DALLAS' ITALIAN SCHOOL FOR THE MANDOLINE.

Containing

Complete Fingerboard showing both sharps and flats.

Rudiments of Music.

Full instructions in Tuning Holding and Playing.

Progressive Lessons.

Exercises for the Plectrum.

Scales and Chords in the various Keys with exercises arranged in two parts for Pupil and Teacher.

Lessons in the different positions, together with a selection of Solos specially arranged with Pianoforte accomp.ts

Yours Truly J. Dallas

The whole arranged so that the art of playing the Mandoline is reduced to a clear and compendious system,

by

GIOVANNI ANGELICI.

Copyright.

Price 2/6 net.

LONDON,
J. E. DALLAS
419. STRAND. W. C.

Printed by C.G.Röder, Leipzig

Dallas‘ Italian School for the Mandoline

Published by J. E. Dallas ca. 1890

Scanned by Michael Reichenbach

Visit my website: http://www.mandoisland.de

And my blogs

http://www.gezupftes.de and http://www.mandoisland.com

DALLAS'
ITALIAN SCHOOL
FOR THE
MANDOLINE.

Containing

Complete Fingerboard showing both sharps and flats.

Rudiments of Music.

Full instructions in Tuning Holding and Playing.

Progressive Lessons.

Exercises for the Plectrum.

Scales and Chords in the various keys with exercises arranged in two parts for Pupil and Teacher.

Lessons in the different positions, together with a selection of Solos specially arranged with Pianoforte accomp.ts

Yours Truly J. Dallas

The whole arranged so that the art of playing the Mandoline is reduced to a clear and compendious system,

by

GIOVANNI ANGELICI.

Copyright.

Price 2/6 net.

LONDON,
J. E. DALLAS
419. STRAND. W. C.

Printed by C.G. Roder, Leipzig.

From TURNER'S MUSIC WAREHOUSE,
117, Westboro,' Scarborough.

Giovanni Angelici

PREFACE.

IN introducing this work for the Mandoline, I feel that an apology for its appearance is unnecessary, inasmuch as the want of a thorough and comprehensive method for this popular instrument has long been felt.

In the compilation and arrangement of the following pages I was fortunate in securing the services of Signor Giovanni Angelici the well known performer and composer who has placed before the Student new and valuable matter complete in its expositions, as well as being agreeable and pleasing.

The instruction is by no means elaborate or scientific but is arranged in an easy and concise manner enabling anyone to master the difficulties without the aid of a Teacher.

No instrument of modern times has taken so great a hold upon public favor in so short a time as the Mandoline, and although it is by no means a new instrument, it is only within the last few years that it has been heard so much in this country. The Mandoline belongs to the Lute family dating back to the 15th and 16th centuries, but the Neapolitan Mandoline as it now is, dates probably from the commencement of the 18th century.

It is a sweetly pretty solo instrument and is very effective in playing classical, operatic or dance music and I hope that the following pages will be the means of enabling students to enjoy many pleasant hours.

LONDON. J. E. DALLAS.

CONTENTS.

PART I. Page

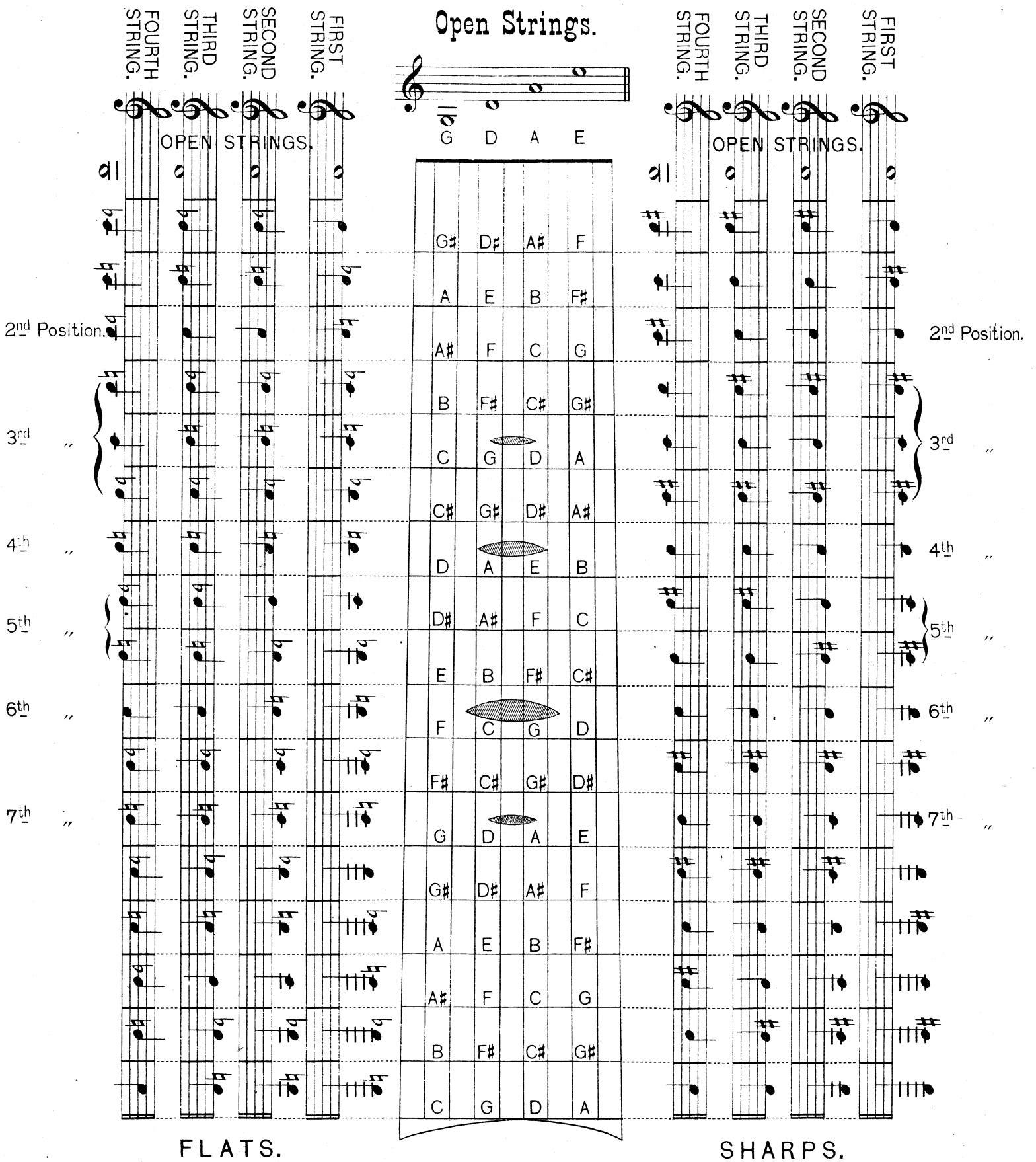
Complete Fingerboard 4
Rudiments of Music 5
Short Dictionary of Musical terms 6
The Mandoline 8
The Strings and Manner of tuning 8
Holding the Mandoline
Left hand, Right hand and Plectrum 8
Signs for fingers and plectrum 9
First exercises, open strings 9
Exercises for left hand fingers 10
The Scale and its formation 11
Abbreviations 12
Scale in C major with exercises 12
Intervals 14
Chromatic Scale 16
Six easy lessons
Home, Sweet Home 17
Gondola Schottische 18
Tyrolean Dance 19
Blue Bells of Scotland 20
Surprise Air 21
Swiss Air 21
Plectrum exercises 22
The Tremolo
Exercises 25
Russian Hymn 26
Barcarolle 27

Scales, Chords and Exercises Page
in the various keys. 28
The Extension 30
The Slur 31
The Triplet 33
Arpeggio chords 34
Syncopation 37

PART II.

The Positions. Scales and exercises 43
Triplet exercises 46
Double stopping 47
A Selection of Solos with Pianoforte Accompts.
Marianne. Valse 48
When other lips. (Bohemian Girl) 51
American Air 52
Bourée 54
Tyrolese Air 56
Serenade. (Don Giovanni) 57
Melodia 58
There is a flower. (Maritana) 60
Selection. (Guillaume Tell) 61
Castanet Dance 62
Stella Schottische 65
Antonietta. Polka 66
A Vous Madame. Schottische 69
Adelaide. Mazurka. 72

COMPLETE FINGERBOARD.



J. E. DALLAS' ITALIAN SCHOOL FOR THE MANDOLINE.

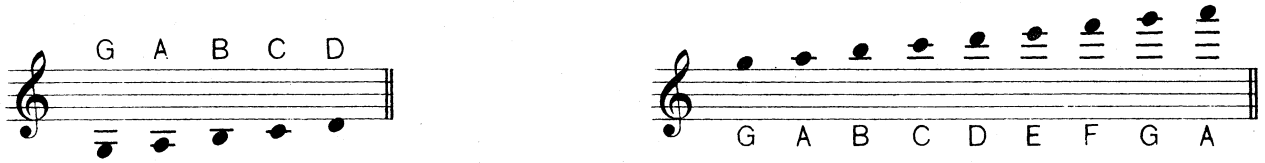
THE RUDIMENTS OF MUSIC.

THE STAVE, CLEFS AND NOTES.

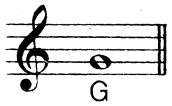
Musical sounds are written by characters termed Notes on and between five lines called a Stave. The notes are named after the first seven letters of the Alphabet A. B. C. D. E. F. G.

Names of the notes on and between the lines of the stave.

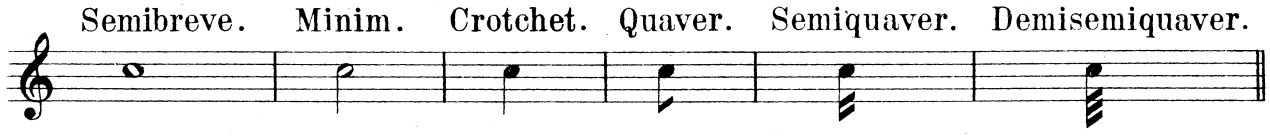
Notes extending above or below the stave are written on short lines termed Ledger lines.



The Clef is a sign placed at the commencement of the stave, and serves to determine the pitch of the notes. Of clefs there are several but only one is used for Mandoline music — the Treble or G Clef, so called because the curl or tail falls upon the second line.



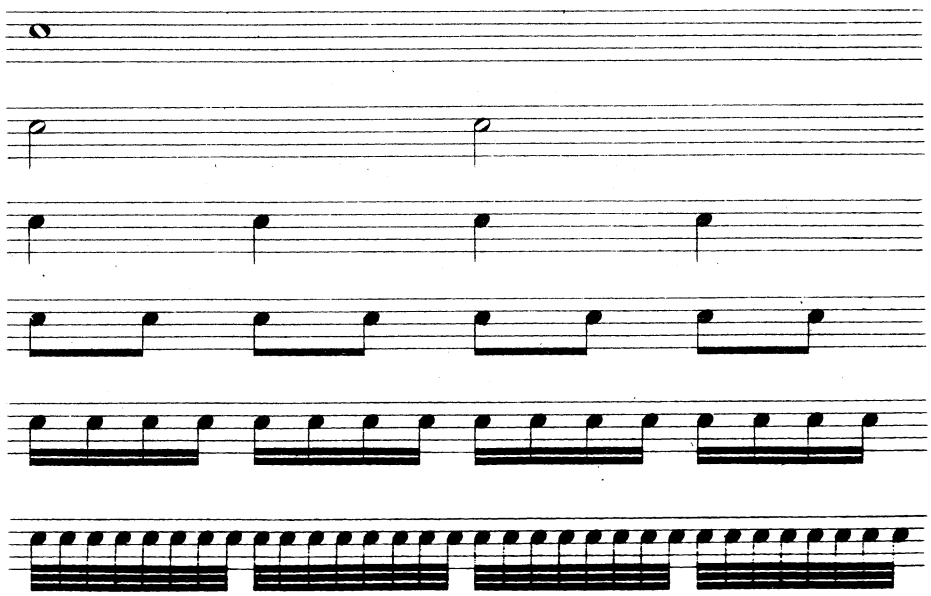
Notes are written in various forms to indicate the different duration of sounds:



Their relative value is explained by the following table:

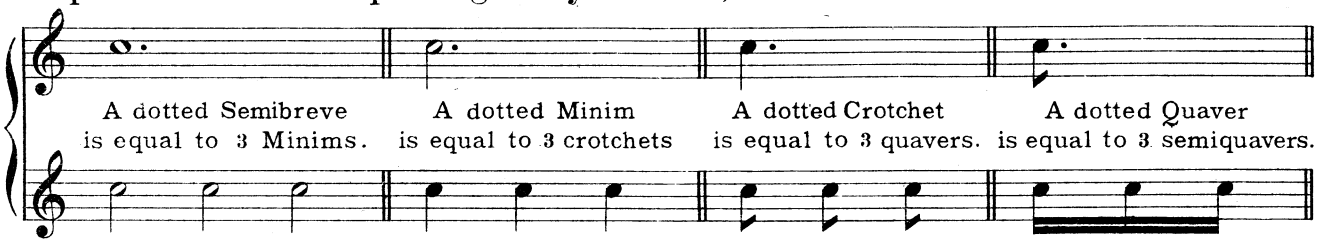
A Semibreve

Is equal in length to
Two Minims,
or
Four Crotchets,
or
Eight Quavers,
or
Sixteen Semiquavers,
or
Thirty-two
Demisemiquavers.



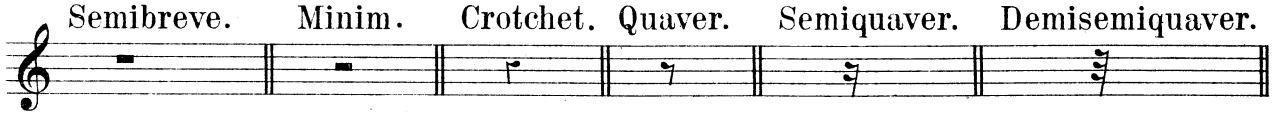
DOTTED NOTES.

A dot placed after a note prolongs it by one half, thus: _

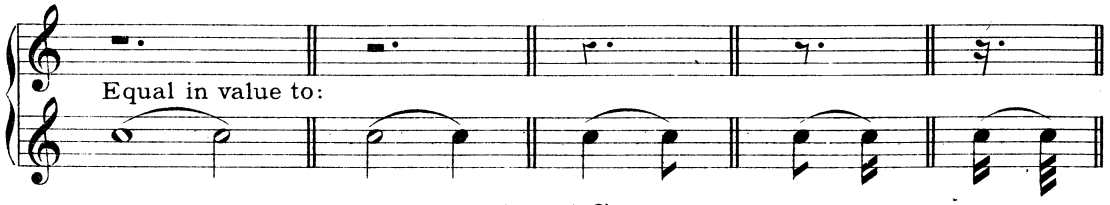


RESTS.

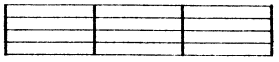
Rests are characters which indicate silence. The duration of each rest is equal to the note of the same name.

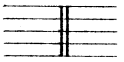
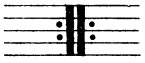


The dot applies equally to rests, thus:



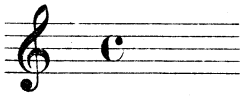
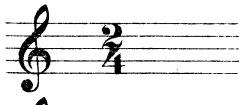
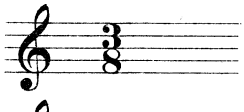
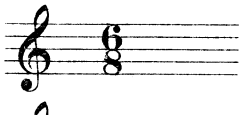
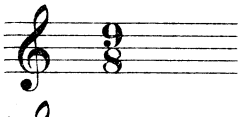
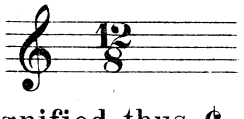
BARS.

Upright lines intersecting the stave, thus:  and termed Bars are used for the purpose of dividing the notes into equal portions of time.

Two upright lines placed thus:  are used to denote the end of a strain or piece of music. When two dots are placed at each side of the double bar thus:  they denote that each part is to be repeated.

TIME.

Of Time there are three kinds viz: Common, Triple and Compound.

Common	Time		contains	4 Crotchets in a bar, or their equivalents.
"	"		"	2 " " " " "
Triple	"		"	3 " " " " "
"	"		"	3 Quavers " " " "
Compound	"		"	6 " " " " "
"	"		"	9 " " " " "
"	"		"	12 " " " " "

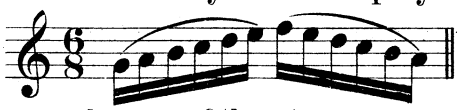
Half Common time signified thus ¢, counts two beats in a bar instead of four.
Two-four time $\frac{2}{4}$ counts two or four in a bar according as the music is marked fast or slow.

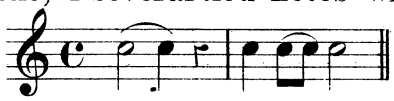
SHARPS, FLATS and NATURALS.

When a Sharp (♯) is placed before a note, it indicates that the note, and all notes bearing the same name in the bar, are to be raised a semitone or half-tone _ unless contradicted by a natural (♮) which serves to restore them to their original sound. When a Flat (♭) is placed before a note, it indicates that the note, and all notes bearring the same name in the bar, are to be lowered a semitone or half-tone unless contradicted by a natural.

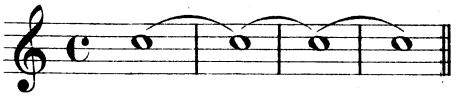
A Double Sharp (×) raises a note two half-tones, and a Double Flat (♭♭) lowers a note two half-tones.

The Slur (⌒) placed over a series of notes, indicates that they are to be played in a smooth or flowing style.

EXAMPLE: 

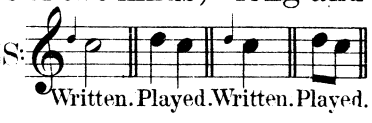
The Tie. When two or more notes on the same degree of the stave are connected by a tie (⌒) only the first is to be played and its sound prolonged sufficiently to include the time of the one, or several tied notes which follow. They are as one note having their values combined. EXAMPLE: 

Several bars may be connected by ties when the note must be sustained accordingly.

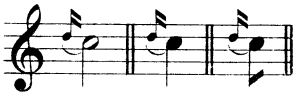
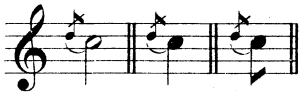
EXAMPLE: 

The Pause (𝄐) placed over notes or rests, indicates that the Performer may rest at pleasure.

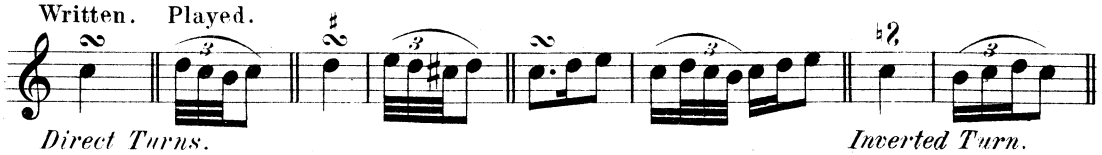
Grace Notes are introduced into music by way of embellishment &c. The principal are the Appogiatura, the Turn and the Shake.

The Appogiatura is a small note preceding others of the ordinary size. They are of two kinds, long and short. The long Appogiatura borrows half the value of the principal note. EXAMPLES: 

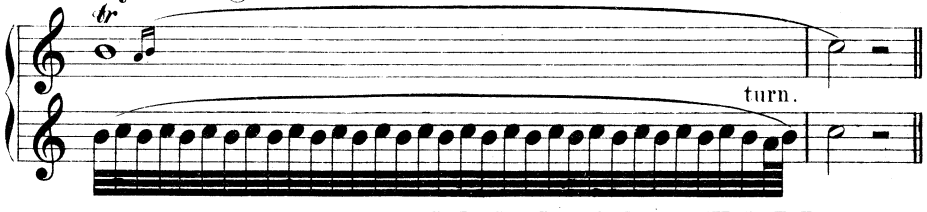
The Short Appogiatura, is written differently. It has no fixed value and is played very quickly, so as not to detract from the regular time of the measure.

EXAMPLES:  or 

The Turn is either direct or inverted. The direct turn is marked ∽ and the inverted turn ʔ

EXAMPLE: 

The Shake is an embellishment of the highest order, and of frequent introduction in music. This ornament consists in the rapid alternate reiteration of a note with the tone or semitone next above, with its resolution of two or more notes. It should generally begin and end with the principal note, and its duration is always equal to the time of the note on which it is made, or over which the sign of the shake is placed. The shake is indicated by the sign *tr*.

WRITTEN. 

PLAYED.

SHORT DICTIONARY OF MUSICAL TERMS.

Adagio; very slow.
Affettuoso; affectionately.
Allegro; joyful, quick.
Amoroso; expressing love.
Andante; rather slow.
Calando; to decrease.
Cantabile; in singing style.
Coda; an extra passage at the close.
Con Spirito; with spirit and animation.
Crescendo; or ⟨ increase in sound.
Da Capo; return to the head or beginning.
Delicato; soft and delicate.
Diminuendo; or ⟩ diminish in sound.
Dolce; sweet.
Doloroso; sorrowful.
Fine; the end.
Forte; f; loud, strong.
Fortissimo; ff; very loud.
Forzando; fz; to strike suddenly and diminish rapidly. ⟩
Grazioso; graceful.
Gusto; or *con gusto;* in an elegant and finished style.
Largo; very slow soft and expressive.
Larghetto; not so slow, and soft as Largo.
Legato; in a smooth, connected manner.
Leggiero; lightly, easily, swiftly.
Lento; slow and gentle, same as Adagio.
Loco; in place.
Mezzo; m; medium, between.
Molto; very quick, very much as Allegro Molto.
Morendo; to die away.
Mosso; animated.
Pianissimo; pp; very soft.
Piano; p; soft.
Presto; very quick.
Primo; the first.
Più; more; (as, *Più mosso,* more animated.)
Risoluto; in a resolute manner.
Scherzando; in a playful manner.
Segno; 𝄋; denoting a return to its first place.
Sostenuto; sustained.
Staccato; or · · · · short and distinct.
Subito; quickly.
(*Volto Subito;* turn over quickly.)
Vivace; quick, brisk, light.

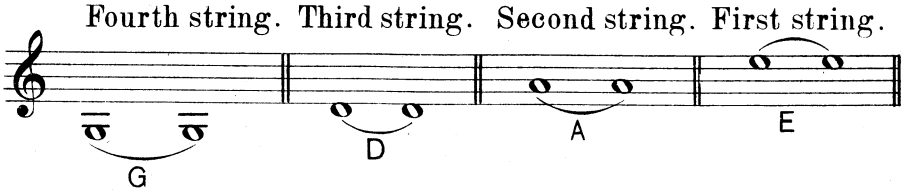
THE MANDOLINE.

The Mandoline is of Italian origin and owes its deserved popularity partly to the ease with which it is learnt, and partly on account of its fascinating tones which are heard to great advantage in conjunction with the piano, harp, guitar or banjo &c.

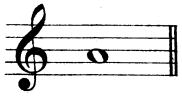
There are two kinds of Mandolines, i. e. Milanese and Neapolitan, but the Neapolitan is the most popular and the one for which this book is written.

THE STRINGS
and
MANNER OF TUNING.

The Neapolitan Mandoline has four double strings, the double strings being tuned in unison. They are numbered from the right hand side of the instrument, as first string, second string &c, counting the double strings as one.



The first and second strings should be of thin wire, the second string slightly thicker than the first. The third and fourth are wire covered strings, the fourth being thicker than the third.

The Mandoline is tuned in fifths. In commencing first tune the second string A., to A on the piano  taking care to get both wires exactly the same. Then tune the first string E in the same manner and then the lower strings D. and G. as given above.

THE MANNER OF HOLDING THE MANDOLINE.

The body of the instrument should rest against the right side, the right forearm coming over the end so as to allow part of the hand to fall over the bridge (not resting on it). There is generally a metal plate fixed on the end where the strings are attached, the object of which is to prevent injury to the wrist or dress. This is termed a sleeve-guard and on this the wrist should be placed so that the hand can move freely over the bridge. The Mandoline can be played either sitting or standing, some performers use a piece of ribbon to steady the instrument which is attached to the end of the handle and passed over the right shoulder and under the arm to one of the buttons at the other end.

Note. The student is directed to the photo at the commencement showing at a glance the proper position.

THE LEFT HAND.

The neck or handle should rest between the thumb and first finger of the left hand, a little over the first joint of the thumb. The little finger must come over the fingerboard by raising the wrist, so that it may with the other fingers fall from the first joint perpendicularly upon the strings allowing the tips to stop firmly between the frets.

THE RIGHT HAND.

The strings are struck and made to vibrate by a small piece of tortoiseshell held between the first finger and thumb and termed a Plectrum. Plectrums are made of cherrywood, celluloid and various other substances but tortoiseshell is the one most commonly used.

THE PLECTRUM.

NOTE. Plectrums differ according to the fancy of the performer, but the illustration will give an idea of the shape; the size generally used being about an inch and a quarter in length.

The plectrum must be held perpendicularly to the strings. The hand must not be held in a stiff or cramped position but must be quite free and moveable. Some performers place the little finger on the soundboard, but if this is done it must on no account be kept stationary, but must move backwards and forwards with the action of the hand. For ordinary playing the strings should be struck over the tortoiseshell plate on the soundboard, but for loud playing or *ff*, the plectrum should be held tightly and the strings struck near the bridge. For soft playing or *pp*, hold the plectrum loosely and strike near the fingerboard.

FINGERING SIGNS.

The left hand fingering is indicated by figures as follows.

