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CRISTOFARO'S

MANDOLIN

F. DE CRISTOFARO

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V.1

TRANSLATED AND REVISED BY

PAUL LORING

VOLUME I

OLIVER DITSON COMPANY
THEODORE PRESSER CO., DISTRIBUTORS, 1712 CHESTNUT ST., PHILADELPHIA
Made in U. S. A.

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Volume I.

.75

OLIVER DITSON COMPANY
THEODORE PRESSER CO., DISTRIBUTORS
1712 Chestnut Street Philadelphia

9955

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FIG 2

Position when seated

FIG. 1

Plectrum

FIG. 3

Position when standing

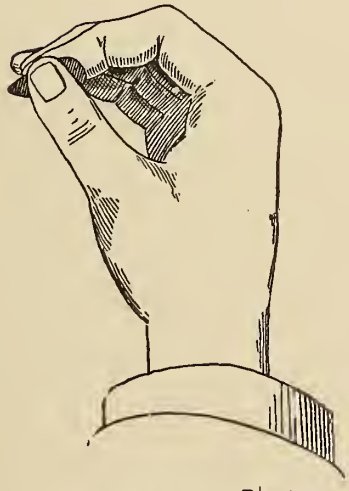
FIG. 4

Holding the Mandolin

FIG. 8

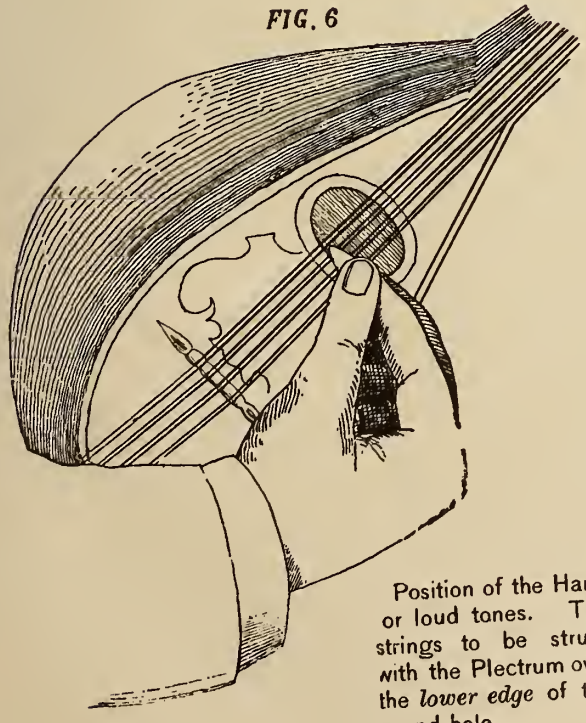
Position of the fingers on the four strings.

FIG. 5



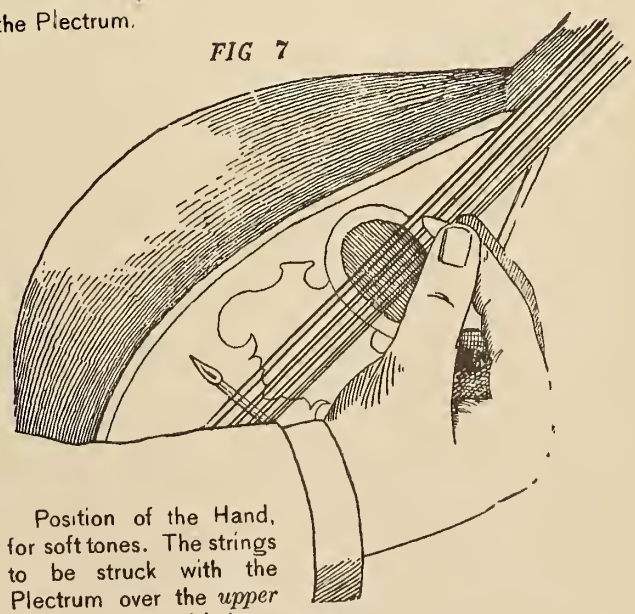
Holding the Plectrum.

FIG. 6



Position of the Hand or loud tones. The strings to be struck with the Plectrum over the *lower edge* of the sound hole

FIG 7



Position of the Hand, for soft tones. The strings to be struck with the Plectrum over the *upper edge* of the sound hole.

1st Strings
2nd Strings
3rd Strings
4th Strings
E
A
D
G
OPEN
1
2
3
4
5
6
8
9
10
11
12

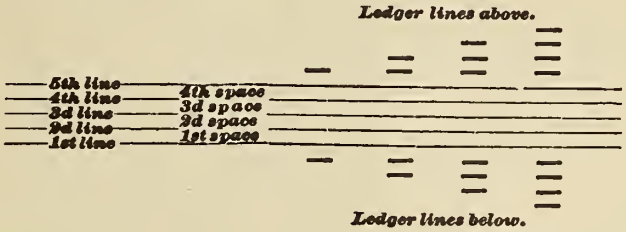
THE RUDIMENTS OF MUSIC.

In the representation of musical sounds — *i.e.*, written music, or notation — we use the characters known as *Notes*, *Clefs*, *Rests*, and "accidentals" (or *Sharps* and *Flats*).

These signs and characters are placed upon a *Staff* consisting of five lines and four spaces.

If these five lines and the spaces are not sufficient for the extension of the music — *i.e.*, higher or lower tones — we then add more lines to the staff; and these are called *leager lines*.

THE STAFF
(with ledger lines added).

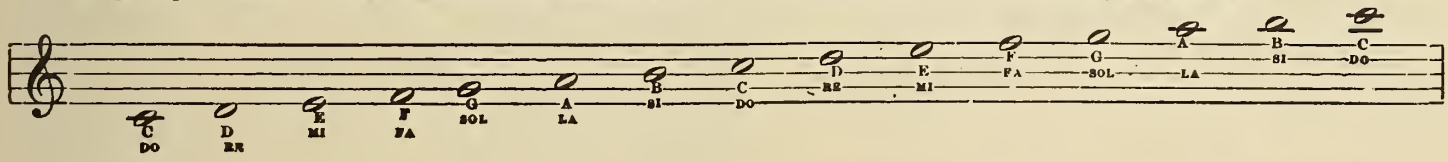


The Notes.

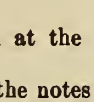
The *Notes* represent the sounds of the *scale*, according to their position on the *Staff*.

Seven principal tones or notes constitute the musical scale. These are represented by the letters C D E F G A B; or by the syllables *do re mi fa sol la si*.

The position of the notes, as represented by the letters, syllables, and characters, already mentioned, is as follows:



The Clefs.

The *Clef*  placed at the beginning of the staff determines the name and pitch of the notes thereon. There are three different *clefs*, viz: the *G clef*, ; the *F clef*, ; and the *C clef*, .

Music for the Mandolin requires only the G clef; therefore we will not here consider the others.

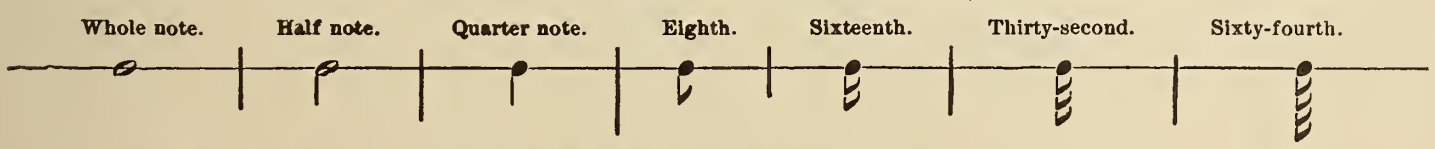
As the *G clef* is placed on the second line of the staff

(observe the curled part on the second line), it denotes that G is to be placed thereon; and hence the name and position of the other notes are determined. (See preceding representation of notes on the staff.)

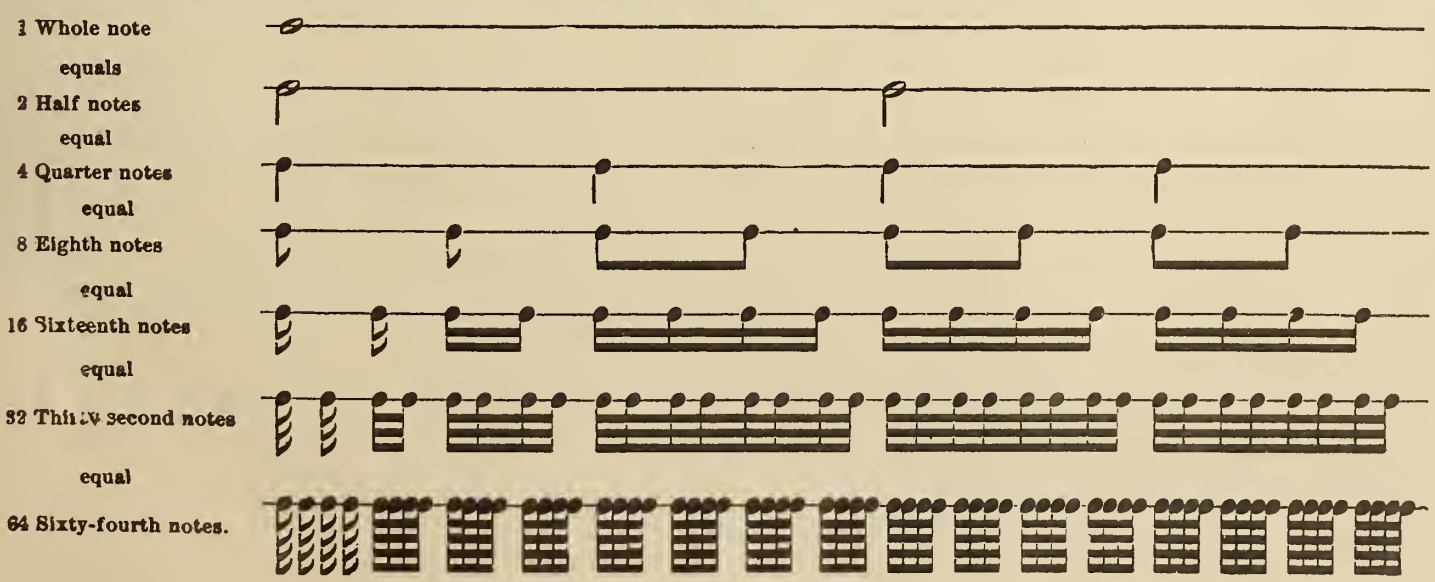
To fix the notes and their positions on the staff firmly in the memory, the pupil should write them on music-paper, placing also the proper letter and syllable above each.

The Value or Duration of Notes.

The characters used to represent musical sounds, and which we call *Notes*, together with their relative value or duration, are indicated in the following diagrams:

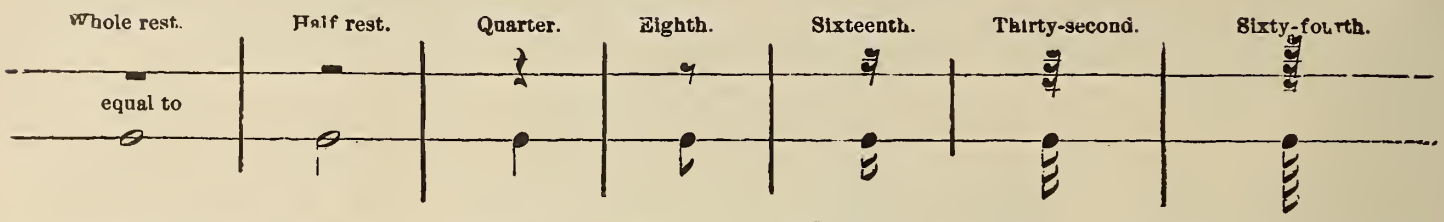


The relative value of the notes is best shown by the following arrangement:



The Rests.

Rests are introduced to denote periods of silence. The music is interrupted for a certain length of time, as indicated by the signs called *rests*, as follows :



It will be seen, in the above, that each note has its corresponding *rest*.

Accidentals.

A *Sharp* (♯), a *Flat* (♭), or a *Natural* (♮), placed before a note alters the tone. In this capacity such signs are called "Accidentals," and there are five of them as follows :

The ♯, which raises the sound a half-tone.

The ♭, which lowers the sound a half-tone.

The ♮ which restores the sound to its original pitch.

The ×, or *double sharp*, which raises the sound of a note a whole tone.

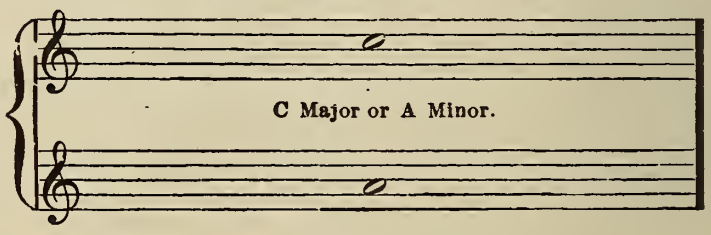
The ♭♭, or *double flat*, which lowers the sound of a note a whole tone.

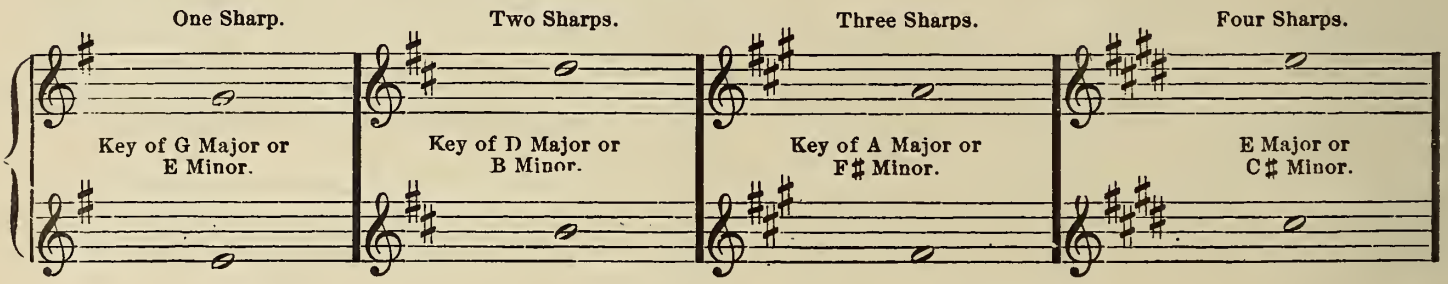
The Signature.

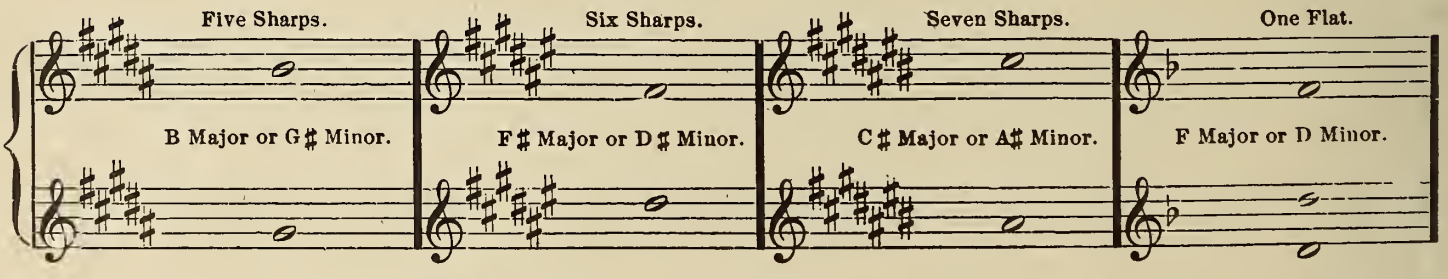
A sharp or flat, or a group of either, placed just after the *clef* sign 𝄞 indicates the *Key* in which the music is to be played Thus the Signatures by which we determine the Key of a piece of music are as follows :

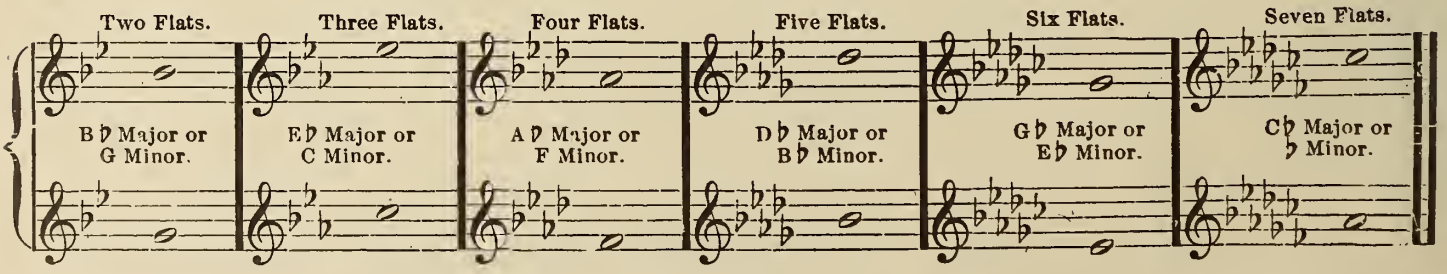
Example of the Signatures of the Major and Minor Keys.

With neither Sharp nor Flat it is







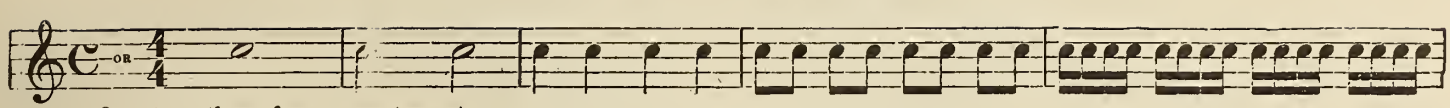


When a sharp or flat additional, or not belonging to the signature, is placed before a note in any bar or measure of the piece of music it affects only the note or similar notes in *that measure alone*, according to modern usage.

Time, or Tempo.

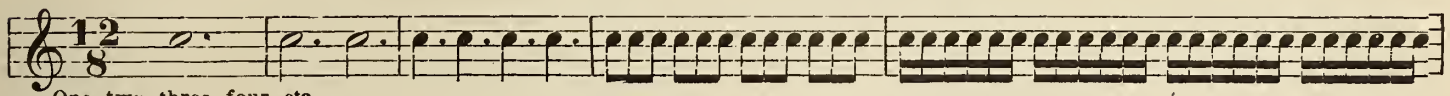
We measure the movements of a piece of music by accent or regular "beats." Thus, in *Common Time*, (simple or compound) we divide the bar or measure into four beats, each representing one quarter-note. This kind of Time is indicated by the figures $\frac{4}{4}$ or the sign 𝄴 at the commencement :

Simple Common Time.



One, two, three, four. one, two, etc.

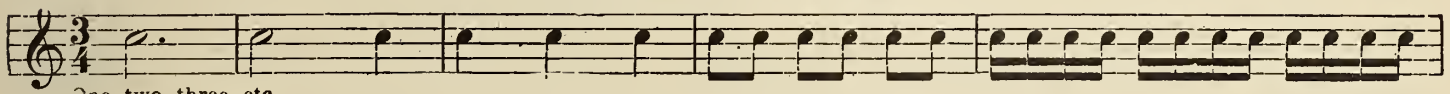
Compound Common Time.



One, two. three. four, etc.

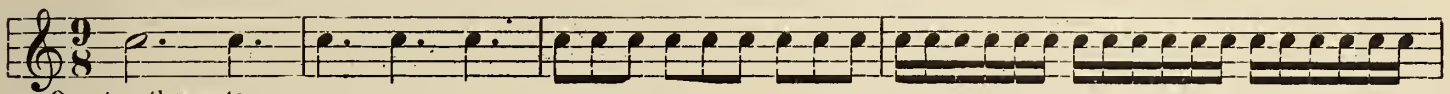
In *Triple Time* we count or beat *three* to every measure. Thus:

Simple Triple Time.



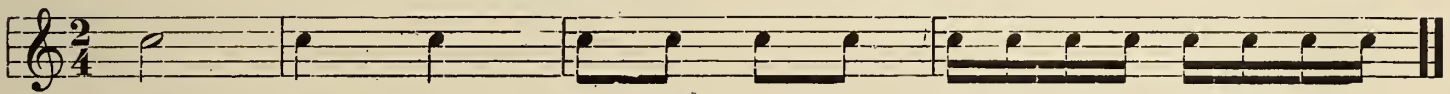
One. two, three, etc.

Compound Triple Time.



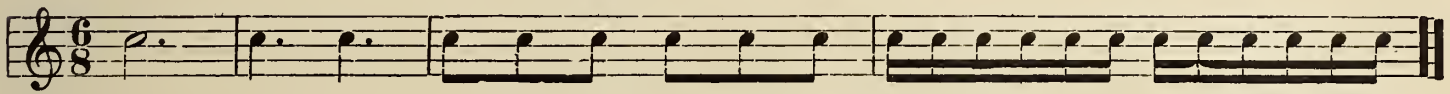
One. two three, etc

Simple (short) or Even Time.

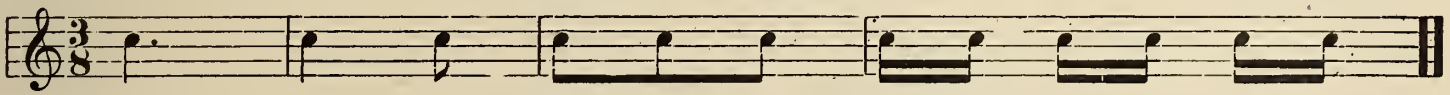


One, two, one, two, one. two, etc.

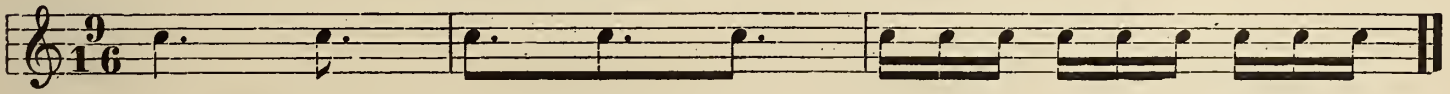
Compound Even Time.



Simple Triple Time, Short



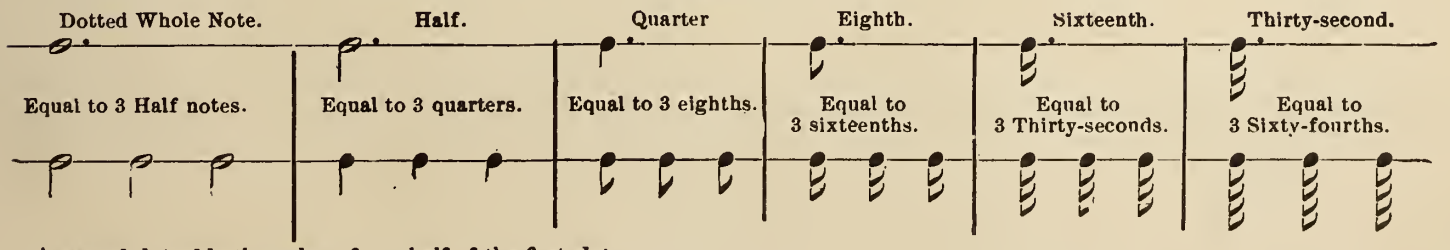
Compound Triple Time, Short.



Dot and Double Dot.

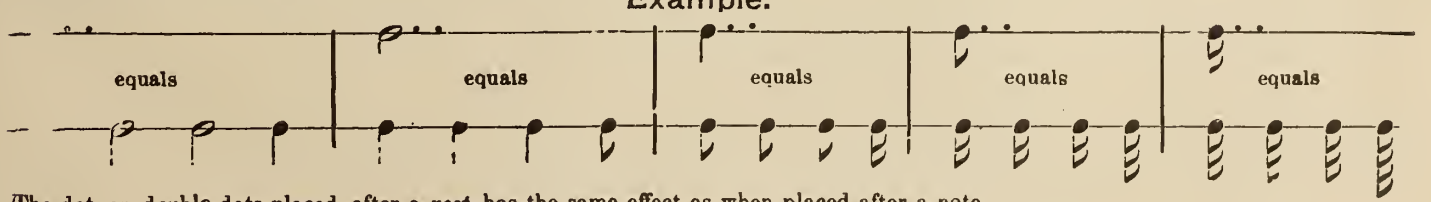
A dot placed after a note increases its value (duration) one half its own length.

Example.



A second dot adds the value of one half of the first *dot.*

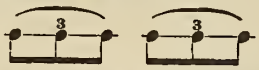
Example.



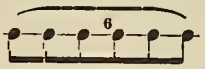
The dot or double dots placed after a *rest* has the same effect as when placed after a note.

The Triplet and the Sextolet.

A group of three notes is called a *triplet*, and is to be played in the time of two notes of the same kind.

Triplets. 

The *sextolet* or group of six notes is to be played in the time of four notes of the same kind.

Sextolets. 

The figure 3 or 6 placed above the groups indicate the division, or manner in which they should be played — as described above.

Signs and Marks of Expression.

Dal Segno, or :S:, signifies from the Sign.
Da Capo, or *D. C.*, means from the beginning.
The Pause, or 𝄐, indicates that the note is to be kept down at pleasure.
The Slur (⁀) unites several notes with the same stroke of the Plectrum.
Piano, or *p*, softly. *Pianissimo*, or *pp*, very softly.
Mezzo-forte, or *mf*, moderately loud.
Forte, or *f*, loud. *Fortissimo*, or *ff*, very loud.
Crescendo, (<) to increase the sound.
Diminuendo, (>) to decrease the sound.
Tremolo (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯) in a tremulous manner.
The other less important signs, and also the abbreviations, terms of expression, and the different movements, will be learned as the study of the Method progresses.

The Mandolin.

The Mandolin is tuned by perfect fifths, in the same manner as the violin. The violin, however, has but four strings, while the Mandolin has eight. These eight strings are placed by twos, or in pairs, the two strings being tuned in unison. The Mandolin is played by picking the strings with a small piece of bone, wood, a quill, or a bit of ivory. This is called a *plectrum*. (See Fig. 1.) The plectrum should be half an inch wide at the upper or larger end, and should diminish to a flexible point at the other.

Position.

The performer may sit or stand while playing the Mandolin. If sitting, he must place the instrument on the right thigh and against the abdomen. (Fig. 2.) If standing, he should press it against the lower part of the chest. (Fig. 3.)

Position of the Body.

To ensure a graceful position and facility of execution, preserve an erect position with the head thrown slightly forward. Stand or sit directly opposite the music, so as to be able to read it readily.

Manner of Holding the Mandolin.

The neck or handle of the instrument should rest in the palm of the left hand and be supported by the first finger, which should be placed between the first and second frets. (The *frets* are the small strips which cross the neck.) The thumb is used to steady the handle, and should easily slide up or down, allowing freedom to the fingers. The inner side of the hand should be a little distance from the handle, so that the fingers may fall perpendicularly on the strings. (Fig. 4.)

The Plectrum and Right Hand.

Hold the plectrum between the thumb and first finger of the right hand. (Fig. 5.) The hand should be so curved that a part of it is held over the strings. The fingers should be pressed together and kept beneath the thumb and first finger, the little finger resting on the top of the instrument between the sound-hole and the bridge. (Fig. 6.) Shake or agitate the hand slightly, as the movement may require. In order to give freedom and flexibility to the wrist, the fore-arm must rest on the edge of the instrument in such a manner as will allow ease of motion. (Fig. 6.)

In order to produce *forte* sounds, or loudness of tone, hold the plectrum firmly; to produce *softer* tones (*piano*) hold the plectrum lightly, letting it touch the strings above the hole. (Fig 7.)

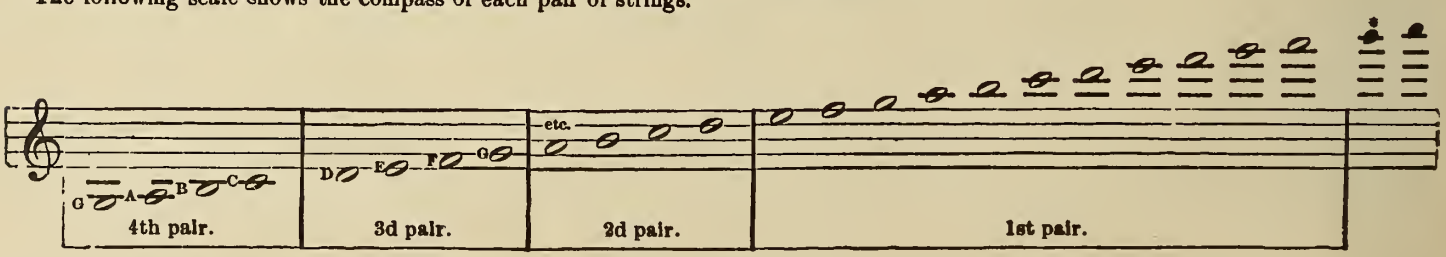
Movement of the Fingers of the Left Hand.

The fingers of the left hand should be separated and curved so that they may fall with grace and facility upon the strings, and with equal ease and promptness spring up from them. The fingers used somewhat after the manner of small hammers, (as in pianoforte playing,) should move from the knuckle or third joint, and be independent of the palm of the hand as well as of the wrist. The fingers must rise and fall with ease and equality. The pressure of these fingers upon the strings must be firm and even. (Fig 8.)

A good position of the fingers is of the greatest importance. The examples and illustrations already given should be sufficient for the guidance of the pupil in acquiring correct position. Yet the teacher should use the utmost care in this important rudiment, and not allow the pupil to acquire habits that might seriously affect the development of a naturally good talent.

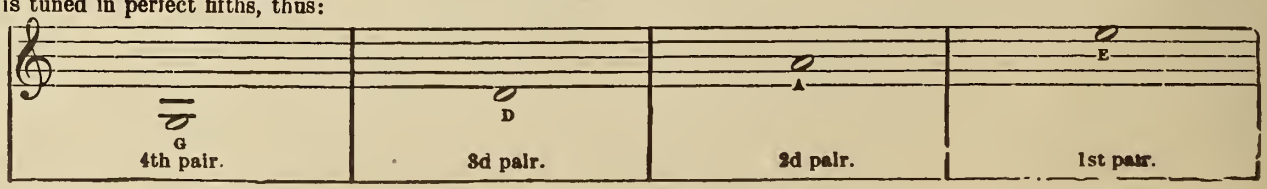
Compass of the Mandolin.

The following scale shows the compass of each pair of strings.

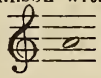
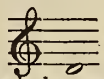
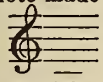
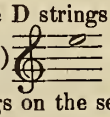


Tuning.

The mandolin is tuned in perfect fifths, thus:

EXAMPLE. 

ompass. These two notes show the extension which the modern mandolin reaches — B and C.

Tune the second pair of strings in unison with an A tuning-fork, or the A above middle C on the piano  Then tune the third strings to D  which will be an octave lower than the same note made by pressing the A strings at the fifth fret. Tune the G  (fourth strings) an octave lower than the tone made by pressing the D strings on the fifth fret. And lastly tune the E's (First strings)  in unison with the tone made by pressing the A strings on the seventh fret.

How to Place the Plectrum on the Strings.

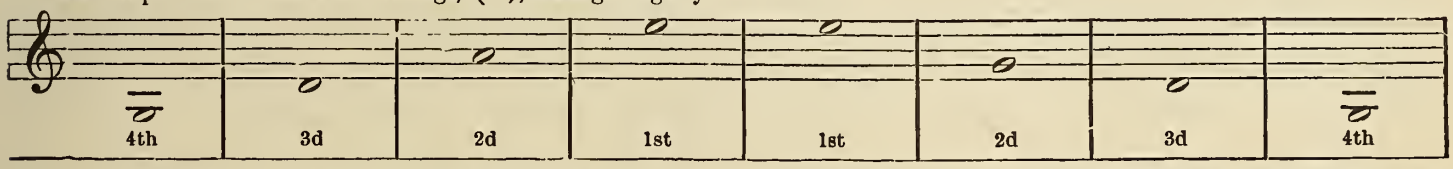
Place the plectrum on the fourth strings, (G), resting it lightly and perpendicularly upon them, between the hole and the bridge The teacher should himself assist the pupil in these first attempts at placing the plectrum.

Unite the fingers in a rounded or curved position on the plectrum. The little finger should rest lightly on the instrument (See Plectrum), so that the hand may move freely.

The upper part of the arm should not move. The fore-arm should rest upon the edge of the instrument.

When the pupil has thoroughly learned how to hold the plectrum, he should commence the stroke-practice — up and down — gradually increasing in rapidity until he has attained a very quick movement. This is called the *tremolo* movement, and should be practiced on all four sets of strings.

The *tremolo* must always begin with a downward stroke of the plectrum.

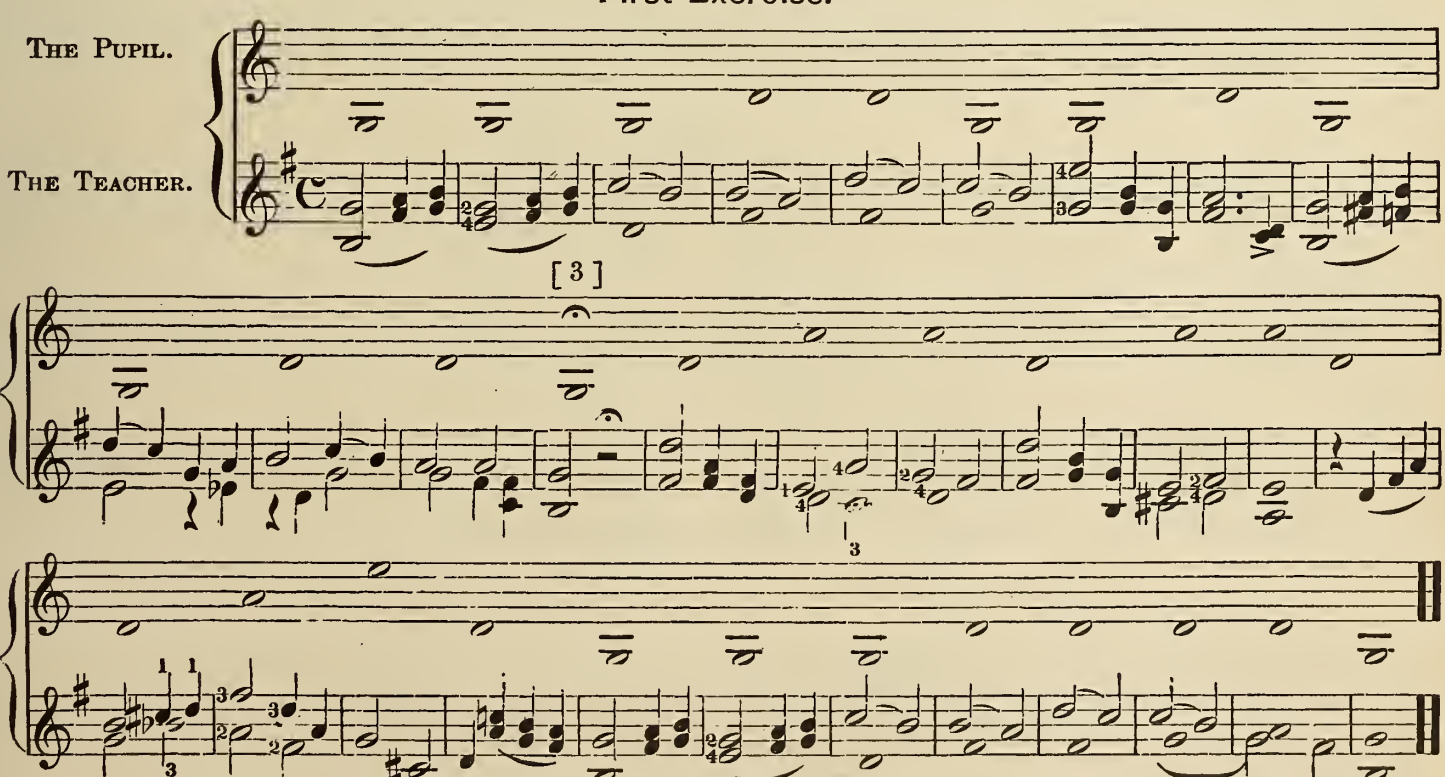


Lesson For Tremolo Practice.

In some lessons given for Mandolin practice, two signs are used, viz: ∧, or the *down* stroke; and ⊔, or *up* stroke.

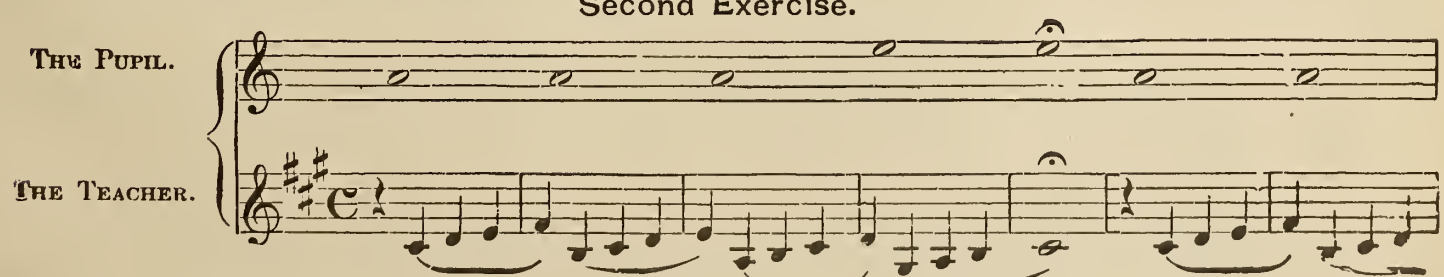
The 𝄐, or *hold*, indicates that the note is to be held or continued at the discretion of the player. Usually the hold should not exceed, in duration, the twofold value of the note or rest over which it is placed.

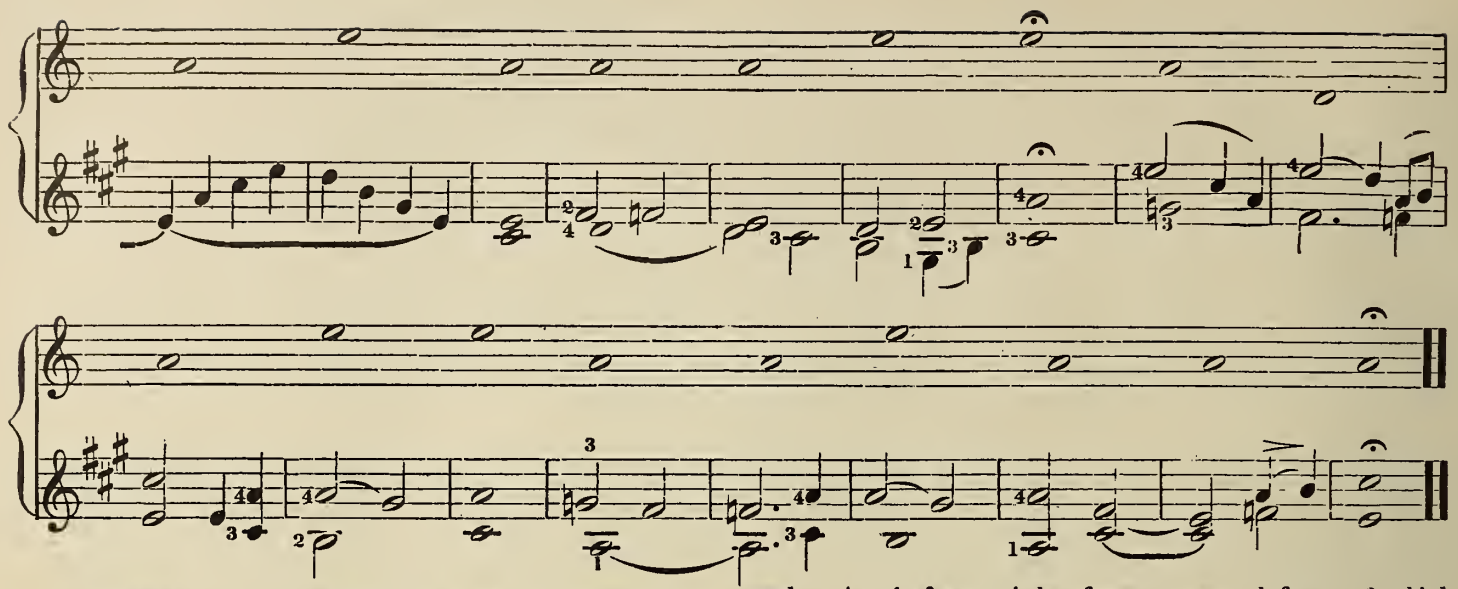
First Exercise.



The figures placed above or alongside the notes indicate what fingers are to be used.

Second Exercise.





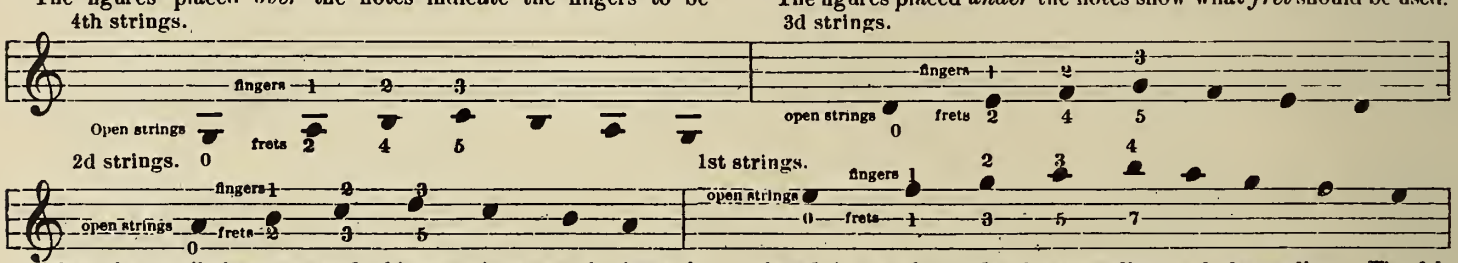
Lesson for Learning the Notes.

In this exercise the pupil must not begin the use of a new string until he has well learned how to play the preceding one.

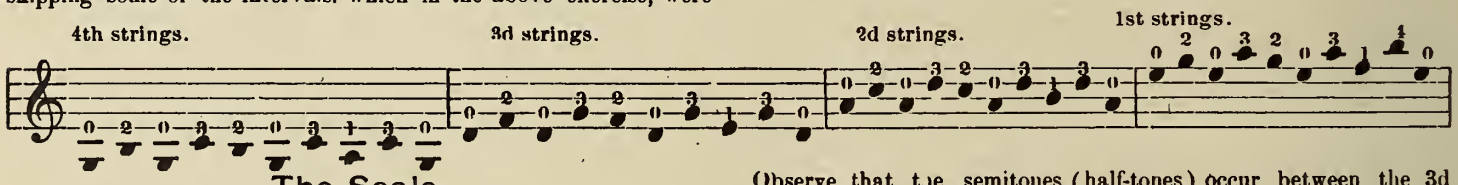
The figures placed *over* the notes indicate the fingers to be nsed — viz : 1, first or index finger ; 2, second finger ; 3, third finger ; 4, the little finger.

The sign 0 indicates an "open" string, or a string not pressed by the finger.

The figures placed *under* the notes show what *fret* should be used.



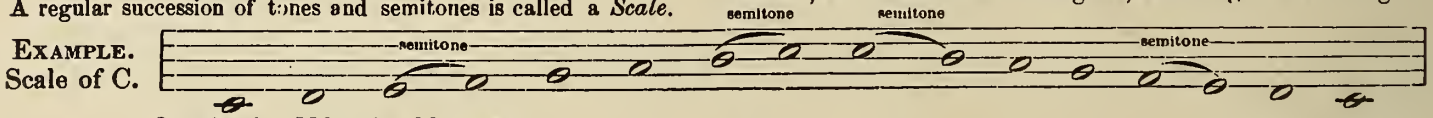
After the pupil has repeated this exercise several times, he should play the same notes irregularly, — that is to say, by skipping some of the intervals, which in the above exercise, were played in regular order by ascending and descending. The following illustrates the movement :



The Scale.

A regular succession of tones and semitones is called a *Scale*.

Observe that the semitones (half-tones) occur between the 3d and 4th, and the 7th and 8th degrees, ascending or descending.



EXAMPLE.
Scale of C.

Scale in Whole Notes.

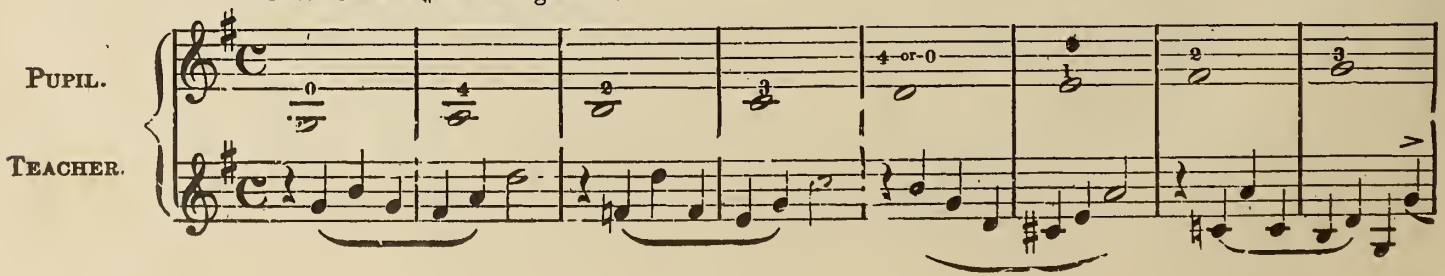
In passing from one note to another, of the following scale, the pupil should avoid any interruption of the movement of the plectrum on the strings. Keep the fore-arm motionless on the edge of the instrument and preserve the proper position of the right hand. The fingers of the left hand should be well curved over the strings ; the wrist must be kept rigid, and the action of the fingers proceed solely from the third joint or knuckles. Allow the hand sufficient freedom to enable the fingers to rise and fall promptly.

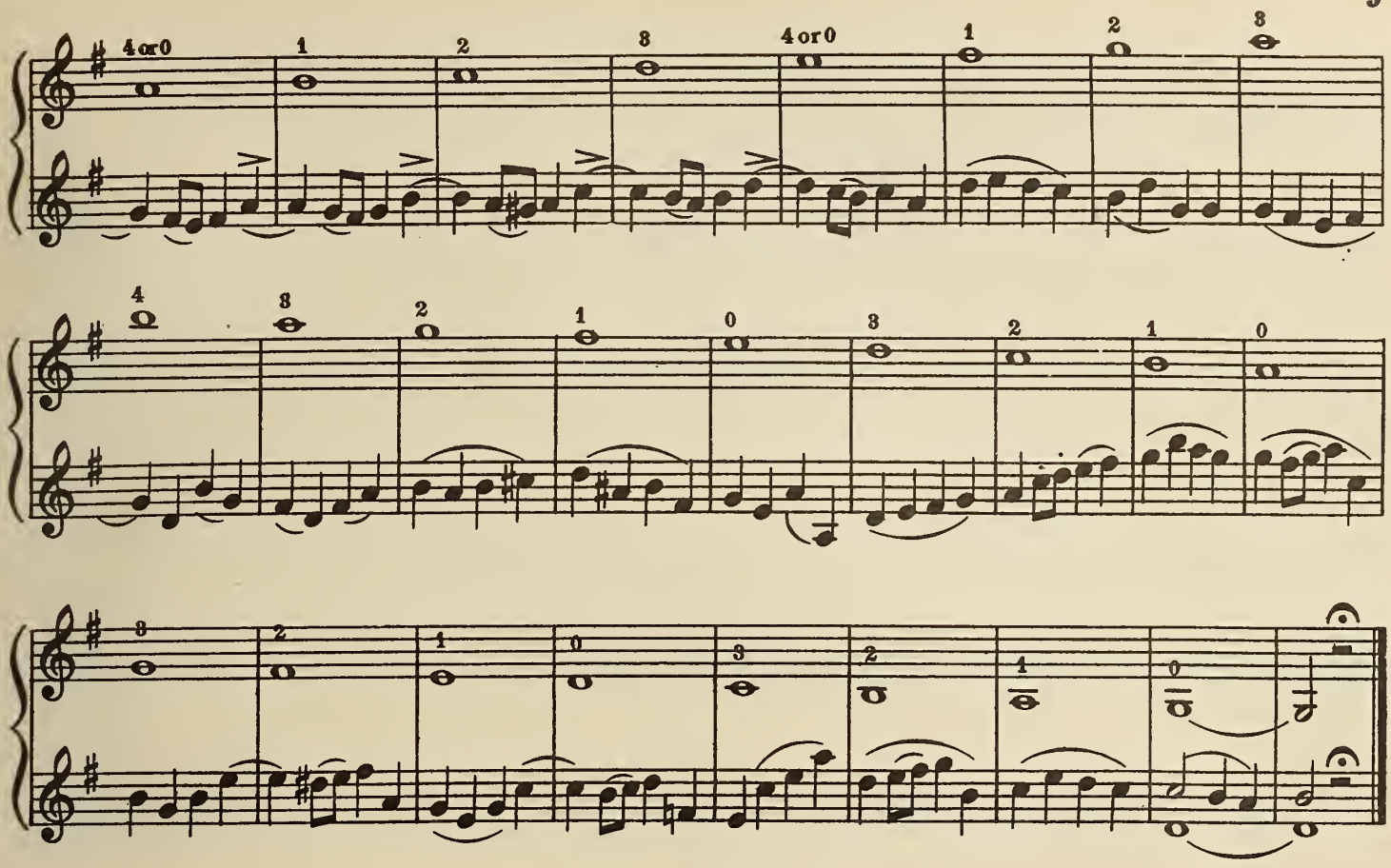
In playing the following scale, remember to count four to each measure. The whole note equals *four* quarter notes. Beat the time with the hand for a bar or two, before playing : Thus, one *down*, one to the *left*, one to the *right*, and one *up*.

We choose the scale of G for the preliminary scale-practice because it is most favorable to the instrument.

Exercise in the Scale of G Major.

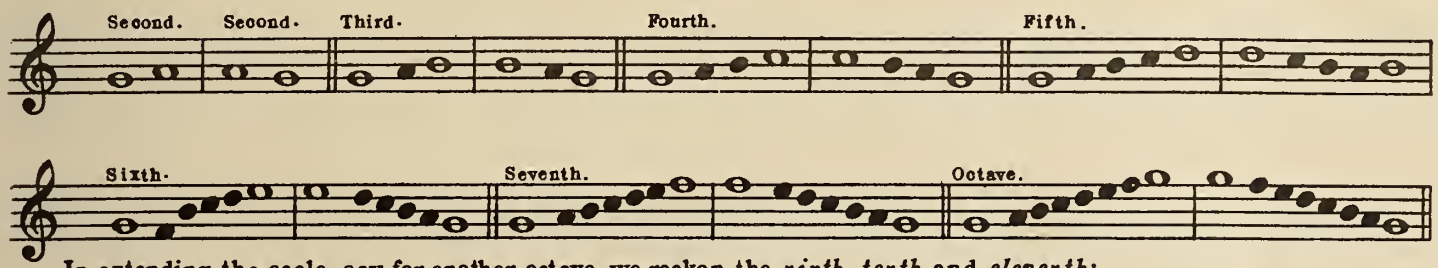
Observe the F ♯ in the Signature.



