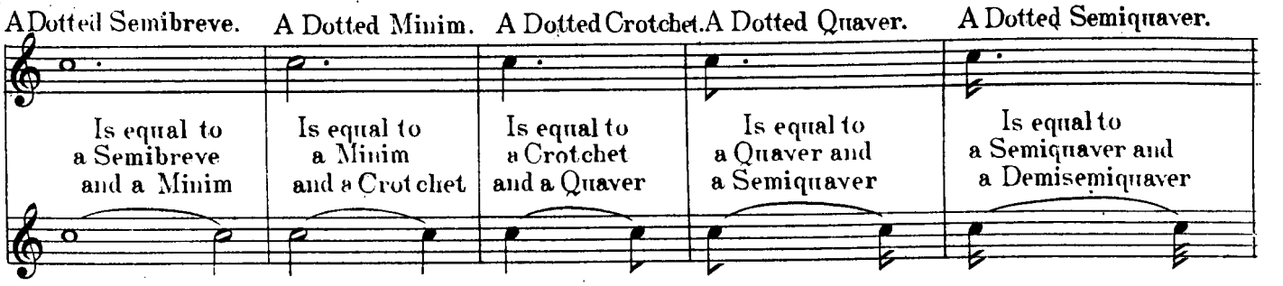


The following table represents the proportionate value of the notes and their corresponding rests.

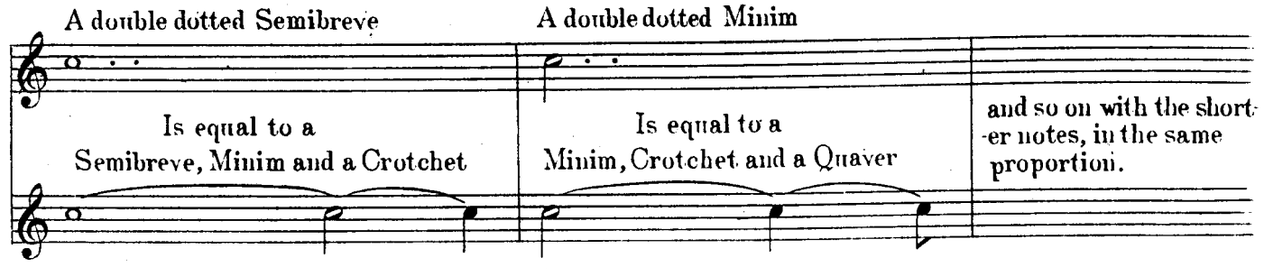


OF DOTTED NOTES & RESTS.

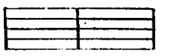
A Dot placed after a note prolongs it by one-half thus—



When two dots are placed after a note it is prolonged an additional three fourths thus



Rests are prolonged by Dots being placed after them, in the same manner as the Notes.

To acquire the reading of the different kinds of Notes and Rests, Music is divided into bars, thus  of equal duration, notwithstanding the number of notes contained in each bar.

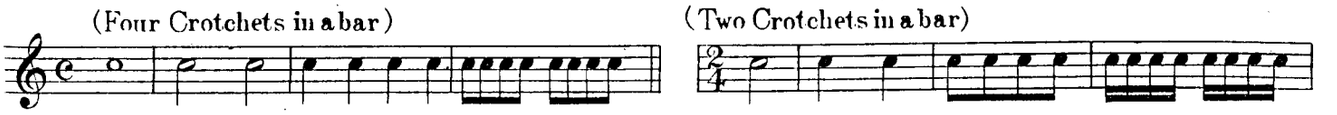
TIME.

Without "Time" there can be neither tune nor rythm, therefore at the commencement of every piece of Music there is a mark to shew the time it is in, and according to that mark, it is determined what the contents of each bar shall be. There are three kinds of time, Common, Triple and Compound.

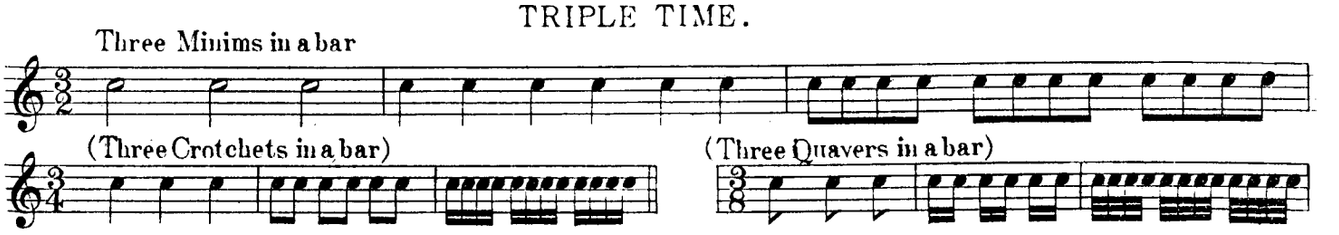
EXAMPLES OF THE DIFFERENT TIMES.

Where there are two figures such as $\frac{2}{4}$ $\frac{3}{4}$ &c the upper one indicates the number of parts, the lower, the value of notes, or equivalent required. For example in $\frac{2}{4}$ time, the 4 indicates the Semibreve is divided into four parts, and the 2, the number of parts required for that time.

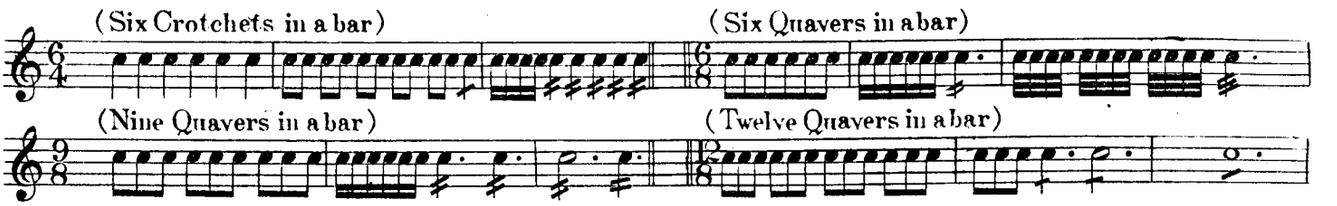
COMMON TIME.



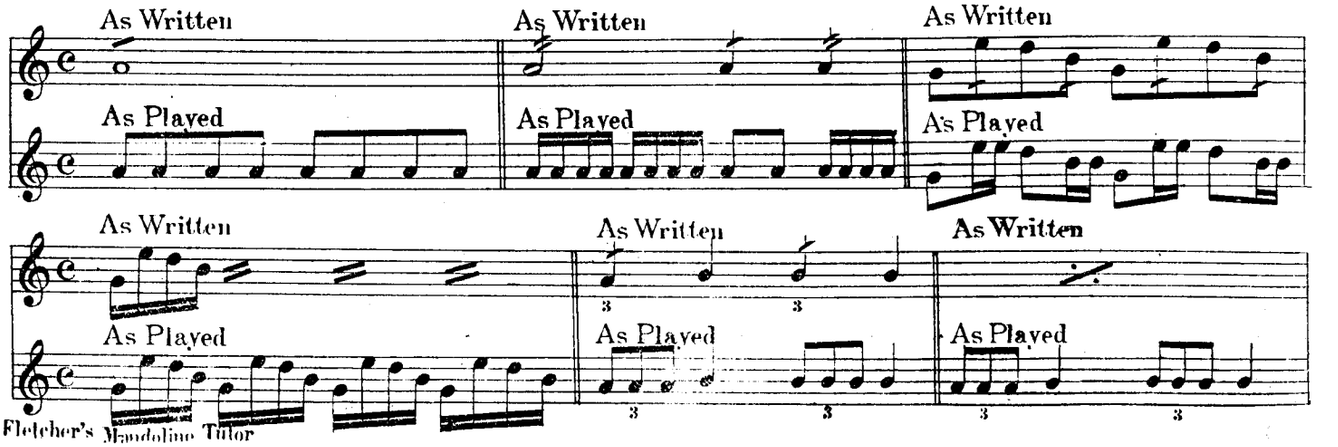
TRIPLE TIME.



COMPOUND TIME.



In Mandoline Music abbreviations are often encountered, the following are those most commonly used.



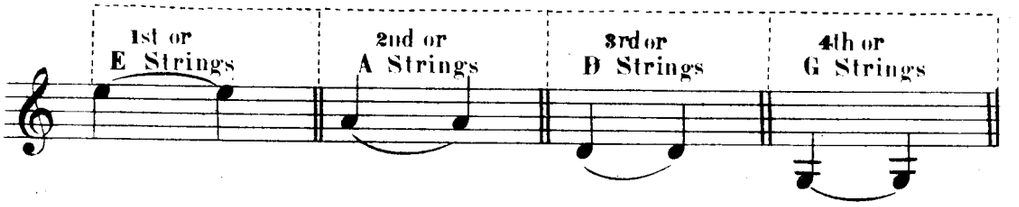
THE MANDOLINE

The Neapolitan Mandoline has eight Strings, two for each note (there being four open notes) to give greater power of tone, and to admit of better tremolo; The Strings are counted from the Right hand side of the Instrument, and are tuned as follows.

The two 1st or thinest wire being ..... E
The two 2nd slightly stouter wire ..... A
The two 3rd thin covered wire ..... D
The two 4th stouter covered wire ..... G

TUNING OF THE MANDOLINE

The Mandoline is tuned in fifths



The best Method of Tuning, is to tune the A String to a tuning fork, or Piano, if available. Then tune the E^{S} to the same pitch as the A Strings stopped at the 7th Fret. The D^{S} an octave below the A^{S} stopped at the 5th Fret, and the G^{S} one octave below the D^{S} stopped at the 5th Fret.

MANNER OF HOLDING THE MANDOLINE

The Mandoline can be played in two positions, sitting and standing. The former I prefer, as more command can be obtained over the Instrument. The performer should set squarely in the chair, with the right foot resting upon a stool to elevate the right knee; or, the right leg crossed over the left, will answer practically the same purpose. When standing a cord or ribbon should be attached to each end of Mandoline, and passed over the right shoulder and under the right arm.

THE LEFT HAND

The neck of Mandoline should be placed between the thumb and forefinger of the left hand, and held lightly above the first joint of the former, and the third of the latter, but should not be allowed to sink into the hollow of the hand. The wrist should be arched outward so as to throw the tips of the fingers only, upon the strings. The thumb should be placed opposite the 2nd Fret. The fingers should stop the strings just behind the frets, and should be made to fall in a firm and decided manner; if this is not done, an uncertain and disagreeable sound will be

THE RIGHT HAND

The right forearm should be placed over the end of the instrument, so that the hand falls in an arched and easy position, well over the Bridge.

HOW TO HOLD THE PLECTRUM

The Mandoline is played with a small piece of Tortoiseshell termed a Plectrum (see fig. 1) Various other substances are used for plectrums, but the tortoiseshell is generally prefered.

It should be held lightly between the Thumb and Forefinger, (see figures 2 & 3) and perpendicularly to the Strings, making a sort of semicircular movement when passing from one string to another.

The third and fourth fingers should glide lightly on the belly of the Mandoline, as the fine graduations of tone so much admired, depend greatly upon the skillful manipulation of these fingers.

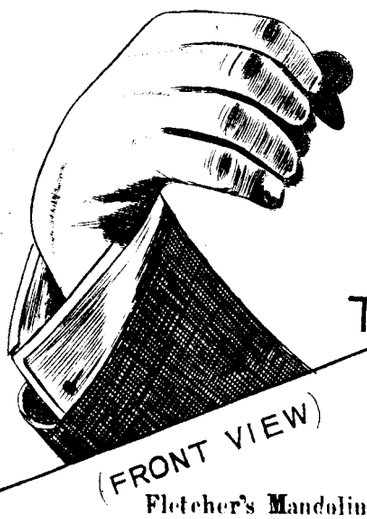
The Forearm should be quite still; All movement to proceed from the Wrist, which should be kept quite free. For furthur illustration of the aboveremarks see Photos.

When playing (*pp*) softly, hold the plectrum lightly and strike the strings over the Sound hole, for (*ff*) or loud playing, grip the plectrum tightly, and strike nearer the Bridge.

FIG. 1.

THE PLECTRUM

FIG. 2.



(FRONT VIEW)

FIG. 3.

(BACK VIEW)

HOLDING THE PLECTRUM.

A DOUBLE BAR indicates the end of a Strain of Music.

DOTS placed before a double bar indicates the Strain is to be repeated.

A SHARP (♯) placed before a note raises it a half tone.

A FLAT (♭) placed before a note lowers it a half tone.

A NATURAL (♮) restores the note to its original sound.

A DOUBLE SHARP (𝄪) raises the note before which it is placed a whole tone.

A DOUBLE FLAT (𝄫) lowers a note a whole tone.

A PAUSE (𝄐) placed over a note allows the performer to prolong it at pleasure.

A PAUSE (𝄐) placed over a rest allows the performer to rest at pleasure.

This SIGN 𝄋 is an abbreviation of the word SEGNO, and is employed to show the place to which the performer must return to repeat the passage—thus, Dal Segno 𝄋 means, repeat from the sign.

The words, DA CAPO, abbreviated D.C, signify that the movement must be repeated from the commencement, either entirely or to end where directed by the word Fine, or this mark 𝄐, placed over a double bar.

The following terms and characters are used to express the degree of power with which the music should be performed: PIANO or *p*, signifies soft — PIANISSIMO or *pp*, very soft — MEZZO-FORTE or *mf*, moderately loud — FORTE or *f*, loud — FORTISSIMO or *ff*, very loud — CRESCENDO or gradually louder — DECRESCENDO or gradually softer — DIMINUENDO means the same as decrescendo — DOLCE or dol, means with sweetness.

DICTIONARY OF TERMS FREQUENTLY USED IN MUSIC.

Adagio	A Very Slow Movement
Andante	Moderately Slow
Andantino	Slower than Andante
Ad Libitum	At Pleasure
Affettuoso	With Tenderness
A Tempo	In Time
Accelerando	A Little Quicker
Agitato	With Passion
Amoroso	With Tenderness and Expression
Animato	With Animation
Allegro	Quick, with Spirit
Allegretto	Not so Quick as Allegro
Arpeggio	Division of Chords
Brilliante	In Brilliant Style
Bolero	Spanish Dance
Cadenza	Generally an extemporanious exhibition of skill after a pause
Cappriccio	An Irregular Piece
Con Espressione	With Expression
Con Moto	With Spirit
Coda	The Conclusion of a Piece
Cantabile	In a Graceful style
Doloroso	With Grief
Expressivo	With Expression
Finale	Last Movement
Grazioso	In a Graceful Manner
Largo	Very Slow
Larghetto	A Trifle Faster than Largo
Lento	Slower than Previous Movement
Leggiero	Lightly.
Loco	Played as written after playing an octave higher
Molto	Much — as Molto Allegro, much brisker
Maestoso	Majestic
Marcato	Marked
Obbligato	A Part which should not be omitted.
Pastorale	A simple piece $^6/_8$ time
Presto	Very Quick
Prestissimo	Quicker than Presto
Risoluto	Resolutely
Romanza	A Romance
Sostenuto	Sustained
Tempo	Time
Vivace	Lively

Fletcher's Mandoline Tutor

Fletcher's *60* Standard progressive studies & duets for Mandoline 2⁸ Nett.

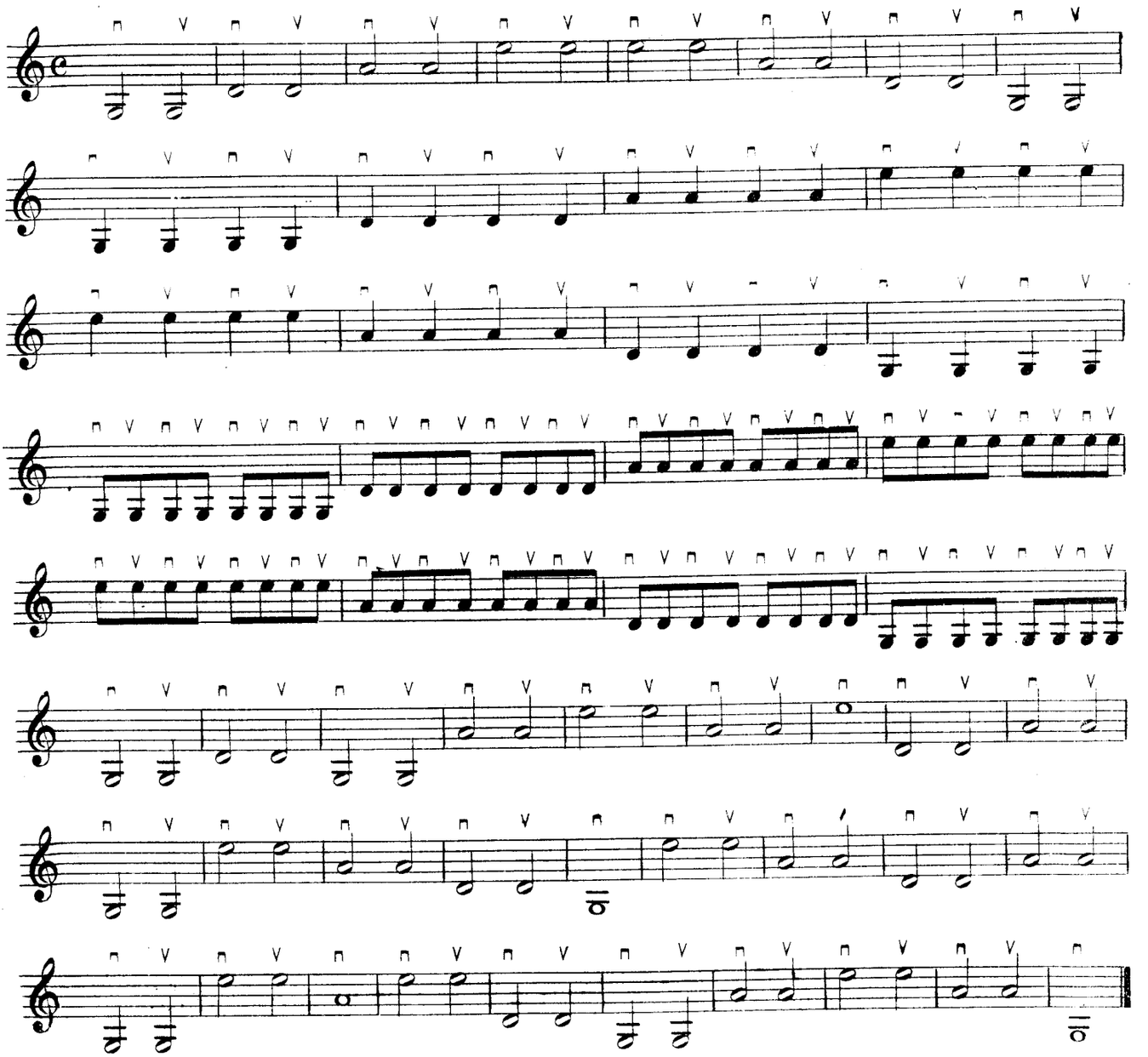
PLECTRUM SIGNS.

For the down and up Strokes of the Plectrum the following signs are used

⊓ down or Striking away from the Instrument

V up or Striking toward the Performer

EXERCISE ON OPEN STRINGS.



ON THE FORMATION OF THE SCALE

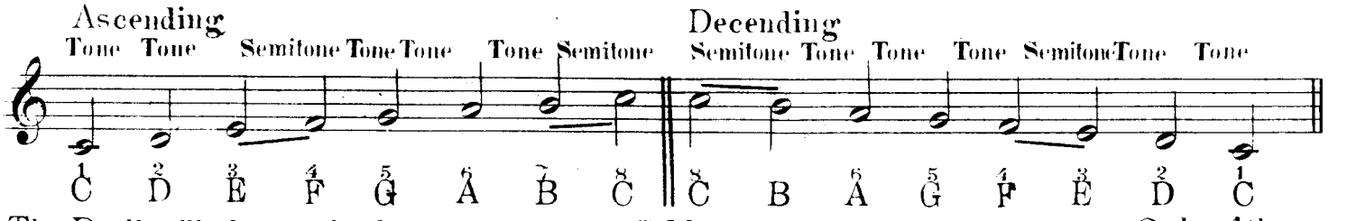
The Scale is a succession of notes, ascending and descending in a certain order of relative pitch, and is either Diatonic or Chromatic.

The Diatonic Scale proceeds by Tones and Semitones intermixed. The Chromatic Scale by Semitones only. The Diatonic scale is a series of Notes forming five tones, and two semitones, which occur in different degrees of the Scale, according to whether it be Major or Minor.

EXAMPLE OF DIATONIC MAJOR SCALE

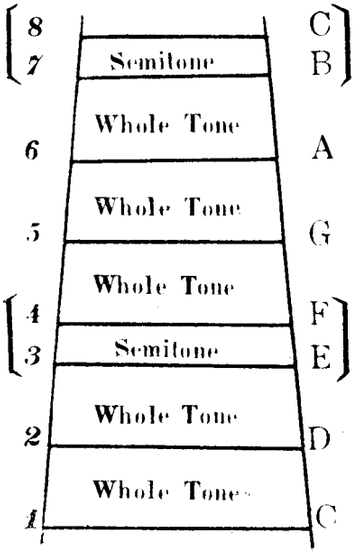
ASCENDING and DESCENDING

SCALE OF C MAJOR



The Pupil will observe in the above scale of C Major that the intervals from the 3rd to 4th note and 7th and 8th are semitones distant. this is the proper order of any Major Scale. Therefore the intervals in any Major Scale commencing from any Key Note, should occur in the same order as the example given above.

To illustrate this, take a ladder composed of unequal steps corresponding with the intervals of the Major Scale.



Now if we raise or lower this ladder, the intervals or steps are precisely the same distance from each other, so is it with the Scale; no matter from what Keynote it is commenced, the arrangement of the Tones and the Semitones are in exactly the same order.

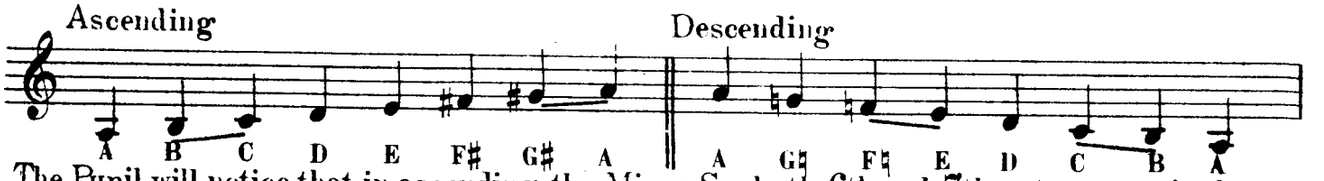
THE MINOR SCALE

Each Major Scale has its relative Minor, which will be found three semitones, (or a minor third) below the Key note of the Major Scale.

The Minor Scale differs from the Major in the arrangement of the Semitones.

SCALE OF A MINOR

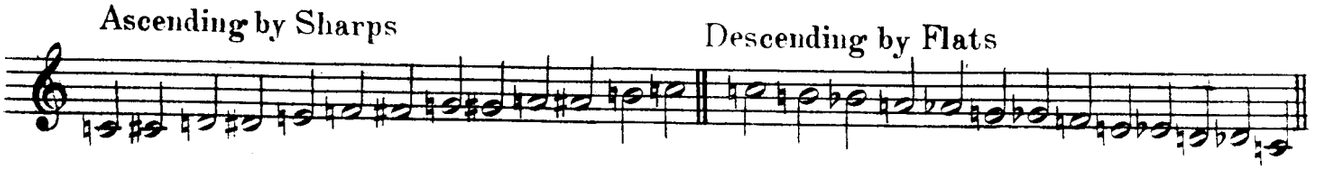
(RELATIVE to C MAJOR)



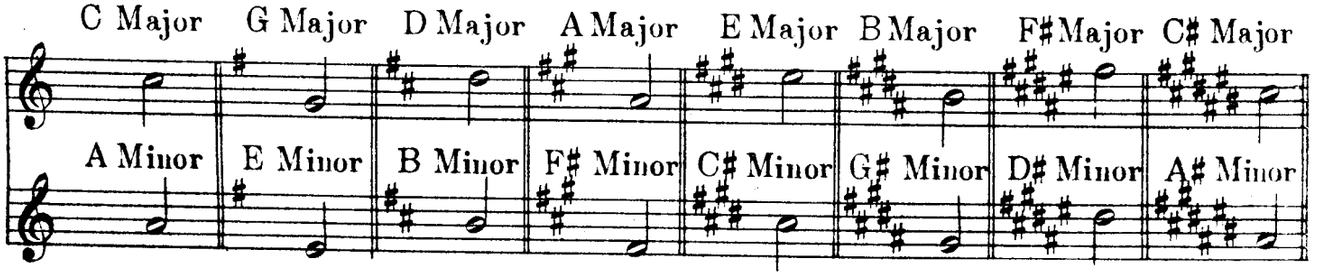
The Pupil will notice that in ascending the Minor Scale the 6th and 7th notes are raised a semitone by a sharp being placed before them, but are restored to their natural state in descending. This remark applies to all Minor Scales.

THE CHROMATIC SCALE

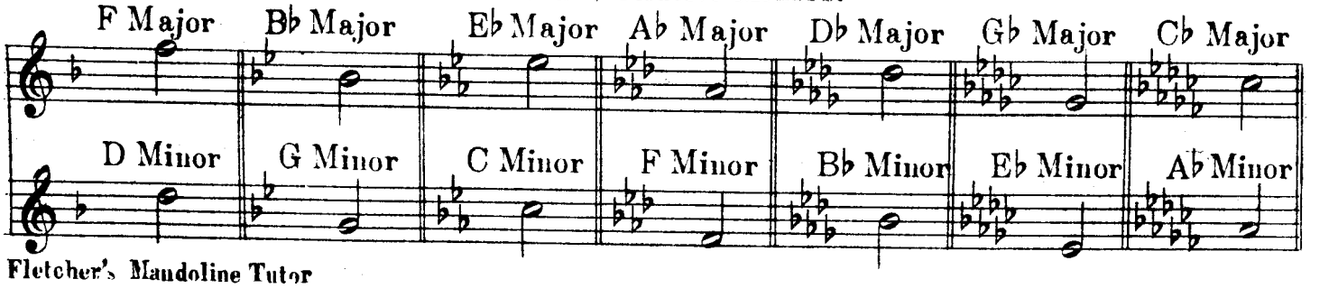
The Chromatic Scale consists of semitones only.



The following is a table of KEYS with SHARPS with their relative Minors.



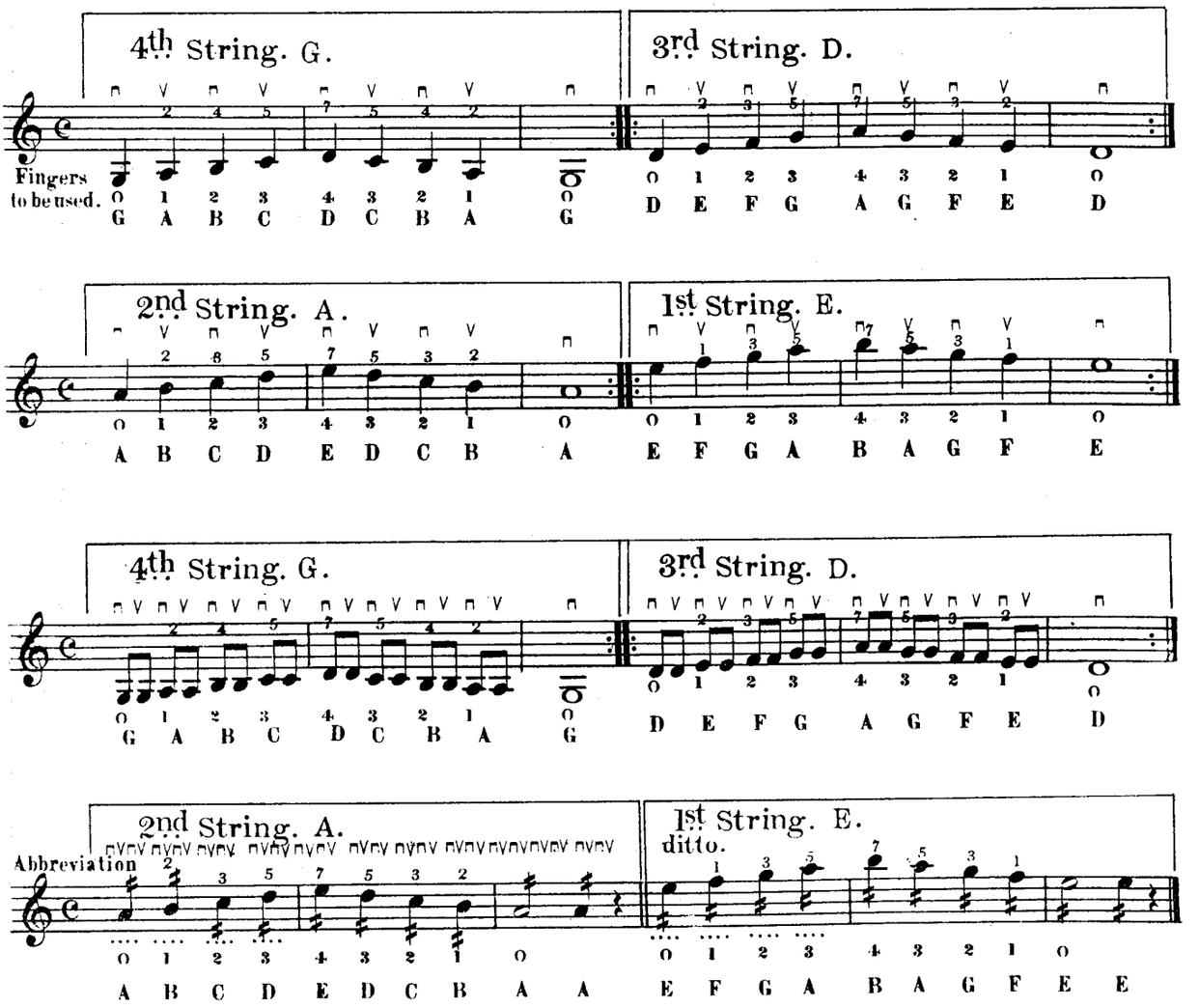
MAJOR KEYS with FLATS and their relative Minors.



SIGNS FOR THE LEFT HAND.

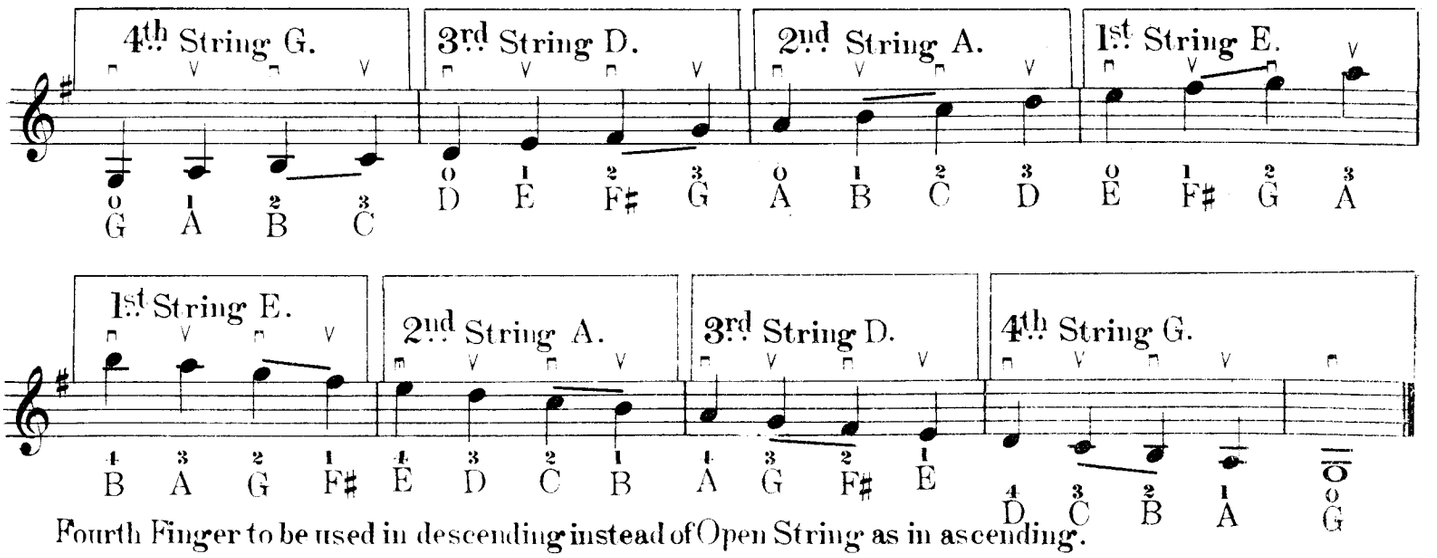
0 ..... Open String
1 ..... First Finger
2 ..... Second »
3 ..... Third »
4 ..... Fourth »

The figures above the notes indicate the Frets behind which the fingers are placed.



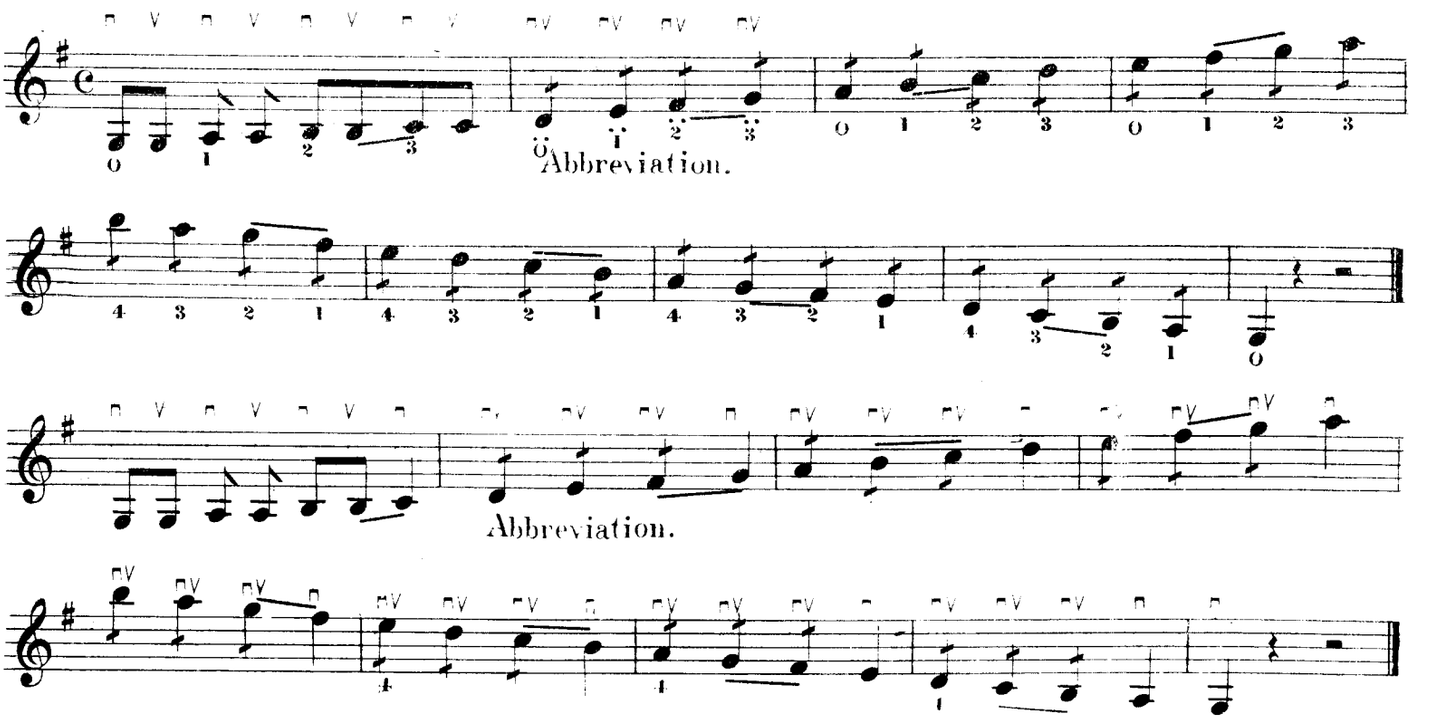
SCALE OF G MAJOR.

