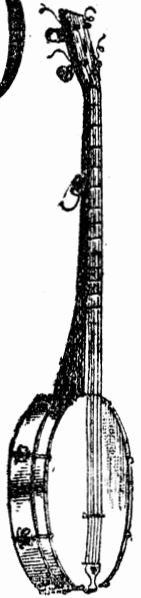


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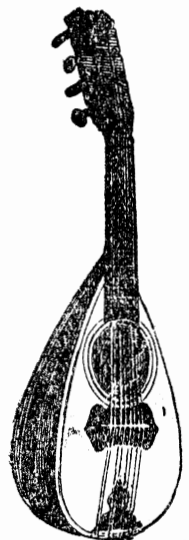
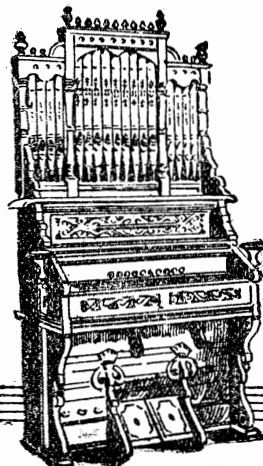
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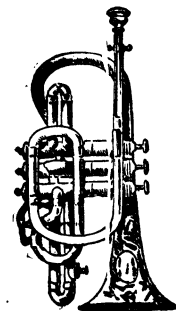
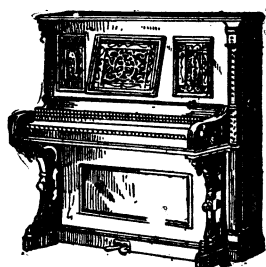
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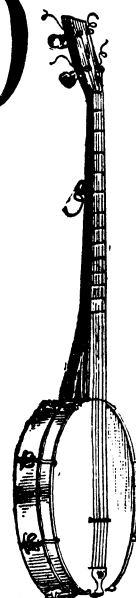


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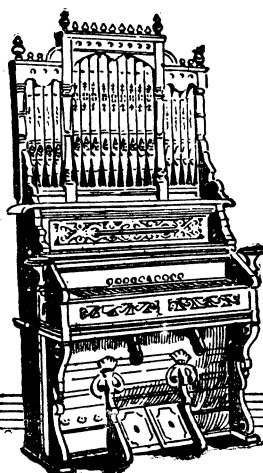
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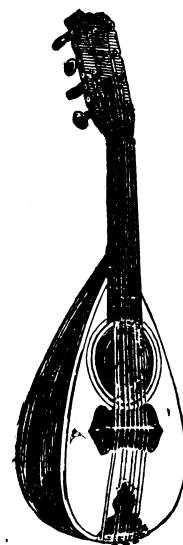
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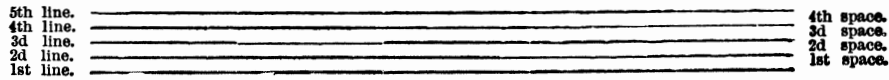
# THE RUDIMENTS OF MUSIC.

## How is Music written?

In various characters called Notes, upon five lines and their intermediate spaces.

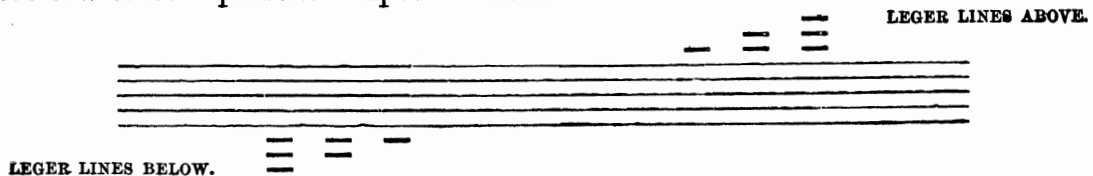
## What are these Lines and Spaces called?

They are termed a Stave or Staff, the lines and spaces being numbered from the lowest upward.



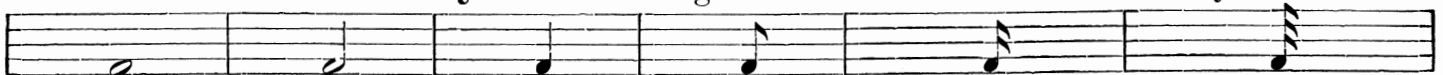
## What are Leger Lines?

They are short, additional lines below or above the staff, that are used to indicate the notes that are too high or too low to be represented upon the staff.



## What are the different Notes in general use?

The Whole note. Half note. Quarter note. Eighth note. Sixteenth note. Thirty-second note.



When two or more eighths, sixteenths, or thirty-second notes follow in succession, bars are substituted for hooks, as follows:

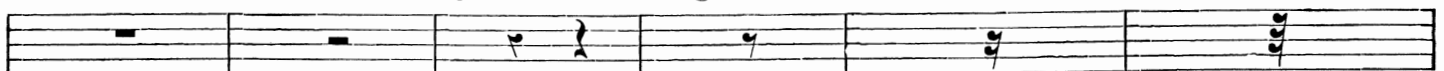


Various other combinations are made, just according to the value of the notes

## What are Rests?

Rests are characters denoting silence, and every kind of note has a corresponding rest.

The Whole rest. Half rest. Quarter rests. Eighth rest. Sixteenth rest. Thirty-second rest.



Under 4th line. Above 3d line. To right. To left. Two hooks. Three hooks.

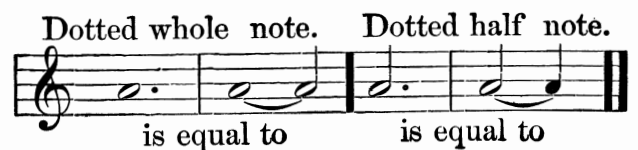
## What is the use of a Dot after any Note or Rest?

It makes it half as long again.

A whole note with a dot is equal to

A half note with a dot is equal to

A quarter note with a dot is equal to



## What is a Triplet?

Any three notes marked thus to be played in the time of two.

## How is a Double Triplet indicated?

By the figure Six over or under them.





**How are the Notes named?**

The notes are named after the first seven letters of the alphabet,—A, B, C, D, E, F, G.

**How is the Pitch, or sound, of a note determined?**

By its position upon the staff, and the Clef at the left hand.

**How many Clefs are there in general use?**

Two,—the Treble clef  and the Bass clef 

**NOTE.** The treble clef is used for the high notes, the bass clef for the lower ones.

**THE NOTES ON THE BASS CLEF.****THE NOTES ON THE TREBLE CLEF.**

Notice that we commence on the treble with the same note that we ended with in the bass.

**What effect has a Sharp (#) placed before a note?**

It raises the pitch half a tone, or semitone.

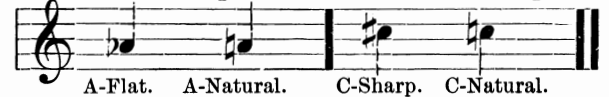
**What effect has a Flat (b) placed before a note?**

It lowers the pitch half a tone, or semitone.

**What is the effect of a Natural (♮)?**

It cancels the effect of a sharp or flat, and restores it to its former condition by either raising or lowering it.

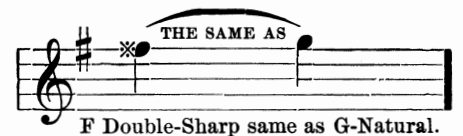
How it raises the pitch. How it lowers the pitch.



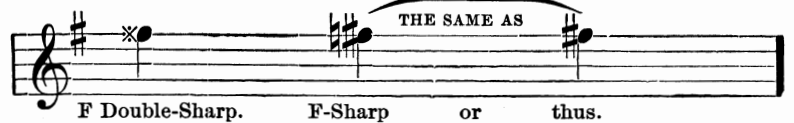
**NOTE.** Thus it is shown that the natural possesses the power of both the sharp and the flat.

**What is the effect of a Double Sharp (x)?**

It raises the pitch of a note already sharp another half-tone.

**How is a double sharp canceled?**

By the natural and sharp combined.

**What is the effect of a Double Flat (bb)?**

It lowers the pitch of a note already flat another half tone.

**How is a double flat canceled?**

By the natural and flat combined.

**Where are the sharps and flats generally placed?**

They are mostly placed in front of the clef.

**What are they termed in this position?**

The Signature.

**SIGNATURES.**

These sharps or flats affect all the corresponding notes throughout the piece.

A sharp on the fifth line signifies F-sharp; and all the F's are to be made sharp on that line, as well as those on the second space.

A flat on the third line signifies B-flat; and all the B's, higher or lower, must also be made flat.



In order to give the proper character and expression to all music, the most careful attention must be paid to the correct division of the notes. Every measure should be played in the same time as the first measure was commenced, neither faster nor slower. This mark > is used to indicate a particular accent or stress upon a note. Common time, and all other kinds expressed by the even numbers  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{4}{4}$  etc., must be accented upon the beginning and middle of the measure, thus :



These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In  $\frac{3}{4}$   $\frac{3}{8}$  and  $\frac{9}{8}$  time the accent occurs only upon the first note in the measure.



It will also be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups of even numbers. And in  $\frac{3}{4}$   $\frac{3}{8}$  and  $\frac{6}{8}$  they are tied together in groups of three. This is not always the case, but most generally so.

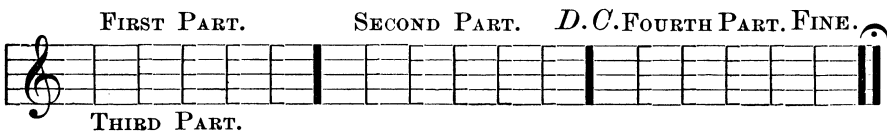
When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fz* or *rf*, or >, or ^ . And when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.



