

REVISED EDITION

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WM C. STAHL'S

NEW

MANDOLIN METHOD.

PART 1st \$1.00

PART 2nd \$1.00

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JOSEPH FLANNER,
211-213-215 Grand Avenue,
MILWAUKEE, WIS.

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Method

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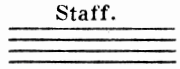
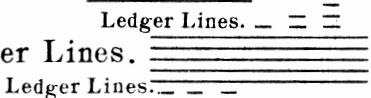
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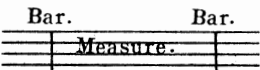
Wm. STAHL'S
NEW MANDOLIN METHOD.
Part I.

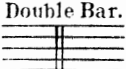
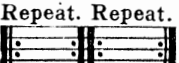
* * *

RUDIMENTS OF MUSIC.

Musical sounds are expressed by characters, called notes. These notes are seven in number, and are named after the first seven letters of the Alphabet. viz. "A, B, C, D, E, F, G." These notes are written on, between, above, and below five parallel lines called the Staff.  When notes are written above or below the staff, small lines are used called Ledger Lines. 

A sign called a Clef, is used to establish the names of the notes as distinguished by their position on the staff. This sign  is called the G, or Treble Clef, in which clef all Mandolin Music is written.

Small perpendicular lines placed across the staff are called Bars. The space between two Bars is called a measure. 

A Double Bar indicates the end of a strain.  When two or more dots are placed before or after a double bar, it signifies that the strain included between them must be repeated 

These Signs are called, the Sharp (#) --- Flat (b) --- Natural (n) --- Double Sharp (x) and Double Flat (bb). When Sharps or Flats are placed at the beginning of a piece, immediately after the clef, they are called the Signature, and designate in what key the piece is written. When so placed, they effect all notes throughout the piece, bearing the same names as the lines or spaces on which they are placed.

Sharps, Flats and Naturals, which occur in music and are not in the signature are called accidentals, they are of temporary effect and not intended to last beyond the measure in which they are written.

THE MAJOR AND MINOR KEYS.

There are fifteen Major Keys and each major key has its relative minor key. Therefore, there are thirty in all. They are called Relative Keys because they are indicated by the same number of sharps and flats marked at the beginning, and are bound together by a relation of common harmony.

The difference between the Major and Minor Key, is a minor third or three semitones. The Major third contains two whole tones, or four semitones. The following shows the number of sharps and flats required by each major and its relative minor keys.

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.

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.

Da Segno (♯) this sign when met with directs the performer back to the previous ♯ from which sign the music must be repeated ending at the word Fine or this sign (∩) D. C. is an abbreviation of Da Capo, and means to repeat from the beginning and end at the word Fine. This sign (∩) when placed over a note or rest is termed a hold, and signifies that the note or rest over which it is placed may be prolonged at the will of the performer. Dots placed above or below any series of notes indicate what is termed Staccato, and signifies that the notes to which they are attached must be played in a marked and detached manner.

When the Slur or Tie is placed over or under any combination of notes that are on different lines and spaces it signifies that they must be performed in a smooth and connected manner, which is termed Legato.

8va written over any number of notes implies that they are to be played eight notes or an octave higher. A swell ◀ and diminuendo ▶ are often united ◀▶ the first is executed by commencing the note soft and gradually increasing the tone, the second, by commencing loud and gradually diminishing and when united, commence soft and by degrees increasing the tone until it arrives at its full pitch, then diminishing it until it falls off to its first softness.

THE TREMOLO.

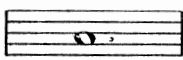
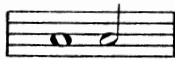
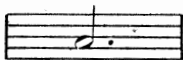
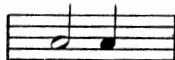
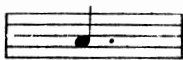





The Tremolo is the only means by which a note can be sustained on the Mandolin. It is made by striking the string very rapidly up and down with the pick. When music is written for two Instruments it is called a Duet, and the staves are connected by a brace. }

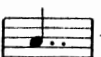

SYNCOPATION.



When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters, *fz* or $>$ or \wedge and when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.




A Dot after a note or rest increases its value one half.

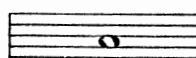
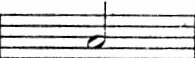


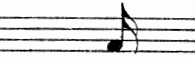
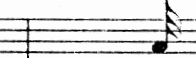
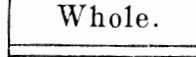
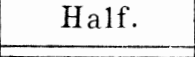
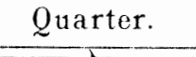
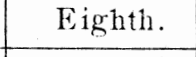
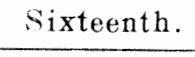
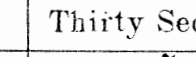
A dotted whole note		is equal to	
A dotted half note		is equal to	
A dotted quarter note		is equal to	
A dotted eighth note		is equal to	
A dotted sixteenth note		is equal to	

When two dots are placed after a note, the second adds (to the length of the note) one half of the value of the first dot. Example  is equal to 

Three notes with a figure three (3) placed over or under them, form what is called a Triplet: and such notes are to be played in the time of two notes of the same value, the time of the middle note being taken from that of the outside notes. Ex.  A figure six (6) signifies that the six notes are to be played in the time of four. Example 

The word Fine, denotes the end of a piece of music. This sign  over a double bar is some-time used in place of the word Fine.

When during the performance of a piece of music silence is required, Signs called rests are used in place of notes. The following table will show shape, name and length of each note with corresponding rests.

NOTES.						
	Whole.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty Second.
RESTS.						

