REVISED EDITION

WM C. STAHL'S

NEW

MANDOLIN METHOD.

PART 1ST $1.00 PART 2ND $1.00

PUBLISHED BY

JOSEPH FLANNER,

211-213-215 Grand Avenue,

MILWAUKEE, WIS.

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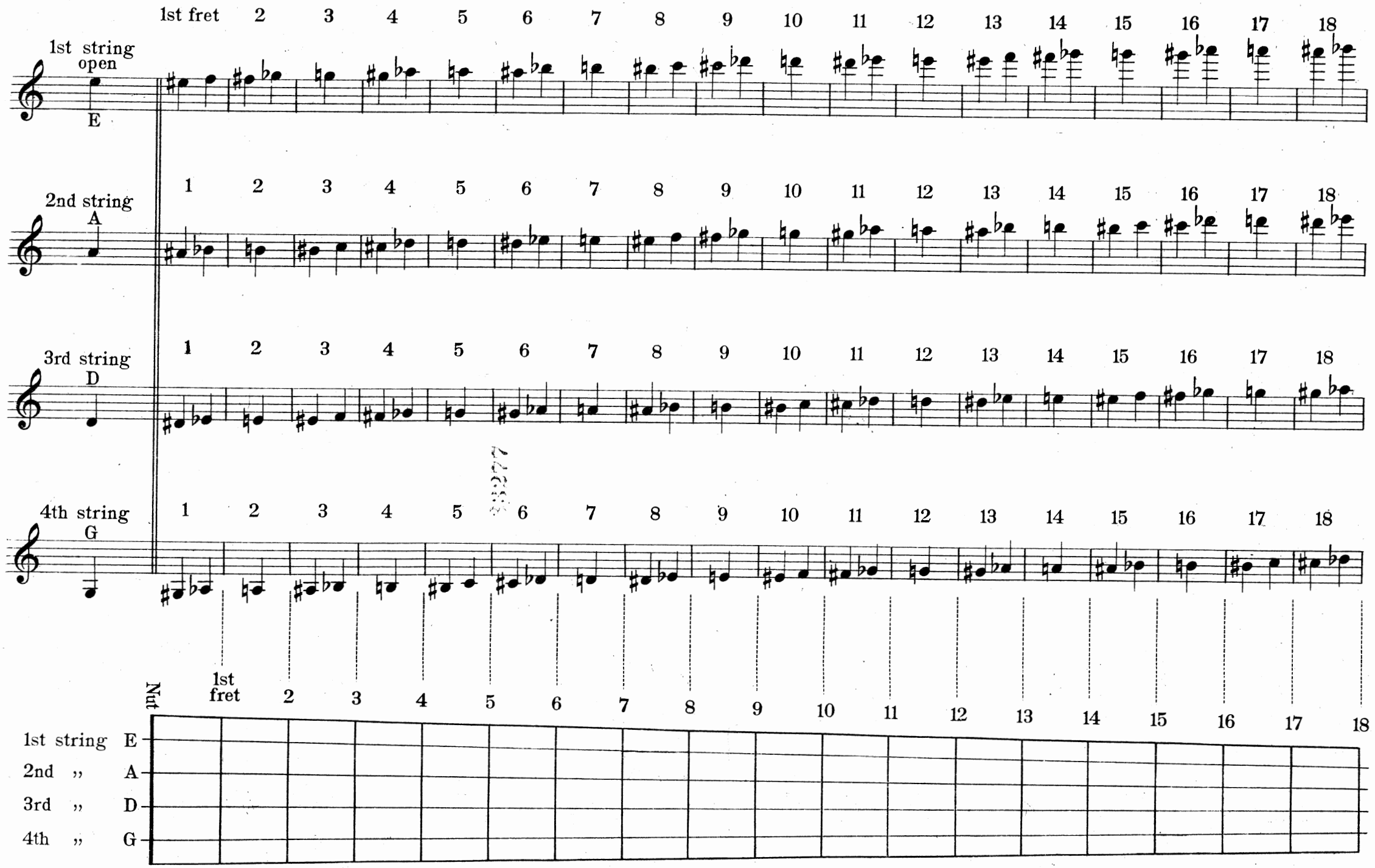
FINGER BOARD OF THE MANDOLIN.

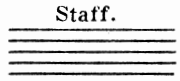


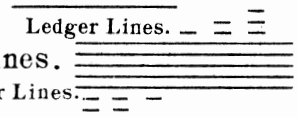
Wm. STAHL'S

NEW MANDOLIN METHOD.
Part I.

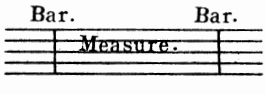
* * *

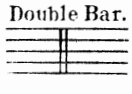
RUDIMENTS OF MUSIC.

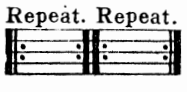
Musical sounds are expressed by characters, called notes. These note are seven in number, and are named after the first seven letters of the Alphabet. viz. "A, B, C, D, E, F, G." These notes are written on, between, above, and below five parallel lines called the Staff. 

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 

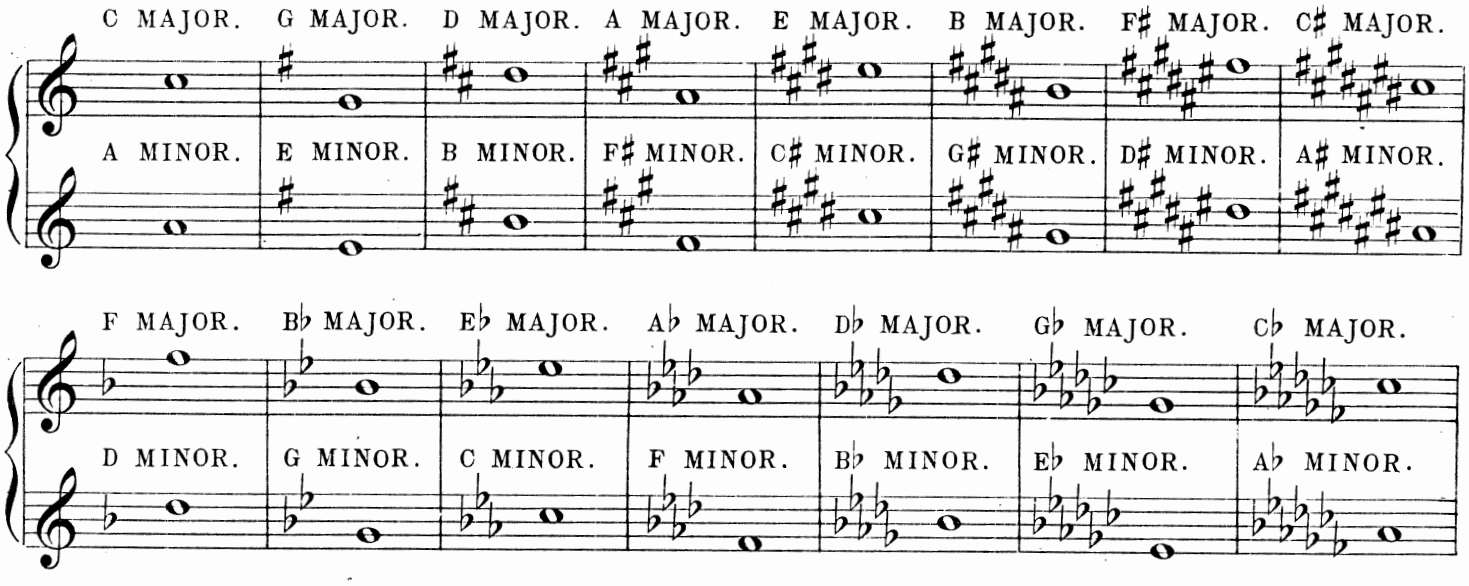
These Signs are called, the Sharp (♯) - - - Flat (♭) - - - Natural (♮) - - - Double Sharp (𝄪) and Double Flat (𝄫). When Sharps or Flats are placed at the beginning of a piece, immediately after the clef, they are called the Signature, and designate in what key the piece is written. When so placed, they 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.



Dal 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 indicat, 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 dimuendo > 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 it first softness.

THE TREMOLO.

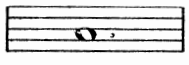
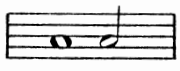
The Tremolo is the only means by which a note can be sustained on the Mandolin. It is made by striking the string very rapidly up and down with the pick. When music is written for two Instruments it is called a Duet, and the staves are connected by a brace.

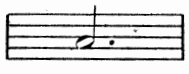
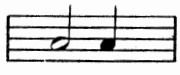
SYNCOPATION.

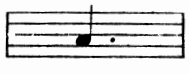
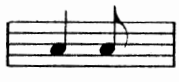
When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters, *fz* or > or ∧ and when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.

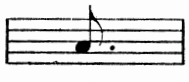
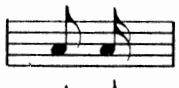
Example.

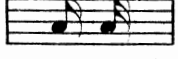
A Dot after a note or rest increases its value one half.

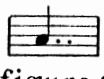
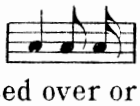
A dotted whole note  is equal to 

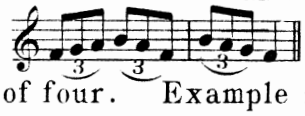
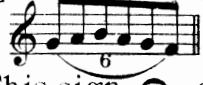
A dotted half note  is equal to 

A dotted quarter note  is equal to 

A dotted eight note  is equal to 

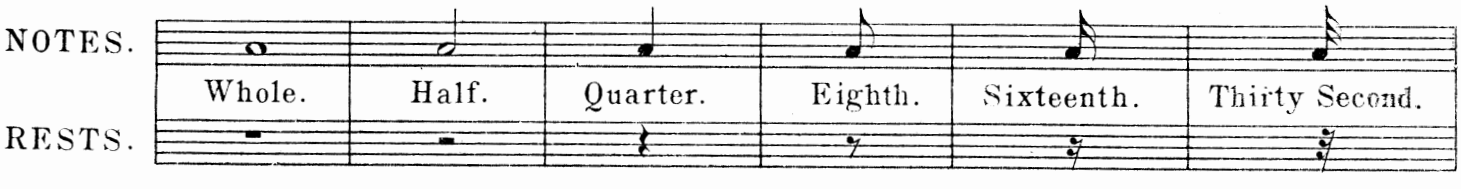
A dotted sixteenth note is equal to 

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 

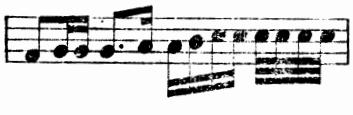
Three notes with a figure three (*3*) placed over or under them, form what is called a Triplet; and such notes are to be played in the time of two notes of the same value, the time of the middle note being taken from that of the outside notes. Ex.  A figure six (*6*) signifies that the six notes are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



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

Example 

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.

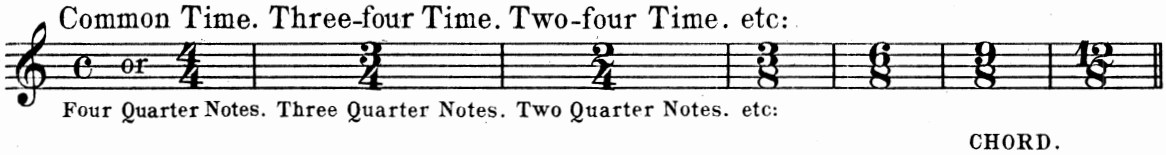
Then the pick which is generally made of tortoise shell, should be held between the thumb and finger of the right hand. The right fore-arm should rest on the edge of the instrument, just back of the bridge over which the strings pass. The wrist must be slightly curved above the strings and should be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

MANNER OF TUNING THE MANDOLIN.

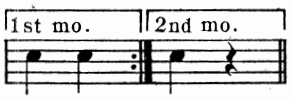
The Mandolin is strung with eight metallic strings, each two strings being tuned in unison, that is, both the E strings must be tuned to E, both A strings to A and etc.

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.



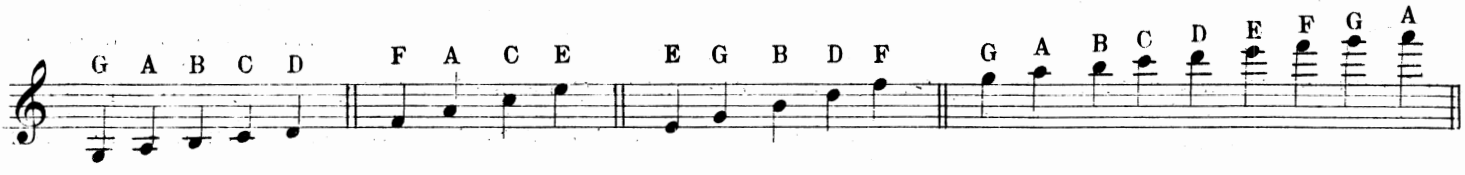
A Chord is a combination of three or four tones played simultaneously.

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

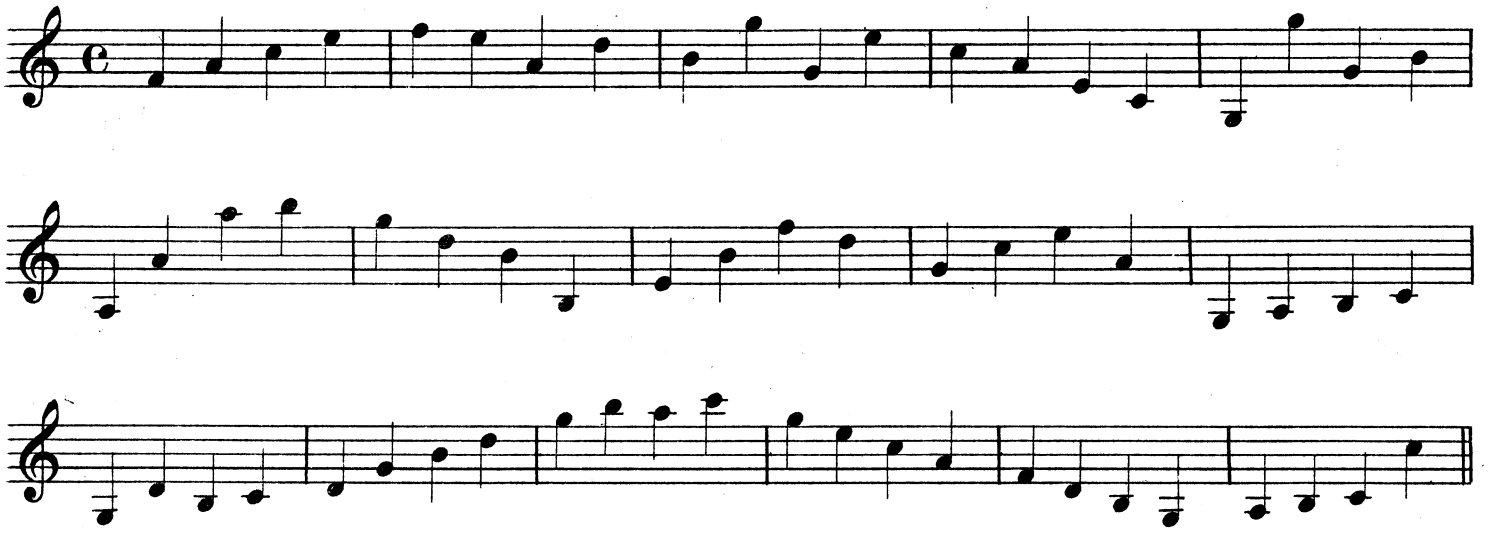
it implies when played the second time, the second Mo. is to be played in place of the first Mo. which is of course omitted.

THE NAMES OF THE NOTES.

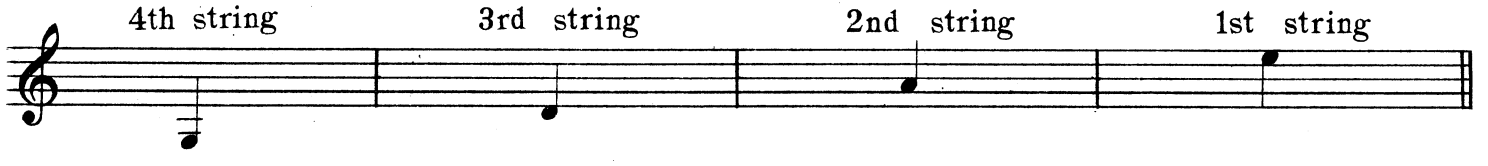
The best and quickest method of learning the names of the notes, is to learn the notes below the staff 1st, the notes in the spaces 2nd, the notes on the lines 3rd, the notes above the staff 4th.



EXERCISE IN READING NOTES.

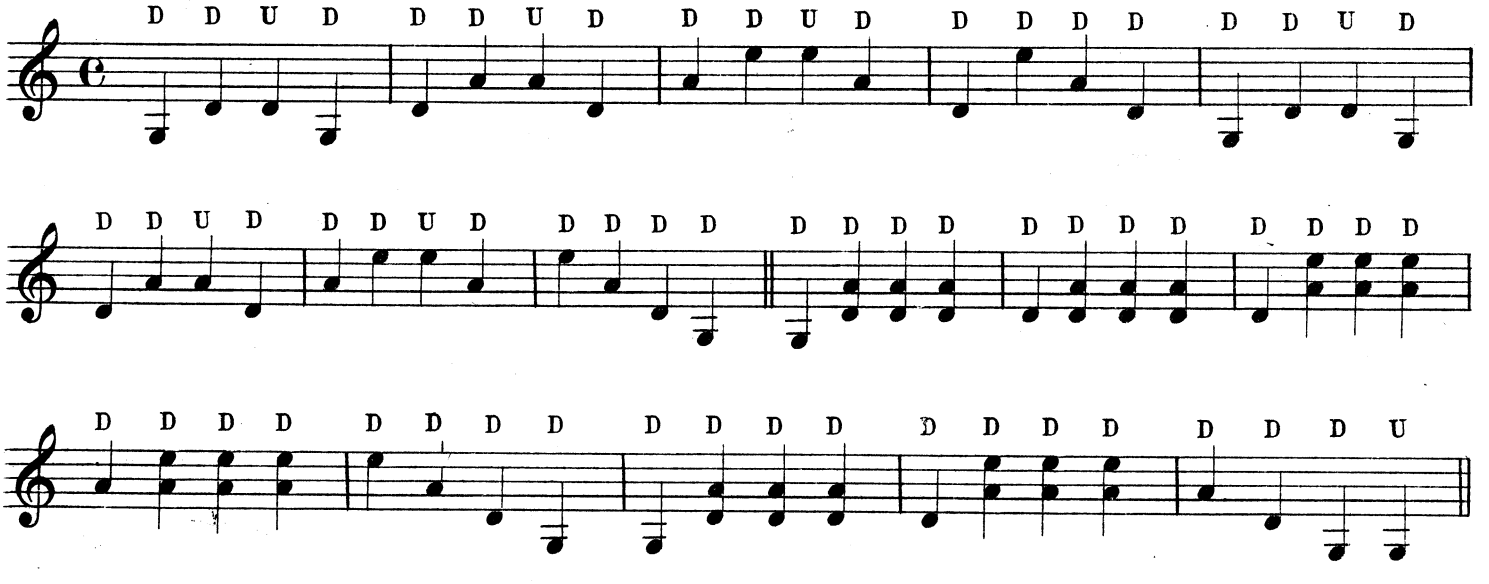


The notes on the four strings as represented on the staff.



EXERCISE ON THE OPEN STRINGS.

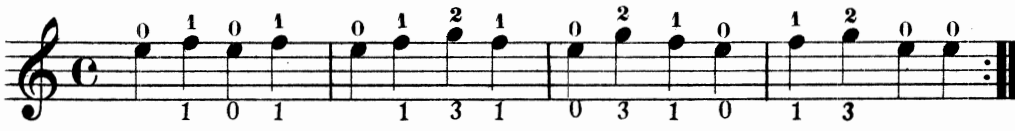
Always strike the first note with a down stroke, all accented and double notes are played the same way. Two or more notes that occur on the same string, should be struck with the alternating down and up stroke. Sixteenth and thirtysecond notes are played in the same manner. The down and up strokes are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



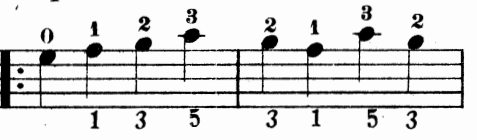
EXERCISE ON THE E STRING.

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 (o) indicates an open string.

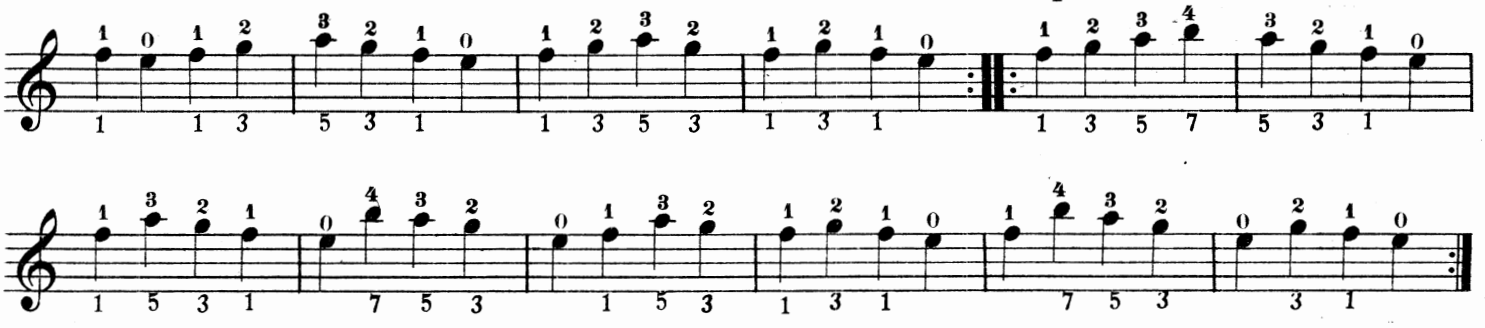
Repeat 10 times.



Repeat 15 times.

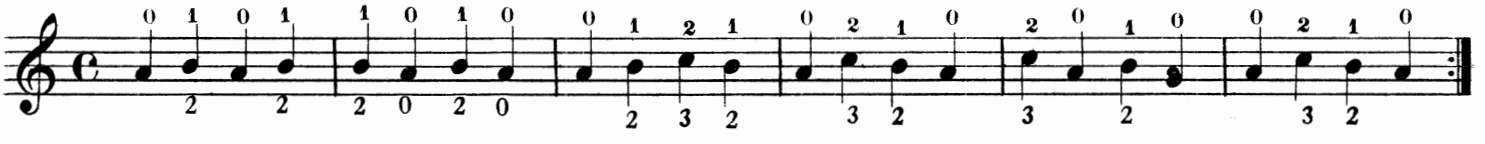


Repeat 20 times.

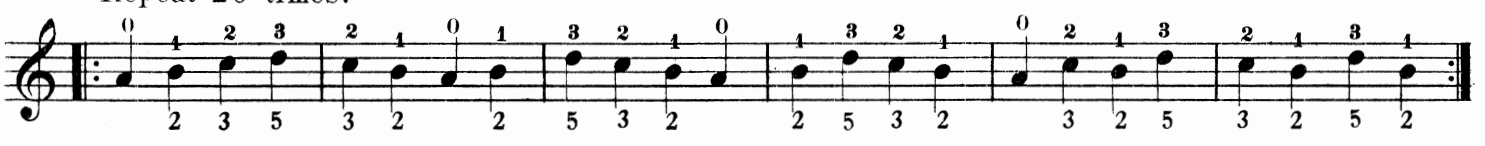


EXERCISE ON THE A STRING.

Repeat 10 times.

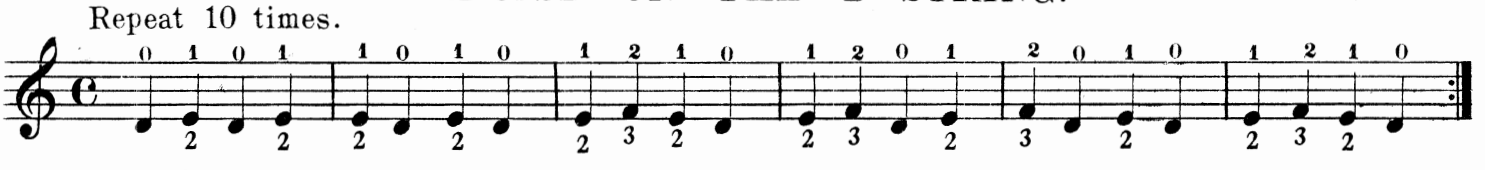


Repeat 20 times.

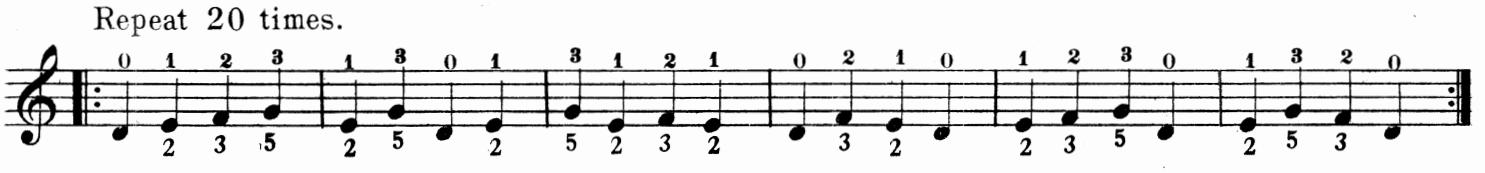


EXERCISE ON THE D STRING.

Repeat 10 times.

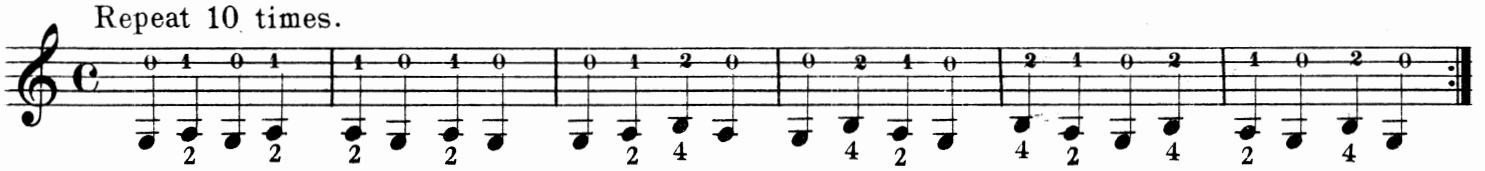


Repeat 20 times.

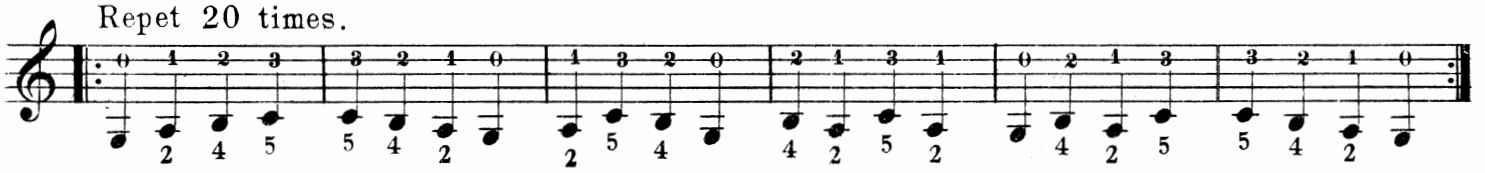


EXERCISE ON THE G STRING.

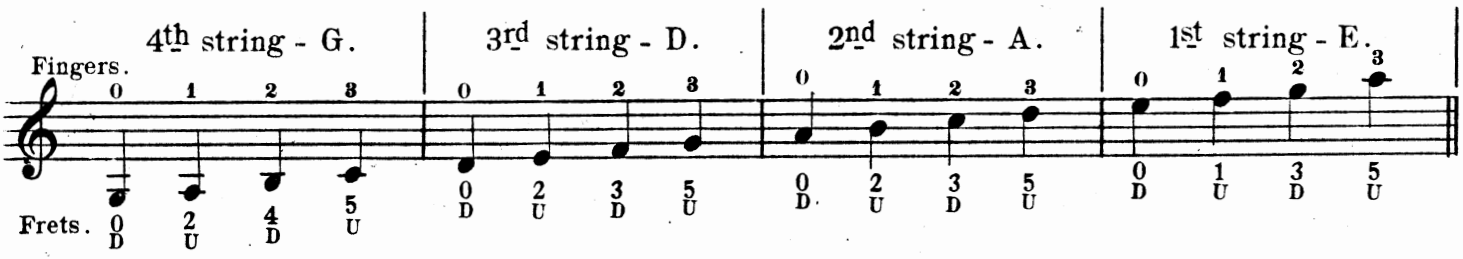
Repeat 10 times.



Repet 20 times.

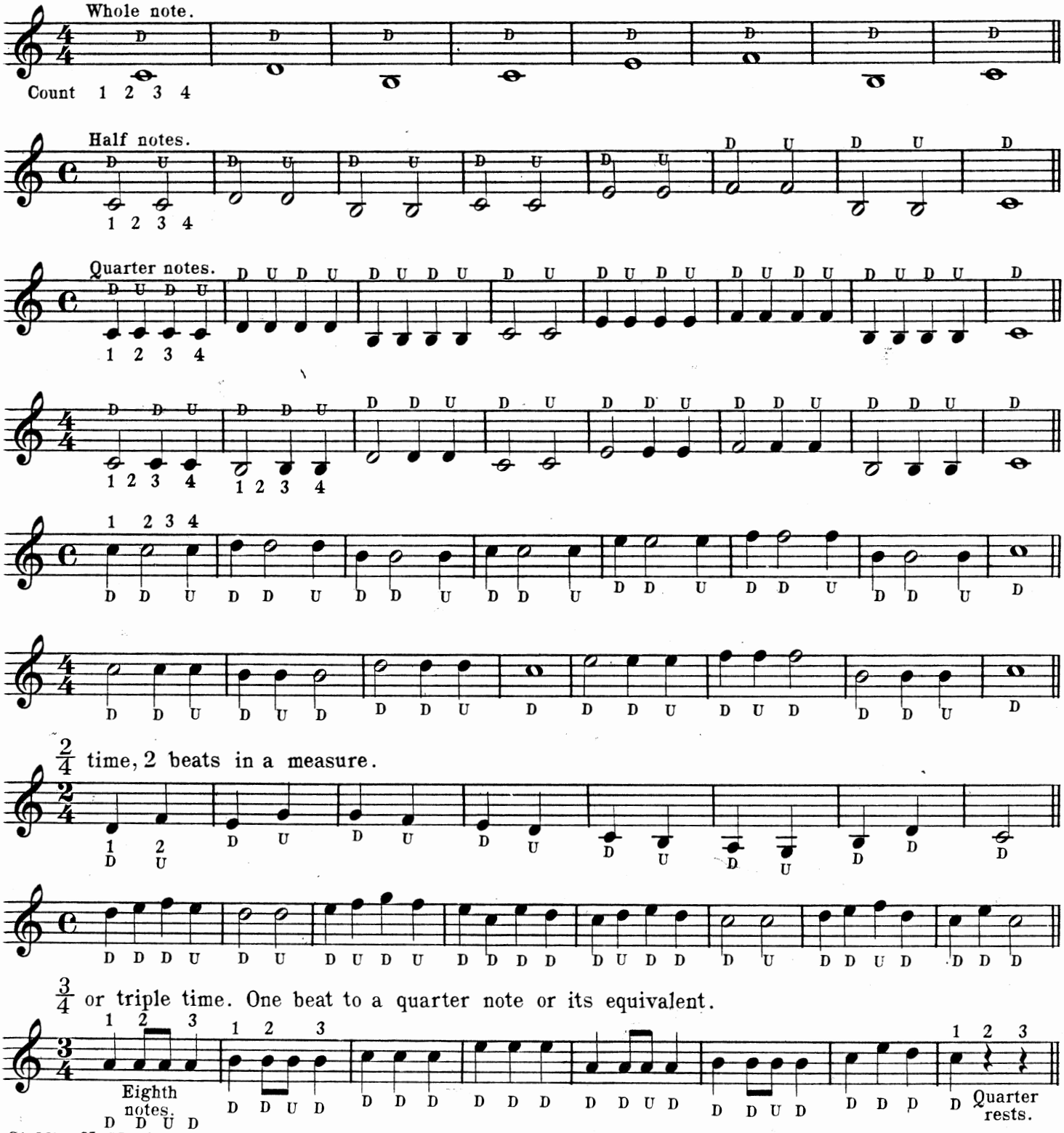


THE NOTES IN THE NATURAL POSITION.