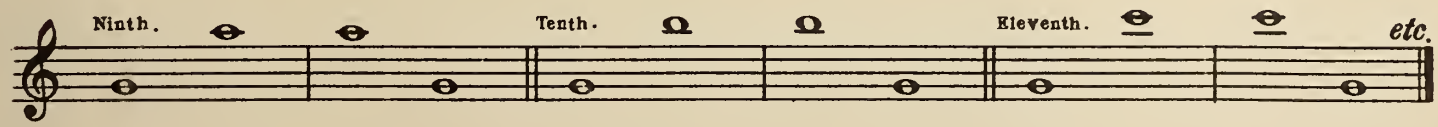


THE INTERVALS

An Interval is the distance between one note or tone and another. There may be several degrees in the interval, which we reckon as a *second, third, fourth, fifth, sixth, seventh* and *octave.* Intervals are reckoned ascending or descending the scale. Thus:

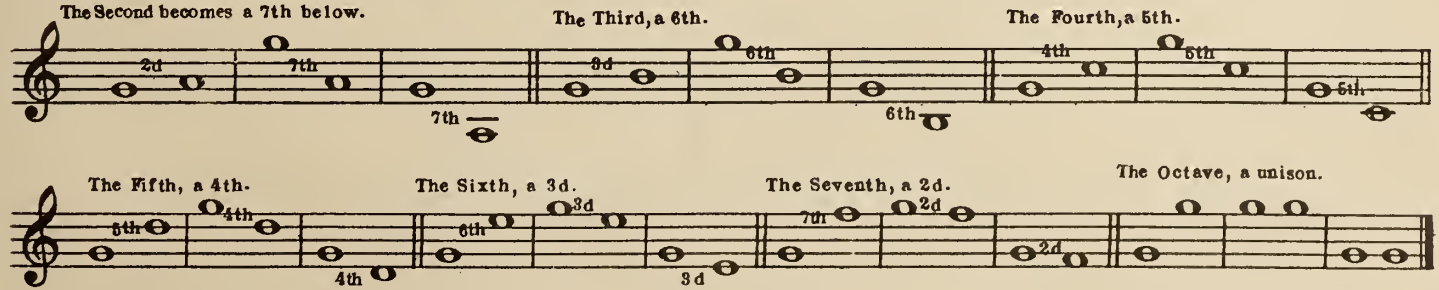


In extending the scale, say for another octave, we reckon the *ninth, tenth* and *eleventh:*

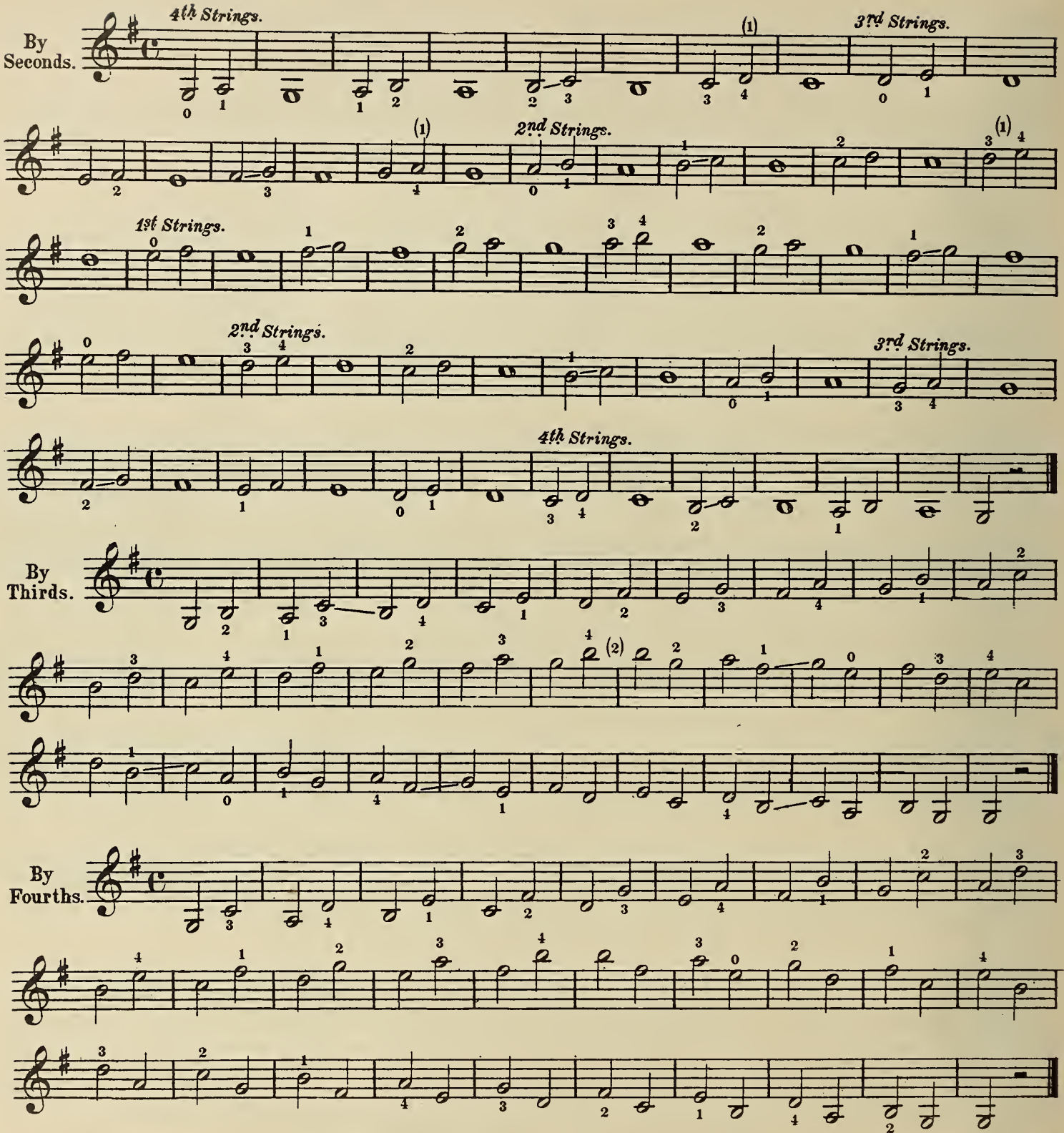


Inversions

When we place a given note an octave higher or lower, we *invert* the intervals, thus:

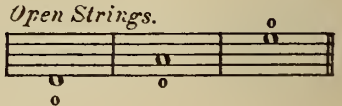


EXERCISES ON THE INTERVALS.

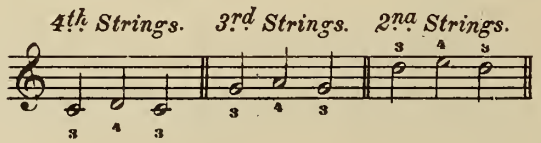


(1). *When the notes D A E are found in any passage whatever, and the passage does not exceed any of these notes, the rule is to use the 4th finger in preference to the open string, thus:—*

Open Strings.



The 4th finger on the open strings —



(2) *When the same note is repeated without a tie ⌒ the tremolo must cease after the first note and be resumed at the second.*

By Fifths.

By Sixths.

By Sevenths.

By Octaves.

Exercise recapitulating all the Intervals.

(1) *To play perfect fifths, you must at once place the finger flat on the two different strings. To play diminished fifths you must change the fret, although using the same finger. The diminished fifths are indicated by this sign —.*

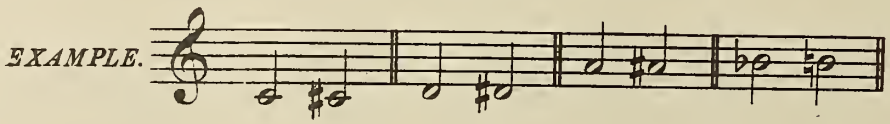
ON THE CHROMATIC SCALE.

When the Scale is composed of Semitones only, whether ascending or descending, it is called a Chromatic Scale.

To play a Chromatic Scale, we generally use the sharps in ascending and the flats in descending, as is here shown below.

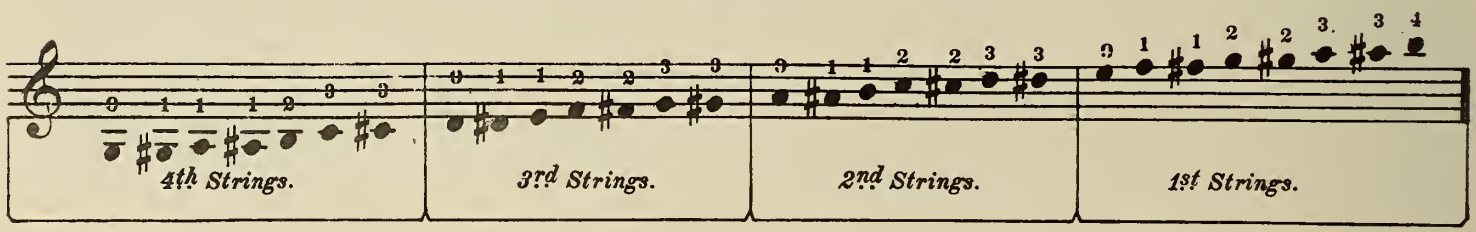
Every series of semitones is called a chromatic succession. There are two kinds of semitones: the Chromatic and the Diatonic.

The Chromatic Semitone exists between two notes of the same name:

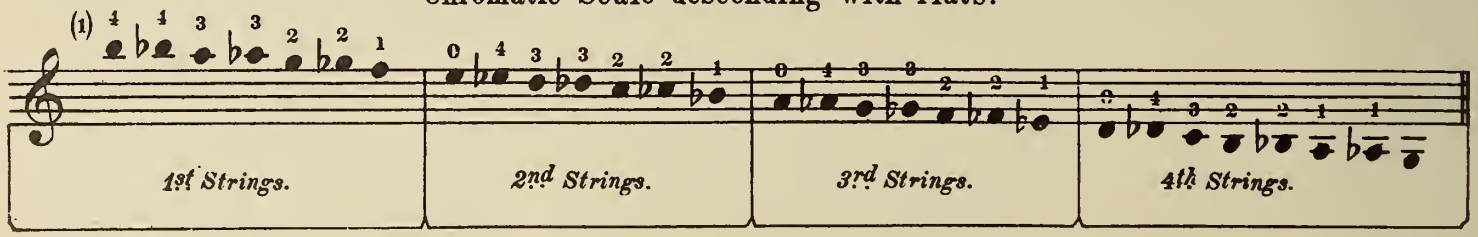


The Diatonic Semitone is placed between two different notes.

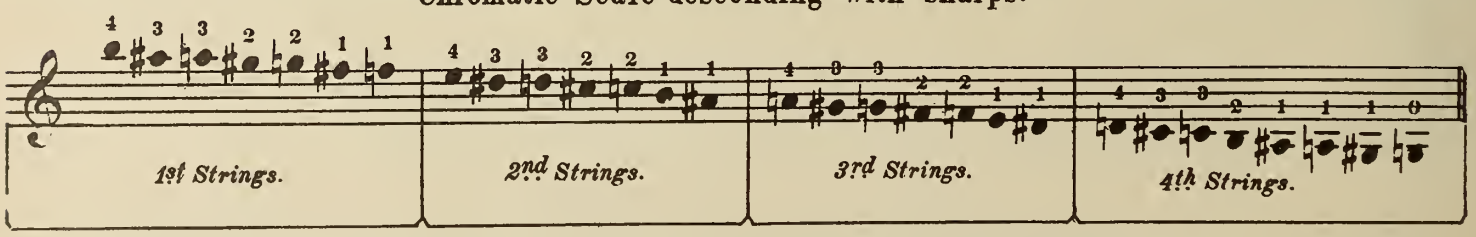
Chromatic Scale ascending with sharps.



Chromatic Scale descending with flats.



Chromatic Scale descending with sharps.



(1) *We have shown the Chromatic Scale descending by flats as well as sharps because the fingering is not the same in both cases.*

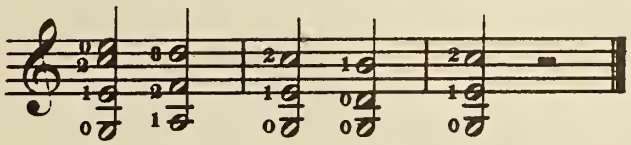
SCALE IN C MAJOR.

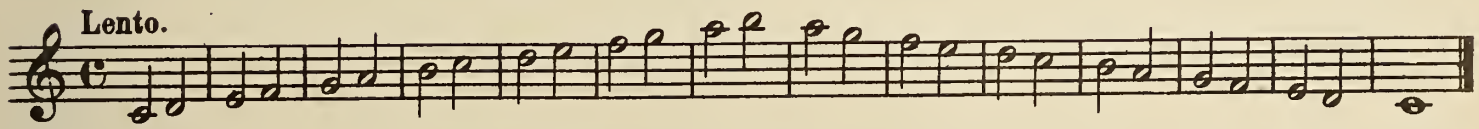
No sharps or flats at the Signature.

All the following scales of Major and Minor keys are written for the first position only. Their compass goes as far as B natural above the staff, without exceeding the second octave.

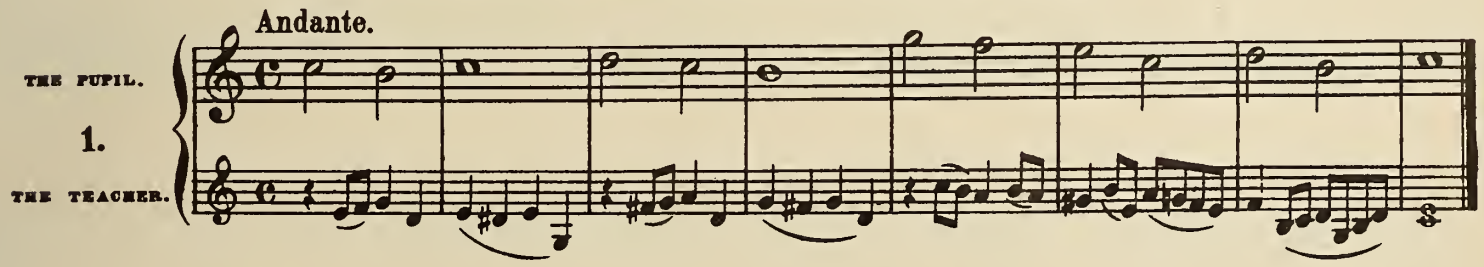
During the study of the other positions, the scales will be extended.

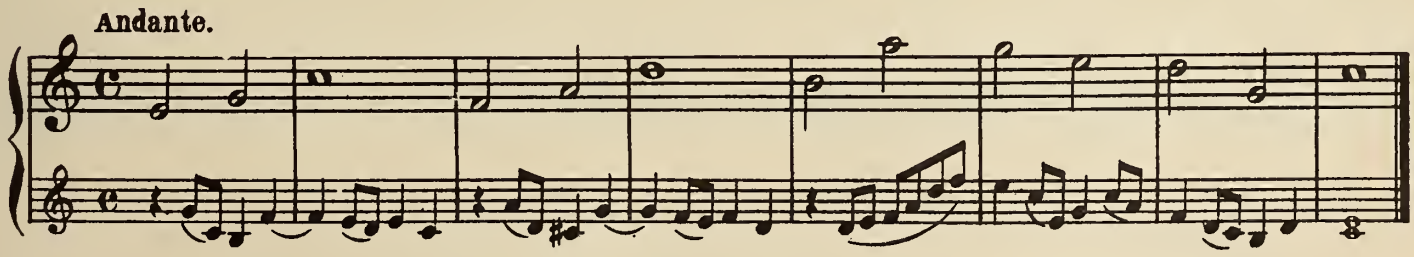
Chords In C Major.

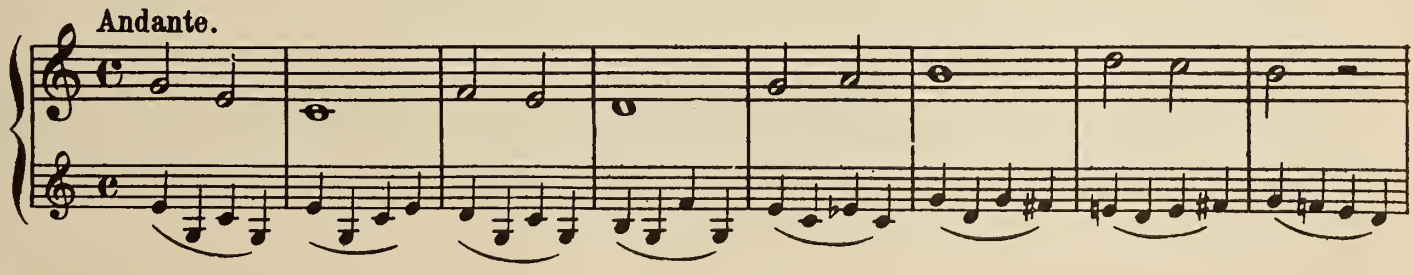


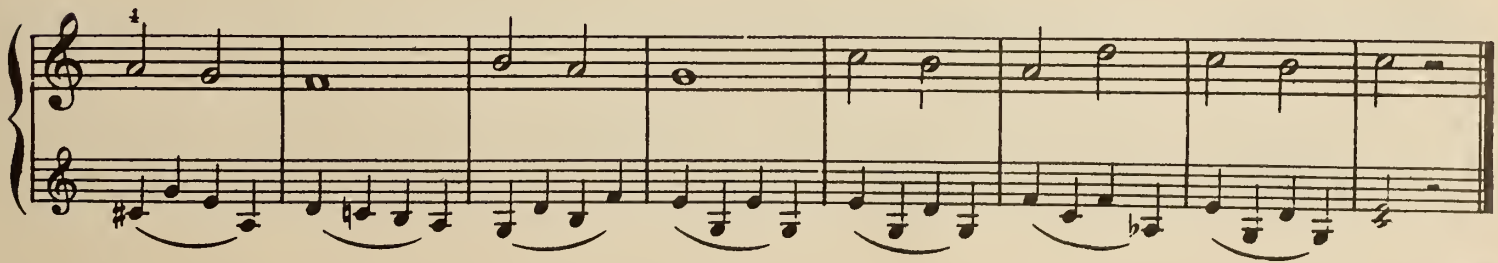


Lessons In C major, With Whole and Half-notes.

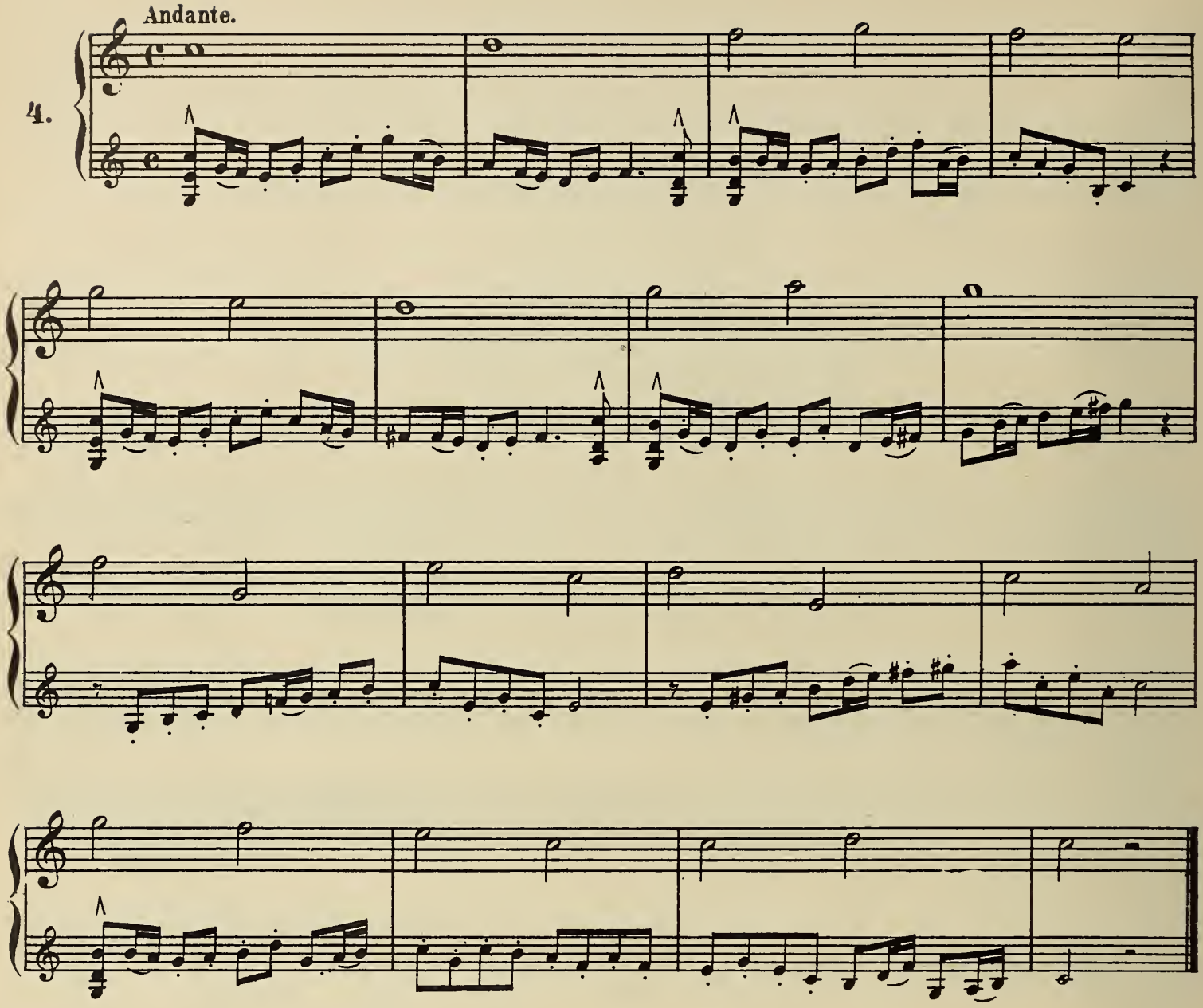




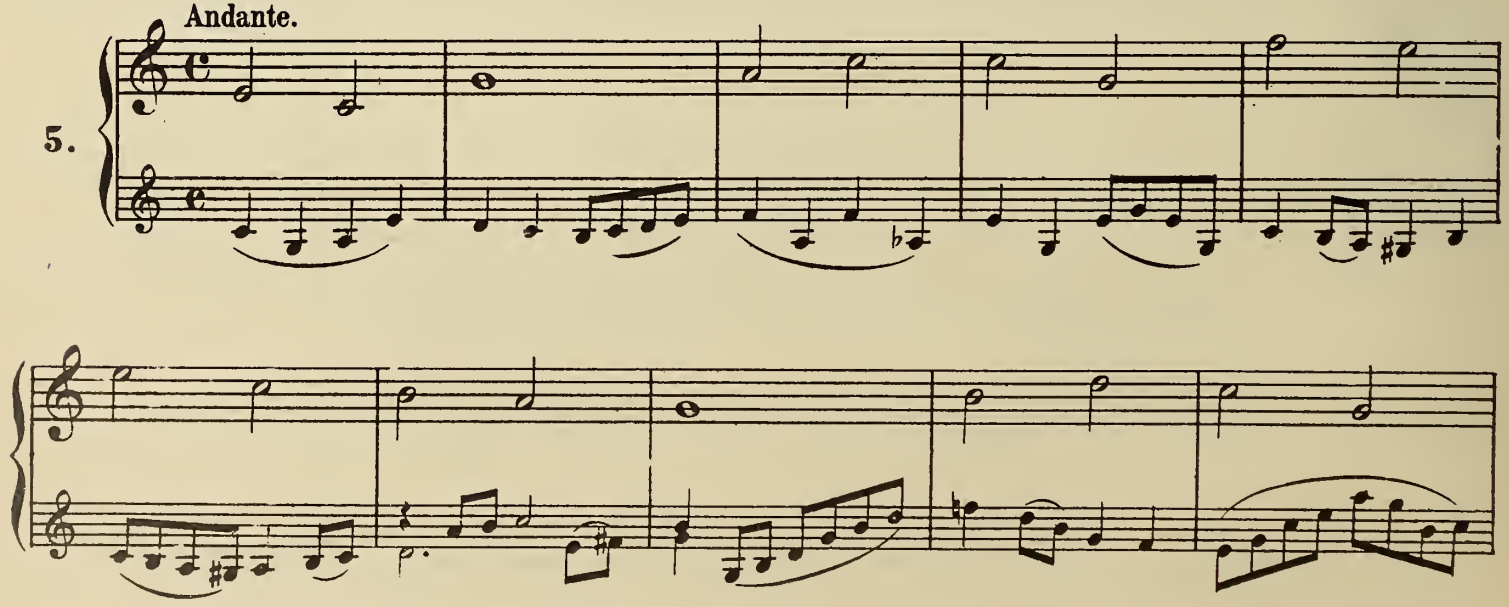


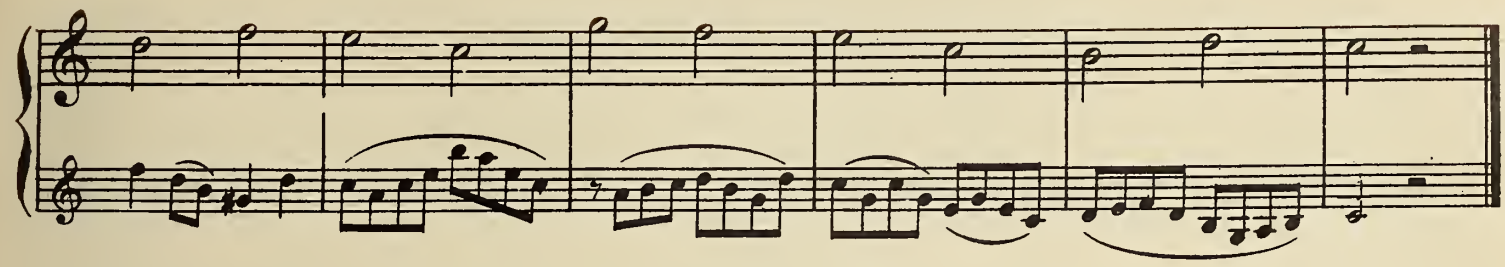


4. Andante.



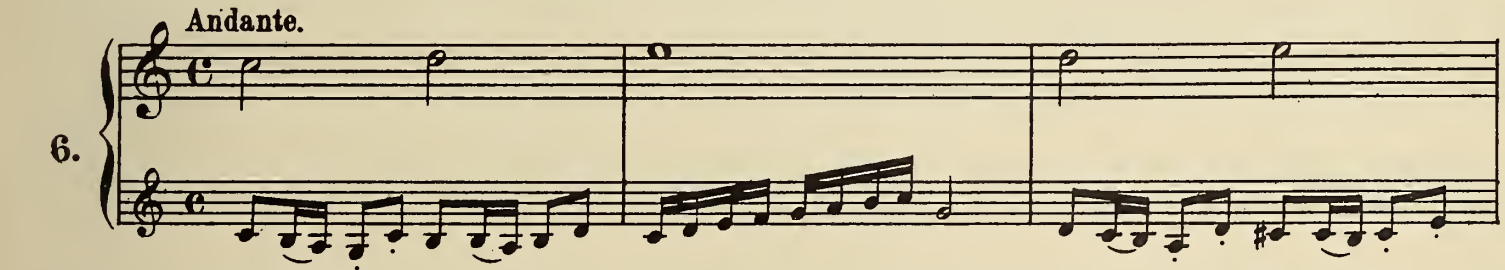
5. Andante.

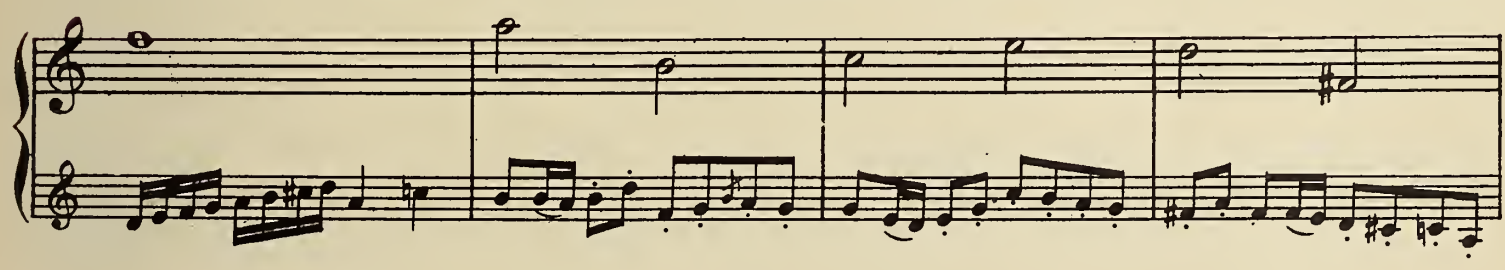


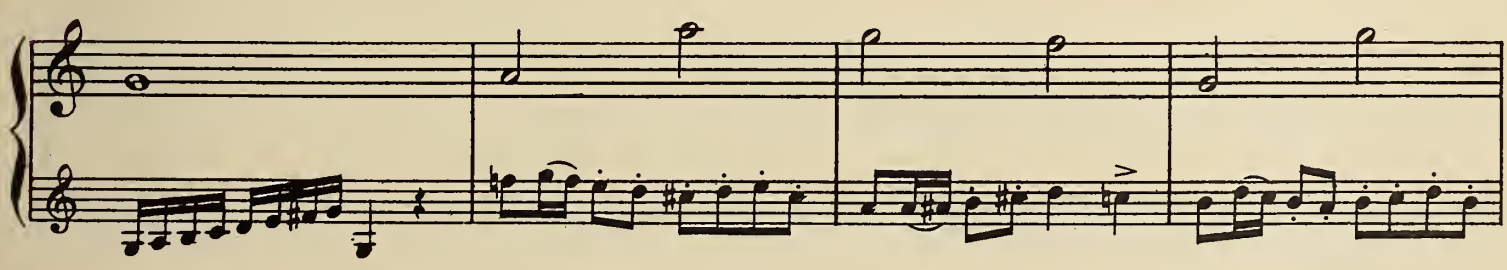


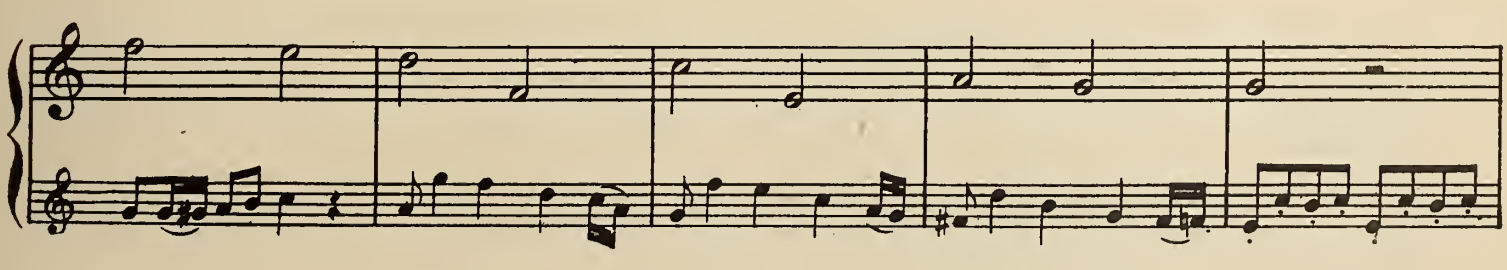
Andante.

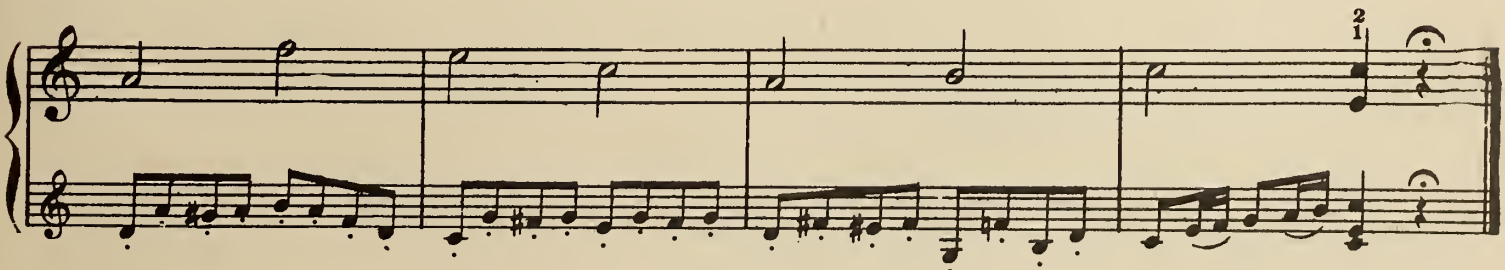
6.





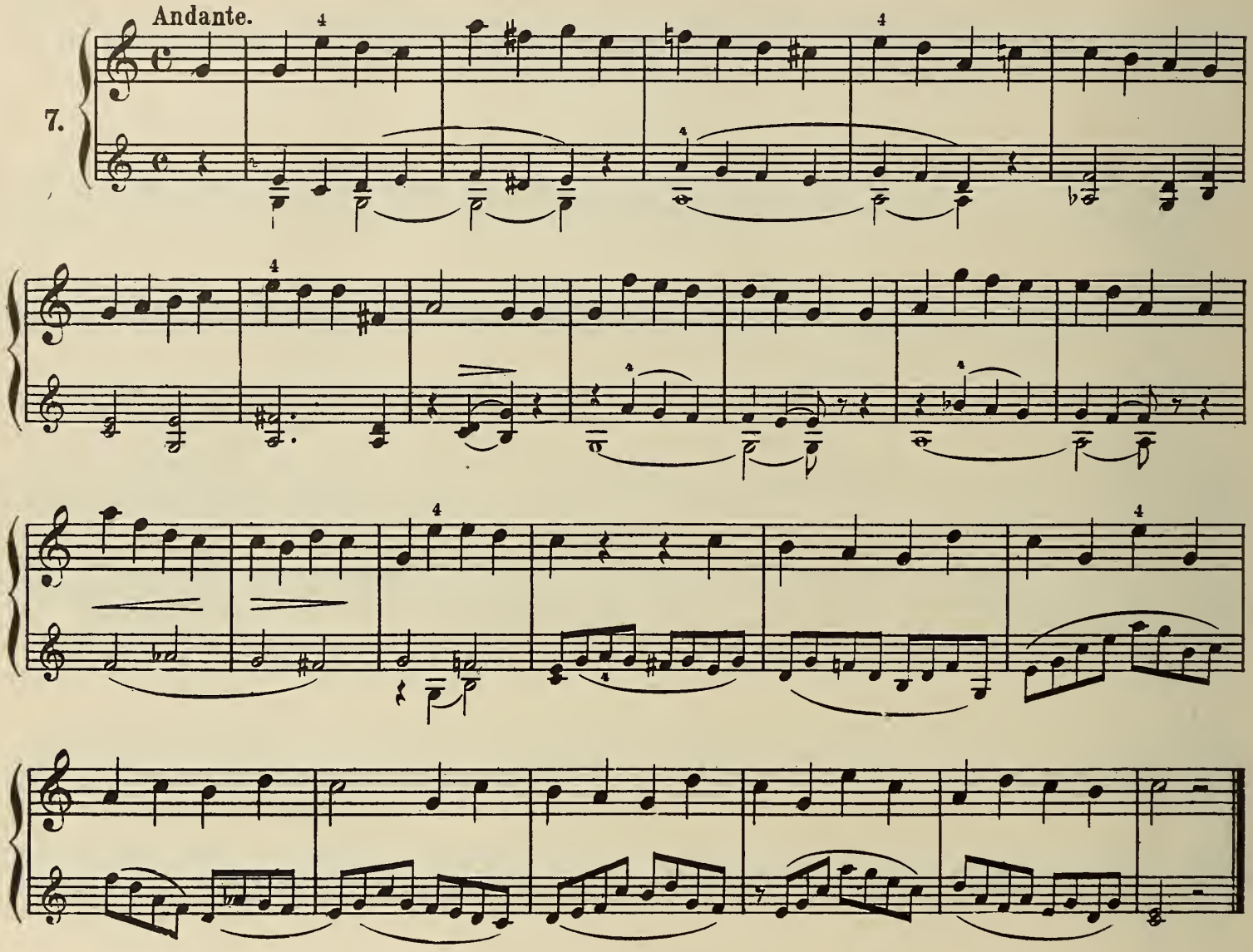




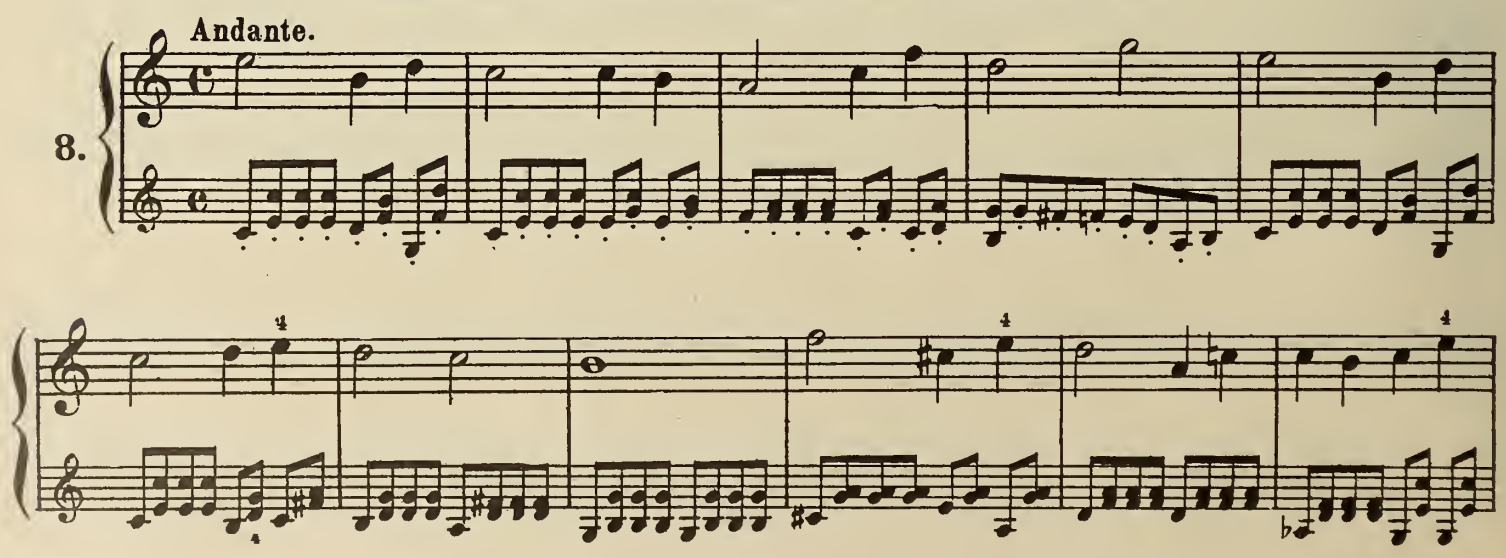


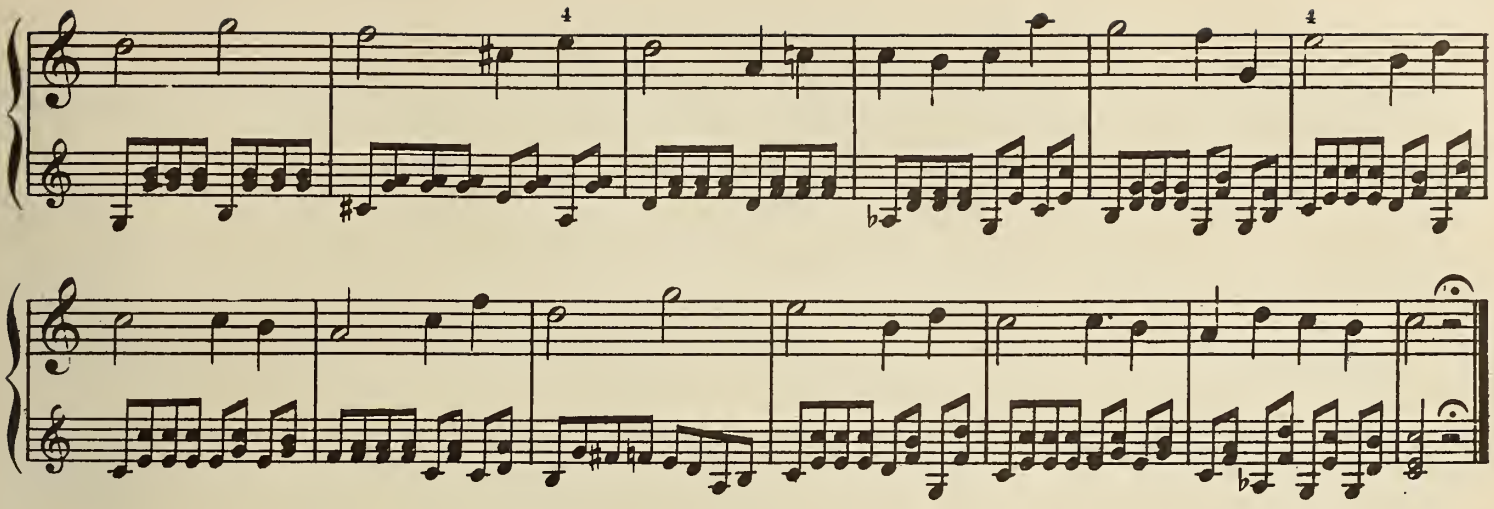
Lesson with Quarter-notes.

All the Quarter notes, when not slurred, must be played tremolo, each succeeding note being accented. The tremolo must cease an instant before passing to the following note.



Lesson with Whole-notes, Half-notes and Quarter-notes.

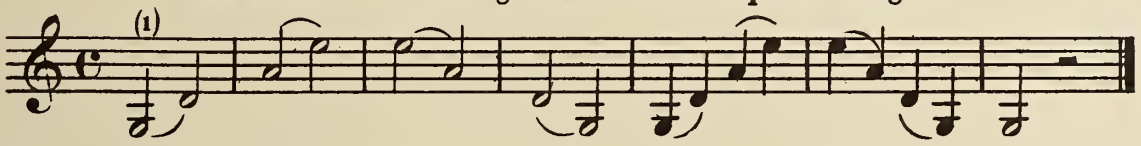




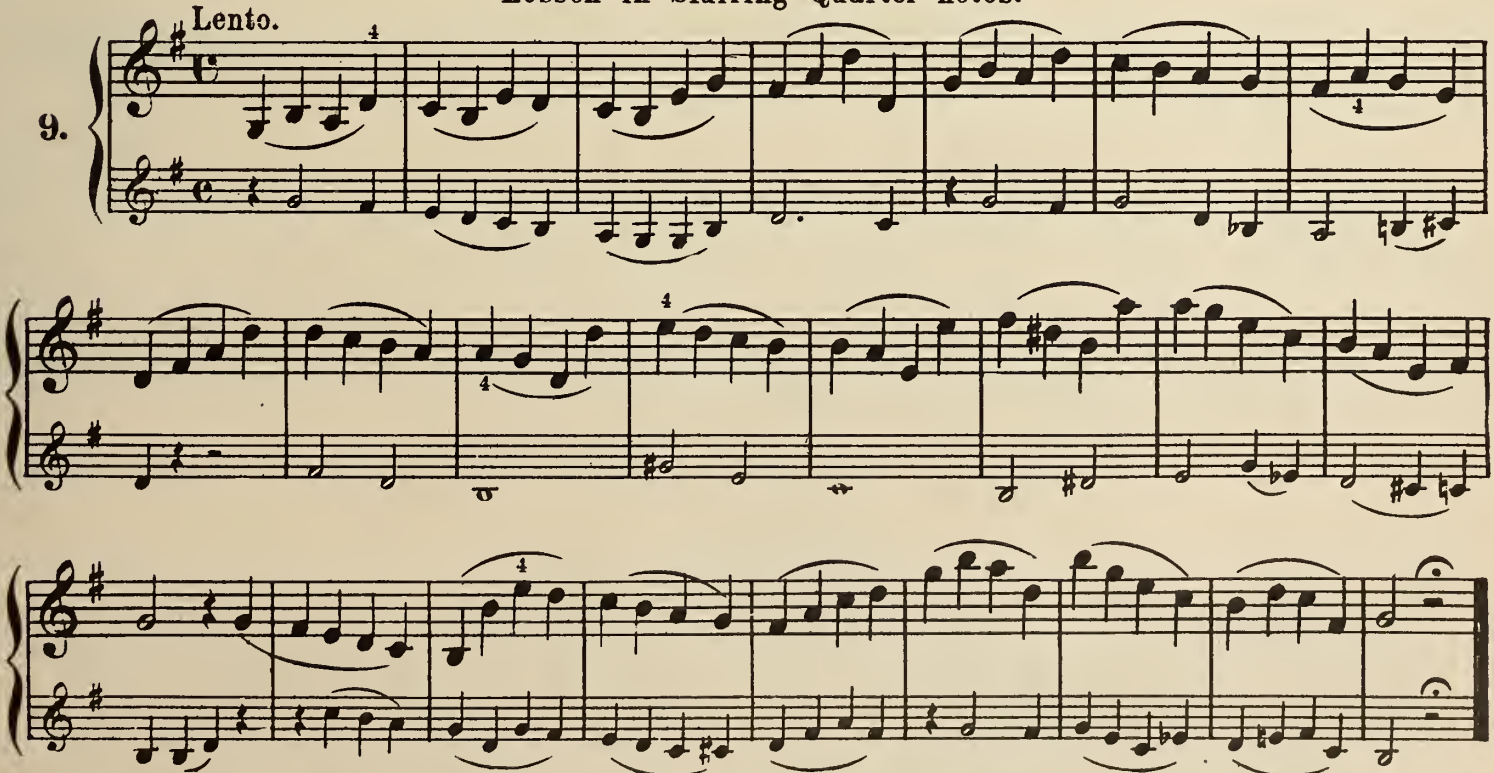
ON THE SLUR.

When two notes, or even a greater number are accompanied by this sign ⌒ they must be played without the least interruption of the Tremolo. After playing the first note the fingers of the left hand should press the string, and slide up or down to the next note or notes included in the slur. This observation concerns only notes played on the same string. In slurring on the open strings the plectrum is simply drawn from one to the other.

Exercise for Slurring notes on the open strings.



Lesson in Slurring Quarter-notes.



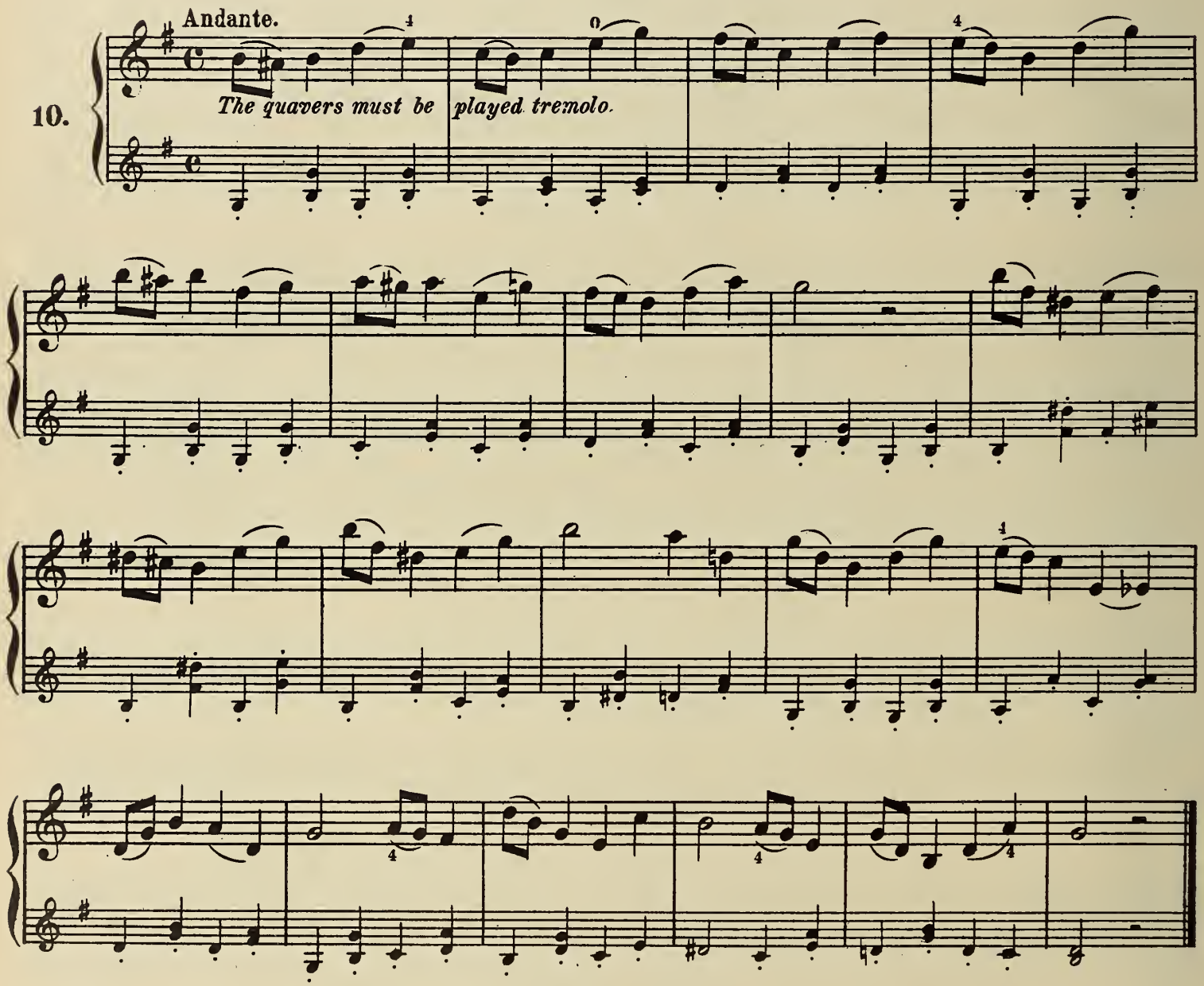
(1) The passage from one string to another must be effected without moving the wrist of the right hand in making the plectrum fall on the following string; Thus avoiding the wrong accent.

THE TIE.

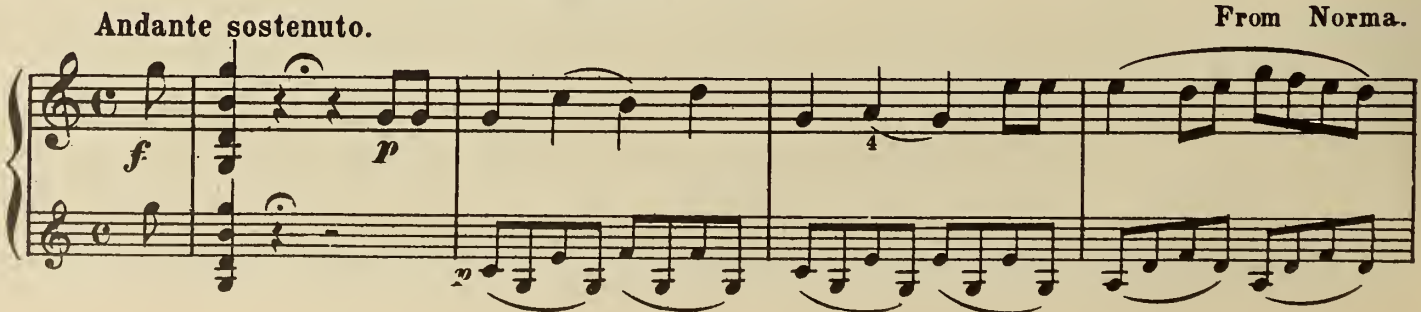
When the sign ⁀ connects two notes of the same degree or letter, it is called a tie; and the string is pressed down until the time-value of both notes is accomplished.

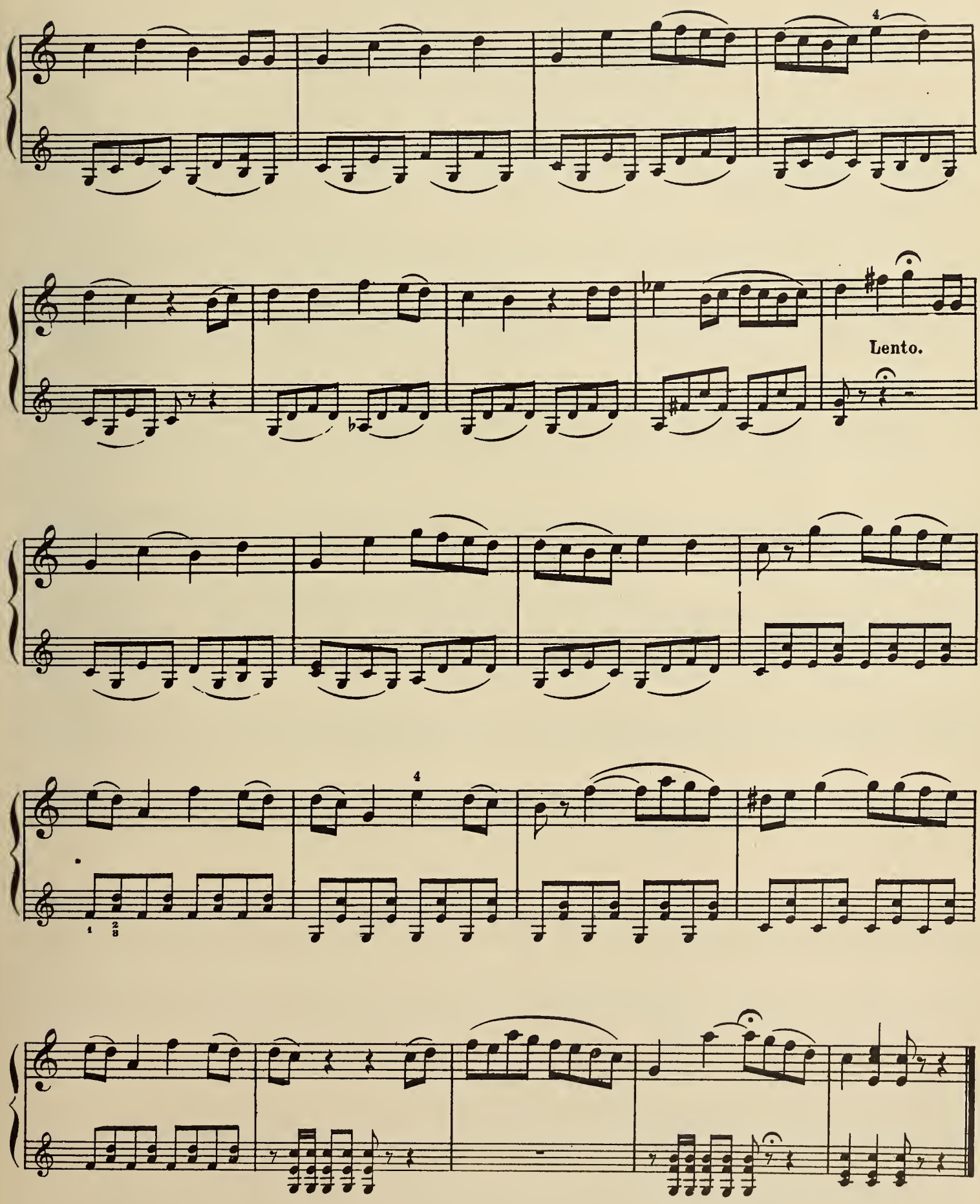
Lesson in Slurring Quarter-notes and Eighth-notes.

10.