Eighth, Sixteenth and Thirty-second notes may also be connected in the following manner.



MANNER OF HOLDING THE MANDOLIN.

The Mandolin should be held firmly against the body, just above and resting on the right hip, the left hand supporting the neck near the nut between the first joint of the thumb and second joint of the first finger. Curve the fingers sufficiently to reach the G string without an effort.

Then the pick which is generally made of tortoise shell, should be held between the thumb and finger of the right hand. The right fore-arm should rest on the edge of the instrument, just back of the bridge over which the strings pass. The wrist must be slightly curved above the strings and should be free from constraint. Preserve an erect position of the body and in all movements cultivate ease, flexibility and grace.

MANNER OF TUNING THE MANDOLIN.

The Mandolin is strung with eight metallic strings, each two strings being tuned in unison, that is, both the E strings must be tuned to E, both A strings to A and etc.

In tuning the Mandolin, the pupil should first tune the second or A strings, the proper pitch can be obtained either from A on the piano or from an A pitch pipe. After the A strings are in tune, place the finger on the seventh fret of the A string and tune the E string to sound the same note open. Then place the finger on the seventh fret of the D or third string and tune to correspond to the A string open. Then place the finger on the seventh fret of the G string and tune to correspond to the D string open. As the pupil becomes more familiar with the instrument he will then be able to tune it without these instructions.

Figures placed at the beginning of the staff indicate the time, the upper figures denote the number of beats in each measure, the lower figure the kind of notes to each beat. Thus, A piece marked $\frac{3}{4}$ would have the value of three quarter notes, or their equivalent in other notes or rests in each measure.

The following example will show the different kinds of time in general use.

Common Time. Three-four Time. Two-four Time. etc:

Four Quarter Notes. Three Quarter Notes. Two Quarter Notes. etc:

A Chord is a combination of three or four tones played simultaneously.

CHORD.

When the last two bars of a strain that is to be repeated are marked 1st Mo. and 2nd Mo.

Example it implies when played the second time, the second Mo. is to be played in place of the first Mo. which is of course omitted.

THE NAMES OF THE NOTES.

The best and quickest method of learning the names of the notes, is to learn the notes below the staff 1st, the notes in the spaces 2nd, the notes on the lines 3rd, the notes above the staff 4th.

EXERCISE IN READING NOTES.

The notes on the four strings as represented on the staff.

EXERCISE ON THE OPEN STRINGS.

Always strike the first note with a down stroke, all accented and double notes are played the same way. Two or more notes that occur on the same string, should be struck with the alternating down and up stroke. Sixteenth and thirtysecond notes are played in the same manner. The down and up strokes are indicated by the letters D and U.

EXERCISE ON THE E STRING.

Figures placed above the notes, indicate the finger of the left hand used in stopping the strings. Figures below indicate the fret at which the string is stopped. A zero (0) indicates an open string.

Repeat 10 times. Repeat 15 times.

Repeat 20 times.

EXERCISE ON THE A STRING.

Repeat 10 times.

Repeat 20 times.

EXERCISE ON THE D STRING.

Repeat 10 times.

Repeat 20 times.

EXERCISE ON THE G STRING.

Repeat 10 times.

Repeat 20 times.

THE NOTES IN THE NATURAL POSITION.

	4th string - G.				3rd string - D.				2nd string - A.				1st string - E.			
Fingers.	0	1	2	3	0	1	2	3	0	1	2	3	0	1	2	3
Frets.	0	2	4	5	0	2	3	5	0	2	3	5	0	1	3	5
	D	U	D	U	D	U	D	U	D	U	D	U	D	U	D	U

TIME LESSONS.

The pupil must count the time aloud while playing. Common time, 4 beats in a measure is marked by a **C** or $\frac{4}{4}$.

Whole note.

Count 1 2 3 4

Half notes.

1 2 3 4

Quarter notes.

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

$\frac{2}{4}$ time, 2 beats in a measure.

1 2

1 2 3 4

$\frac{3}{4}$ or triple time. One beat to a quarter note or its equivalent.

1 2 3

Eighth notes. Quarter rests.

1 2 3

OF THE SCALE.

When notes follow in regular succession they form what is called a scale. It will be observed that notes of the same name will occur several times in a regular scale but always in a different position on the staff.

SCALE OF C MAJOR, 1st POSITION.

4th string	3rd string	2nd string	1st string	2nd string	3rd string	4th string
Fingers. 0 1 2 3	0 1 2 3	0 1 2 3	0 1 2 3 4 3 2 1 4	3 2 1 4	3 2 1 4	3 2 1 0 1 2 3
Frets. 5	2	2	1 3 5 7 5 3 1 7	5 3 2 7	5 3 2 7	5 4 2 2 4 5
D	D U	D U	D U D U D U D U	U D U D	U D U D	U D U D U D U

EXERCISES IN THE KEY OF C MAJOR.

Count. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

CHORDS IN THE KEY OF C MAJOR.

SECONDS.

THIRDS.

FOURTHS.

FIFTHS.

SIXTHS.

SEVENTHS.

OCTAVES.

SCALE OF A MINOR RELATIVE TO C. MAJOR.

Musical notation for the scale of A minor relative to C major. The ascending scale is shown with fingerings 1-2-3-4 and fret numbers 0-1-2-3-4-#1-#2-3-2-1-0-3-2-1-0. The descending scale is shown with fret numbers 0-3-2-1-0-3-2-1-0-3-2-1-0. Fingering numbers 1, 2, 3, 4 are placed above the notes.

EXERCISES IN KEY OF A MINOR.

Count. 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Musical notation for the first exercise in A minor, 3/4 time. The count is 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3. Fingering numbers 1, 2, 3 are shown below the notes.