The Student will observe that the Third and Fourth and Seventh and Eigth notes in the following Scale are connected by a Dash — this shews where the semitones occur and should therefore be fingered close to the preceding notes.



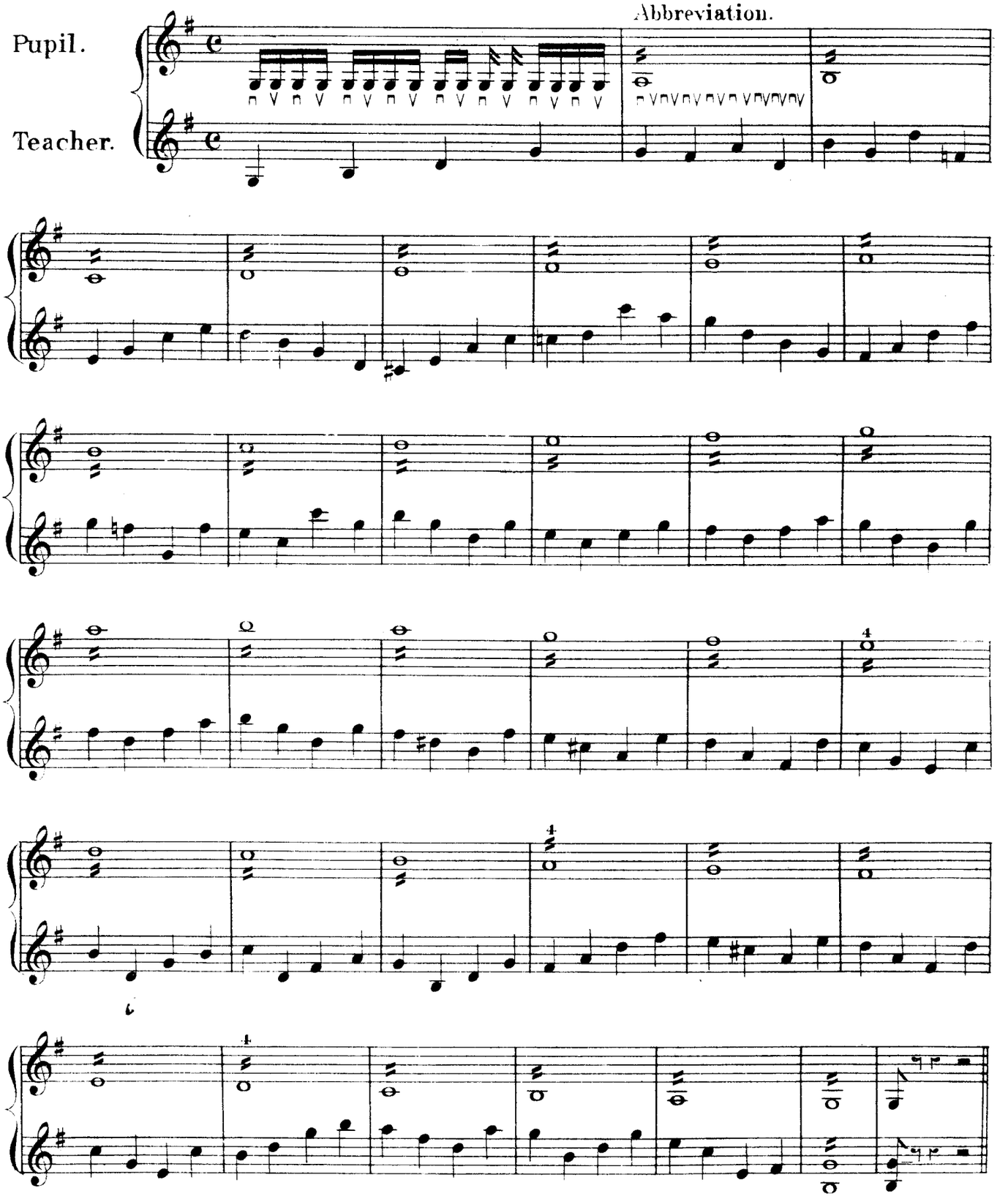
Fourth Finger to be used in descending instead of Open String as in ascending.

EXERCISES ON THE SCALE OF G MAJOR.



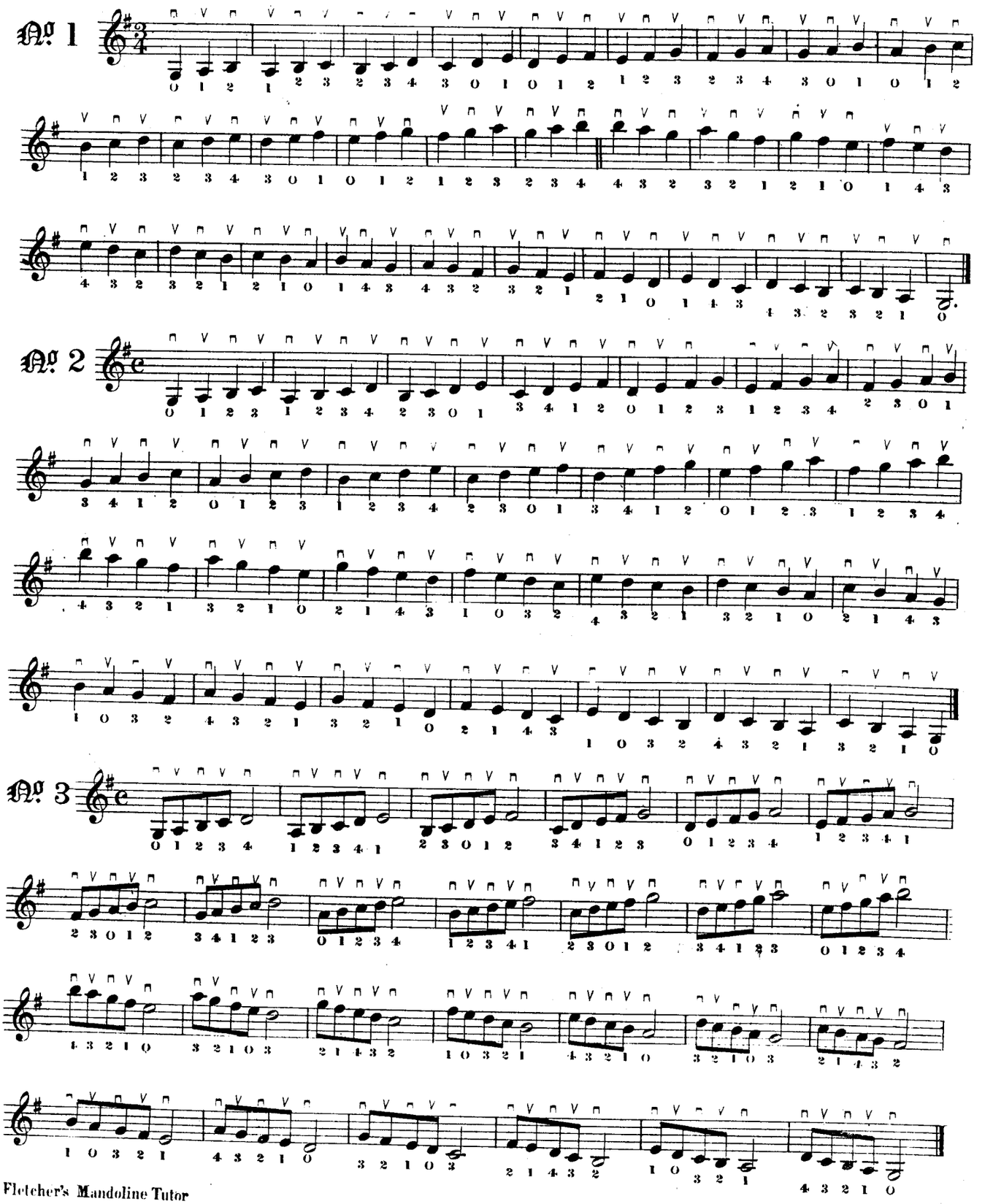
SCALE OF G IN SEMIQUAVERS.

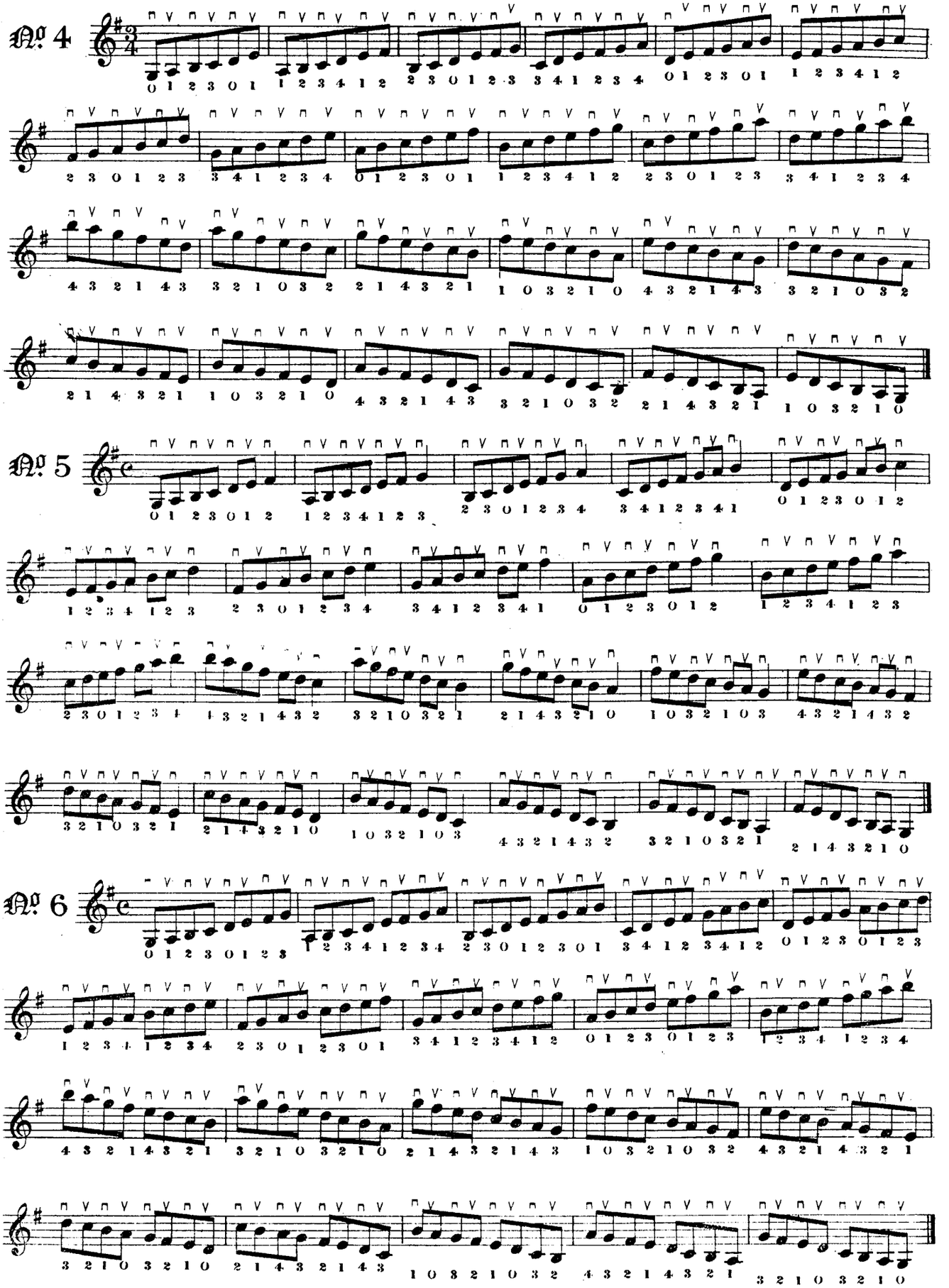
W. J. FLETCHER Junr



FINGER STUDIES.

The Student will notice in the following six Studies that some notes are played in two ways — Open String — and Fourth Finger, Great care should be taken to play these as marked, as it will Greatly facilitate rapid playing of more advanced Studies.



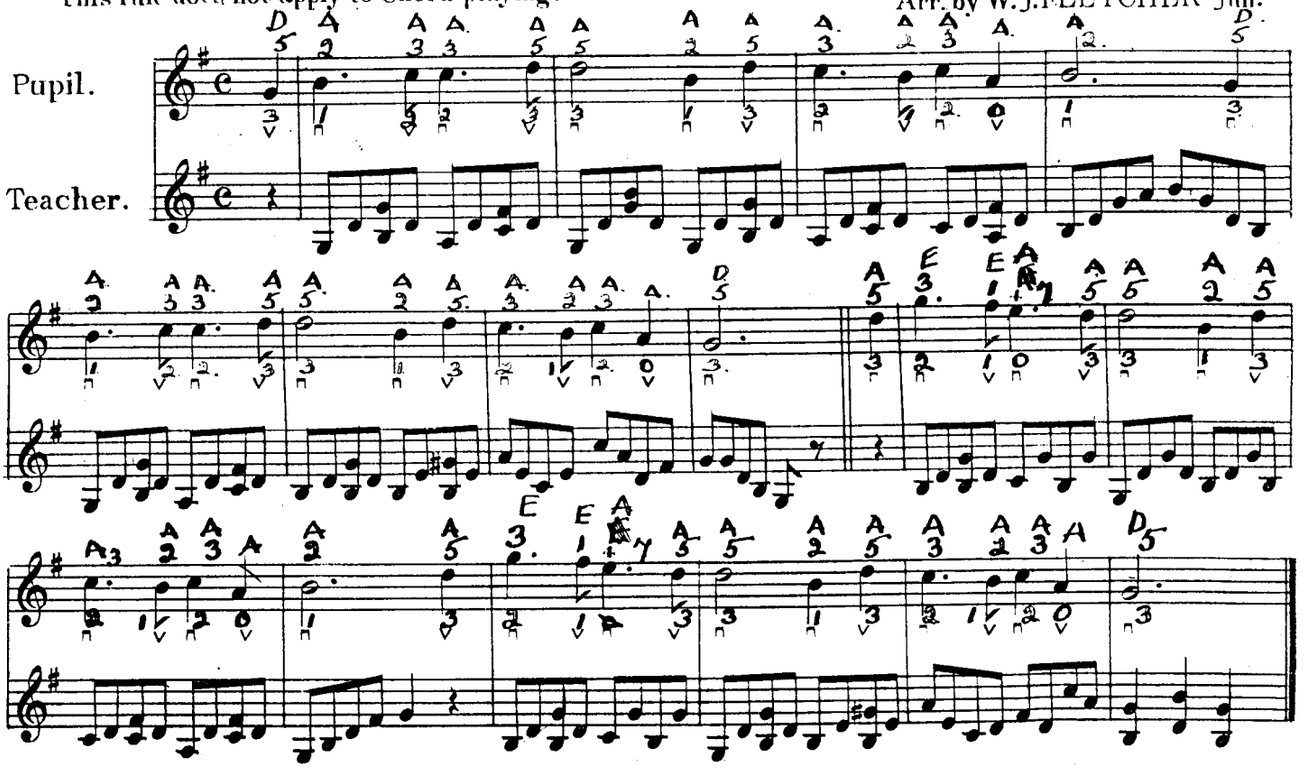

№ 4
№ 5
№ 6

HOME, SWEET HOME.

The Pupil will observe that in some parts of the following melodies there are successive down strokes, the reason of this is either to keep the down stroke on the first beat of the bar, or when a change of string occurs, which must never be taken on the up stroke.

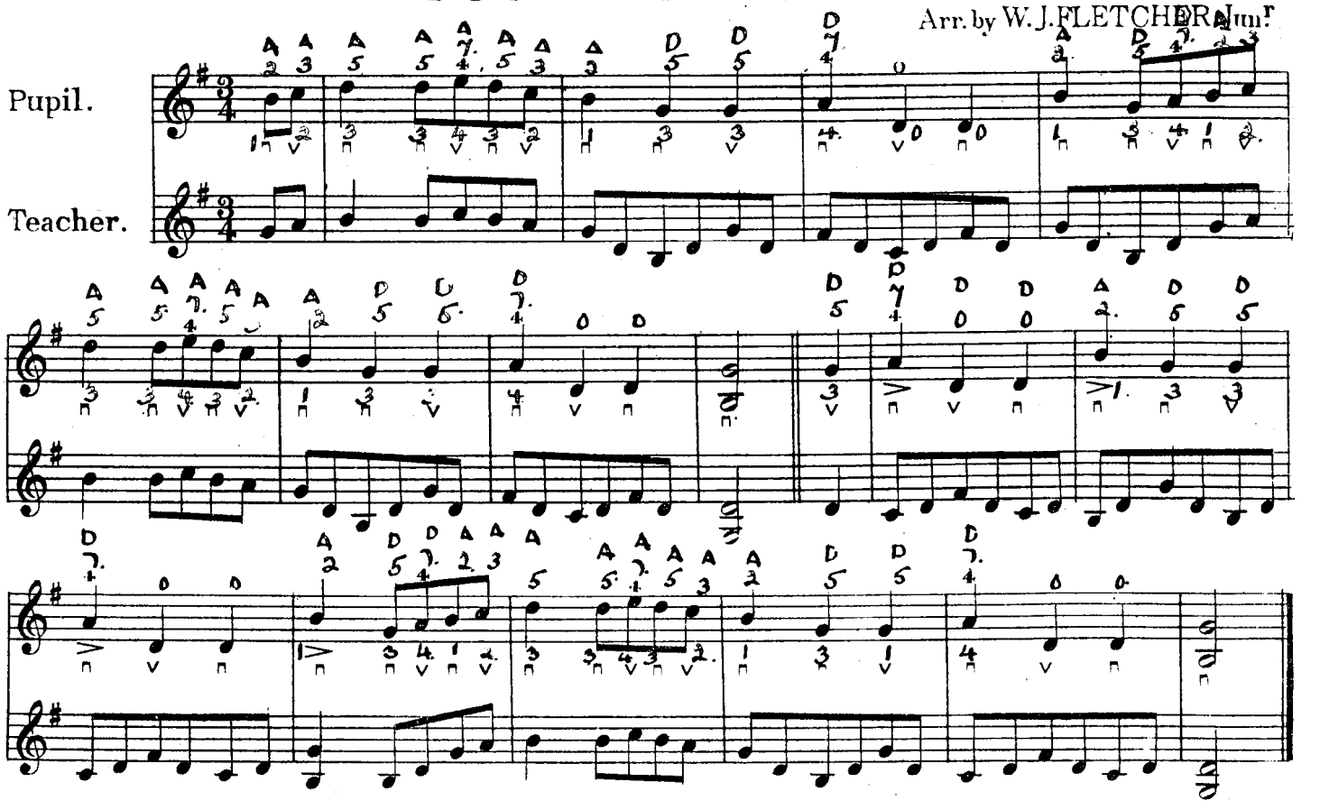
This rule does not apply to Chord playing.

Arr. by W. J. FLETCHER Jun.r



BUY A BROOM.

Arr. by W. J. FLETCHER Jun.r



FOUR EXERCISES TO ATTAIN CONTROL OF PLECTRUM.

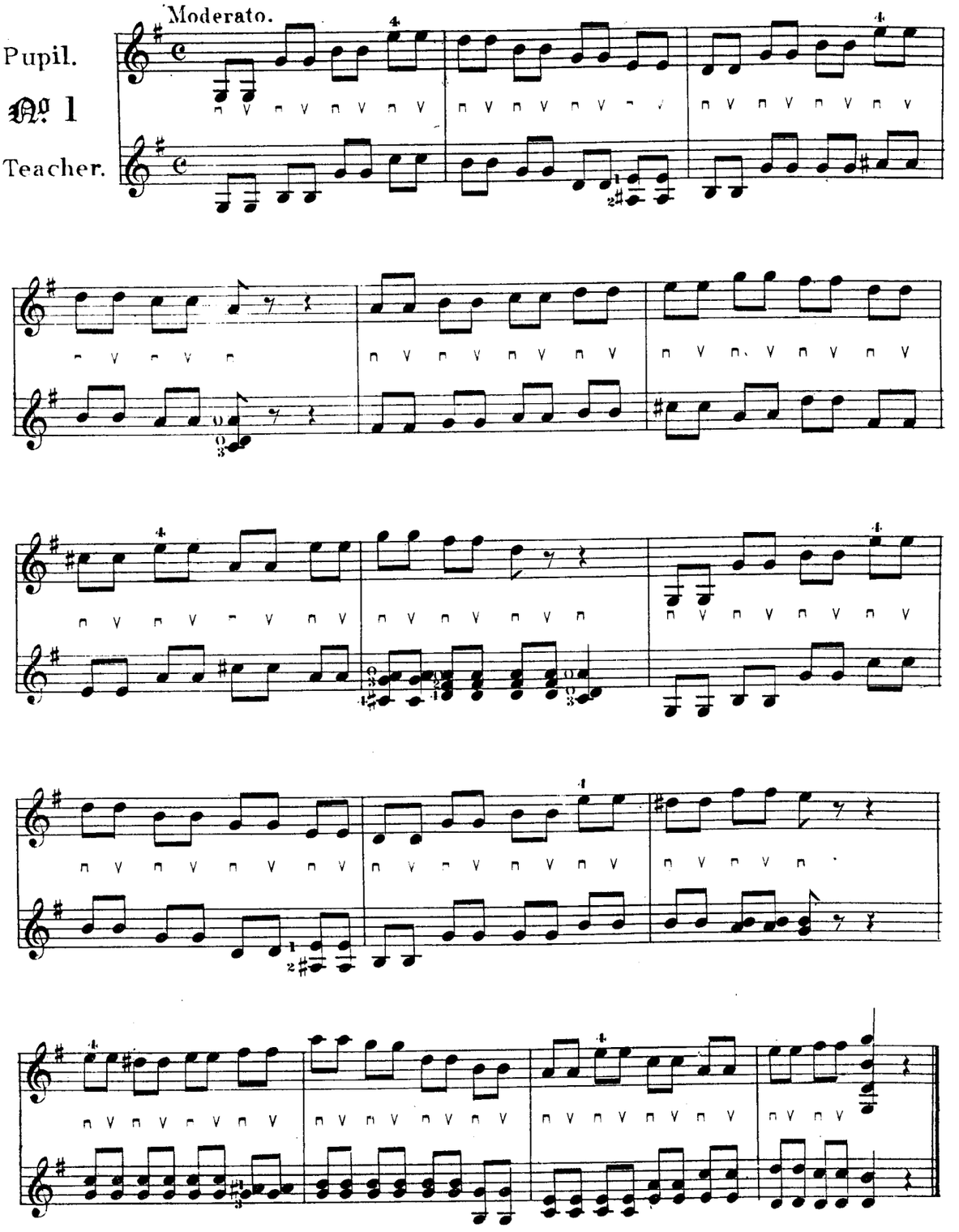
W. J. FLETCHER Junr

Moderato.

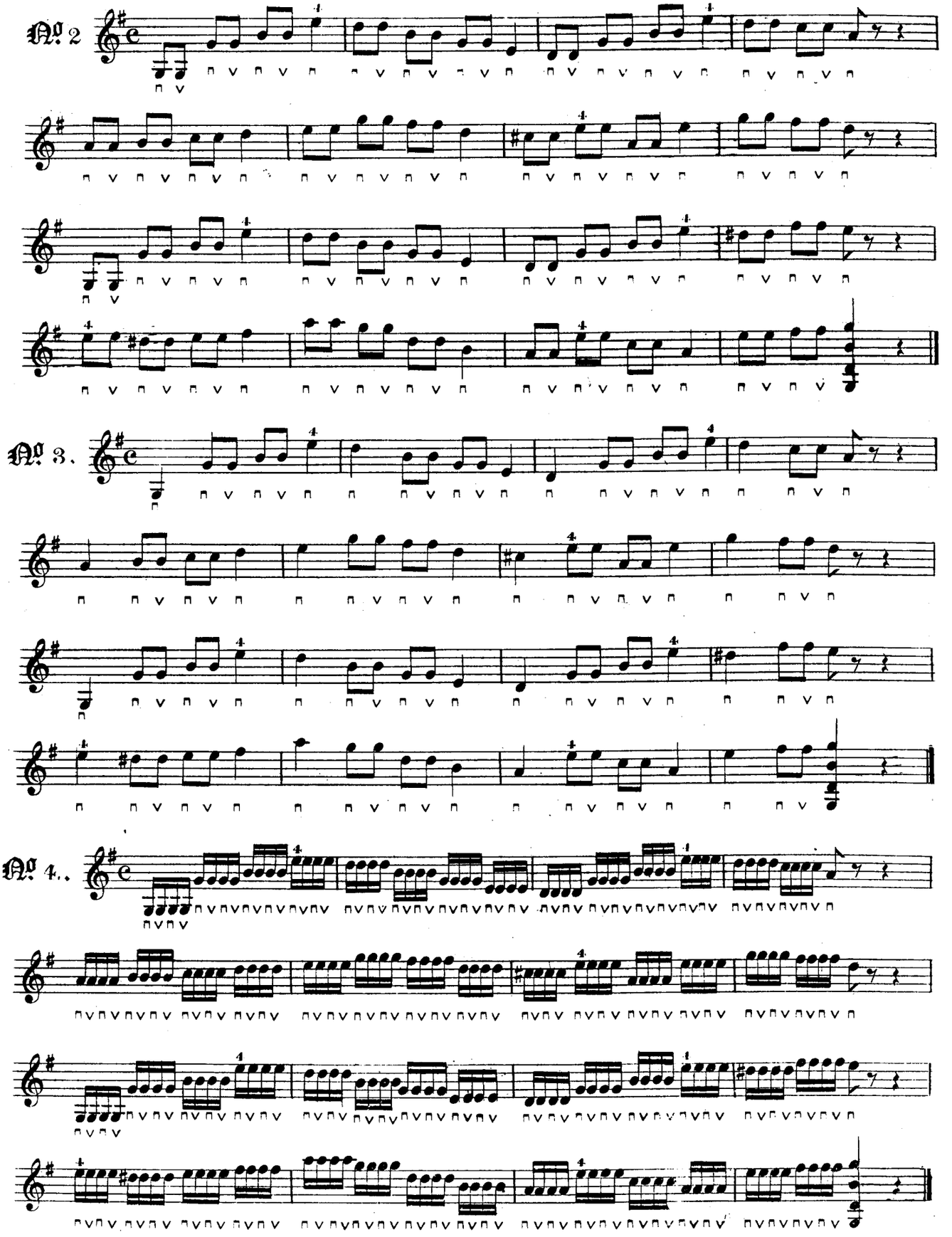
Pupil.

No 1

Teacher.



The Three following Exercises may be played to the accompaniments of the preceding exercise.



TREMOLO PLAYING.

The sounds of the Mandoline being naturally short, the Tremolo movement is used to sustain notes of longer duration. The Tremolo is produced by the rapid down and up movement of the Plectrum. Great care should be taken to keep the wrist perfectly free, and not to grip the plectrum too tightly, as this impedes the uniformity of the Strokes.

W. J. FLETCHER Junr

AS WRITTEN.

AS PLAYED.

Pupil.

Teacher.

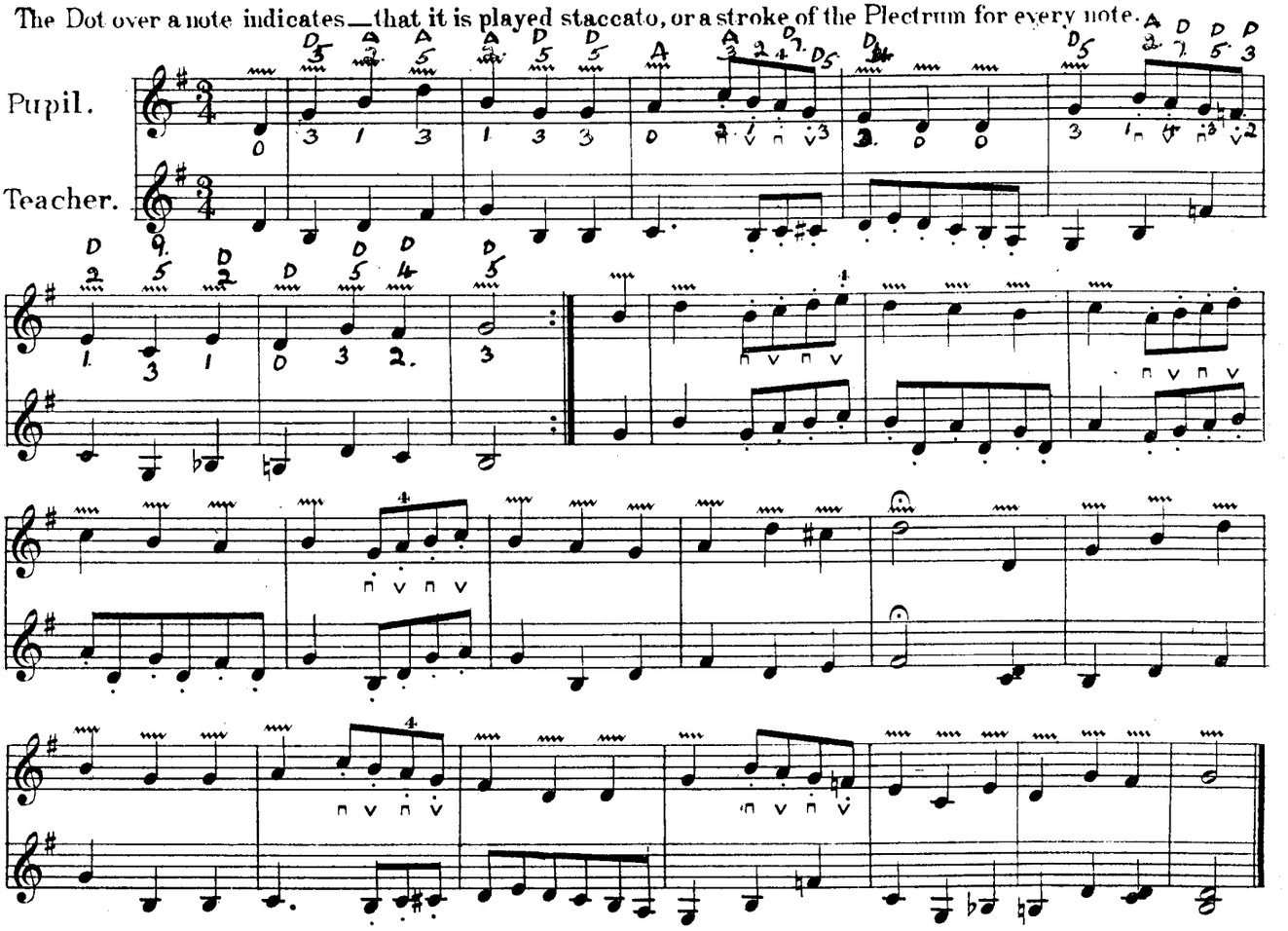
'Abbreviation

ASH GROVE.

This sign ~~~ indicates Tremolo.

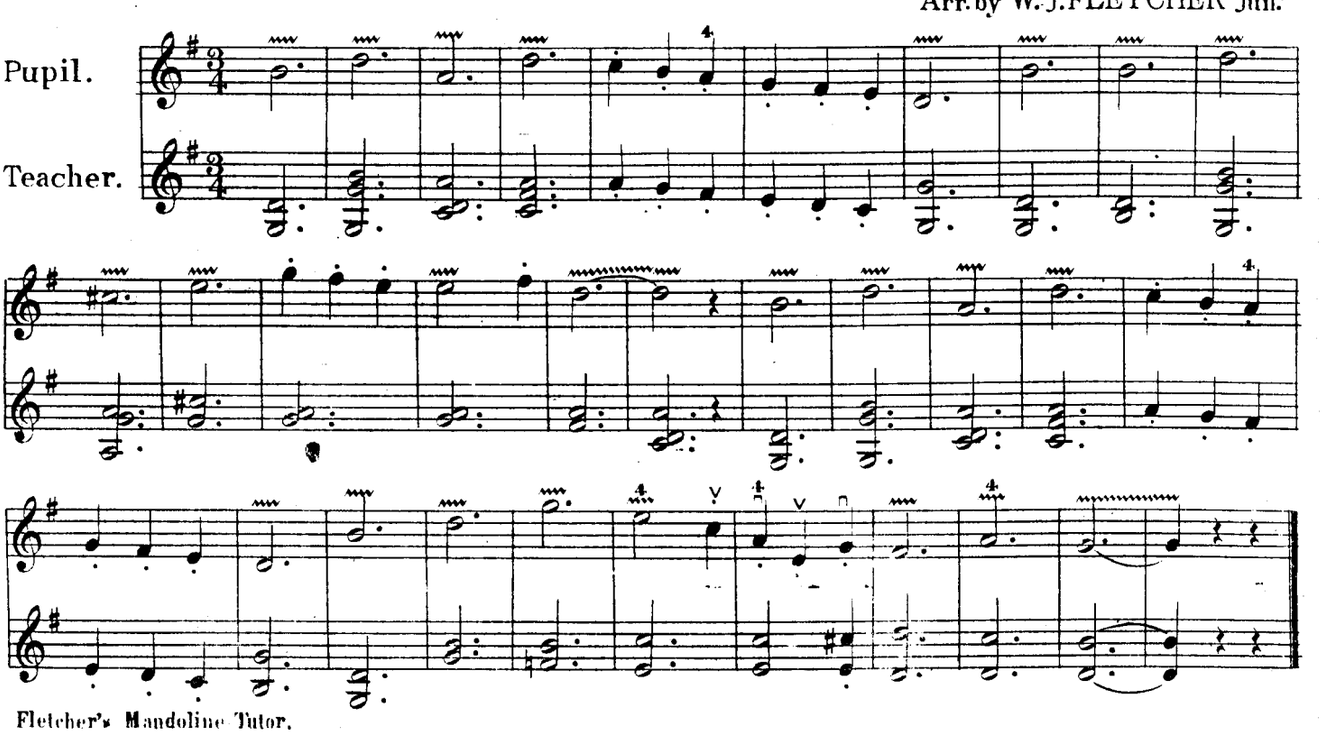
Arr. by W. J. FLETCHER Jun.r

The Dot over a note indicates—that it is played staccato, or a stroke of the Plectrum for every note.



PETITE WALTZ.

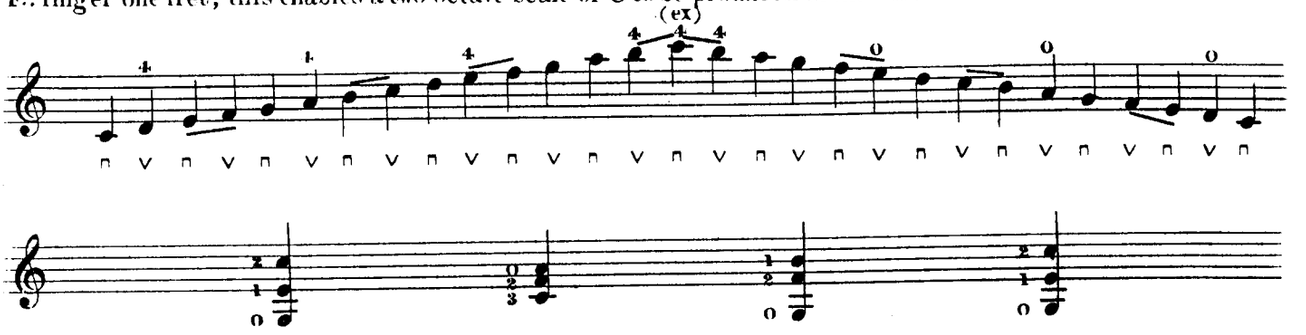
Arr. by W. J. FLETCHER Jun.r



PART 2.

EXERCISES & CHORDS IN C MAJOR.

