

THE
MODERN
MANDOLINE
METHOD.

An entirely new graduated
System of Instruction

for the

NEAPOLITAN MANDOLINE

by

G. B. MARCHISIO.

*The Mandoline is capable
of producing music of the
highest class. With a little
patience, a good Instrument,
and a first-class System
of tuition, success is certain.*

G. B. Marchisio

London

FRANK DEAN & CO, 31 CASTLE STREET, OXFORD STREET W.

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PREFACE.

In England the Mandoline is comparatively a modern instrument, and it has not been taken seriously, except by the few. It is capable, however, of producing music of the highest class. With a little patience, a good instrument, and a first-class System of Tuition, there are, in my opinion, unlimited possibilities. The Methods of Instruction now before the public may be divided into two classes: the fragmentary rudimentary, and the technically difficult. I have therefore thought it advisable to introduce a comprehensive System, avoiding as far as possible such technicalities as might bewilder the student, and yet putting him or her on a solid foundation of practical knowledge, so as to make the further study of the instrument "a joy for ever." It will be seen that, apart from the actual manipulation of the instrument, I have given instructions as to the correct bodily attitude and position of the student while playing the Mandoline: points of more importance than may appear at first sight.

As a successful teacher of the Mandoline, I write with but one object: to increase the popularity of a class of music which is only just dawning upon the musicianly mind of this country. That the Mandoline will ere long become as necessary in the household as the Pianoforte I do not doubt; and the way to bring about this desideratum is to produce a System of Tuition which shall embrace every capability of the instrument. This I have done: with what success, the public shall say.

London, September, 1899.

G. B. MARCHISIO.



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All the Pieces contained in this Work can be had separately for one or two Mandolines with Piano or Guitar accompaniment. Price 2/- each net.

Note: The Editor will be grateful to anyone who will Kindly point out misprints or other errors in this first edition.

MARCHISIO'S MODERN MANDOLINE METHOD.

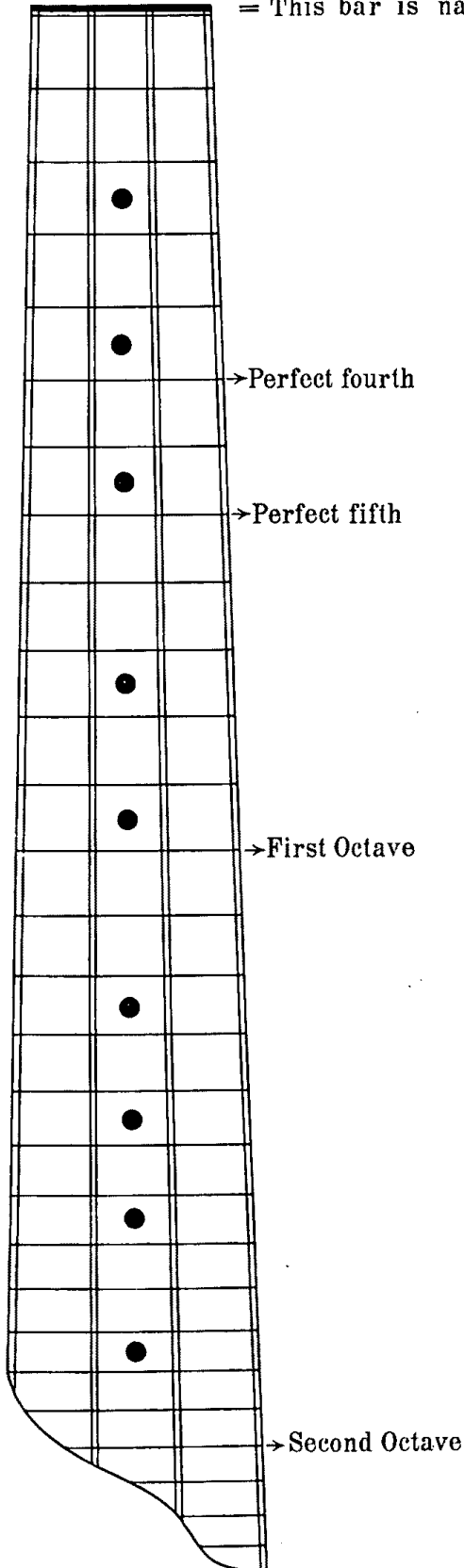
FIRST LESSON.

Fingerboard or Tastiera.

4th 3rd 2nd 1st = The Strings are numbered commencing from the Treble.

G D A E = These are the names of the Open Notes.

= This bar is named Capotasto or Top-nut.



A. The Small metallic bars placed at regulated distances on the fingerboard are named **Frets**.

B. Each space between two frets represents one key (black or white) on the Pianoforte.

C. The fingers of the left hand must press the Strings quite closely to the fret in front of them, otherwise there will result a buzzing noise when playing.

D. The dots put here and there in the middle of the fingerboard are not meant to be ornaments, but are there to indicate the leading Positions into which the board is divided. A Passage of extended compass will only be properly played when the Study of the Positions has been properly mastered.

E. The indications of **Fourth, Fifth and Octaves** are counted from the open Note on each String.

F. The perspiration from the hand is injurious to the fingerboard and to the Strings. It is therefore advisable to keep a piece of Kid well damped with salad oil, and pass it over the fingerboard, over the neck and on the Strings from the **top-nut** to the **Bridge**, each time one has finished playing the Instrument.

G. The instrument must not be kept in a damp place, nor closed in a box, as the air at a moderate temperature helps to season the wood.

The Choice of an Instrument.

Secure a good instrument from the very beginning of your study. Get the assistance of an experienced hand to choose it, and reject elaborate-looking instruments. With a good instrument the hard study very soon becomes agreeable, the good tone, the easy playing, and the correct sound of the notes all attracting you to the instrument, and giving you more courage to surmount the difficulties. With a bad instrument you will learn to despise the music as well as the instrument itself, and will put it aside in despair before you have learnt anything worth knowing.

So many and very important are the points constituting a good instrument that it would take too much space to mention them here in detail, and I think this must be left to the conscience and ability of the respective Instructors, who should, for their own sake, give good advice.

My Book "The Mandoline and Kindred Instruments" will be found very useful by all beginners and advanced Students.

How to hold the Mandoline.

Sit on a rather low chair to commence. Hold the instrument by the Neck with the left hand and place the calf of the right leg over and just above the knee of the left, and keep the right knee high. Then put the instrument between the chest and the leg and press it tightly with them so that you will only require a little help from the right forearm to hold it firmly. The left hand must be entirely free. The head of the Instrument must be kept as far from the shoulder as the breadth of your hand. Keep the right hand and wrist slightly curved, so that you do not touch the strings or the bridge with the lower part of your hand. Keep both Elbows down, and the left one quite close to your side. Hold the Plectrum perpendicular, that is, at right angles to the Strings, and its flat side parallel with the strings, and do not imagine you require a lot of strength for tremoloing. On the contrary, let your right hand drop almost helpless across the Strings, always keeping the plectrum very firm.

How to tune the Mandoline.

The mandoline is tuned in fifths like the Violin, viz:

1 st Str.	2 nd	3 rd	4 th
○	○	○	○

Each couple of wires

must be made perfectly in unison by turning the keys one way or the other. When the ear has become accustomed to the sound of **Perfect fifths** the instrument can then be tuned without the aid of any other, but until then the Student must either tune it to the Piano, or use a tuning-fork.

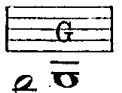
The Tremolo.

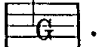
Mandoline Playing presents two distinct forms of producing the tone by striking the Strings. The **Tremolo**, for sustaining the tone; and the **Pizzicato**, for breaking it. I will now treat the first form.

The **Tremolo** is obtained by striking the Strings gently, first downwards \wedge , then upwards \vee , taking care that both Strokes be of the same strength, and that in each case the couple of wires be struck and not a single string only. With the **Down stroke** the plectrum will touch (without striking) the next String, and with the **Upstroke** it must be brought out and away from the next string, so that you only strike the string you want. At first it is better not to play a fast tremolo; one should strike **down and up** not faster than the ticking of a watch, making it a rule to give a certain number of strokes to each beat. When counting **tremolo Strokes** the **down and up** combined must be reckoned as one.

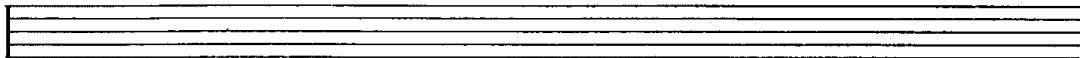
SECOND LESSON.

The Staff and Leger Lines.

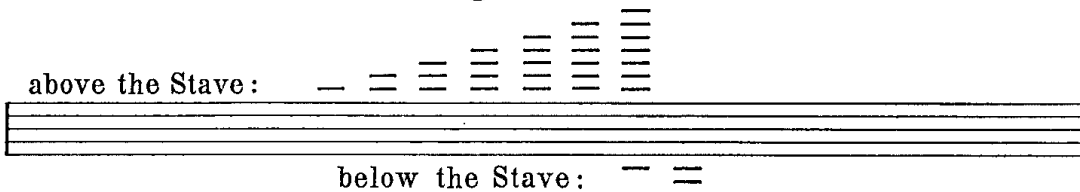
The five lines on which music is written are named the **Staff**. The Extra lines below or above the Staff are named **Leger lines**. The lowest note on the Mandoline is beneath the 2nd leger line below the staff: . The highest one on the modern instruments is above the 7th leger line over

the staff: . Thus the compass of the Mandoline is extended to 4 Octaves.

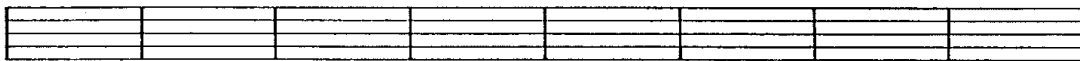
Staff.



Leger Lines.



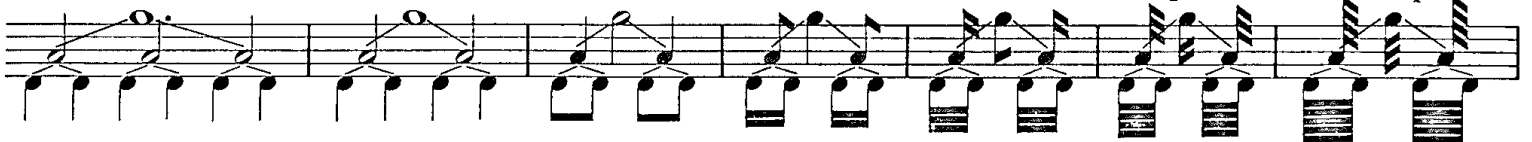
Bars.