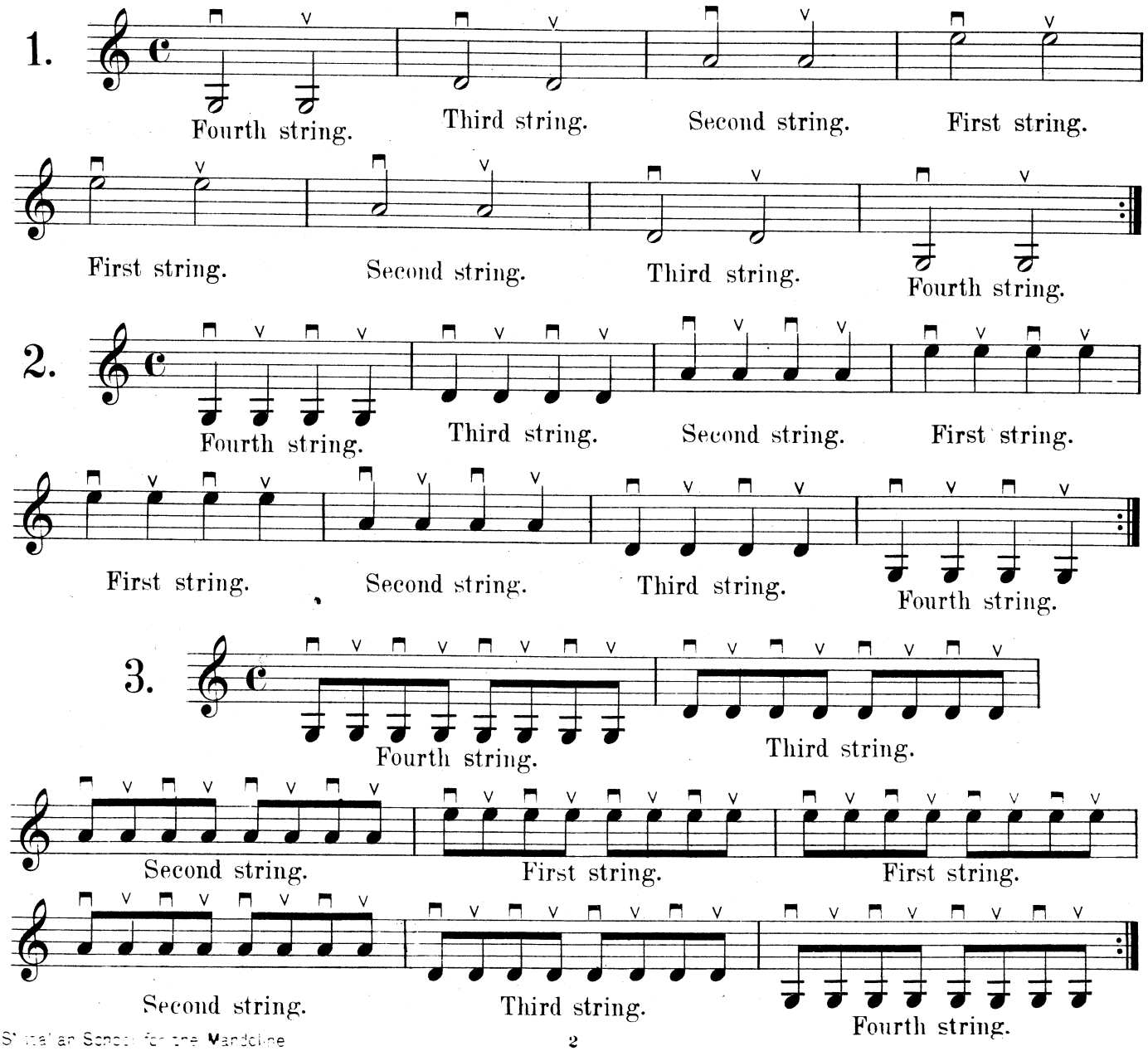
1. ..... First finger.
2. ..... Second finger.
3. ..... Third finger.
4. ..... Fourth finger.
0. ..... Open string.

PLECTRUM SIGNS.

For the backward and forward strokes of the plectrum the following two signs are used:— ⊓. denotes striking down or away from the performer, and ∨ striking up.

FIRST EXERCISES.

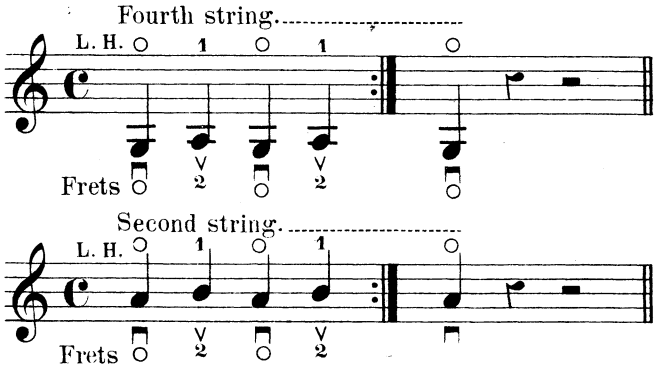
OPEN STRINGS.

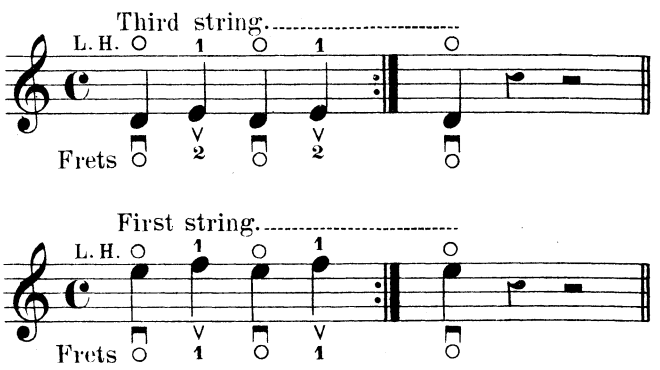


EXERCISES

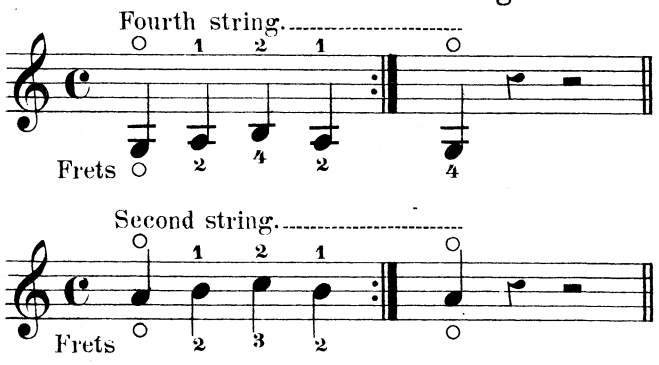
FOR THE FINGERS OF THE LEFT HAND.

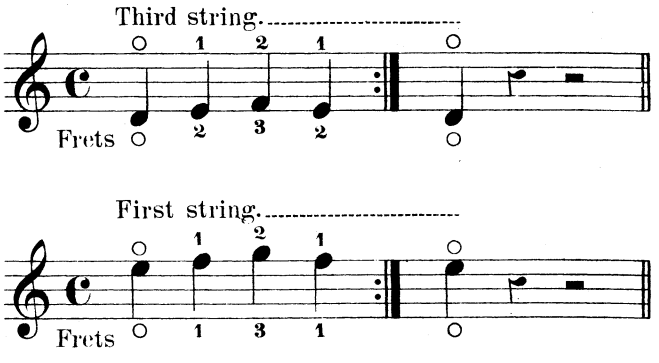
Exercises for the 1st finger.



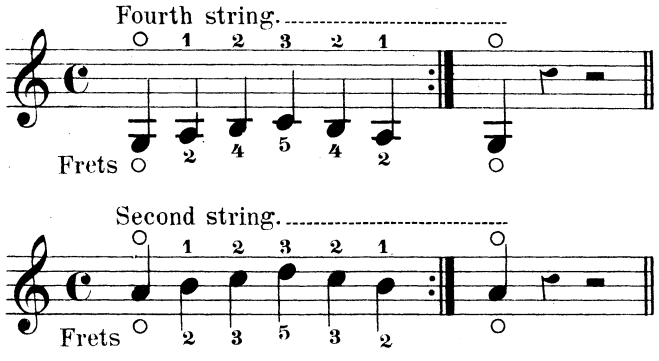


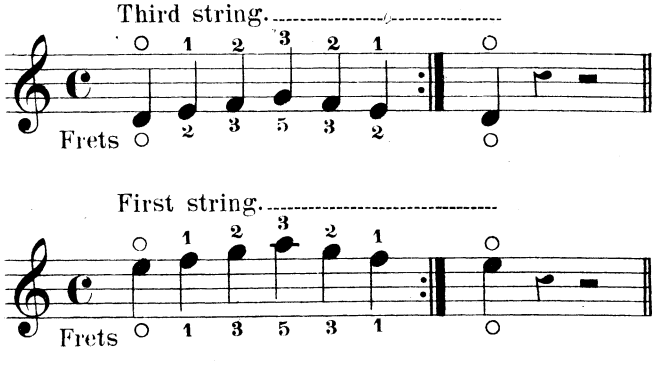
Exercises for the 1st and 2nd fingers.



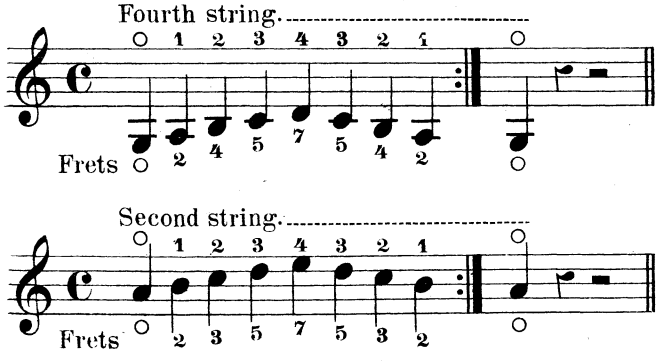


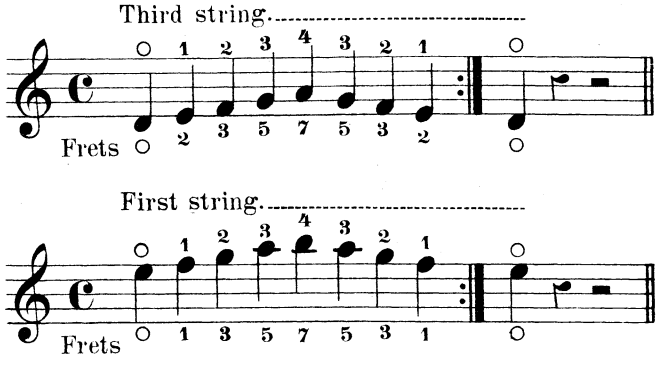
Exercises for the 1st, 2nd and 3rd fingers.





Exercises for the 1st, 2nd, 3rd and 4th fingers.



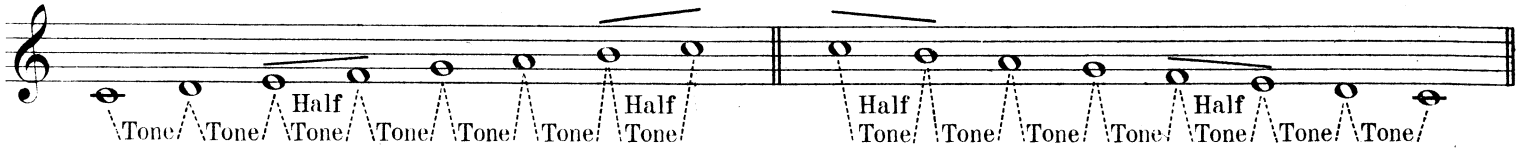


THE SCALE.

A scale either ascending or descending by tones and half tones is termed Diatonic. A semitone or half-tone is one fret, a whole tone being two frets.

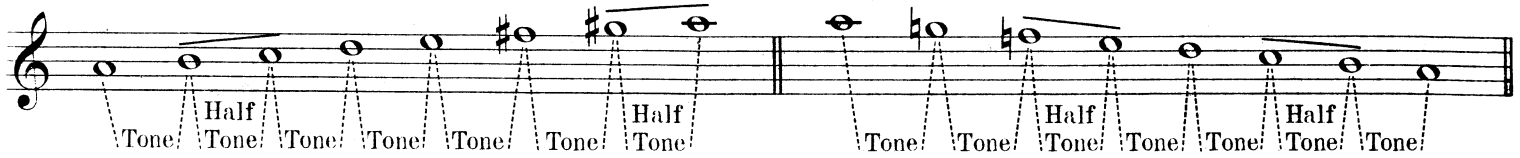
It must here be noted that there are two modes in music, one is termed the major mode, and the other the minor mode, the difference being in the arrangement of the tones and half-tones in the respective scales as will be seen from the following.

MAJOR SCALE OF C.

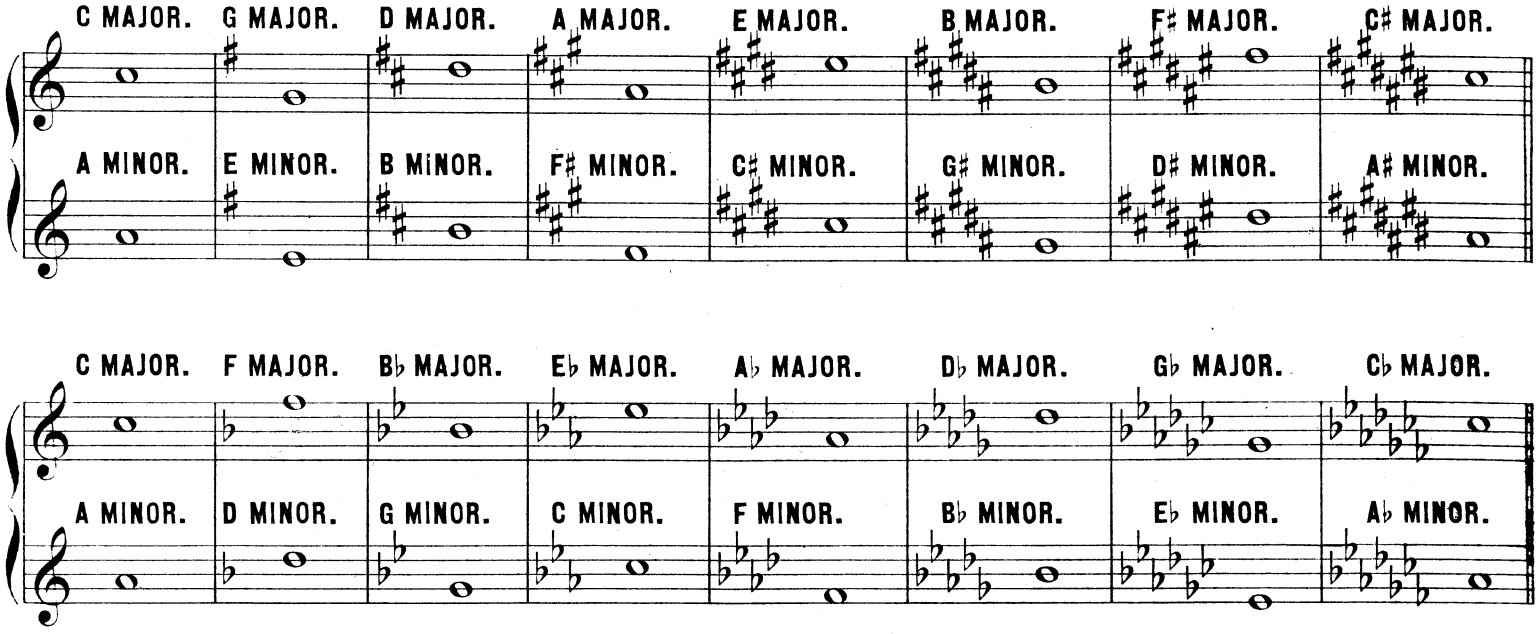


MINOR SCALE OF A.

The student will see at once that the Minor scale differs from the Major.



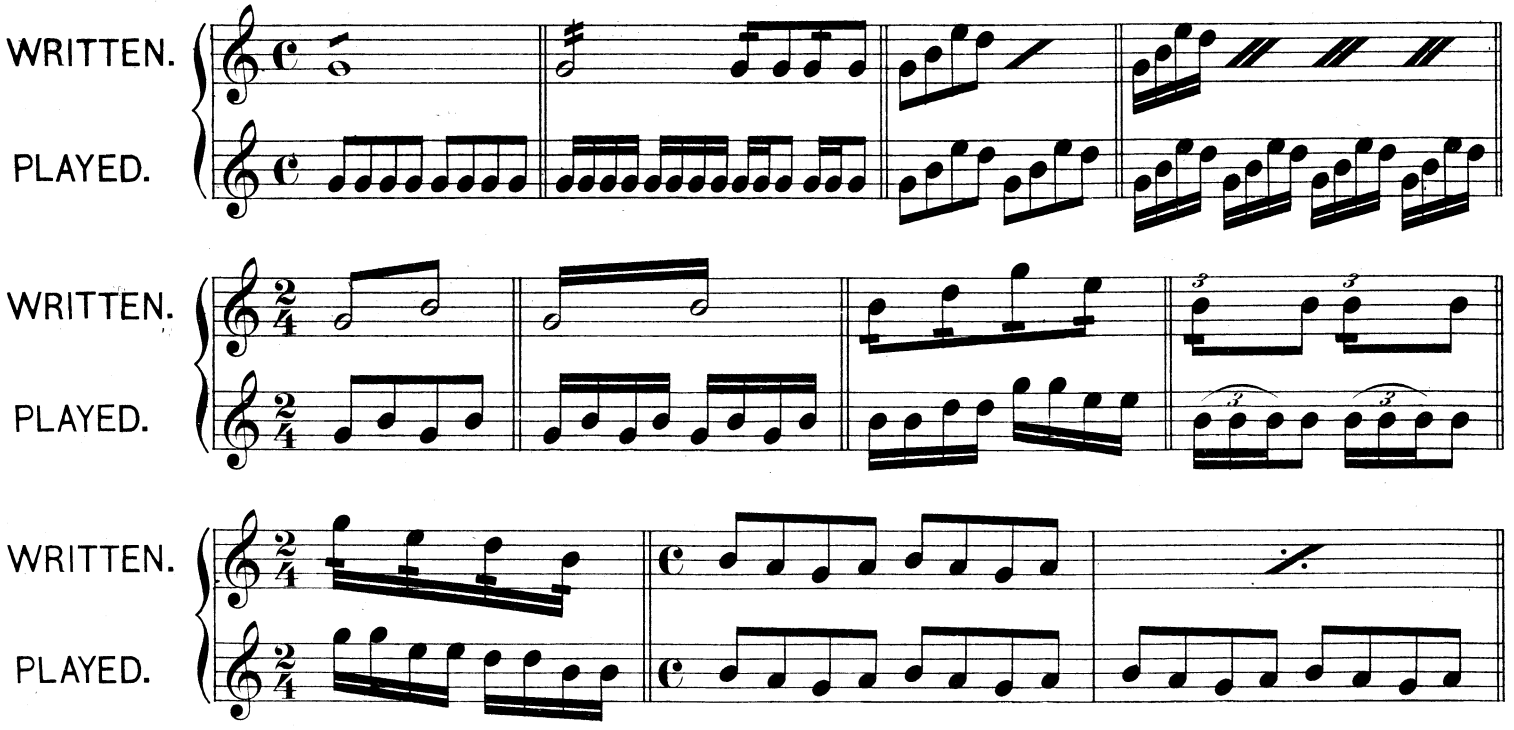
The Minor keys are related to the Major. The relative Minor key being a tone and a half below as will be seen from the following table:



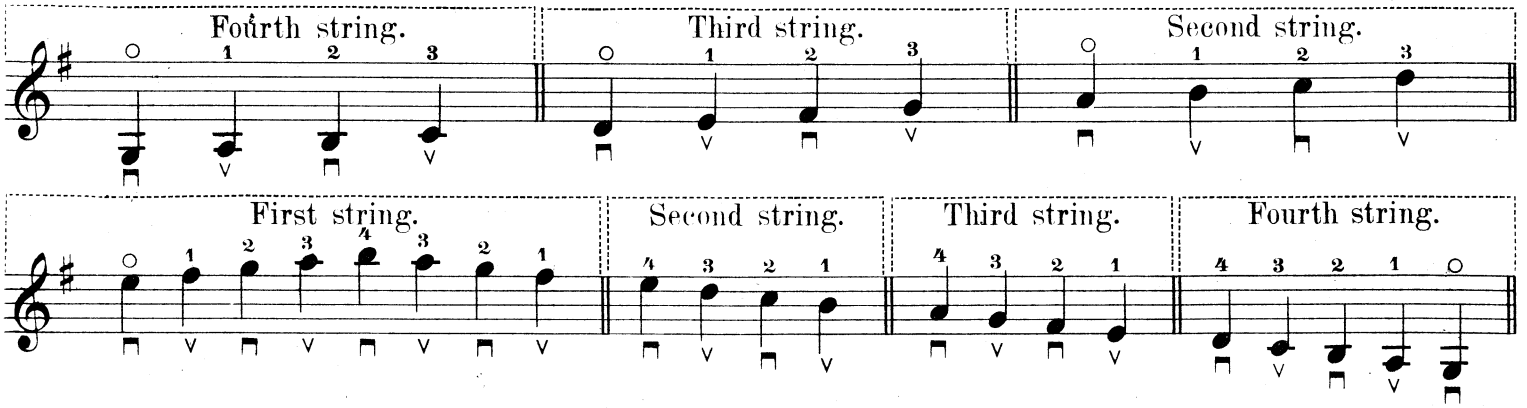
ABBREVIATIONS.

Abbreviations are often met with in Mandoline music, several notes being represented by one, or by a single sign.

EXAMPLES.

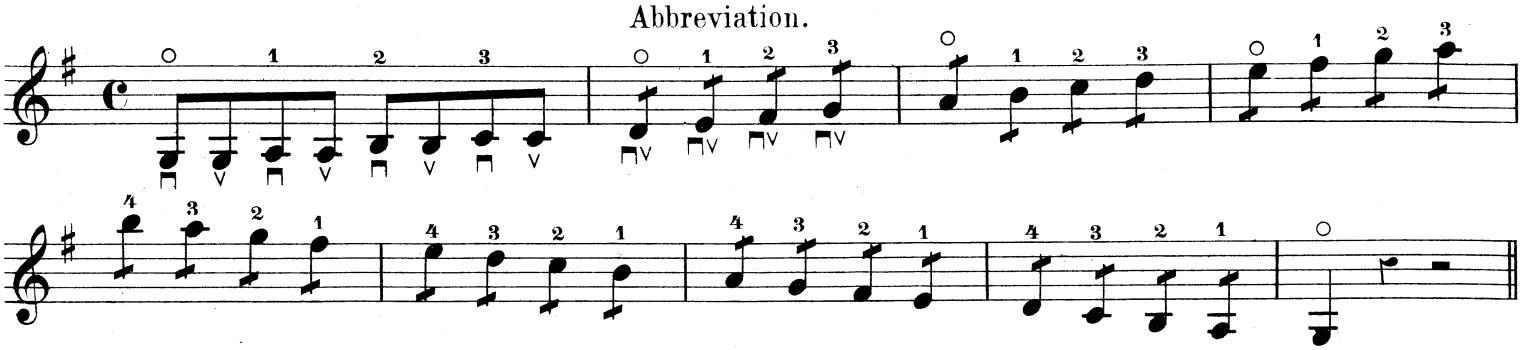


SCALE IN G MAJOR.

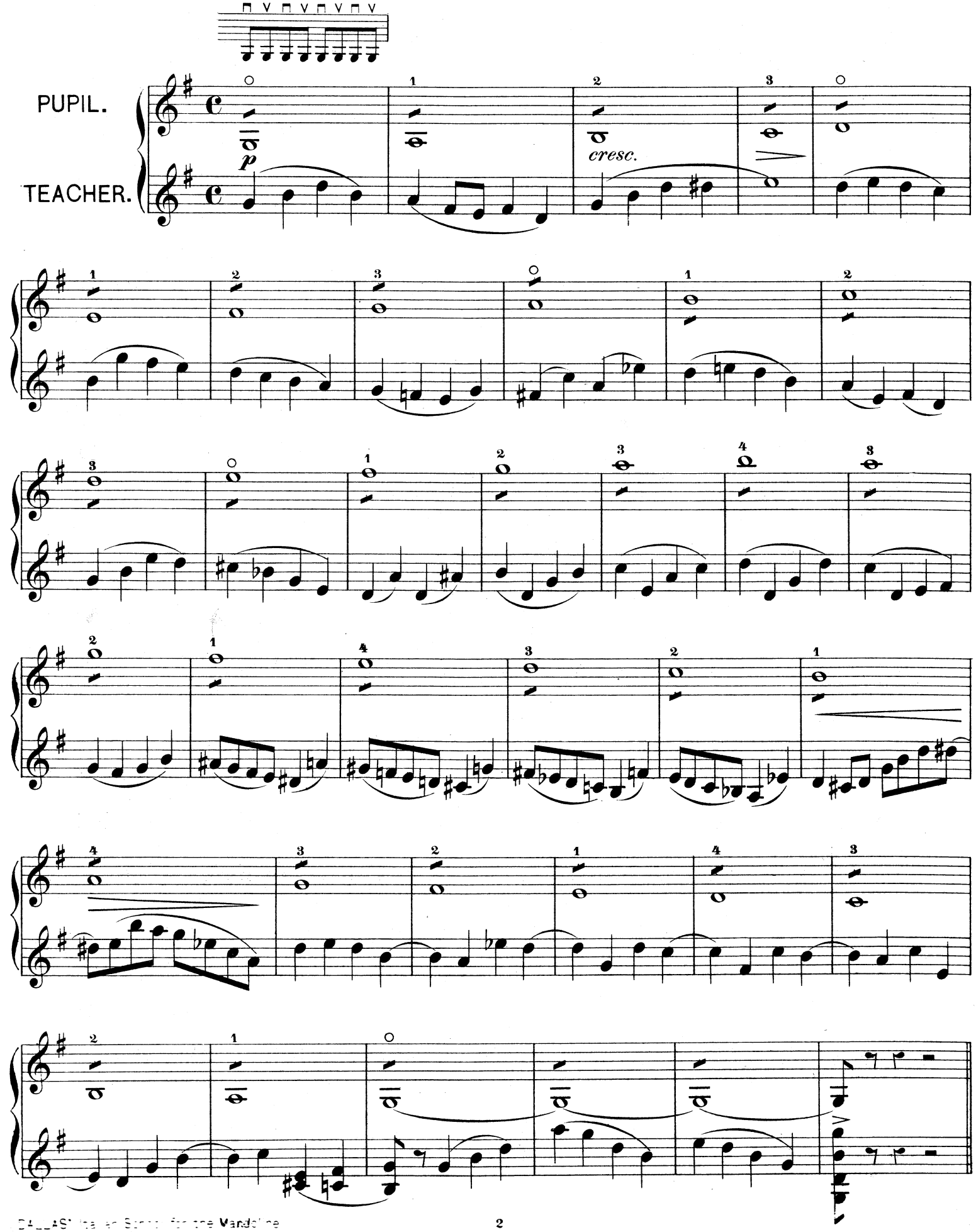


It will be noticed that in descending the E.,A.,and D open strings are not used the notes being made with the fourth finger on the second, third and fourth strings respectively.