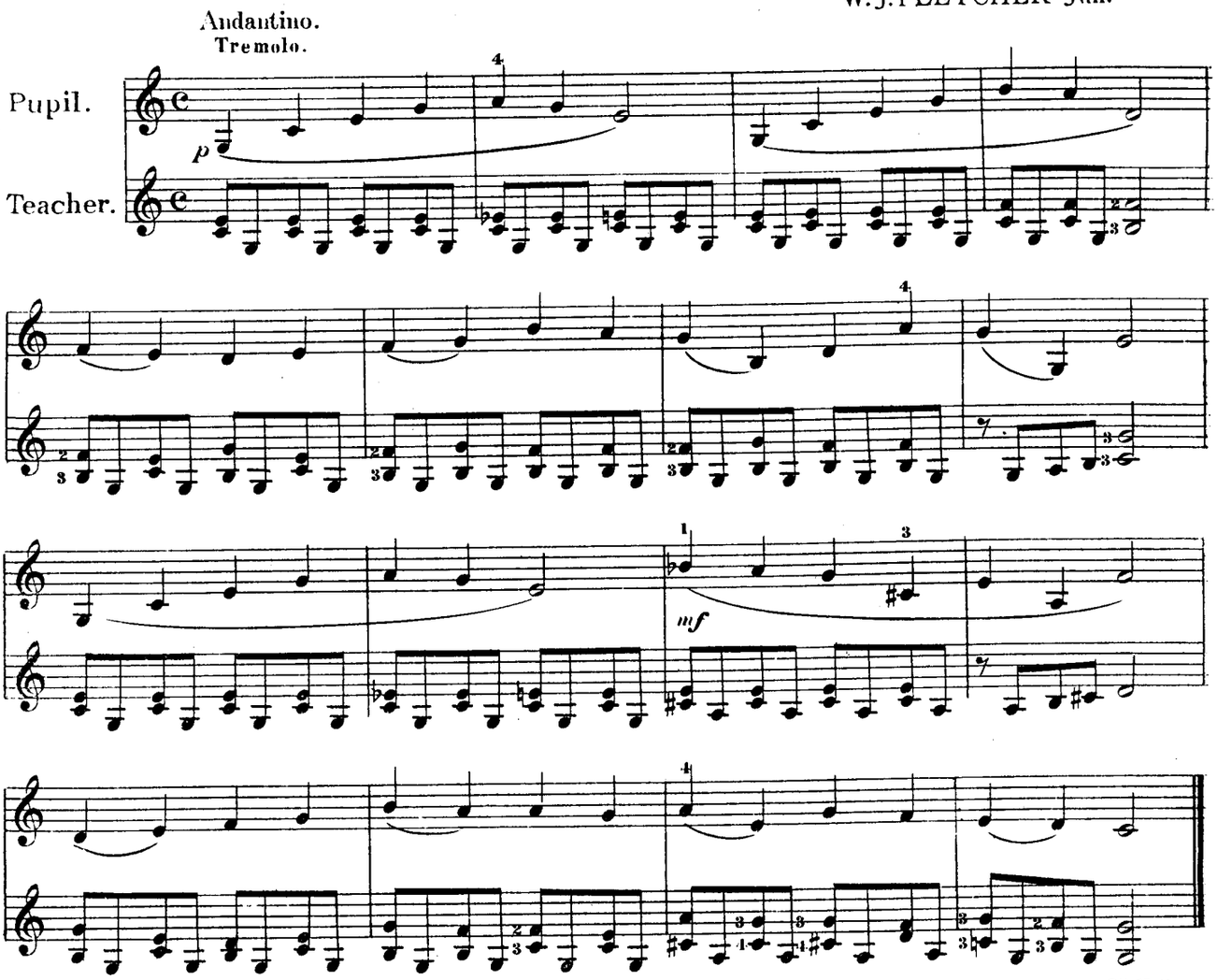
Hitherto the highest note has been B. I now introduce the extension C♮ which is made by extending the 4th finger one fret, this enables a two octave scale of C to be produced in the First Position.



The Tie or Bind ⁀ connecting two or more notes together indicates that the tied notes are to be played tremolo continuosly, but when not so connected they must be played tremolo detached. Care must be taken not to disjoint the tremolo (where the tie occurs) when changing from one string to another.

MELODIE.

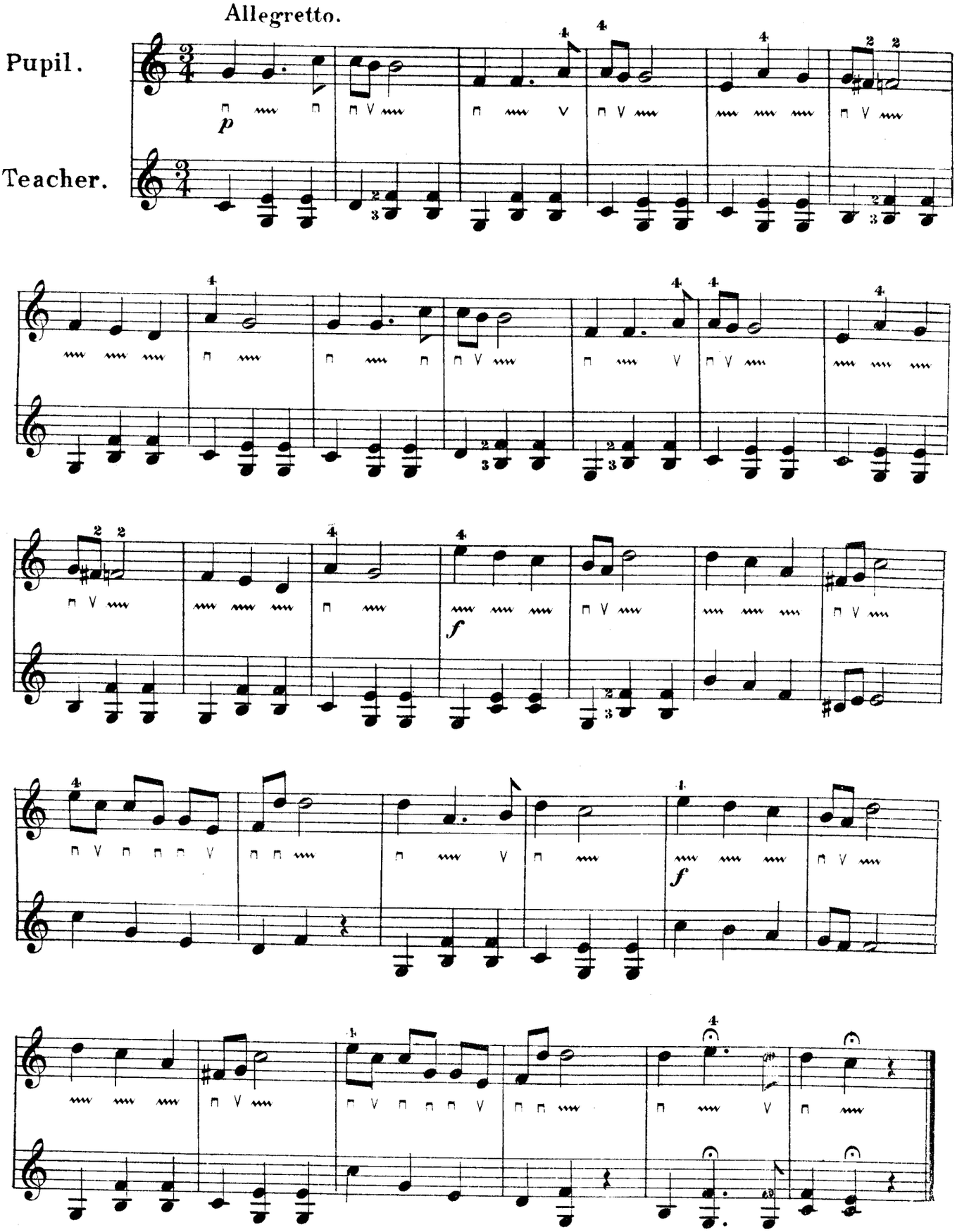
W. J. FLETCHER Junr



SANTA LUCIA.

Arranged by
W. J. FLETCHER Junr

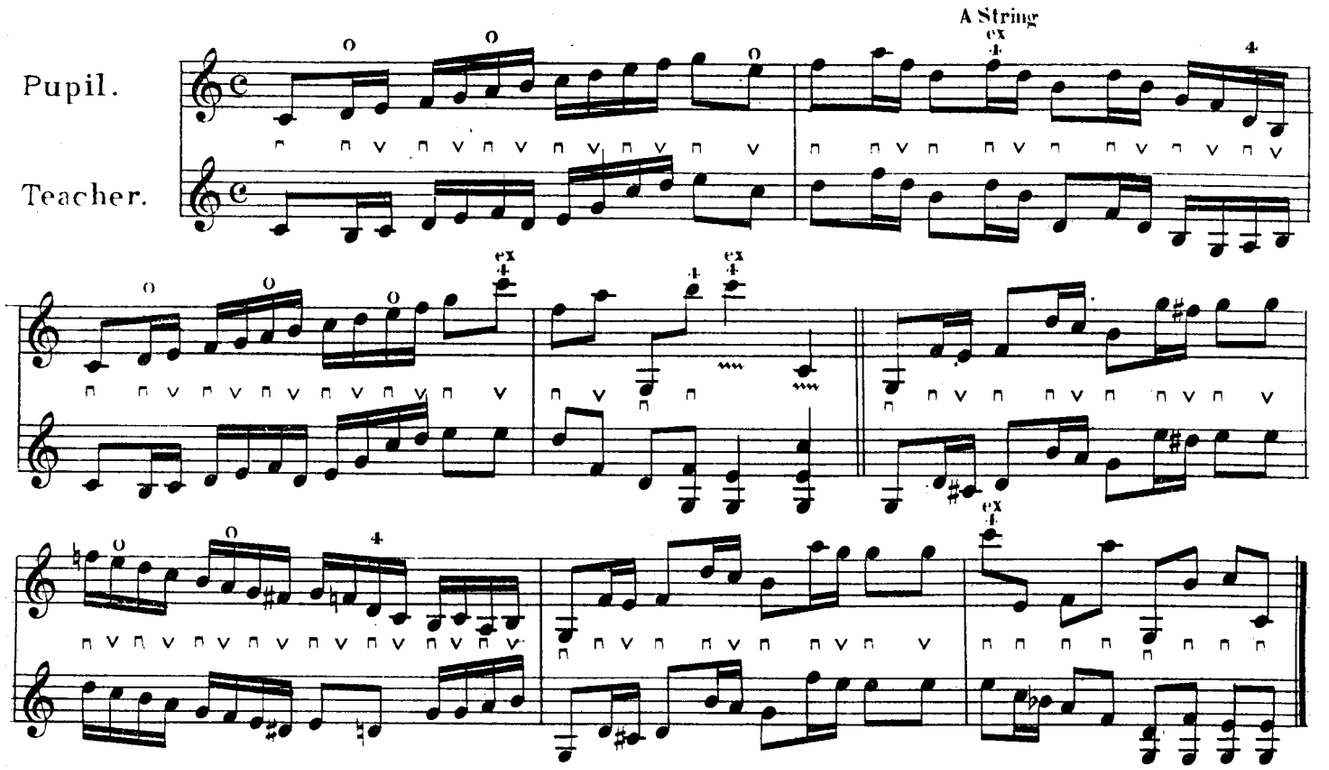
Allegretto.



ALLEGRO.

Arranged from LODERS

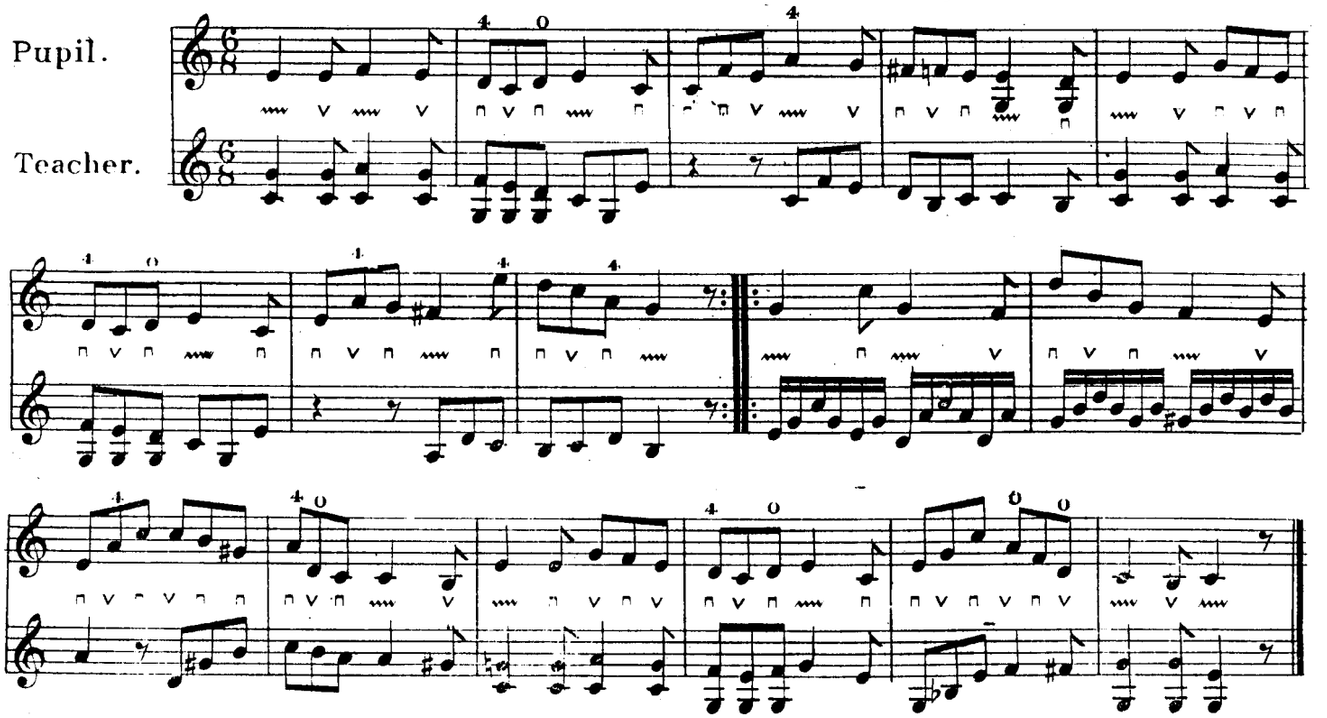
by W.J.FLETCHER Junr



ANDANTE.

Arranged from PLEYEL

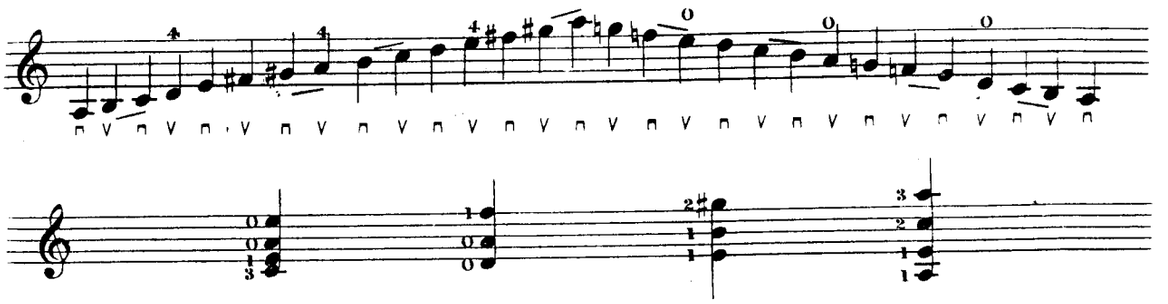
by W.J.FLETCHER Junr



The Pupil is advised before proceeding with the Studies in the Minor Keys to refer to the formation of the Minor Scales page 13.

SCALE & CHORDS IN A MINOR

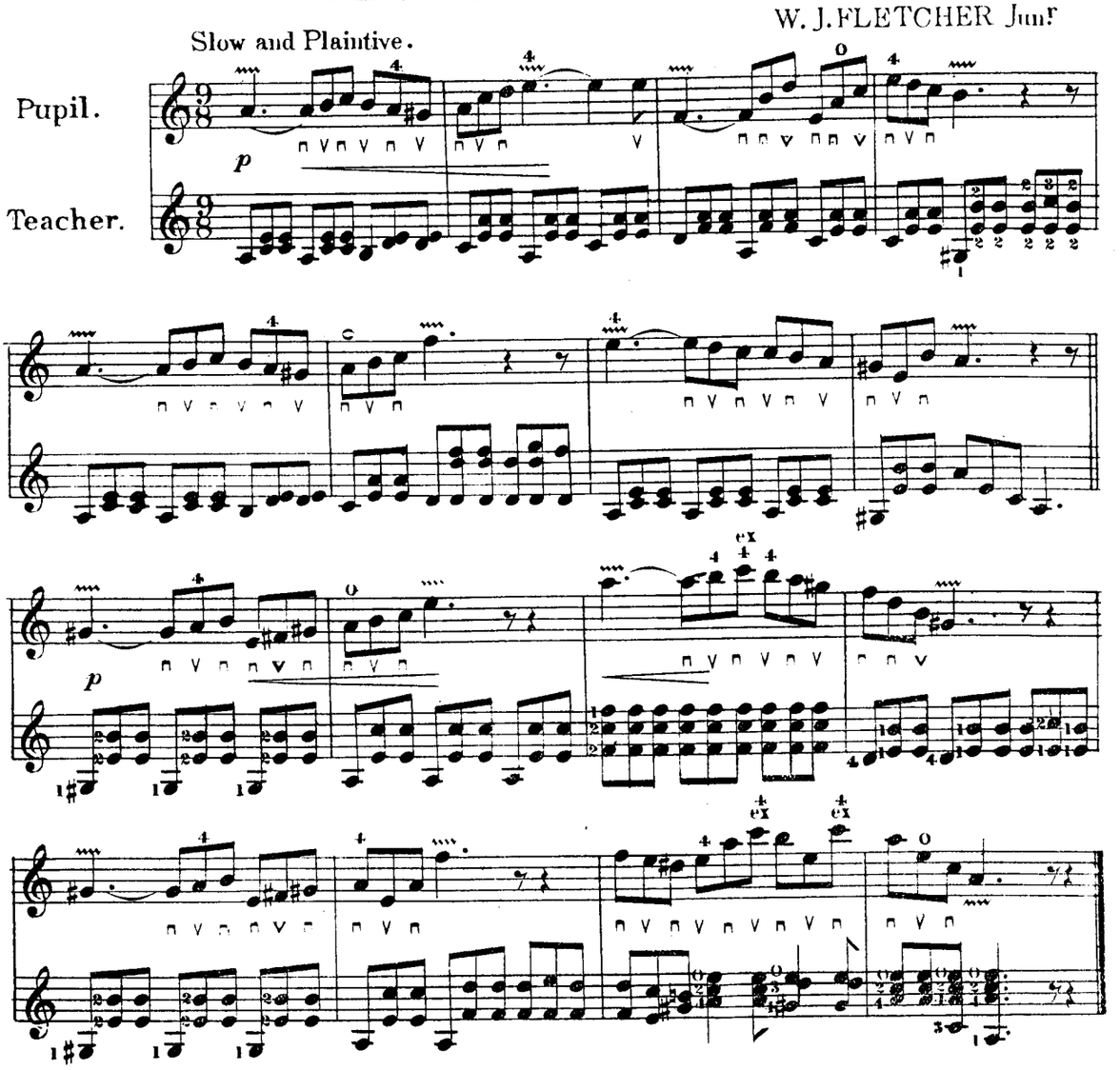
RELATIVE TO C MAJOR.



MELODY IN A MINOR.

W. J. FLETCHER Junr

Slow and Plaintive.



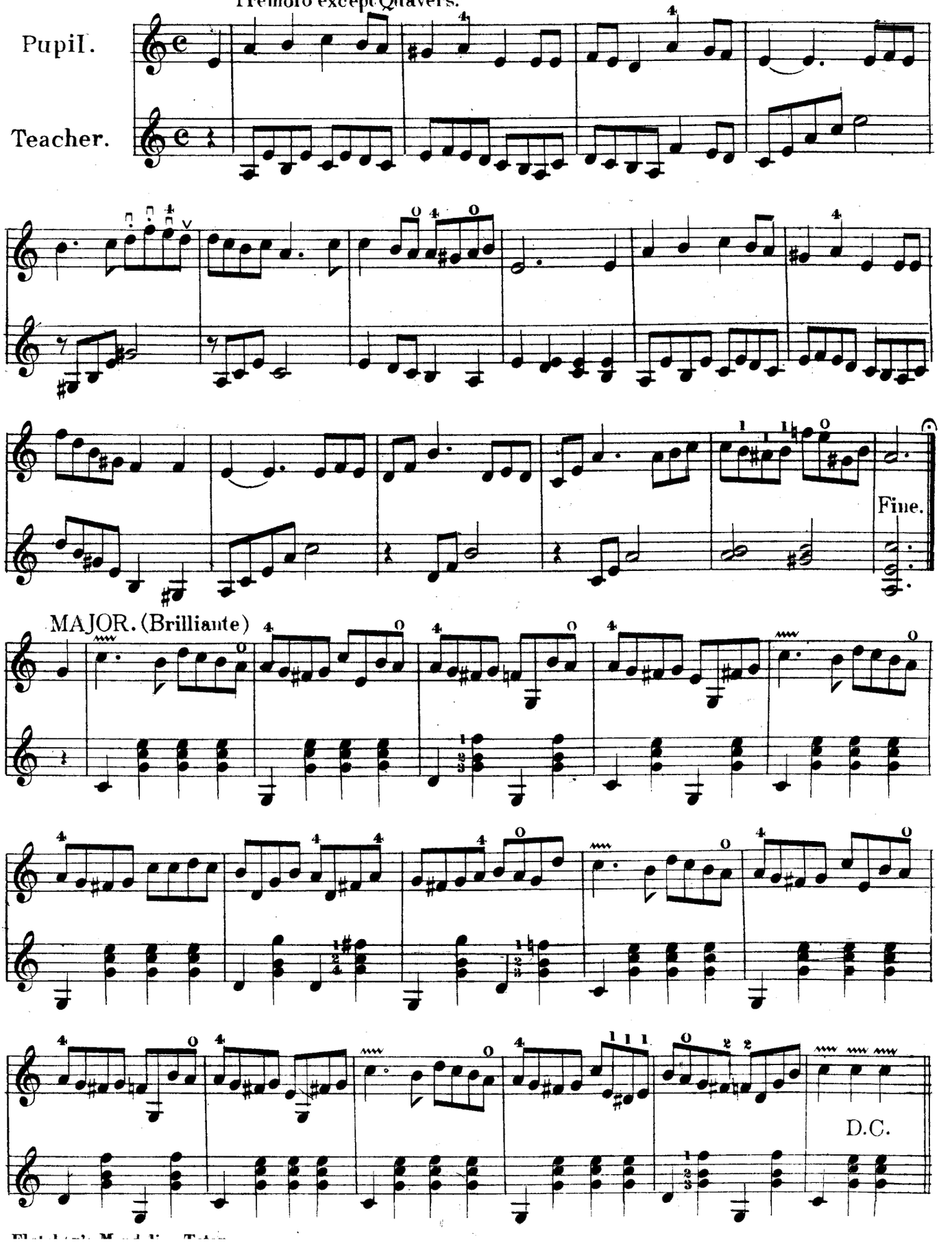
ROMANZA IN A MINOR.

(INTRODUCING THE RELATIVE MAJOR)

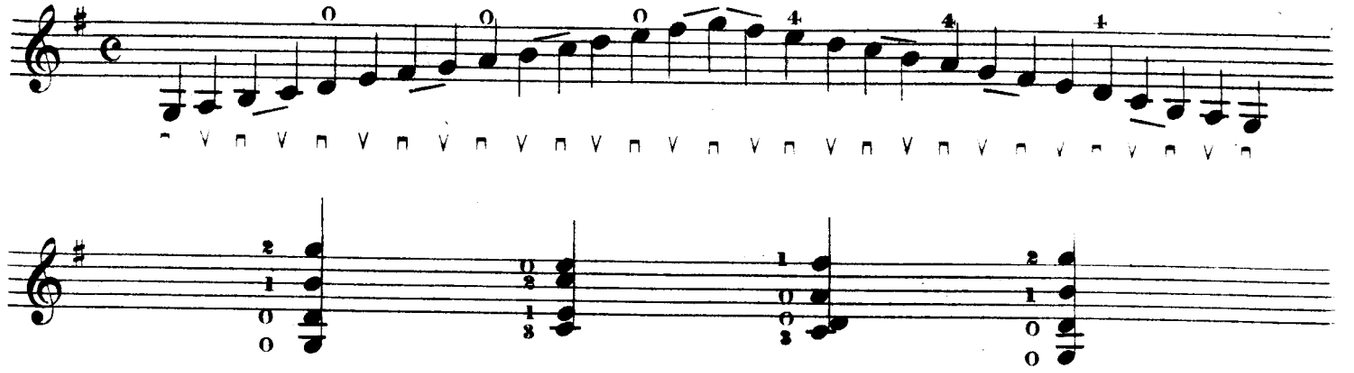
Andante

Tremolo except Quavers.

W. J. FLETCHER Junr



SCALE & CHORDS IN G MAJOR.

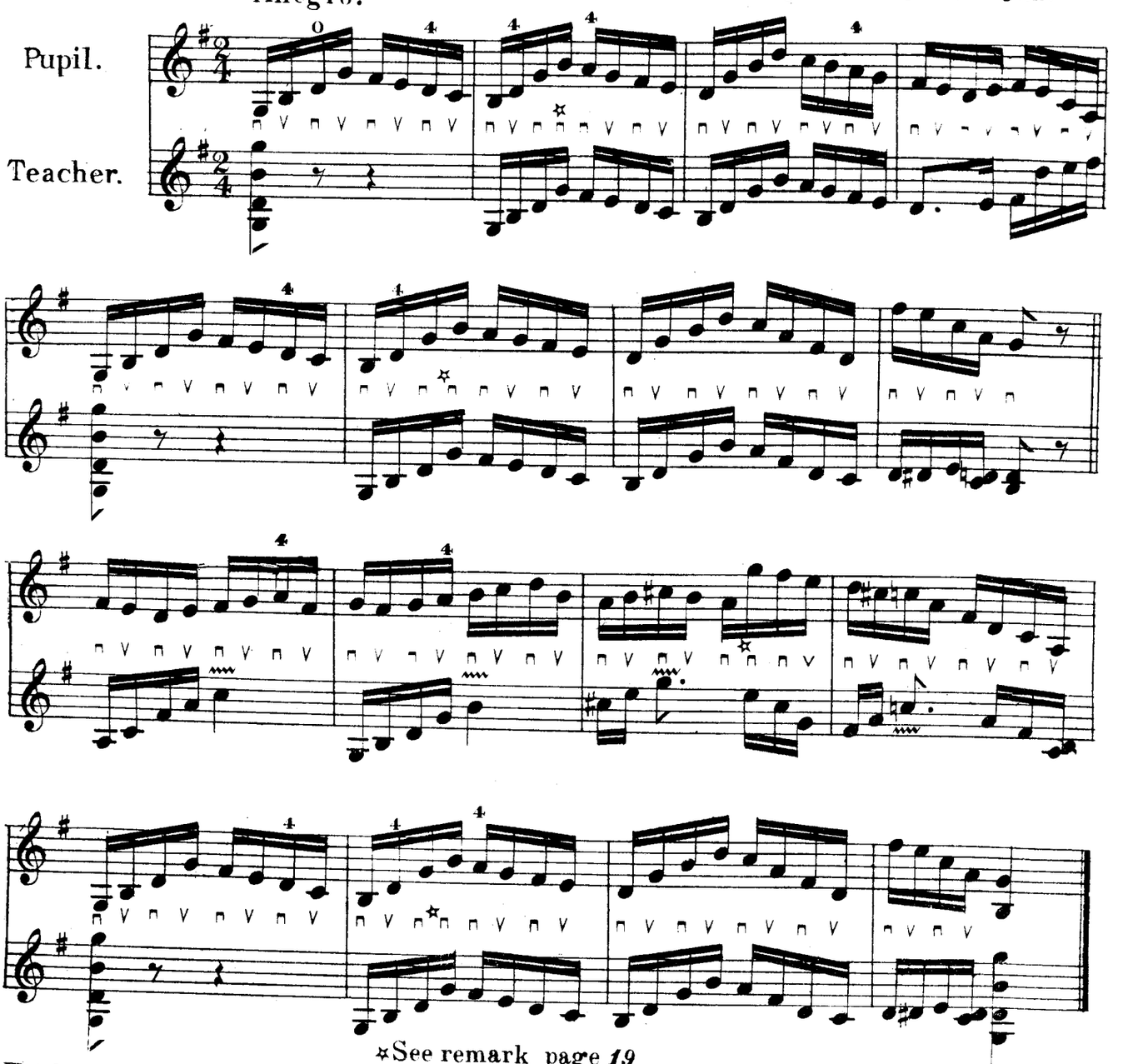


EXERCISE.

Allegro. W. J. FLETCHER Junr.

Pupil.

Teacher.

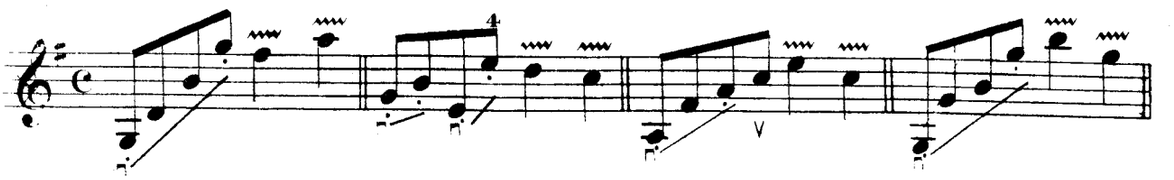


*See remark page 19

THE SLUR.

The Slur is produced by gliding the down stroke of the Plectrum over two or more strings, and is indicated as follows

EXAMPLE



DANSE GROTESQUE.

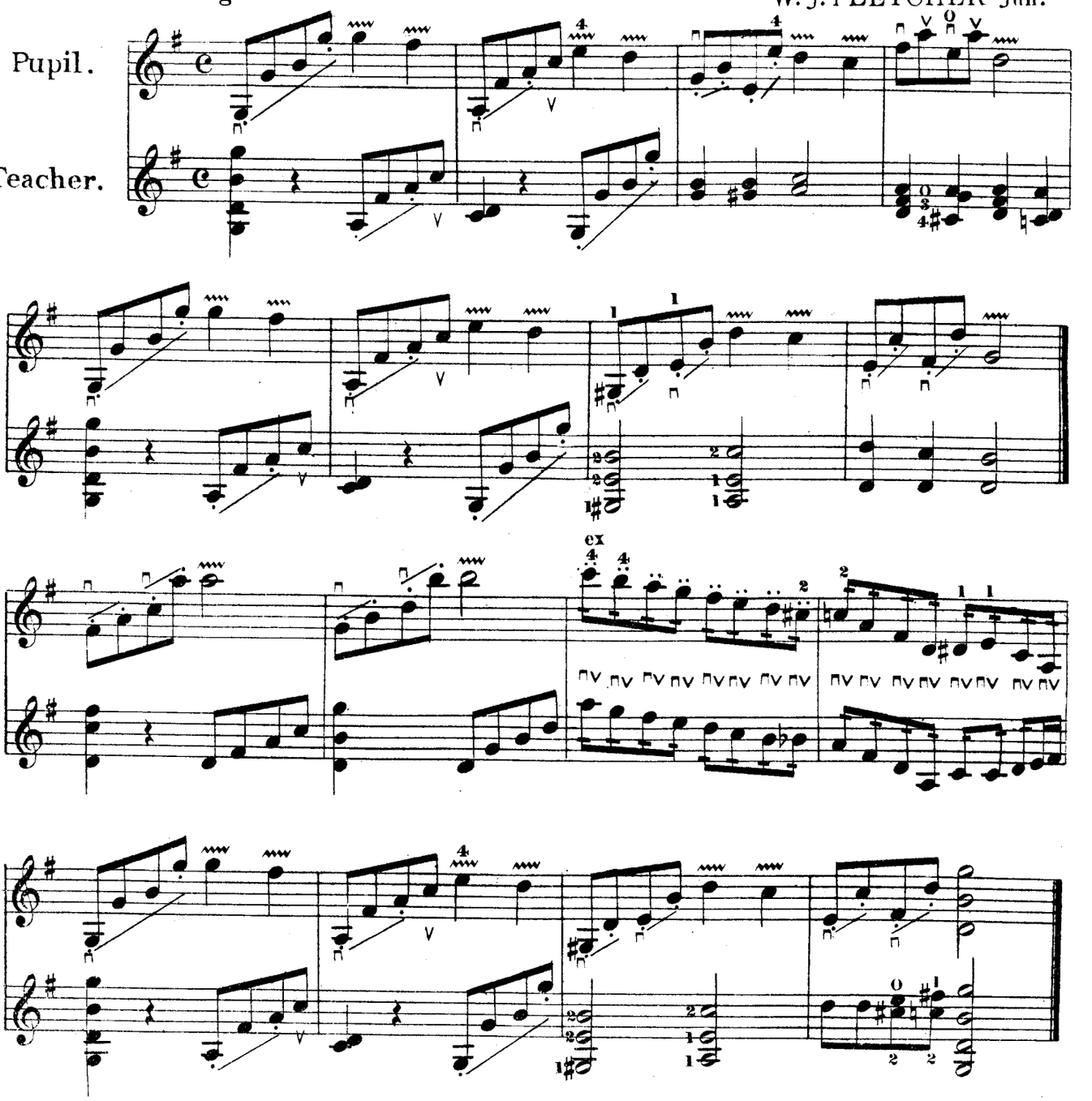
(Introducing the Slur)

Allegretto.

W. J. FLETCHER Junr

Pupil.

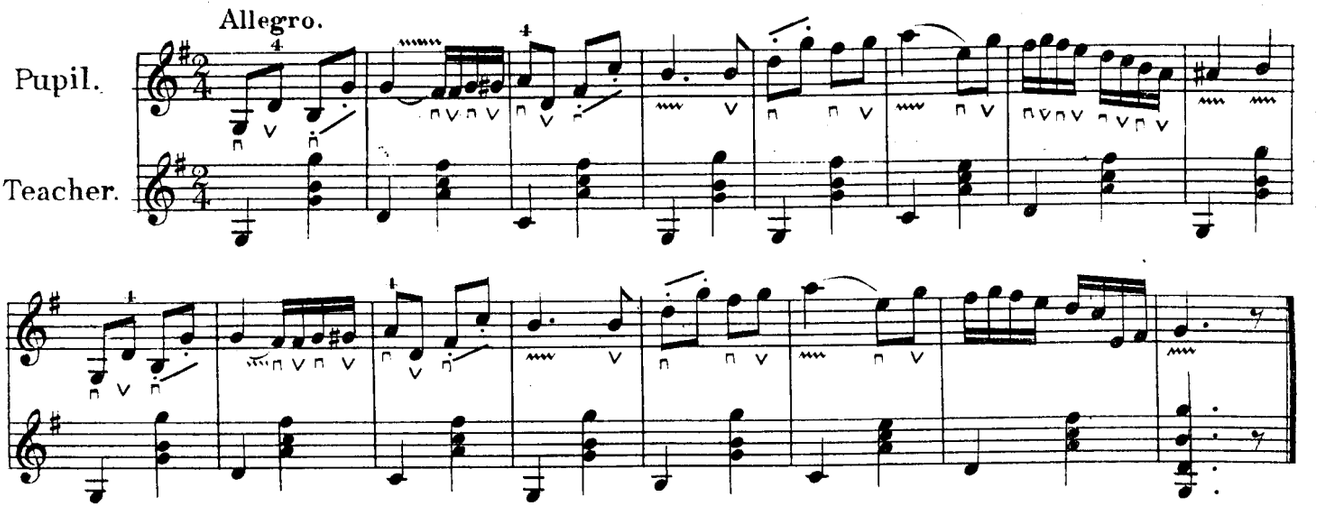
Teacher.



INTERLUDE.