The Bars divide the music into groups of notes of the same total value in each group.

The Musical Notes.

Dotted Semibreve. Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.



Notes shorter than **Demisemiquavers** are very seldom used but they may be met with in cadenzas.

The notes are placed on the lines and on the spaces between them.

Notes obtainable on the Mandoline.





Commencing from the lowest space near the head and pressing the Strings on all the spaces and changing string as indicated above, all these notes are obtainable on the modern Mandoline.


THIRD LESSON.


Musical Signs.


^, v The Conventional signs ^ for **down** and v for **up** will be used throughout this method.

 This short stroke over a note is the **Tenuto** stroke; the note must then be prolonged a little.


 A note covered with this sign must be loudly emphasized.

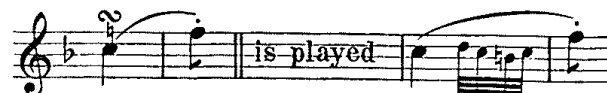
 This is the **Pause** sign, and the note covered by it, must be prolonged a very long time, at the discretion of the player.

 These two letters are meant for the word **trillo**, in English **Shake**; and the note covered by them must be played alternately with the next note above it in the scale, as many times as possible





without prolonging its proper duration. Ex:  is played

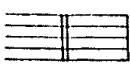
The slower the time of the piece, the more numerous must be the notes forming the shake.

 This is the **Turn** sign. The note influenced by it must, at the end of its duration, be followed by

a group of notes quickly played. Ex:  is played

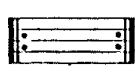
o This sign over a note indicates that it should be played on the open string.


  These two signs are the **Crescendo** and **Diminuendo**. They are used separately or together according to the Effects desired by the Composer. The first one  indicates that the sound must increase, and the second , that it must diminish.


 This sign is named **Double Bar** and it is used to divide the various themes of a composition.

§ This sign calls the player back to repeat some parts indicated by another similar sign.

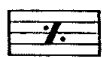
D. C. These two letters are short for **Da Capo** which means **from the beginning**. Sometimes these letters are followed by the word **tutto** which means **all the piece**.

 This double bar and dots at the beginning and at the ending of a passage indicate that the passage must be repeated.

 A passage which is intended to be repeated is often ended the first time in one way and the 2nd time in another; hence this form has been adopted to render the reading clear.

 These are the Various Keys in which Music is written, and are fully Explained on page 11.

Abbreviating Forms.



This sign is used in **old** or **manuscript** music and in **orchestral** parts to save rewriting a bar or a portion of a bar. The first example corresponds to a full bar; the second, third and fourth correspond to half a bar.

The image shows two musical staves. The top staff illustrates the use of abbreviating forms (double bars and half bars) in a piece of music. The bottom staff shows the equivalent full notation for the same piece, demonstrating how the abbreviating forms save space and rewriting.

These are also forms of abbreviation with their corresponding equivalent number of notes.

Exercise on the open notes.

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

Student. 

Instructor. 

Strike 16 Tremolo Strokes to each note, then 12, then 8, 6 and 4, until you have acquired a fairly even tremolo.

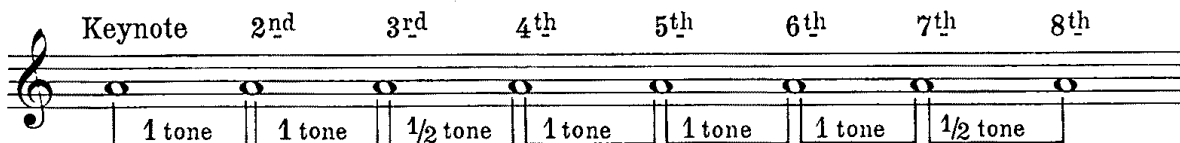


The Scales.

There are in Music three kinds of scales, viz: Major, Minor and Chromatic. I will now commence with the **diatonic major**. A **Scale** means a succession of notes at certain intervals from one another as dictated by the founders of musical rules. The Sounds are divided in **Semitones** (half tones) and **Tones** (2 half tones). On the Mandoline each space between two frets is a **Semitone**.

The **Diatonic Major Scale** is formed thus:

Keynote 2nd 3rd 4th 5th 6th 7th 8th



In this manner, commencing from any point of the instrument, one can play the scale of the note one chooses to commence with.

Scale of C-major.

Exercise.

4th String..... 3rd String.....

open note 2nd Space 4th Sp. 5th Sp. : open note 2nd Sp.

Student. 

Instructor. 

..... 2nd String.....

3rd Sp. 5th Sp. : open note 2nd Sp. 3rd Sp. 2nd Sp.

Student. 

Instructor. 

..... 3rd String..... 4th String.....

open note : 5th Sp. 3rd Sp. 2nd Sp. : open note : 5th Space

Student. 

Instructor. 

Practise this Exercise giving 16 Strokes to each bar divided in four sets of 4 Strokes per set.

FOURTH LESSON.

Musical Terms.

The following are the Musical Terms mostly in use.

Adagio. *Slowly.*
 Affrettando. *Getting quicker.*
 Agitato. *Rather Quick and Emphasized.*
 Allargando. *Getting slower.*
 Allegretto. *Not quite so quick as Allegro.*
 Allegro. *Lively and quick.*
 Andante. *Slow and quiet.*
 Andantino. *Nearly Cantabile.*
 Animando. *Quickening with anxiety.*
 Brillante. *Brilliantly.*
 Calmandosi. *Getting calm gradually.*
 Calmo. *Calm, quiet.*
 Comodamente. *Comfortably.*
 Con amore. *Lovingly.*
 Con bravura. *Sternly, Boldly.*
 Con dolore. *Sorrowfully.*
 Con fuoco. *With fire.*
 Con grazia. *With gracefulness.*
 Con impeto. *Impetuously.*
 Con slancio. *Dashing brilliantly.*
 Con spirito. *With spirit.*
 Crescendo. *Increasing.*
 Cantando. *In a singing style.*
 Cantabile. " " "
 Delicato. *With delicacy.*
 Dolce. *Sweetly.*
 Dolcissimo. *Very sweetly.*
 Grandioso. *In a grand manner*

Giocoso. *Playfully.*
 Glissé. *Gliding.*
 Galoppando. *Galloping.*
 Largamente. *Rather slowly.*
 Larghetto. *Not quite so slowly.*
 Largo. *Very slowly.*
 Lento. *Very slowly indeed.*
 Marcato. } *Accented.*
 Accentato. }
 Maestoso. *Majestic.*
 Marziale. *In a martial style.*
 Moderato. *Moderately slow.*
 Morendo. *Dying away.*
 Mosso. *Rather pressing.*
 Più. *More.*
 Più mosso. *Pressing still more.*
 Poco a poco. *Little by little.*
 Portando. *Carrying the tone.*
 Presto. *Very Quickly.*
 Ritenuto. *Ritarded.*
 Robusto. *Robust, Strong.*
 Scherzoso. *Brightly.*
 Sostenuto. *Sustained.*
 Sotto voce. *Like whispering.*
 Stringendo. *Getting quicker.*
 Tutta forza. *With all the strength.*
 Veloce. *Very quickly indeed.*
 Vivace. *Lively with force.*
 Vivo. *Lively.*

Exercise on Semibreves Minims and Crotchets.

Marziale.

Soldiers' Chorus.

G. B. Marchisio.

Student.

Count 4 in each bar as indicated and give four double strokes to each figure.

Instructor.

FIFTH LESSON.

A Musical Strain or Sentence is composed of various bars, and each bar is formed of two, or three or more beats. Hence the necessity of introducing several kinds of bars composed of a different number of beats to each.

Tempo Cappella. Common time.

Musical notation for 'Tempo Cappella. Common time.' consisting of two staves. The first staff contains four measures with time signatures 3/2, C, 12/8, and 9/8. The second staff contains five measures with time signatures 6/8, 3/8, 3/4, 2/4, and 3/8. Small numbers (1, 2, 3, 4) are placed above notes to indicate their respective beats.

Count each bar by the small numbers indicating their respective beats.

The fractions indicating the various Times are meant to be portions of the Semibreve. ex. $\frac{3}{4}$ means three fourths of the Semibreve, which are practically three crotchets, the crotchet being the fourth part of the Semibreve.

The Metronome.

A triangular and conical instrument named Metronome is used to state the right length of time of a beat. To that effect the composer sometimes adds to the standard words of guidance (such as: Moderato, Allegretto, Largo, etc.) the strict time in which he intends his composition to be played, by putting at the beginning of the Strain the Metronome's number. For instance: M.M. 60 = ♩, means that each ticking of the Metronome put at number 60 will be the strict time for each crotchet in that strain.

Exercise on the four Strings gradually combined with one another.

Give four double strokes to the Minim, two to the Crotchet and one to the Quaver.

Fourth String.

Musical notation for the Fourth String exercise, showing a single staff with a treble clef and common time signature. The exercise consists of a sequence of notes with a '4' above the first note of each group, indicating four double strokes.

3rd and 4th

Musical notation for the 3rd and 4th strings exercise, showing a single staff with a treble clef and common time signature. The exercise consists of a sequence of notes with a '4' above the first note of each group, indicating four double strokes.

2nd, 3rd and 4th

Musical notation for the 2nd, 3rd and 4th strings exercise, showing a single staff with a treble clef and common time signature. The exercise consists of a sequence of notes.

1st, 2nd, 3rd and 4th

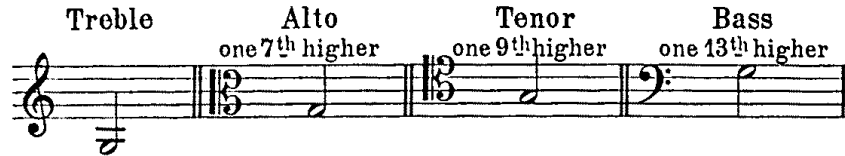
Musical notation for the 1st, 2nd, 3rd and 4th strings exercise, showing a single staff with a treble clef and common time signature. The exercise consists of a sequence of notes.

Musical notation for the final exercise, showing a single staff with a treble clef and common time signature. The exercise consists of a sequence of notes.