SCALE OF G. IN QUAVERS.

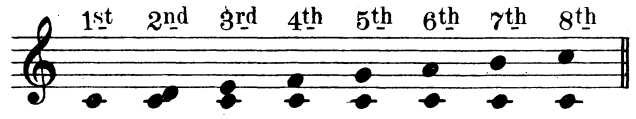


The Student should now well practise the following:

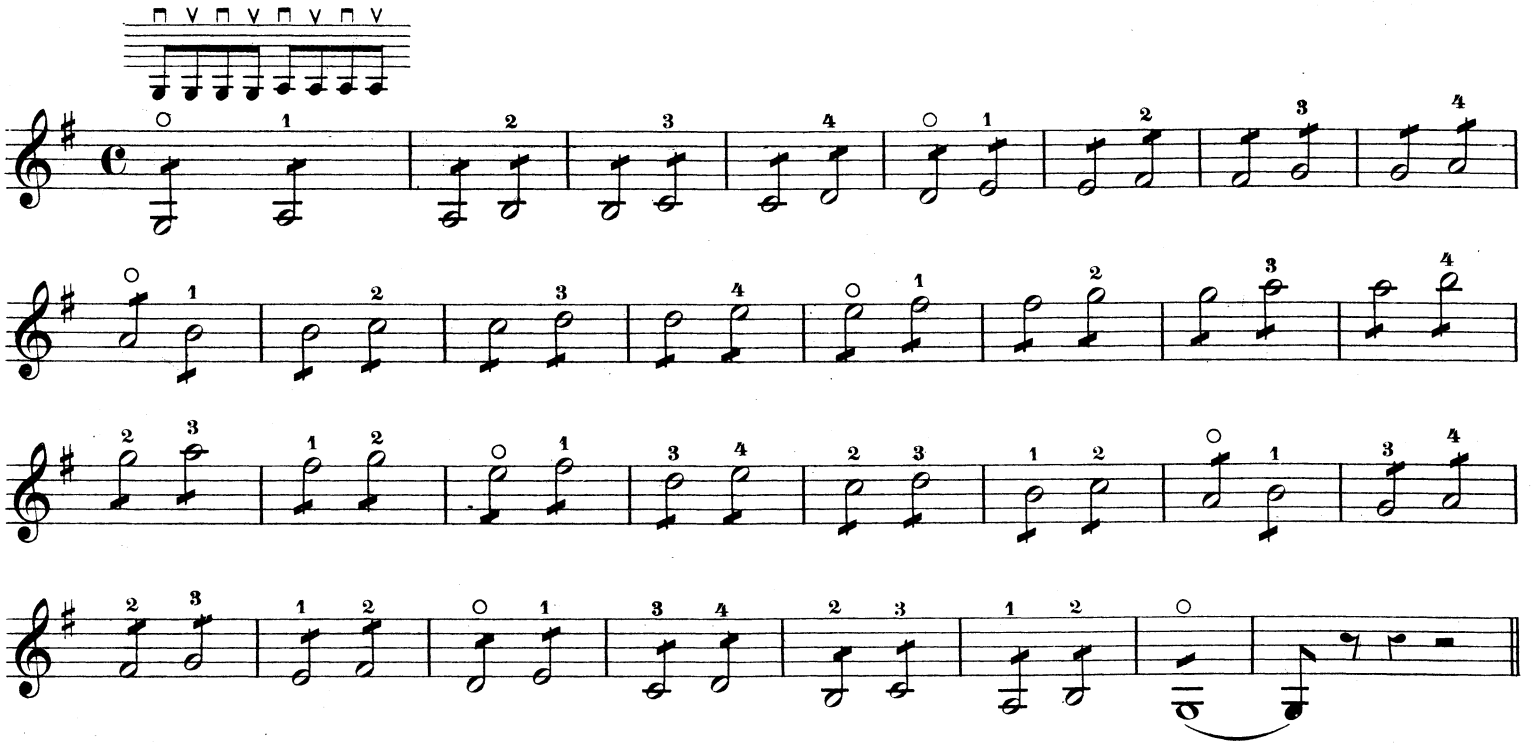


INTERVALS.

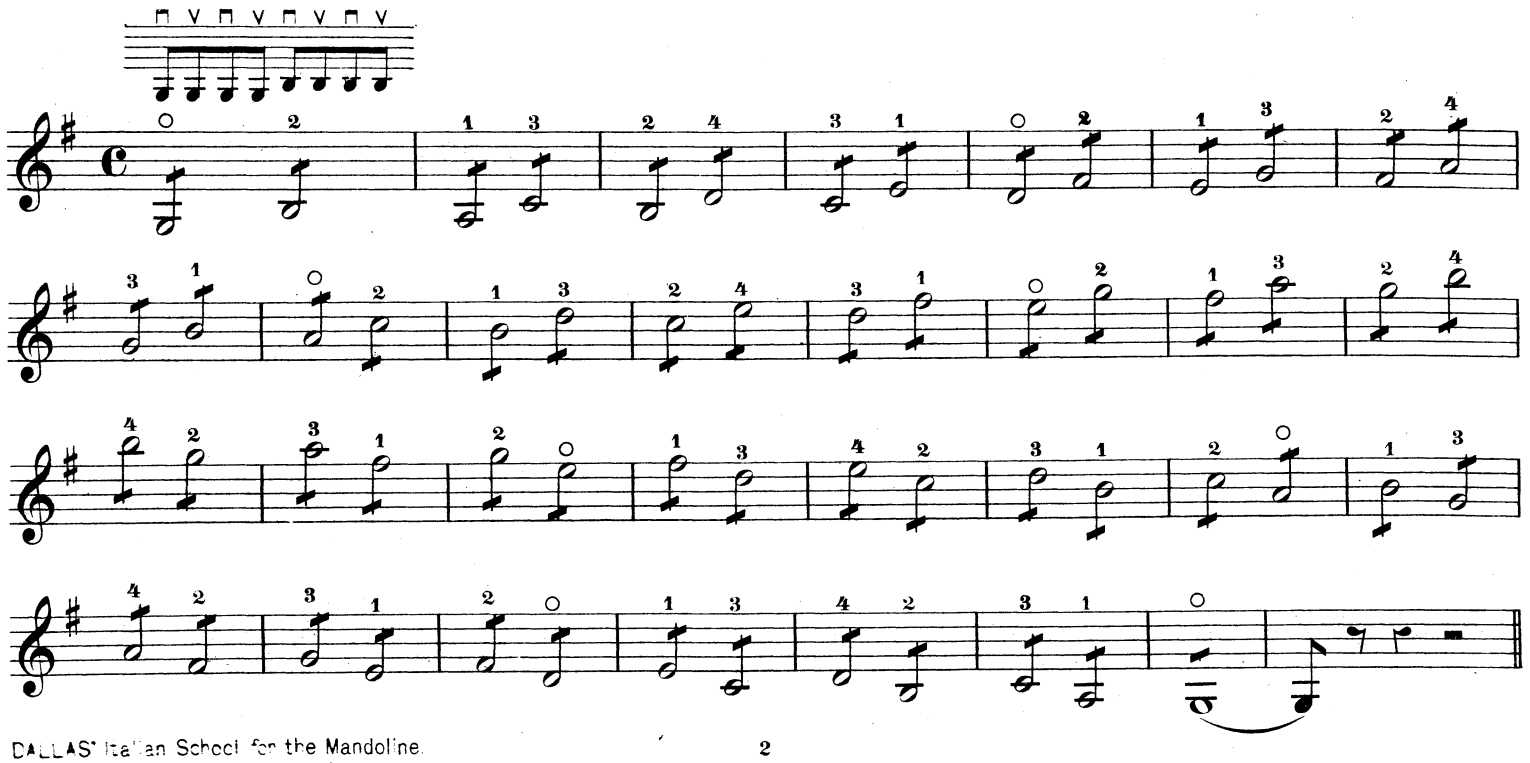
The distance between two sounds, or from one line to a space, or from one space to a line is called an Interval, thus:



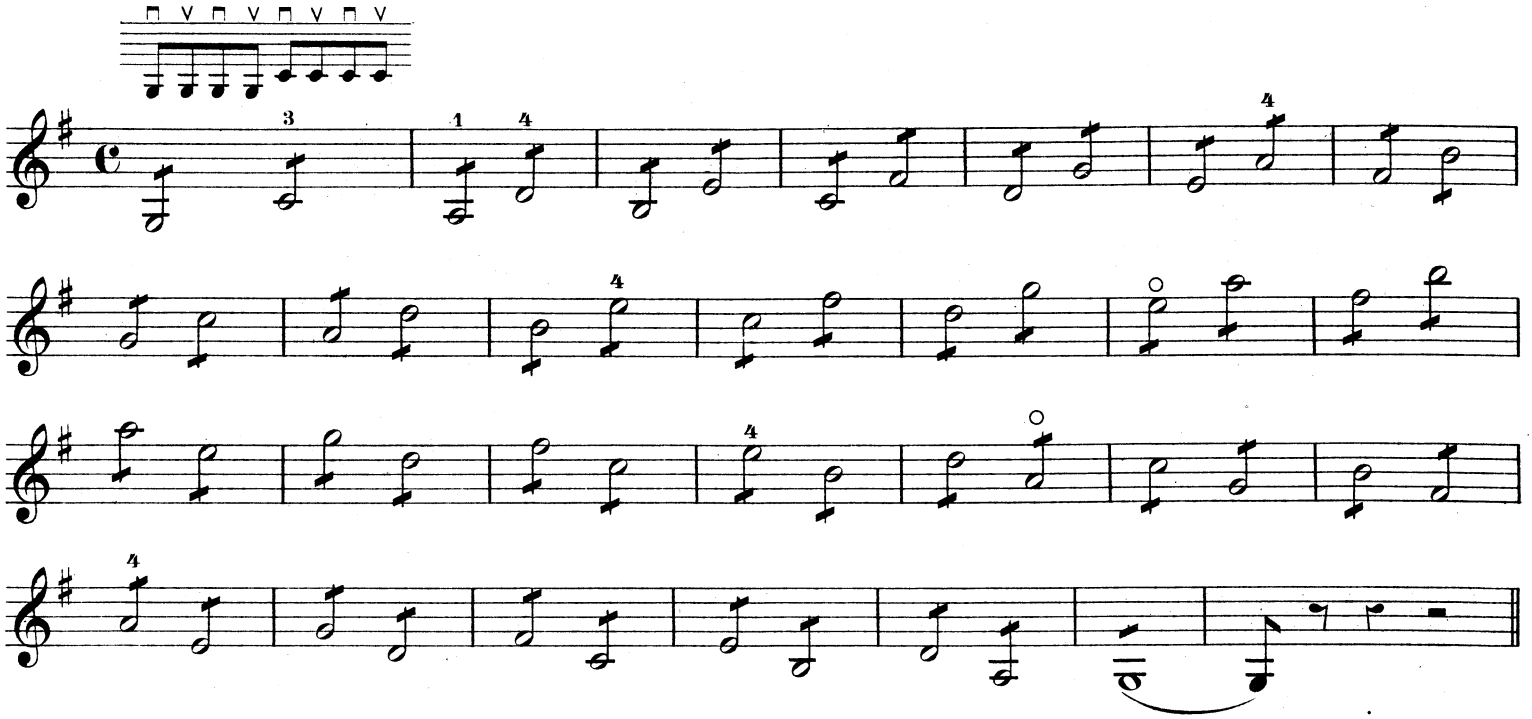
EXERCISE IN SECONDS.



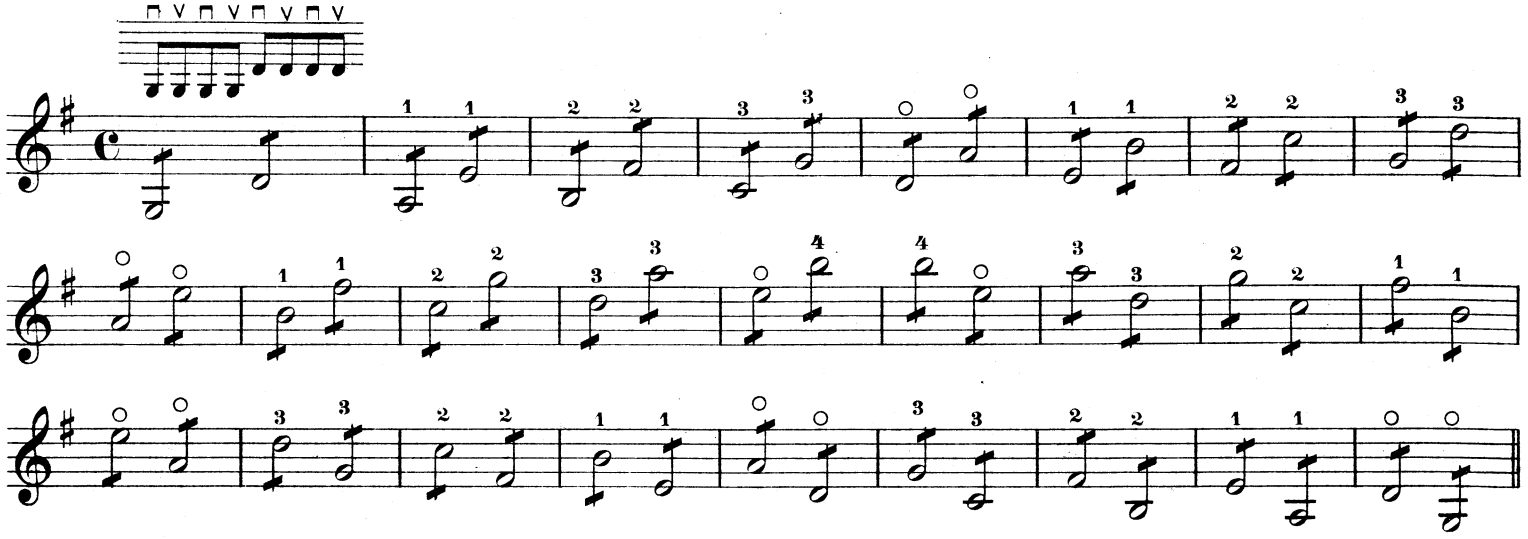
EXERCISE IN THIRDS.



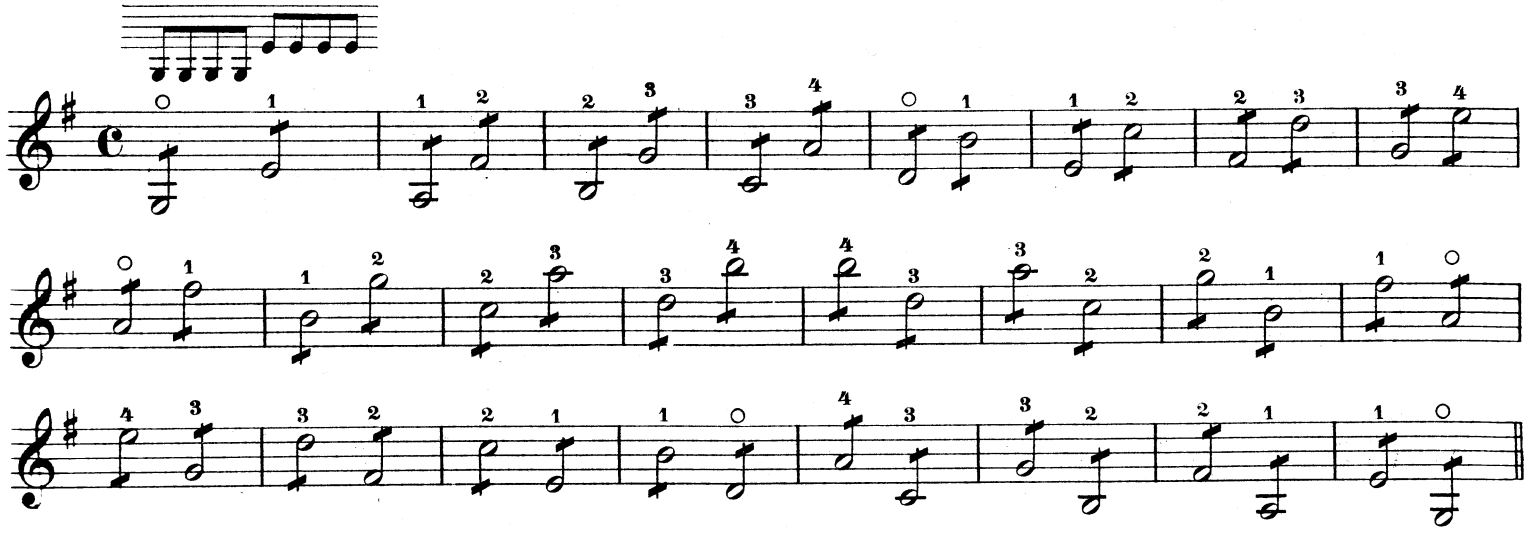
EXERCISE IN FOURTHS.



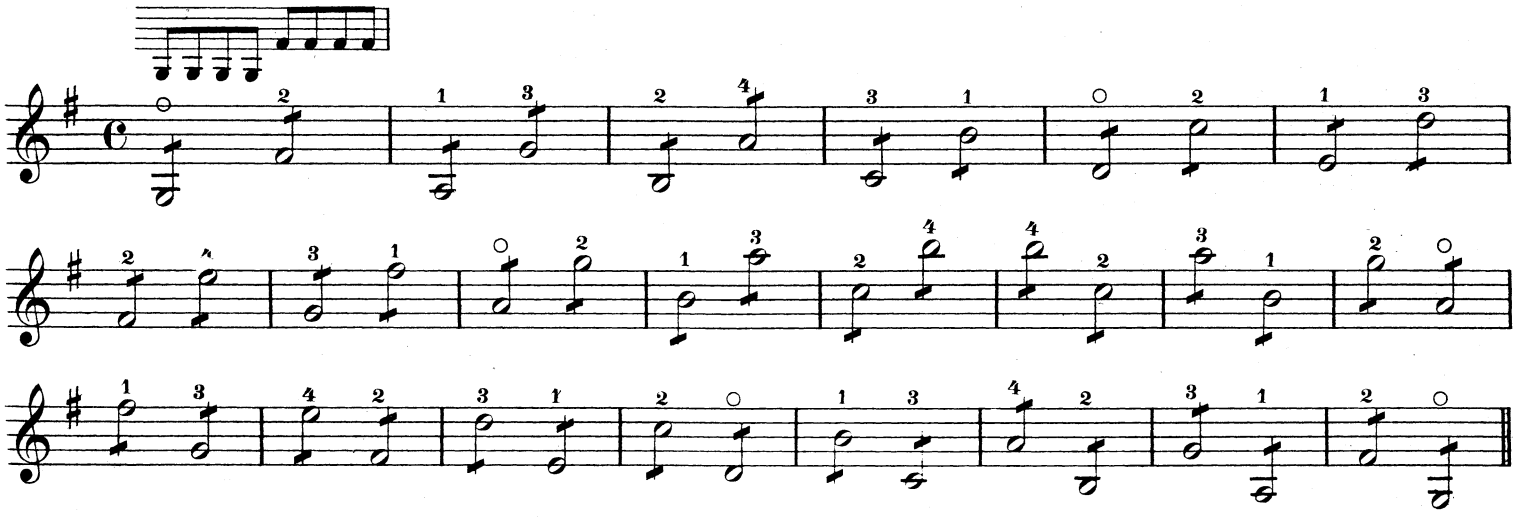
EXERCISE IN FIFTHS.



EXERCISE IN SIXTHS.

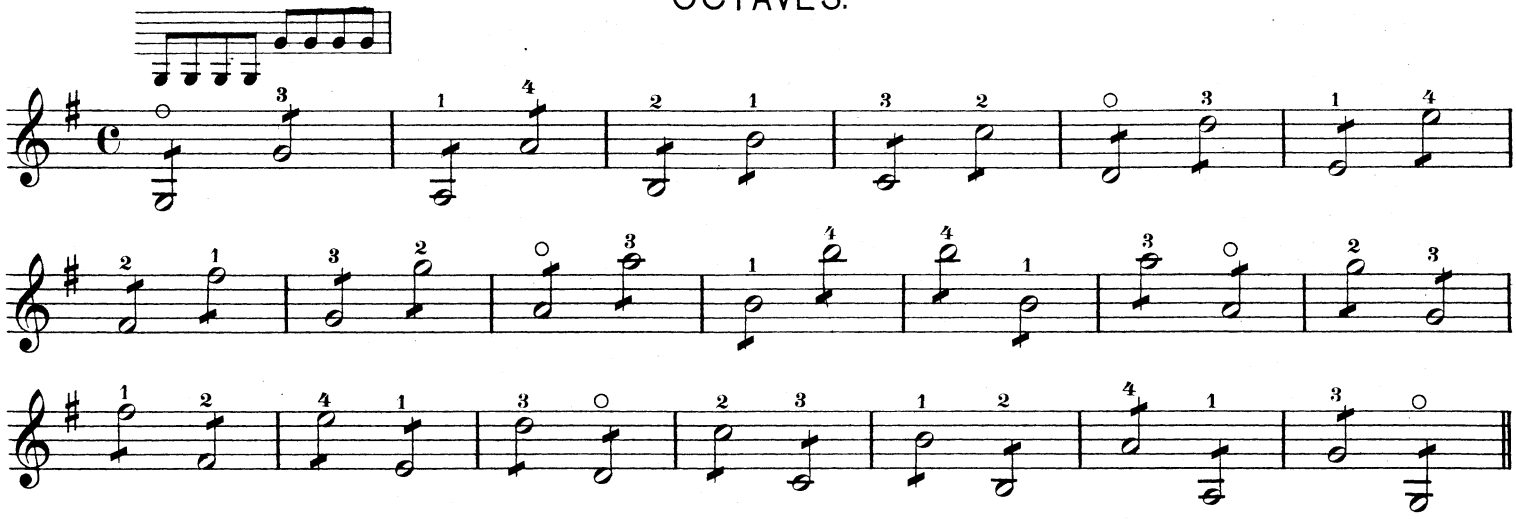


EXERCISE IN SEVENTHS.



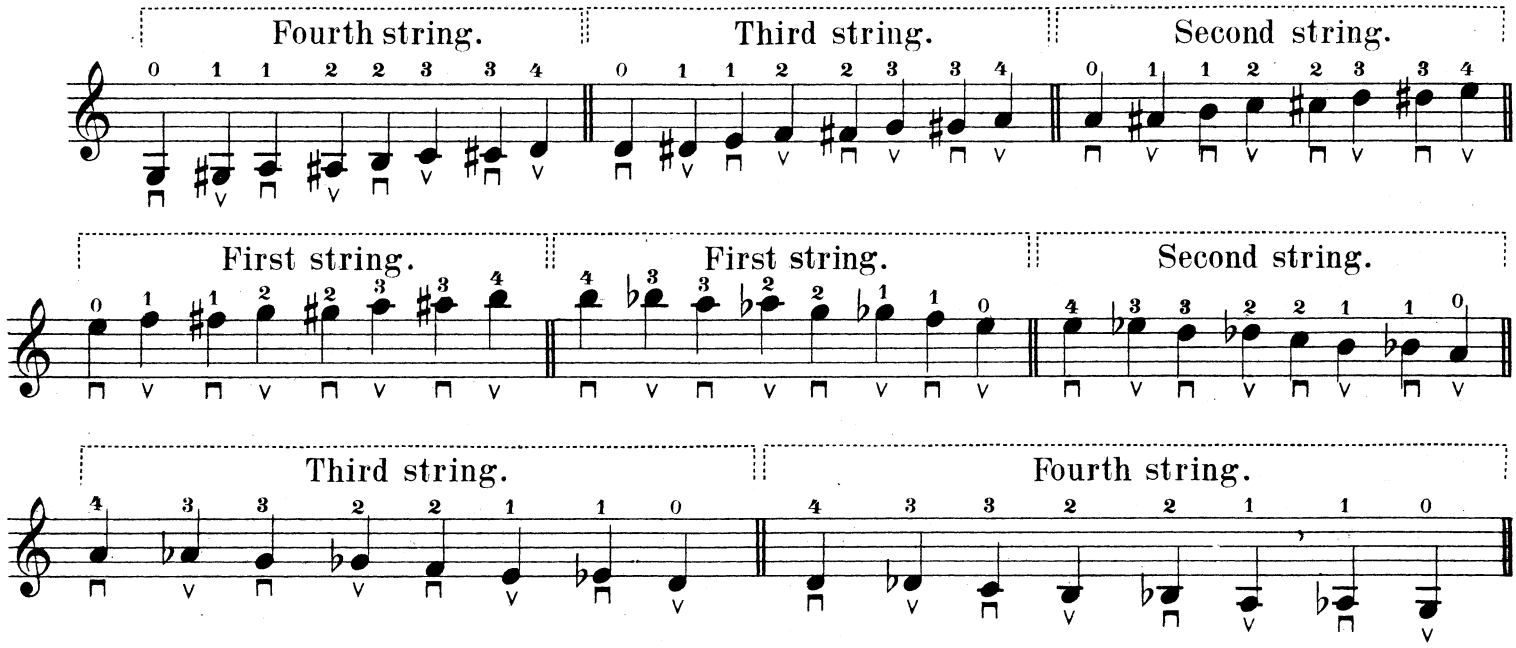
EXERCISE IN EIGHTHS.

OCTAVES.



