$1.50

REVISED EDITION

BOOK 2

WM C. STAHL'S

NEW

MANDOLIN METHOD.

PART 1ST $1.25 PART 2ND $1.25

PART 3RD $1.25

PUBLISHED BY
WM C. STAHL,
MILWAUKEE

NEW YORK. LONDON

Printed in the U. S. A.

REVISED EDITION

BOOK 2

WM C. STAHL'S

NEW

MANDOLIN METHOD.

PART 1ST $1.25 PART 2ND $1.25

PART 3RD $1.25

PUBLISHED BY
WM C. STAHL,
MILWAUKEE

NEW YORK. LONDON

Wm C. Stahl's New Mandolin Method, Part 2.

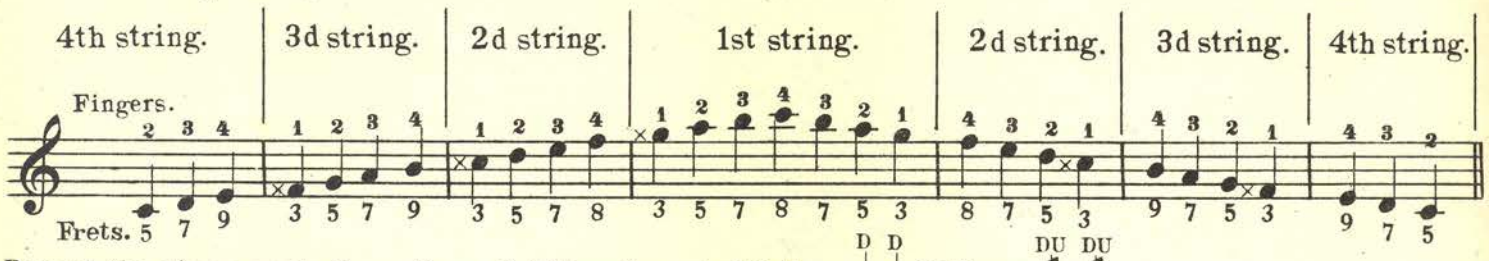
SECOND POSITION.

There are seven different positions on the mandolin. The first finger determines the position of the hand. The following scale and exercises are played entirely in the **second position.**

THE SCALE OF C. MAJOR, 2d POSITION.

Remember the (×'s) **means keep the finger down.**

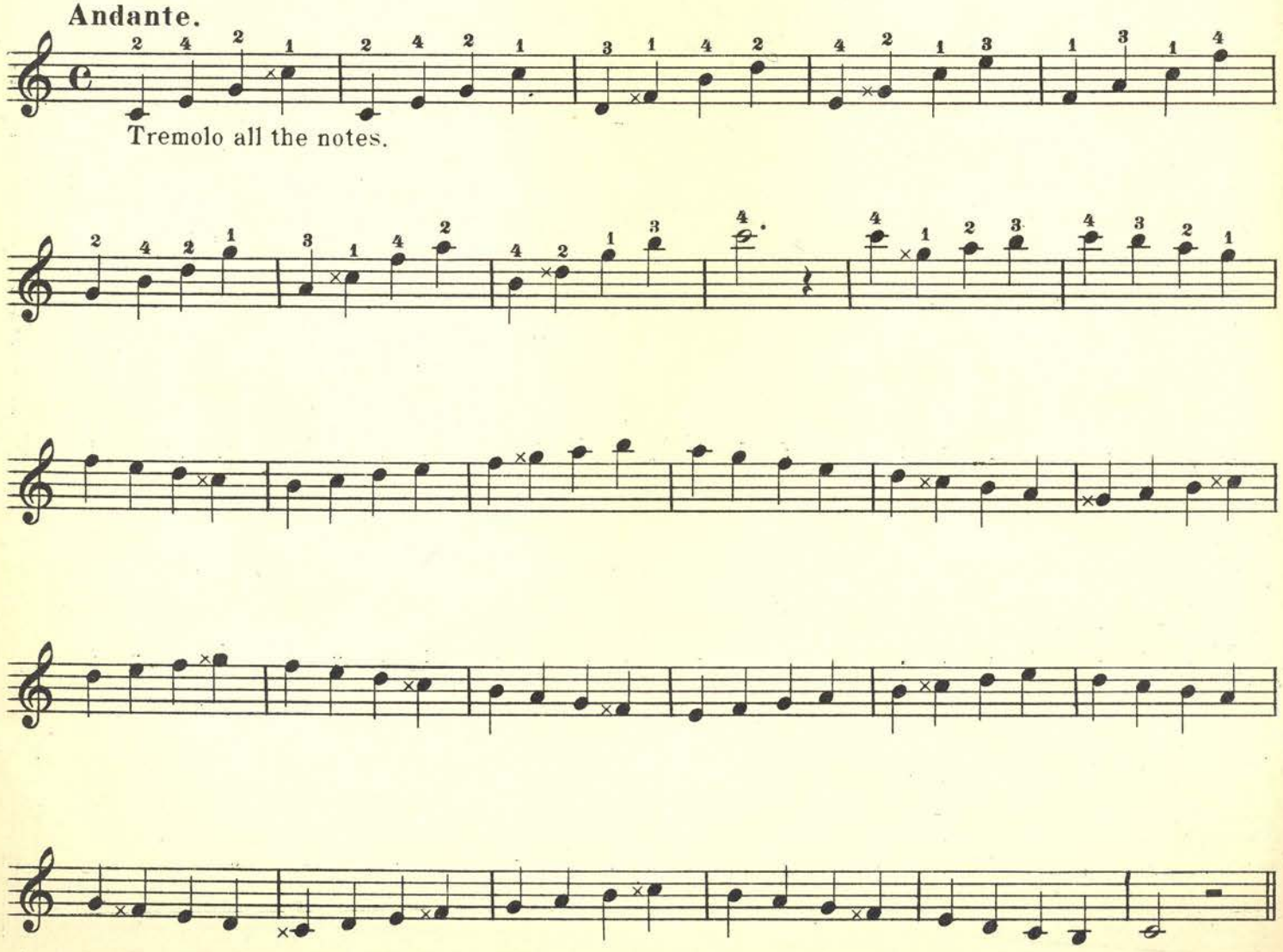
The first finger is placed on the 3rd fret.



Repeat the above scale three times, 1st time *tremolo*, 2d thus: D D, 3d thus: DU DU

EXERCISES.

Andante.



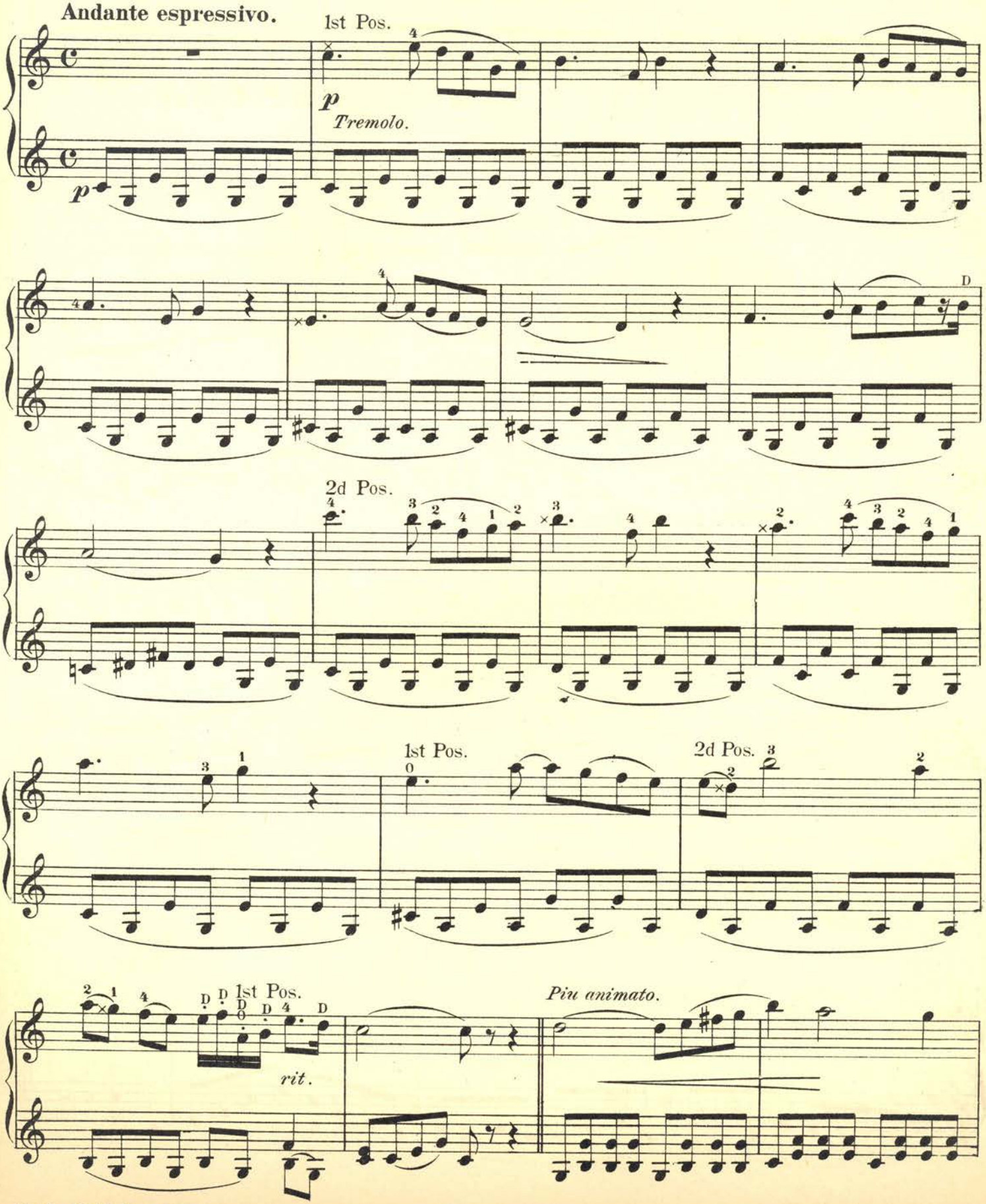
Copyright MCMIII by Wm C. Stahl.

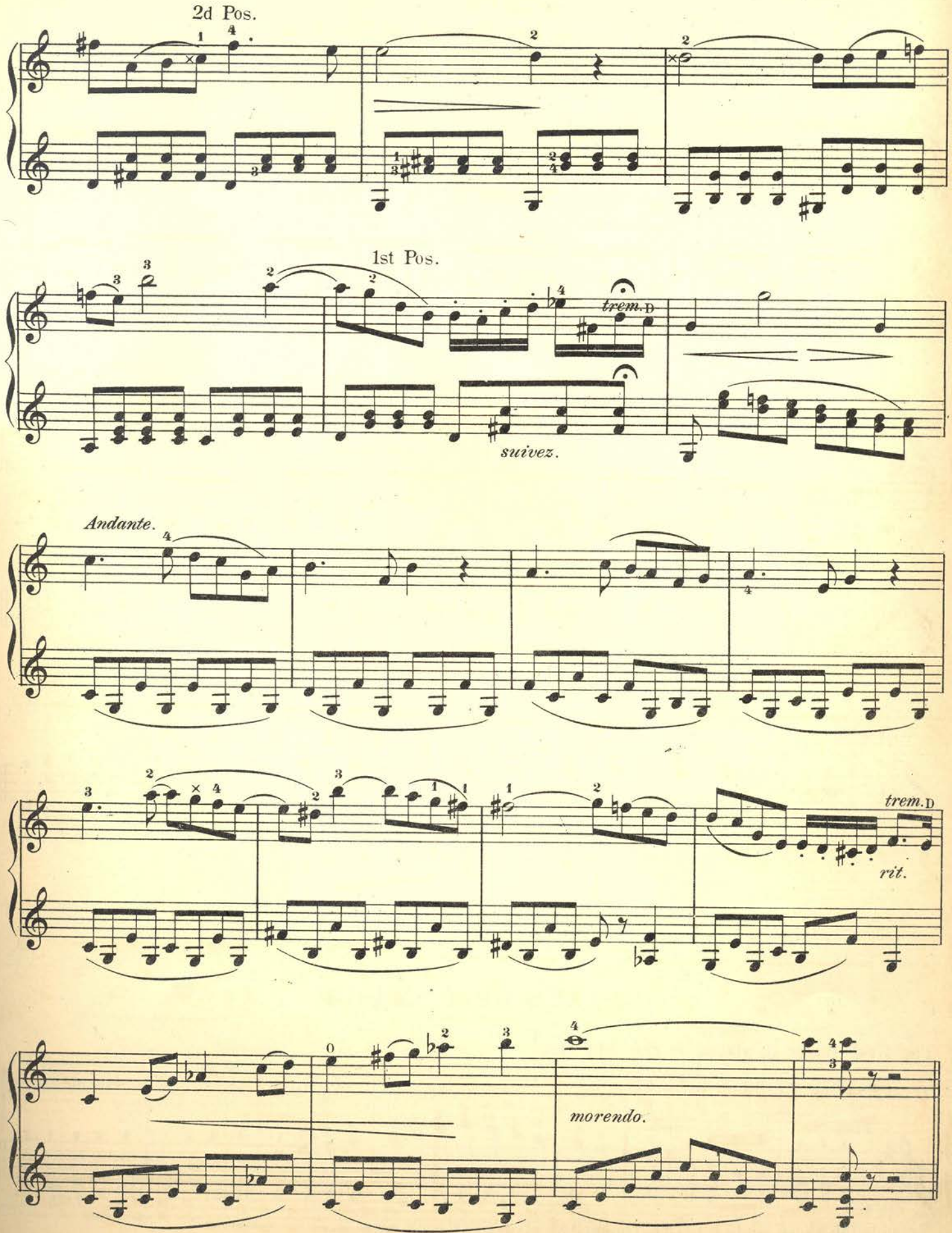
Printed in the U. S. A.

DUETT

For Practice in the 1st and 2d Positions.

Christofaro.

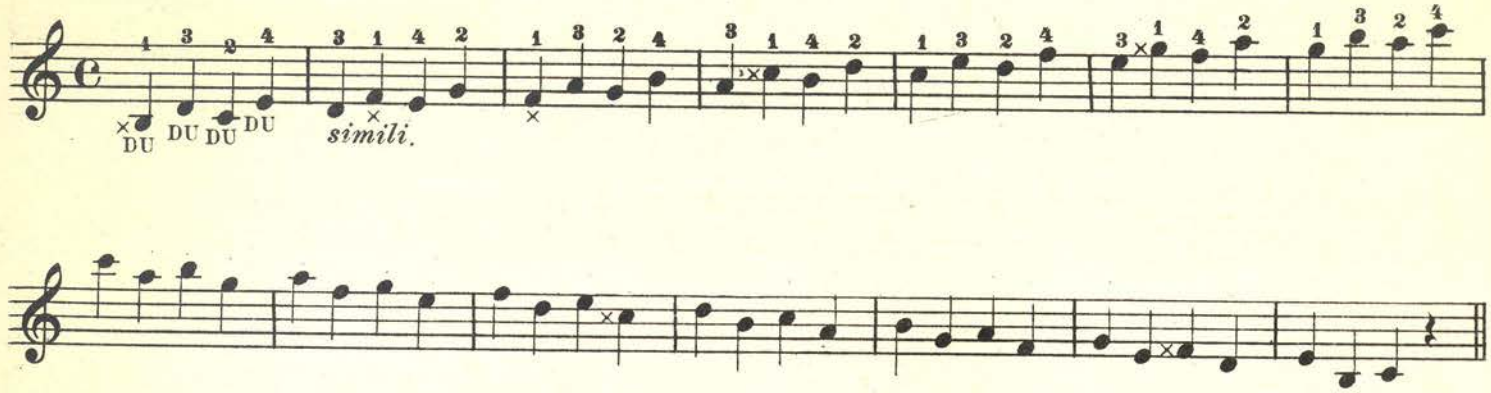



2d Pos.
1st Pos.
trem.D
suivez.
Andante.
trem.D
rit.
morendo.

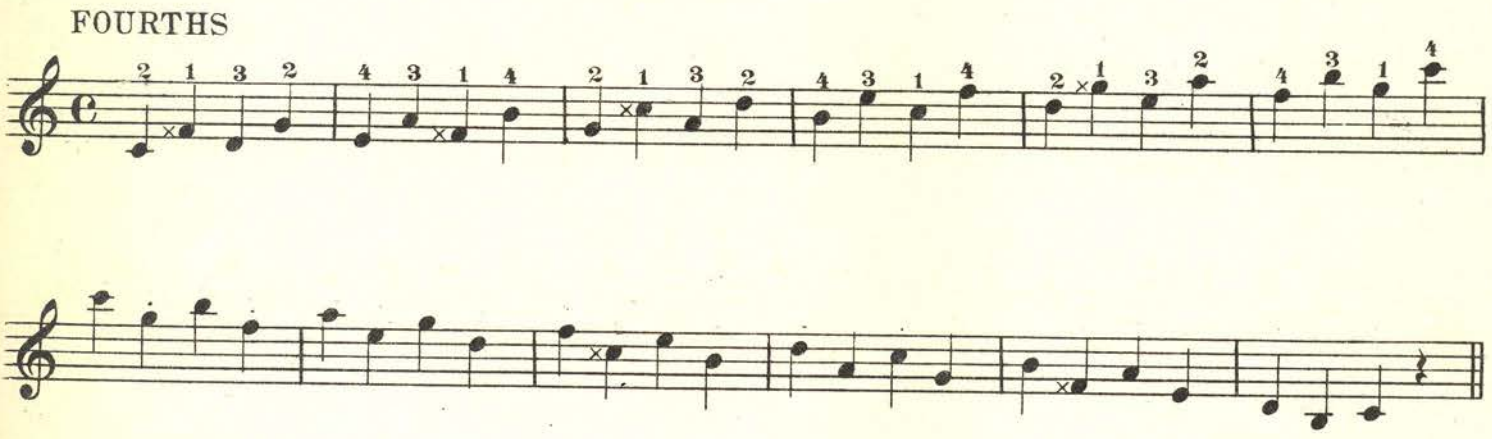
EXERCISES ON THE INTERVALS.

Second Position.

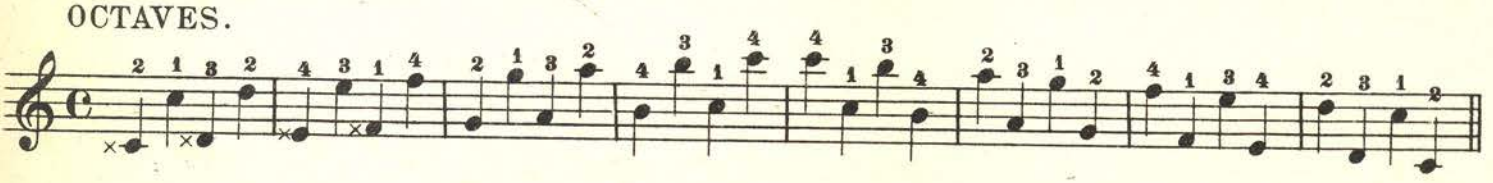
THIRDS



FOURTHS



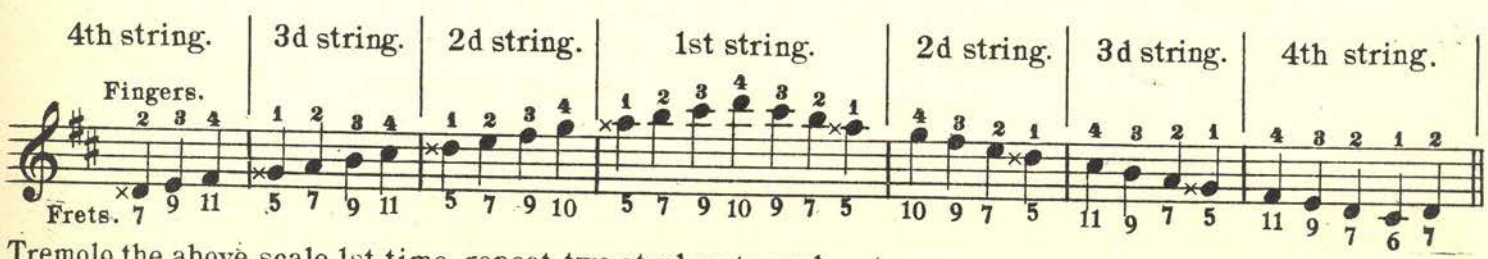
OCTAVES.



THIRD POSITION.

SCALE OF D. MAJOR.

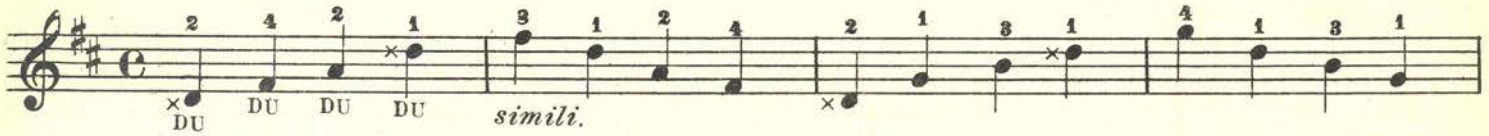
The first finger is placed on the 5th fret.

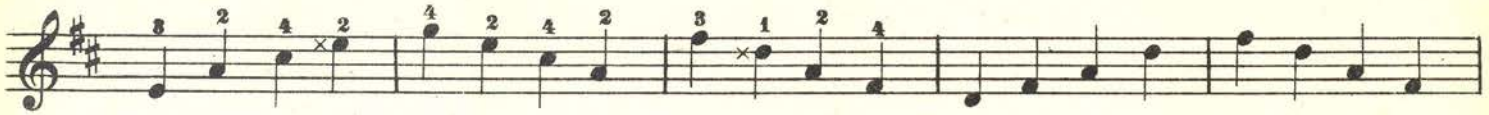


Tremolo the above scale 1st time, repeat two strokes to each note.

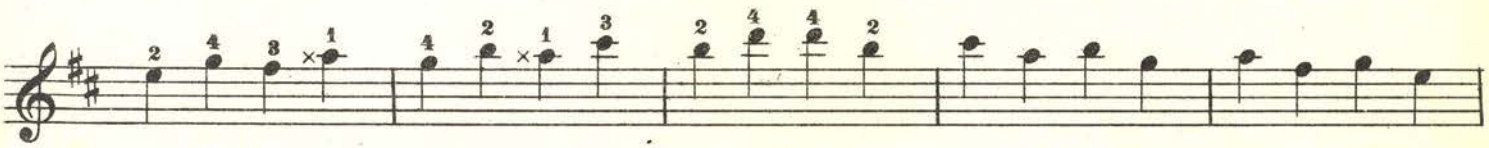
EXERCISES ON THE INTERVALS.

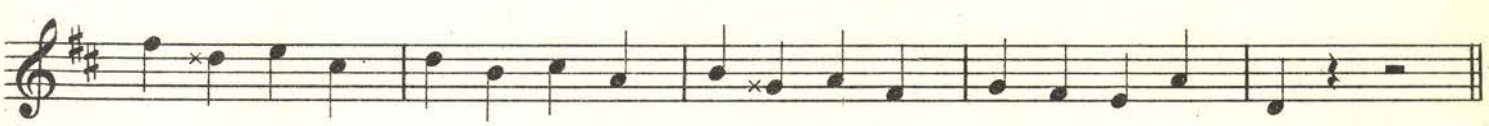
Third Position.



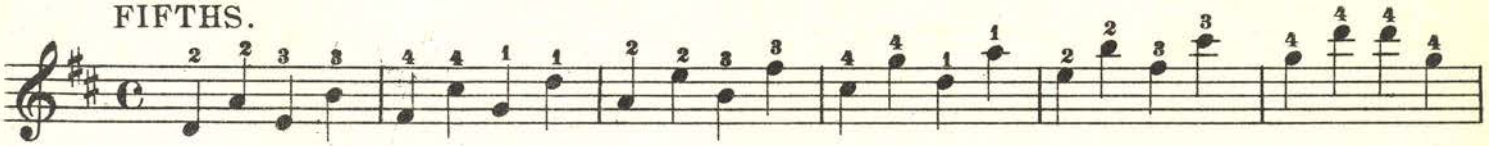


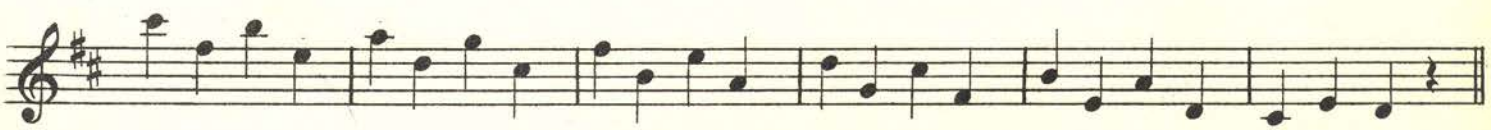
THIRDS.





FIFTHS.



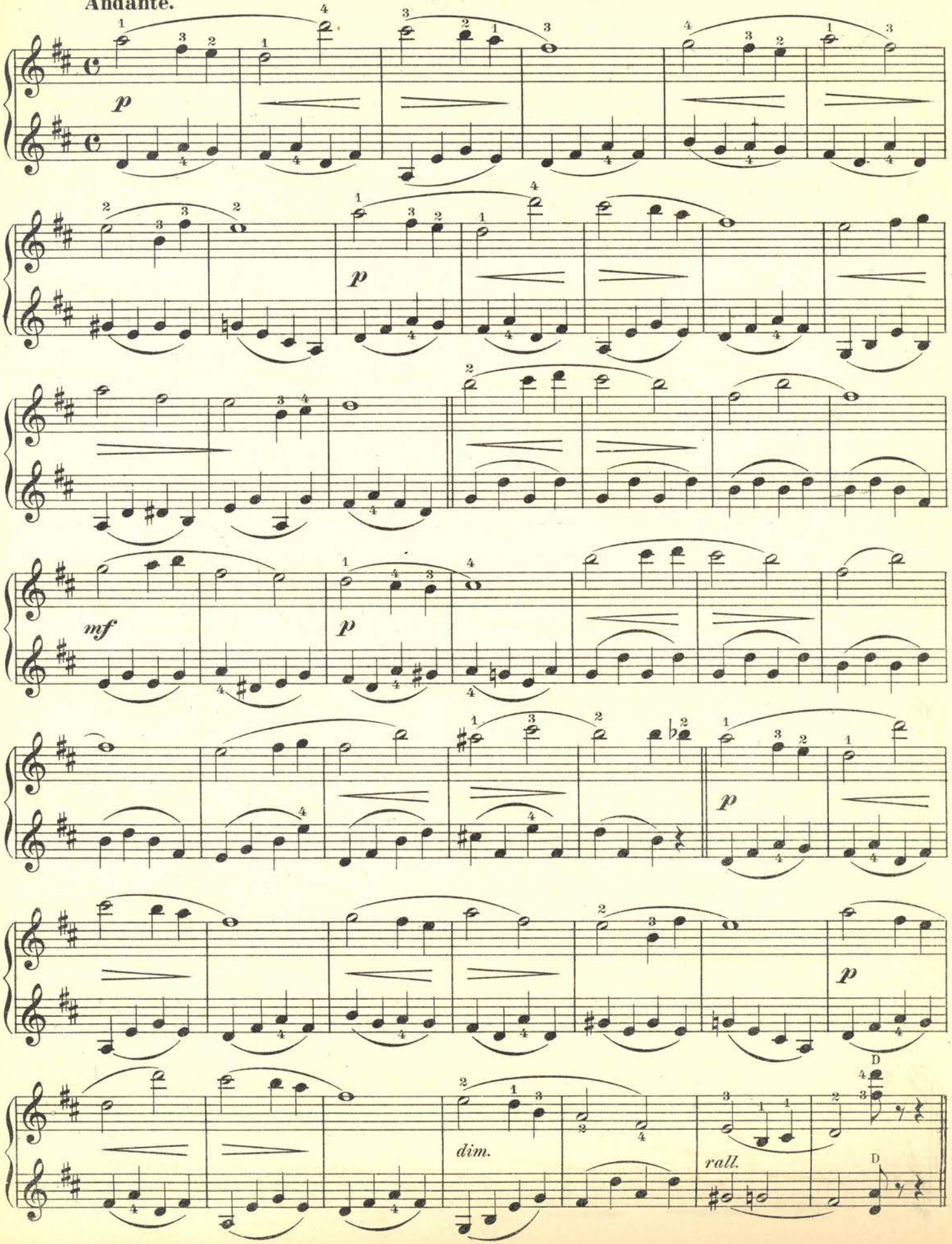


OCTAVES.

DUETT.

3rd Position throughout the piece.

Andante.

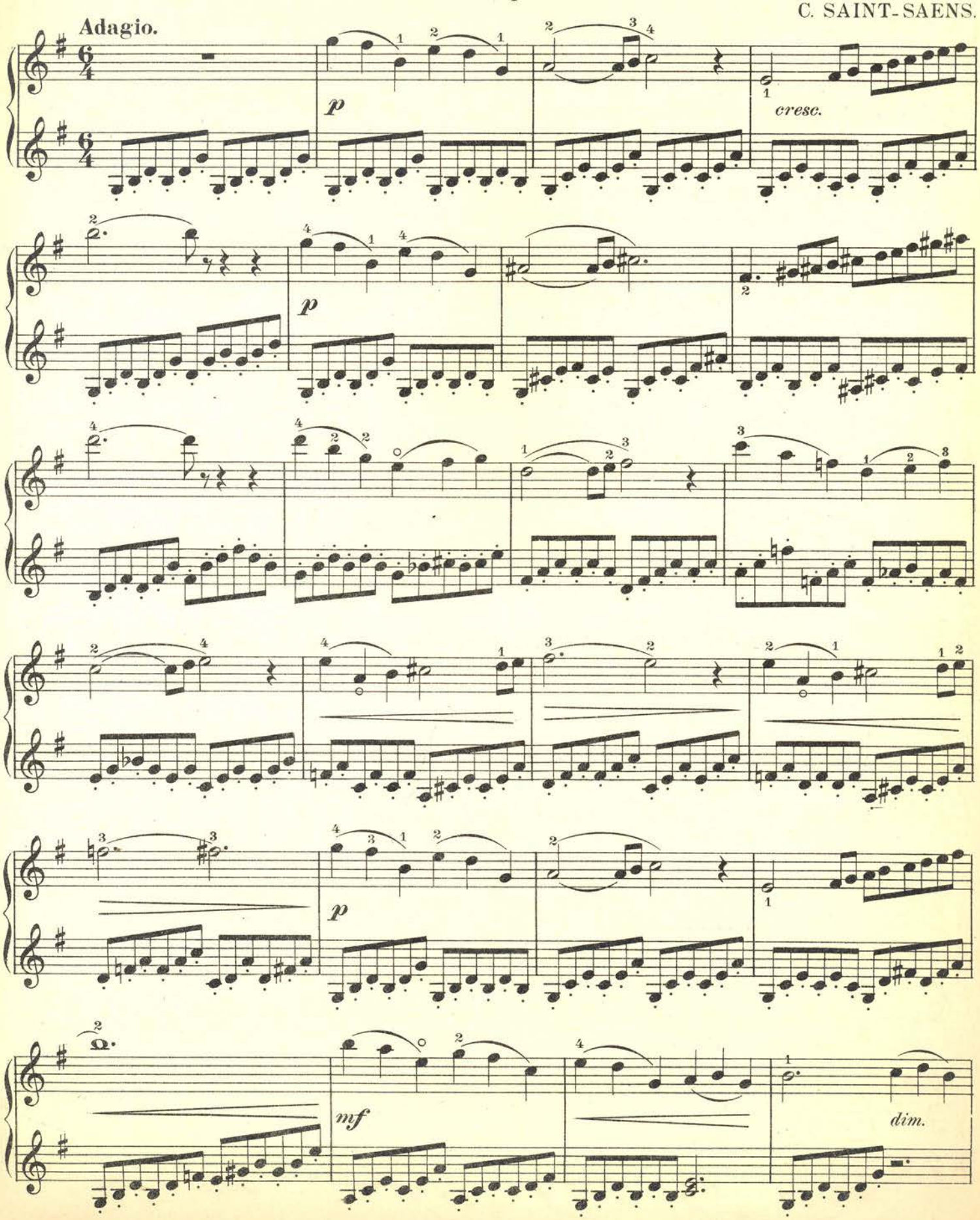


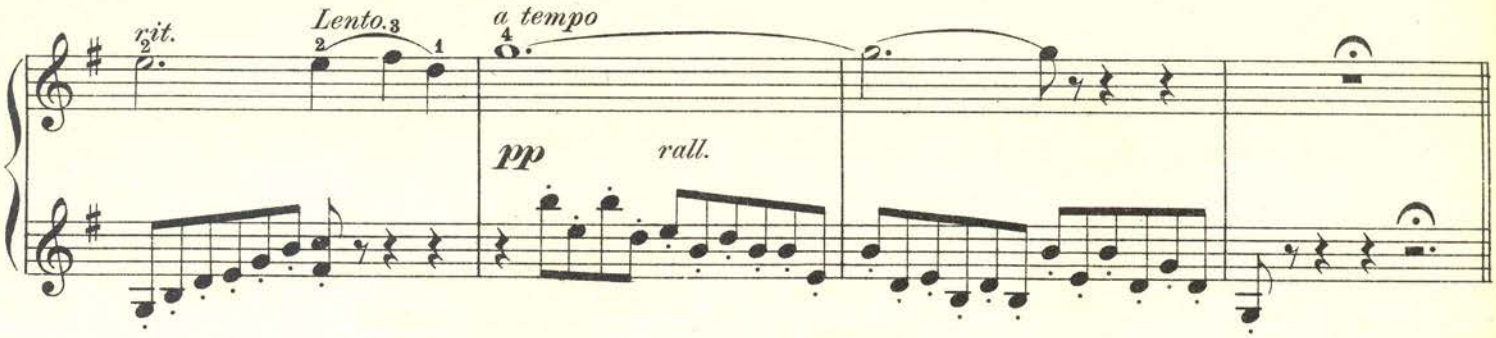
Le Cygne.

(THE SWAN.)

Lesson in $\frac{6}{4}$ time.

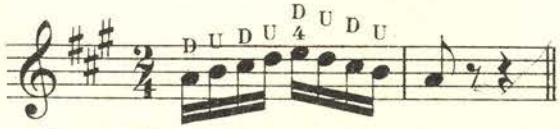
C. SAINT-SAENS.





SIXTEENTH NOTES.

The general rule for playing sixteenth notes in lively compositions, is to use the alternating strokes on all notes of the same degree. Thus: and also on those that are made on the same string.

Thus: 

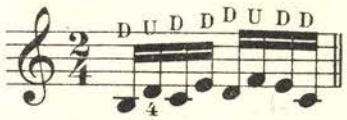
Use the fourth finger or open string for a given note, which ever breaks up the succession of too many down strokes.

Example.

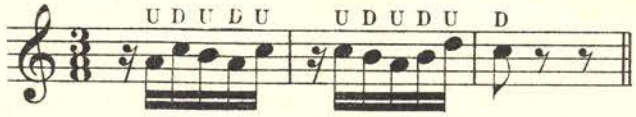
When the sixteenth notes are too far apart, the alternating strokes cannot be used, and the following rule is better.

Give a down stroke on the first note of each group, and an up stroke on the second note, if on the same string as the first note, and a down stroke, if on another string.

Example.

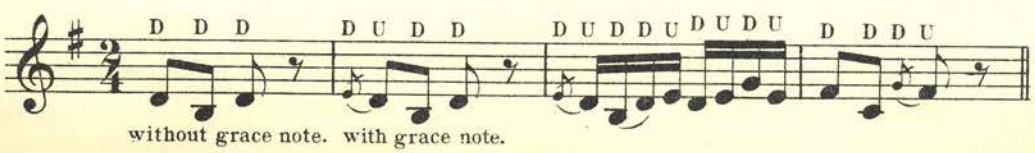


When the notes are uneven in number, commence with an up stroke.

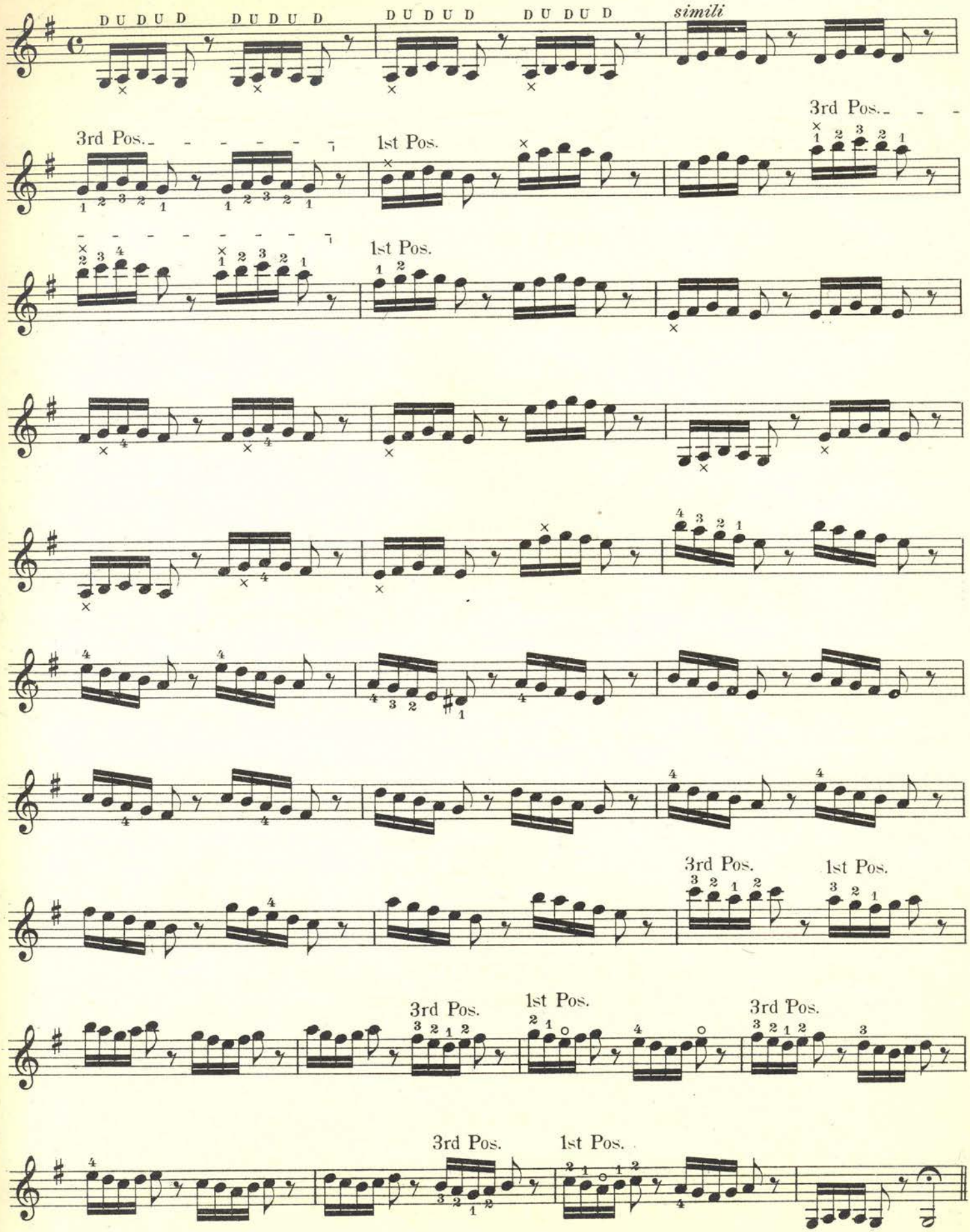
Thus: 

If grace notes are introduced in groups of eighth or sixteenth notes, it will cause a break in the regular rule of the plectrum.