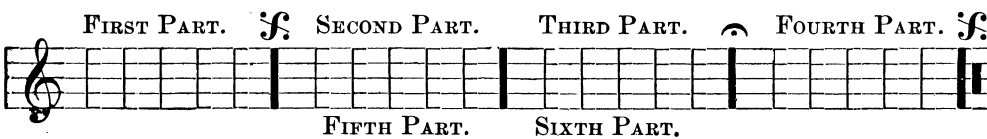
Double Bars indicate the end of a strain and the conclusion of a tune, thus:— Two or four dots found upon the spaces of the staff, before or after a double bar, or signify repetition.

When the letters *D. C.*, which signify *Da Capo*, are found over a double bar, they indicate that the first part of the piece must be played again before proceeding to finish the piece. When found at the last strain they imply that we must return and finish with the first strain; but, if we find this character, ^, which is called a Pause, over any *double bar*, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a rest or note, the performer must dwell upon it; or can introduce an embellishment, such as he may think proper, for effect.

This mark is called a Sign  $\mathfrak{F}$ . When it appears the *second* time, it signifies that we are to return to where it is first found, and finish at the pause, which occurs over the first double bar after it.



THIRD PART. Here we play the first and second strains, when the *D. C.* directs us to play the first part again, which makes the third strain; and then we skip the second part and proceed to the fourth strain and finish at the pause.



After playing the first four parts, the  $\mathfrak{F}$  appearing the second time directs us to where it appeared at first, when we play on until we come to the ^.

When the last note of a measure is influenced by an accidental flat, sharp, or natural, if the next measure should commence with the same note, it is also affected likewise, thus:

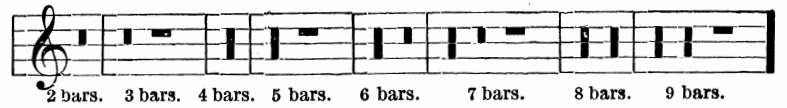




Rests are never connected by a tie, but are arranged one after the other until the required time is made up, thus:—



When more than one Bar Rest is required, it is indicated as follows:—



NOTE. The numbers of bars rest are usually marked by the figures over them, thus:— etc.

Dots are frequently used after rests to add to the time, in the same manner as applied to the notes.

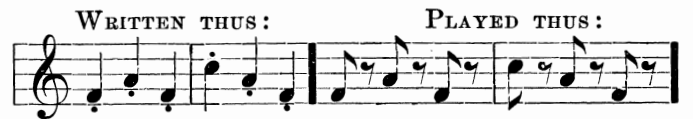
Two dots following a note make it three-fourths longer than its actual length, thus:—



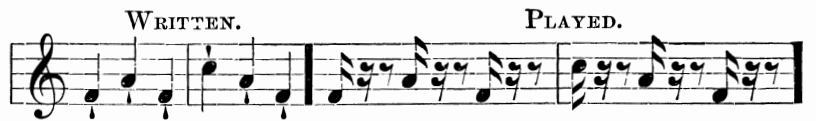
When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus:—



Dots placed above or below any series of notes indicate the opposite style of playing, which is termed Staccato, signifying in a marked and distinct style, represented as follows:—



When marked in this manner, each note must be made particularly short, and very distinct.



When we find the legato and staccato movements combined, which mostly occurs in music written for the violin, it is played by detaching the notes with the movement of the bow in one direction, either up or down.



The word *Bis* placed over one or more bars, signifies repetition. It is sometimes accompanied with the dots for repetition, or detached lines to indicate the number of bars repeated.

### Example.

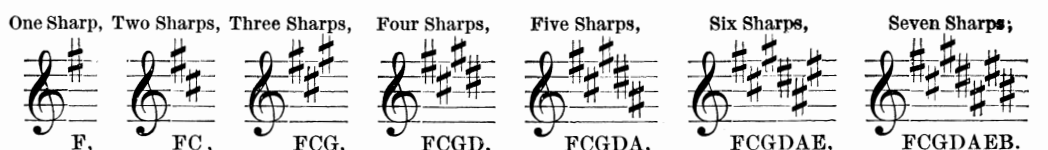


*Sva* written over any number of notes implies that they are to be played eight notes, or an *octave*, higher until the word *loco* appears, which signifies as written.



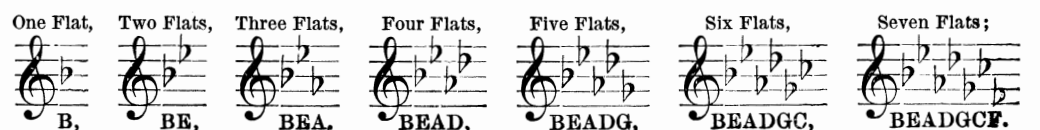
Sharps and flats before a piece of music are called the Signature.

Where the signature is



that sharp is always

Where the signature is



that flat is always

Notes are always connected in the most convenient form; for this reason we sometimes observe them in this manner:—



**Choice Notes.**



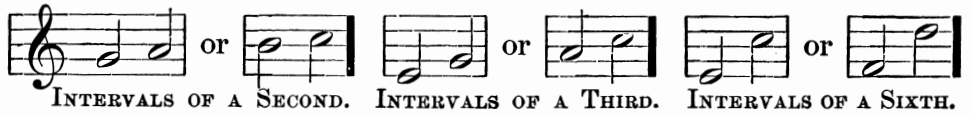
When the last two bars of a strain are marked *1mo.* and *2mo.* (that is, to be repeated,) it implies that when played the second time the *2mo.* is to be substituted for the *1mo.*, which is of course omitted.



**Intervals.**

An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last notes are included in counting the distance.

A Second is the distance from any one note in the scale to the next following one.



It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, etc.; the intervals of a sixth, of six notes, E, F, G, A, B, C, or F, G, A, B, C, D, etc.

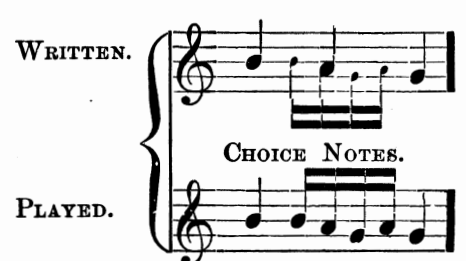
Some intervals are small and others large. In the regular major scale we find tones and semitones in the following order:—



A semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale; this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

**Appoggiaturas; or, Grace Notes.**

The Appoggiatura, or Grace Note, is a small note, reversed and added to other notes for the sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of appoggiaturas,—the greater and the lesser. The greater appoggiatura is most frequently used in slow movements and at the end of a strain; the lesser, in quick movements throughout a piece.



**Other Examples.**



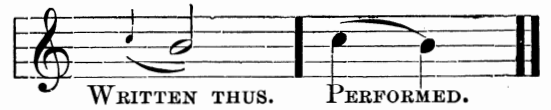
## Embellishments. Etc.

*What are Grace Notes or Appoggiaturas?*

Small notes that are introduced for ornament or embellishment.

*How are they performed?*

The time is generally borrowed from the note that follows.



*What does a dash through them signify?*

That they are to be made shorter than the time indicated.

*When two grace notes follow a note how are they to be played?*

The notes are to be played as triplets.

Thus:



*What is a Turn?*

An ornament known by this mark  $\infty$  placed over the note.

*How many different kinds are used?*

Three,— The Direct, Prepared, and the Inverted. See examples.

<p>Direct Turns.</p> <p>WRITTEN.</p>	<p>Prepared Turns.</p>	<p>Inverted Turns.</p>
<p>PLAYED.</p>		

*What is a Shake or Trill?*

An embellishment, made by playing a note and the next above it alternately and rapidly.

*How many kinds are in use?*

Three — the Perfect, Imperfect, Transient or Mordent ( $\sim$ )

<p>Perfect Shake.</p> <p><i>tr</i> WRITTEN.</p>	<p>Imperfect Shake.</p> <p><i>tr</i></p>	<p>Transient Shake or Mordent.</p> <p><math>\sim</math></p>
<p>PLAYED.</p>		

*What are Abbreviations?*

Short methods of expressing Tremolos or Arpeggios.

*In what manner are they applied?*

In repeating measures that occur a number of times in succession.

<p>Tremolos.</p> <p>WRITTEN.</p>	<p>Arpeggios.</p> <p>WRITTEN.</p>	<p>Repeats.</p> <p>WRITTEN.</p>
<p>PLAYED.</p>		

MANDOLIN.

### The Sharp Keys.

G MAJOR. D MAJOR.

A MAJOR. E MAJOR.

### The Flat Keys.

F MAJOR. B-FLAT MAJOR.

E-FLAT MAJOR. A-FLAT MAJOR.

The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

### Examples.

MAJOR THIRD. SCALE IN THE KEY OF C, MAJOR MODE.

The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD. SCALE IN THE KEY OF A, MINOR MODE.

The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

### The Minor Scales.

E MINOR. B MINOR.

F-SHARP MINOR. C-SHARP MINOR.

D MINOR. G MINOR.

C MINOR. F MINOR.

### The Chromatic Scale.

This scale contains all the notes, natural, flat, and sharp, to D above the second leger-line.

# Transposition.

Transposition signifies changing a composition into another key from that in which it is written. The scale consists of seven tones which are reckoned from the key-note upwards. From the first note to the second it is a whole tone; also from the second to the third; but from the third to the fourth it is only a semitone; the intervals from fourth to fifth, from fifth to sixth, and sixth to seventh are also whole tones; but from the seventh to eighth, or octave of the first, it is a semitone again.

EXAMPLE: 

Other scales than that of the key of C are frequently used, which are but copies of the scale of C placed on other degrees of the staff, with alterations by sharps and flats in order to represent the proper movement of the tones and semitones. If we begin to reckon from G in the scale of C, we find that a semitone occurs between the sixth and seventh note, which should be a whole tone; and, *vice versa*, from the seventh to the eighth is a whole tone, which should be a semitone.