TIME LESSONS.

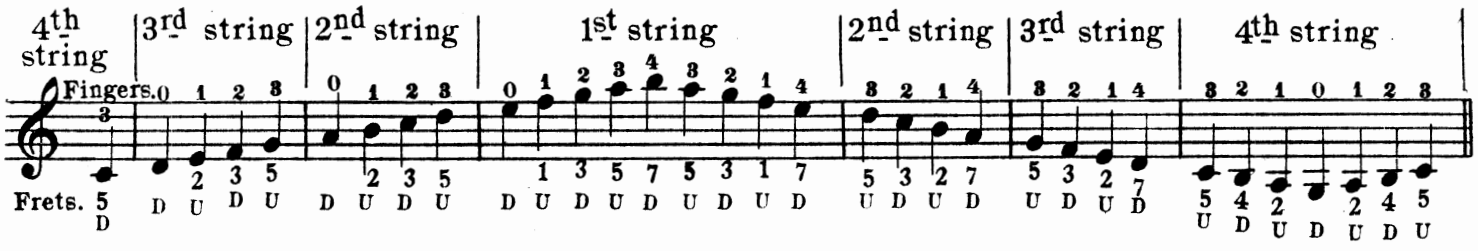
The pupil must count the time aloud while playing. Common time, 4 beats in a measure is marked by a **C** or $\frac{4}{4}$.



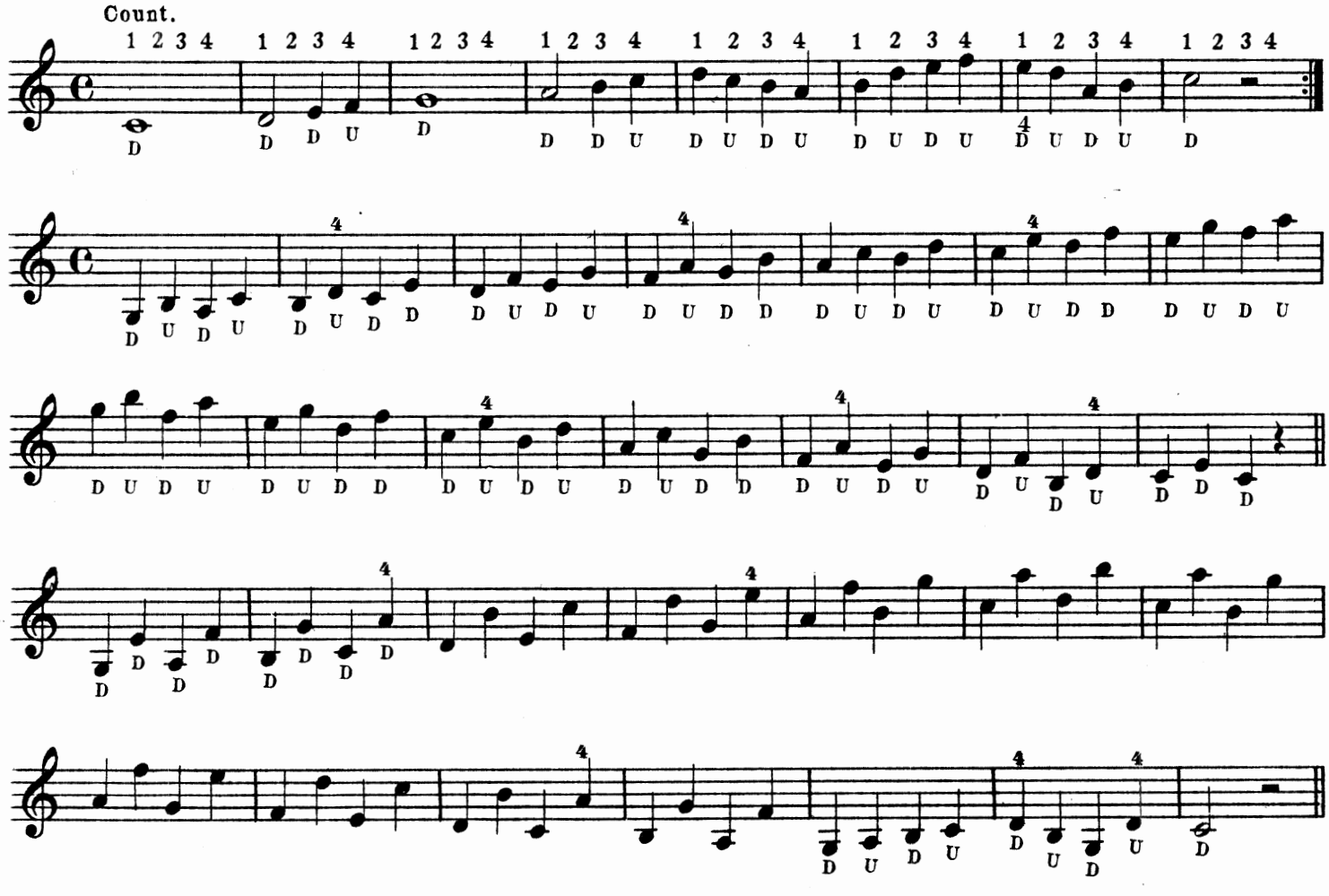
OF THE SCALE.

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.

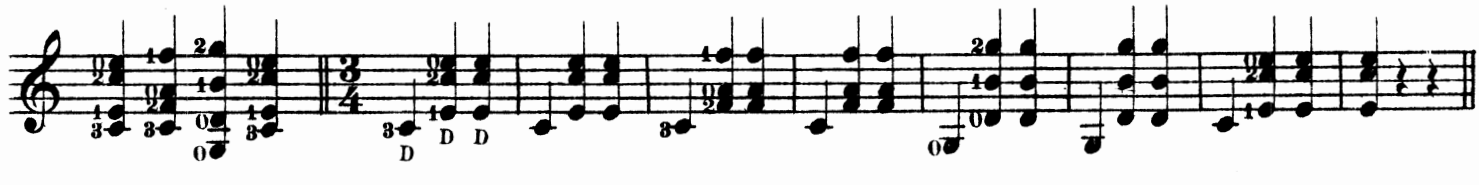
SCALE OF C MAJOR, 1st POSITION.



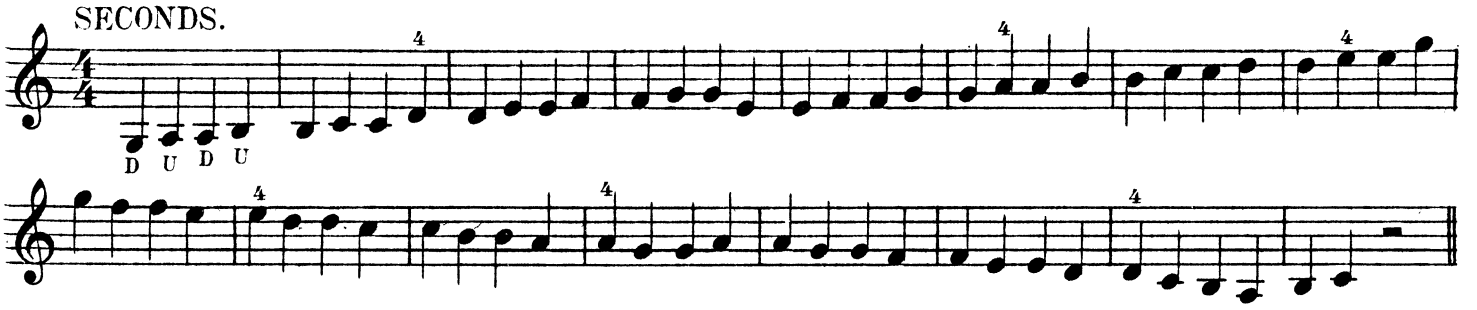
EXERCISES IN THE KEY OF C MAJOR.



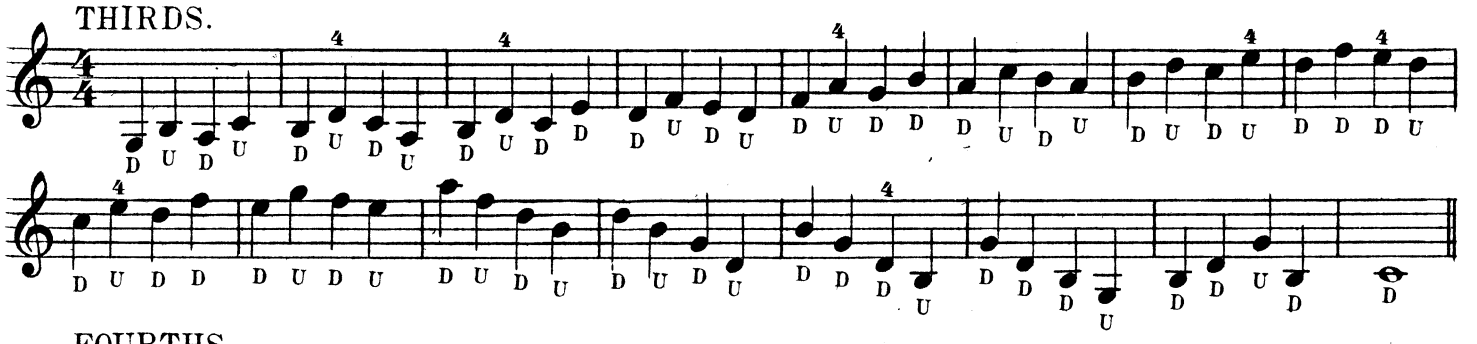
CHORDS IN THE KEY OF C MAJOR.



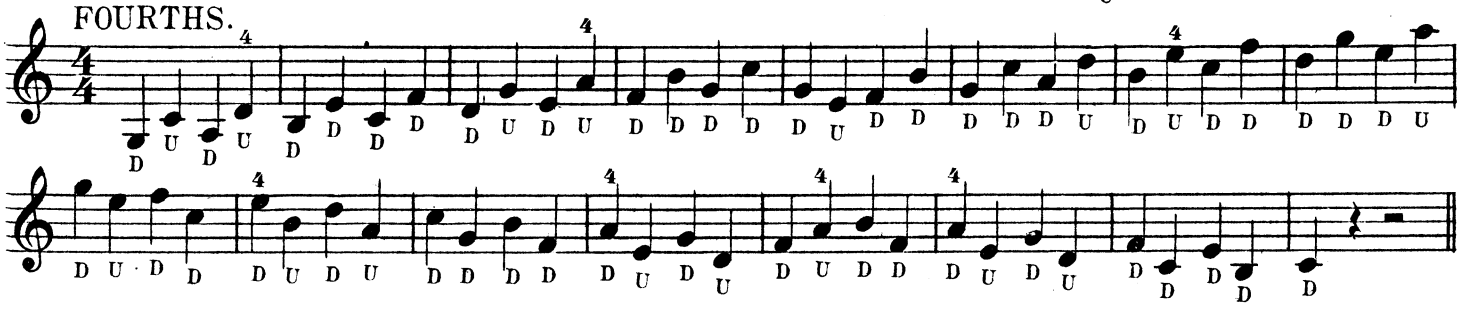
SECONDS.



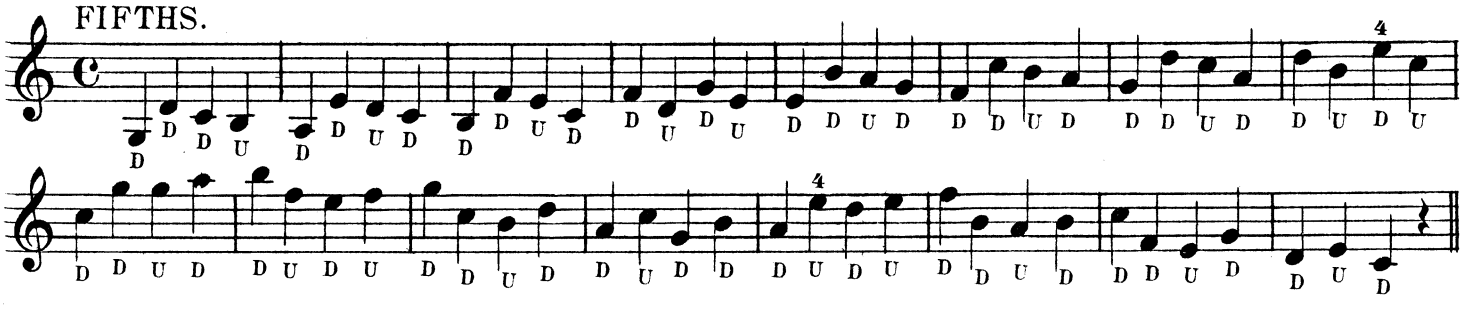
THIRDS.



FOURTHS.



FIFTHS.



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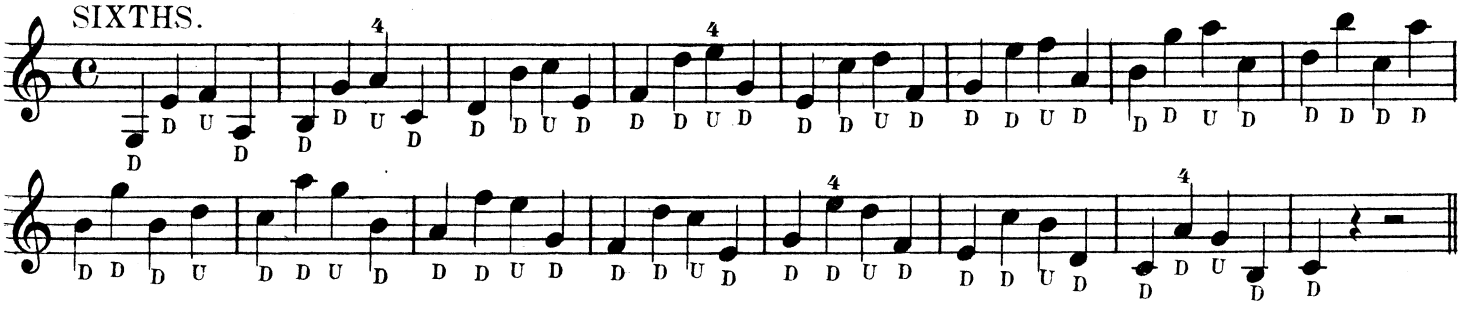

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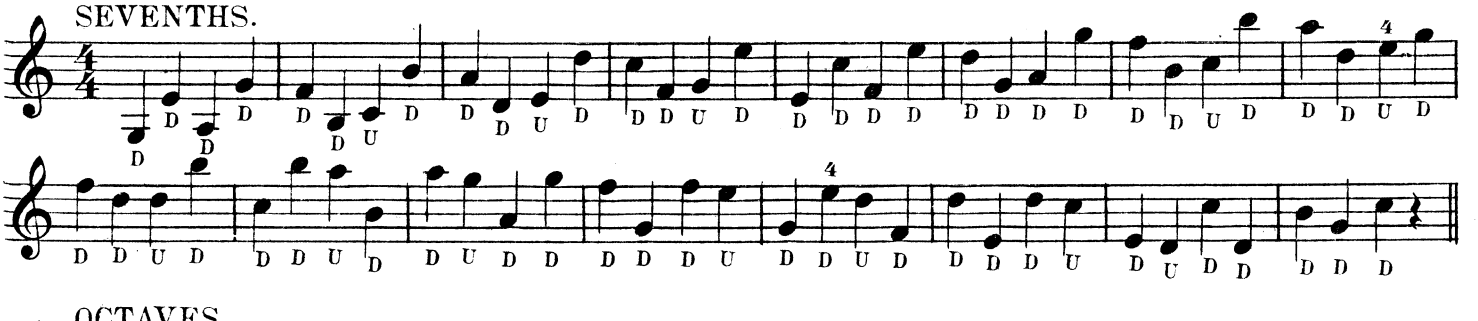
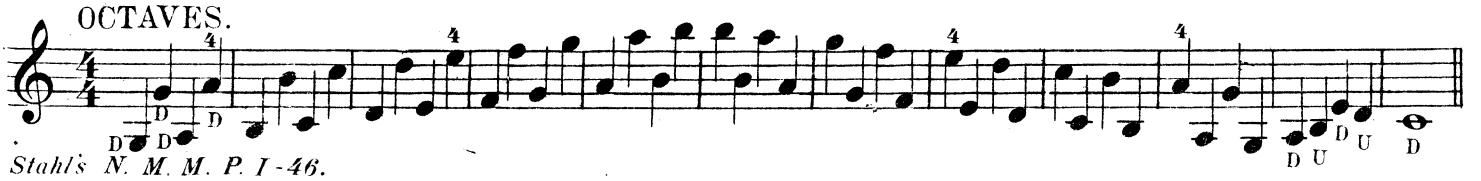
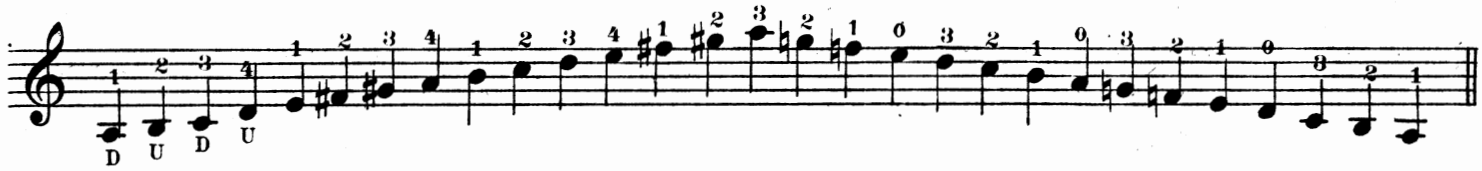


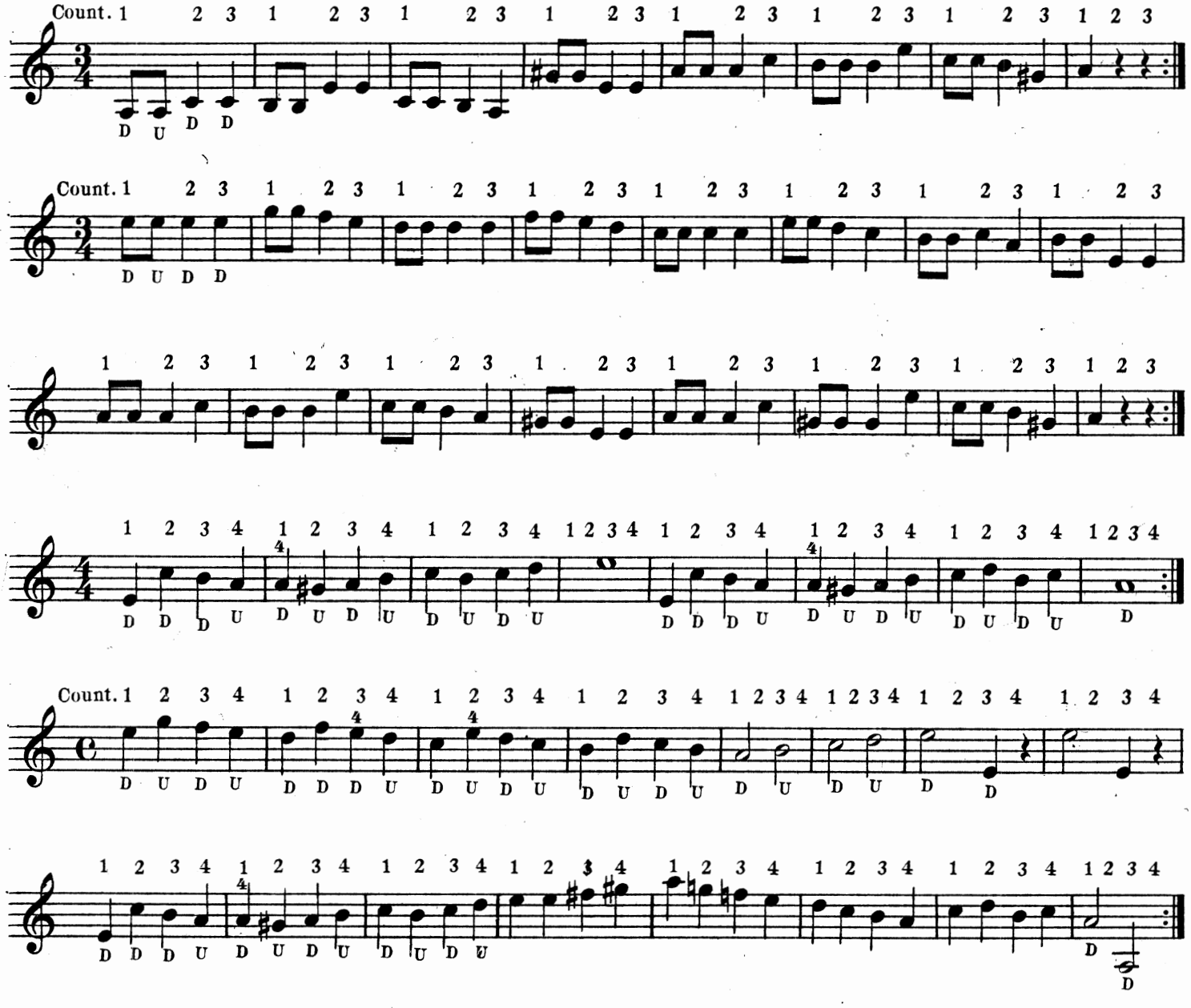
OCTAVES.



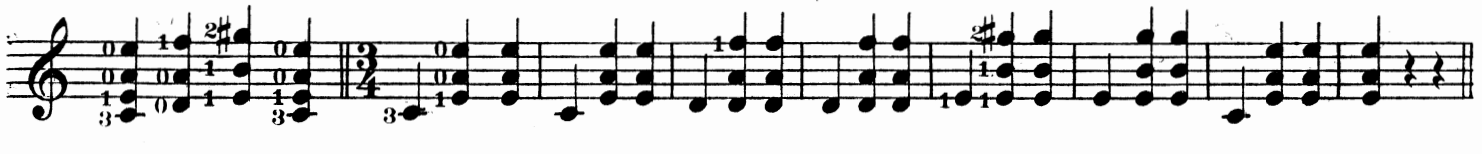
SCALE OF A MINOR RELATIVE TO C. MAJOR.



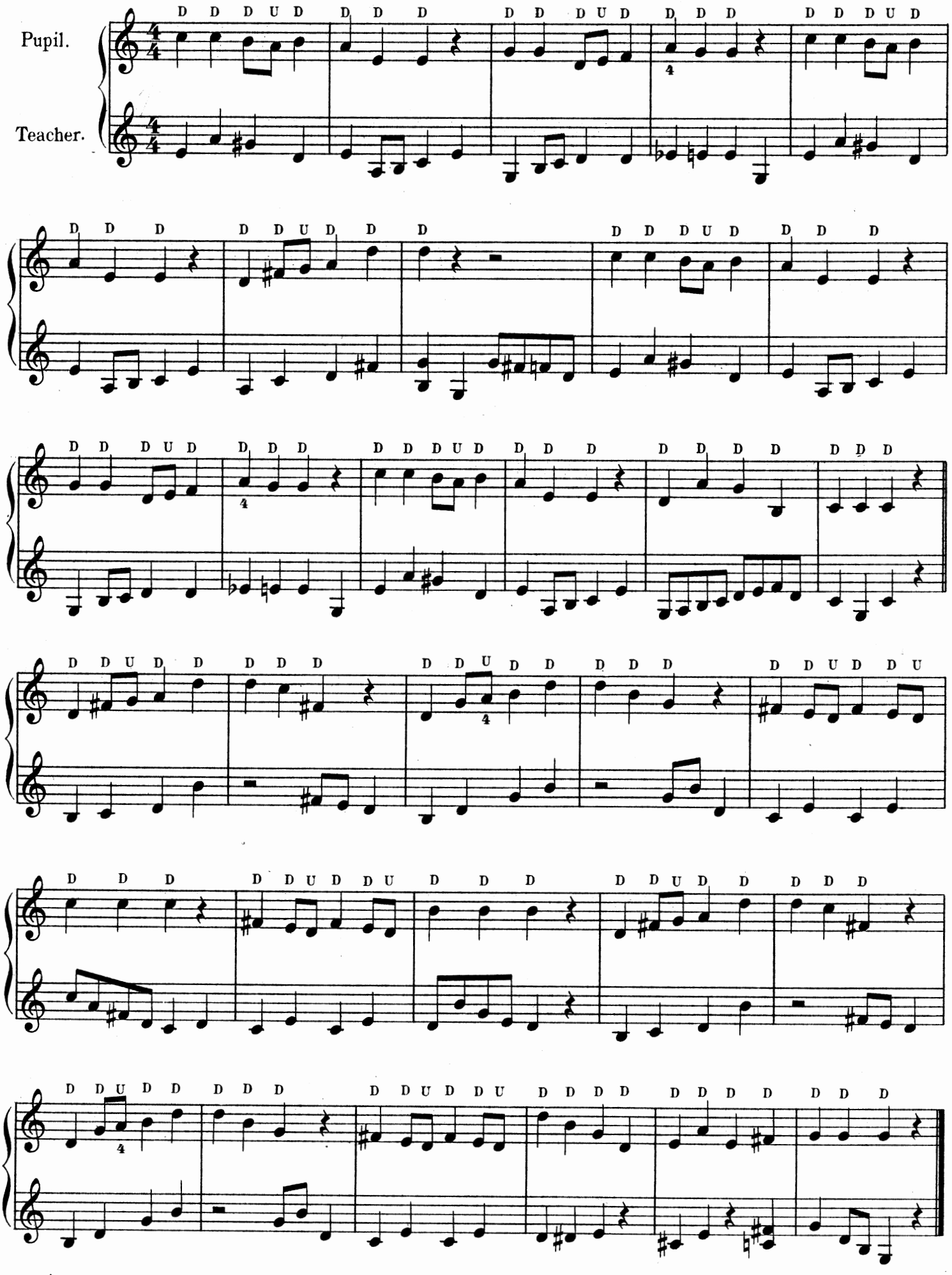
EXERCISES IN KEY OF A MINOR.



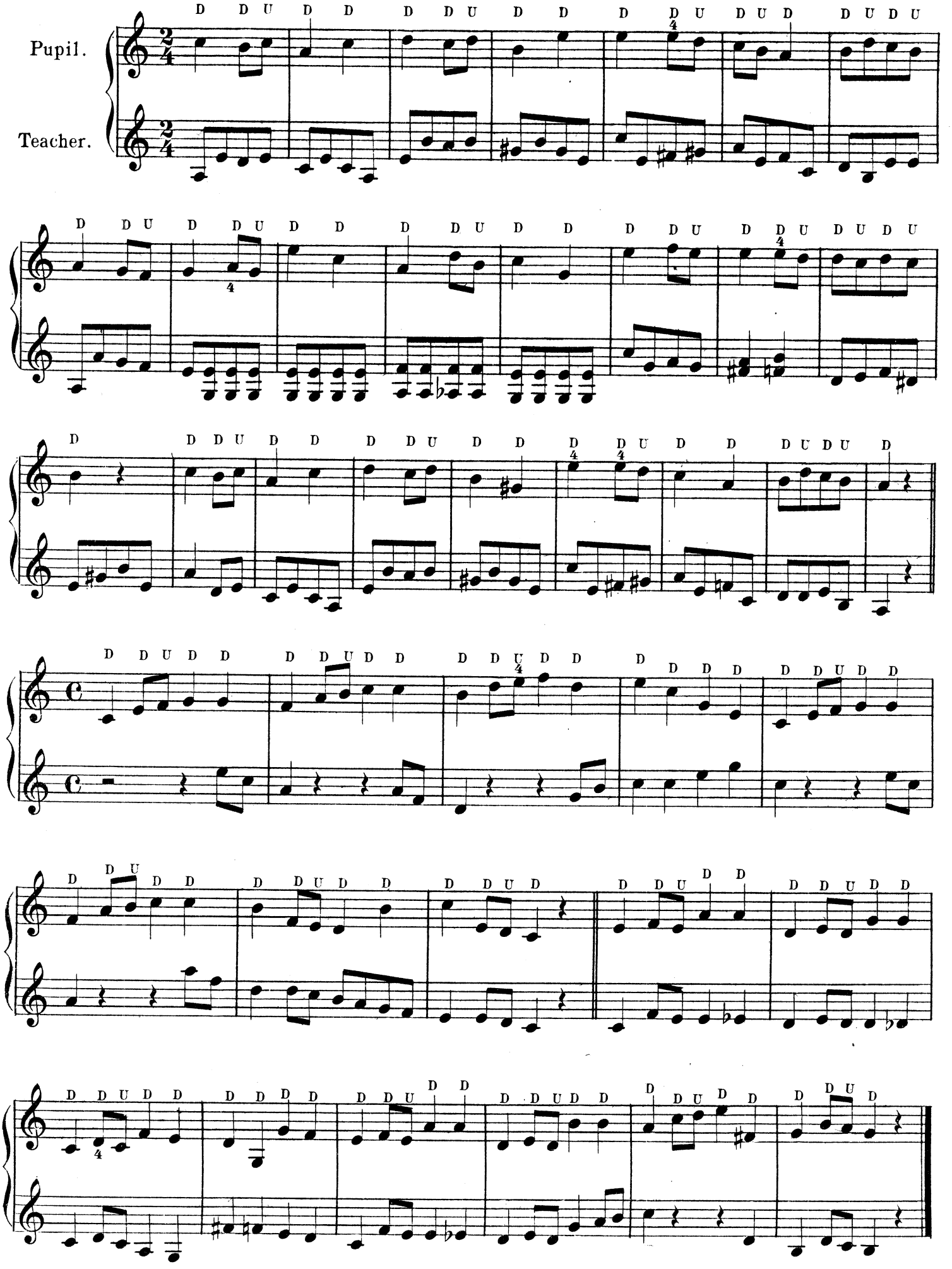
CHORDS IN THE KEY OF A. MINOR.