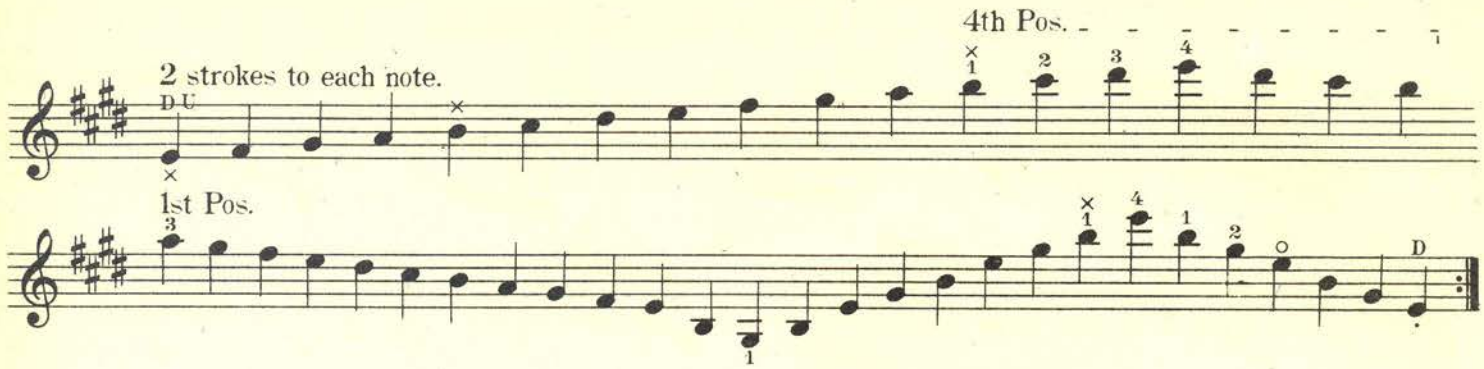
Example.



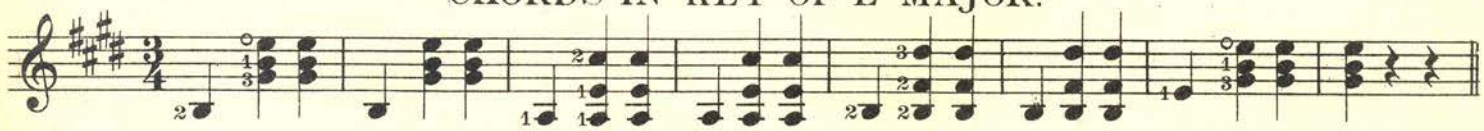
without grace note. with grace note.


D U D U D
D U D U D
D U D U D
D U D U D
simili
3rd Pos.
1st Pos.
3rd Pos.
1st Pos.
3rd Pos.
1st Pos.
3rd Pos.
1st Pos.
3rd Pos.
1st Pos.
3rd Pos.

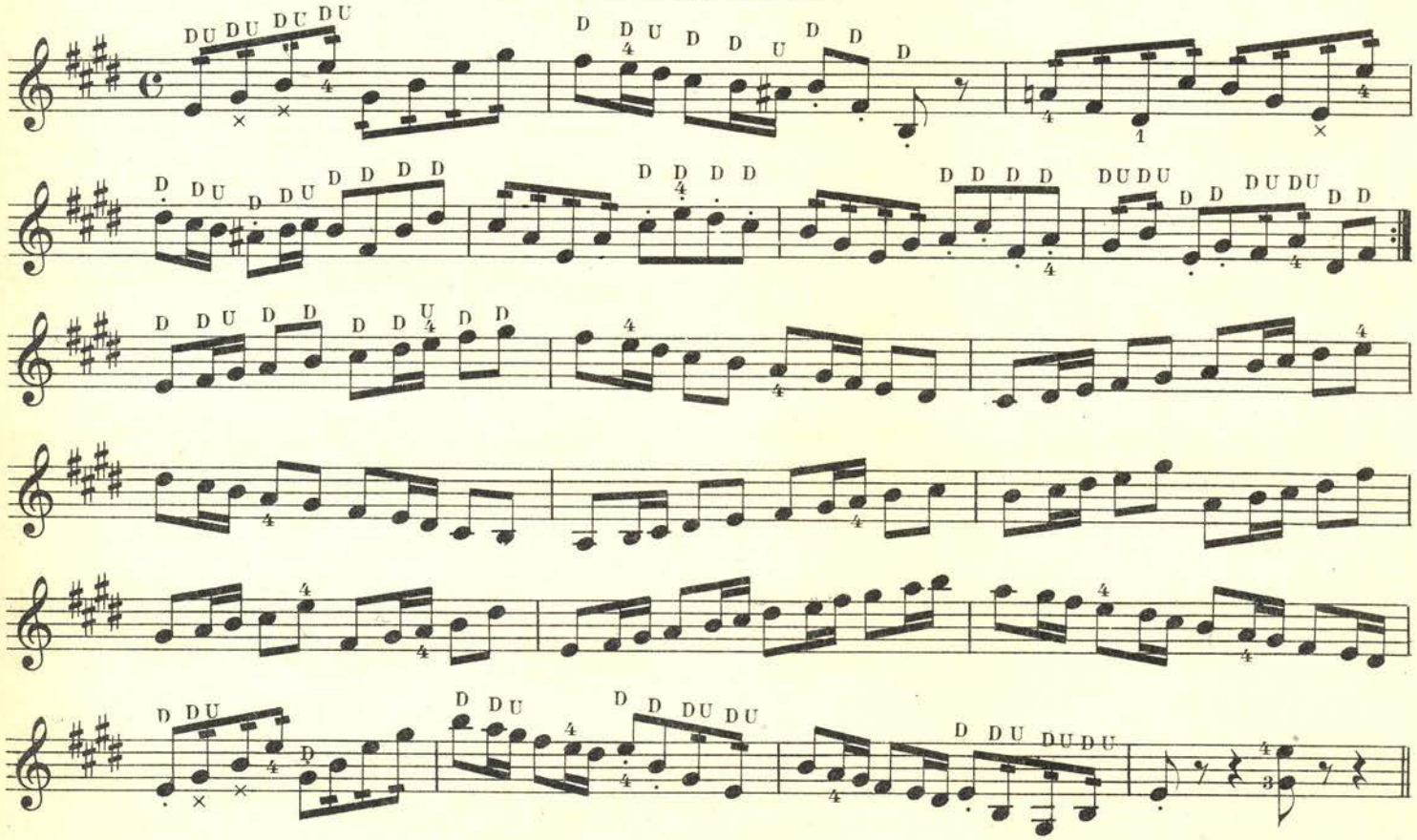
SCALE OF E MAJOR.



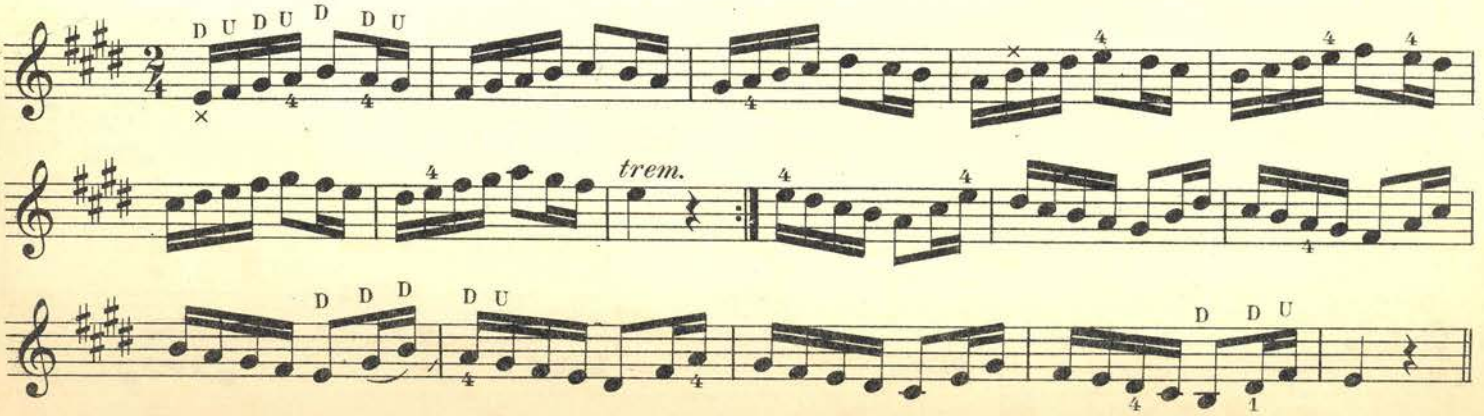
CHORDS IN KEY OF E MAJOR.



ETUDE No. 25.



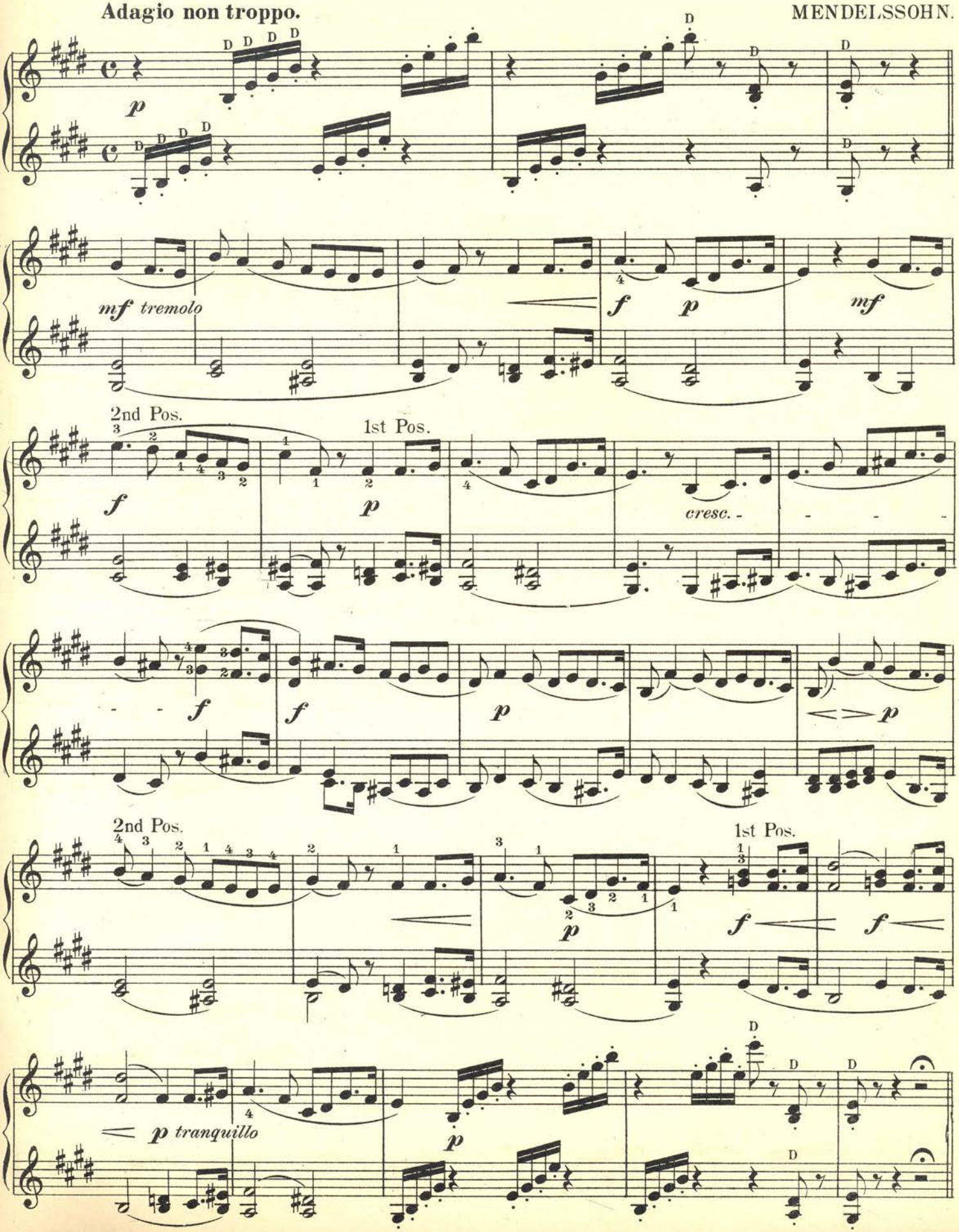
ETUDE No. 26.



Song without Words.

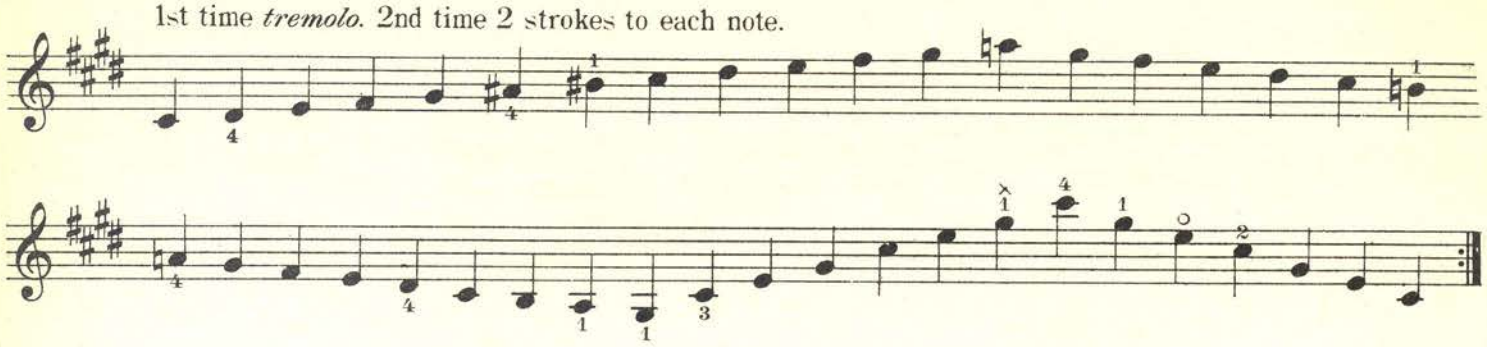
Study on the 1st and 2nd Position.

Adagio non troppo. MENDELSSOHN.



SCALE OF C♯ MINOR RELATIVE TO E MAJOR.

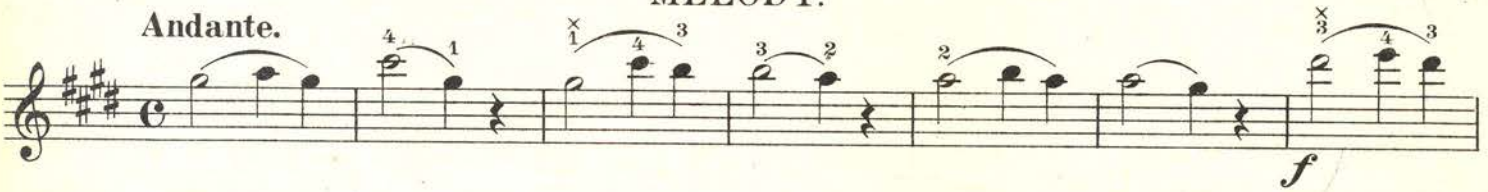
1st time *tremolo.* 2nd time 2 strokes to each note.

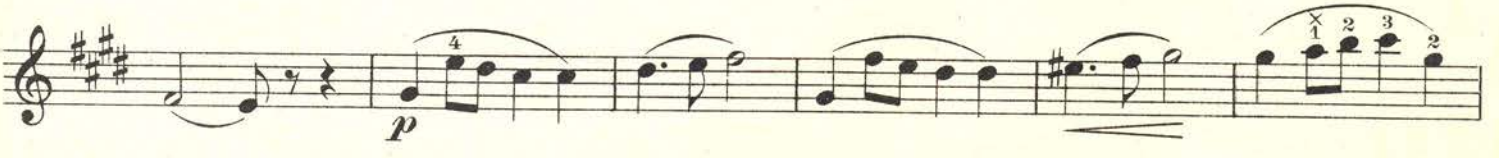


CHORDS IN KEY OF E MAJOR.

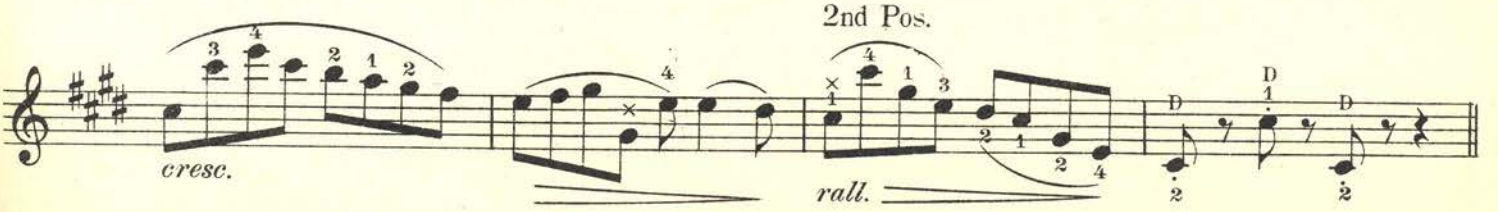
MELODY.

Andante.



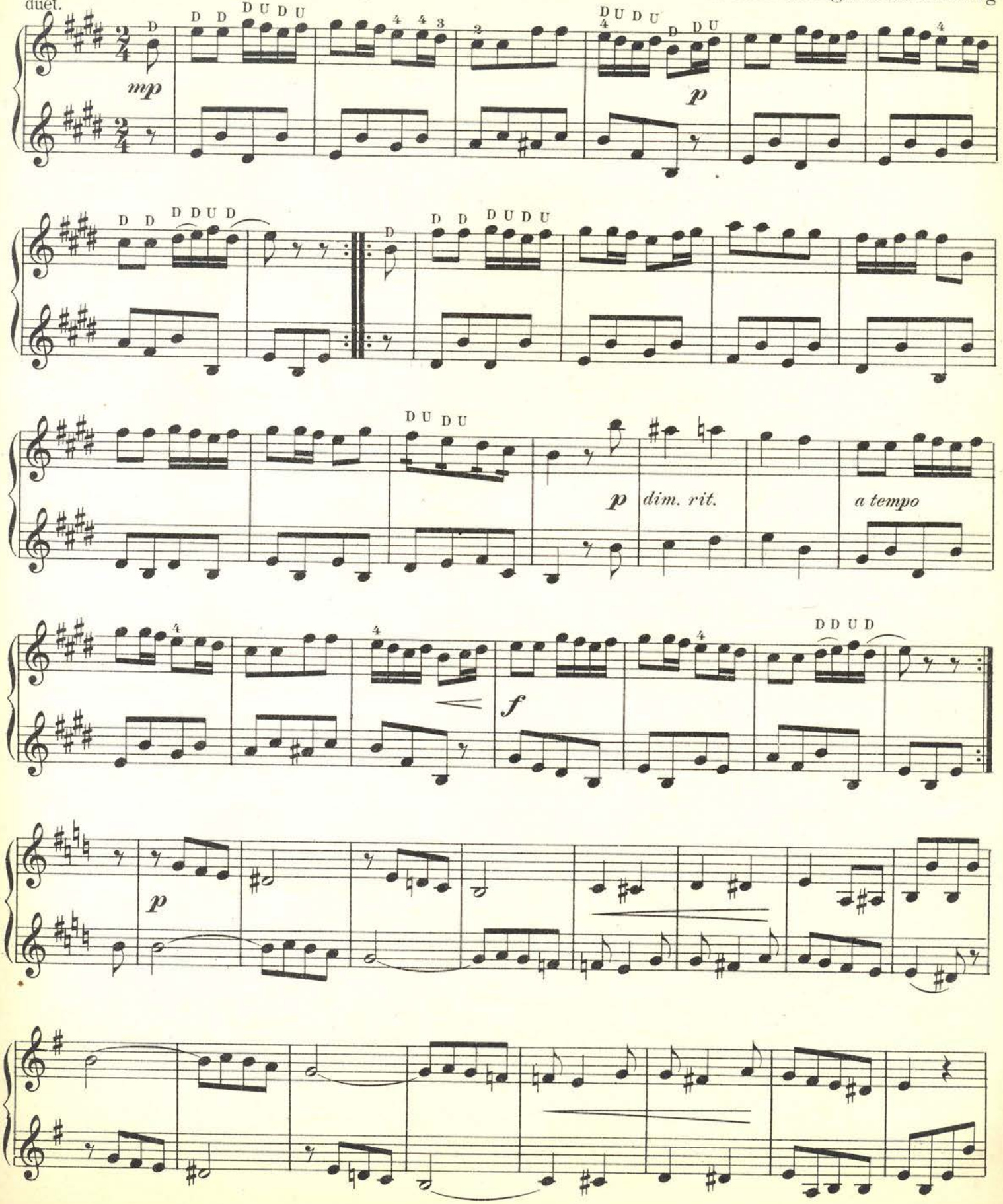


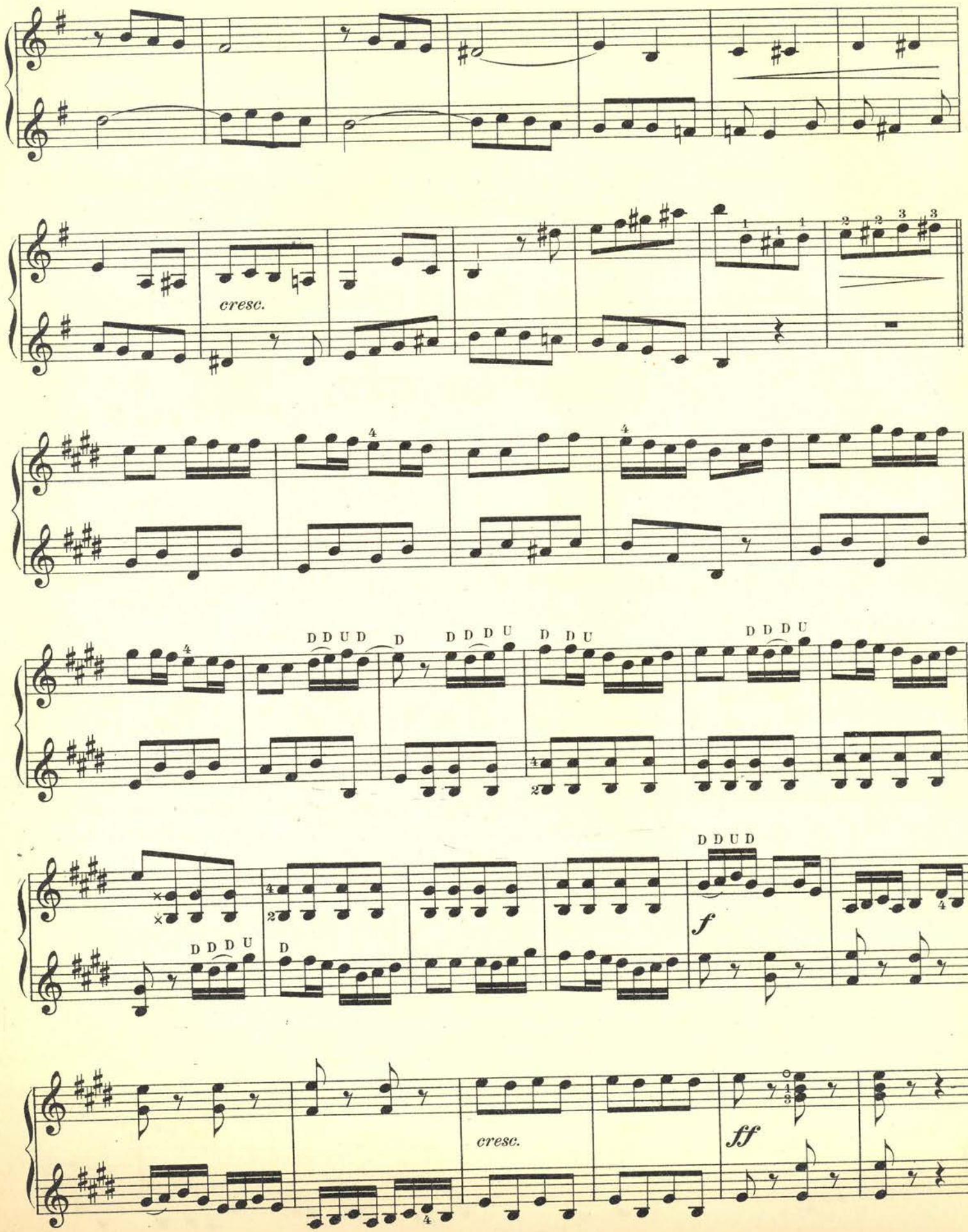
2nd Pos.



American Rondo.

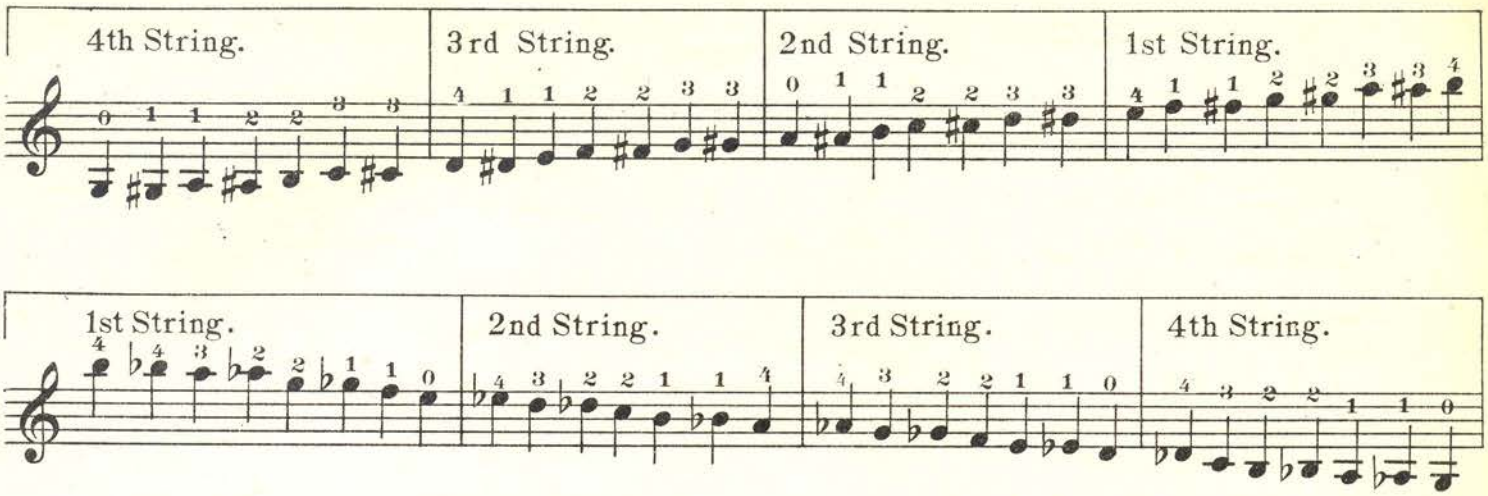
The Plectrum rule for the Rondo is the same as Polka's. The pupil must bear in mind, that at each change of string, the first note on the new string, must be taken with the down stroke, and on the other notes either a downward or an upward stroke, according to the interval between them. Observe the Plectrum signs in the following duet.



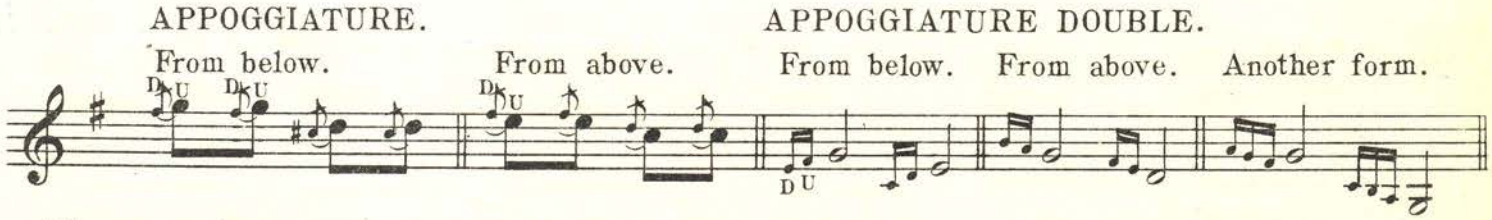

cresc.
D D U D D
D D D U
D D U
D D D U
D D U D
f
D D D U
D
cresc.
ff

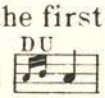
THE CHROMATIC SCALE.

The Chromatic Scale proceeds entirely by half tones.



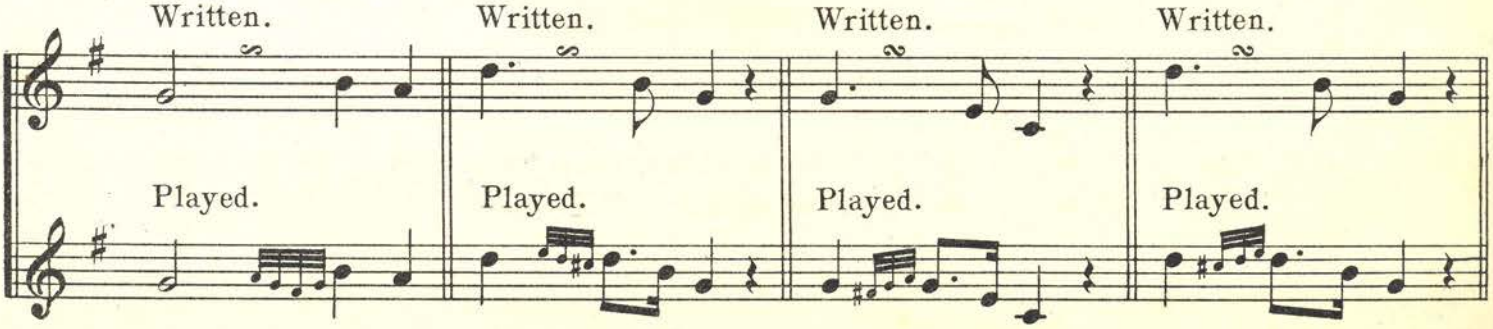
EMBELISHMENTS OR ORNAMENTS IN MUSIC.



The appoggiatura is a prefix to a note which is played so rapidly, as to make no diminuation in the value of the note following it, no perceptible time being allowed these notes. The rule is the same when two or more notes are used. When the first note of the double appoggiatura is the same as the principal note and the second a degree above, thus: 

it is called the *stress* and is indicated by this sign (∾) over or under a note.

There is another kind of group, indicated in two ways: with the head above ∽ and begins from above, with the head from below ∽ and begins from below.

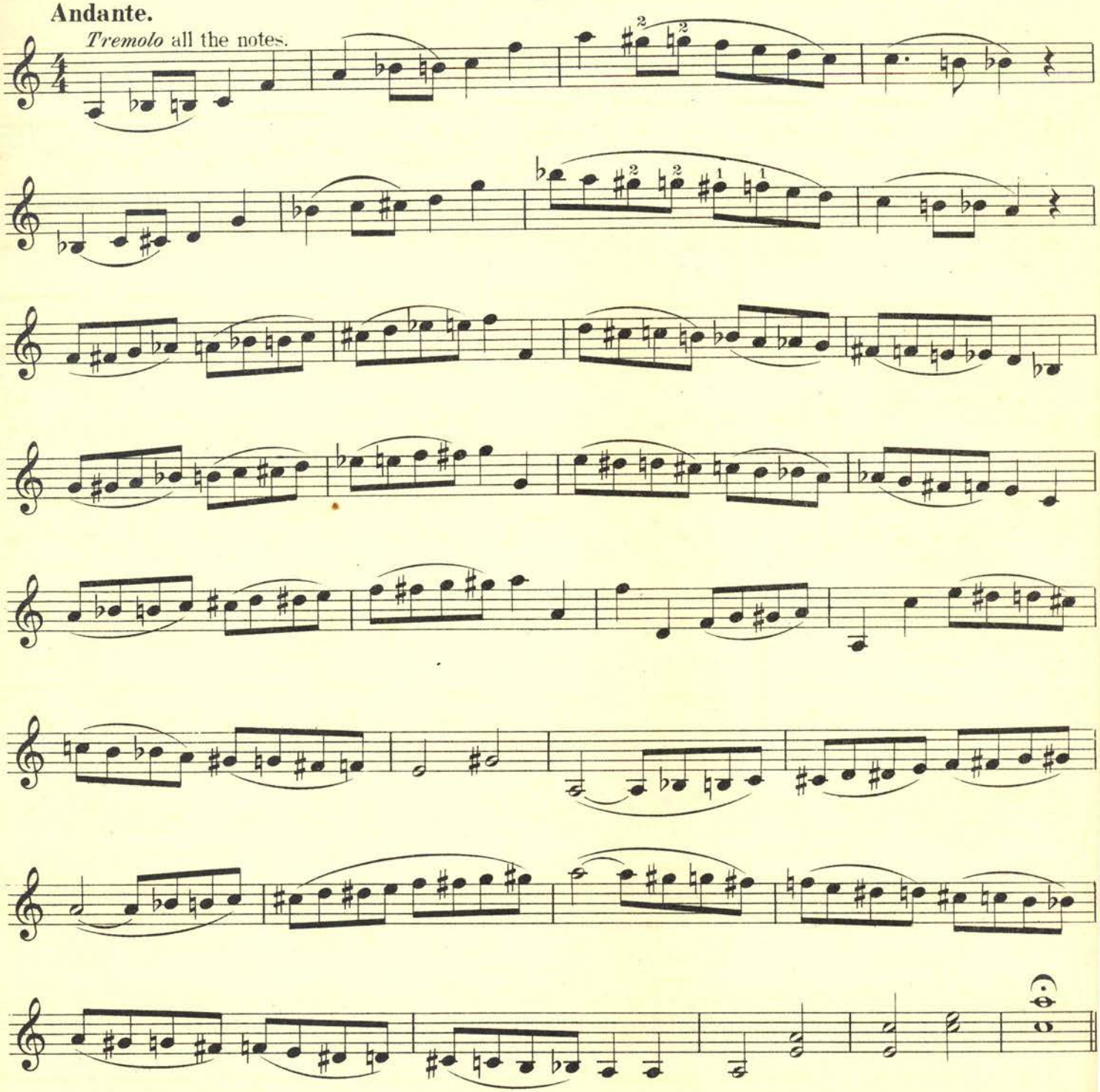


EXERCISE.

Introducing Chromatics.

Andante.

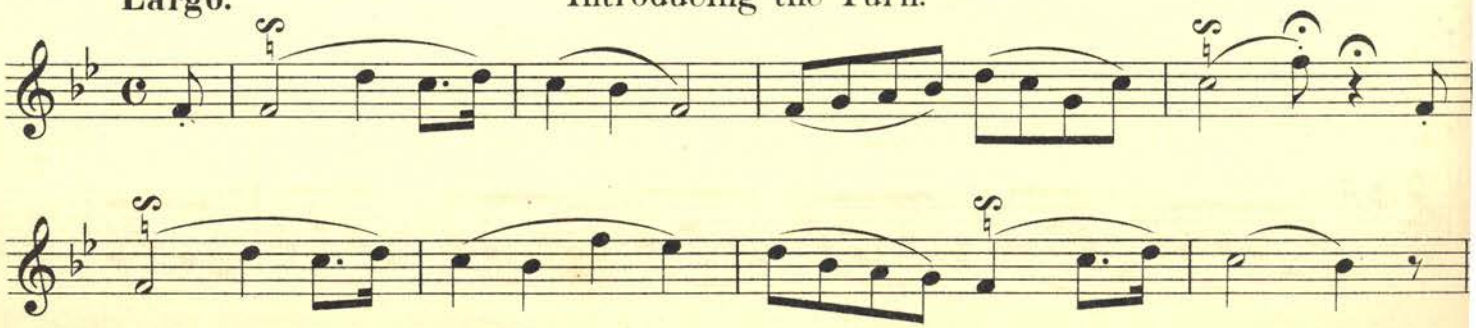
Tremolo all the notes.



EXERCISE.

Introducing the Turn.

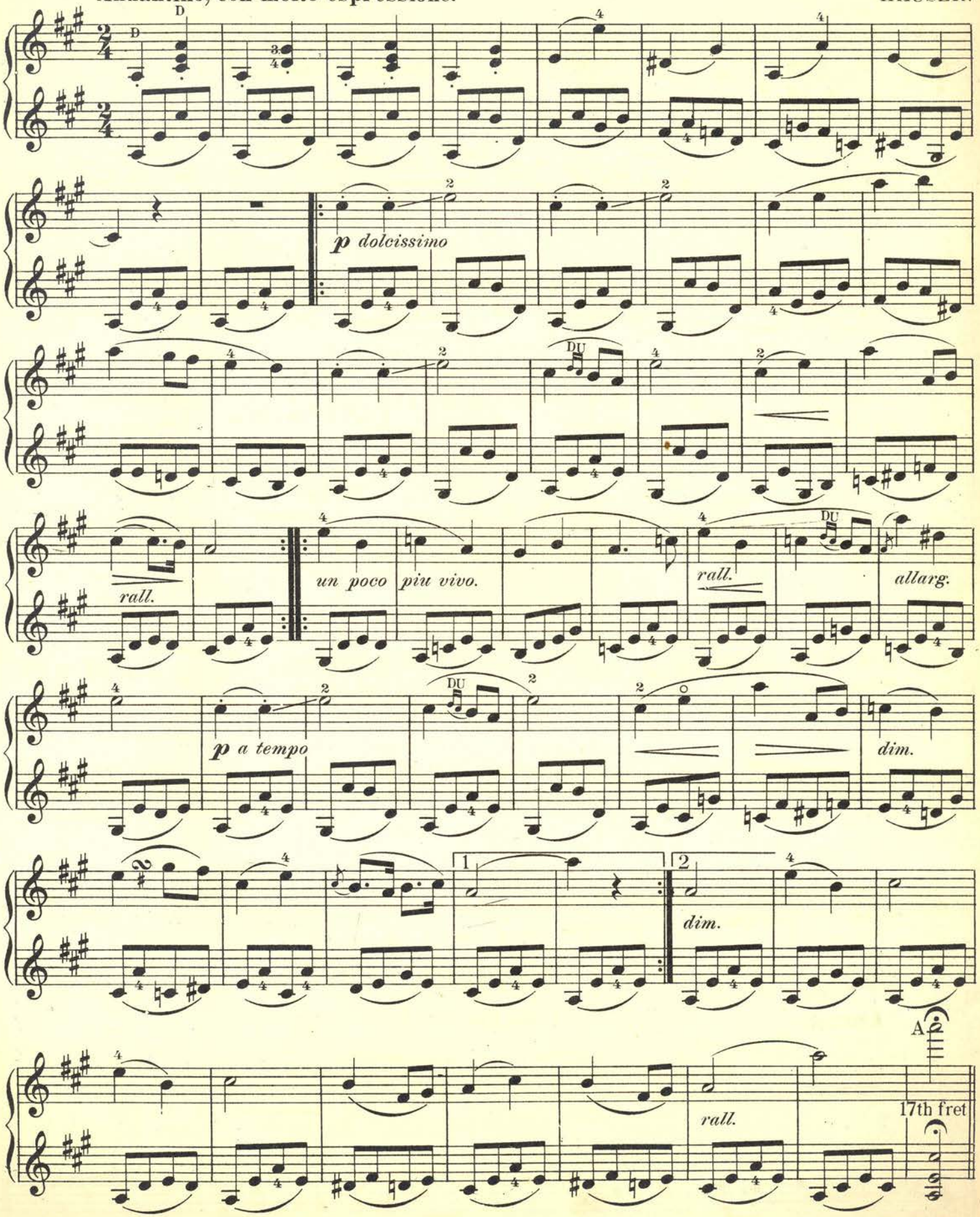
Largo.