Two or more notes of the same name in succession must be slightly emphasized on their respective first stroke, thus distinctly showing their value.

SIXTH LESSON.

The Clefs.



These four Clefs show the different place the same note takes on the staff according to their respective names. Music for Mandoline is however only written in the Treble Clef.

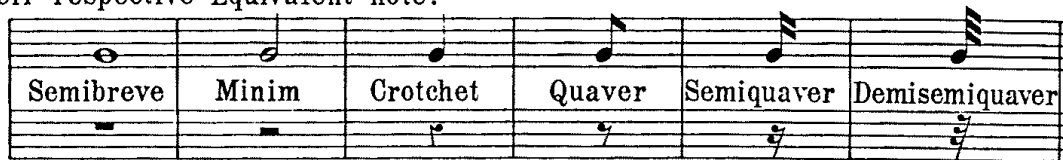
The Alto Clef should be used for the Mandola, but, to avoid the confusion arising in reading sometimes Mandoline and sometimes Mandola Music, I have decided to write for the Mandola in the key one fifth higher than that of the Mandoline but in the treble Clef, this system removing every difficulty.

The Tenor Clef is no longer used except in Cantatas, etc.

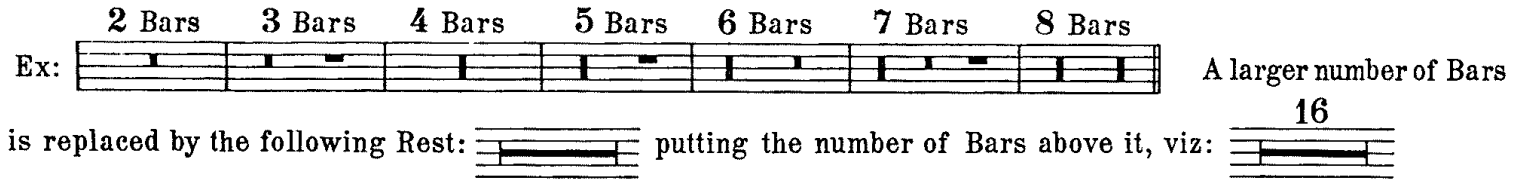
The Bass Clef is used for the Bass Guitar and for the fifth string of the Lute.

The Rests.

Every note (no matter of what length) has an Equivalent mark named Rest which is placed in the Bar where no note is required in order to ensure full time in every Bar. The following are the various Rests in use, with their respective Equivalent note.



The first Rest shown represents not only the length of a Semibreve but it is also used to represent a whole bar of all the various Kinds as shown in the 4th Lesson. And there are also Rests to replace 2 or more full Bars.



Give 4 Double Strokes to each beat. Exercise.

Largo.

Student.

Instructor.

Shorter Rests not introduced in this Exercise will be shown later on, as they present more difficulty to the reader.

SEVENTH LESSON.

Sharps and Flats.

The major Scales are 12, viz: as many as the number of notes there are in each scale. All the Scales must maintain the same Intervals at the same degree of the Scale, as shown in that of C (3rd lesson). This makes it necessary to render various notes flat (b) or Sharp (#) by placing these signs before the intended note, which is played a space before the natural note when with: b, and a space after when with: #. The same




sound or note will often take different name, viz: C#  is the same note as D^b . The Explanation of this phasis will follow later on. All the Scales Except C major and A minor are denoted by more or less Flats or Sharps, which are not put before each note in the course of a melody, but are placed in a group systematically at the beginning of each line, thus reminding the performer of the notes to be sharpened or flattened.

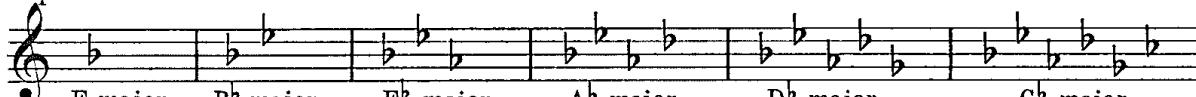
Table of Sharps and Flats.

with name of Key they Indicate.



G major	D major	A major	E major	B major	F# major
or	or	or	or	or	or
E minor	B minor	F# minor	C# minor	G# minor	D# minor

The note a semitone higher than the last sharp in each group is the Key note of the piece they are used for, if in the major mode. Every Major Scale has a relative minor scale one tone and a half below itself, and the same group of flats or sharps is used for the two modes.



F major	B ^b major	E ^b major	A ^b major	D ^b major	G ^b major
or	or	or	or	or	or
D minor	G minor	C minor	F minor	B ^b minor	E ^b minor

The Key of a piece with flats at the commencement is denoted by the note one fifth above the last flat. The Key of C major and its relative A minor have no sharps or flats.

Double Flat and Double Sharps.

There is also the x double Sharp which raises a note a full tone and the bb double Flat which lowers a note a full tone.

Influence of Extra Accidentals.

Sharps #, Flats b and Naturals ♮ are named Accidentals. Besides having # and b at the beginning of each line, we may have some Extra ones in the Course of any bar. In this case the Extra Accidentals are only valuable for the bar they are in.

G-major Scale.

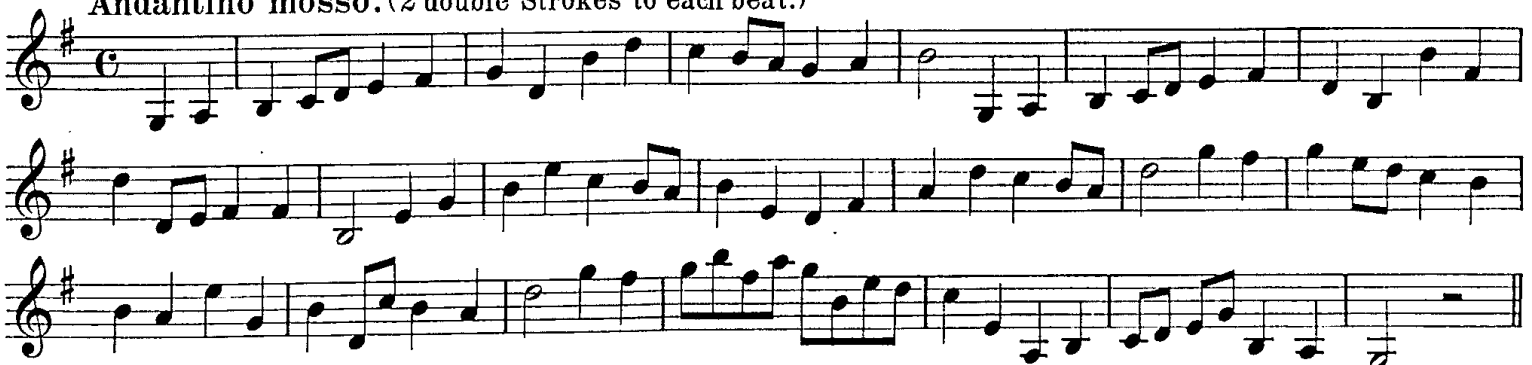


Finger: 1 2 3 0 1 2 3 0 1 2 3 0 1 2 1 0 3 2 1 0 3 2 1 0

The short line under 2 notes indicates where the semitone interval occurs. Give four double strokes to each note.

Exercise.

Andantino mosso. (2 double Strokes to each beat.)



EIGHTH LESSON.

The Dots.

There are two kinds of dots used in Music. One is placed above the note to indicate that the sound of that note has to be short and not sustained.

Petite Marquise. Gavotte. G. B. Marchisio.

Student.

Instructor.

A note dotted above must be struck only once, and with a down stroke.

The new sign (b) I have introduced in this piece is named **Natural**, and it is used to destroy the effect of the # & b changing the altered note back to its original sound.

The other dot is placed beside and after a note to increase its duration by half its value. More than one dot can be placed after a note, all of them having the same influence, viz: to lengthen the note by half the value of the previous dot.

Ex:

The dot is also placed after a rest, having the same effect on it as on a note ex: etc:

Gondoliera. G. B. Marchisio.

Student.

Instructor.

Dolcissimo

Sotto voce

poco rit. p

affrett.



rall.

NINTH LESSON.

The Intervals.

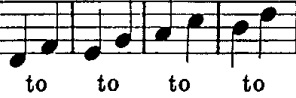
The difference of sound existing between two notes at any distance on the Key board from one another is named Interval. The following are all the Kinds of Intervals necessary to be clearly understood.


The **Minor Second** is the consecution of two semitones without any intermediate Sound

viz:  or 


The **Major Second** occurs between two notes at a full tone from each other.

viz: 


The **Minor Third** (is of 1 tone & 1/2) Ex: 

The **Major Third** (is of 2 tones) Ex: 

The **Perfect Fourth** (is of 2 tones & 1/2) Ex: 


The **Pluperfect Fourth or Tritone** (3 tones) 

The **Imperfect Fifth** is the **Pluperfect Fourth**

inverted (2 tones & 2 semitones) Ex: 

The **Perfect Fifth** (3 tones & 1/2)

Ex: 


The **Minor Sixth** (3 tones & 2 semitones) Ex: 


The **Major Sixth** (4 tones & 1/2)

Ex: 


The **Minor Seventh** (4 tones & 2 semitones)

Ex: 

The **Major Seventh** (5 tones & 1/2) Ex: 

The **Octave** (5 tones & 2 semitones) Ex: 

The Intervals take their respective name of **Third**; **fourth**; **fifth**, etc. from the number of letters

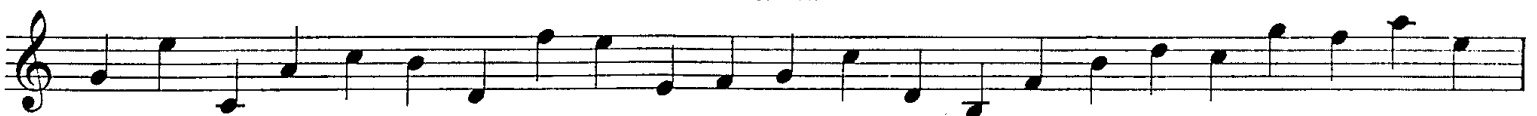
existing between two notes; Ex: 

This is an interval of sixth because the number

of letters is **six inclusive**.

All these Intervals are to be found in each scale, the above being those belonging to the Scale of C.

Exercise.



State the name of Interval Existing between each note.




Of the Interval beyond the Octave I will treat later on.


TENTH LESSON.