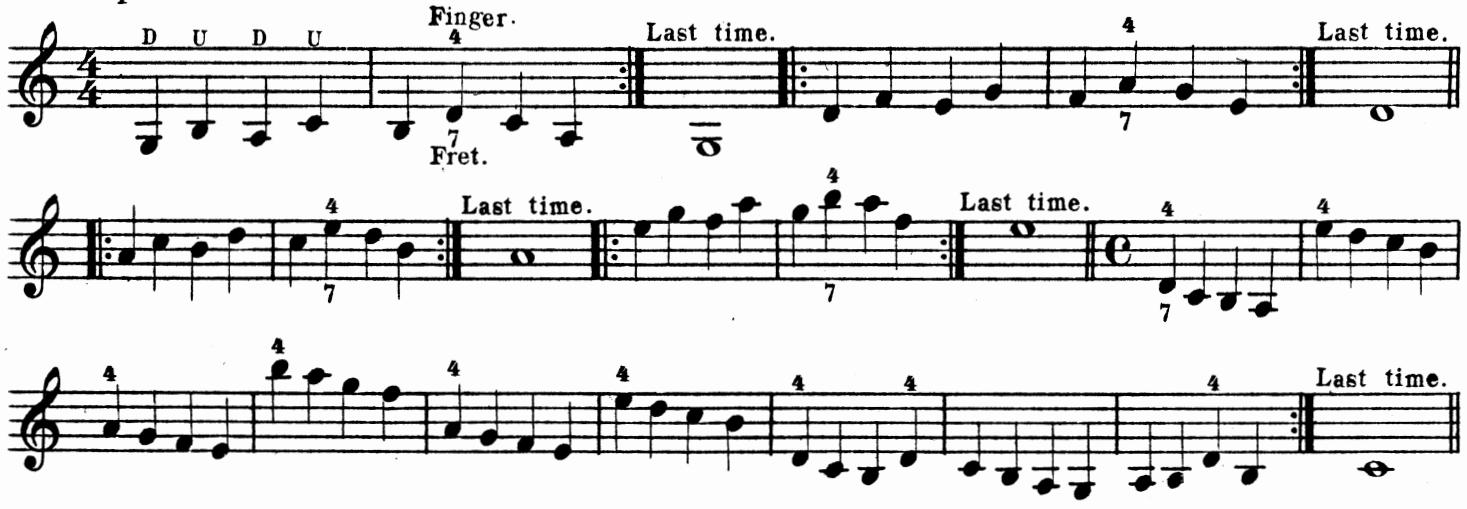
DUET FOR TWO MANDOLINS.



DUETT FOR TWO MANDOLINS.

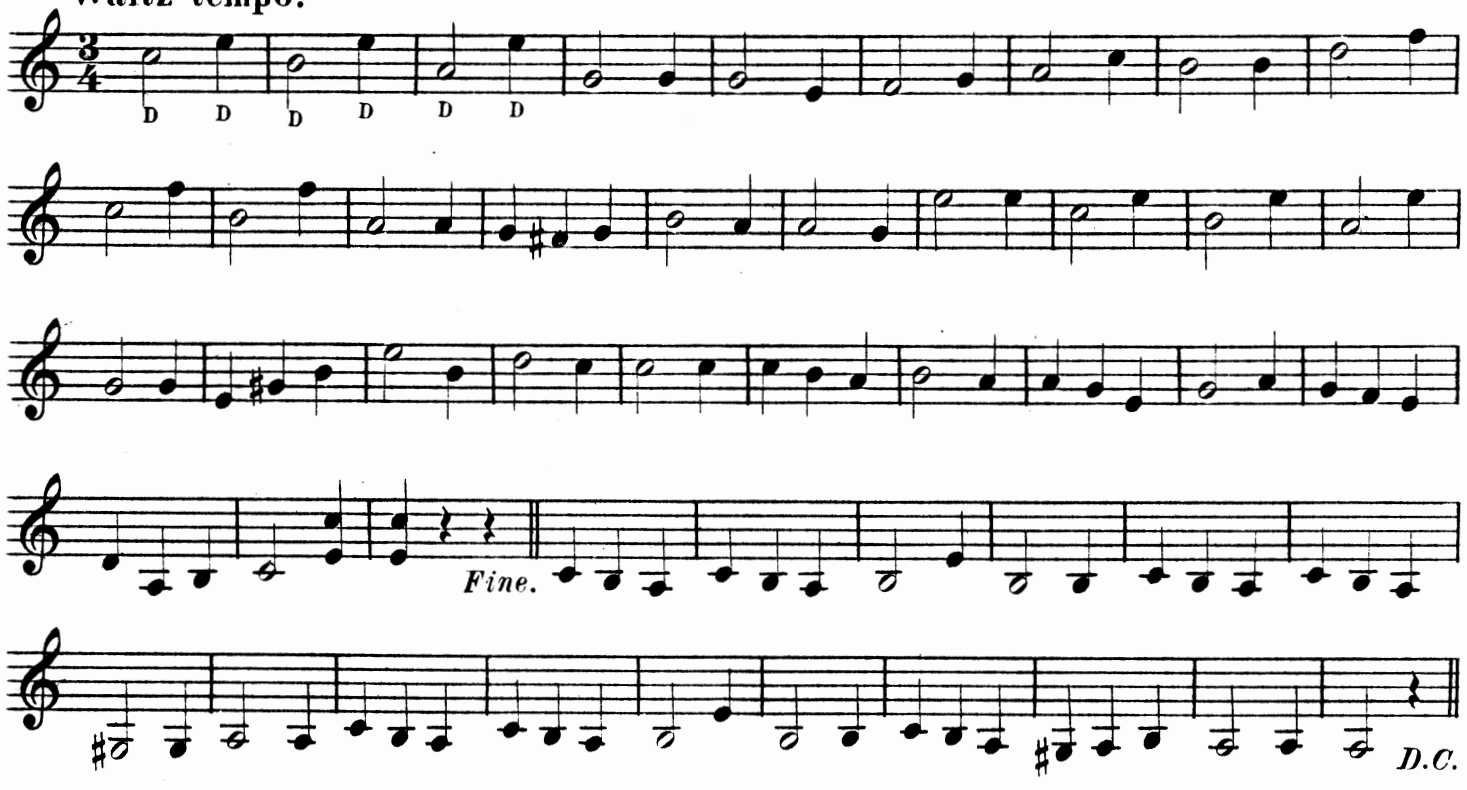


Repeat each exercise 10 times.



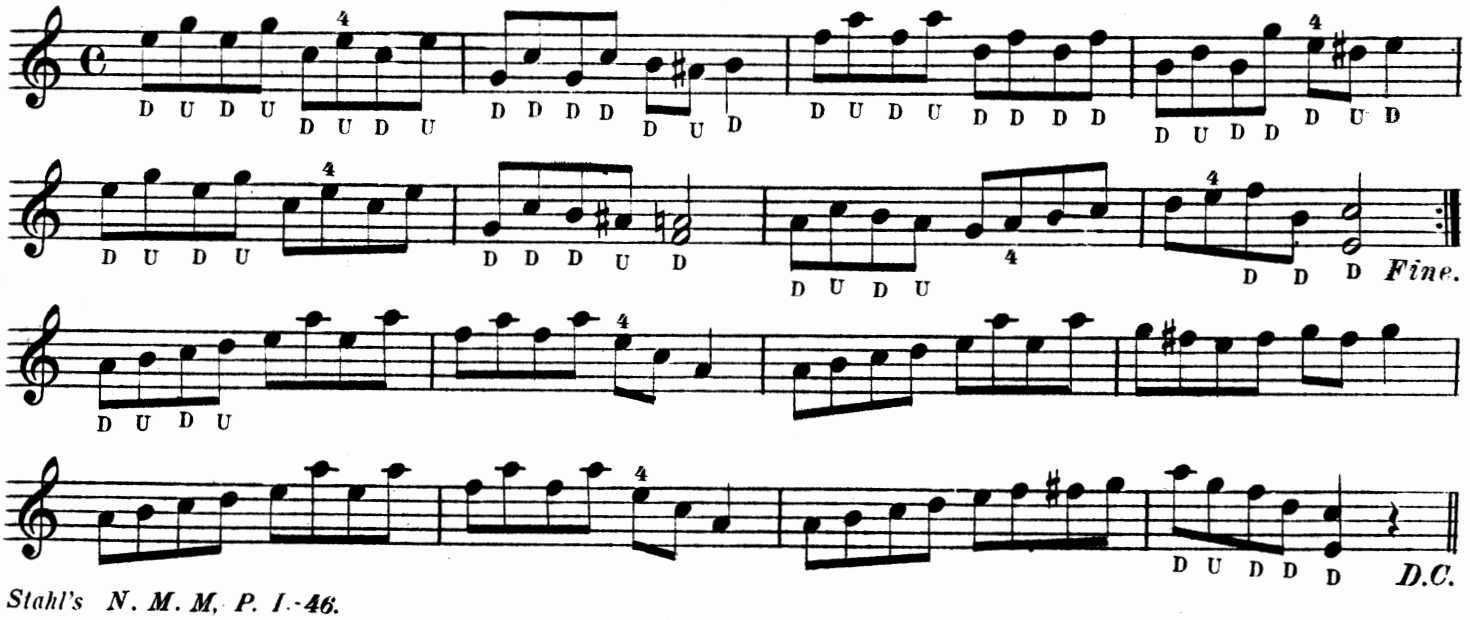
FIRST WALTZ.

Waltz tempo.



FIRST SCHOTTISCHE.

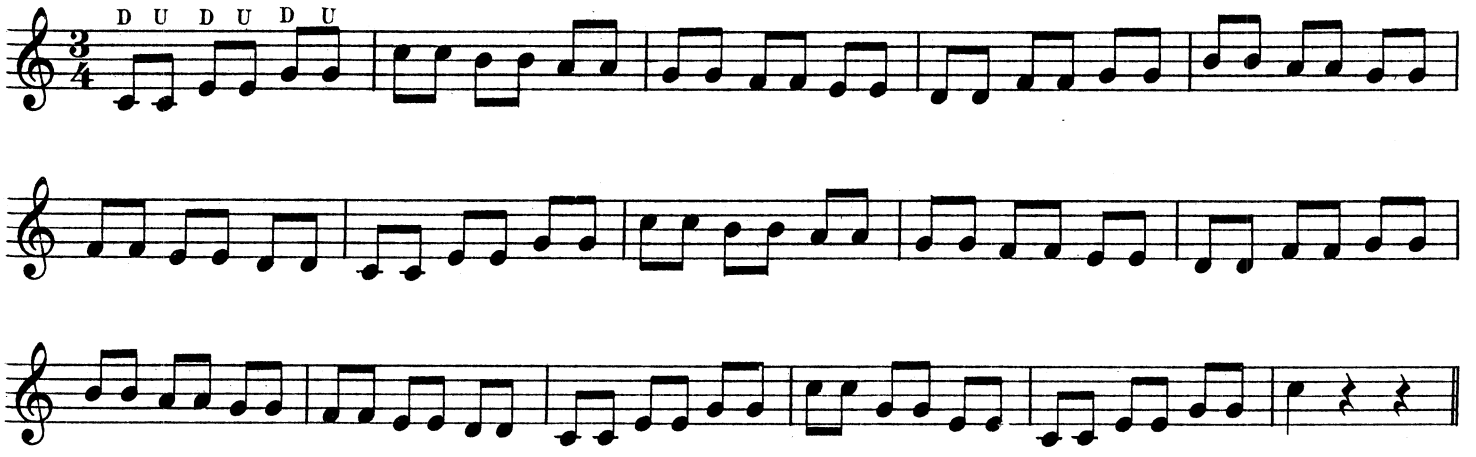
Moderato.



PRELIMINARY STUDIES

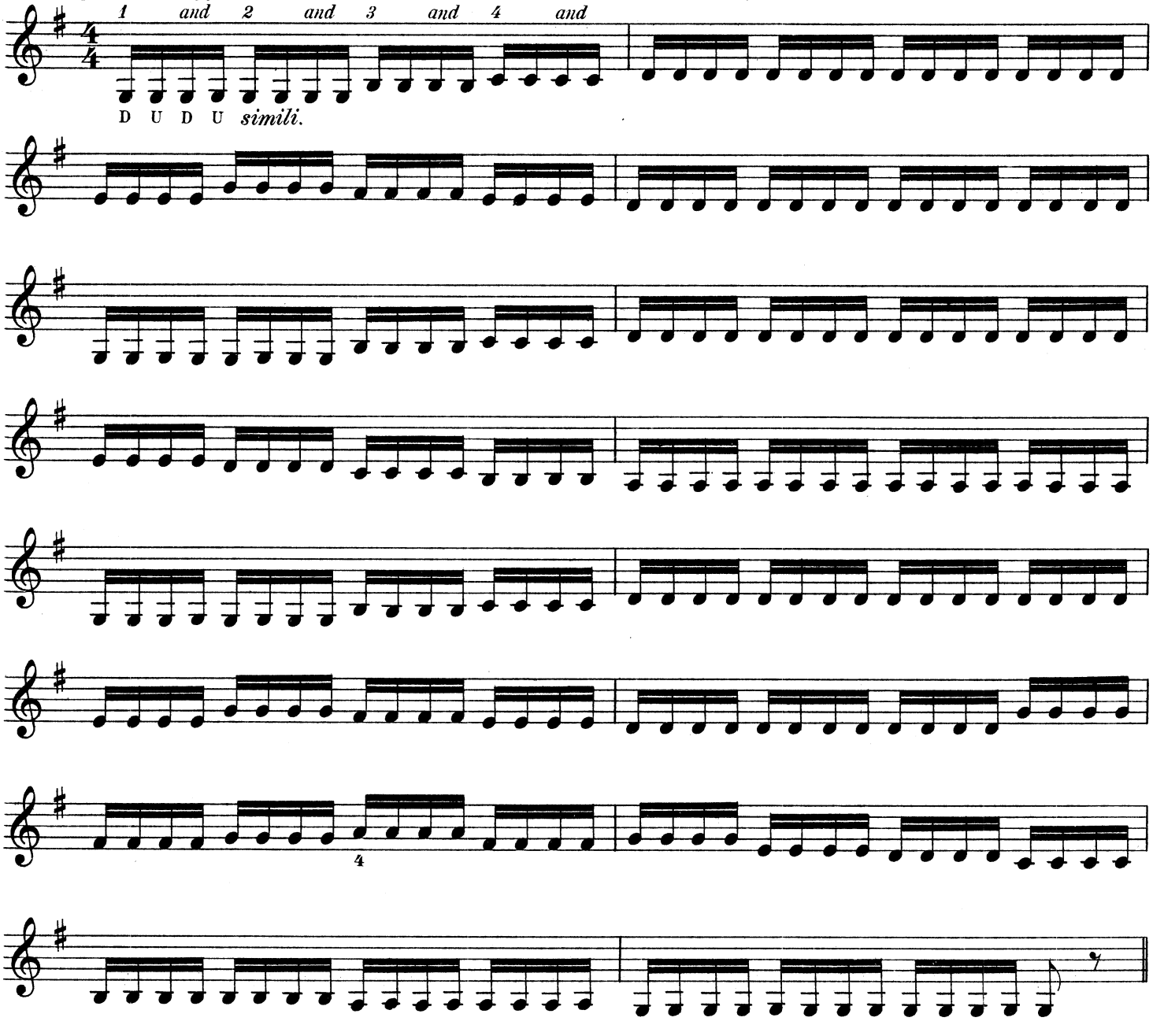
for Acquiring the Tremolo Movement.

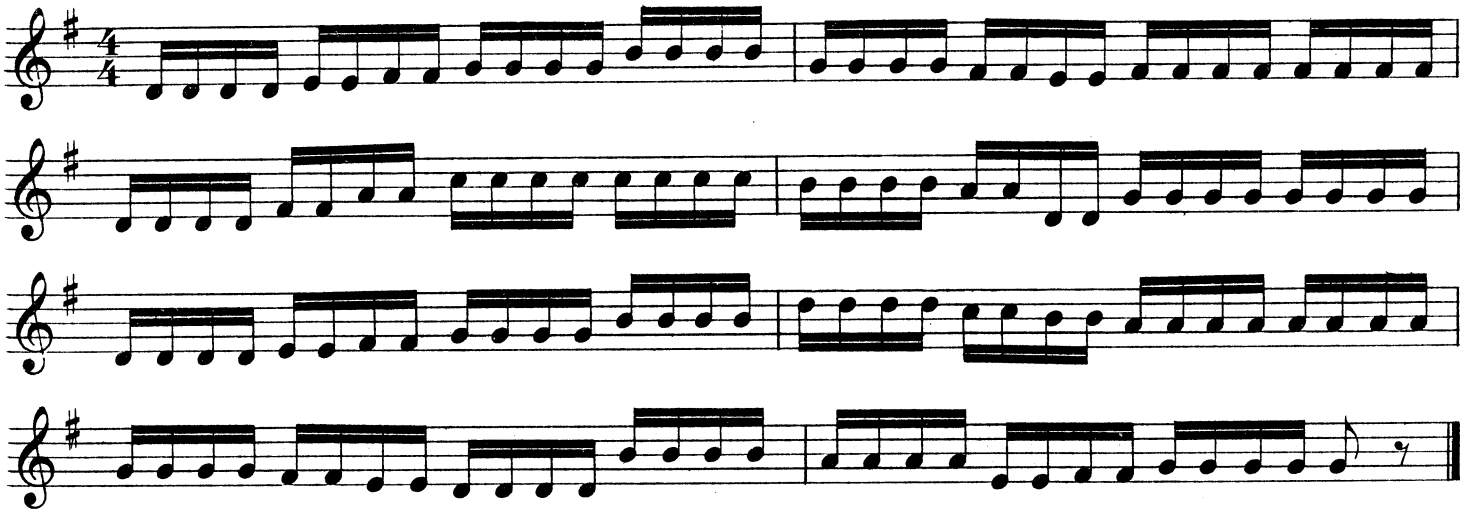
Moderato.



Count four beats to each measure.

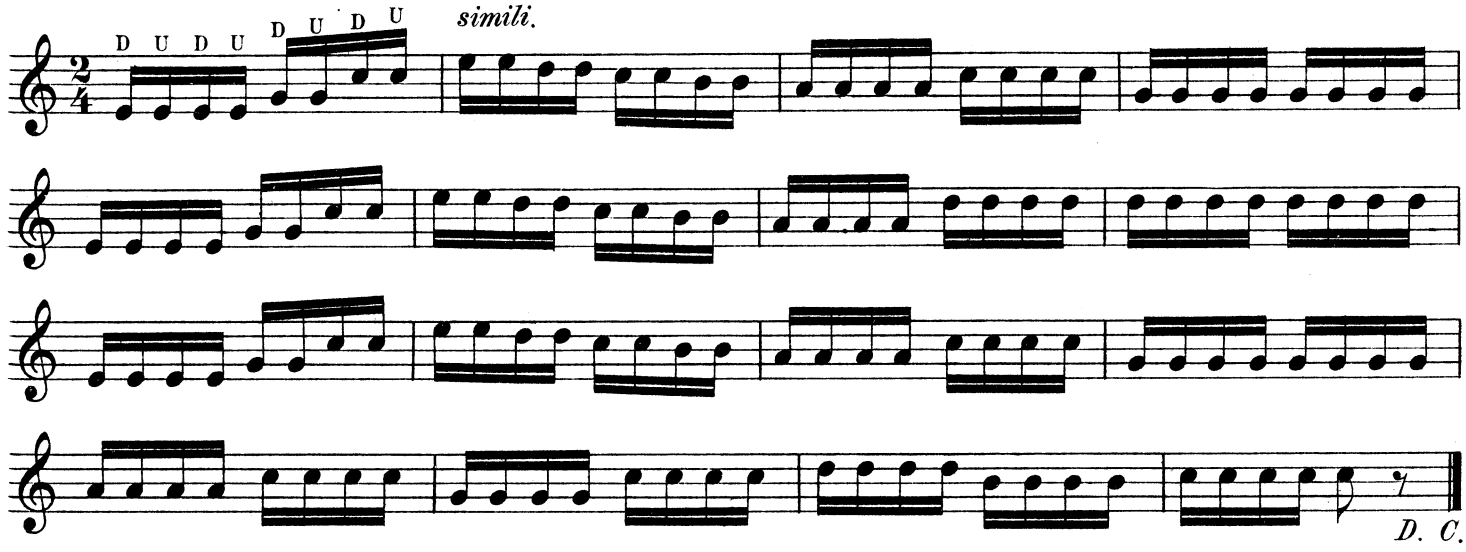
Moderato.



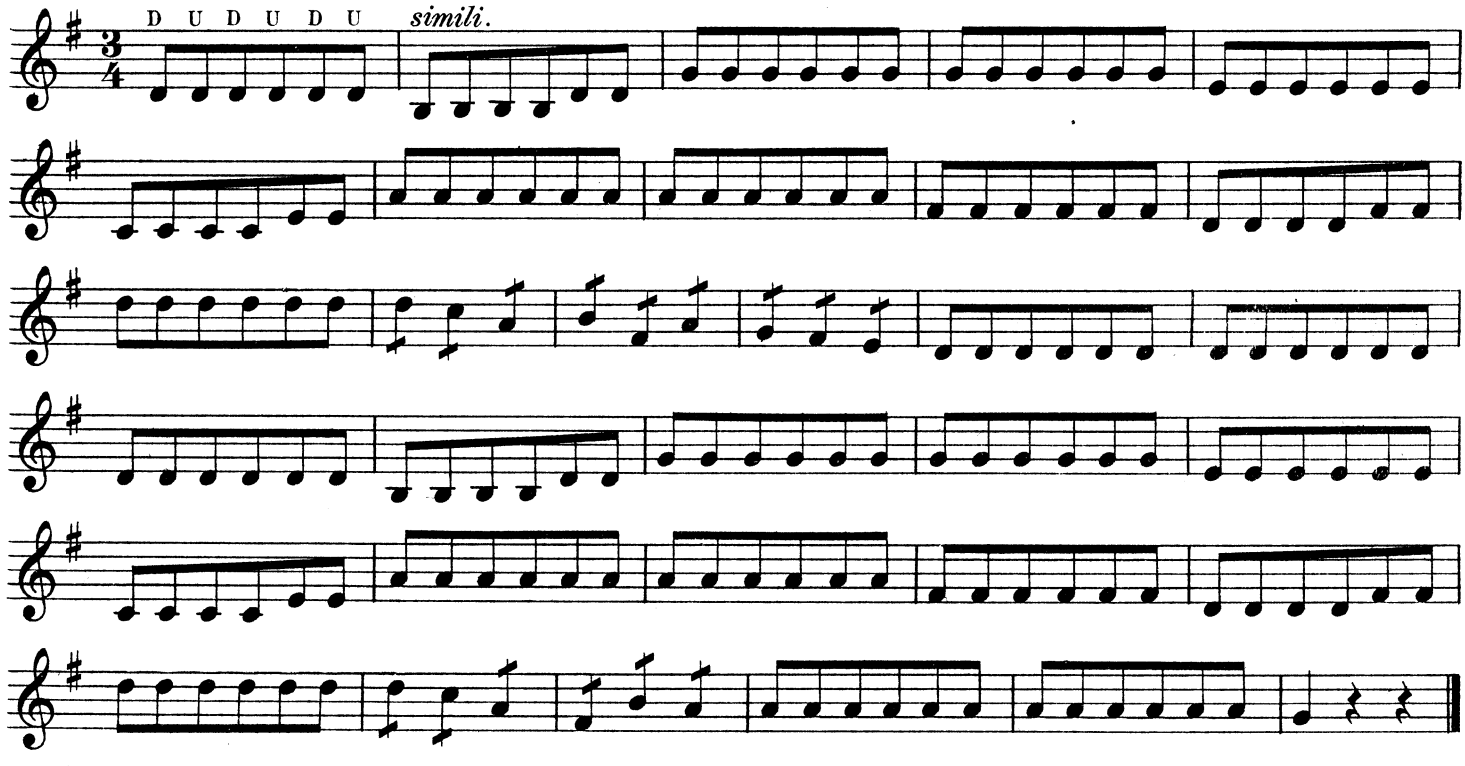


TREMOLO POLKA.

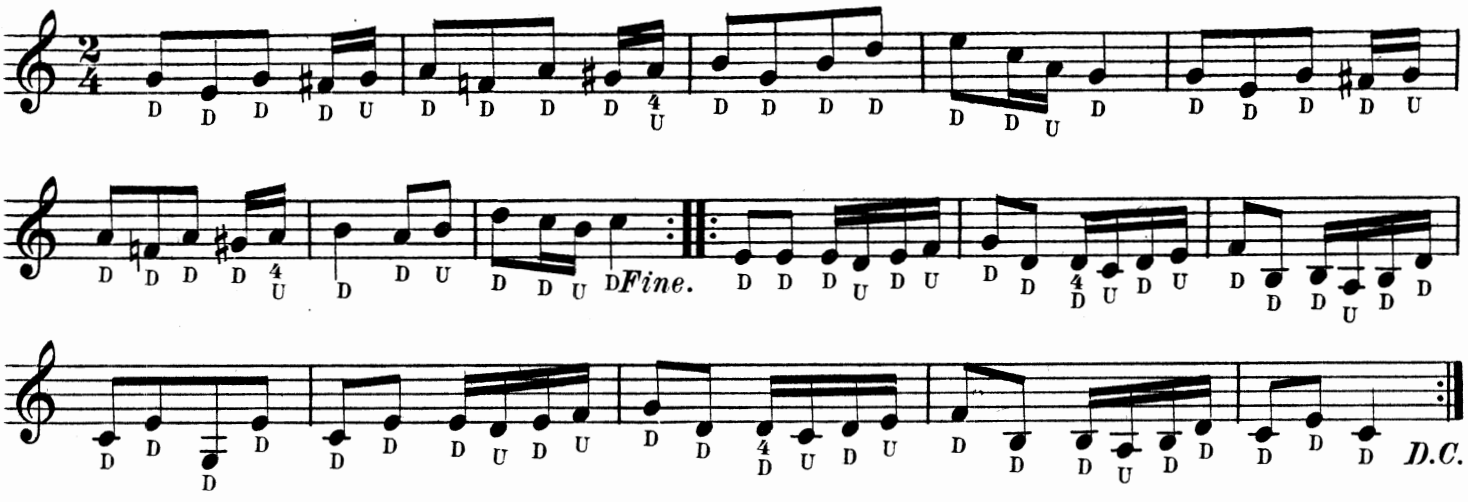
Two beats to each measure.



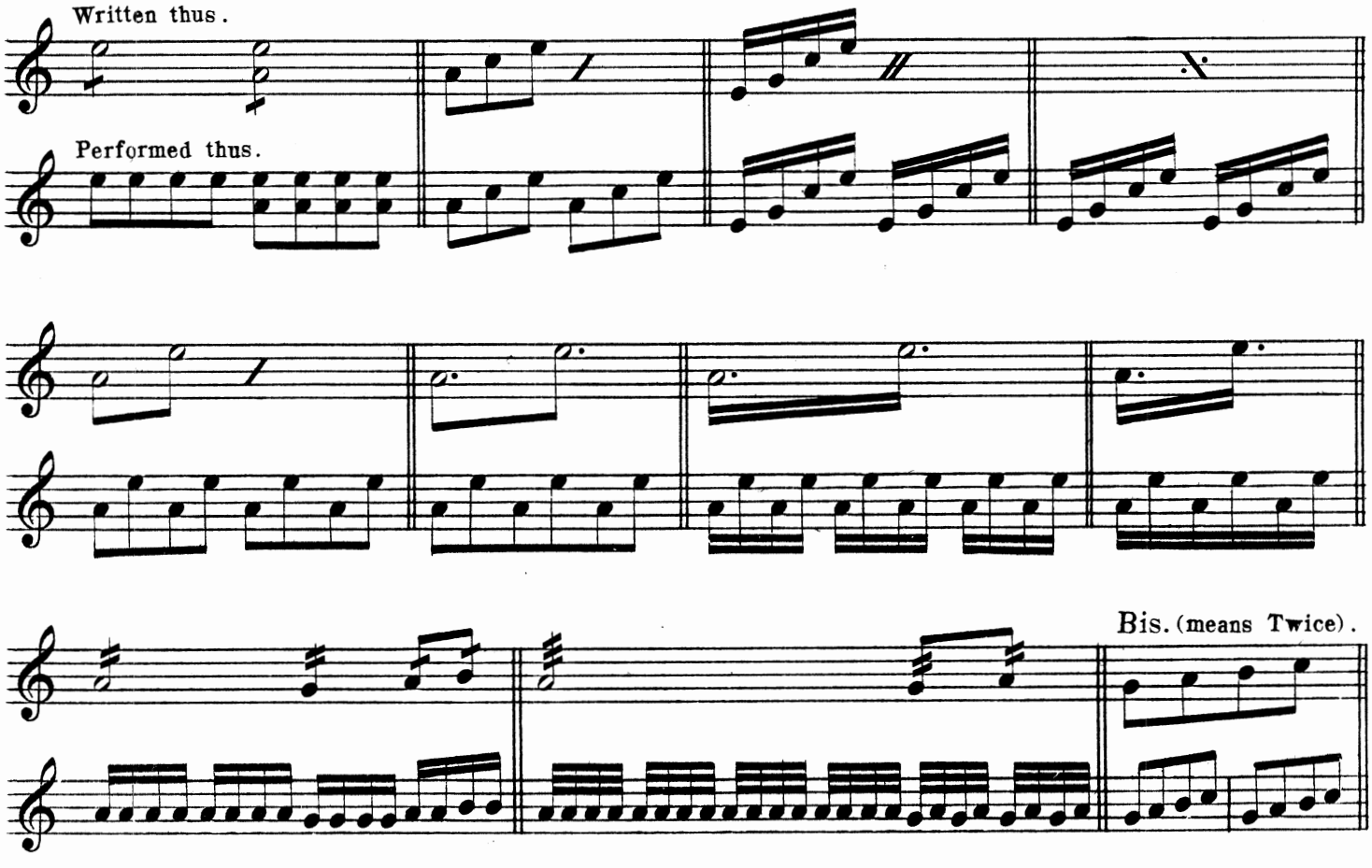
TREMOLO WALTZ.



FIRST POLKA.

