

FLETCHER'S STANDARD MANDOLINE TUTOR

Containing
A COMPREHENSIVE
SYSTEM OF
LEARNING THE
MANDOLINE
FROM THE
ELEMENTARY
TO THE MOST
ADVANCED STAGES.

EXERCISES
AND
MELODIES
ARRANGED AS
DUETS
FOR
MASTER
AND
PUPIL.

A CORRECT
METHOD
FOR OBTAINING
COMPLETE
MASTERY
OF THE
PLECTRUM.



EXERCISES
SCALES & CHORI
IN THE
MAJOR & MINOR
KEYS.

PROGRESSIVE
STUDIES
IN ALL POSITION
CORRECTLY
MARKED & FINGERED
THROUGHOUT

SPECIAL STUDIES
ON
DOUBLE, TRIPLE
& QUARTET
STOPPING
The whole
COMPLETE
WITH A
SELECTION
OF
SOLOS
WITH
PIANOFORT
accompaniment

Composed, Compiled & Arranged by
W.J. FLETCHER JUN. A.M.G.V.L.
(PROFESSIONAL MANDOLINIST)

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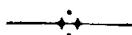
BY THE SAME COMPOSER.
60 STANDARD INTERMEDIATE & ADVANCED EXERCISES & DUETS ORIGINAL & MELODEOUS
SPECIALLY ARRANGED AS A CONTINUATION OF HIS CELEBRATED MANDOLINE TUTOR 2/- NETT.

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

ENGRAVED & PRINTED IN ENGLAND



P R E F A C E



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.

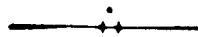
I am well aware that there are several Mandoline Tutors already before the public, but having devoted several years to the study and teaching of this Instrument, I have presumed in the following pages to give the result of my experience, in as comprehensive and interesting a form as possible, trusting 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 Jun^r A.M.G.V.L.



PART 1 Rudiments of Music Manner of holding the Mandoline Manner of holding the Plectrum Dictionary of Musical Terms Exercise on Open Strings On the formation of the Major Scale The Minor and Chromatic Scales Finger Exercises Scale of G Major	Scale of G Major in Semiquavers Six Finger Studies Home, Sweet Home Buy a Broom Four Exercises to attain control of the Plectrum Tremolo Playing Ash Grove Petite Waltz
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PART 2.

Scale Chords and Exercises in C Major Santa Lucia Allegro from Loder Andante from Pleyel Scale, Chords and Exercises in A Minor Romanza in A Minor Scale Chords and Exercises in G Major The Slur Interlude March from Norma Scale, Chords and Exercises in E Minor Serenade in E Minor Scale, Chords and Exercises in D Major Scale, Chords and Exercises in F Minor	Scale, Chords and Exercises in B Minor Scale, Chords and Exercises in A Major Scale, Chords and Exercises in F# Minor Scale, Chords and Exercises in E Major Scale, Chords and Exercises in C# Minor Chromatic Scale Scale, Chords and Exercises in F Major Scale, Chords and Exercises in D Minor Scale, Chords and Exercises in Bb Major Scale, Chords and Exercises in G Minor Scale, Chords and Exercises in Eb Major Scale, Chords and Exercises in C Minor Scale, Chords and Exercises in Ab Major
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PART 3.

The Positions Studies on Triplets. The Glissé	Syncopation and Embellishments Double, Triple and Quartett Stopping
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PART 4.

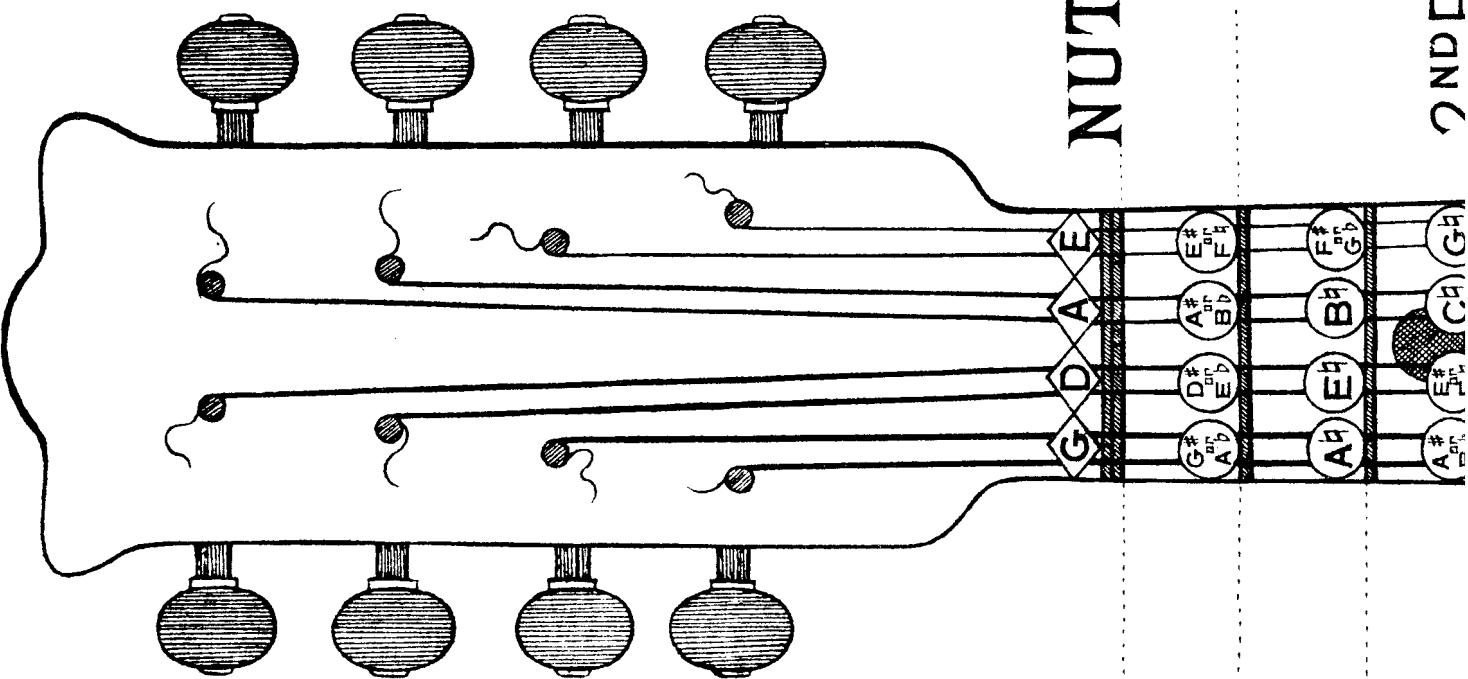
A SELECTION OF PIECES SPECIALLY COMPOSED AND ARRANGED

Our hands have met, but not our hearts Fortunes Darling Polka March "Queenie" Gavotte Santa Luna Rose Garden Waltz	Mystic Revels Duet arranged from Pleyel Golden Horn Mazurka Slumber Song The Old Folks at Home
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FLETCHER'S STANDARD MANDOLINE DIAGRAM.

(Copyright)

Price 6d.



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 NUT.