Count. 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Musical notation for the second exercise in A minor, 3/4 time. The count is 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3. Fingering numbers 1, 2, 3 are shown below the notes.

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Musical notation for the third exercise in A minor, 3/4 time. The count is 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3. Fingering numbers 1, 2, 3 are shown above the notes.

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

Musical notation for the fourth exercise in A minor, 4/4 time. The count is 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4. Fingering numbers 1, 2, 3, 4 are shown below the notes.

Count. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Musical notation for the fifth exercise in A minor, 4/4 time. The count is 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4. Fingering numbers 1, 2, 3, 4 are shown below the notes.

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

Musical notation for the sixth exercise in A minor, 4/4 time. The count is 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4. Fingering numbers 1, 2, 3, 4 are shown below the notes.

CHORDS IN THE KEY OF A. MINOR.

Musical notation showing various chords in the key of A minor. Fret numbers 0, 1, 2, 3 are shown above the notes. Fingering numbers 1, 2, 3 are shown below the notes.

DUET FOR TWO MANDOLINS.

Pupil.

Teacher.

D D D U D D D D D D U D D D D D D D U D

D D D D D U D D D D D D U D D D D

D D D U D D D D D D D U D D D D D D D

D D U D D D D D D D D D D D D U D D U

D D D D D U D D U D D D D D D U D D D D

D D U D D D D D D D D D D D D D D D

DUETT FOR TWO MANDOLINS.

Pupil. D D U D D D D U D D D D U D U D D U D U

Teacher.

D D U D D U D D D D U D D D D U D U D U D U

4

D D D U D D D D U D D D D D U D D D U D U D

4 4

D D U D D D D U D D D D D D D D D U D D

4

D D U D D D D U D D D D U D D D D U D D D D U D D

D D U D D D D D D D D D U D D D D U D D D D U D

4

Repeat each exercise 10 times.

D U D U Finger. 4 Last time. 4 Last time.

7 Fret. 7

FIRST WALTZ.

Waltz tempo.

D D D D D D

Fine.

D.C.

FIRST SCHOTTISCHE.

Moderato.

D U D U D U D D D D D U D D U D U D D D D D U D

D U D U D D D U D D U D U D D D Fine.

D U D U

D U D D D D.C.

PRELIMINARY STUDIES

for Acquiring the Tremolo Movement.

Moderato.

D U D U D U

The first exercise is in 3/4 time. It consists of three staves of music. The first staff begins with the rhythmic pattern 'D U D U D U' above the notes. The notes are eighth notes, and the tremolo is indicated by a vertical line through the stems. The melody moves in a stepwise fashion across the staves.

Count four beats to each measure.

Moderato.

1 and 2 and 3 and 4 and

D U D U *simili.*

The second exercise is in 4/4 time. It consists of ten staves of music. The first staff begins with the rhythmic pattern '1 and 2 and 3 and 4 and' above the notes, and 'D U D U simili.' below. The notes are eighth notes, and the tremolo is indicated by a vertical line through the stems. The melody moves in a stepwise fashion across the staves.

The first system of the Tremolo Polka consists of four staves of music in 4/4 time, key of D major. The music features a continuous tremolo pattern of eighth notes across all staves.

TREMOLO POLKA.

Two beats to each measure.

The second system of the Tremolo Polka consists of four staves of music in 2/4 time, key of D major. The first staff includes the rhythmic notation 'D U D U D U D U' and the instruction 'simili.'. The music continues with a tremolo pattern of eighth notes. The system concludes with the instruction 'D. C.'.

TREMOLO WALTZ.

The Tremolo Waltz section consists of six staves of music in 3/4 time, key of D major. The first staff includes the rhythmic notation 'D U D U D U' and the instruction 'simili.'. The music features a tremolo pattern of eighth notes throughout.

FIRST POLKA.

ABBREVIATIONS.

Written thus.

Performed thus.

Bis. (means Twice).

THE INTERVALS.

An interval is the distance between two tones. The names given to intervals reckoning upwards from C are Primes, Seconds, Thirds, Fourth, Fifth, Sixth, Seventh and Octave. The intervals stand the same ascending or descending. The pupil should take notice that in every major scale the intervals between the 3 & 4 and 7 & 8 sounds of the scale are semitones, and between the other sounds the intervals are whole tones. A semitone requiring in fingering the distance of one fret and a whole tone two frets.

Prime	Second	Third	Fourth	Fifth	Sixth	Seventh	Octave	Ninth	Tenth	Eleventh
-------	--------	-------	--------	-------	-------	---------	--------	-------	-------	----------

SCALE OF G. MAJOR.

Musical notation for the G major scale in treble clef, key signature of one sharp (F#). The scale is written across two staves. Fingerings are indicated by numbers 1-4 above notes. Bowing directions are indicated by 'D' (down) and 'U' (up) below notes.

EXERCISES IN THE KEY OF G. MAJOR.

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Four staves of musical exercises in G major, 4/4 time. Each staff contains rhythmic patterns of sixteenth notes with corresponding fingerings (1-4) and bowing directions (D, U). The exercises focus on ascending and descending runs and specific rhythmic groupings.

Exercise for the Reiteration of Sixteenth Notes.

Repeat 20 times.

Count: 1 2 3 4 1 2 3 4

Musical notation for an exercise focusing on the reiteration of sixteenth notes. It consists of two staves. The first staff shows a rhythmic pattern of sixteenth notes with fingerings. The second staff shows the same notes beamed together to demonstrate reiteration.

Repeat 20 times. THE TREMOLO OR SUSTAINED NOTE.