INTRÓDUCING THE SLUR

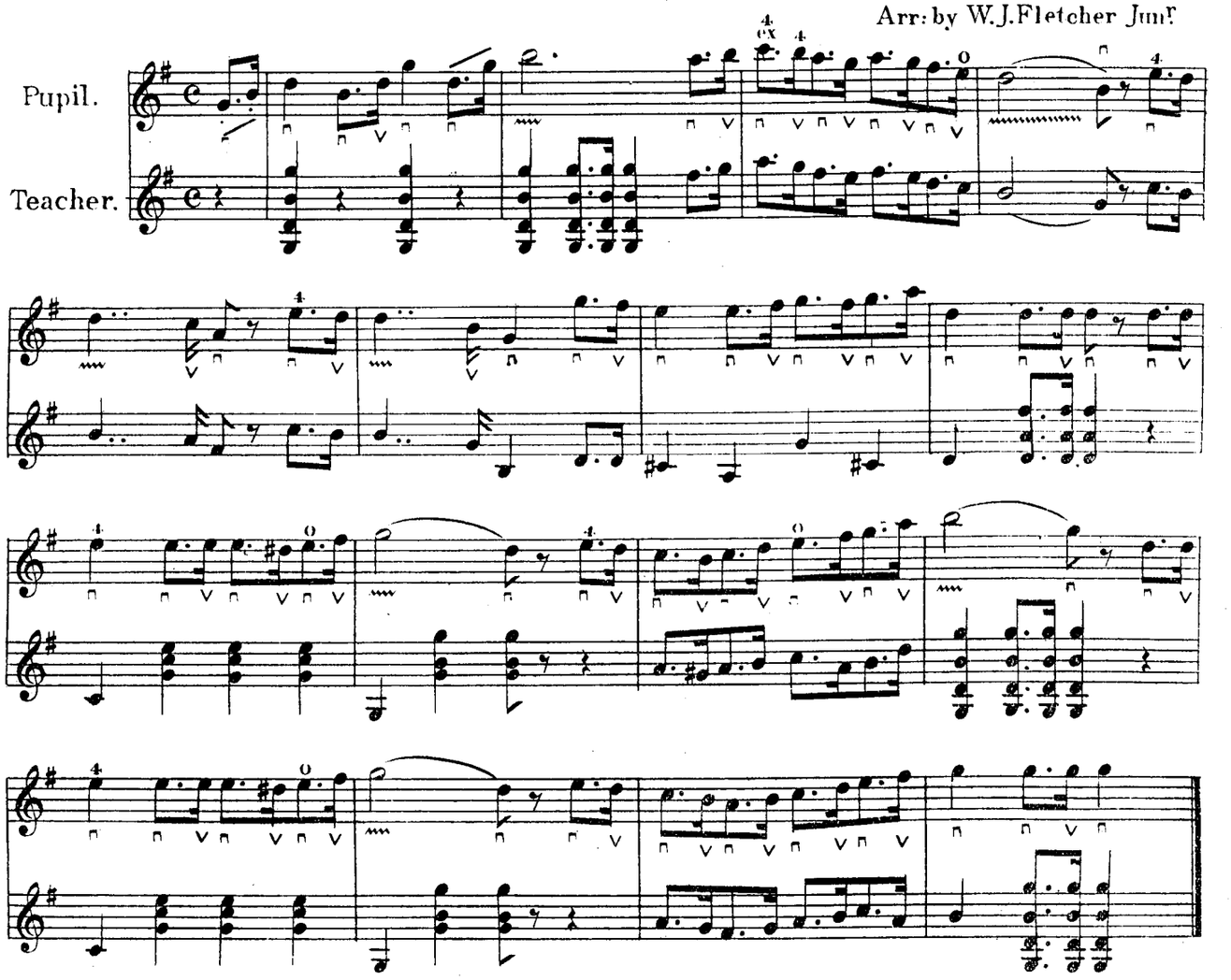
W. J. FLETCHER Jun.r



MARCH FROM NORMA.

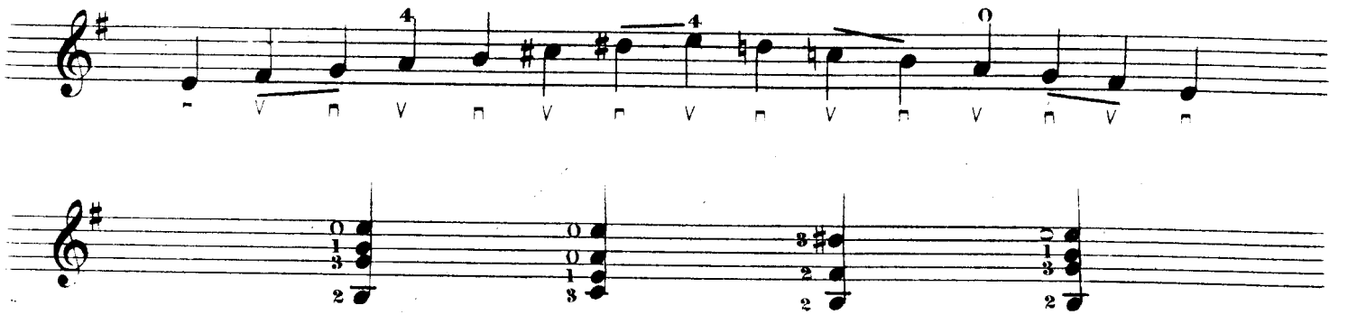
BELLINI.

Arr: by W.J.Fletcher Jun.r



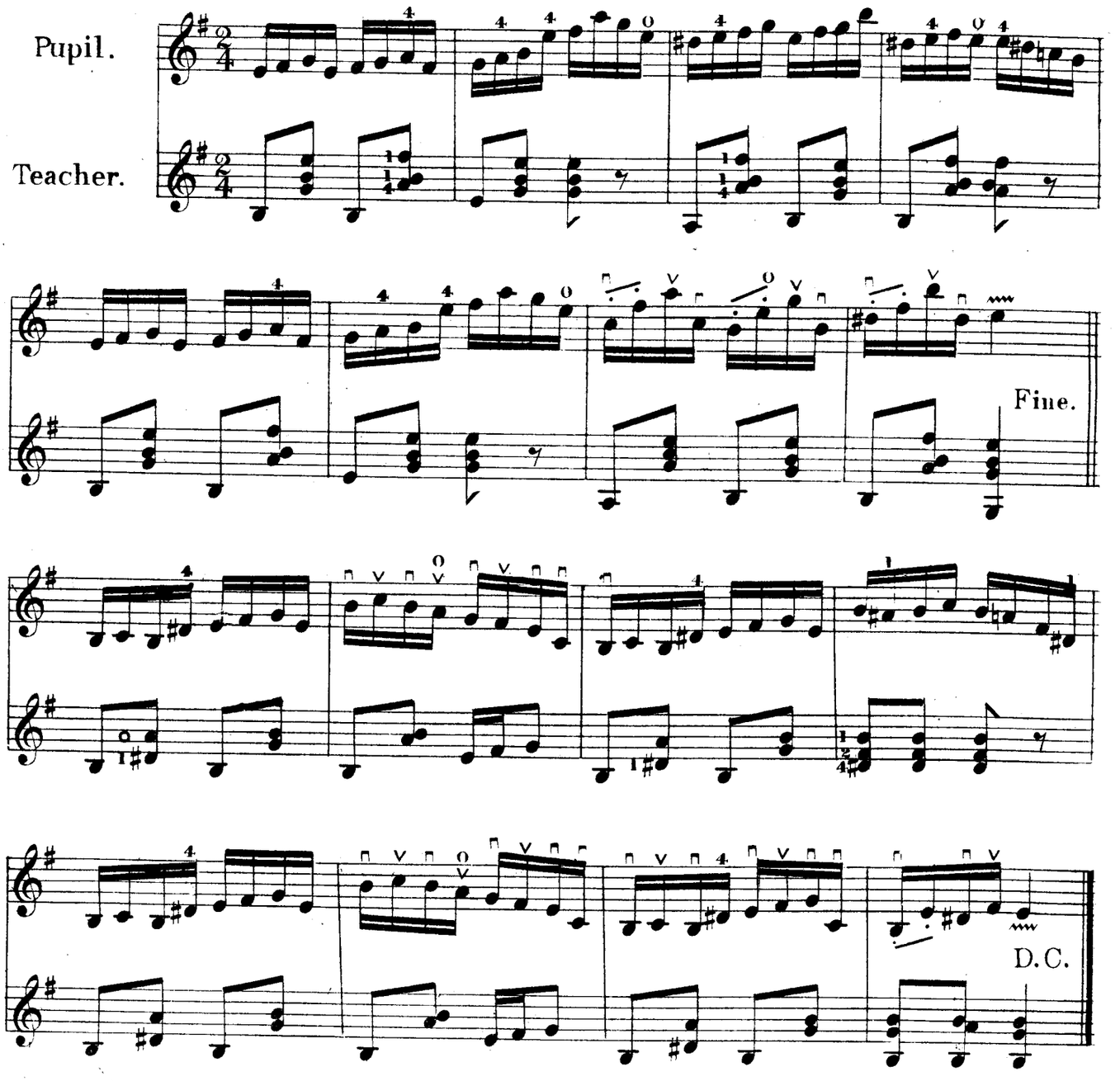
SCALE & CHORDS IN E MINOR.

RELATIVE TO G MAJOR



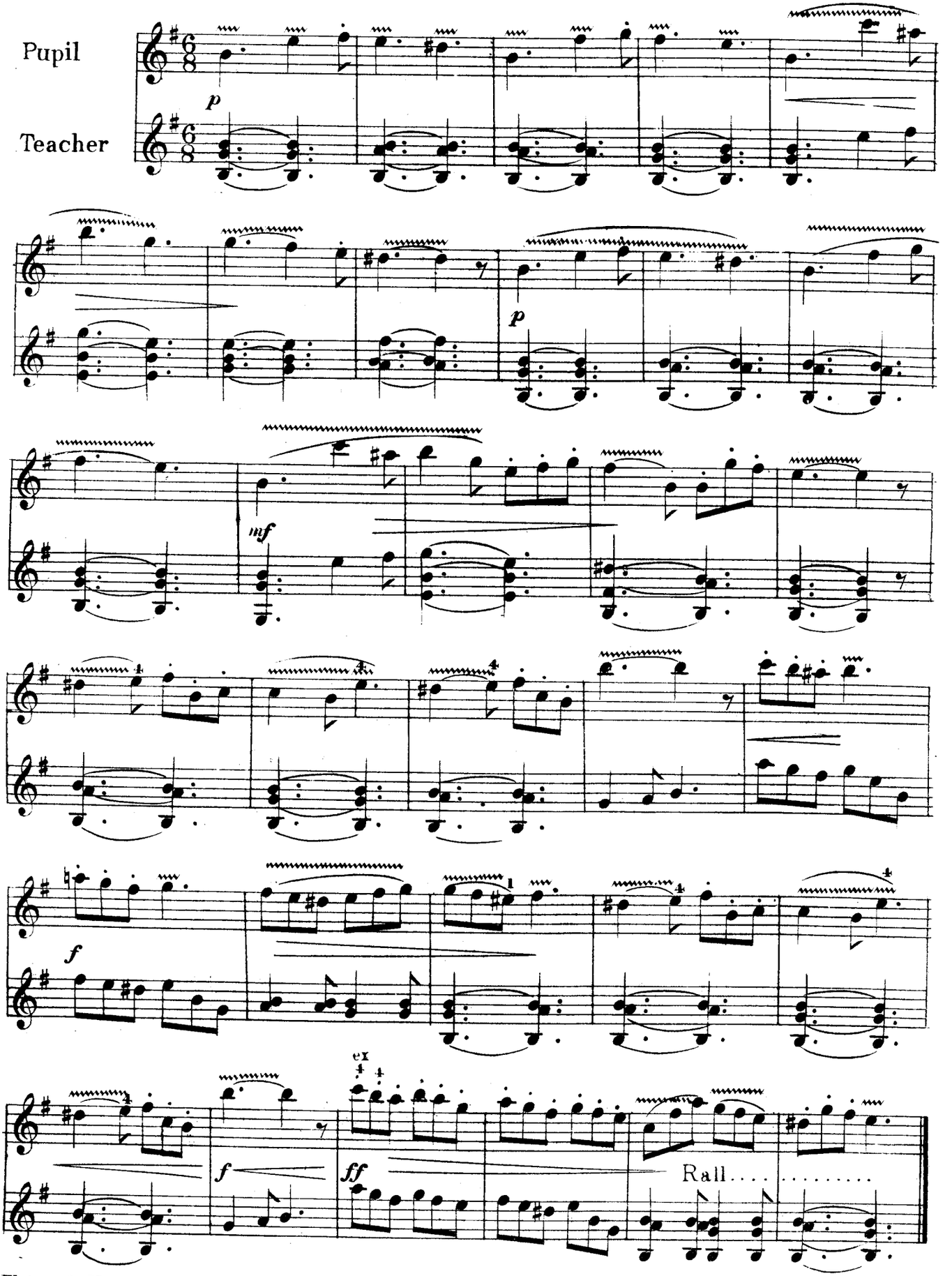
EXERCISE.

W. J. FLETCHER Junr

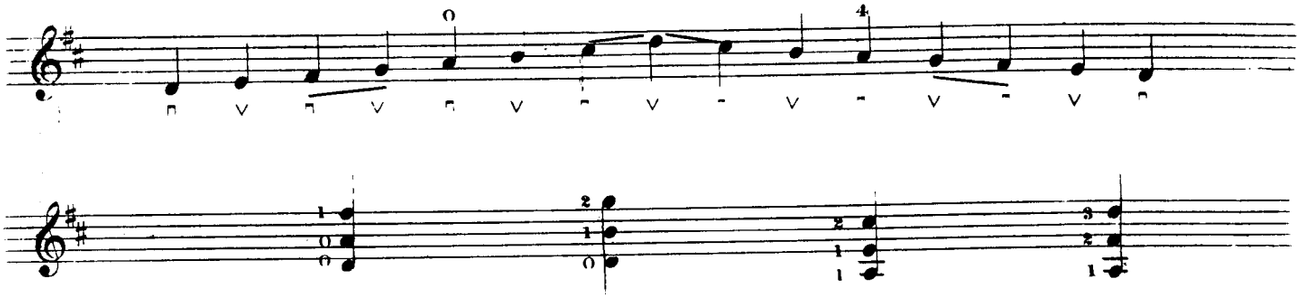


SERENADE IN E MINOR.

W. J. FLETCHER Junr.

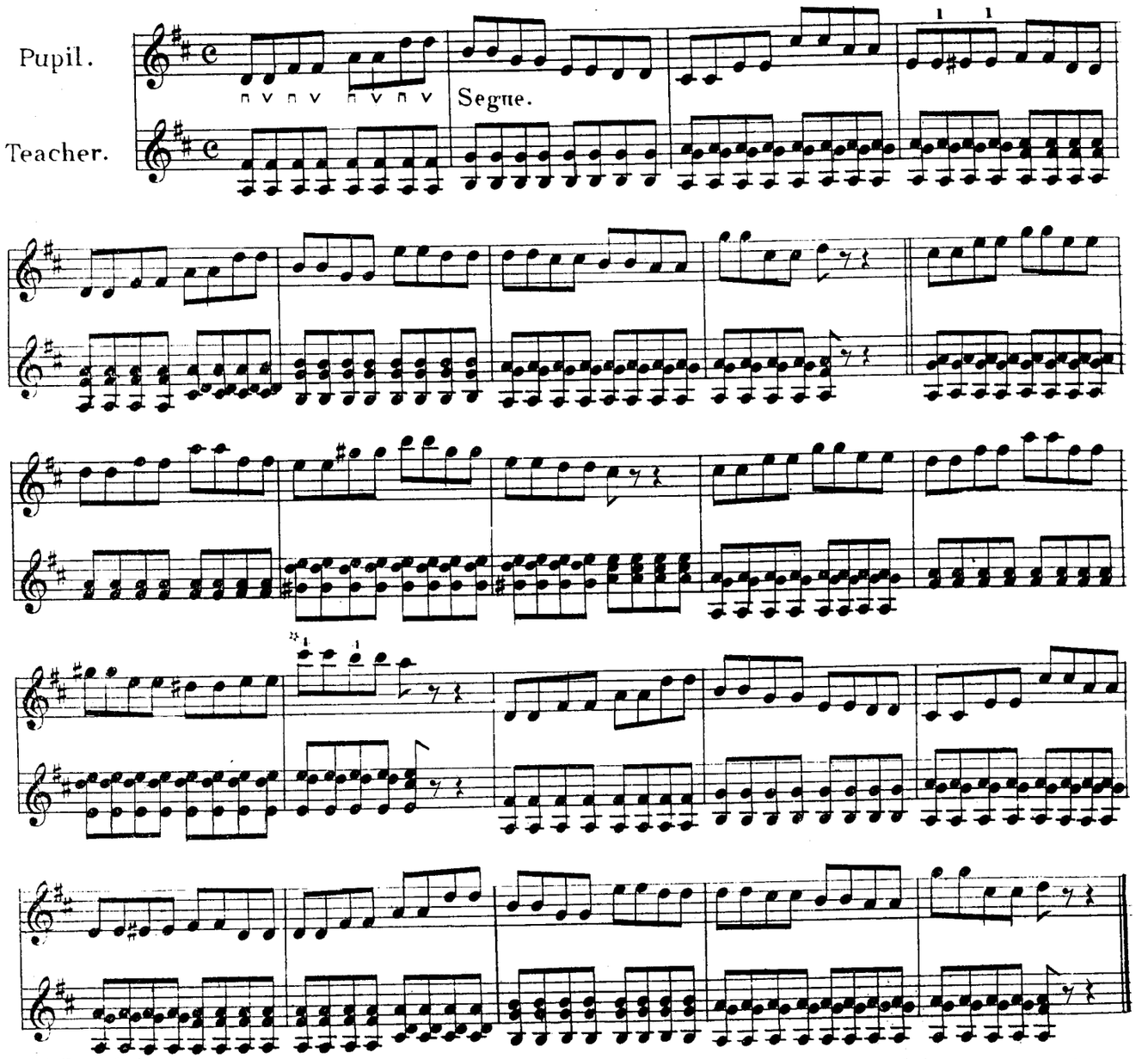


SCALE & CHORDS IN D MAJOR.



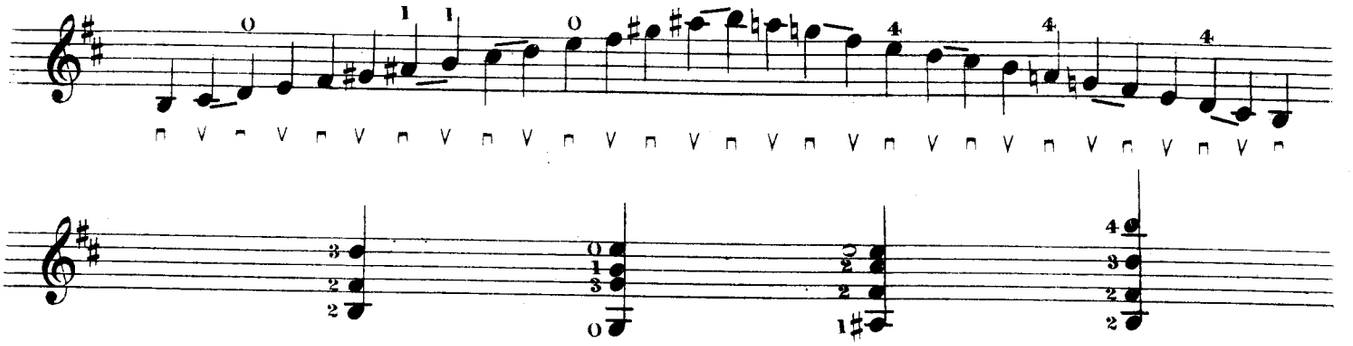
EXERCISE.

W. J. FLETCHER Junr



* C♯ Extension.
Fletcher's Mandoline Tutor

SCALE & CHORDS IN B MINOR.



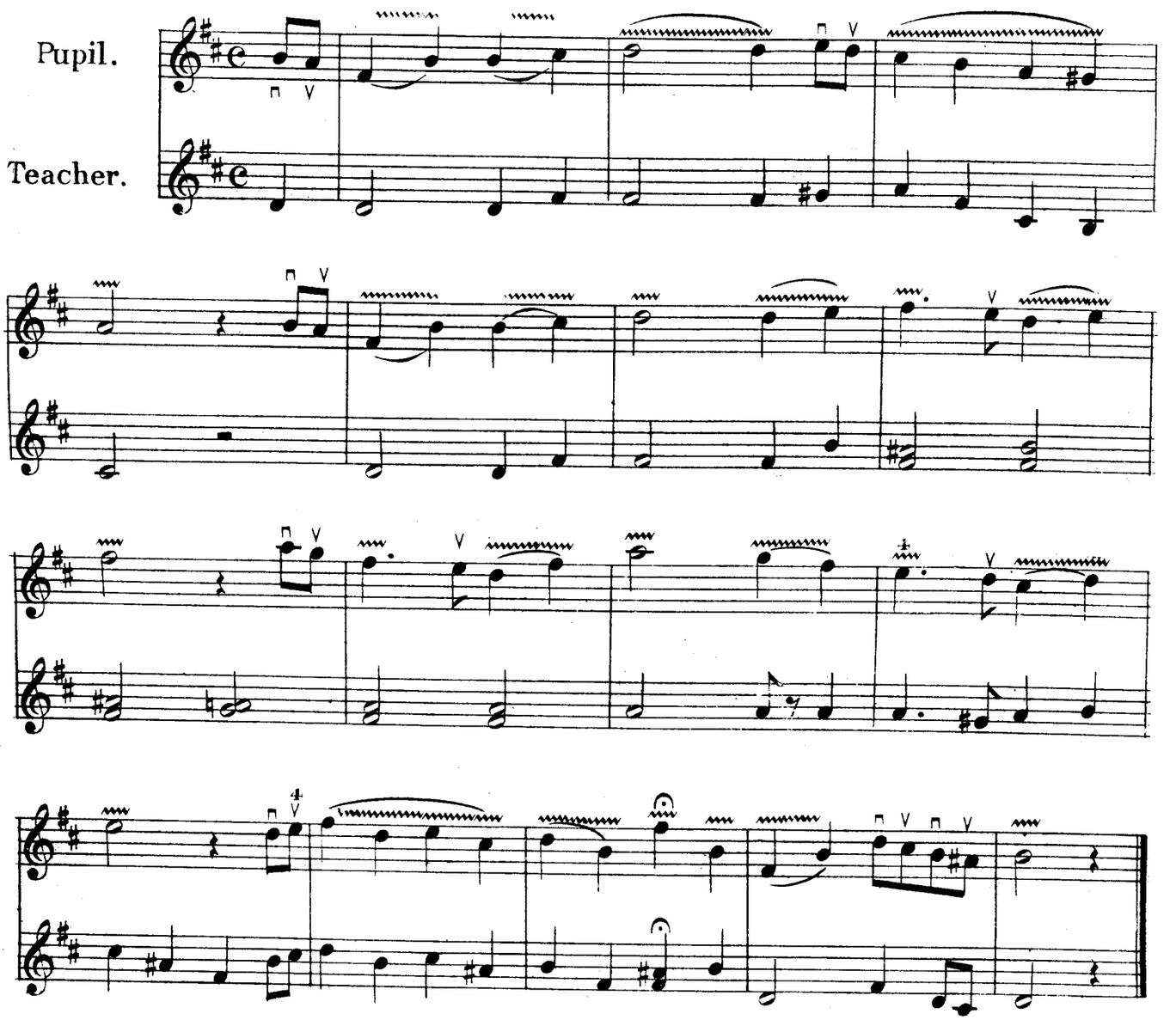
JOHN ANDERSON MY JOE.

Arranged by
W. J. FLETCHER Junr

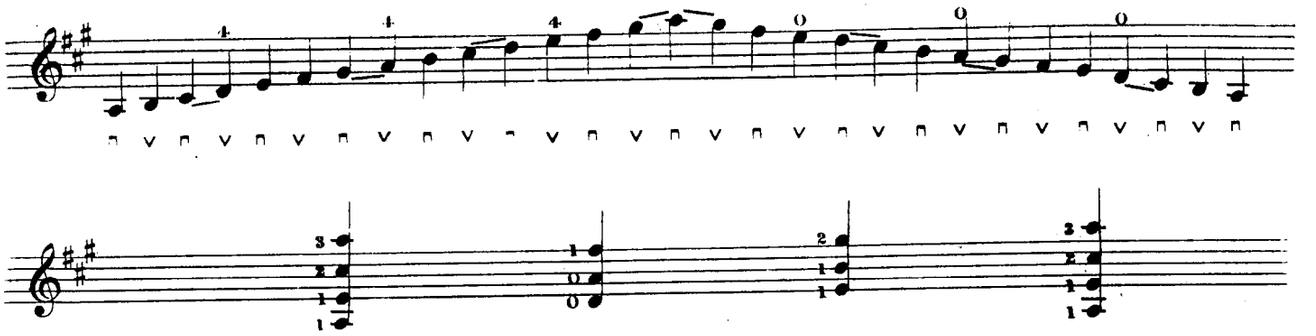
Andante

Pupil.

Teacher.

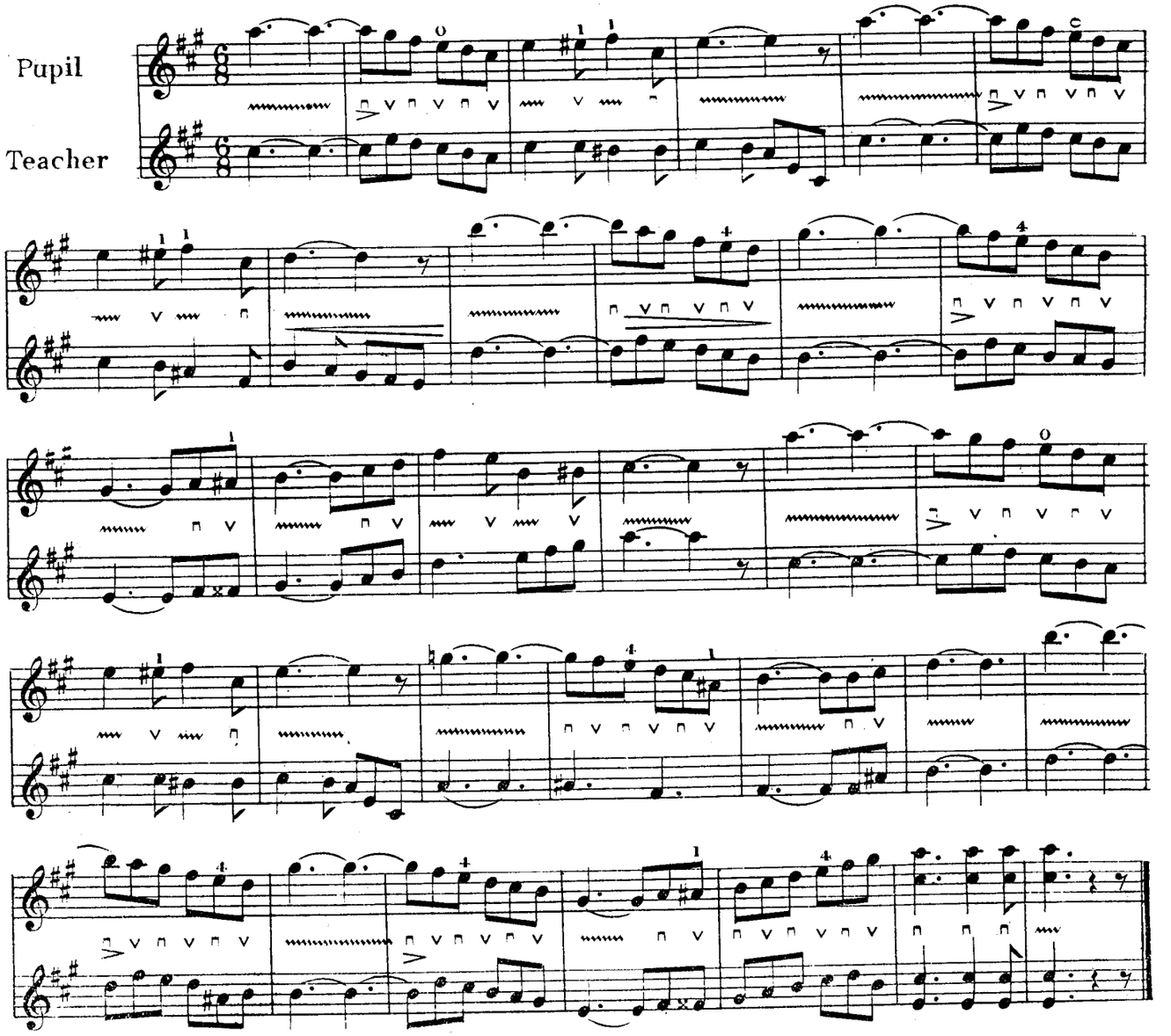


SCALE & CHORDS IN A MAJOR.

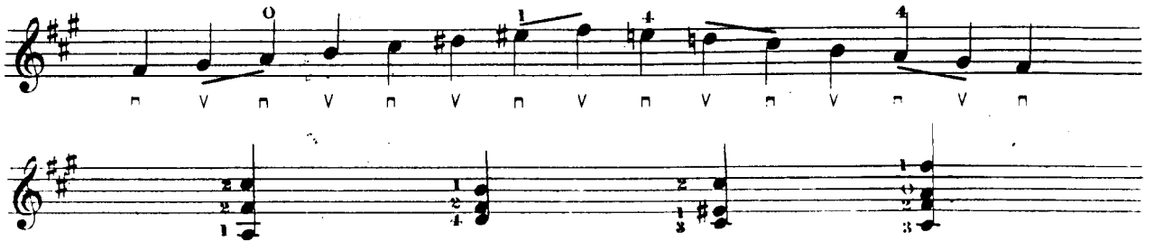


"SULTAN" QUICK MARCH.

W. J. FLETCHER Junr.



SCALE & CHORDS IN F♯ MINOR.



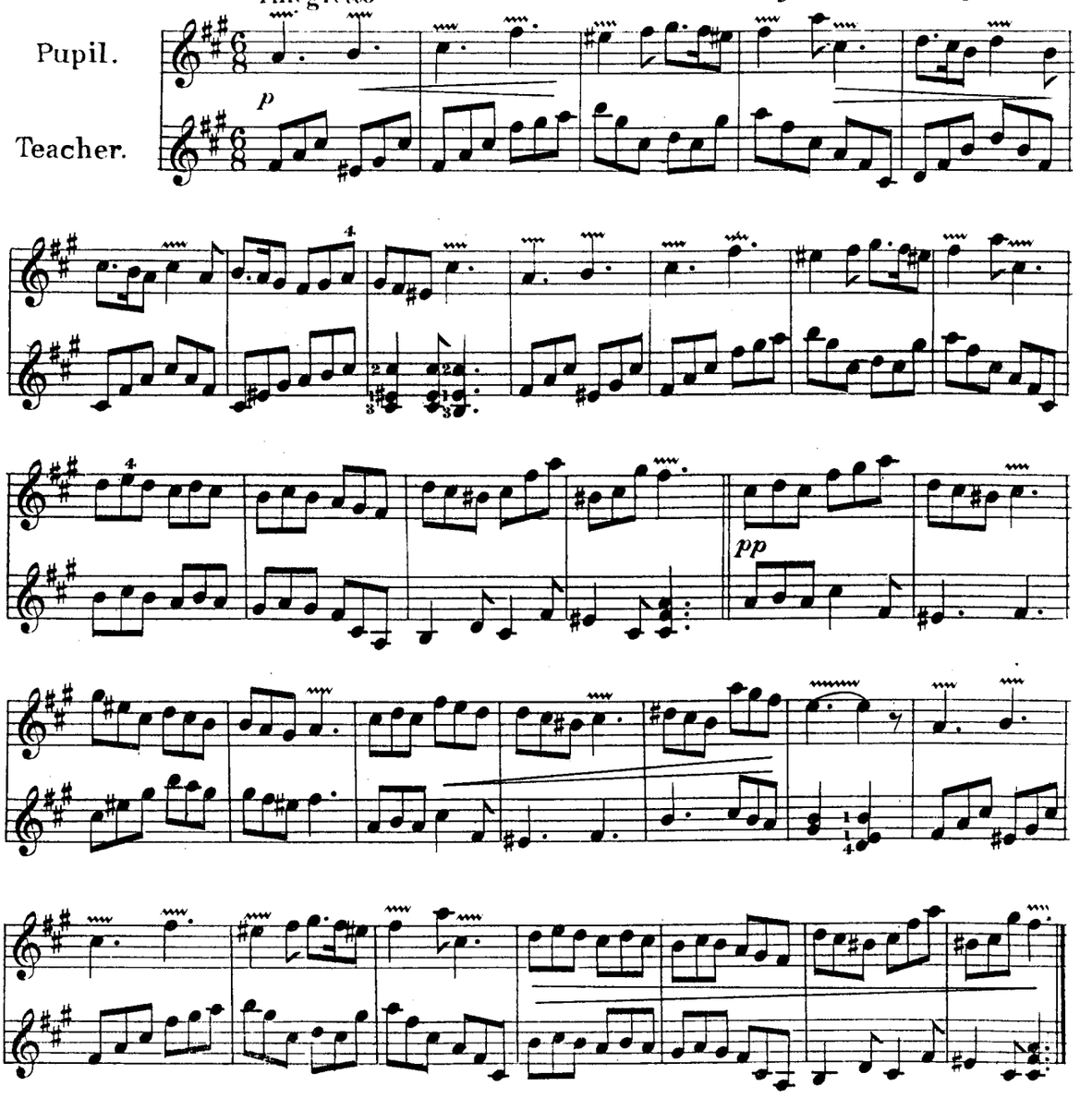
LULLABY.

Allegretto

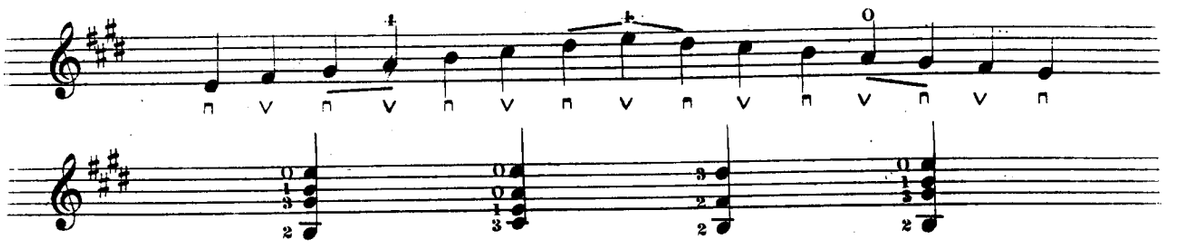
W. J. FLETCHER Jun.r

Pupil.

Teacher.



SCALE & CHORDS IN E MAJOR.