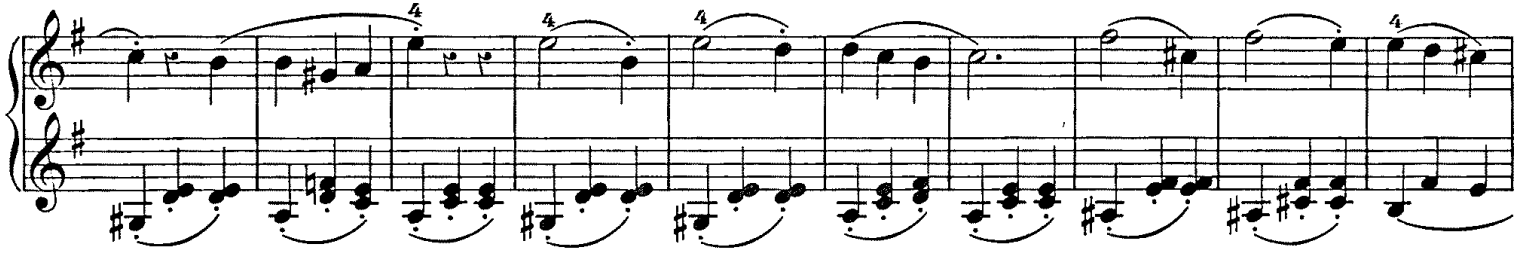
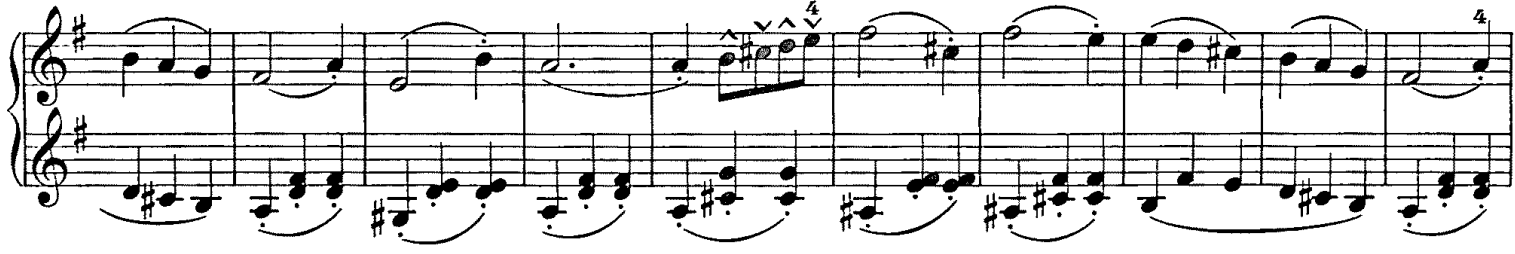
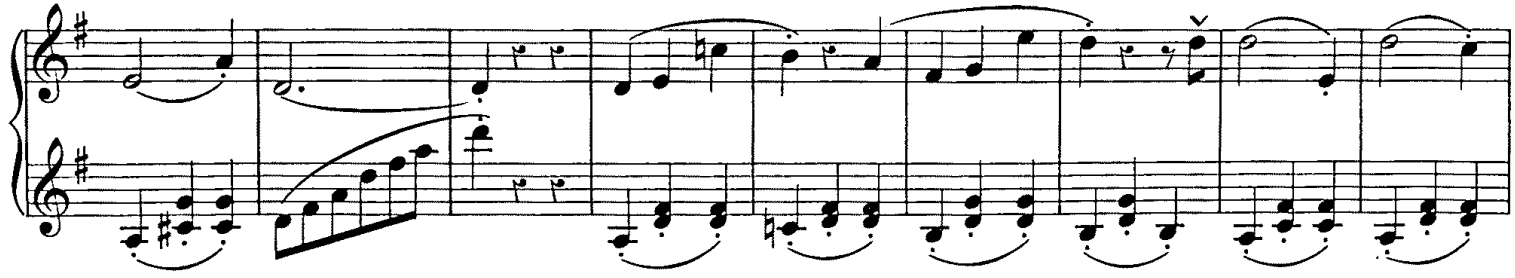
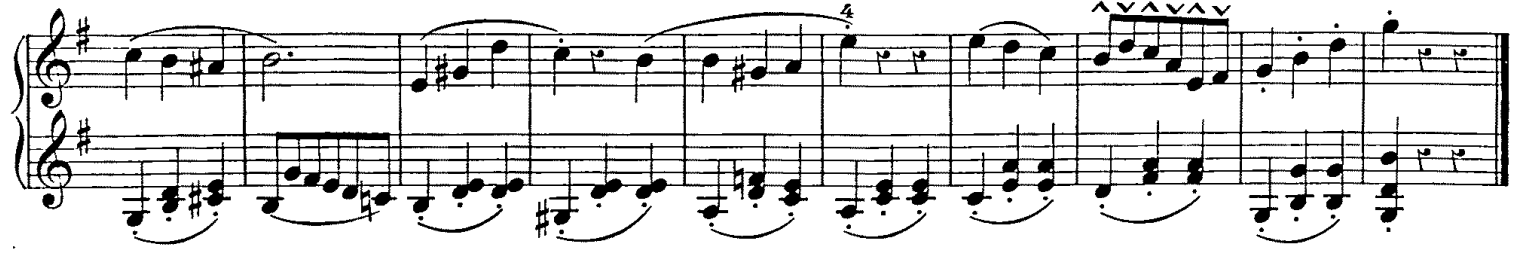
The Slur.

The Legatura or slur is a curve above or beneath two or more notes, to ensure a continued Tremolo on all of them, without the slightest interruption even when changing String. Notes which are dotted above and tied at the same time, must be struck down once only, carrying the tone from one to the other without lifting the fingers of the left hand from the Keyboard. The Tremolo should be slightly broken between two groups of tied notes, and between two or more notes of the same name.

Ex: 

Student. 

Instructor. 

—Waltz time —

Strict waltz time allows only one double stroke to the crotchet and a single stroke to the Quaver. But one can give more than two double strokes to the minim. The Alternate Single Striking must be strictly maintained in the groups of quavers, avoiding any two consecutive down strokes which would spoil the accent of the phrase. English Waltz time is much slower than the Continental.

ELEVENTH LESSON.

Every Bar and Beat.

Should be commenced with a down Stroke both in Tremolo and Staccato playing. The Exceptions to this standard rule are very few, and I will point them out gradually as they present themselves.

Scale of F-major.

3rdString..... 2ndString..... 1stString..... 2ndString..... 3rdString..... 4th 3rd

Space 3 5 : 0 1 3 5 : 0 1 3 5 3 1 0 : 5 3 1 0 : 5 3 2 0 : 5 3

Fing. 2 3 1 2 3 1 2 3 2 1 3 2 1 3 2 1 3 2 1 3 2

Play this Scale very slowly at first, giving 8 double strokes to each note, and diminish the number of them gradually, two less each time, till you give two strokes only to each note.

Exercise.

Andantino.

In the same manner that every beat must commence with a down stroke, it must finish with an up stroke, so as to maintain great smoothness and uniformity in the striking.

The passing from a string to another must always be effected with down stroke. Exceptions to follow.

Study on Minims, Crotchets, Quavers, Dots, Rests and legatura.

G. B. Marchisio.

(1) Give Eight double Strokes to each beat.

TWELFTH LESSON.

Slow and Pathetic movements.

In **slow** and **Pathetic** movements every note must be tremoloed except **small grace notes**, turns and those on which the composer has put the staccato dot. At the same time, one must not maintain the tremolo too evenly throughout a slow piece, for it would render the composition monotonous. It must therefore be modulated according the Expression indicated by the Composer.

D-major Scale.

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

Fingers 1 2 3 1 2 3 1 2 3 4 3 2 1 3 2 1 3 2 1 3 2 1

Exercise on intervals of third and sixth.

Assai Moderato.

Practise this Exercise rather slowly, giving first 4, then 2, then 1 double stroke to each note.

Study in D-major.

Introducing the Semiquaver.

March of the Marionettes.

Allegretto.

G. B. Marchisio.

Student. *f* *p*

Instructor.

THIRTEENTH LESSON.

Syncopation.

Sometimes the notes forming a bar comprise in their value part of a beat and part of another; in other words, the beats of a bar are not separately represented by equivalent notes. Examples:

How to read them

This form of Music is named **syncopation** or **syncopated time**. It is sometimes necessary to subdivide the syncopated bar into half beats, and count very accurately in order to give each note its right length.

B^b-major Scale.

Exercises on Syncopation.

Andantino mosso.

Air in the Scottish style.

Give 4 double strokes to the minim.

Petite Valse.

Elsa.

G. B. Marchisio.

FOURTEENTH LESSON.

Staccato and Pizzicato.

The **Staccato** note is played by striking the string downwards only, and the dot above note will indicate that it must be so struck. The **Pizzicato** form is not used for the Mandoline, the work of the plectrum being already a picking. The fingers of the right hand do not pick the strings except in **Strappate** (See Special Effects).

A-major Scale.

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

Fingers: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

Allegretto.

Exercise on the "Staccato."

Tutto staccato.

The Gavotte is an old French Court Dance, very graceful, and rather slow.

Air de Gavotte.

Josephine.

G. B. Marchisio.

Student. *pp*

Instructor.

rall. *tempo*

FIFTEENTH LESSON.

The Position.

To properly perform on the Mandoline any kind of Music, viz: **Slow** or **Quick**, **Tremolo** or **Staccato**; on one, two or more strings; of **Narrow** or **Wide** **Compass**; **Arpeggios** of two, three or four **Octaves**, etc.; it has been found necessary to **Establish** certain regulated distances on the **Keyboard** taking the name of **Positions**. The various **Principal Positions** are indicated by the mother of pearl stops placed in the middle of the fingerboard (vide diagram page 4), but technically speaking every space represents a position.

How to be in Position.

When the four fingers of the left hand are in readiness for playing, they must all be bent over the Strings and cover the **Extension** of a **Position** and thus be able to play all the semitones existing in a full octave without altering the shape of the hand on any part of the Instrument.

1st Position.

Playing in the **first Position** includes every note from each open String up to the respective seventh space inclusive. All the **Studies** and **Exercises** in the previous lessons have been written illustrating the **1st Position**.

Examples on the 1st Position.