1ST POSITION

THE 1ST FINGER ON
C AND D POSITION } C# AND E POSITION }

1ST OPEN STRINGS E

2ND OPEN STRINGS A

3RD OPEN STRINGS D

4TH OPEN STRINGS G

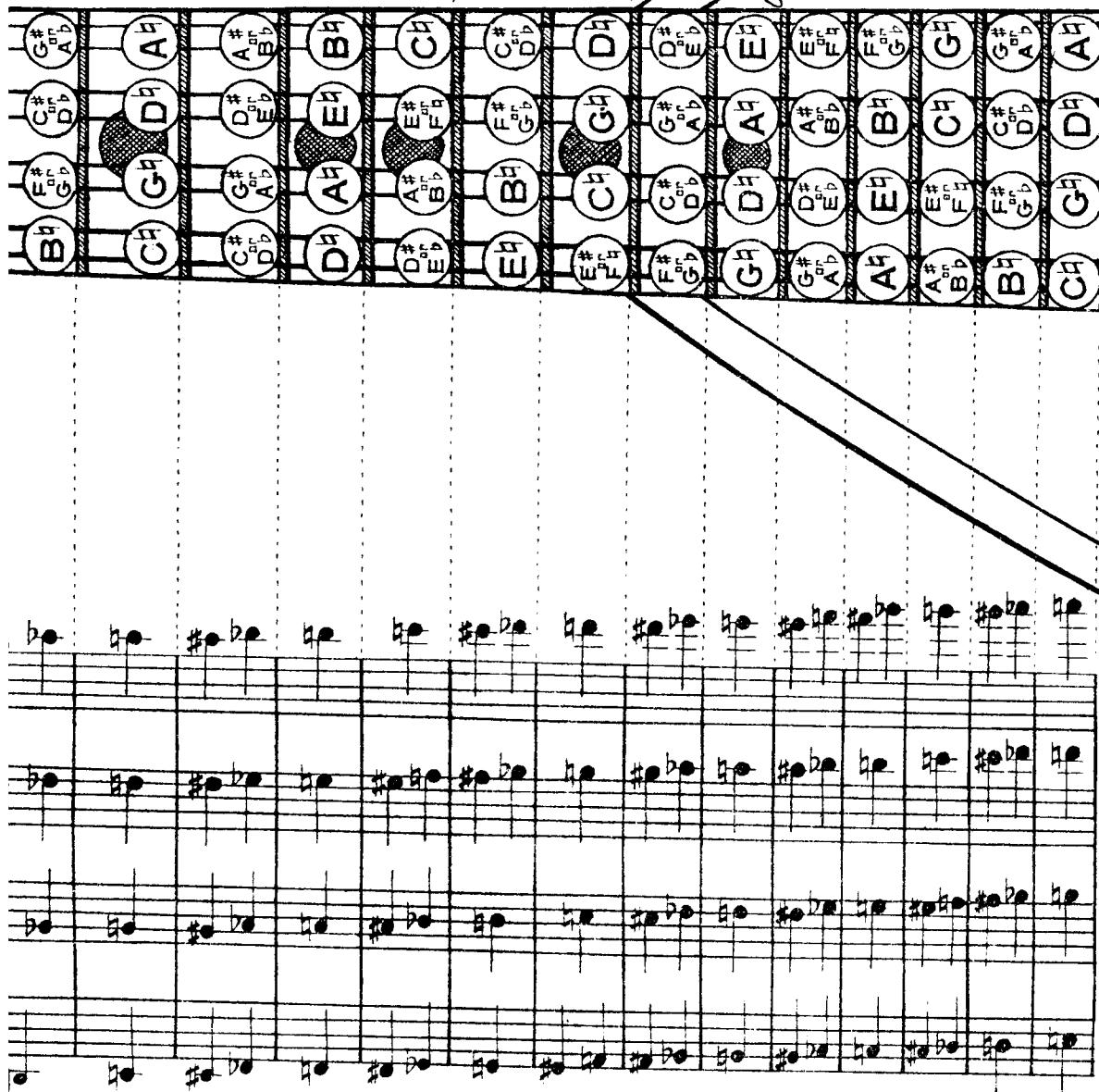
Four staves of musical notation, each starting with a treble clef. The first staff shows the notes E, E, B, B, G, G. The second staff shows the notes A, A, E, E, D, D. The third staff shows the notes D, D, G, G, C, C. The fourth staff shows the notes G, G, F#, F#, E, E. The notes are represented by small circles with stems, some with sharp or flat symbols.

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

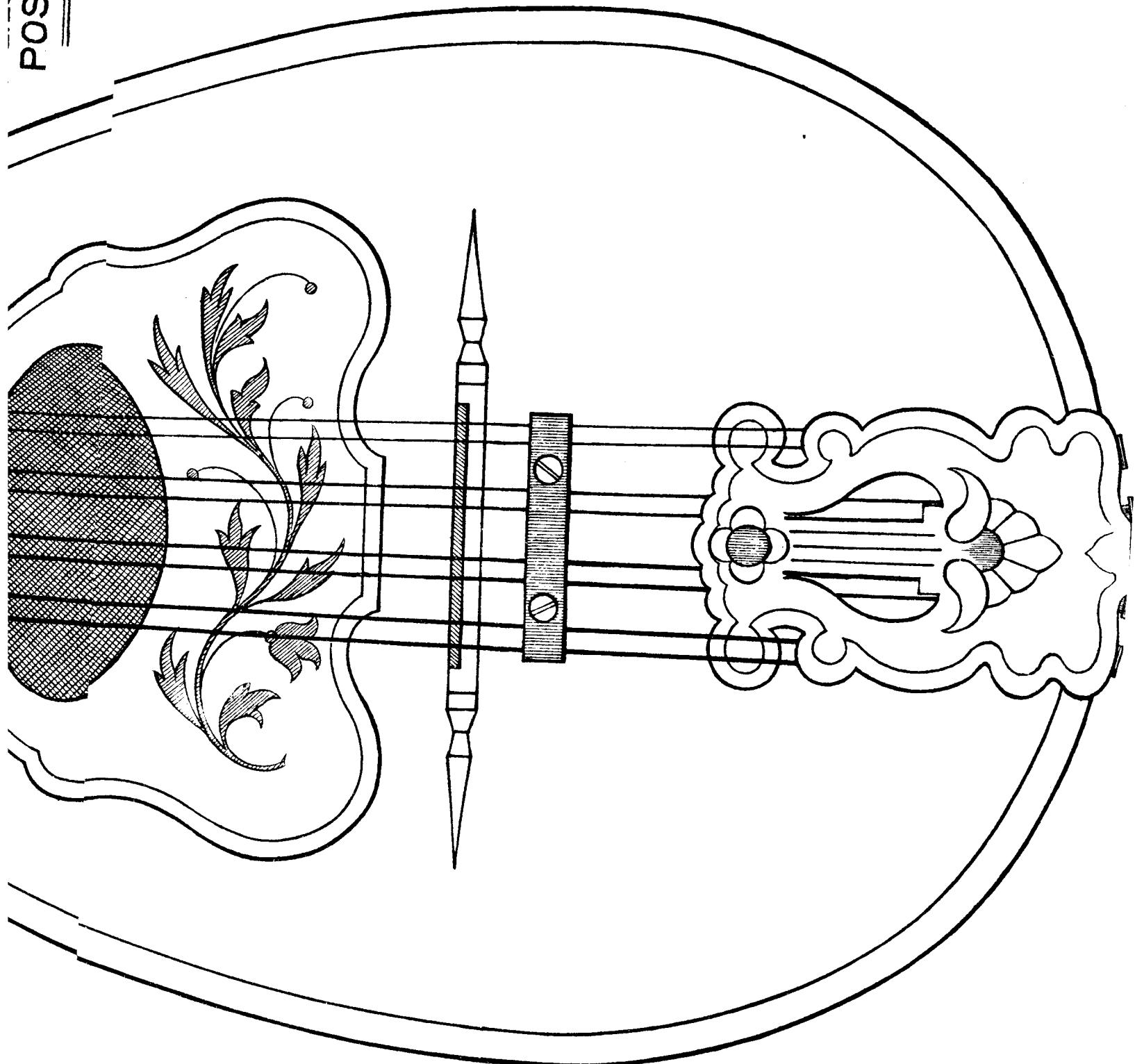
THE 1ST FINGER ON
B WOULD BE 4TH POSITION.
THE 1ST FINGER ON
C WOULD BE 5TH POSITION.