Berceuse.

CRADLE SONG.

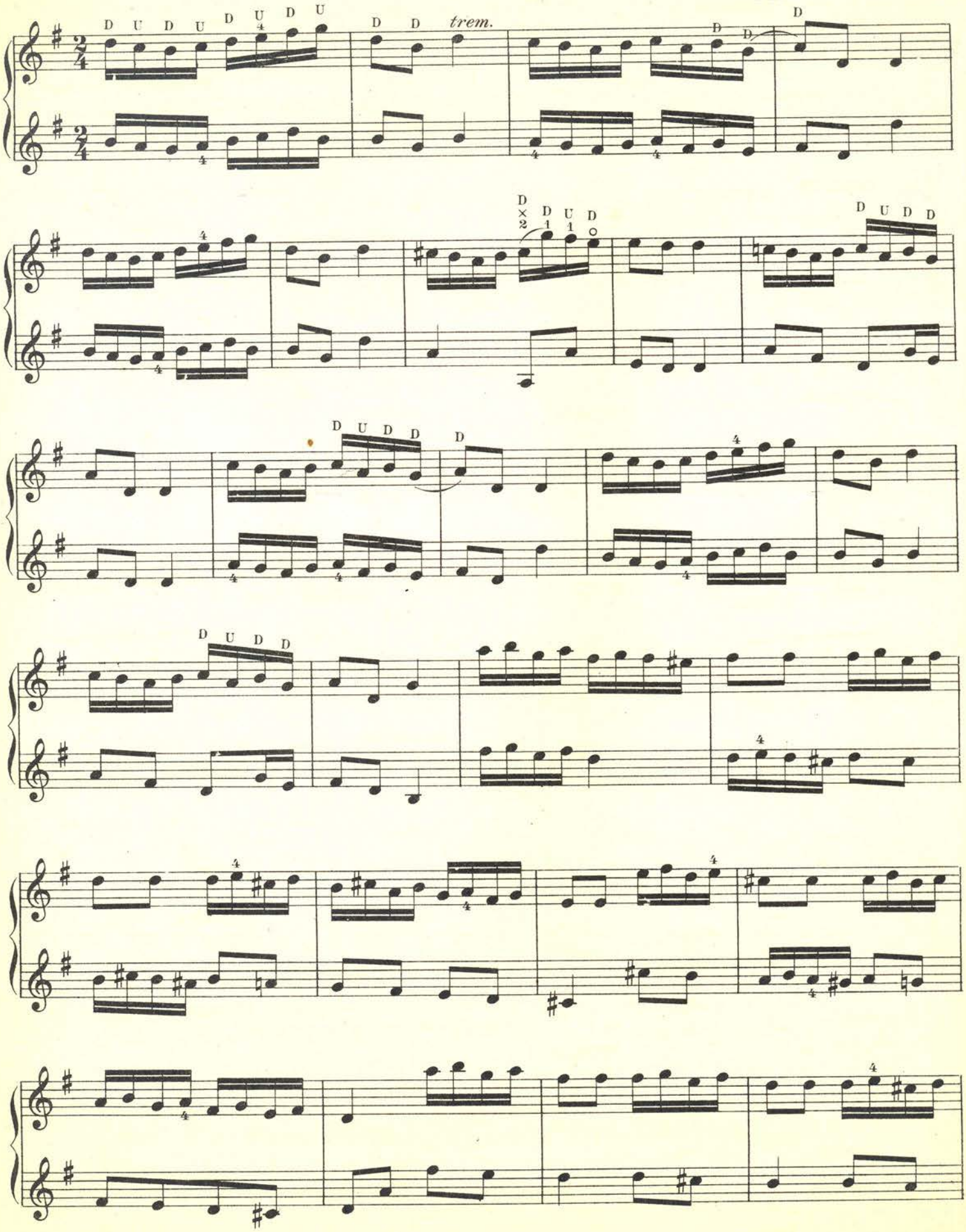
Andantino, con molto espressione. HAUSER.

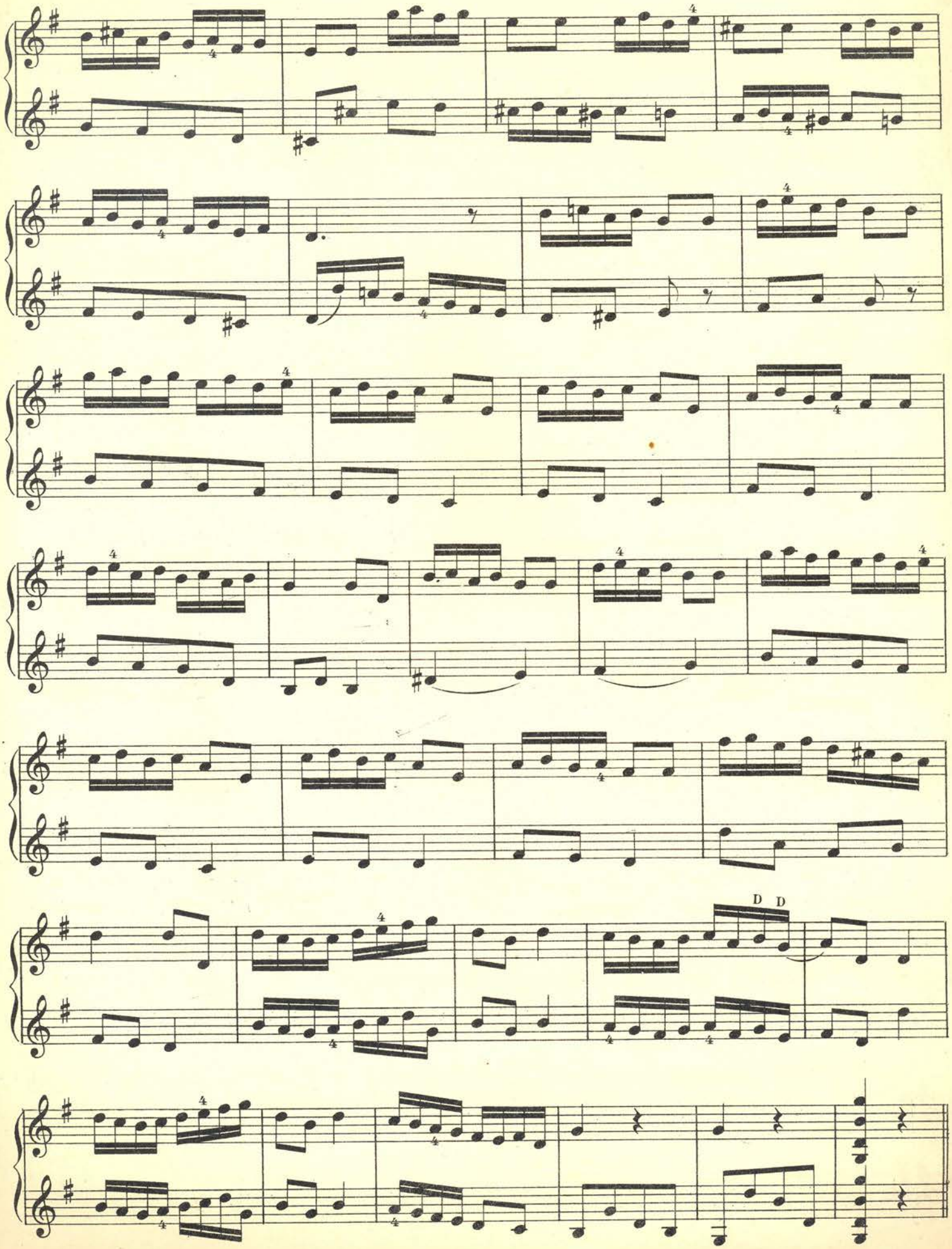


❋ The dot and the tie used jointly, indicates that each note is to be sustained by the *tremolo,* yet detached or seperated from each other.

Scherzetto.

PIETRA PERTOSA.

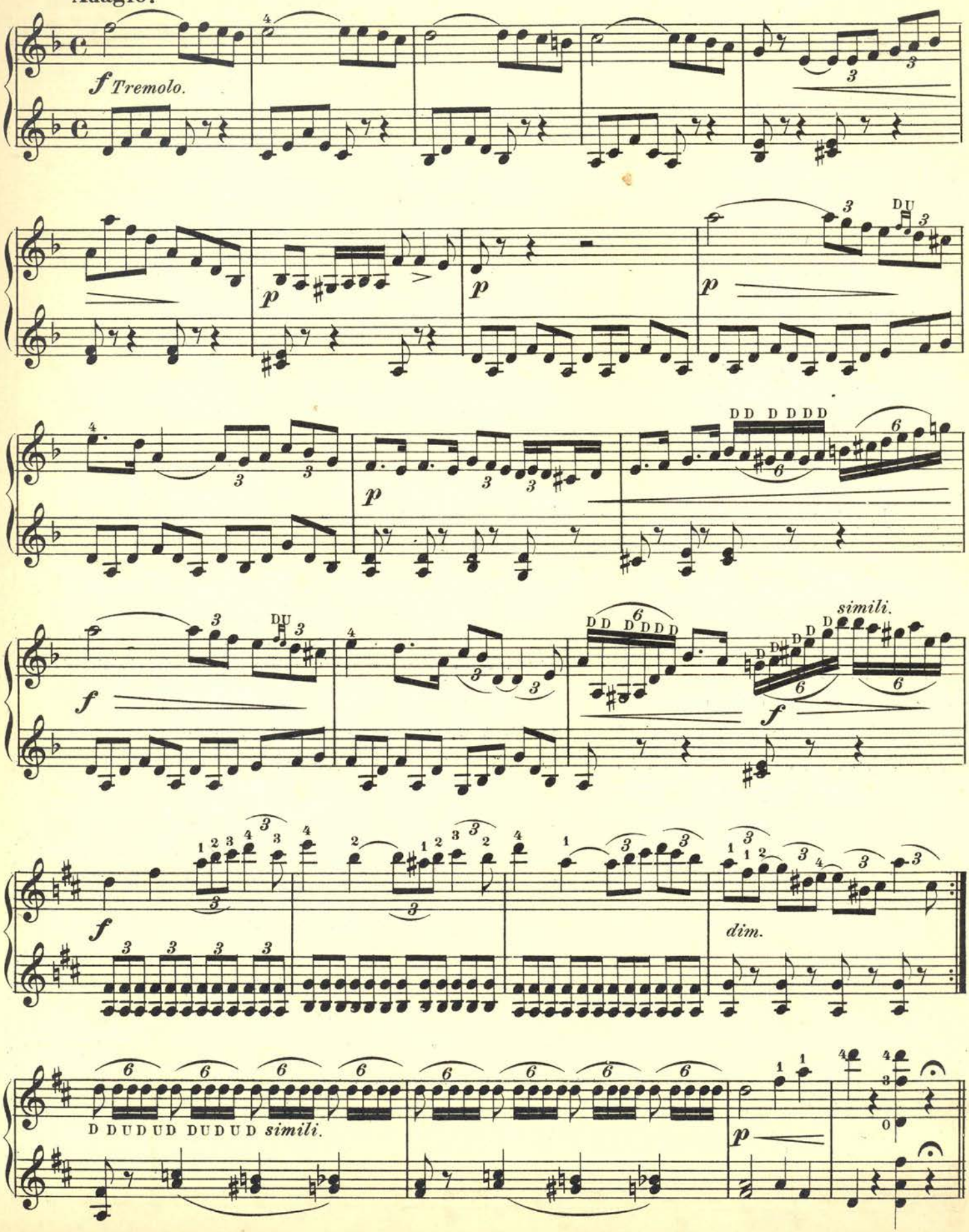



D D

MIXED POSITION.

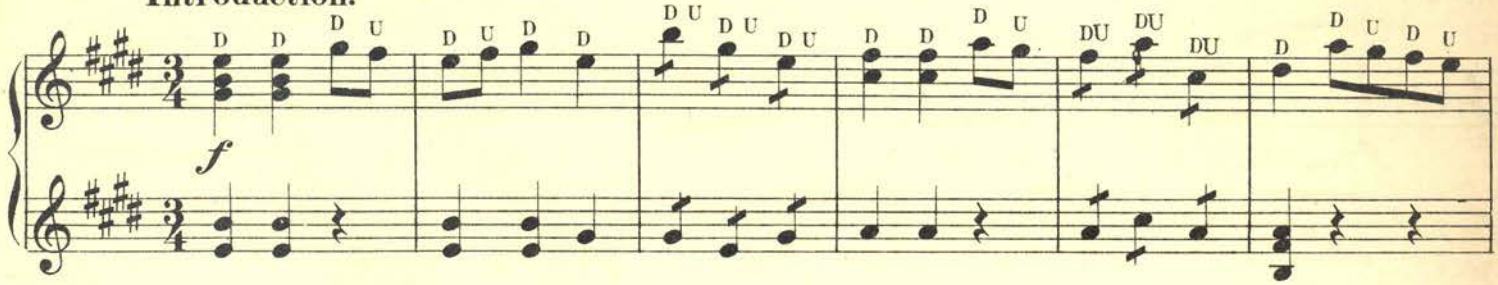
Adagio.

Adapted from Branzoli.

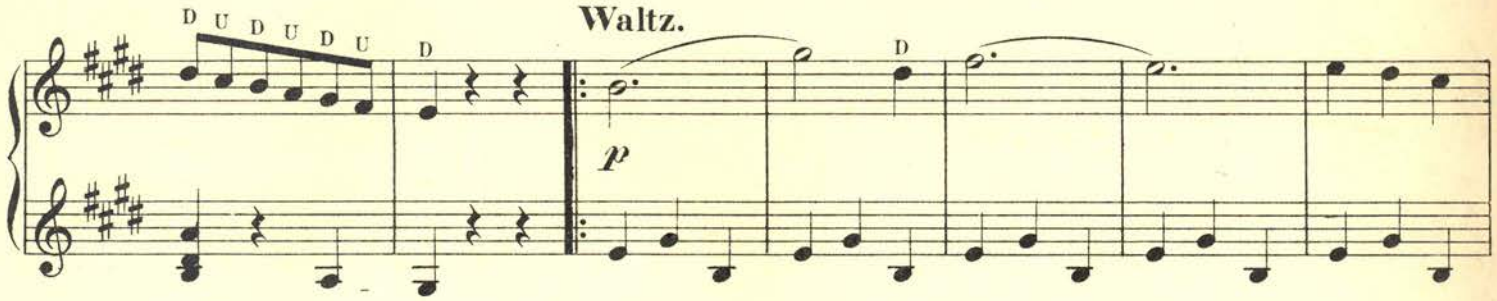


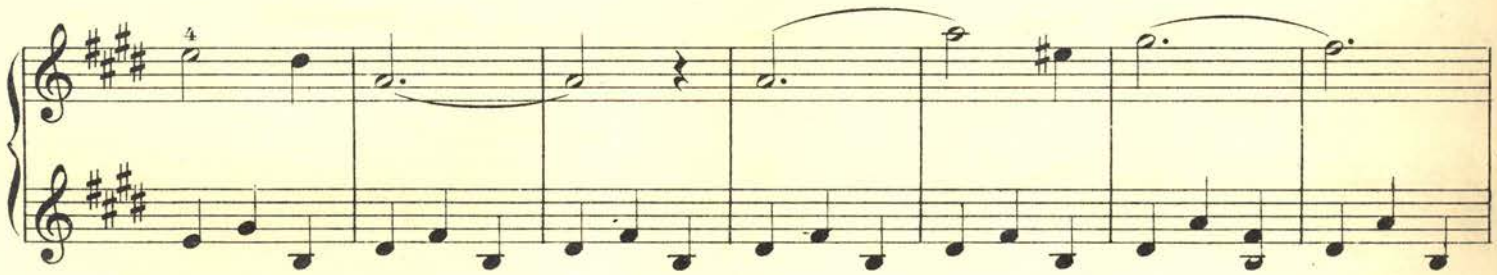
Anemone Waltz.

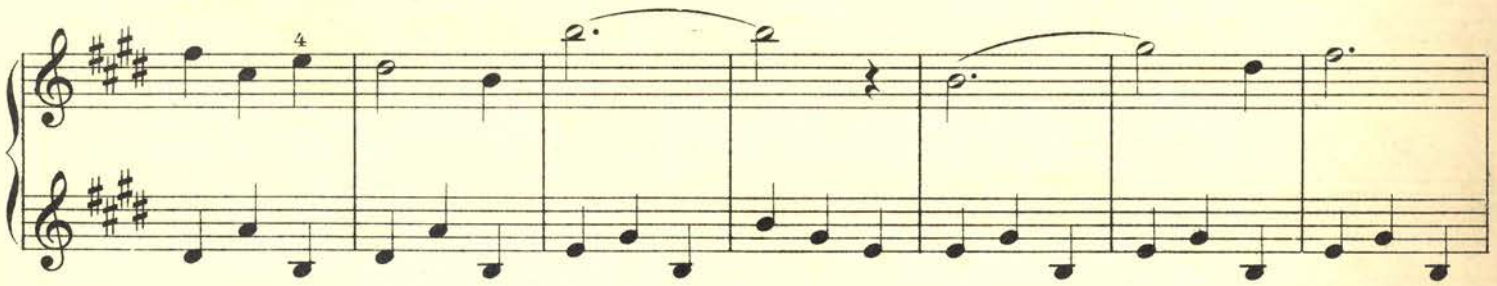
Introduction.

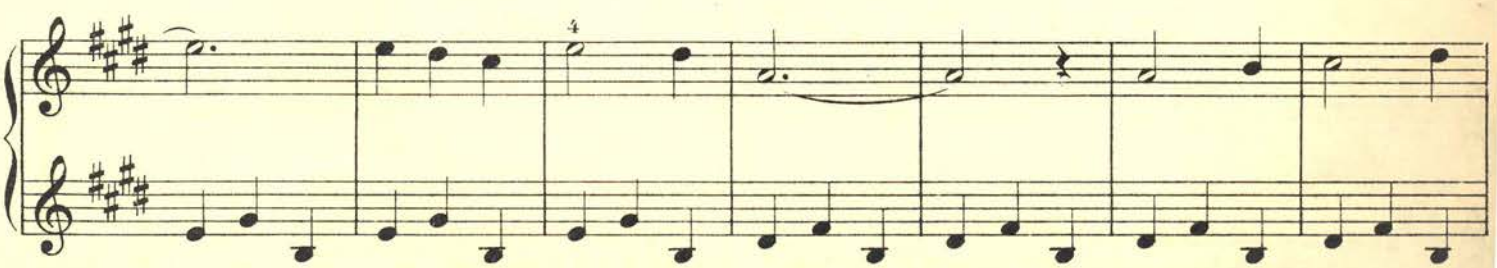


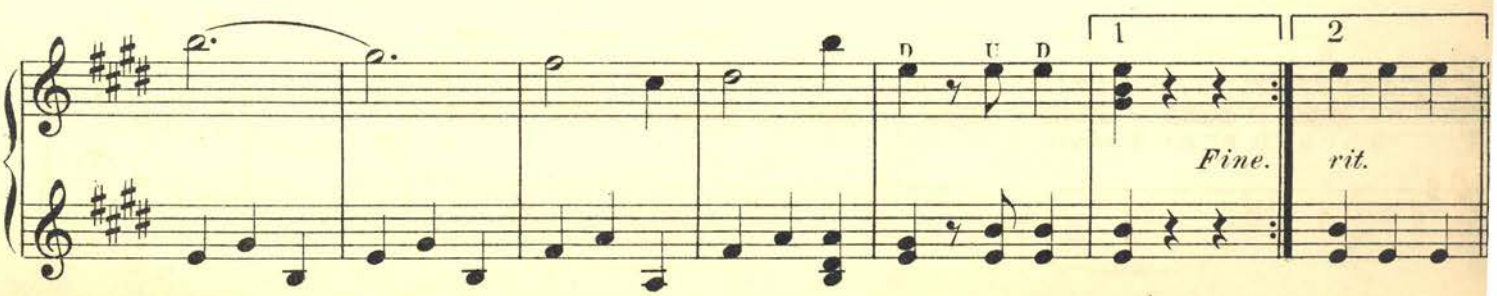
Waltz.

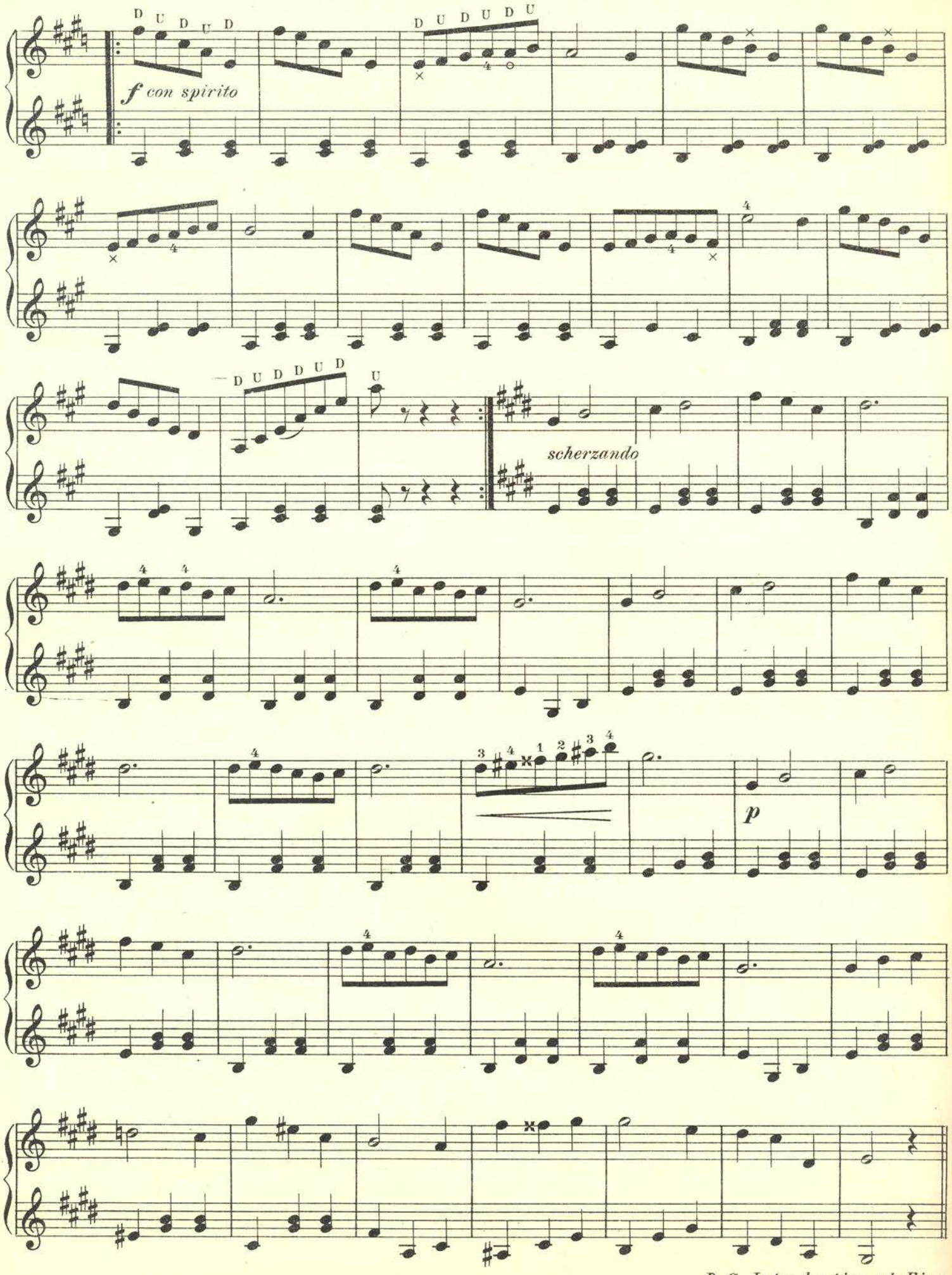








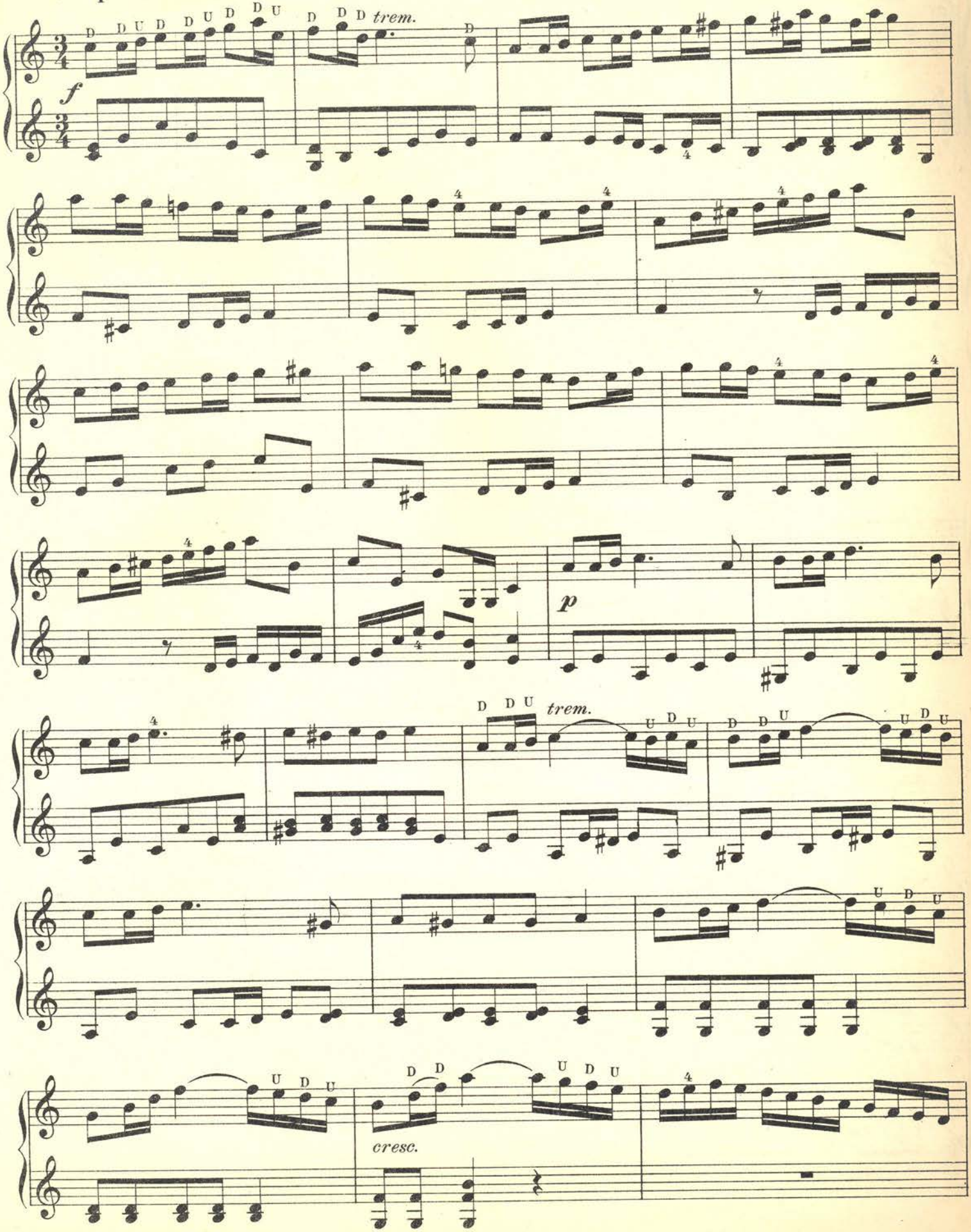


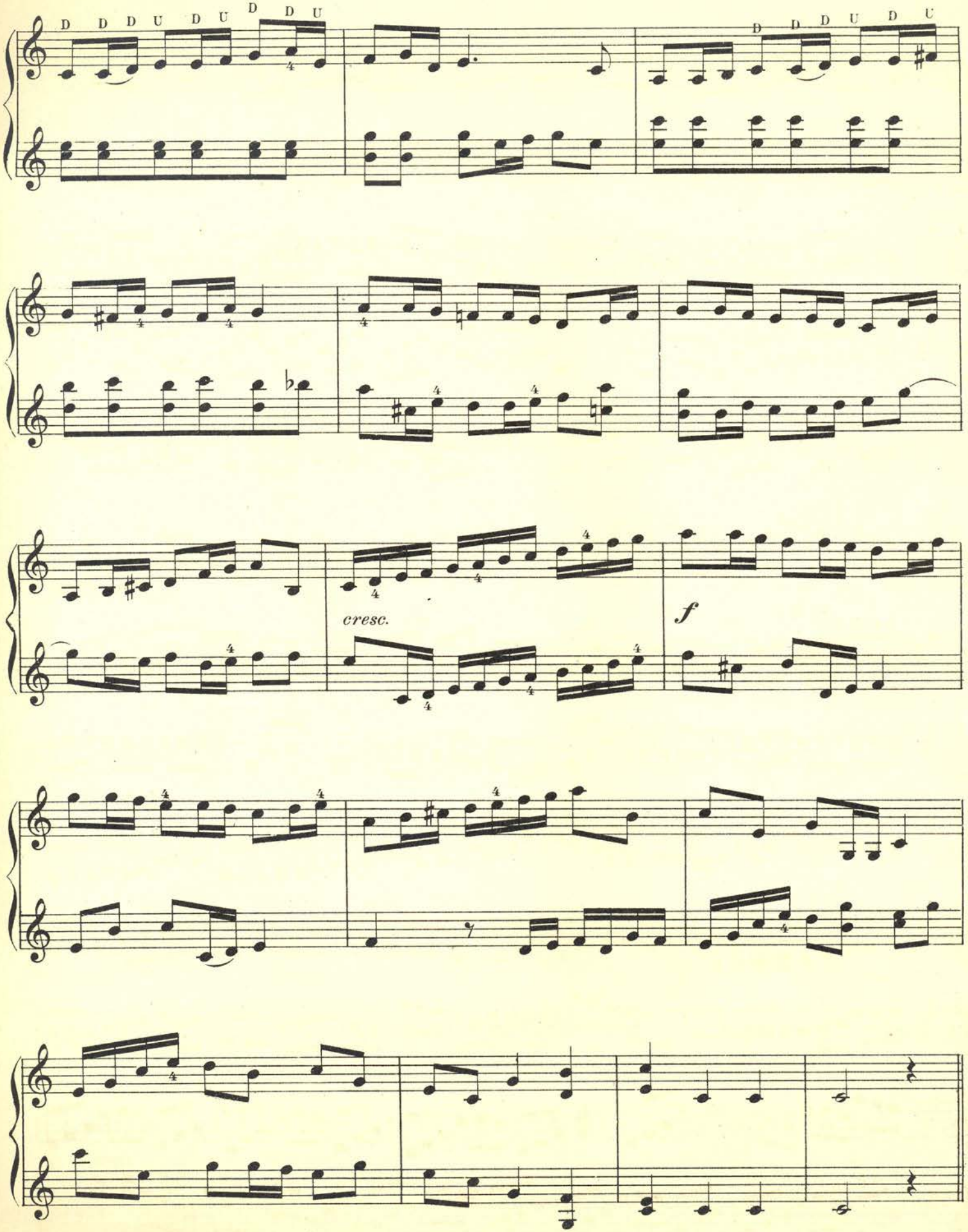


D. C. Introduction al Fine.

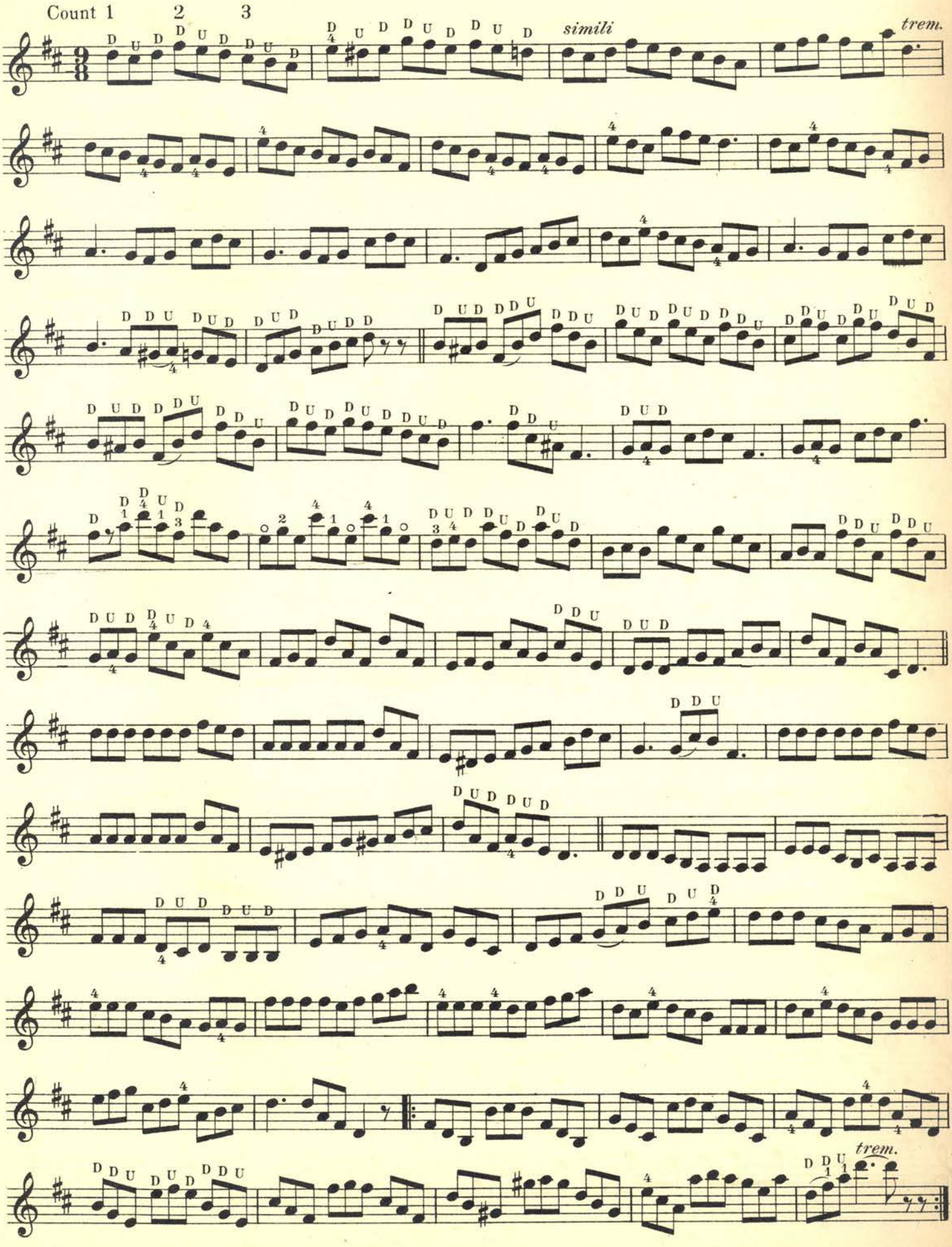
DUETT FOR TWO MANDOLINS.

Tempo di Polacca. HERMANN.




D D D U D U D D U
D D D U D U
cresc.
f

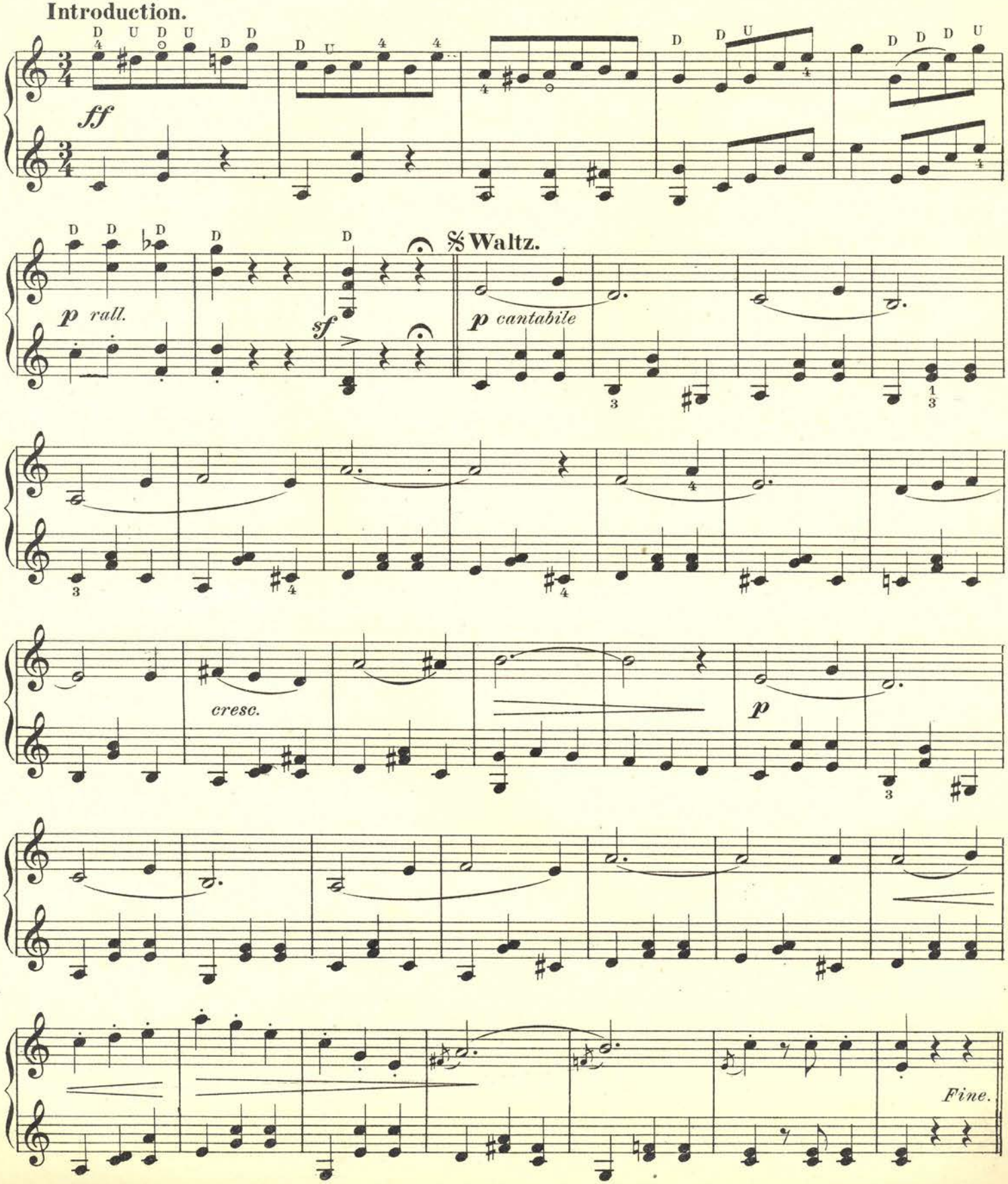
Lesson in $\frac{9}{8}$ time.