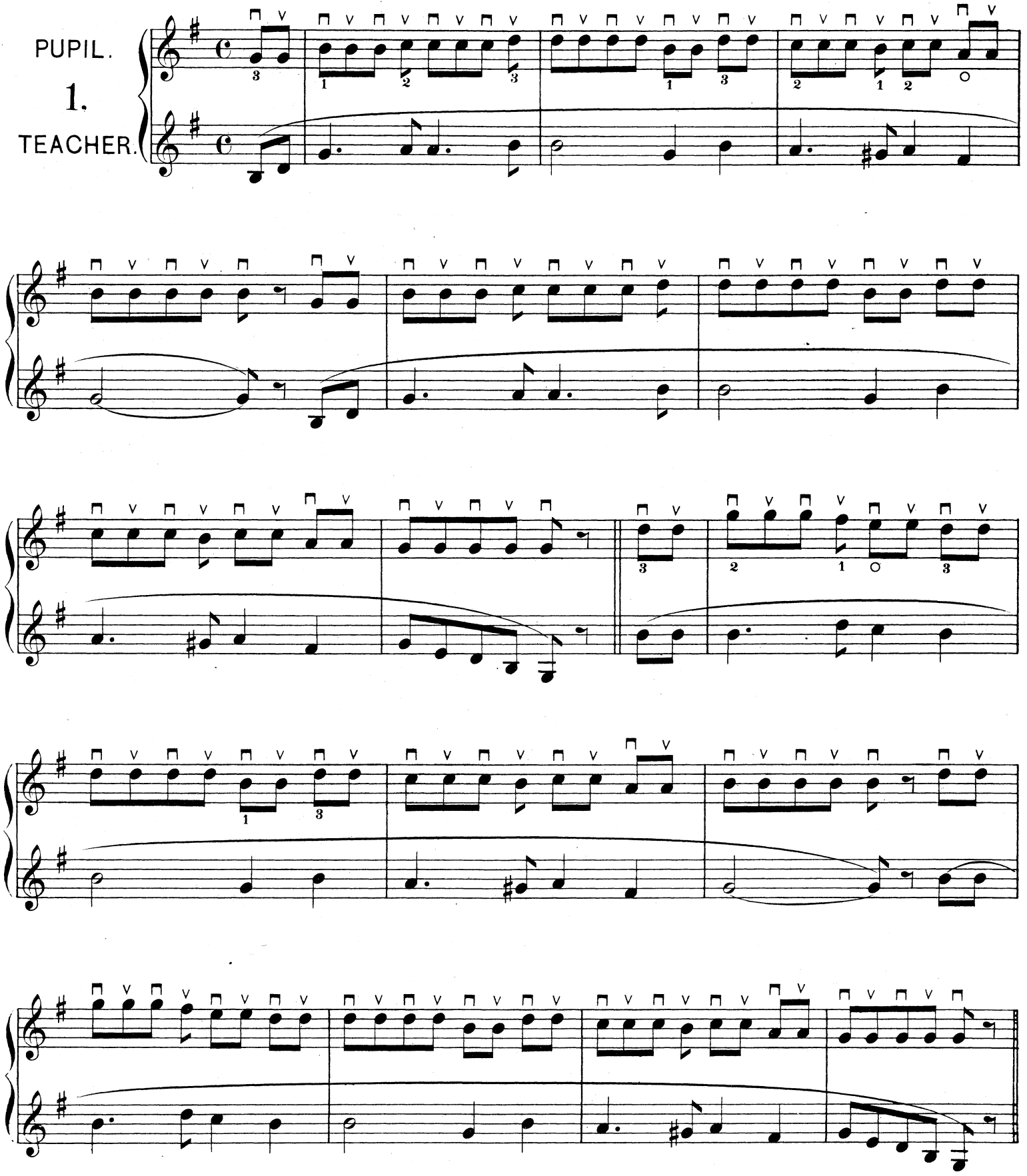
CHROMATIC SCALE.

A Scale ascending by semitones is termed Chromatic.



SIX EASY LESSONS.

HOME, SWEET HOME.



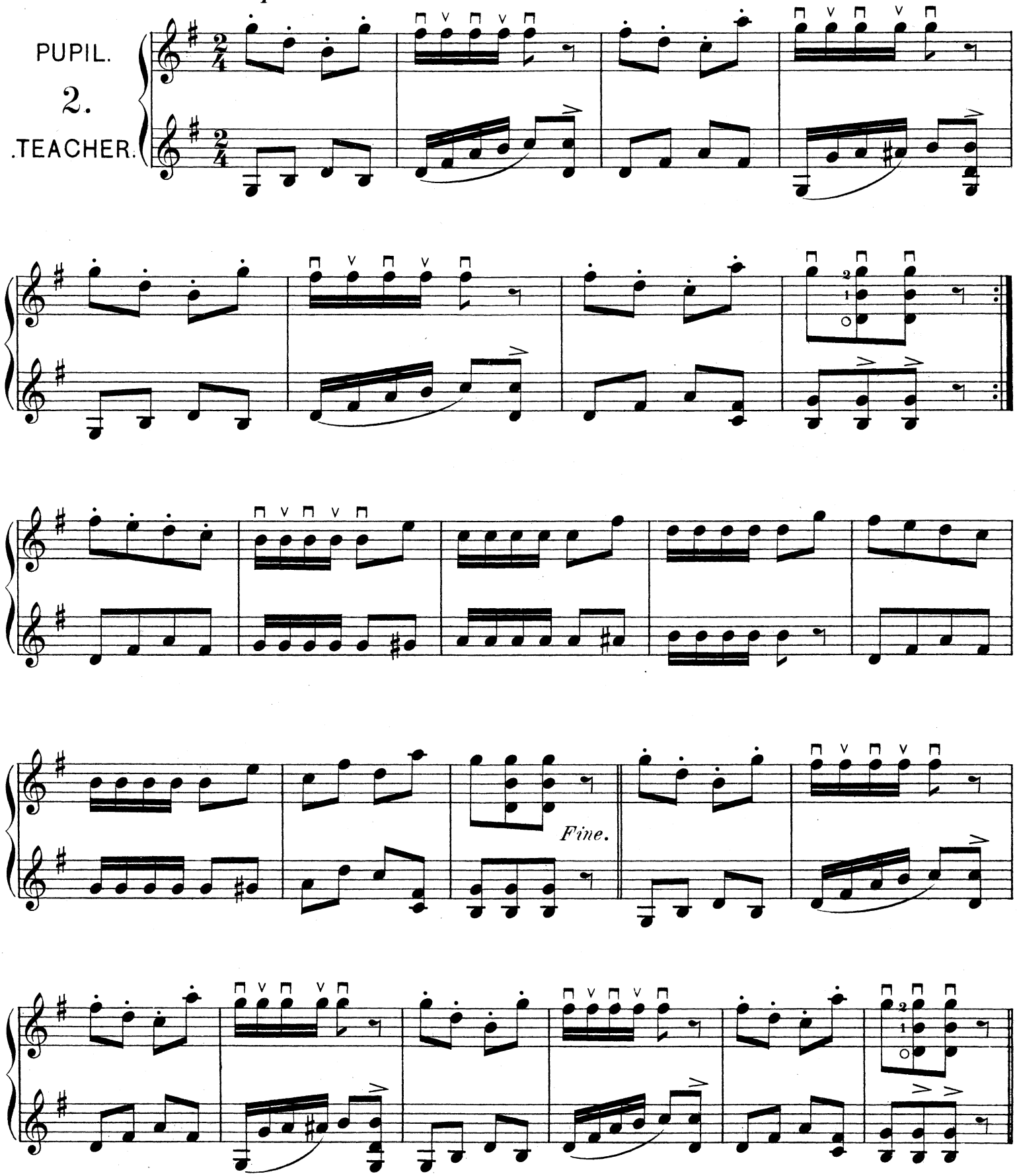
GONDOLA SCHOTTISCHE.

Tempo di Schottische.

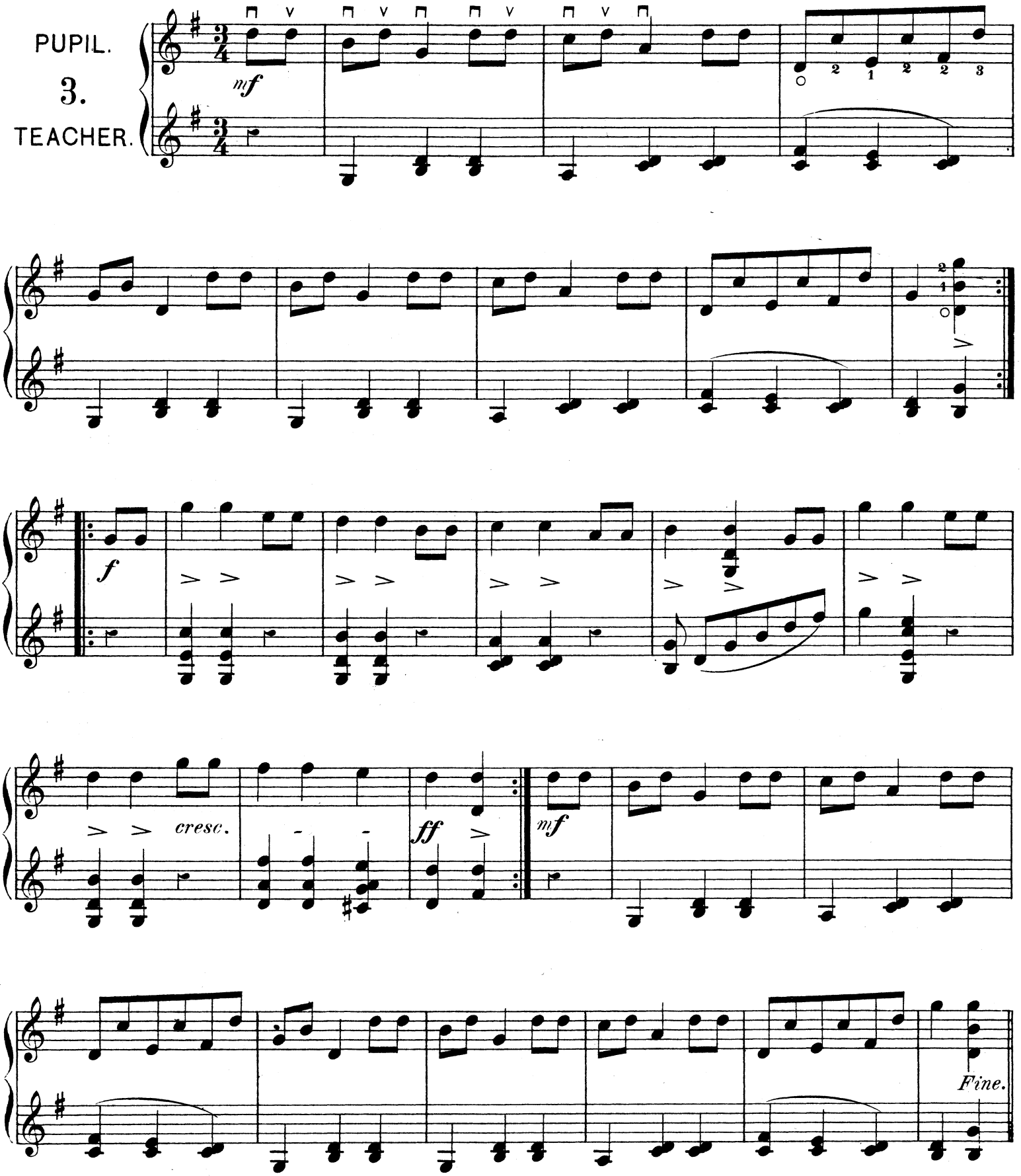
PUPIL.

2.

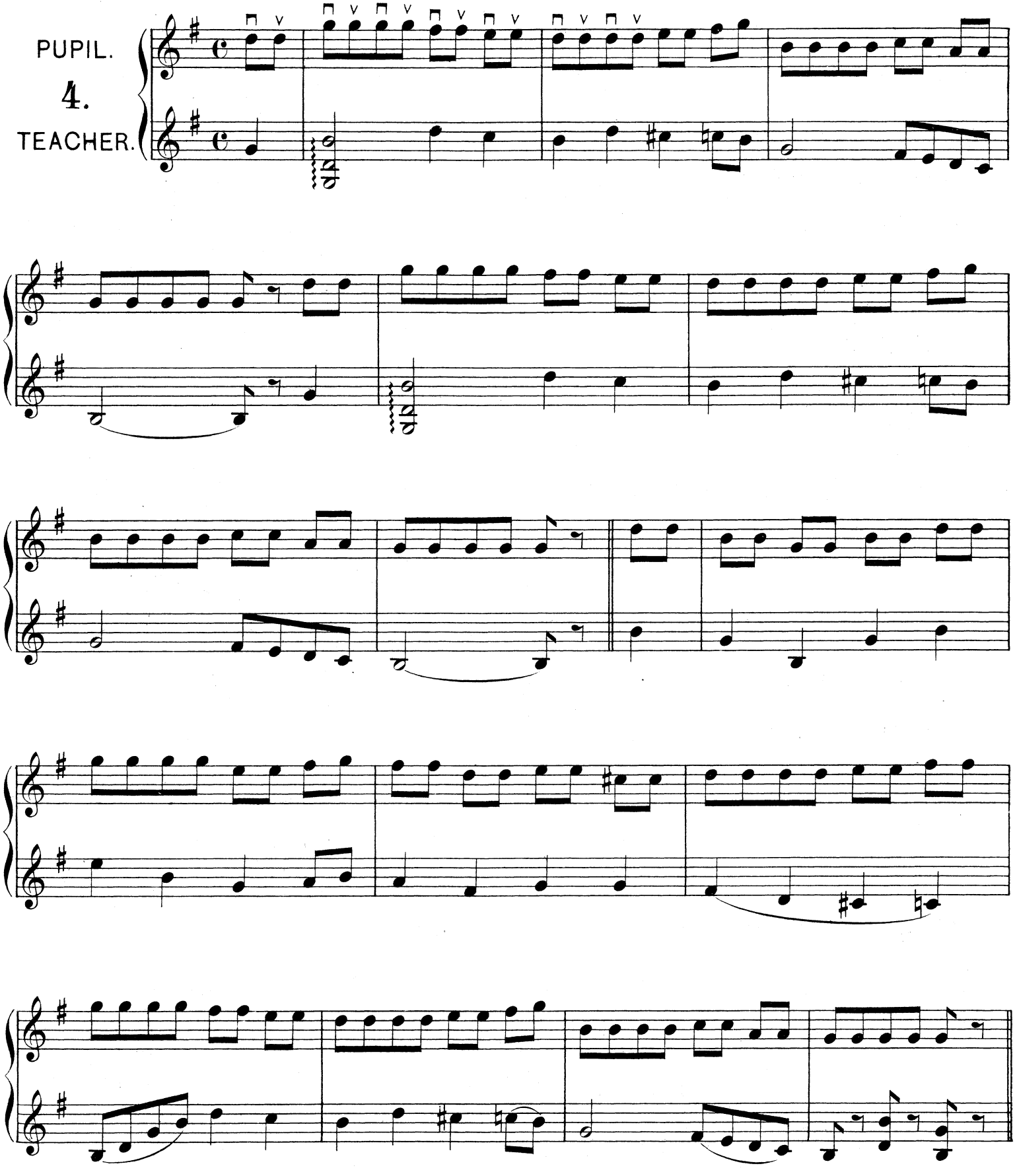
.TEACHER.



TYROLEAN DANCE.



BLUE BELLS OF SCOTLAND.



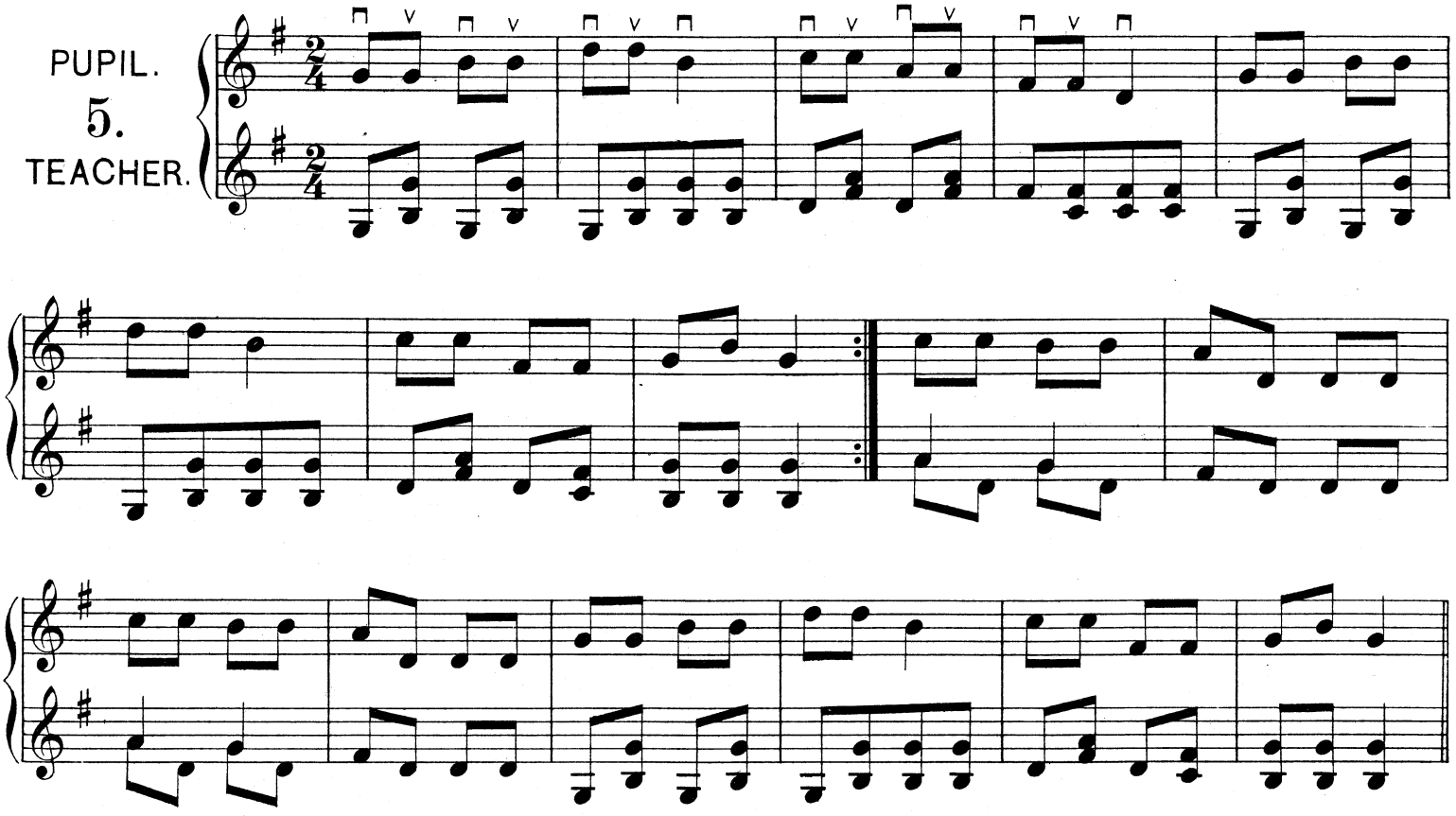
SURPRISE AIR.

HAYDN.

PUPIL.

5.

TEACHER.

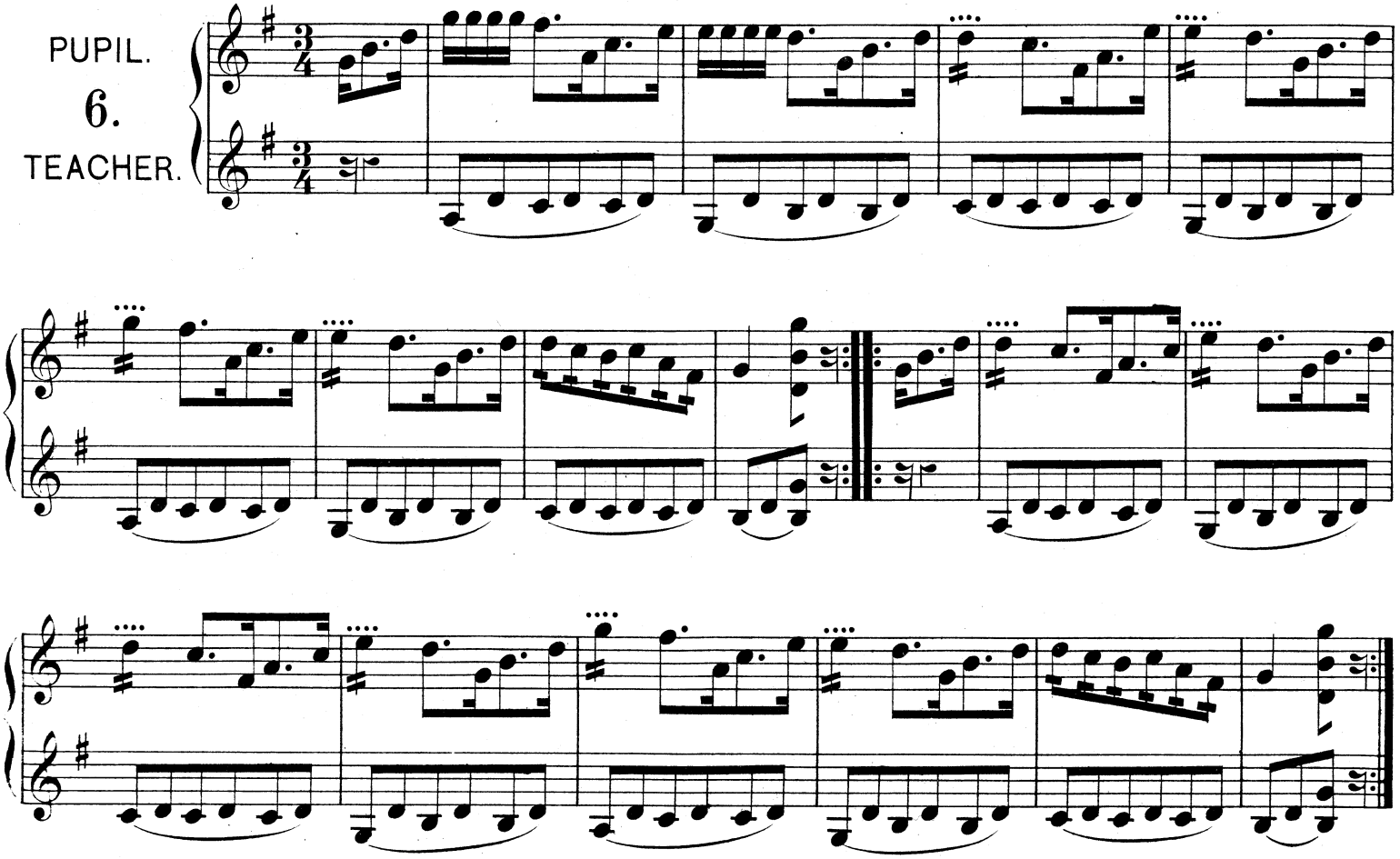


SWISS AIR.

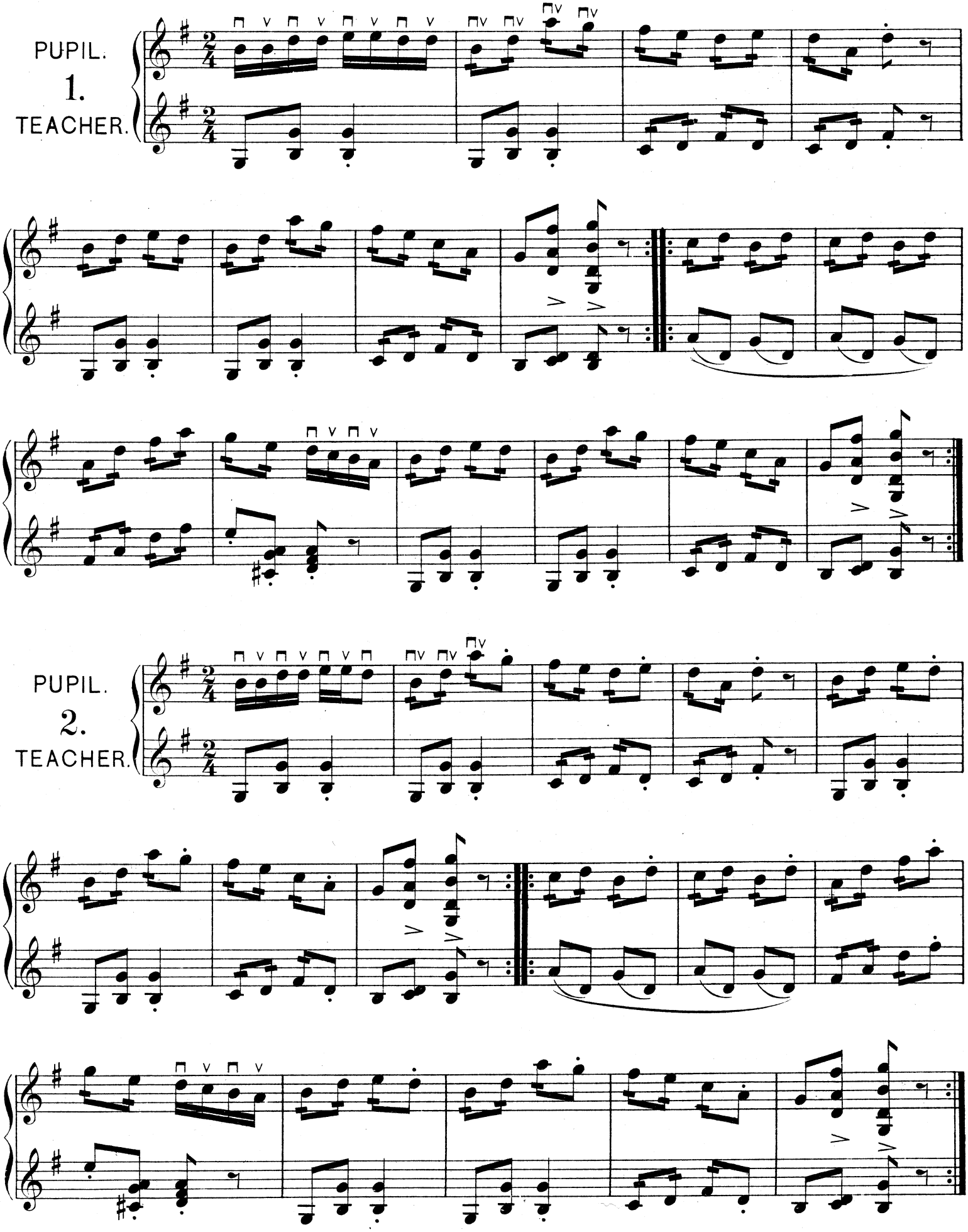
PUPIL.

6.

TEACHER.



PLECTRUM EXERCISES.



PUPIL.