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^b.
(ACCORDING TO THE KEY THE MUSIC
IS SET IN) AND STILL BE THE
2ND POSITION, THIS RULE
APPLIES TO ALL THE
POSITIONS.



POSITIONS.

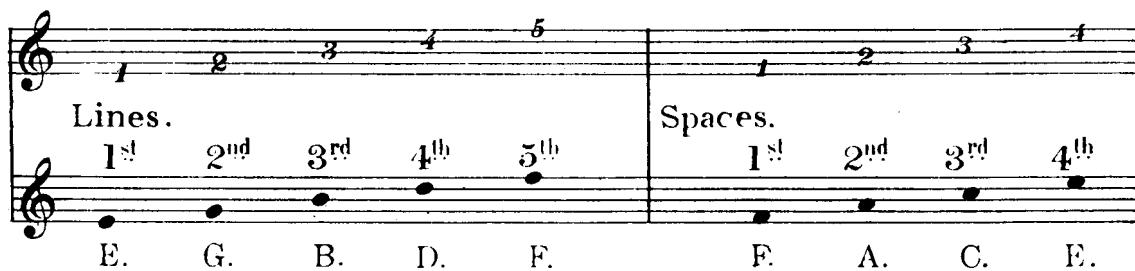


FLETCHER'S STANDARD MANDOLINE TUTOR.

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.

G A B C D E F G A B C D E F G A B C D E F G A

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

A SEMIBREVE		A SEMIBREVE REST of the same value or duration as a Semibreve
is equal to		
2 MINIMS.		MINIM REST.
or		
4 CROTCHETS.		CROTCHET REST.
or		
8 QUAVERS.		QUAVER REST.
or		
16 SEMIQUAVERS.		SEMIQUAVER REST.
or		
32 DEMISEMIQUAVERS.		DEMISEMIQUAVER REST.

OF DOTTED NOTES & RESTS.

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

A Dotted Semibreve. A Dotted Minim. A Dotted Crotchet. A Dotted Quaver. A Dotted Semiquaver.

Is equal to a Semibreve and a Minim	Is equal to a Minim and a Crotchet	Is equal to a Crotchet and a Quaver	Is equal to a Quaver and a Semiquaver	Is equal to a Semiquaver and a Demisemiquaver

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

A double dotted Semibreve

A double dotted Minim

		and so on with the shorter notes, in the same proportion.
Is equal to a Semibreve, Minim and a Crotchet	Is equal to a Minim, Crotchet and a Quaver	

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 time 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.

Fletcher's Mandoline Tutor

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

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

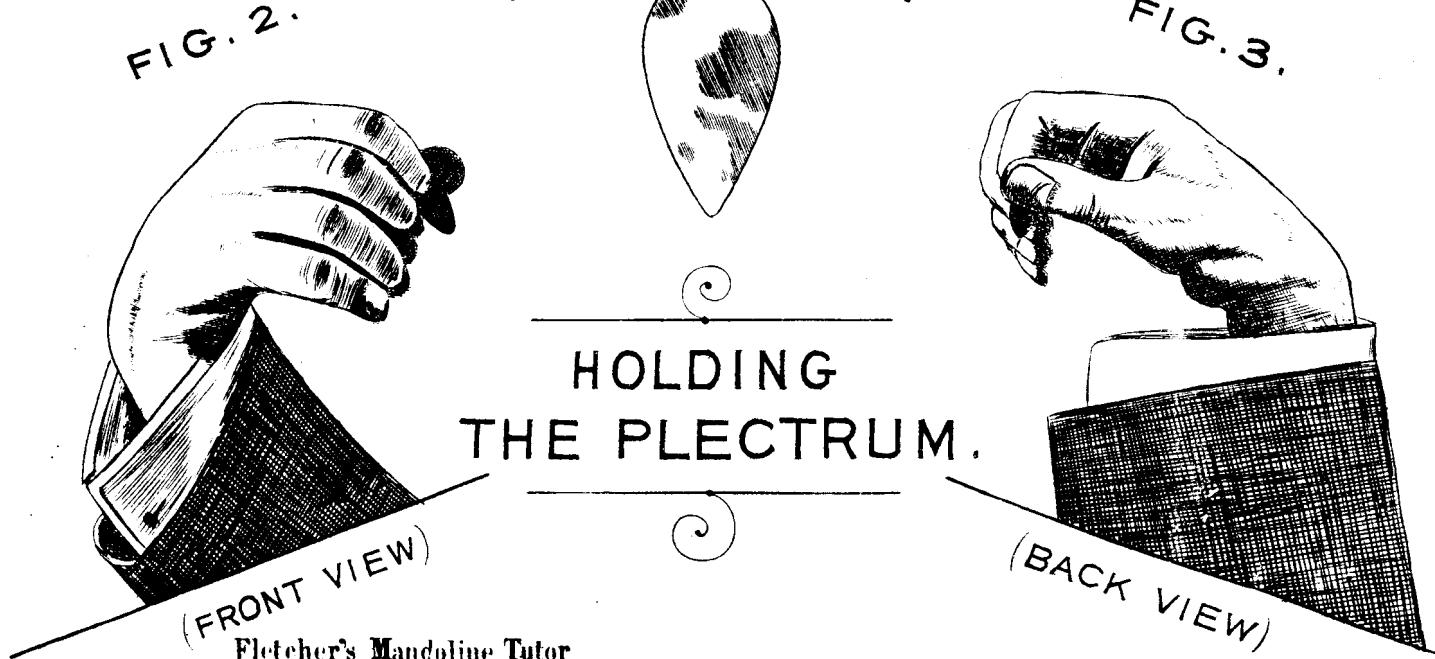
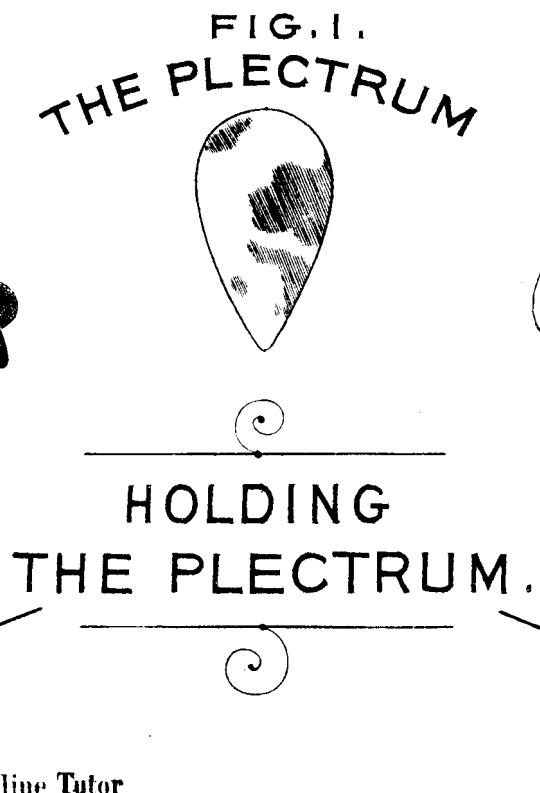
The Mandoline is played with a small piece of Tortoiseshell termed a Plectrum (see fig. 1) Various other substances are used for plectrums, but the tortoiseshell is generally preferred.