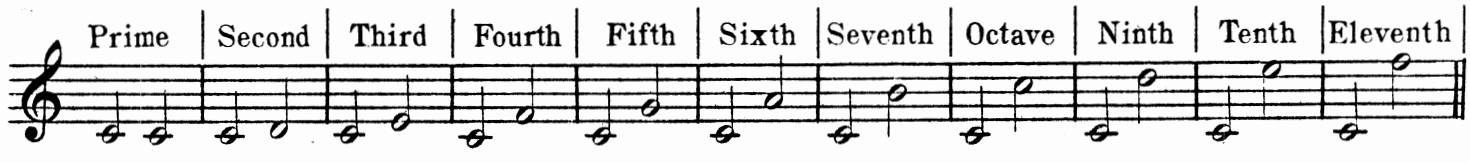


ABBREVIATIONS.

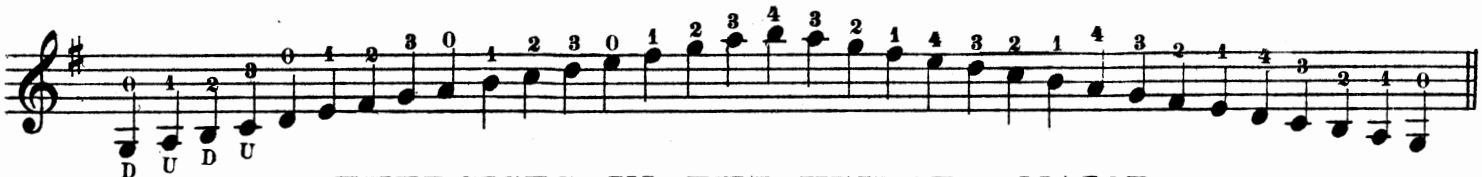


THE INTERVALS.

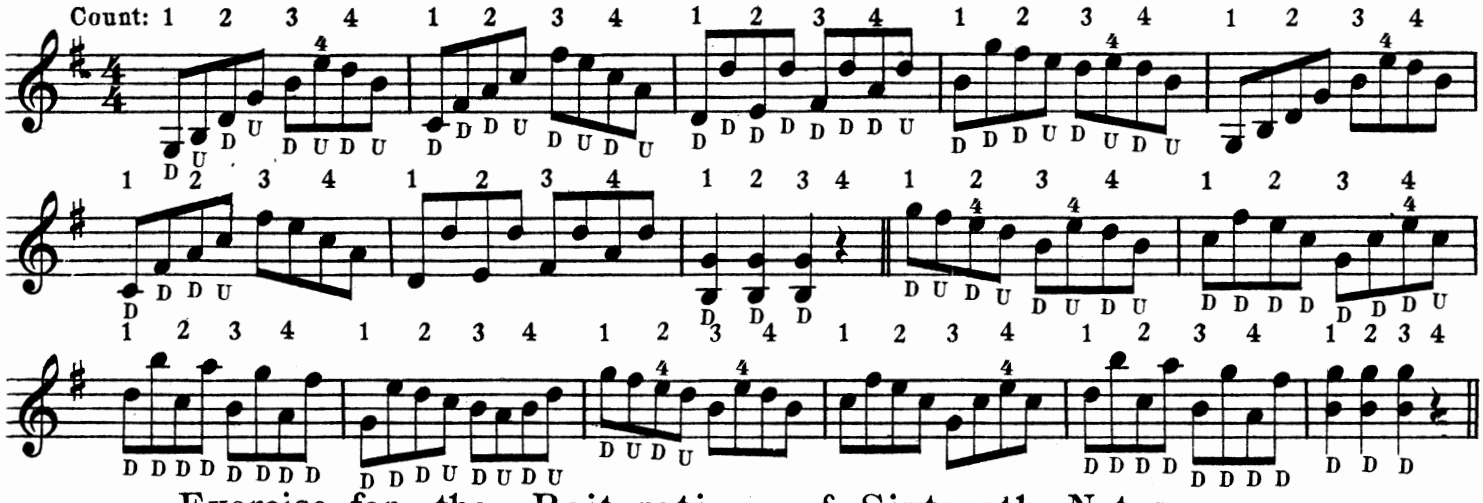
An interval is the distance between two tones. The names given to intervals reckoning upwards from C are Primes, Seconds, Thirds, Fourth, Fifth, Sixth, Seventh and Octave. The intervals stand the same ascending or descending. The pupil should take notice that in every major scale the intervals between 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.



SCALE OF G. MAJOR.

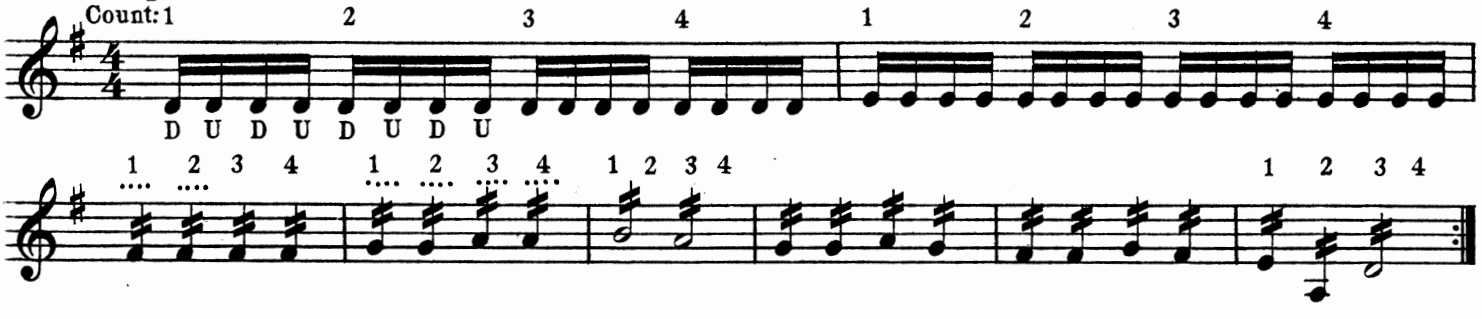


EXERCISES IN THE KEY OF G. MAJOR.



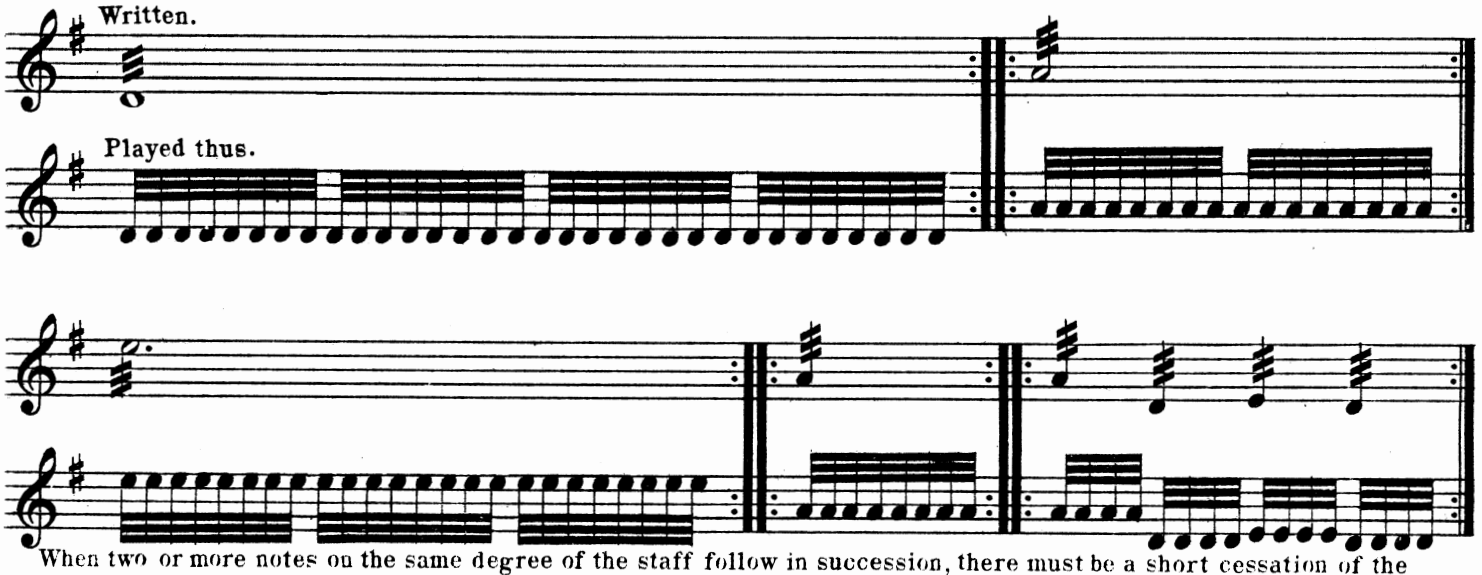
Exercise for the Reiteration of Sixteenth Notes.

Repeat 20 times.



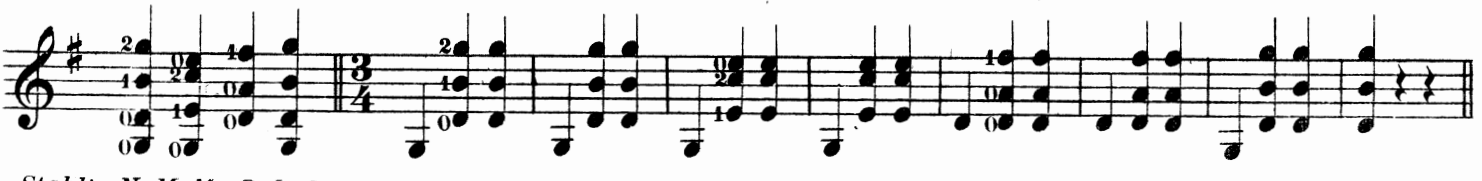
THE TREMOLO OR SUSTAINED NOTE.

Repeat 20 times.



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.

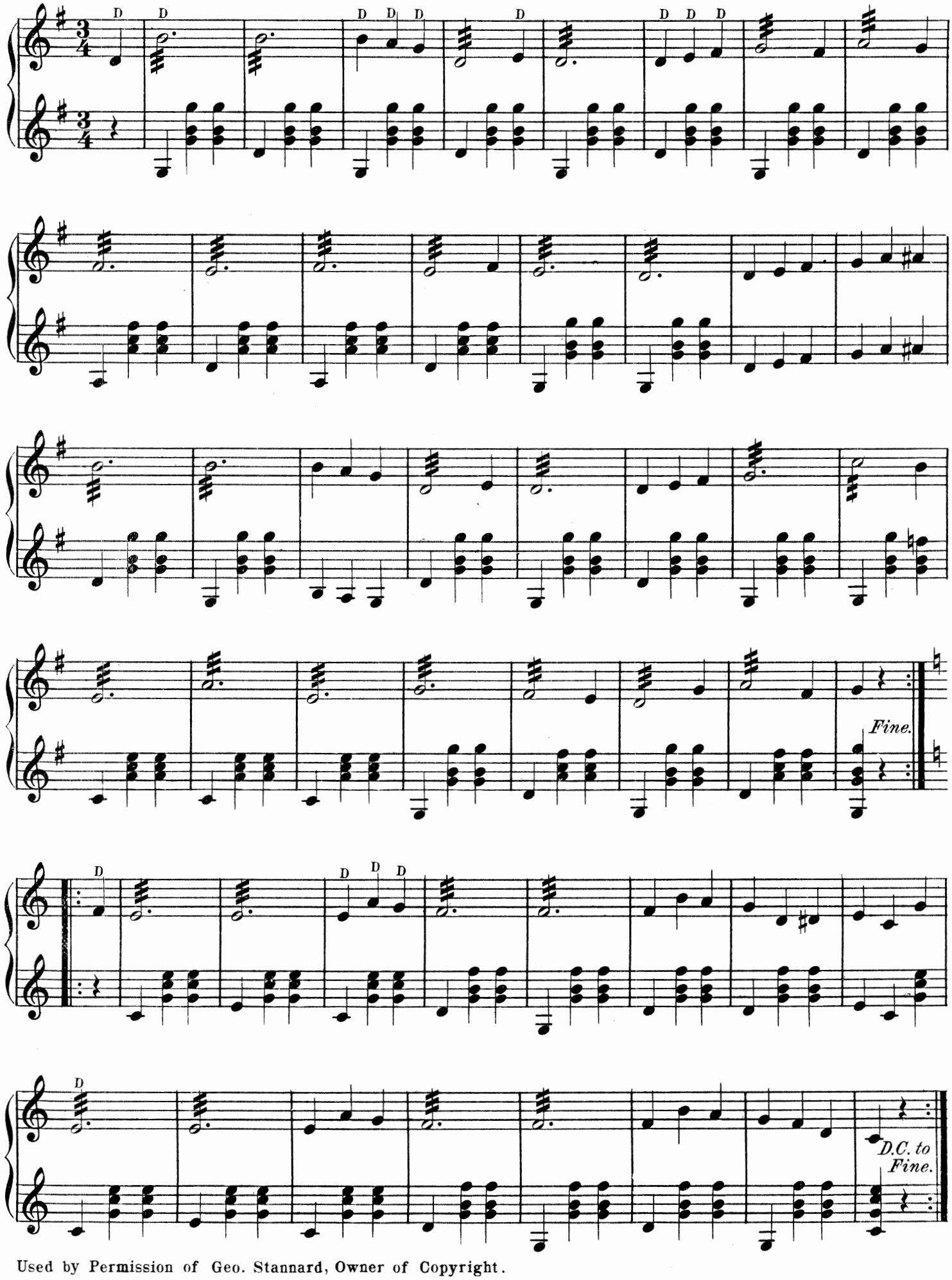
CHORDS IN THE KEY OF G. MAJOR.



ROSALIE WALTZ.

Duett for Mandolin and Guitar.

By GEO. STANNARD.



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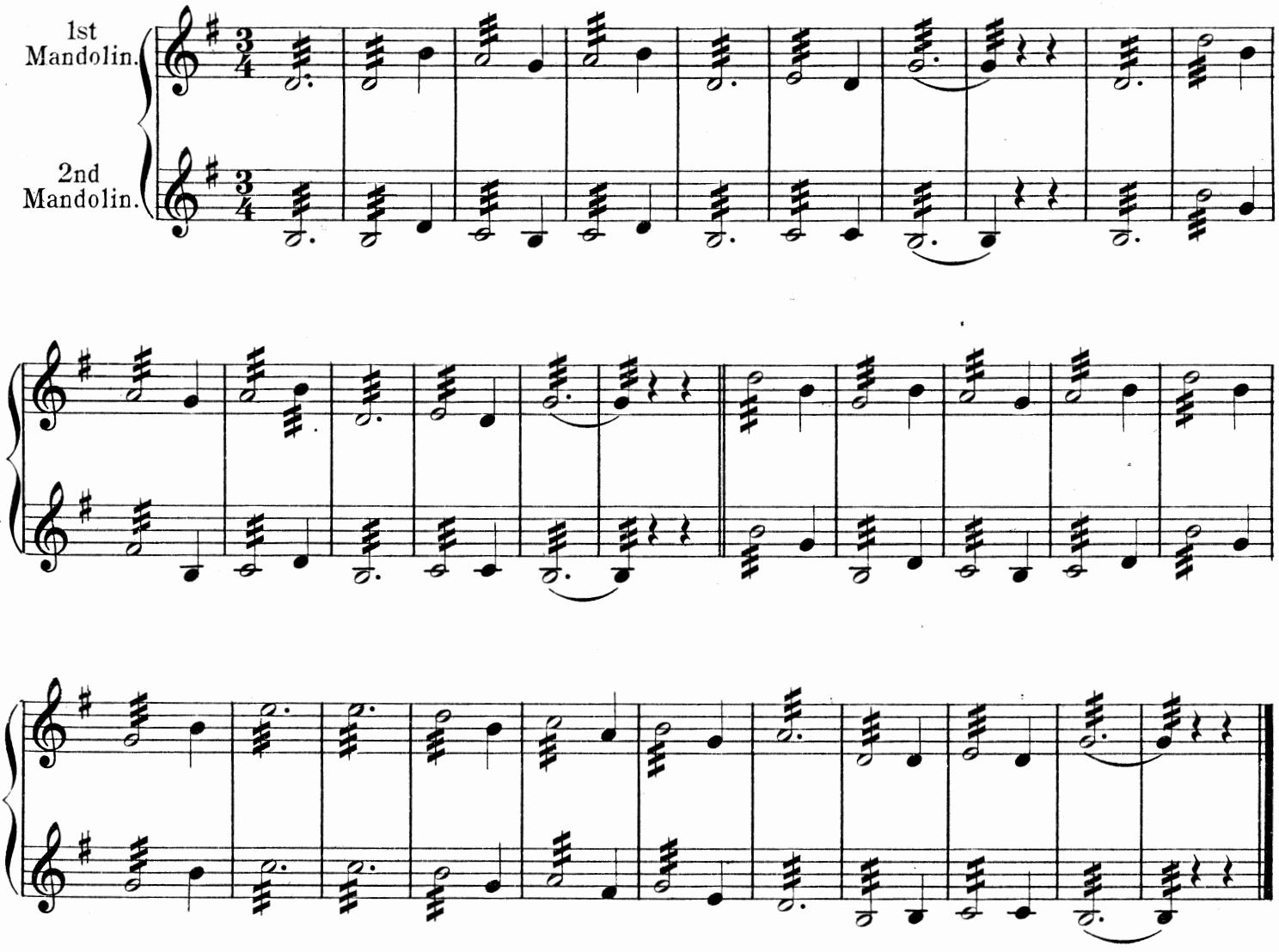
RYE WALTZ.

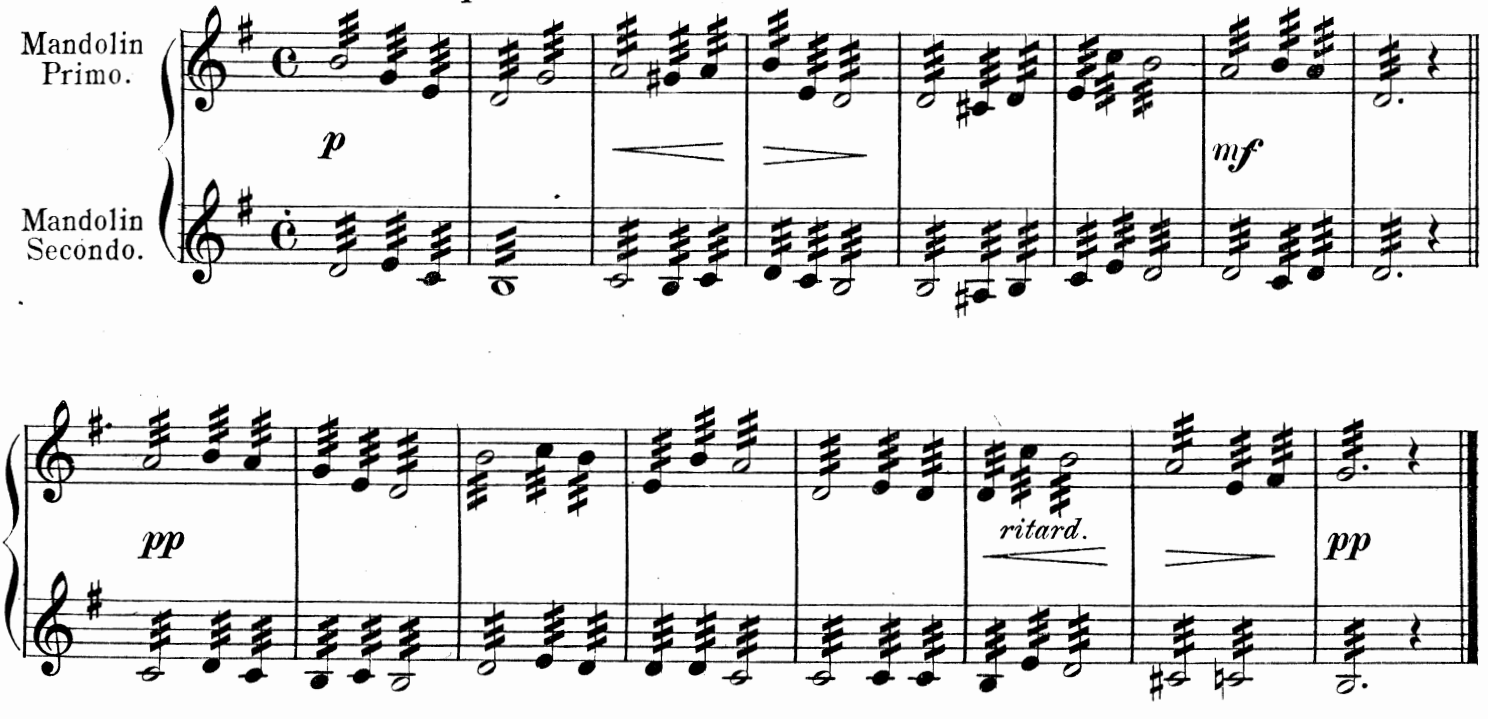
Duett for Two Mandolins.



HOW CAN I LEAVE THEE.

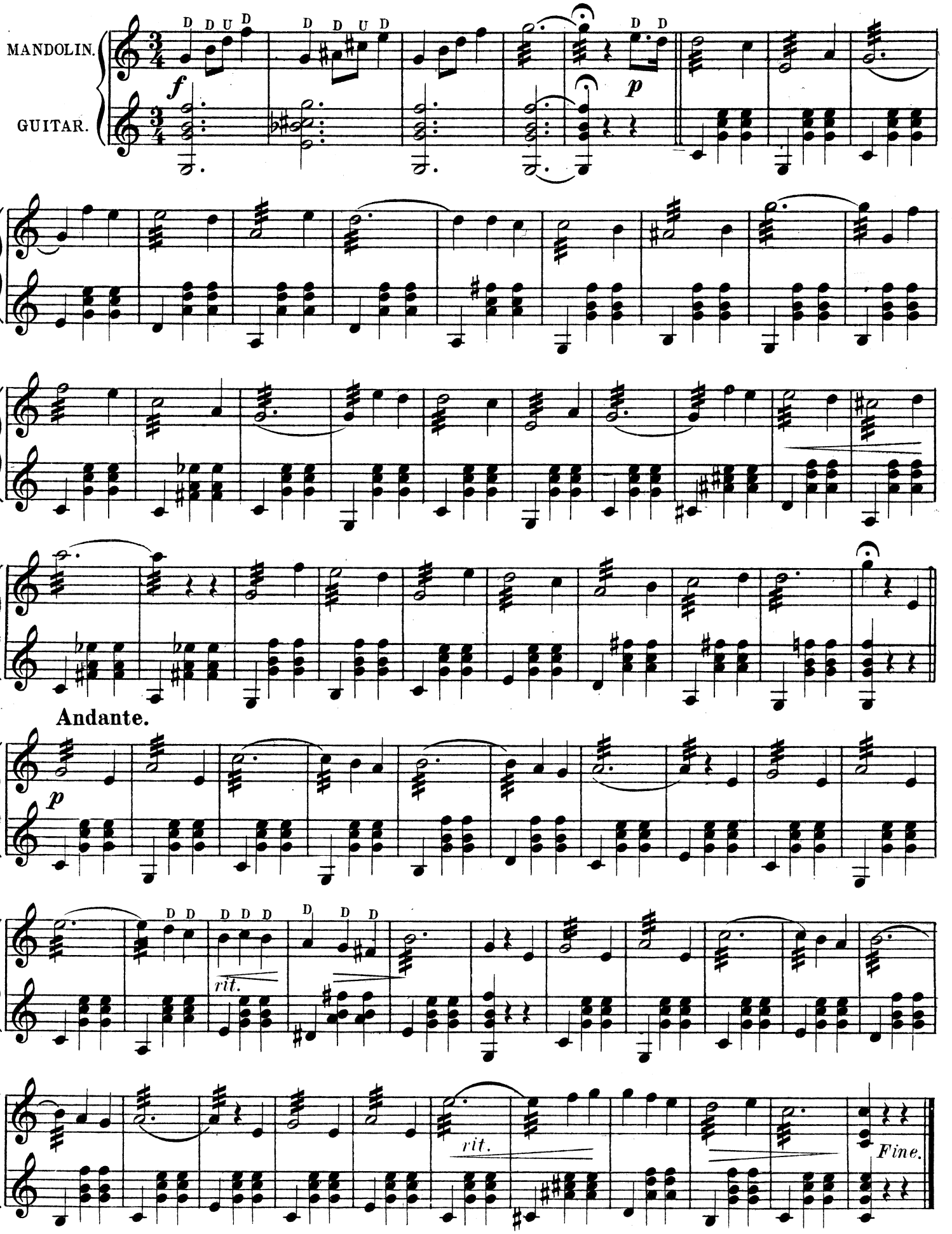
(DUETT.)

Andante espressione.



SONG OF THE NIGHTINGALE.

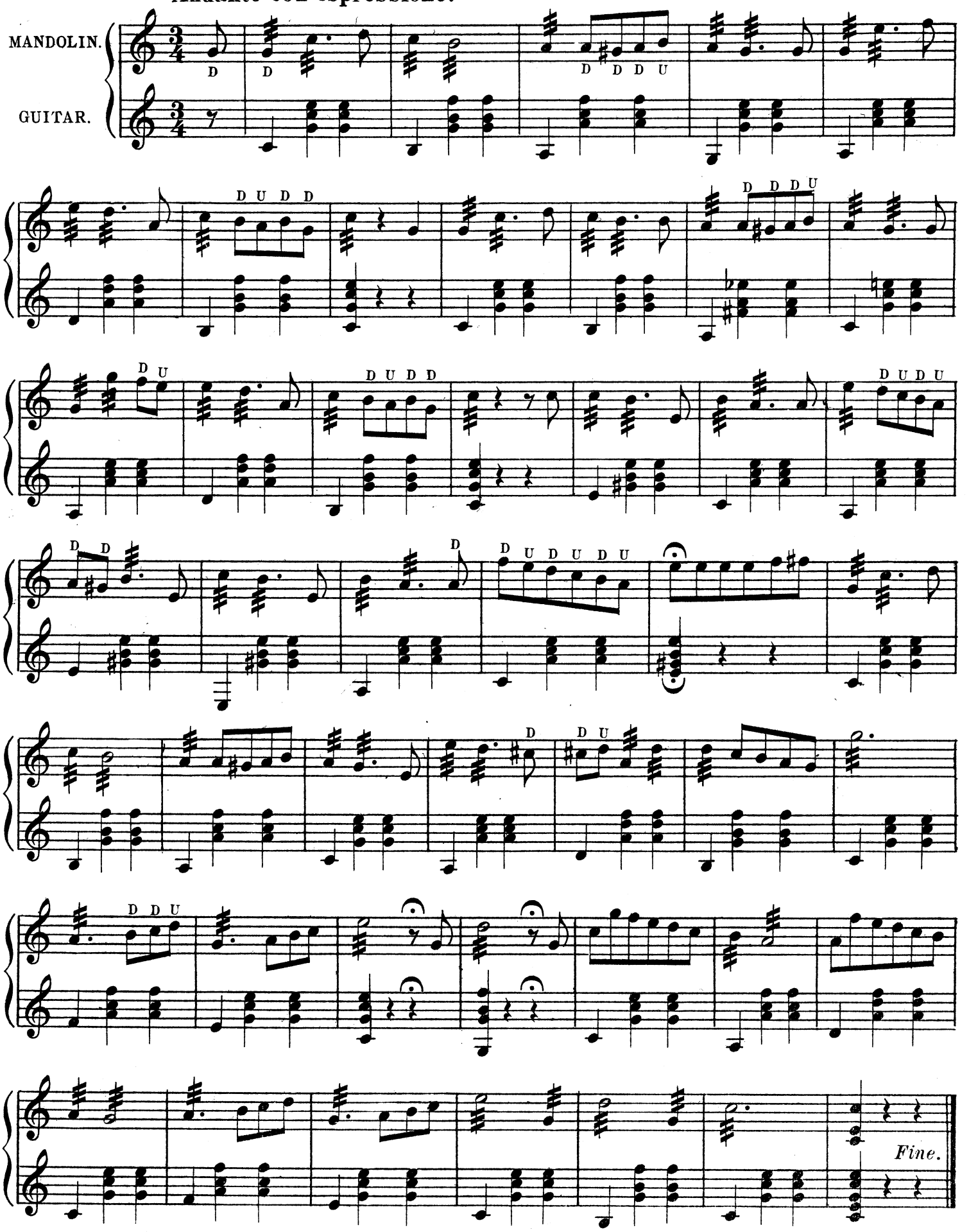
By Zeller. Arr. by Wm. C. Stahl.



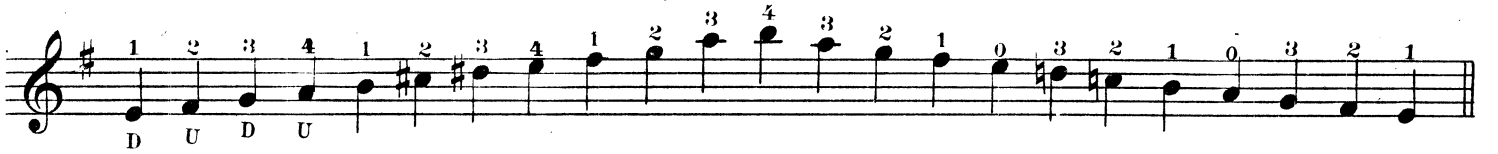
ALICE WHERE ART THOU.

By Asher. Arr. by Wm. C. Stahl.