The image contains five musical staves, each representing a different string of the mandolin. Each staff shows a chromatic scale starting from an open string (0) and moving up to the seventh space. The staves are labeled as follows:

- Staff 1 (4th string):** Starts on G4 (open), goes up to G5. Key signature: one sharp (F#). Fingerings: 1, 1, #2, 2, 3, #3, 4, #1, 1, #2, 2, 3. Position markings: 4th, 3rd, 3rd, 2nd.
- Staff 2 (3rd string):** Starts on B4 (open), goes up to B5. Key signature: two sharps (F#, C#). Fingerings: 1, #2, 2, #3, 3, 4, 1, 1, #2, 2, 3, 4, 1, 1, #2, 2, 3, 3, 4, 1, 1, 2, 2, 3. Position markings: 4th, 3rd, 2nd, 1st.
- Staff 3 (2nd string):** Starts on D5 (open), goes up to D6. Key signature: one flat (Bb). Fingerings: 2, #2, 3, 4, 1, 1, 2, 2, 3, 3, 4, 1, 4, 3, 2, 2, 1, 1, 4, 3, 3, 2, 2. Position markings: 3rd, 2nd, 1st, 2nd, 3rd.
- Staff 4 (1st string):** Starts on F5 (open), goes up to F6. Key signature: two flats (Bb, Eb). Fingerings: 2, #2, 3, #4, 1, #1, 2, #2, 3, #3, 4, 1, 1, 2, 2, 3, 4. Position markings: 4th, 3rd, 2nd.
- Staff 5 (4th string):** Starts on G4 (open), goes up to G5. Key signature: one flat (Bb). Fingerings: 1, 1, 2, 2, 3, 4, 3, 2, 2, 1, 1, 4, 3, 3, 2, 2, 1, 1, 4, 3, 2, 2, 1, 1, 4, 3, 3, 2, 2. Position markings: 1st, 2nd, 3rd, 4th.

Semitone Shifting.

The transferring of Each Finger to the semitone higher or lower must be effected without lifting the finger from the strings.

Chromatic Scale.

The playing of Every semitone in succession as shown above, constitutes the form of the **Chromatic Scale**, which can be practised in the same manner as above in all the 12 Keys.

Chromatic as well as **Diatonic Major** and **Minor Scales** must maintain the alternate striking, and one must pay great attention to play an even number of notes on each string, thus avoiding two consecutive down strokes.

Down the Laguna.

Barearola.

G.B. Marchisio.

Student. *pp con grazia* *tutto uguale*

Instructor.

mf

crese. *rall.*

p *come Prima*

dimin.

morendo

SIXTEENTH LESSON.

Single-Stroke Playing.

This form presents more difficulty than Tremolo Playing, firstly because to each stroke (down or up) the left hand must correspond with one note, therefore the two hands must learn to work sympathetically together. Secondly because the strokes must be maintained alternately as far as possible, and this compels the left hand to change position often in the course of a phrase.

In Single stroke Playing learn slowly at first to play always an even number of notes on each String from the commencement of the beat, and bear in mind that if the beat is composed of an even number of notes of the same value it commences with a down and finishes an up, but if composed of an uneven number it finishes down and the next beat will commence down too, (See the Triplet for Exceptions to this rule).

E^b-major Scale.

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

Finger 1 2 3 4 1 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

Play the Scales first with two or four double strokes to each note; then with a single stroke to each only, alternately down and up.

Do not pass to the next String higher or lower with an up stroke.

Allegretto moderato. Single Stroke Exercise.

G. B. Marchisio.

There are, however, many cases in which the alternate striking cannot be maintained, and these occur when the note immediately next to the down struck one is on a different string higher or lower, and it is not necessary to change position.

(1) do not lift the finger from the String.

Round the Tree.

Allegro.


Dance - Study.

G. B. Marchisio.

1 2 3 1 3 4 1 1 4 3 4

SEVENTEENTH LESSON.

When to use the fourth finger.
in the first Position and in single Stroke Playing.

When the notes D, A, and E  are down strokes in down runs and up strokes in up runs, they are played with the fourth finger; any other time, on the open string.



The following Ex. is one of the Exceptions to the rule of commencing the Bar and the Beat with a ^ stroke.

Tempo di Galoppo.



Second Position.

The Second position commences on the 3rd Space where the Student must place the 1st finger, thus being one tone and 1/2 above the 1st Position.

B^b-major Scale in the 2nd Position.



Practise this Exercise with one double stroke first, then with one single stroke to each note.

Andantino mosso. Mazurka.

G. B. Marchisio.





Play this Mazurka Entirely in the Second Position, and give a single stroke to each note; although

a melody can embrace various positions according to its Compass and the Combinations of Strokes it contains.

EIGHTEENTH LESSON.

Broken Chords.

A Chord is a group of 2, 3 or 4 notes to be played all at the same time in tremolo or staccato form. A Broken Chord is simply the dissolution of a Chord by playing the notes separately in either of the above forms.

In playing Broken Chords take great care not to pass to the next String with an up stroke; and, unless the note bear the staccato dot, do not jump with the plectrum from a lower to a higher String, but glide from one to another.

The Minor Scales.

The Minor Scale differs from the Major in the following point.

1^{mo}: By having the Semitone Interval on the 2nd and 3rd degree of the Scale, in stead of on the 3rd and 4th, Examples:

2nd: The remainder of the Minor Scale in ascending is like the major. But in descending, the Semitone Interval, which in the major was occurring on the 8th and 7th degree of the Scale will, in the minor, take place on the 6th and 5th, thus having a full tone between the 6th and 7th and between the 7th and 8th.

A-minor.
Relative to C-major.



E-minor.
Relative to G-major.



D-minor.
Relative to F-major.



B-minor.
Relative to D-major.



G-minor.
Relative to Bb-major.



F#-minor.
Relative to A-major.



C-minor.
Relative to Eb-major.



The Stroke — between two notes indicates where the semitone occurs.

The Above Minor Scales are fingered for the first position, they will appear in conjunction with other position later on.

Practise these Scales with tremolo and single stroke, at least fifty times each, scrupulously observing the fingering.

There is another form of Minor Scale named Chromatic, this however would only confuse the Student at present.

NINETEENTH LESSON.

The Third Position.

The Third Position commences on the 5th Space. The Student, placing his first finger (left hand) on the named space of either the 4th, 3rd or 2nd String ought to reach comfortably with his fourth finger the corresponding note an octave higher on the next String.

Ex: (major)

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

Fing. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Key.....C.....G.....D

Ex: (minor)

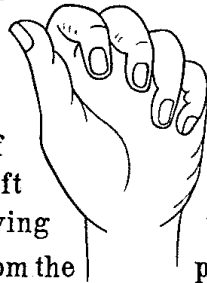
Strings 4th..... 3rd..... 3rd..... 2nd..... 2nd..... 1st.....

Finger 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Practise the above major and minor Examples with Alternate single strokes until they are very clear and distinct; and do not lift away any finger before all the 4 notes on each string have been played.

Important!

Play with the very tips of your fingers; do at first; they will soon accustom themselves, and in stroke playing, take care that you do not lift the note to another, for this would cause a sort of very indistinct. Hammer each note well with your left without striking the strings with the plectrum, trying the left hand alone. If you hear any scratching from the



not be afraid of spoiling the look of them assume their normal state. In Single fingers too soon or too late from one stuttering which would render the music to produce as much tone as possible with

plectrum, it is evident that you do not hold it horizontal and perpendicular on the strings; in this case, stop making the notes and practise on an open string, looking carefully at your plectrum. A good plectrum ought to last months without wearing out, and be sure it is not of any other material but tortoiseshell, slightly flexible at the point and solid at the wide end.

Exercises in the 3rd Position.

Andante.

(1) Two or more notes of the same name whether in staccato or tremolo playing must be separated by a stronger stroke at the beginning of each, as mentioned on page 10.

Evening Song.

(Study on 1st, 2nd and 3rd Position.)

G. B. Marchisio.

Adagio.


Student. 


Instructor. *p dolce* 

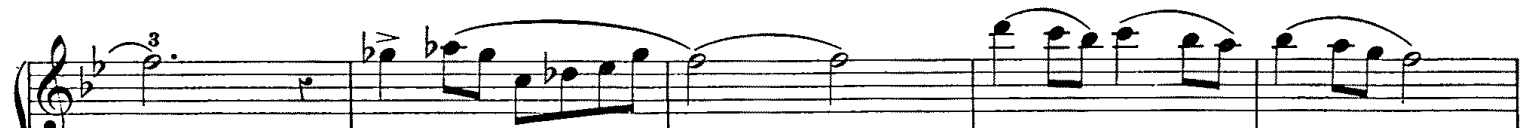
f 


p *dim. rall.* *pp* *ppp* 

Poco più mosso.





cresc. 

f 

p 

f *rall.* 

D. C. to

morendo 



TWENTIETH LESSON.

Exercises of Velocity.

Repeat each line twenty times.

The page contains twelve staves of musical notation, each representing a different exercise. Each exercise is written in a single treble clef with a common time signature (C). The exercises are organized into three groups of four staves each, corresponding to the key signatures of G major, F major, and E-flat major. Each exercise consists of four measures: the first measure is an ascending eighth-note scale, the second is a descending eighth-note scale, the third is a sixteenth-note scale, and the fourth is an eighth-note scale. Fingerings are indicated by numbers 1 and 4 above the notes. The exercises progress through various key signatures: G major, F major, E-flat major, D major, C major, B-flat major, A major, G major, F major, E-flat major, D major, and C major.

Play the above scales remaining in the same position throughout each one.

TWENTY-FIRST LESSON.

This page contains 12 staves of musical notation for a piano exercise. Each staff begins with a treble clef and a common time signature (C). The key signatures vary across the staves: the first two staves are in three flats (E-flat major/C minor), the next three are in two flats (D-flat major/B-flat minor), the next three are in one flat (F major/D minor), and the final three are in one sharp (G major/E minor). The exercise consists of ascending and descending scales with fingerings (1 and 4) and slurs. The final staff concludes with a double bar line and a repeat sign.

2nd Form of Scales in two Octaves across four Strings.

3rd Form of Scales in two Octaves across 3 Strings.

A piece in Flats

can be read in Sharps
or vice versa

When reading from b to \sharp or \sharp to b , the extra accidentals change as follows:

from b to \sharp : $\left\{ \begin{array}{l} \flat \text{ becomes } \sharp \\ \sharp \text{ " } \times \\ \flat \text{ " } \flat \end{array} \right.$; from \sharp to b : $\left\{ \begin{array}{l} \sharp \text{ becomes } \flat \\ \flat \text{ " } \sharp \\ \flat \text{ " } \flat \end{array} \right.$

TWENTY-SECOND LESSON.