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 further illustration of the above remarks 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.



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 (b) placed before a note lowers it a half tone.

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

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

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

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

A PAUSE (3) 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

Brillante In Brilliant Style

Bolero Spanish Dance

Cadenza Generally an extemporaneous exhibition of skill

[after a pause]

Capriccio An Irregular Piece

Con Espressione With Expression

Con Moto With Spirit

Coda The Conclusion of a Piece

Cantabile In a Graceful style

Fletcher's Mandoline Tutor

Doloroso With Grief

Espressivo 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 $\frac{6}{8}$ time

Presto Very Quick

Prestissimo Quicker than Presto

Risoluto Resolutely

Romanza A Romance

Sostenuto Sustained

Tempo Time

Vivace Lively

Fletcher's 60 Standard progressive studies & duets for Mandoline 2s Nett.

PLECTRUM SIGNS.

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

□ down or Striking away from the Instrument

▽ up or Striking toward the Performer



EXERCISE ON OPEN STRINGS.

The musical score contains eight staves of music for mandoline. Each staff is in common time and uses a treble clef. The music consists of various patterns of open strings (indicated by vertical stems) and plectrum strokes (indicated by square and inverted triangle symbols). The patterns include eighth-note pairs, sixteenth-note groups, and eighth-note chords.

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

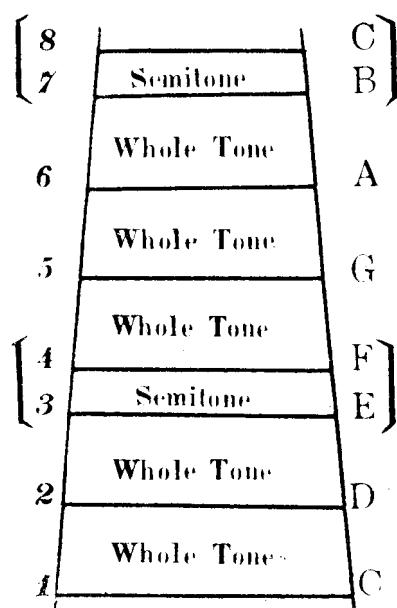
ASCENDING and DESCENDING

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.

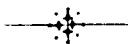
C Major	G Major	D Major	A Major	E Major	B Major	F# Major	C# Major
A Minor	E Minor	B Minor	F# Minor	C# Minor	G# Minor	D# Minor	A# Minor

MAJOR KEYS with FLATS and their relative Minors.

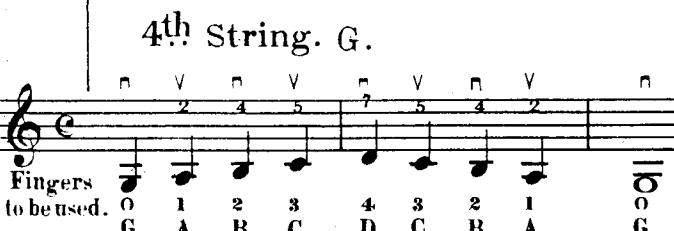
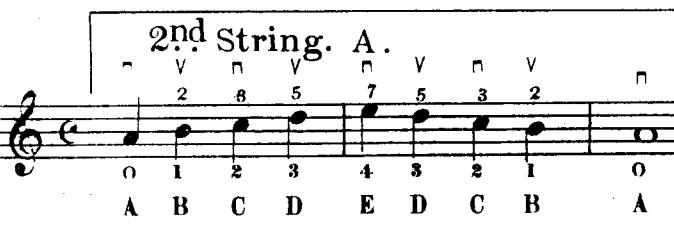
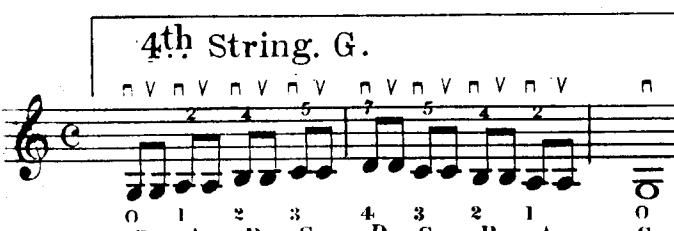
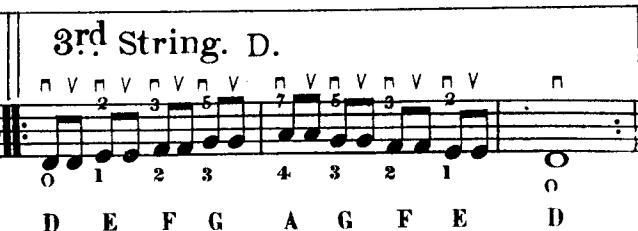
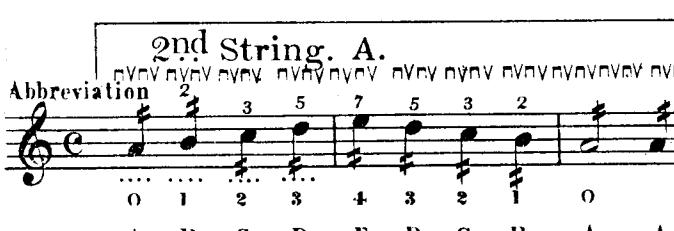
F Major	Bb Major	Eb Major	Ab Major	Db Major	Gb Major	Cb Major
D Minor	G Minor	C Minor	F Minor	Bb Minor	Eb Minor	Ab Minor

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.