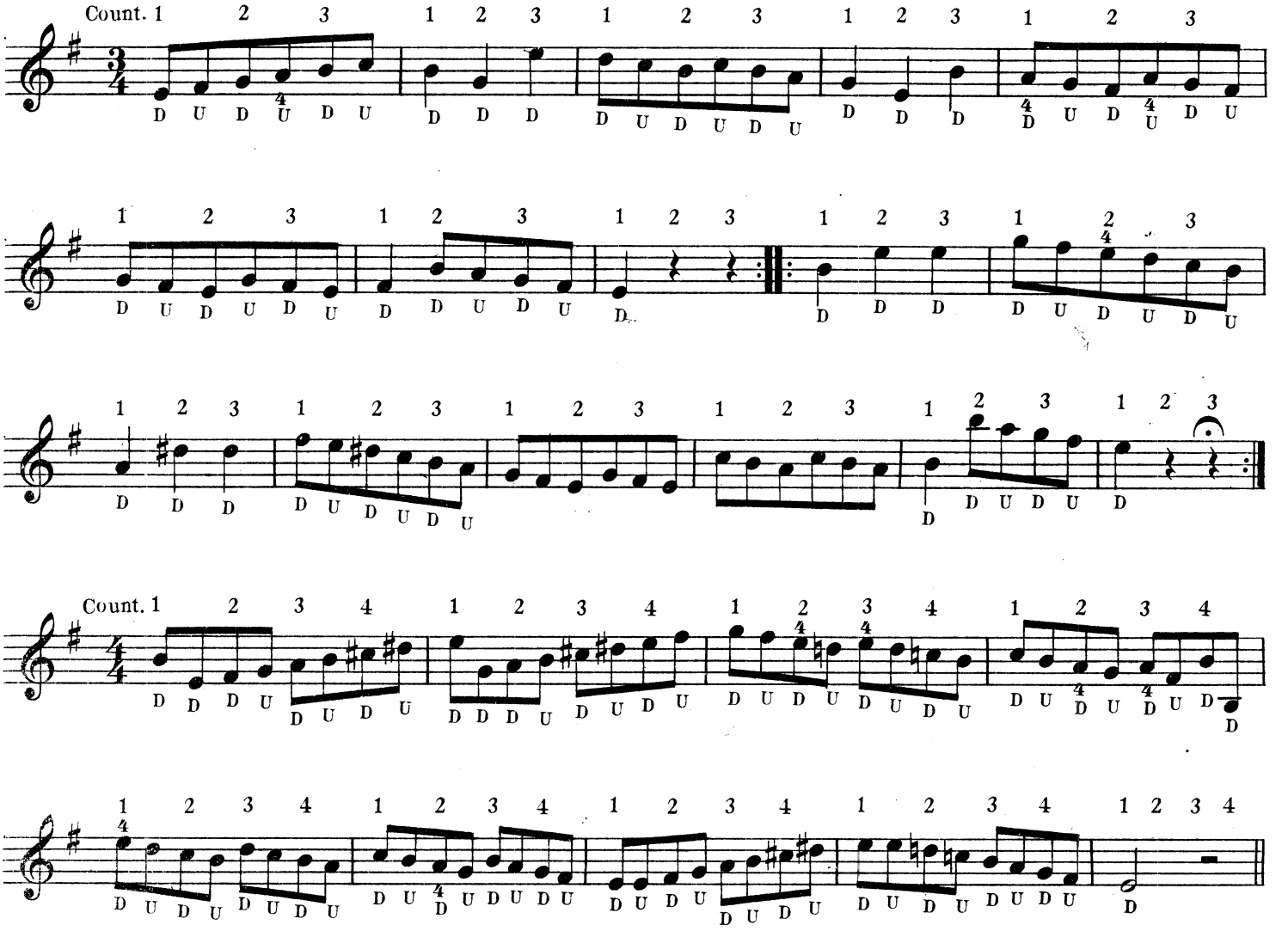
Andante con espressione.



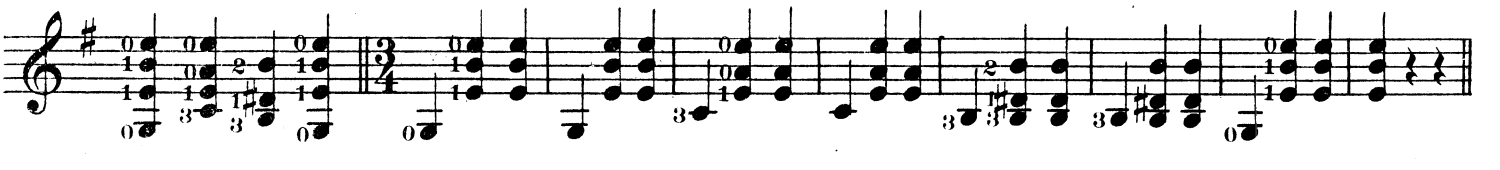
SCALE OF E. MINOR RELATIVE TO G. MAJOR.



EXERCISES IN KEY OF E. MINOR.

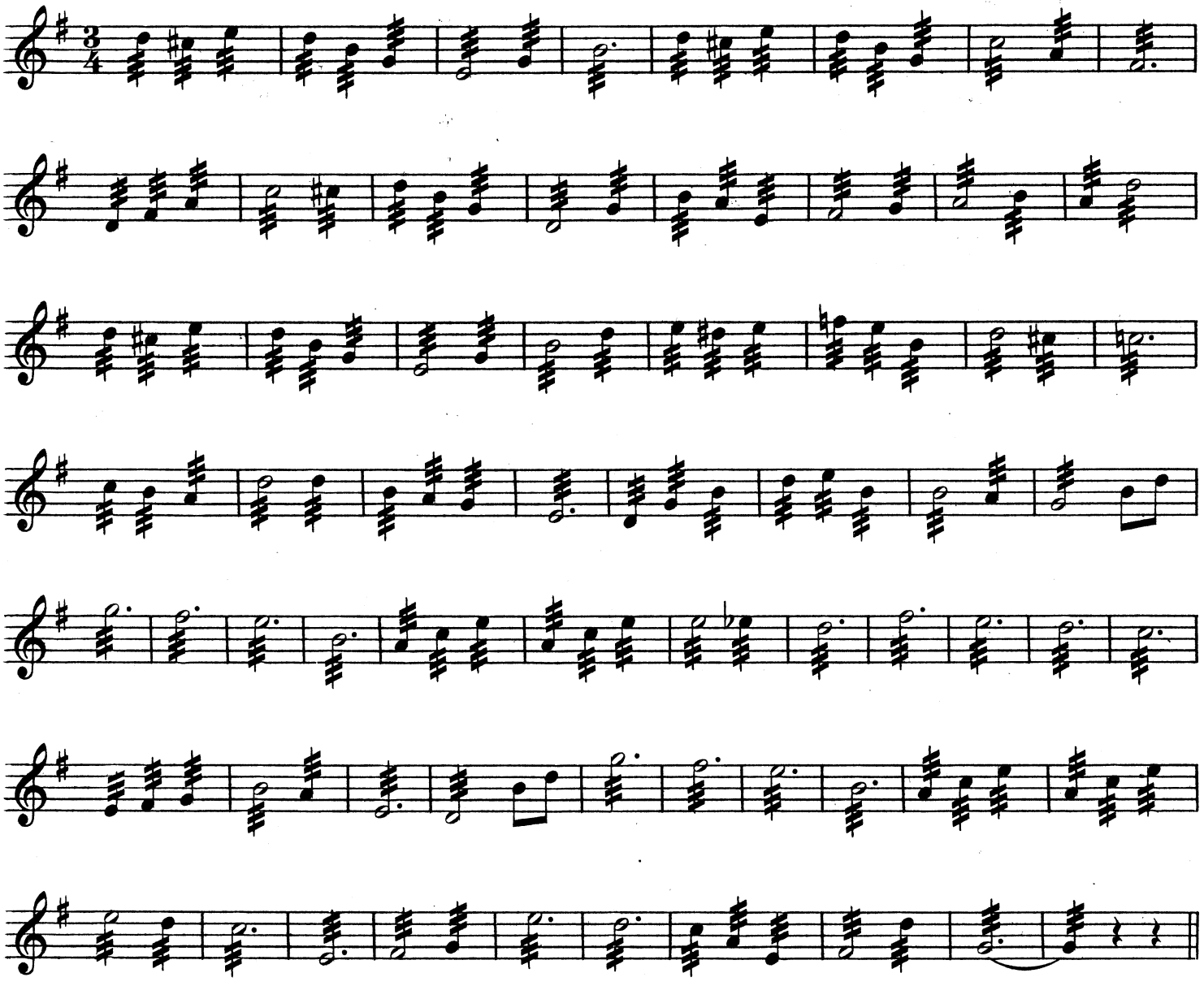


CHORDS OF E. MINOR.

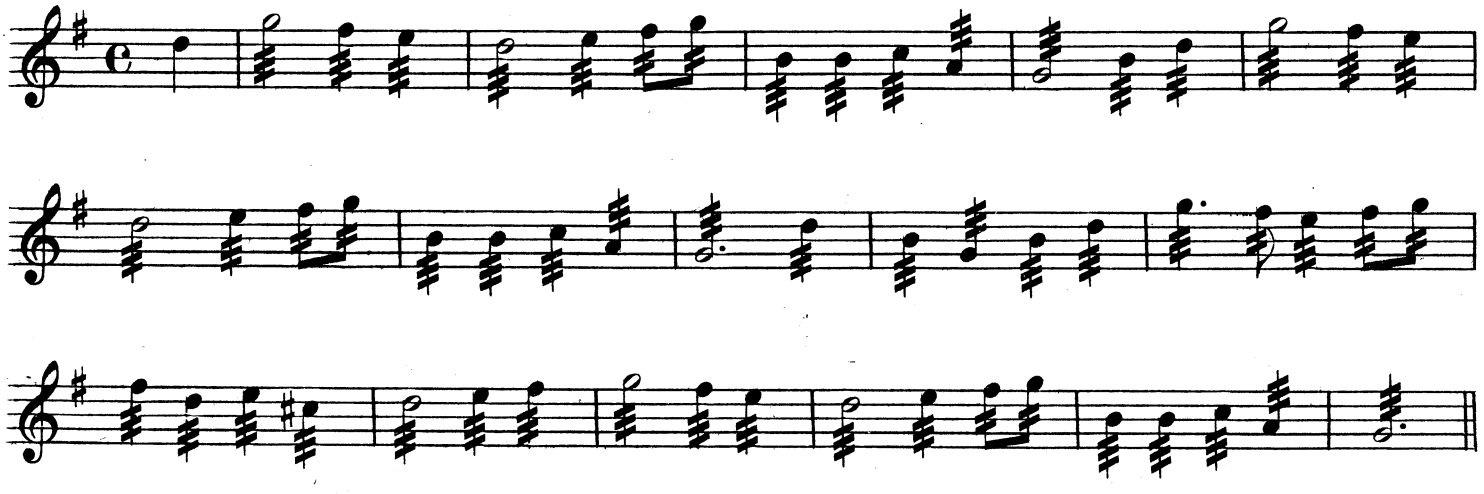


LEONTINA WALTZ.

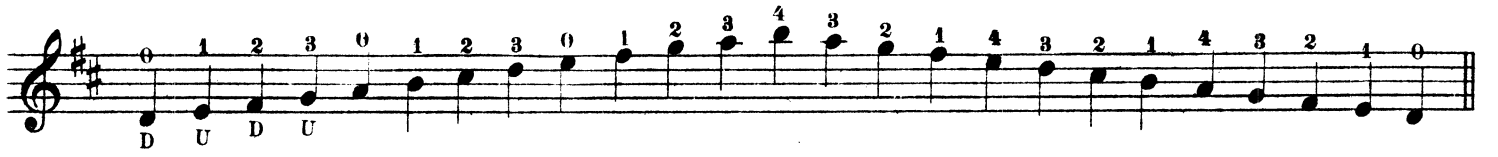
STAHL.



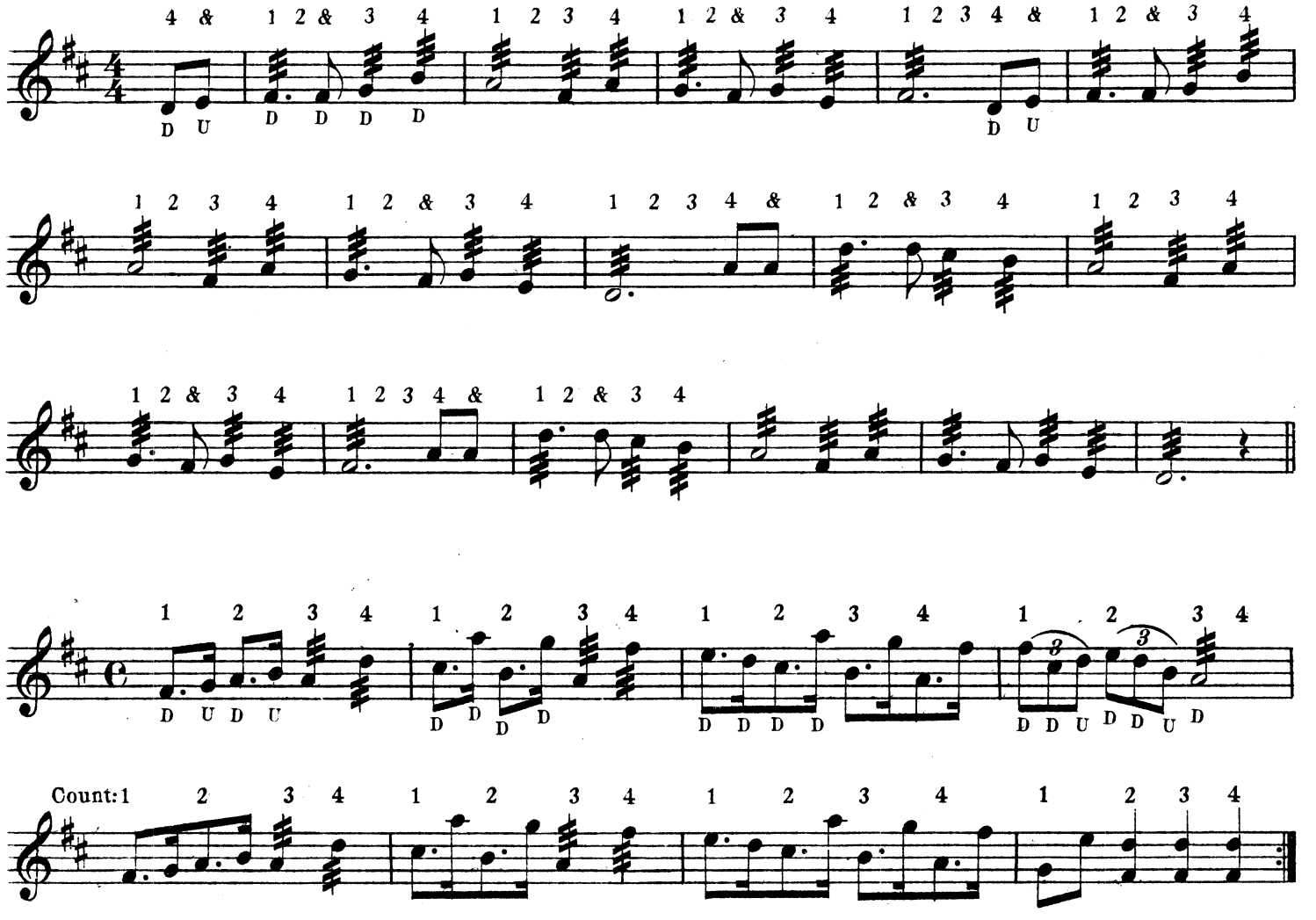
BLUE BELLS OF SCOTLAND.



SCALE OF D. MAJOR.



EXERCISES IN THE KEY OF D. MAJOR.

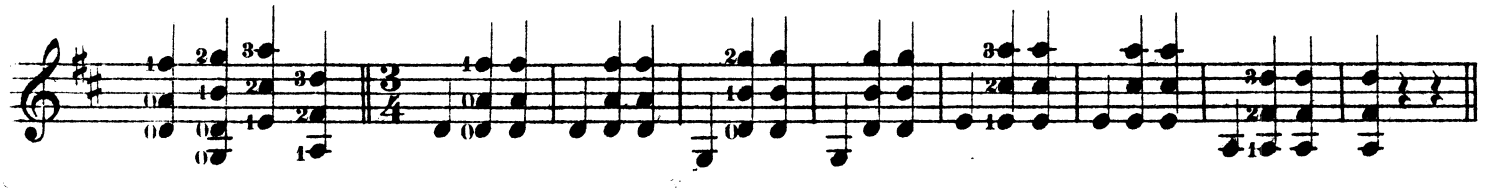


A dot placed after a note or rest increases its value one half. See example page 5.

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 slured triplets.

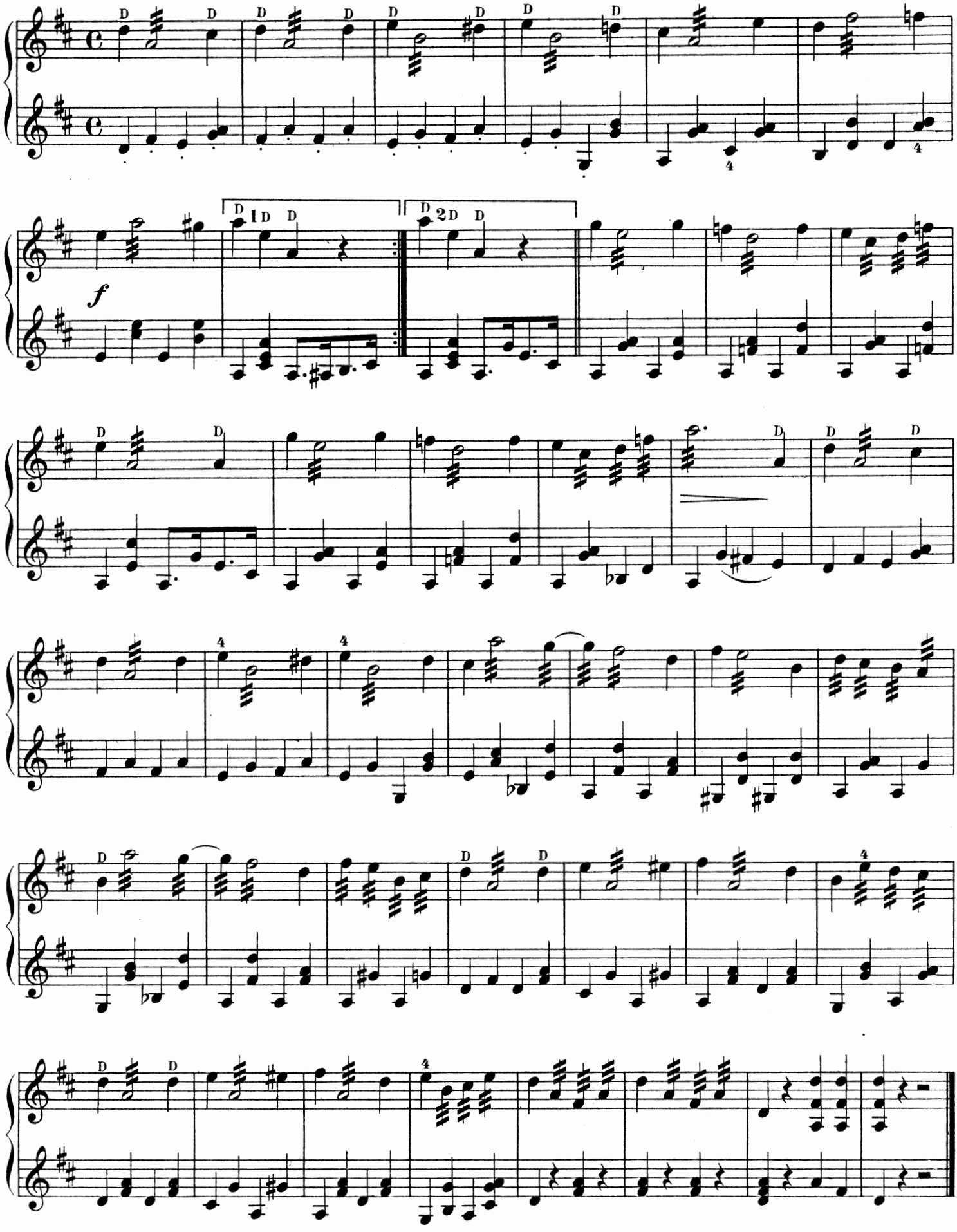
CHORDS IN THE KEY OF D. MAJOR.



DUET FOR TWO MANDOLINS.

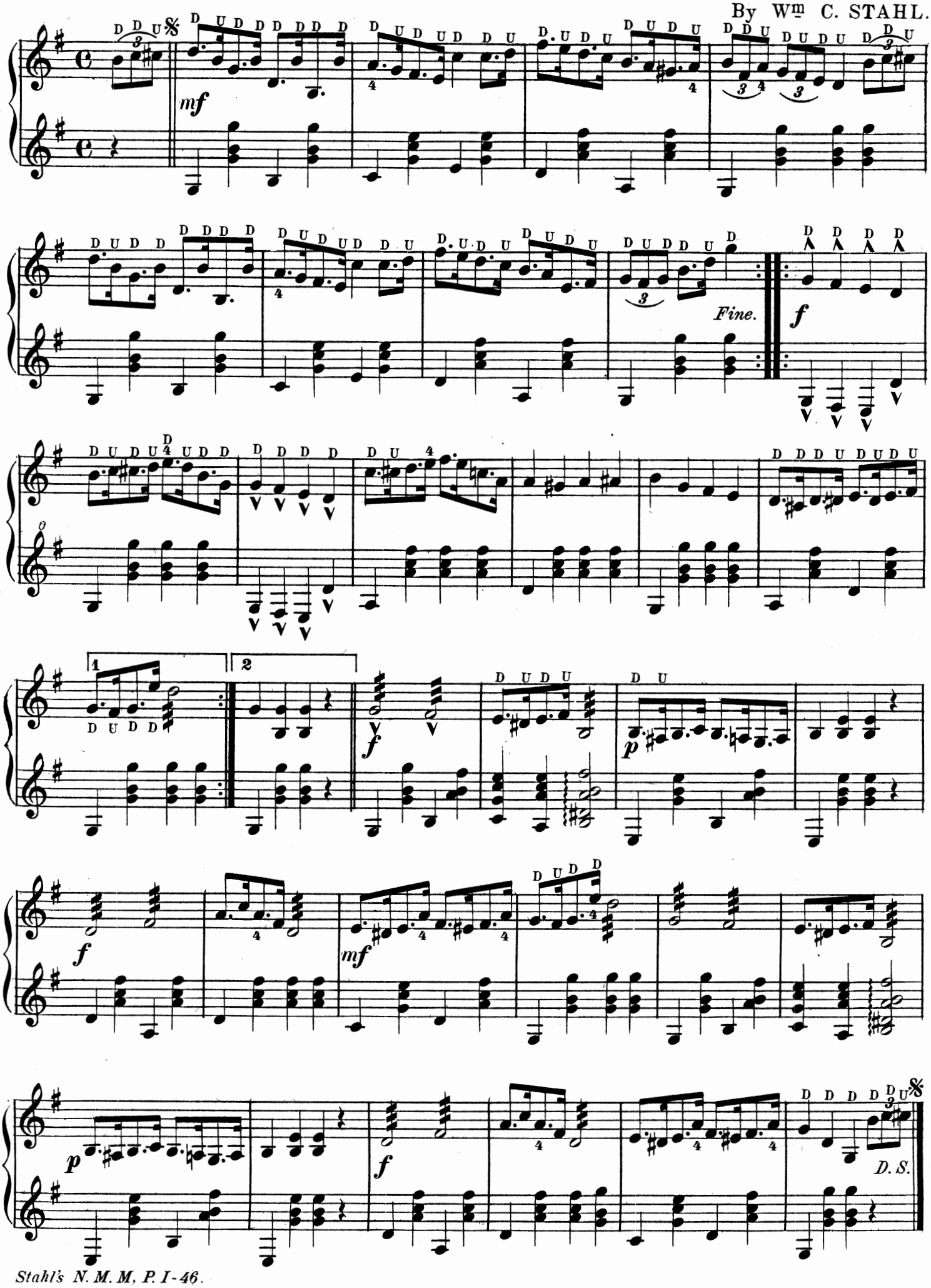
Lesson in Syncopation.

CHRISTAFARO.

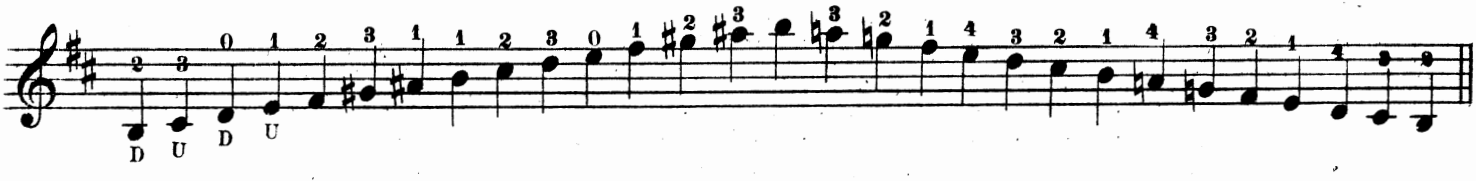


SOUVENIR SCHOTTISCHE.

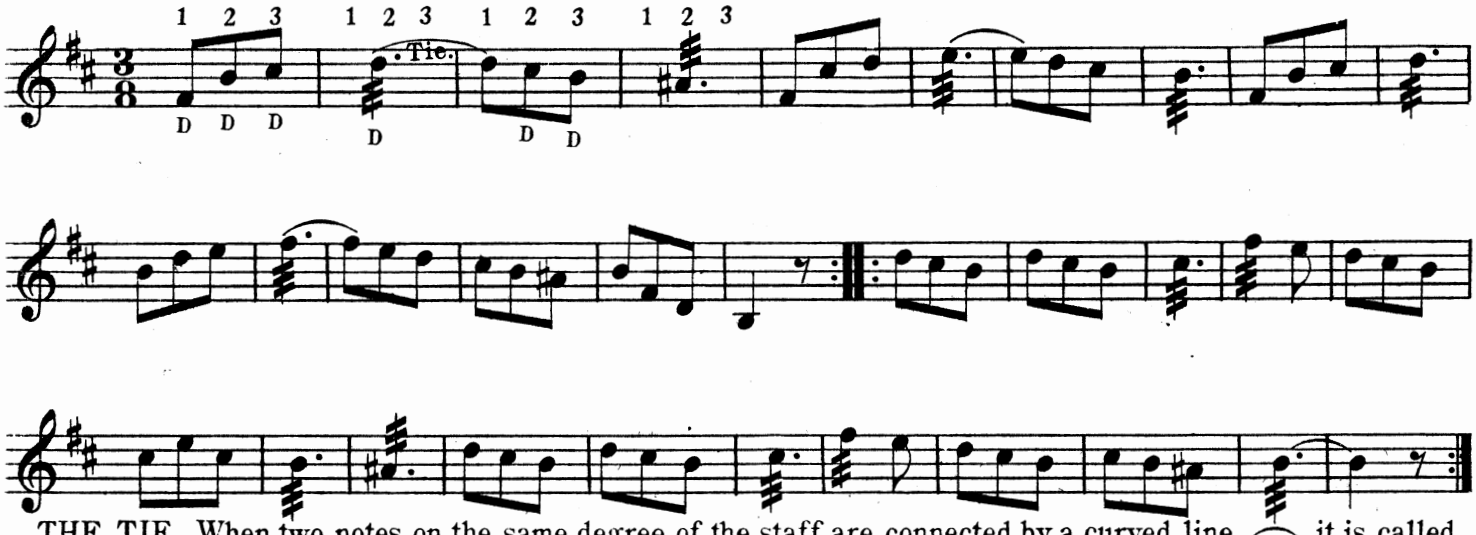
By Wm C. STAHL.



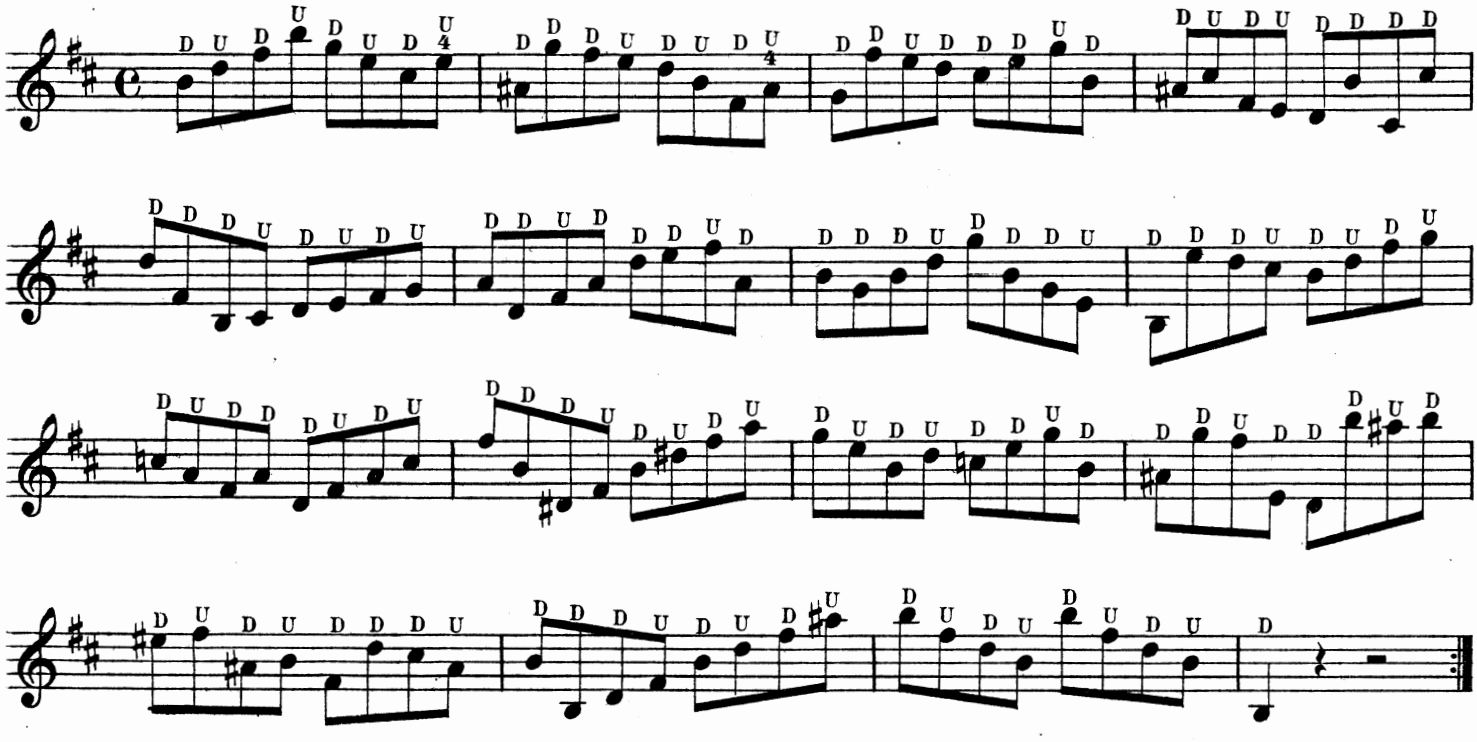
SCALE OF B. MINOR RELATIVE TO D. MAJOR.



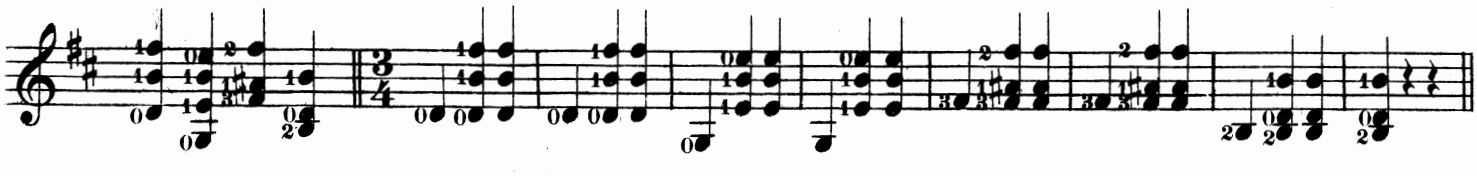
EXERCISES IN THE KEY OF B. MINOR.



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.