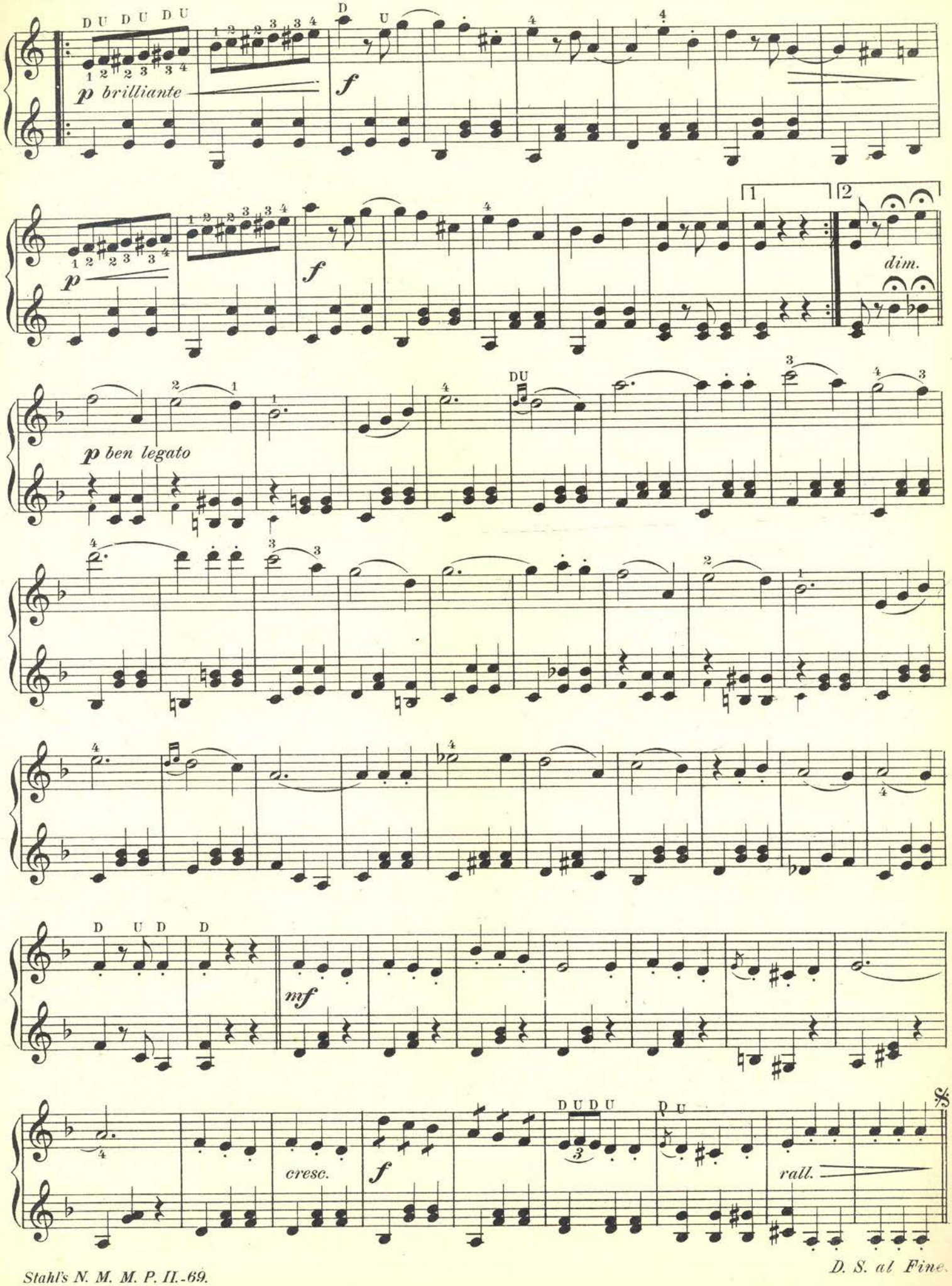


Unless marked *staccato* quarter notes in $\frac{3}{4}$ time Waltzes are played *tremolo*, when marked with any of the following terms: *Valse lento_ Cantabile_ Con tenerezza_ Espressivo_ Affettuoso_ Con espressione_Con lentezza_ Con affezzione_ Ben legato,* etc.

Loves Memory.

WALTZ.

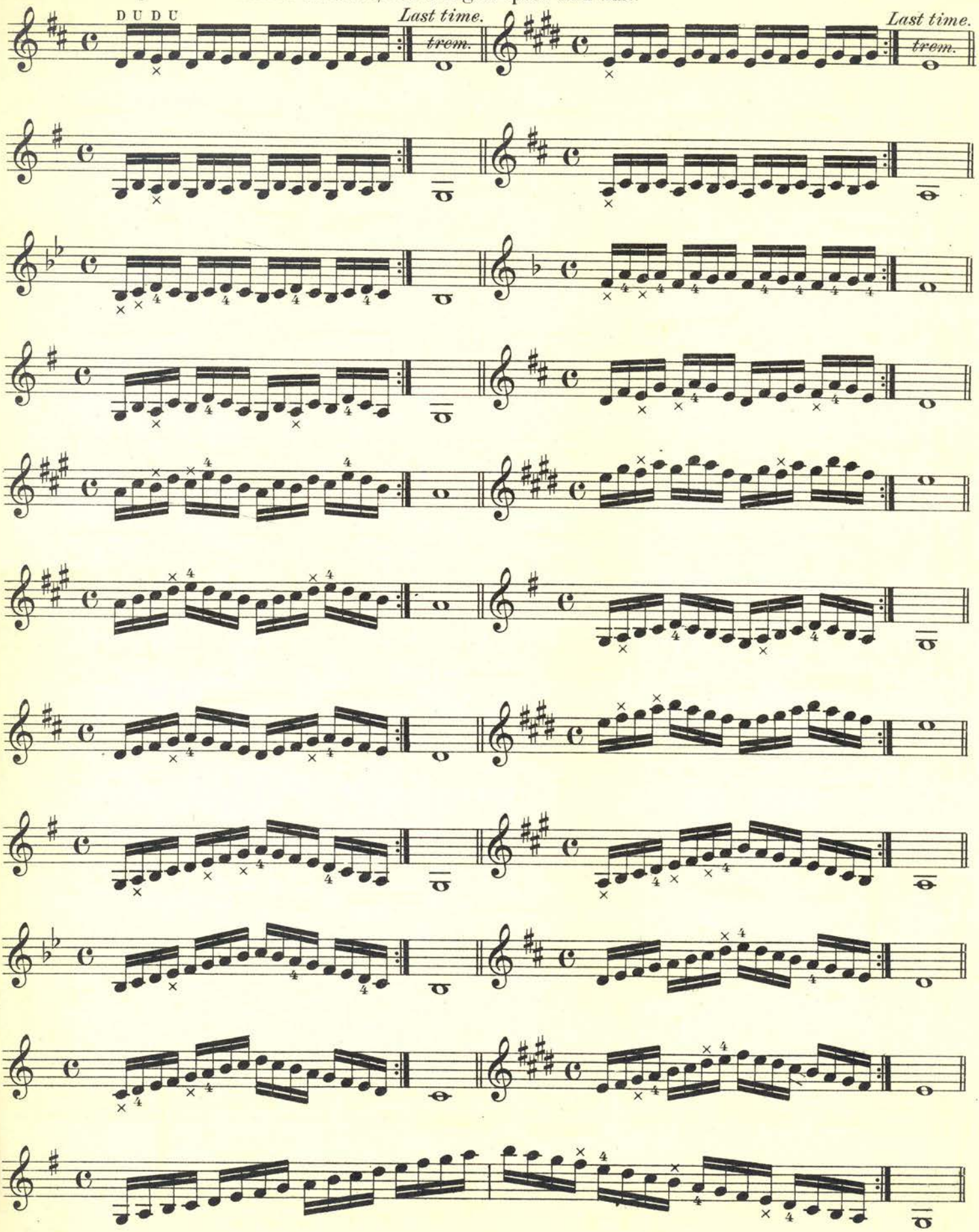



D U D U D U
p brilliante
f
1
2
dim.
p ben legato
DU
mf
cresc.
f
D U D U
D U
rall.
D. S. al Fine.

EXERCISES ON THE SIXTEENTH NOTES.

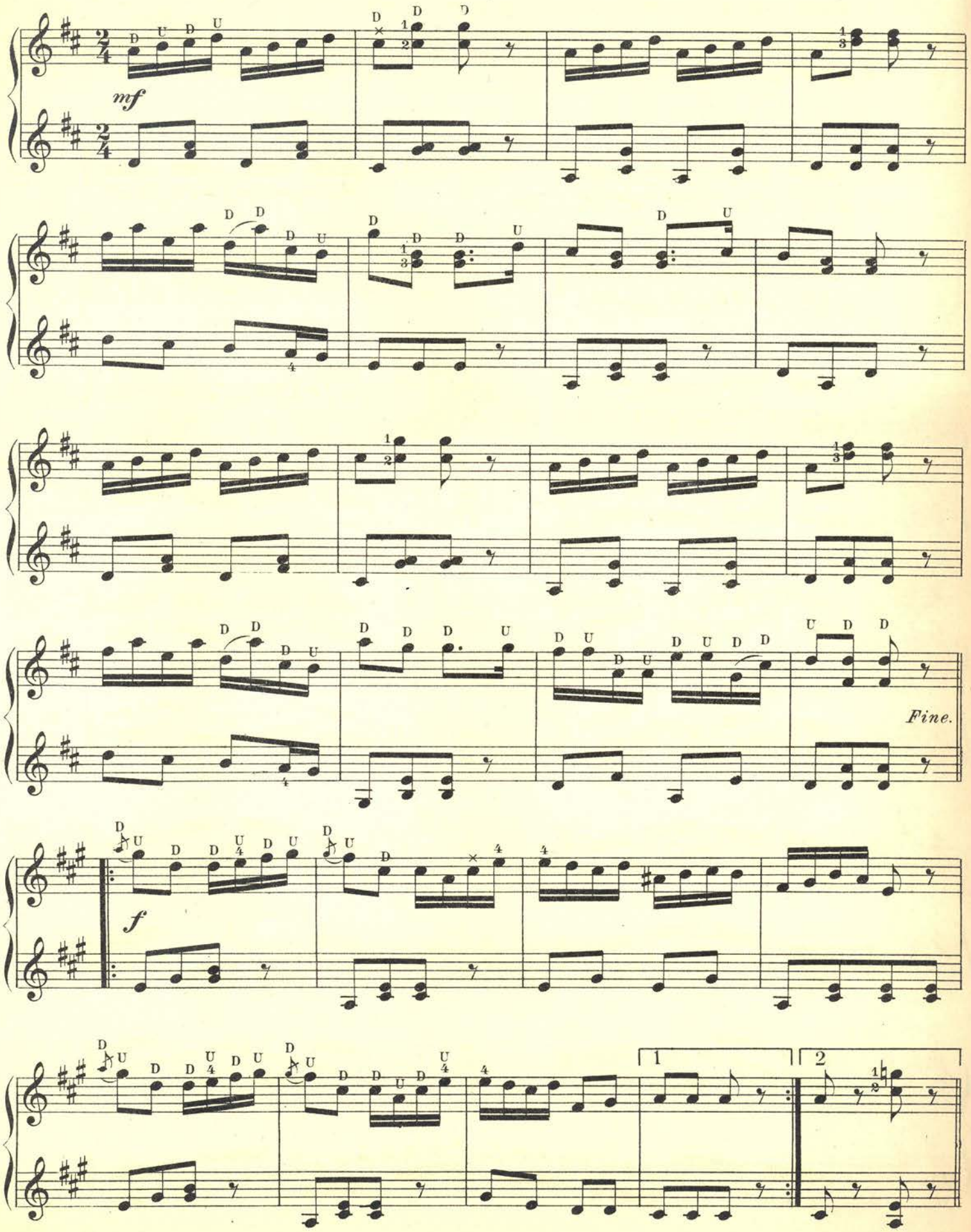
For the training of the fingers in Technic.

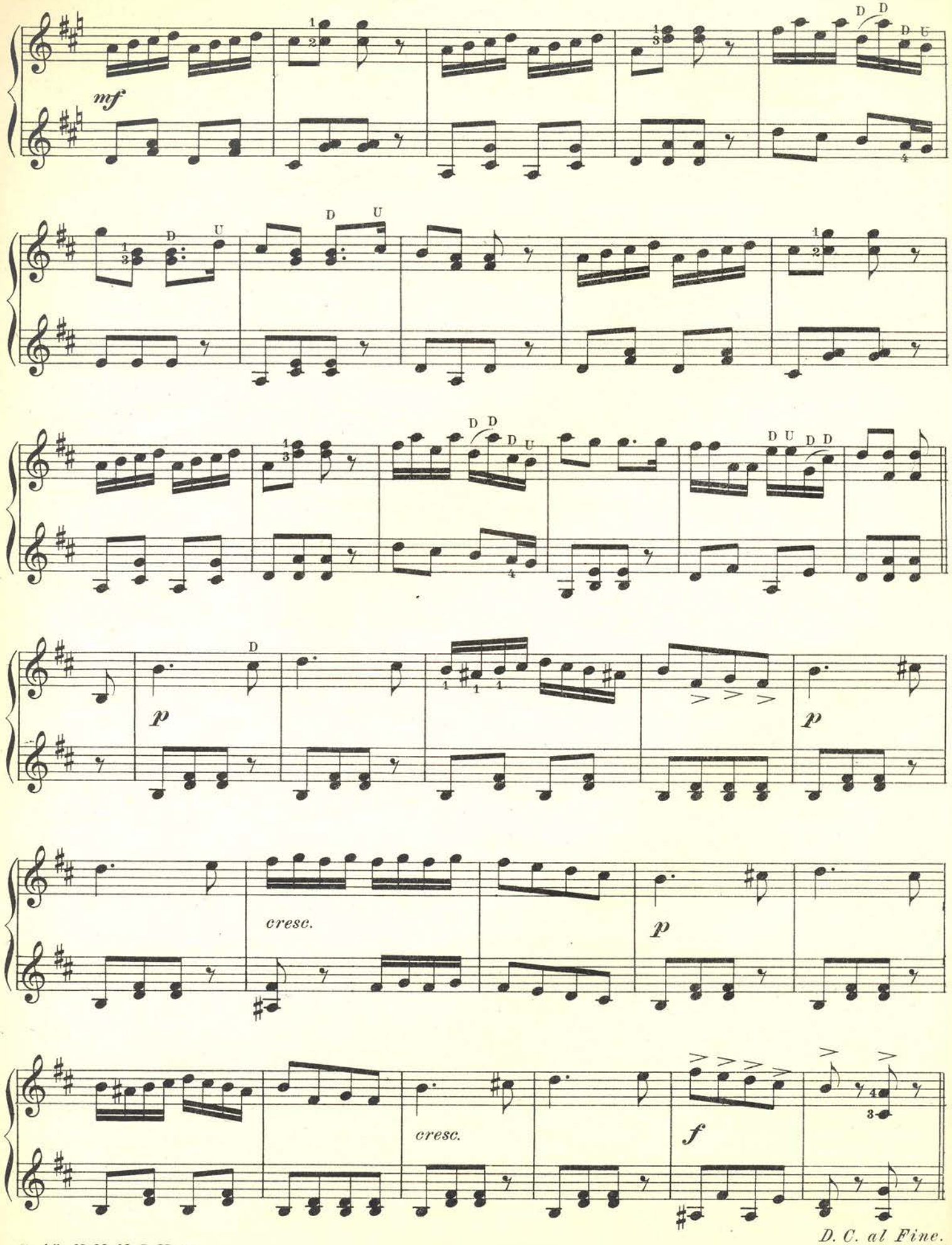
Repeat each exercise ten times, increasing in speed each time.

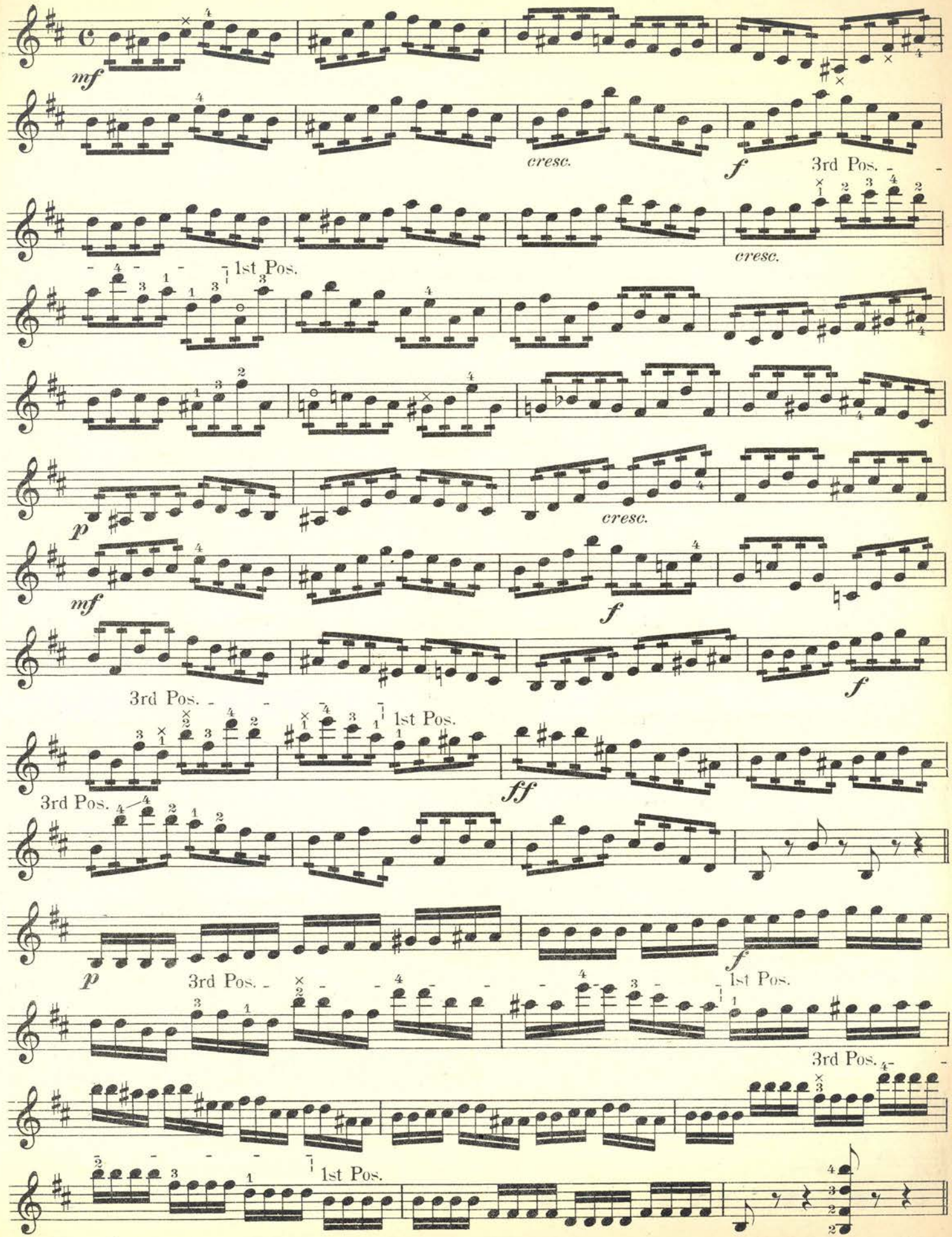


La Belle Masque.

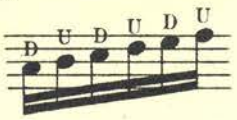
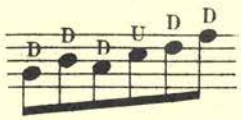
POLKA BRILLANTE.




mf
p
cresc.
p
cresc.
f
D. C. al Fine.


mf
cresc.
f
3rd Pos.
cresc.
1st Pos.
p
cresc.
mf
f
3rd Pos.
f
1st Pos.
ff
3rd Pos.
p
3rd Pos.
f
1st Pos.
3rd Pos.
1st Pos.

Quarter notes and all longer notes, are played *tremolo.*

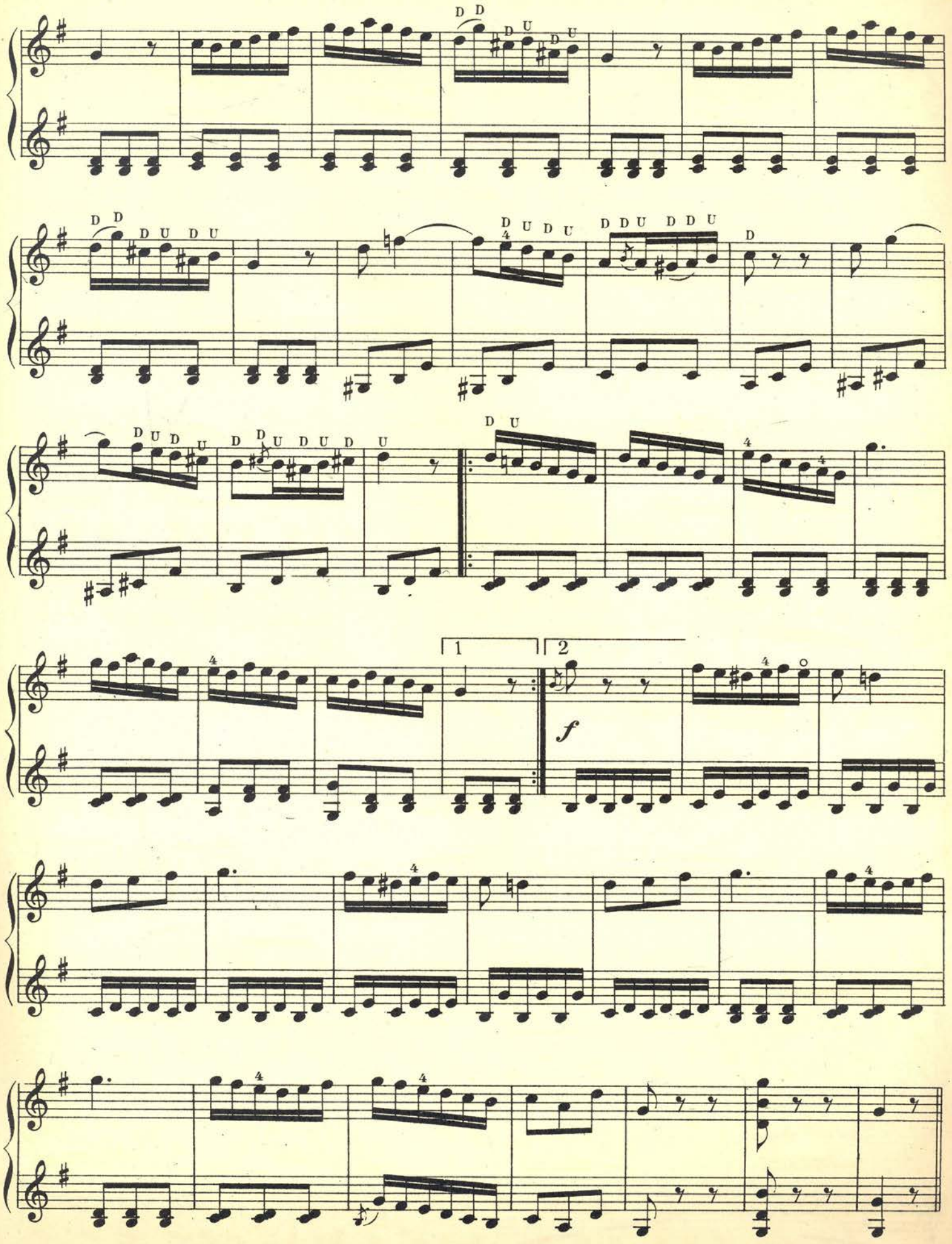
Eighth notes thus: Sixteenth notes thus:  or 

Light and Gay Waltz.

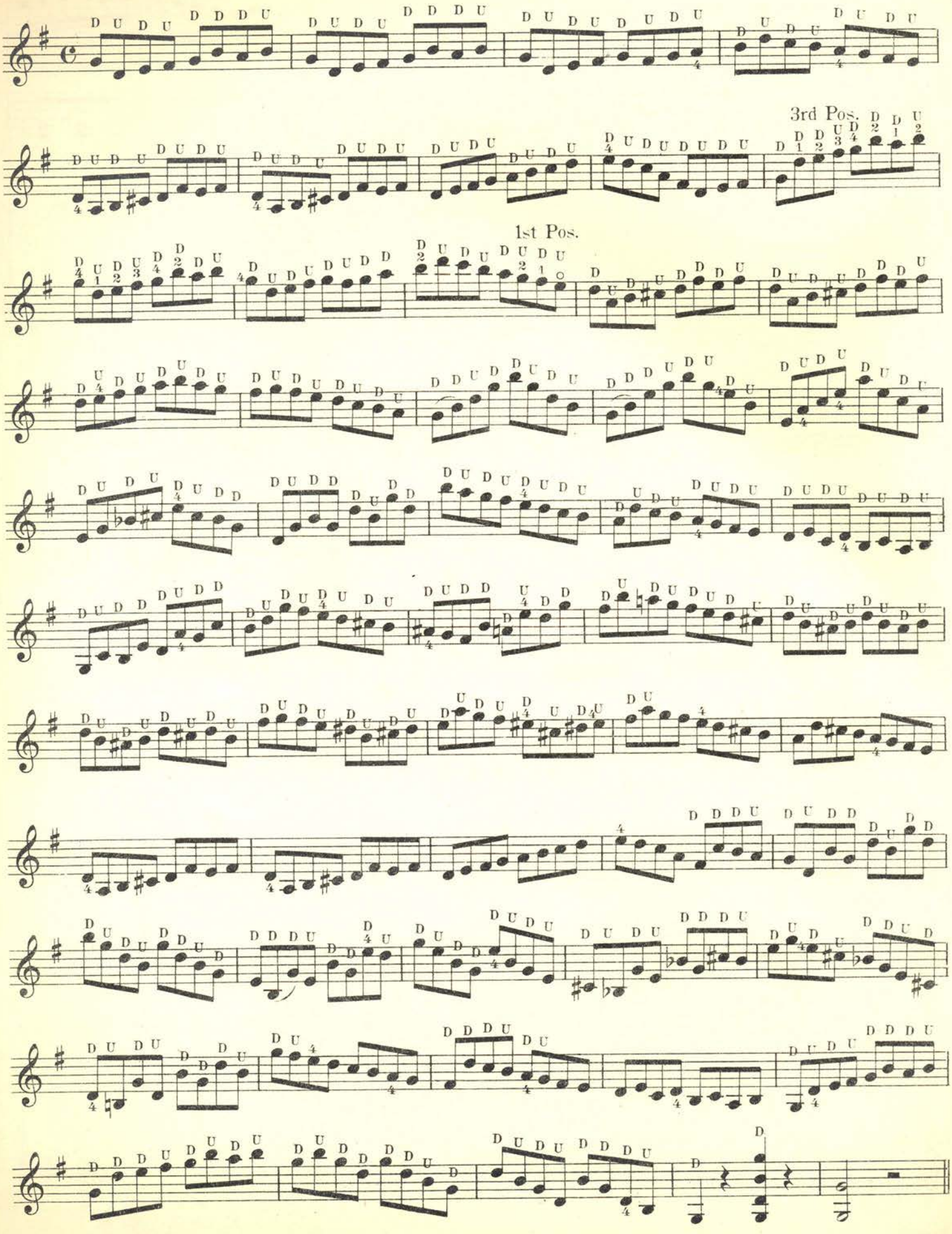
(From the Barbier Von Sevilla.)

ROSSINNI.

Allegretto.


1
2
f

Study in Eighth notes with irregular Plectrum strokes.

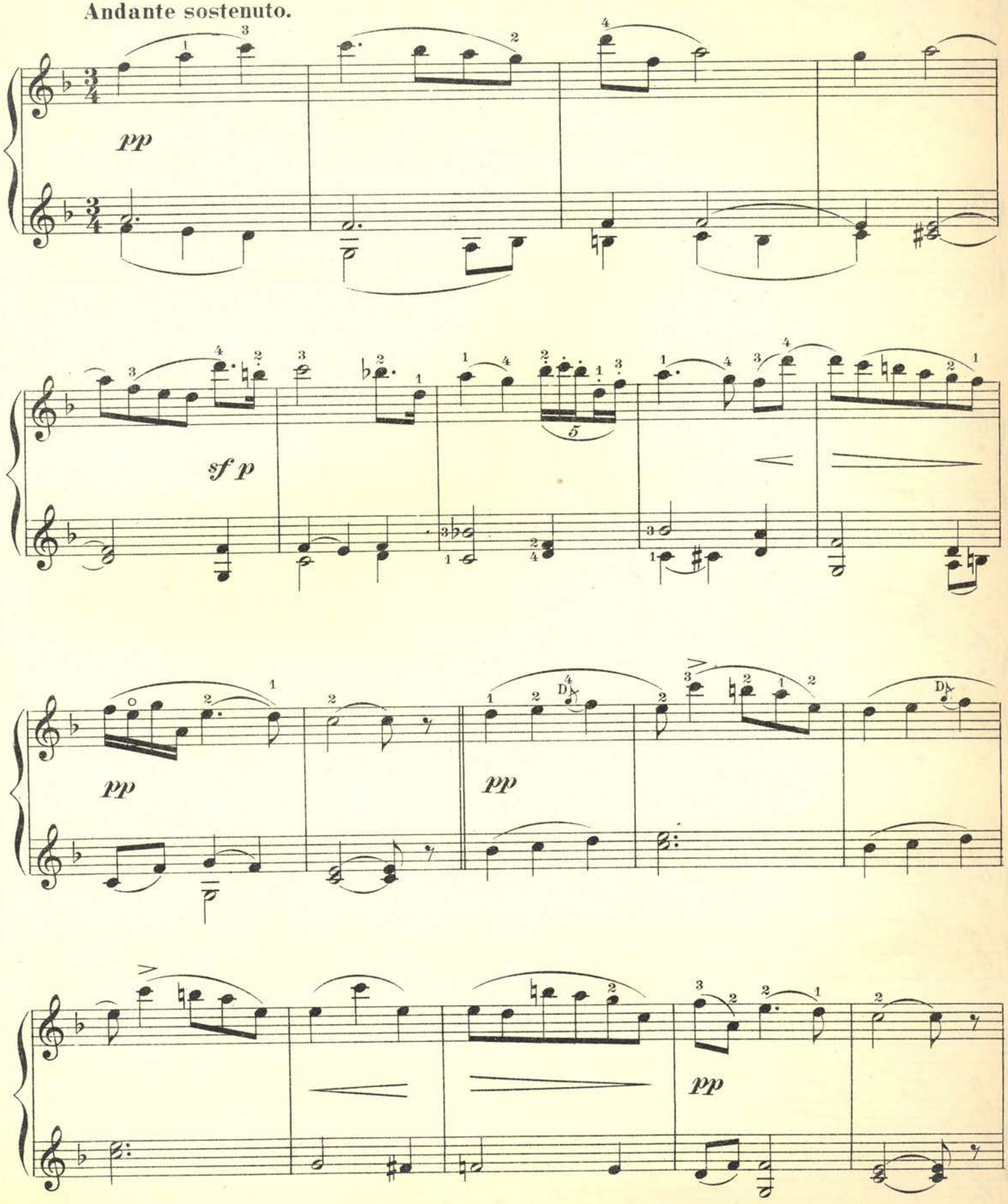


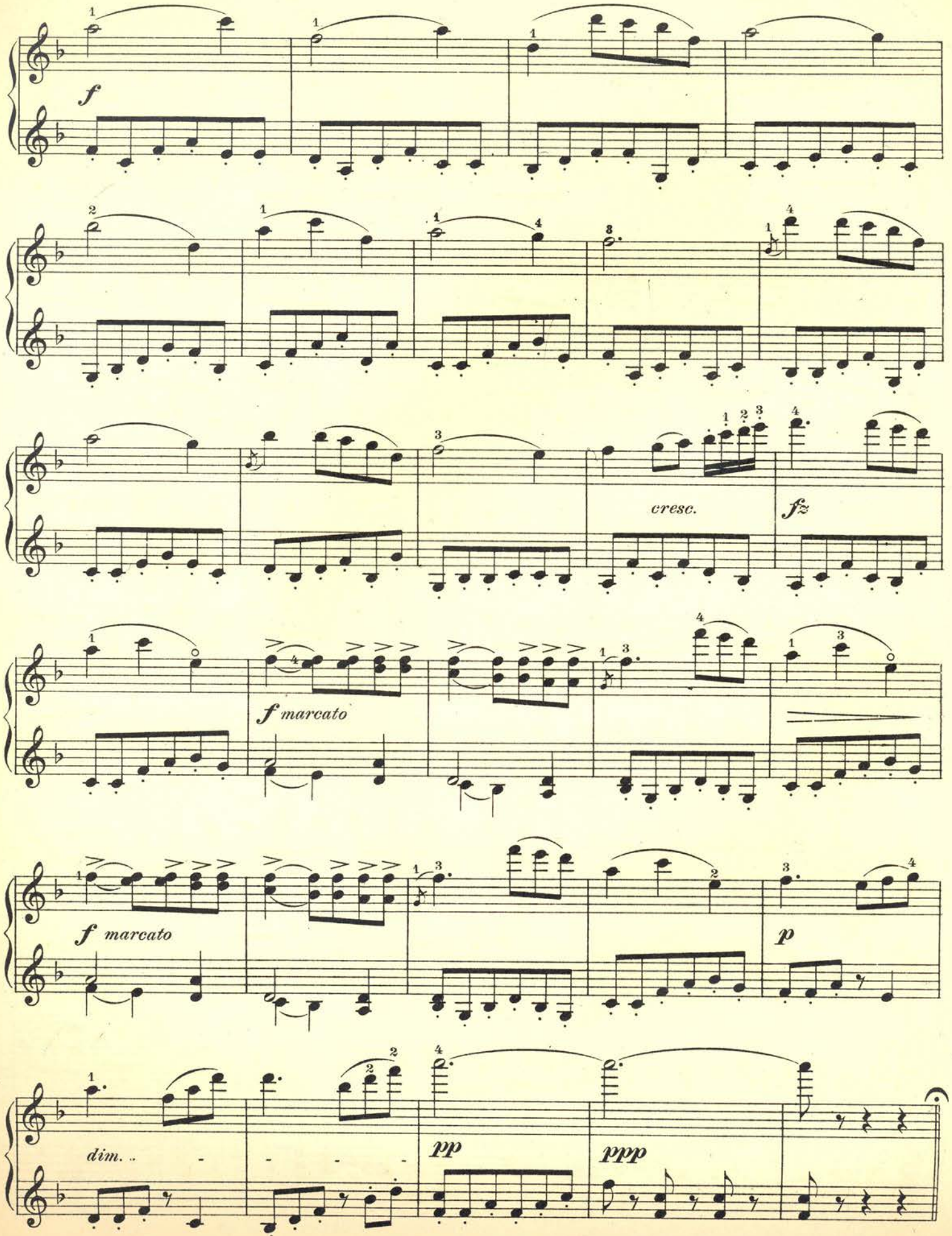
Intermezzo Sinfonico.