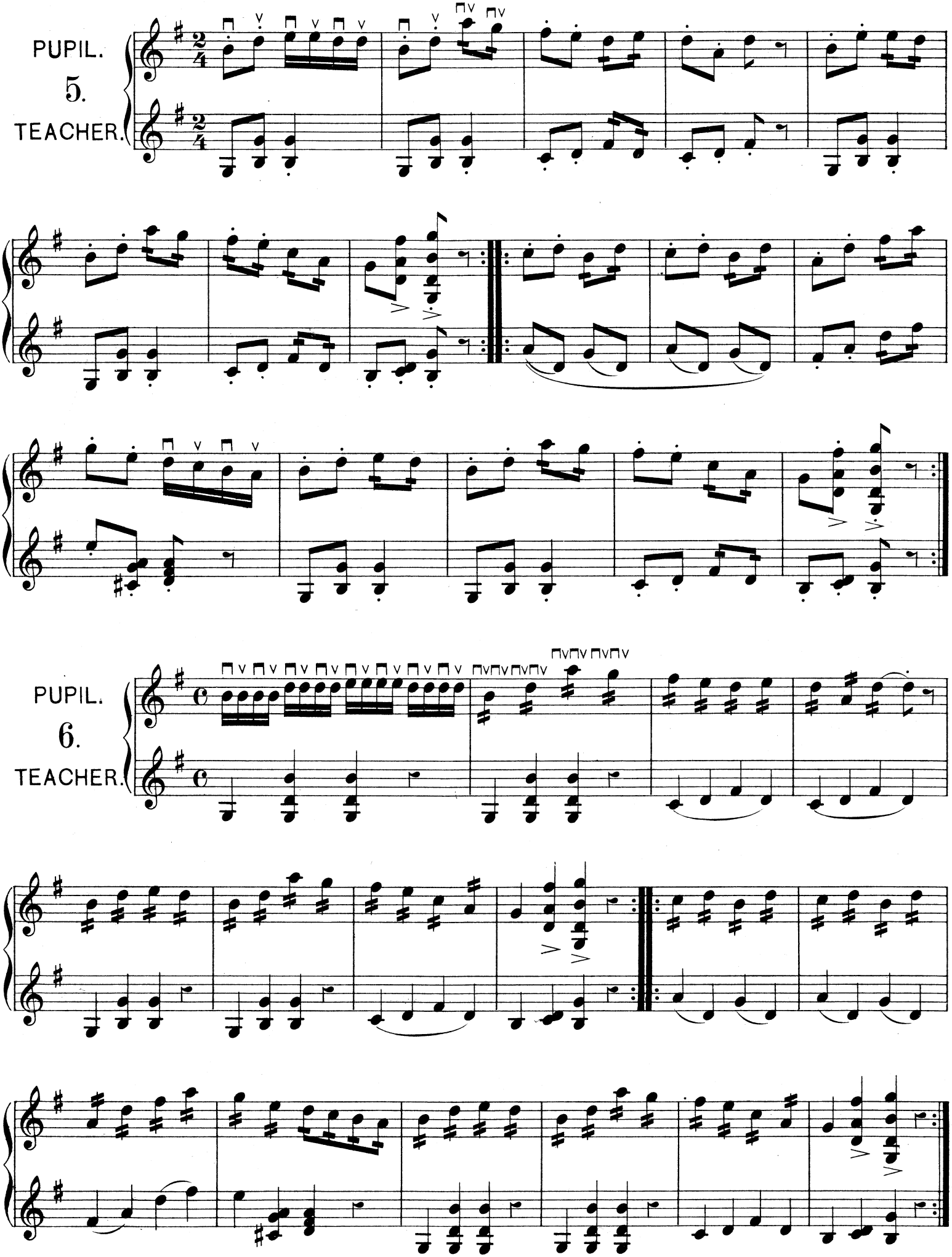
3.

TEACHER.

PUPIL.

4.

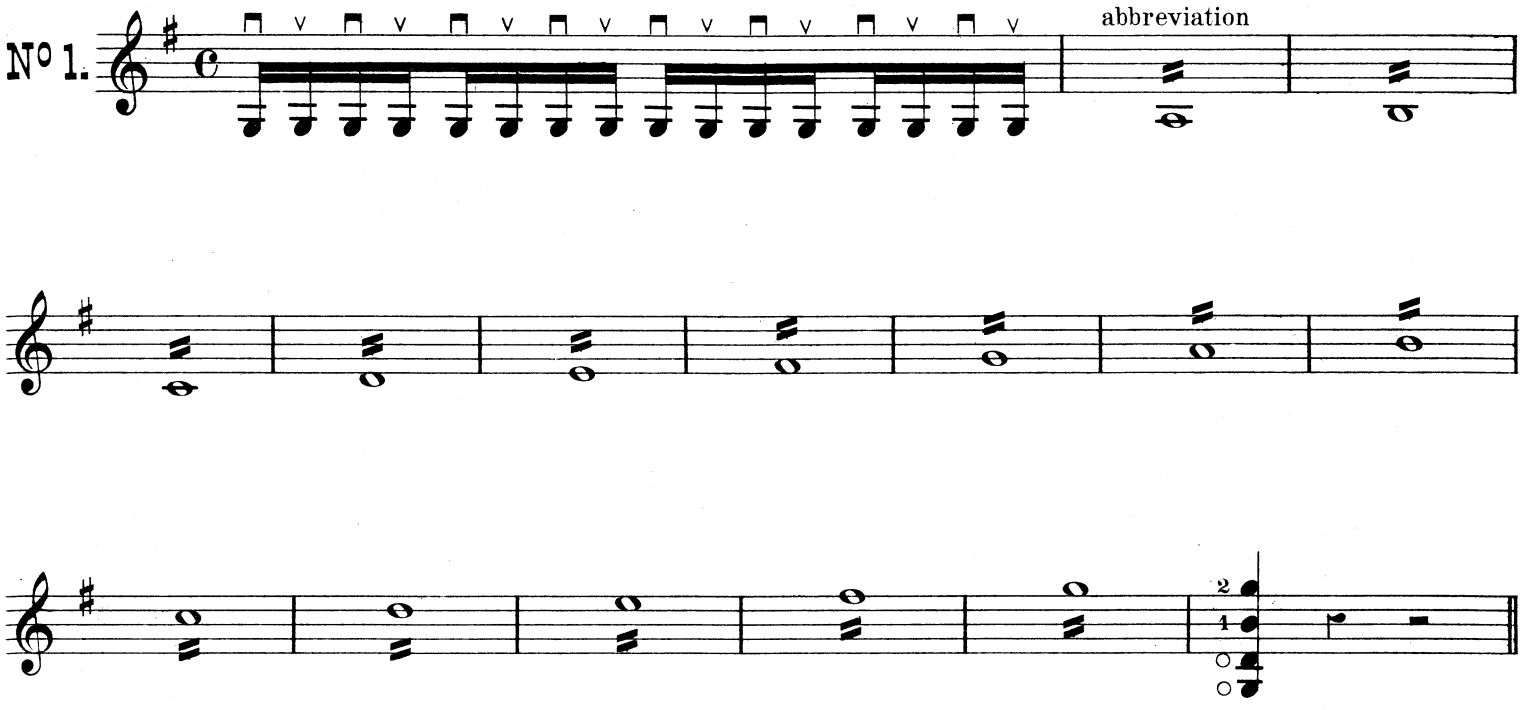
TEACHER.


PUPIL.
5.
TEACHER.
PUPIL.
6.
TEACHER.

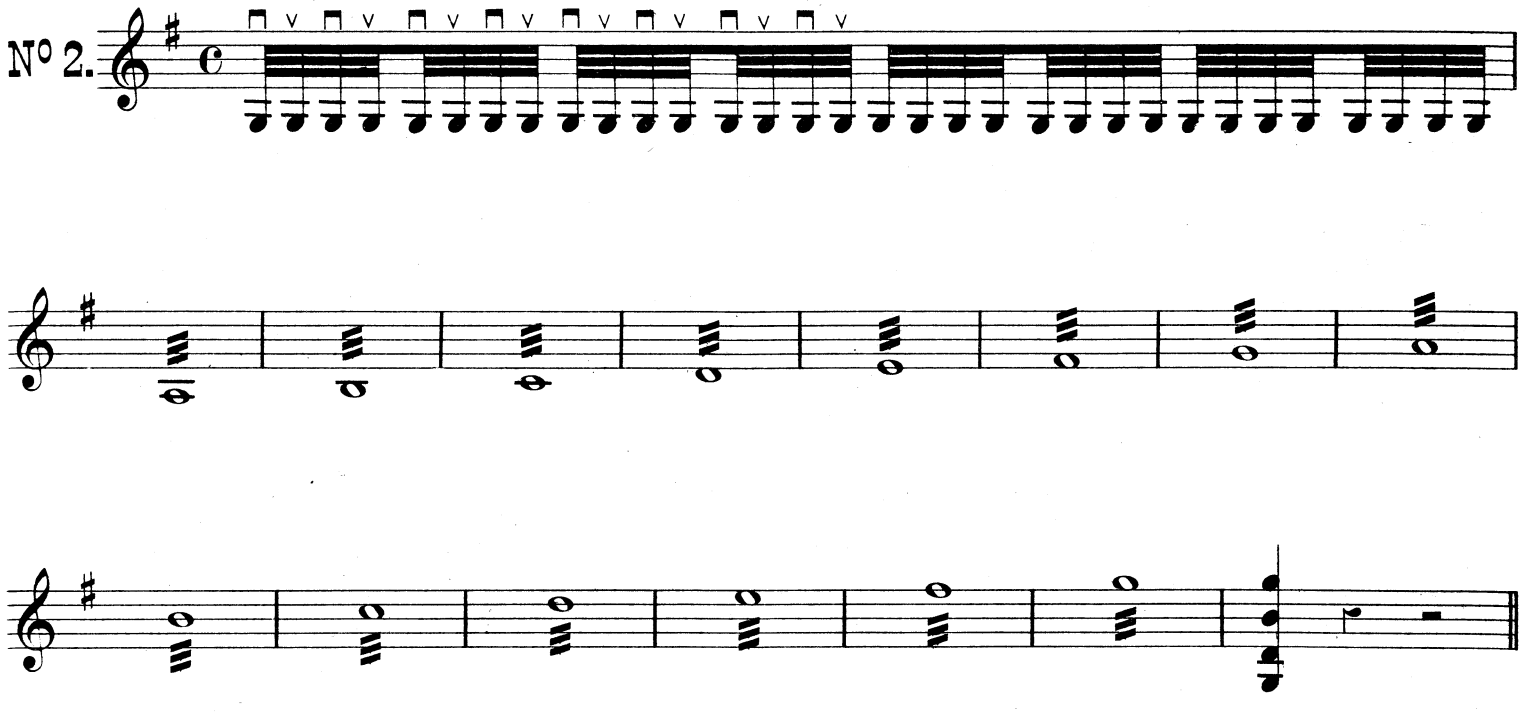
THE TREMOLO.

The Mandoline sounds being staccato, long or sustained notes are played Tremolo. The Tremolo is the rapid reiteration of the down and up strokes of the plectrum, and the Student should well practise the following exercises taking great care not to hold the plectrum tightly nor stiffen or cramp the hand.

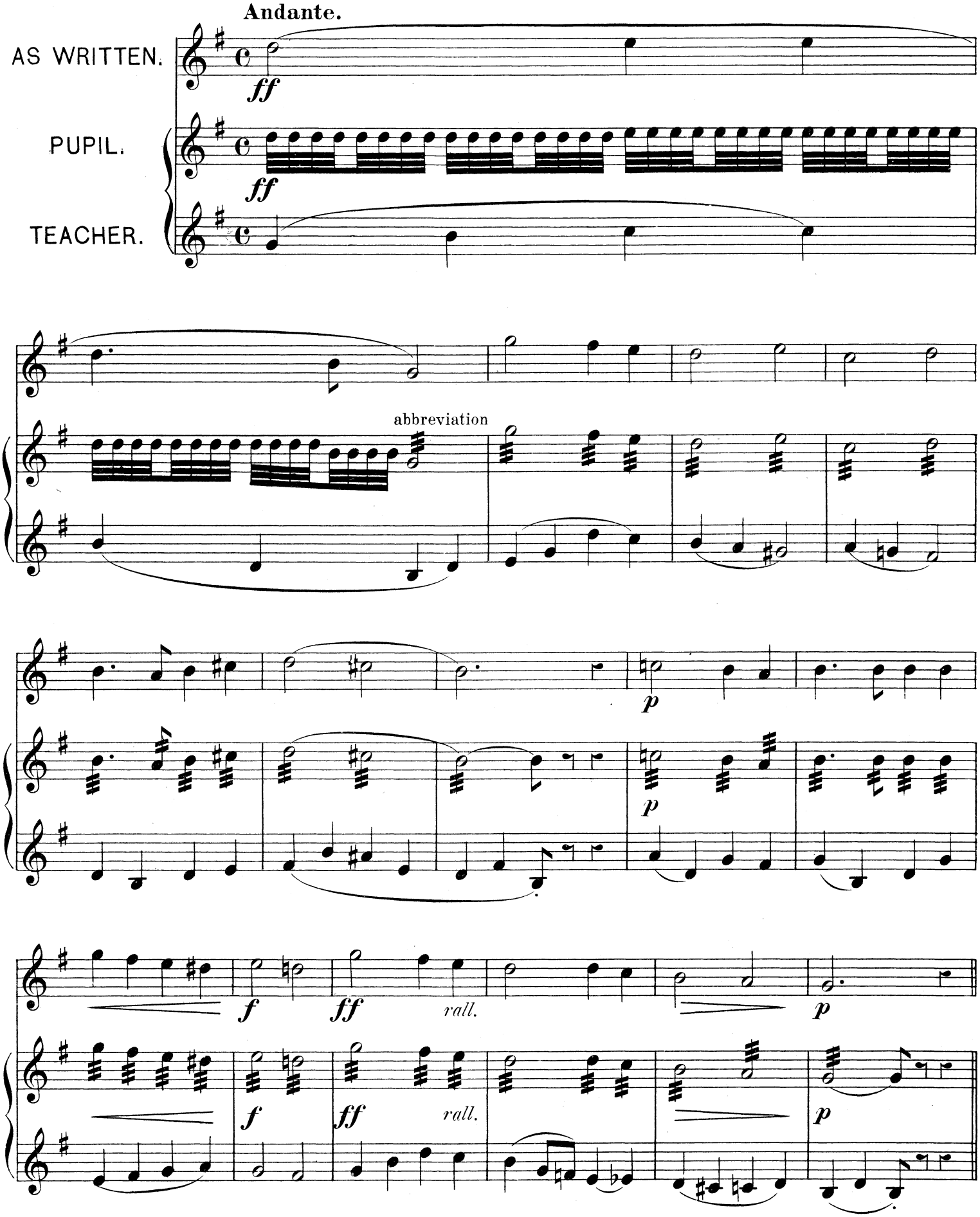
EXERCISE.



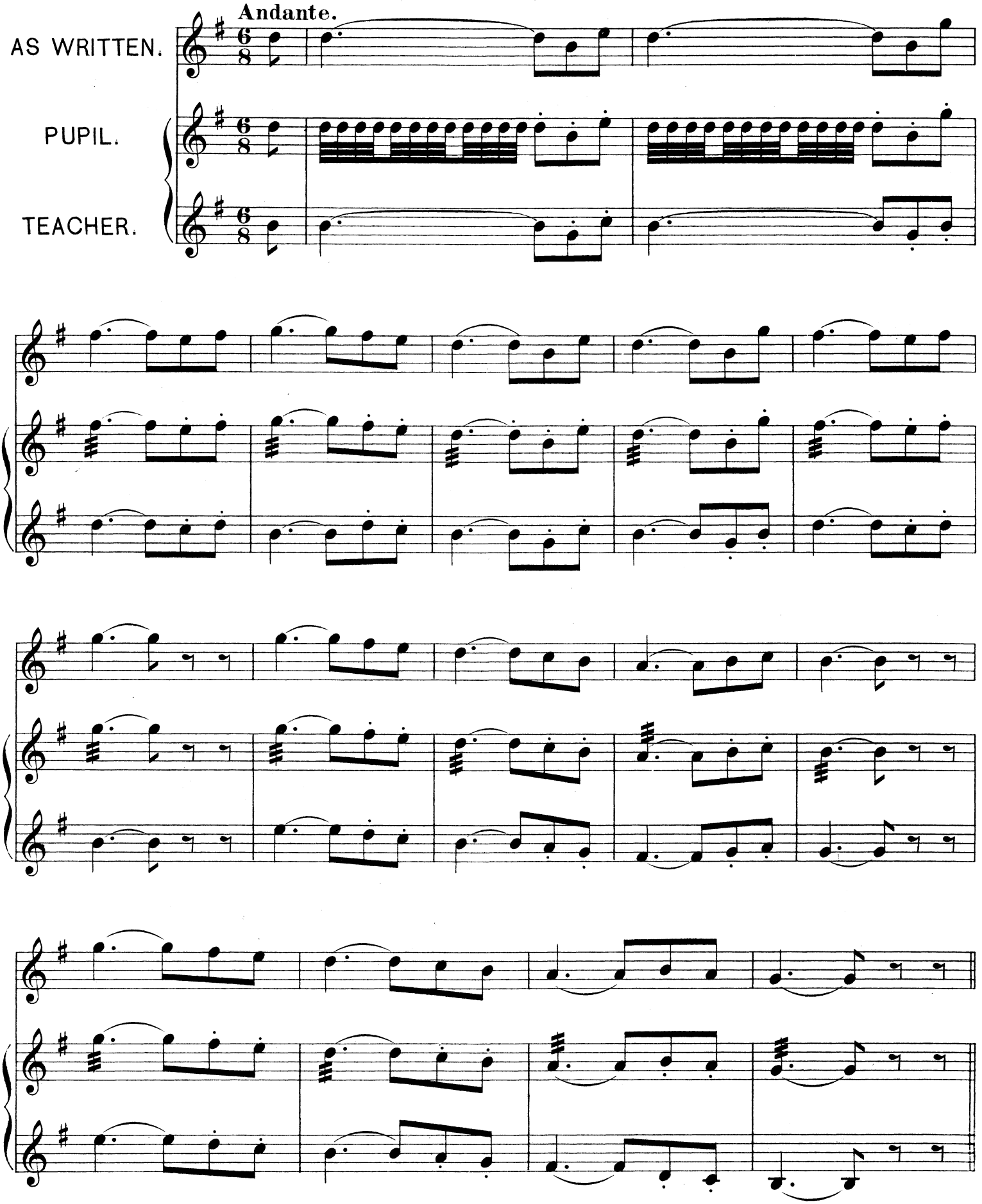
Having mastered the foregoing, practise the scale in demisemiquavers as follows:



RUSSIAN HYMN.

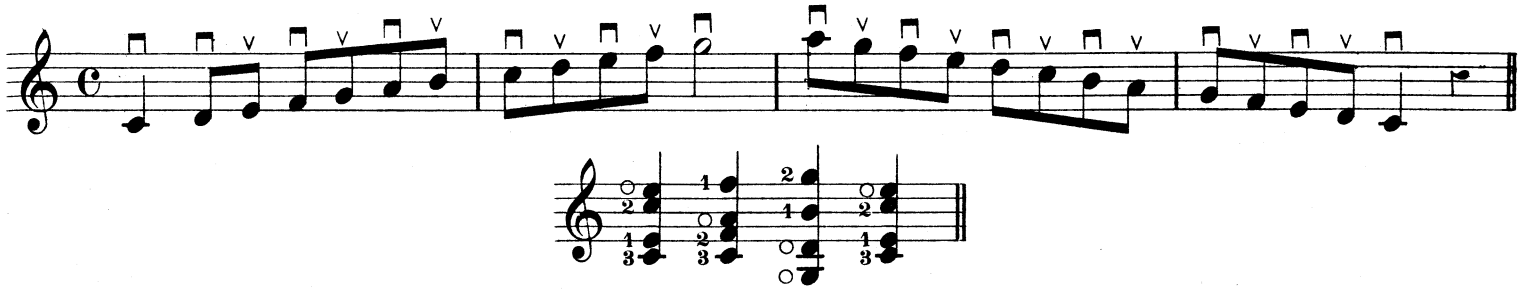


BARCAROLLE.

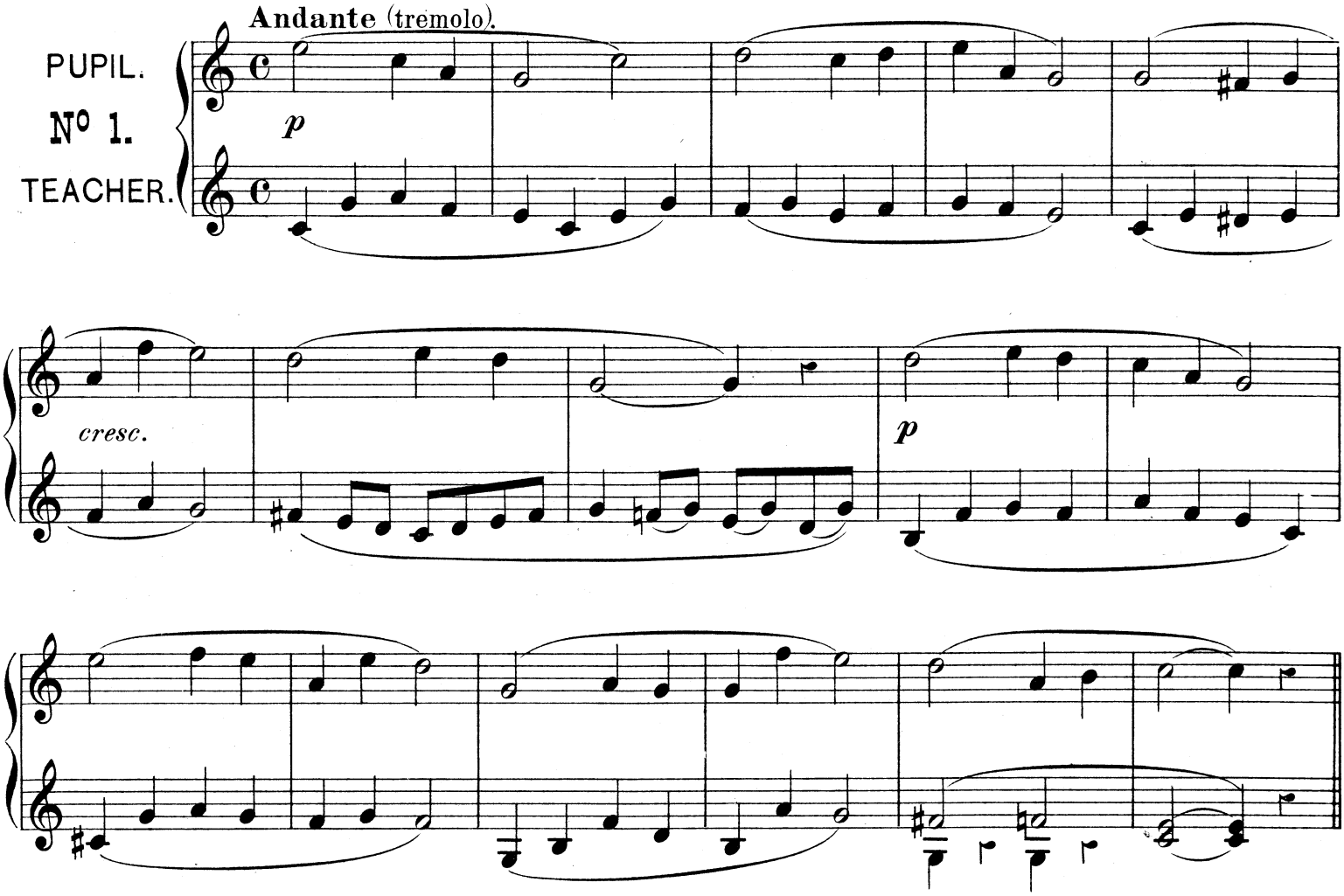


SCALES, CHORDS AND EXERCISES IN THE VARIOUS KEYS.

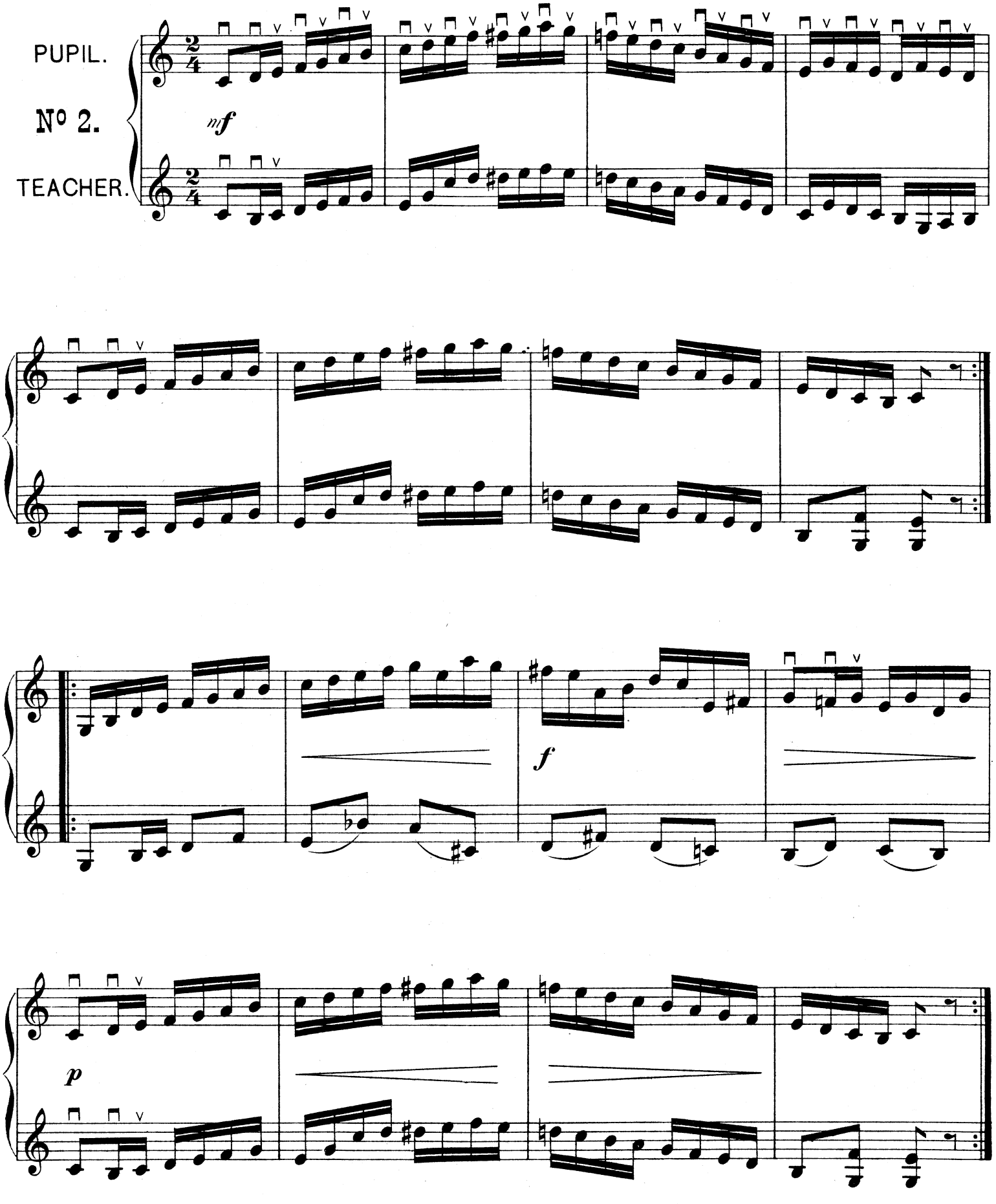
C. MAJOR.