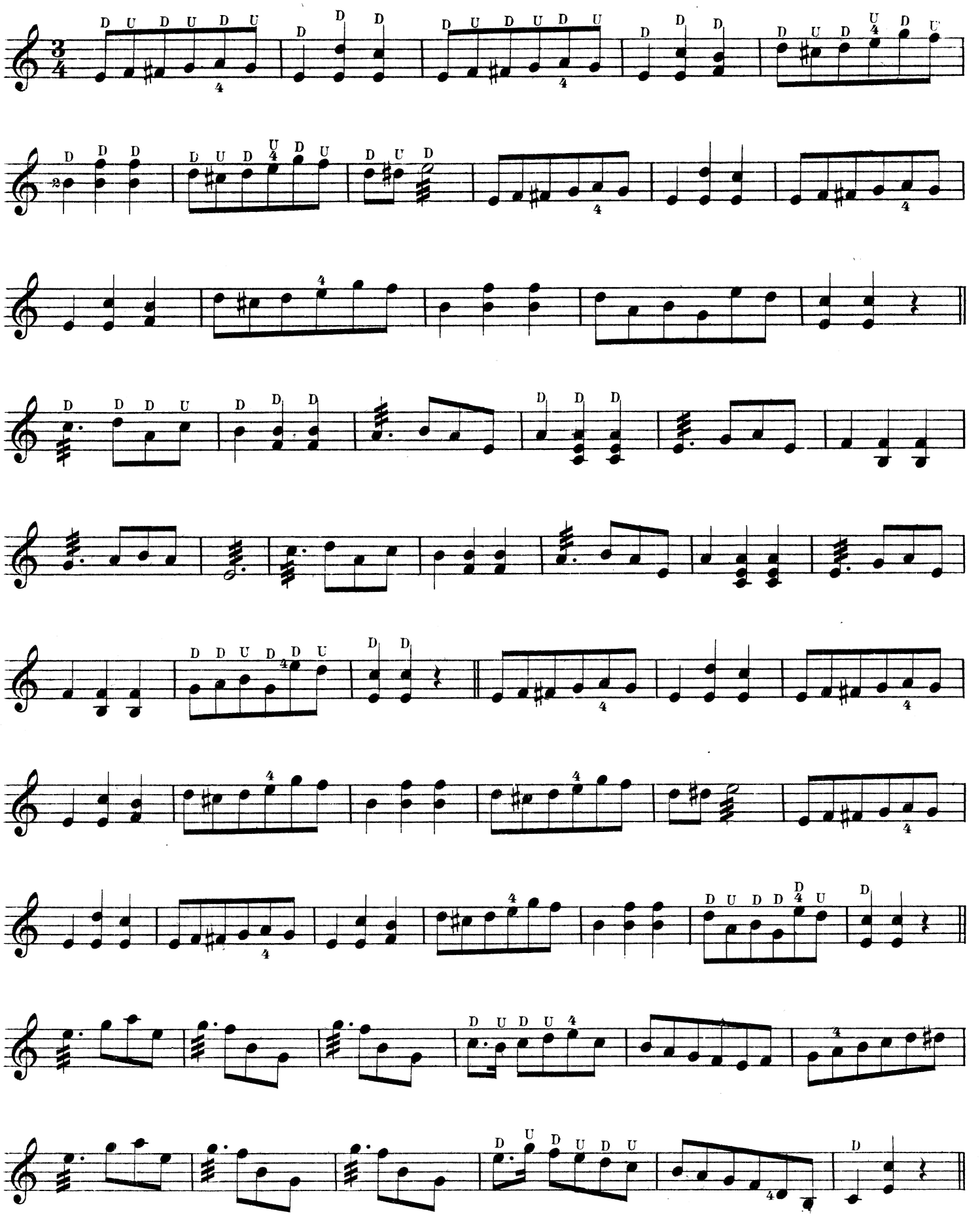


CHORDS IN THE KEY OF B. MINOR.



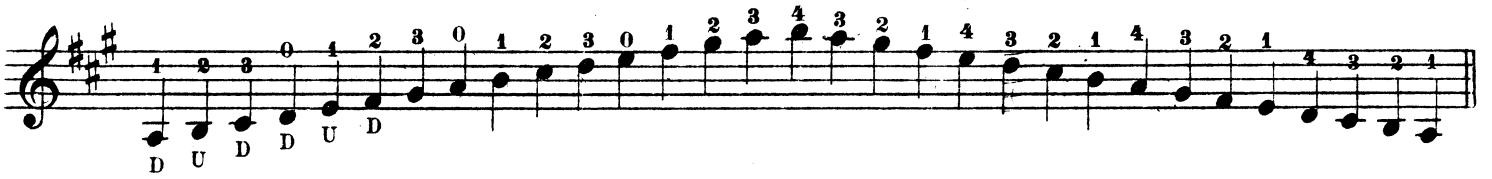
IDEAL MAZURKA.

STAHL.

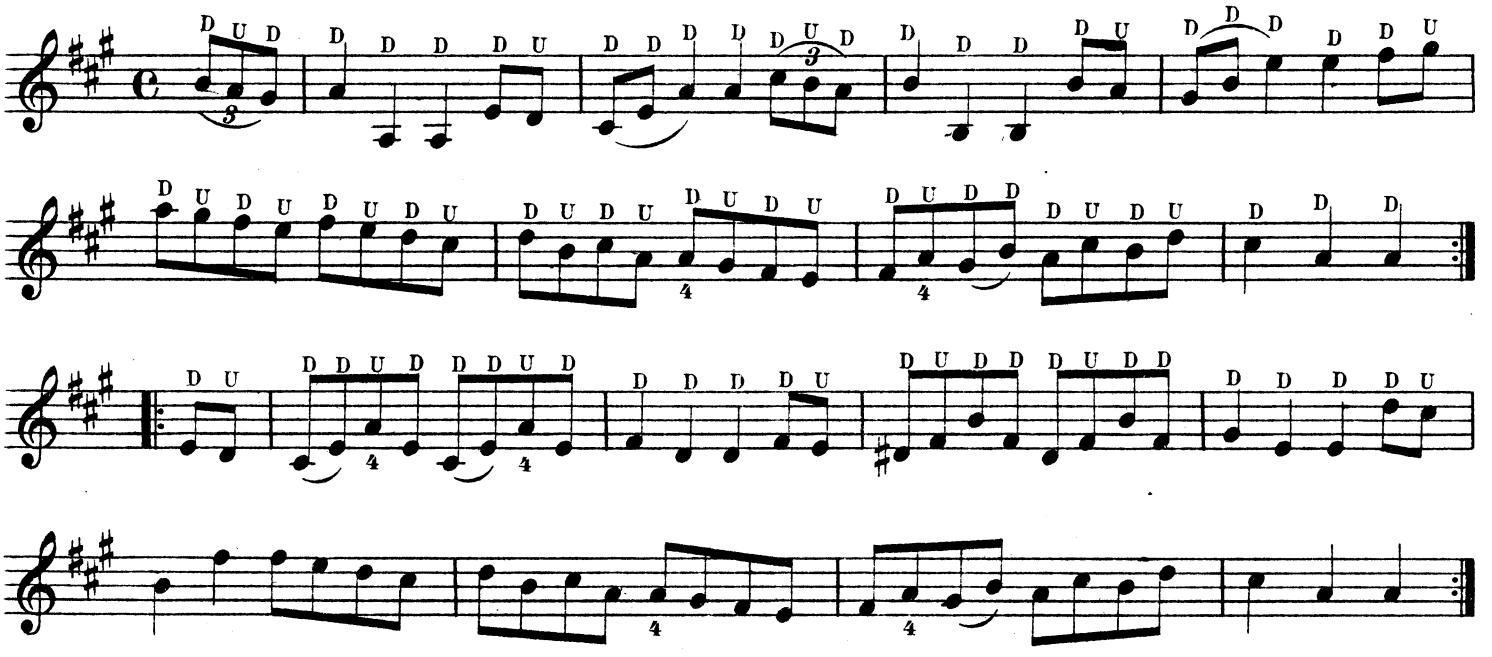


Stahl's N. M. M. P. I. 46.

SCALE OF A. MAJOR.



THE COLLEGE HORNPIPE.



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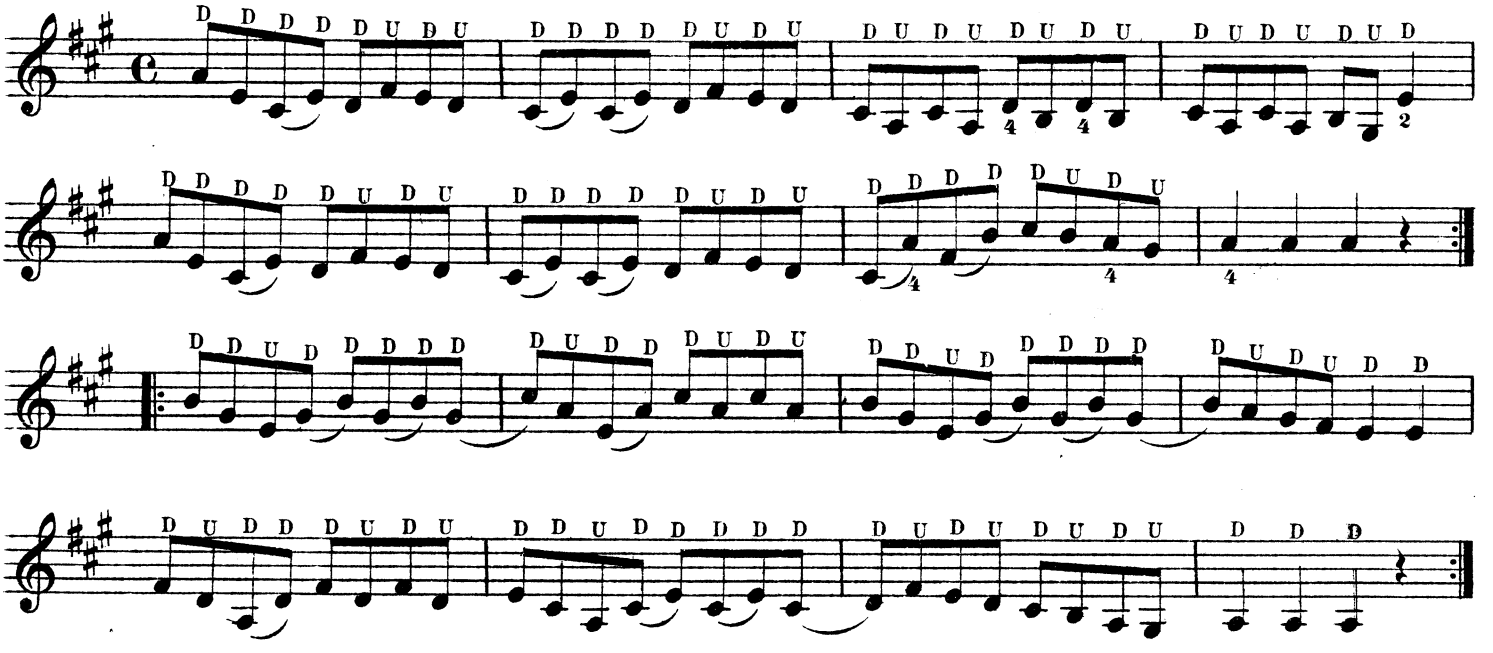
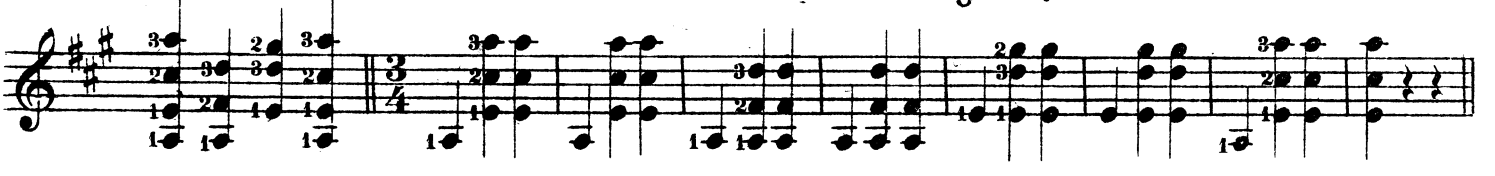


CHORDS IN KEY OF A. MAJOR.



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

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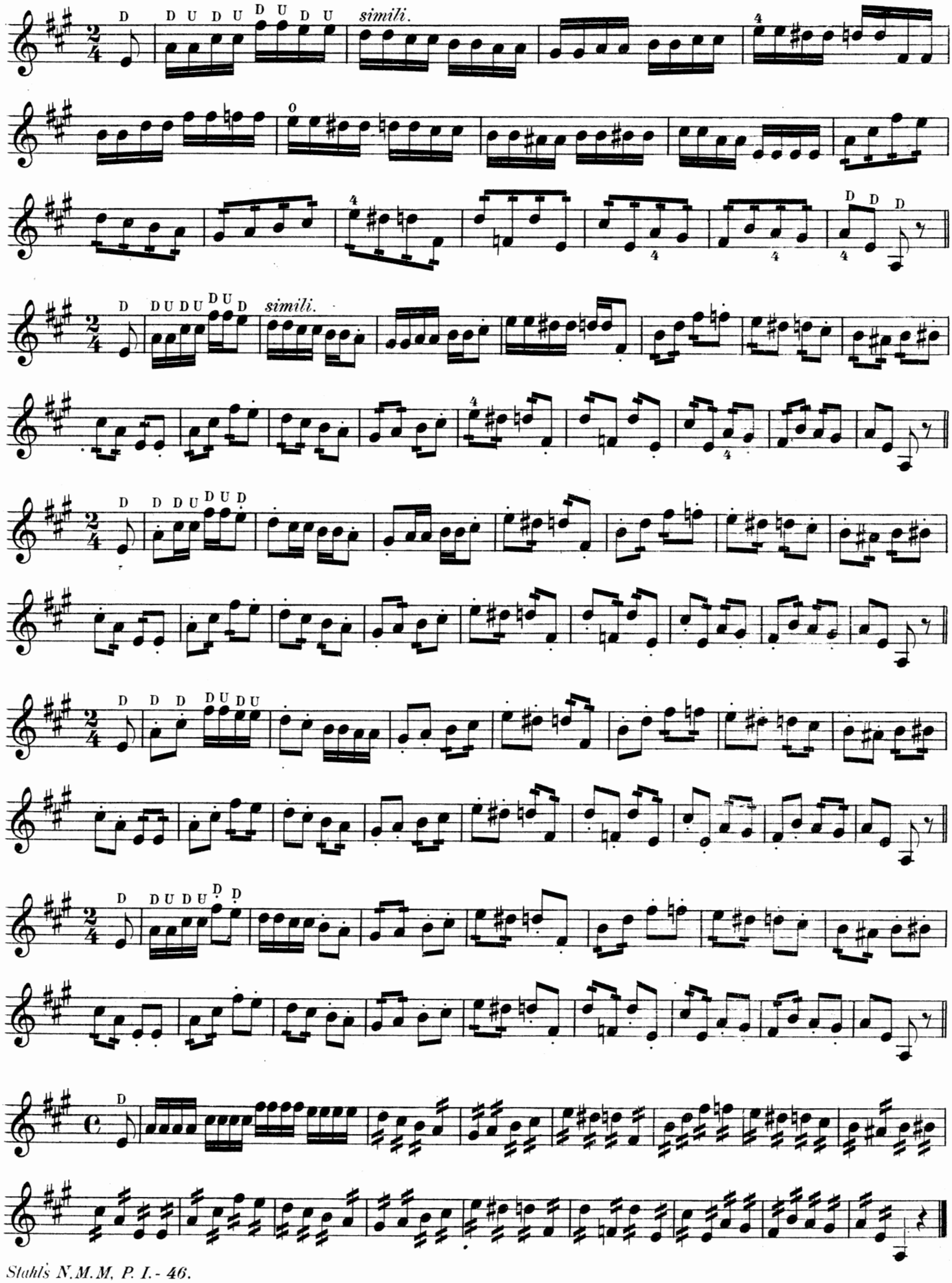
Exercises on Repeated Notes with different Strokes of the Plectrum.

CHRISTAFARO.



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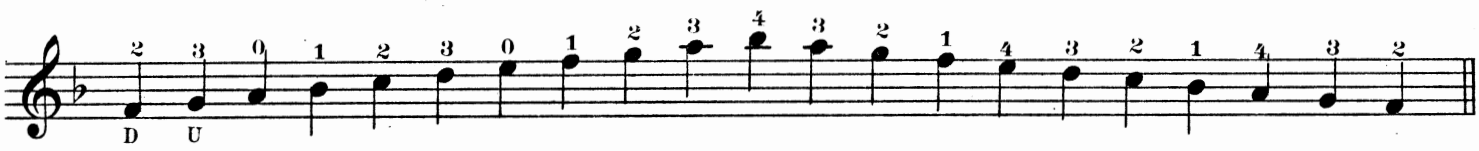

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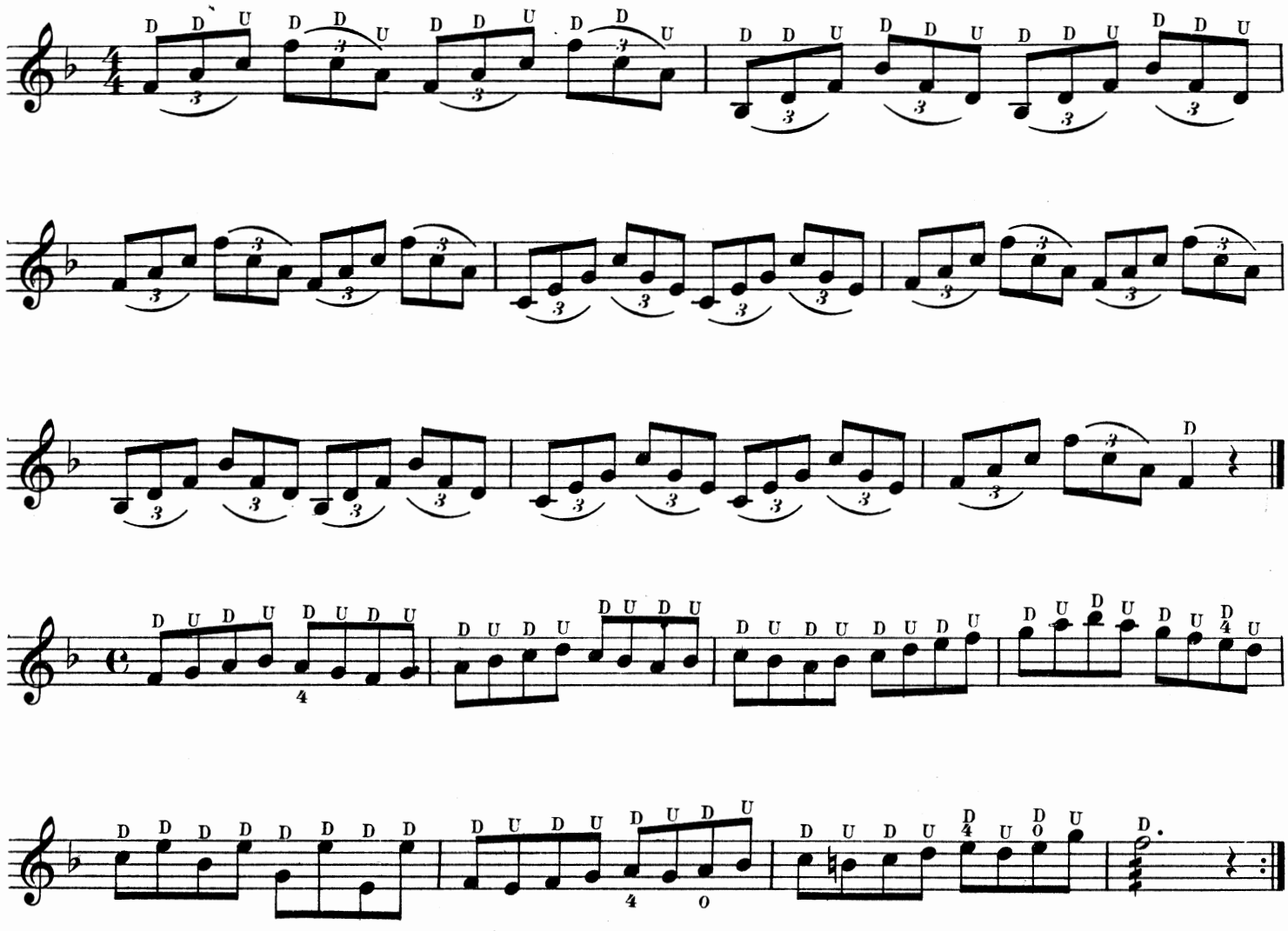

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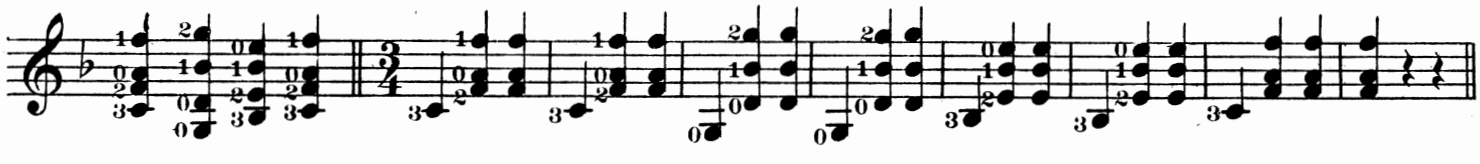

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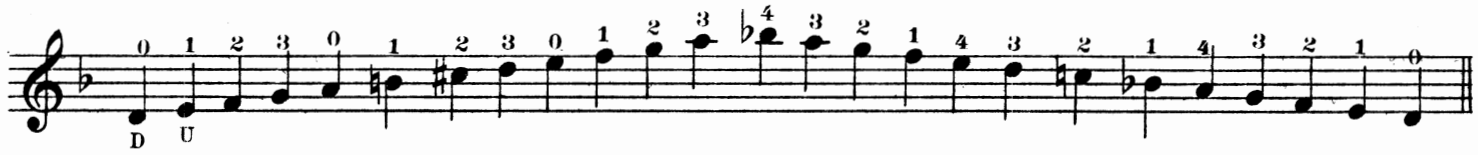

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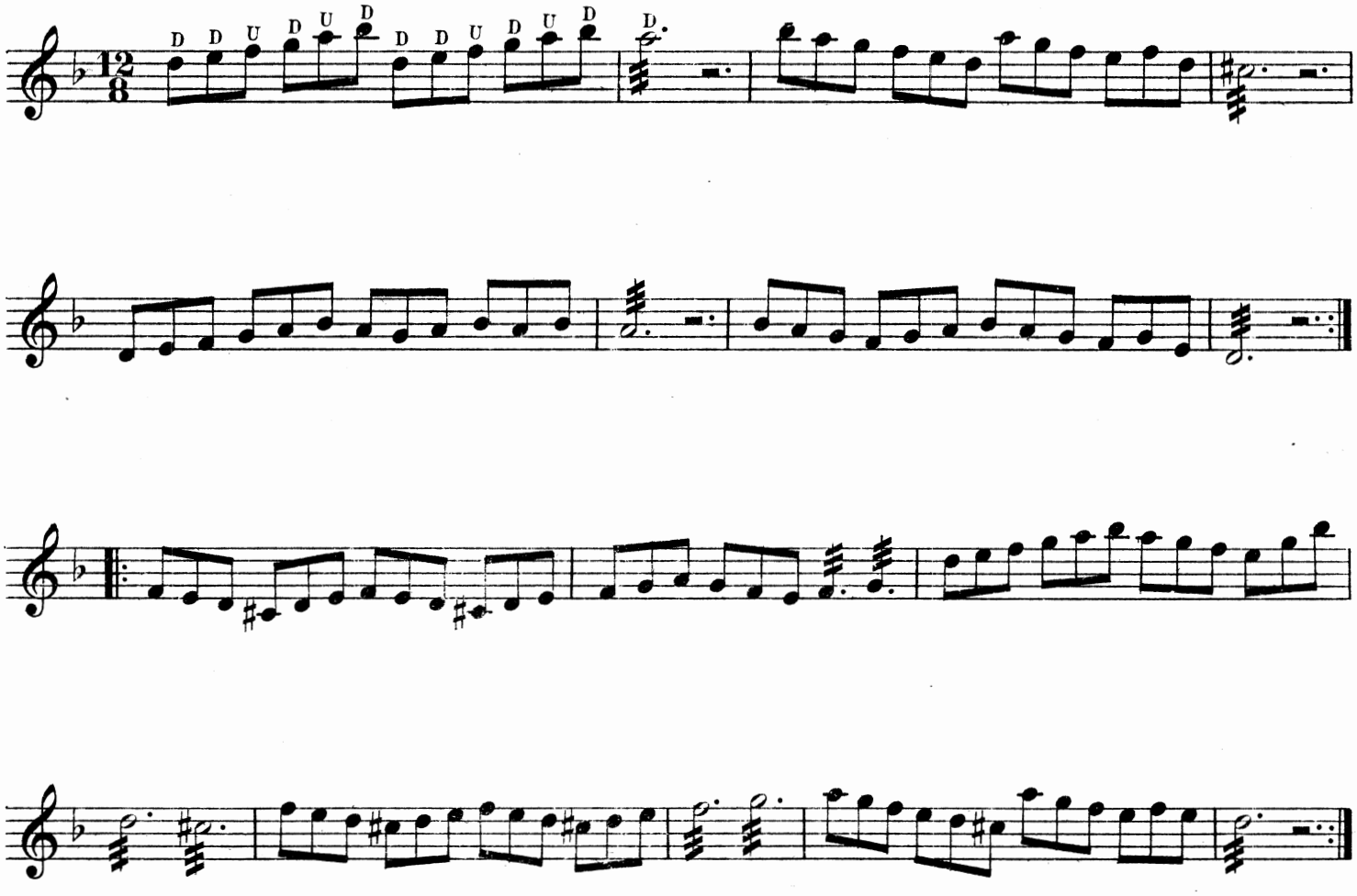

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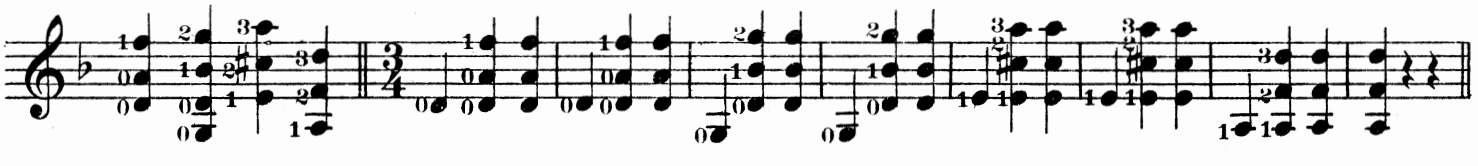
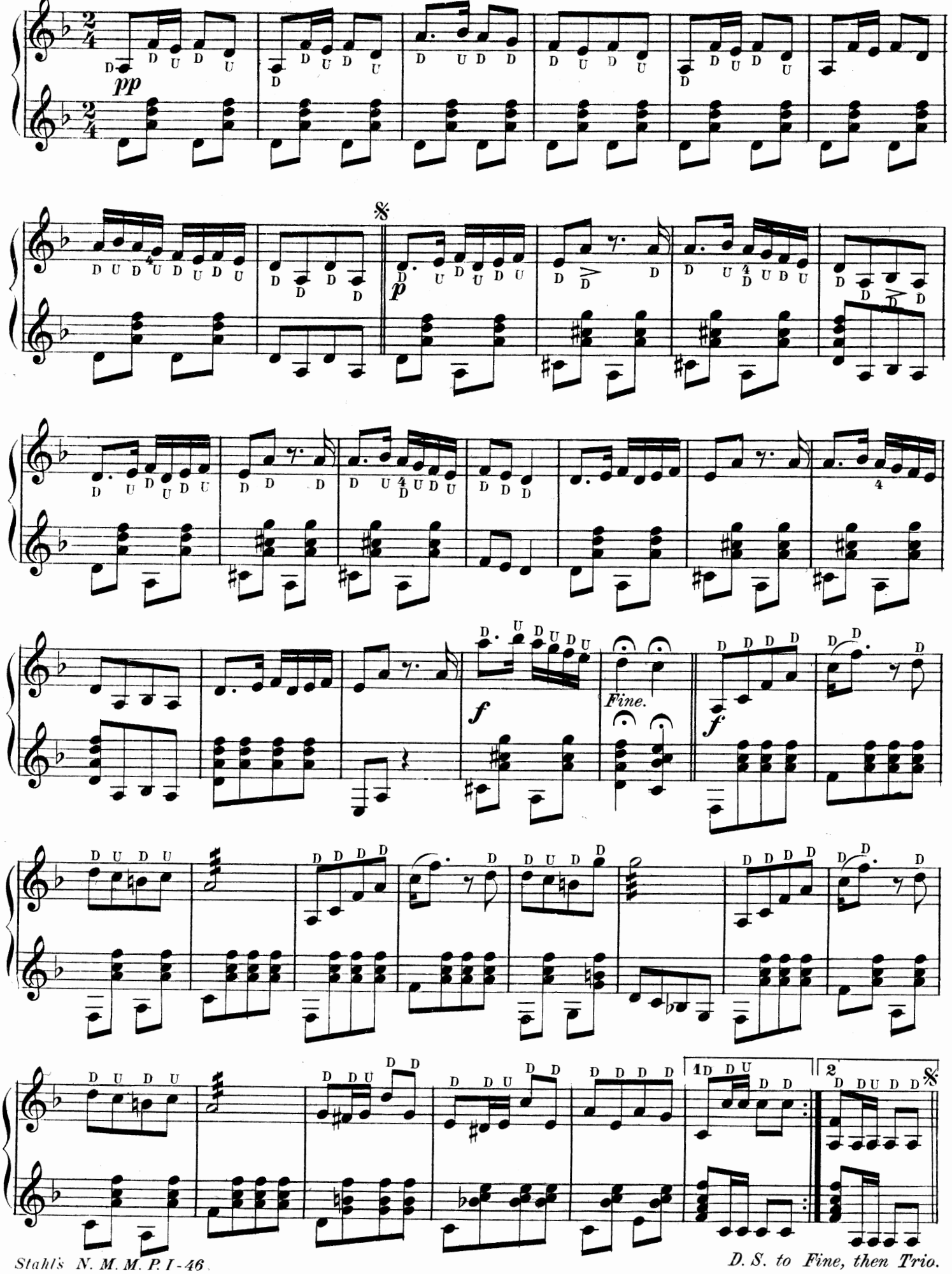


THE PICKANINNY'S DREAM.

Introduction.

By Wm C. STAHL.

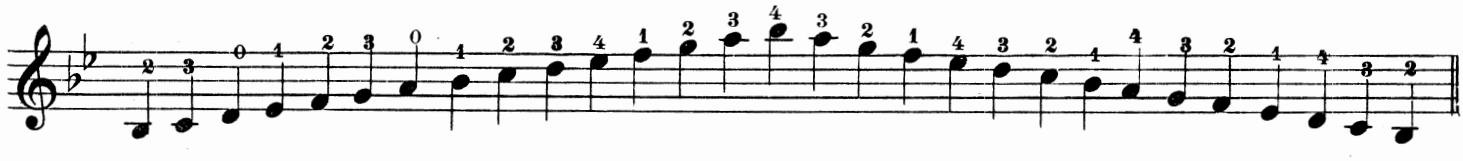


TRIO.