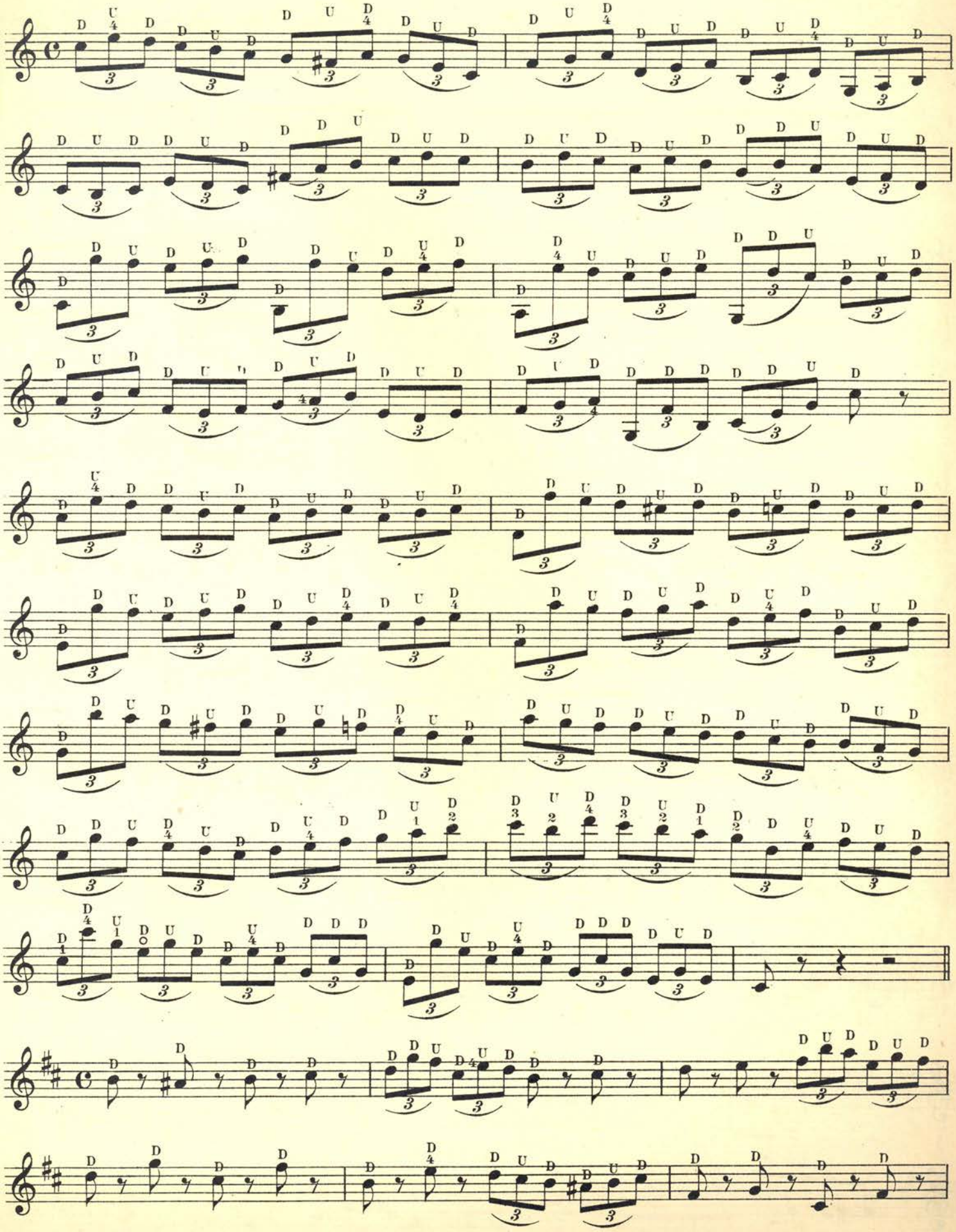
From the Opera

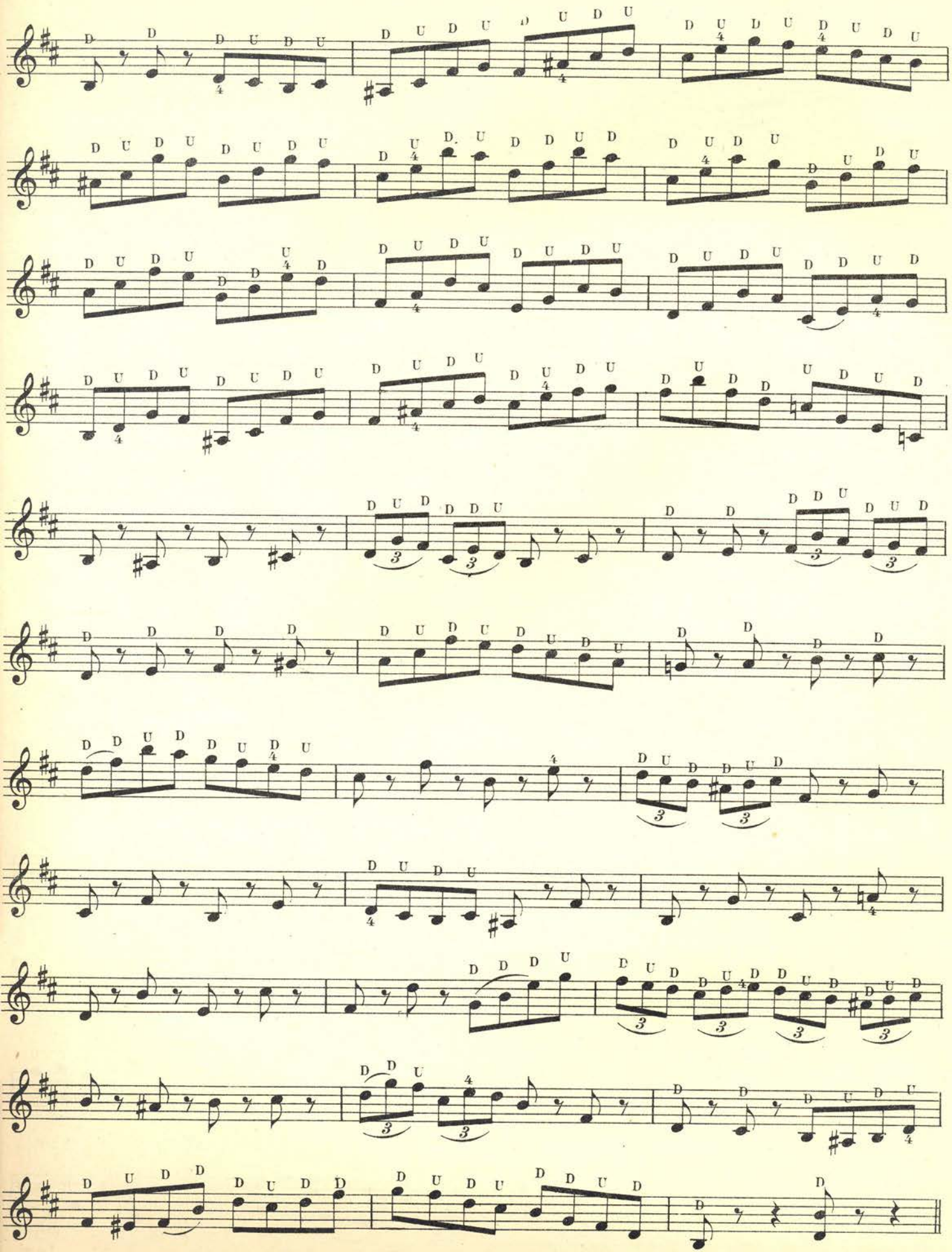
CAVALLIERIA RUSTICANA.

Andante sostenuto.



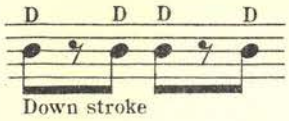

f
cresc.
fz
f marcato
f marcato
p
dim.
pp
ppp

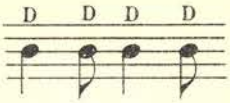


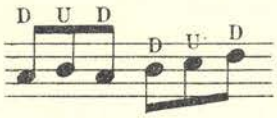


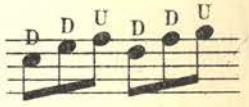
HOW TO EXECUTE MARCHES IN $\frac{6}{8}$ TIME.

The rule for use of Plectrum in executing Marches in $\frac{6}{8}$ time, is as follows. Quarter notes down stroke, dotted quarter notes *tremolo.*

Eighth notes when written thus: 

or 

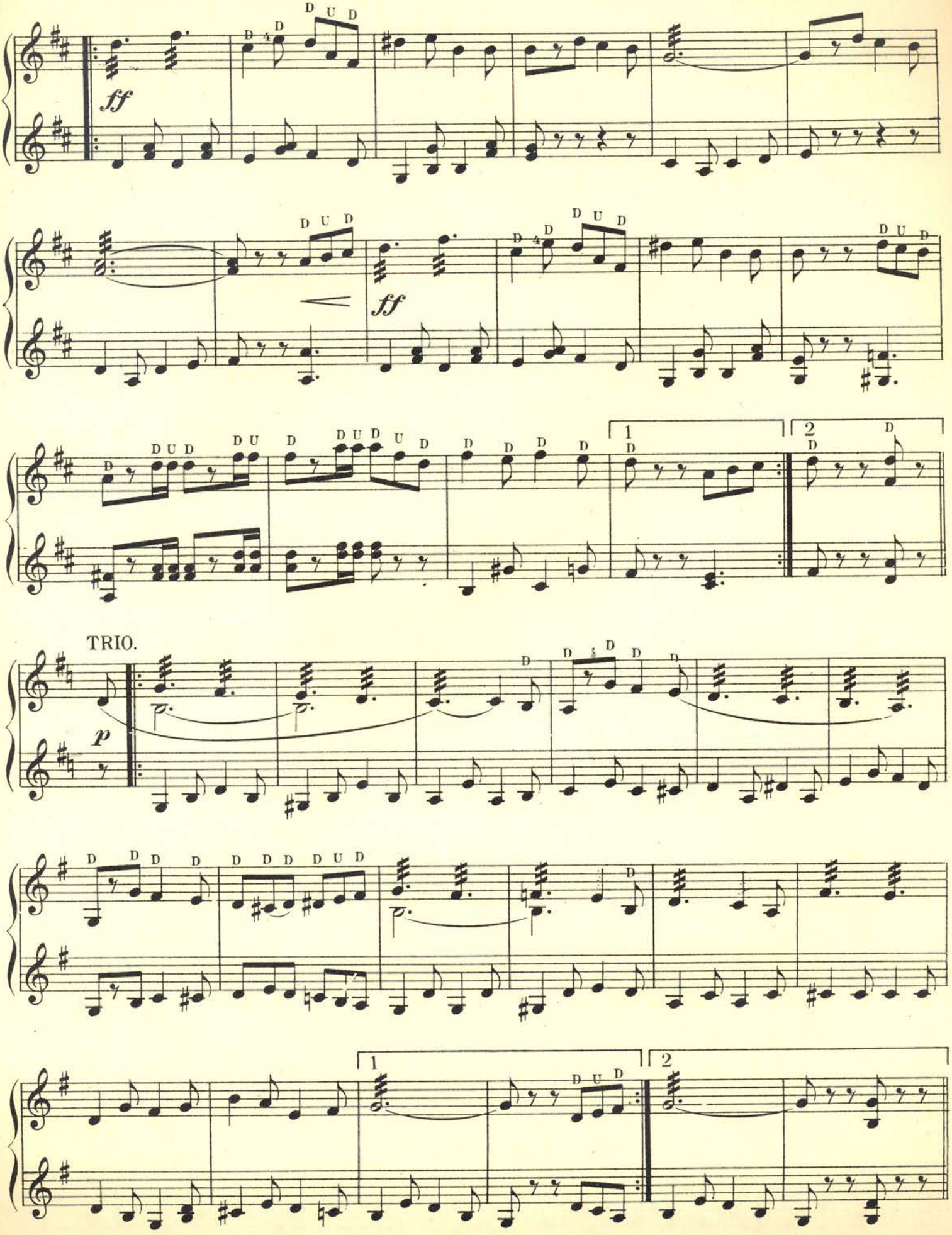
When written in groups, thus: 

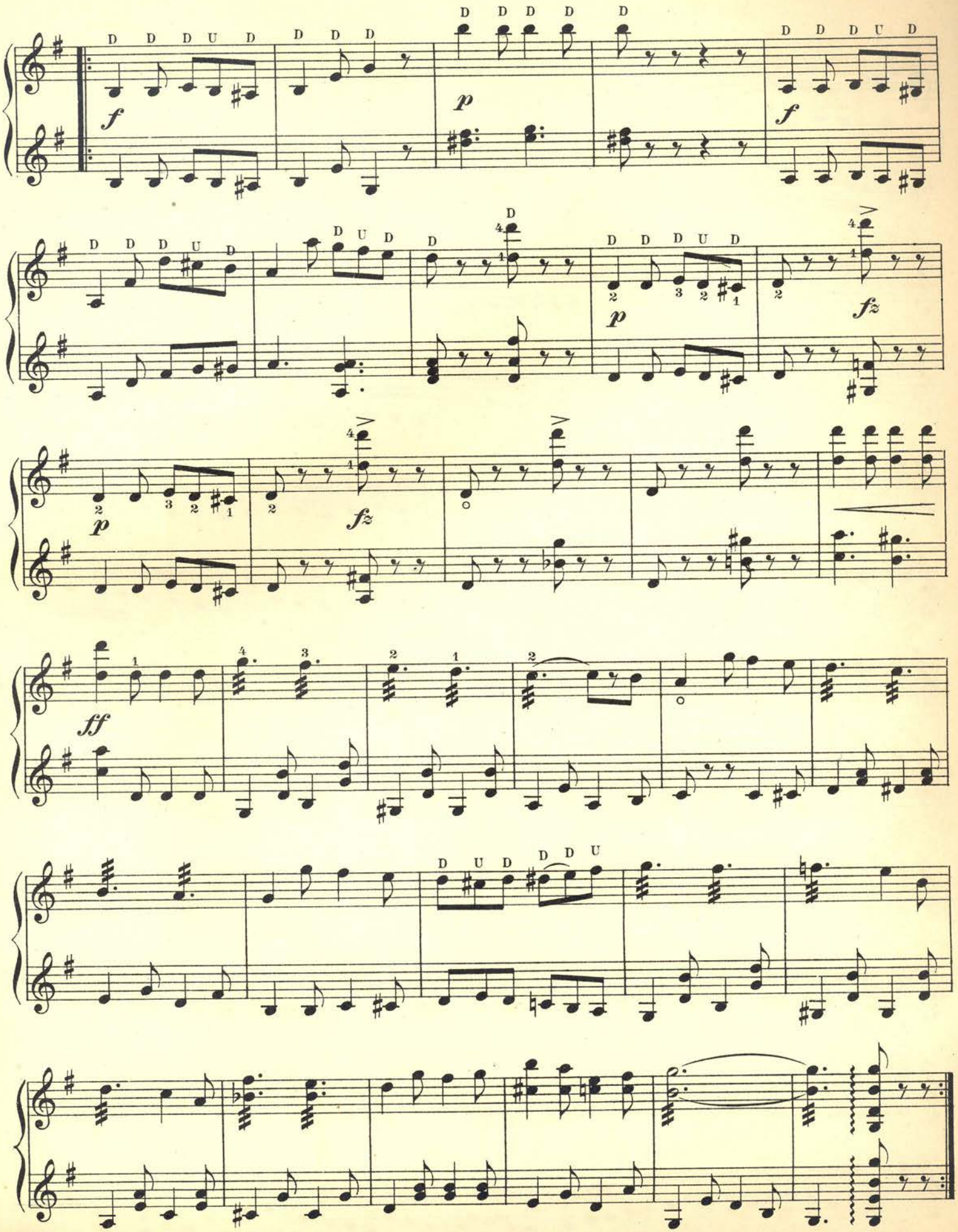
When the second note of a group falls on a change of string, thus: 

Mizzouri.

MARCH AND TWO STEP.

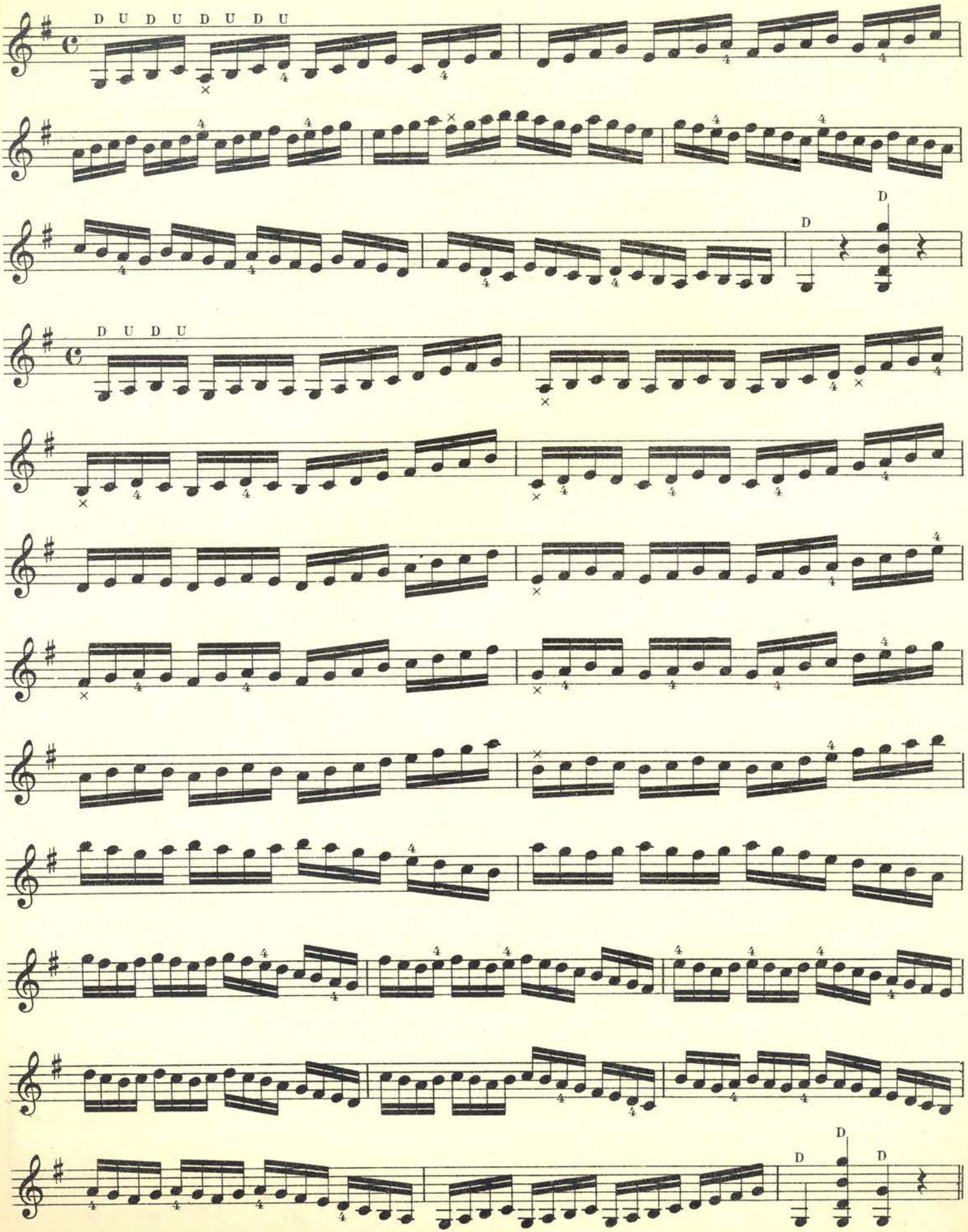
J. W. WRIGHT.

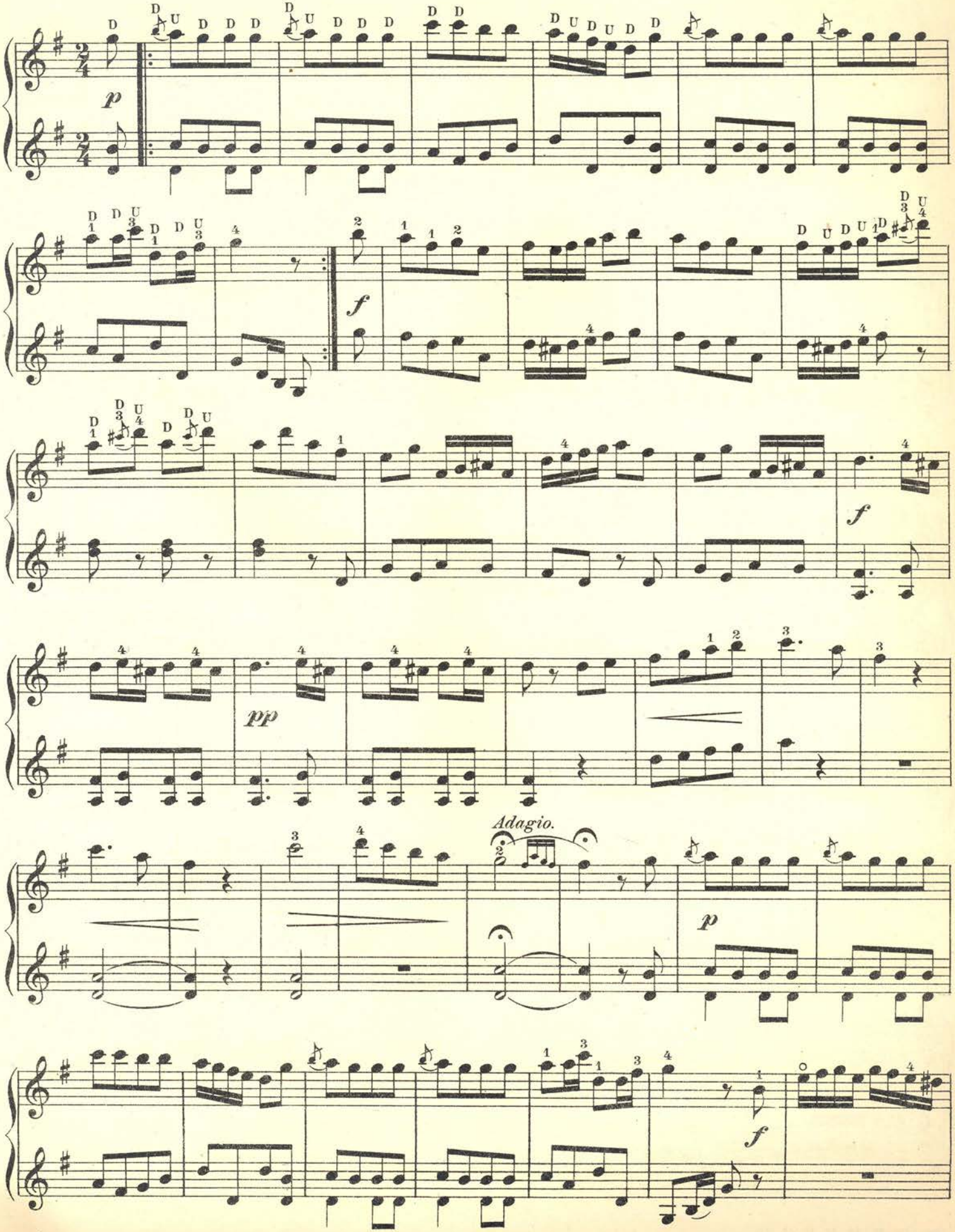

ff
ff
1
2
TRIO.
p
1
2

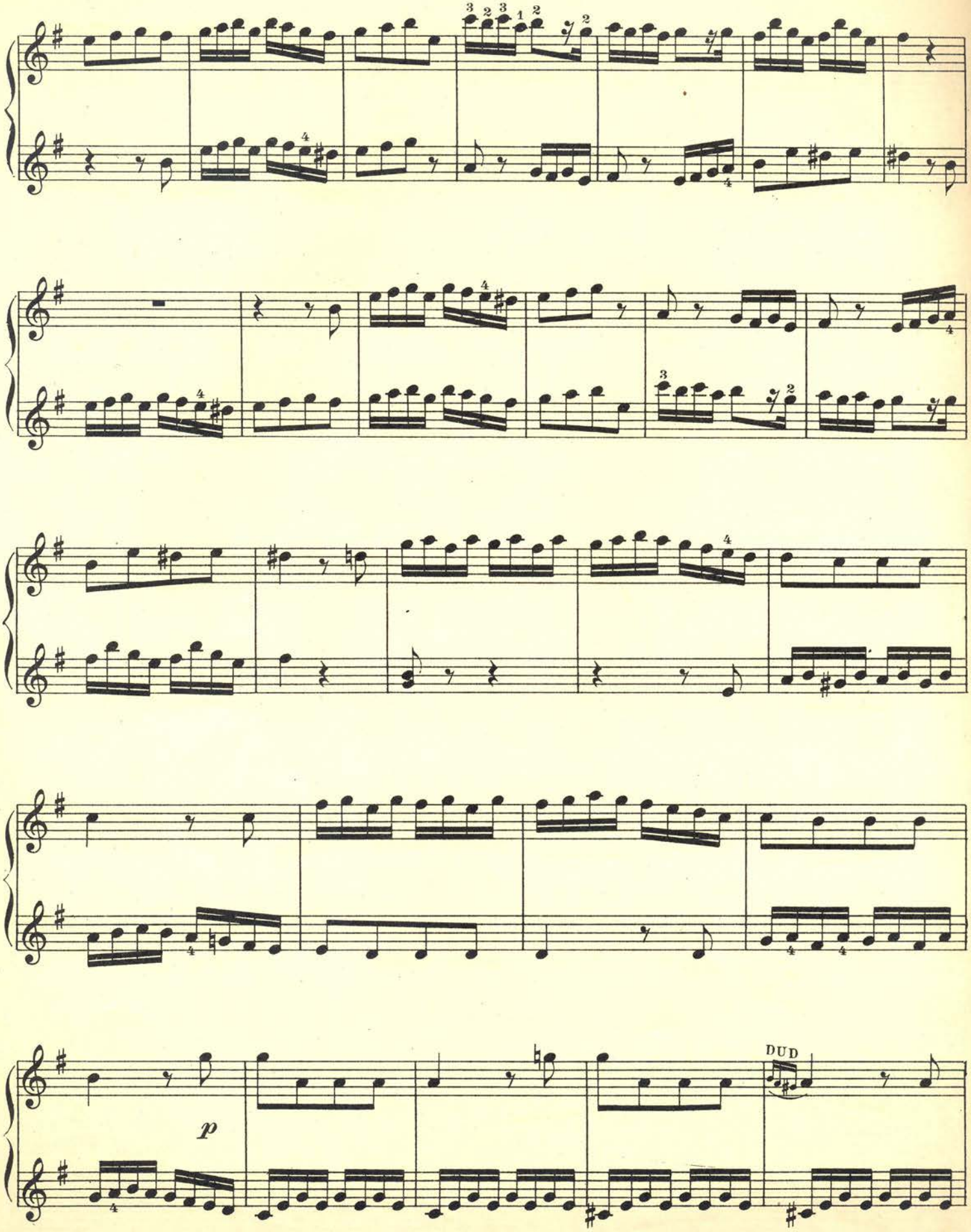

D D D U D
D D D
f
D D D D D
p
D D D U D
f
D D D U D
D U D
D
D D D U D
p
fz
p
fz
ff
D U D D D U

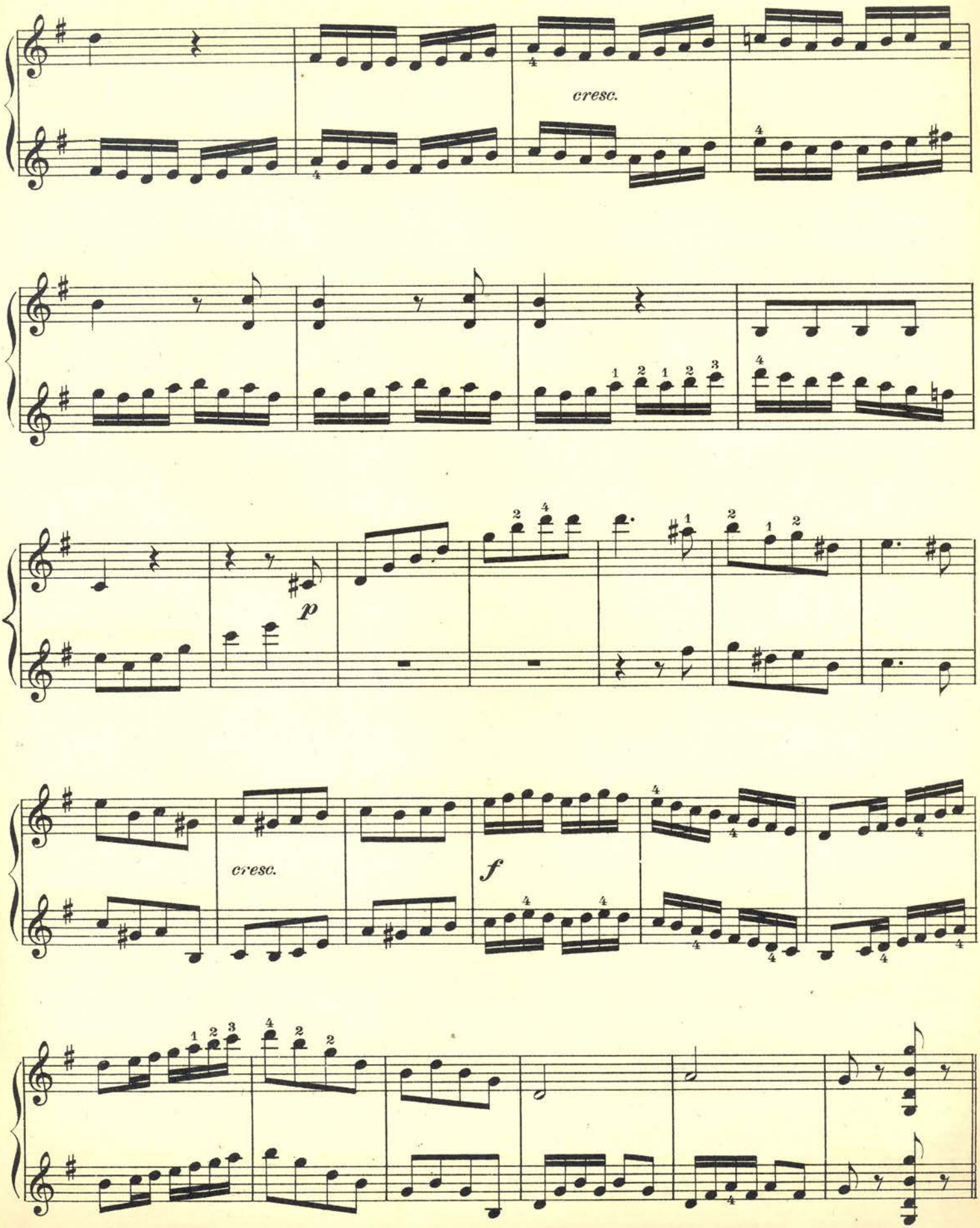
EXERCISES ON THE SIXTEENTH NOTES.

For the training of the fingers in Technic (continued).



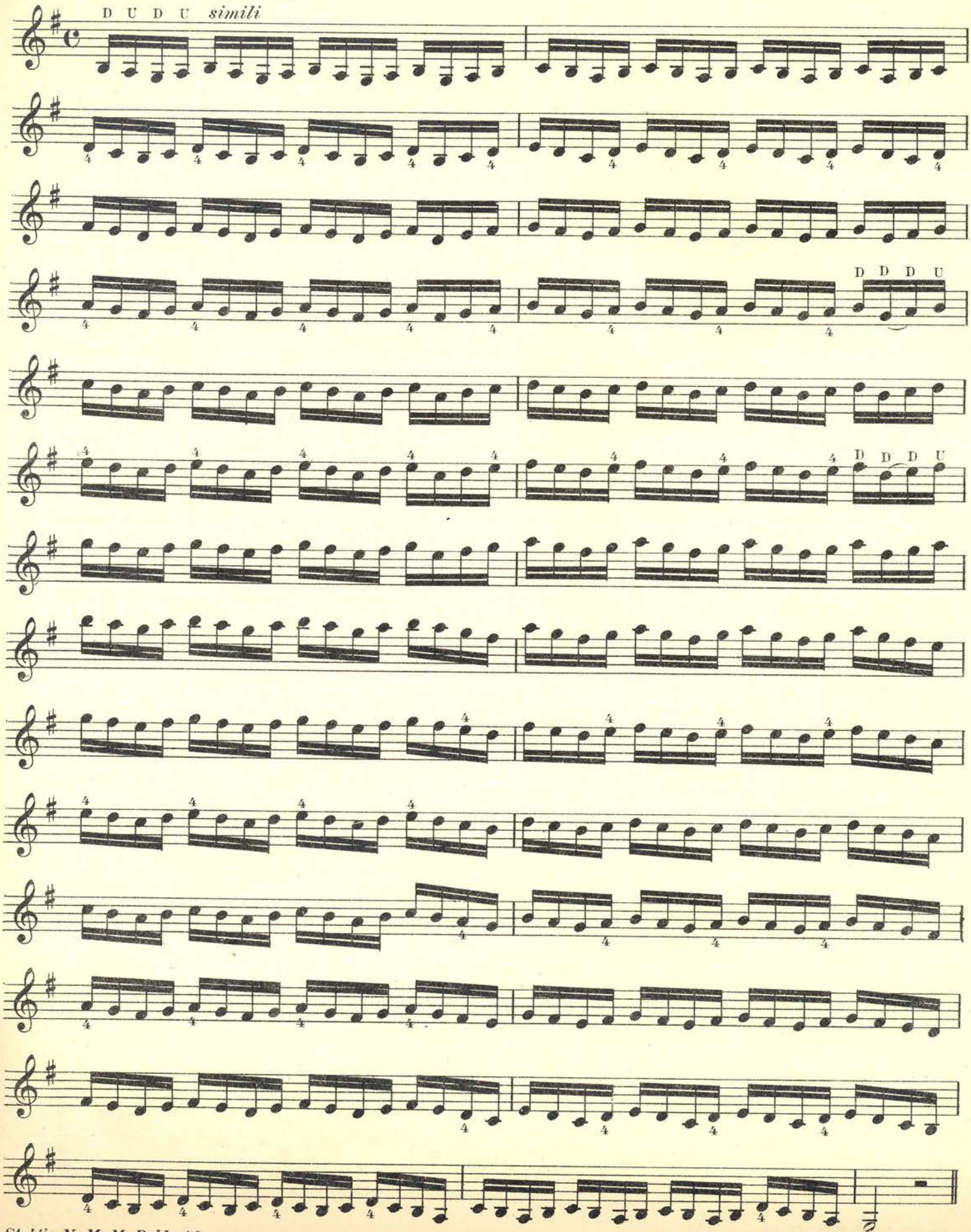

p
f
pp
Adagio.
p
f


DUD
p

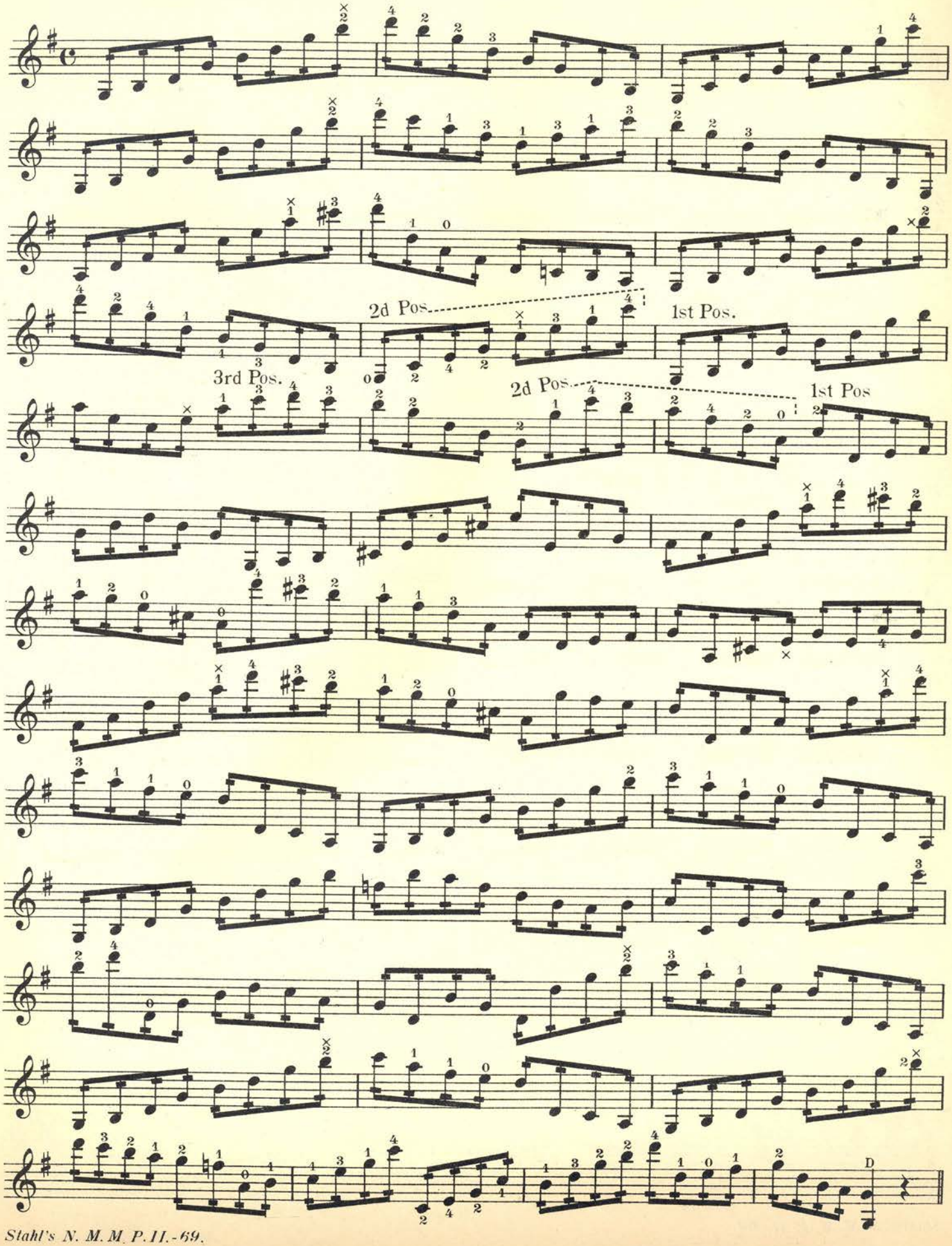

cresc.
p
cresc.
f

EXERCISES ON THE SIXTEENTH NOTE.

For the training of the fingers in Technic.(continued.)

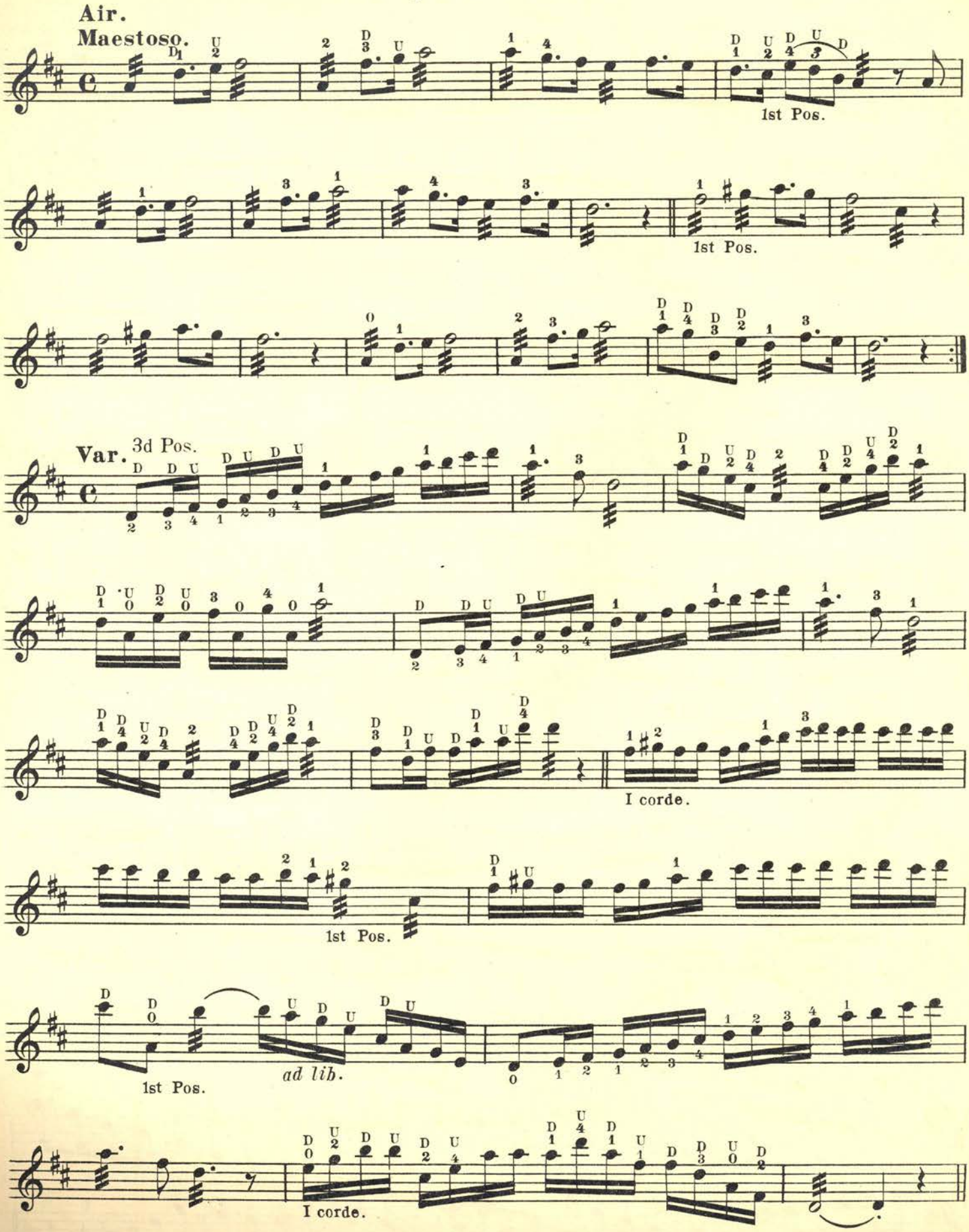


ETUDE No. 28.