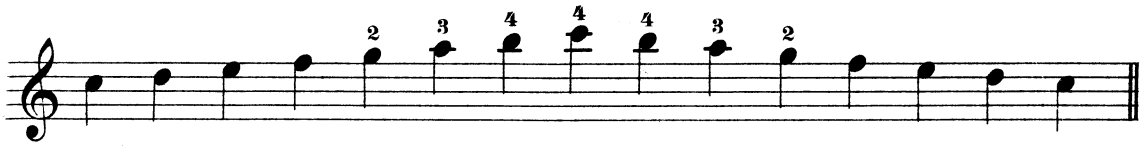
TRUE LOVE.



ALLEGRETTO.



In playing high notes on the Mandoline the hand is moved into different positions, but in the following exercise the hand is kept in the first position and the fourth finger stretched to C.on the E. string. This is termed the Extension.

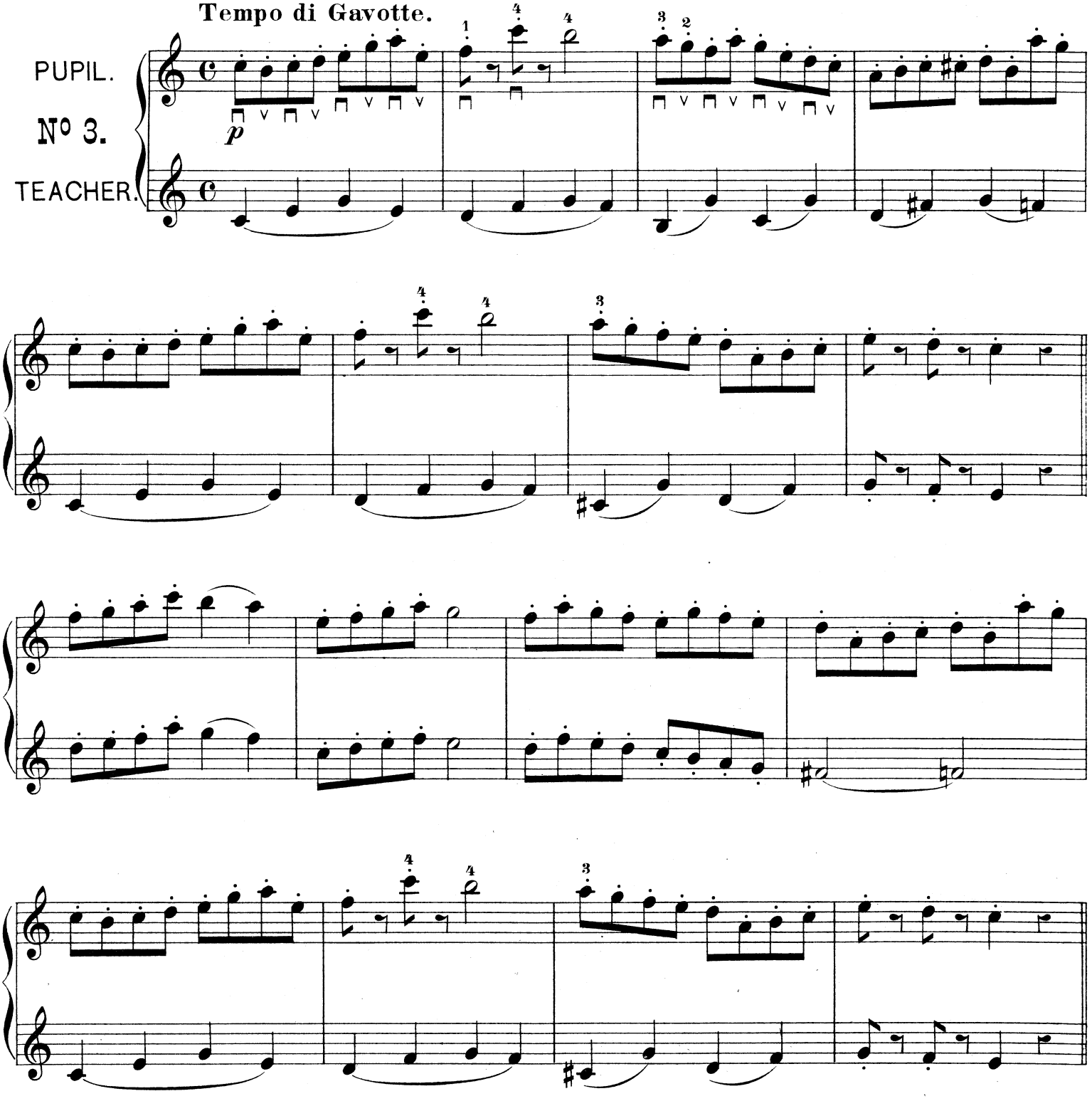


Tempo di Gavotte.

PUPIL.

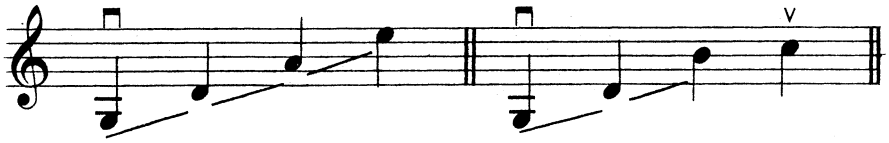
Nº 3.

TEACHER.



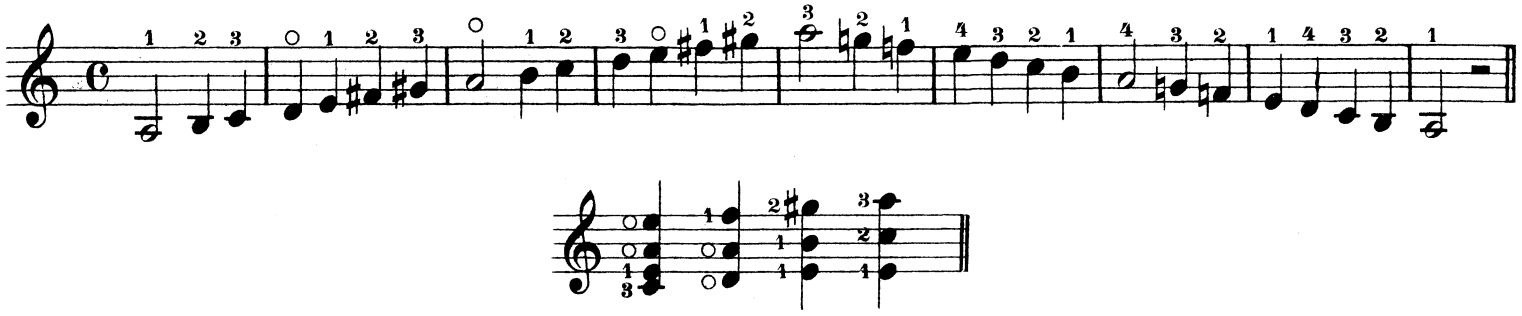
Stroking the strings with the plectrum from one to another is termed the Slur and is performed by striking the first note and drawing the plectrum over the following strings. The slur is indicated by a dash.

EXAMPLES.



A MINOR.

Relative of C Major.

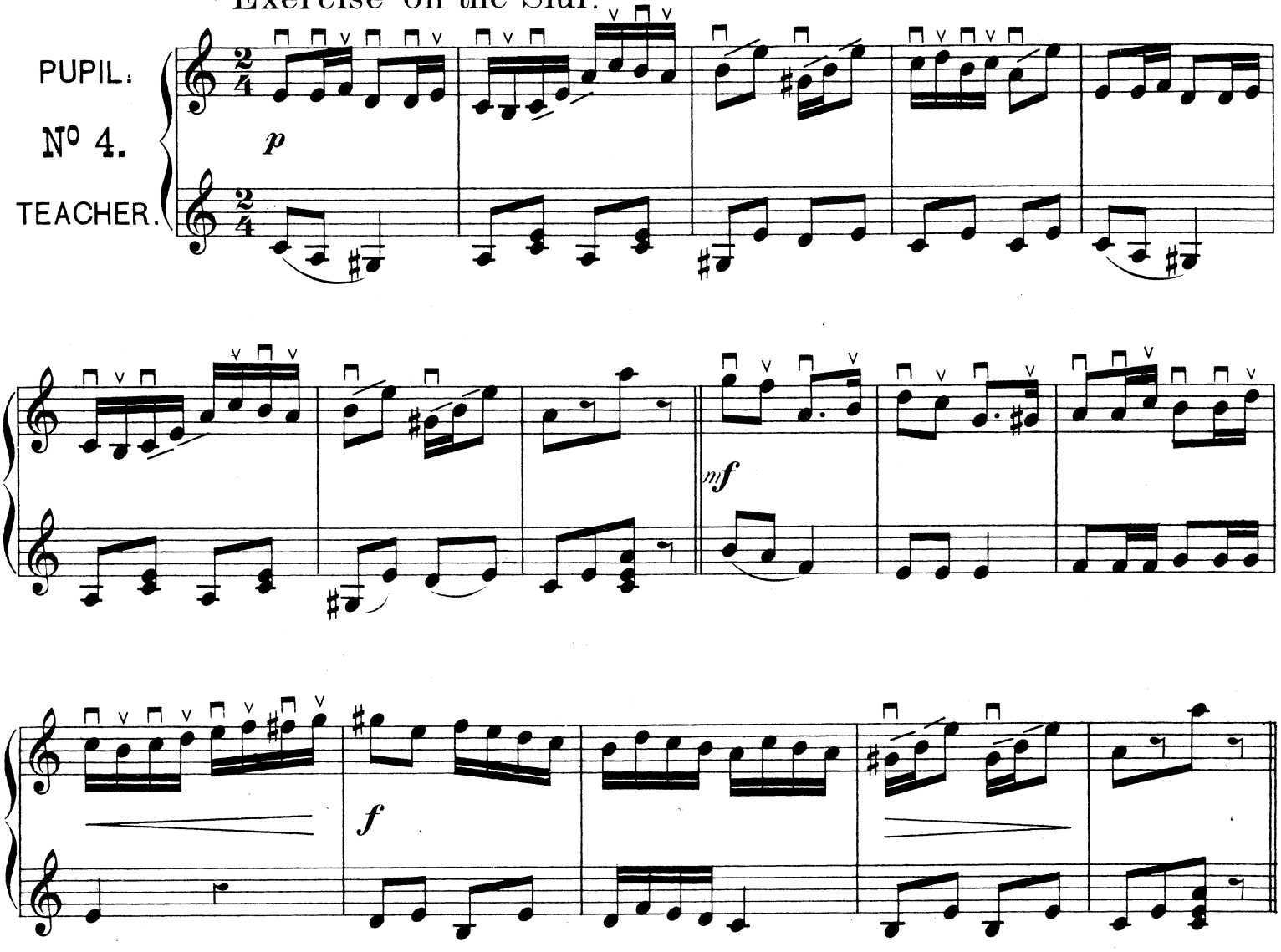


Exercise on the Slur.

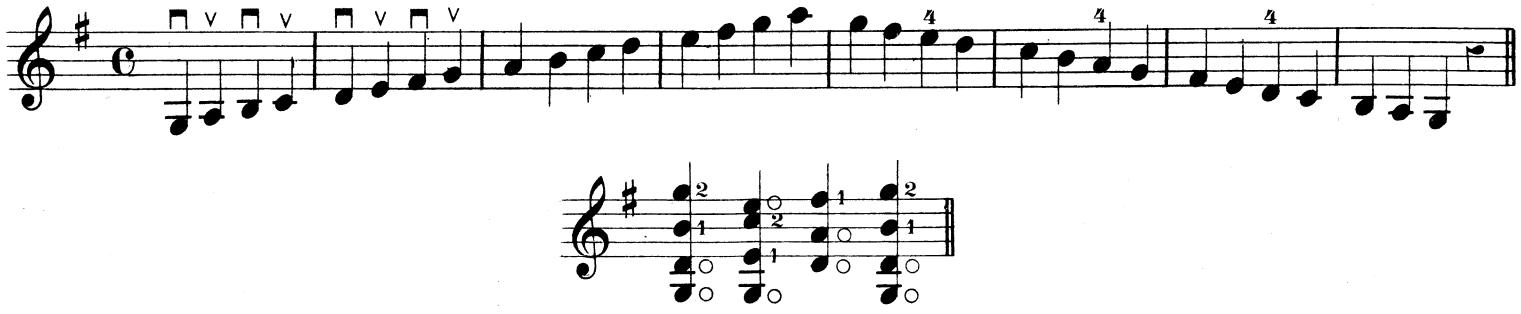
PUPIL.

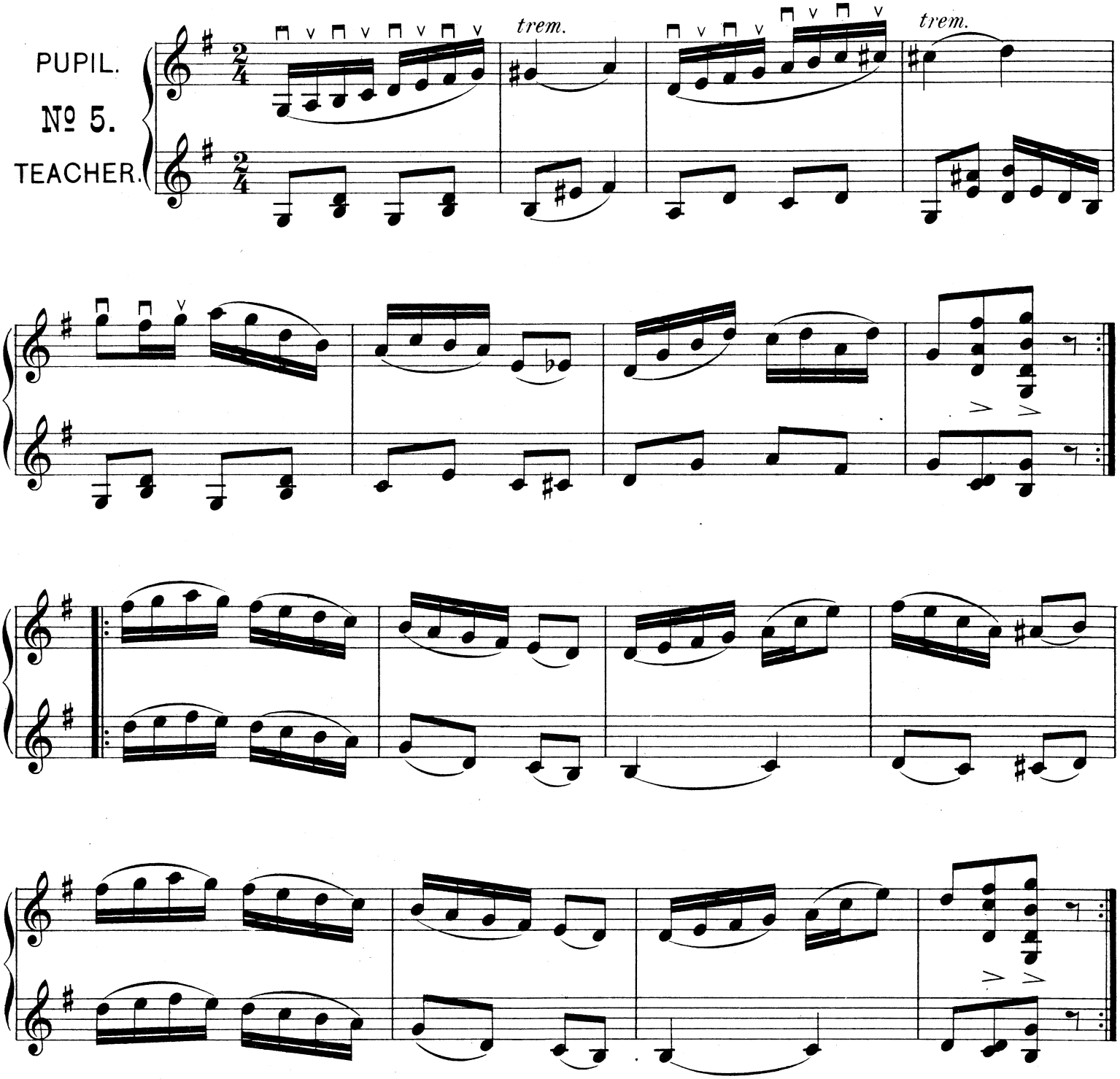
Nº 4.

TEACHER.



G MAJOR.

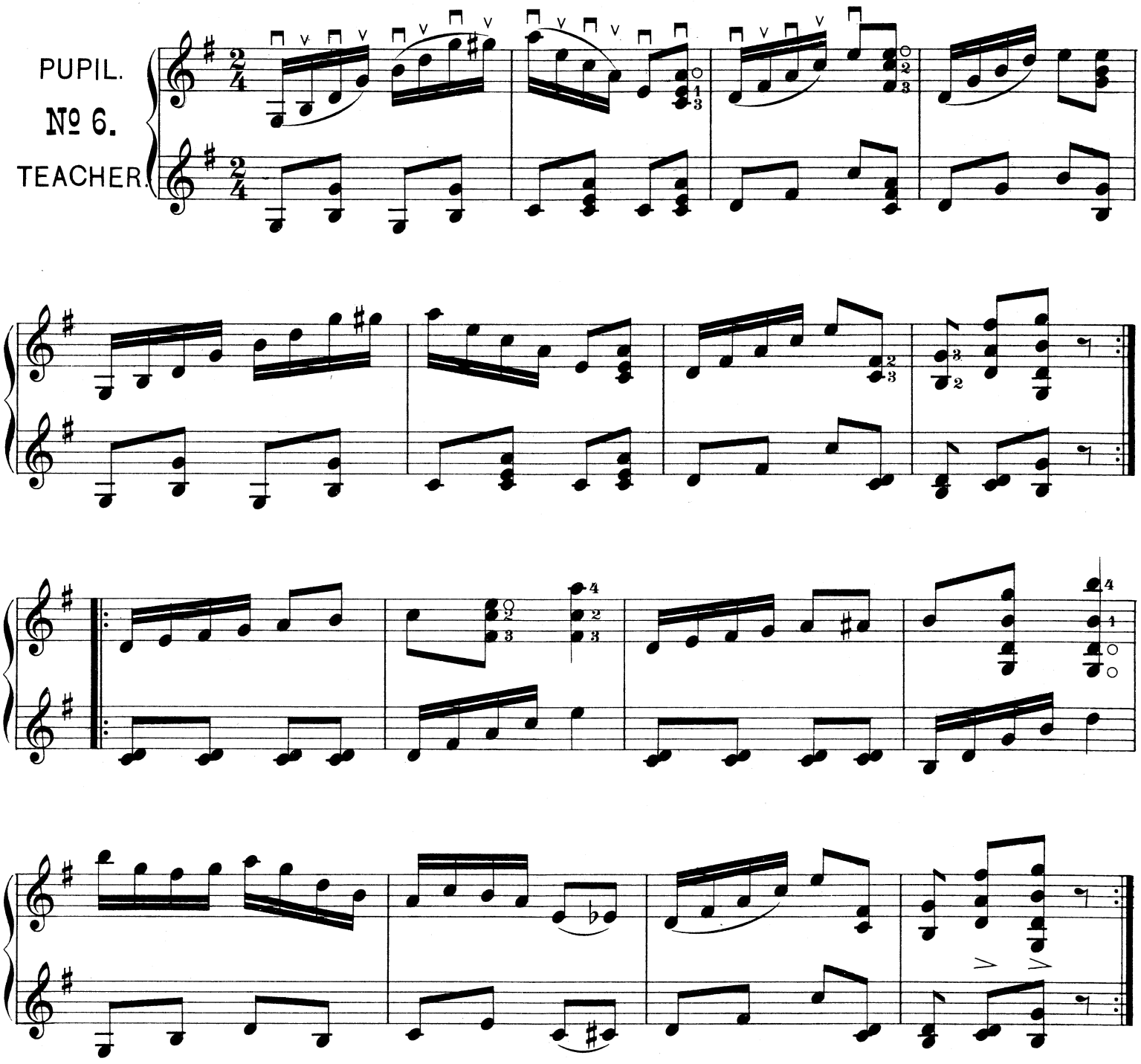




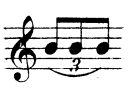
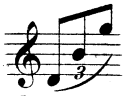
PUPIL.

№ 6.

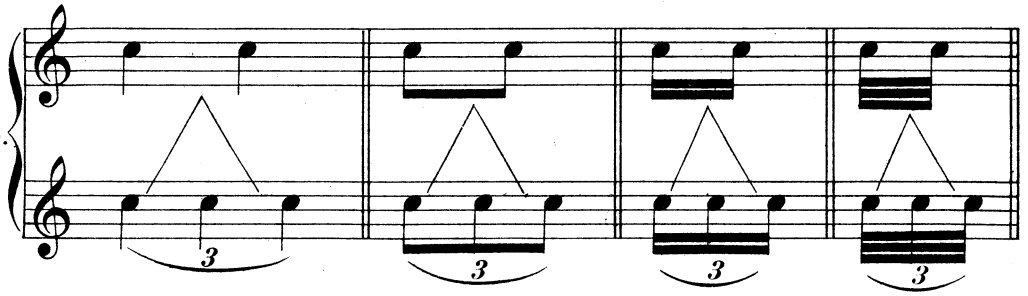
TEACHER.



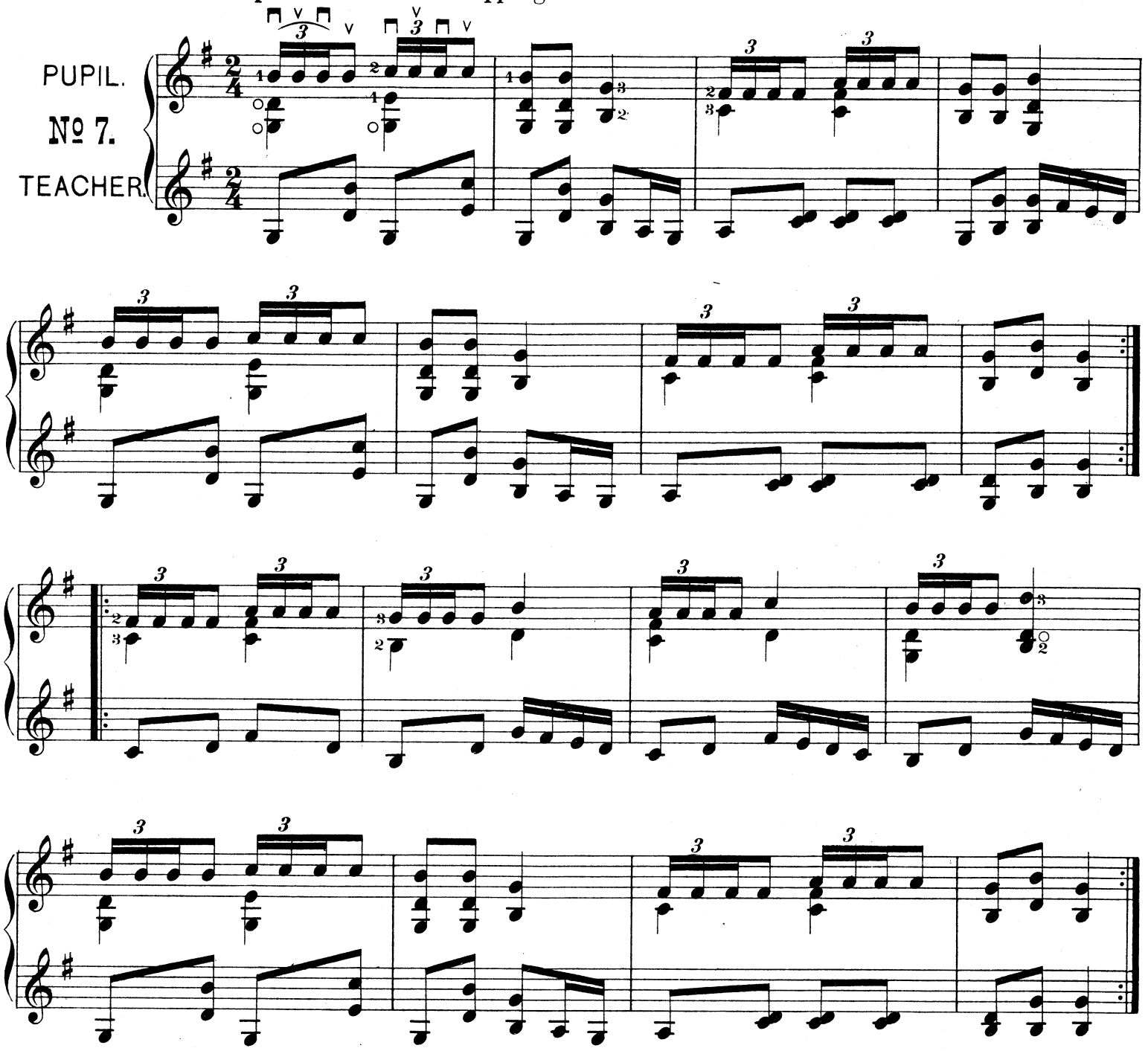
THE TRIPLET.

Notes written thus:  or  and termed a Triplet indicate that they are to be played in the time of two of their kind.

EXAMPLES.