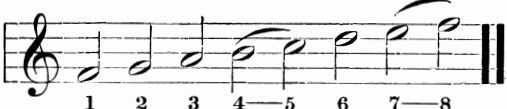
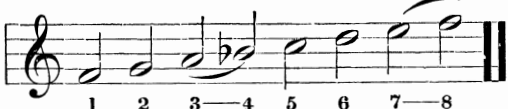
EXAMPLE: 

In order, therefore, to make the degrees like that of the scale of C, we must use a transposition sign to make the interval from the sixth to the seventh larger, and that from the seventh to the eighth smaller. We, therefore, place a sharp (#) before the note F, which raises it a semitone, thereby making a whole tone from the sixth to the seventh, and a semitone from the seventh to the eighth.

EXPLANATION: 

The sharp affects every F, whether upon the first space or the fifth line, and is always situated at the commencement of a piece, close to the clef. In the like manner to form the scale of D we must not only put F-sharp in the place of F, but C-sharp in the place of C, and all other scales according to their previous arrangement in this work.

In order to form the scale of F, it becomes necessary to place a flat (b) before B for similar reasons, or in a manner for a reason opposite of that which we mentioned in the foregoing case, namely, in order to make the interval from third to fourth a semitone, whereas it would otherwise be a whole tone, thus:—

KEY OF C.  KEY OF F.  The signature of one flat is always placed at the beginning.

In the like manner we find that the key of B-flat requires two flats, namely, B-flat and E-flat. The key of E-flat requires three flats, etc., etc.

In order to assist those who have not time to study the foregoing remarks in regard to transposition, on the following page will be found a set of scales intended for their accommodation, which are explained as follows: If we have an air in the key of C, commencing with the note C, and wish to transpose the same to the key of G, or one sharp, we find under the given note C, the note G, which must be taken in its place, and so on through the entire piece, always finding the corresponding note of the new key directly under the note to be transposed.

## Scales for Transposition.

Key of C.   
 Key of G.   
 Key of D.   
 Key of A.   
 Key of F.   
 Key of B-flat.   
 Key of E-flat.

## A Dictionary of Musical Terms.

**À** ; an Italian preposition, meaning to, in, by, at, etc. [faster and faster.]  
**Accelerando** ; accelerating the time, gradually  
**Adagio**, or **Adasio** ; slow.  
**Adagio Assai**, or **Molto** ; very slow.  
**Ad Libitum** ; at pleasure.  
**Affetuoso** ; tender and affecting.  
**Agitato** ; with agitation.  
**Alla Capella** ; in church style.  
**Allegretto** ; less quick than **Allegro**.  
**Allegro** ; quick.  
**Allegro Assai** ; very quick. [quick.]  
**Allegro ma non Troppo** ; quick, but not too  
**Amabile** ; in gentle and tender style. [sic.]  
**Amateur** ; a lover but not a professor of mu-  
**Amoroso**, or **Con Amore** ; affectionately, ten-  
 derly. [connected.]  
**Andante** ; gentle, distinct; rather slow, yet  
**Andantino** ; somewhat slower than **Andante**.  
**Animato**, or **Con Anima** ; fervent, animated  
 expression. [boldness.]  
**Animo**, or **Con Animo** ; with spirit, courage,  
**Antiphone** ; music sung in alternate parts.  
**Arioso** ; in a light, airy, singing manner.  
**A Tempo** ; in time.  
**A Tempo Giusto** ; in strict and exact time.  
**Ben Marcato** ; in a pointed and well-marked  
 manner.  
**Bis** ; twice.  
**Brillante** ; brilliant, gay, shining, sparkling.  
**Cadence** ; closing strain, also, a fanciful ex-  
 tempore embellishment at the close  
 of a song.  
**Cadenza** ; same as the second use of **Cadence**.  
**Calando** ; softer and slower.  
**Cantabile** ; graceful, singing style, a pleasing,  
 flowing melody.  
**Canto** ; the treble part in a chorus.  
**Choir** ; a company or band of singers; also,  
 that part of the church appropriated to  
 singers. [singers.]  
**Chorist**, or **Chorister** ; a member of a choir of  
**Col**, or **Con** ; with. **Col Arco** ; with the bow.  
**Comodo**, or **Commodo** ; an easy, unrestrained  
 manner.  
**Con Affetto** ; with expression.  
**Con Dolcessa** ; with delicacy. [pression.]  
**Con Dolore** or **Con Duolo** ; with mournful ex-  
**Conductor** ; one who superintends a musical  
 performance, same as Music Director.  
**Con Energia** ; with energy.  
**Con Espressione** ; with expression.  
**Con Fuoco** ; with ardor, fire.  
**Con Grazia** ; with grace and elegance.  
**Con Impeto** ; with force, energy.

**Con Justo** ; with chaste exactness.  
**Con Moto** ; with emotion.  
**Con Spirito** ; with spirit, animation.  
**Coro** ; chorus.  
**Da** ; for, from, of.  
**Duet** ; for two voices or instruments. [sound.]  
**Diminuendo** ; gradually diminishing the  
**Da Capo** ; from the beginning.  
**Declamando** ; in the style of declamation.  
**Decrescendo** ; diminishing, decreasing.  
**Devozione** ; devotional. [a lover of music.]  
**Dilettante** ; a lover of the arts in general, or  
**Di Molto** ; much or very.  
**Divoto** ; devotedly, devoutly.  
**Dolce** ; soft, sweet, tender, delicate.  
**Dolente**, or **Dolorosa** ; mournful.  
**Doloroso** ; in a plaintive, mournful style.  
**E** ; and. **Elegante** ; elegance.  
**Energico**, or **Con Energia** ; with energy.  
**Espressivo** ; expressive.  
**Fine**, **Fin**, or **Finale** ; the end. [power.]  
**Forzando**, **Forza**, or **Fz.** ; sudden increase of  
**Fugue**, or **Fuga** ; a composition which repeats  
 or sustains in its several parts, through-  
 out, the subject with which it commences,  
 and which is often led off by some one of  
**Fugato** ; in the fugue style. [its parts.]  
**Fughetto** ; a short fugue.  
**Giusto** ; in exact and steady time.  
**Grazioso** ; smoothly, gracefully.  
**Grave** ; slow, solemn.  
**Impresario** ; the conductor of a concert.  
**Lacrimando**, or **Lacrimoso** ; mournful, pa-  
 thetic. [mournfully.]  
**Lamentevole**, **Lamentando** **Lamentabile** ;  
**Larghissimo** ; extremely slow.  
**Larghetto** ; slow, but not so slow as **Largo**.  
**Largo** ; slow.  
**Legato** ; close, gliding, connected style.  
**Lento** ; gradually slower and softer.  
**Lento**, or **Lentamente** ; slow.  
**Ma** ; but.  
**Maestoso** ; majestic, majestically.  
**Maestro di Capella** ; chapel-master, or con-  
 ductor of church music.  
**Marcato** ; in a strong and marked style.  
**Messa di Voce** ; moderate swell.  
**Moderato**, or **Moderamente** ; moderately, in  
 moderate time.  
**Molto** ; much or very.  
**Molto Voce** ; with a full voice.  
**Morendo** ; gradually dying away.  
**Mordente** ; a beat or transient shake.  
**Mosso** ; emotion. [than **Andante**.]  
**Moto** ; motion. **Andante Con Moto** ; quicker

**Non** ; not, as. **Non troppo** ; not too much.  
**Organo** ; the organ. [ers.]  
**Orchestra** ; a band of instrumental perform-  
**Pastoral** ; applied to graceful movements in  
**Piu** ; more. [sextuple time.]  
**Piu Mosso** ; with more motion, faster.  
**Pizzicato** ; snapping the violin string with  
 the fingers.  
**Poco** ; a little. **Poco Adagio** ; a little slow.  
**Poco a Poco** ; by degrees, gradually.  
**Portamento** ; the manner of sustaining and  
 conducting the voice from one sound to  
 another.  
**Percentor** ; conductor, leader of a choir.  
**Presto** ; quick.  
**Prestissimo** ; very quick.  
**Rallentando**, **Allentando**, or **Slentando** ; slower  
 and softer by degrees. [ance.]  
**Recitando** ; a speaking manner of perform-  
**Recitante** ; in a style of recitative.  
**Recitative** ; musical declamation.  
**Rinforzando**, **Rinf.**, or **Rinforzo** ; suddenly  
 increasing in power.  
**Ritardando** ; slackening the time.  
**Semplice** ; throughout, always, as **Sempre**  
**Forte** ; loud throughout. [the organ.]  
**Senza** ; without, as, **Senza Organo**, without  
**Sforzando**, or **Sforzato** ; with strong force or  
 emphasis, rapidly diminishing. [acter.]  
**Sicilian** ; a movement of light, graceful char-  
**Smorendo**, **Smorzando** ; dying away. [Dolce.]  
**Soave**, **Soavemente** ; sweet, sweetly. See  
**Solfeggio** ; a vocal exercise.  
**Solo** ; for a single voice or instrument.  
**Sostenuto** ; sustained.  
**Sotto** ; under, below. **Sotto Voce** ; with sub-  
 dued voice. [mation.]  
**Spiritoso**, **Con Sprito** ; with spirit and ani-  
**Staccato** ; short, detached, distinct.  
**Subito** ; quick.  
**Tace**, or **Tacet** ; silent, or be silent.  
**Tardo** ; slow.  
**Tasto Solo** ; without chords. [pleasure.]  
**Tempo** ; time. **Tempo a Piacere** ; time at  
**Tempo Giusto** ; in exact time.  
**Ten.**, **Tenuto** ; hold on. See **Sostenuto**.  
**Tutti** ; the whole full chorus.  
**Un** ; a ; as, **Un poco** ; a little. [increase.]  
**Va** ; go on ; as **Va Crescendo** ; continue to  
**Verse** ; same as **Solo**.  
**Vigorouso** ; bold, energetic.  
**Vivace** ; quick and cheerful.  
**Virtuoso** ; a proficient in art.  
**Voce Solo** ; voice alone.  
**Volti Subito** ; turn over quickly.