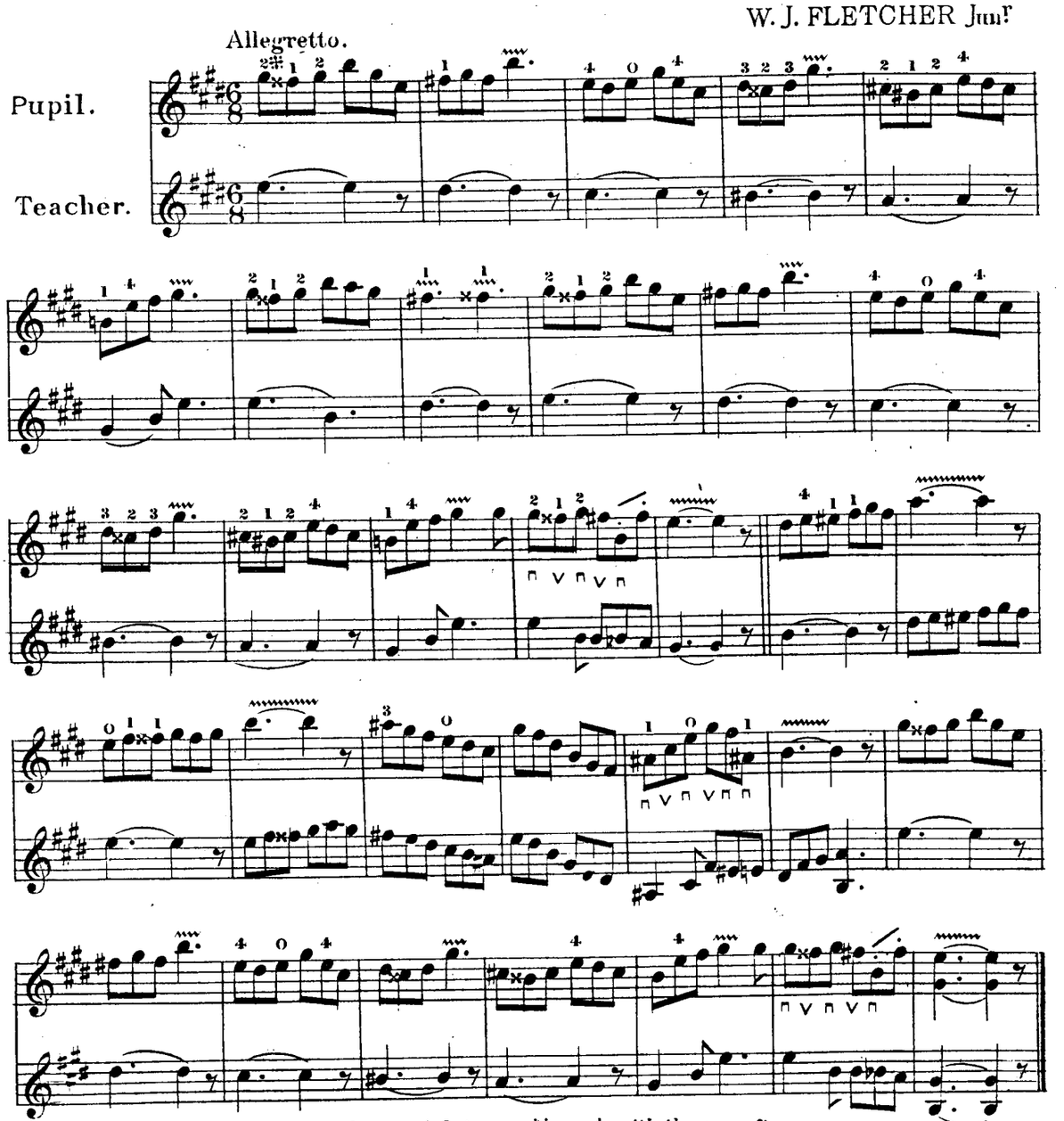
MARCHE ORIENTAL.

W. J. FLETCHER Jun.r

Allegretto.

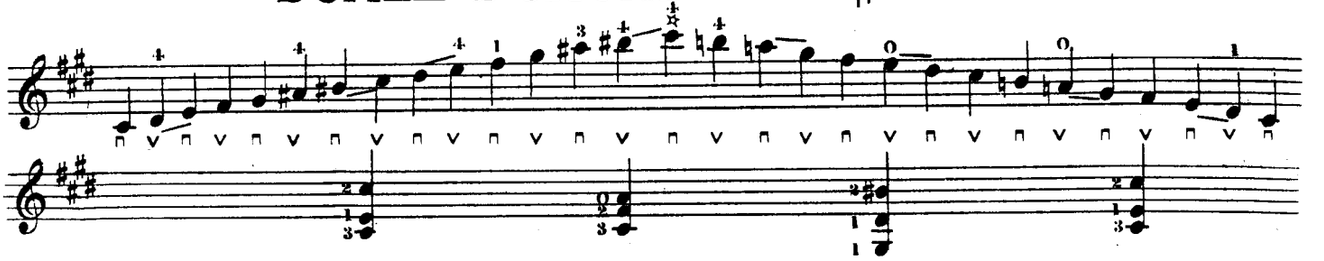
Pupil.

Teacher.

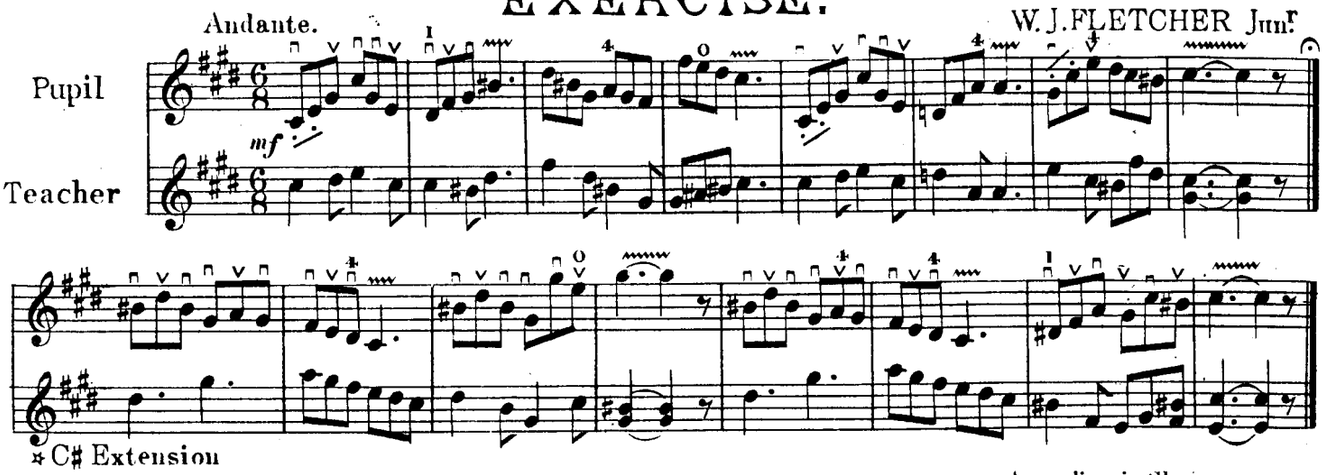


A Double Sharp(x) raises the natural note a ~~whole~~ tone and is made with the same finger

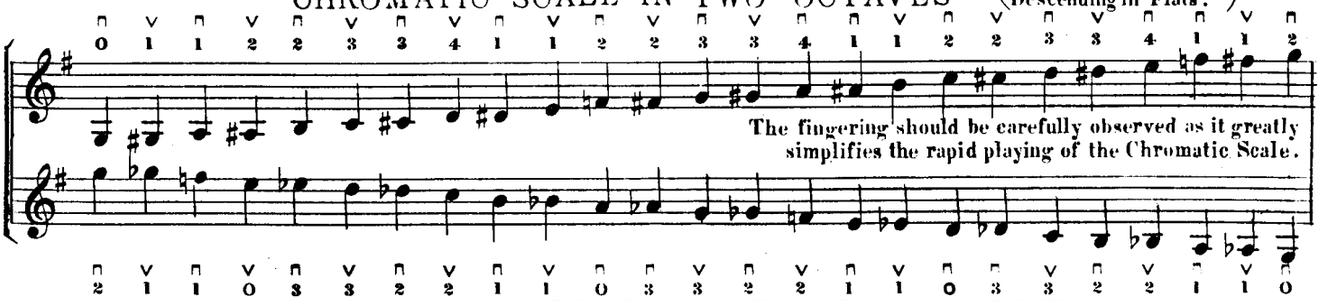
SCALE & CHORDS IN C♯ MINOR.



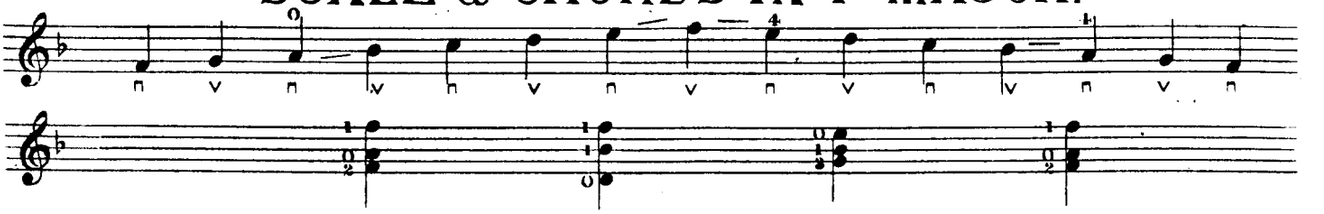
EXERCISE.



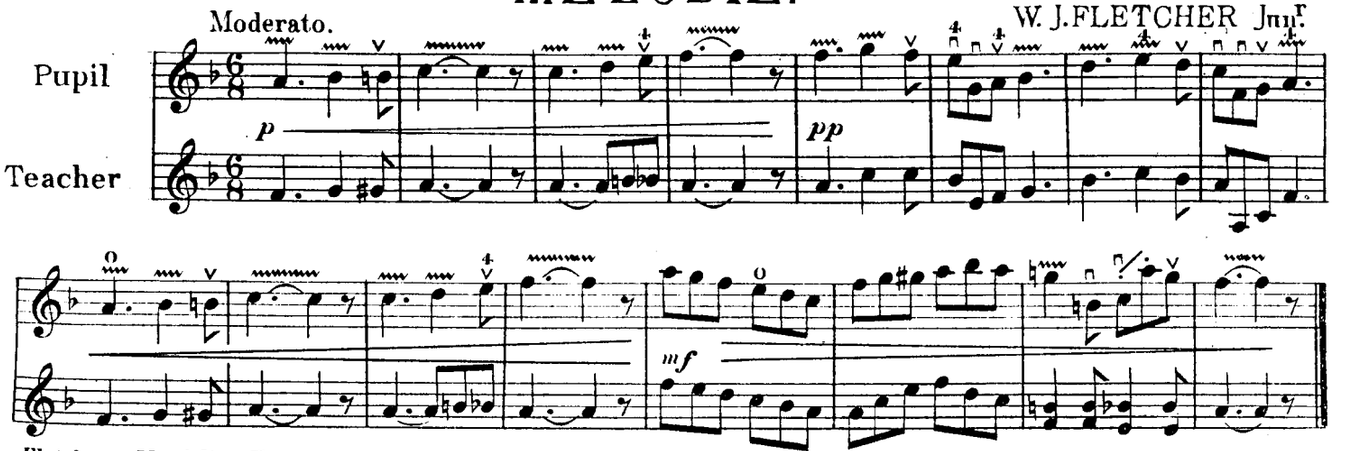
CHROMATIC SCALE IN TWO OCTAVES (Ascending in Sharps. Descending in Flats.)



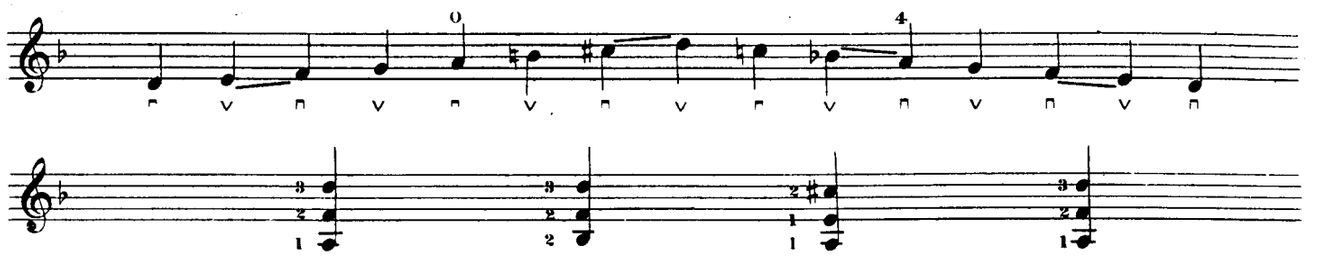
SCALE & CHORDS IN F MAJOR.



MELODIE.

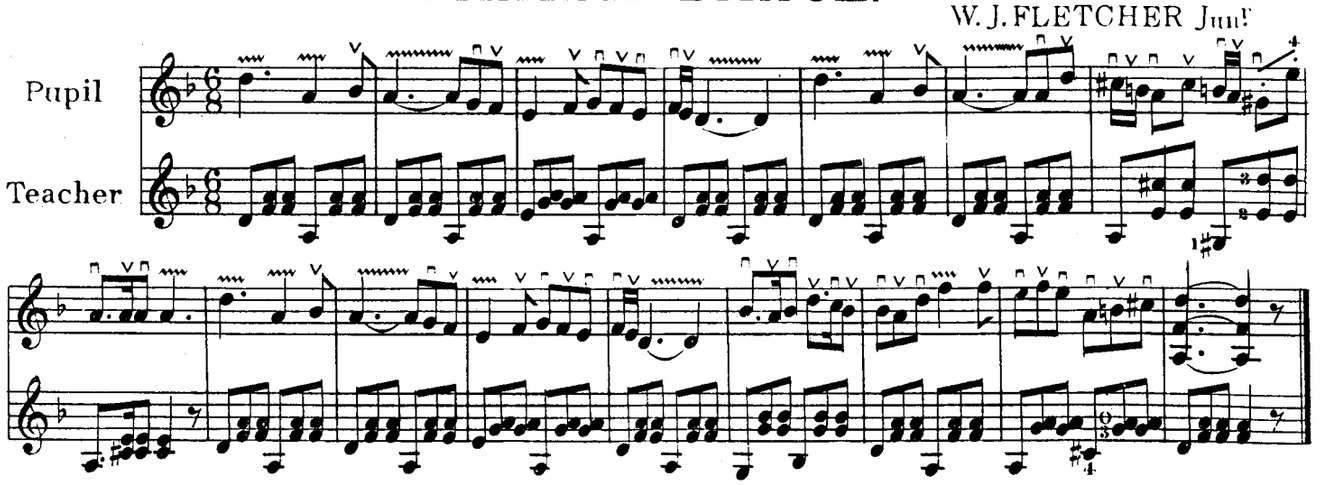


SCALE & CHORDS IN D MINOR.

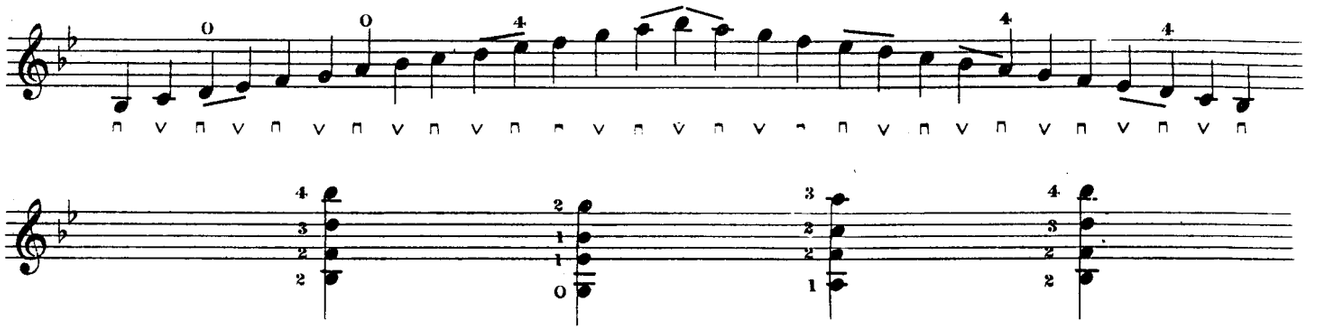


SPANISH DANCE.

W. J. FLETCHER Junr

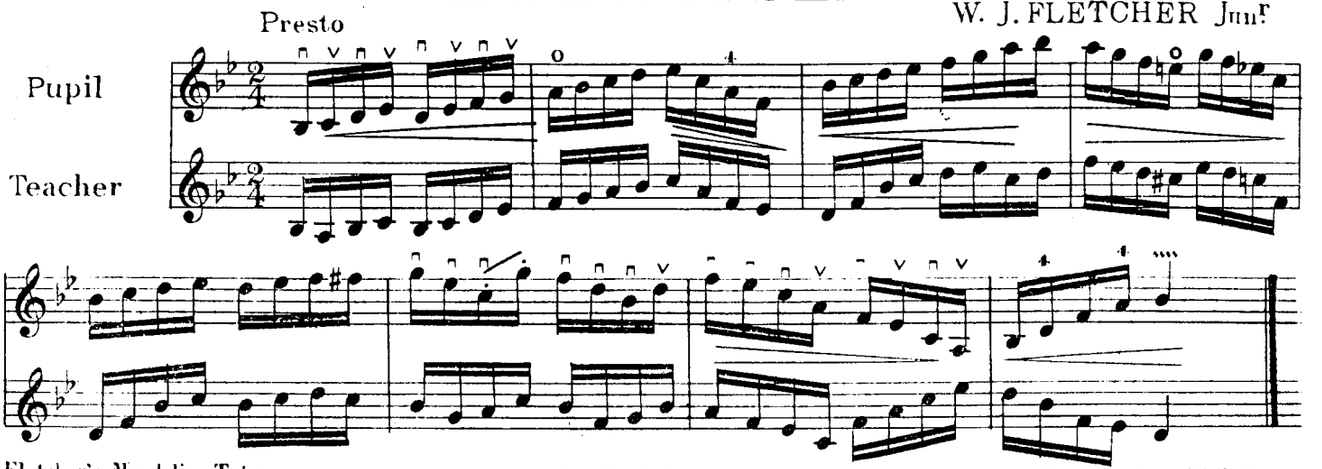


SCALE & CHORDS IN B♭ MAJOR.

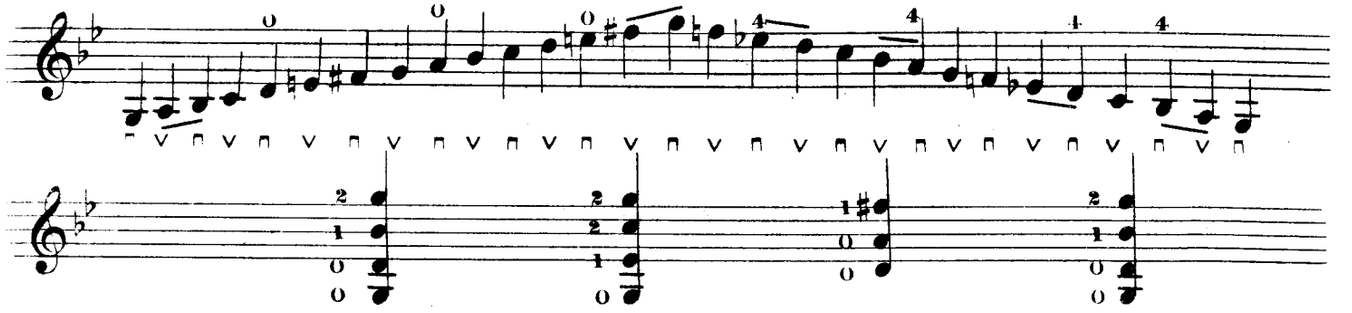


EXERCISE.

W. J. FLETCHER Junr



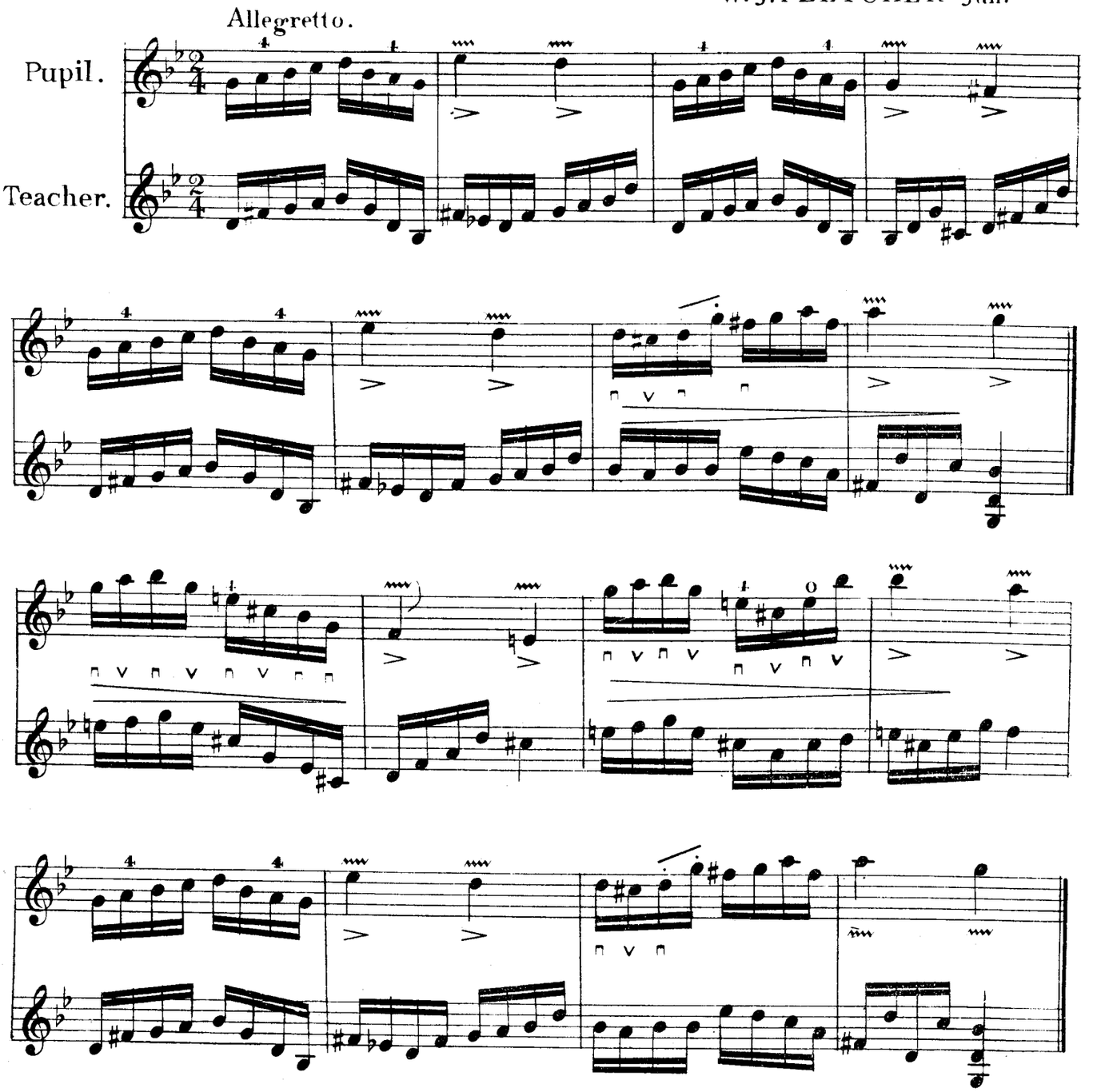
SCALE & CHORDS IN G MINOR.



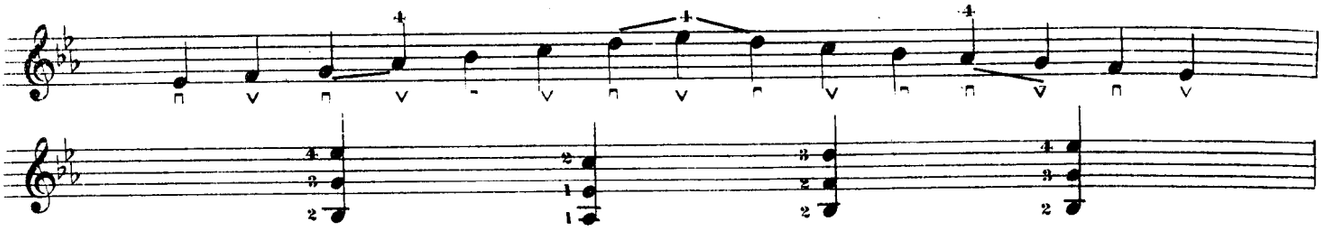
EXERCISE.

W. J. FLETCHER Junr

Allegretto.

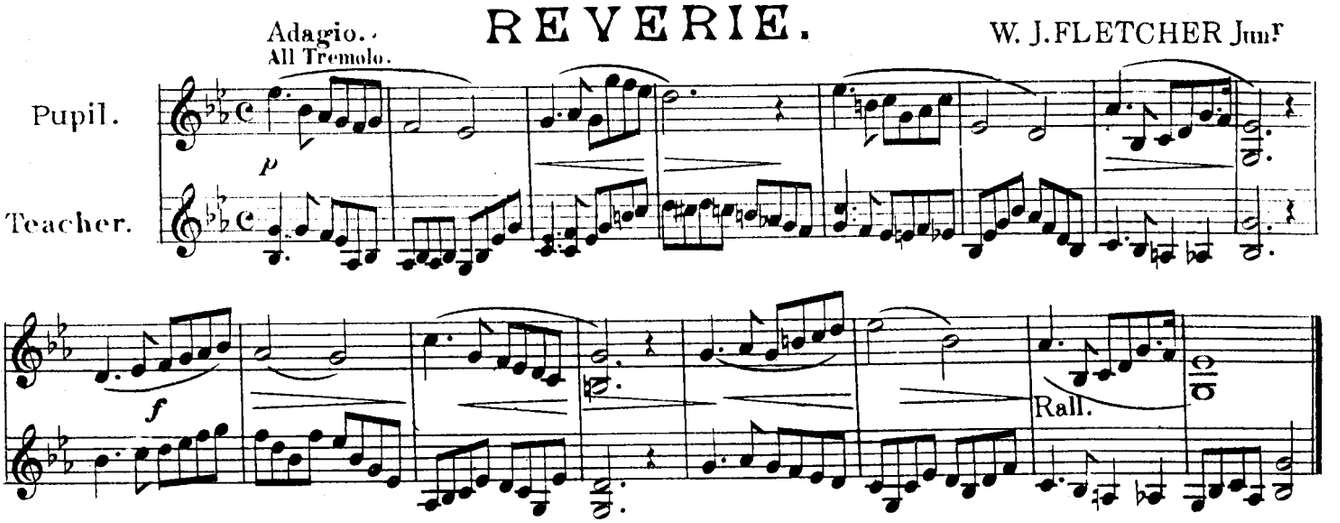


SCALE & CHORDS IN E♭ MAJOR.

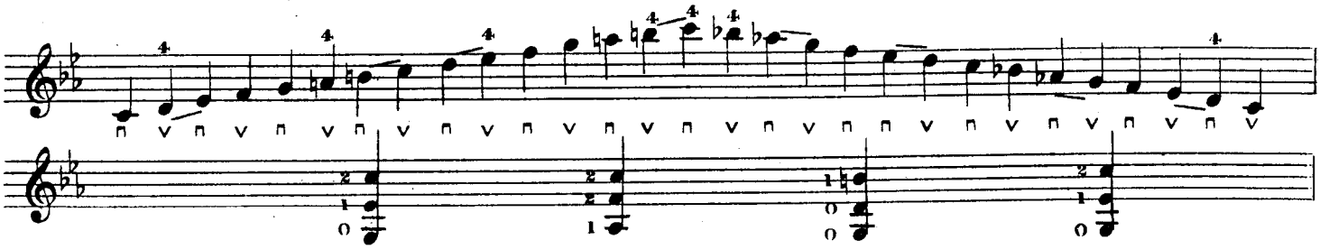


REVERIE.

W. J. FLETCHER Junr.

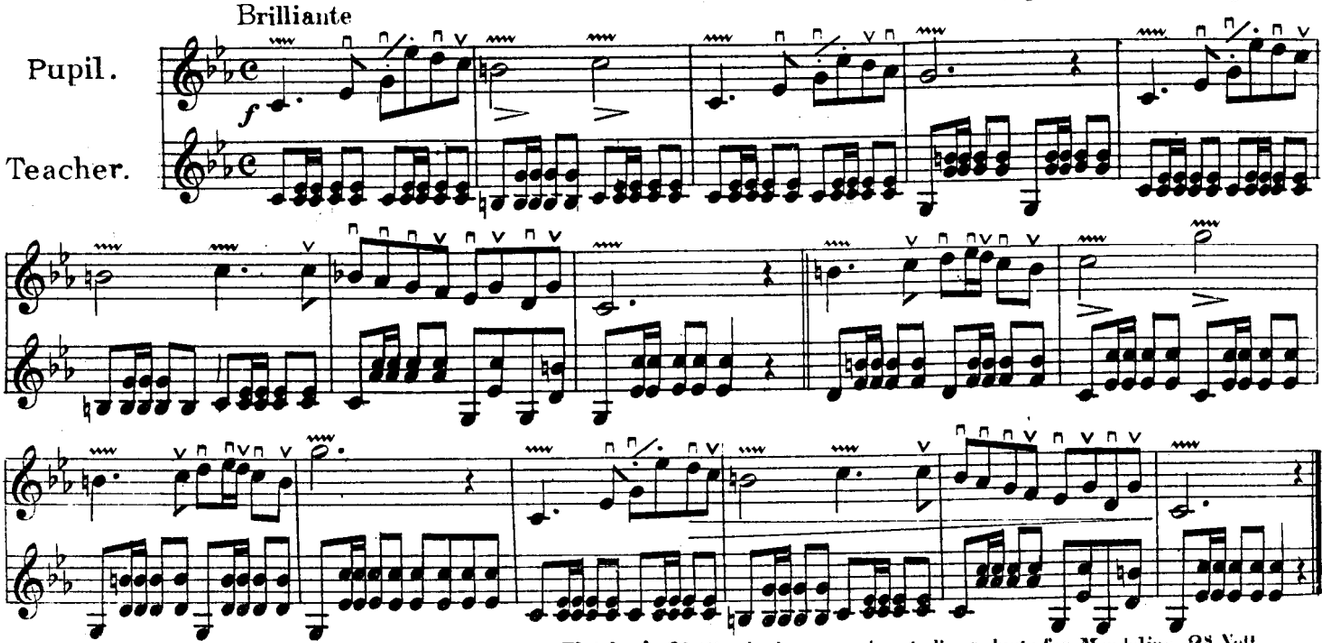


SCALE & CHORDS IN C MINOR.

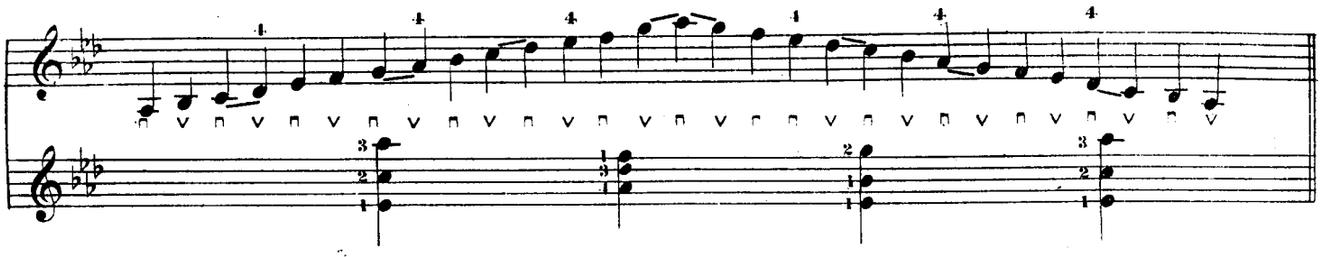


SOUVENIR

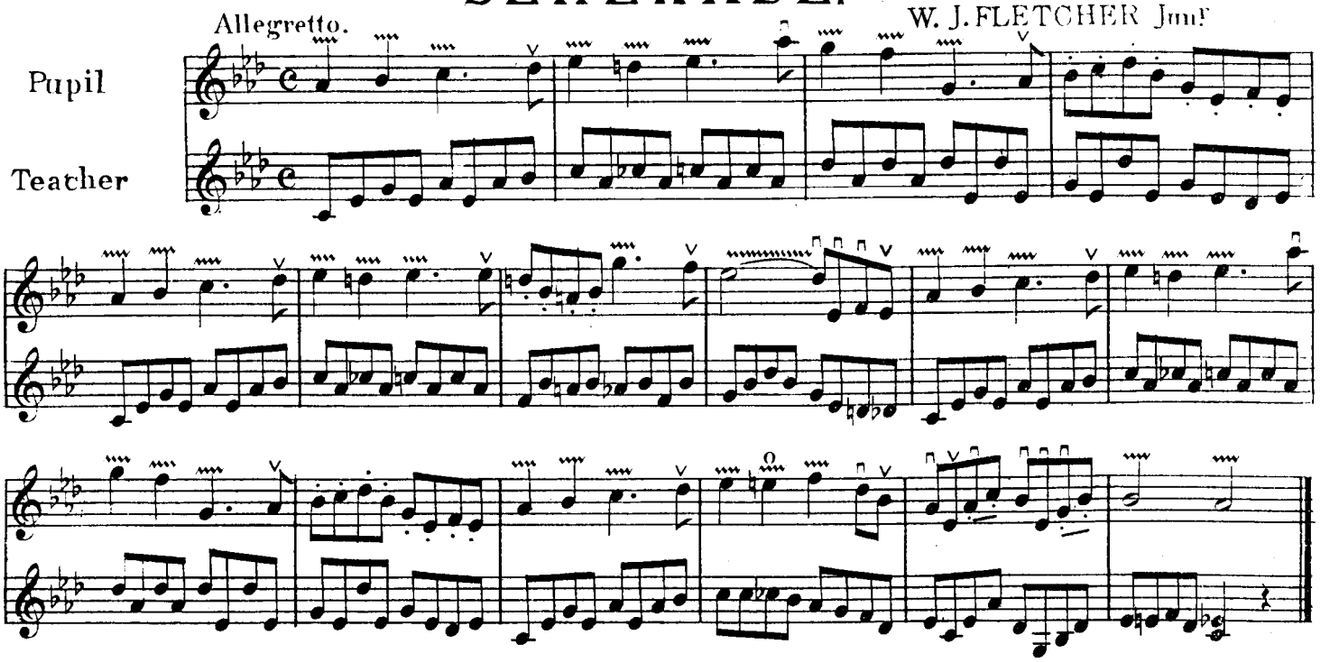
W. J. FLETCHER Junr.



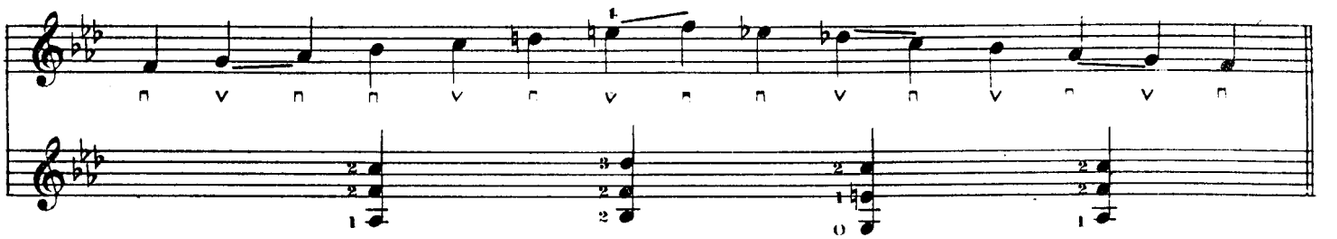
SCALE & CHORDS IN A♭ MAJOR.



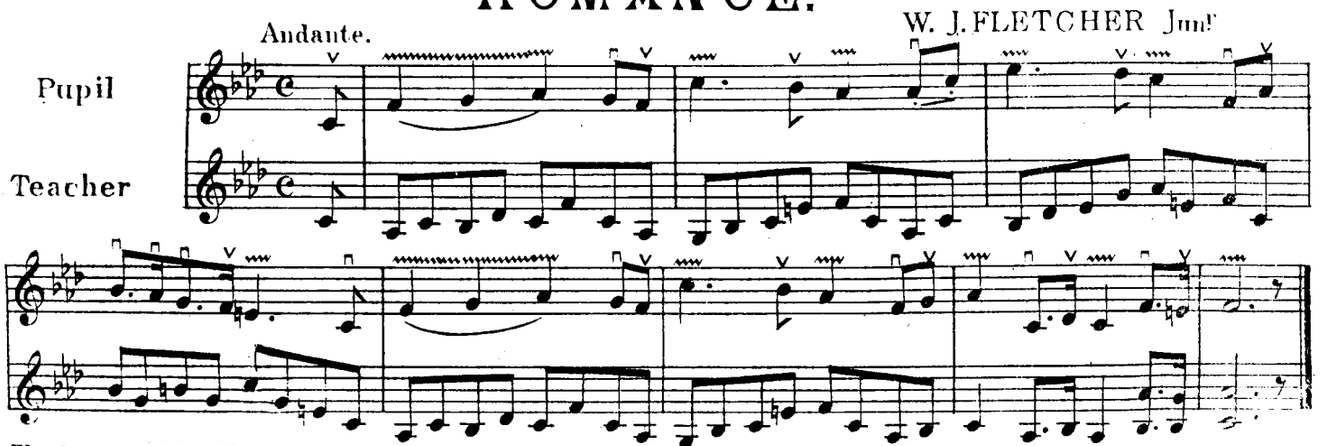
SERENADE.