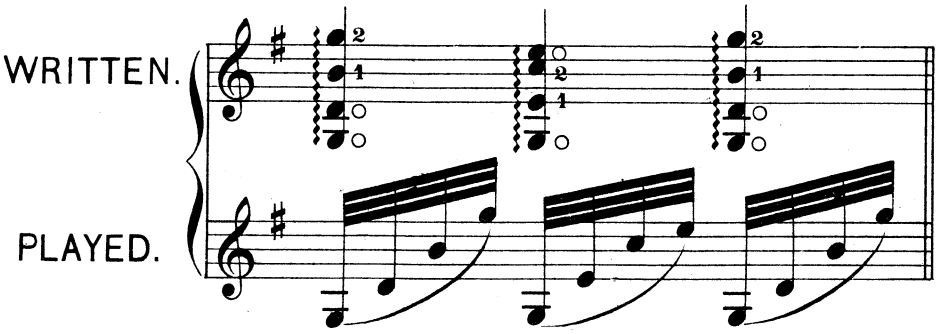


Triplets and double stopping.



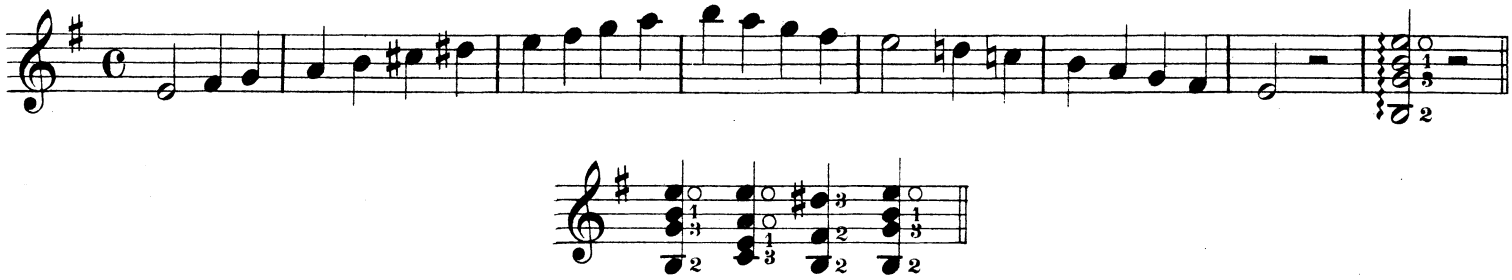
ARPEGGIO CHORDS.

Chords preceded by a waved line are termed Arpeggio and are played by rapidly drawing the plectrum across the strings from the lowest note upwards instead of together.



E MINOR.

Relative of G Major.

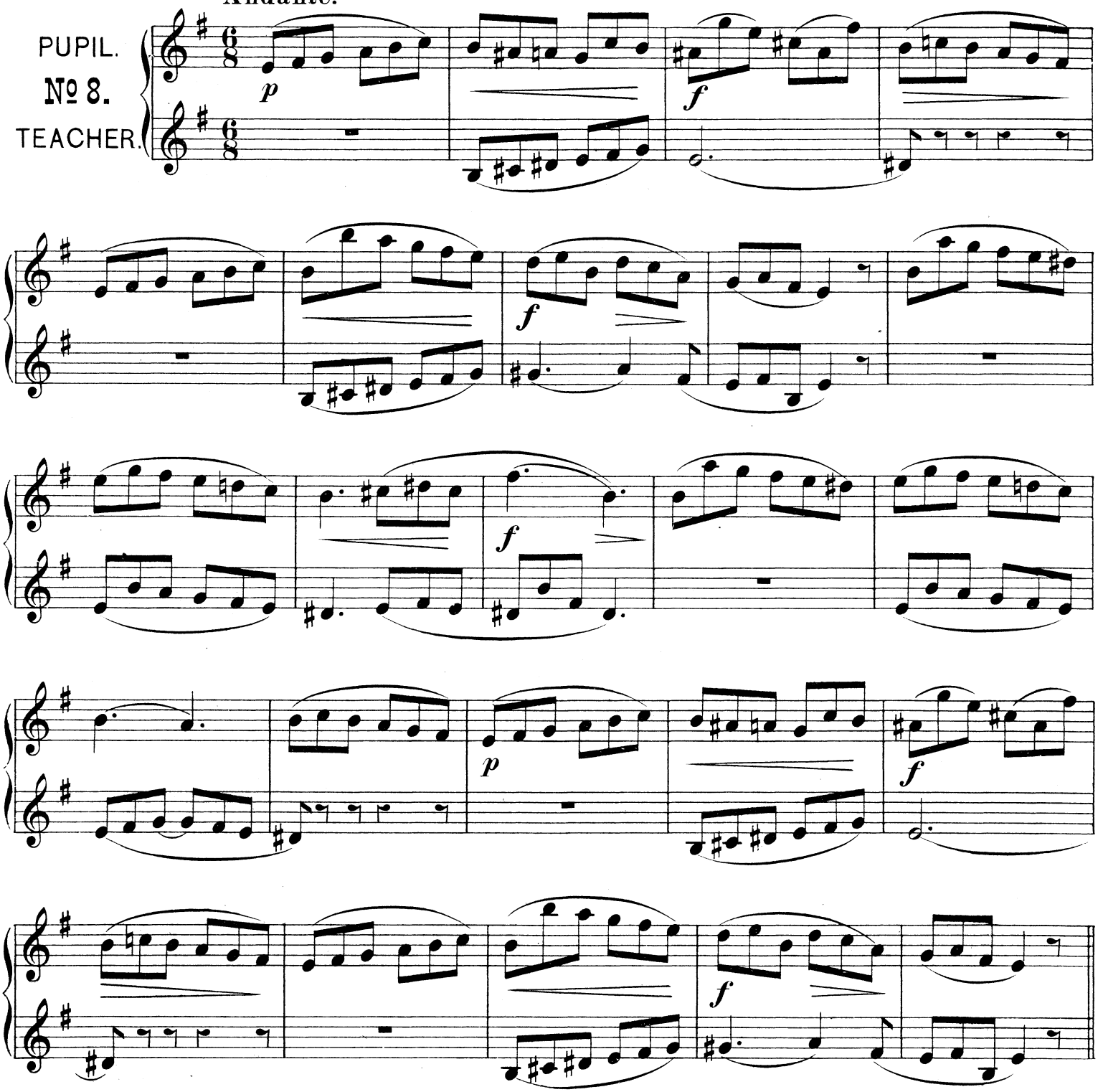


Andante.

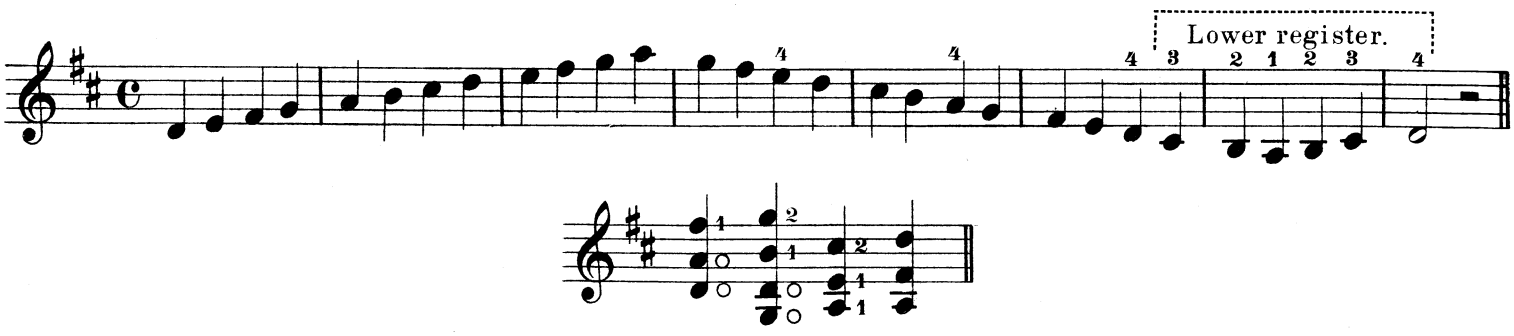
PUPIL.

№ 8.

TEACHER.



D MAJOR.

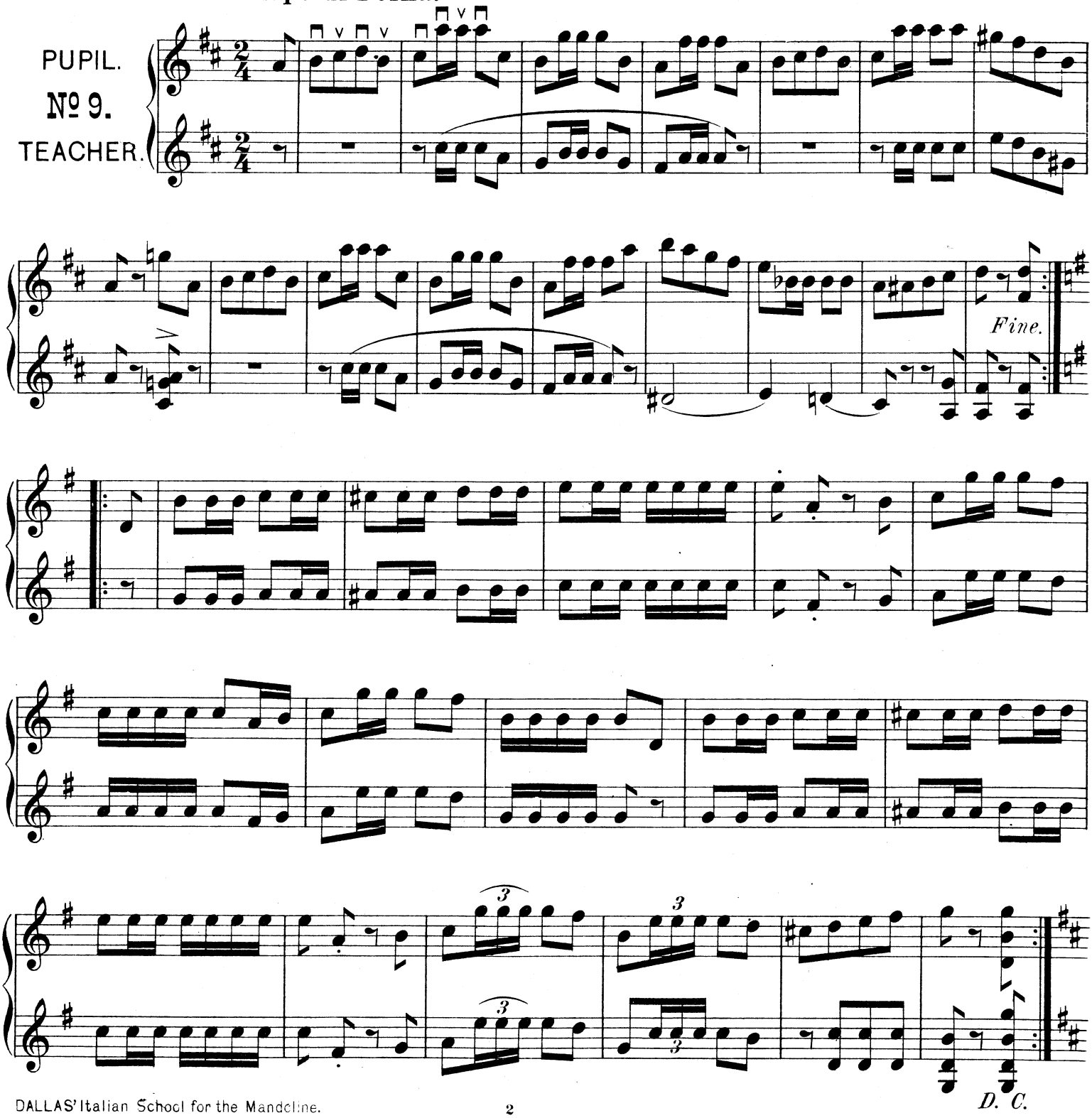


Tempo di Polka.

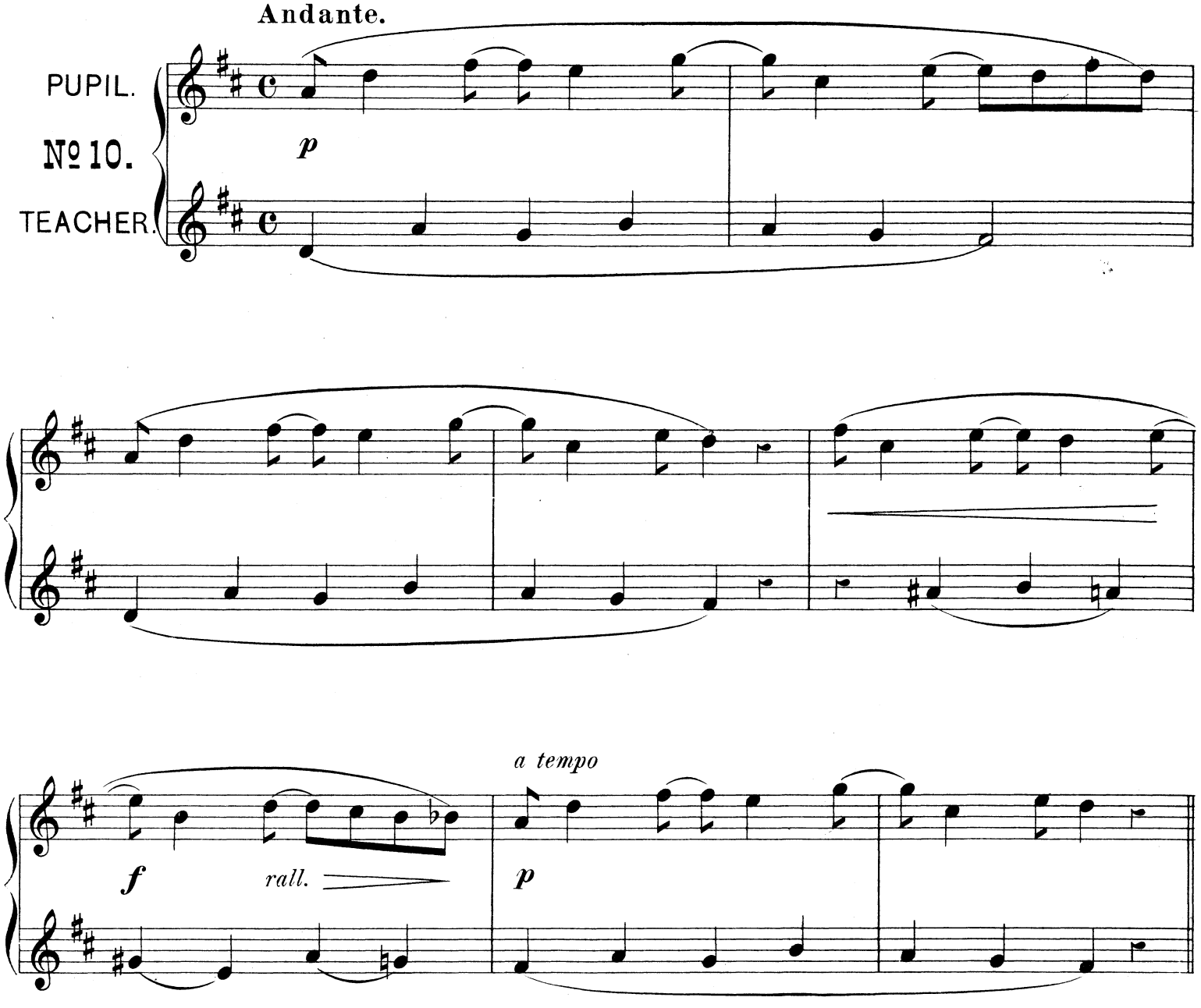
PUPIL.

№ 9.

TEACHER.

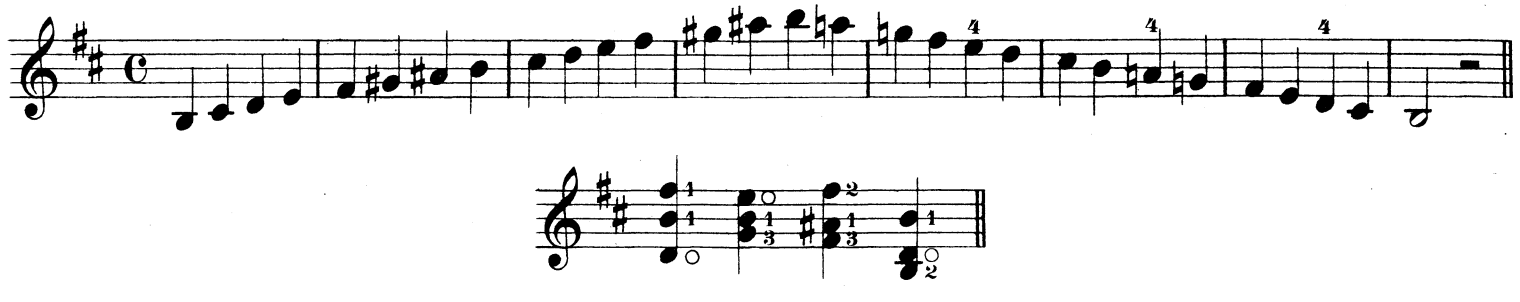


Sometimes a note is continued over an accented part of the bar and sometimes connected by a tie with the first note of the following bar. This is termed Syncopation and is exemplified in the following exercise.



B MINOR.

Relative of D Major.

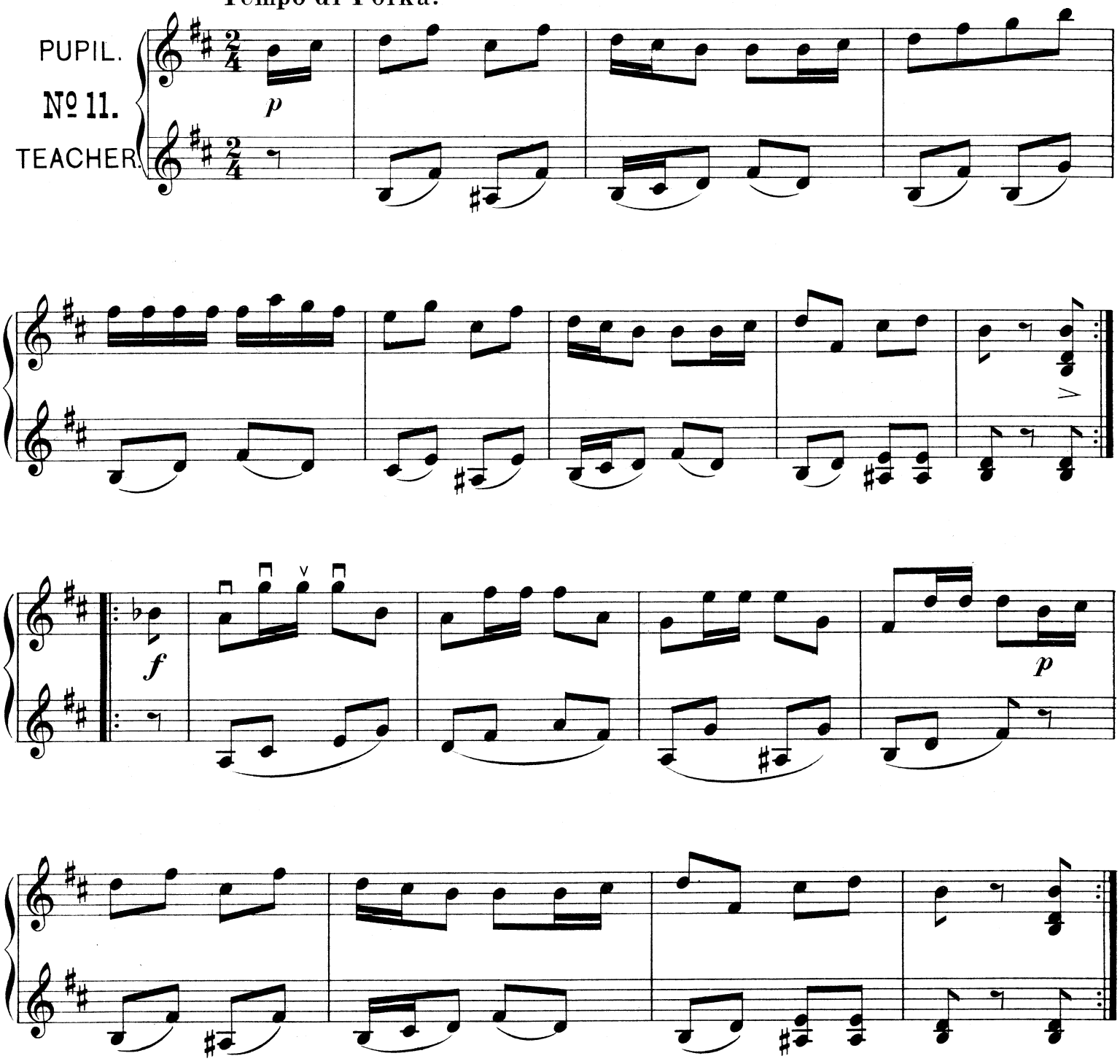


Tempo di Polka.

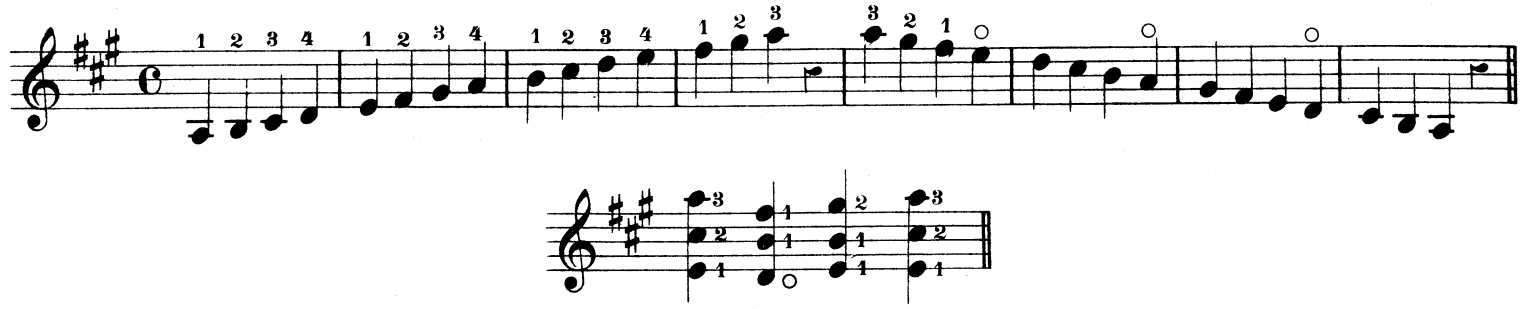
PUPIL.

№ 11.

TEACHER.



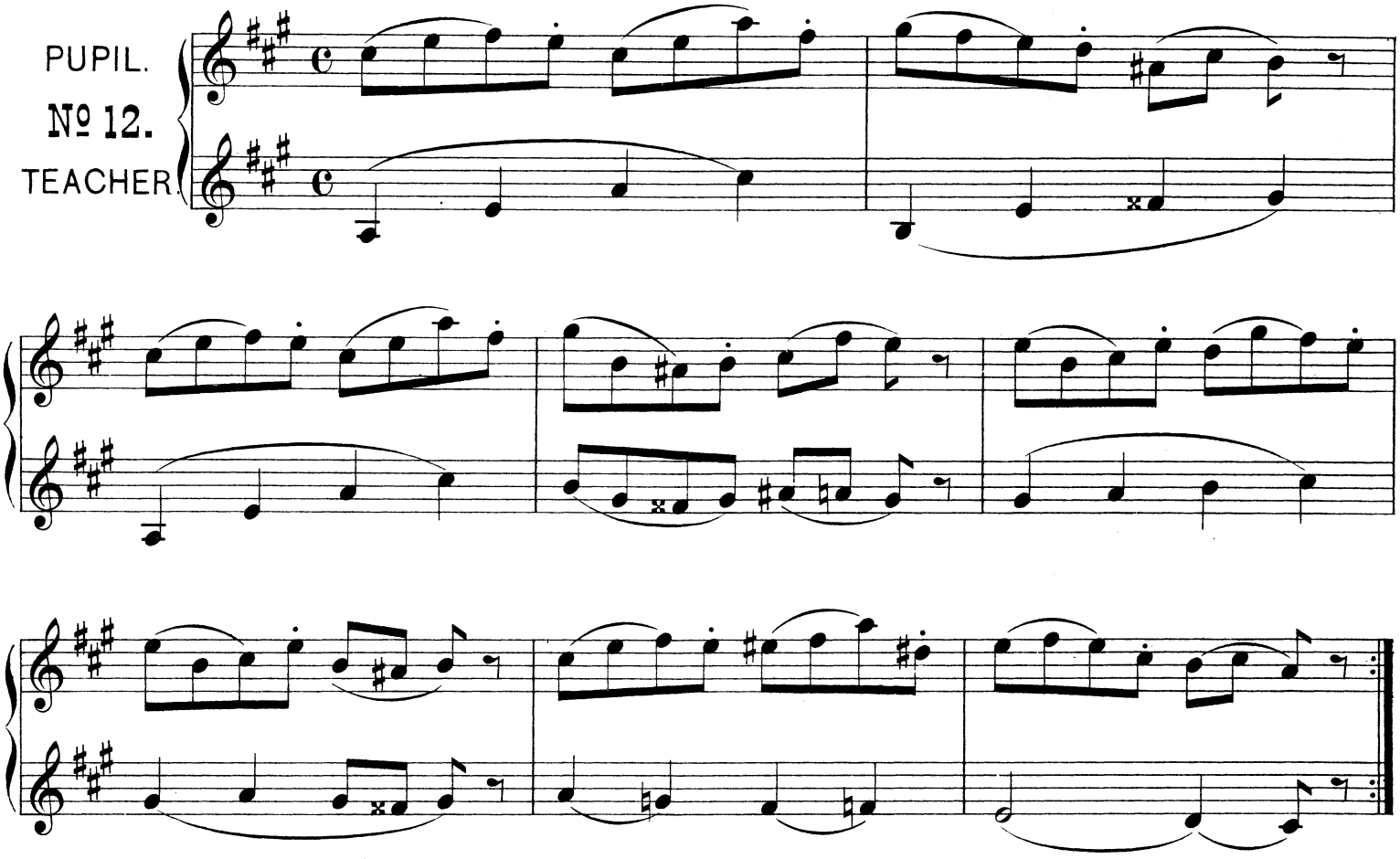
A MAJOR.