Musical staff 1: Treble clef, 2/4 time signature. Features a sequence of eighth-note patterns with triplets and four-note groups.

Musical staff 2: Treble clef, 2/4 time signature. Features a sequence of eighth-note patterns with four-note groups.

Musical staff 3: Treble clef, 2/4 time signature. Features a sequence of eighth-note patterns with triplets and four-note groups.

Musical staff 4: Treble clef, 2/4 time signature. Features a sequence of eighth-note patterns with four-note groups.

Musical staff 5: Treble clef, 2/4 time signature. Features a sequence of eighth-note patterns with four-note groups.

Musical staff 6: Treble clef, 2/4 time signature. Features a sequence of eighth-note patterns with four-note groups.

Musical staff 7: Treble clef, 2/4 time signature. Features a sequence of eighth-note patterns with fingerings (0, 1, 2, 3, 4) and four-note groups.

Musical staff 8: Treble clef, 2/4 time signature. Features a sequence of eighth-note patterns with fingerings (1, 2, 3, 4) and four-note groups.

Musical staff 9: Treble clef, 2/4 time signature. Features a sequence of eighth-note patterns with fingerings (1, 2, 3, 4) and four-note groups.

Musical staff 10: Treble clef, 2/4 time signature. Features a sequence of eighth-note patterns with fingerings (1, 2, 3, 4) and four-note groups.

TWENTY-THIRD LESSON.

This musical score consists of ten staves of piano exercises. The first seven staves are in C major (one sharp, F#) and common time (C). They feature a variety of rhythmic patterns, including eighth and sixteenth notes, and include fingering numbers (1, 2, 3, 4) and accents. The eighth staff is in common time and includes a repeat sign and a key signature change to D major (two sharps, F# and C#). The final three staves are in D major and continue with similar rhythmic exercises. The notation includes treble clefs, stems, beams, and various musical symbols such as repeat signs and key signatures.

TWENTY-FOURTH LESSON.

The first section of the lesson consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line with various rhythmic values including eighth and sixteenth notes. The subsequent staves continue this melodic line, with some staves featuring double lines to indicate repeated notes or chords. The section concludes with a final note and a fermata.

Allegro.

The second section of the lesson consists of four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line with a focus on eighth-note patterns. The first staff includes fingerings (1, 0, 1) and a dynamic marking (p). The subsequent staves continue the eighth-note patterns, with some staves featuring double lines to indicate repeated notes or chords. The section concludes with a final note and a fermata.

TWENTY-FIFTH LESSON.

Octaves.

The Octave Especially when Consecutive is always played with 1st and 4th fingers and on two Strings.

The musical score consists of ten staves of music. The first five staves are in C major (one sharp, F#) and the last five are in D major (two sharps, F# and C#). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Many notes are marked with a 'y' symbol, indicating a grace note or a specific articulation. The piece concludes with a double bar line and a final cadence.

TWENTY-SIXTH LESSON.

This Ex: shows the succession of 2 up strokes.

Musical notation for Exercise 1, showing a series of seven staves in treble clef, key of D major, 6/8 time. The first staff has accents (^) and breath marks (v) over the first few notes. The exercise consists of continuous eighth-note patterns, alternating between ascending and descending lines, with some slurs and ties.

This Ex: shows another Exception to the Rule instructing the student to commence each beat with a down stroke.

Musical notation for Exercise 2, showing three staves in treble clef, key of D major, 2/4 time. The first staff has accents (^) and breath marks (v) over the notes. The second staff has a slur and a '6' under a group of notes. The third staff has a slur and '4 4' under a group of notes. The exercise shows various rhythmic patterns and articulations.

TWENTY-SEVENTH LESSON.

The Triplet.

The triplet is a group of 3 notes which may represent one beat or a portion of a beat. In slow movements each of the 3 notes will bear one or more double strokes each, and no difficulty will be encountered in the striking, but it will be necessary to bear in mind that they must be played on one string only if they do not contain a greater interval than a musical fourth.



In Quick movements each note will bear a single stroke only, hence the following kinds of plectroing, it may assume.



(1) The note which follows the triplet, if it is to be tremoloed according to the previous rules, must be commenced with a ^ stroke.

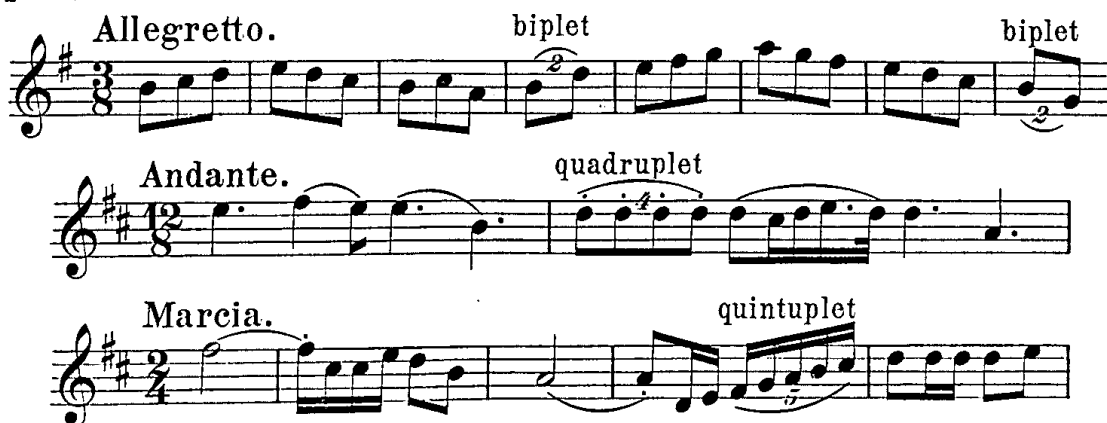
But if that note is a single stroke one owing to the Staccato dot or the Quick character of the Piece, it must be struck (2) up when in the course of a phrase on the same string and (3) down when at the end of it; or when on a different string to the Triplet.

Examples:



Other Uneven Forms of Time.

Like the triplet, there are the following uneven forms of the beat or of the Bar:



The Student must therefore be very scrupulous in giving the right value to each note and the right stroke.

TWENTY-EIGHTH LESSON.

The Fourth Position.

This Position is a tone higher than the 3rd.

Ex: (major) Strings 4th..... 3rd..... 3rd..... 2nd..... 2nd..... 1st.....

Key..... Fingers 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Ex: (minor) Strings 4th..... 3rd..... 3rd..... 2nd..... 2nd..... 1st.....

Fingers 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Practise the above Scales with tremolo and single strokes.

Tarantella.

The Tarantella is a Neapolitan Dance not quite so quick as the Monferrina.

Allegro.

Student. *p*

Instructor.

1. 2. *f* *p*

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a sharp sign. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking *p* is present in the second measure. The system concludes with a double bar line and repeat signs.

Second system of musical notation. The right hand continues the melodic development with various articulations. The left hand accompaniment includes some rests and rhythmic patterns. The system ends with a double bar line and repeat signs.

Third system of musical notation. The right hand features a more active melodic line with slurs. The left hand accompaniment consists of steady eighth-note patterns. The system concludes with a double bar line and repeat signs.

Fourth system of musical notation. The right hand continues with a melodic line, while the left hand accompaniment features a consistent rhythmic accompaniment. The system ends with a double bar line and repeat signs.

Fifth system of musical notation. The right hand has a melodic line with some slurs and accents. The left hand accompaniment includes chords and moving lines. The system concludes with a double bar line and repeat signs.

Sixth system of musical notation, the final system on the page. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The system concludes with a double bar line and repeat signs.

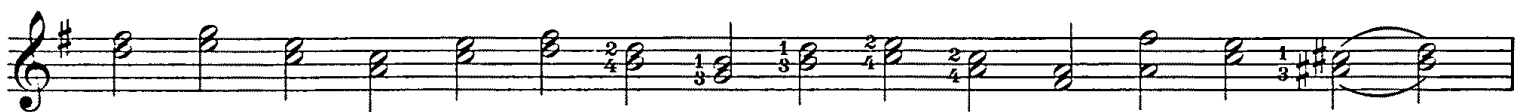
TWENTY-NINTH LESSON.

Double Stopping.

The double stopping can be **parallel** or **non parallel**. In both Species the right hand must hold the plectrum very level over the strings to be played, otherwise one will sound more than the other.

Parallel form:

Ex: 
 2nd and 3rd Strings only


Largo. 
 pp *mf*







Practise these studies with the greatest amount of tremolo you can give to each beat, and take care not to give any extra accentuation in the course of a note.

THIRTIETH LESSON.

Non parallel.

Form of Double Stopping.

Assai moderato e legatissimo.

G. B. Marchisio.

The Interval of a 10th which appears in the 1st beat of the 18th Bars could not be avoided without spoiling the effect of the **Contrary motion** of the Parts. But as a rule it is not introduced unless one of the Parts is on open string. (See the 3rd beat of the 10th Bar.)

Single stroke double stopping.

This form requires that every couple of strings should be struck down, and not alternately \wedge and \vee .

Minuet.

Adagio.

Mozart.

The Minuet is a very slow Court Dance always in $\frac{3}{4}$ and not in Common time, as I have seen one published.

THIRTY-FIRST LESSON.

God Save the Queen.

(Study.)

Largo maestoso e legato.

Arranged by G.B. Marchisio.

Student.

mf

Instructor.

f

Tutti.

ff rall. molto

ff rall. molto

This Arrangement shows 4 distinct Parts which can be played by 4 Separate Mandolines or 3 Mandolines and Mandola, or 2 Mandolines, Mandola and Lute.

THIRTY-SECOND LESSON.

The Prince of Wales's Hymn.

(Study.)

G. B. Marchisio.

Largo grandioso.

Student.

Instructor.

ff

like Cornet

Molto Largo.

ff

like Cornet

ff tutto

marcato il basso

molto allargando

Fine. *p*

accentate

cresc.

rall. molto

THIRTY-THIRD LESSON.

Chords.

Chords can be played Tremolo or Staccato, and can be made of 2, 3 or 4 Strings. Having had various Examples of 2 Strings combined already, I will pass to illustrate the other two forms.

Gracefully staccato.

Mazurka.

Mazurka.

Largo legatissimo.

Austrian Anthem.