SCALE & CHORDS IN F MINOR.



ROMANCE.



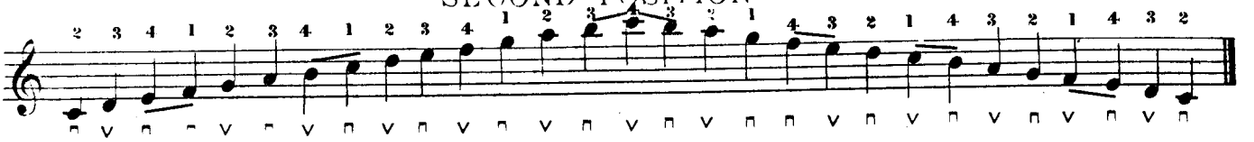
PART 3.
THE POSITIONS.

There are Six Positions on the Mandoline, up to the present the First only has been used in this work. I will now introduce the others namely 2nd 3rd 4th 5th and 6th each position is determined by placing the left hand one note in advance of the previous position, for example take the E String:

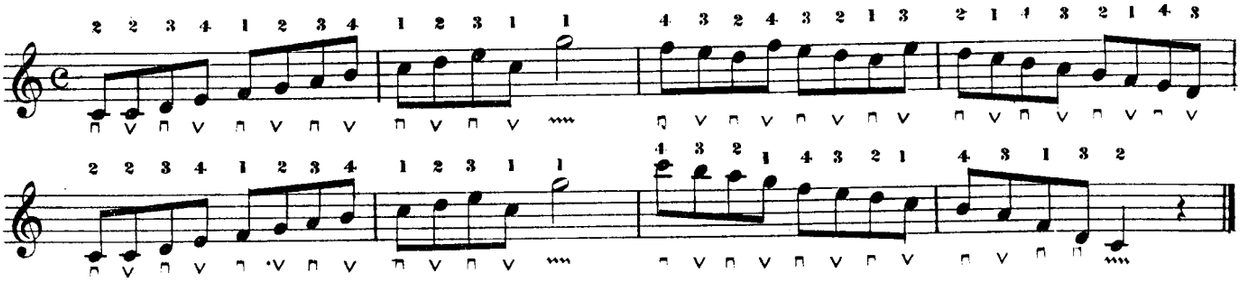
the 2nd Position would be the placing of the 1st Finger on G
3rd " " " " " " " 1st " " A
4th " " " " " " " 1st " " B
5th " " " " " " " 1st " " C
6th " " " " " " " 1st " " D

The Pupil will comprehend more fully by refering to the Diagram in front of Tutor, and well practising the following exercises in the several Positions

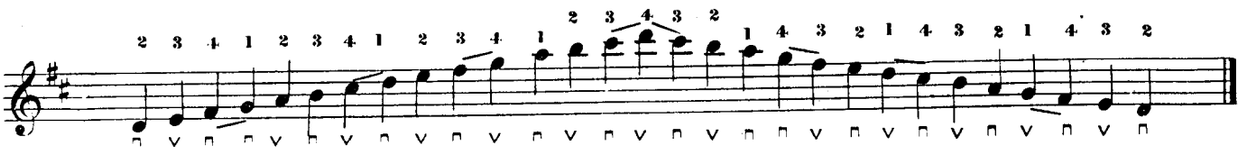
SECOND POSITION



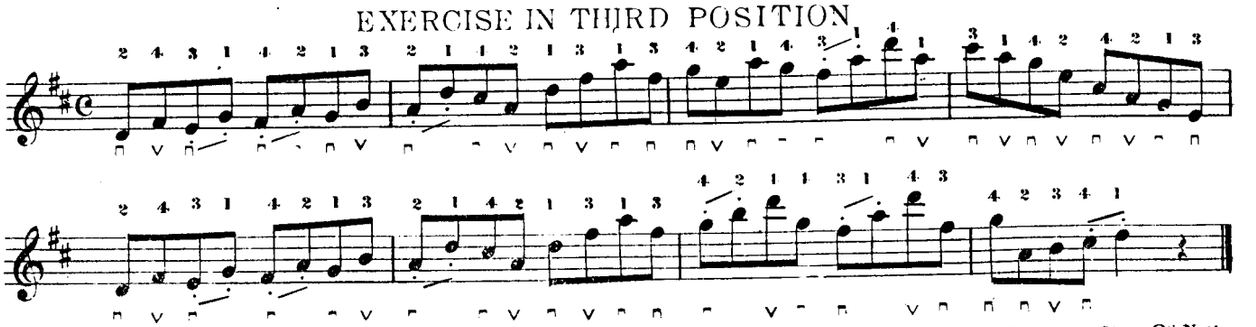
EXERCISE IN SECOND POSITION



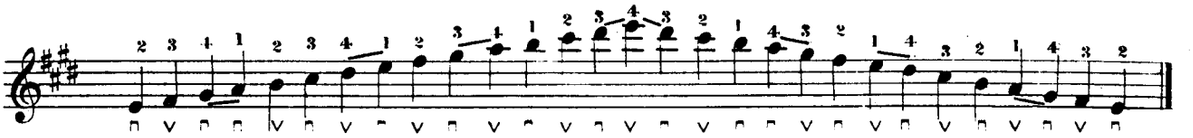
THIRD POSITION



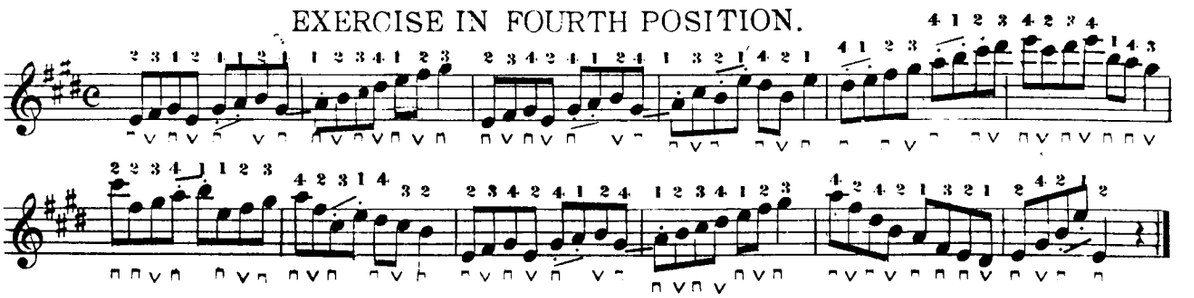
EXERCISE IN THIRD POSITION



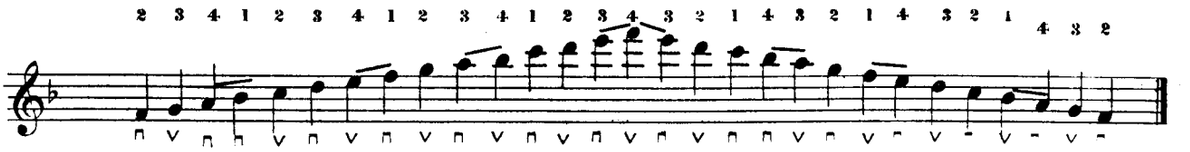
FOURTH POSITION.



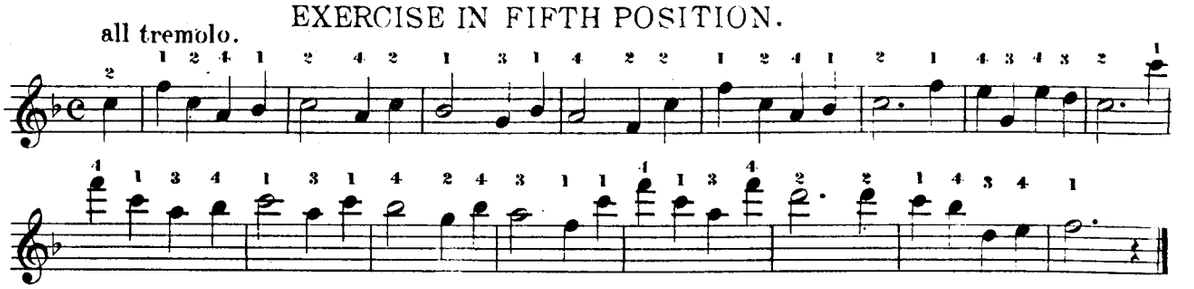
EXERCISE IN FOURTH POSITION.



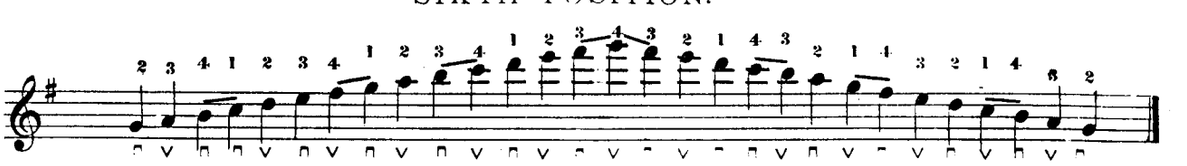
FIFTH POSITION.



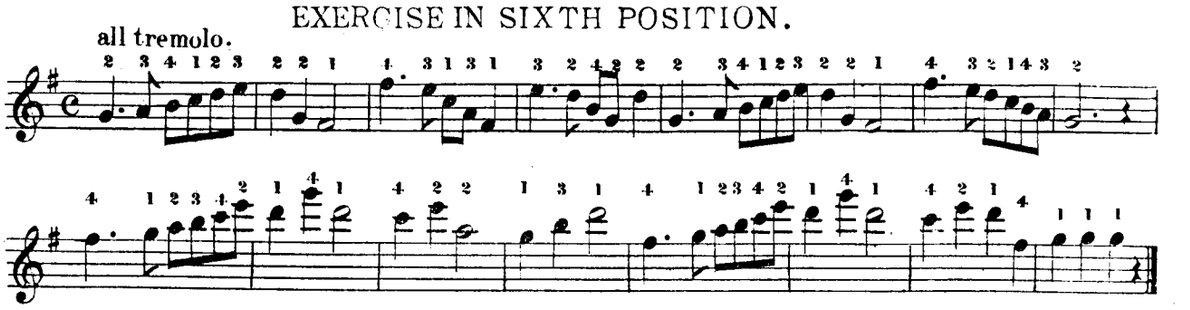
EXERCISE IN FIFTH POSITION.



SIXTH POSITION.

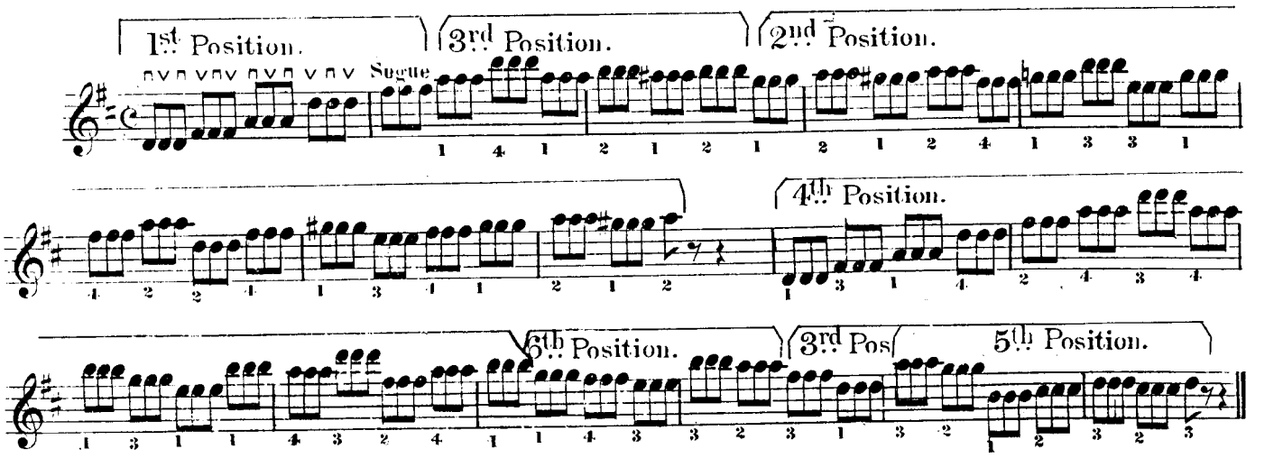


EXERCISE IN SIXTH POSITION.



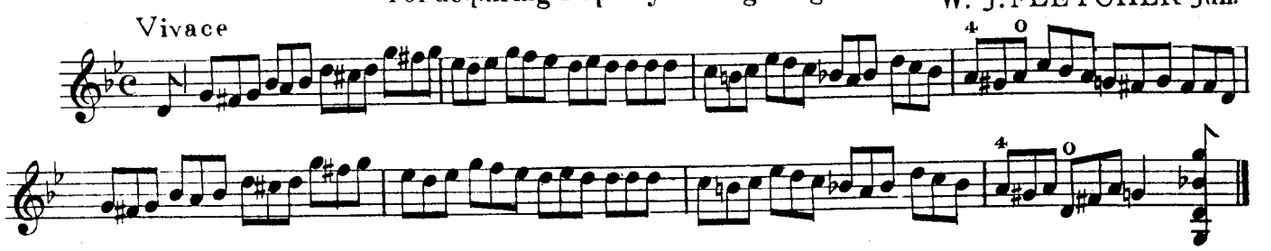
EXERCISE ON TRIPLETS.

INTRODUCING THE VARIOUS POSITIONS. W. J. FLETCHER Junr



STUDY IN TRIPLETS.

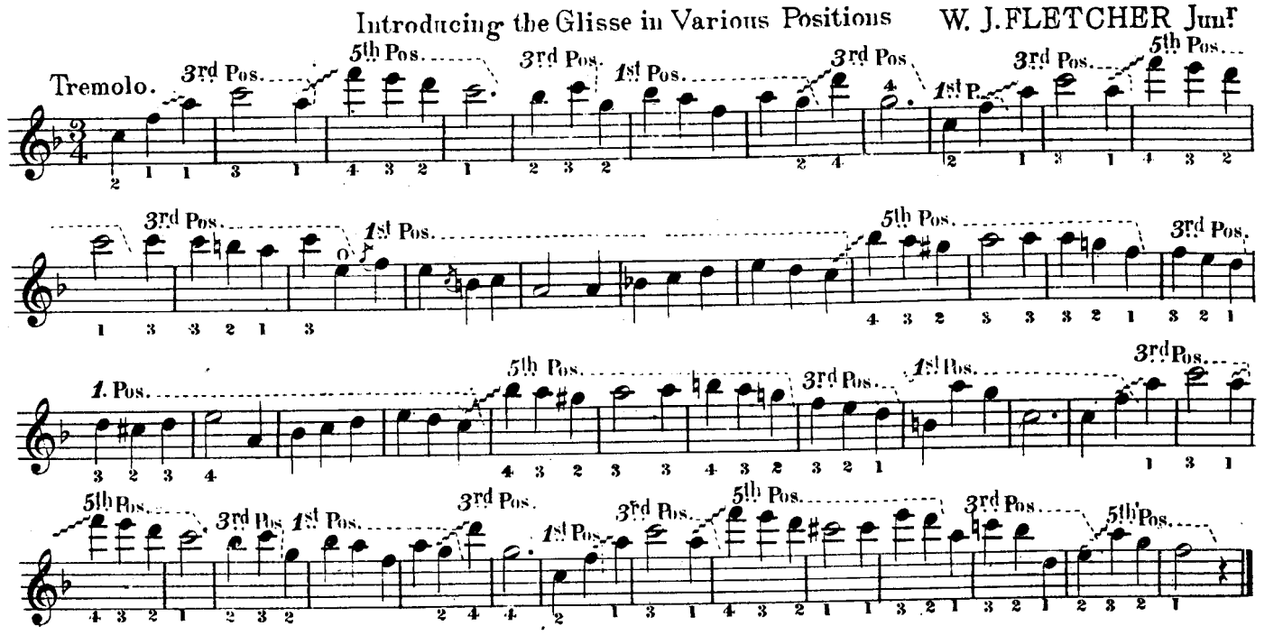
For acquiring Rapidity of Fingering. W. J. FLETCHER Junr



Glisse is the rapid gliding from one note to another without removing the finger from the String and is written thus—

MELODY.

Introducing the Glisse in Various Positions W. J. FLETCHER Junr

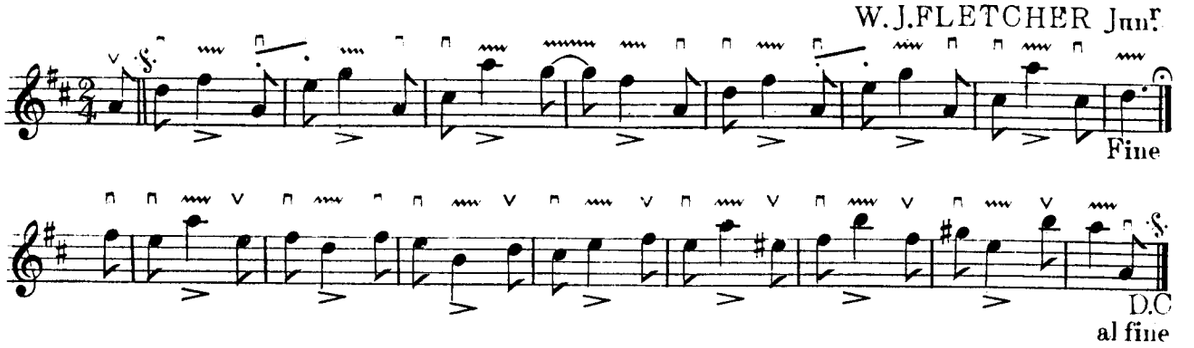


SYNCOPATION.

Syncopation is an unequal division of the time; accented notes occuring in the unaccented part of a bar.

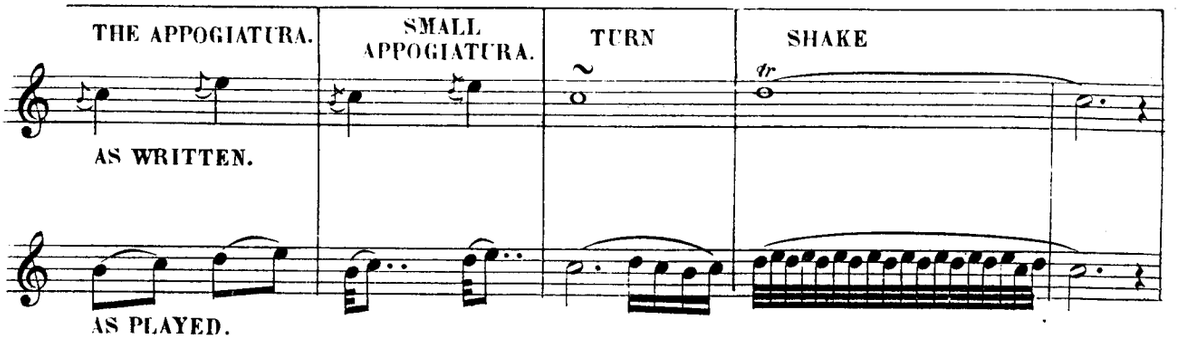
EXERCISE ON SYNCOPATION.

W. J. FLETCHER Jun.r



EMBELLISHMENTS.

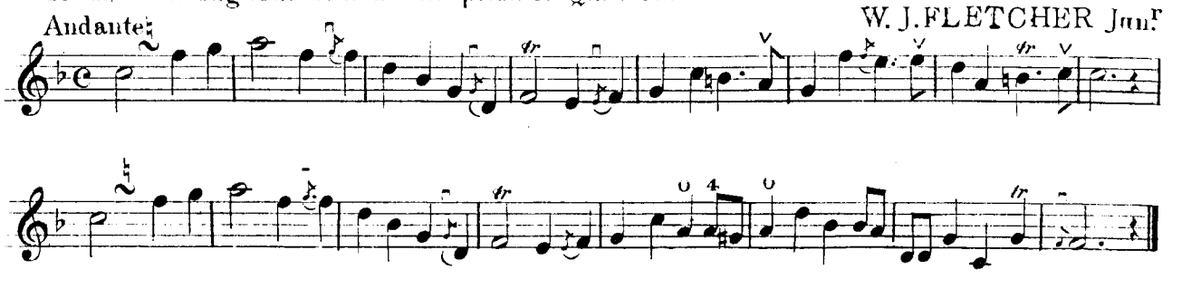
Grace notes are very effective and greatly beautify the music where introduced. There are several kinds but the principal are the Appogiatura and Small Appogiatura The Appogiatura is a small note slurred into the principal note to which it is attached and takes half the value therefrom. The small Appogiatura is a small note slurred into the principal note but takes no appreciable value therefrom.



MELODY.

Introducing the Appogiatura, small Appogiatura, Turn and Shake. to be played Tremolo throughout with the exception of Quavers.

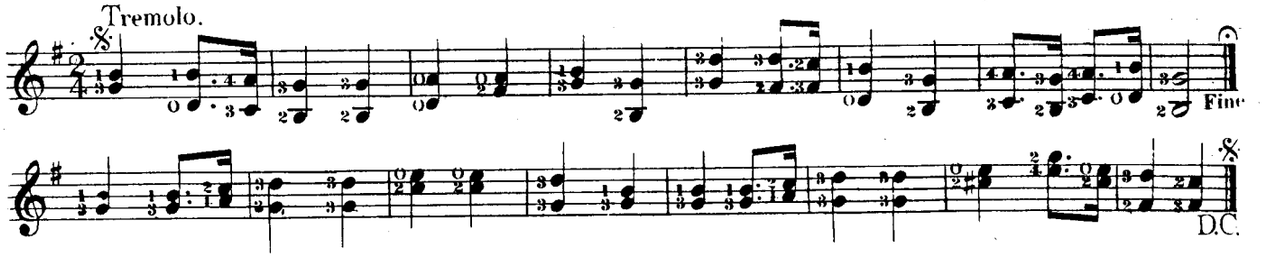
W. J. FLETCHER Jun.r



DOUBLE TRIPLE & QUARTETT STOPPING

ROSSEAUS DREAM.

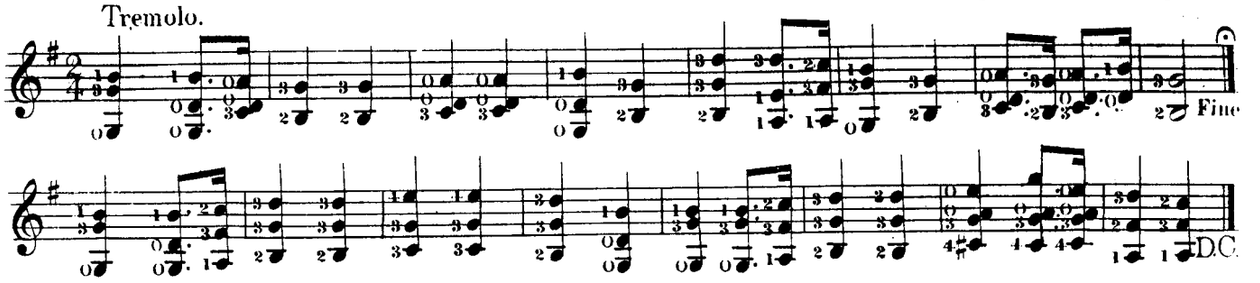
Arranged by
W.J.FLETCHER Jun.r



ROSSEAUS DREAM.

INTRODUCING TRIPLE STOPPING

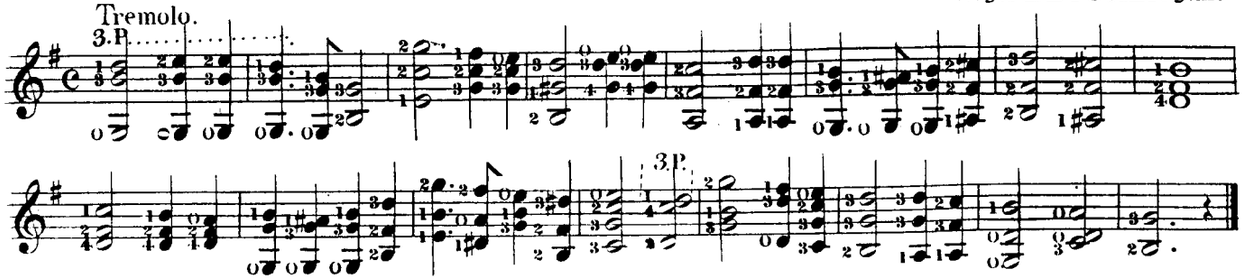
Arranged by
W.J.FLETCHER Jun.r



RUSSIAN HYMN.

INTRODUCING 3rd POSITION

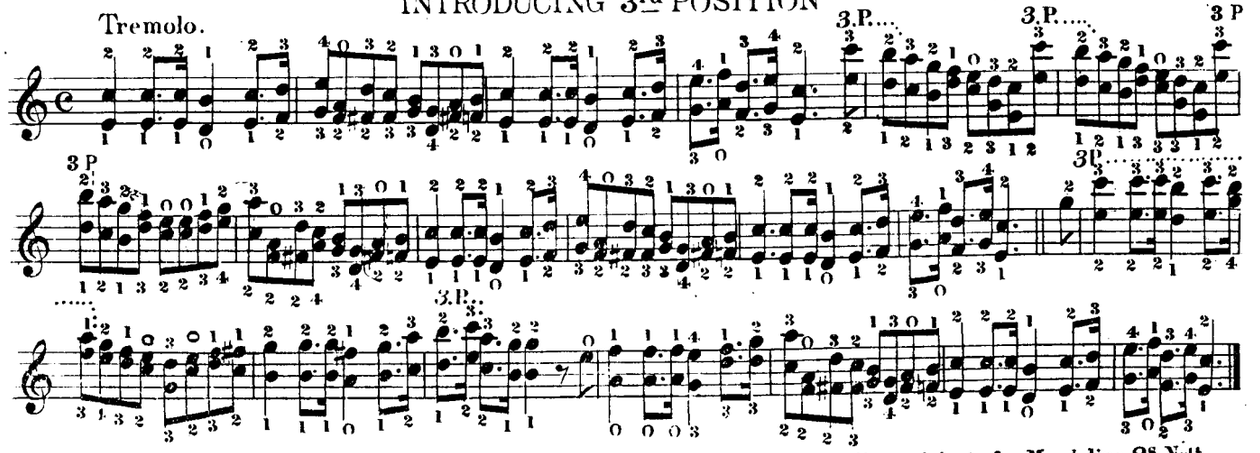
Arranged by
W.J.FLETCHER Jun.r



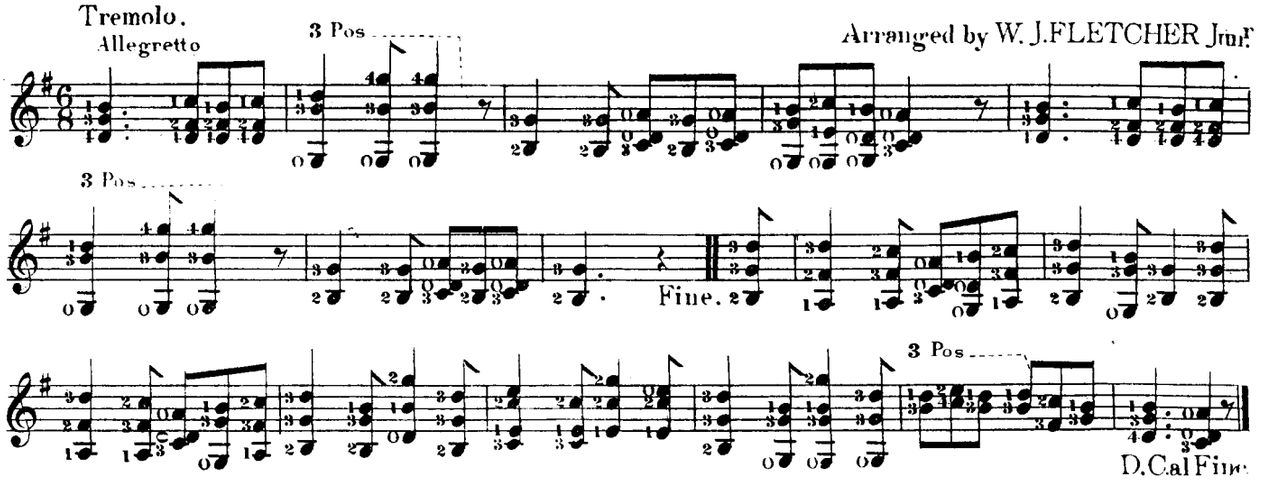
CALLER HERRIN

INTRODUCING 3rd POSITION

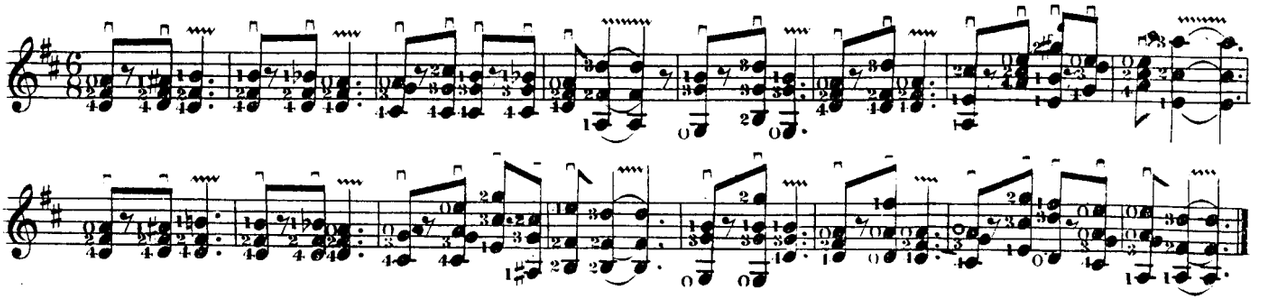
Arranged by
W.J.FLETCHER Jun.r



LIFE LET US CHERISH.

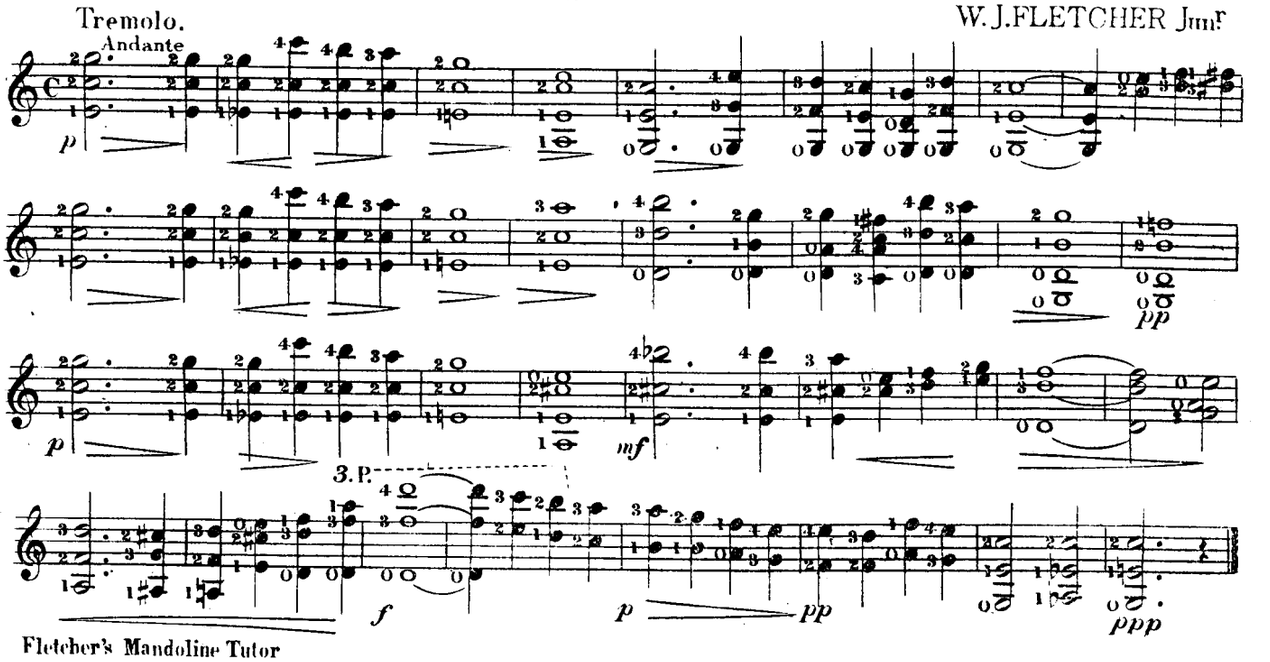


BARCAROLLE.



ROMANZA.