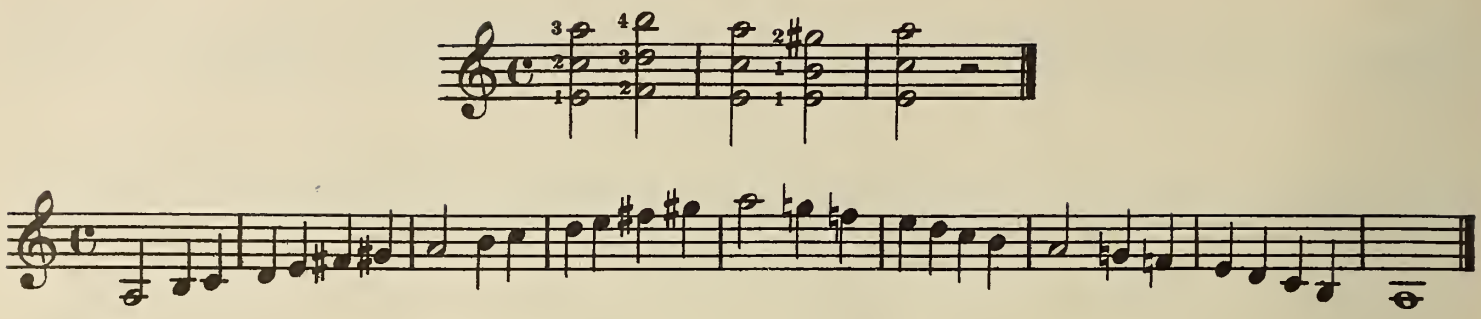
RECREATION I.




Lento.

SCALE IN A MINOR.

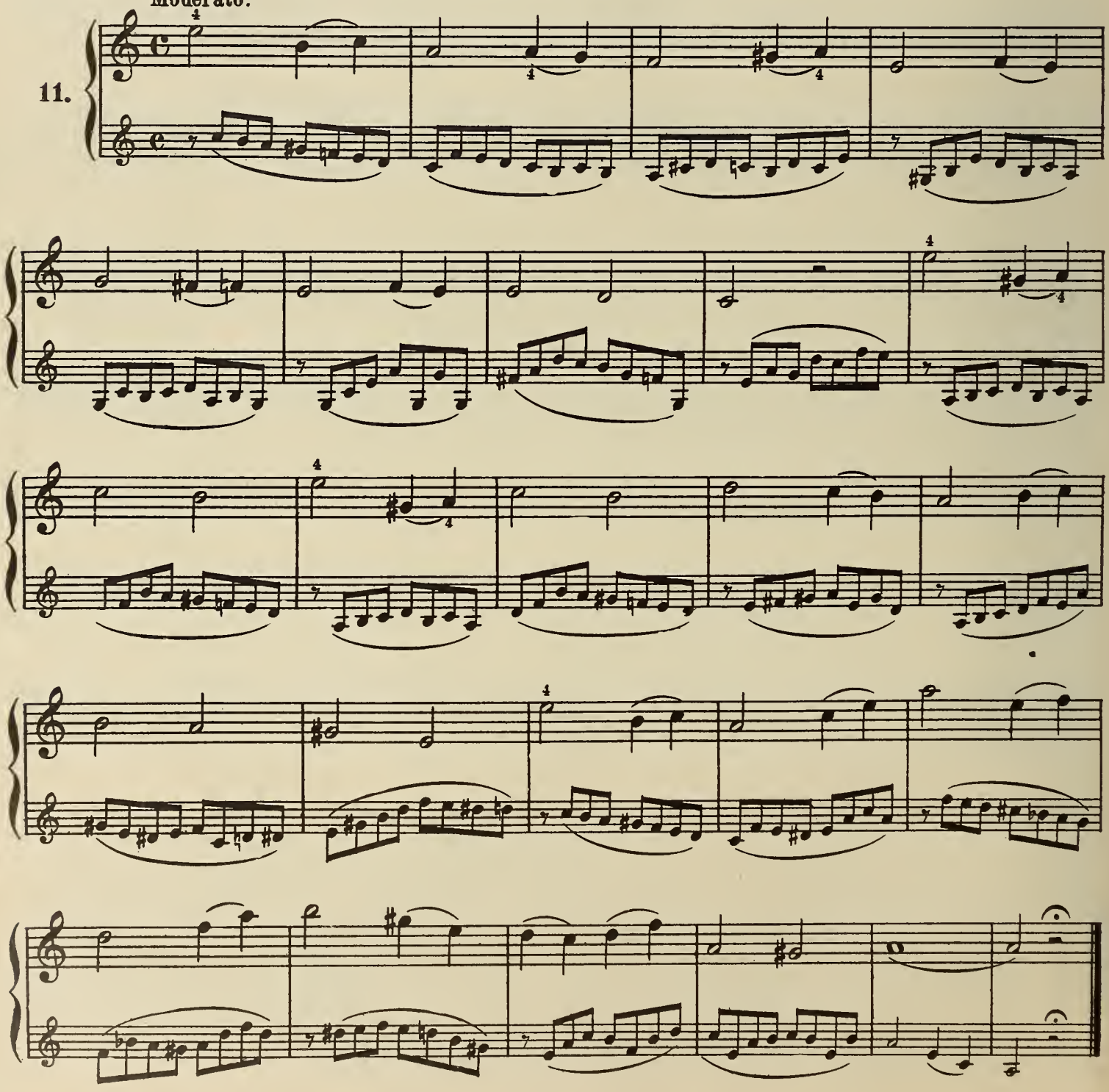
Relative of C major.



Lesson with one Half-note and two Quarter-notes Slurred.

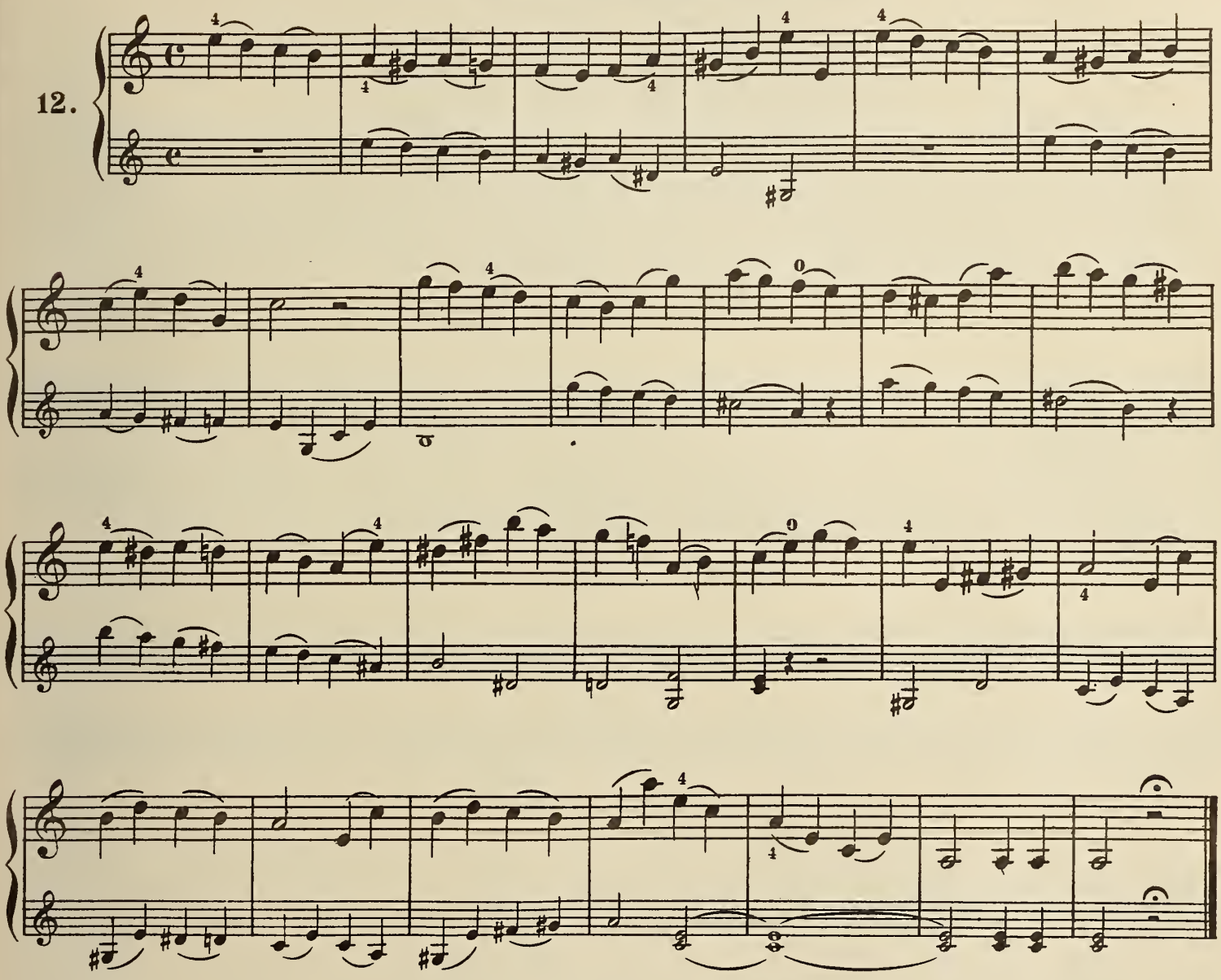
Moderato.

11.



Lesson with Two Quarter-notes Slurred.

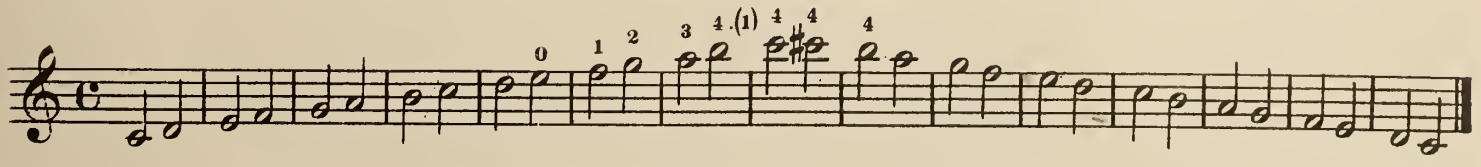
12.



THE EXTENSION.

When the 4th finger is made to reach a note above the first position, without displacing the hand, the movement is called extension. The first position finishes at B with the 4th finger; but it is possible with the same finger to reach to C and even to C♯ with the other fingers still on the strings, and the hand in place. This extension is called upper or superior, because the 4th finger ascends one or two degrees.

Example of the Extension.

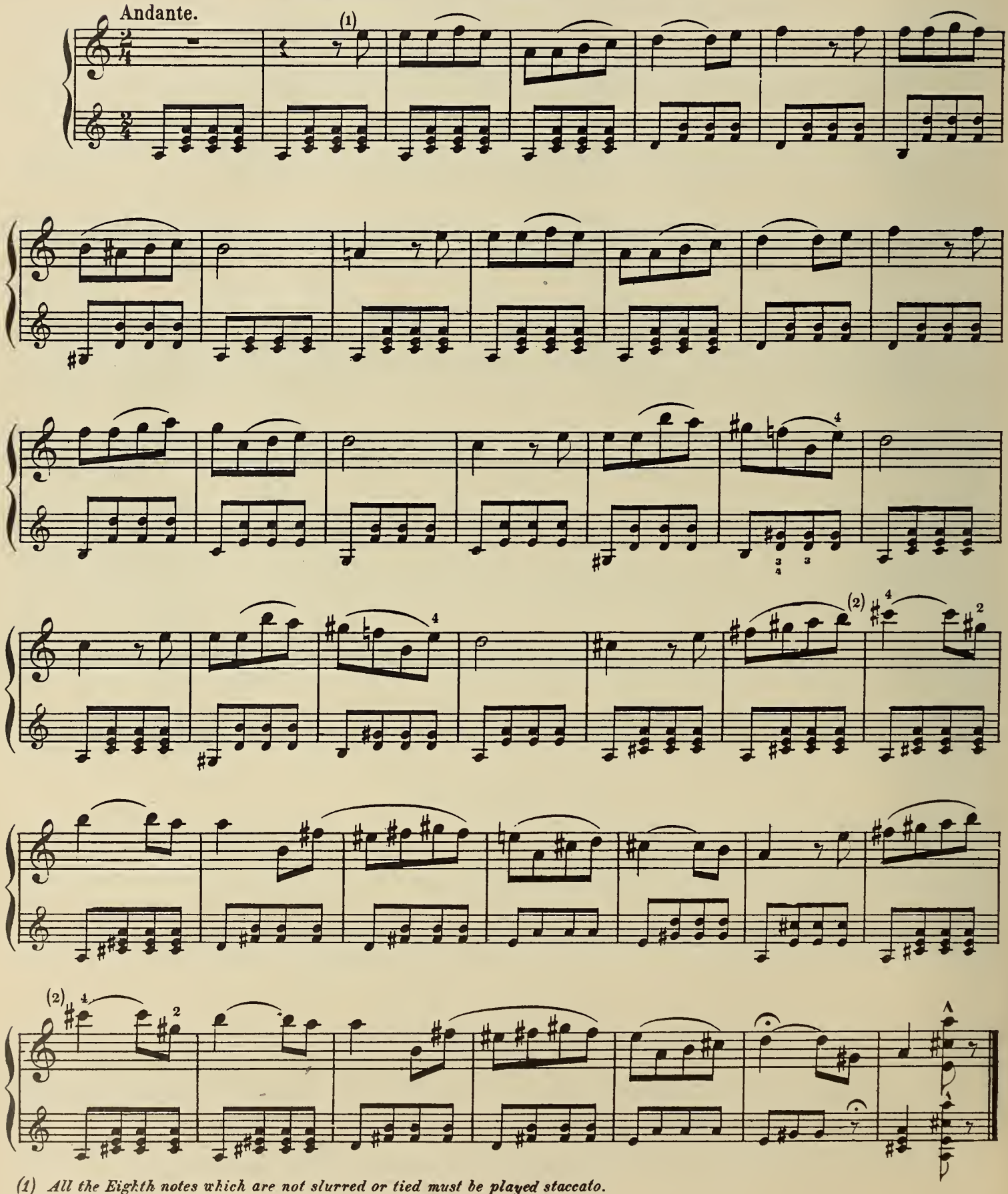


(1) See, for the extension of the 4th finger, the 28th bar of the following Recreation. "La petite guitare."

RECREATION II.

"LA PETITE GUITARE."

Time $\frac{2}{4}$. One Quarter-note or two Eighths for each beat or count.

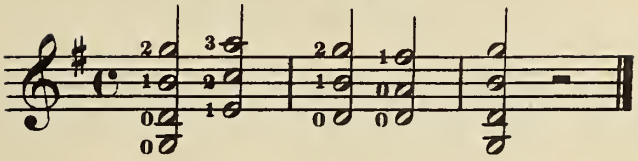


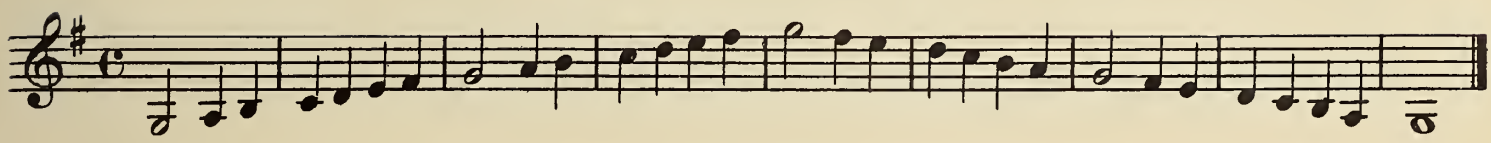
(1) All the Eighth notes which are not slurred or tied must be played staccato.

(2) Upper Extension.

SCALE IN G MAJOR.

F♯ at the Signature.

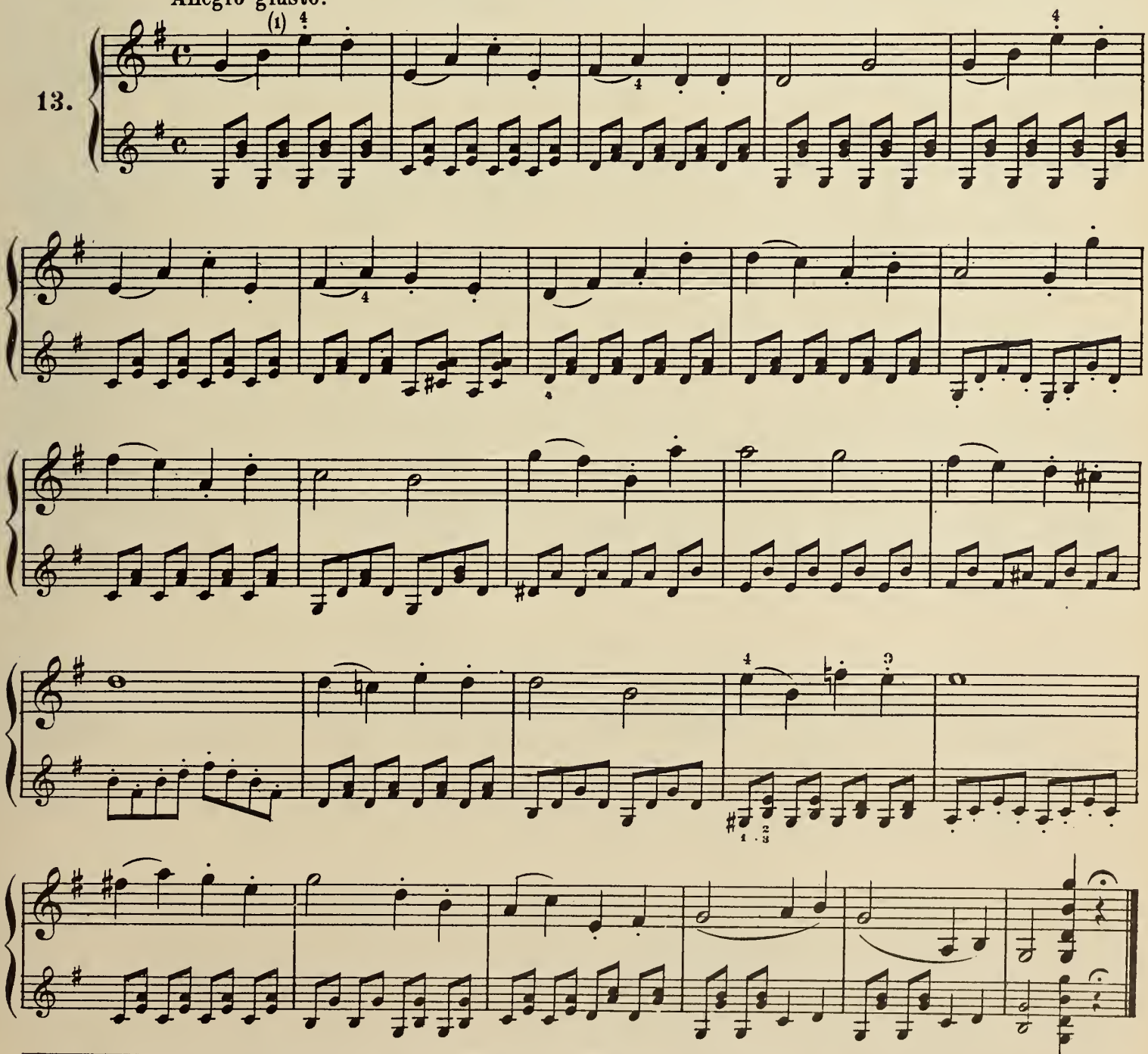




Lesson with two Quarter-notes slurred and two Quarter-notes detached or staccato.

Allegro giusto.

13.



(1) When there is a dot over the note, it must be staccato and played with a down stroke of the plectrum and without making the tremolo.

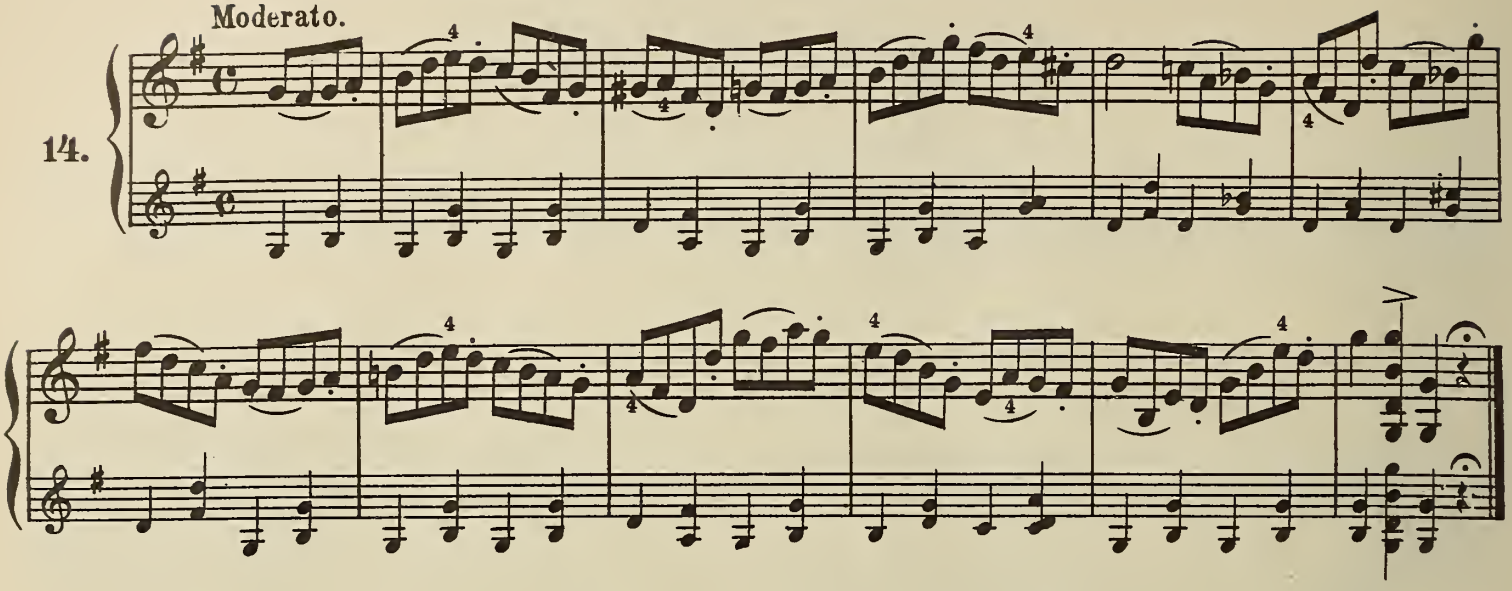
EXERCISES ON EIGHTH-NCTES.

Three notes slurred and one staccato.

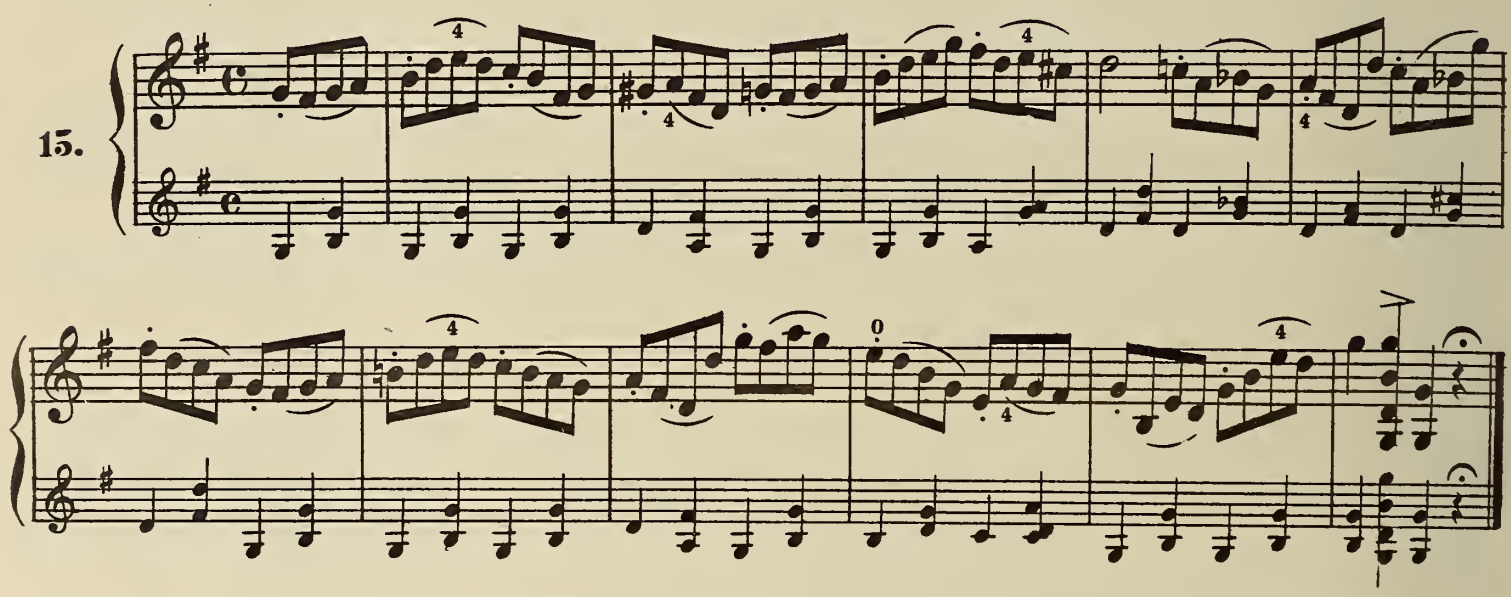
The slurred notes to be tremolo. The staccato note detached.

Moderato.

14.

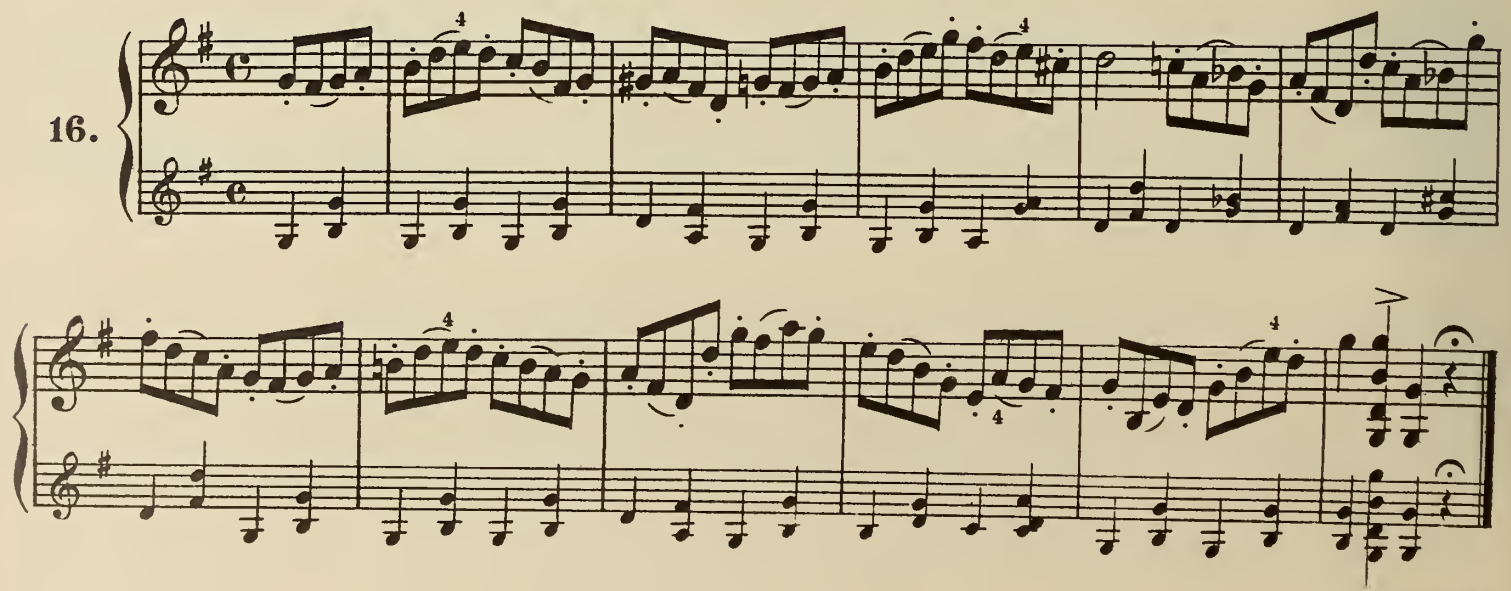


15.



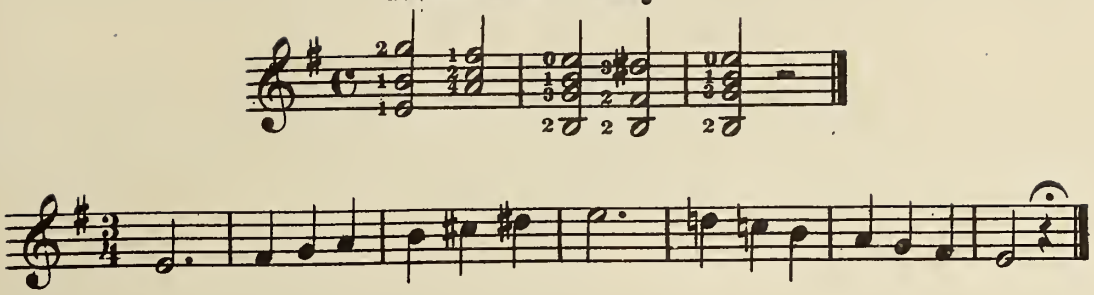
Two notes slurred and two detached.

16.



SCALE IN E MINOR.

Relative of G major.



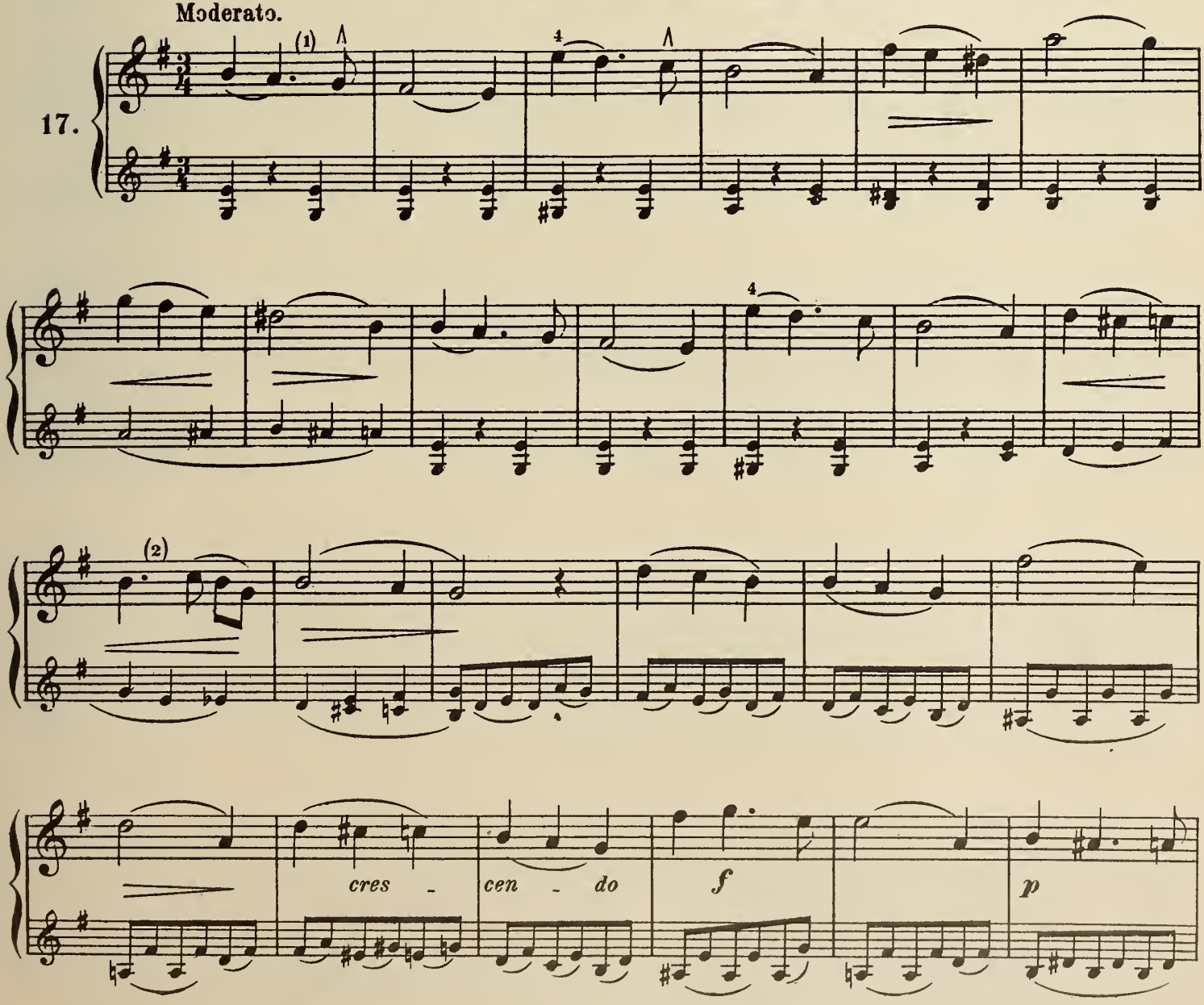
SIMPLE TRIPLE TIME.

A dotted Half-note, or three Quarter-notes.

(A dot after a note increases its value one half.)

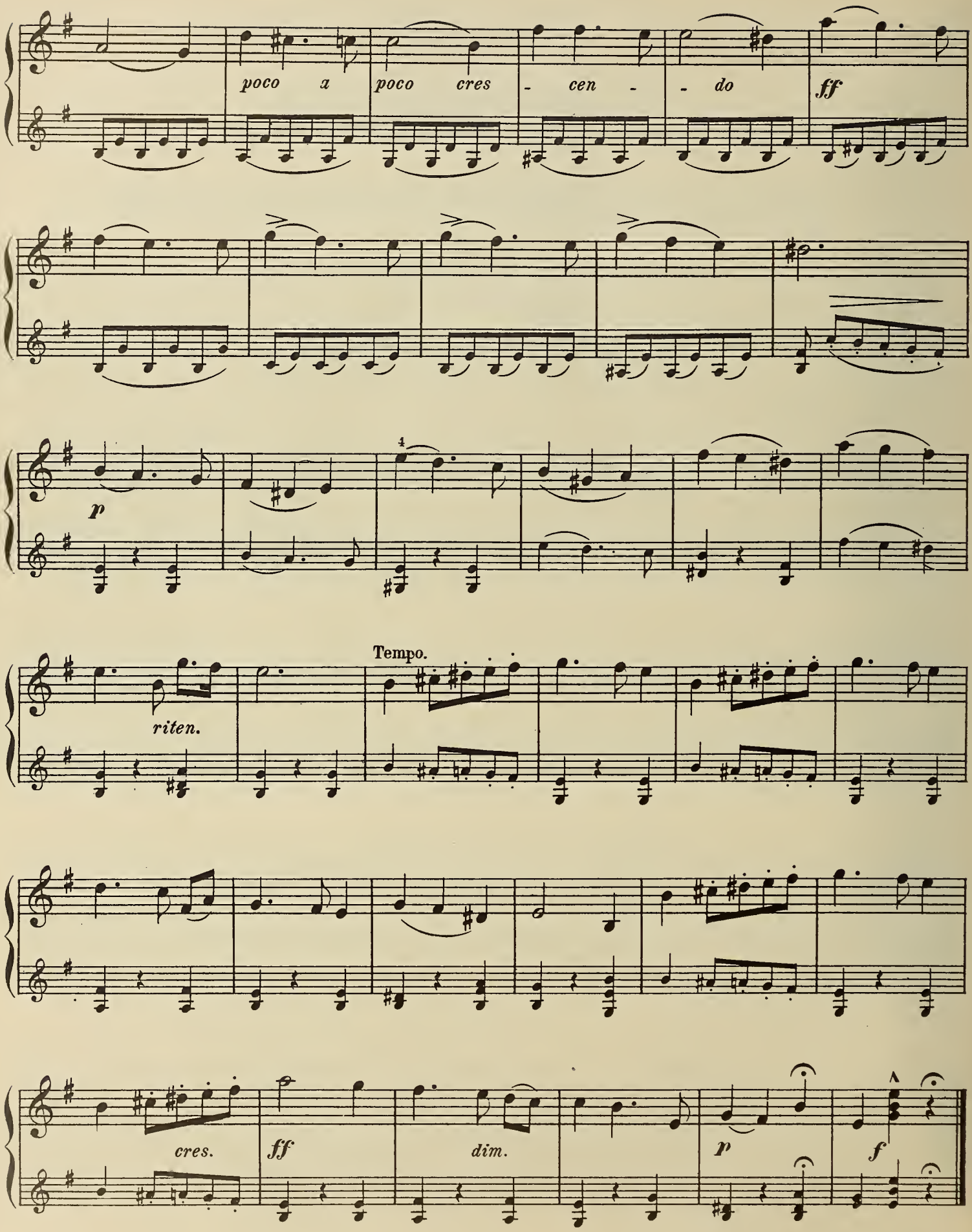
Moderato.

17.

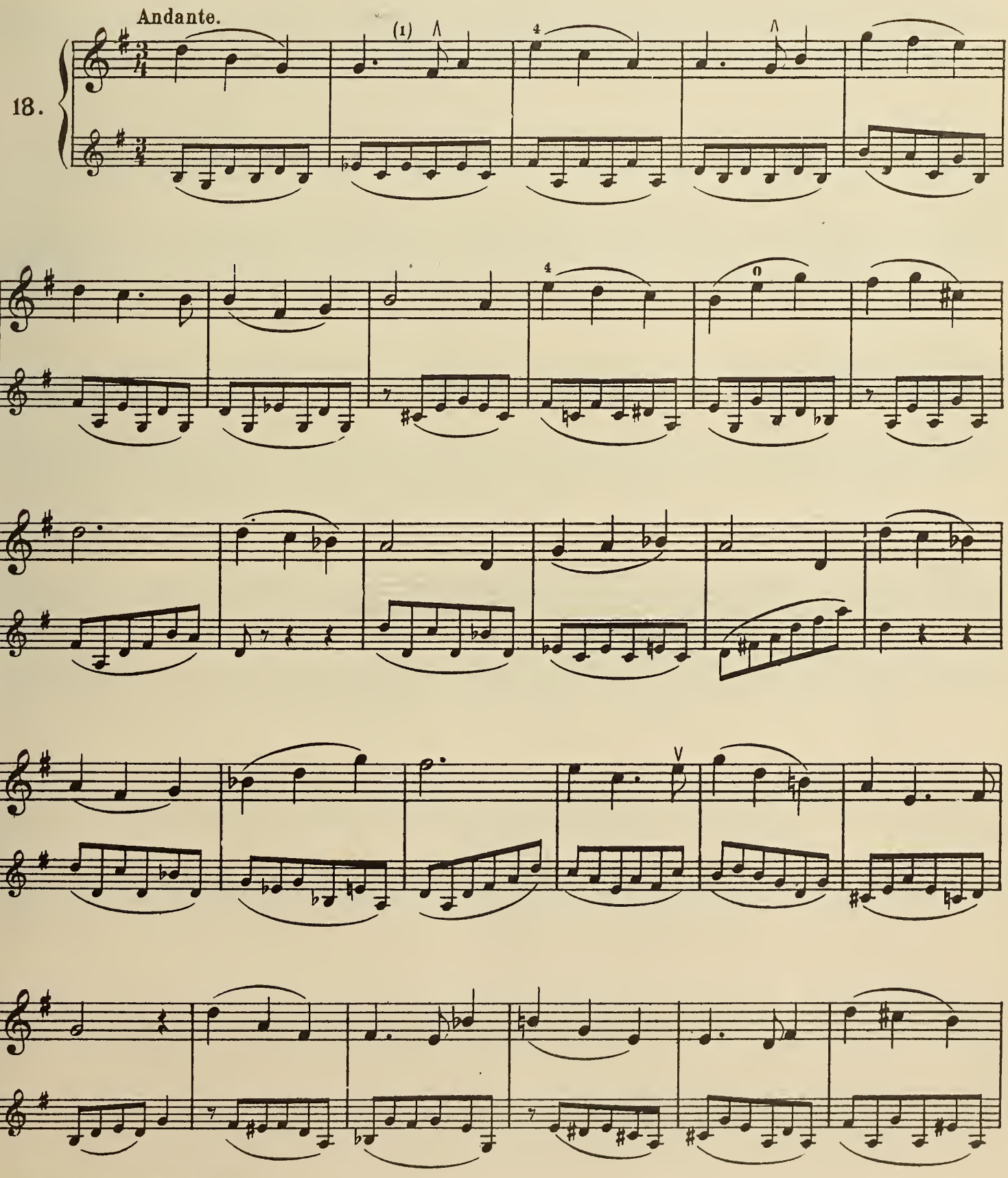


(1) Make the Eighth-notes staccato.

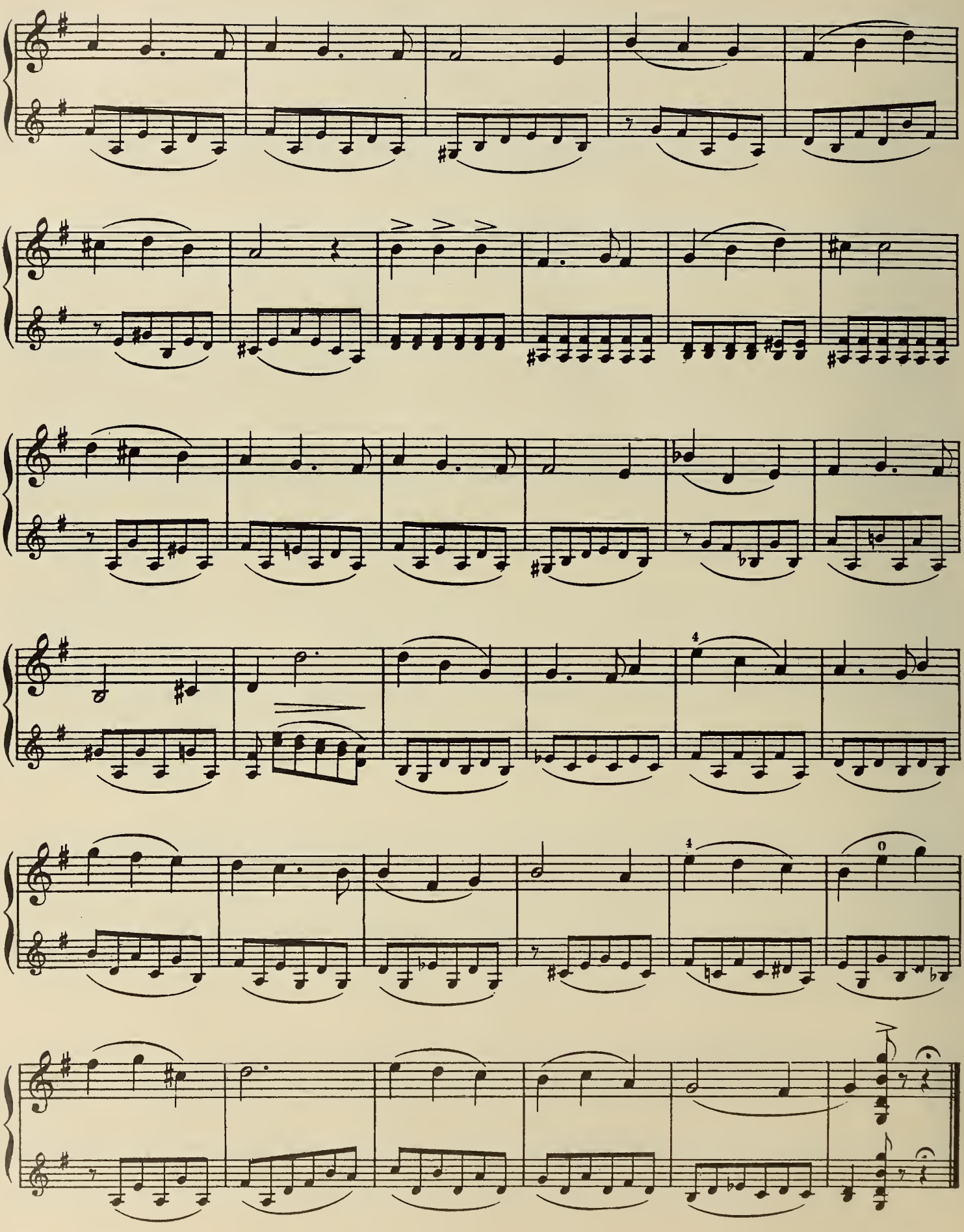
(2) Slurred Eighth-notes tremolo.


poco a poco cres - cen - do
ff
p
riten.
Tempo.
cres.
ff
dim.
p
f

LESSON IN DOTTED NOTES.



(1) Make the Eighth-note staccato.

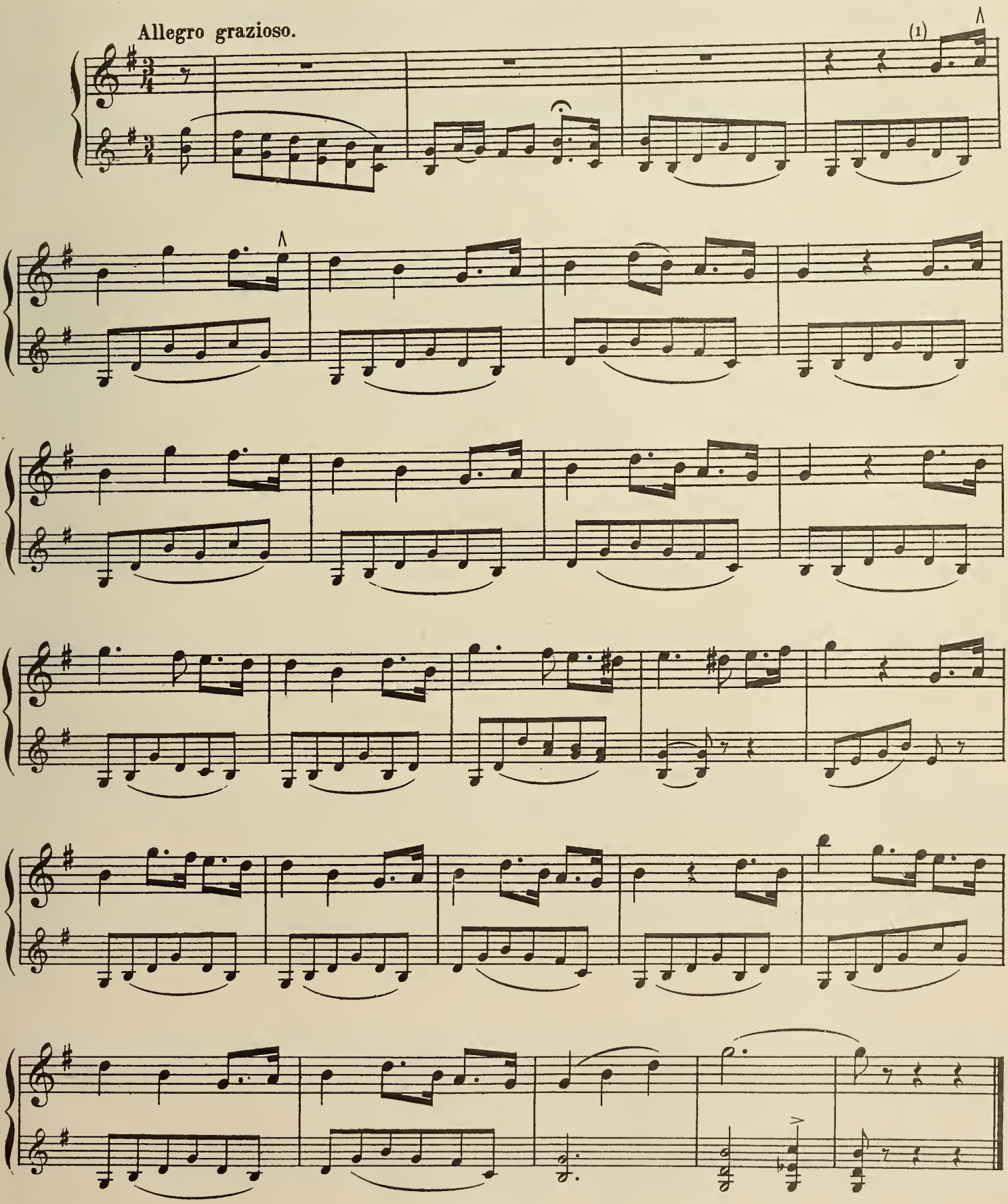


RECREATION III.

(LAST ROSE OF SUMMER.)

From "Martha."

Allegro grazioso.



(1) The dotted note to be played Tremolo, The Sixteenth note staccato.

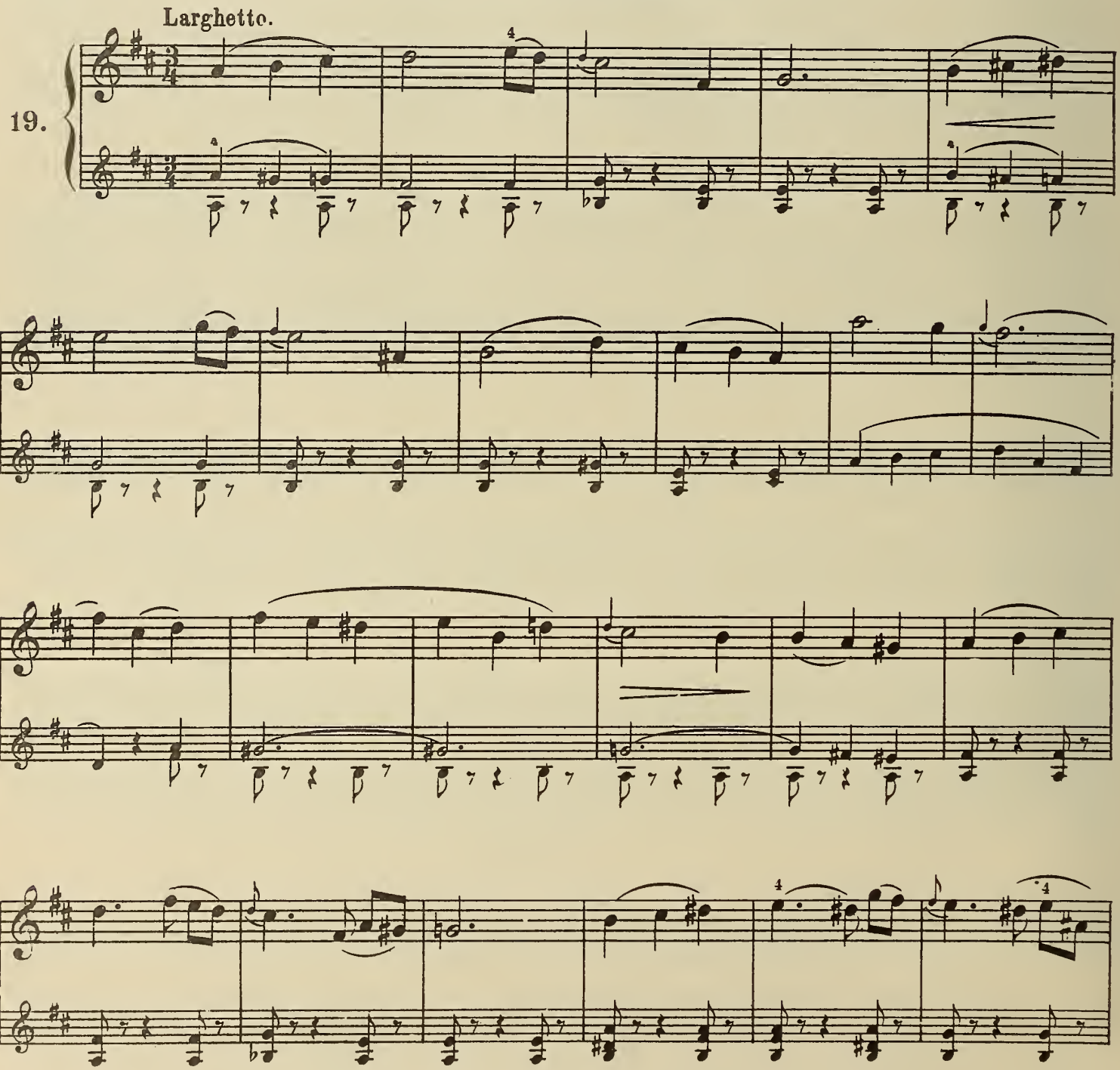
THE APPOGGIATURA.