<p>4th String. G.</p>  <p>Fingers to be used. G A B C D C B A</p>	<p>3rd String. D.</p>  <p>D E F G A G F E D</p>
<hr/>	
<p>2nd String. A.</p>  <p>A B C D E D C B A</p>	<p>1st String. E.</p>  <p>E F G A B A G F E</p>
<hr/>	
<p>4th String. G.</p>  <p>G A B C D C B A</p>	<p>3rd String. D.</p>  <p>D E F G A G F E D</p>
<hr/>	
<p>2nd String. A.</p> <p>Abbreviation</p>  <p>A B C D E D C B A A</p>	<p>1st String. E.</p> <p>ditto.</p>  <p>E F G A B A G F E E</p>

SCALE OF G MAJOR.

The Student will observe that the Third and Fourth and Seventh and Eighth 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

Abbreviation.

Pupil.

Teacher.

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.

Ex. 1

Ex. 2

Ex. 3

Ex. 4

12301 123412 230123 341234 012301 123412
230123 341234 012301 123412 230123 341234
432143 321032 214321 103210 432143 321032
214321 103210 432143 321032 214321 103210

Ex. 5

0123012 1234123 2301234 3412341 0123012
1234123 2301234 3412341 0123012 1234123
2301234 1321432 3210321 2143210 1032103 4321432
3210321 2143210 1032103 4321432

Ex. 6

0123012 1234123 2301234 3412341 0123012
1234123 2301234 3412341 0123012 1234123
4321432 3210321 2143210 1032103 4321432
3210321 2143210 1032103 4321432

3210321 2143210 1032103 4321432 3210321 2143210
0123012 1234123 2301234 3412341 0123012
1234123 2301234 3412341 0123012 1234123
4321432 3210321 2143210 1032103 4321432
3210321 2143210 1032103 4321432

4321432 3210321 2143210 1032103 4321432
3210321 2143210 1032103 4321432

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 Junr.

Pupil.

Teacher.

BUY A BROOM.

Arr. by W.J. FLETCHER Junr.

Pupil.

Teacher.

FOUR EXERCISES TO ATTAIN CONTROL OF PLECTRUM.

W.J.FLETCHER Junr

Moderato.

Pupil. 

Q. 1 

Teacher. 













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

Ex. 2.

Ex. 3.

Ex. 4.

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.

AS WRITTEN.

W.J. FLETCHER Junr

Pupil.

Teacher.

ASH GROVE.

23

This sign indicates Tremolo.

Arr. by W. J. FLETCHER Junr

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

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

Pupil.

Teacher.

PETITE WALTZ.

Arr. by W. J. FLETCHER Jun'r

Pupil.

Teacher.

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.

(ex)

The Tie or Bind connecting two or more notes together indicates that the tied notes are to be played tremolo continuously, 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

Andantino.
Tremolo.

SANTA LUCIA.

Arranged by
W. J. FLETCHER Junr

Allegretto.

Pupil.



Teacher.



The third system of musical notation consists of two staves. The top staff is for the Teacher and the bottom staff is for the Pupil. Both staves are in common time (indicated by '3') and treble clef. The music includes eighth and sixteenth notes, and rests. Measure numbers 1 through 4 are indicated above the staves.

The fourth system of musical notation consists of two staves. The top staff is for the Teacher and the bottom staff is for the Pupil. Both staves are in common time (indicated by '3') and treble clef. The music includes eighth and sixteenth notes, and rests. A dynamic marking 'f' is present in the Teacher's staff. Measure numbers 1 through 4 are indicated above the staves.

The fifth system of musical notation consists of two staves. The top staff is for the Teacher and the bottom staff is for the Pupil. Both staves are in common time (indicated by '3') and treble clef. The music includes eighth and sixteenth notes, and rests. A dynamic marking 'f' is present in the Teacher's staff. Measure numbers 1 through 4 are indicated above the staves.

The sixth system of musical notation consists of two staves. The top staff is for the Teacher and the bottom staff is for the Pupil. Both staves are in common time (indicated by '3') and treble clef. The music includes eighth and sixteenth notes, and rests. Measure numbers 1 through 4 are indicated above the staves.

ALLEGRO.

Arranged from LODERS

by W.J.FLETCHER Junr

Pupil.

Teacher.

ANDANTE.

Arranged from PLEYEL

by W.J.FLETCHER Junr

Pupil.

Teacher.

The Pupil is advised before proceeding with the Studies in the Minor Keys to refer to the 27
formation of the Minor Scales page 13.

SCALE & CHORDS IN A MINOR RELATIVE TO C MAJOR.

The first section of the sheet music consists of two staves. The top staff shows a scale in A minor (relative to C major) with fingerings: 4, 4, 0, 0, 0, 0. The bottom staff shows chords in A minor with fingerings: 0, 1, 2, 3. The chords are: A minor (root position), C major (root position), E major (root position), and G major (root position).

MELODY IN A MINOR.

W. J. FLETCHER Junr

Slow and Plaintive.

The melody is presented in four systems. The first system starts with the pupil playing eighth-note patterns over a bass line, with dynamics p and m. The teacher's part consists of eighth-note chords. The second system continues with similar patterns. The third system begins with a dynamic p. The fourth system concludes the melody.

ROMANZA IN A MINOR.

(INTRODUCING THE RELATIVE MAJOR)

Andante

Tremolo except Quavers.

W. J. FLETCHER Junr

Pupil.



Teacher.



MAJOR. (Brillante)



SCALE & CHORDS IN G. MAJOR.

The first section contains two staves. The top staff shows a scale with note heads and corresponding fret numbers (0, 0, 0, 4, 4, 4) below each note. The bottom staff shows a sequence of chords with their root notes labeled (2, 0, 0, 1, 2, 0, 0).

EXERCISE.

Allegro.

W. J. FLETCHER Junr

Pupil.

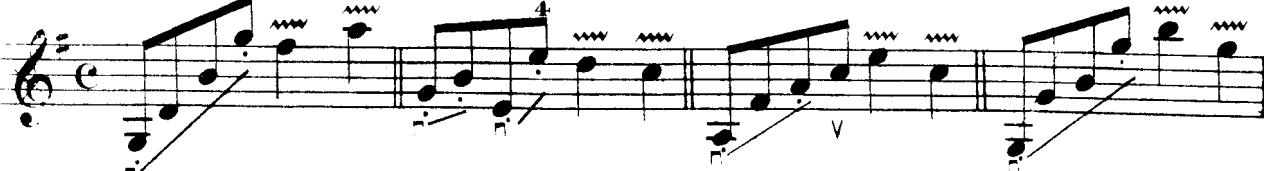
Teacher.

*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



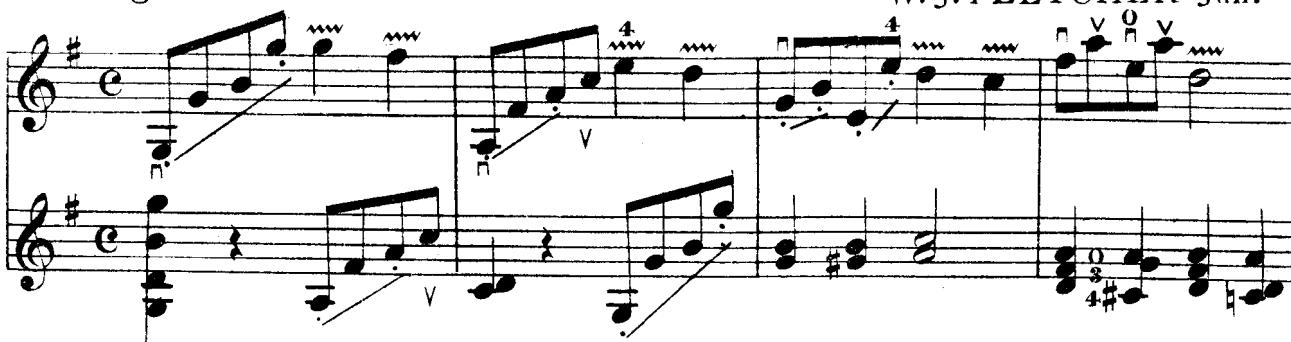
DANSE GROTESQUE.