Haydn.

THIRTY-FOURTH LESSON.

5th Position.

Ex: (major) Strings 4th..... 3rd..... 3rd..... 2nd..... 2nd..... 1st.....
Fing. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Keys..... F..... C..... G.....

Ex: (minor) Strings 4th..... 3rd..... 3rd..... 2nd..... 2nd..... 1st.....
Fing. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

6th Position.

The 6th Position is Exactly an octave higher than the open Strings, viz: the 1st Position.

Ex: (major) Strings 4th..... 3rd..... 3rd..... 2nd..... 2nd..... 1st.....
Fing. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Keys..... G..... D..... A.....

Ex: (minor) Strings 4th..... 3rd..... 3rd..... 2nd..... 2nd..... 1st.....
Fing. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

The other Positions obtainable on a Mandoline of modern make are formed in the same manner as the preceding ones.

Perpetual Exercise on the 5th and 6th Position.

The 5th

The 6th

THIRTY-FIFTH LESSON.

Appoggiatura or Grace note.

The Appoggiatura has to be effected in the shortest possible space of time, not being supposed to take any definite part of the beat. It is prefixed to a note either one or more degrees above or below the said note or at the same level.

Ex: **Tempo di Gavotte.** **Mazurka lento.**

When the Appoggiatura is above and at the same level of a note, it is struck with an \vee stroke, and the following note with a \wedge .

When below a note, it presents two forms:

1° on the same String.

The Grace note is then struck \wedge and a finger put down immediately on the following note without giving any stroke with the Plectrum.

2° on the lower String.

The Grace note is then struck \wedge and the plectrum must slip quickly on to the next string, thus striking the following note already made by the finger.

The above Examples illustrate all these Forms.

The Appoggiatura can be composed of two or three or more notes (1) together or (2) separated.

(1) Reverie lento.

Prefixed to a chord at the finishing of a bright movement the appoggiatura is struck \wedge and the Chord \vee . (See last bar of the above Mazurka.)

The Turns and Trilli.

have been Explained with Examples in the Musical Signs. They must, like the Appoggiatura, be performed with light touch and precision of both hands. Very often they do not sound very clearly simply owing to either hand being slower in execution than the other. And precision will only be attained by constant practice, observing carefully all the plectro rules previously given.

Miriam.

Marzurka di Sala.

G. B. Marchisio.

Student.

Instructor.

p

The first system of music features two staves. The top staff is labeled 'Student.' and contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is labeled 'Instructor.' and contains a bass line with chords and single notes. A dynamic marking of *p* (piano) is placed between the staves.

The second system continues the musical piece with similar notation for both the Student and Instructor parts.

The third system continues the musical piece with similar notation for both the Student and Instructor parts.

f *Fine.* *p*

The fourth system includes a dynamic marking of *f* (forte) and the word *Fine.* in the middle of the system. A *p* (piano) marking appears in the latter part of the system.

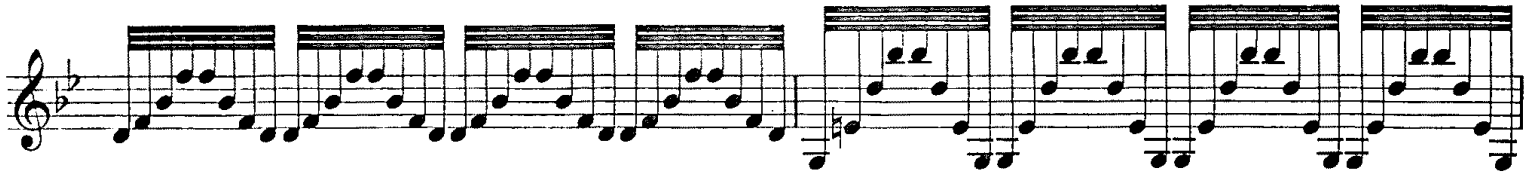
The fifth system concludes the piece with final notes for both parts.

D. C. to Fine.

THIRTY-SIXTH LESSON.

Arpeggios.

The following Arpeggios must be performed in two Strokes, viz: \wedge across the four Strings and \vee alternately each group.



Arpeggios in 3 Octaves.

This page contains 12 staves of musical notation for arpeggio exercises. Each staff is labeled '10 times' on the right. The exercises are organized as follows:

- Staff 1: C major, ascending, starting on C4 (finger 0).
- Staff 2: D major, ascending, starting on D4 (finger 1).
- Staff 3: E major, ascending, starting on E4 (finger 1).
- Staff 4: F major, ascending, starting on F4 (finger 1).
- Staff 5: G major, ascending, starting on G4 (finger 1).
- Staff 6: A major, ascending, starting on A4 (finger 1).
- Staff 7: B major, ascending, starting on B4 (finger 1).
- Staff 8: C major, descending, starting on C6 (finger 1).
- Staff 9: D major, descending, starting on D6 (finger 1).
- Staff 10: E major, descending, starting on E6 (finger 1).
- Staff 11: F major, descending, starting on F6 (finger 1).
- Staff 12: G major, descending, starting on G6 (finger 1).

Each exercise consists of a four-measure phrase. The first measure is the starting note. The second measure contains the first three notes of the arpeggio with fingerings (1, 3, 1, 4). The third and fourth measures complete the arpeggio. The exercises alternate between ascending and descending directions across the staves.

THIRTY-SEVENTH LESSON.

The Echo.

The **Echo** (as the word means) is the repetition of a **Chord** or of an **Arpeggio** much softer; and it is quite a special Effect of the Mandoline. The Chord is struch first loudly with the Plectrum, then the three fingers not engaged in holding the Plectrum, must be drawn gently across the four strings upwards, thus producing the desired Effect.

The Cadenza.

The **Cadenza** is a sequence of notes without any restriction of value or time. It was generally introduced in Compositions up to recent times, as a means of showing off the soloist. Modern Composers of note give their attention more to combinations of harmony and therefore the Cadenza is rather out of date.

Harmonics.

Harmonics are obtained on the 4th, 5th, 7th and 12th frets of each String. Touching lightly the String just above the fret intended, and striking it with the Plectrum, but leaving the string free simultaneously with both hands.

Strappato.

The **Strappato** is also a quaint effect peculiar to the Mandoline and it is obtained by striking the intended Chord downwards almost **arpeggio**, and coming upwards quickly across all the Strings. It is generally used at the End of marches and bright compositions.

The Instructor should play to the Pupil Examples of the various above Effects.

THIRTY-EIGHTH LESSON.

Combined.

Tremolo and Staccato and Two Parts Staccato.

Andante amoroso.

The two Parts must be heard very distinetly; the top one with a very fine tremolo, and the bottom one picked with a ringing single stroke.

Allegro moderato.

In the above Exercise both parts must be played with a single stroke to each note.

O Star of Eve!

R. Wagner.

Andante mosso.

Student.

Instructor.

p

pp dolce espressivo

The musical score is written for two parts: Student and Instructor. The Student part is a vocal line in treble clef, and the Instructor part is a piano accompaniment in treble clef. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into six systems. The first system shows the beginning of the piece with the tempo marking 'Andante mosso.' and dynamic markings '*p*' for the Instructor and '*pp dolce espressivo*' for the Student. The second system continues the vocal line with a fermata over a half note. The third system shows the vocal line with a fermata over a half note and the piano accompaniment with a fermata over a half note. The fourth system shows the vocal line with a fermata over a half note and the piano accompaniment with a fermata over a half note. The fifth system shows the vocal line with a fermata over a half note and the piano accompaniment with a fermata over a half note. The sixth system shows the vocal line with a fermata over a half note and the piano accompaniment with a fermata over a half note. The score concludes with a double bar line.

Symphony in C-major. (2nd Movement.)

G. B. Marchisio.

Allegretto deciso.

Student.

Instructor.

mf

Calmo.
p
Robusto.

poco

più dolce cantabile
ritard.
tenuto
pp
stessa Corda

assai mosso

p

cresc.

marcato

ff

con forza

animando

sempre più

tempo

Presto.

Pesante lento.

ff dim.

This page of musical notation consists of seven systems of staves. The first system is marked *assai mosso* and begins with a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) and a marcato dynamic, ending with fortissimo (*ff*). The third system is marked *con forza* and *animando sempre più*. The fourth system is marked *tempo*. The fifth system continues the *animando* section. The sixth system features a *Presto.* tempo change. The seventh system concludes with a *Pesante lento.* tempo change and a fortissimo decrescendo (*ff dim.*) dynamic. The notation includes various rhythmic values, slurs, and articulation marks.

Excelsior.

Duet.

M. W. Balfe.

Molto moderato.

1st
(Mandolines)

2nd

Piano.

First system of musical notation. It consists of two vocal staves (soprano and alto) and a grand staff (piano). The key signature has two flats (B-flat and E-flat). The vocal staves contain melodic lines with some rests. The piano part features a complex accompaniment with chords and moving lines. Dynamics include *f* and *cresc.*

Second system of musical notation. The vocal staves continue with melodic lines. The piano part features a series of chords in the right hand and a bass line in the left hand. Dynamics include *f*.

Third system of musical notation. The vocal staves continue with melodic lines. The piano part features a series of chords in the right hand and a bass line in the left hand. Dynamics include *cresc.*, *f*, and *mf*. There is a large bracketed section in the piano part.

Fourth system of musical notation. The vocal staves continue with melodic lines. The piano part features a series of chords in the right hand and a bass line in the left hand. Dynamics include *cresc.*

System 1: The first system of music. It features a vocal line with a melodic phrase and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p* and *cresc.* (crescendo).

System 2: The second system of music. The vocal line continues with a melodic phrase, marked with *riten.* (ritardando) and *ff* (fortissimo). The piano accompaniment features a dense texture of chords and arpeggios, also marked with *ff* and *col canto* (in keeping with the voice). Dynamics include *ff*, *col canto*, and *p*.

System 3: The third system of music. The vocal line continues with a melodic phrase. The piano accompaniment features a dense texture of chords and arpeggios, marked with *pp* (pianissimo). Dynamics include *pp*.

System 4: The fourth system of music. The vocal line continues with a melodic phrase, marked with *f* (forte). The piano accompaniment features a dense texture of chords and arpeggios, marked with *cresc.* (crescendo) and *f*. Dynamics include *f* and *cresc.*

First system of musical notation. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The piano part features a complex rhythmic pattern of eighth and sixteenth notes in both hands. A dynamic marking of *p* is present in the piano part.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation. The vocal parts have dynamic markings of *ppp* and *sempre pp*. The piano accompaniment continues with its intricate rhythmic texture.