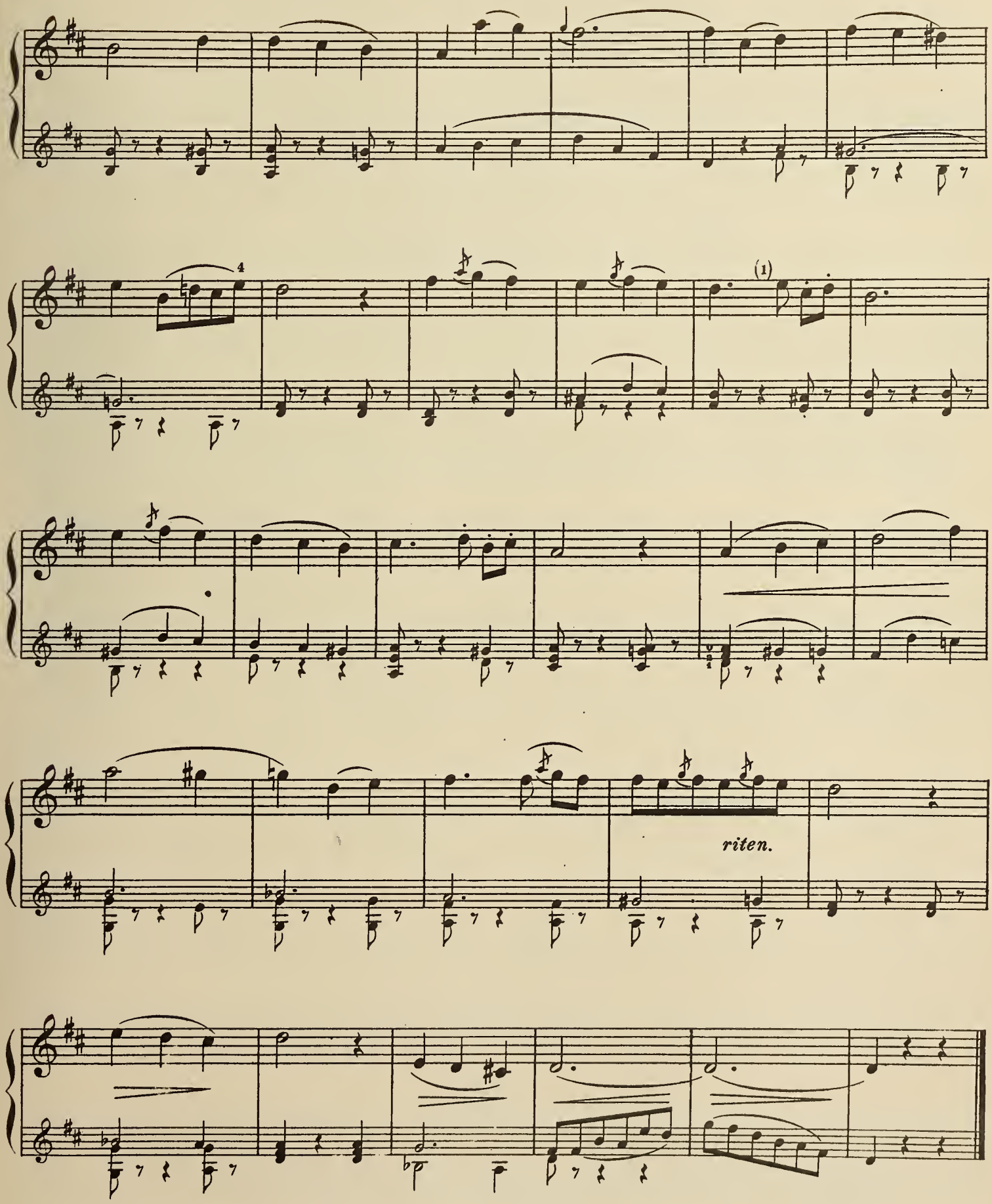
The *appoggiatura* is a small note placed before another, and usually depriving that note of half its time-value. It must be well accented and the principal note must be played Tremolo.

When the *appoggiatura* is placed before a dotted note, it takes a third and sometimes two-thirds from the time-value of that note according to the character of the melody.

When the *appoggiatura* is crossed by a little dash: 𝆓, it must be played rapidly, the finger striking the string sharply, then being withdrawn so as to allow a continuance of the tremolo on the principal note.

Lesson On the Appoggiatura.



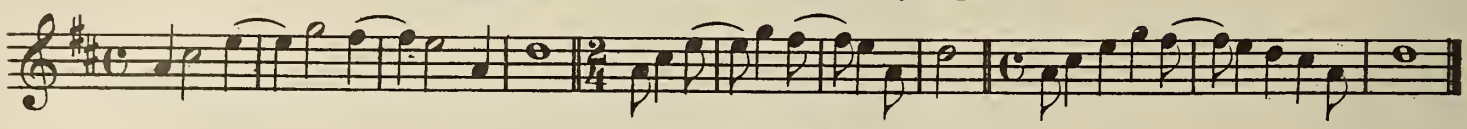


(1) The Eighth-notes staccato.

SYNCOPATION.

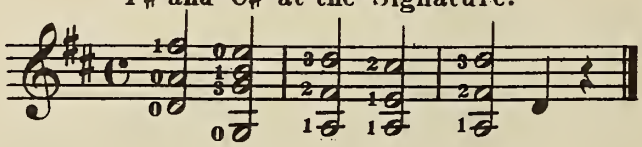
Syncopation is a suspension or alteration of accent— accented notes occuring in the unaccented part of a bar. The emphasis is placed upon the syncopated note.

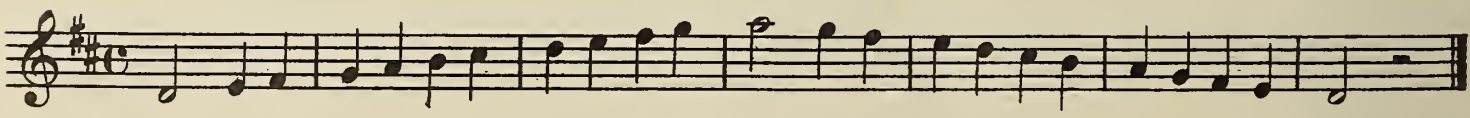
Examples of different kinds of Syncopation.



SCALE IN D MAJOR.

F♯ and C♯ at the Signature.

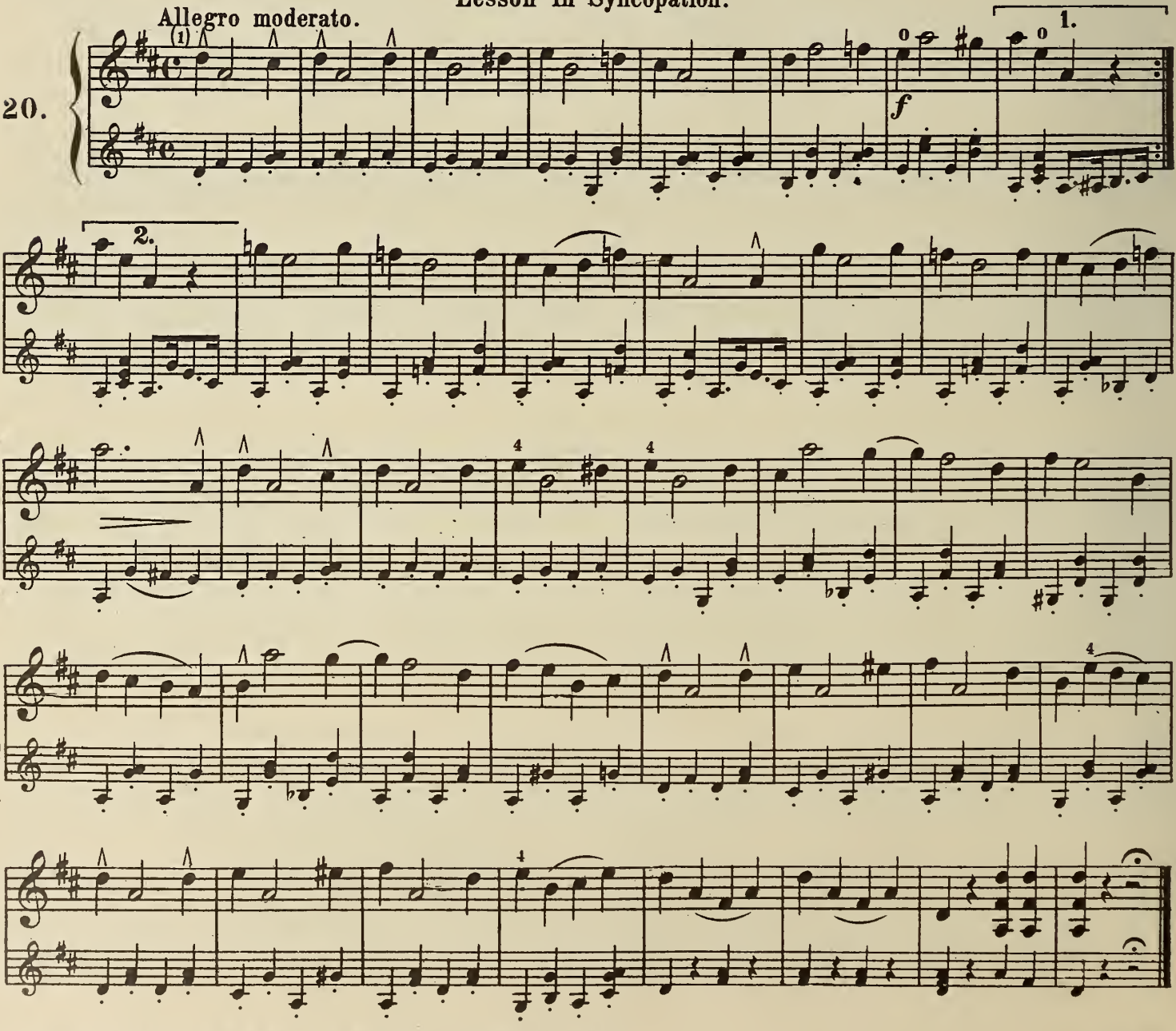




Lesson In Syncopation.

Allegro moderato.

20.

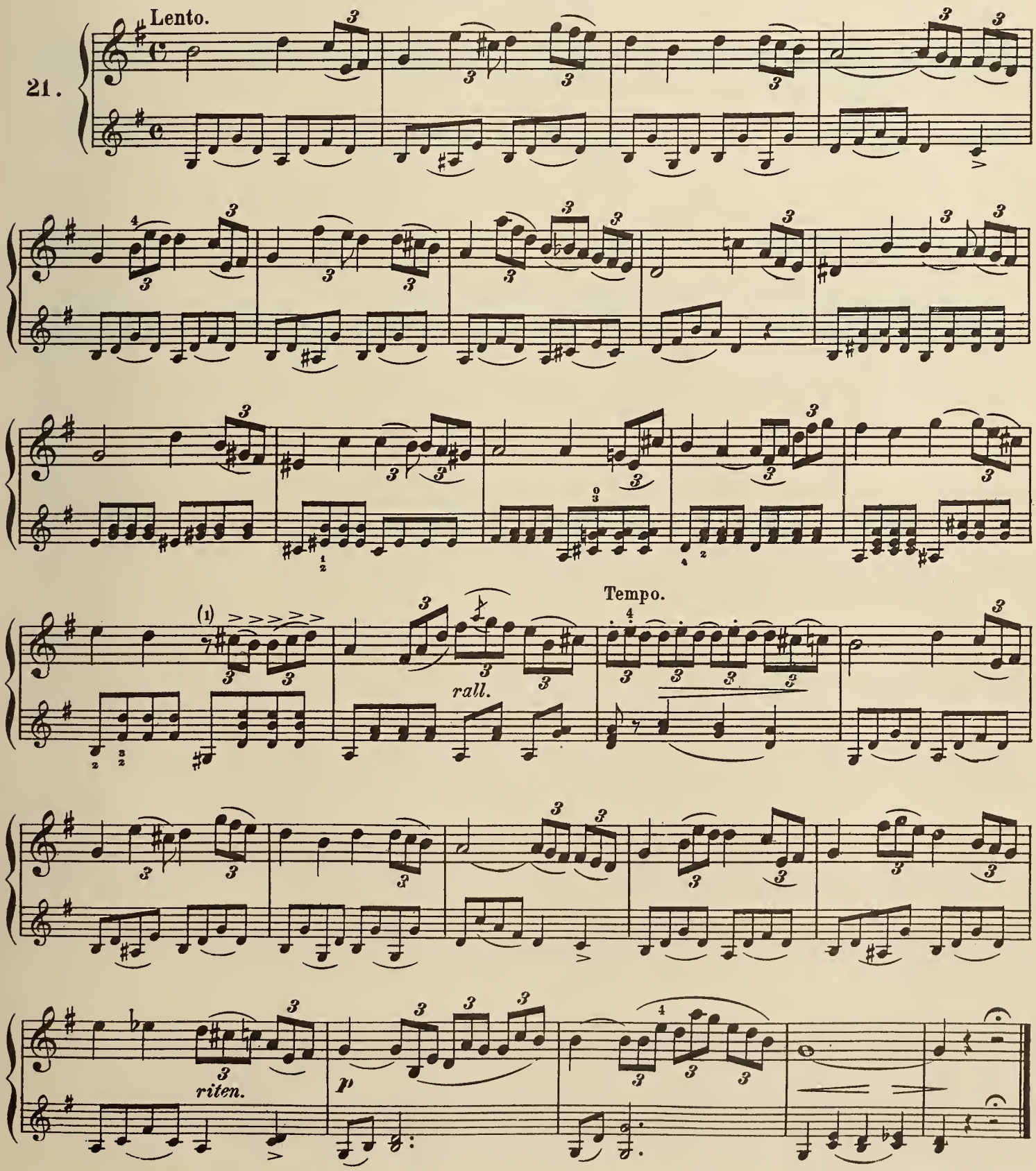


(1) Make the Quarter-notes staccato, and play the Half-notes tremolo.

TRIPLETS.

A *Triplet* consists of three notes grouped together and played in the usual time of two of the same value, In slow movements, triplets are generally performed tremolo, excepting those which have a particular accent.

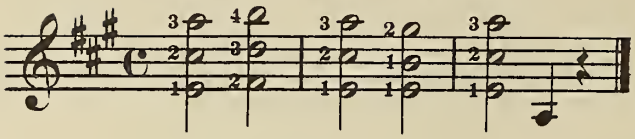
Lesson on Triplets.

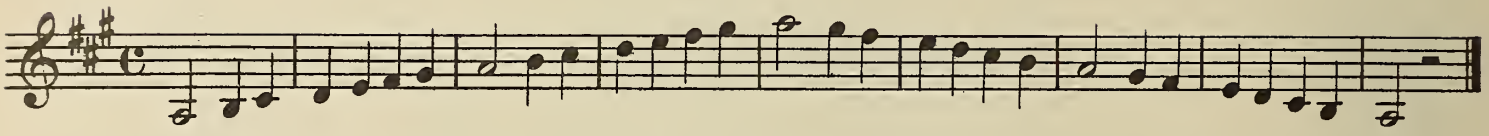


(1) Accent the notes whilst playing tremolo.

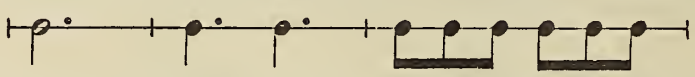
SCALE IN A MAJOR.

F♯ C♯ G♯ at the Signature.





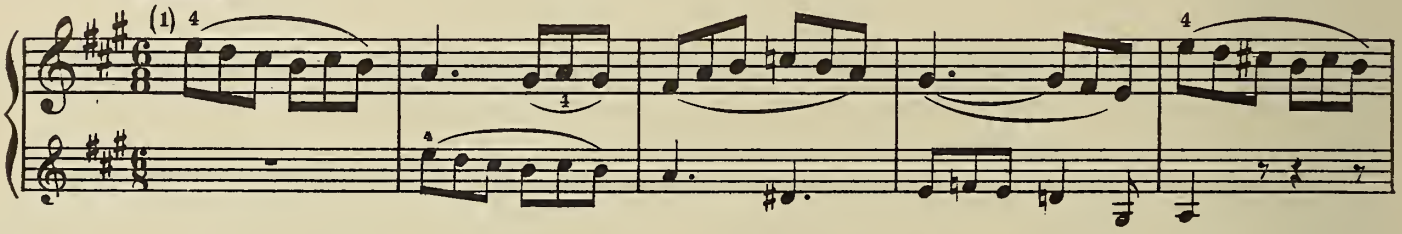
Time 6/8

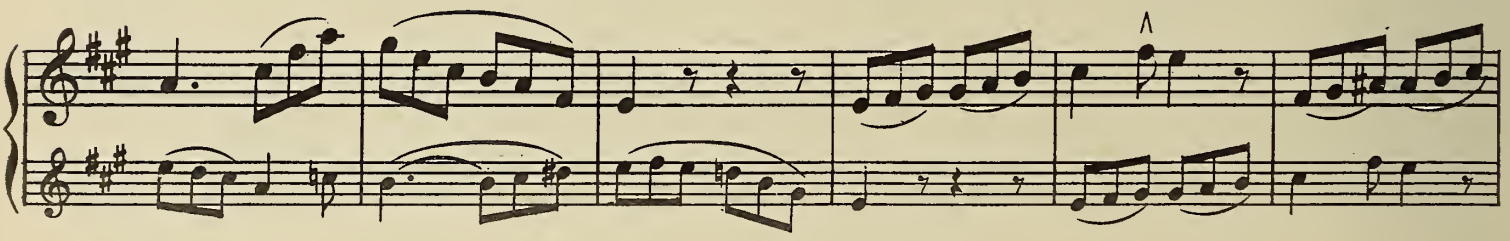


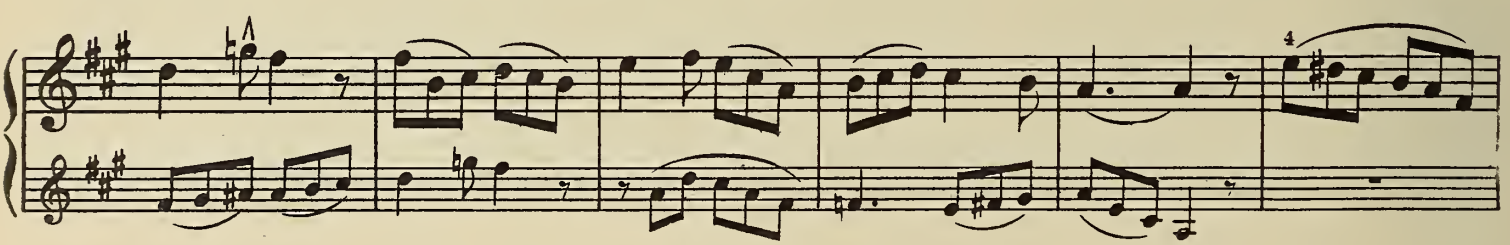
The pupil must not mistake the group of three notes in 3/8 time for the triplets in 2/4 time.

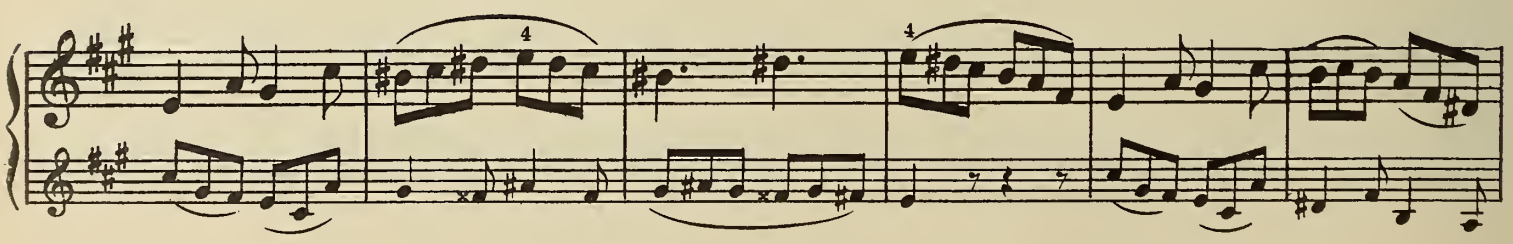
Moderato.

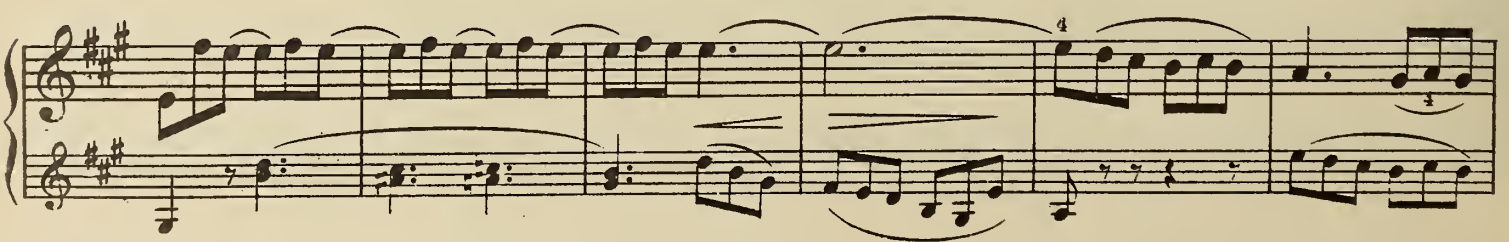
22.



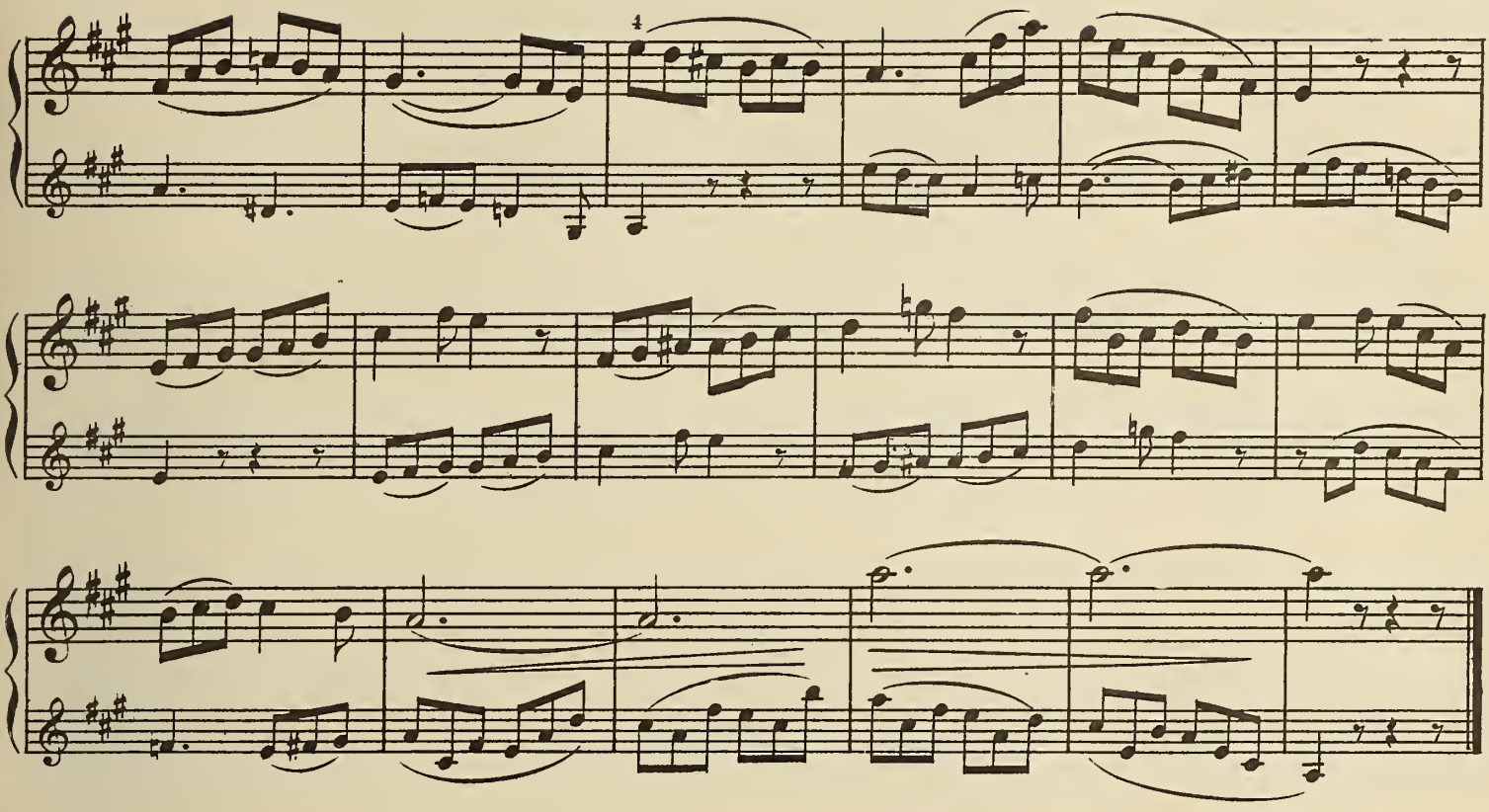






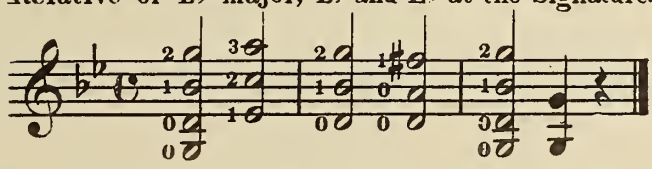


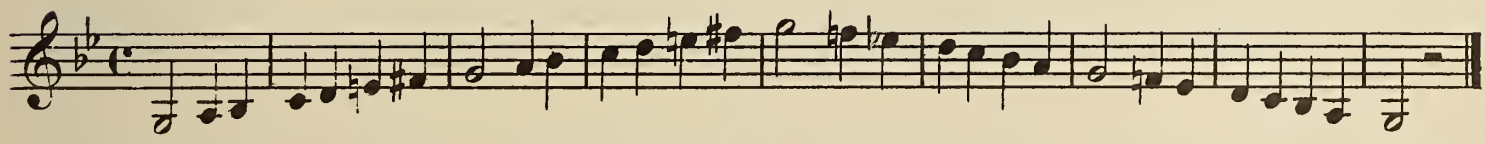
(1) All the notes to be played tremolo



SCALE IN G MINOR.

Relative of B♭ major, B♭ and E♭ at the Signature.



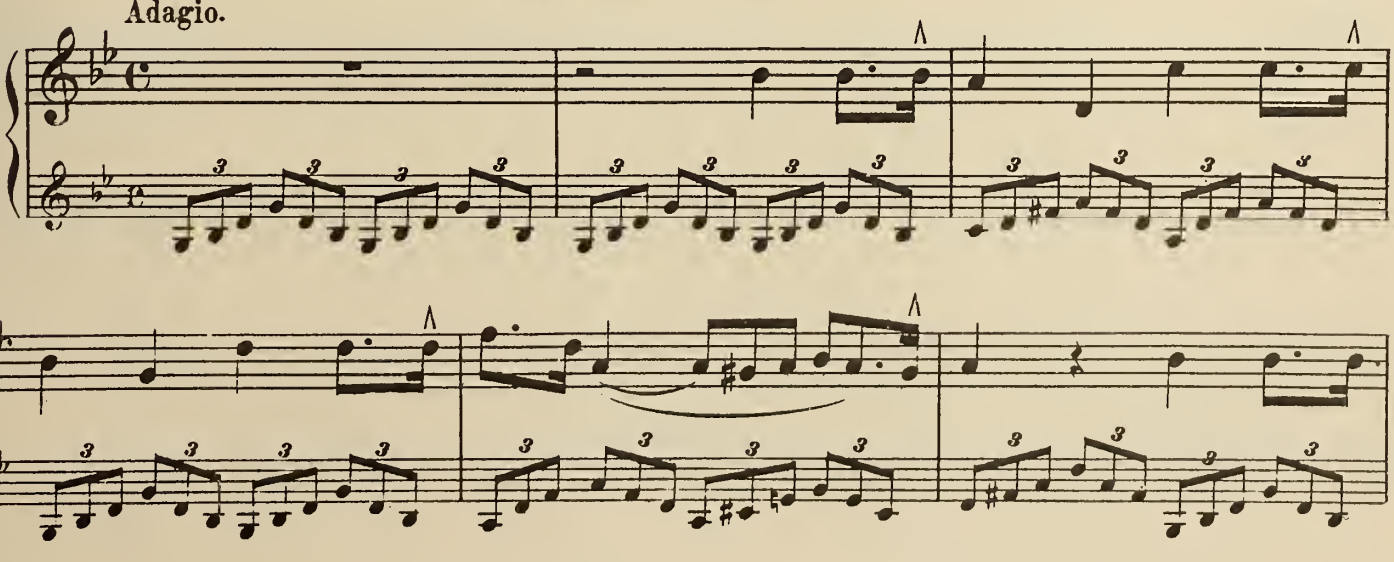


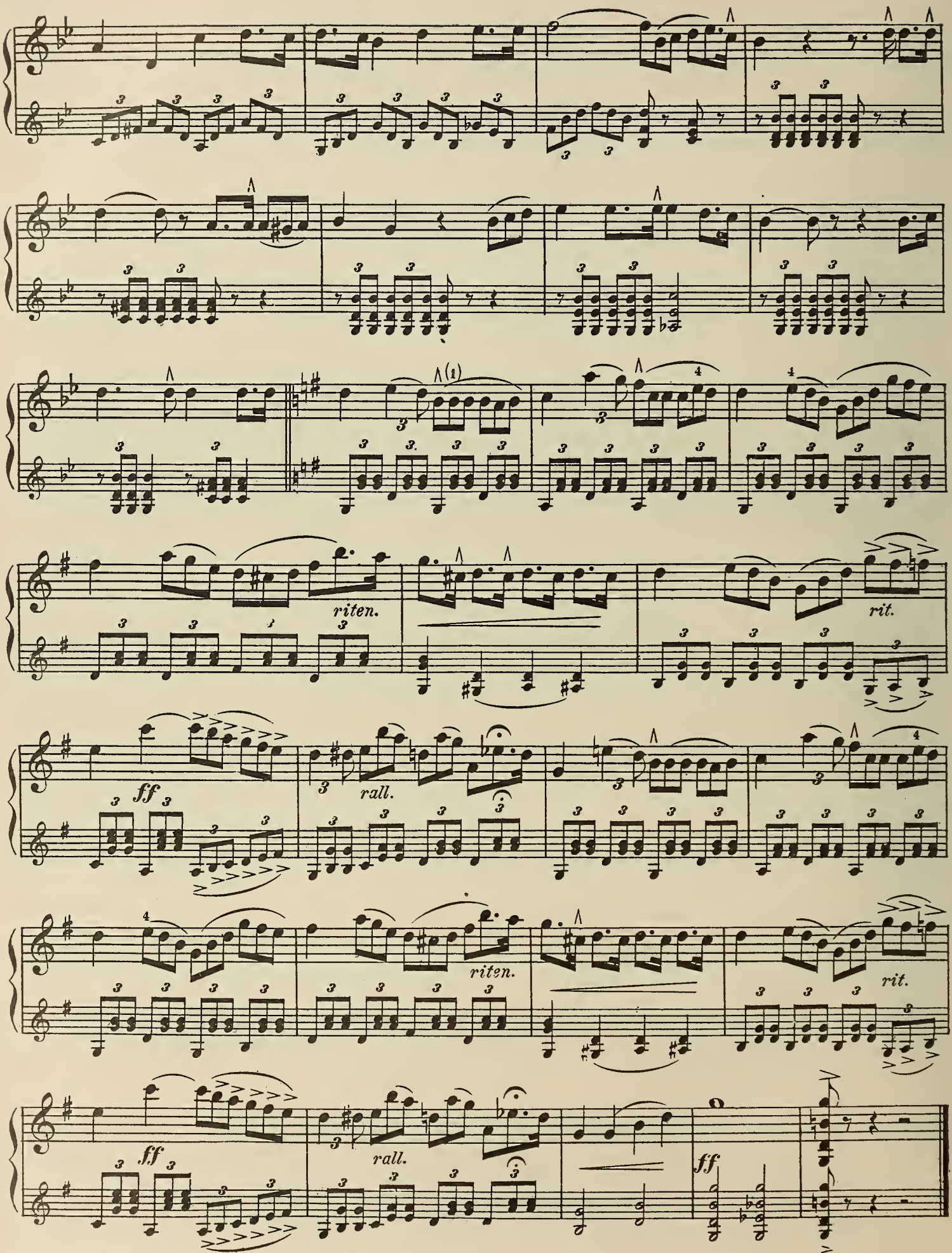
RECREATION IV.

Septet from "ERNANI."

Verdi.

Adagio.





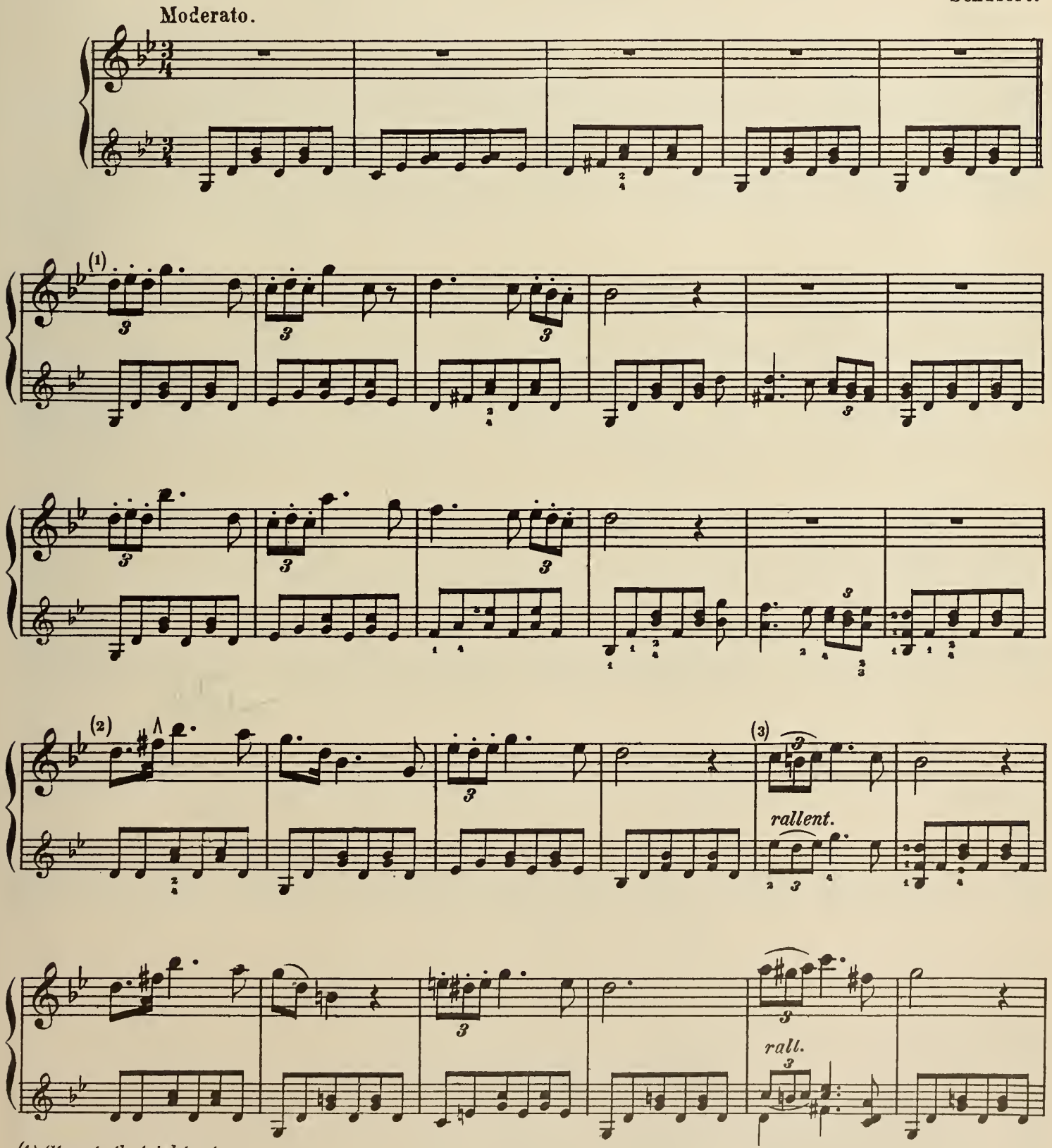
(1) *The notes to be well marked and played tremolo.*

RECREATION V.

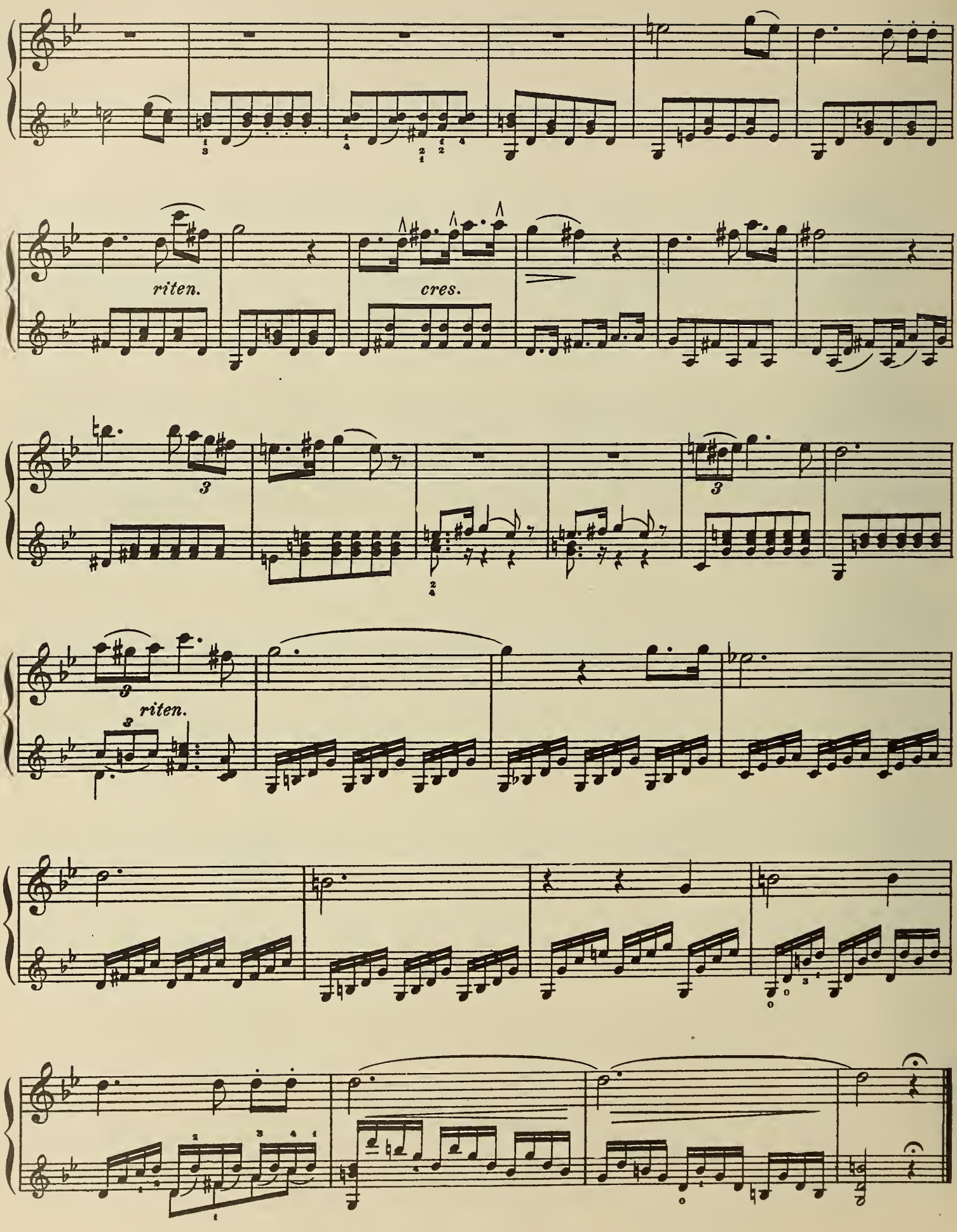
SÉRÉNADE.

The triplets in slow or moderate time may also be staccato. It depends upon the character of the piece.
(See the following Recreation)

Schubert.



(1) Staccato the triplet notes.
(2) The dotted notes to be played Tremolo.
(3) The slurred notes to be played Tremolo.


riten.
cres.
riten.

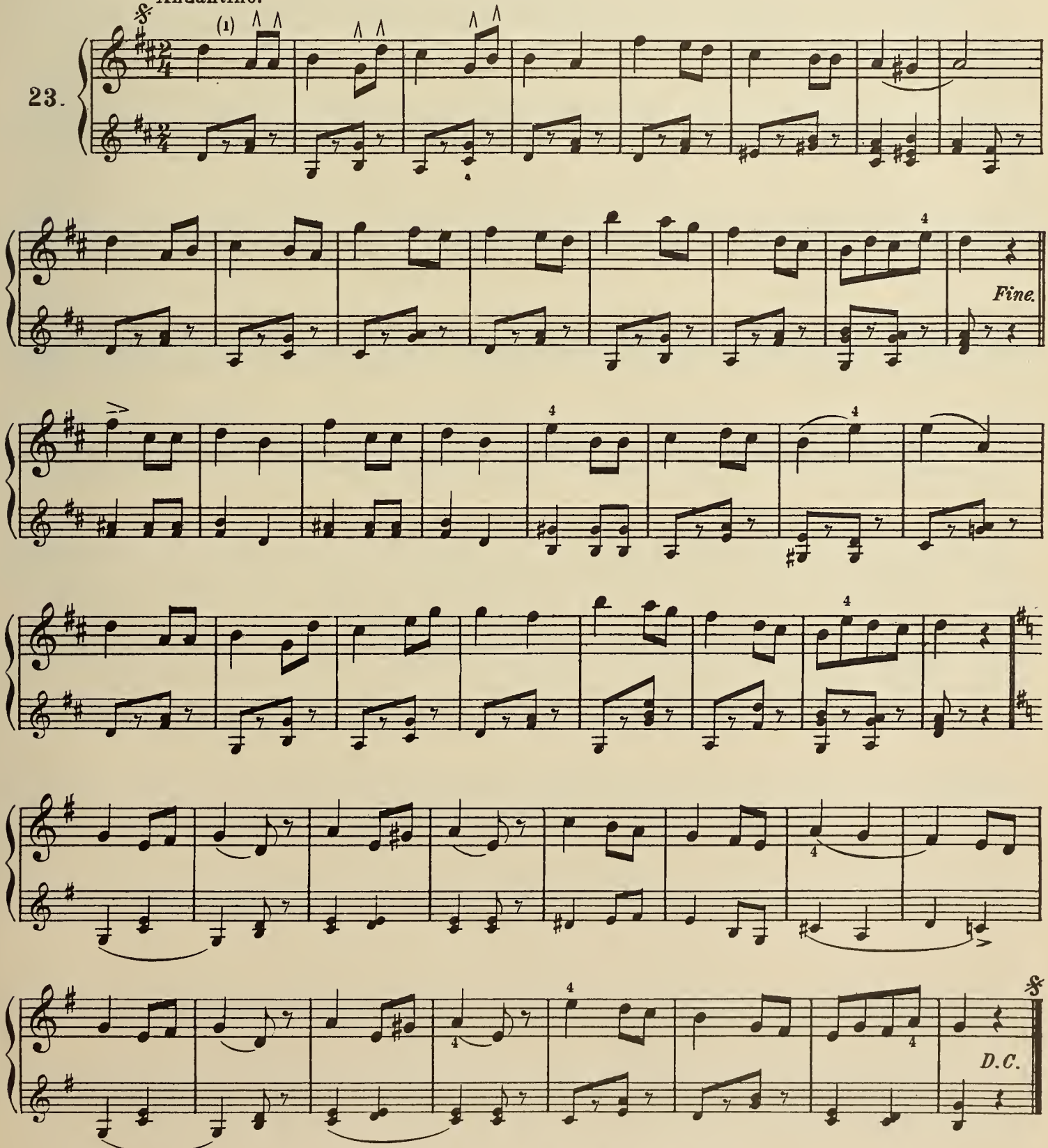
Lesson In Quarter-notes and Eighth-notes.

In order to know whether the notes must be played tremolo or staccato, we must take into account the movement of the piece and the character of the passage.

The longer the notes, the more appropriate the tremolo; whilst, on the contrary, the shorter notes are better played staccato.

It is necessary, to pay great attention to the accents placed over the notes, as they indicate the manner of execution.

23. Andantino.

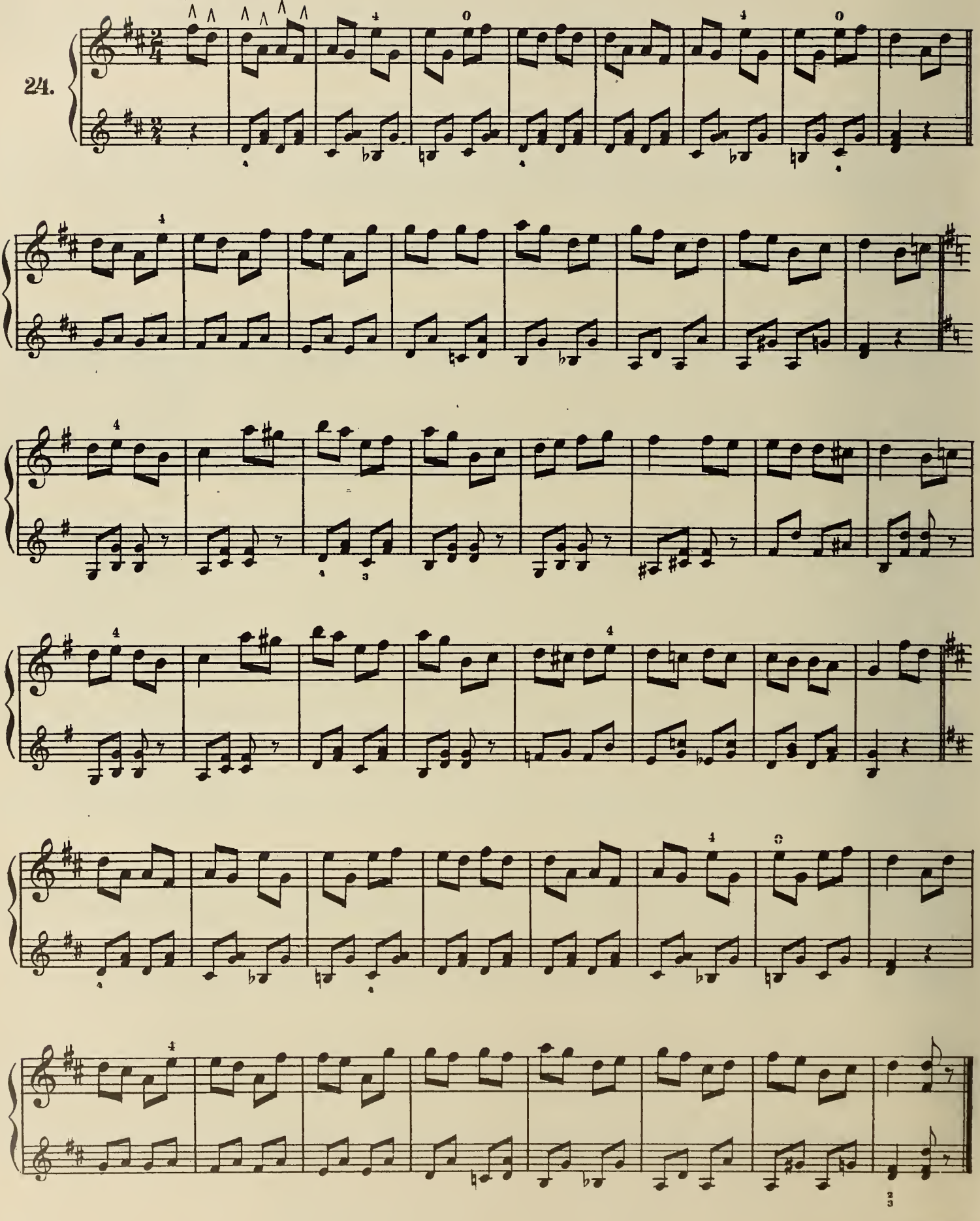


(1) The Eighth-notes to be staccato, with a downward stroke of the plectrum during the lesson.

Lesson In detached Eighth-notes.

Allegro giusto.

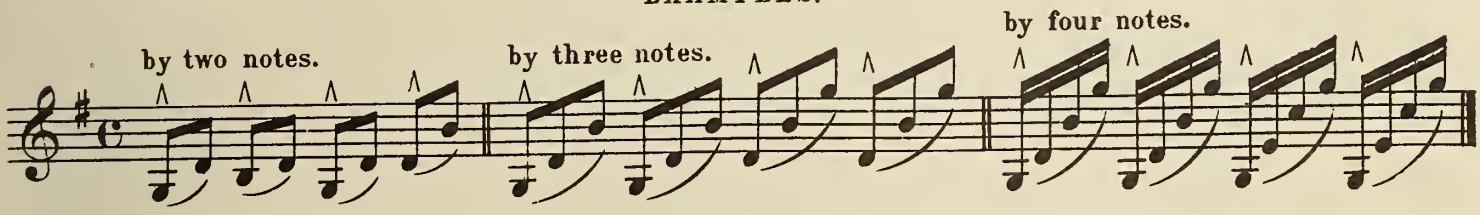
24.



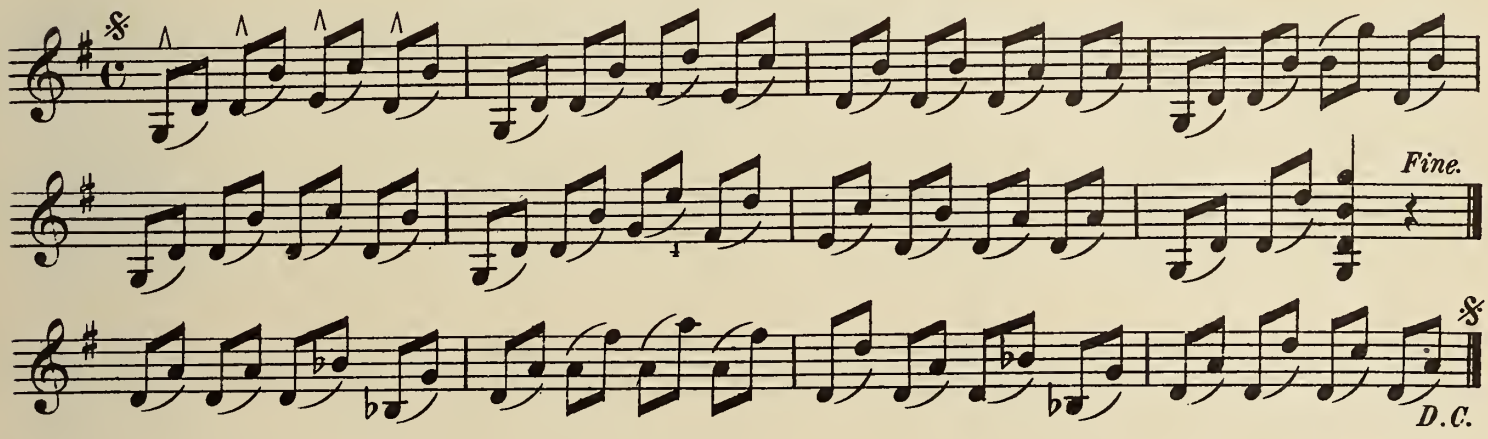
The Slide of the Plectrum on the Strings.

The Slide ⌒ indicates that the slurred notes over which it is placed are to be played very smoothly. This is done by striking the first note and then allowing the plectrum to glide gently over the strings without re-striking them. It is possible to glide over two, three or four notes.

EXAMPLES.