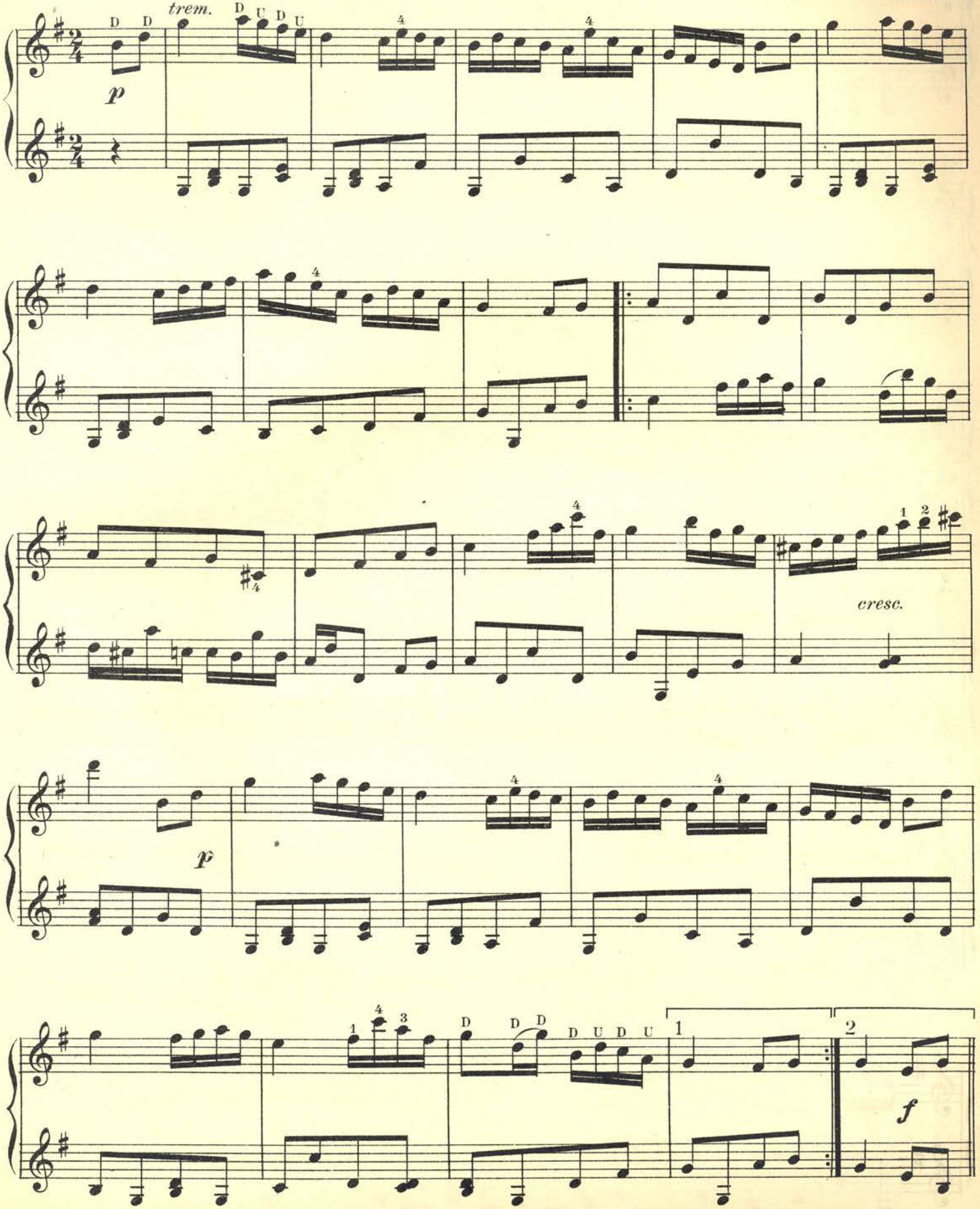
AIR AND VARIATION.

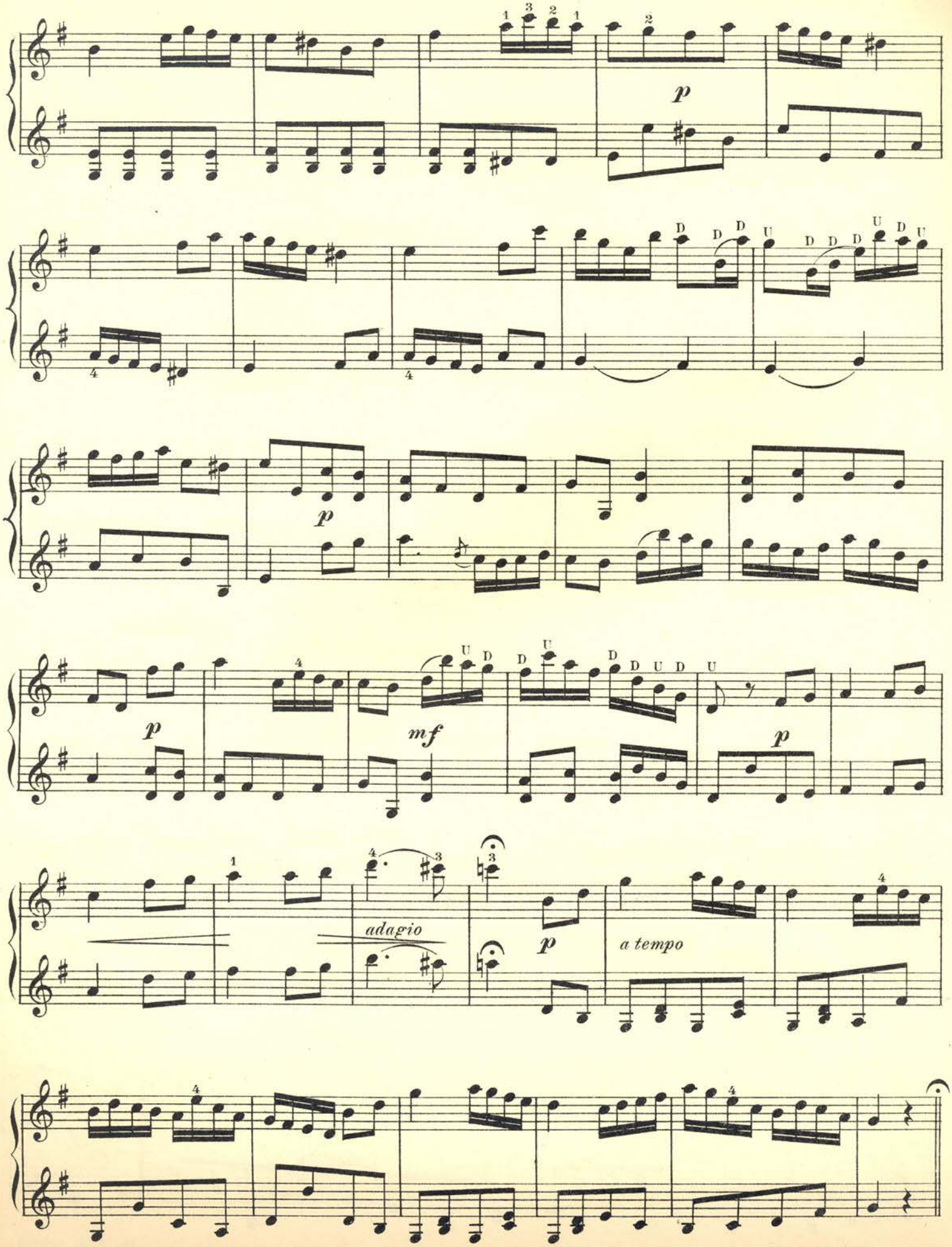
For practice in 3rd Pos.



Polka Rondo.

MAZAS.

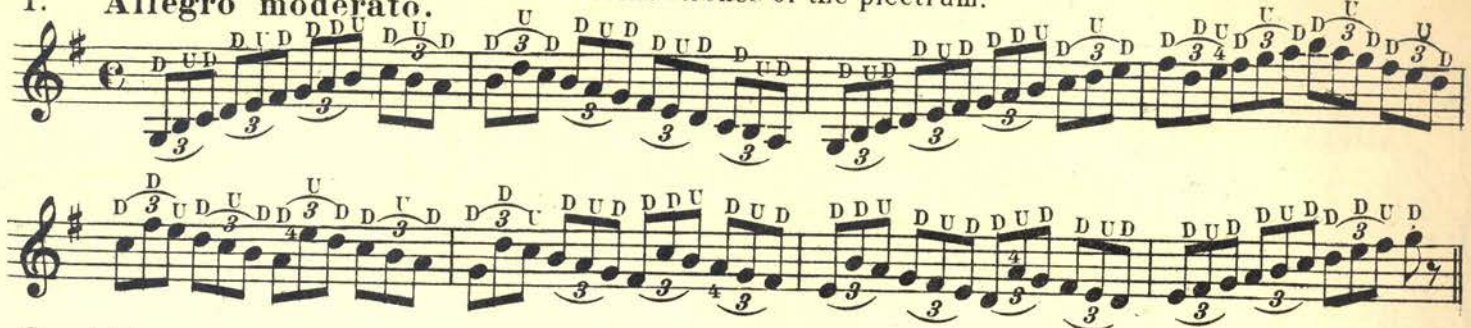



p
p
p
mf
p
adagio
p
a tempo

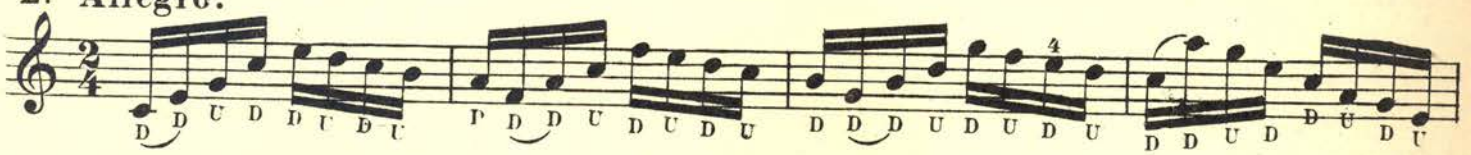
ETUDES IN VARIOUS MOVEMENTS.

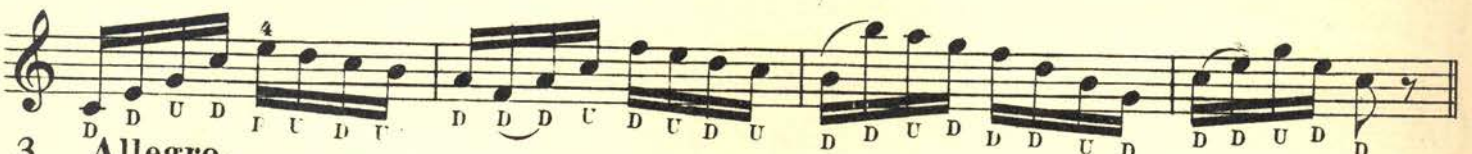
With different strokes of the plectrum.

1. **Allegro moderato.**

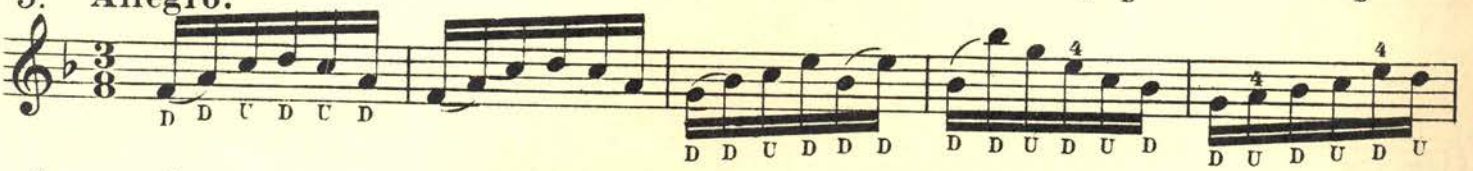


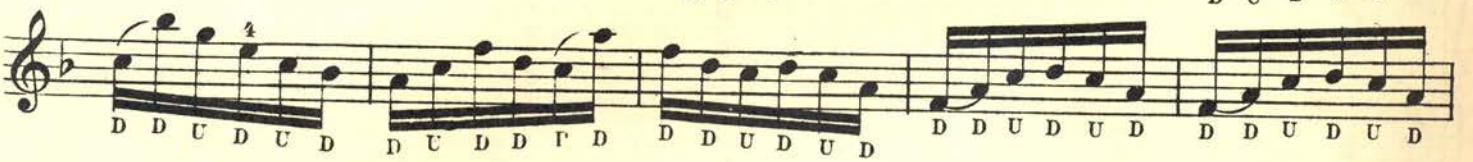
2. **Allegro.**

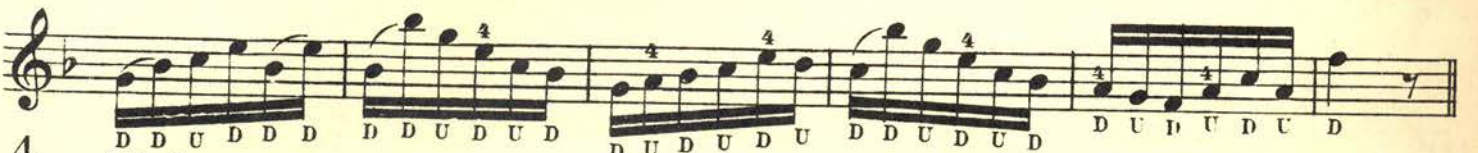




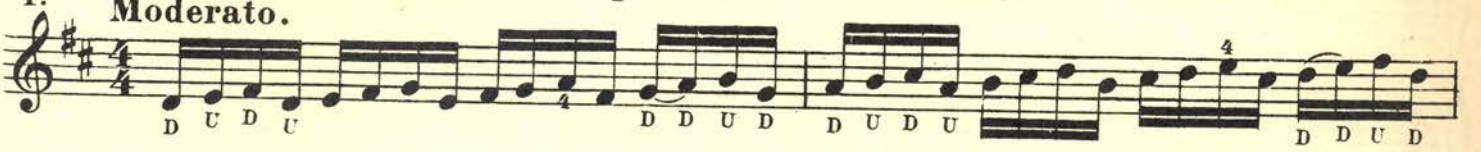
3. **Allegro.**

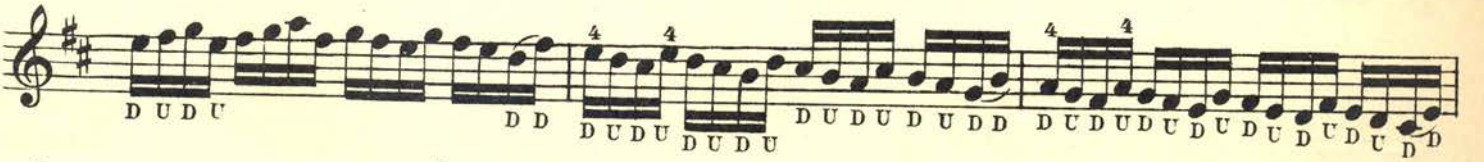


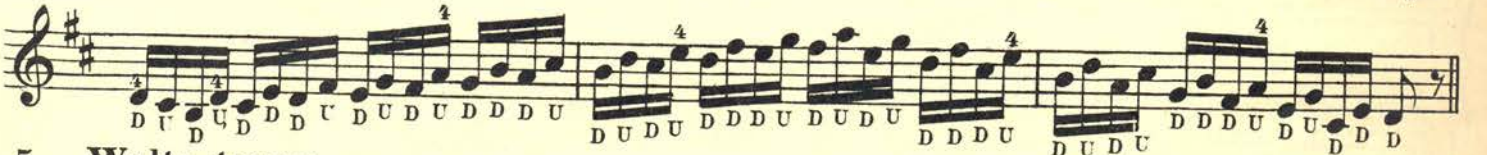




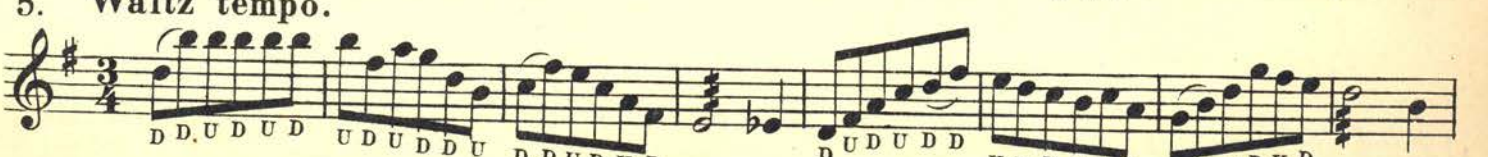
4. **Moderato.**

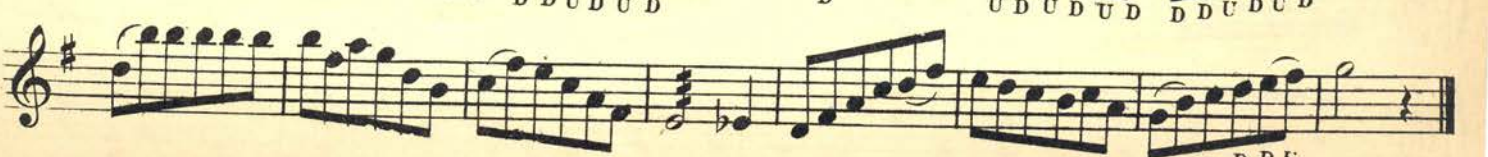






5. **Waltz tempo.**

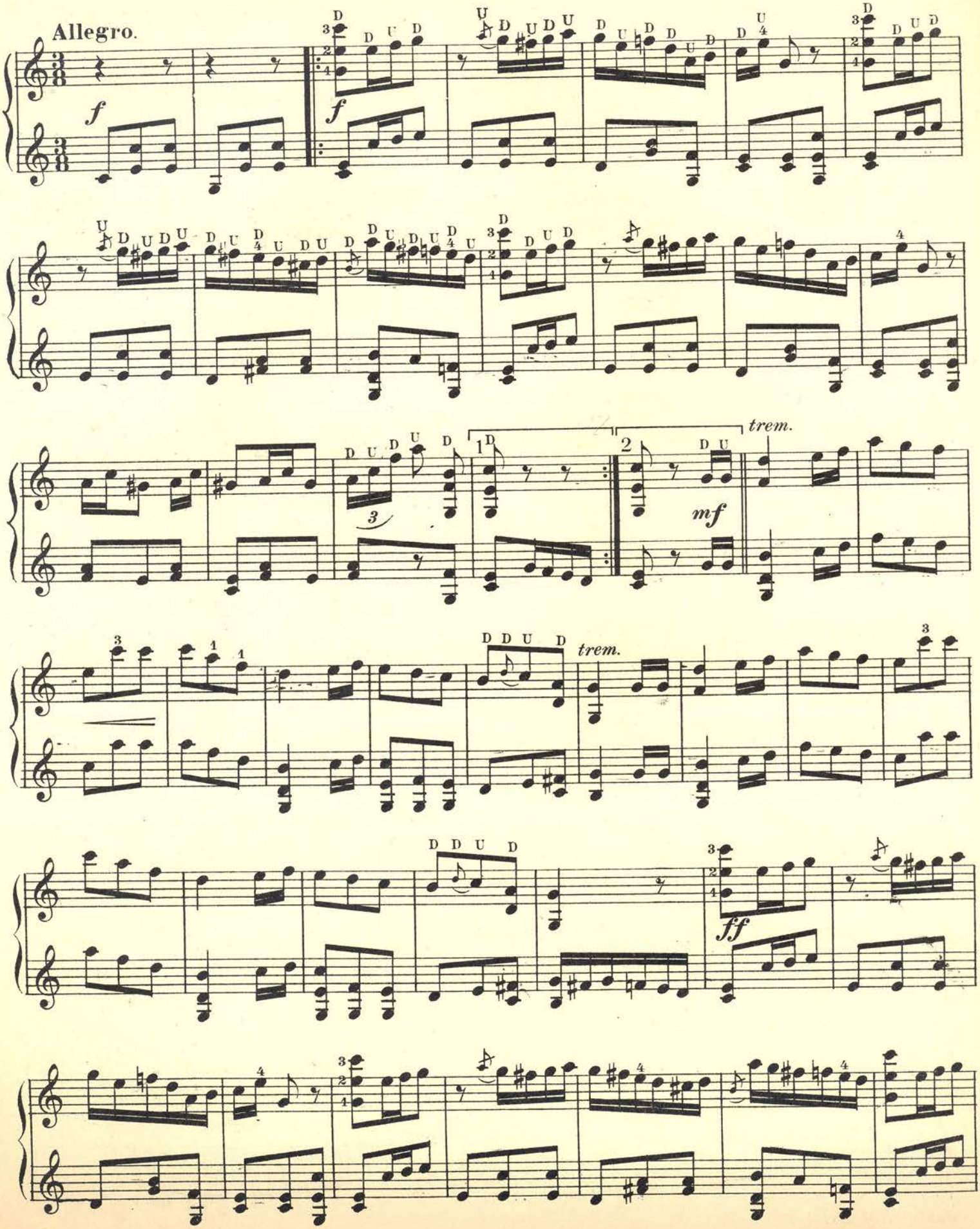


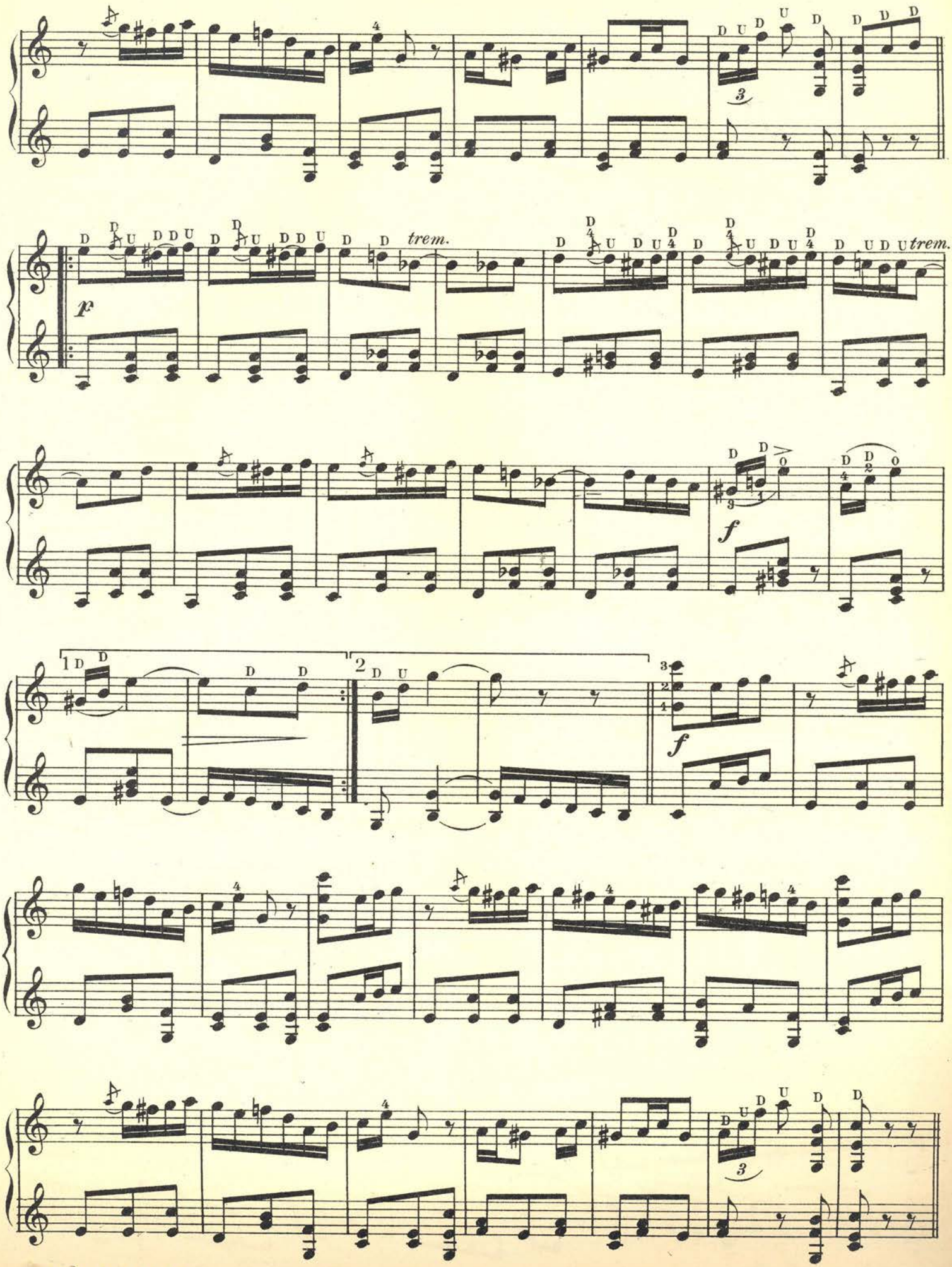


Spanish Dance.

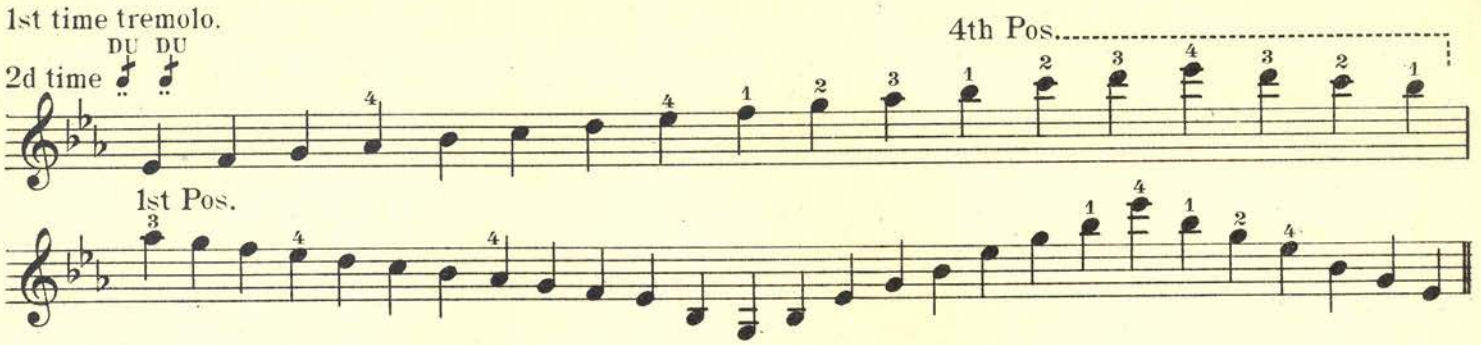
No.1.

MOSZKOWSKI, Op. 12.

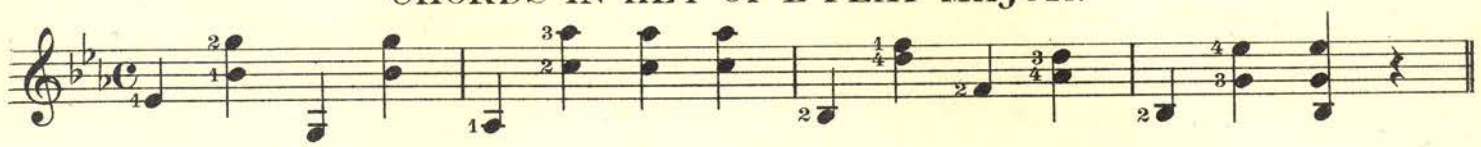



trem.
trem.
p
f
f
1
2

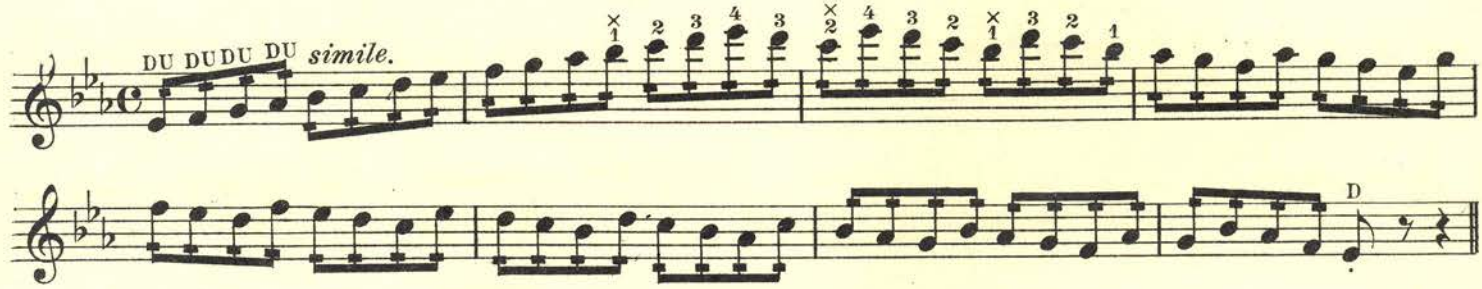
SCALE OF E FLAT MAJOR.



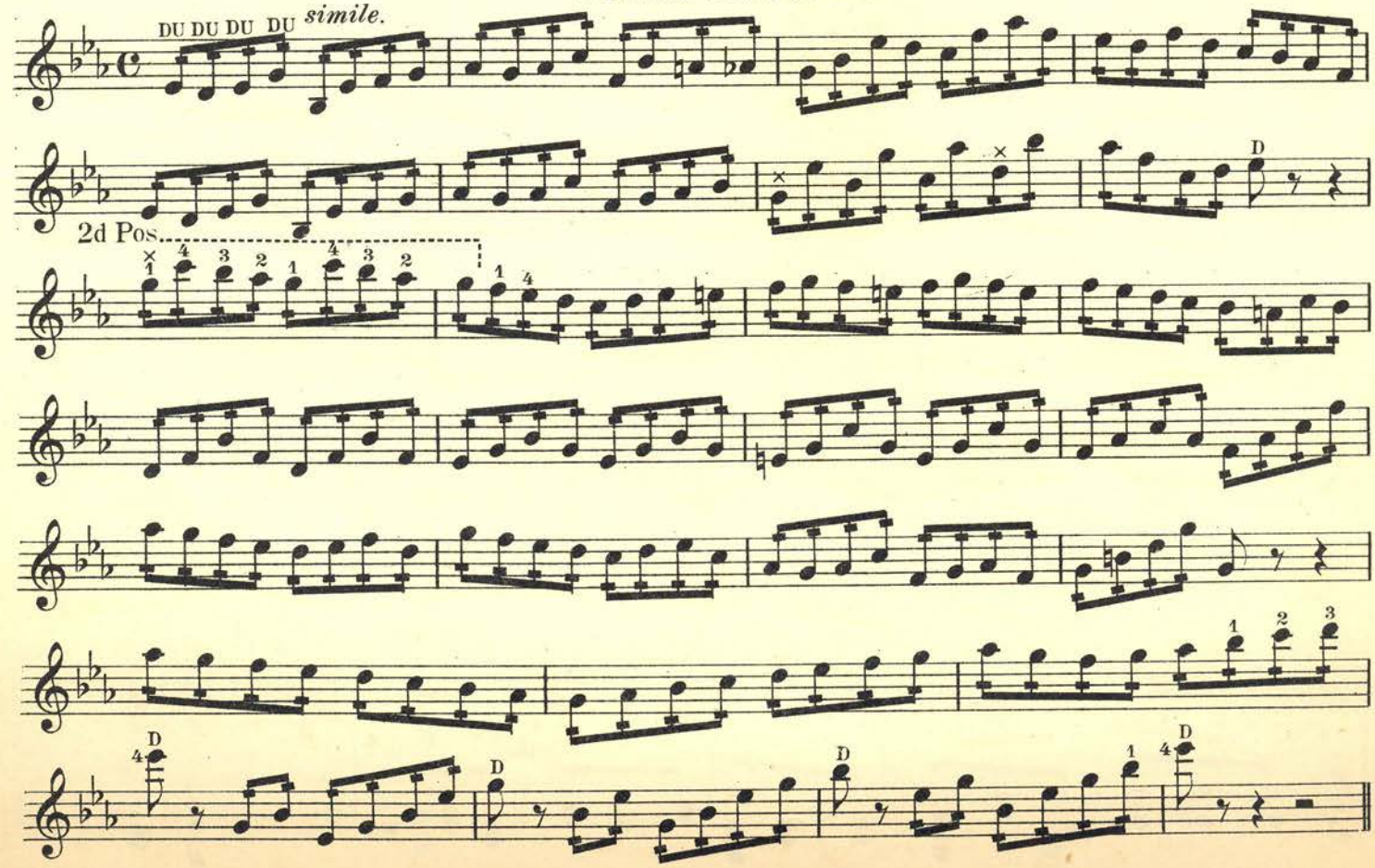
CHORDS IN KEY OF E FLAT MAJOR.



ETUDE No. 29.

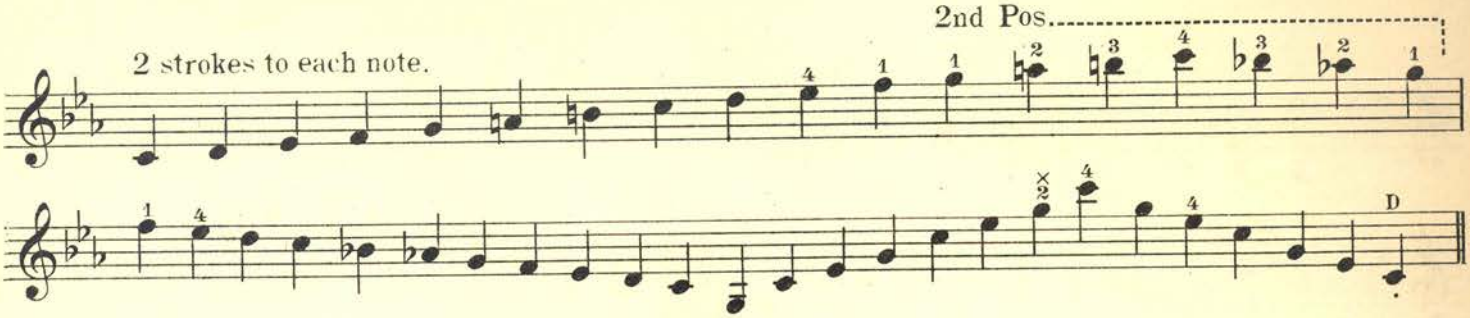


ETUDE No. 30.

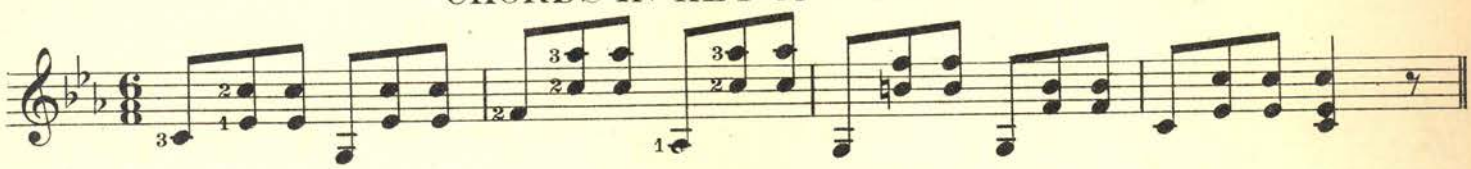


SCALE OF C MINOR.

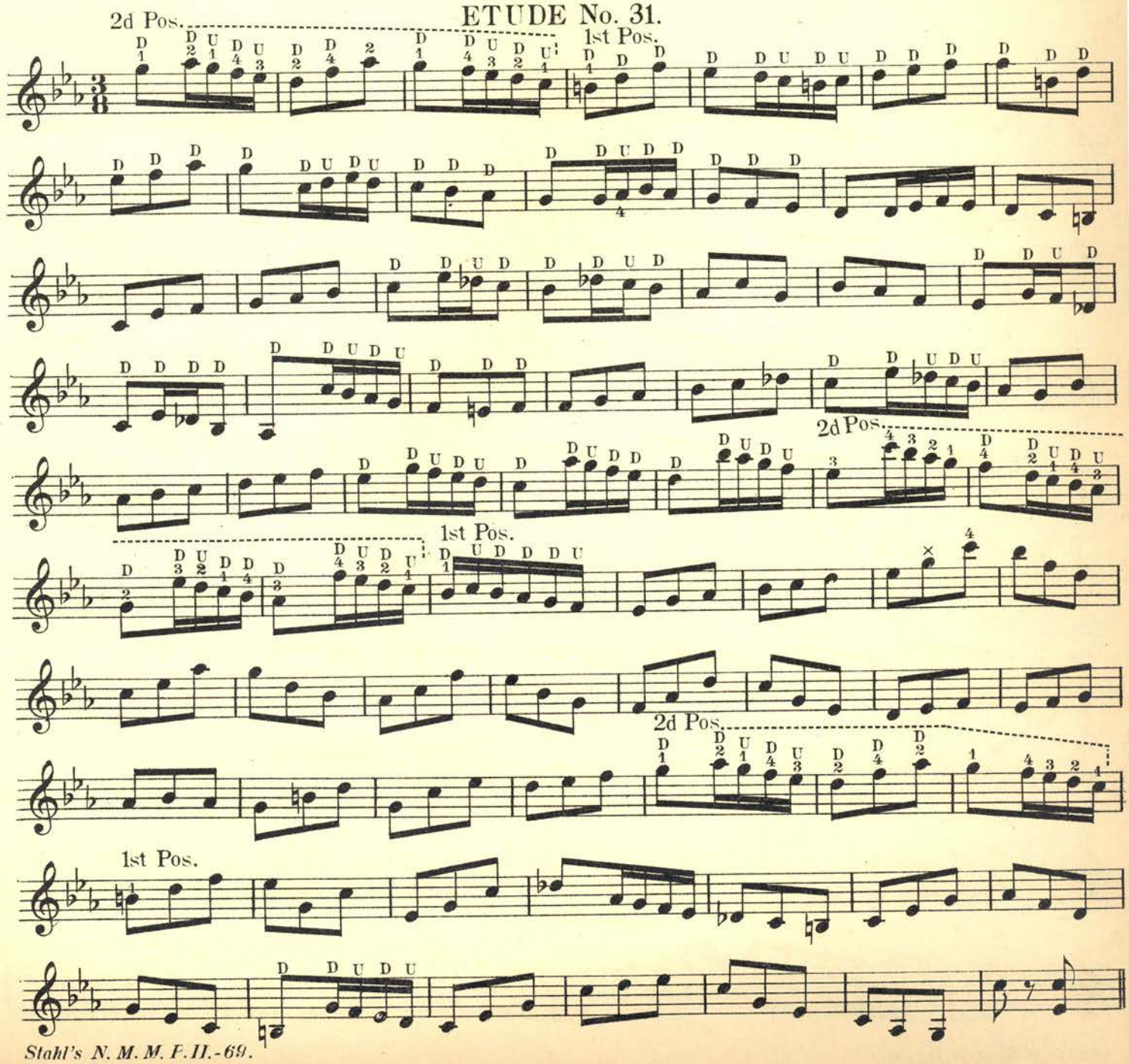
Relative to E flat Major.