(Introducing the Slur)

Allegretto.

W. J. FLETCHER Junr

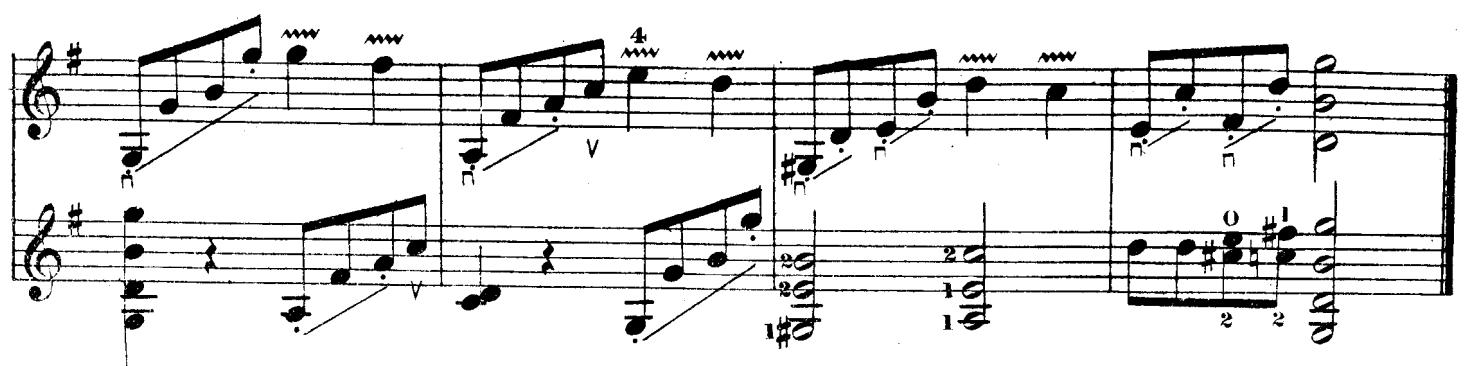
Pupil.



Teacher.



ex



INTERLUDE.

INTRODUCING THE SLUR

W.J.FLETCHER Jnr

Allegro.

Pupil.

Teacher.

MARCH FROM NORMA.

BELLINI.

Arr. by W.J.Fletcher Jnr

Pupil.

Teacher.

SCALE & CHORDS IN E MINOR.

RELATIVE TO G MAJOR

The first section contains two staves of musical notation. The top staff shows a scale with various notes and rests, some marked with numbers (1, 2, 3, 4, 0) and Roman numerals (V, IV). The bottom staff shows four chords: a C major chord (root position), a G major chord (root position), a C major chord (inverted), and another G major chord (root position).

EXERCISE.

W. J. FLETCHER Junr

The exercise consists of six staves of musical notation, divided into two sections: "Pupil" and "Teacher".

- Pupil:** The first two staves show a continuous line of eighth-note patterns. The third staff begins with a forte dynamic (F) and continues with eighth-note patterns. The fourth staff starts with a forte dynamic (F) and includes a melodic line above the staff.
- Teacher:** The first two staves show a continuous line of eighth-note patterns. The third staff begins with a forte dynamic (F) and includes a melodic line above the staff. The fourth staff starts with a forte dynamic (F) and includes a melodic line above the staff.
- Fine.**: The fifth staff concludes the section with a melodic line and a "Fine." instruction.
- D.C.**: The sixth staff begins with a forte dynamic (F) and includes a melodic line above the staff, followed by a "D.C." instruction.

SERENADE IN E MINOR.

W. J. FLETCHER Jnr

Pupil

Teacher

SCALE & CHORDS IN D MAJOR.

EXERCISE.

W. J. FLETCHER Junr

Pupil.

Teacher.

SCALE & CHORDS IN B MINOR.

३८

JOHN ANDERSON MY JOE.

Arranged by

W. J. FLETCHER Jun'r

Andante

Pupil.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (C#). Measure 11 starts with a eighth note followed by a sixteenth note. Measure 12 begins with a eighth note followed by a sixteenth note, which is connected by a wavy line to the start of measure 13.

Teacher.

A musical staff in common time with a key signature of two sharps (F# and C#). The melody begins on G, moves to A, then descends through F, E, D, C, B, A, and ends on G. The notes are mostly quarter notes with some eighth notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12. Measure 11 starts with a half note, followed by a quarter note, a rest, another quarter note, and a eighth-note triplet. Measure 12 begins with a sixteenth-note triplet, followed by a eighth-note triplet, a quarter note, a half note, and a eighth-note triplet. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 and 12. Measure 11 consists of a single eighth note. Measure 12 starts with a half note, followed by a quarter note, a rest, another quarter note, and a eighth-note triplet.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which begin with a rest followed by a dynamic instruction. The bottom staff uses a bass clef and has a key signature of one sharp. It continues from measure 11, showing a sustained note, a bass clef, and a dynamic instruction.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which begin with a forte dynamic. Measure 11 ends with a fermata over the eighth note of the first measure of the second staff. Measure 12 concludes with a half note followed by a repeat sign. The bottom staff uses a bass clef and has a key signature of one sharp. It continues from the end of measure 11, starting with a half note, followed by a series of eighth notes and sixteenth notes. Measures 11 and 12 are enclosed in a large rectangular bracket.

SCALE & CHORDS IN A MAJOR.

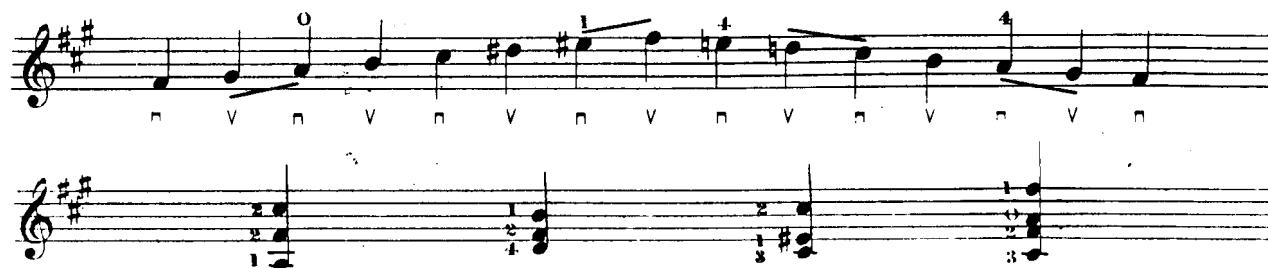
A musical score consisting of two staves. The top staff is for a mandolin and shows a scale starting on the 5th string (A) with fingerings: 4, 4, 0, 0. Below the staff is a row of numbers indicating fingerings for each note. The bottom staff shows four chords with fingerings: (3, 2, 2, 1) for the first chord, (2, 1, 1, 1) for the second, (2, 2, 1, 1) for the third, and (3, 2, 1, 1) for the fourth.