Written.

Musical notation showing a tremolo or sustained note written as a single note on a staff.

Played thus.

Musical notation showing a tremolo or sustained note played as a series of rapid notes on a staff.

Musical notation showing a tremolo or sustained note played as a series of rapid notes with a short cessation between notes.

When two or more notes on the same degree of the staff follow in succession, there must be a short cessation of the tremolo between the two notes.

CHORDS IN THE KEY OF G. MAJOR.

Musical notation for various chords in the key of G major, including triads and dyads, shown in treble clef.

ROSALIE WALTZ.

Duett for Mandolin and Guitar.

By GEO. STANNARD.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with several measures, some of which are marked with a 'D' above the staff. The lower staff is in bass clef and contains a bass line with chords and single notes.

The second system continues the melody and bass line from the first system. The upper staff shows the continuation of the melodic line, and the lower staff shows the corresponding bass accompaniment.

The third system continues the musical piece. The upper staff features the melody, and the lower staff features the bass line. The notation includes various rhythmic values and chordal structures.

The fourth system continues the piece. The upper staff shows the melody, and the lower staff shows the bass line. The system concludes with a double bar line and the word 'Fine.' written in italics.

The fifth system continues the piece. The upper staff shows the melody, and the lower staff shows the bass line. The system concludes with a double bar line and the instruction 'D.C. to Fine.' written in italics.

The sixth system continues the piece. The upper staff shows the melody, and the lower staff shows the bass line. The system concludes with a double bar line and the instruction 'D.C. to Fine.' written in italics.

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Stahl's N. M. M. P. I-46.

RYE WALTZ.

Duett for Two Mandolins.

1st Mandolin.

2nd Mandolin.

HOW CAN I LEAVE THEE.

(DUETT.)

Andante espressione.

Mandolin Primo.

Mandolin Secondo.

SONG OF THE NIGHTINGALE.

By Zeller.

Arr. by Wm. C. Stahl.

MANDOLIN. *f* *p*

GUITAR.

Musical notation for Mandolin and Guitar. The Mandolin part is in 3/4 time with chords D D U D and D D U D. The Guitar part is in 3/4 time with a bass line. Dynamics are marked *f* and *p*.

Piano accompaniment system 1.

Piano accompaniment system 2.

Piano accompaniment system 3.

Andante.

Piano accompaniment system 4. *p*

rit.

Piano accompaniment system 5. *rit.*

rit. *Fine.*

Piano accompaniment system 6. *rit.* *Fine.*

ALICE WHERE ART THOU.

By Asher.

Arr. by Wm. C. Stahl.

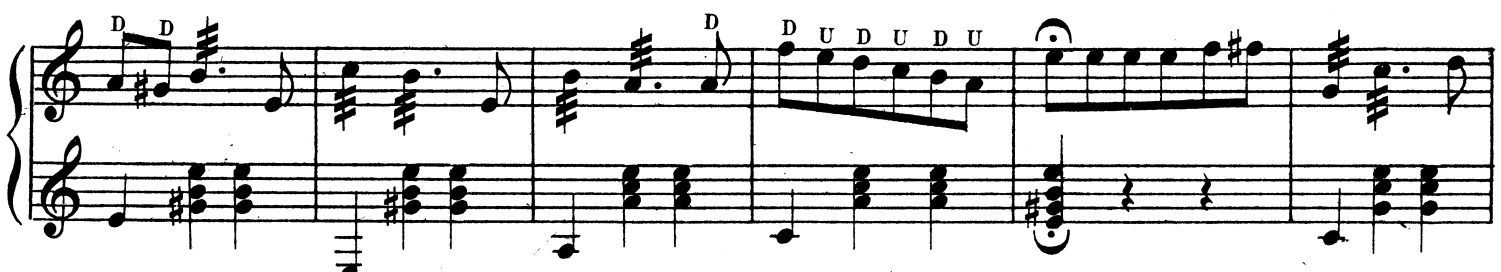
Andante con espressione.

MANDOLIN. 

GUITAR. 













SCALE OF E. MINOR RELATIVE TO G. MAJOR.

EXERCISES IN KEY OF E. MINOR.

CHORDS OF E. MINOR.

LEONTINA WALTZ.

STAHL.

The musical score for 'Leontina Waltz' consists of eight staves of music. It is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often grouped in pairs or groups of four, creating a rhythmic and melodic pattern typical of a waltz. The piece concludes with a final cadence on the eighth staff.

BLUE BELLS OF SCOTLAND.

The musical score for 'Blue Bells of Scotland' consists of three staves of music. It is written in a treble clef with a key signature of one sharp (F#) and a common time (C) signature. The melody features a mix of quarter and eighth notes, with some triplet-like groupings. The piece ends with a final chord on the third staff.

SCALE OF D. MAJOR.

Musical notation for the D major scale (D4 to D5) on a treble clef staff. Fingerings are indicated by numbers 0, 1, 2, 3, 4 above the notes. Up-bow (U) and down-bow (D) directions are indicated below the notes.

EXERCISES IN THE KEY OF D. MAJOR.

First exercise: A series of chords on a treble clef staff in D major. Fingerings (1-4) and up/down bow directions (D, U) are indicated below the notes.

Second exercise: A series of chords on a treble clef staff in D major. Fingerings (1-4) and up/down bow directions (D, U) are indicated below the notes.

Third exercise: A series of chords on a treble clef staff in D major. Fingerings (1-4) and up/down bow directions (D, U) are indicated below the notes.

Fourth exercise: A series of chords on a treble clef staff in D major. Fingerings (1-4) and up/down bow directions (D, U) are indicated below the notes. Includes a triplet of notes.