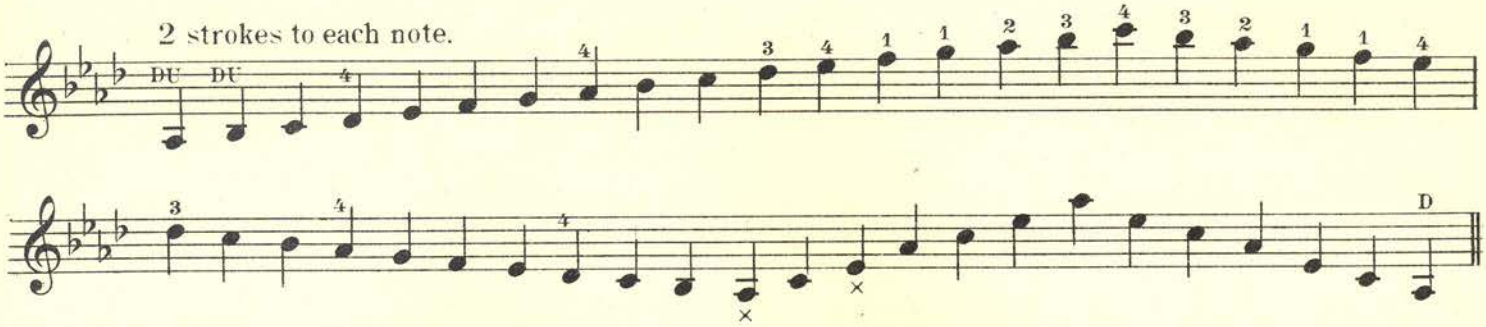
CHORDS IN KEY OF C MINOR.



ETUDE No. 31.

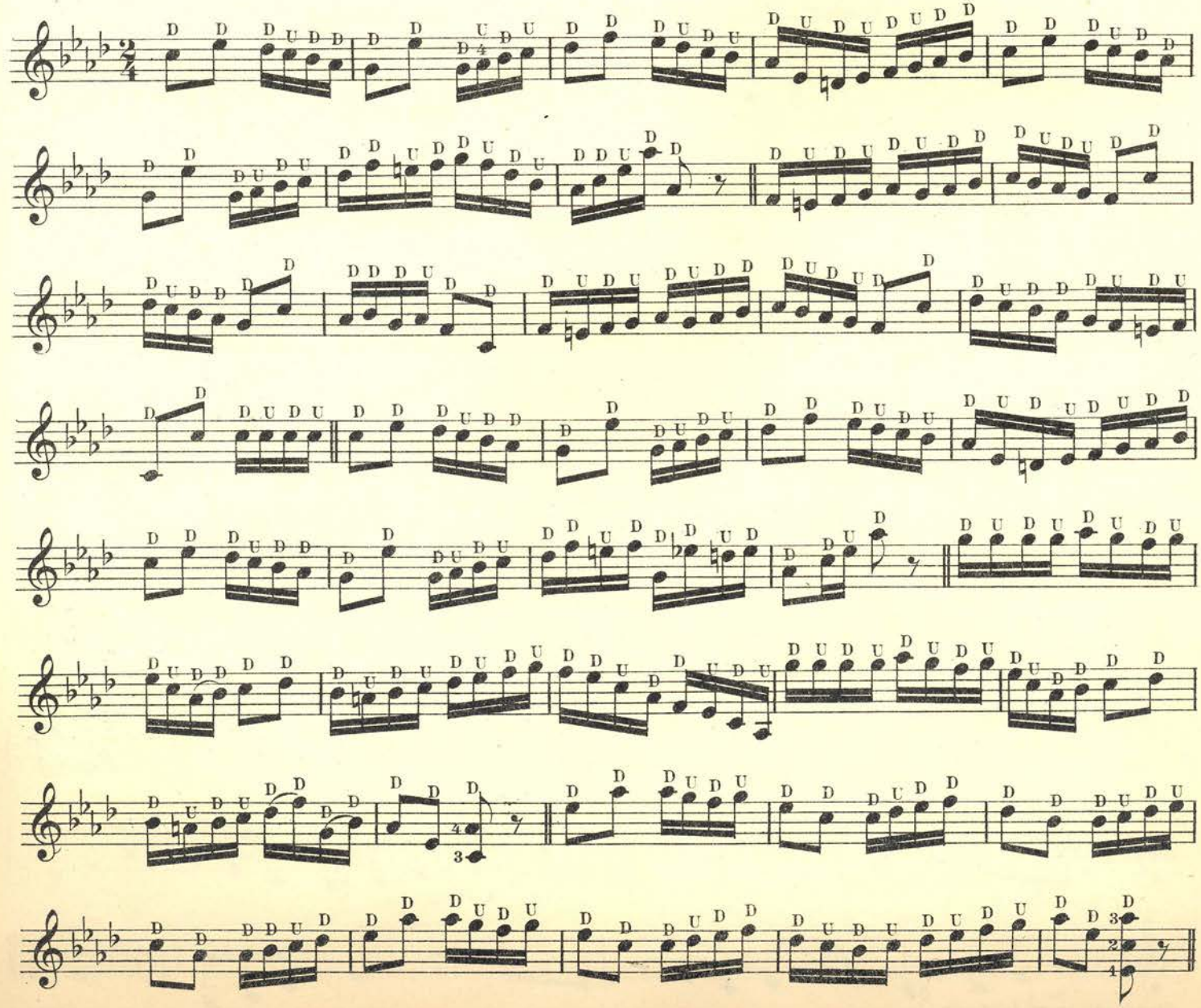


SCALE OF A FLAT MAJOR.



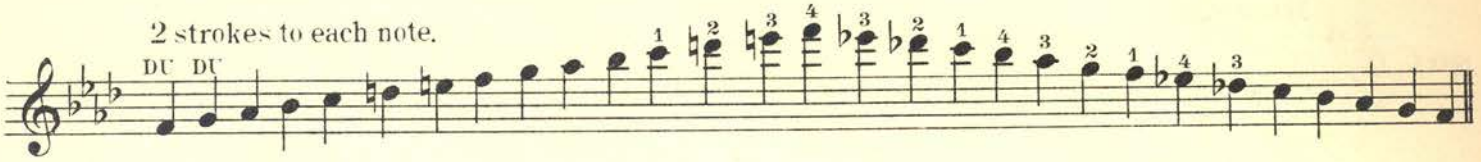
CHORDS IN KEY OF A FLAT MAJOR.

ETUDE No. 32.

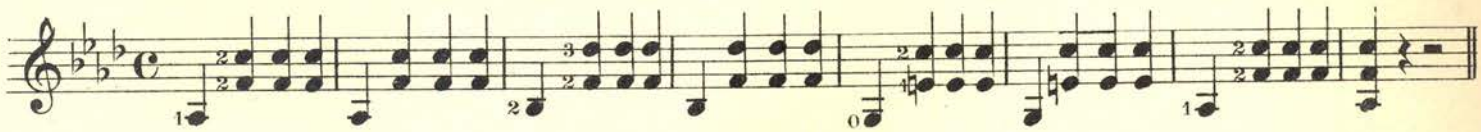


SCALE OF F MINOR.

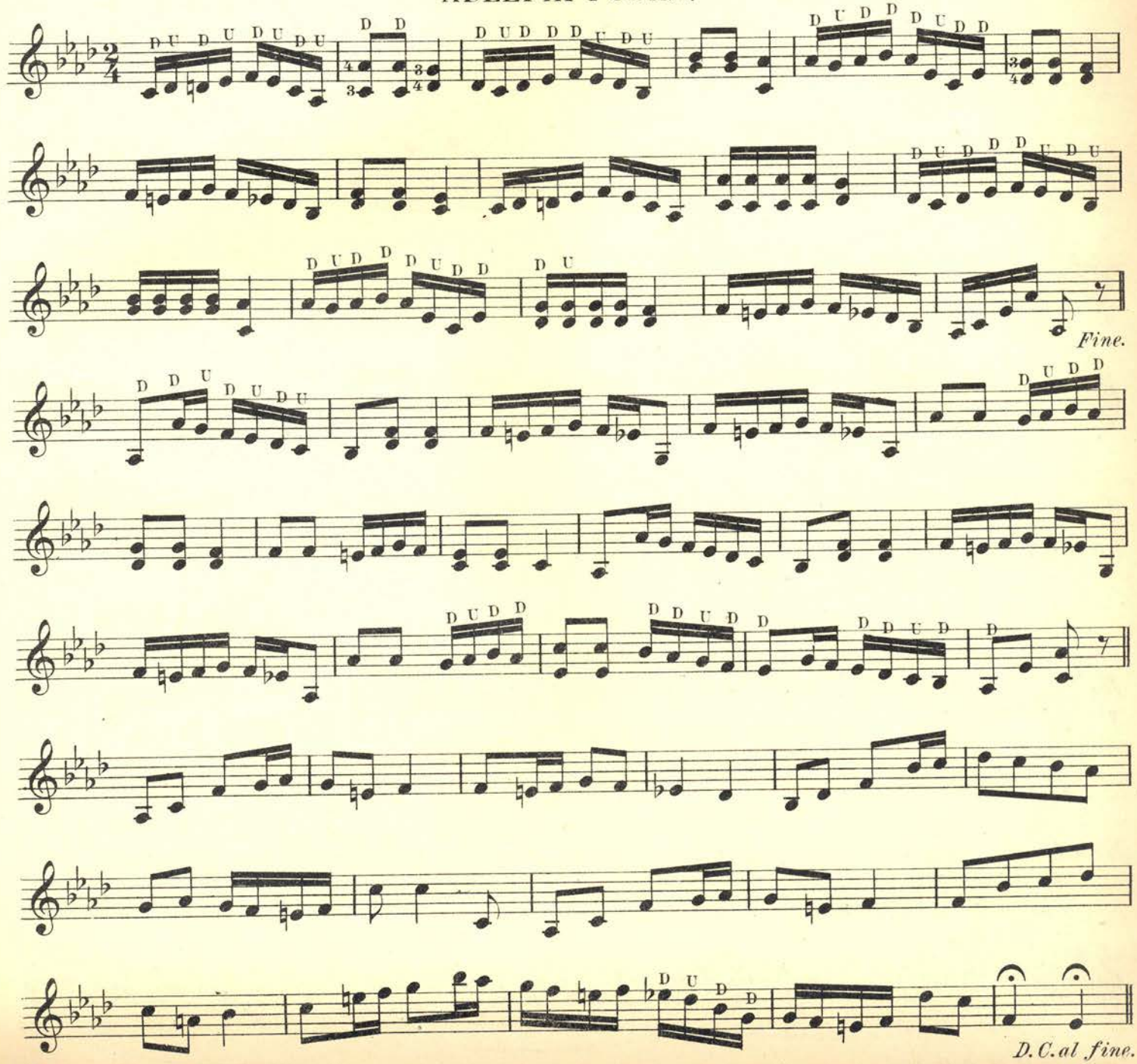
Relative to A flat Major.



CHORDS IN KEY OF F MINOR.

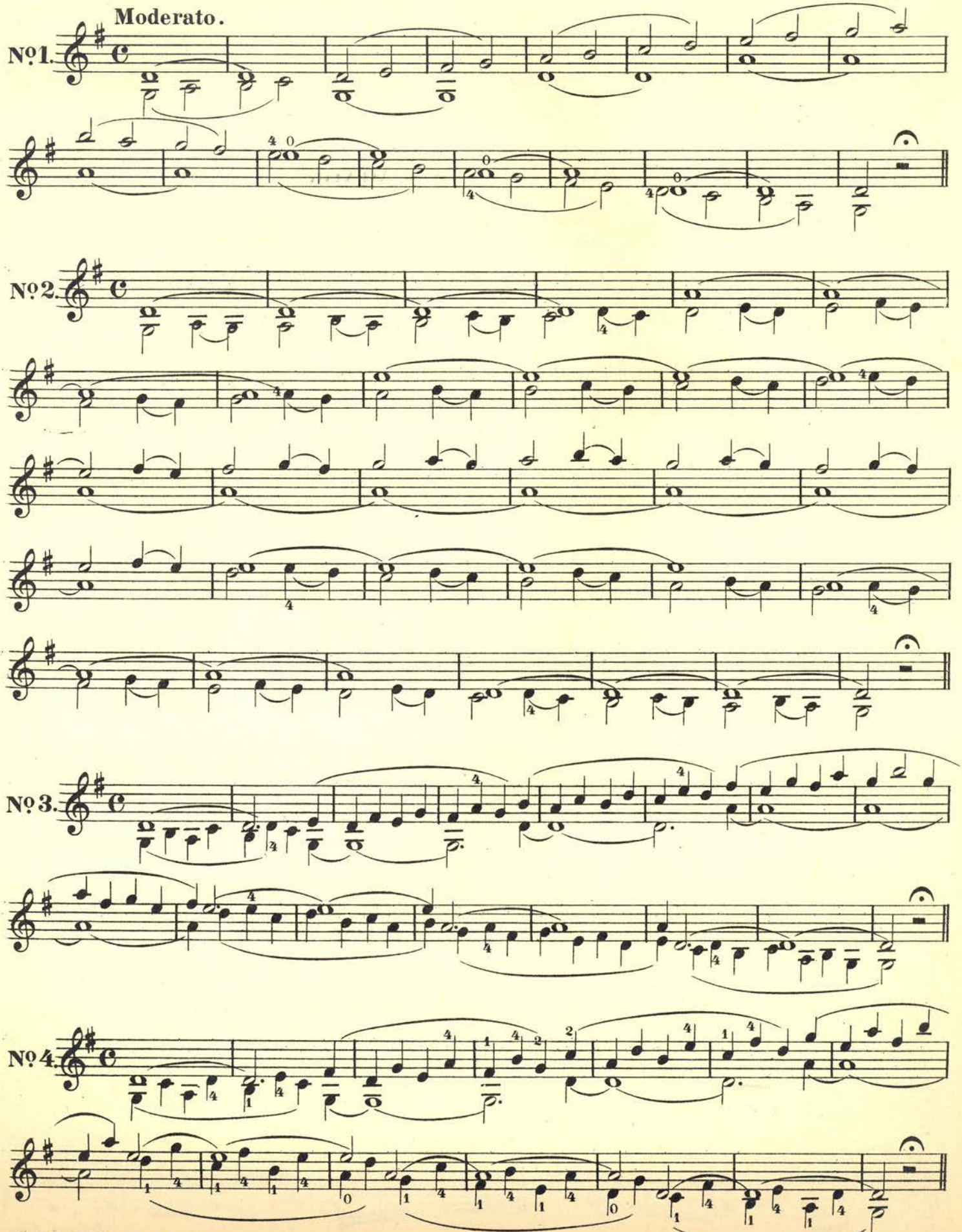


ADELPHI POLKA.



PREPARATORY EXERCISES ON THE DOUBLE STRINGS.

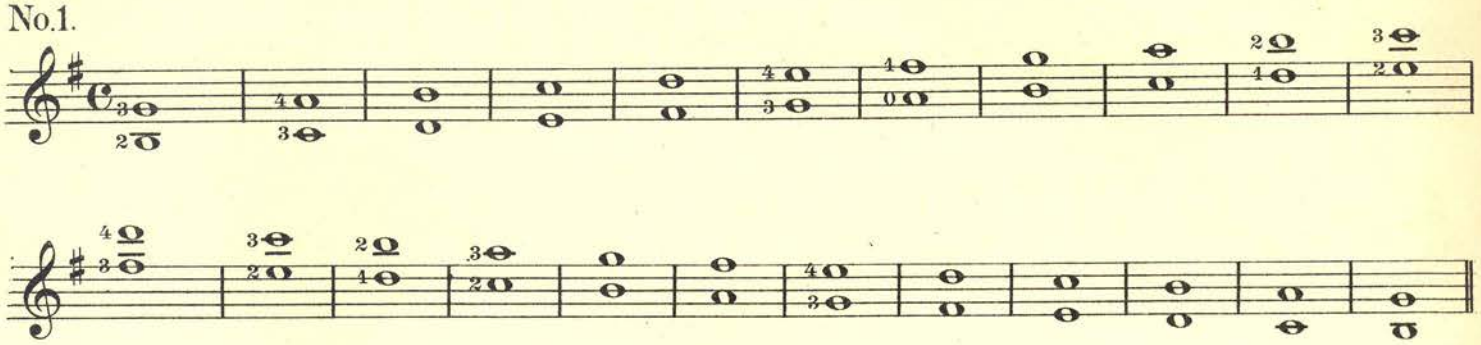
Christofaro.



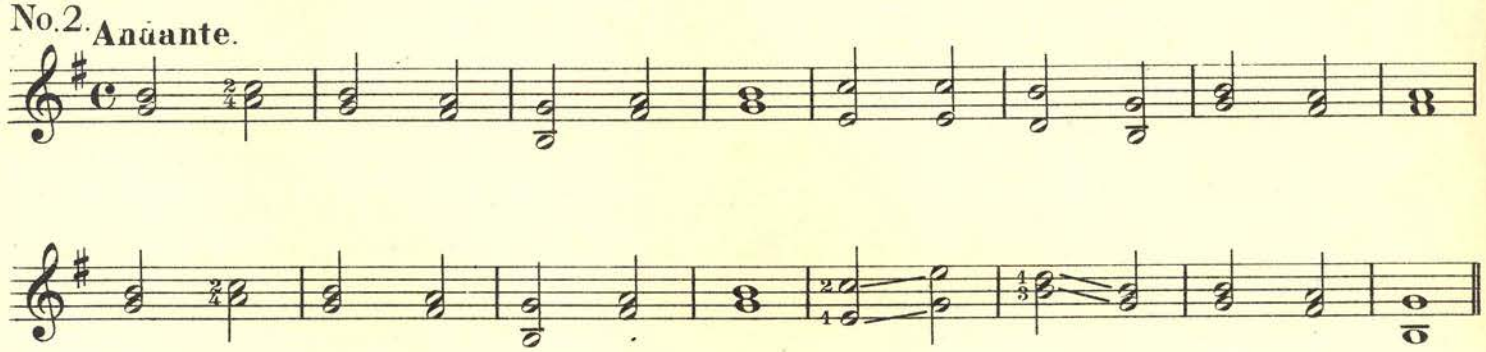
STUDIES AND RECREATIONS IN DOUBLE STOPS.

The pupil must be careful to play the two notes with a perfectly equal tremolo.

No.1.

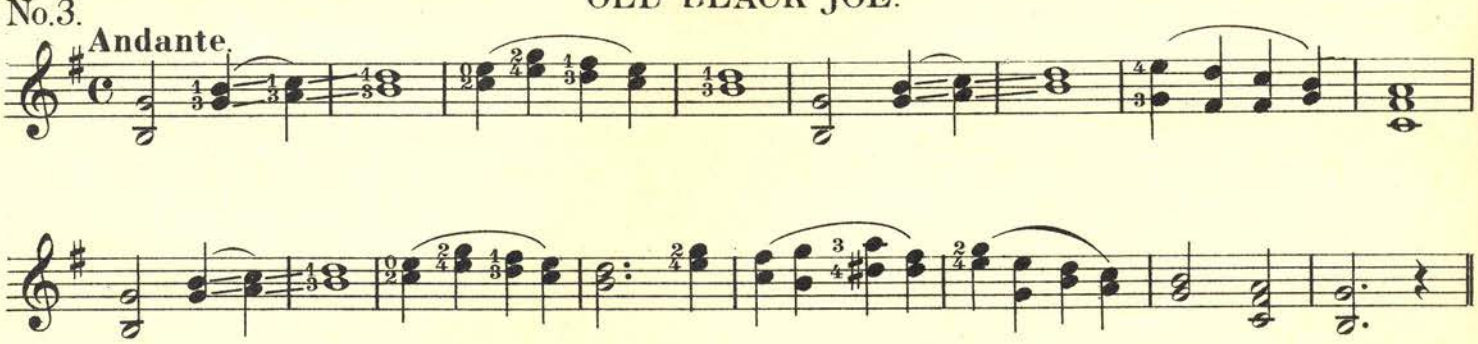


No.2. **Andante.**

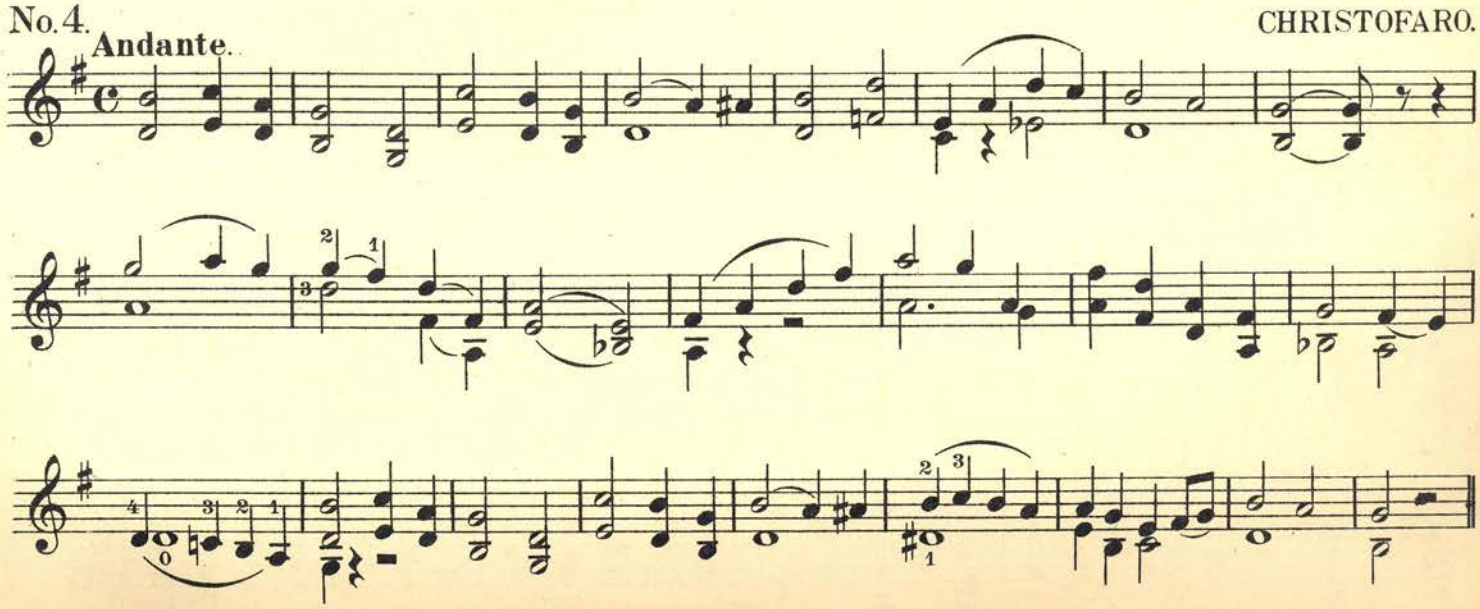


OLD BLACK JOE.

No.3. **Andante.**

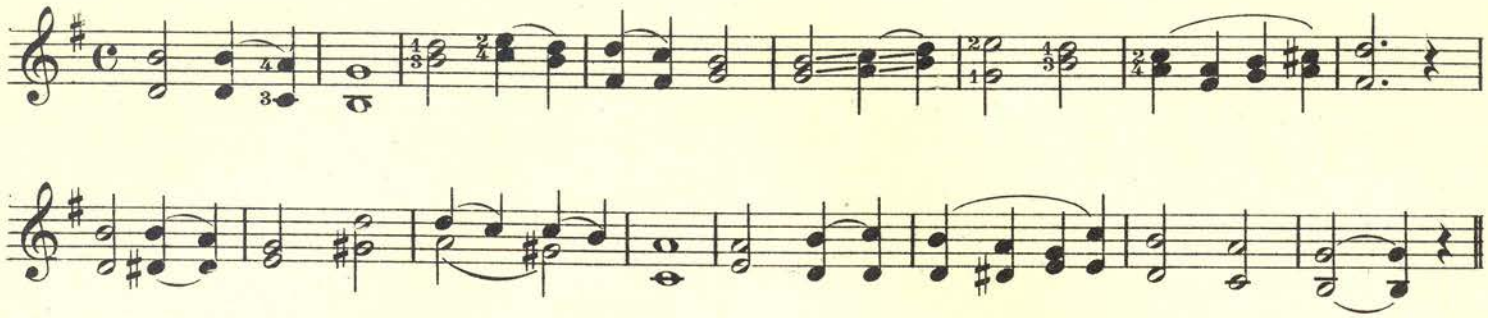


No.4. **Andante.** CHRISTOFARO.

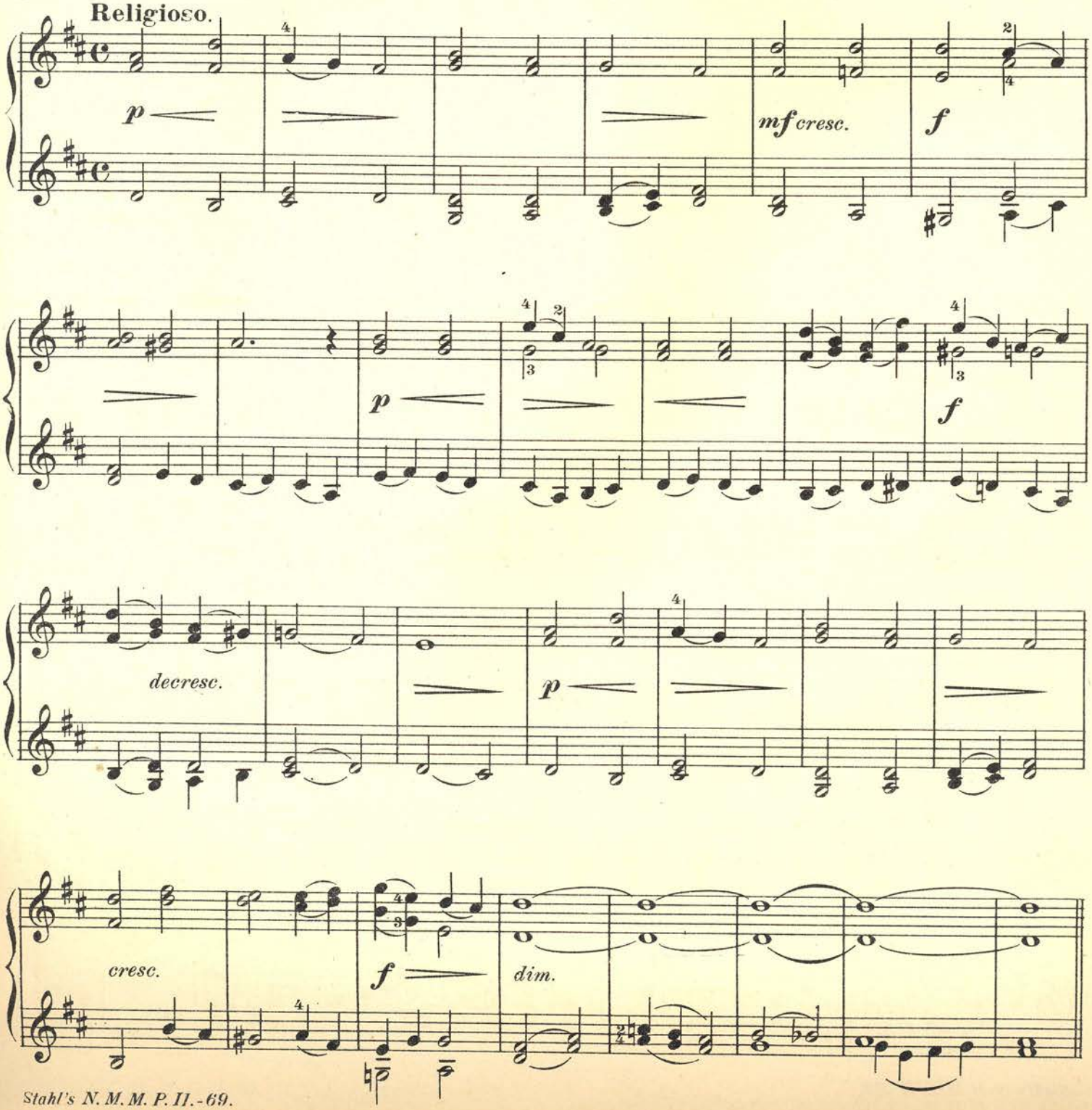


ABIDE WITH ME.

No. 5.



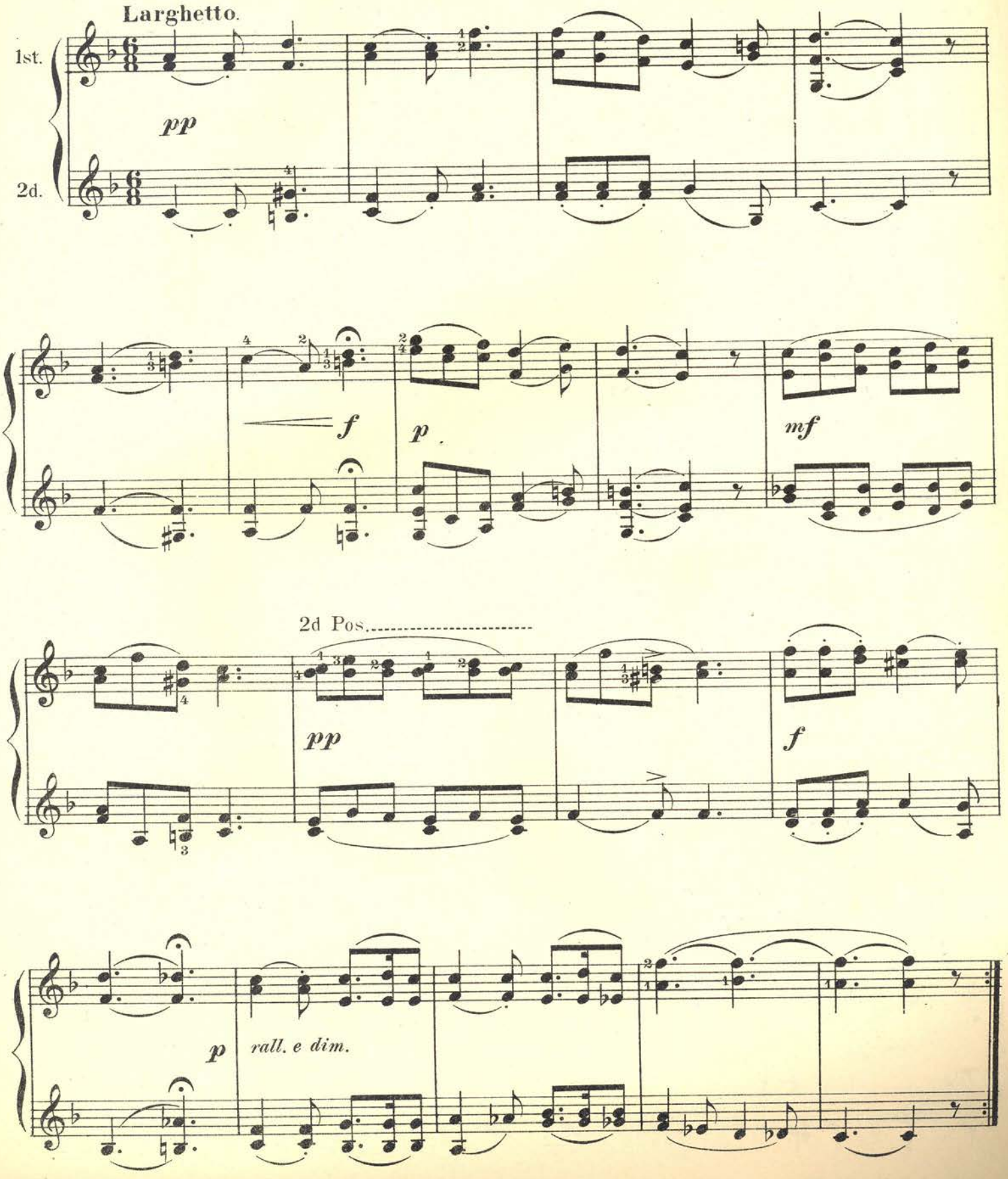
No. 6.



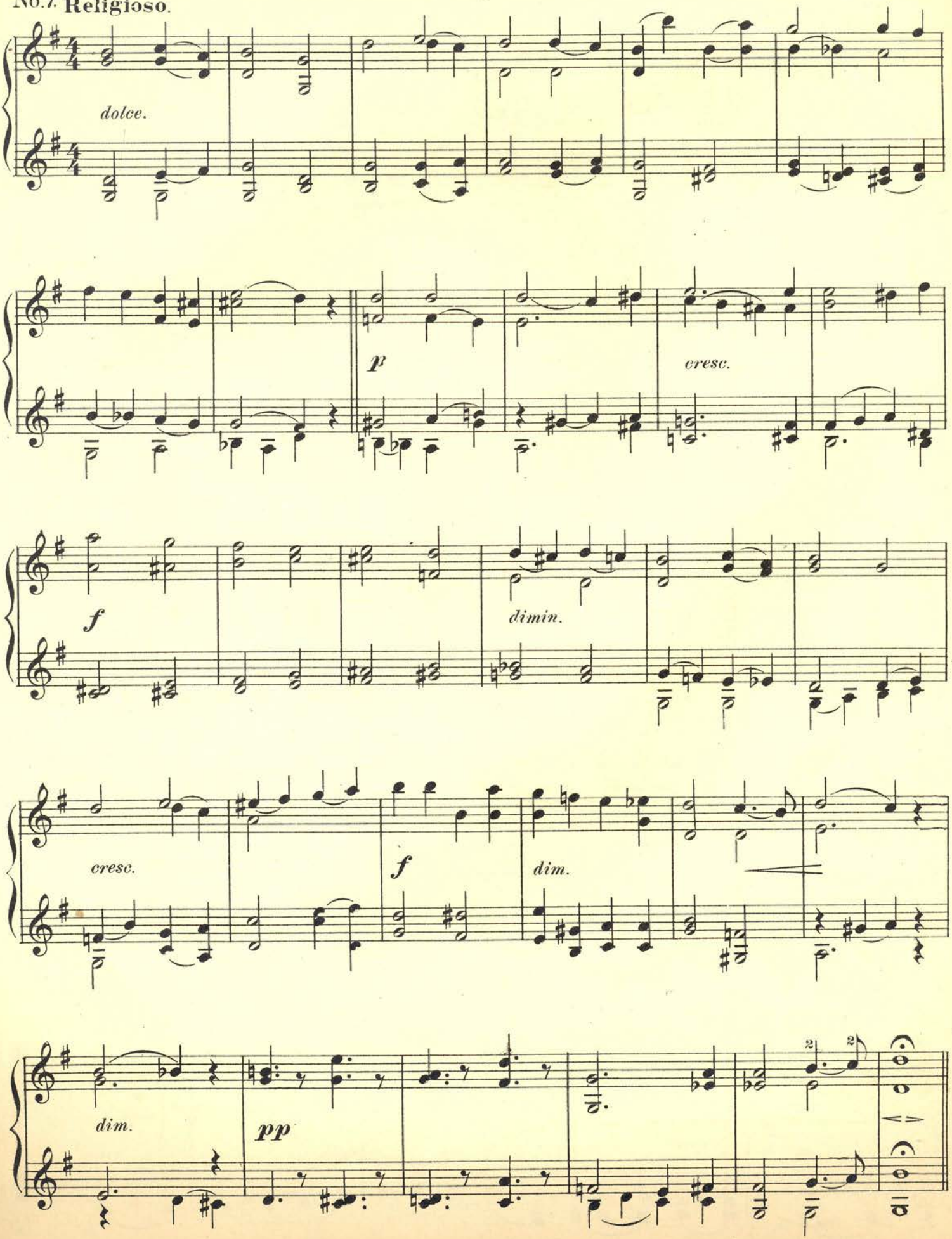
Sweet and Low.

Duett for Two Mandolins.

J. BARNBY.
Arr. by Carlos Curti.

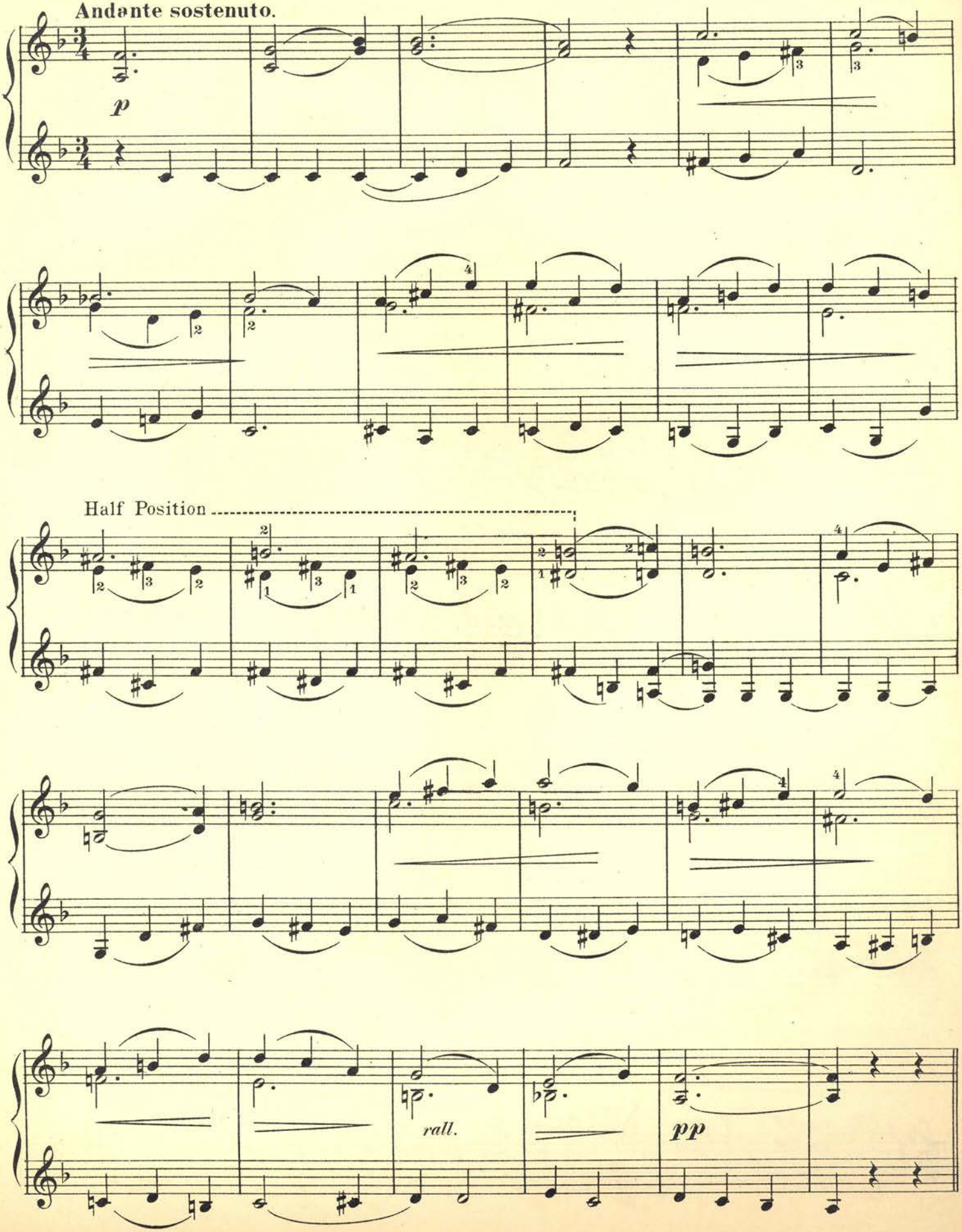


No.7. **Religioso.**



No. 8.

Andante sostenuto.