# EUREKA METHOD

FOR THE

## MANDOLIN.

### Of Stringing the Mandolin.

Place the finest, or E strings on the first and second pegs to the right; the second, or A strings on the third and fourth pegs to the right; the heavy wire, or G strings on the first and second pegs to the left, and the third, or D strings, on the third and fourth pegs to the left hand.

It must be observed that the strings are double, and are represented and played as a single note, because they are tuned in unison, and are mentioned as a single string, the E, the A, D, G, etc., etc.

### Of Tuning the Mandolin.

The Mandolin must be tuned by fifths in the following manner. Tune the second strings to A, open, by a tuning-fork or other instrument; then the third strings a fifth lower to D, open; then the fourth strings a fifth lower than the third strings G, open; and the first strings a fifth higher than the second strings E, open.

But, if you cannot put the instrument in tune by the help of the former directions, mark out the 7th line or fret from the nut, then screw up the second string to as high a pitch as it can moderately bear, and put your little finger on the aforesaid fret on the second string, and cause that string to give the same sound as the first string when open; afterward put your little finger on the same fret on the third string, and cause it to have the same sound as the second string when open; observe the same method with the 4th string.

EXAMPLE.

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






### Of the Position. (Left Hand.)

The neck of the Mandolin is placed in the centre of the left hand, and held in place by the thumb, which must take its position between the first and second fret, under the neck. Then the first finger must help to hold the neck, but very lightly, so as to allow the hand to slide up and down the neck quite freely.

Do not keep the palm of the hand against the neck, but away from it, without contorsion, so as to allow the fingers to play directly over the strings.

### Of the Pen or Pick. (Right Hand.)

The Mandolin is played with a Pen or Pick, almond shape, it is made of Tortoise shell, Horn, Whale-bone, or some elastic material most convenient, it is held between the thumb and first finger of the Right hand so that about the fourth part may strike the strings to and fro, the other fingers should be gracefully extended. The forearm should rest lightly upon the instrument so that the wrist may act freely in producing the tremolo movement. The pen or pick is used on the same principle as a bow for the violin, striking the strings down and up, marked *d* and *u*. The Tremolo movement is thus indicated,  sometimes through the stem of the note,  and frequently beneath the note, as a general rule it will be found under the note, thus: 

### The Open Notes.

Practice the following Open notes with all the fingers off, after tuning the instrument.

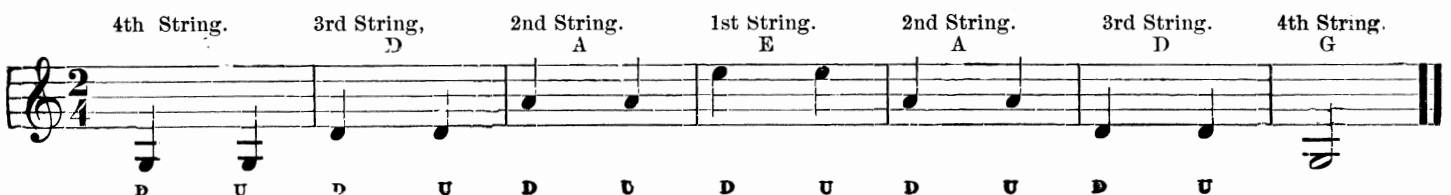


FIG. 1. MODEL OF THE PEN.



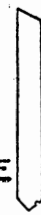
TORTOISE SHELL.

FIG. 2.



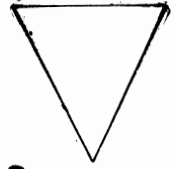
HORN.

FIG. 3.



WHALEBONE

FIG. 4



CELLULOID

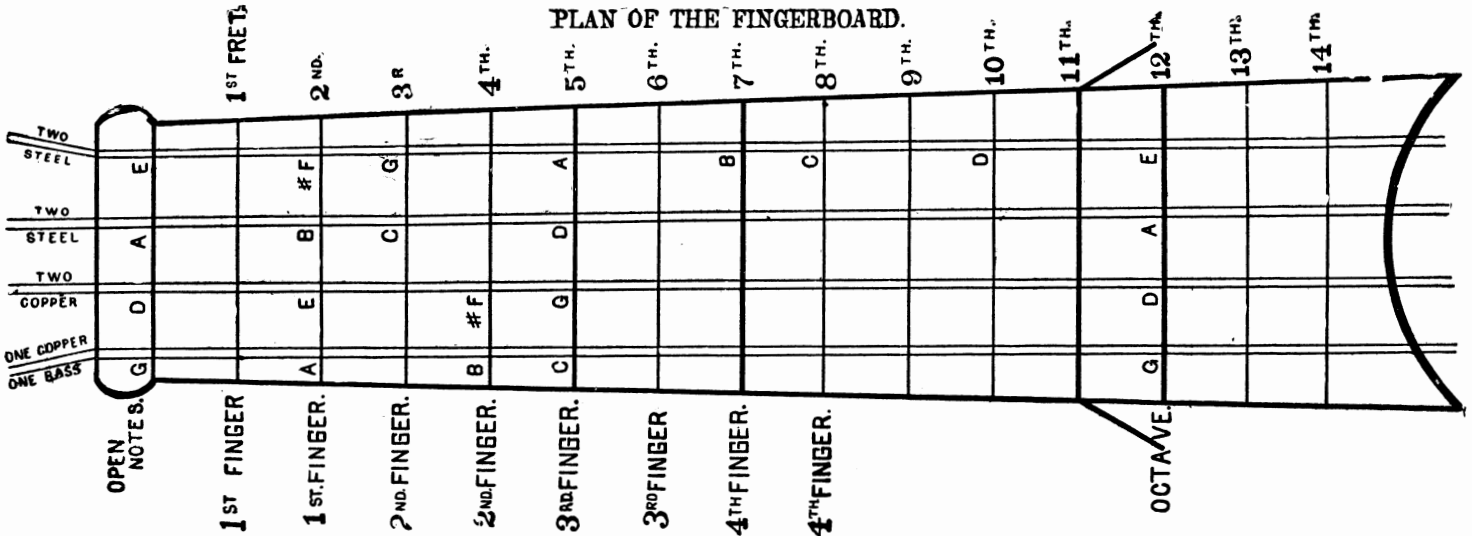


POSITION



POSITION.

PLAN OF THE FINGERBOARD.



The numerals I, II, III, IV, V, VI, VII, indicate the frets at which the fingers are to be placed.

In the following scales the figures 0, 1, 2, 3, 4, indicate the fingers to be employed.

0 signifies the open string, 1, the first finger, 2 the second, 3 the third, and 4 the fourth or little finger.

MANDOLIN.



## Exercise upon the Open Strings.

## The Scale or Gamut.

Having learned the proper manner of holding the Mandolin, the next thing to be learned is the Scale, or the Gamut, as it is here subjoined, and the names and the numbers of the notes, by heart; then proceed to play the gamut up and down, stopping the fingers firmly upon each string.

The 4th G or Bass String.				The 3rd or D String.				The 2nd or A String.				The 1st or E String.			
---------------------------	--	--	--	----------------------	--	--	--	----------------------	--	--	--	----------------------	--	--	--

Fingers.	Open.	1	2	3	Open.	1	2	3	Open.	1	2	3	Open.	1	2	3	4
Names of notes.	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B
		Semitone.					Semitone.				Semitone.				Semitone.		
Frets.	0	II	IV	V	0	II	IV	V	0	II	III	V	0	II	III	V	VII

I would recommend the learner to practice every note, thus: to produce a good, clear, and powerful tone on each note; this is executed by performing a long note, beginning it softly, gradually increasing the tone to the middle, and then, imperceptibly diminishing it to the end.

## First Exercise. A B C Melody.

**NOTE.** The scale of G, with one sharp, is given first for practice because it is the easiest to execute; the first finger falling the same distance from the nut on all four strings, and also the third finger the same, the second finger being the only one that does not come under this rule, being close to the third finger on the third and fourth strings and close to the first finger on the first and second strings. A plan of the fingerboard showing the true fingering of this scale is given on page 14. The lines or frets drawn across the fingerboard indicate the proper distances of the tones and semitones so that the correct fingering may be accomplished.

The fourth finger down on any string at the seventh fret makes the same note as the next higher string open, therefore the open notes D, A, and E are frequently made with the fourth finger on the string below.

**NOTE.** There is no definite rule regarding the use of the fourth finger; but it is better to keep on one string without going to the next as long as possible, as may be seen in the following examples.



# The Scale of G, for Practice.

Open Strings.

Strings. 4 3 2 1

The G D A E Nut

A E B F#

C G

B F#

C G D A

B

## First Exercise.

Successive notes or intervals of Seconds, on the A and D strings.

## Simple Melody.

Triple Time.

Tremolo.

Tremolo.

## Nearer my God to Thee.

Recreation.

## Exercise in Common Time.

Introducing the accidental, C-sharp.

## Serenade.

GREIG.

Introducing an accidental, F-natural. Make an extra stroke of the pen at the comma (,) mark.

D.C.

### Scale in the Key of C.

Open strings.

G D A E

F#

A E B

F# C G

B

C G D A

Exercise.

Exercise. DAVID.

Exercise. MAZAS.

Introducing F-sharp accidental.