“SULTAN” QUICK MARCH.

W. J. FLETCHER Junr.

A musical score for two performers, labeled "Pupil" and "Teacher". Both parts are in common time (indicated by "8") and A major (indicated by a sharp sign). The music consists of eight staves of music, each with a treble clef and a key signature of one sharp. The "Pupil" part starts with a melodic line featuring slurs and grace notes. The "Teacher" part follows, also with slurs and grace notes. This pattern repeats across the eight staves, creating a call-and-response effect between the two parts.

SCALE & CHORDS IN F# MINOR.



ULLABY.

Allegretto

W. J. FLETCHER Jim!

Pupil.

Teacher.

The musical score consists of six staves of mandoline tablature. The first two staves are for the Pupil, and the remaining four are for the Teacher. The music is in common time (indicated by '8') and F# minor (indicated by a sharp sign). The tempo is Allegretto. The piece begins with a simple scale pattern followed by a series of chords and melodic lines. The Teacher's part features more complex rhythmic patterns and harmonic changes, while the Pupil's part provides harmonic support.

SCALE & CHORDS IN E MAJOR.

MARCHE ORIENTAL.

W. J. FLETCHER Jnr.

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.

Andante.

W. J. FLETCHER Junr.

Pupil

Teacher

*C♯ Extension

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

The fingering should be carefully observed as it greatly simplifies the rapid playing of the Chromatic Scale.

SCALE & CHORDS IN F MAJOR.

MELODIE.

Moderato.

W. J. FLETCHER Junr.

Pupil

Teacher

SCALE & CHORDS IN D MINOR.

Fingerings: Top staff: 0, 0, 4, 0, 0, 4. Bottom staff: 3, 2, 2, 1, 2, 1.

SPANISH DANCE.

W. J. FLETCHER Junr.

Pupil

Teacher

SCALE & CHORDS IN B♭ MAJOR.

Fingerings: Top staff: 0, 0, 4, 0, 0, 4, 4. Bottom staff: 4, 3, 2, 1, 0, 1, 2.

EXERCISE.

W. J. FLETCHER Junr

Pupil

Presto

Teacher

SCALE & CHORDS IN G MINOR.



EXERCISE.

W. J. FLETCHER Junr

Allegretto.

Pupil.

Teacher.

SCALE & CHORDS IN E♭ MAJOR.

Adagio.
All Tremolo.

REVERIE.

W. J. FLETCHER Junr.

Pupil.

Teacher.

f

Rall.

SCALE & CHORDS IN C MINOR.

SOUVENIR

W. J. FLETCHER Junr.

Pupil.

Brillante

Teacher.

SCALE & CHORDS IN A ♫ MAJOR.

SERENADE.

Allegretto. W. J. FLETCHER Junr

SCALE & CHORDS IN F MINOR.

ROMANCE.

Andante. W. J. FLETCHER Junr

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 referring to the Diagram in front of Tutor, and well practising the following exercises in the several Positions

SECOND POSITION

A musical score page showing a single treble clef staff. The staff contains a series of eighth and sixteenth note patterns. Above the staff, a sequence of numbers (2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2) is written, likely indicating fingerings for the performer.

EXERCISE IN SECOND POSITION

The image shows two staves of musical notation for a solo instrument, likely a flute or recorder. The top staff begins with a treble clef, a 'C' key signature, and a common time signature. It features a vocal line with lyrics in parentheses above the notes. Fingerings are indicated by numbers above the notes: '2 2 3 4 1 2 3 4' for the first measure, followed by '1 2 3 1' with a dynamic 'f' and '1'. The second staff continues with '4 3 2 4 3 2 1 3' and '2 1 4 3 2 1 4 3'. The bottom staff follows a similar pattern with a treble clef, 'C' key signature, and common time. Its vocal line also includes lyrics in parentheses. Fingerings for the bottom staff include '2 2 3 4 1 2 3 4' and '1 2 3 1' with a dynamic 'f' and '1'. Both staves conclude with a dynamic 'fff'.

THIRD POSITION

EXERCISE IN THIRD POSITION.

The image shows two staves of musical notation for a single instrument, likely a guitar or mandolin. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note chords and single notes, with fingerings indicated above the notes (e.g., 1, 2, 3, 4) and below the strings (e.g., v, n). The bottom staff continues the pattern with a similar treble clef, key signature, and time signature. Fingerings and string markings are also present here. A tempo marking 'Presto' is located at the top center of the page.

FOURTH POSITION.

A musical score for the first 16 measures of "The Star-Spangled Banner". The key signature is F major (one sharp). The melody consists of eighth and sixteenth note patterns. Measure numbers 1 through 16 are written above the staff, and measure numbers 1 through 16 are also written below the staff under each note. The notes are primarily black with some white ones.

EXERCISE IN FOURTH POSITION.

FIFTH POSITION.

EXERCISE IN FIFTH POSITION.

all tremolo.

SIXTH POSITION.

A musical score for a treble clef instrument, likely a violin or flute. The staff consists of ten measures. Fingerings are indicated above the notes: measure 1 (two eighth notes) has 2 3 4 1 2 3 4; measure 2 (one sixteenth note followed by three eighth notes) has 1 2 3 4; measure 3 (one sixteenth note followed by three eighth notes) has 1 2 3 4; measure 4 (one sixteenth note followed by three eighth notes) has 2 1 4 3; measure 5 (one sixteenth note followed by three eighth notes) has 2 1 4; measure 6 (one sixteenth note followed by three eighth notes) has 3 2 1 4; measure 7 (one sixteenth note followed by three eighth notes) has 3 2 1 4; measure 8 (one sixteenth note followed by three eighth notes) has 3 2 1 4; measure 9 (one sixteenth note followed by three eighth notes) has 3 2 1 4; measure 10 (one sixteenth note followed by three eighth notes) has 3 2. Slurs are also present across groups of notes.

EXERCISE IN SIXTH POSITION.

all tremolo.

EXERCISE ON TRIPLETS.

INTRODUCING THE VARIOUS POSITIONS. W. J. FLETCHER Jun^r

The music consists of six staves of mandolin tablature, each representing a different position. The positions are labeled above the staves: 1st Position, 3rd Position, 2nd Position, 4th Position, 6th Position, 3rd Pos., and 5th Position. The first staff includes a 'Sugue' section. Below the staves are numerical fingerings indicating which fingers should be used for each note. The music is in common time and uses a treble clef.

STUDY IN TRIPLETS.

For acquiring Rapidity of Fingering.

W. J. FLETCHER Jun^r

Vivace

This study in triplets is in common time with a treble clef. It features continuous eighth-note patterns across three staves, demonstrating fingerings and slurs to achieve rapidity.

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

M E L O D Y.