Sensucht

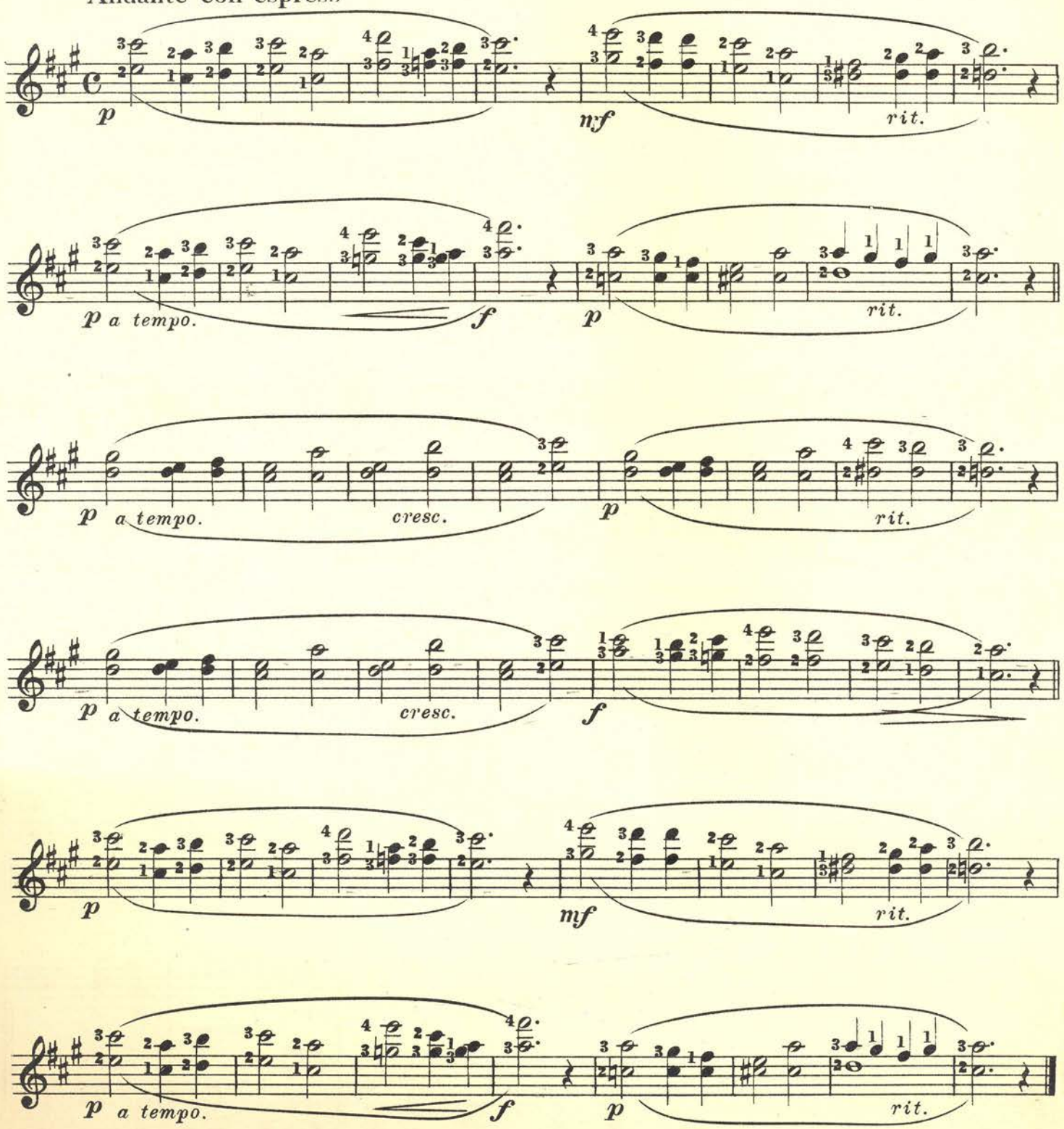
(Longing)

MANDOLIN SOLO.

J. ROBERT MORRIS.

Op. 21, No 1.

Andante con espress

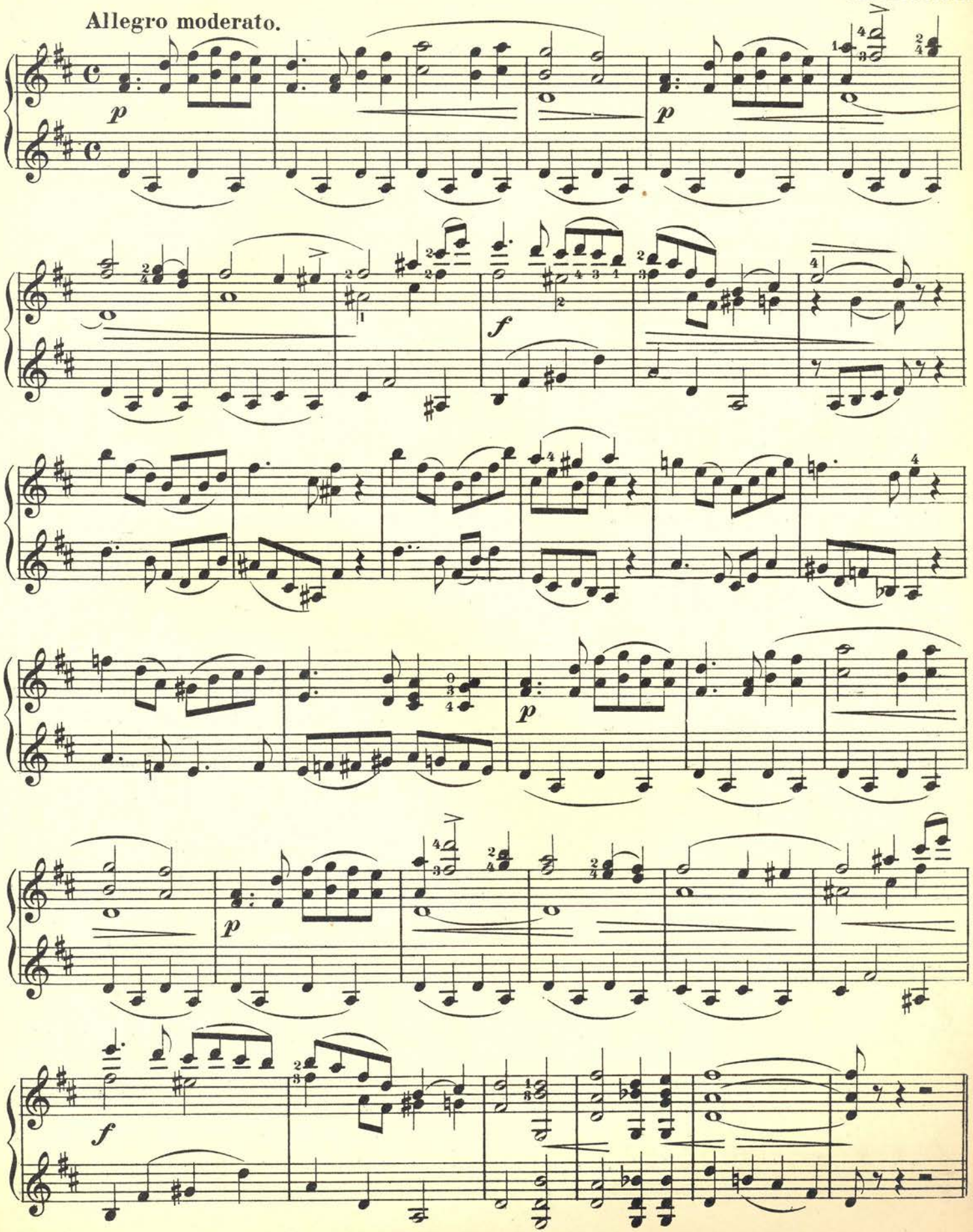


DUETT FOR TWO MANDOLINS

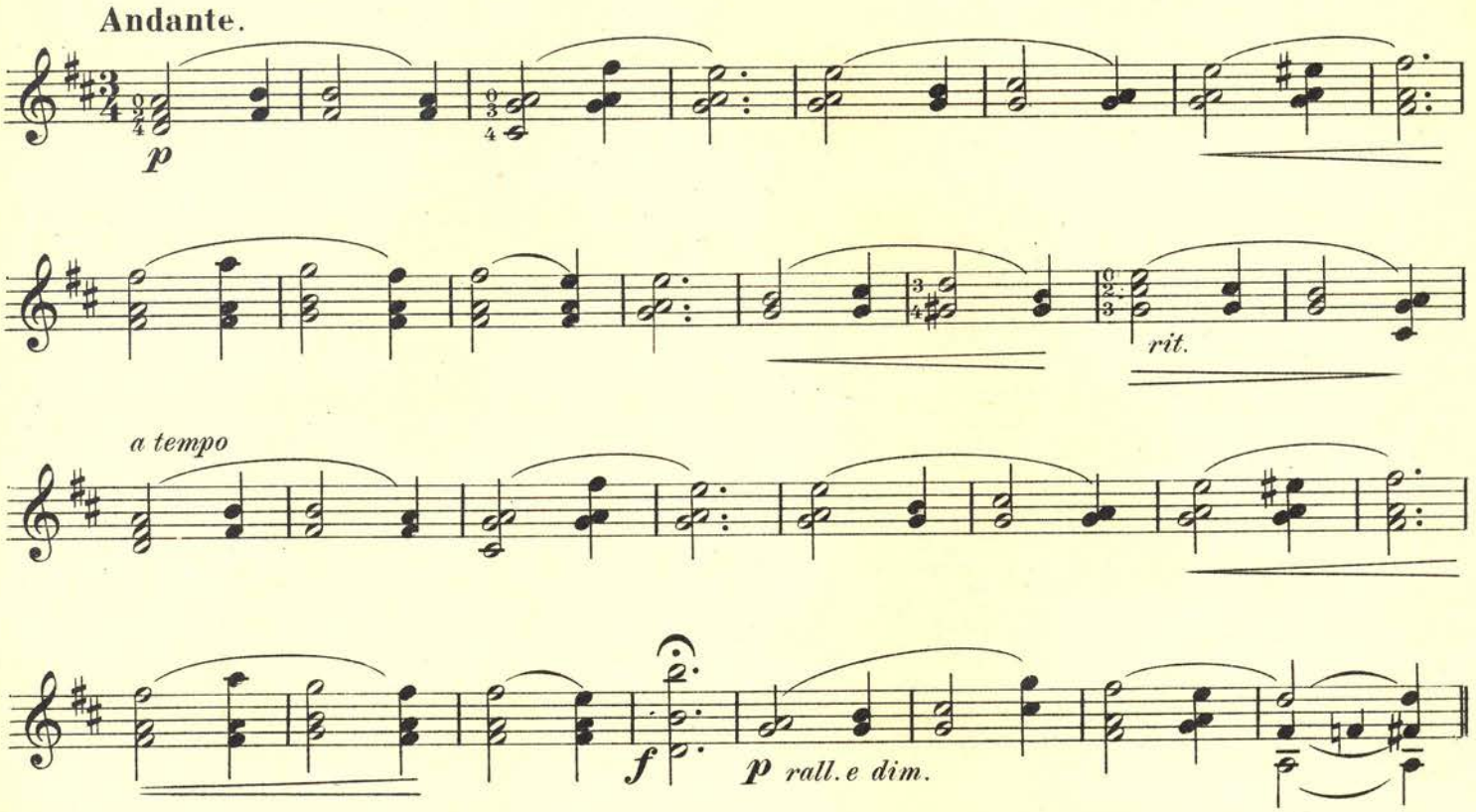
Introducing the use of the Double Strings.

Christofaro.

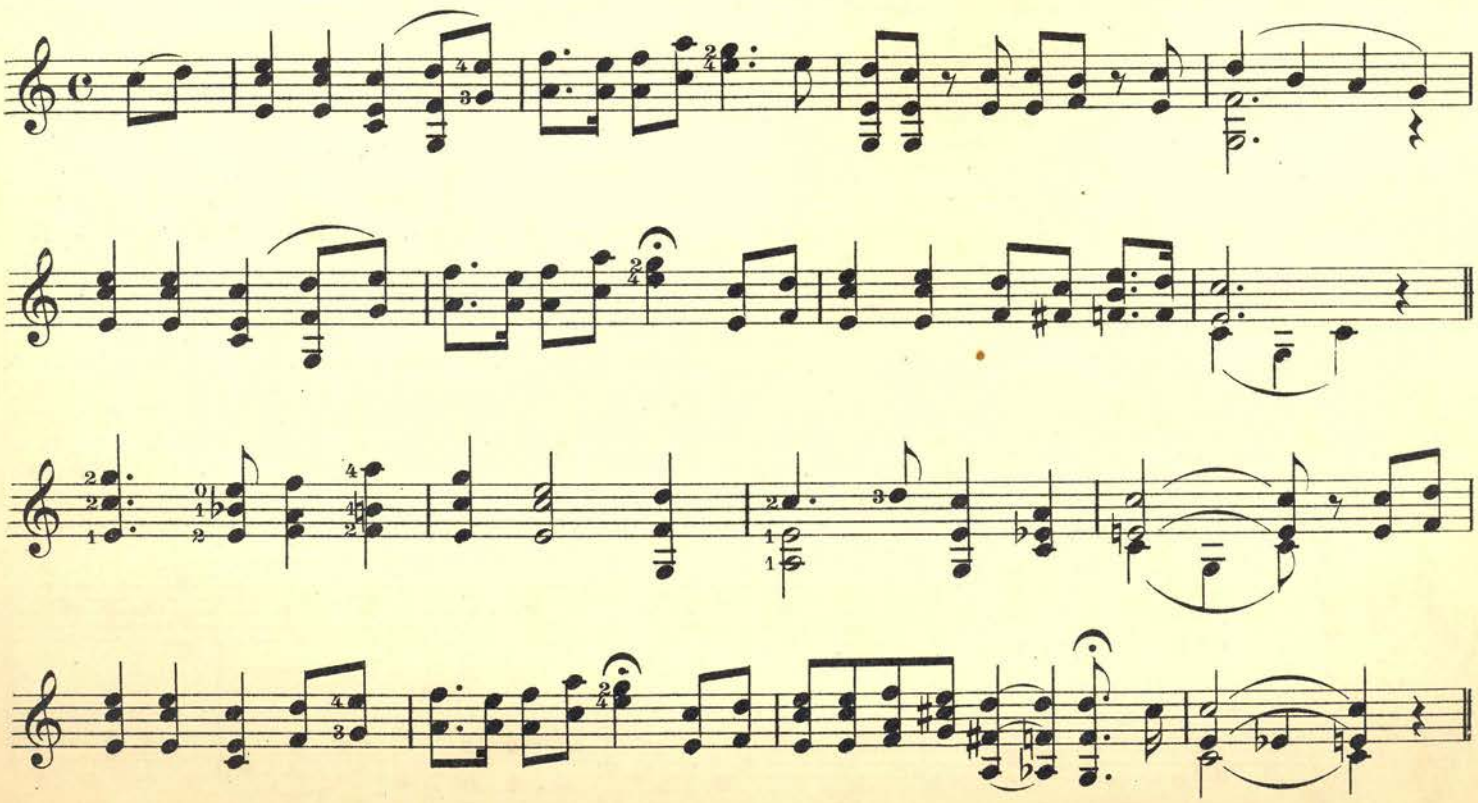
Allegro moderato.



REVERIE.



MY OLD KENTUCKY HOME.

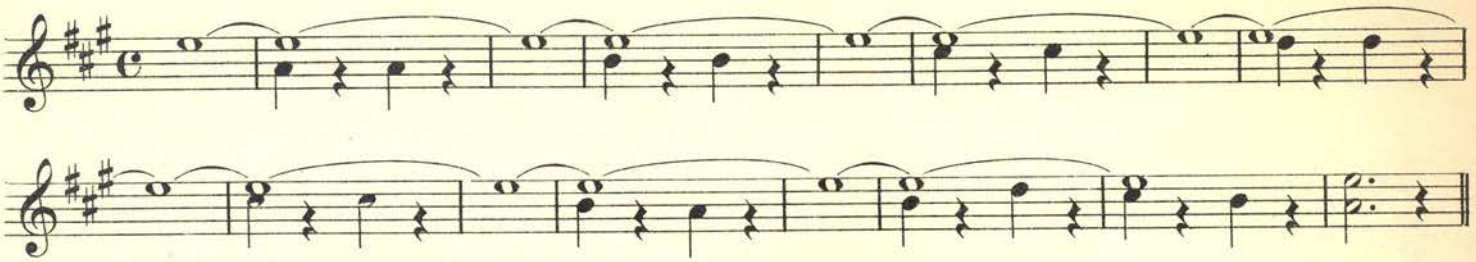


RIGHT HAND PIZZICATO.

In the following exercises the upper notes are played *tremolo* and the lower or accompaniment notes *pizzicato* (with plectrum.)

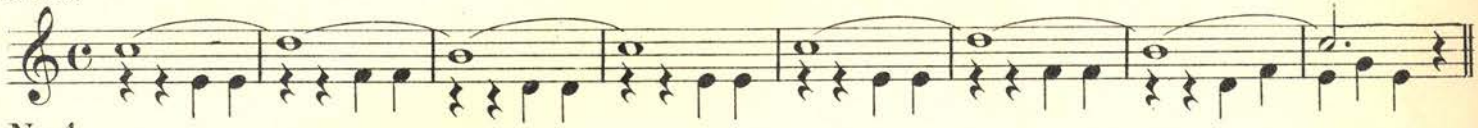
Repeat each exercise until able to play the lower notes *pizzicato* without causing a break in the *tremolo.*

No.1.



No.2.

No.3.



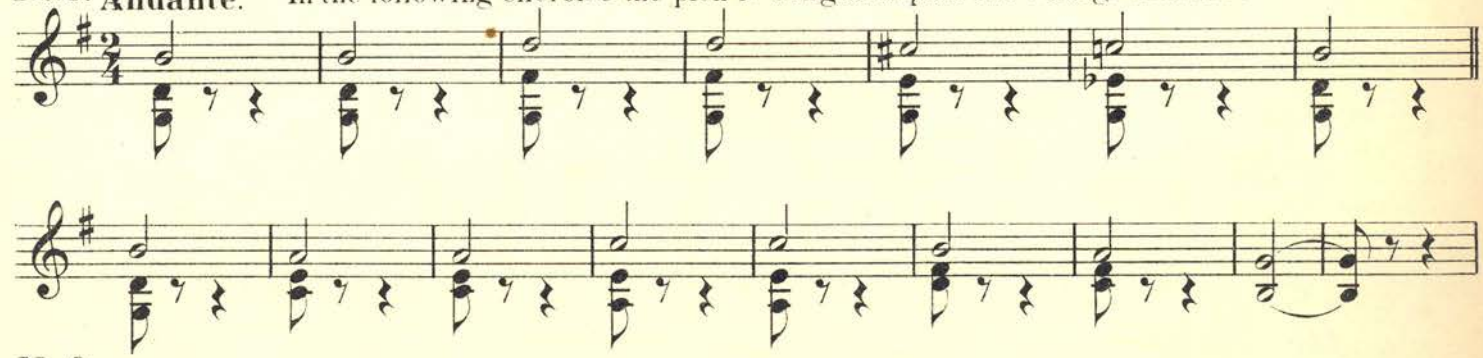
No.4.

No.5.

No.6.

No.7.

No.8. **Andante.** In the following exercise the pick is obliged to pick two strings *staccato.*



No.9. **Andante.**

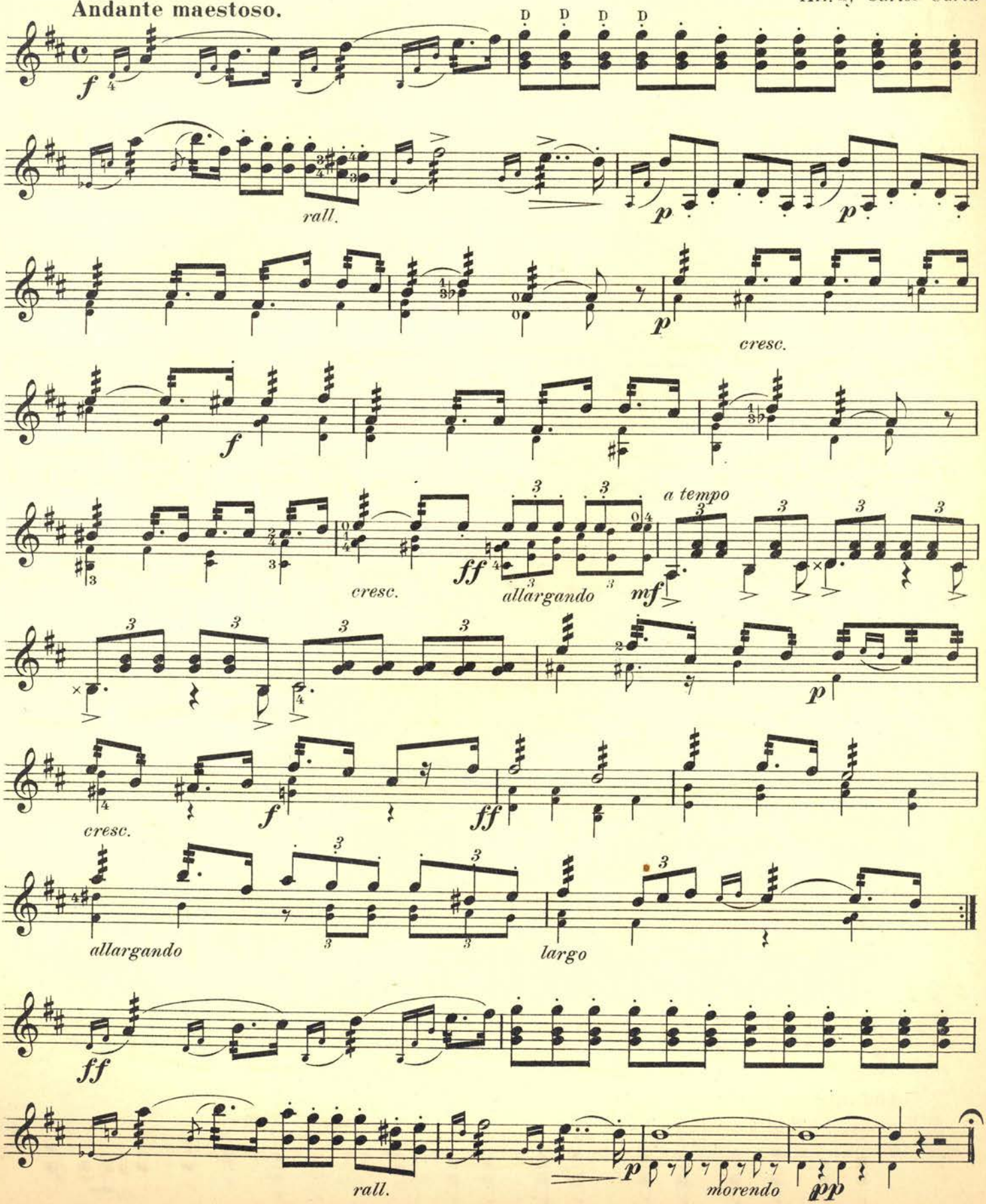
The Palms.

Mandolin Solo.

Introducing right hand *pizzicato.*

FAURE.
Arr. by Carlos Curti.

Andante maestoso.

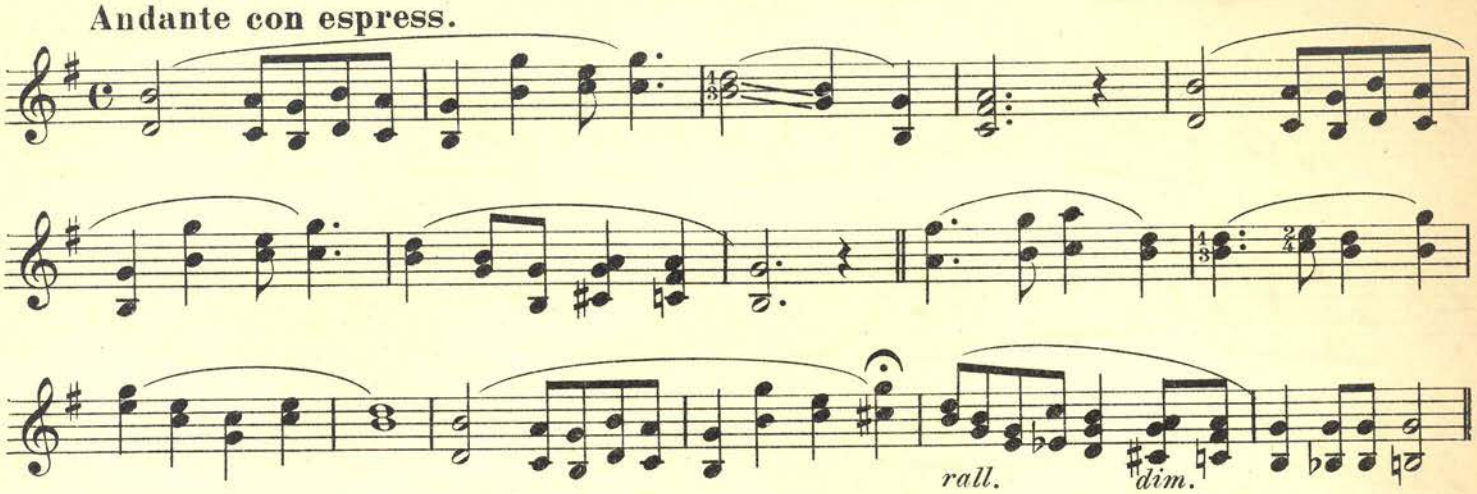


Old Folks at Home.

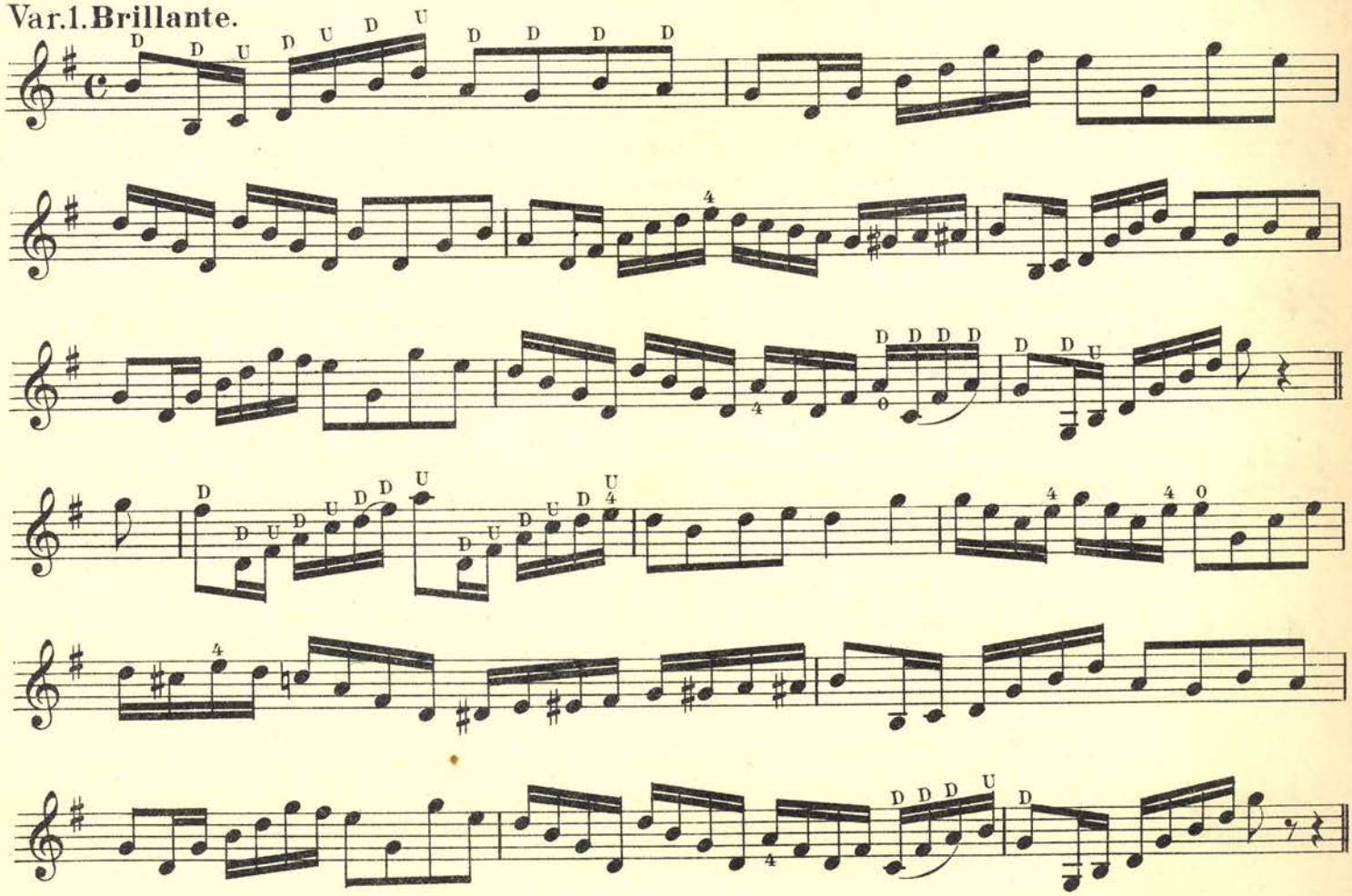
Theme and Variations.

Theme.

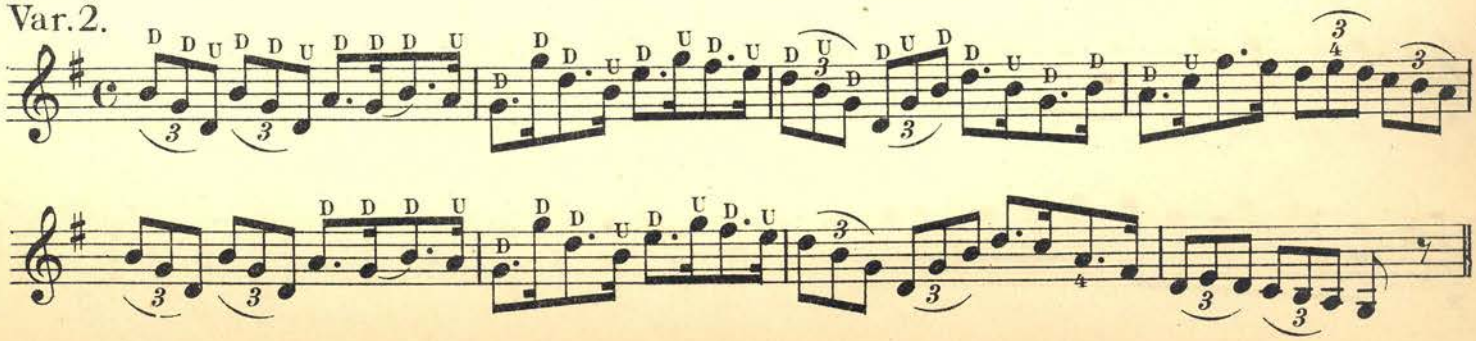
Andante con espress.

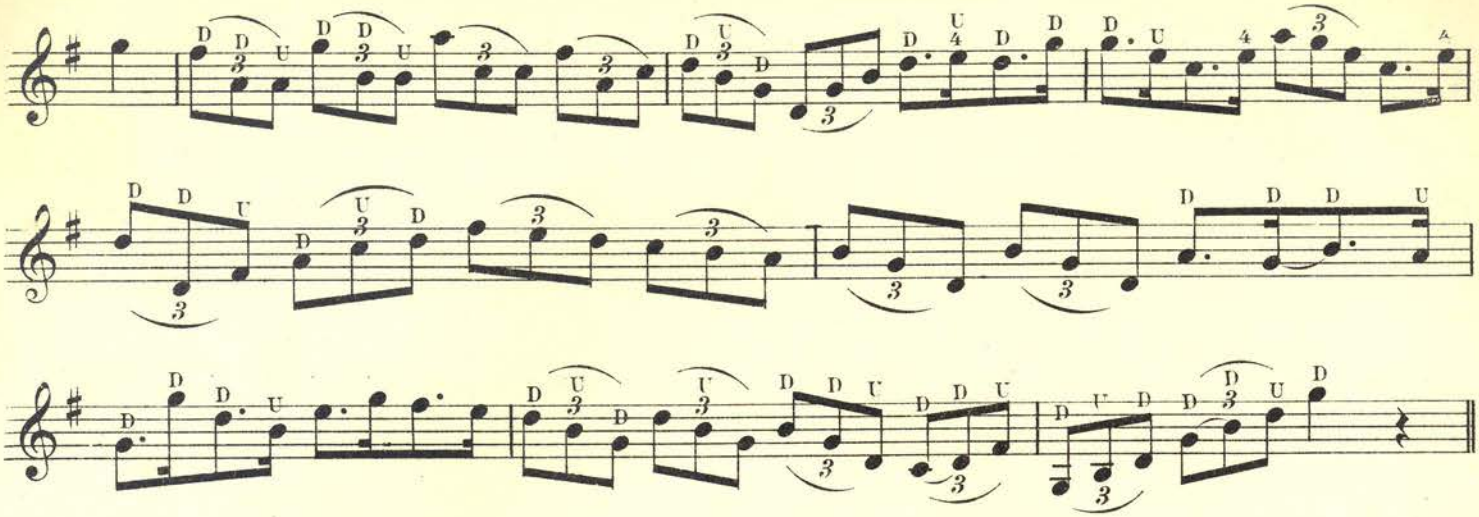


Var. 1. **Brillante.**

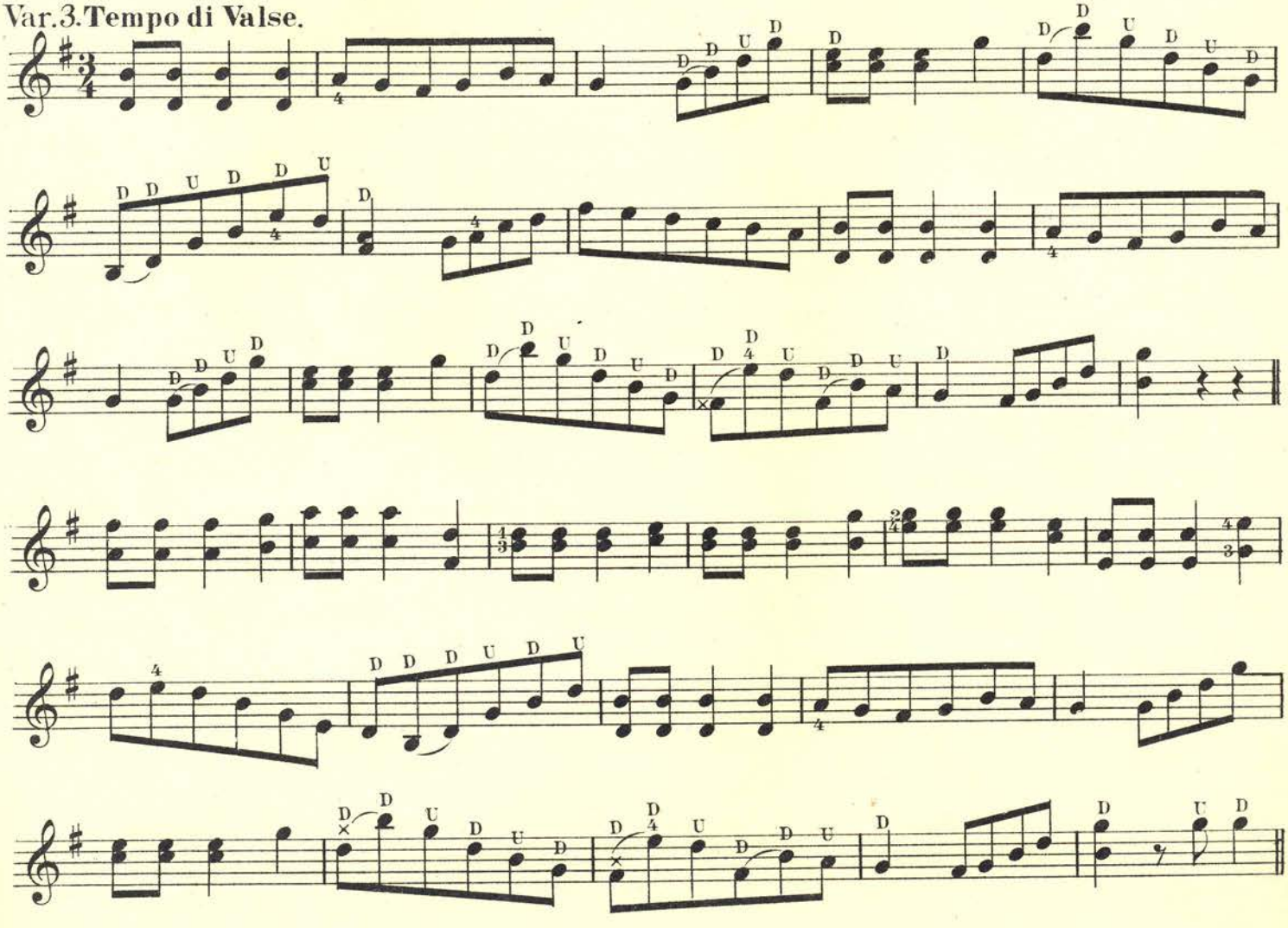


Var. 2.

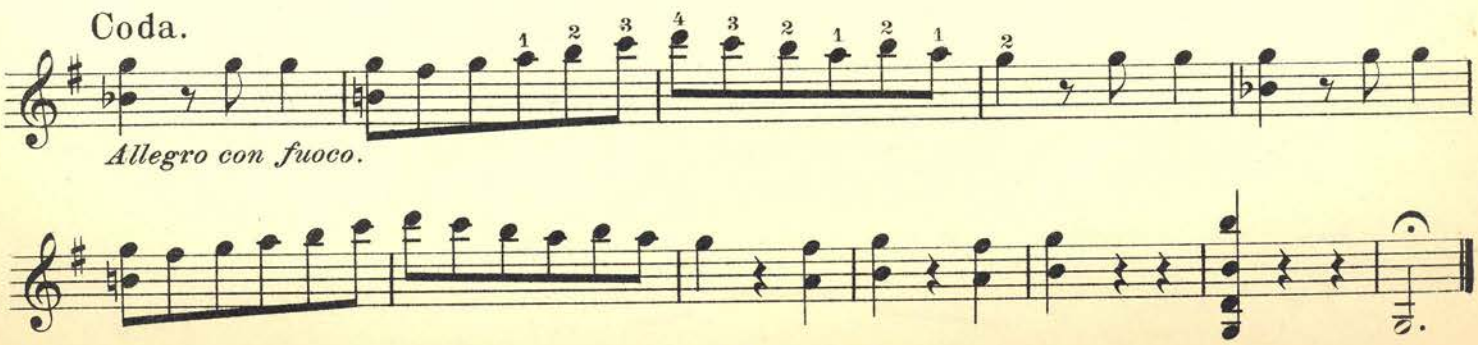




Var. 3. Tempo di Valse.



Coda.



Allegro con fuoco.

End of Part 2.

TEACHERS

ASK YOUR DEALER TO SHOW YOU THE

STAHL

MANDOLIN, GUITAR AND ..BANJO METHODS..

The Largest, Best and Most Complete Published Used and Recommended by the World's Greatest Teachers and Soloists.

Follow the Leaders and Increase your Earnings, Reputation and Knowledge by Adopting the Above Standard Works.

PUBLISHED BY

WM. C. STAHL, MILWAUKEE, WIS.