### Dying Nun. (Recreation.)

### Exercise.

Successive notes in intervals of a second.

# Scale in the Key of D. (F-SHARP AND C-SHARP.)

Open Notes.

G D A E

A E B F#

G

B F# C#

G D A

C#

B

*Moderato.* Exercise.

Figaro. MOZART.

*Allegretto.*

Suwanee River. (Old Folks at Home.) FOSTER.

*Cantabile.*

Rigoletto.

*Animato.*

Rummel's March.

*Marziale.*

FINE.

*D. C.*

Exercises for acquiring the use of the Pick or Pen.

Exercises for the Tremolo with Double Notes.

The Tremolo movement having been fully explained, the marks in future will be omitted, and it can be made at the pleasure of the performer.

Of the Slurs.

In making an ascending slur, only the first note of the two must be struck with the pen.

In making a descending slur strike the first note with the pen and push the string with the finger already down.

ASCENDING SLURS.

DESCENDING SLURS.

How to perform the Trill.

WRITTEN.

PERFORMED.

MANDOLIN:

### Scale in the Key of A. (THREE SHARPS.)

### Exercise.

*Marcato.*

### Silvery Waves.

*Allegretto.*

### Opera Air.

### Carnival of Venice.

### Larghetto.

Introducing D-sharp.

\* The star indicates that the open string is not in use.

### Exercise in the Keys Already Given.

KEY OF C. (NATURAL KEY.)

### Exercise in Common Time.

Count four to every measure.

### Exercise in G.

Two-four time.

### Exercise in Common Time.

### Exercise in D.

### Exercise in A.



Key of E. (FOUR SHARPS.)



Exercise.



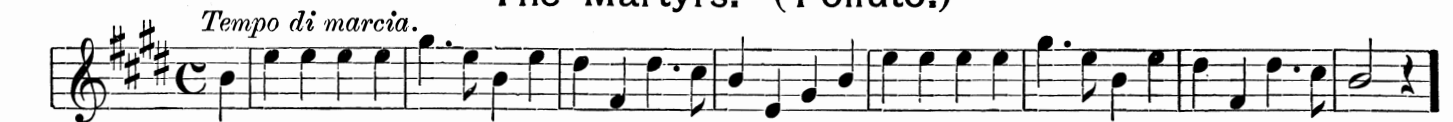
Dream March.



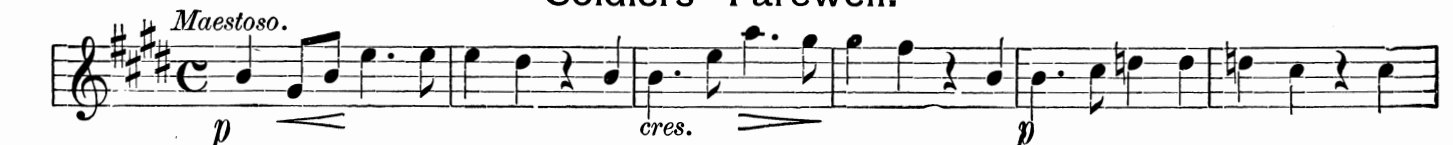
Crambambuli. (College Song.)



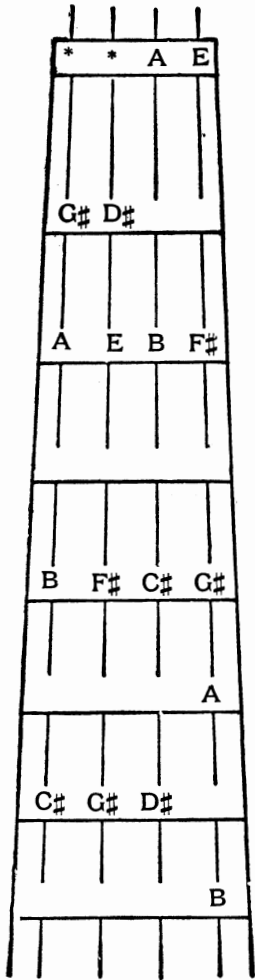
The Martyrs. (Poliuto.)



Soldiers' Farewell.



\* The star indicates that the open string is not in use.



scale in the Key of F.

The Open Strings.

G D A E

Strings. 4 3 2 1

Exercise.

Ancient Melody.

VARIATIONS.

Toreador March.

*Marziale.*

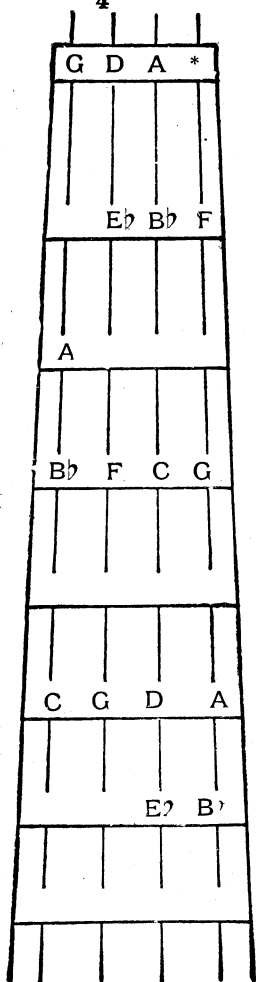
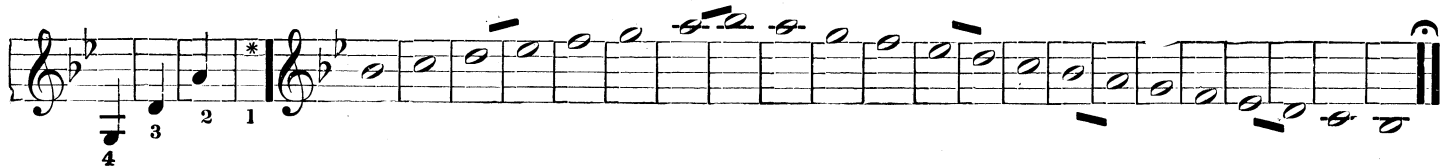
Satanella.

*Cantabile.*

Evening Hymn.

*Andante.*

# Scale in the Key of B-Flat. (Two FLATS.)



## Exercise.



## Melody Exercise.



## Allegretto.



## Le Cendrillon.



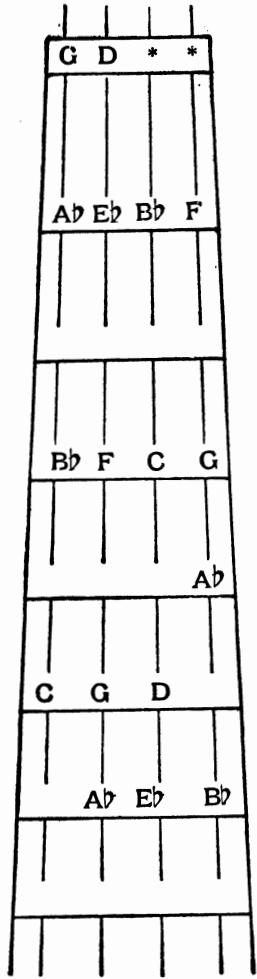
## Melody Espagnole.



\* The star indicates that the open string is not in use.

### Scale in the Key of E-Flat. (THREE FLATS.)

Open Notes.



### Exercise.



### Mary had a Little Lamb.

*Allegretto.*



### Birdie's Ball Polka.

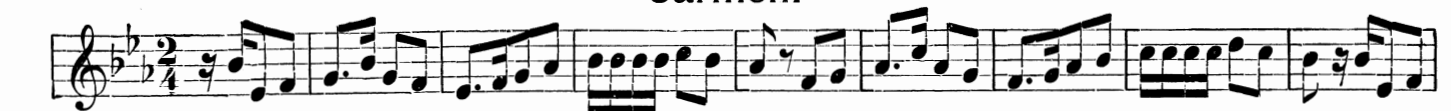


### Exercise. (Schubert.)

*Tempo di valse.*



### Carmen.



MANDOLIN

### Exercise in F.

*Andante.*

### Exercise in F.

*Allegretto.*

### Exercise in B-Flat.

*Moderato.*

### Exercise in B-Flat.

*Grazioso.*

### Exercise in E-Flat.

*Dolce.*

Key of A-Flat. (FOUR FLATS.)

Open Strings 4 3 2 1

Exercise.

Here's Success.

*Spiritoso.*

Forsaken.

*Moderato.*

Home Again.

ORDWAY.

*Andante.*

Austrian National.

HAYDN.

*Moderato.*

# The Chromatic Scale.

Notes ascending.

Notes descending.

The fingering here marked must be strictly followed.

## Ascending with Sharps.

## Descending with Flats.

## Chromatic Scale Studies.

Two-four time.

Three-four time.

Six-eight time.

## Exercise on all Four Strings, Introducing Various Accidentals

This exercise should be practiced slowly until the fore-arm and the wrist have acquired a sufficient degree of flexibility, increasing the rapidity on each repetition.

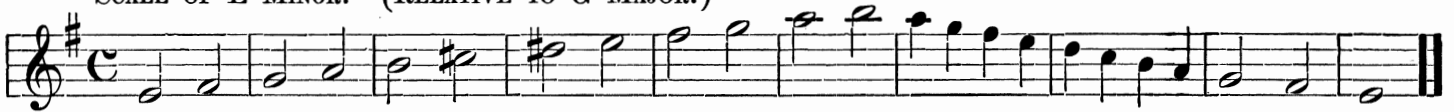
## Of the Minor Mode.

Every signature has a minor scale, as well as a major. The one is said to be relative to the other. The minor scale takes for its first note, number six of the major, and must have its sixth and seventh sharped, in ascending. A is the key-note of the minor, in the natural signature. In descending, the notes are played natural.