Introducing the Glisse in Various Positions

W. J. FLETCHER Jun^r

This piece illustrates glissando techniques across six staves, each labeled with a position number (Tremolo, 3rd Pos., 5th Pos., 3rd Pos., 1st Pos., 3rd Pos., 5th Pos.). The music is in common time with a treble clef.

SYNCOPATION.

47

Syncopation is an unequal division of the time; accented notes occurring 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 Appoggiatura and Small Appoggiatura. The Appoggiatura is a small note slurred into the principal note to which it is attached and takes half the value therefrom. The small Appoggiatura is a small note slurred into the principal note but takes no appreciable value therefrom.

THE APPOGGIATURA.	SMALL APPOGGIATURA.	TURN	SHAKE
AS WRITTEN.			
AS PLAYED.			

MELODY.

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

Andante

W.J.FLETCHER Jun^r

DOUBLE TRIPLE & QUARTETT STOPPING

ROSSE AUS DREAM.

Arranged by
W.J.FLETCHER Junr.

Tremolo.

ROSSE AUS DREAM.

INTRODUCING TRIPLE STOPPING

Arranged by
W.J.FLETCHER Junr.

Tremolo.

RUSSIAN HYMN.

INTRODUCING 3rd POSITION

Arranged by
W.J.FLETCHER Junr.

Tremolo.

CALLER HERRIN

INTRODUCING 3rd POSITION

Arranged by
W.J.FLETCHER Junr.

Tremolo.

LIFE LET US CHERISH.

Tremolo.
Allegretto

Arranged by W. J. FLETCHER Junr.

Sheet music for 'Life Let Us Cherish.' in 6/8 time, key of G major. The first section starts with a tremolo pattern (Tremolo.) followed by an allegretto section (3 Pos.). The music ends with a 'Fine.' and then continues with another section starting at '3 Pos.' followed by 'D.C.al Fine.'

BARCAROLLE.

W. J. FLETCHER Junr.

Sheet music for 'Barcarolle.' in 6/8 time, key of G major. It consists of two identical melodic sections, each ending with a repeat sign and a 'D.C.' instruction.

ROMANZA?

INTRODUCING QUARTETT STOPPING

Tremolo.

W. J. FLETCHER Junr.

Sheet music for 'Romanza?' in common time, key of G major. It features a 'Tremolo.' section followed by an 'Andante' section with 'Quartett Stopping'. The music includes dynamic markings like *p*, *f*, *mf*, *pp*, and *ppp*. The piece concludes with a final section starting at '3.P.'

Fletcher's Mandoline Tutor

PART 4

OUR HANDS HAVE MET BUT NOT OUR HEARTS

Arranged by W. J. FLETCHER Junr.

Mandoline.

PIANO.

Tremolo.

3rd Pos. 1 3

Gloss.

1st Pos. 4 3 1 2

3rd Pos. 1 3 3 2 1 2

1st Pos.

Gloss

3rd P.

2nd Pos.

4th Pos.

Ex

6th P.

4th P.

4th P.

FORTUNE'S DARLING.

POLKA MARCH

Charles Le THIERE.

Mandoline.

The image shows a page of sheet music for violin and piano. The top two staves are for the piano, showing chords in G major. The subsequent four staves are for the violin. Staff 3 begins with a dynamic of p and a tempo marking of $\#$. The violin part includes fingerings such as "Gloss 3rd Pos.", "3rd Pos.", and "D.C.". The final staff concludes with a dynamic of f .

“QUEENIE” GAVOTTE.

Composed by W.J.FLETCHER Junr.

Mandoline.

to Coda \odot

PIANO.

D.C. &
then to TRIO.

TRIO.

CODA.

D.C.
al Fine.

SANTA LUNA.

DANSE ESPANOL.

Charles Le THIERE.

Mandoline

A page of sheet music for mandolin, consisting of ten staves. The music is in common time and includes various dynamics such as forte, piano, and accents. The notation features sixteenth-note patterns, eighth-note chords, and sixteenth-note chords. The piece concludes with a final cadence and the word "Fine." followed by "V.S." at the bottom right.

TRIO.

THE "ROSE GARDEN" VALSE.

Composed by JOSEPH J. BRUSKE.

INTRO.
Tempo di Valse.

S. VALSE.

Mandoline.

PIANO

Fletcher's Mandoline Tutor.

60

60

p *f* *p*

1. *2.* *3.* *4.* *P₁* *P₂*

1. *2.* *3.* *4.* *P₁* *P₂*

f *pp* *p* Cres. Rall. *mf*

1. *2.* *3.* *4.* *P₁* *P₂*

1. *2.* *3.* *4.* *P₁* *P₂*

Cres. *Rall.* *mf*

Cres. *f* *mf*

Cres. *f* *mf*

TRIO

to Coda ♫

3. Pos. 1. Pos.

1. 3 3 2 2 f p

1. 10 4 2. mfp

D.C. ♫

CODA.

Cres. Resoluto. f Presto. ff

Cres. f ff

MYSTIC REVELS.

DANCE FANTASTIQUE.

W. J. FLETCHER Impf

INTRO.

Moderato.

Mandoline.

Musical score for the Intro section of 'Mystic Revels'. The score consists of two staves: Mandoline and Piano. The Mandoline staff starts with a treble clef, a key signature of one sharp, and common time. It features sixteenth-note patterns and grace notes. The Piano staff starts with a bass clef, a key signature of one sharp, and common time. It features eighth-note chords and grace notes. The section ends with a dynamic instruction 'ff'.

PIANO.

DANCE.

Musical score for the Dance section of 'Mystic Revels'. The score consists of three staves: Mandoline, Piano, and Cello/Bass. The Mandoline staff starts with a treble clef, a key signature of one sharp, and common time. It features sixteenth-note patterns and grace notes. The Piano staff starts with a bass clef, a key signature of one sharp, and common time. It features eighth-note chords and grace notes. The Cello/Bass staff starts with a bass clef, a key signature of one sharp, and common time. It features eighth-note chords. The section includes dynamics such as 'mf', 'f', 'p', and 'ff'. Measures 10 and 20 are bracketed.

19 20

to Coda ♪

TRIO.

f dolce

f dolce

D.C.S.

♪ CODA.

Espress.

3rd Pos.

Espress.

ANDANTE & MENUET.
FROM PLEYEL

DUET.

Arranged by W. J. FLETCHER Junr.

1st Mandoline.

2nd Mandoline.

3rd Pos.

dolce.

S. MENUET

65



TRIO.



GOLDEN HORN

MAZURKA

Composed by W. J. FLETCHER Junr

INTRO.

Mandoline. PIANO.

Tempo di Mazurka.

The musical score consists of ten staves of music for mandolin. The key signature is mostly G major (one sharp) with some changes. The time signature varies between common time and measures 10 and 20 which are in 2/4 time. The music features various dynamics including *f*, *s*, and crescendo/decrescendo markings. Measure 10 is labeled with a bracket above the staff. Measure 20 is also labeled with a bracket above the staff. A section labeled "TRIO." is indicated in the middle of the piece.

CODA

ff Rall.

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

SYM.

Tremolo.

VAR. 1

VAR. 2.

Tremolo

REVERIE.

W. J. FLETCHER Jun^r

Largo.

Fletcher's Mandoline Tutor.