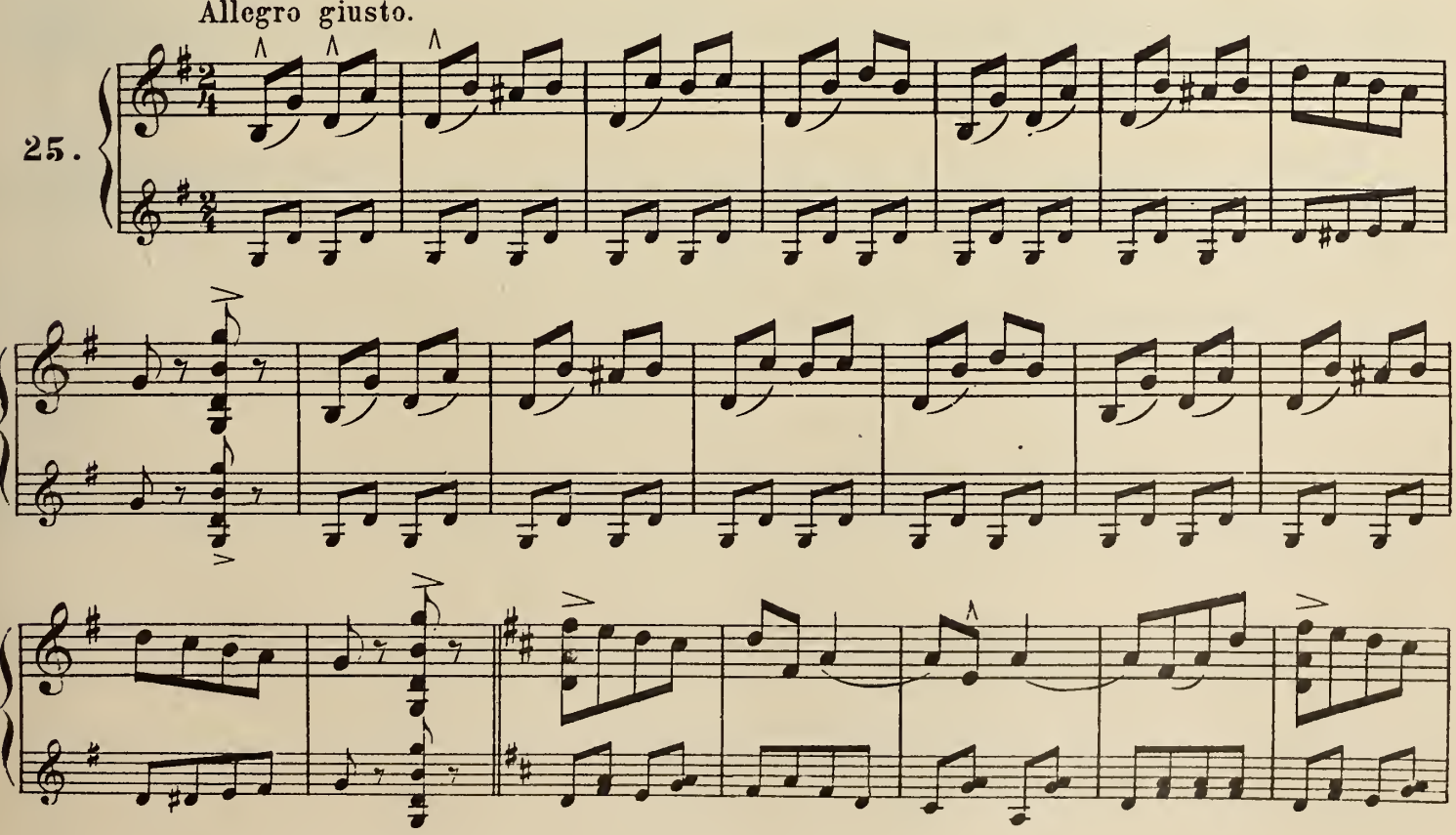


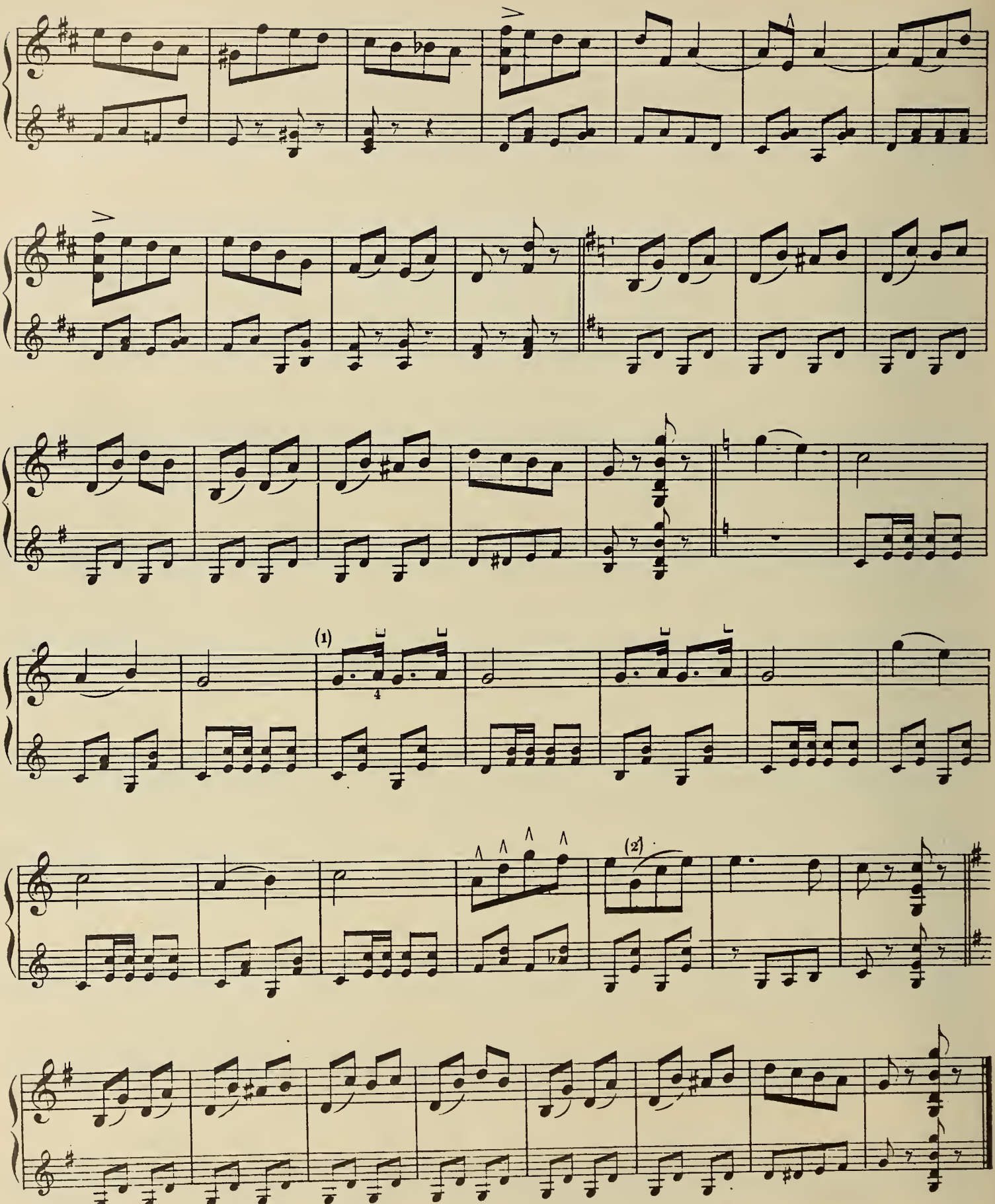
Exercise for the Slide on two notes.



Allegro giusto.

25.





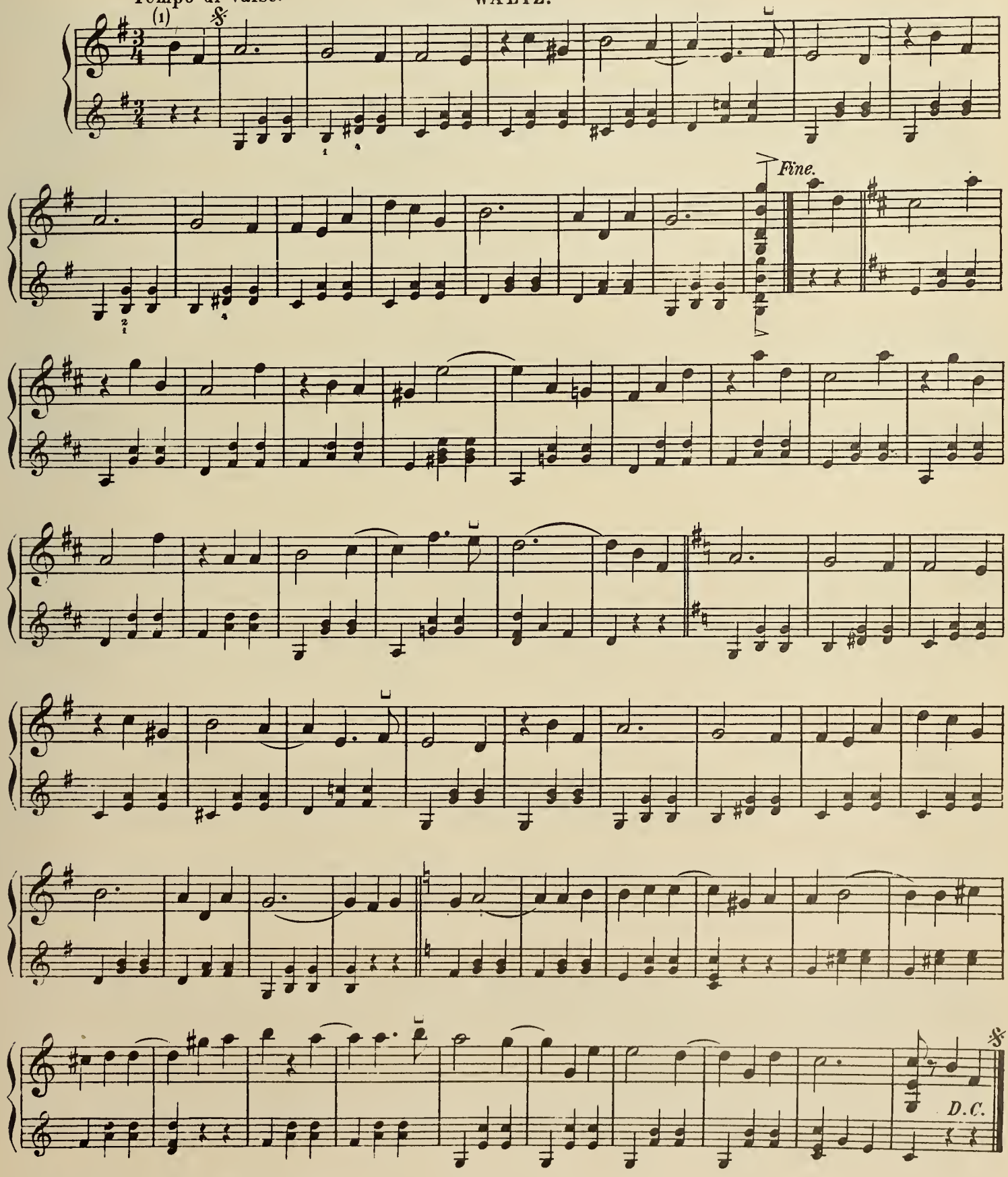
(1) The dotted note to be played tremolo, and the short note an up stroke of the plectrum.
(Observe the sign ⌣ for the movement of the plectrum on the note.)
(2) Slide the plectrum over the three notes.

Observation On playing the Quarter-note.

In a preceding chapter we have said that the Quarter-note should always be played tremolo. But, as an exception. the quarter may also be played staccato in allegro movements, especially in Waltzes.
(See the following Recreation.)

RECREATION VI.

Tempo di Valse. WALTZ.



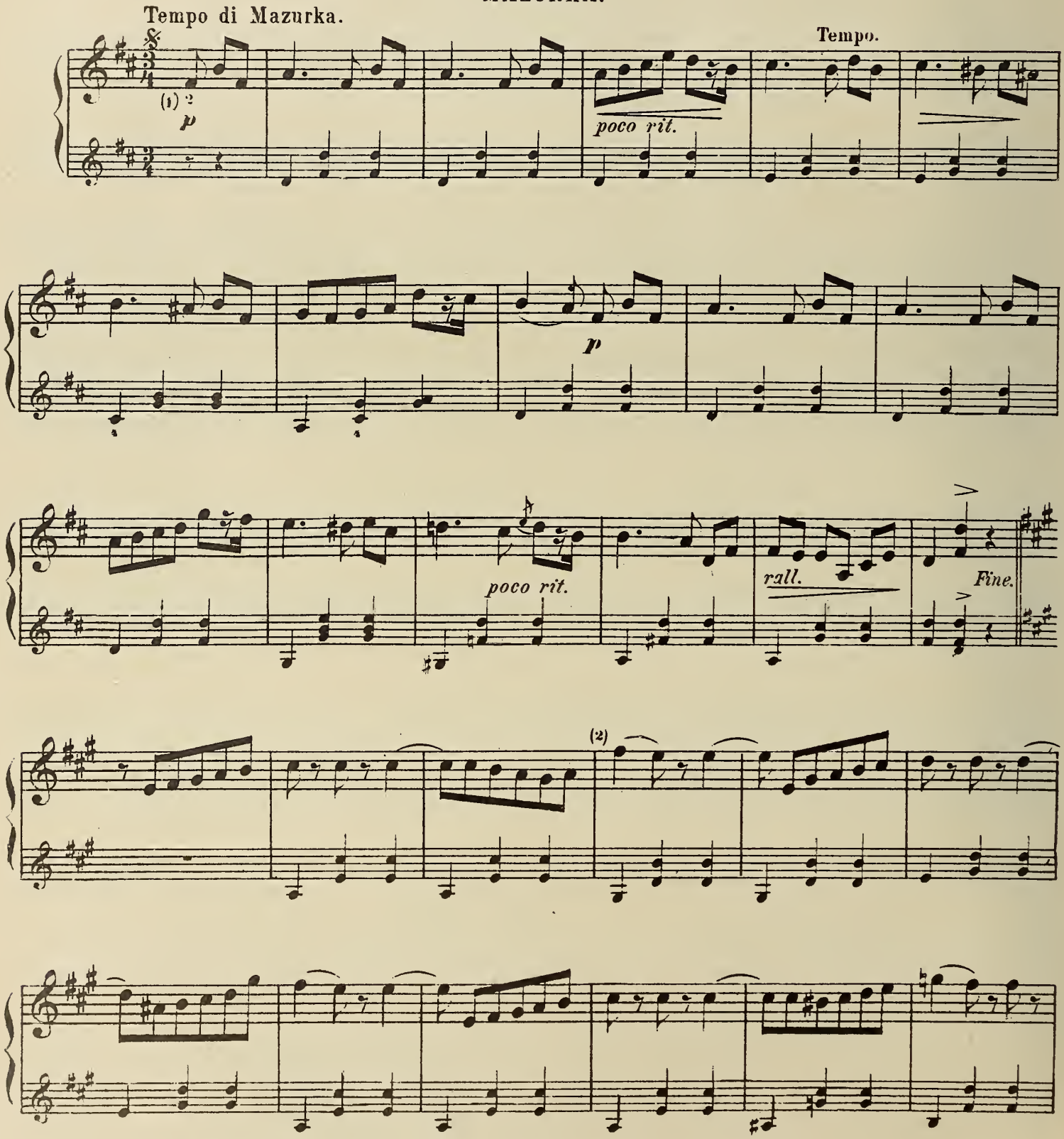
(1) Make all the quarter notes staccato.

MANNER OF PLAYING THE MAZURKA.

In the rhythm of the Mazurka, the Quarter-notes are played tremolo; this rhythm not being so lively as that of the Waltz. The Quarter-notes should be staccato.

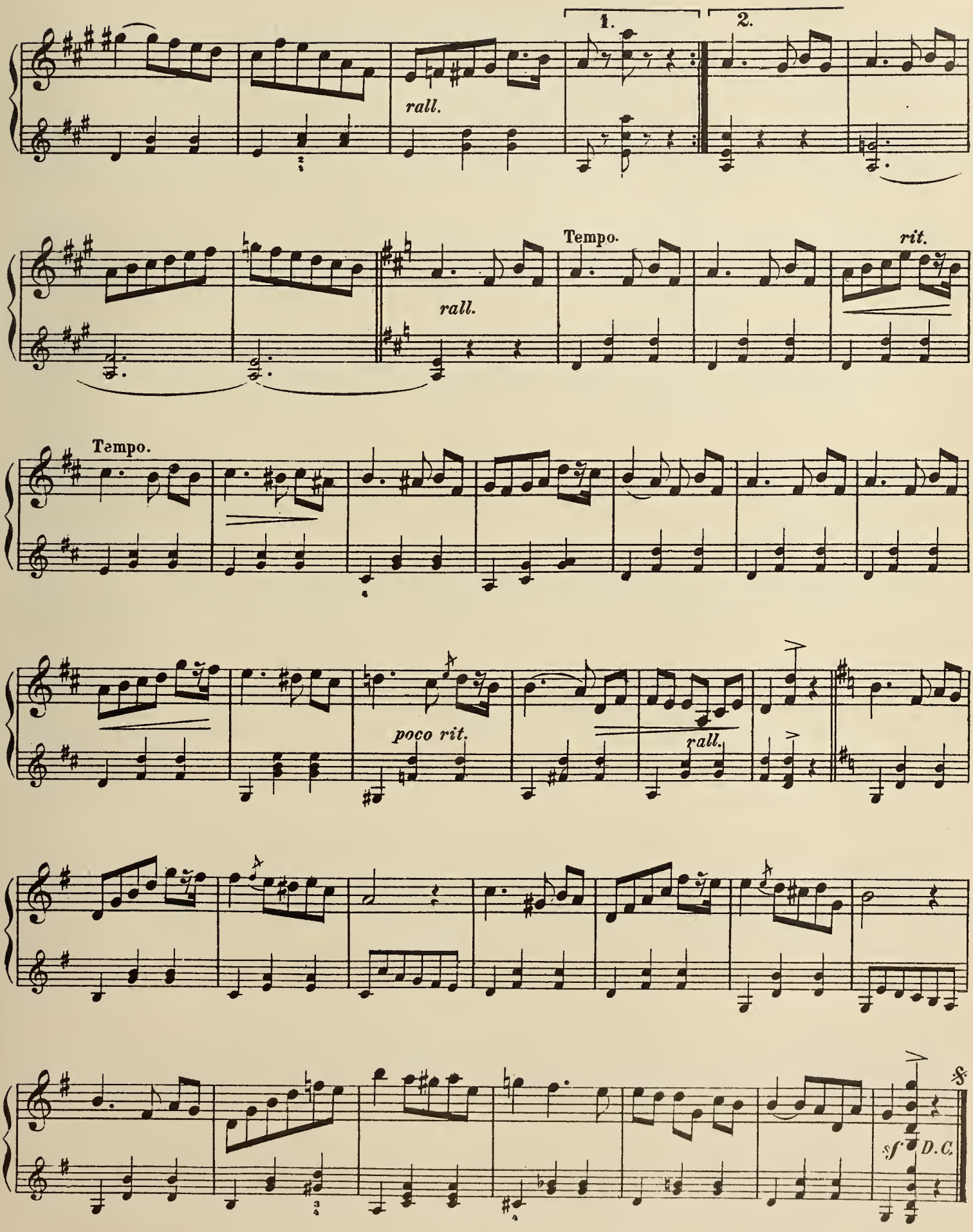
RECREATION VII.

MAZURKA.



(1) Second finger to be kept down.

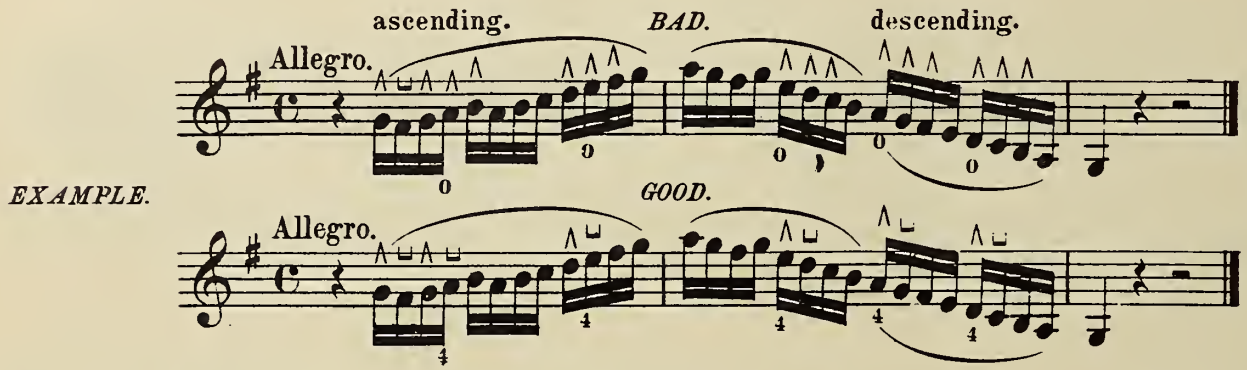
(2) Quarter notes tremolo. Eighth notes staccato.


1.
2.
rall.
Tempo.
rall.
rit.
Tempo.
poco rit.
rall.
sf
D.C.

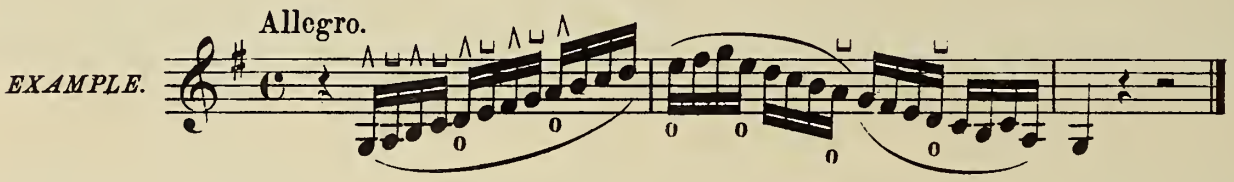
SLURRED SIXTEENTH-NOTES.

In rapid passages, the first of the slurred Sixteenth-notes is always played with a down-stroke of the plectrum, and the second with the up-stroke.

In order to play these rapidly and smoothly, either ascending or descending, in passing from one string to another, do not make three successive down strokes of the plectrum. It is better to make use of the 4th finger than to use the open strings.



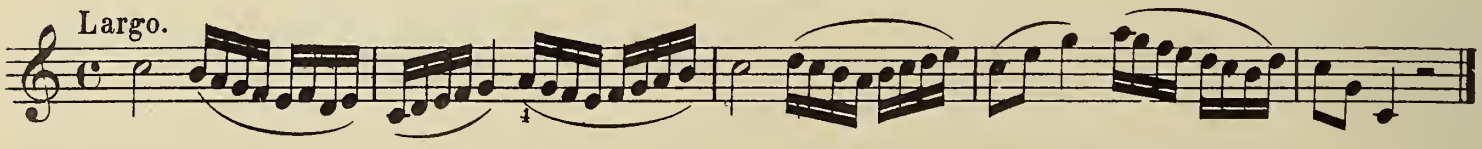
In passing from one string to another the Sixteenth-notes are played on the open strings when such a course seems reasonable and convenient.



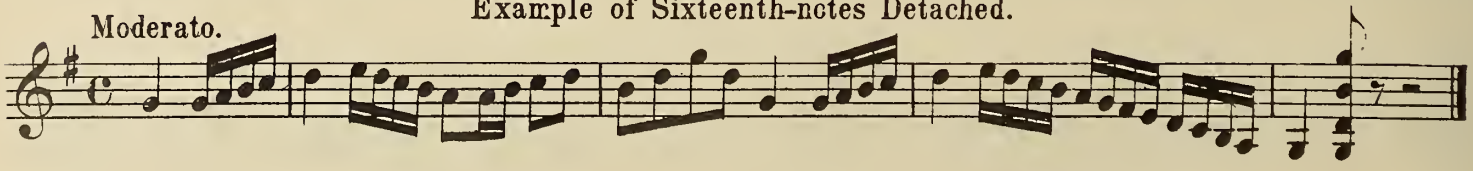
Detached Sixteenth-notes.

When there is no slur over or under the Sixteenth-notes, they must always be detached by a down-stroke of the plectrum: however, in slow movements, the Sixteenths can be played tremolo or detached, according to the style of the passage.

Example of Sixteenth-notes Tremolo.



Example of Sixteenth-notes Detached.



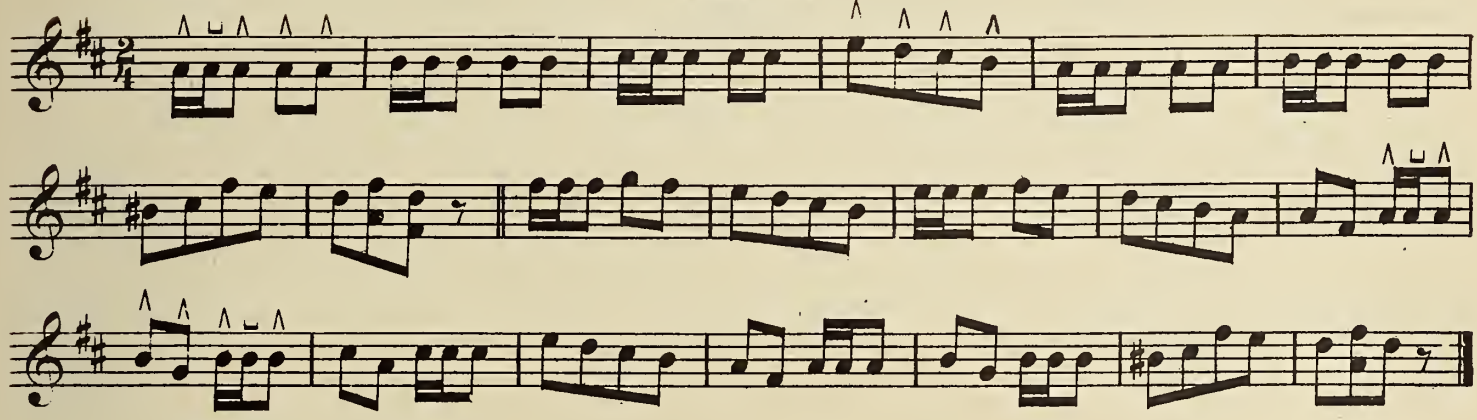
For the Examples of the above, see the following exercises and recreations.

NB. Those who imagine that they can replace the Mandolin method with that of the Violin are in error, for the technique of the former instrument does not always adapt itself to that of the Violin.

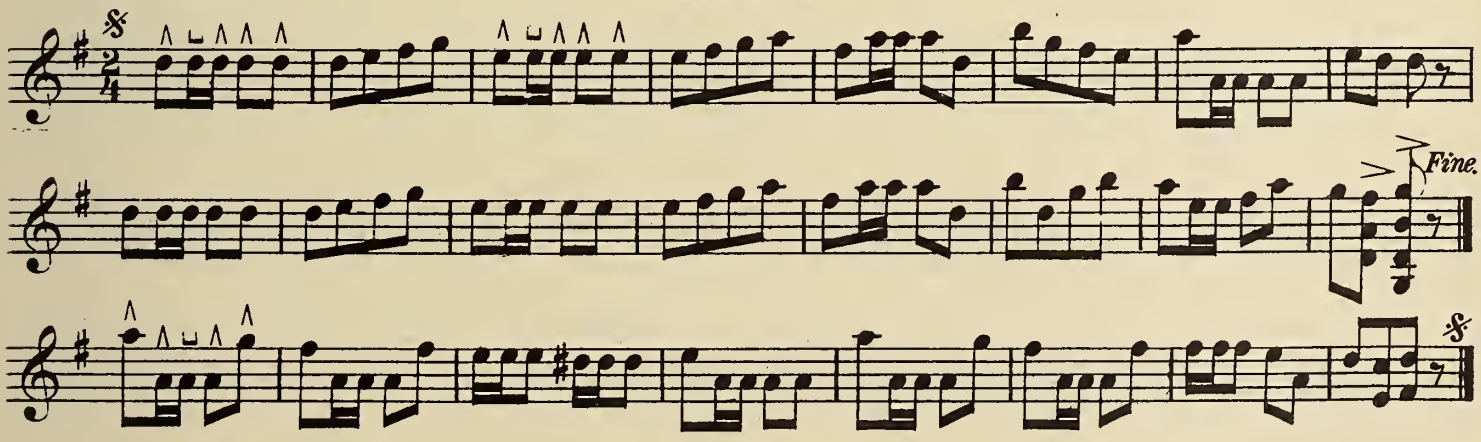
Exercises and Recreations on Sixteenth-notes.

With Obligatory strokes of the Plectrum.

Moderato. *EXERCISE*

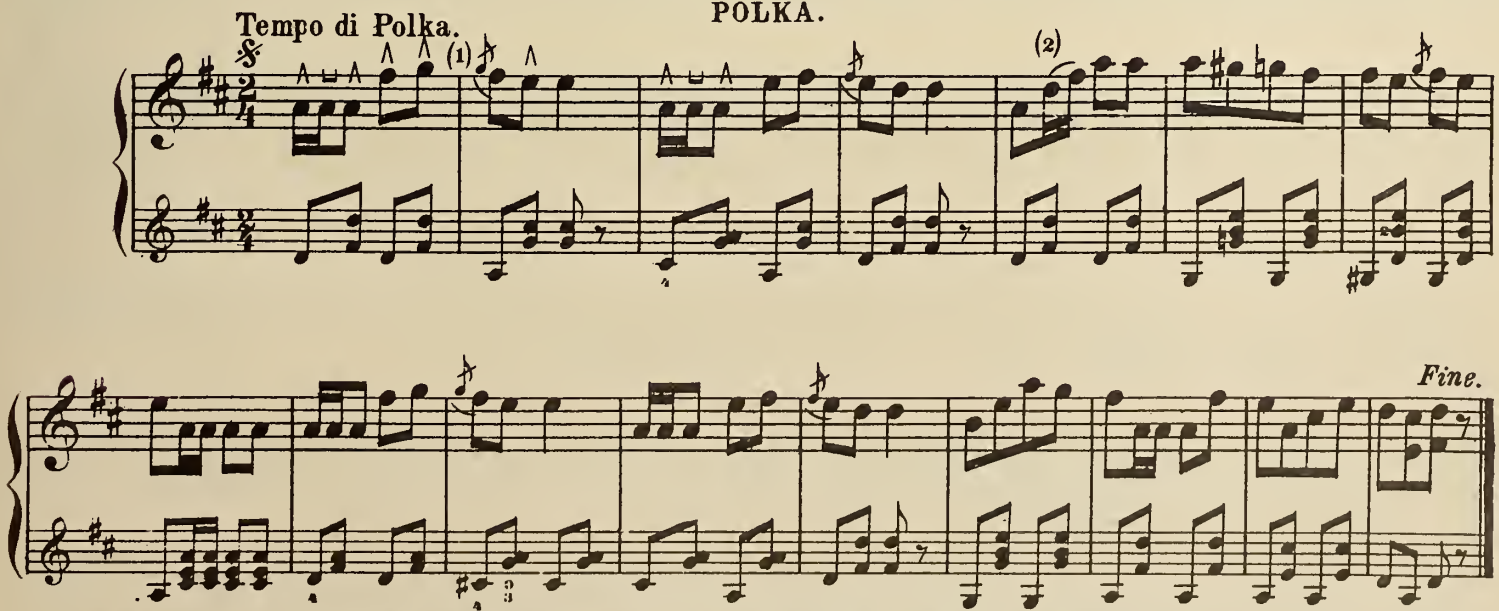


Moderato. *EXERCISE.*



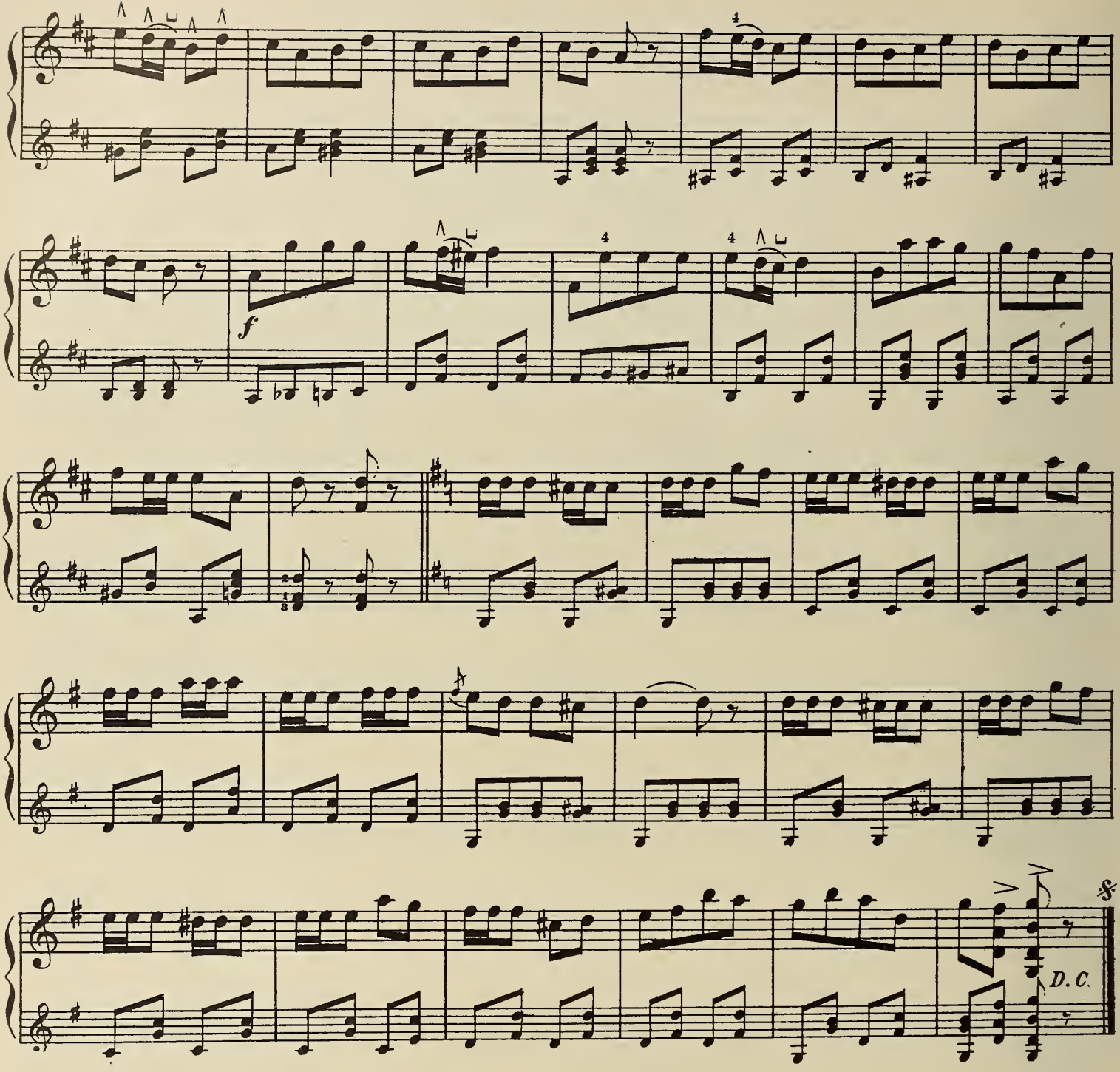
RECREATION VIII.

Tempo di Polka. POLKA.



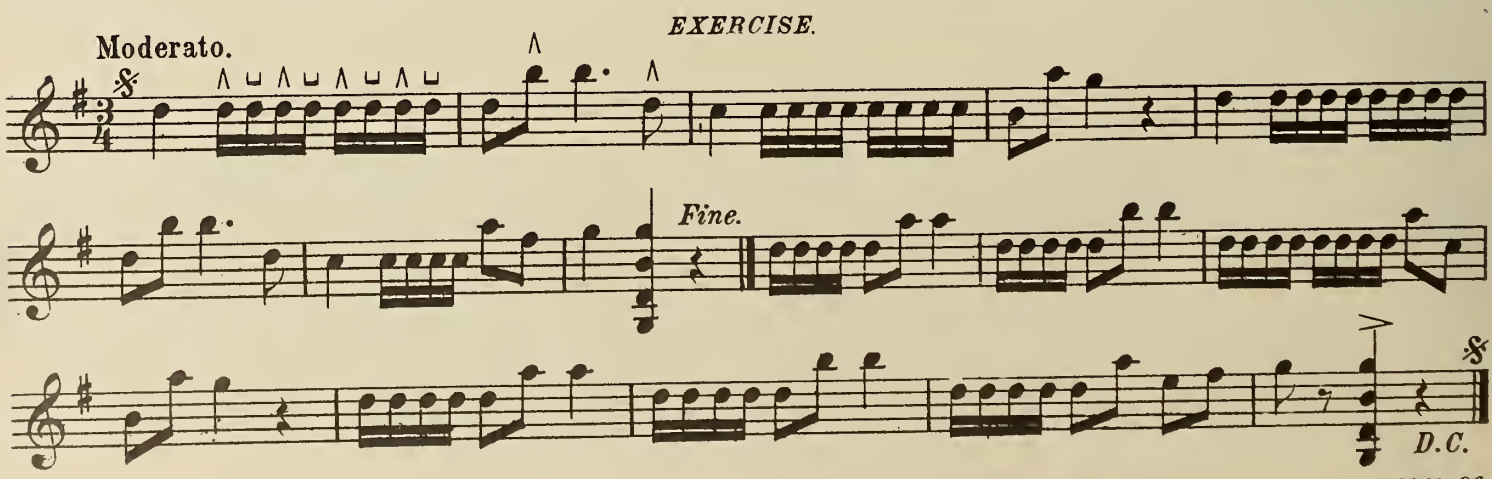
(1) Give a down-stroke of the plectrum to play the small note, and pick the string with the same finger to give effect to the principal note.

(2) Slide the plectrum over the two slurred Sixteenth-notes.



EXERCISE.

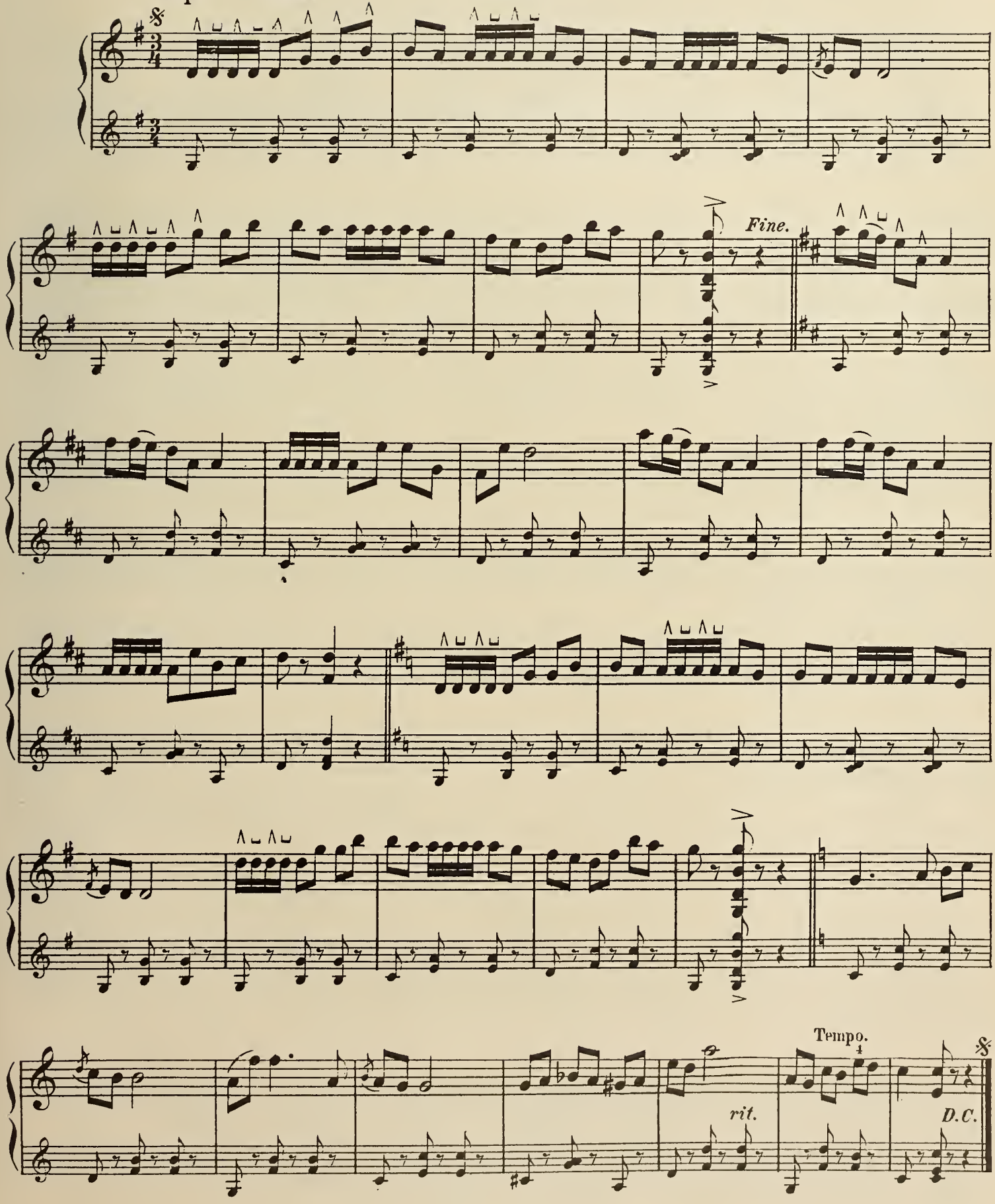
Moderato.



RECREATION IX.

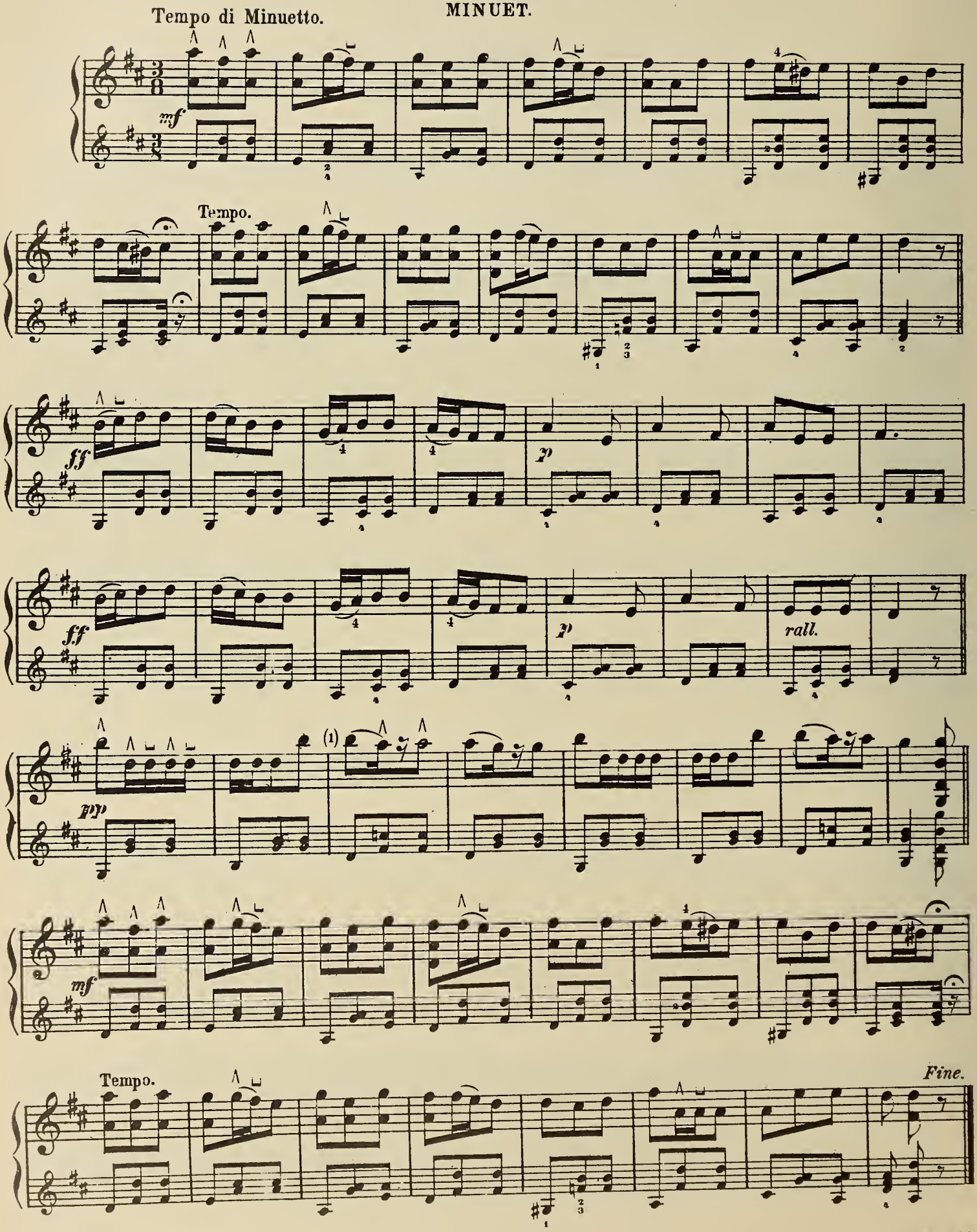
MENUET.

Tempo di Mazurka.



RECREATION X.

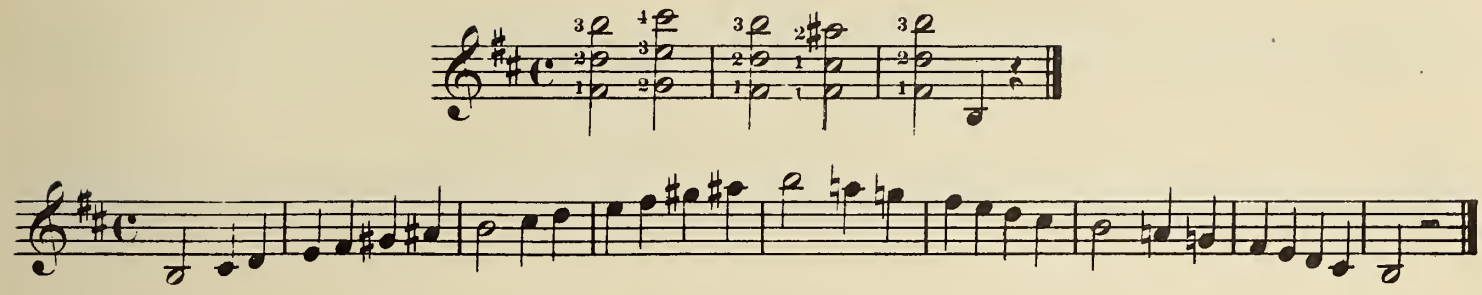
MINUET.



(1) *Tremolo the eighth-note.*

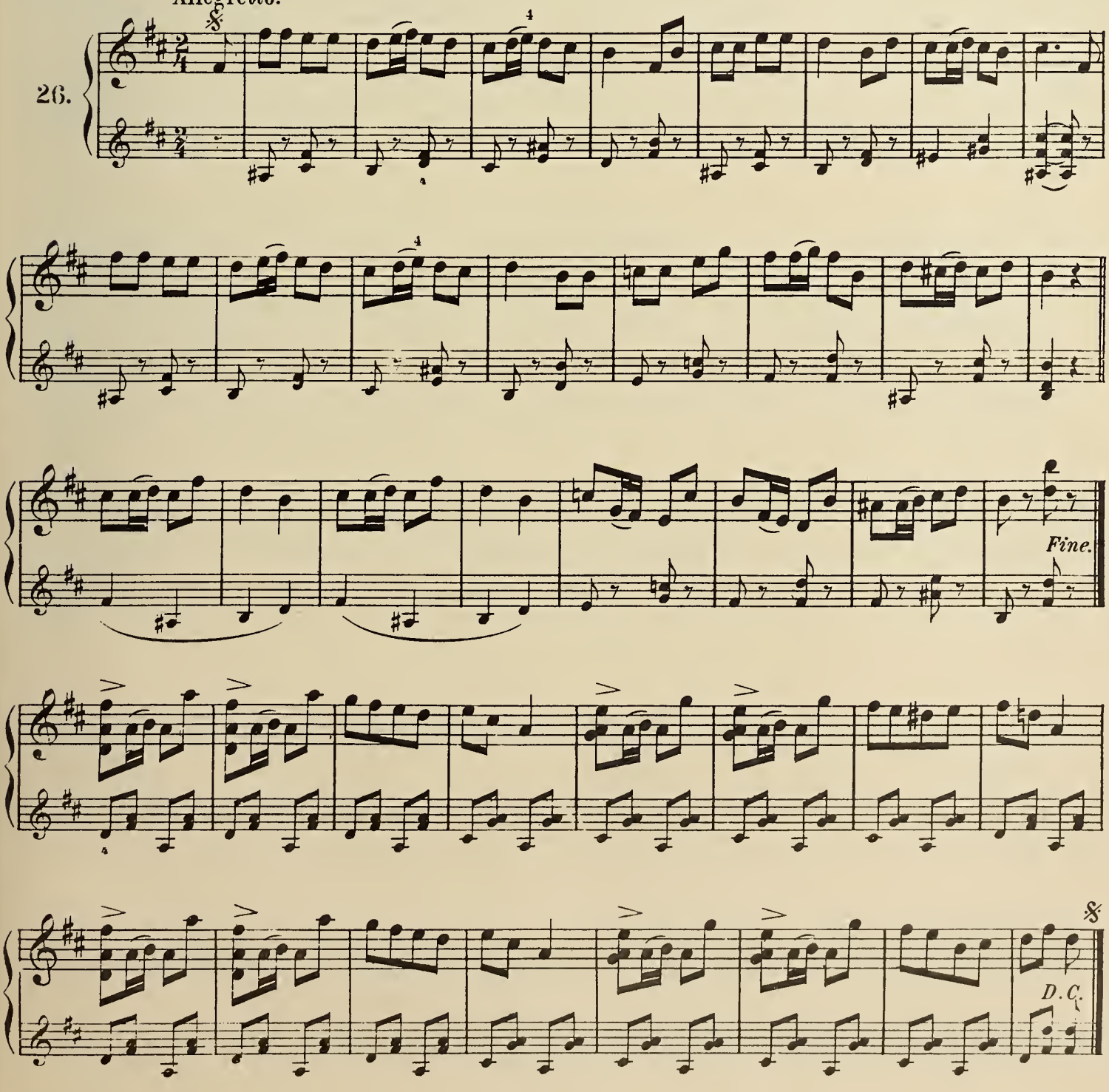
SCALE IN B MINOR.

Relative of the key of D major.



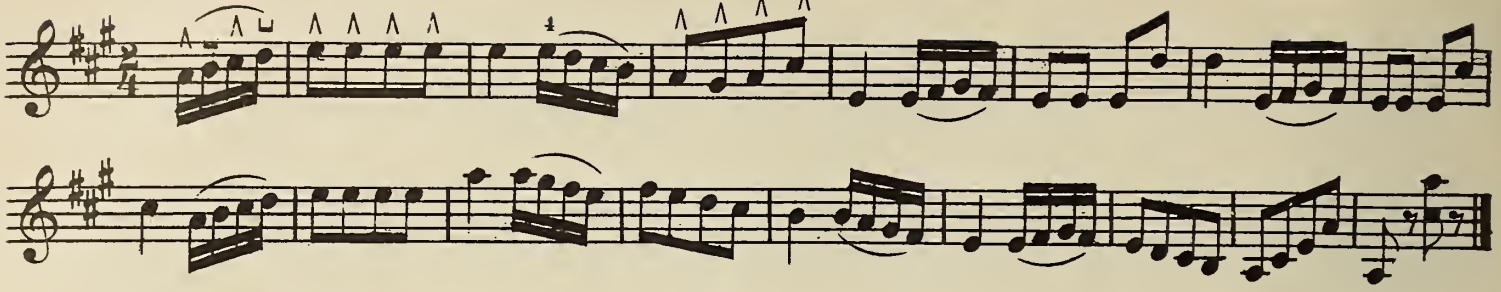
Allegretto.

26.

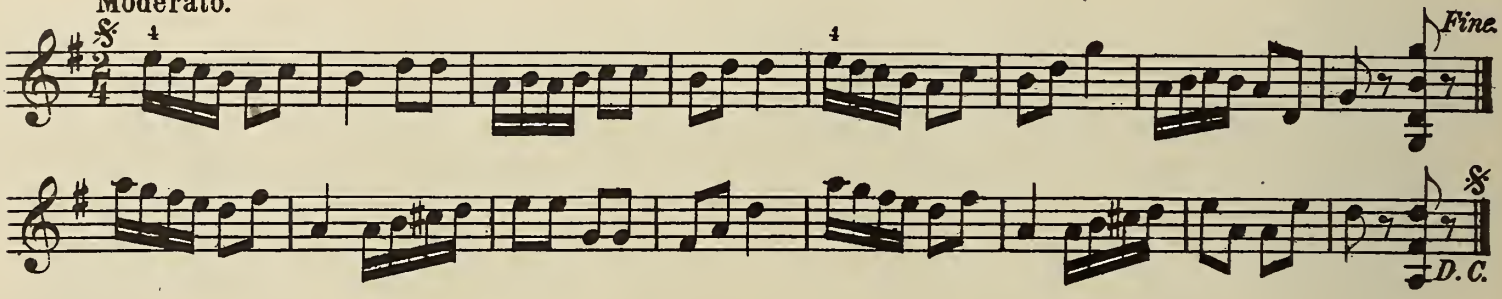


EXERCISE.

Allegro non troppo.



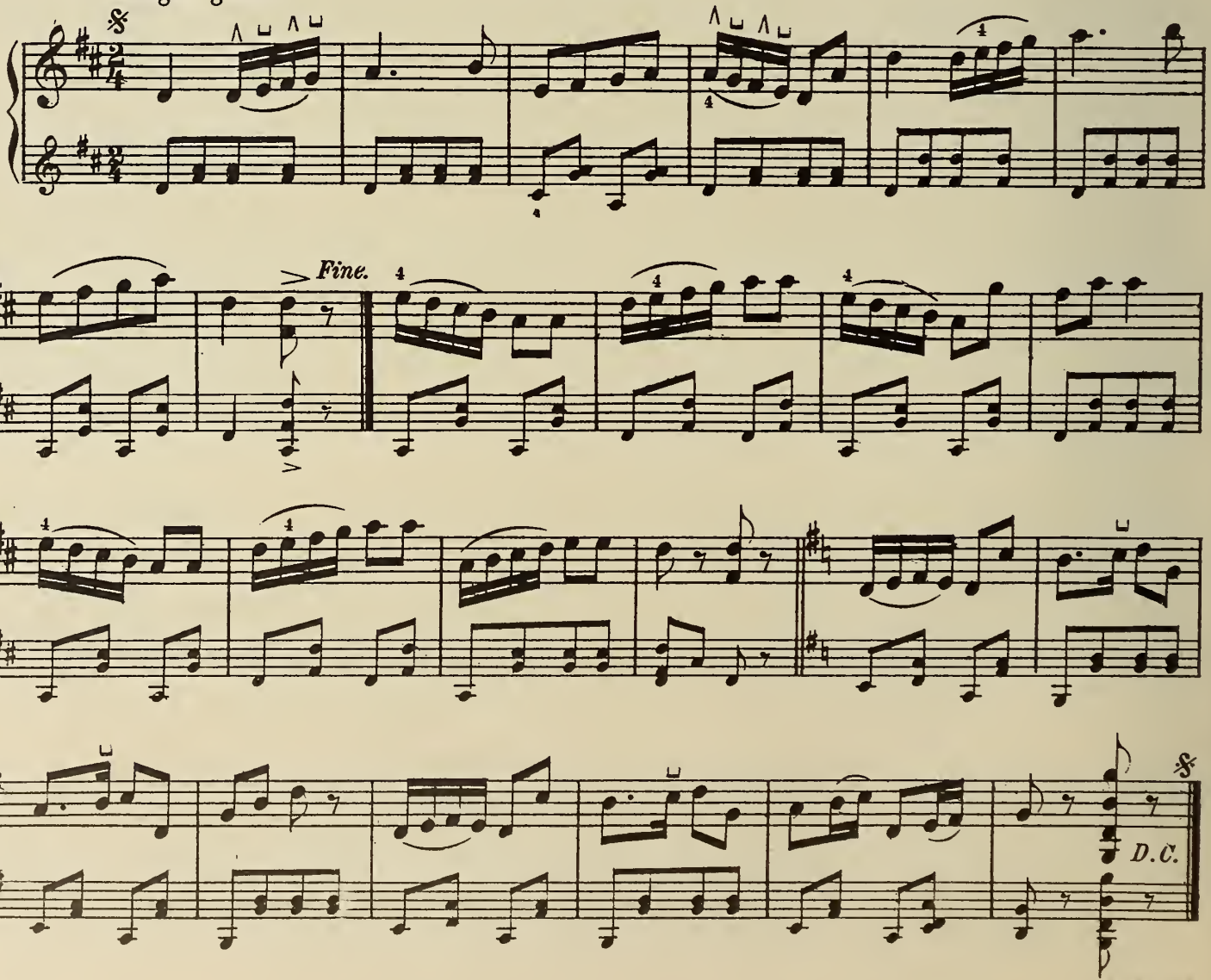
Moderato.