Fifth exercise: A series of chords on a treble clef staff in D major. Fingerings (1-4) and up/down bow directions (D, U) are indicated below the notes. Includes a triplet of notes.

A dot placed after a note or rest increases its value one half. See example page 5.

Three notes with a figure 3 placed over or under them is termed a triplet, and are played in the time of 2 notes of the same value. See different examples page 5.

The first note of a triplet must be accented, and struck with the down stroke, with the exception of tied and slurred triplets.

CHORDS IN THE KEY OF D. MAJOR.

Musical notation for various chords in D major on a treble clef staff. Fingerings (1-3) are indicated below the notes.

DUET FOR TWO MANDOLINS.

Lesson in Syncopation.

CHRISTAFARO.

The first system of the duet consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a series of chords, many of which are marked with a 'D' above them. The lower staff is in bass clef and contains a melodic line with eighth and sixteenth notes, including a four-measure rest in the final measure.

The second system continues the duet. The upper staff has a first ending bracket over two measures, with 'D' and '1' above the first measure and 'D' and '2' above the second. A dynamic marking of 'f' (forte) is placed at the beginning of the system. The lower staff continues with a melodic line, featuring a four-measure rest in the final measure.

The third system shows the continuation of the musical piece. The upper staff contains chords, some marked with 'D'. The lower staff features a melodic line with a four-measure rest in the final measure.

The fourth system of the duet. The upper staff includes chords and a four-measure rest in the final measure. The lower staff continues with a melodic line.

The fifth system of the duet. The upper staff contains chords, some marked with 'D', and a four-measure rest in the final measure. The lower staff continues with a melodic line.

The sixth and final system of the duet. The upper staff contains chords, some marked with 'D', and a four-measure rest in the final measure. The lower staff concludes with a melodic line.

SOUVENIR SCHOTTISCHE.

By Wm C. STAHL.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with numerous slurs and fingerings. Above the staff, there are rhythmic patterns: 'D D U' with a '2' below it, 'D U D D D D D D', 'D U D U D D U', 'D U D U', 'D U D U', 'D D U D U D U', and 'D U'. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The dynamic marking 'mf' is placed between the two staves.

The second system continues the piece. The upper staff has rhythmic patterns: 'D U D D', 'D D D D', 'D U D U D U', 'D U D U', 'D U D U', 'D U D D U D', and 'D D D D'. The lower staff continues the accompaniment. The dynamic marking 'mf' is present. The system concludes with a double bar line and the word 'Fine.' followed by a 'f' dynamic marking and four upward-pointing triangles.

The third system continues the piece. The upper staff has rhythmic patterns: 'D U D U', 'D U D D', 'D D D D', 'D U', and 'D D D U D U D U'. The lower staff continues the accompaniment. The dynamic marking 'mf' is present.

The fourth system begins with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The upper staff has rhythmic patterns: 'D U D D', 'D U D U', and 'D U'. The lower staff continues the accompaniment. The dynamic marking 'f' is present.

The fifth system continues the piece. The upper staff has rhythmic patterns: 'D U D D'. The lower staff continues the accompaniment. The dynamic marking 'mf' is present.

The sixth system continues the piece. The upper staff has rhythmic patterns: 'D D D D' and 'D U'. The lower staff continues the accompaniment. The dynamic marking 'p' is present. The system concludes with a double bar line and the instruction 'D.S.'.

SCALE OF B. MINOR RELATIVE TO D. MAJOR.

EXERCISES IN THE KEY OF B. MINOR.

THE TIE. When two notes on the same degree of the staff are connected by a curved line thus it is called a tie, and is executed by a continued Tremolo, the full value of both notes.

CHORDS IN THE KEY OF B. MINOR.

IDEAL MAZURKA.

STAHL.

The musical score consists of ten staves of music in 3/4 time. The notation includes rhythmic patterns, accidentals, and fingerings. Above the first staff, the rhythmic sequence 'D U D U D U' is written. Above the second staff, 'D D D' is written. Above the third staff, 'D D D U' is written. Above the fourth staff, 'D D D' is written. Above the fifth staff, 'D D U D D U' is written. Above the sixth staff, 'D U D U' is written. Above the seventh staff, 'D U D D U D' is written. Above the eighth staff, 'D U D U' is written. Above the ninth staff, 'D U D U' is written. Above the tenth staff, 'D' is written. The score includes various rhythmic figures such as eighth notes, quarter notes, and sixteenth notes, along with rests and accidentals. Fingerings are indicated by numbers 1-4 below notes. The piece concludes with a double bar line.

SCALE OF A. MAJOR.

THE COLLEGE HORNPIPE.

FISHERS HORNPIPE.

CHORDS IN KEY OF A. MAJOR.

Exercises on Repeated Notes with different Strokes of the Plectrum.

CHRISTAFARO.