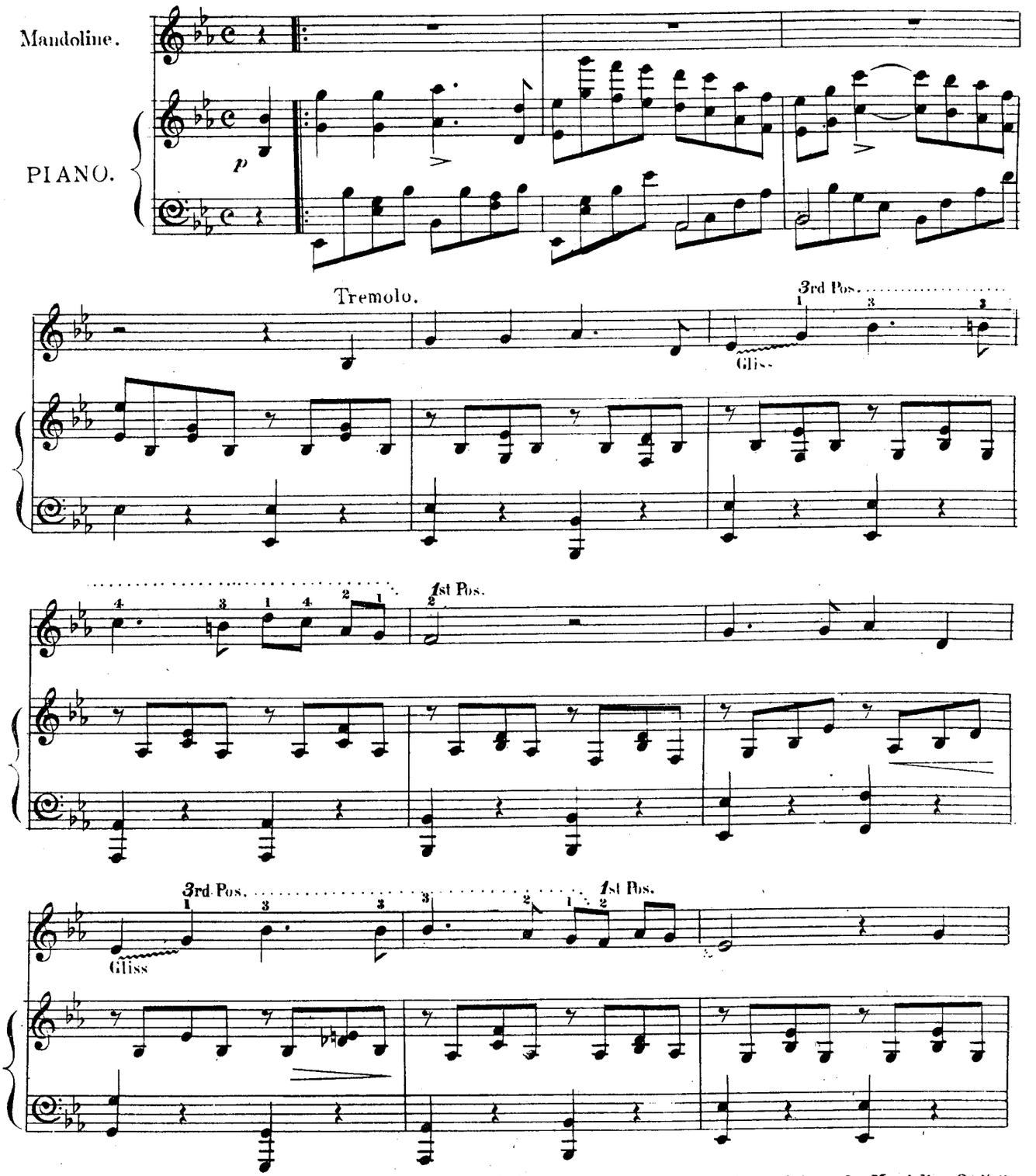
INTRODUCING QUARTETT STOPPING

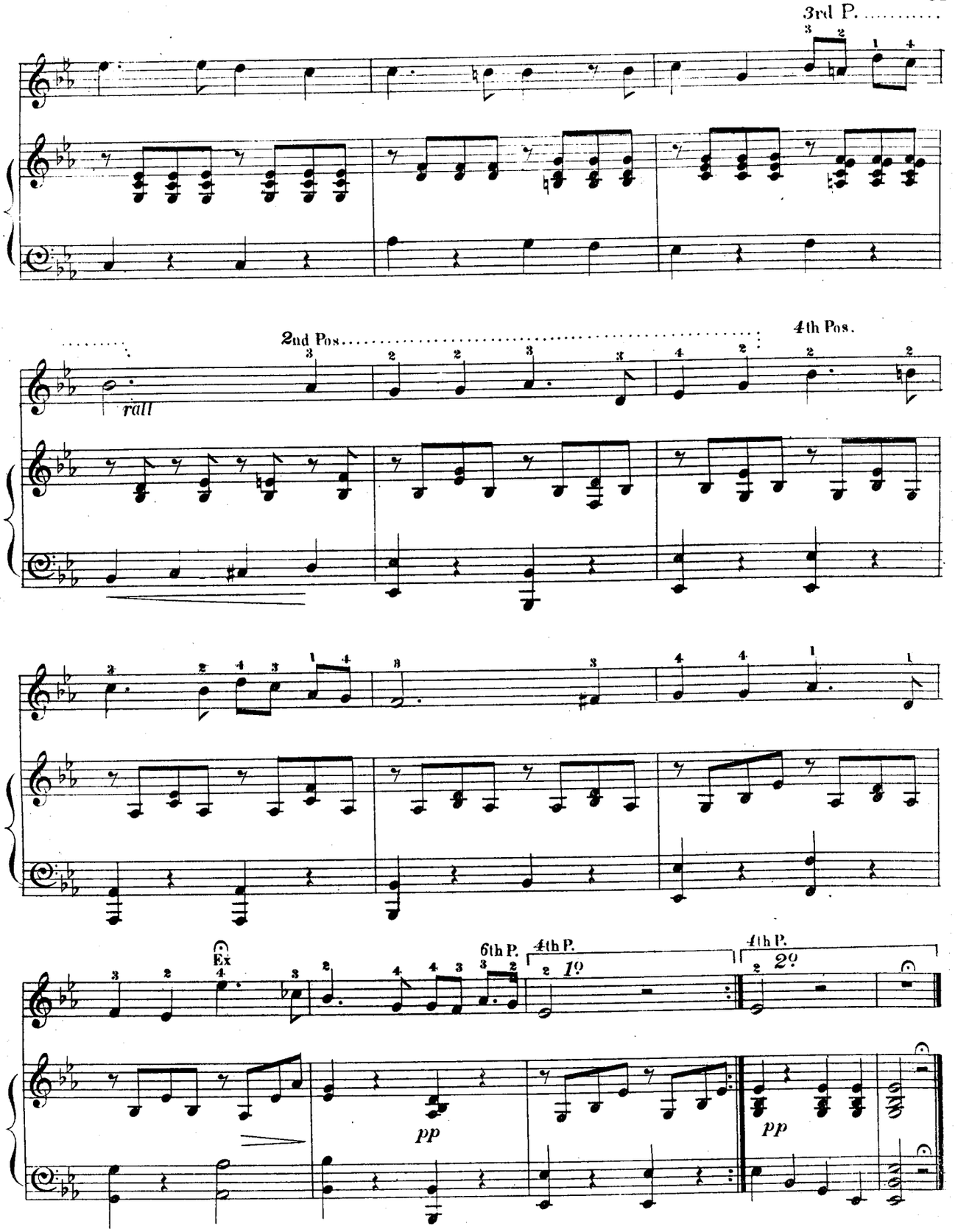


PART 4

OUR HANDS HAVE MET BUT NOT OUR HEARTS

Arranged by W. J. FLETCHER Jun.r

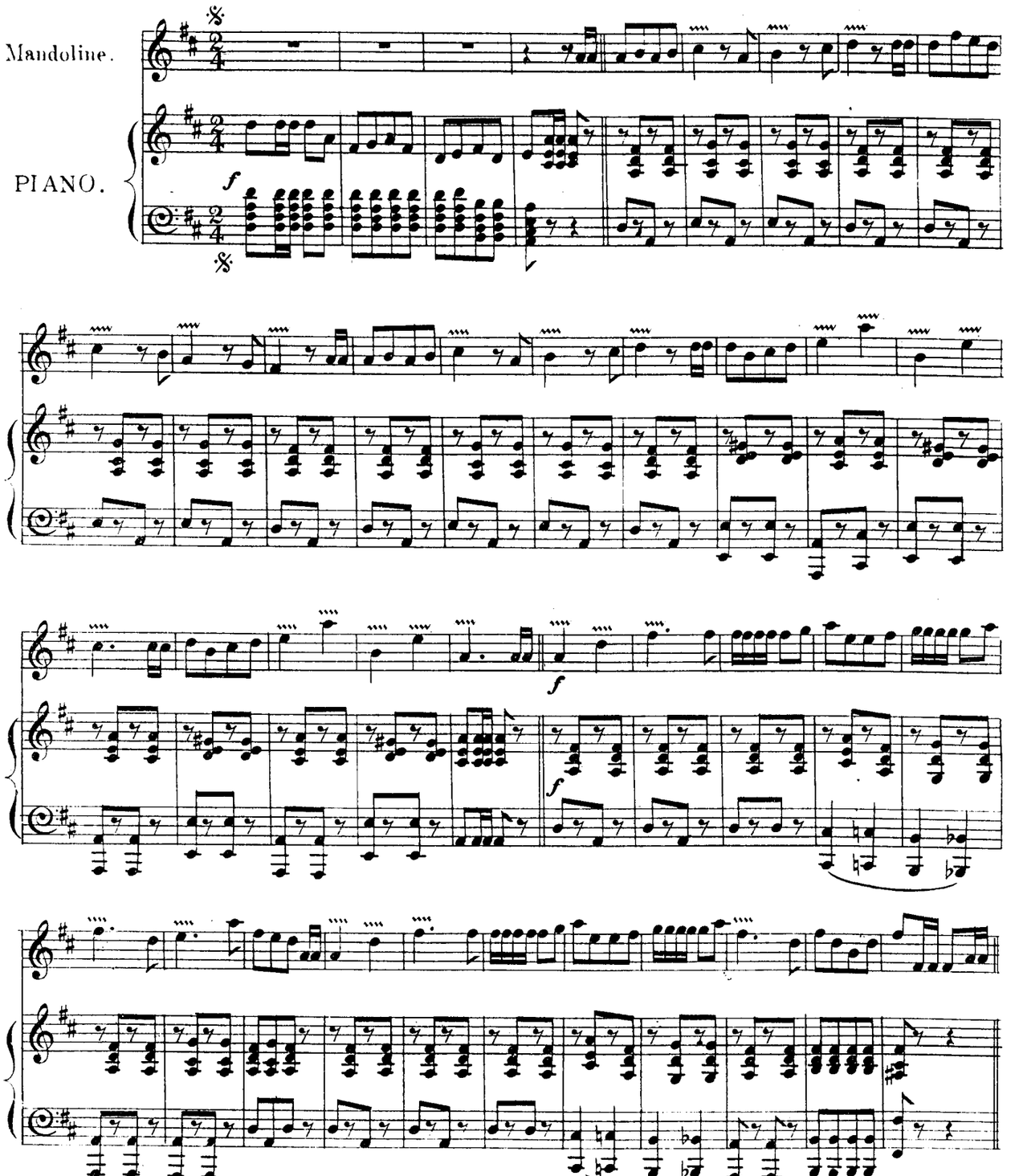


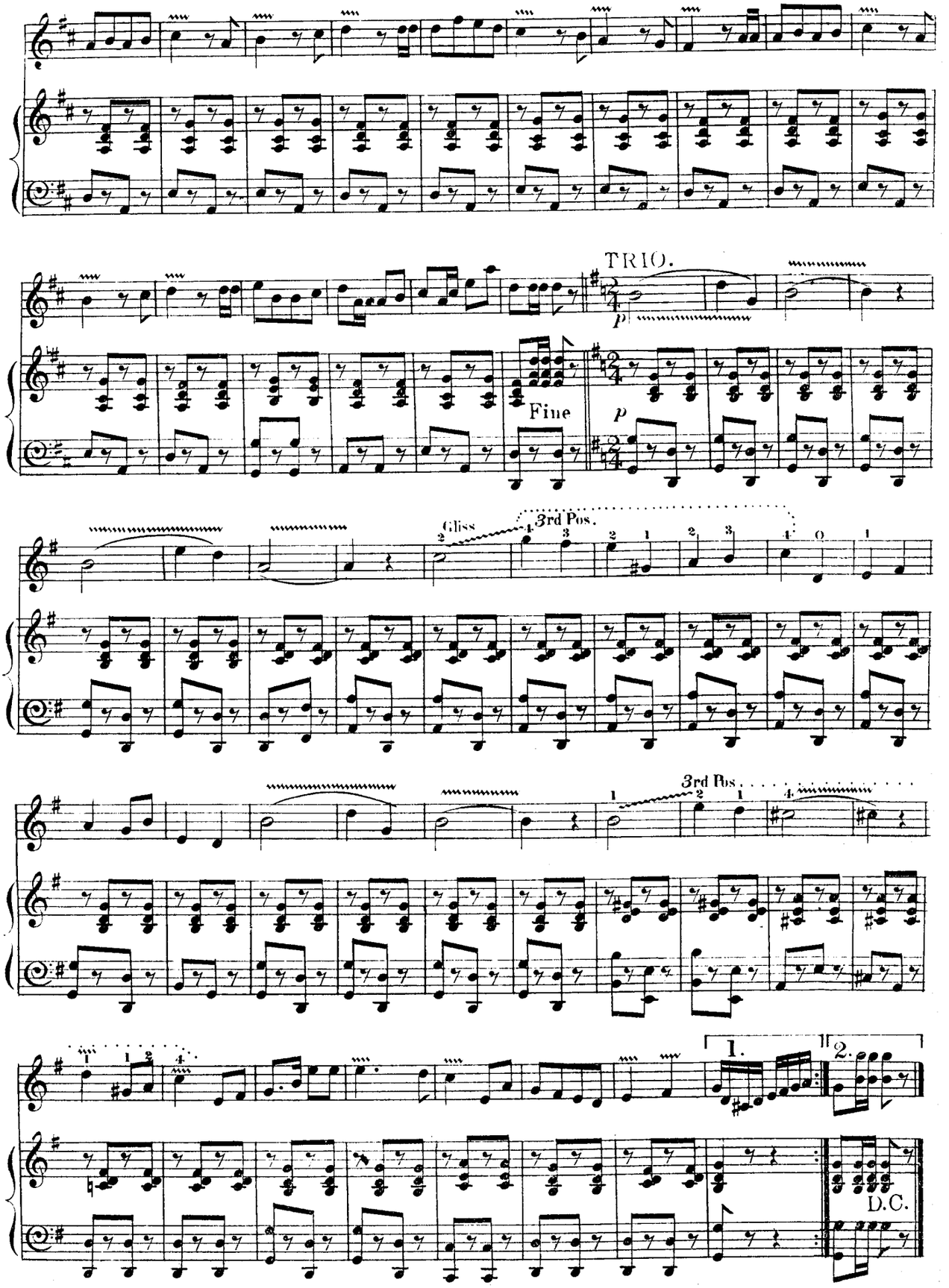

3rd P.
2nd Pos.
4th Pos.
rall
Ex
6th P.
4th P.
1º
4th P.
2º
pp
pp

FORTUNE'S DARLING.

POLKA MARCH

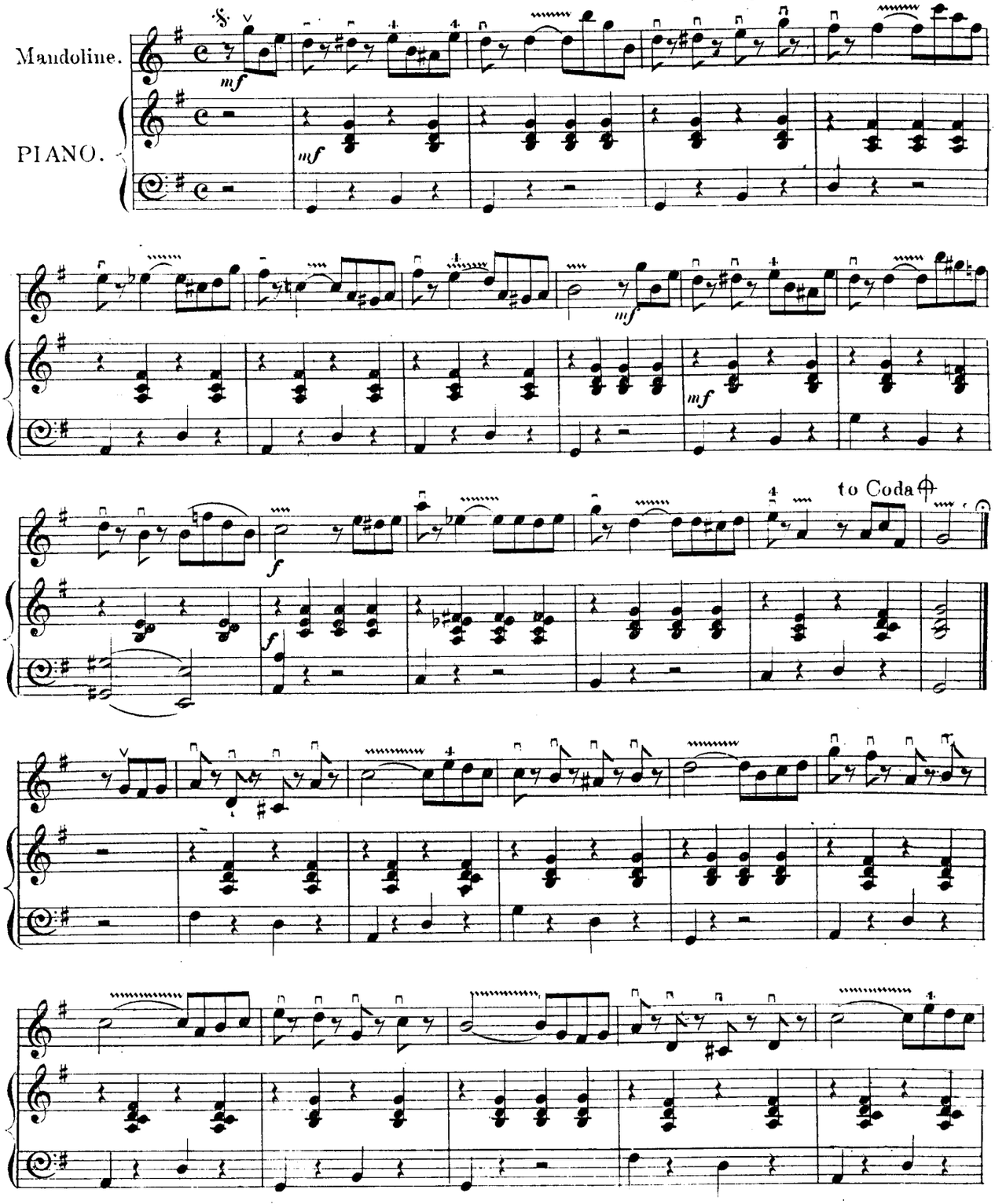
Charles Le THIERE.

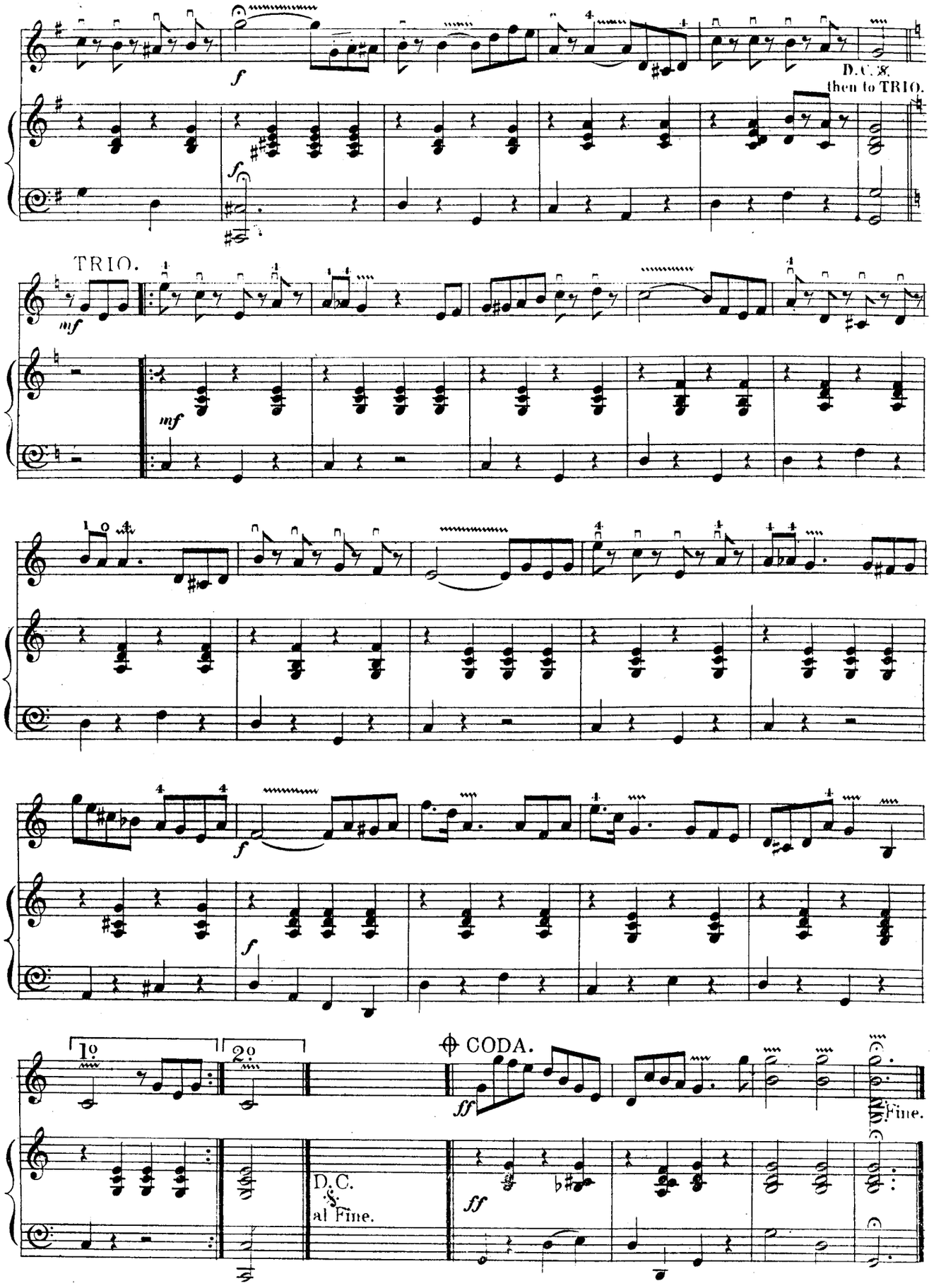



TRIO.
Fine
Gliss
3rd Pos.
3rd Pos.
1.
2.
D.C.

"QUEENIE" GAVOTTE.

Composed by W.J. FLETCHER Junr

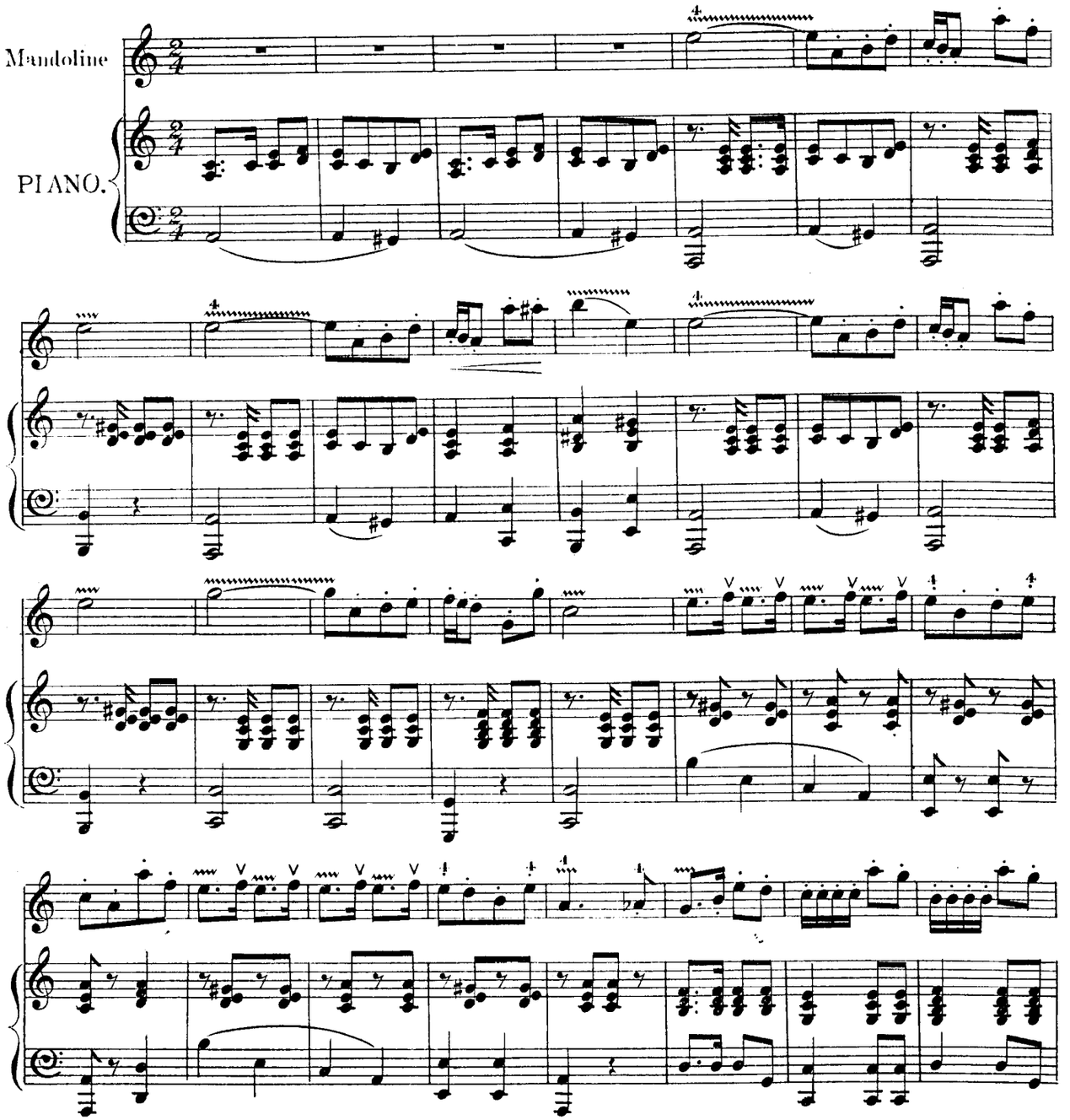


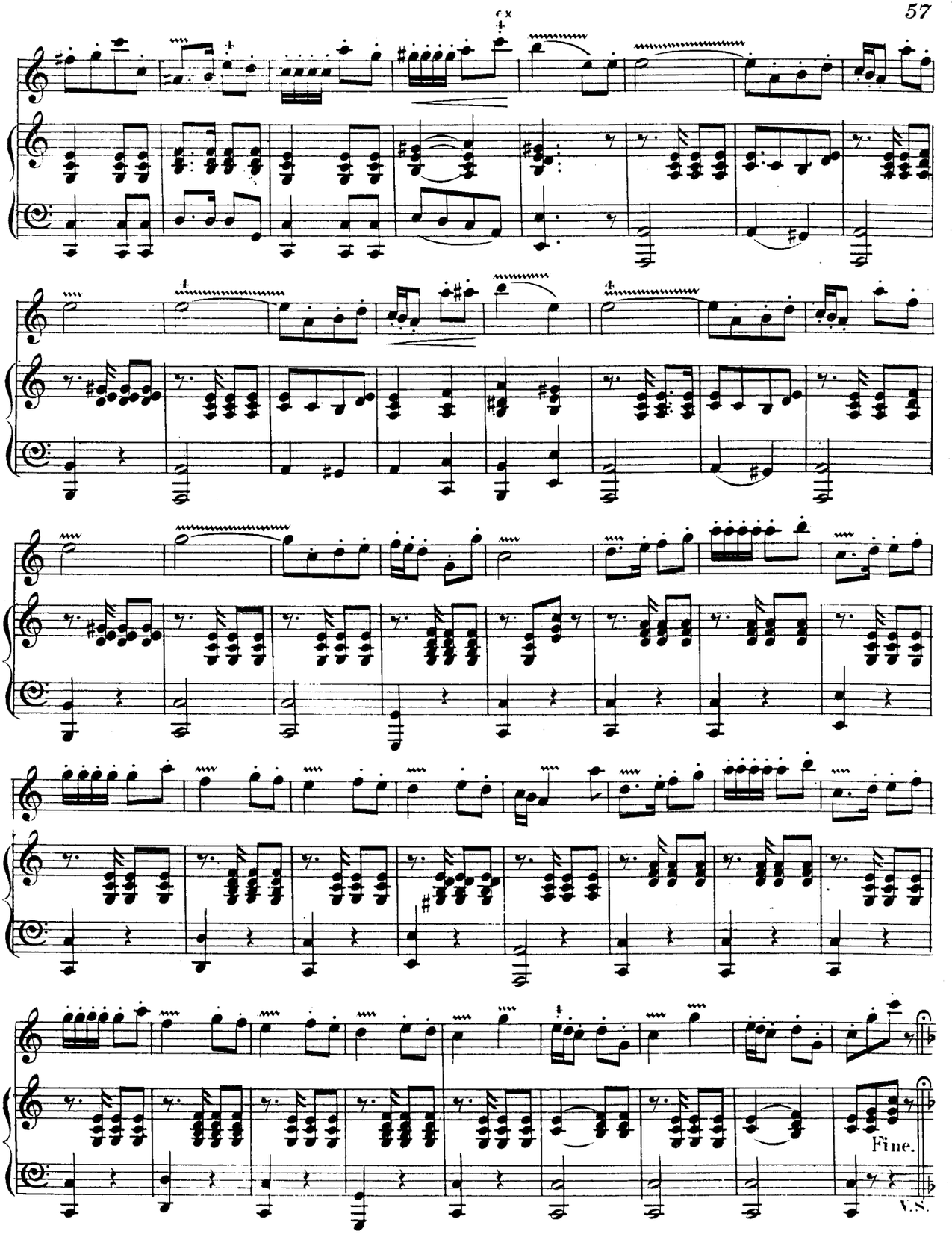

D.C. 8.
then to TRIO.
TRIO.
1o
2o
CODA.
D.C.
al Fine.
Fine.

SANTA LUNA.

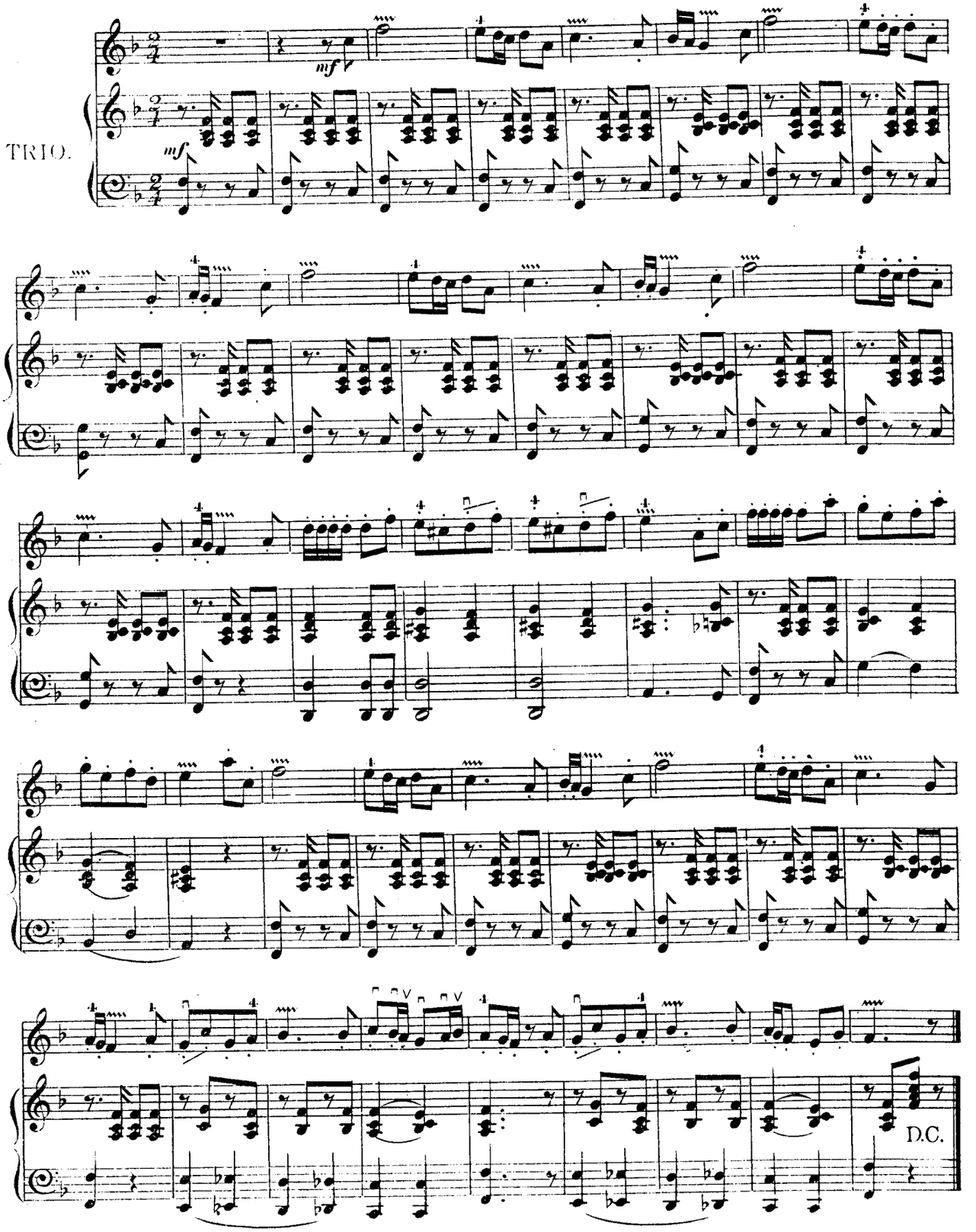
DANSE ESPANOL.

Charles Le THIERE.



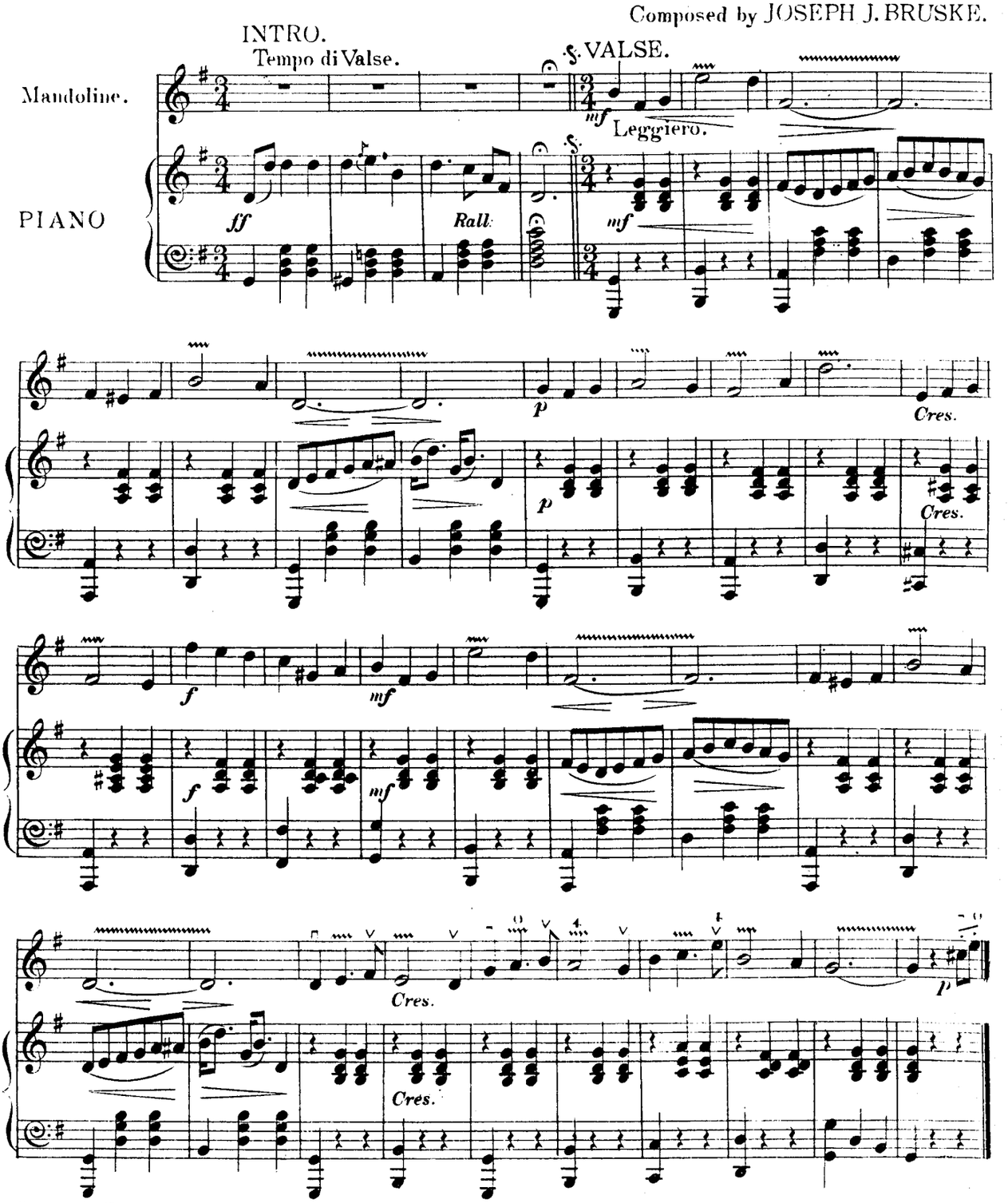

Fine.
V.S.