RECREATION XI.

CONTRE-DANSE.

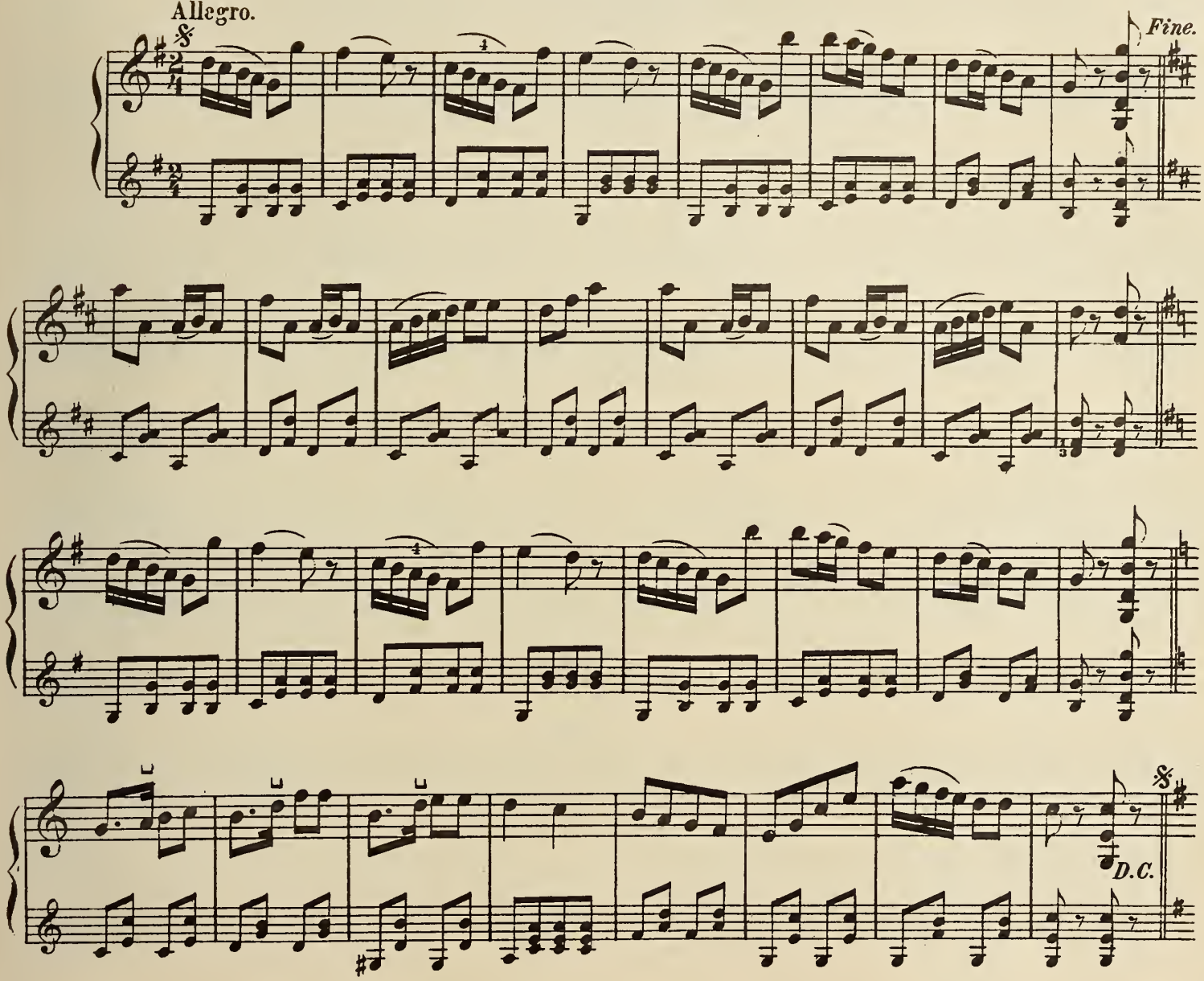
Allegro giusto.



RECREATION XII.

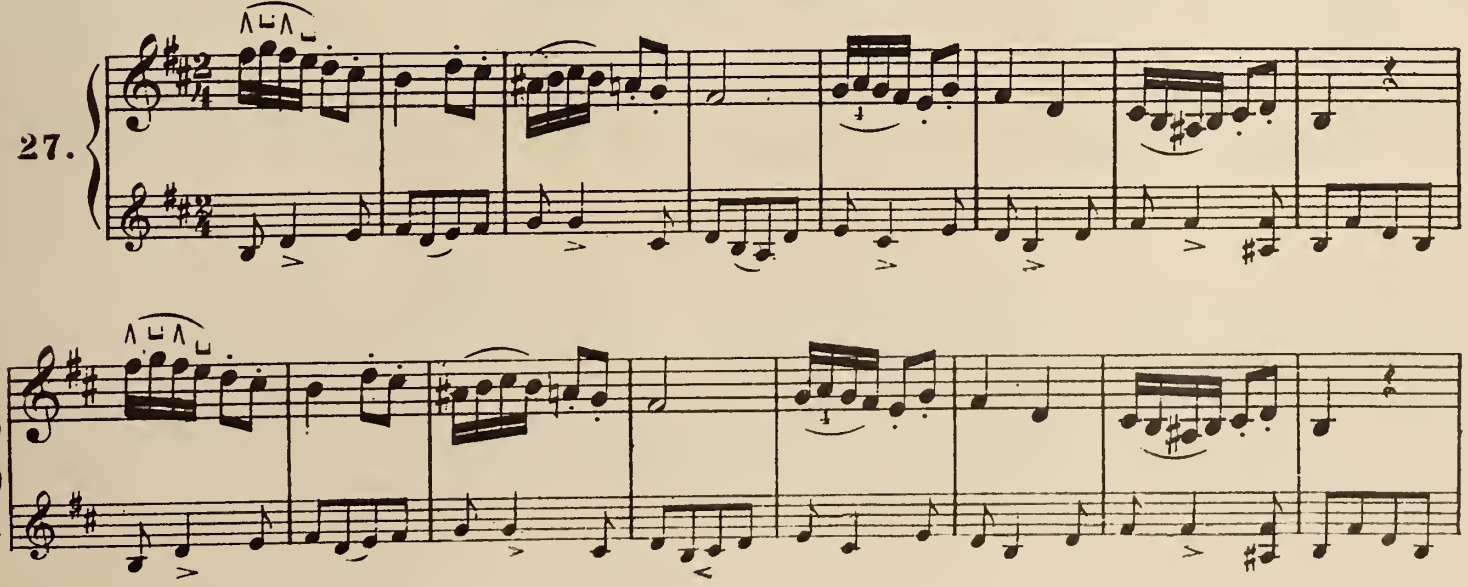
CONTRE-DANSE.

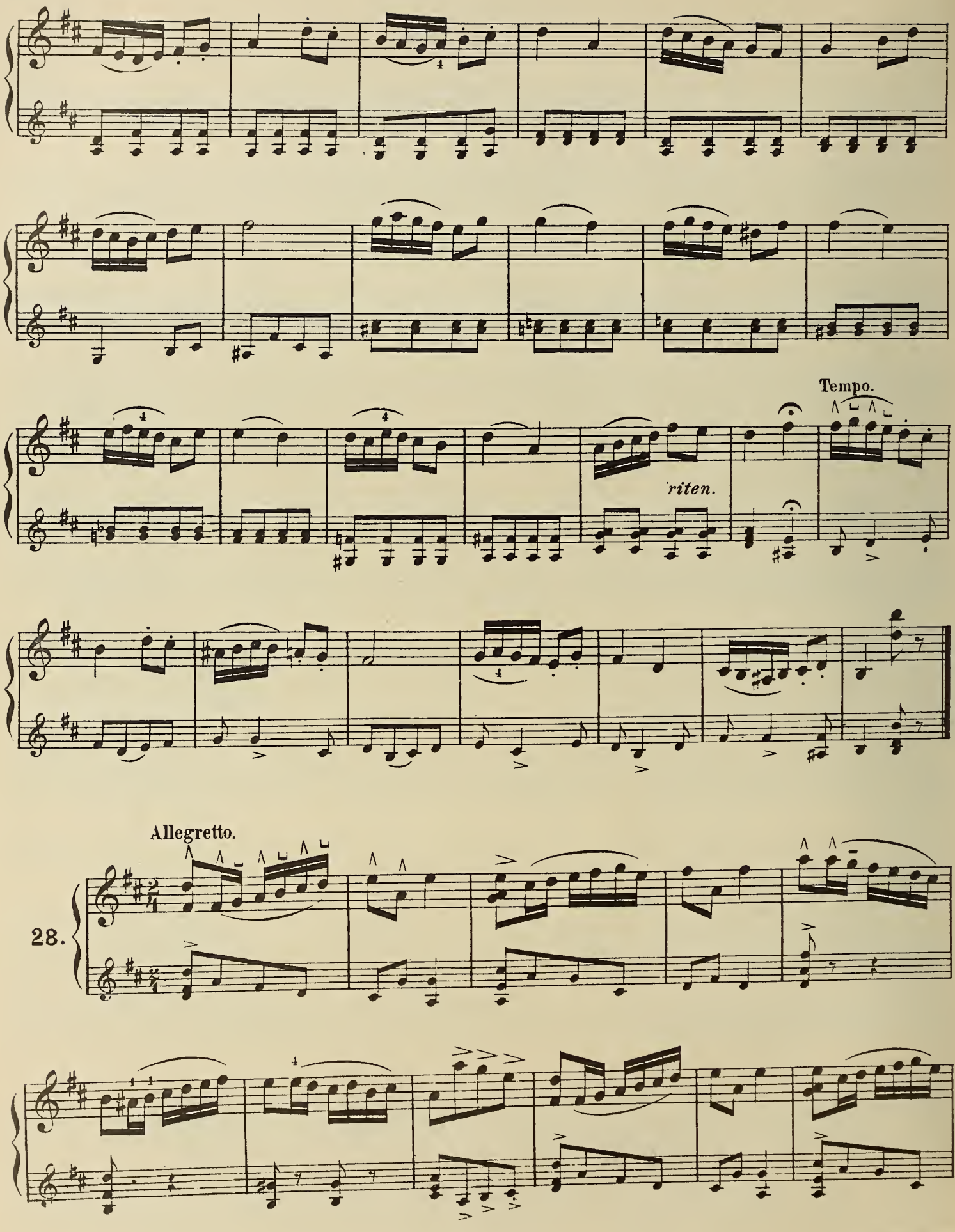
Allegro.

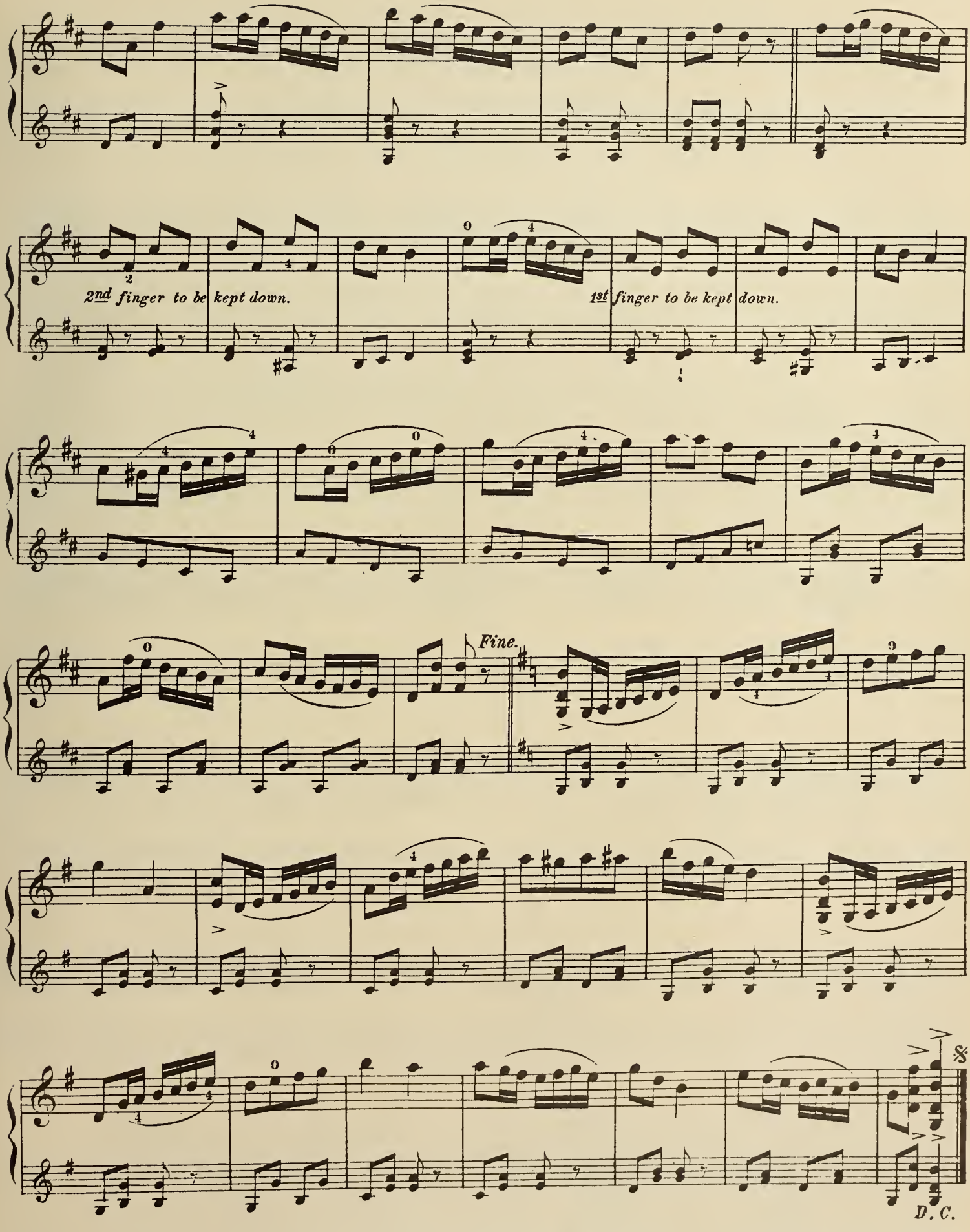


Lesson on the Sixteenth-notes.

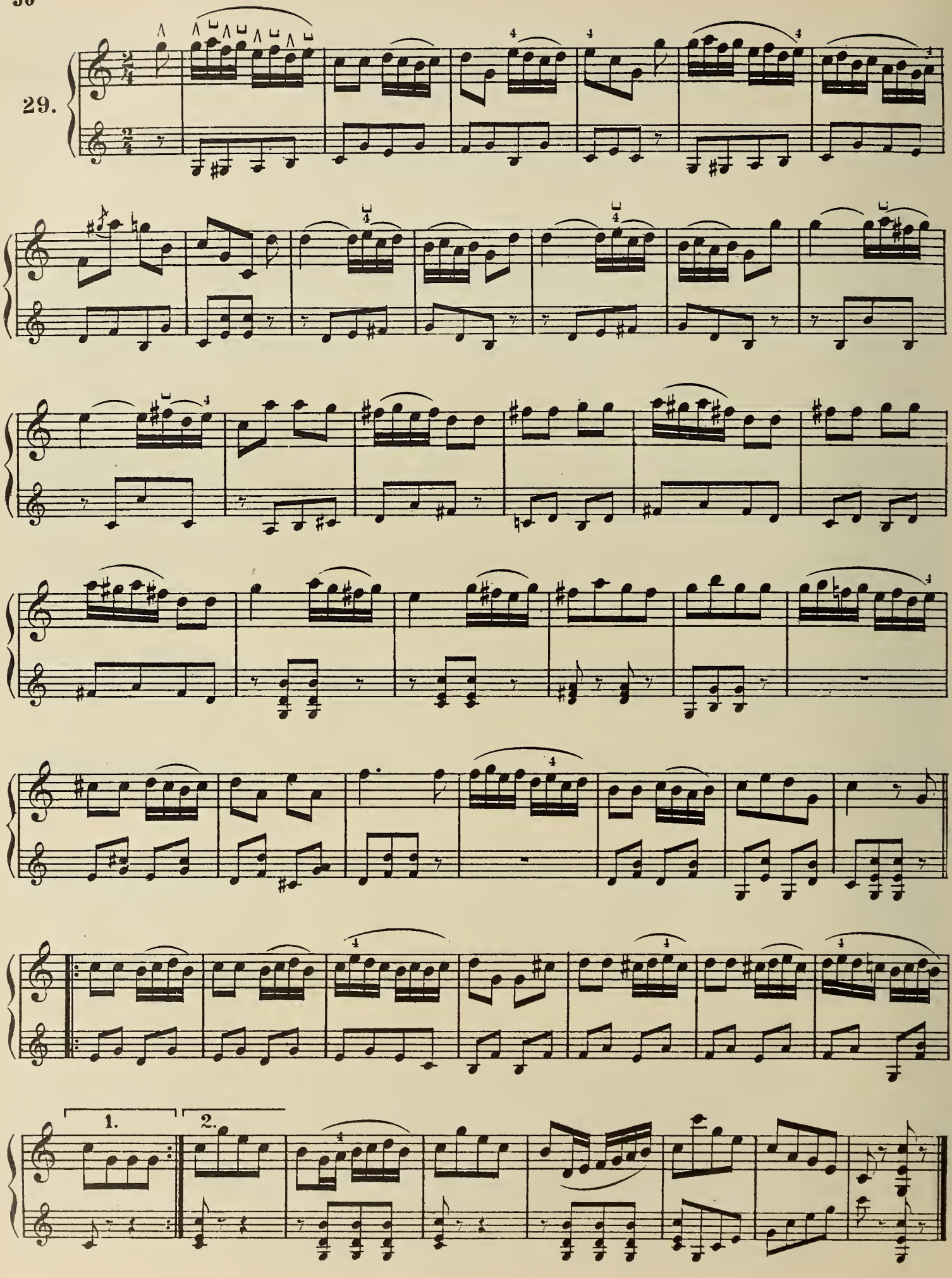
27.




Tempo.
riten.
Allegretto.
28.


2nd finger to be kept down.
1st finger to be kept down.
Fine.
D. C.

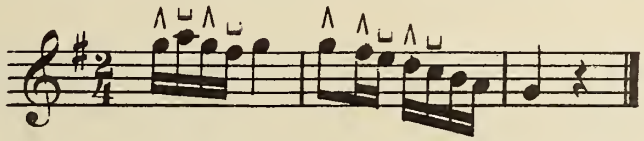
29.



Observation on the Sixteenth-notes.

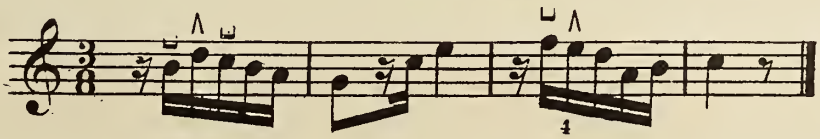
In order to maintain perfect smoothness in the performance of Sixteenth-notes, it is necessary to observe, at the outset, that sometimes you must begin with the up-stroke of the plectrum, and sometimes with the down-stroke. When there is an even number of notes, begin with a down-stroke.

EXAMPLE.



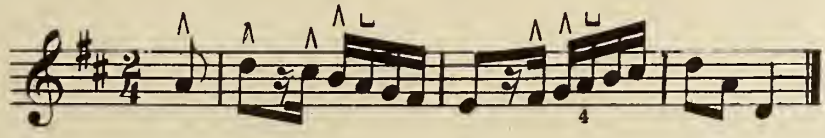
When there is an uneven number of notes, begin with the up-stroke.

EXAMPLE.



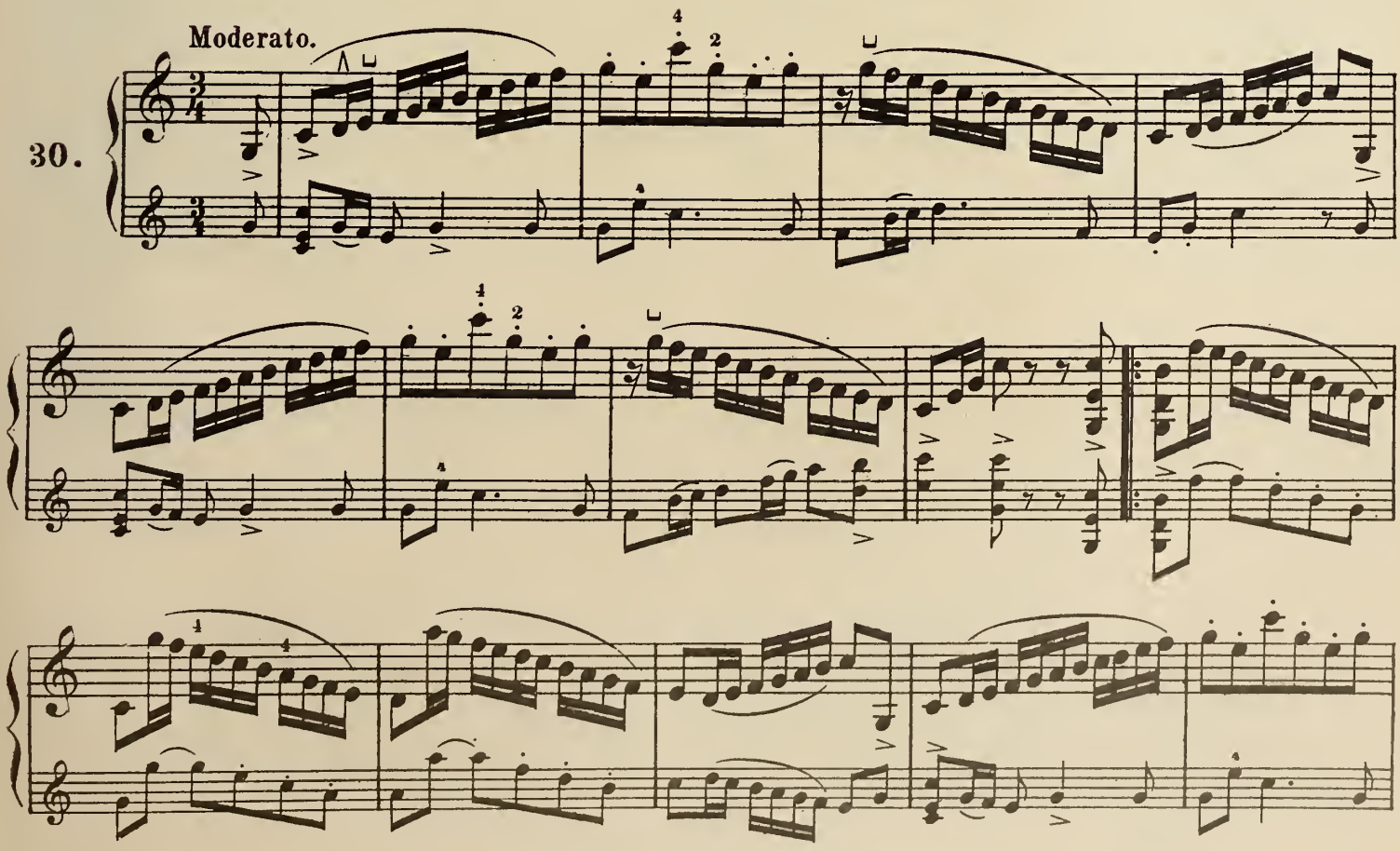
The isolated Sixteenth-note united to the Eighth by the rest 𝄾 should be played with the down-stroke, because it is an isolated note. The note of the second beat in the measure should be played with the down-stroke also.

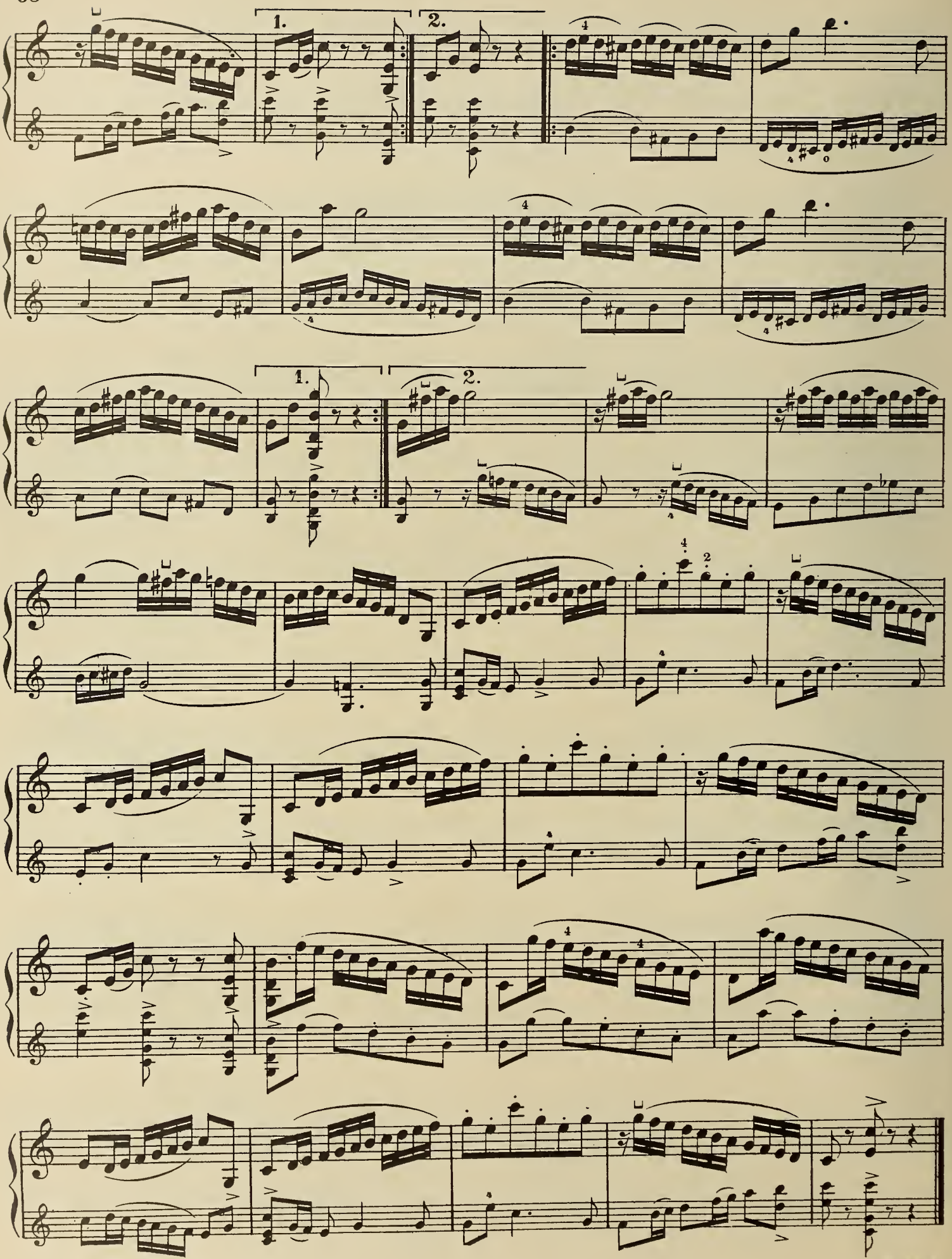
EXAMPLE.



Lesson on the Preceding Observations.

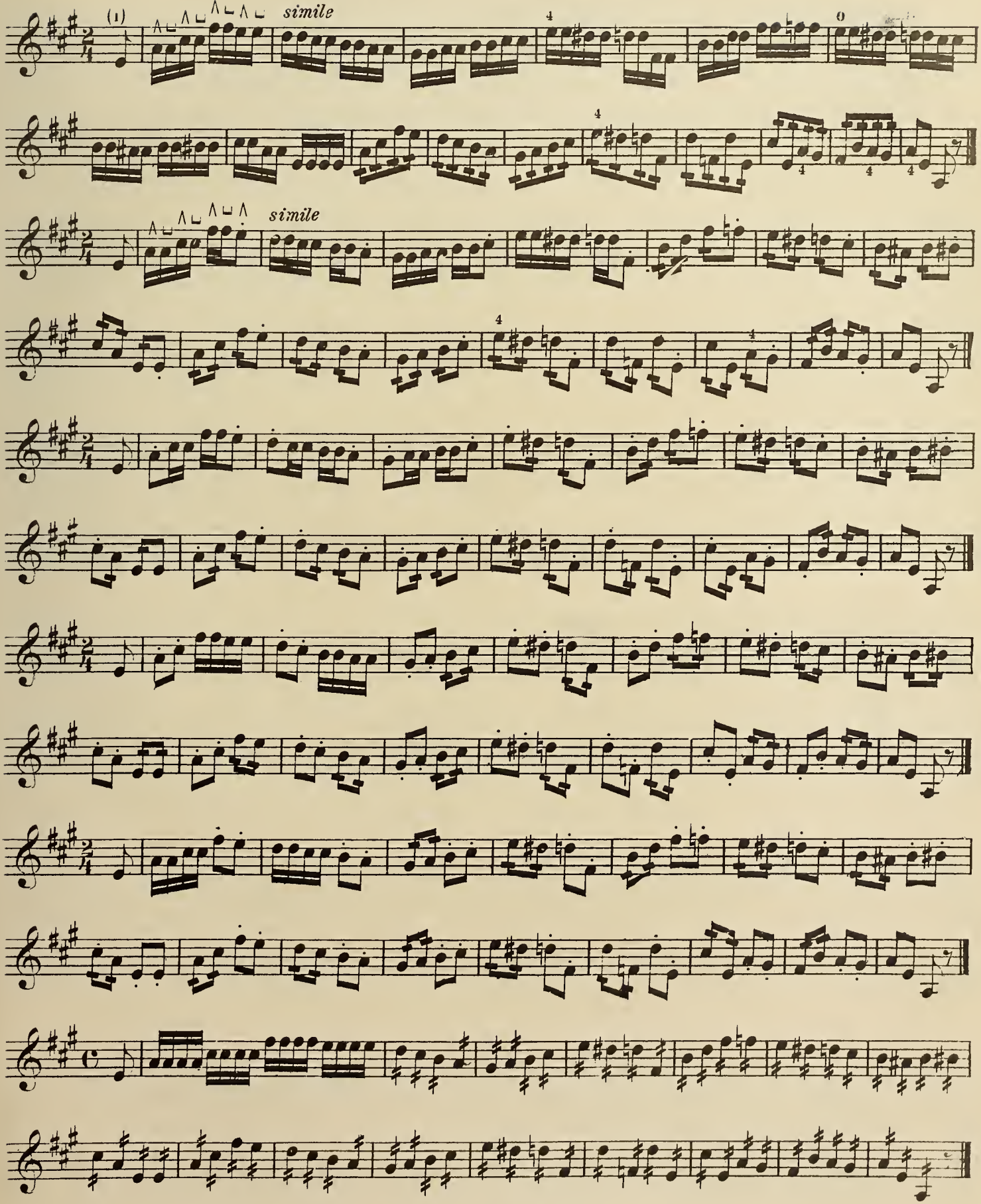
30. Moderato.




1.
2.
1.
2.

Exercises on Repeated Sixteenth notes.

With different strokes of the Plectrum.

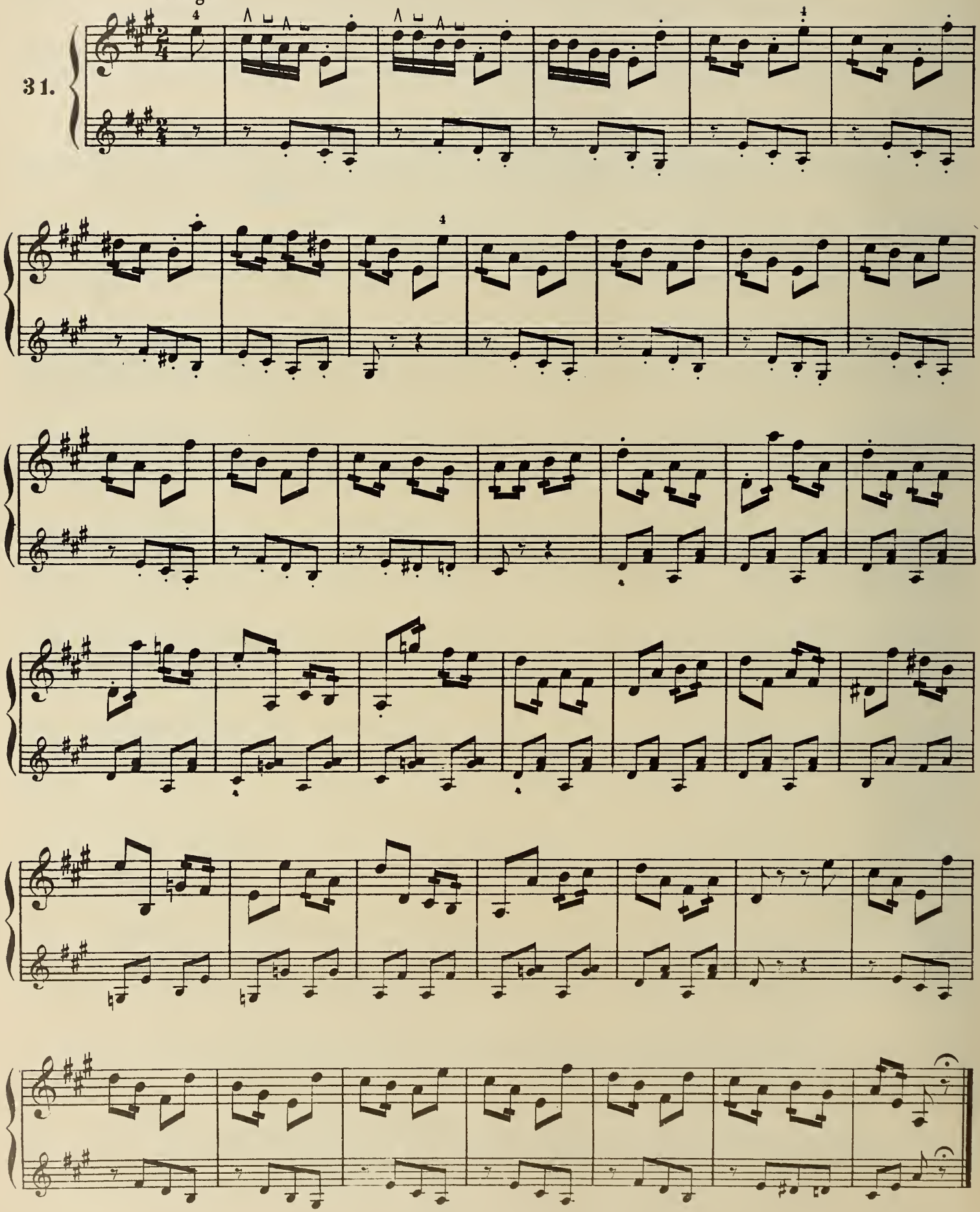


(1) *It would be well to study this and the following Exercise in different keys.*

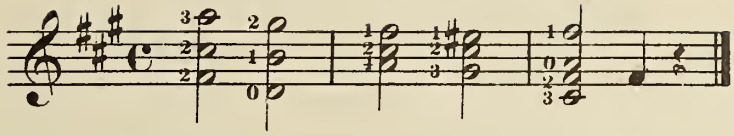
Lesson on Repeated notes.

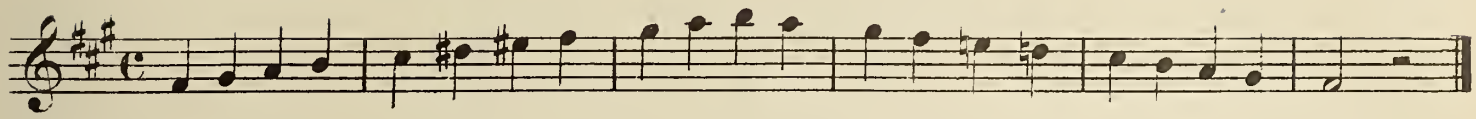
Allegro.

31.



SCALE IN F♯ MINOR.

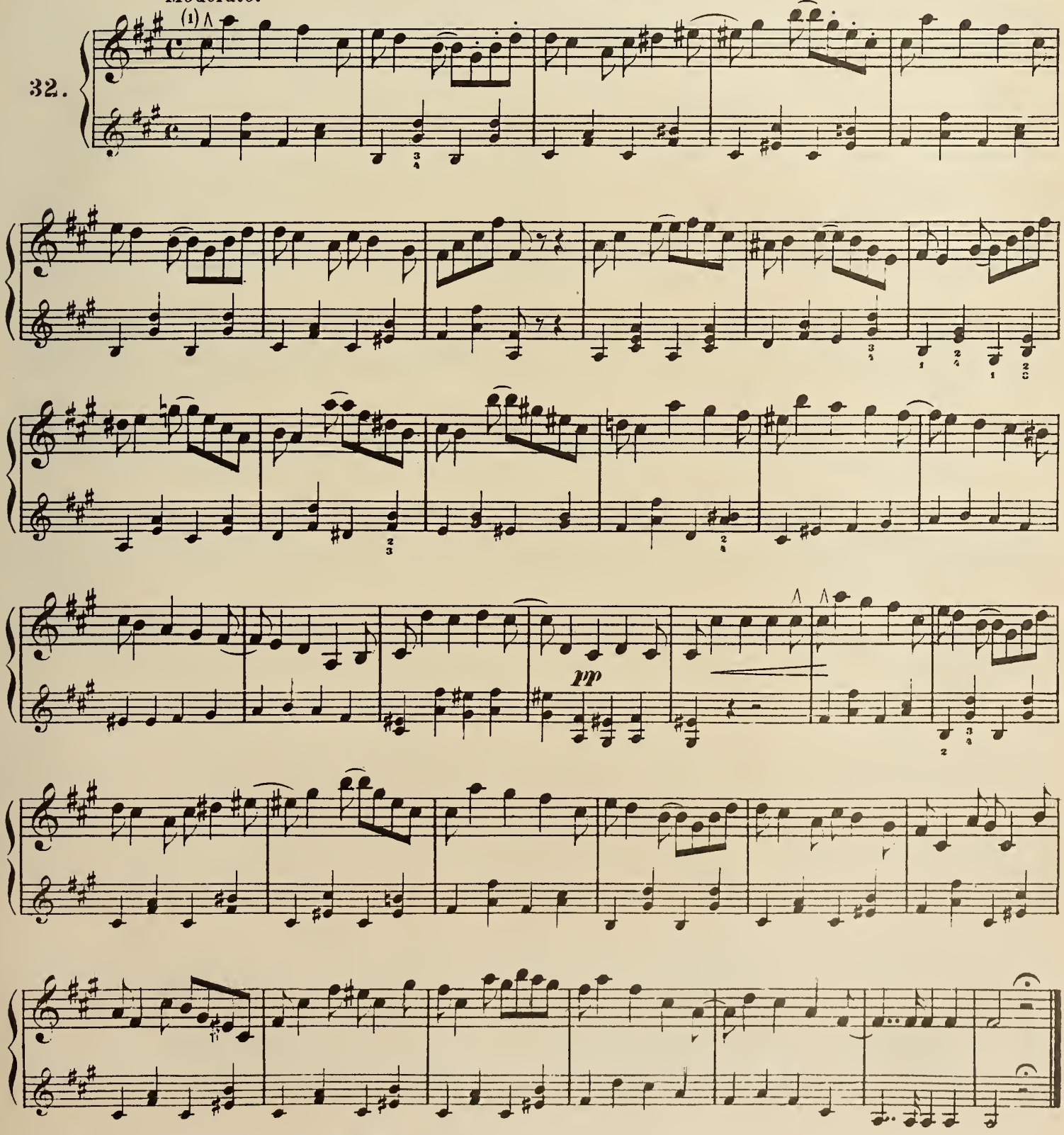




Lesson In Syncopation.

Moderato.

32.

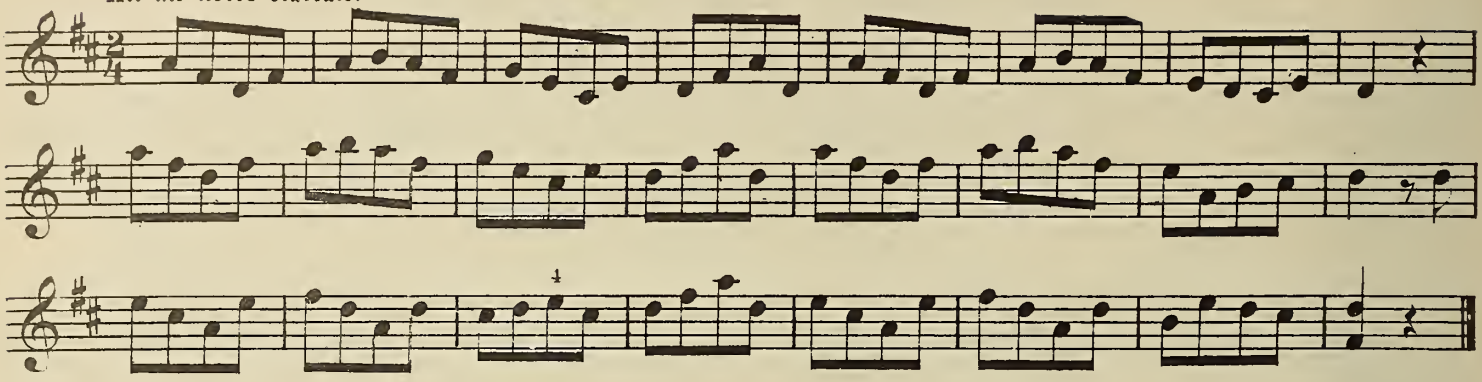


(1) Play the short notes staccato and the long notes tremolo.

Exercise on the Eighth-notes.

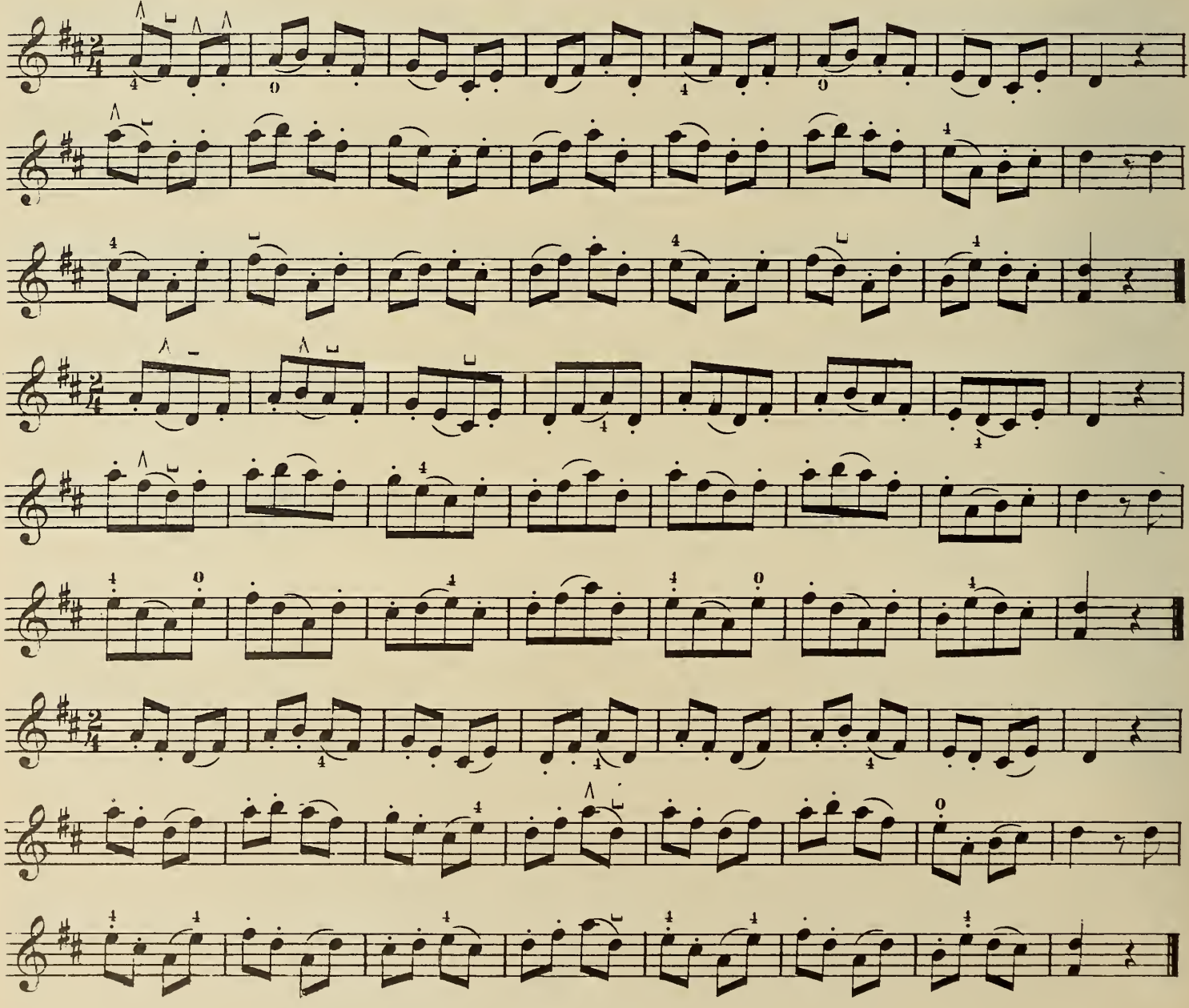
With different strokes of the Plectrum.

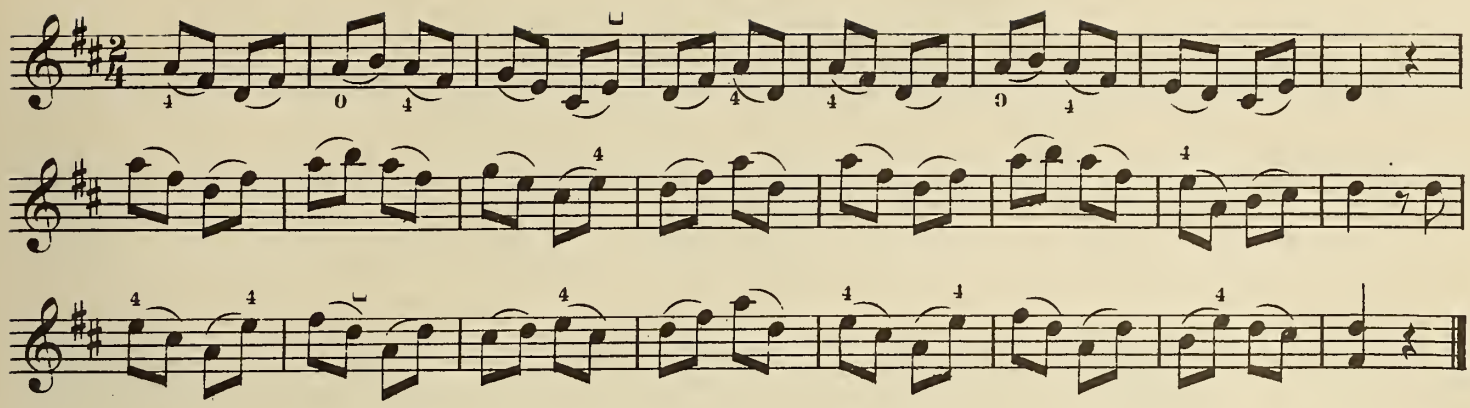
All the notes staccato.



Two Eighth-notes Slurred, and Two Staccato.

Sound the first note with the down-stroke of the plectrum and vibrate the string with the same finger; give a slight up-stroke of the plectrum for the second note without stopping the vibration of the string.

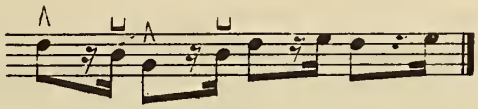




DOTTED NOTES.

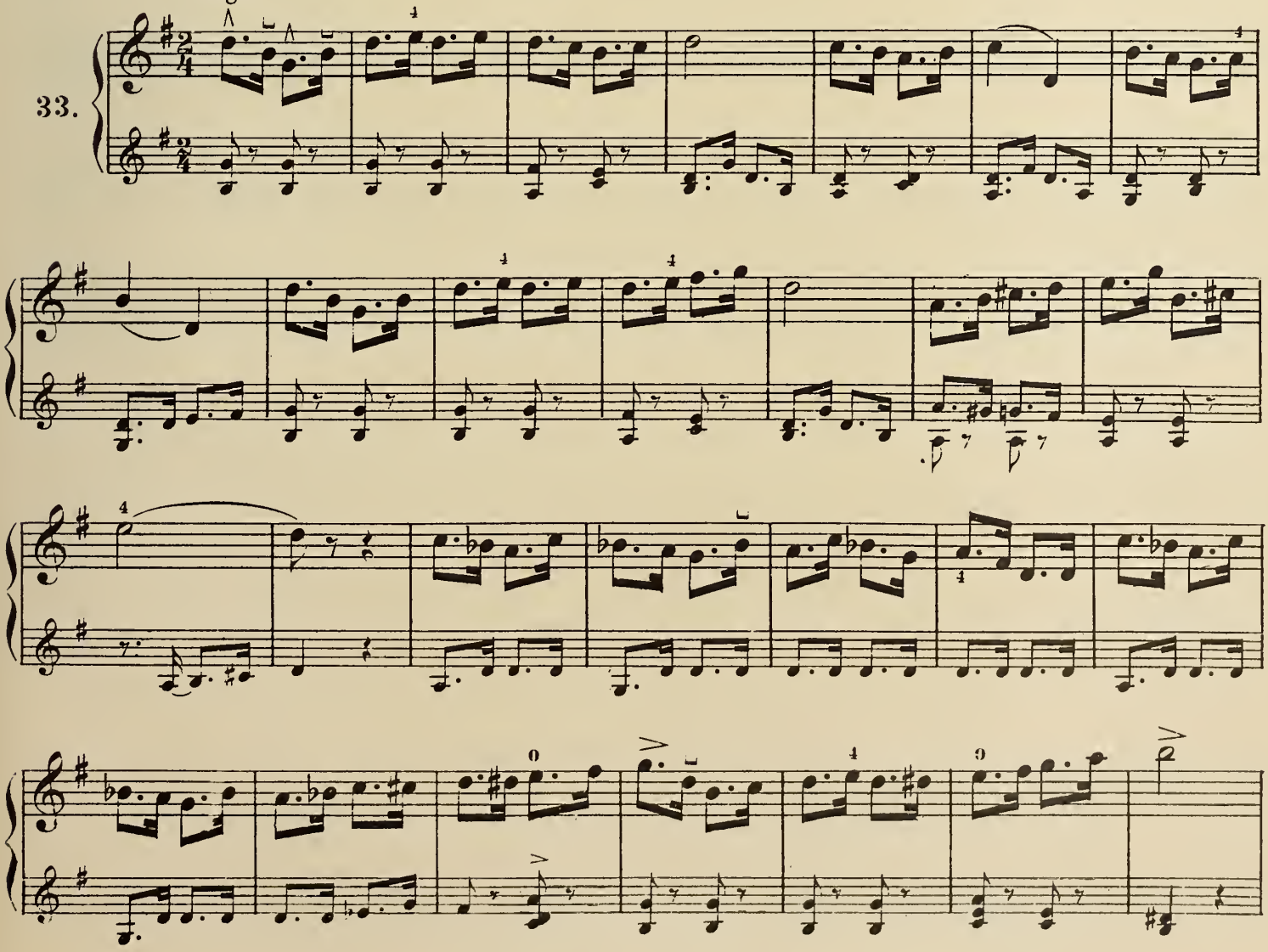
We have indicated at page 27 (RECREATION III) the manner of playing dotted Eighth-notes. Here is another way of playing them. To produce this novel effect we must give a down-stroke of the plectrum on the dotted note, and an up-stroke for the short note; separating the two notes by a rest.