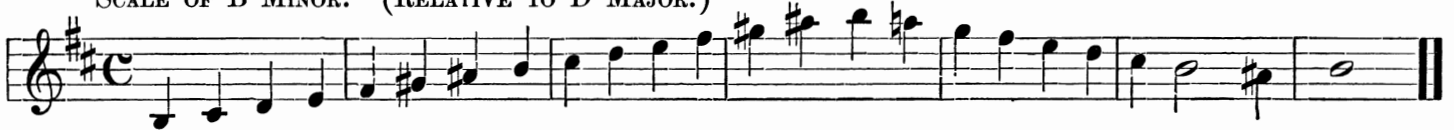
SCALE IN A MINOR.



SCALE OF E MINOR. (RELATIVE TO G MAJOR.)



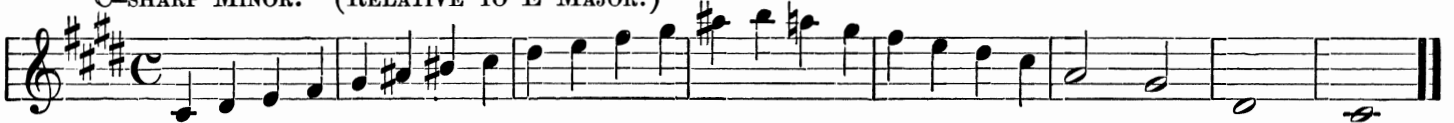
SCALE OF B MINOR. (RELATIVE TO D MAJOR.)



F-SHARP MINOR. (RELATIVE TO A MAJOR.)



C-SHARP MINOR. (RELATIVE TO E MAJOR.)



D MINOR. (RELATIVE TO F MAJOR.)



G MINOR. (RELATIVE TO B-FLAT MAJOR.)

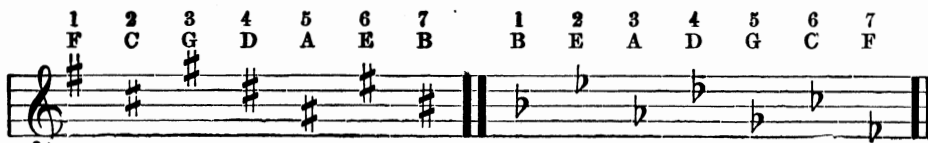


C MINOR. (RELATIVE TO E-FLAT MAJOR.)



There are as many sharps and flats as there are notes, and they are placed on the lines or in the spaces, according to the position of the clef.

The sharps are always placed in ascending fifth or descending fourth, the first sharp being on F. The flats are placed in descending fifth or in ascending fourth, the first flat being on B.





### Of the Positions, Shifting, Etc.

The order of fingering in going through the Scales naturally leads the hand to shift from the first position to the third, from the third to the fifth, and from the fifth to the seventh. The second, fourth and sixth positions may be considered as merely transient or half positions. These are more difficult of intonation, particularly the second, and are taken only for a few notes in such passages as make it most convenient for some particular fingering of chords, etc.

#### Scale in the Second Position.

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

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

Frets. 5 7 9 3 5 7 9 3 5 7 8 3 5 7 8 8 7 5 3 8 7 5 3 9 7 5 3 9 7 5

#### Minuet.

Second Position. First Position.

Take the Second Position.

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

Back.

#### Scale in the Third Position on all four strings.

Of course it is not absolutely necessary to take a new position until we reach the note A upon the first string, but it is advisable to take it at some convenient point in advance of where it is actually required, so as to be fully prepared for the higher notes, and by being well practiced on all strings, it obviates the necessity of sliding back and forth for the sake of making a note or two, when there is no occasion for it.

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

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

Frets. 7 9 11 5 7 9 11 5 7 9 10 5 7 9 10 10 9 7 5 10 9 7 5 11 9 7 5 11 9 7

#### Scale in D, Third Position, on the First and Second String.

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

Shift.

1 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1 2 1 0 3 2 1 0

The frets are not indicated in this scale as they have been given down in the previous scale, and must be committed to memory.

After any position has been taken, the first finger may be thrown back a semitone, or the fourth finger may be extended, the hand still retaining the original place.

Back. Extend. Back.

#### Lucia Chorus.

Third Position. First Position. Third Position.

Third Position.

1 2 2 3 4

MANDOLIN.

# William Tell.

*Second Position.*

*Third Position.*

*D. C.*

## Scale in the Fourth Position.

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

*Fingering.*

*Frets.* 9 11 13 7 6 11 13 7 9 11 12 7 9 11 12 12 11 9 7 12 11 9 7 13 11 9 7 13 11 9

## Scale in the Fifth Position.

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

*Fingering.*

*Frets.* 10 12 14 8 10 12 14 8 10 12 13 8 10 12 13 13 12 10 8 13 12 10 8 14 12 10 8 14 12 10

## Scale in the Fifth Position, moving from the first and back.

*Fingering.*

## Exercises in the Fifth Position.

*Moderato.*

# English Air.

*Second Position.*

# Antique Melody.

*Andante.*  
*Third Position.*

# Favorite Thema.

*Allegretto.*

## 2ND VARIATION.

## Daily Practice of the Scales, in all Keys.

C MAJOR.



A MINOR.



F MAJOR.



D MINOR.



Bb MAJOR.



G MINOR.



Eb MAJOR.



C MINOR.



Ab MAJOR.



F MINOR.



D-FLAT MAJOR.



B-FLAT MINOR.



MANDOLIN.

## Daily Practice of the Scales.

G-FLAT MAJOR.



E-FLAT MINOR.



B MAJOR.



G-SHARP MINOR.



E MAJOR.



C-SHARP MINOR.



A MAJOR.



F-SHARP MINOR.



D MAJOR.



B MINOR.



G MAJOR.



E MINOR.



MANDOLIN.

## Of the Chords.

Chords, or double notes, are written one above the other, and can be played upon the Violin, Piano, etc. In music for the Flute, Clarinet, Fife, etc., the upper note only must always be played.



### Chords in various Major Keys.

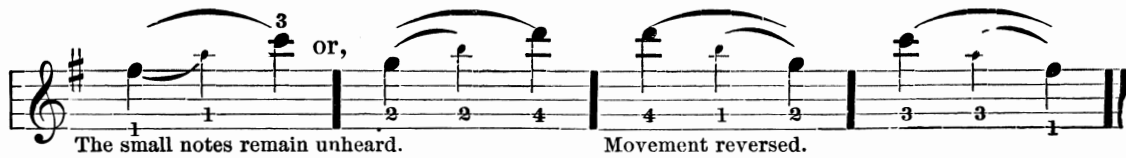


### Chords in the various Minor Keys.



### General Remarks.

*Glissando*, or gliding of the fingers, is done in the following manner; the first, or second finger, glides up to the new position, when the other finger falls upon the note required.



### Exercise in A Minor.



### Mikado March.

Musical notation for Mikado March, consisting of two staves of music in G major and common time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is a simple, rhythmic march.

### Home Sweet Home.

Musical notation for Home Sweet Home, consisting of three staves of music in G major and common time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is a simple, rhythmic march.

CHORUS.

### Hornpipe Polka.

Fr. J. SMITH.

Musical notation for Hornpipe Polka, consisting of seven staves of music in G major and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical markings such as accents, dynamics, and articulation.

INTRODUCTION.  $\Lambda$   $\text{f}$  POLKA. *Spirito.*

*dim.*  $\text{p}$

Last time  $\odot$  to Coda.

TRIO.

CODA.

# Notre Dame Waltz.

MACK.

Musical score for 'Notre Dame Waltz' by Mack. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music. The first four staves are the main melody. The fifth staff is marked 'TRIO.' and features a more rhythmic, triplet-based melody. The sixth and seventh staves continue the main melody. The eighth staff concludes the piece with a 'D.C.' (Da Capo) instruction.

# Lehigh Polka.

DRESHER.

Musical score for 'Lehigh Polka' by Dresher. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. The first staff is the main melody, ending with a 'FINE.' instruction. The second and third staves are accompaniment for the mandolin, featuring a rhythmic pattern of eighth and sixteenth notes. The fourth staff continues the accompaniment. The piece concludes with a 'D.C.' (Da Capo) instruction.

MANDOLIN.



# My Ma's Waltz.

MACK.

Musical score for 'My Ma's Waltz' in 3/4 time, key of B-flat major. The score consists of four staves of music. The first staff is the main melody. The second staff is labeled 'FLUTE.' and contains a melodic line. The third staff contains a bass line with a 'D.C.' (Da Capo) instruction. The fourth staff contains a bass line with first and second endings and a 'D.C.' instruction.

# American Line March.

FRED BAKER.

Musical score for 'American Line March' in 2/4 time, key of D major. The score is marked 'Animato.' and consists of seven staves. The first three staves are the main melody with first and second endings. The fourth staff is a bass line with first and second endings. The fifth staff is labeled 'TRIO.' and features a rhythmic accompaniment. The sixth and seventh staves continue the accompaniment with first and second endings. The final staff is labeled 'MANDOLIN.' and contains a melodic line with first and second endings and a 'D.C.' instruction.

### Nadja Waltz.

Musical score for 'Nadja Waltz' in 3/4 time, key of D major. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with various note values and rests. The second staff includes a first ending bracket labeled '1 FINE.' and a second ending bracket labeled '2'. The third staff contains a dynamic marking 'A' and a 'v' symbol. The fourth staff has a 'D.C.' marking. The fifth staff continues the melodic development. The sixth staff features a second ending bracket labeled '1' and '2', and ends with a 'D.C.' marking.

### Yeoman of the Guard Waltz.

Musical score for 'Yeoman of the Guard Waltz' in 3/4 time, key of D major. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with various note values and rests. The second staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff contains a 'D.C.' marking. The fourth staff continues the melodic development. The fifth staff continues the melodic development. The sixth staff features a 'D.C.' marking and ends with a double bar line.