The image displays a musical score for guitar, consisting of 12 systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The exercises are as follows:

- System 1:** Starts with a treble clef, a 2/4 time signature, and a key signature of three sharps. The first staff has a single eighth note 'D' above it. The second staff has a sequence of eighth notes: 'D U D U D U D U' above the first four notes, followed by the word 'simili.' above the rest of the staff. The exercise consists of repeated eighth-note patterns.
- System 2:** Similar to System 1, but with a '0' (open string) above the first note of the second staff.
- System 3:** Similar to System 1, but with '4' (fourth fret) above the first note of the second staff.
- System 4:** Similar to System 1, but with 'D D D' above the last three notes of the second staff.
- System 5:** Similar to System 1, but with 'D D U D U D' above the first six notes of the second staff.
- System 6:** Similar to System 1, but with 'D D D D U D U' above the first seven notes of the second staff.
- System 7:** Similar to System 1, but with 'D D U D U D D' above the first eight notes of the second staff.
- System 8:** Similar to System 1, but with 'D' above the first note and 'D U D U D D' above the next six notes of the second staff.
- System 9:** Similar to System 1, but with 'D' above the first note and 'D U D U D D' above the next six notes of the second staff.
- System 10:** Similar to System 1, but with 'D' above the first note and 'D U D U D D' above the next six notes of the second staff.
- System 11:** Similar to System 1, but with 'D' above the first note and 'D U D U D D' above the next six notes of the second staff.
- System 12:** Similar to System 1, but with 'D' above the first note and 'D U D U D D' above the next six notes of the second staff.

SCALE OF F MAJOR.

EXERCISES IN KEY OF F MAJOR.

CHORDS IN KEY OF F MAJOR.

SCALE OF D MINOR RELATIVE TO F MAJOR.

EXERCISES IN KEY OF D MINOR.

CHORDS IN KEY OF D MINOR.

THE PICKANINNY'S DREAM.

By W^m C. STAHL.

Introduction.

The musical score is written for piano and guitar in 2/4 time. The piano part is on the left and the guitar part is on the right. The score consists of six systems of two staves each. The piano part includes dynamic markings such as *pp*, *p*, and *f*. The guitar part includes rhythmic notation with letters 'D' and 'U' indicating down and up strokes, and various rests and accents. The score concludes with a double bar line and a repeat sign.

TRIO.

Musical score for Trio in 2/4 time. The piece is marked *ff* (fortissimo). The piano part consists of a series of chords and arpeggios. The bass part features a rhythmic pattern of eighth notes and quarter notes. Fingerings are indicated by numbers 1-4. The score concludes with a double bar line and the instruction *D.S. to Fine.*

SCALE OF B FLAT.

Musical score for the Scale of B Flat. The scale is written on a single staff in 2/4 time, starting on B-flat. Fingerings are indicated by numbers 1-4. The scale is played in both ascending and descending directions.

EXERCISES IN KEY OF B FLAT MAJOR.

Five staves of musical exercises in B Flat Major. The exercises include arpeggios, chord patterns, and melodic lines. Fingerings are indicated by numbers 1-4. The exercises are designed to improve technique and familiarity with the key signature.

CHORDS IN KEY OF B FLAT MAJOR.

Musical score for chords in B Flat Major. The chords are written on a single staff in 2/4 time. Fingerings are indicated by numbers 1-4. The chords are arranged in a sequence that covers the entire range of the instrument.

SCALE OF G MINOR RELATIVE TO B FLAT MAJOR.

Musical notation for the G minor scale, showing both ascending and descending lines with fingerings. The key signature has two flats (B-flat and E-flat). The ascending line starts on G (0) and ends on G (0). The descending line starts on G (4) and ends on G (0).

EXERCISES IN KEY OF G MINOR.

First exercise in G minor, 2/4 time, featuring a sequence of eighth notes with 'D' and 'U' fingerings. The exercise starts on G and moves up and down the scale.

Second exercise in G minor, 2/4 time, featuring a sequence of eighth notes with 'D' and 'U' fingerings. The exercise starts on G and moves up and down the scale.

Third exercise in G minor, 2/4 time, featuring a sequence of eighth notes with 'D' and 'U' fingerings. The exercise starts on G and moves up and down the scale.

Fourth exercise in G minor, 2/4 time, featuring a sequence of eighth notes with 'D' and 'U' fingerings. The exercise starts on G and moves up and down the scale.

Fifth exercise in G minor, 2/4 time, featuring a sequence of eighth notes with 'D' and 'U' fingerings. The exercise starts on G and moves up and down the scale.

Sixth exercise in G minor, 2/4 time, featuring a sequence of eighth notes with 'D' and 'U' fingerings. The exercise starts on G and moves up and down the scale.

CHORDS IN KEY OF G MINOR.

Musical notation for chords in G minor, showing various chord voicings with fingerings. The chords are: G minor (2 1 0 0 0 0), A minor (1 2 0 0 0 0), B-flat minor (1 2 0 0 0 0), C minor (2 1 0 0 0 0), D minor (2 1 0 0 0 0), E-flat minor (1 2 0 0 0 0), F minor (2 1 0 0 0 0), G minor (2 1 0 0 0 0).

THE LITTLE SOUBRETTE.

Schottische.

Wm. C. Stahl.

1st Mand.
2d Mand.
Guitar.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are also treble clefs. The music features a melodic line in the top staff and a harmonic accompaniment in the middle and bottom staves. The key signature is F#.

The second system of musical notation consists of three staves, continuing the piece from the first system. The notation and key signature (F#) are consistent with the previous system.

The third system of musical notation consists of three staves. The top staff includes the lyrics "U D U" above the notes. The music continues with the same key signature and notation style.

The fourth system of musical notation consists of three staves. It features a first ending (marked "1") and a second ending (marked "2"). The second ending includes the instruction "D.C." (Da Capo). The system concludes with a double bar line.

FOR-GET-ME-NOT GAVOTTE.

By Giese.

Arr: by Wm. C. Stahl.

1st Mand. *D U D U D U D D D U D U D U*

2d Mand.

Guitar.

mf

fz *dim.* *dim.*

First system of musical notation. It consists of three staves: a treble staff with a melody line and guitar chord diagrams (D D U, D D D D D U D D, D D D D U, D D U), a middle treble staff with a melodic accompaniment, and a bass staff with a bass line. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation. It consists of three staves. The treble staff has a melody line with guitar chord diagrams (D D D D D U D U, D U D U D U D D, D D U, D D D D D U D D) and a dynamic marking of *dim.*. The middle treble staff has a melodic accompaniment with a *dim.* marking. The bass staff has a bass line.