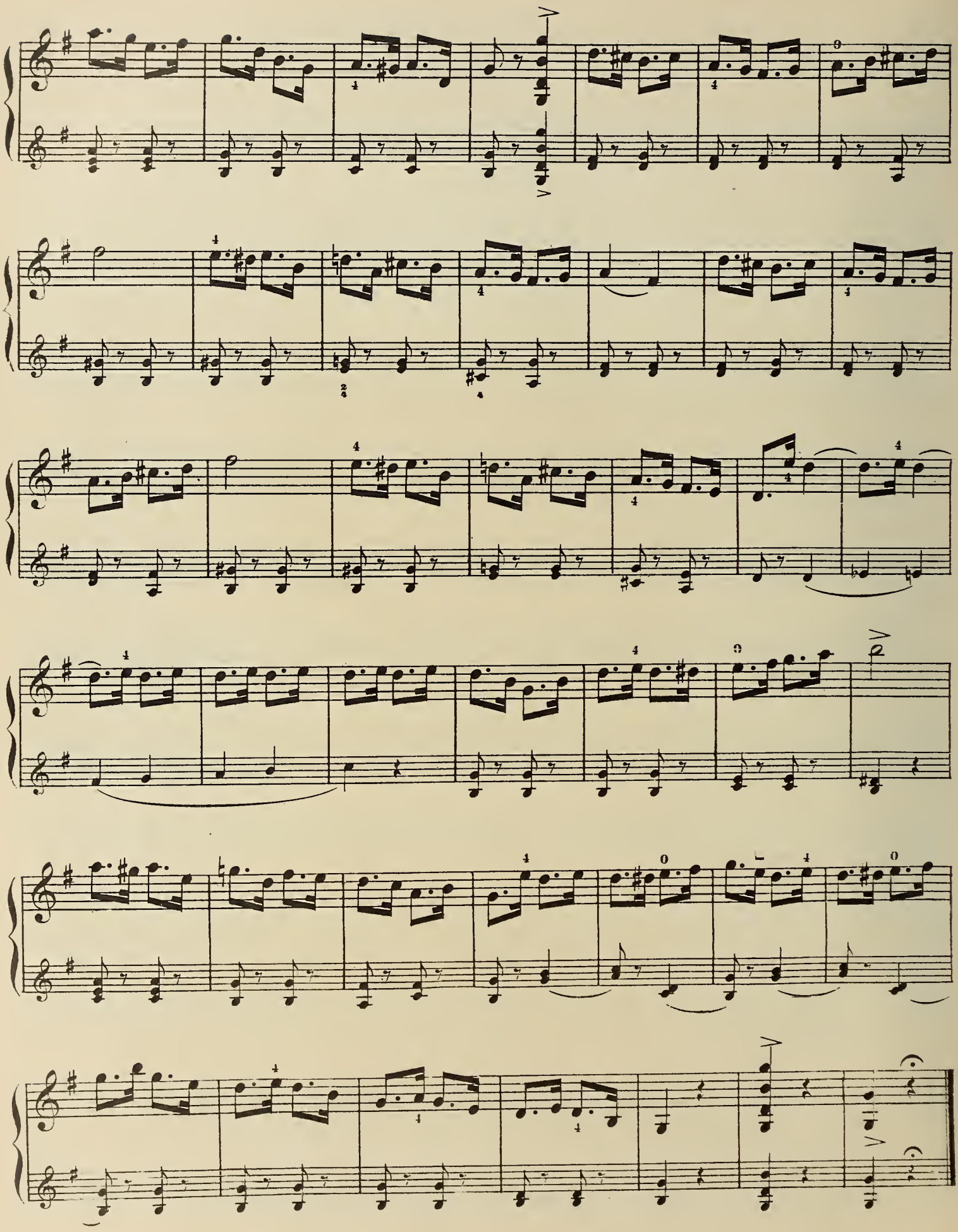
Effect Produced.



Allegretto.

33.





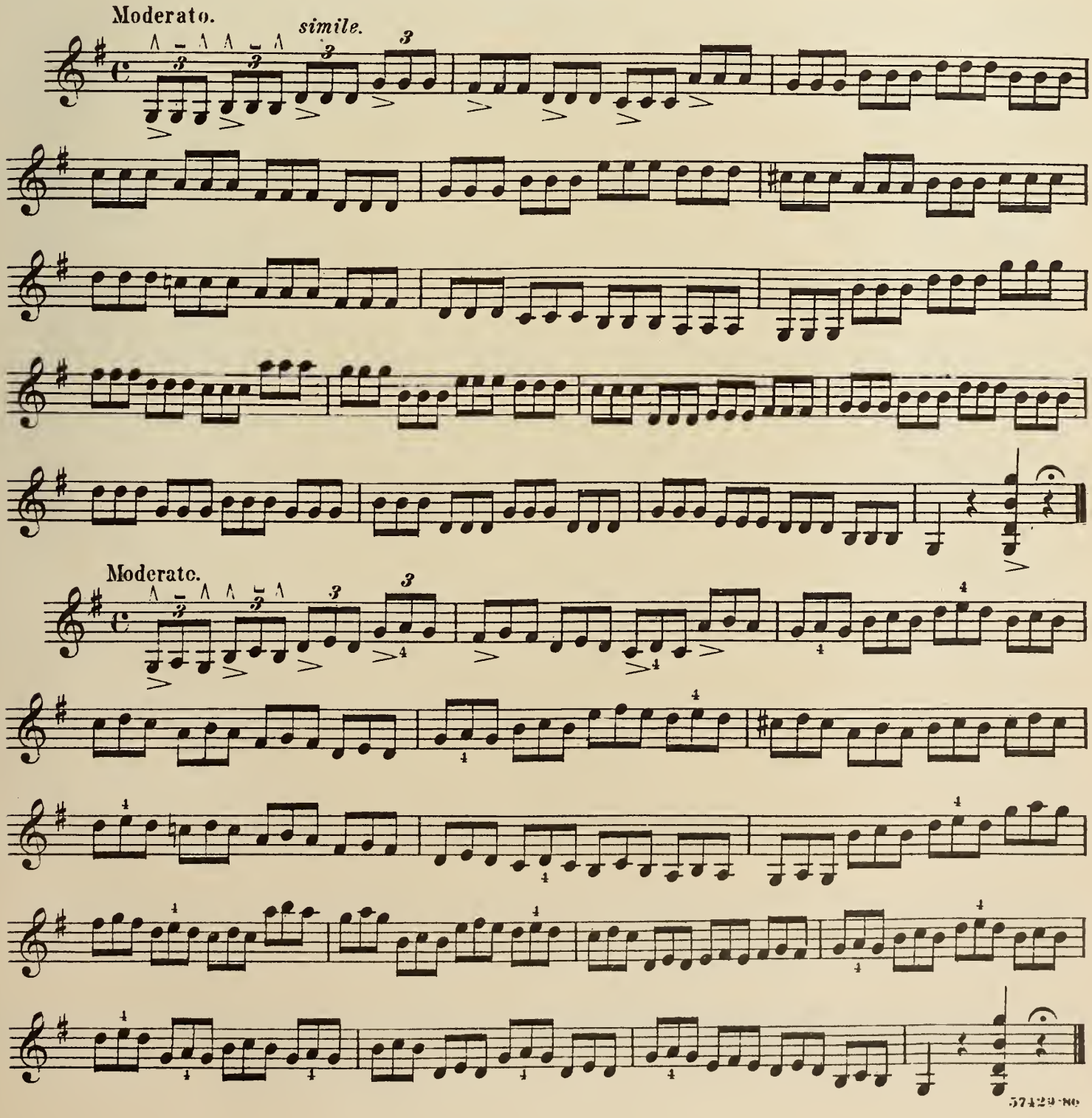
TRIPLETS IN LIVELY MOVEMENTS.

To overcome the difficulty of this rhythm, which is contrary to the nature of the plectrum-stroke, it is necessary, when there is no accent on the notes and when there is no occasion to pass from one string to another, that the movement of the plectrum should be always the same; that is to say, that the first note must be sounded with the down-stroke of the plectrum; the second note with an up-stroke; and the third note with a down-stroke. *(See the signs over the notes in the following studies.)*

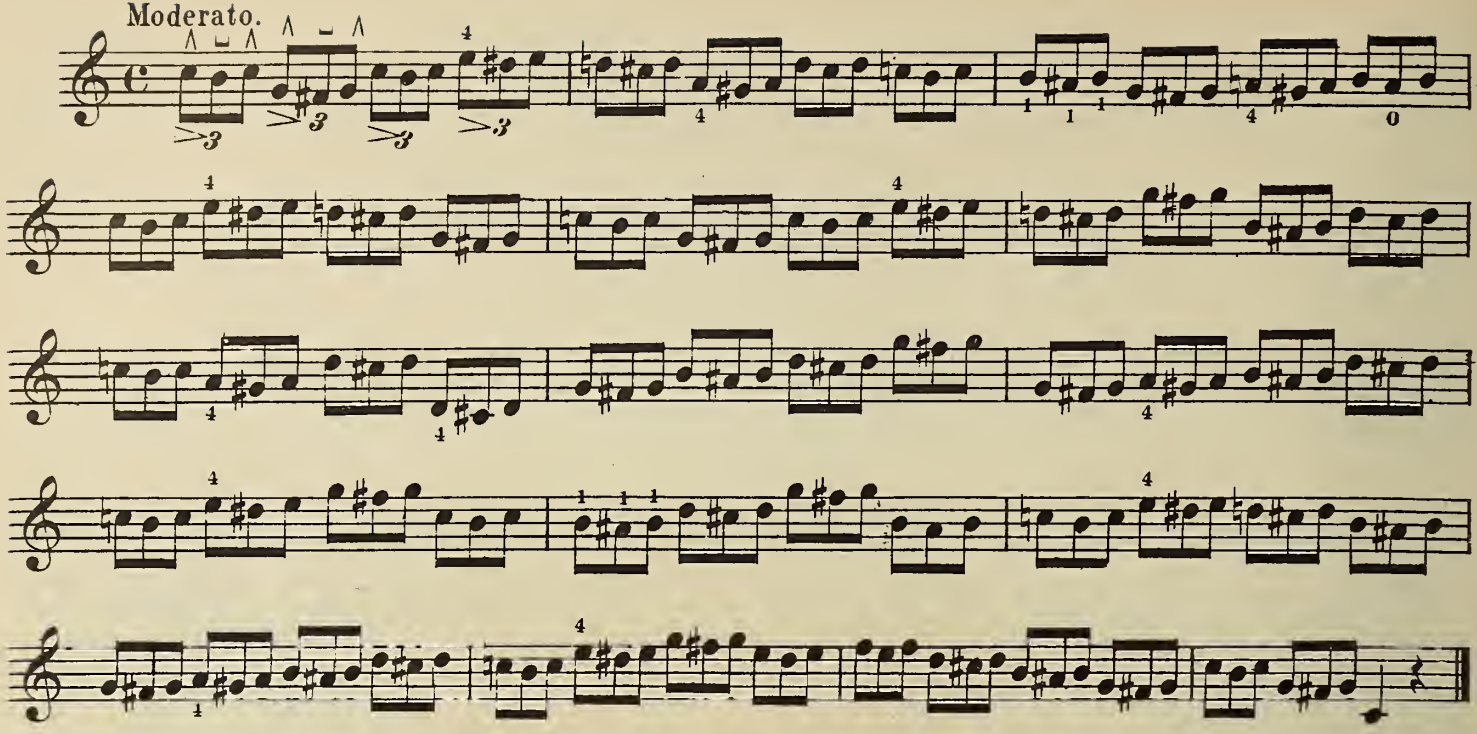
In adopting this movement of the plectrum an irregular accent is avoided. Though the accents > are indicated, yet the movement of the plectrum is different.

(See the following studies in triplets with the various strokes of the plectrum.)

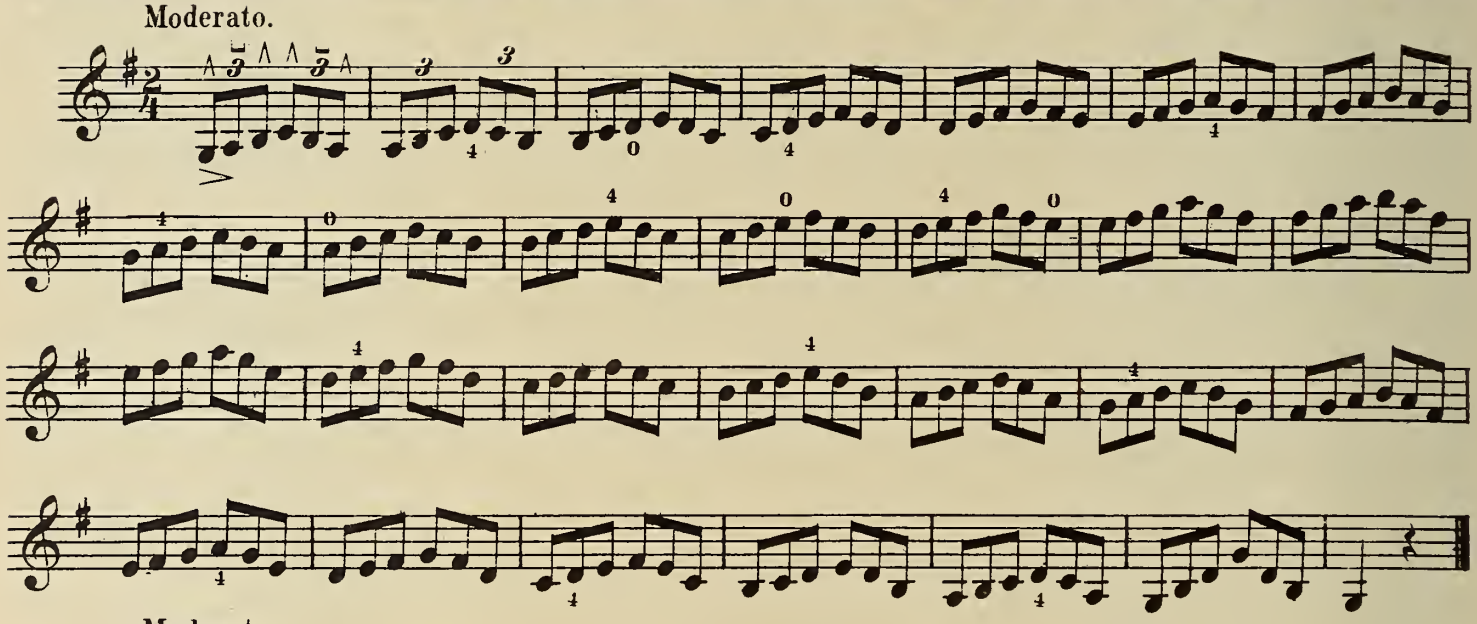
STUDIES.



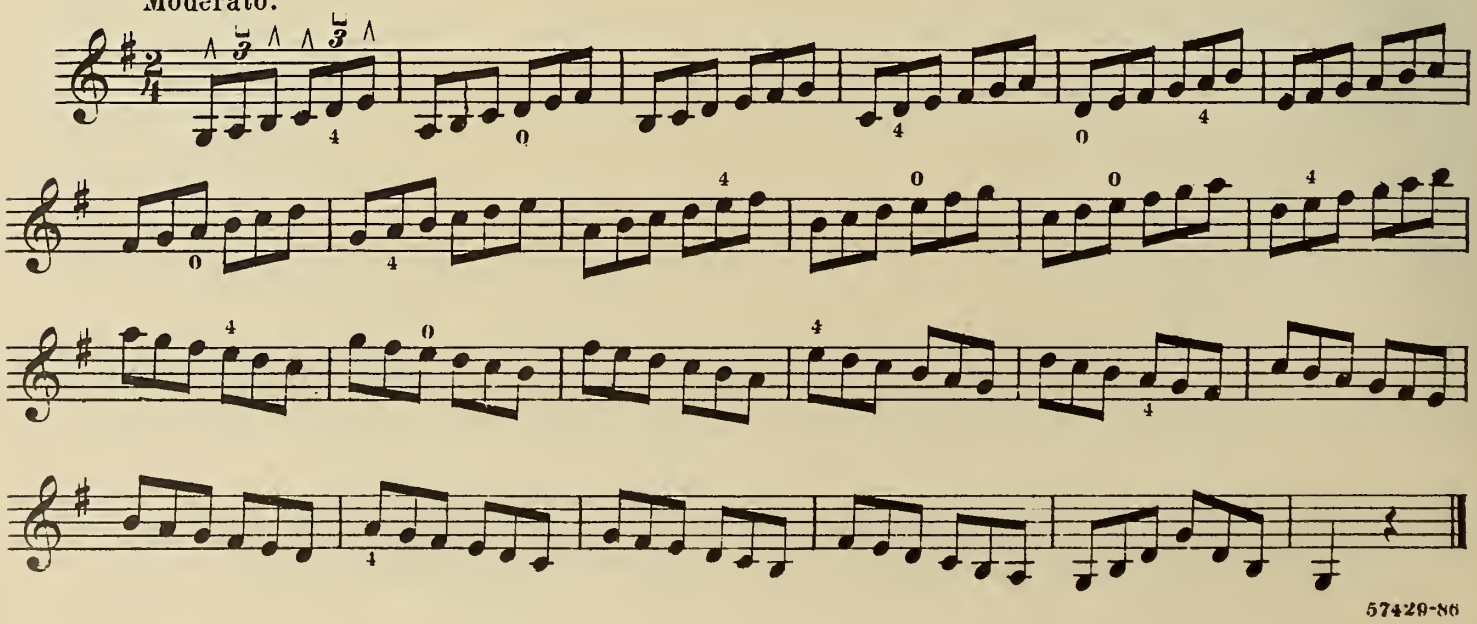
Moderato.



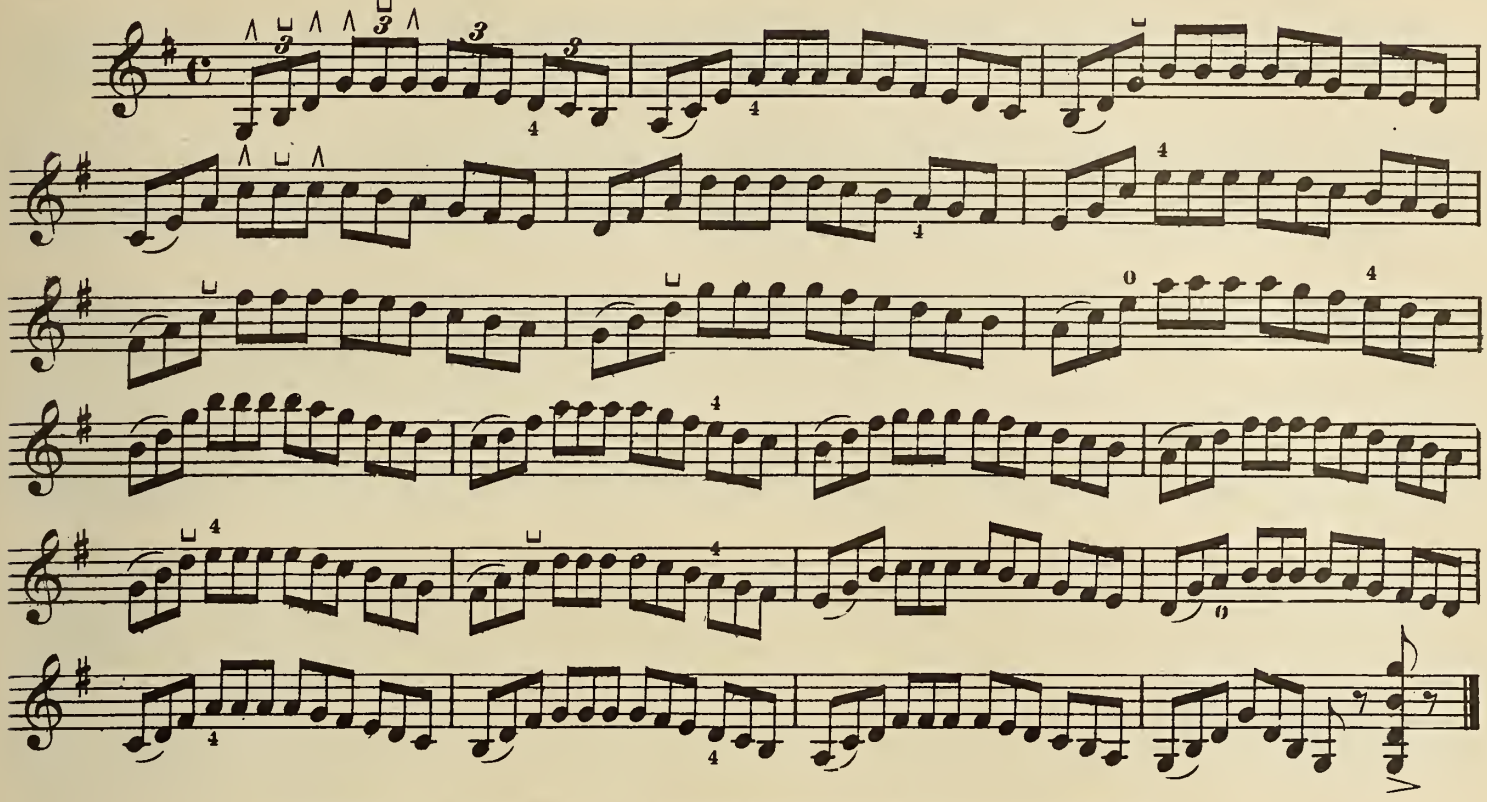
Moderato.



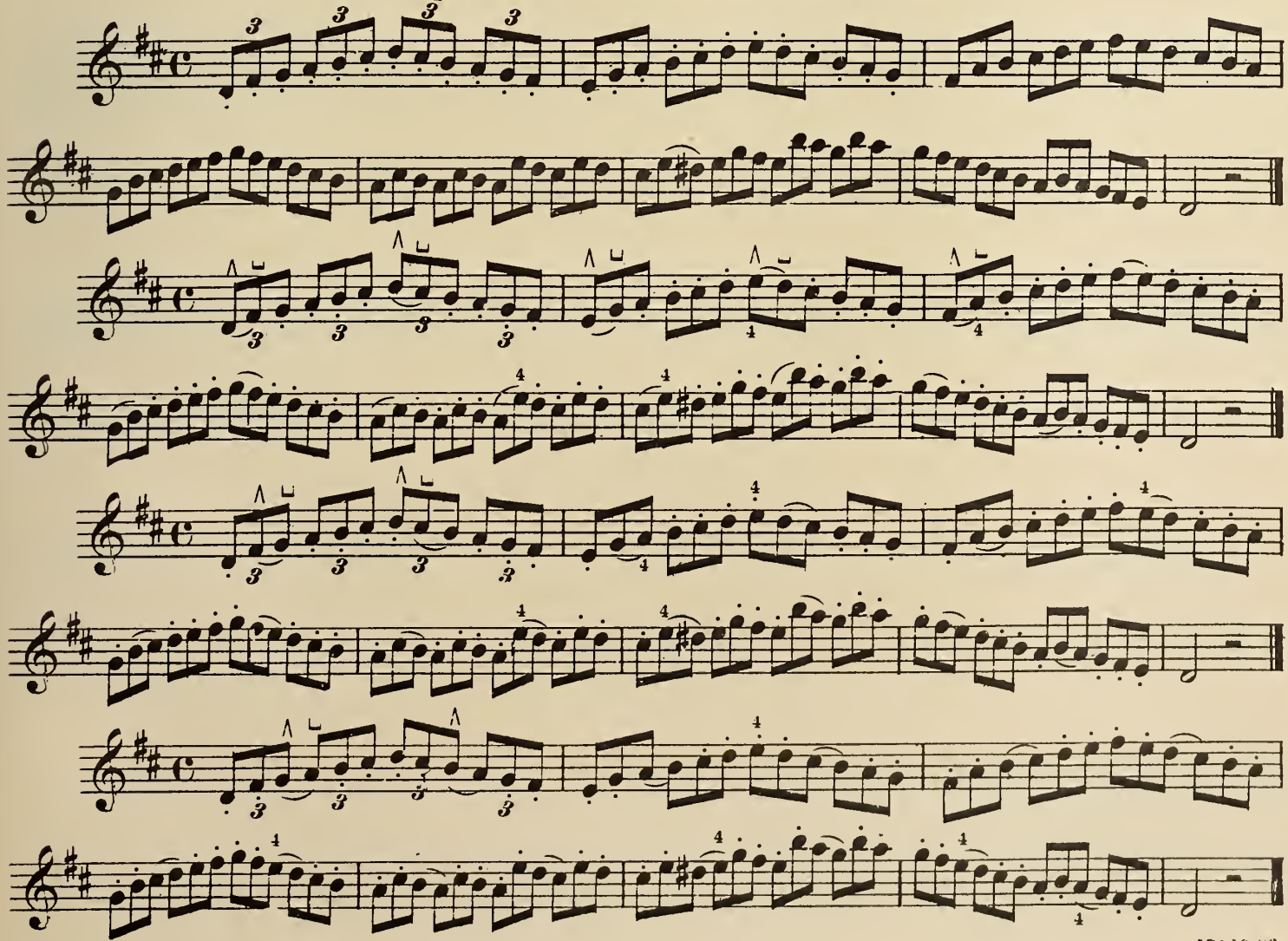
Moderato.

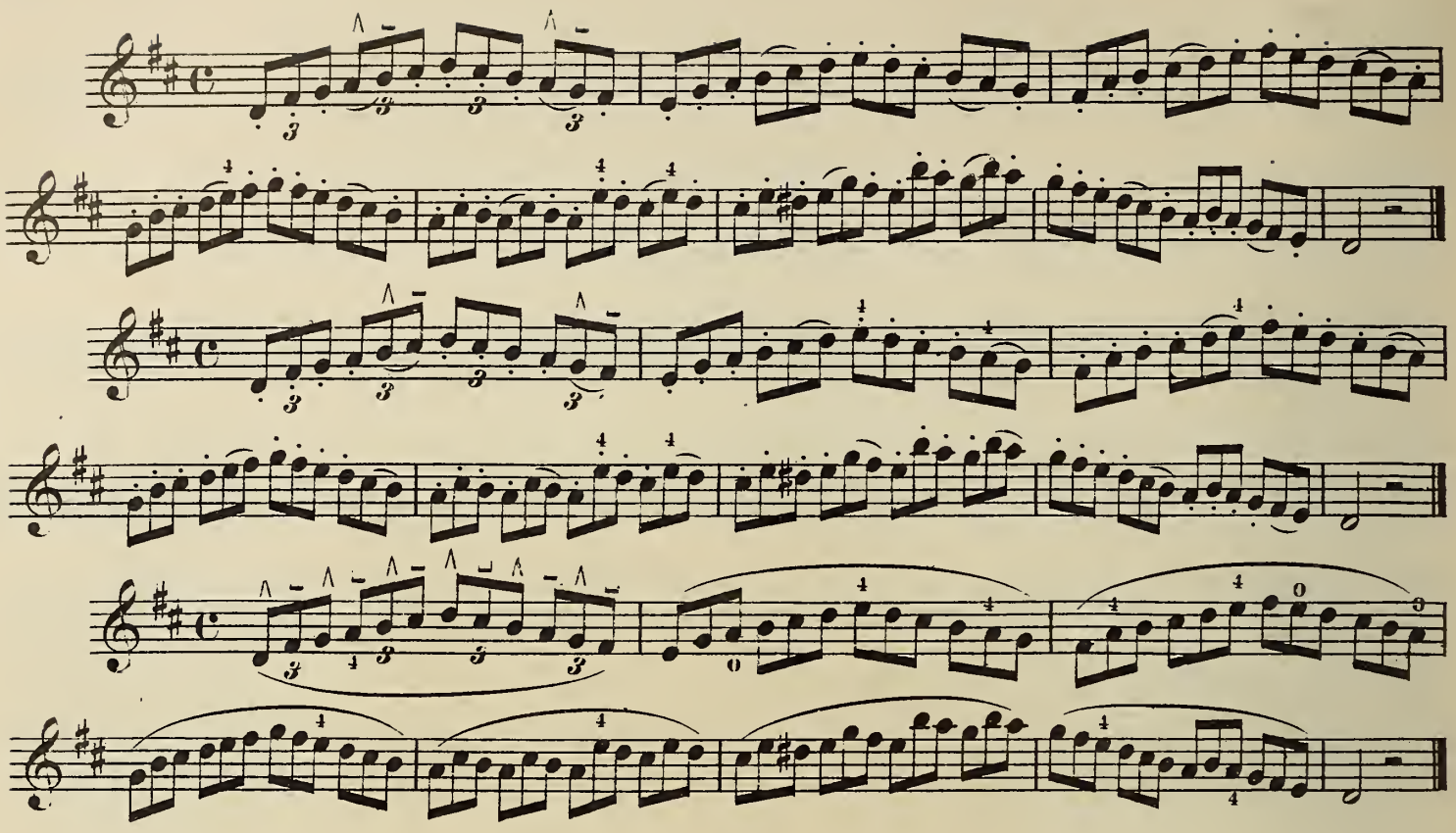


In the following study the plectrum must be glided over all the slurred notes in passing from one string to another.



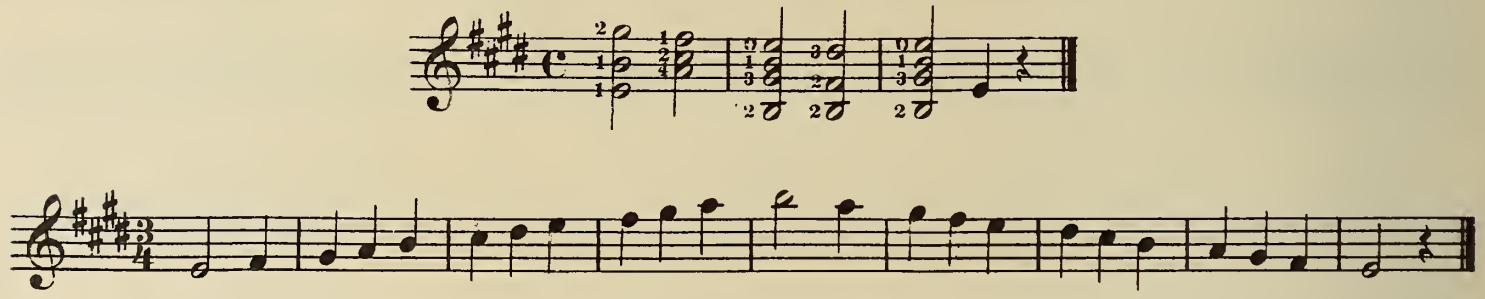
Studies In Triplets, With Different Strokes of the Plectrum.





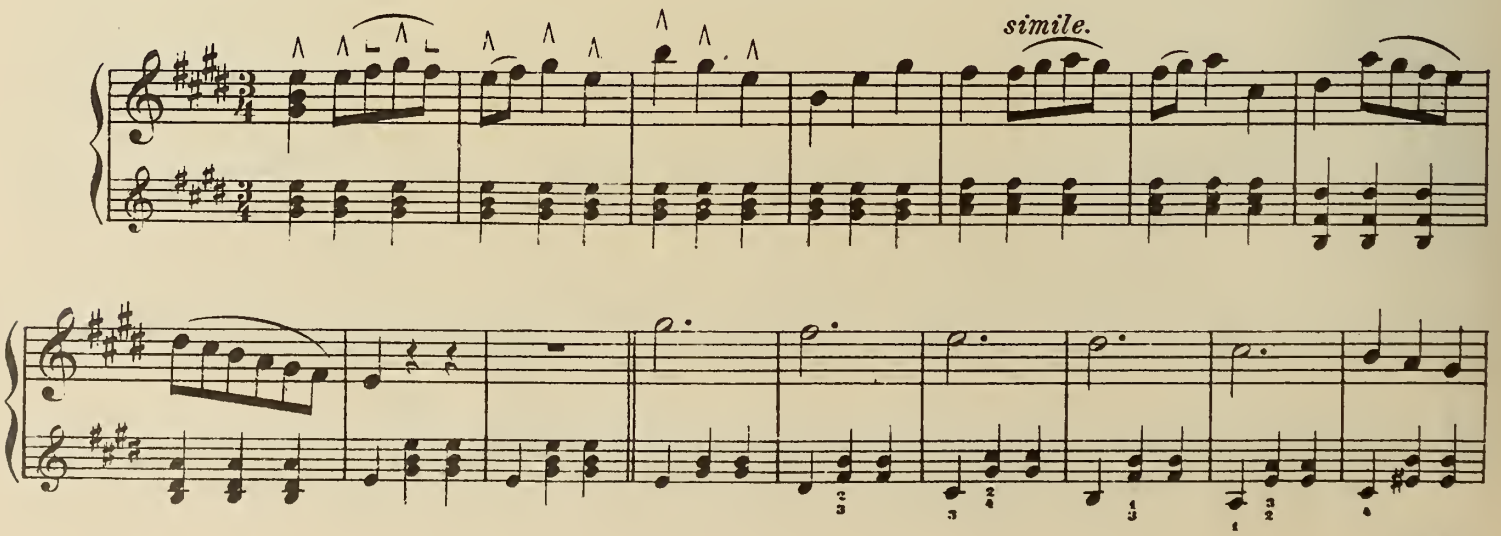
SCALE IN E MAJOR.

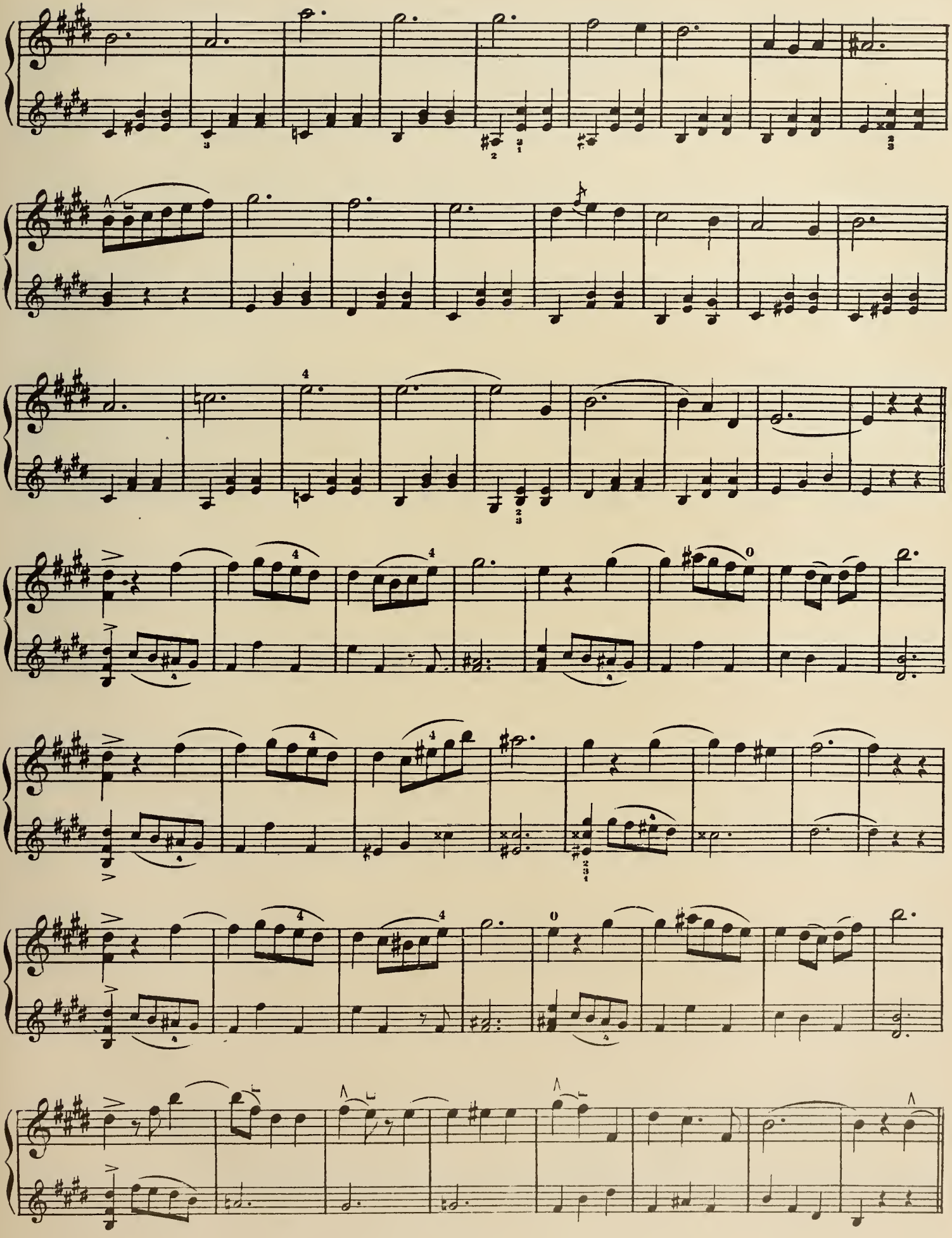
F♯ C♯ G♯ D♯ at the Signature.

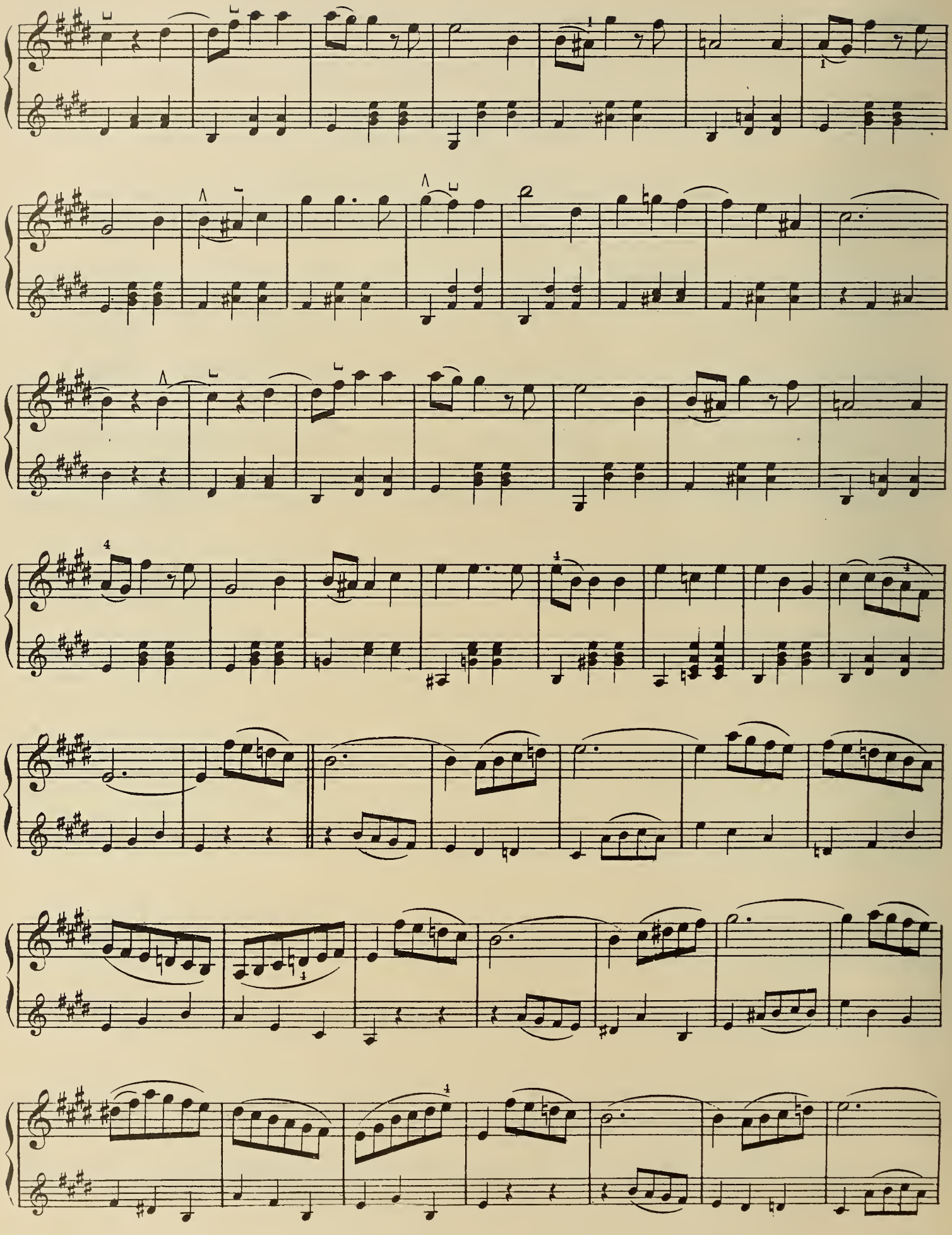


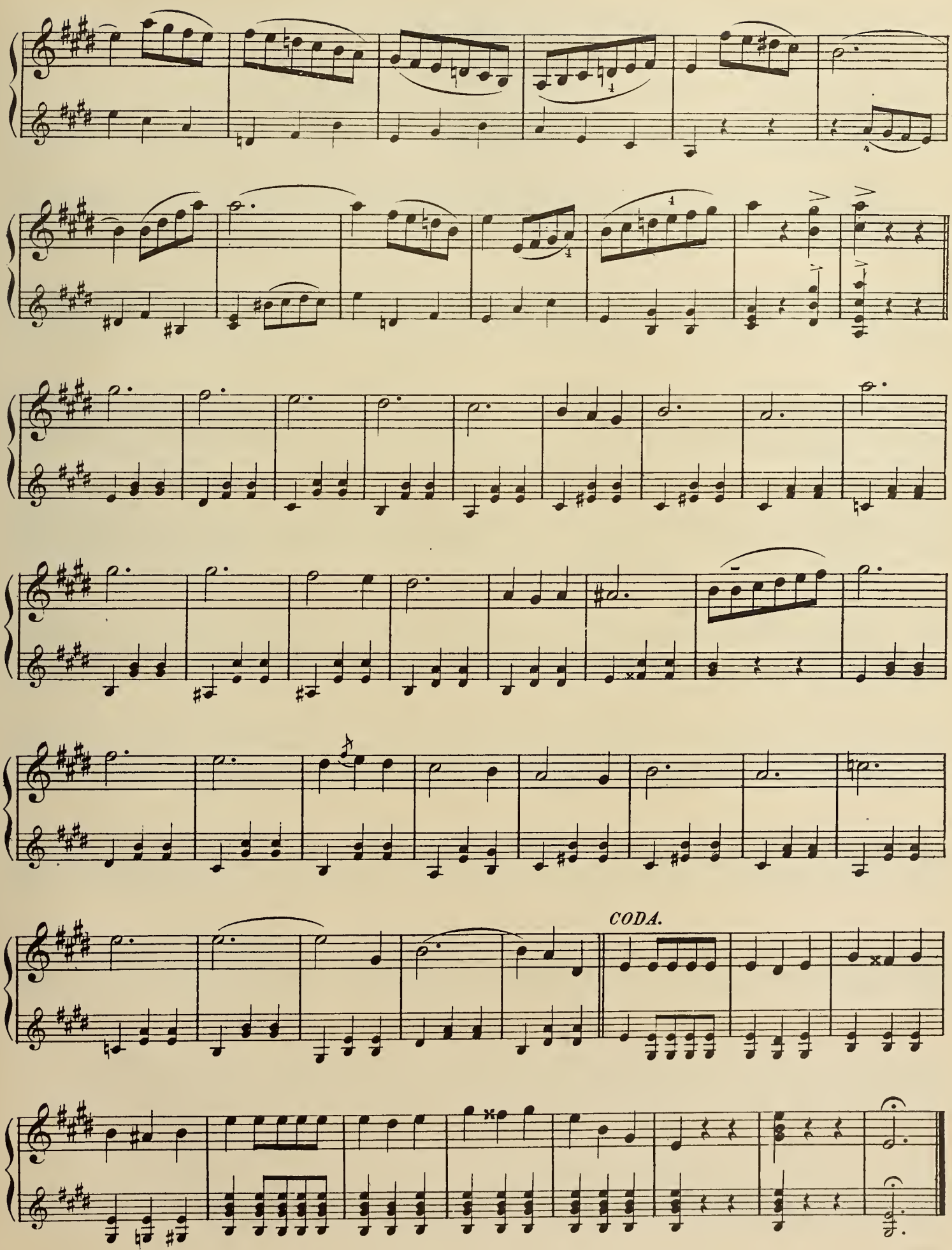
RECREATION XIII.

WALTZ.







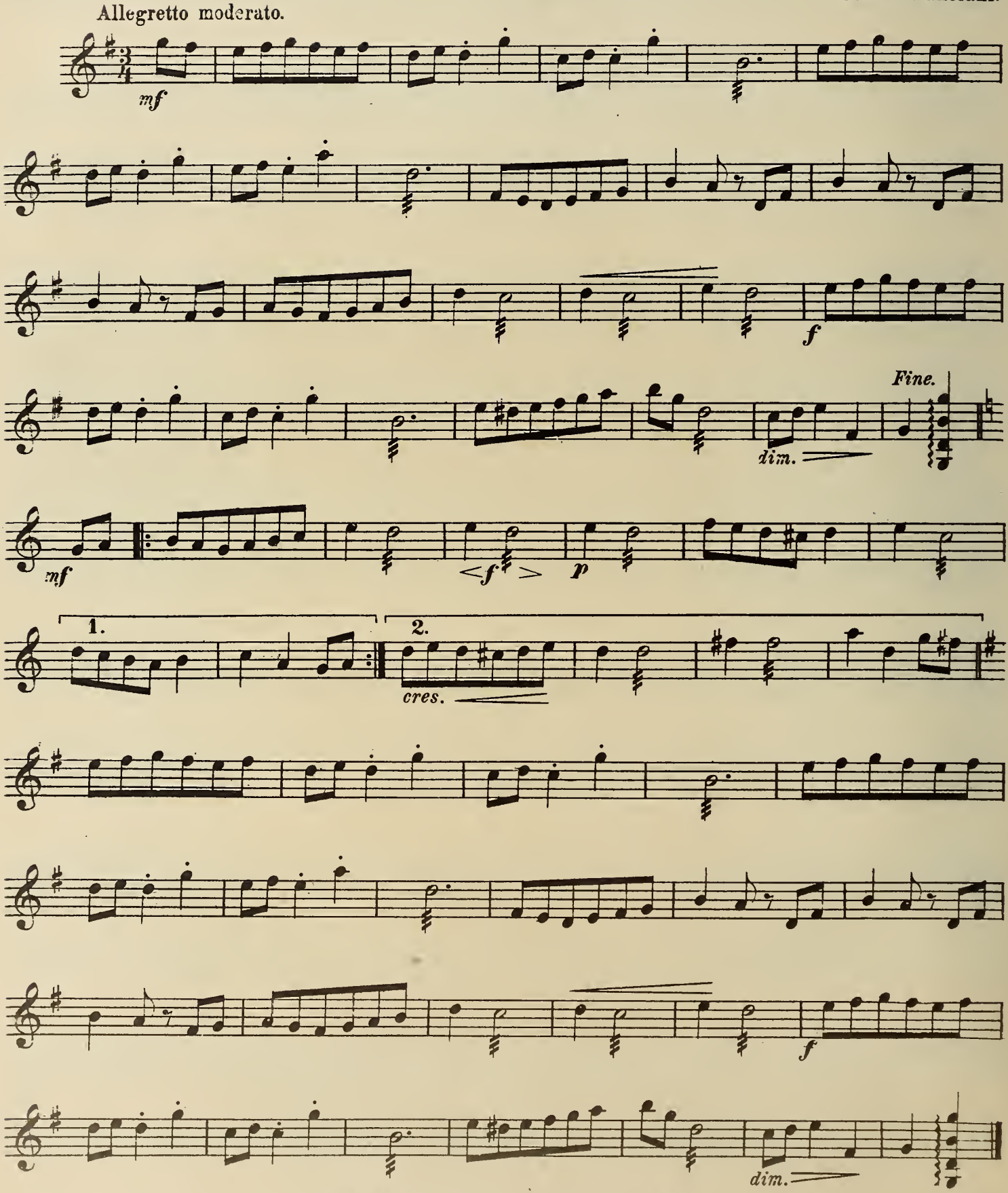

CODA.

RECREATION XIV.

"EARLY MORN."

Arr. by M. C. J.

Pietro Lanciani.



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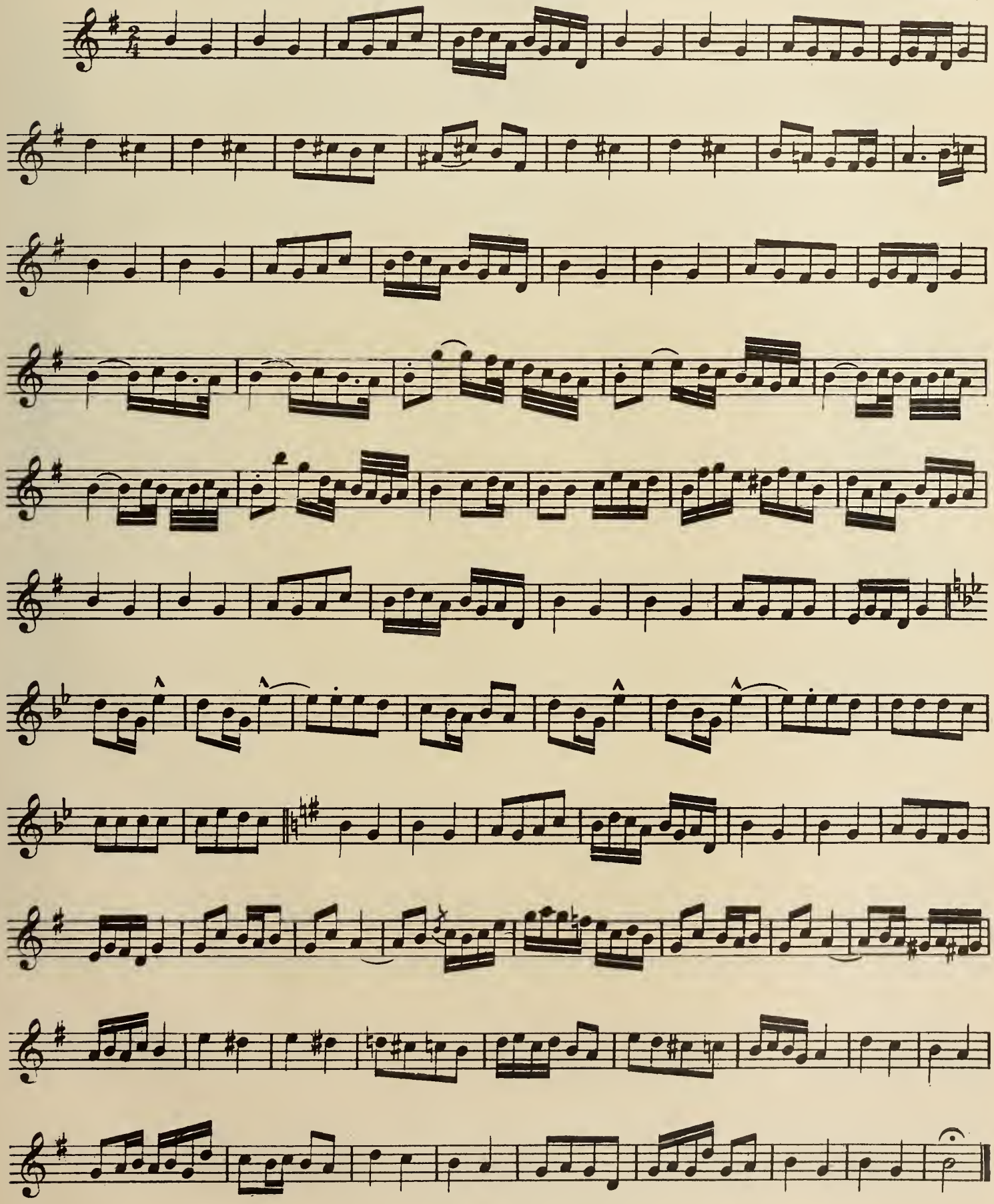
RECREATION XV.

BERCEUSE.

(Solo.)

Reber.

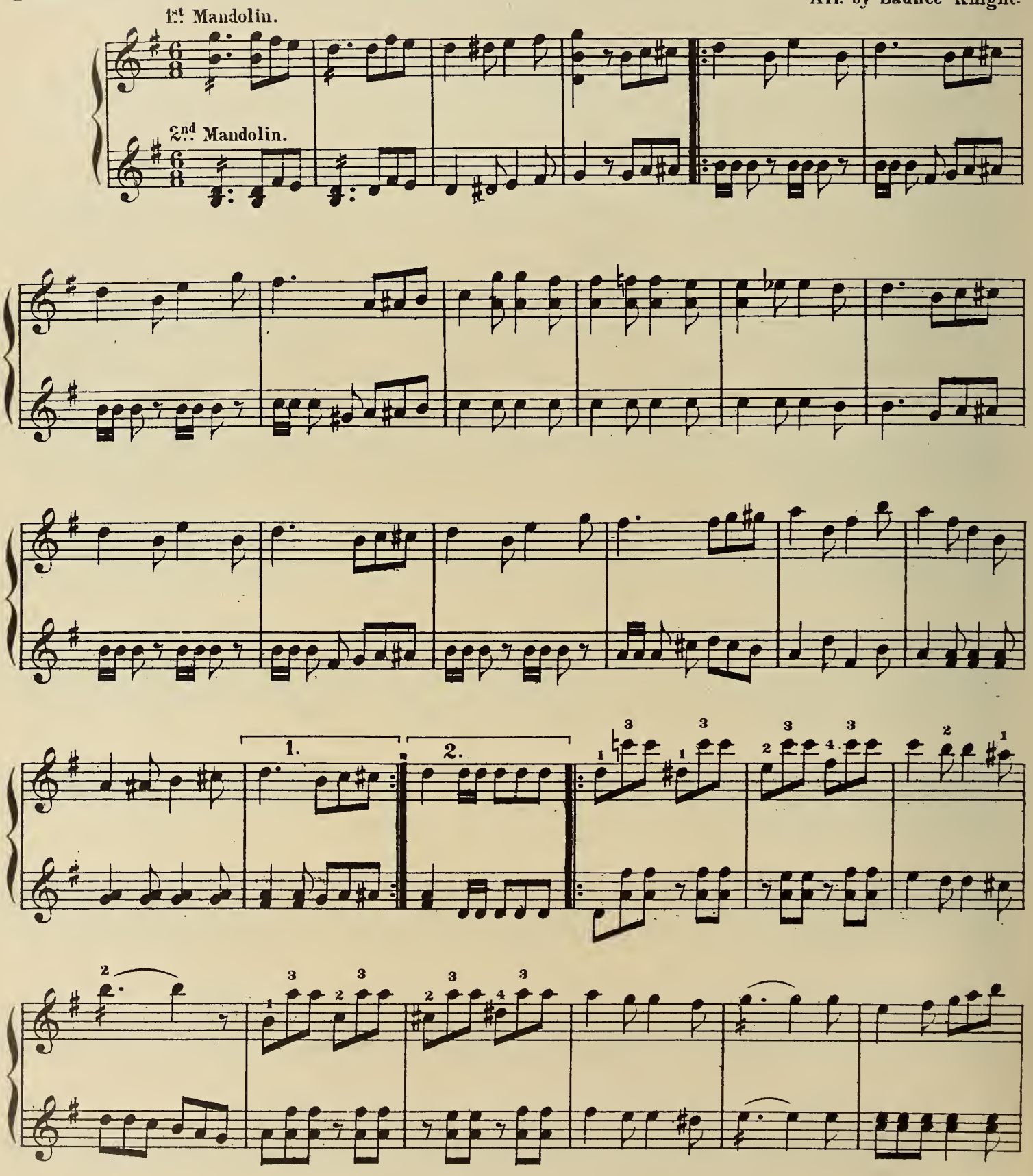


RECREATION XVI.