### Curfew Chimes.

*Animato.*

The first two staves of the piece 'Curfew Chimes' are written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music consists of a single melodic line with eighth and sixteenth notes, featuring dynamic markings such as accents (>) and slurs.

VARIATION.

The variation section consists of three staves of music. It maintains the same key signature and time signature as the main piece but features a more complex rhythmic pattern with frequent sixteenth-note runs and slurs.

### Boulangier's March.

The first four staves of 'Boulangier's March' are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is characterized by a steady, rhythmic march pattern using eighth and sixteenth notes. The fourth staff includes first and second endings, with the second ending leading to a 'FINE.' marking.

*TRIO.*

The Trio section consists of two staves of music. It begins with a dynamic marking of *f* (forte) and features a triplet of eighth notes. The music continues with a rhythmic pattern similar to the previous section, including first and second endings.

MANDOLIN.

Japanese Dance.

FRED BAKER.

*Moderato.*

1 2

TRIO.

MANDOLIN.

*fz*

# Orvetta Waltz.

SPENCER.

Musical score for Orvetta Waltz, composed by Spencer. The score is written in treble clef, 3/4 time, and A major. It consists of six staves of music. The first staff begins with an accent (^) over the first note. The second staff contains a repeat sign. The third and fourth staves continue the melody. The fifth staff features triplet markings (3) under the final three notes. The sixth staff concludes with a double bar line and the marking 'D.C.' (Da Capo).

# Little Fishermaiden.

Musical score for Little Fishermaiden. The score is written in treble clef, 6/8 time, and A major. It consists of five staves of music. The first four staves form the main melody. The fifth staff is labeled 'CHORUS.' and begins with a repeat sign. The piece concludes with a final double bar line.

MANDOLIN.

## Love's Sigh Waltzes.

FRED BAKER.

1. *Legato.*

2.

3.

MANDOLIN.

*D.C. al fine.*

# Mia Bella Waltzes.

OTTO ROEDER.

1. *Musical notation for the first section, including triplets and accents.*

*Musical notation for the first section, including triplets and accents.*

*Musical notation for the first section, including accents and a 'FINE.' marking.*

*Musical notation for the first section, including a complex rhythmic pattern.*

*Musical notation for the first section, including first and second endings and a 'D.C.' marking.*

2. *Musical notation for the second section.*

*Musical notation for the second section.*

*Musical notation for the second section, including first and second endings.*

*Musical notation for the second section, including first and second endings and a 'FINE.' marking.*

*Musical notation for the second section, including first and second endings and a 'D.C.' marking.*

MANDOLIN.

# Father of Victory March.

LOUIS ZAUNE.

*Spiritoso.*  
Repeat. *f*

*TRIO.*

*FLUTE.*  
*Sva*

*Finish with first part al fine.*

*Sva* ~~~~~ *loco.*

MANDOLIN



# Paloma or Spanish Serenade. (The Dove.)

Musical score for Paloma or Spanish Serenade. The score consists of seven staves of music in G major and 2/4 time. It features a melodic line with many triplets and a rhythmic accompaniment of eighth notes. The piece concludes with a final cadence.

# Mandolina. Mexican Serenade.

Musical score for Mandolina. Mexican Serenade. The score consists of four staves of music in G major. The first two staves are in 6/8 time, and the last two are in 3/8 time. It features a melodic line with many triplets and a rhythmic accompaniment of eighth notes. The piece concludes with a final cadence.

MANDOLIN.

D.C.

## Only to See Thee, Darling.

*Andante.*

Musical notation for the piece 'Only to See Thee, Darling.' It consists of two staves of music in G major and 6/8 time. The tempo is marked 'Andante'. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The piece ends with a double bar line.

## Annie Dear, I'm Called Away.

*Cantabile.*

Musical notation for the piece 'Annie Dear, I'm Called Away.' It consists of three staves of music in C major and common time. The tempo is marked 'Cantabile'. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The piece ends with a double bar line.

CHORUS.

Musical notation for the chorus of 'Annie Dear, I'm Called Away.' It consists of one staff of music in C major and common time. The tempo is marked 'Cantabile'. The melody is written on a treble clef staff. The piece ends with a double bar line.

## Pizzicati. (Sylvia.)

*Moderato.*

Musical notation for the piece 'Pizzicati. (Sylvia.)'. It consists of five staves of music in G major and 2/4 time. The tempo is marked 'Moderato'. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The piece ends with a double bar line.

FINE.

*TRIO.*

Musical notation for the Trio section of 'Pizzicati. (Sylvia.)'. It consists of two staves of music in G major and 2/4 time. The tempo is marked 'Moderato'. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The piece ends with a double bar line.

*p*

1 2

# Golden Wings Schottische.

ROLLINSON.

Musical score for 'Golden Wings Schottische' in G major, 2/4 time. The score consists of eight staves of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are first and second endings marked with '1' and '2' above the staff. Trills are indicated with a 'tr' symbol. A dynamic marking of 'ff' (fortissimo) appears in the fifth staff. The piece concludes with a double bar line.

# The Mocking Bird.

SEP. WINNER.

Musical score for 'The Mocking Bird' in G major, 2/4 time. The score is divided into two sections: 'Moderato.' and 'CHORUS.'. The 'Moderato.' section is the first staff, featuring a melody with eighth notes and rests. The 'CHORUS.' section consists of two staves, starting with a rhythmic pattern of eighth notes. Trills are marked with 'tr' above the notes. The piece ends with a double bar line.

MANDOLIN.

## Amazon; or, Black Crook March.

*Animato.*

The musical score is written for a single instrument, likely a mandolin, as indicated by the label at the bottom. It is in the key of G major (one sharp) and 2/4 time. The tempo is marked 'Animato.' The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. There are several instances of rests marked with an 'x' above the staff. The piece concludes with a final cadence on the 11th staff.

### Neglected Beauty Waltz.

Musical score for 'Neglected Beauty Waltz' in 3/4 time, key of D major. The score consists of eight staves of music. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *dim.* and *D.C.*. First and second endings are indicated by bracketed lines with '1' and '2' above them. The piece concludes with a double bar line.

### Maid of the Mill.

Musical score for 'Maid of the Mill' in 2/4 time, key of D major. The score consists of four staves of music. It features eighth and sixteenth notes, rests, and accents (^) over certain notes. The piece concludes with a double bar line.

MANDOLIN.

## Gondoliers Waltzes.

1. 



2. 









## Just a Song at Twilight. (Love's Old Sweet Song.)











MANDOLIN.

### Mandolin Serenade.

Musical score for Mandolin Serenade, consisting of six staves of music in G major and 2/4 time. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff features a first ending bracket labeled '1' and a second ending bracket labeled '2 FINE.'. The fourth staff is marked 'TRIO.' with an accent (>) and contains a triplet of eighth notes. The fifth staff continues the melody. The sixth staff concludes with a double bar line and the marking 'D.C.' (Da Capo).

### Only To-Night; or, Our Last Waltz.

Musical score for Only To-Night; or, Our Last Waltz, consisting of five staves of music in G major and 3/4 time. The score features a waltz-like melody with slurs and accents. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff concludes with a double bar line.

MANDOLIN.

# Berceuse. (Solo.)

REBER.

*Andante.*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andante'. The music is written in a single melodic line. The key signature changes to one flat (Bb) at the beginning of the seventh staff. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

MANDOLIN.



# Clickety-Click March.

RED. BAKER.

*Marcato.*  $\text{f}$

Clickety click      Clickety click.

1      2 FINE.

*TRIO.*      *marcato*      1

2

*D.C.*

# Spanish Melody.

*Largo.* *p*

*FINE.*

*D.C.*

MANDOLIN.

# Visions of Rest Waltz.

FRED. BAKER.

1. *Doloroso.*

*p* *cres - - - cen - - - do.*

*FINE.*

*D.C.*

2. *Grazioso.*

*1.* *2.*

*D.C.*

3. *Scherzo.*

*1* *2* *FINALE.*

*f* *cres.*

MANDOLIN.

# Annie Rooney Waltz.

Musical score for Annie Rooney Waltz, consisting of six staves of music in 3/4 time with a key signature of one sharp (F#). The first three staves contain the main melody. The fourth staff is labeled "CHORUS." and features a repeat sign. The fifth and sixth staves include first and second endings, with the word "DANCE." written above the second ending. The score concludes with a double bar line.

# Joyous Polka.

Musical score for Joyous Polka, consisting of four staves of music in 2/4 time with a key signature of one sharp (F#). The score is written for mandolin, as indicated by the "MANDOLIN." label at the bottom left. The music features a rhythmic and melodic pattern characteristic of a polka. The piece ends with a double bar line and the instruction "D.C." (Da Capo).

MANDOLIN.

D.C.

## Old Rustic Bridge o'er the Rill.

SKELLY.

CHORUS.

## King's Champion March.\*

FRED BAKER.

TRIO.

BASS SOLO.

D.C.

\* By permission of SEP. WINNER.  
MANDOLIN

## Flowers of Love Schottische.

Musical score for "Flowers of Love Schottische" in G major, 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some rests. The second staff includes an accent (^) over a note. The third staff ends with the word "FINE." The fourth staff continues the melody. The fifth staff is marked "TRIO." and includes a key signature change to two sharps (D major). The sixth staff contains first and second endings, marked "1" and "2", and concludes with "D. C." (Da Capo).

## Berlin Polka.

Musical score for "Berlin Polka" in G major, 2/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes accents (^) and breath marks (v). The second staff continues the melody with breath marks (v) and accents (^). The third staff is marked "D.C." and "TRIO." and includes a dynamic marking of *p* (piano). The fourth staff continues the melody with accents (^) and breath marks (v). The fifth staff contains first and second endings, marked "1" and "2", and concludes with "D.C." (Da Capo). The word "MANDOLIN." is printed below the first staff.