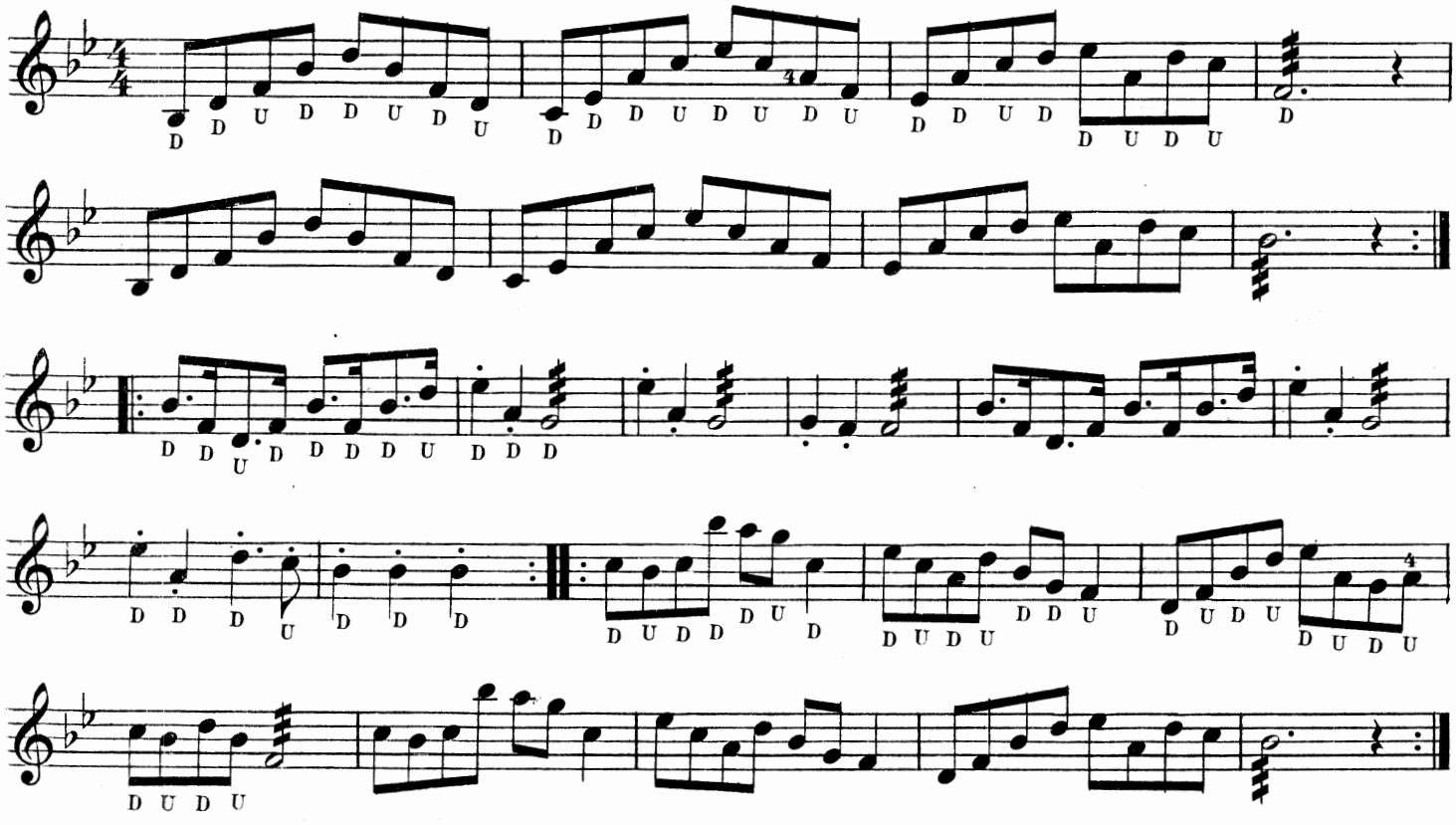
ff

D.S. to Fine.

SCALE OF B FLAT.



EXERCISES IN KEY OF B FLAT MAJOR.



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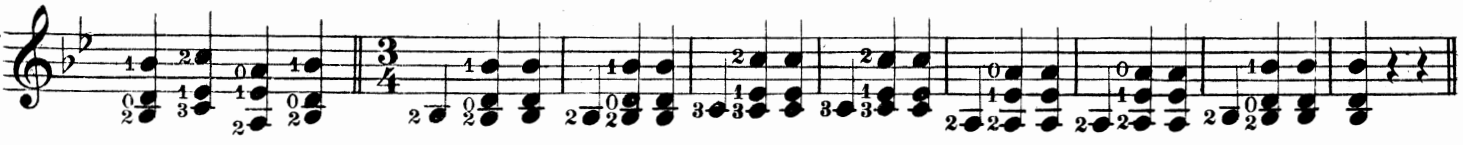

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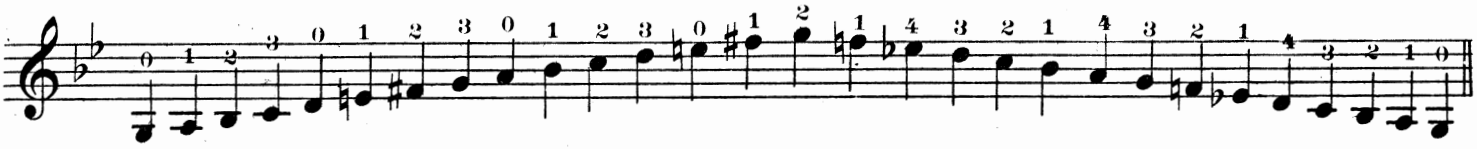

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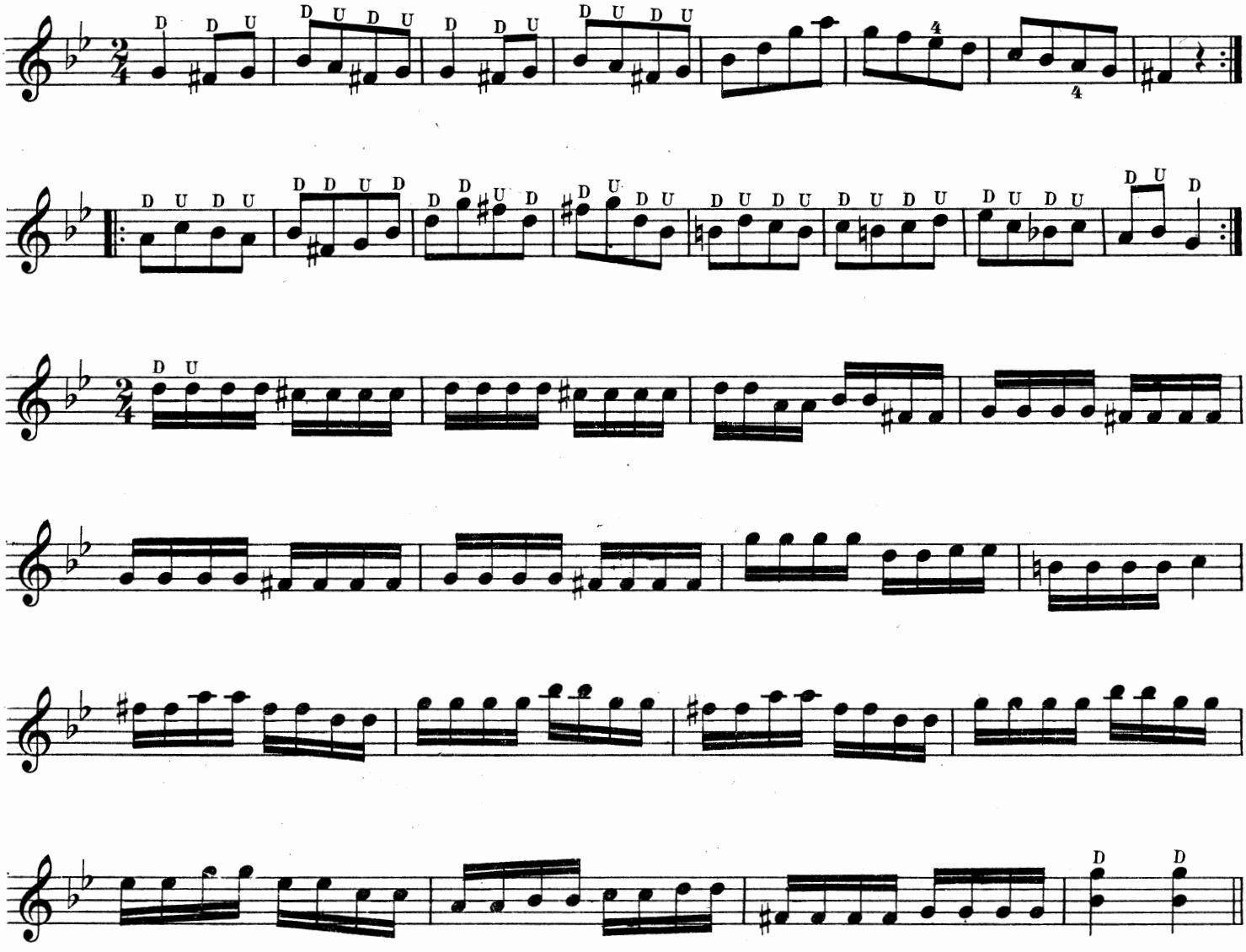

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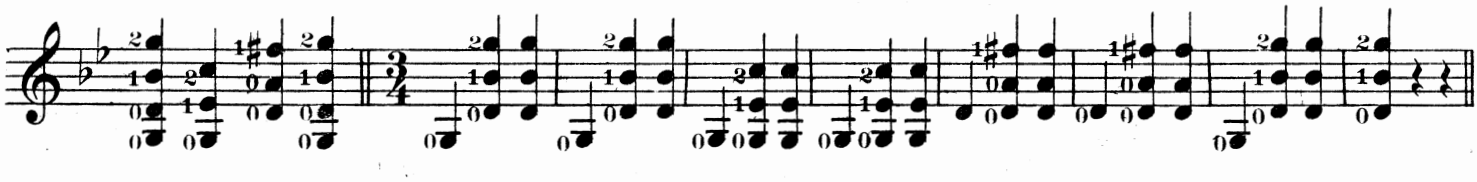
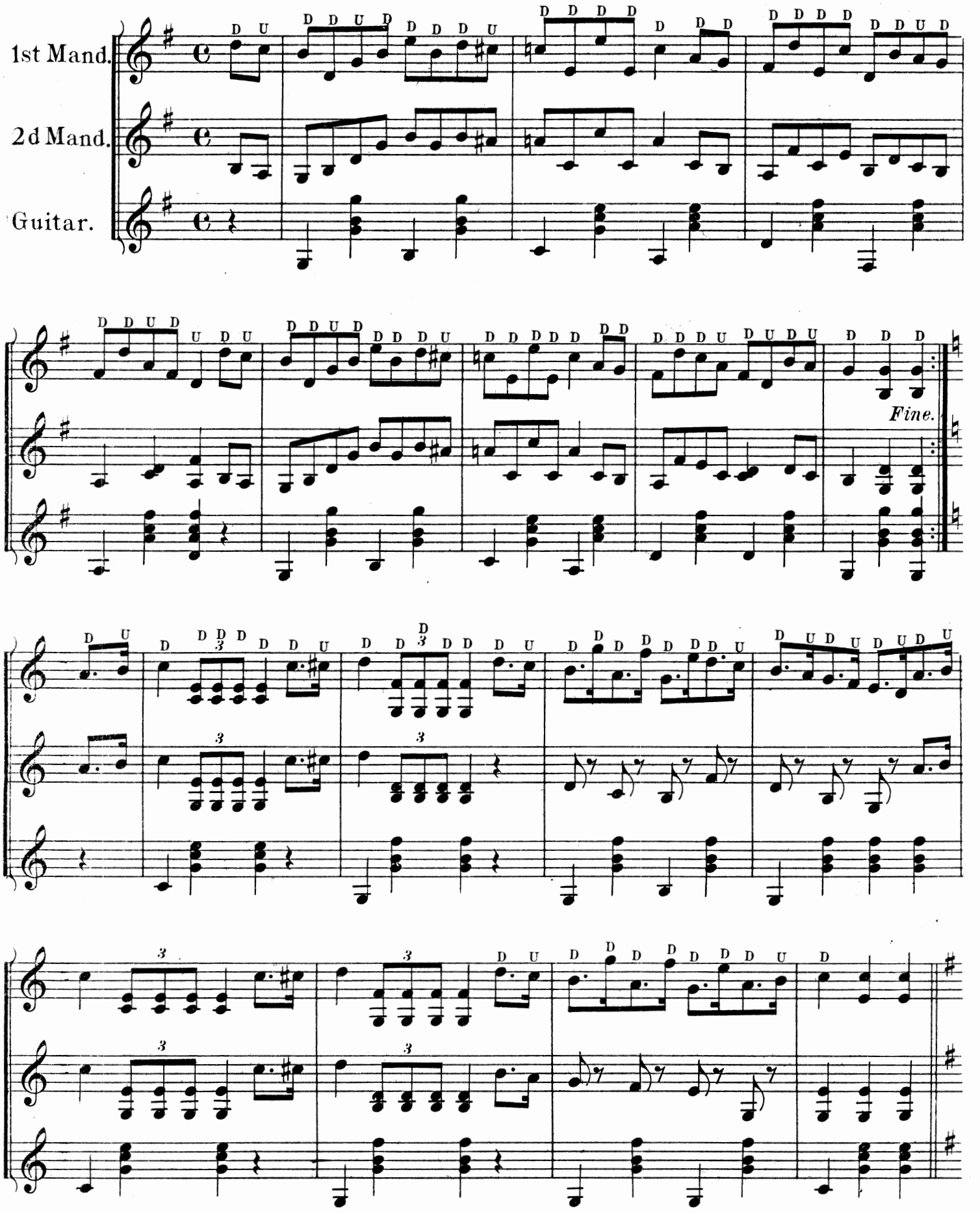
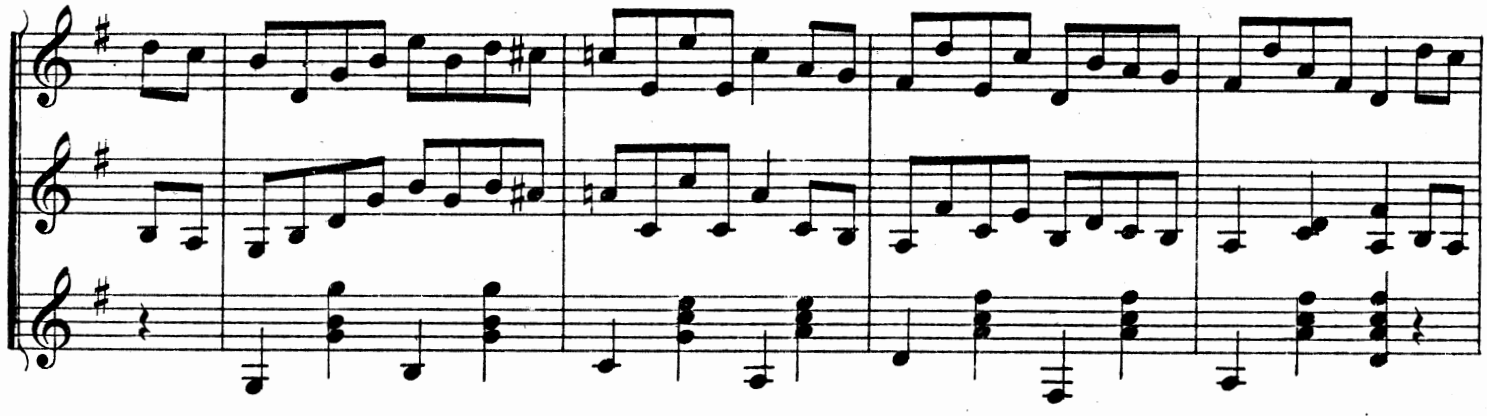


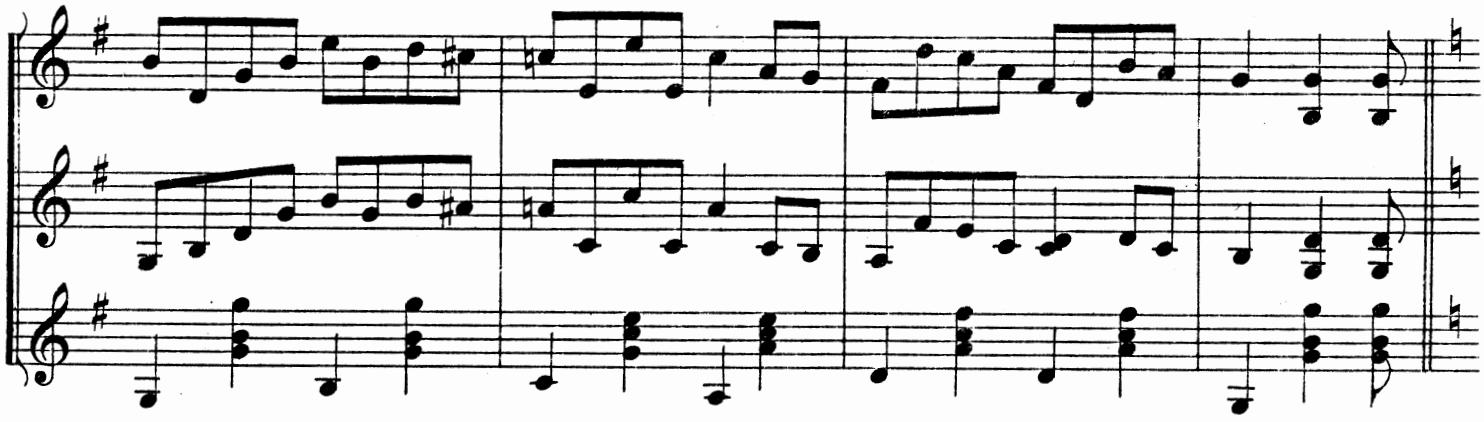
THE LITTLE SOUBRETTE.

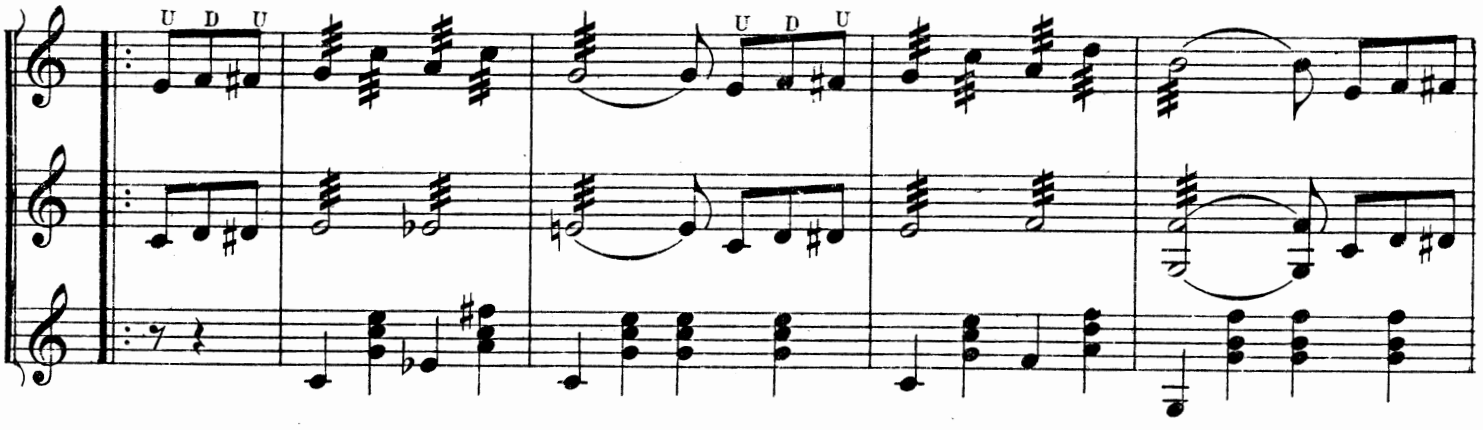
Schottische.

Wm. C. Stahl.





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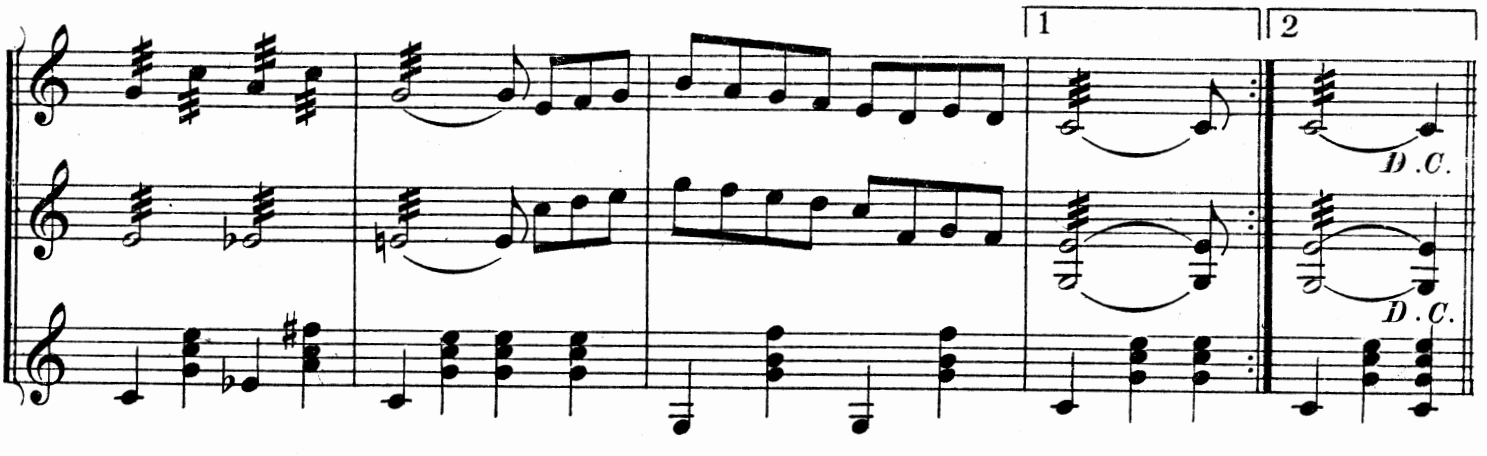
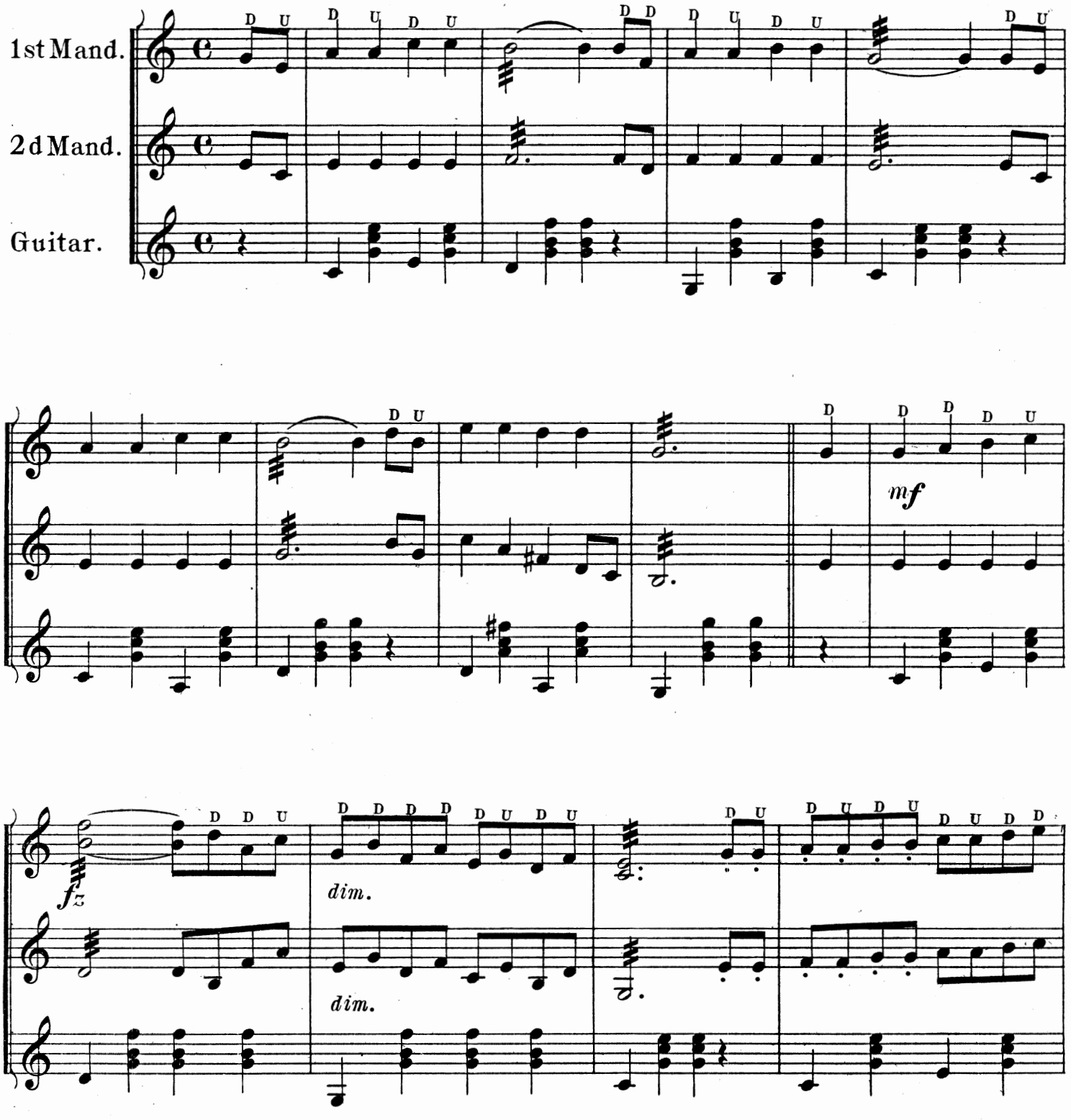
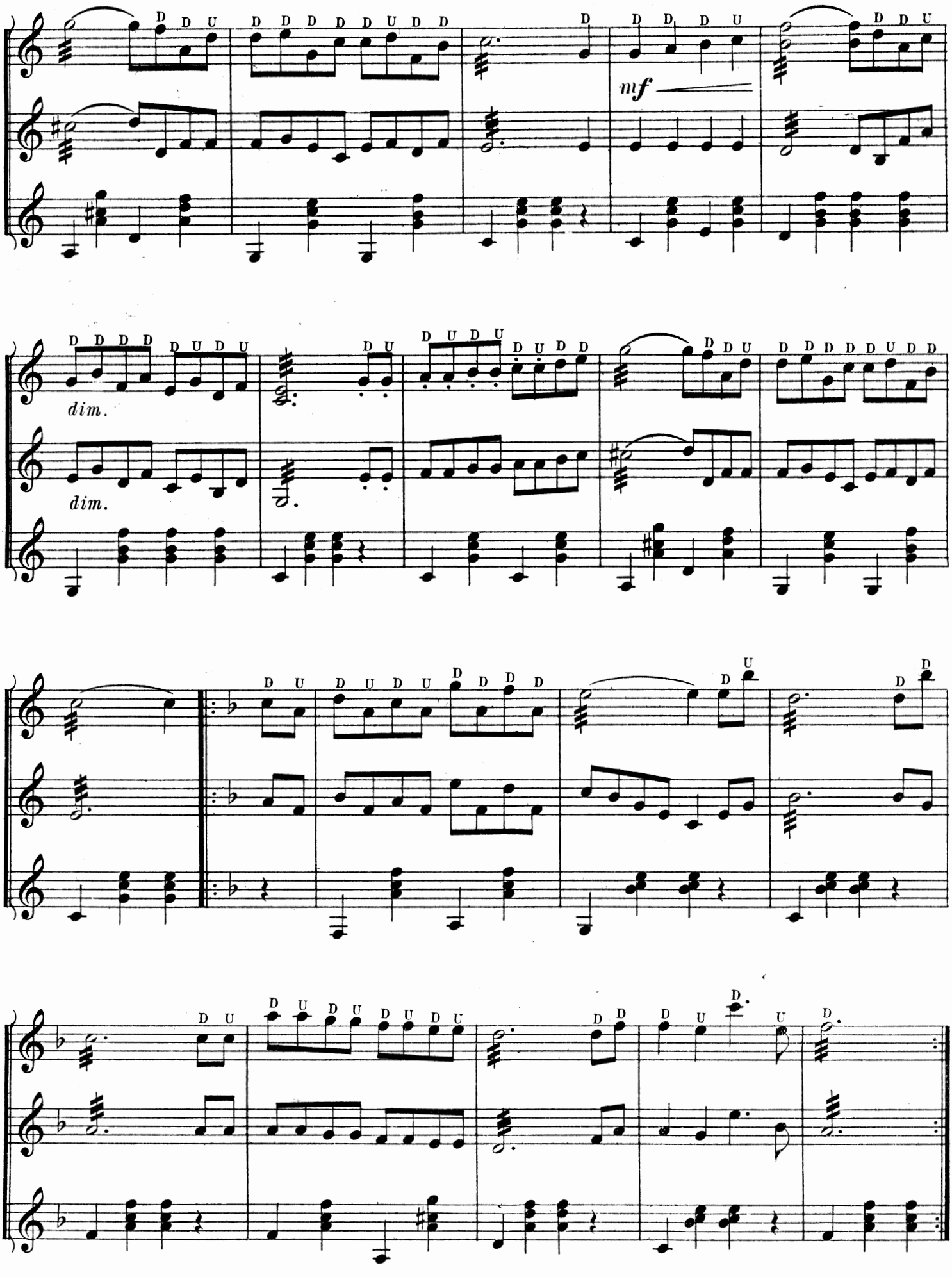

1
2
D.C.
D.C.

FOR-GET-ME-NOT GAVOTTE.

By Giese.

Arr: by Wm. C. Stahl.