Fourth system of musical notation. The vocal parts include a *riten.* (ritardando) marking. The piano accompaniment has a *colla parte* marking. The system concludes with a final cadence.

First system of musical notation. It consists of four staves. The top two staves are vocal lines in treble clef, both in a key signature of two flats. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes with slurs and accents. A *pp* dynamic marking is present in the piano part.

Second system of musical notation. It consists of four staves. The top two staves are vocal lines in treble clef, mostly containing rests. The bottom two staves are piano accompaniment in grand staff. The piano part continues with complex rhythmic patterns and slurs. A *pp* dynamic marking is present in the piano part.

Third system of musical notation. It consists of four staves. The top two staves are vocal lines in treble clef, marked *ad lib.* and featuring triplet markings. The bottom two staves are piano accompaniment in grand staff, which is mostly empty. A *cresc.* marking is present in the vocal lines.

Fourth system of musical notation. It consists of four staves. The top two staves are vocal lines in treble clef, marked *f* and *ff*. The bottom two staves are piano accompaniment in grand staff, marked *ff* and featuring complex chordal textures and slurs.

First system of musical notation. It consists of three staves: two treble clefs and one grand staff (treble and bass clefs). The top two staves contain melodic lines with dynamic markings of *f* (forte) at the beginning. The grand staff contains a piano accompaniment with a few notes.

Second system of musical notation. It consists of three staves. The top two staves have melodic lines with dynamic markings of *f* and *ff* (fortissimo). The grand staff has a piano accompaniment with a long note in the bass clef.

Third system of musical notation. It consists of three staves. The top two staves have melodic lines with a *riten.* (ritardando) marking and dynamic markings of *p* (piano). The grand staff has a piano accompaniment with a *f* (forte) marking and a *pp* (pianissimo) marking.

Fourth system of musical notation. It consists of three staves. The top two staves have melodic lines with accents. The grand staff has a piano accompaniment with a complex rhythmic pattern.

First system of musical notation. It consists of two vocal staves (treble clef) and a piano accompaniment (grand staff). The vocal lines feature a melodic line with a slur over the first two measures and a dotted quarter note in the third measure. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Second system of musical notation. It includes two vocal staves and a piano accompaniment. The vocal lines continue with a melodic line, marked with *cresc.* above the staff. The piano accompaniment features a complex rhythmic pattern with slurs and is also marked with *cresc.* above the staff.

Third system of musical notation. It consists of two vocal staves and a piano accompaniment. The vocal lines are marked with a forte dynamic *f*. The piano accompaniment continues with its rhythmic pattern and is also marked with *f*.

Fourth system of musical notation. It includes two vocal staves and a piano accompaniment. The vocal lines feature a melodic line with a slur and a fermata over the final note. The piano accompaniment continues with its rhythmic pattern and includes a key signature change to one flat in the final measure.

First system of musical notation. It consists of four staves: two treble clefs at the top and two bass clefs at the bottom. The top two staves contain a vocal melody with notes and rests. The bottom two staves contain piano accompaniment, featuring a complex rhythmic pattern with many beamed notes and chords.

Second system of musical notation. It consists of four staves. The top two staves contain a vocal melody with notes and rests. The bottom two staves contain piano accompaniment, featuring a complex rhythmic pattern with many beamed notes and chords. A fermata is present over a note in the second staff of the piano part.

Third system of musical notation. It consists of four staves. The top two staves contain a vocal melody with notes and rests. The bottom two staves contain piano accompaniment, featuring a complex rhythmic pattern with many beamed notes and chords. A dynamic marking of *ff* (fortissimo) is present in the piano part.

Fourth system of musical notation. It consists of four staves. The top two staves contain a vocal melody with notes and rests. The bottom two staves contain piano accompaniment, featuring a complex rhythmic pattern with many beamed notes and chords. The system concludes with a double bar line and a final chord in the piano part.

As your hair grows whiter.

Transcribed by G.B. Marchisio.

Harry Dacre.

Mandoline.

Slow and sustained.

The musical score is written for Mandoline in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked "Slow and sustained." The first measure contains a whole rest. The music features various dynamics: *cresc.* (crescendo), *p* (piano), *mp* (mezzo-piano), and *f* (forte). Tempo markings include *a tempo*, *rall.* (rallentando), and *ritard.* (ritardando). The score concludes with a double bar line, a repeat sign, and the instruction *D.C. tutto* (Da Capo tutto).

The above is arranged for Mandoline and Piano, also for 1st and 2nd Mandoline, Mandola and Guitar quartette. See advertisement inside cover.

Cosmopolitan.

March.

Transcribed by G. B. Marchisio.

Frank Adlam.

Mandoline.

Vivace.

The musical score is written for a single melodic line on a mandoline. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Vivace'. The first staff starts with a forte (*f*) dynamic. The second staff introduces a piano (*ff*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The third staff returns to forte (*f*). The fourth staff is marked mezzo-forte (*mf*). The fifth staff continues with mezzo-forte (*mf*). The sixth staff features a fortissimo (*ff*) dynamic, followed by mezzo-forte (*mf*) in the seventh staff. The eighth staff is marked forte (*f*). The ninth staff is marked piano (*p*). The tenth staff continues with piano (*p*). The eleventh staff is marked mezzo-forte (*mf*). The twelfth staff is marked forte (*f*). The thirteenth staff is marked fortissimo (*ff*). The final staff concludes with a forte (*f*) dynamic and includes triplet markings.

The above is arranged for Mandoline and Piano, also for 1st and 2nd Mandoline, Mandola and Guitar quartette. See advertisement inside cover.

Dreams of my own land.

Transcribed by G. B. Marchisio.

Mandoline.

Douglas Dean.

Moderato cantabile. Andante.

7

p

rall.

Refrain.

6

p

1.

2.

mf

dim.

pp

3

D.C.

Moderato.

mf

f

ff

rall. dim.

p

pp

1.

2. *rall.*

mf

dim.

pp

4

The above is arranged for Mandoline and Piano, also for 1st and 2nd Mandoline, Mandola and Guitar quartette. See advertisement inside cover.

Chant Séraphique.

Transcribed by G. B. Marchisio.

R. D. Klaafman.

Andante Religioso.

Mandoline.

The musical score is written for Mandoline and consists of 12 staves. It begins with the tempo marking "Andante Religioso" and the dynamic "pp". The first staff includes fingerings: 1, 2, 3, 4, 3, 1, 3. The second staff is marked "cresc.". The third staff is marked "pp" and "dim.". The fourth staff is marked "ff" and "Maestoso". The fifth staff is marked "f". The sixth staff is marked "p". The seventh staff is marked "cresc.". The eighth staff is marked "ff". The ninth staff is marked "cresc.". The tenth staff is marked "pp" and "cresc.". The eleventh staff is marked "pp" and "dim.". The twelfth staff is marked "dim.". The score includes various musical notations such as triplets, slurs, and fingerings.

The above is arranged for Mandoline and Piano, also for 1st and 2nd Mandoline, Mandola and Guitar quartette. See advertisement inside cover.

Eleganza. Pas Recherché.

Transcribed by G. B. Marchisio.

Frank Adlam.

Mandoline.

À la Gavotte.

The musical score is written for Mandoline and consists of 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'À la Gavotte'. The score includes various dynamics such as *p*, *mp*, *f*, and *dim.*, as well as tempo markings like *ritard.*, *a tempo*, and *molto rit.*. There are first and second endings indicated by '1.' and '2.' above the staff. The piece concludes with a double bar line, a repeat sign, and the instruction 'D.S. al Fine.'.

The above is arranged for Mandoline and Piano, also for 1st and 2nd Mandoline, Mandola and Guitar quartette. See advertisement inside cover.

I can't think ob nuthin' else but you.

Transcribed by G. B. Marchisio.

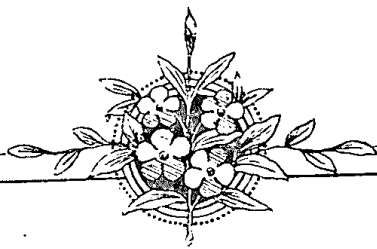
Harry Dacre.

Mandoline.

Assai moderato.

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The tempo is marked *Assai moderato*. The score includes various dynamics such as *mf* (mezzo-forte), *p* (piano), and *dim.* (diminuendo). It also features articulations like *ritard.* (ritardando) and *rall.* (rallentando). The piece concludes with a double bar line, a repeat sign, and the marking *D.C.* (Da Capo).

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| N ^o 1 | As Your Hair Grows Whiter | Song | HARRY DACRE |
| " 2 | Cosmopolitan March | | FRANK ADLAM |
| " 3 | Dreams of My Own Land | Song | DOUGLAS DEAN |
| " 4 | Chant Seraphique | | R. D. KLAAFMAN |
| " 5 | Eleganza Savotte | | FRANK ADLAM |
| " 6 | I Can't Think of Nuthin' else but You, Lulu! | Song | HARRY DACRE |

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N^o 1. Fleur mourante. Pensée fugitive.

R. D. Klaafman.

Animato. (♩ = 120)

mp molto tenuta la melodia
tre corde.
cresc.

N^o 2. La Belle au bois dormant.

R. D. Klaafman.

Alla marcia.

mf

N^o 3. Chant Séraphique.

R. D. Klaafman.

Andante religioso.

pp una corda.
(quasi arpa)
cresc.
pp
dim.
ff maestoso

N^o 4. The Harp in the Valley.

Mark Dafnal.

Andante moderato.

p a tempo
Red. * Red. * Red. * Red. *

N^o 5. A Mountain Melody. (Tyrolienne.)

Mark Dafnal.

mp a tempo
cresc.
rall.
mp a tempo

N^o 6. Cosmopolitan March.

Frank Adlam.

Vivace.

p grazioso

N^o 7. Eleganza. (Pas Recherché)

Frank Adlam.

A la Gavotte.

mp
cresc.
rit.
a tempo

N^o 8. Golden Stars. Intermezzo.

Frank Adlam.

Moderato.

ritard.
a tempo

N^o 9. The Sign of the Cross. (The Prayer is Resumed.)

Frank Adlam.

Allegro.

p
cresc.
dim.
dim. e rall.
ppf

N^o 10. Parisina. Waltz-Caprice.

Frank Adlam.

Tempo di Valse.

p

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