Third system of musical notation. It consists of three staves. The treble staff has a melody line with guitar chord diagrams (D U, D U D U, D D D D, D U, D) and a repeat sign. The middle treble staff has a melodic accompaniment. The bass staff has a bass line.

Fourth system of musical notation. It consists of three staves. The treble staff has a melody line with guitar chord diagrams (D U, D U D U D U, D D D U, U, D) and a repeat sign. The middle treble staff has a melodic accompaniment. The bass staff has a bass line.

First system of musical notation. It consists of three staves. The top staff contains a melodic line with notes and rests, with guitar chords indicated above: D, D, D, D, D, D, D, D, D, U, D, U, D, U, D, B, D, D. The middle and bottom staves contain accompaniment with chords and rhythmic patterns.

Second system of musical notation. It consists of three staves. The top staff contains a melodic line with notes and rests, with guitar chords indicated above: D, U, D, D, U, D, U, D, U, D, U, D, U, D, D, D, U, D. The middle and bottom staves contain accompaniment with chords and rhythmic patterns.

Third system of musical notation. It consists of three staves. The top staff contains a melodic line with notes and rests, with guitar chords indicated above: D, U, D, U, D, U, D, D, D, U, D, U. The middle and bottom staves contain accompaniment with chords and rhythmic patterns.

Fourth system of musical notation. It consists of three staves. The top staff contains a melodic line with notes and rests, with guitar chords indicated above: D, D, U, D, D, D, D, D, D, U, D, U. A dynamic marking of *mf* is present in the middle staff. The middle and bottom staves contain accompaniment with chords and rhythmic patterns.

Fifth system of musical notation. It consists of three staves. The top staff contains a melodic line with notes and rests, with guitar chords indicated above: D, U, D, U, D, U, D, U, D, U, D, U, D, D, D, D. The middle and bottom staves contain accompaniment with chords and rhythmic patterns.

ELECTRIC HORNPIPE.

By C. L. HORN.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with rhythmic markings 'D D U' and 'D D U D D D U D' below it. The lower staff is in bass clef with a key signature of one sharp and a time signature of 2/4, containing a bass line with a '7' marking.

The second system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The system concludes with a double bar line and the word 'Fine.' written in the right margin.

The third system of musical notation consists of two staves. The upper staff features a melodic line with a '4' marking. The lower staff features a bass line with a '4' marking. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with a '4' marking. The lower staff features a bass line with a '4' marking. The system concludes with a double bar line and the instruction 'D. C. to Fine, then Trio.' written in the right margin.

The fifth system of musical notation consists of two staves. The upper staff contains a melodic line with rhythmic markings 'D D D D', 'D D U D D D U', 'D D D D', 'D D U D D U D D', and 'D D D D' above it. The lower staff contains a bass line.

The sixth system of musical notation consists of two staves. The upper staff contains a melodic line with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The lower staff contains a bass line. The system concludes with a double bar line and the instruction 'D. C. to Fine.' written in the right margin.

THE HORNPIPE POLKA.

Wm. C. Stahl.

Intro.

1st Mand. *mf* *dim.*

2d Mand.

Guitar.

Polka.

Con Spirito.

pp 2d. ff

System 1: Three staves of music in G major. The top staff contains rhythmic notation: D D U, D U D U, D U D U D, D U # D U. The middle staff begins with a fortissimo (*ff*) dynamic marking. The bottom staff provides a bass line accompaniment. A repeat sign is present at the end of the system.

System 2: Three staves of music. The top staff continues with rhythmic notation: D D U, D U D U, D D U, D U D U, D U D U, and then two first endings: 1. D D D and 2. D U D. The middle staff features a piano (*p*) dynamic marking followed by a fortissimo (*f*) dynamic marking. The bottom staff includes a fermata over the final measure of the first ending. A repeat sign is present at the end of the system.

System 3: Three staves of music. The top staff contains rhythmic notation: U D D U D U, D D D U D U. The middle staff begins with a pianissimo (*pp*) dynamic marking, followed by a fortissimo (*ff*) dynamic marking. The bottom staff includes a fermata over the final measure of the first ending. A repeat sign is present at the end of the system.

System 4: Three staves of music. The top staff continues with rhythmic notation: U D D U D U, D D D U D U, and then two first endings: 1. D U D U and 2. D U D. The middle staff includes a fermata over the final measure of the first ending. A repeat sign is present at the end of the system.

Trio.
Con Allegrezza.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, and rests. Above the staff, there are fingerings 'U D U' and 'D D U'. The middle and bottom staves are bass clefs, providing harmonic accompaniment with chords and single notes.

The second system of musical notation continues the Trio section. It features three staves. The top two staves have a 'cresc.' (crescendo) marking. The music continues with similar rhythmic patterns and harmonic support.

The third system of musical notation includes dynamic markings 'fz' (forzando) and 'p' (piano). It features a repeat sign at the end of the system. Above the top staff, there are fingerings 'D D U D' and 'U D U D'. The bottom staff has a 'D.S.' (Da Segno) marking.

The Coda section consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with triplets and eighth notes. Above the staff, there are fingerings 'D U D' and 'U D D'. The middle and bottom staves are bass clefs, providing harmonic accompaniment.

1. Allegro moderato.

2. Allegro.

3. Allegro.

4. Moderato.

5. Waltz tempo.

Dictionary of Musical Terms.