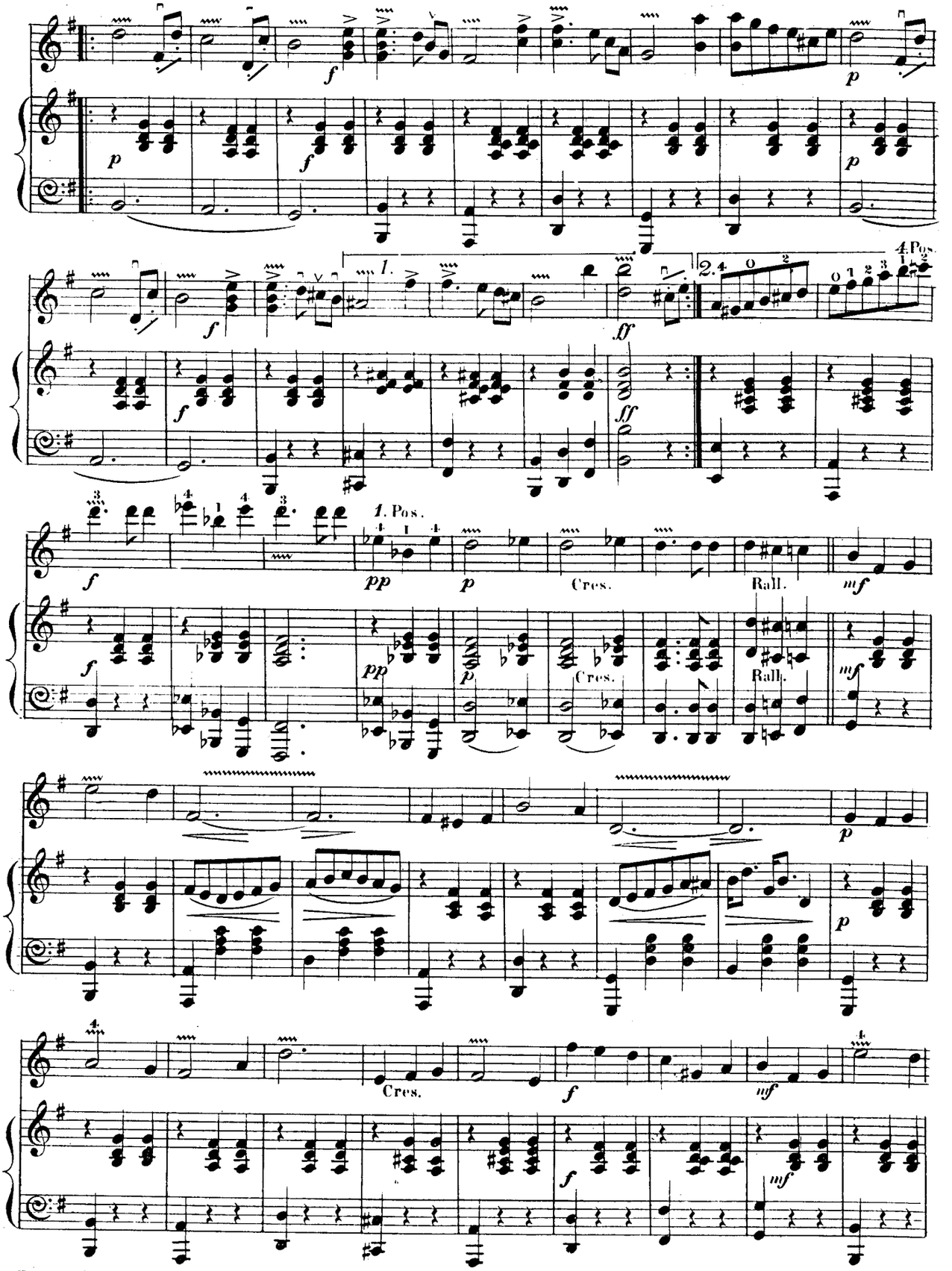
TRIO.

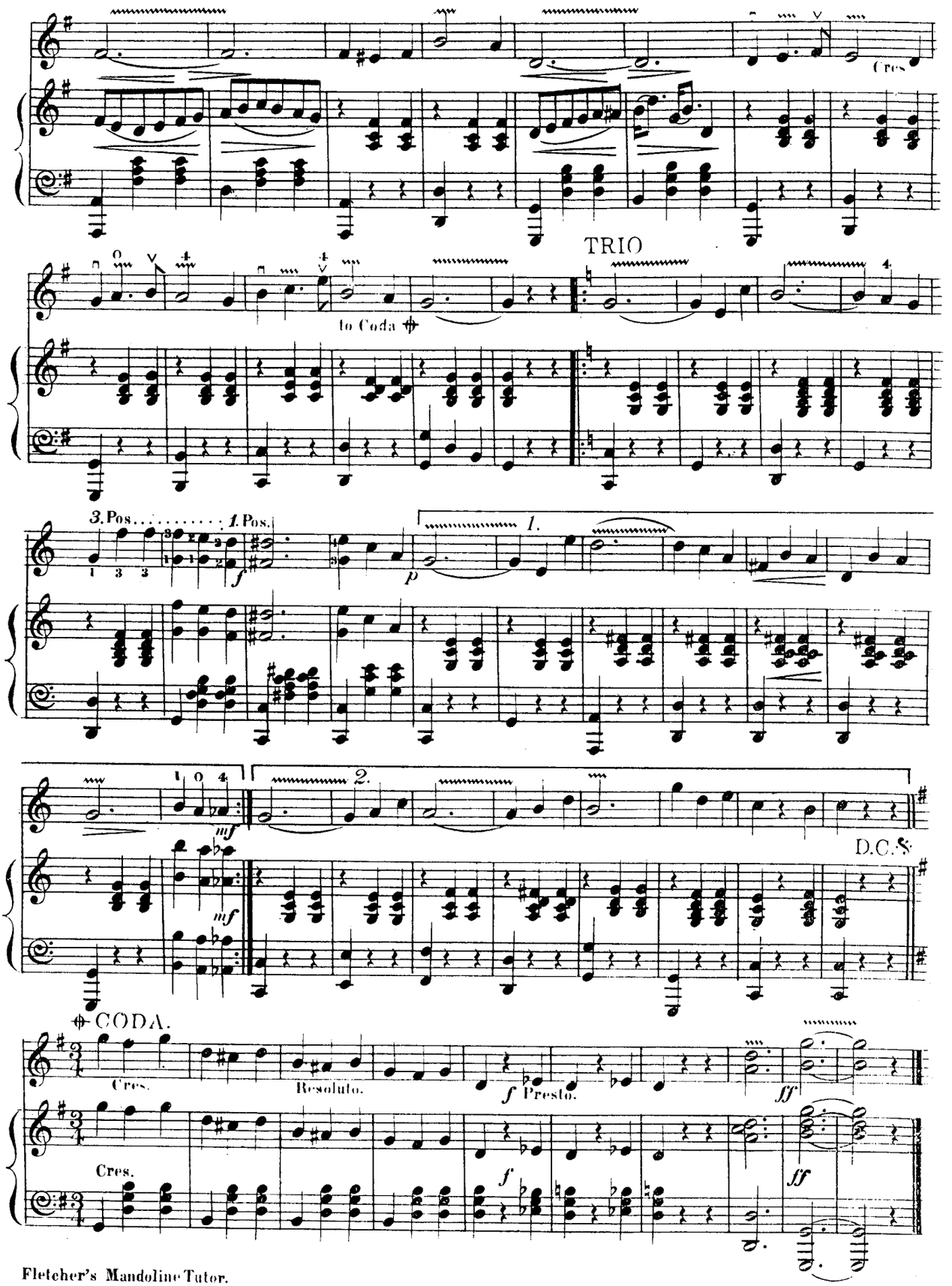


THE "ROSE GARDEN" VALSE.

Composed by JOSEPH J. BRUSKE.




1.
2.
4 Pos.
ff
1. Pos.
pp
Cres.
Rall.
mf
Cres.
f


Cres.
TRIO
to Coda
3. Pos. 1. Pos.
1.
2.
D.C.
CODA.
Cres.
Resoluto.
Presto.
Cres.

MYSTIC REVELS.

DANCE FANTASTIQUE.

W. J. FLETCHER Junr

INTRO.

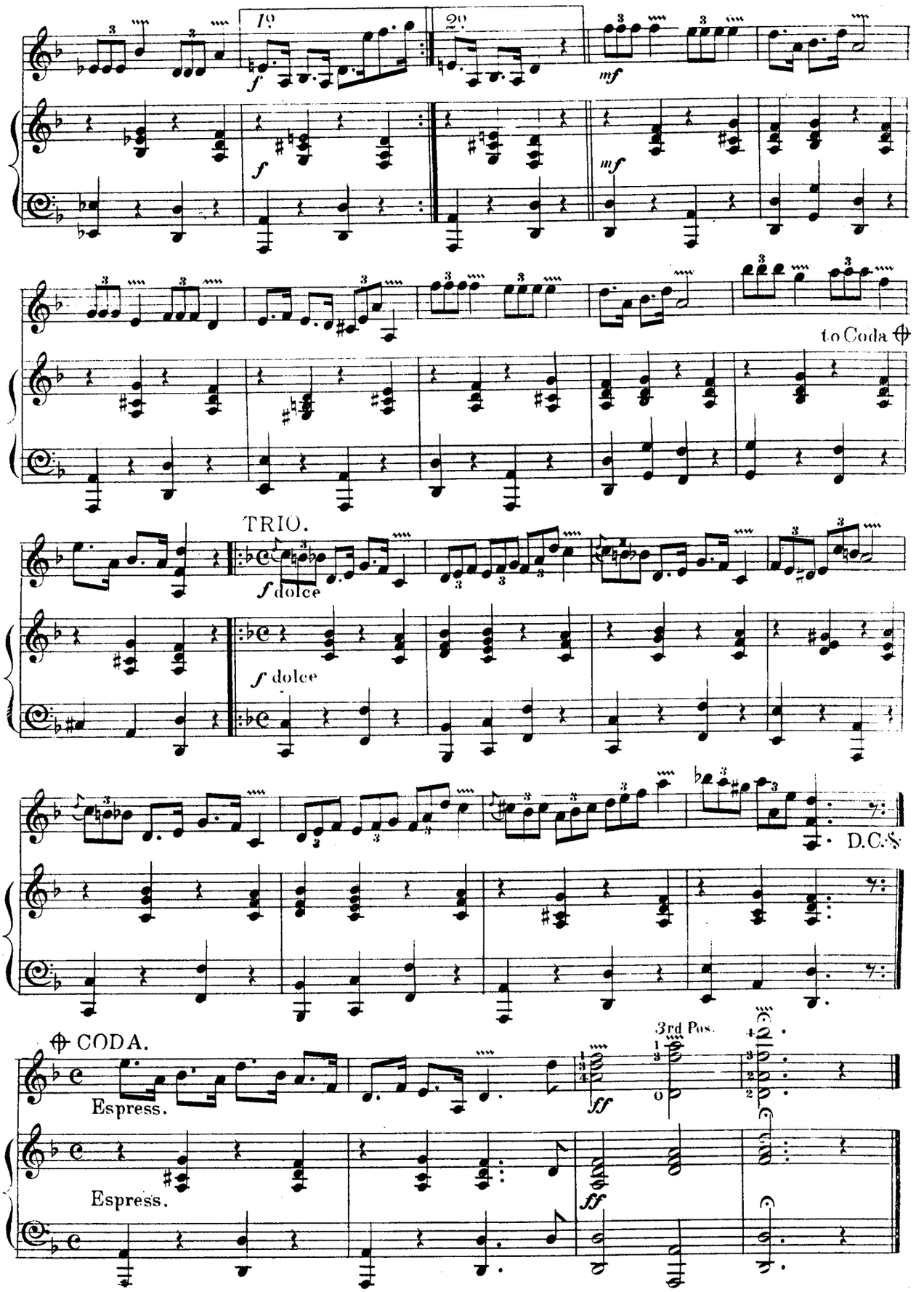
Moderato.

Mandoline.

PIANO.

DANCE.

Fletcher's Mandoline Tutor Fletcher's 60 Standard progressivestudies duets for Mandoline 2s= Nett

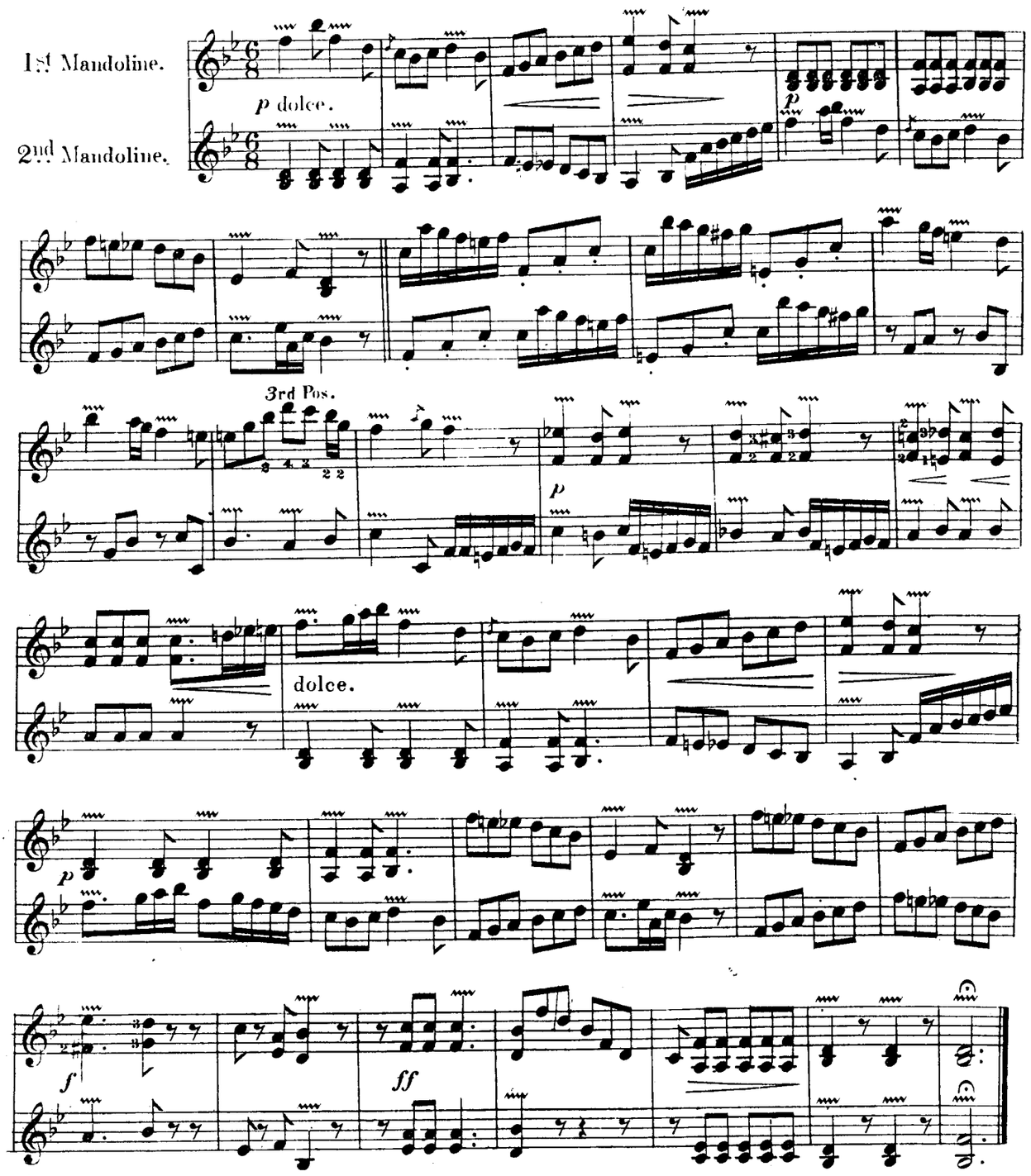

1º
2º
f
mf
to Coda
TRIO.
f dolce
D.C.
CODA.
Espress.
3rd Pos.
ff

ANDANTE & MENUET.

FROM PLEYEL

DUET.

Arranged by W. J. FLETCHER Junr



5 MENUET

f con Moto

3rd Pos.

f

Fine.

TRIO.

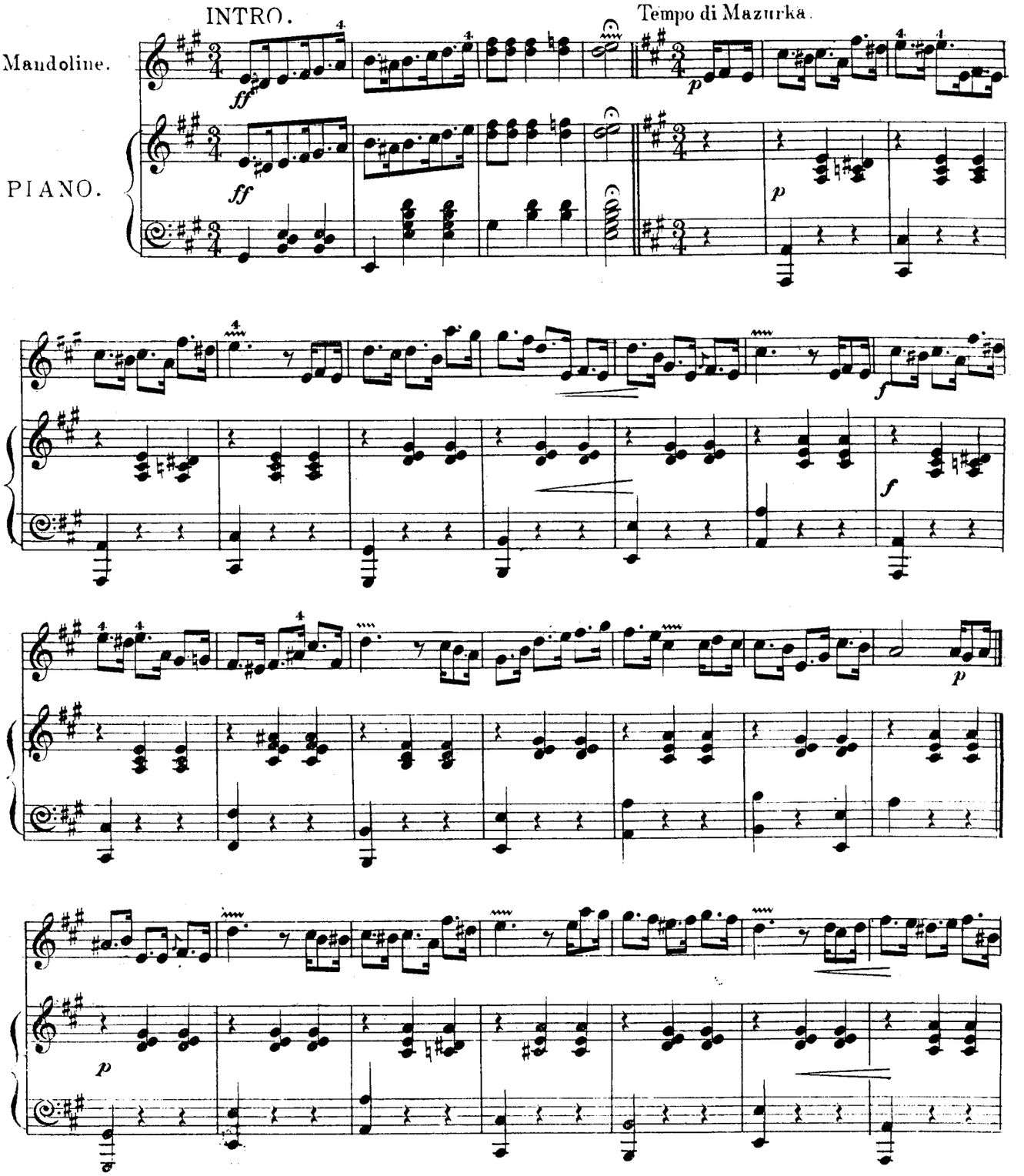
p

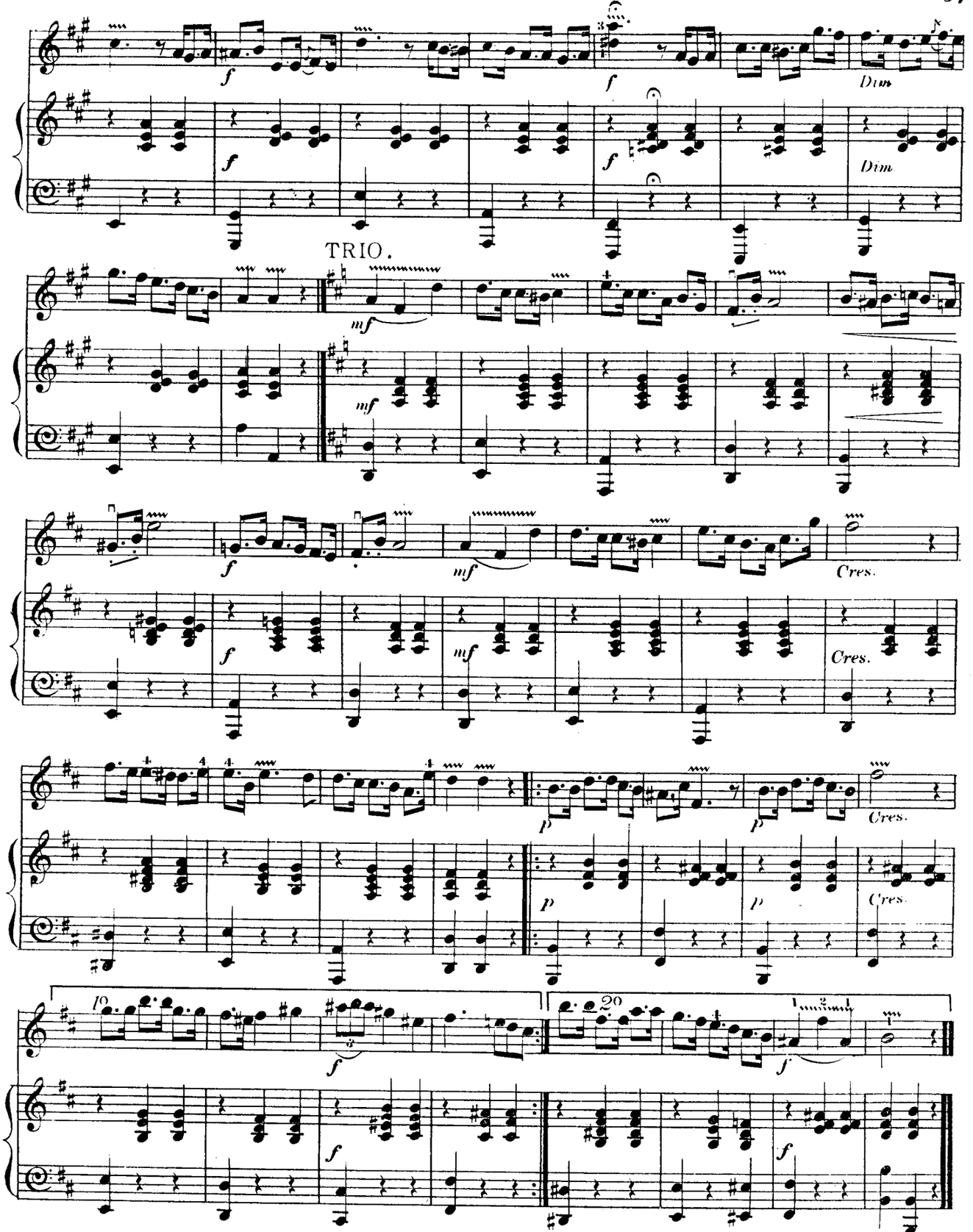
D.C. 5 al Fine

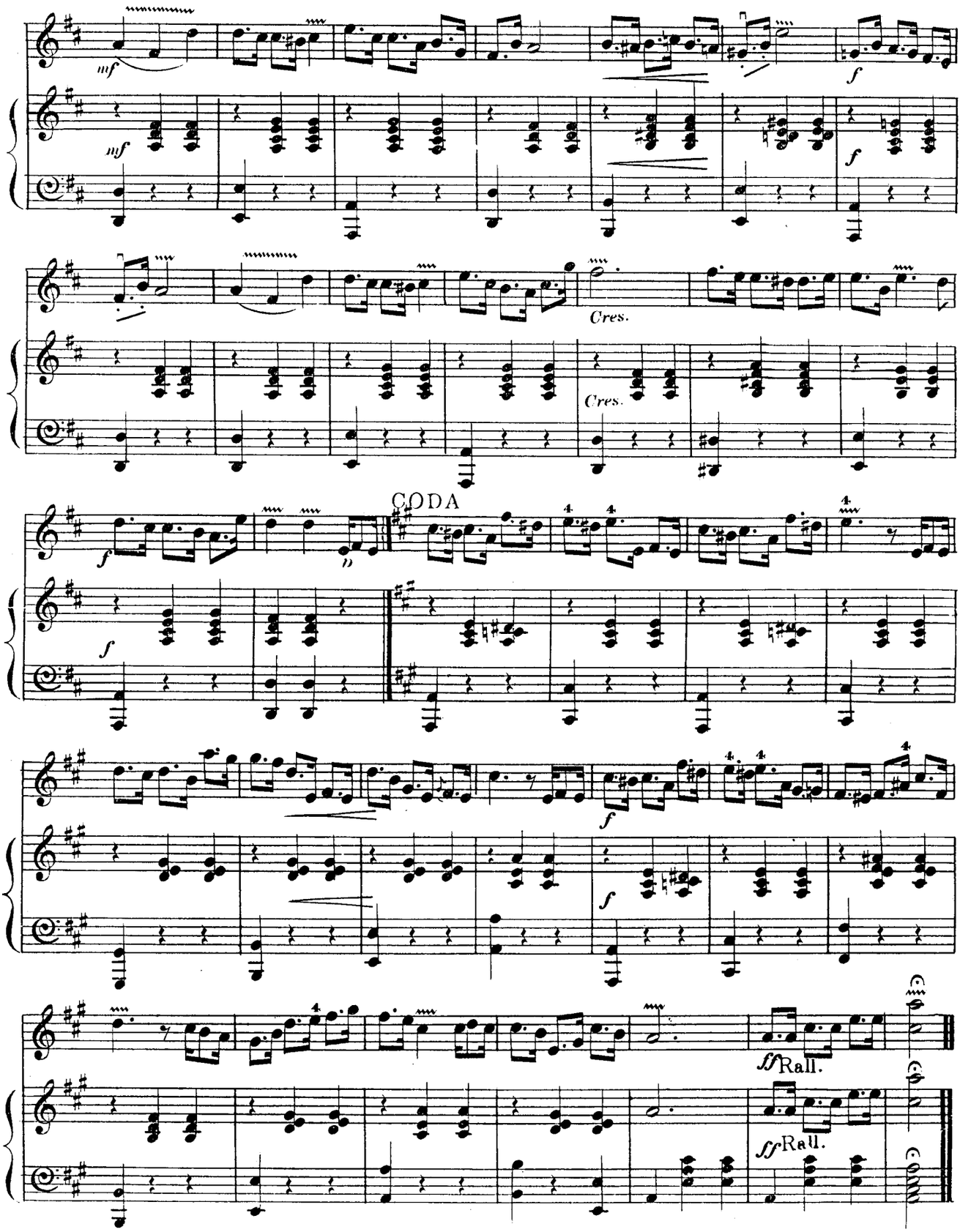
GOLDEN HORN

MAZURKA

Composed by W. J. FLETCHER Junr




Dim
Dim
TRIO.
Cres.
Cres.
Cres.
Cres.

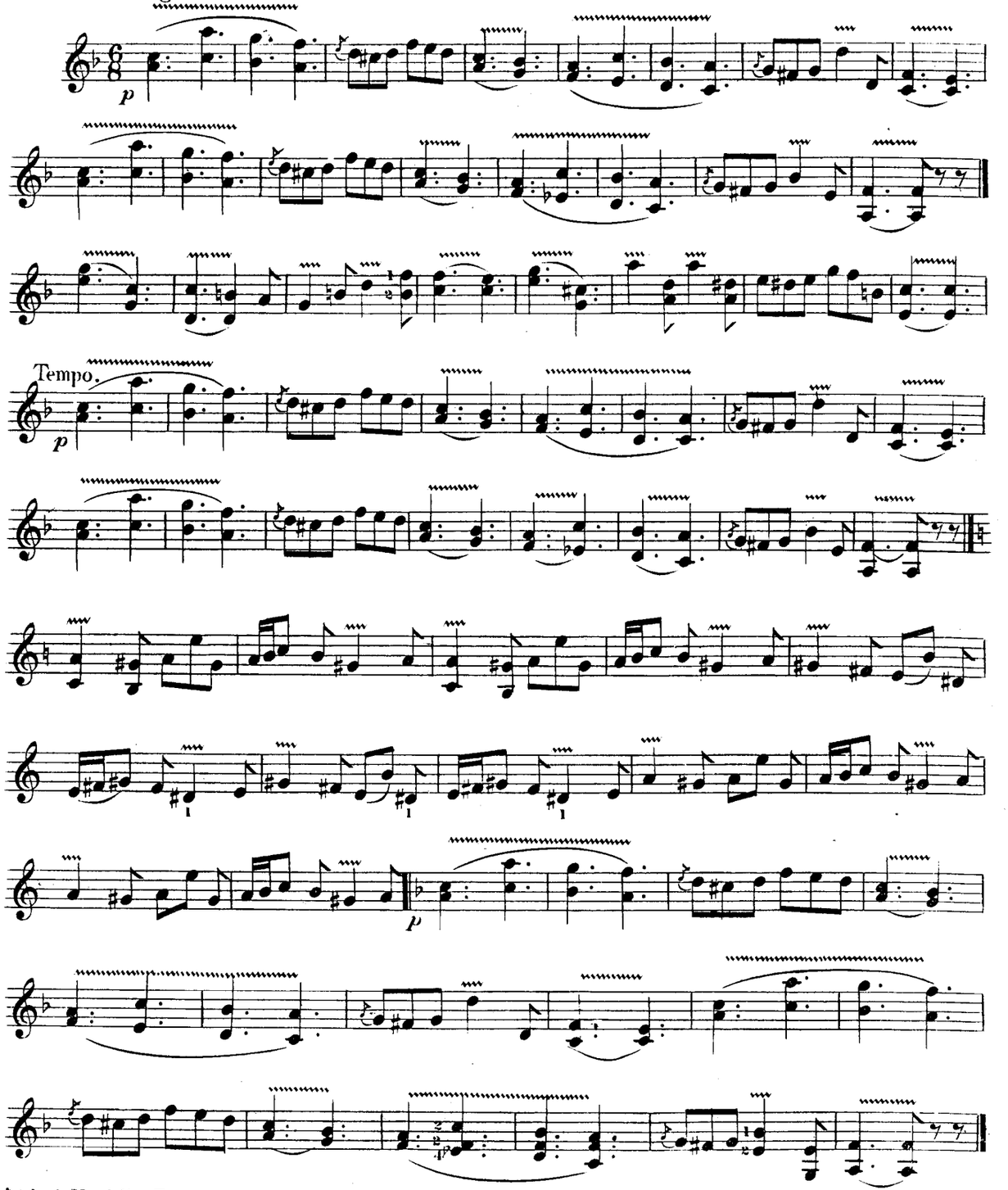

mf
f
Cres.
CODA
ff Rall.

SLUMBER SONG.

Arranged as a Mandoline Solo
by W.J.FLETCHER Junr

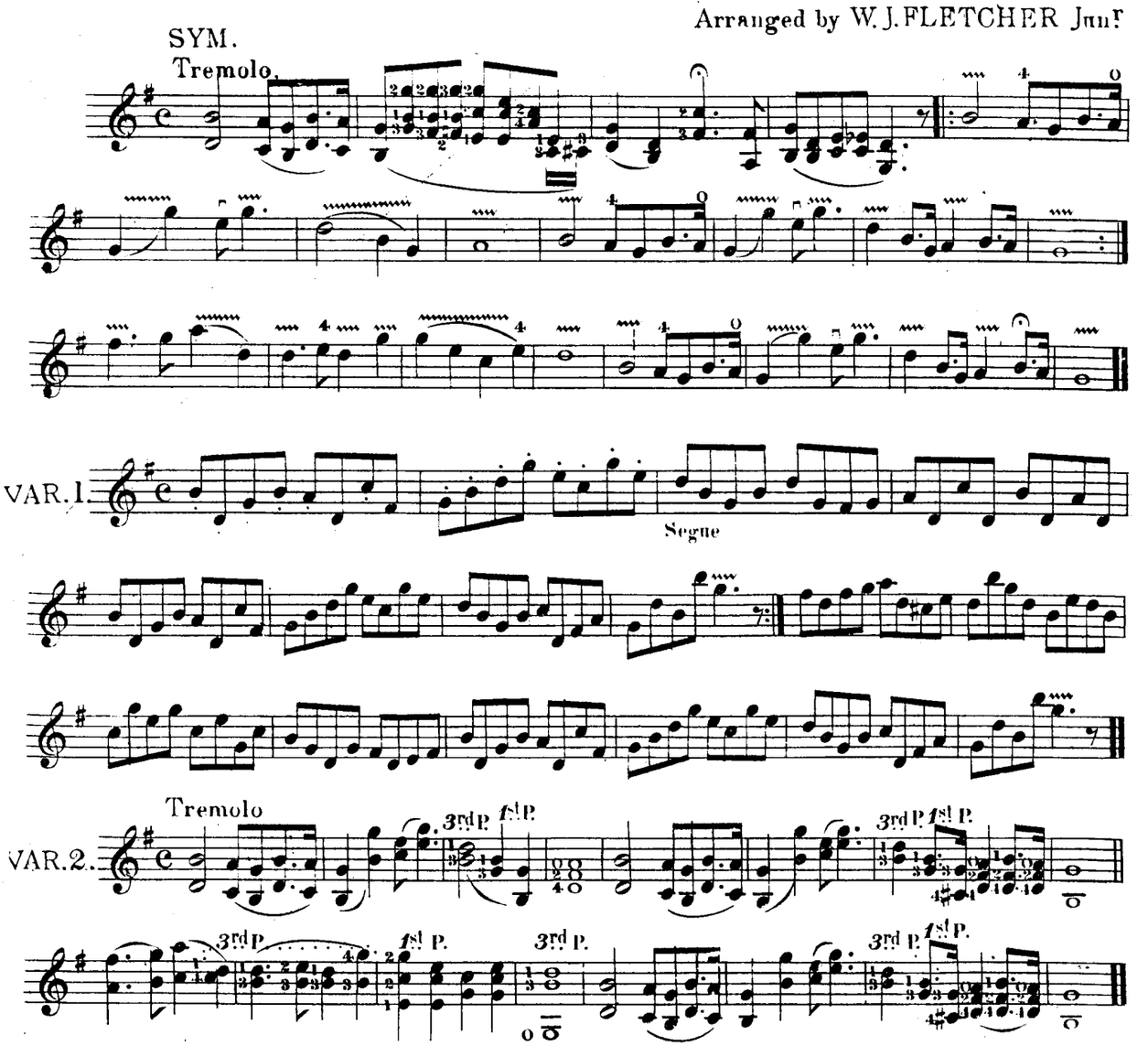
R.SCHUMANN.

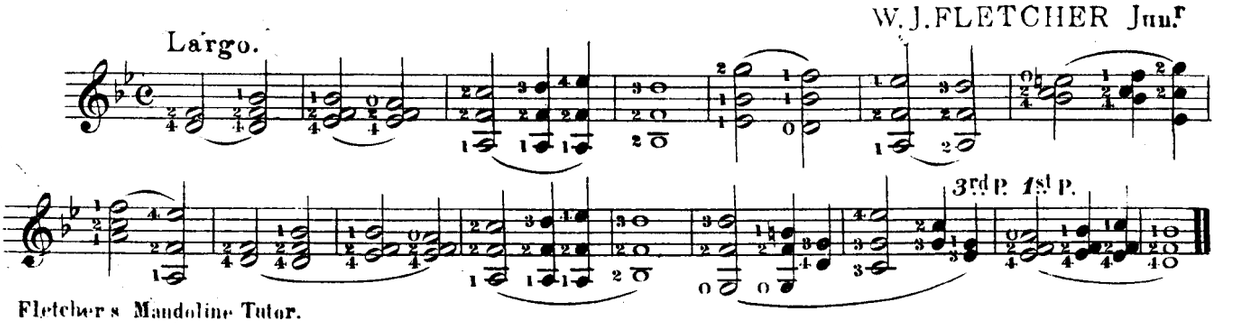
Allegretto.



THE OLD FOLKS AT HOME.

Arranged by W. J. FLETCHER Jun.r



REVERIE.

W. J. FLETCHER Jun.r