### Dave Morgan's Hornpipe.

Musical notation for Dave Morgan's Hornpipe, consisting of three staves in 2/4 time with a key signature of one flat. The first staff contains the initial melody. The second and third staves show a continuation of the melody with triplets and repeat signs.

### New Highland Fling.

Musical notation for New Highland Fling, consisting of two staves in 2/4 time with a key signature of one sharp. The notation includes accents and triplets.

### Russell's Jig.

Musical notation for Russell's Jig, consisting of three staves in 6/8 time with a key signature of one flat. The notation includes triplets, trills (tr), and a grace note (x).

### Character Dance.

Musical notation for Character Dance, consisting of three staves in 2/4 time. The notation features a consistent rhythmic pattern with accents.

Standard Clog Dance.

Musical notation for Standard Clog Dance, consisting of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a group of notes) and accents (indicated by a '^' over notes).

Johnny Get Your Hair Cut.

Musical notation for Johnny Get Your Hair Cut, consisting of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily composed of quarter and eighth notes.

Plantation Dance.

Musical notation for Plantation Dance, consisting of three staves in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music is characterized by a steady eighth-note rhythm.

Fiddle-stick Hornpipe. (New).

STERNBERG.

Musical notation for Fiddle-stick Hornpipe, consisting of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece features a consistent eighth-note pattern.

MANDOLIN.

# I'll Whistle and Wait for Katie.

NOLAN.

Musical notation for the song "I'll Whistle and Wait for Katie" by Nolan. It consists of five staves of music in treble clef, key of D major (one sharp), and 3/4 time. The first two staves are the main melody. The third staff is labeled "CHORUS." and features a repeat sign. The fourth staff continues the melody. The fifth staff is labeled "DANCE." and includes first and second endings, marked with "1" and "2" above the staff.

# Judy Jig. (New.)

STERNBERG.

Musical notation for the song "Judy Jig (New.)" by Sternberg. It consists of two staves of music in treble clef, key of D major (one sharp), and 6/8 time. The melody is characterized by a fast, rhythmic eighth-note pattern.

# Killaloe.

Musical notation for the song "Killaloe." It consists of four staves of music in treble clef, key of D major (one sharp), and 6/8 time. The melody is a fast, rhythmic eighth-note pattern. The third staff is labeled "CHORUS." and includes a repeat sign.

MANDOLIN.



## Joys of Spring Waltz.

GEIBEL.

INTRODUCTION.

WALTZ.

1 2 FINE.

1 2

1 2 D.C.

## Sylphide Polka.

D.C.

D.C.

MANDOLIN.

### Enniscorthy.

Musical score for Enniscorthy, consisting of four staves of treble clef notation in G major and 2/4 time. The music features a mix of eighth and sixteenth notes with various rests and phrasing.

### Skirt Dance.

Musical score for Skirt Dance, consisting of eight staves of treble clef notation in G major and 2/4 time. The piece is characterized by frequent triplets and slurs.

MANDOLIN.

# Dude's March.

WAGNER.

INTRODUCTION. MARCH.

The musical score is written for mandolin in G major (one sharp) and 2/4 time. It begins with an 'INTRODUCTION.' section consisting of the first four staves. The 'MARCH.' section starts on the fifth staff and includes first and second endings, a 'FINE.' marking, and a 'TRIO.' section. The score concludes with a 'D.C.' (Da Capo) instruction. Dynamics include *p* (piano) and *f* (forte). Performance markings include accents (^), slurs, and various articulation marks.

MANDOLIN

### Sweet Katie Killario.

Musical score for 'Sweet Katie Killario' in G major, 6/8 time. It consists of four staves of music. The first two staves are the main melody. The third staff is labeled 'CHORUS.' and features a more rhythmic melody. The fourth staff concludes the piece with a double bar line.

### God Save our President.

WINNER.

Musical score for 'God Save our President' in G major, 2/4 time. It consists of three staves. The first staff is marked 'Maestoso.' and contains the main melody. The second staff continues the melody. The third staff is labeled 'REFRAIN.' and features a more rhythmic melody. The piece ends with a double bar line.

### Everybody's Darling Schottische.

Musical score for 'Everybody's Darling Schottische' in G major, 2/4 time. It consists of four staves. The first two staves contain the main melody with many triplets. The third and fourth staves continue the melody, also featuring triplets. The piece ends with a double bar line.

D.C.

MANDOLIN

# Evening Bells.

GEIBEL.

*rit.*

**TRIO.**

*D.C.*

# Heidelberg March.

CONVERSE.

**1** **2**

**1** **2**

**FINE. TRIO.**

**1** **2** **f**

MANDOLIN.

## Rattle of the Latch. (Schottische.)

1 2 FINE.

*D.C. al fine.*

## Happy Birdling Polka,

1 2

*D.C.*

*D.J.*

# Venetia Waltz.

LOWTHIAN.

INTRODUCTION.

*f* *pp* *Marcato.* WALTZ.

1 2

1 2

1 2

1 2

1 2

1 2

1 2

1 2

1 2

1 2

### Across the Bridge. (Schottische.)

Musical score for 'Across the Bridge' (Schottische) in G major, 2/4 time. The piece consists of four staves of music. The melody is characterized by eighth-note patterns and a key signature of one sharp (F#).

### Etta Gavotte.

RUDOLF KING.

*Allegro moderato.*

Musical score for 'Etta Gavotte' in G major, 2/4 time. The score includes various performance instructions such as *p*, *cres.*, *rall.*, *tempo.*, *rit.*, *tr*, *rall.*, *molto. rall.*, *dim.*, *rall.*, *lento.*, and *fff*. It features first and second endings, a Coda section, and a D.C. (Da Capo) instruction. The piece concludes with a *fff* dynamic marking.



# Rippling Waves (Mexicana) Waltz

ROSAS.

1.

FINE. *Energico.*

D.C.

2.

ff p.

D.C.

Queen's Lancers. (Quadrille.)

1. 





*D.C.*

2. 

V V V V





*D.C.*

3. 



*D.C.*

4. 





*D.C.*

5. 

Sternberg's Walk Around.



It's a good thing McCarty was n't there. (Schottische.)



## Waves of the Danube Waltzes.

MINOR.

1.

2.

MANDOLIN.

### In Old Madrid.

Musical score for 'In Old Madrid' in 3/4 time, key of D major. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, with some rests. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff shows a continuation of the melody with some grace notes. The fifth staff concludes the piece with a final cadence, marked with a double bar line and repeat dots.

### Copenhagen Polka-March.

#### INTRODUCTION.

Musical score for 'Copenhagen Polka-March' in 2/4 time, key of D major. The score begins with an 'INTRODUCTION.' section. The first staff starts with a treble clef and a key signature of one sharp (F#). The music is marked *mf* (mezzo-forte). The score consists of six staves of music. The first two staves are the introduction, featuring a rhythmic pattern of eighth notes and rests. The third staff begins the main body of the piece, marked with a first ending bracket (1) and a second ending bracket (2). The fourth and fifth staves continue the melody with various rhythmic patterns and accents. The sixth staff concludes the piece with a final cadence, marked with a double bar line and repeat dots, and the instruction *fz* (forzando) and *D.C.* (Da Capo).

MANDOLIN.

## Barbara Polka.

BUCALOSSI.

Musical score for *Barbara Polka* by Bucalossi. The piece is in 2/4 time and one sharp (F#). It begins with a forte (*f*) dynamic. The score consists of seven staves. The first ending is marked with a '1' and a repeat sign. The second ending is marked with a '2' and a repeat sign. The third ending is marked with a '3' and a repeat sign. The piece concludes with a *D.C.* (Da Capo) instruction.

## Al Fresco Dance.

LOWTHIAN.

Musical score for *Al Fresco Dance* by Lowthian. The piece is in 6/8 time and three sharps (F#, C#, G#). It begins with a first ending marked with a '1' and a repeat sign. The second ending is marked with a '2' and a repeat sign. The piece concludes with a *D.C.* (Da Capo) instruction.

# Tit for Tat Schottische.

ROEDER.

The musical score is written for a mandolin in G major (one sharp) and 2/4 time. It consists of 11 staves of music. The first nine staves contain the main melody, which is a lively Scottish tune. The final staff includes first and second endings, marked with '1' and '2' respectively, and ends with a double bar line and fermatas over the final notes.

MANDOLIN.

# Wedding Set. (Plain Quadrille.)

## FIRST FIGURE.

1.  Galop.

 Right and left.

 Galop.

 Ladies' chain. D.C.

*Twice; finish at ☺.*

## SECOND FIGURE.

2.  Galop.

 Forward. Cross over.

 Forward. To places. D.C.

*Four times; finish at ☺.*

## THIRD FIGURE.

3.  Half right and left.

 Right hand across. Left hand back.

 Balance in centre. To opposite places.

 Forward and back. Turn partners. D.C.

*Four times, at ☺.*

By permission of SEP. WINNER & SON.

MANDOLIN.



FOURTH FIGURE.

4. 

Hands half around.

Half right and left.



Forward four and back.

First lady cross over.



Forward three and back.

Ladies cross over.



Forward three.

Forward three.

*D.C.*  
*Four times, al* 

FIFTH FIGURE.

5. 

Swing corners.



Forward and back.

Cross over.



Forward and back.



Cross over.

*D.C.*  
*Four times, al* 

I Went With Him.







MANDOLIN.

## Tabby Polka.

BUCALOSSI.

**INTRODUCTION.**

**TRIO.**

**CODA.**

MANDOLIN.