- ACCELERANDO** (*It.*) Accelerating the movement.
- ADAGIO** (*It.*) A very slow degree of movement.
- AD LIBITUM** (*Latin*) At will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or that he is at liberty to introduce whatever embellishments his fancy may suggest.
- AGITATO, CON AGITAZIONE** (*It.*) With agitation, anxiously.
- ALLEGRETTO** (*It.*) Somewhat cheerful but not so quick as allegro.
- ALLEGRO** (*It.*) Quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as, allegro agitato, quick, with anxiety and agitation, &c.
- ANDANTE** (*It.*) Implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.
- ANDANTINO** (*It.*) Somewhat slower than andante.
- ANIMATO, CON ANIMA, ANIMOSO** (*It.*) With animation, in a spirited manner.
- A TEMPO** (*It.*) In the regular time.
- CADENZA** (*It.*) An embellishment introduced before the close of a composition, or one of its principal divisions.
- CANTABILE** (*It.*) In a graceful and singing style.
- CAPO** (*It.*) The head or beginning.
- CAPRICCIO** (*It.*) A fanciful and irregular species of composition.
- CODA** (*It.*) A few bars added at the close of a composition, beyond its natural termination.
- CON** (*It.*) With; as, con espressione, with expression; con brio, with brilliancy and spirit.
- CON MOTO** (*It.*) In an agitated style, with spirit.
- CON SPIRITO** (*It.*) With quickness and spirit.
- CRESCENDO or CRES.** (*It.*) With a gradually increasing quantity of tone.
- DA CAPO or D. C.** (*It.*) From the beginning, an expression which is often written at the end of a movement to indicate that the performer must return to and finish with the first strain.
- DAL SEGNO, DAL SEG.**, or the character ♩ . Signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word Fine, or to the mark ♩ over a double bar.
- DECRESCENDO** (*It.*) Gradually decreasing in quantity of tone.
- DIMINUENDO or DIM** (*It.*) Implies that the quantity of tone must be gradually diminished.
- DOLCE or DOL.** (*It.*) Implies a soft and sweet style.
- ENERGICO, CON ENERGIA, ENERGIAMENTE** (*It.*) With energy.
- FINALE** The last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata or any other piece.
- FINE** (*It.*) The end.
- FORTE or FOR.**, or simply **f.** (*It.*) Loud.
- FORTISSIMO or ff.** (*It.*) Very loud.
- FORZANDO or FORZ. or fz.** (*It.*) Implies that the note is to be marked with particular emphasis or force.
- GRANDIOSO** (*It.*) In a grand and elevated style.
- LARGHETTO** (*It.*) Indicates a time slow and measured in its movement, but less so than largo.
- LARGO** (*It.*) A very slow and solemn degree of movement.
- LEGATO** (*It.*) In a smooth and connected manner.
- LEGATISSIMO** (*It.*) Exceedingly smooth and connected.
- LENTO** (*It.*) In slow time.
- MARCATO** (*It.*) In a marked and emphatic style.
- MARCIA** (*It.*) A march.
- MEZZO** (*It.*) In a middling degree or manner; as, mezzo forte, rather loud; mezzo piano, rather soft.
- MODERATO** (*It.*) With a moderate degree of quickness.
- MOLTO** (*It.*) Very, extremely; as, molto allegro, very quick; molto adagio, extremely slow.
- MOTO or CON MOTO** (*It.*) With agitation.
- PASSIONATE** (*It.*) In an impassioned manner.
- PIANISSIMO or pp** (*It.*) Extremely soft.
- PIANO or p** (*It.*) Soft.
- PIU** (*It.*) An adverb of augmentation; as, piu presto, quicker; piu piano, softer.
- POCO A POCO** (*It.*) By degrees, gradually; as, poco a poco crescendo, louder and louder by degrees; poco a poco diminuendo, softer and softer by degrees.
- POMPCOSO** (*It.*) In a grand and pompous manner.
- PRESTISSIMO** (*It.*) The most rapid degree of movement.
- PRESTO** (*It.*) Very quick.
- RALLENTANDO** (*It.*) Implies a gradual diminution of the speed of the movement.
- RAPIDO** (*It.*) Rapidly.
- SCHERZANDO, SCHERZATO, SCHERZOSO or SCHERZ.** (*It.*) In a light, playful and sportive manner.
- SEGNO or ♩** (*It.*) A sign; dal segno, repeat from the sign.
- SEMPRE** (*It.*) Always; as, sempre staccato, always staccato or detached; sempre forte, always loud; sempre piu forte, continually increasing in force.
- SOSTENUTO or SOST.** (*It.*) Sustained, continuous in regard to tone.
- SPIRITOSO** (*It.*) With great spirit.
- STACCATO** (*It.*) Implies that the notes are to be played distinct and detached from one another.
- SYNCOPATION** The connecting the last note of one bar to the first note of the next, so as to form one note of a duration equal to both; this displaces the accent, and produces a peculiar effect.
- TEMPESTOSO** (*It.*) In a tempestuous manner.
- TREMOLO** (*It.*) Implies the reiteration of a note or chord with great rapidity, so as to produce a tremulous kind of motion.
- TUTTI** (*It.*, plural, all) A term used to point out those passages where all the voices or instruments, or both, are to be introduced.
- VIGOROSO, VIGOROSAMENTE** (*It.*) Boldly, vigorously.
- VIVACE, VIVAMENTE or CON VIVACITA** (*It.*) With briskness and animation.
- VIVACISSIMO** (*It.*) With extreme vivacity.
- VIVO, CON VIVEZZA** (*It.*) Animated, lively.

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