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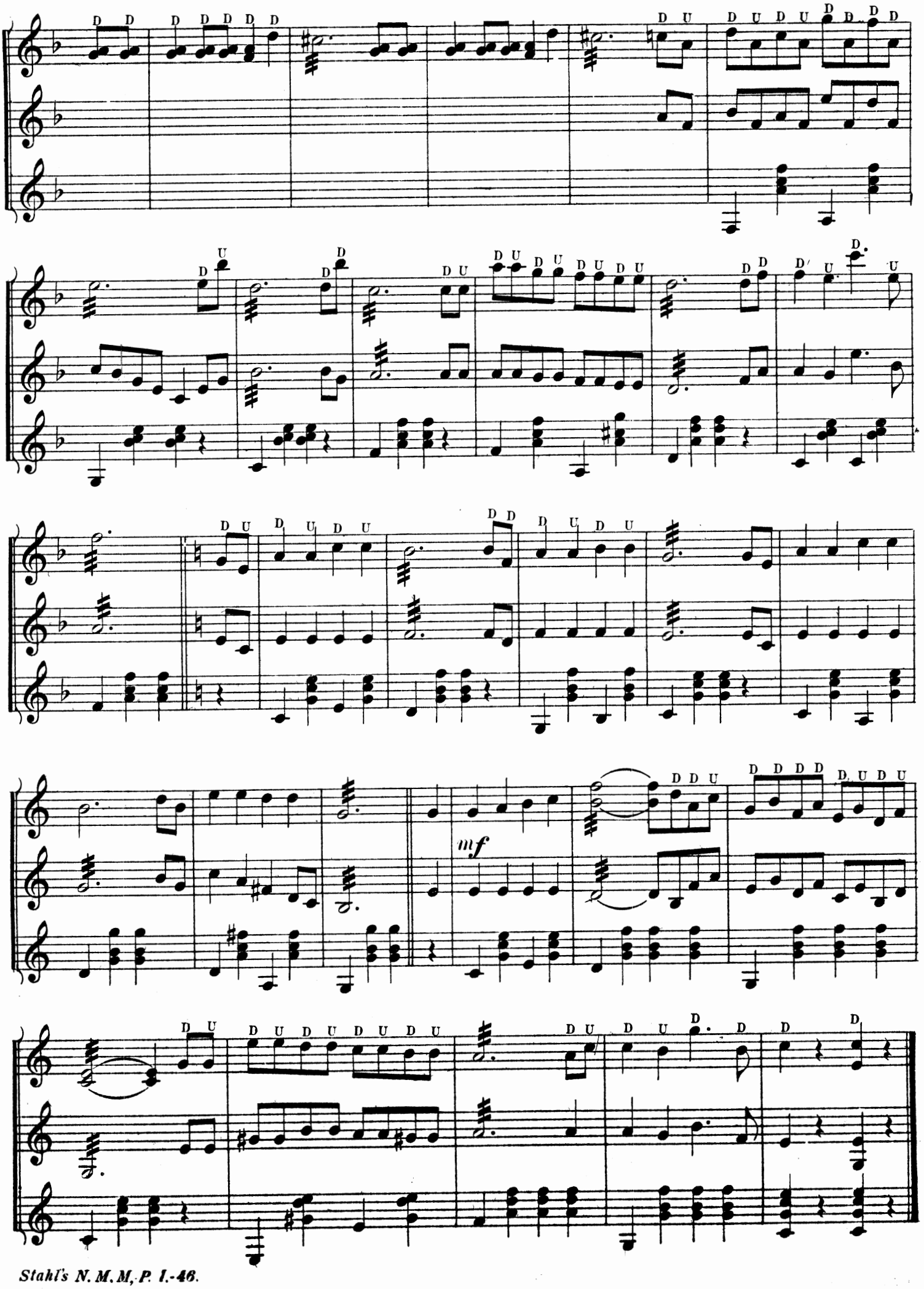
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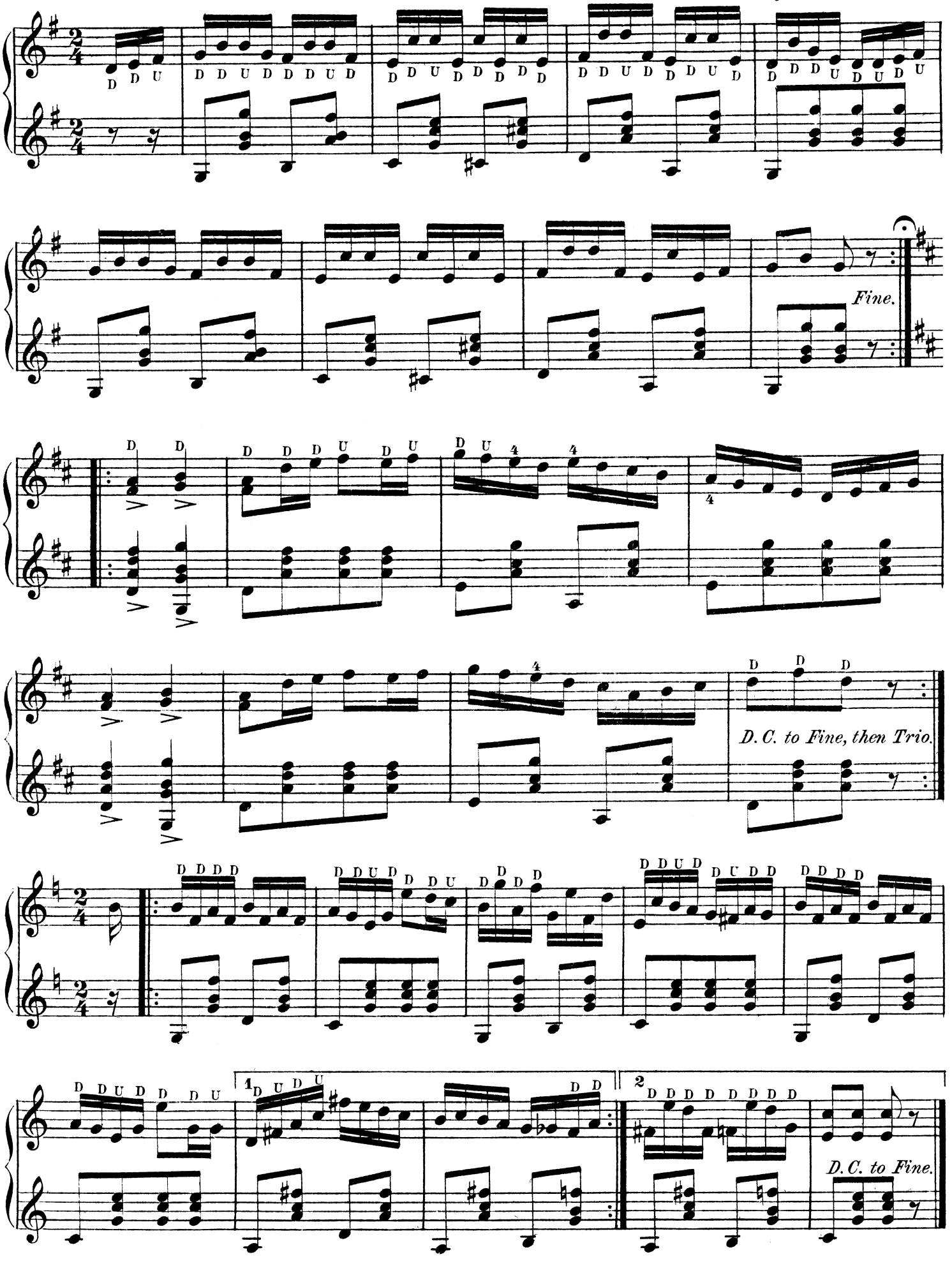
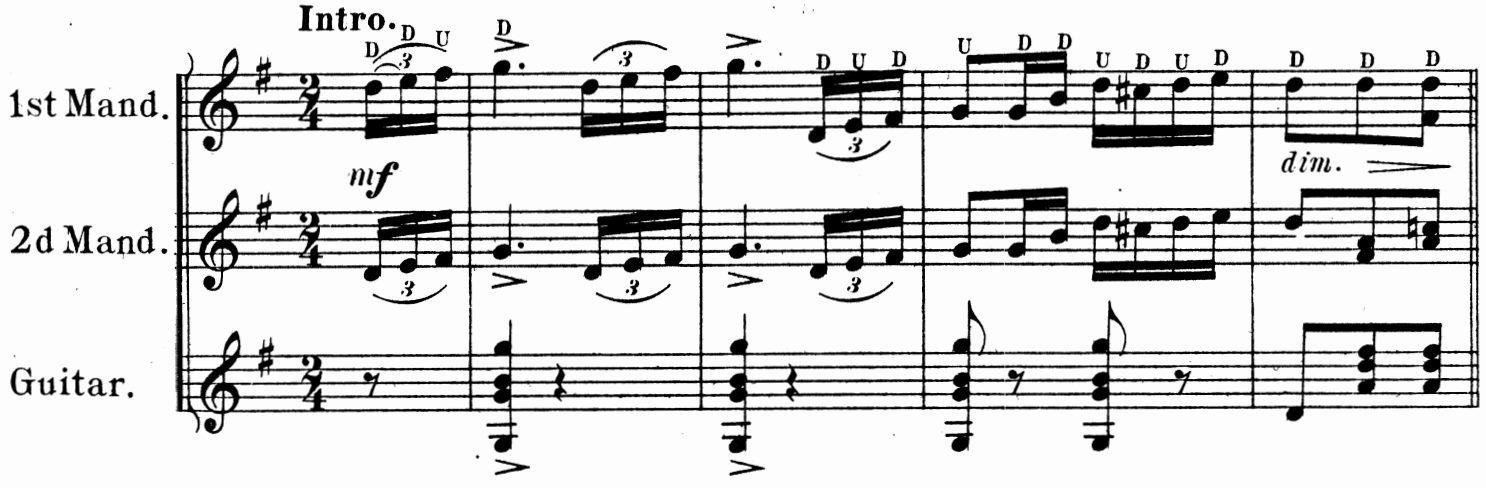
ELECTRIC HORNPIPE.

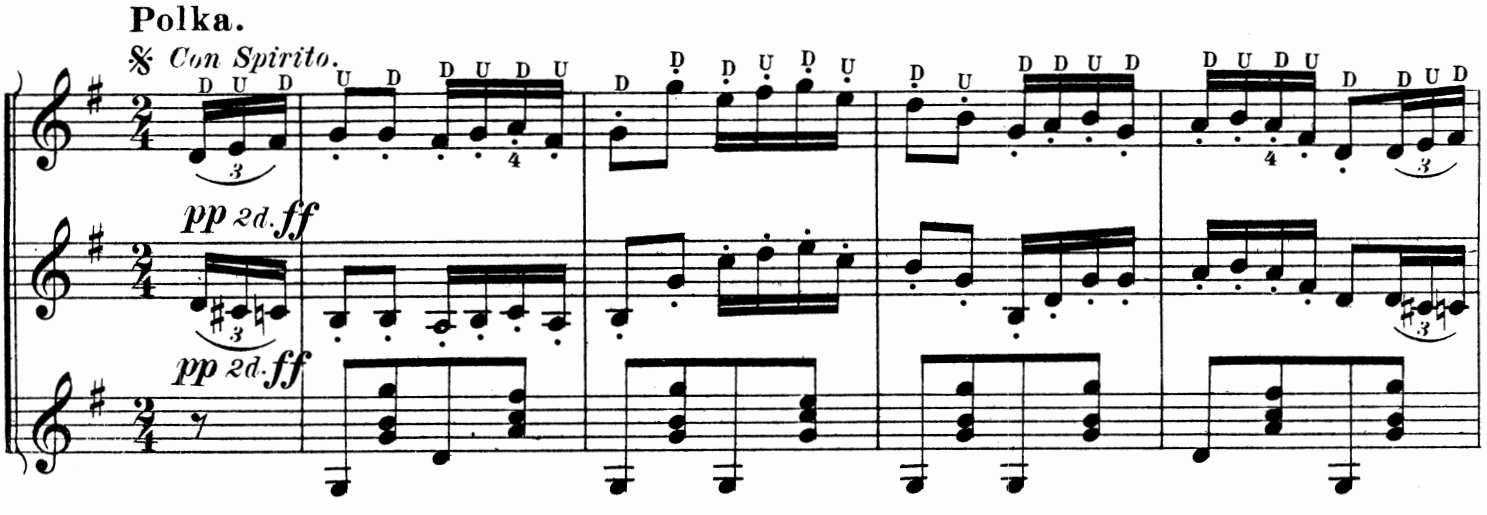
By C. L. HORN.

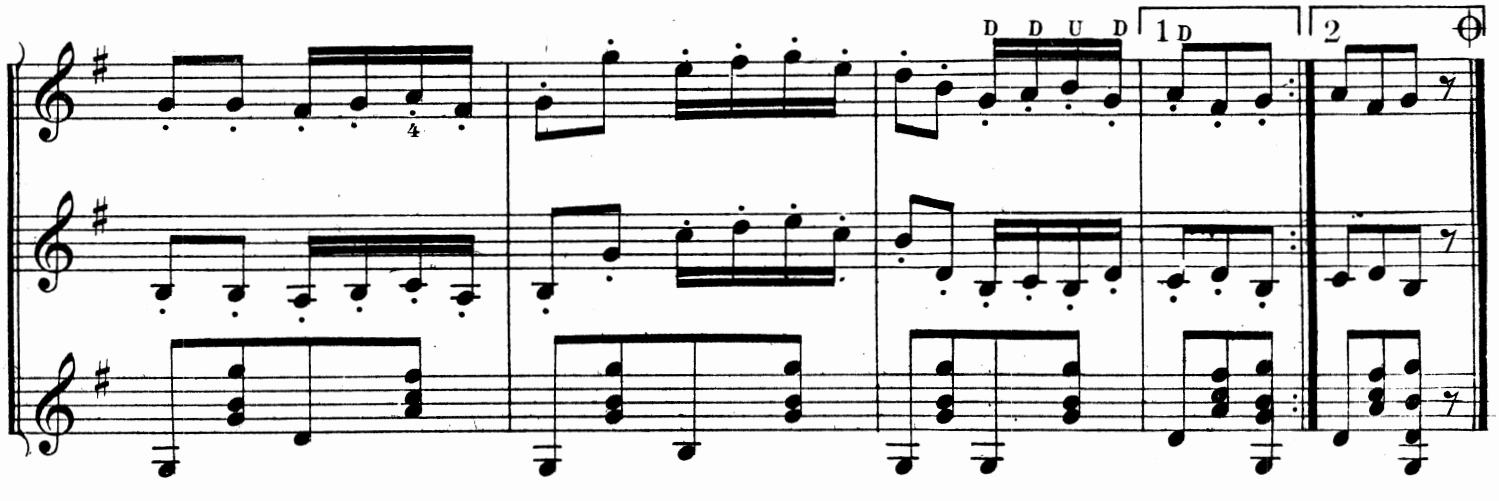


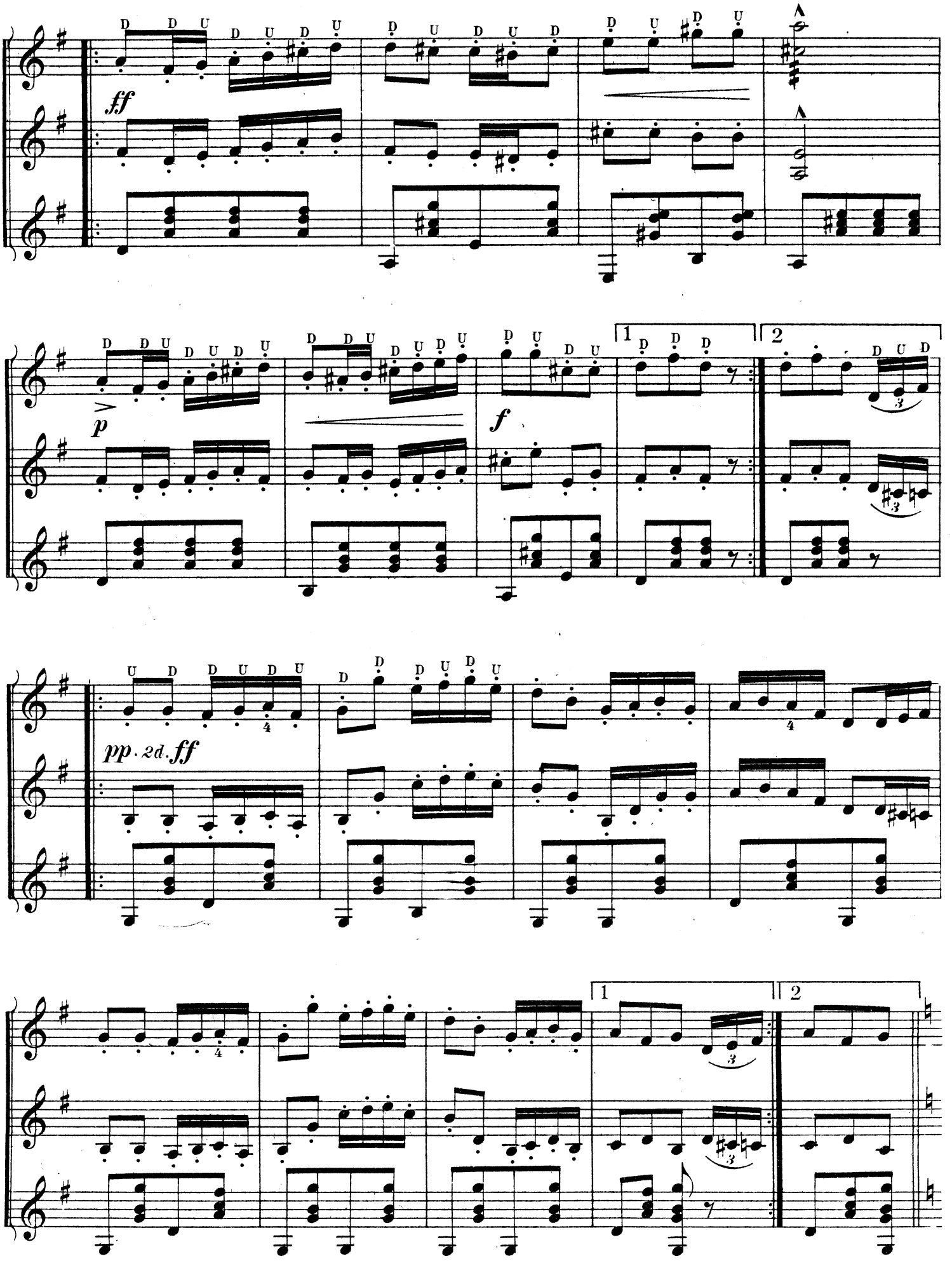
THE HORNPIPE POLKA.

Wm. C. Stahl.



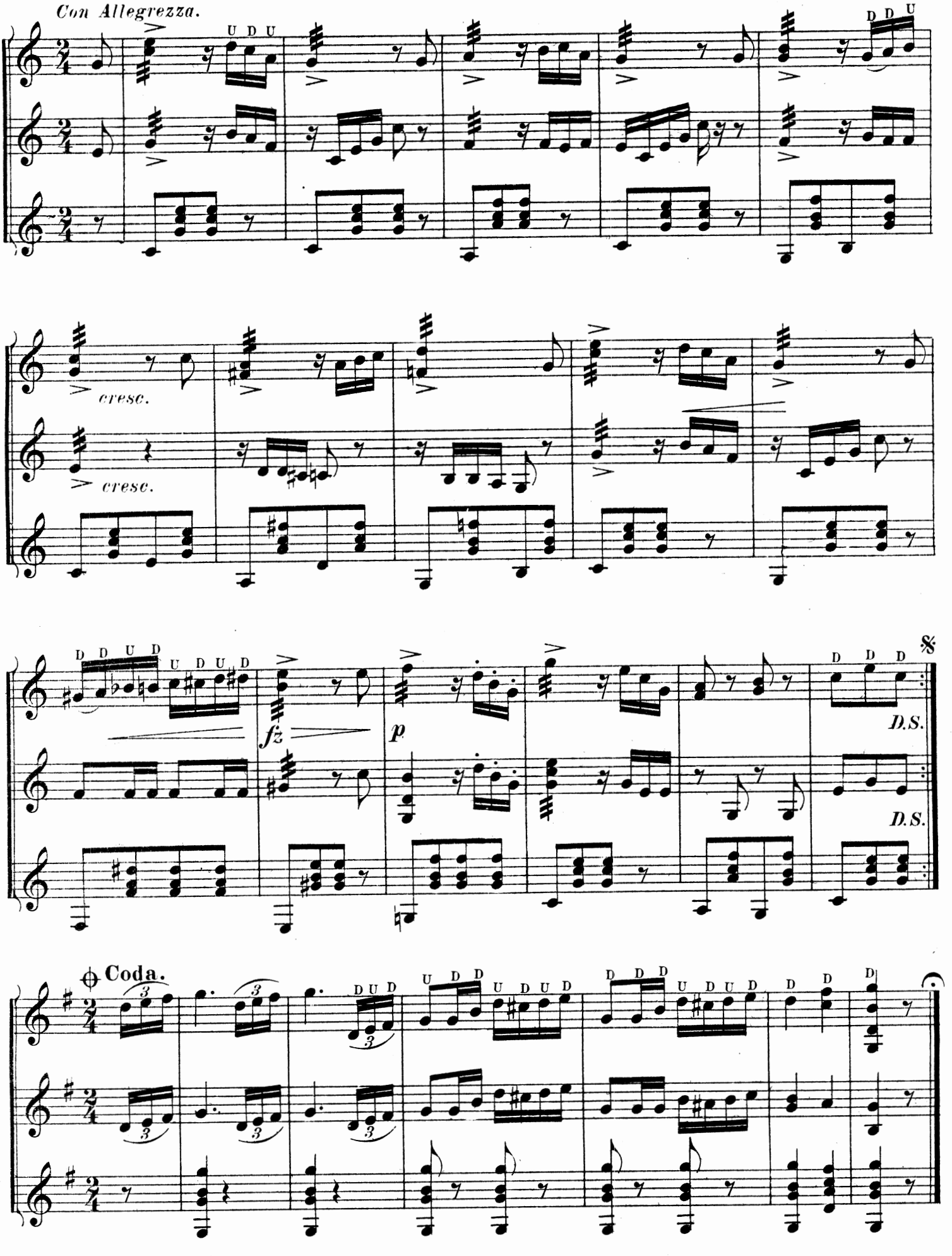





ff
p
f
pp. 2d. ff
1
2

Trio.

Con Allegrezza.



ETUDES IN VARIOUS MOVEMENTS.

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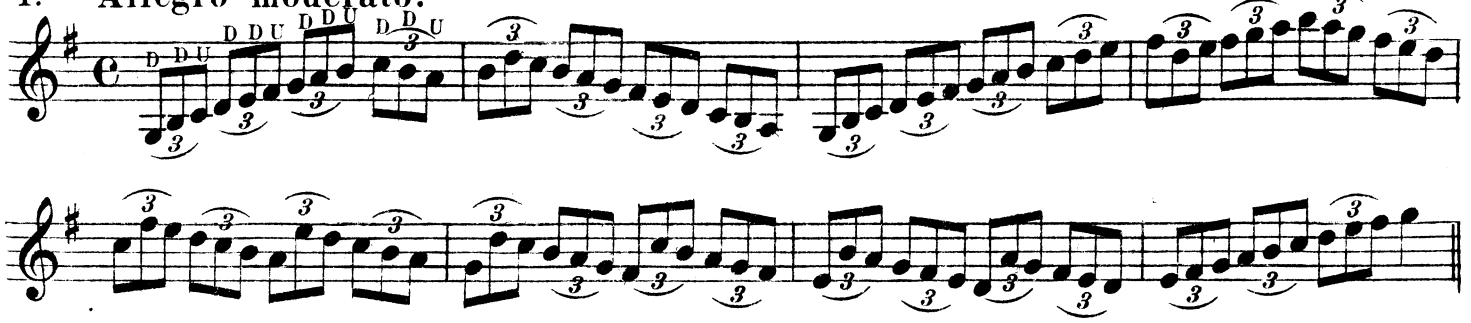

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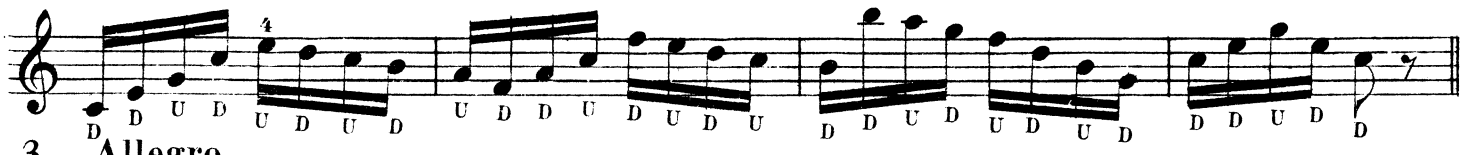

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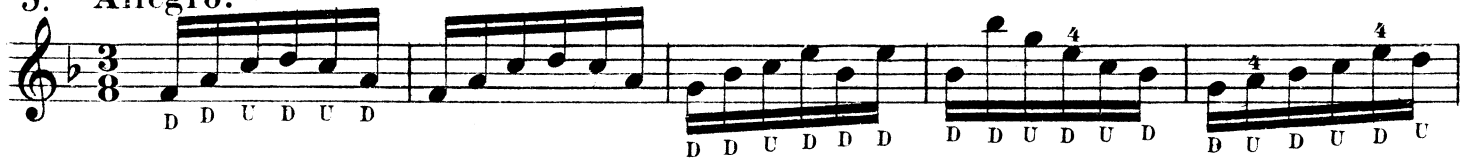
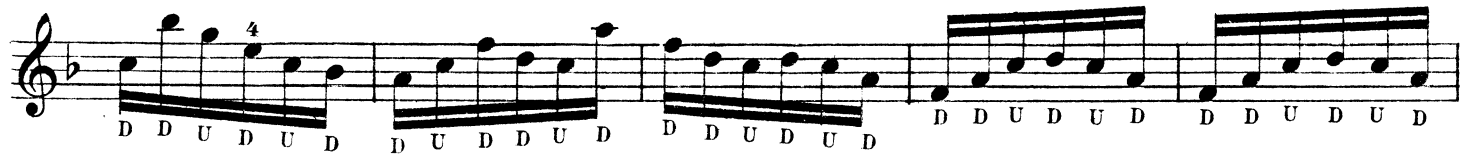
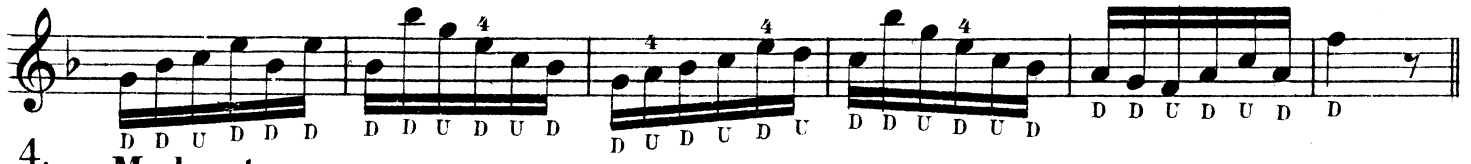
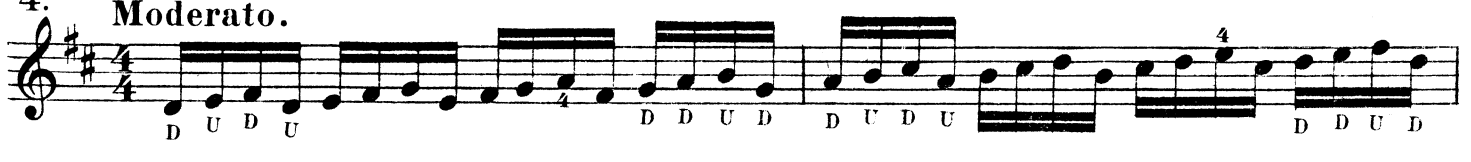
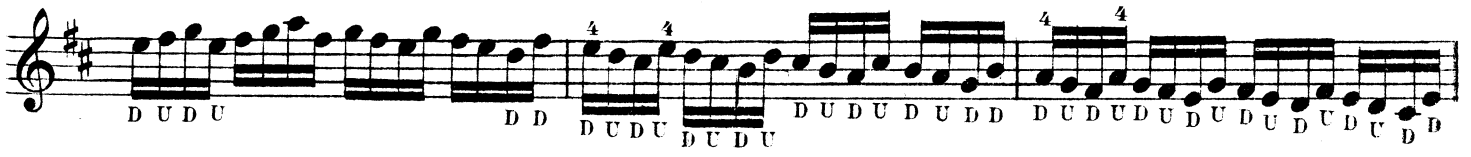


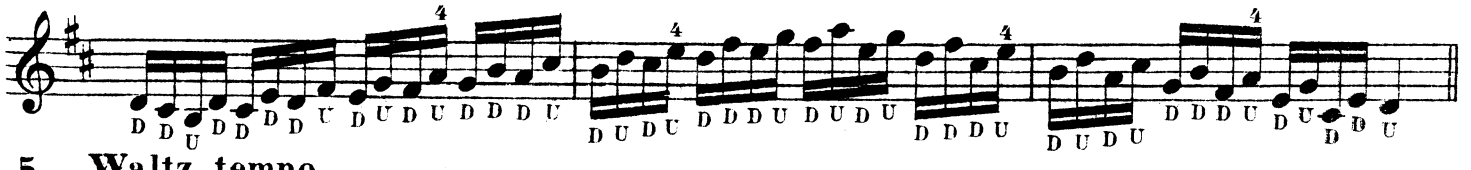




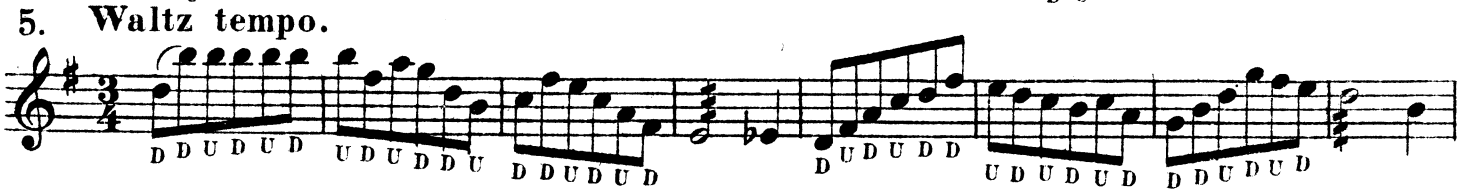
4. **Moderato.**

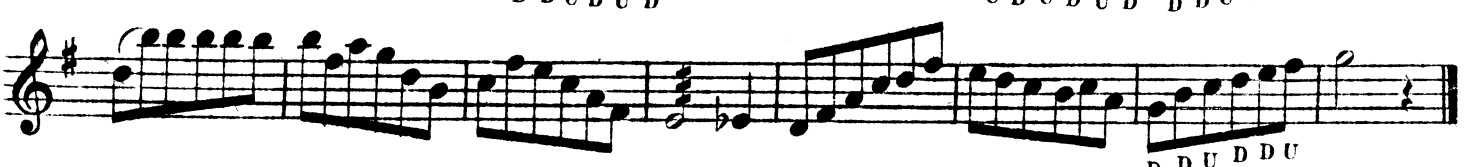






5. **Waltz tempo.**





The End of 1st part.

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, ENERGICAMENTE (*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.

POMPOSO (*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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