MERRY PRINCESS MARCH.

(For two Mandolins.)

Baker. Arr. by Launce Knight.



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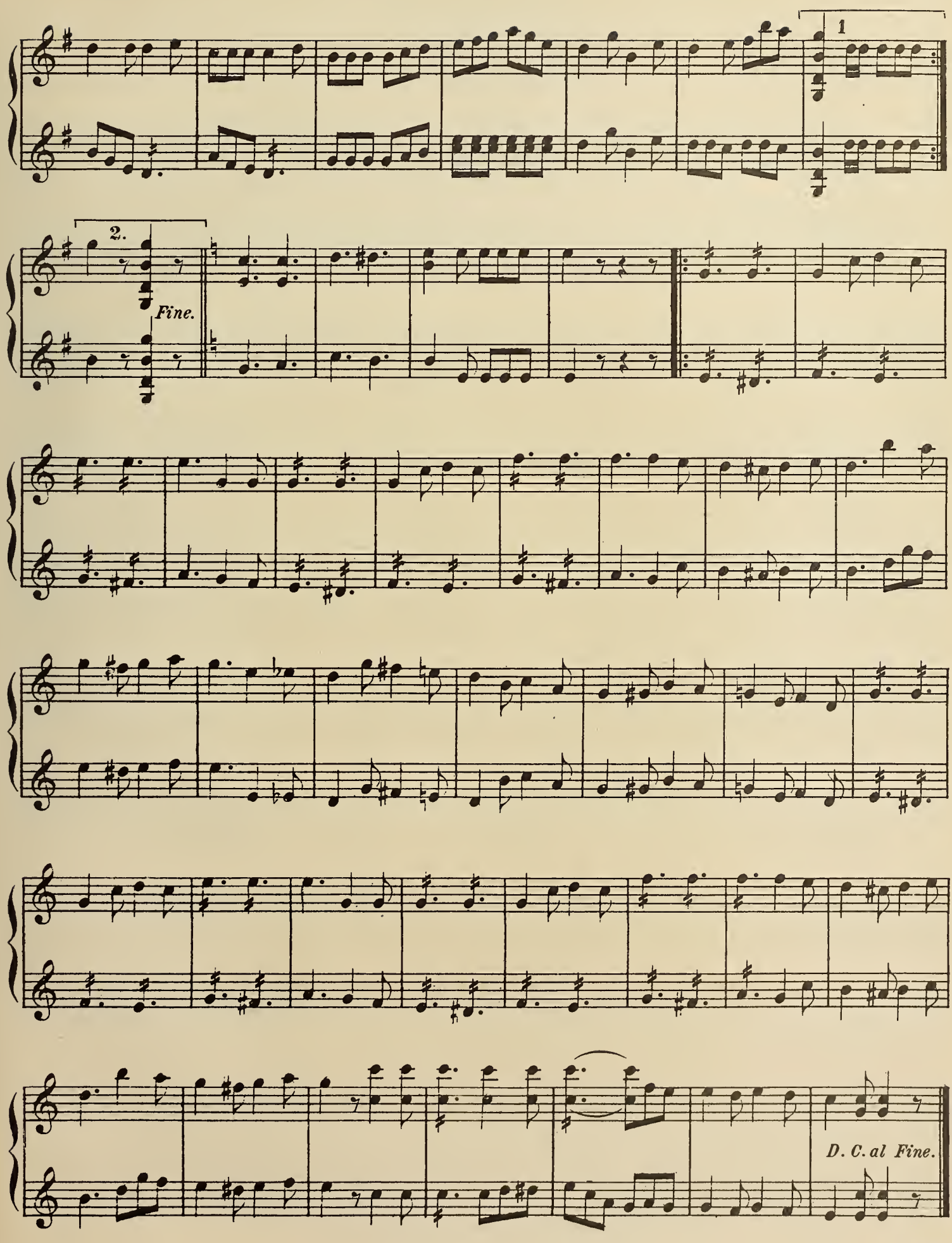

1
2.
Fine.
D. C. al Fine.

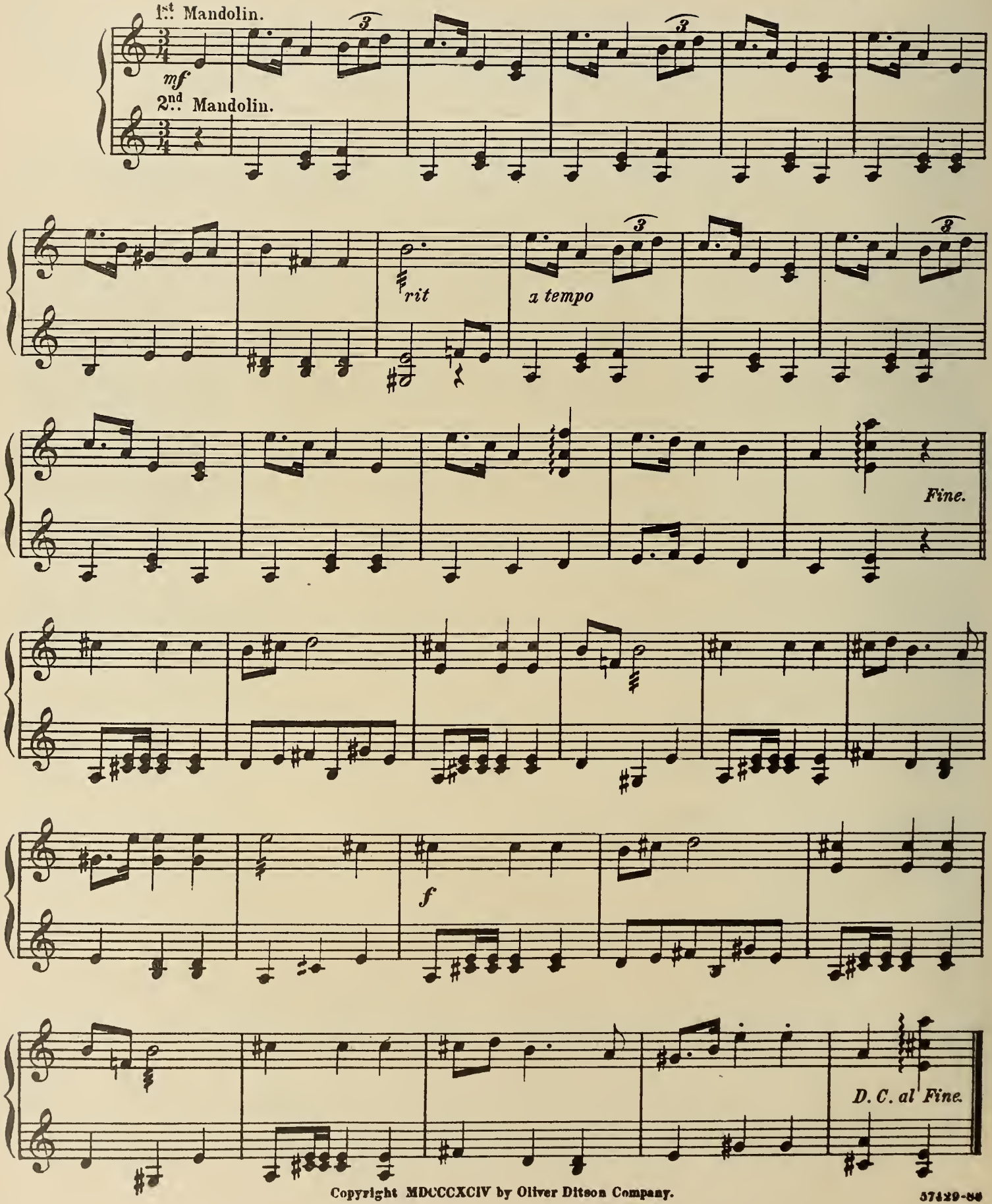
RECREATION XVII.

MAZURKA.

(For two Mandolins.)

Arr. by M. C. J.

E. Meyer-Helmund.



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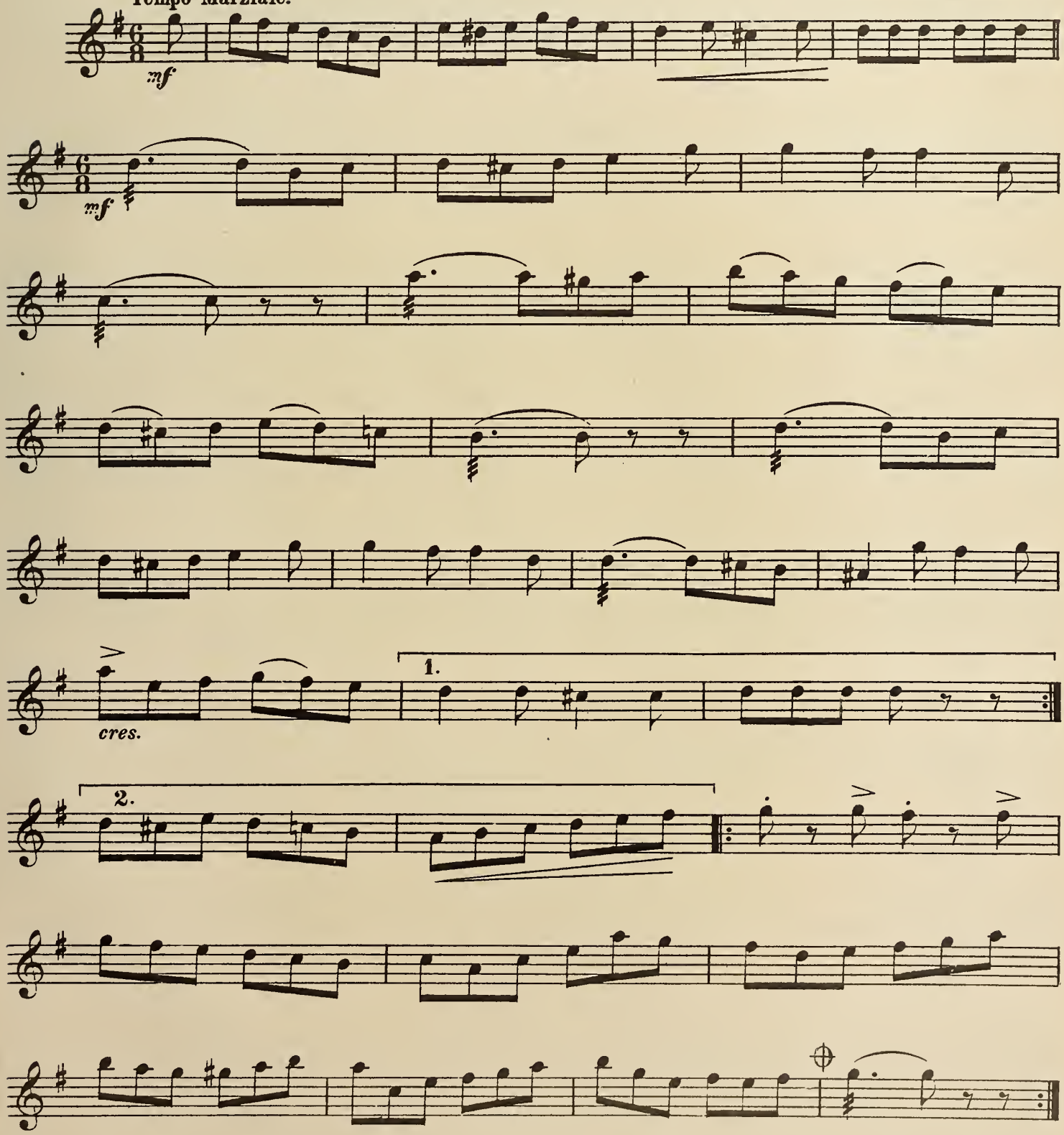
RECREATION XVIII.

LIGHT CAVALRY MARCH.

(Solo.)

INTROD.
Tempo Marziale.

Walter Vreeland, Op. 159.



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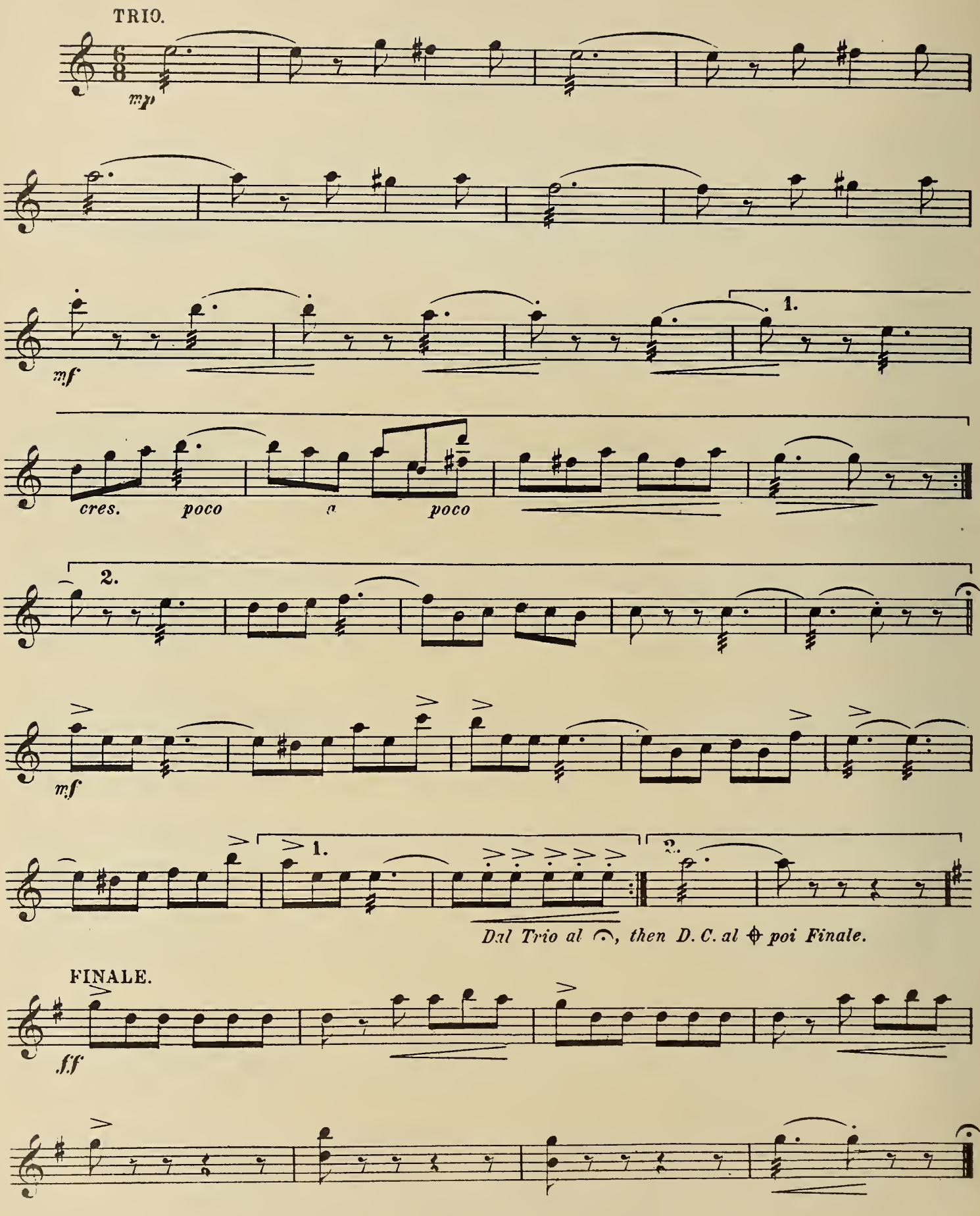

TRIO.
mp
mf
1.
cres.
poco
a
poco
2.
mf
1.
2.
Dal Trio al 𝄐, then D.C. al ⊕ poi Finale.
FINALE.
f.f

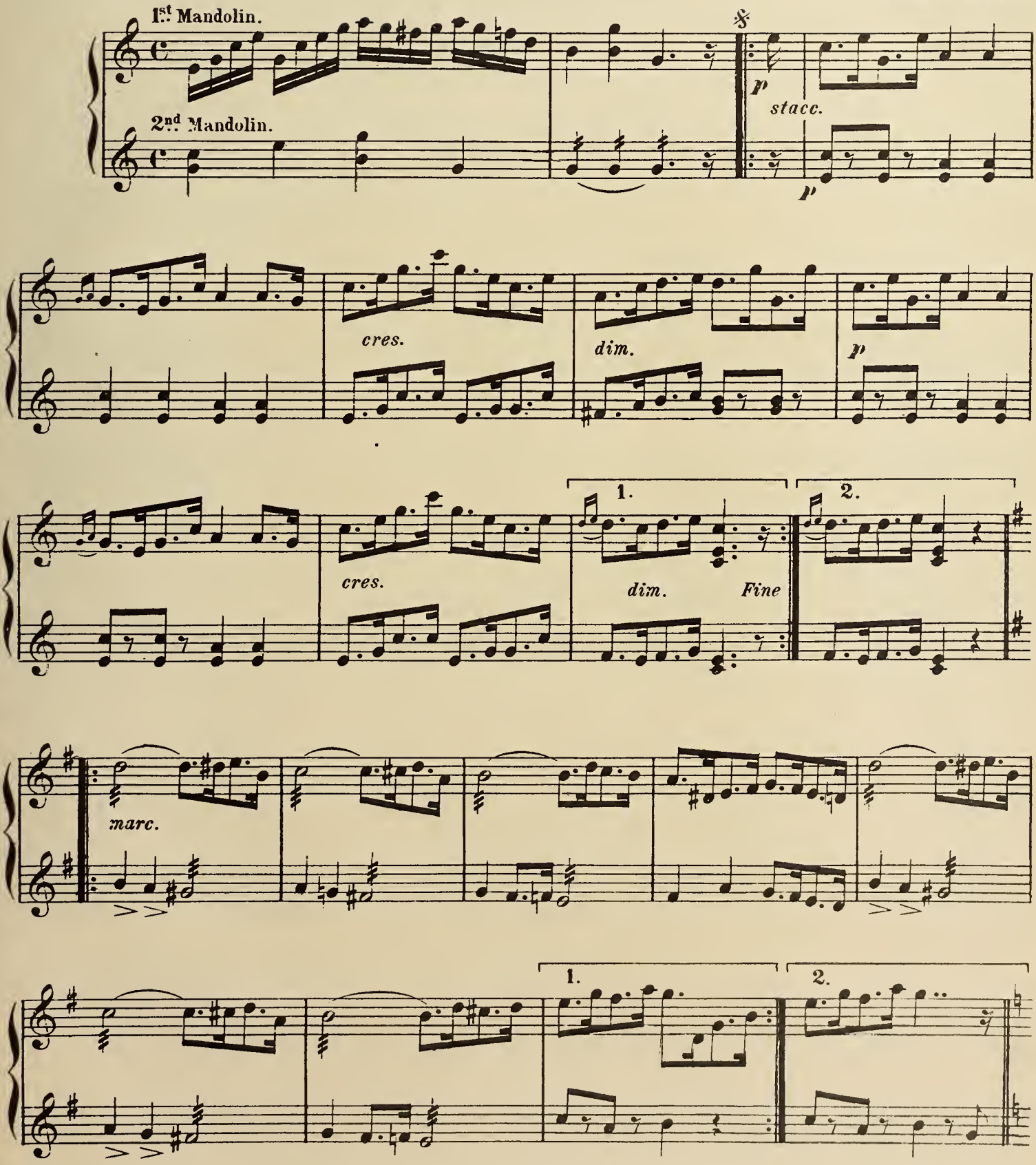
RECREATION XIX.

DANSE ECCOSSAIS.

(For Two Mandolins.)

Arr. by Geo. Baker.

Fred. T. Baker.



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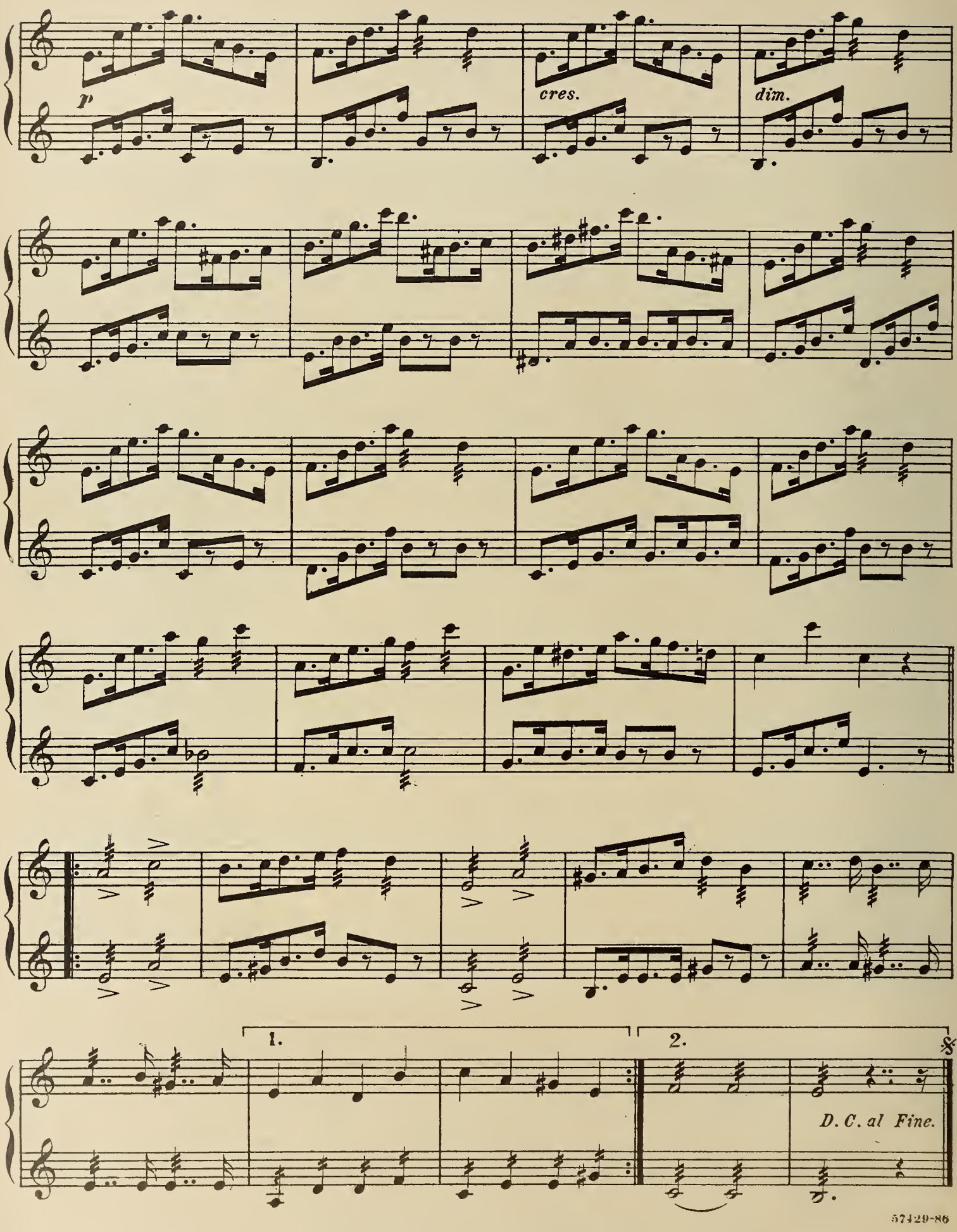

p
cres.
dim.
1.
2.
D. C. al Fine.

RECREATION XX.

LA MODESTA.

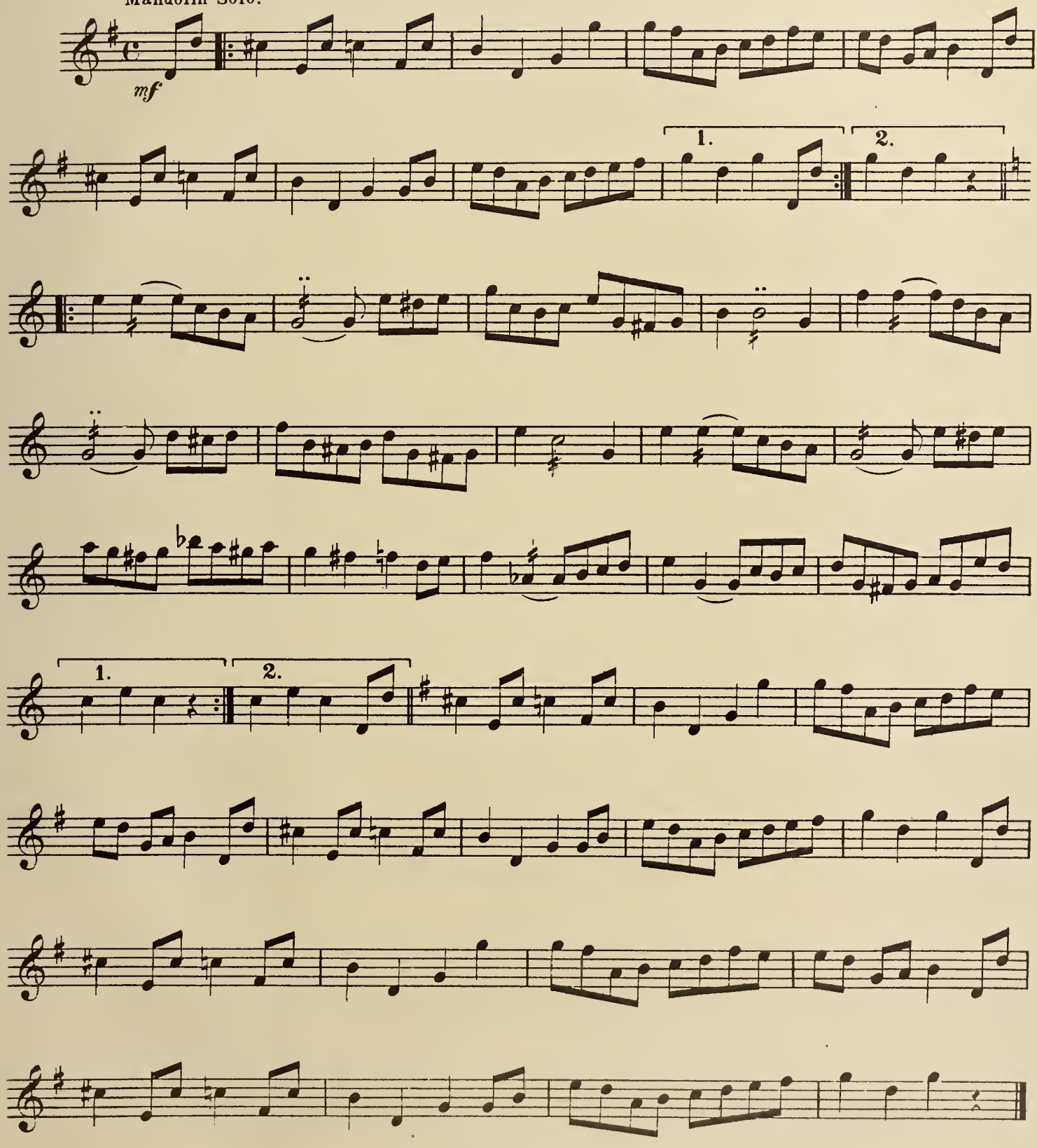
(The Modest.)

Schottische.

Arr. by J. C. M.

C. Caramano.

Mandolin Solo.



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RECREATION XXI.

HERMIONE MAZURKA.

(For Solo, or Two Mandolins.)

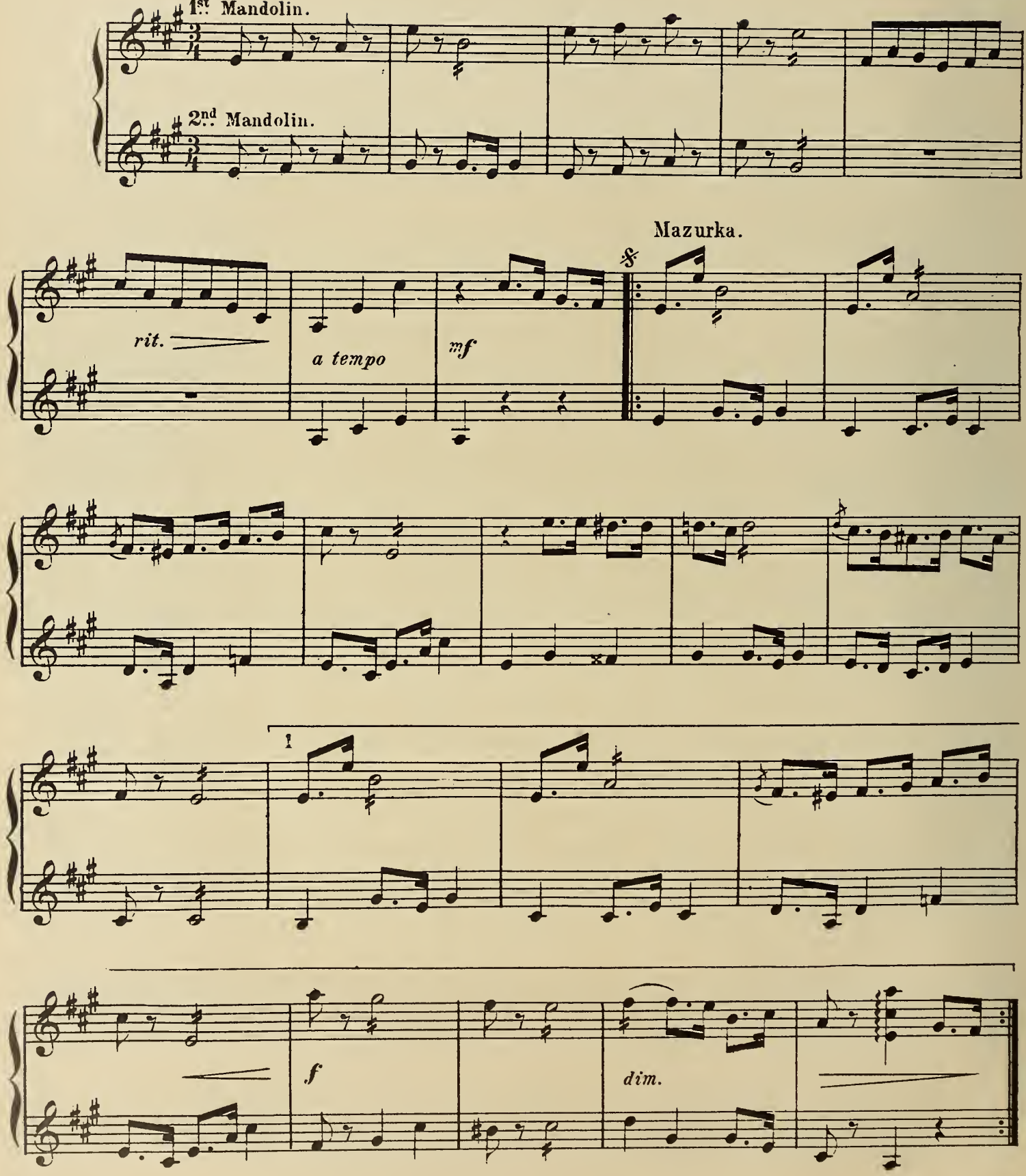
Introd.

By J. C. M.

1st Mandolin.

2nd Mandolin.

Mazurka.



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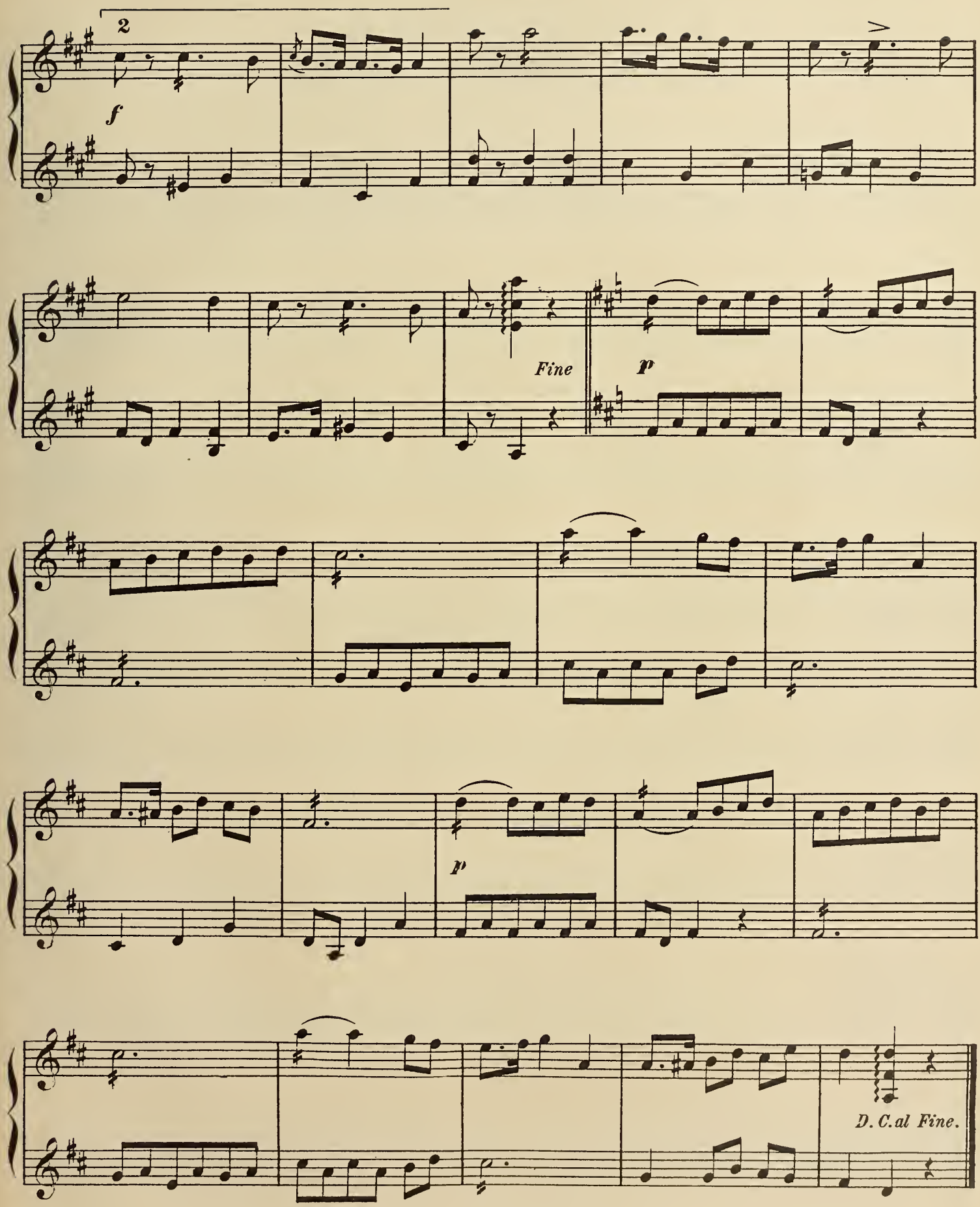

2
f
Fine
p
p
D. C. al Fine.

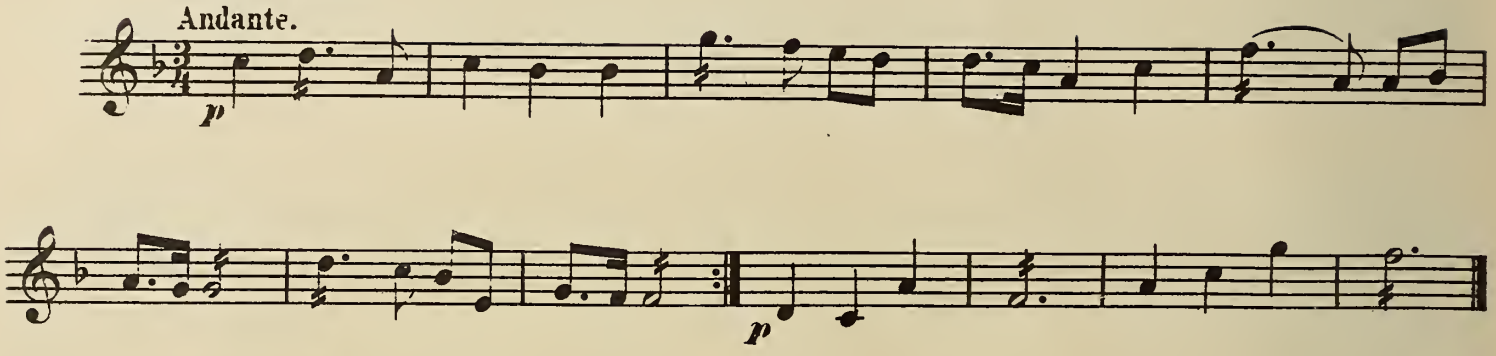
RECREATION XXII.

MEDLEY.

Arr. by J. C. M.

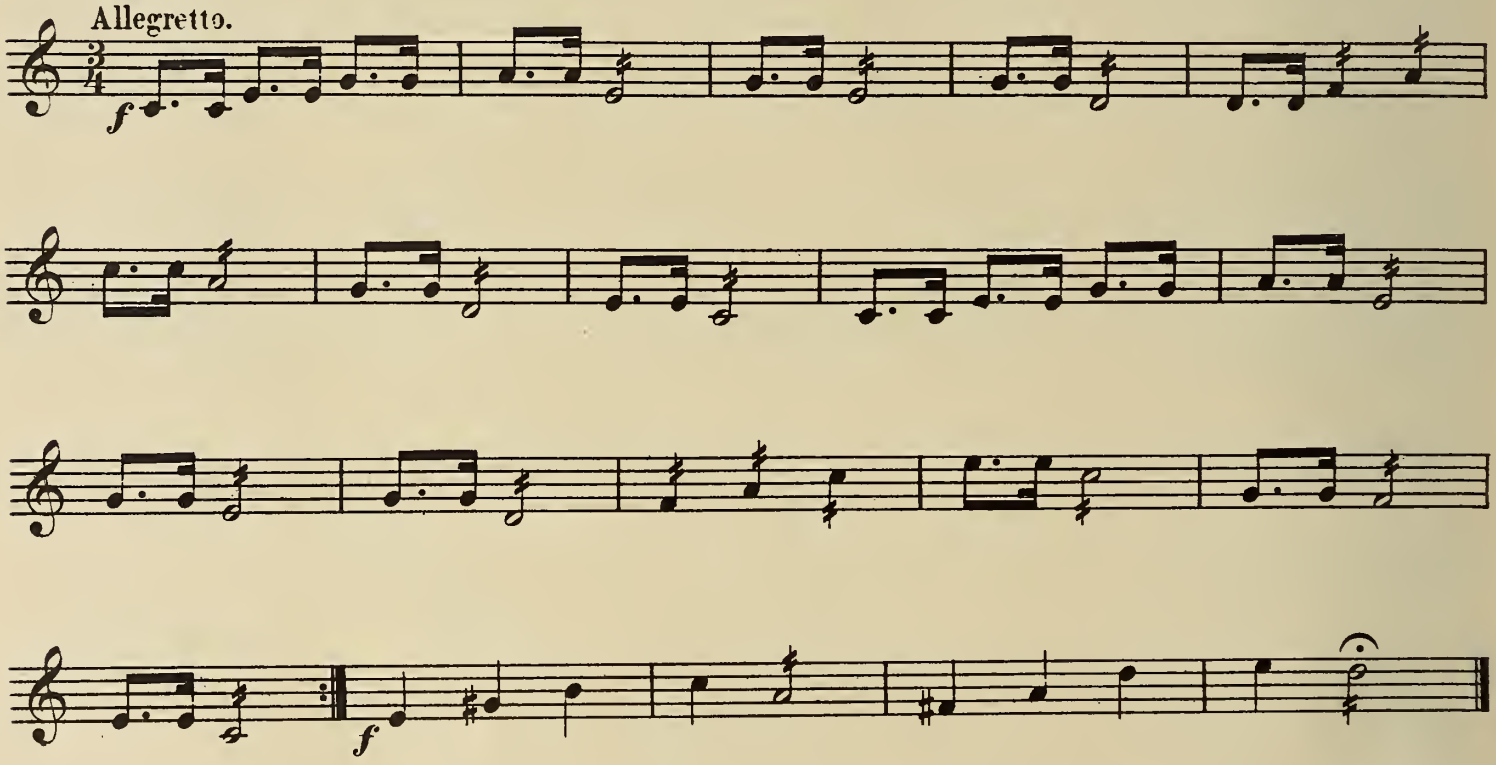
SPINNING SONG.

Andante.



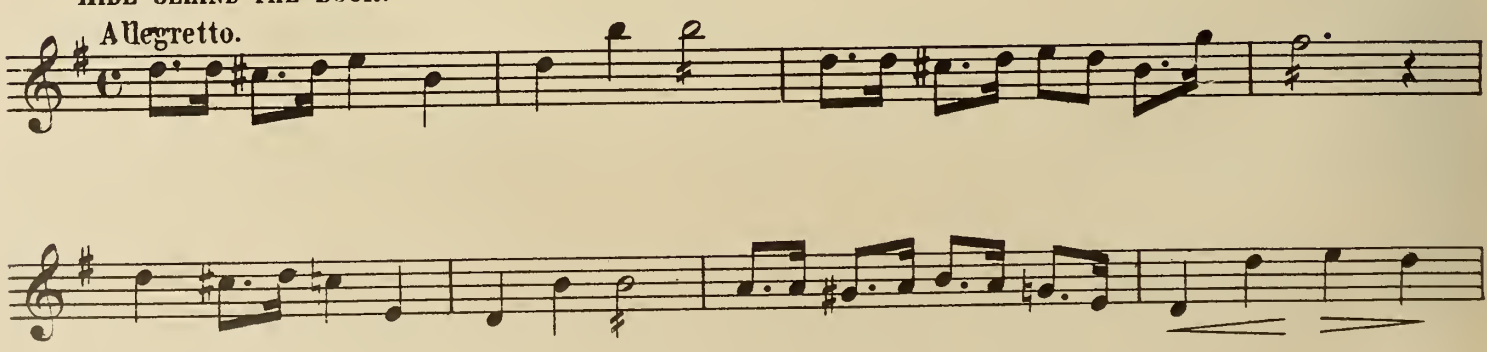
CZARINA.

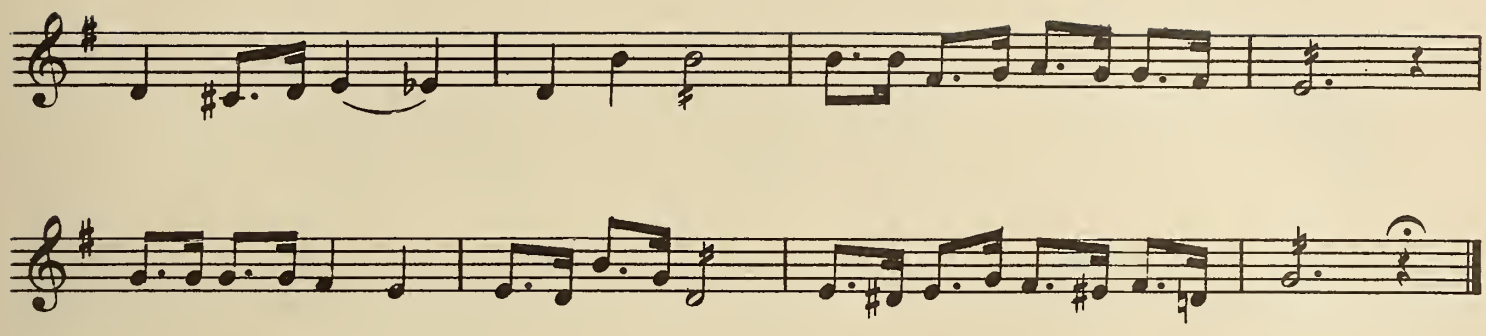
Allegretto.



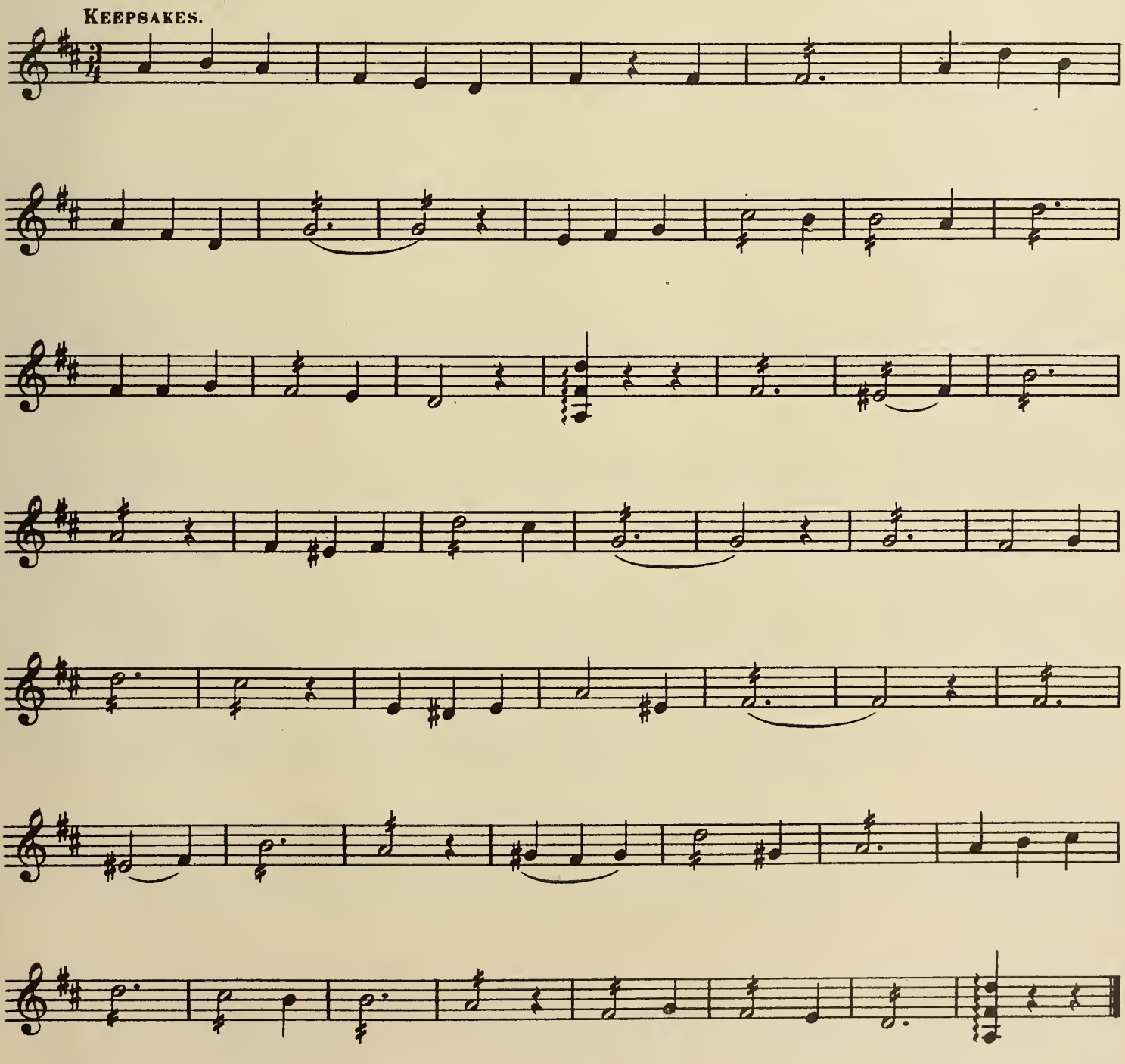
HIDE BEHIND THE DOOR.

Allegretto.





KEEPSAKES.

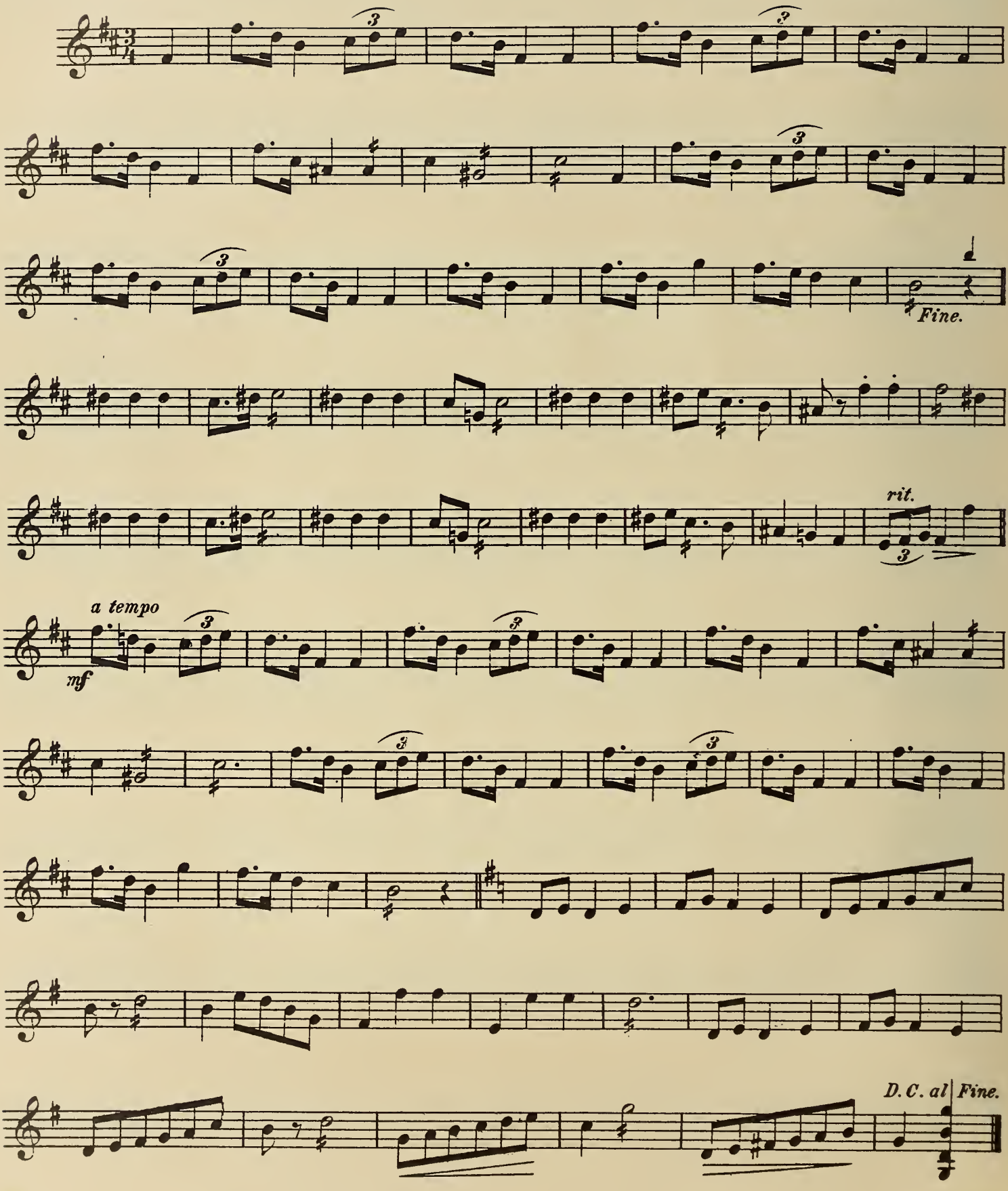


RECREATION XXIII.

MAZURKA.

Arr. by J. C. M.

E. Meyer-Helmund.



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CONTENTS

1. Gavotte célèbre ..... Padre G. Martini
2. Moment Musical No. 3 ..... Franz Schubert
3. Capriccio in A ..... Joseph Haydn
4. Hunting Song ..... Gustave Lazarus
5. Gavotte and Musette ..... Johann Sebastian Bach
6. Largo from *Xerxes* ..... George Frideric Handel
7. Bourrée in G minor ..... Johann Sebastian Bach
8. Intermezzo (*L'Arlésienne Suite*) ..... Georges Bizet
9. Turkish March ..... Ludwig van Beethoven
10. Minuet from *Symphony in E♭* ..... Wolfgang A. Mozart
11. Gavotte from *Paris and Helen* ..... C. W. von Gluck
12. Hungarian Dance, No. 5 ..... Johannes Brahms
13. Humoresque, Op. 10, No. 2 ..... P. I. Tchaikovsky
14. Ballet Music from *Rosamunde* ..... Franz Schubert

INSTRUMENTATION

1. 1st Violin
2. 2nd Violin
3. 3rd Violin (substitute for Viola)
4. Viola
5. Violoncello
6. Double Bass
7. Flute
8. Oboe
9. 1st Clarinet in B♭
10. 2nd Clarinet in B♭
11. Bassoon
12. 1st Horn in F
13. 2nd Horn in F
14. 1st Alto (or Melophone) in E♭
15. 2nd Alto (or Melophone) in E♭
16. 1st Trumpet (or Cornet) in B♭
17. 2nd Trumpet (or Cornet) in B♭
18. Trombone (Bass clef)
19. Trombone (or Baritone) (Treble clef)
20. E♭ Tuba
21. E♭ Alto Saxophone
22. C Tenor (Melody) Saxophone
23. B♭ Tenor Saxophone
24. Timpani
25. Drums
26. Piano

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