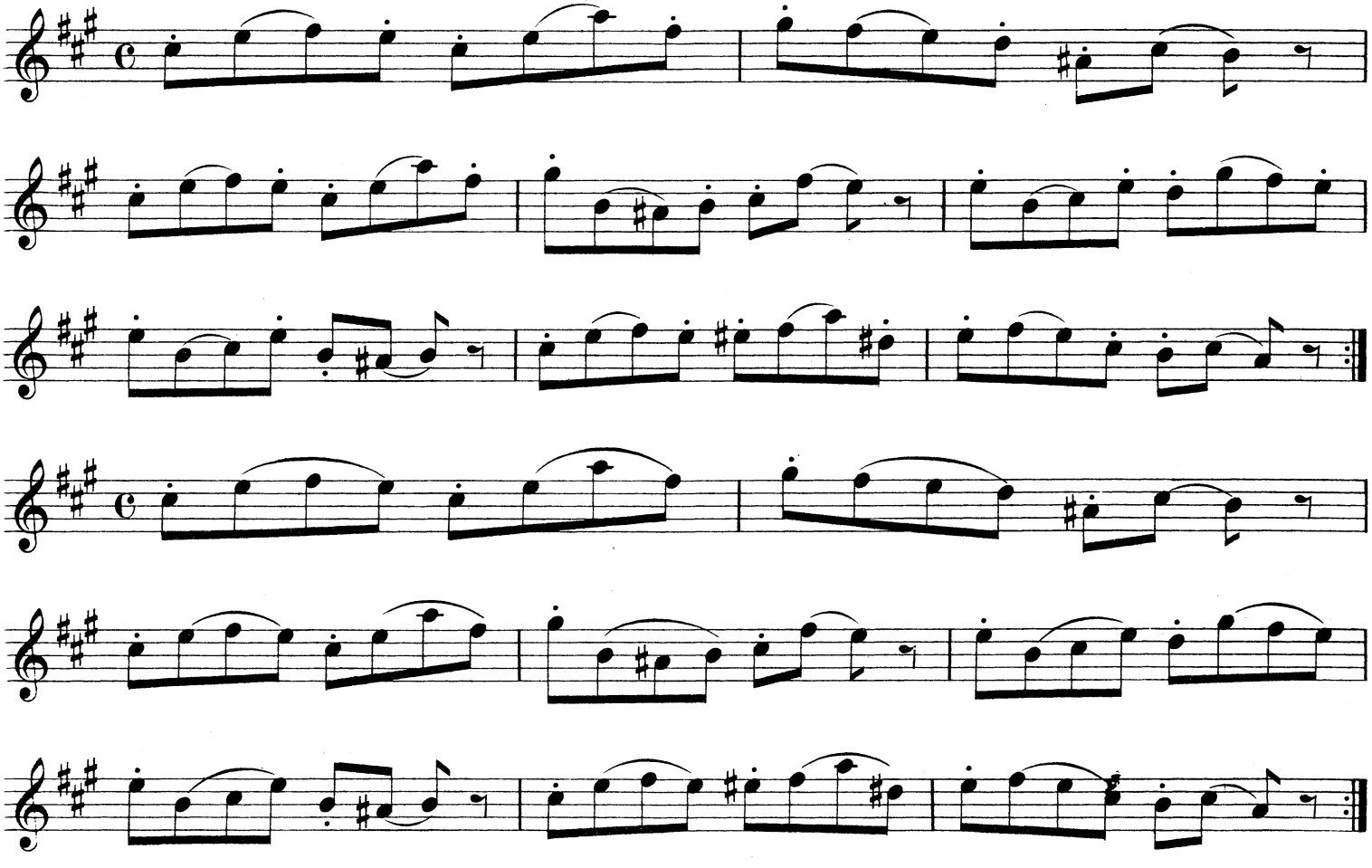
PUPIL.

№ 12.

TEACHER.

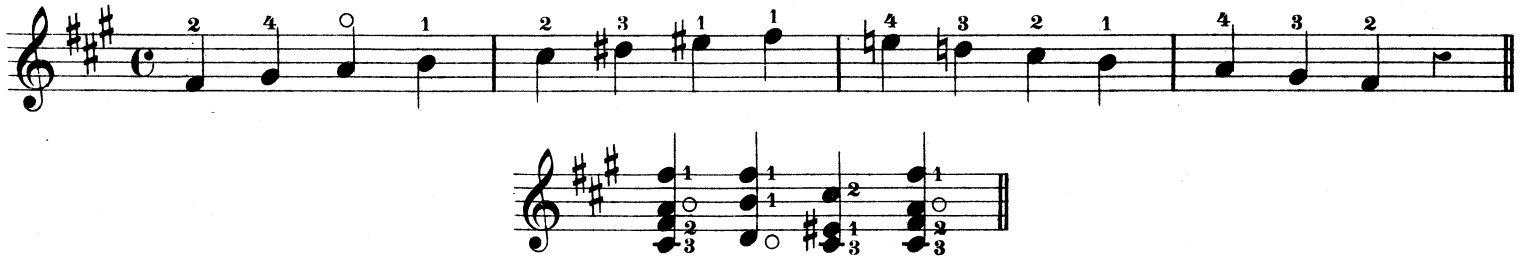


Practise the following to the same accompaniment.

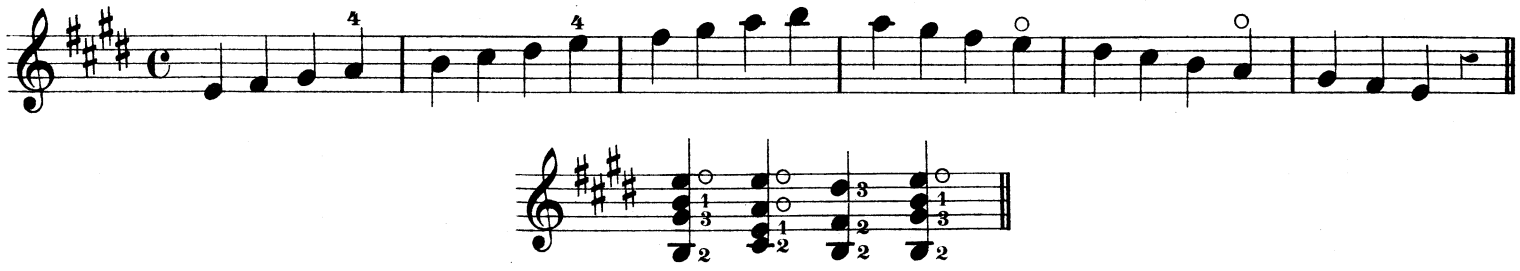


F♯ MINOR.

Relative of A Major.



E MAJOR.

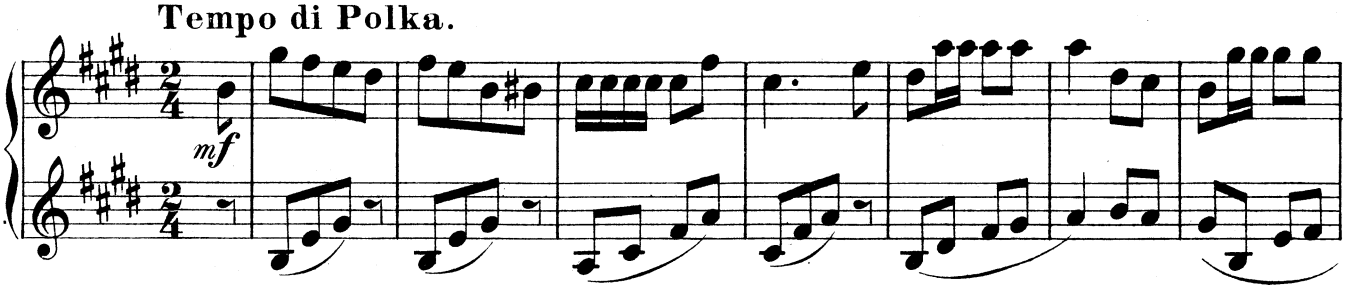


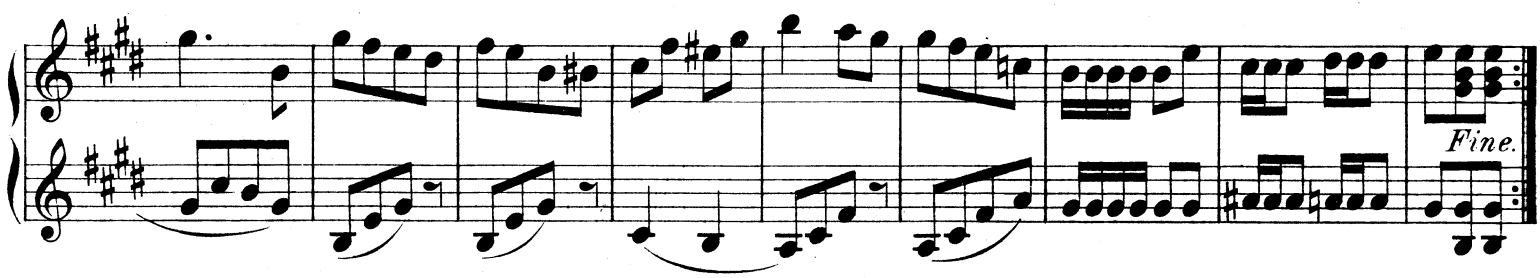
Tempo di Polka.

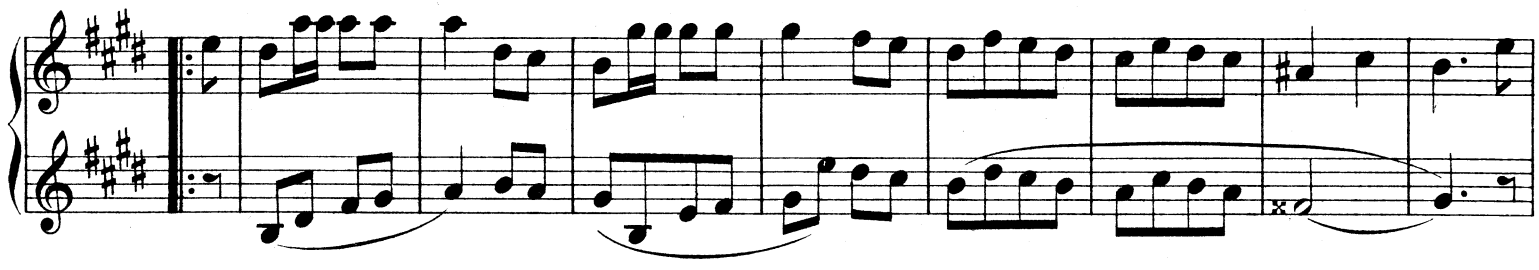
PUPIL.

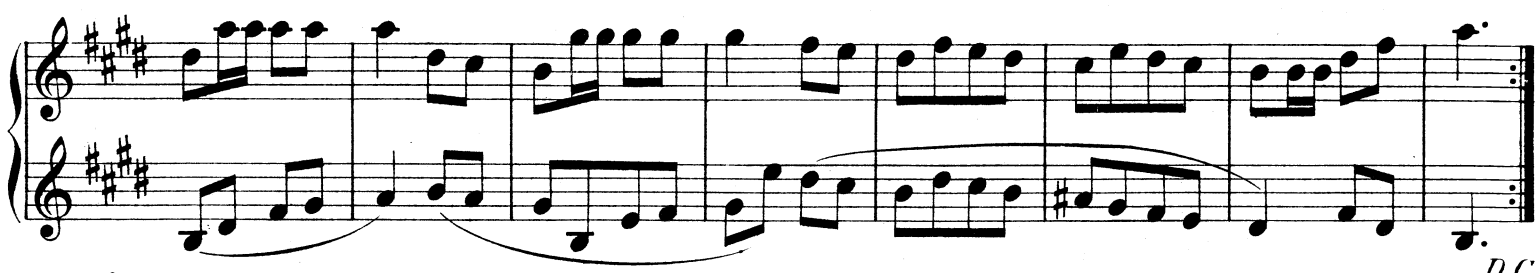
No. 13.

TEACHER.



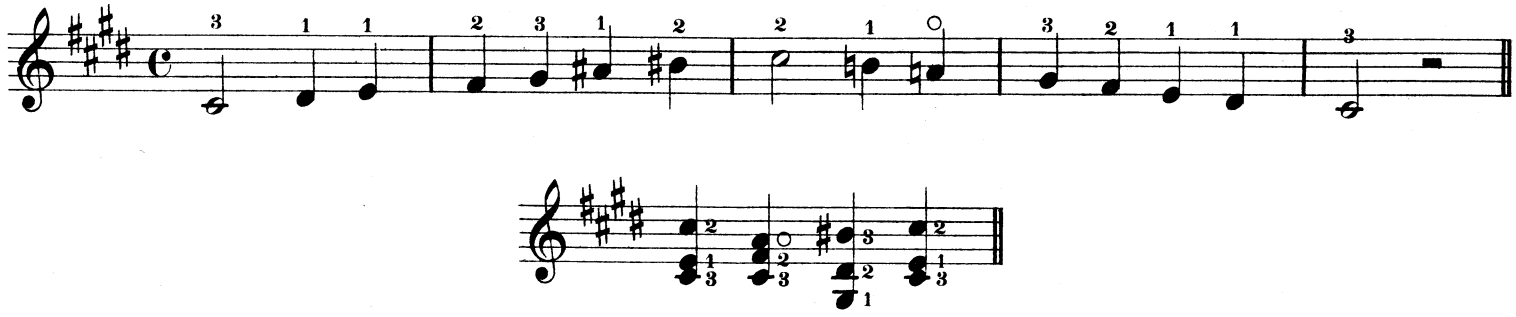




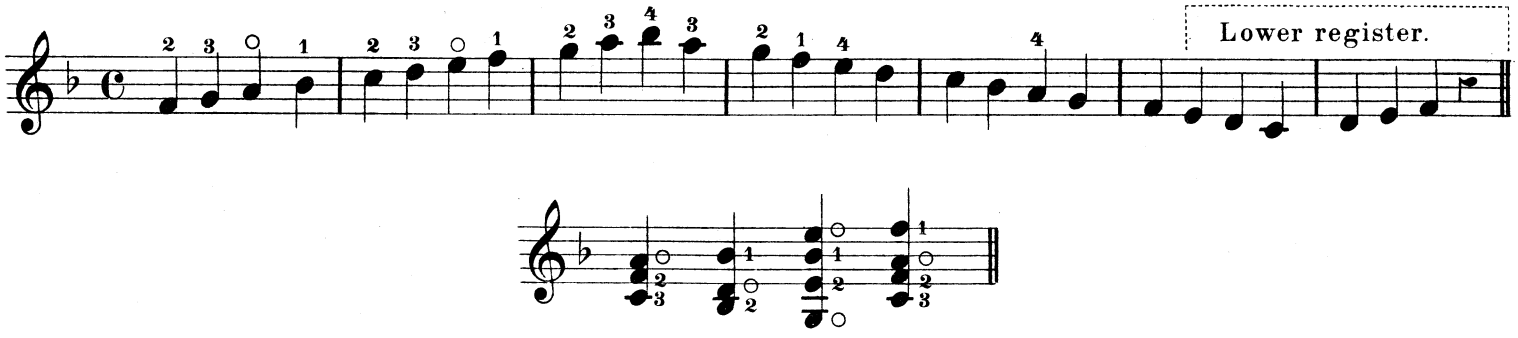


C♯ MINOR.

Relative of E Major.

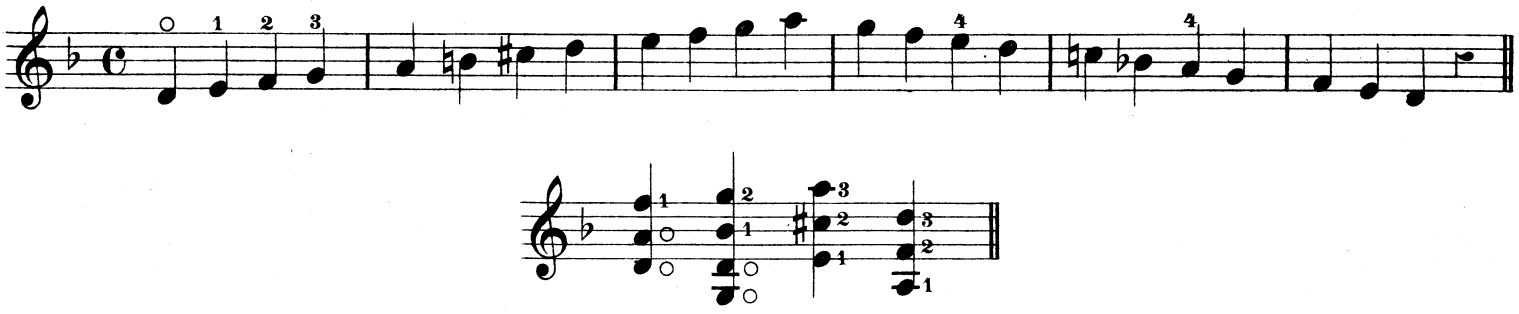


F MAJOR.

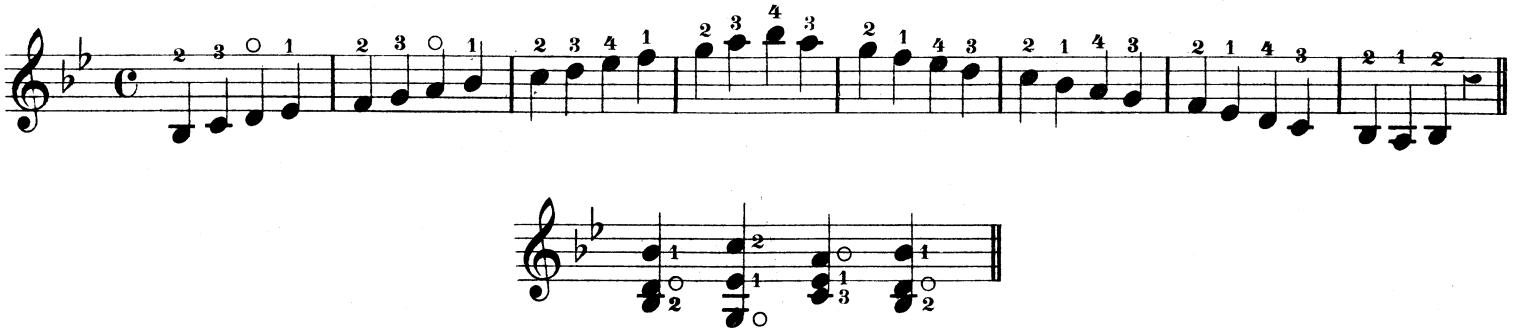


D MINOR.

Relative of F Major.

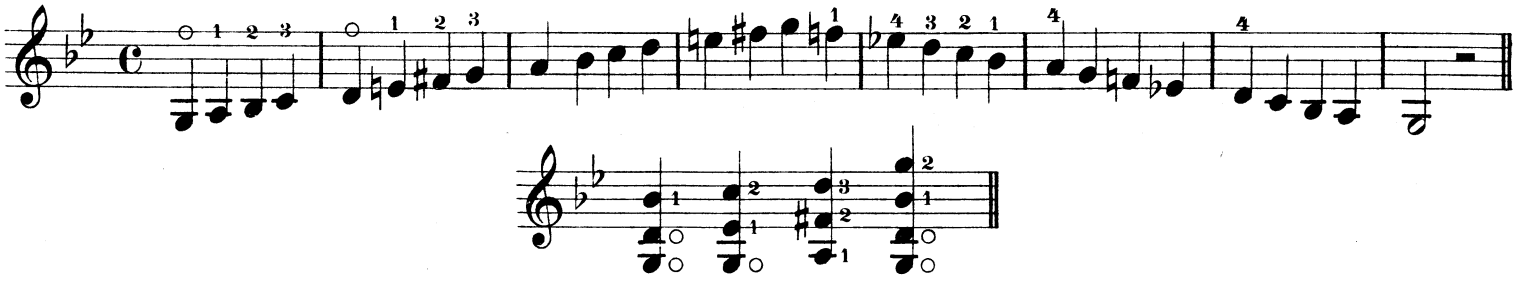


B♭ MAJOR.

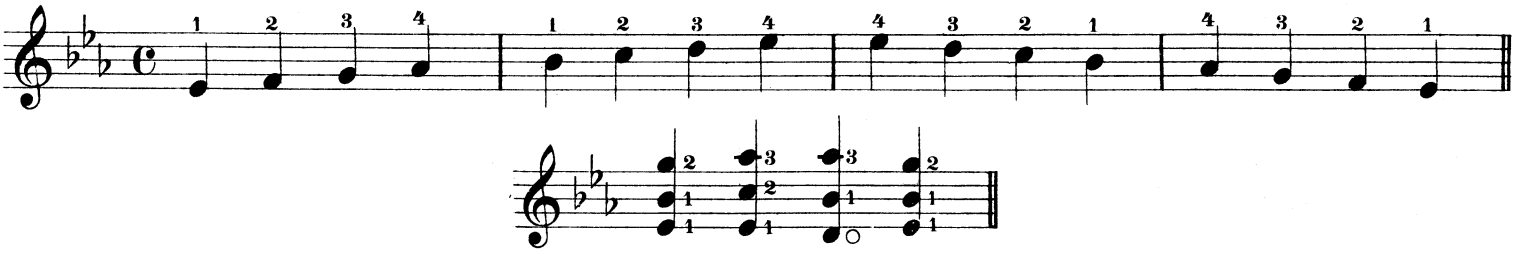


G MINOR.

Relative of B♭ Major.

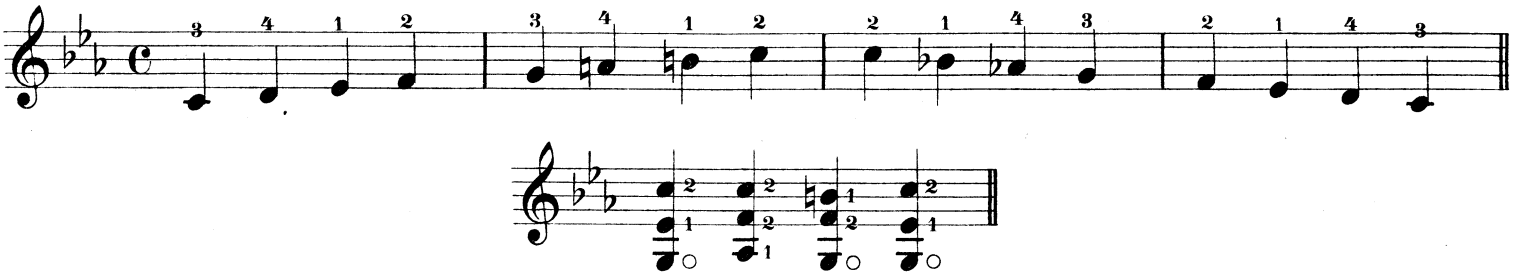


E♭ MAJOR.

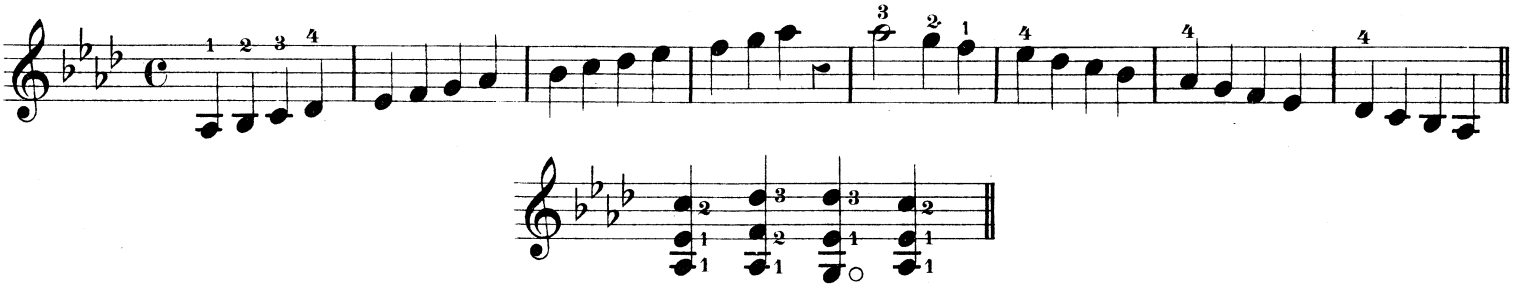


C MINOR.

Relative of E♭ Major.

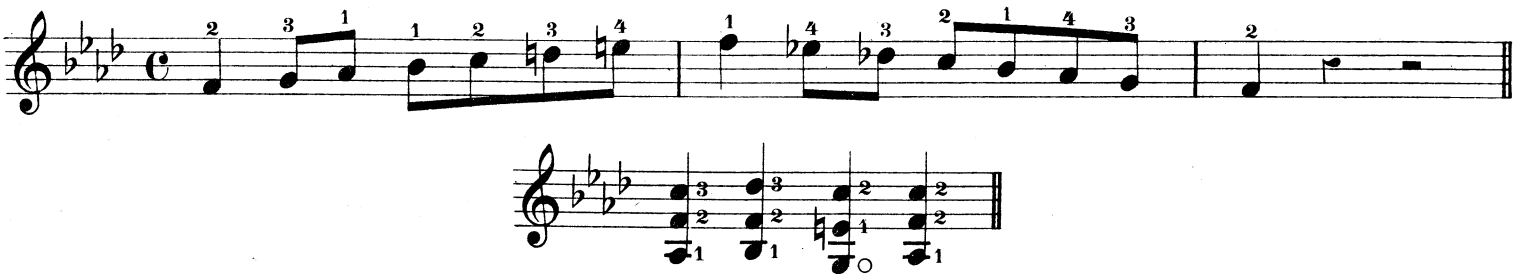


A♭ MAJOR.



F MINOR.

Relative of A♭ Major.



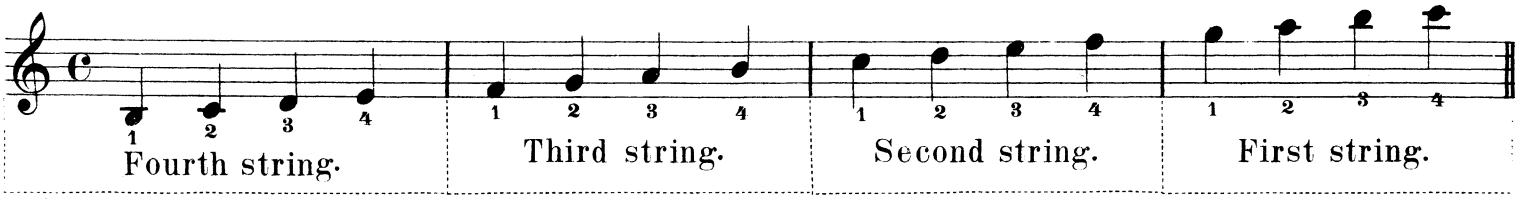
PART II.

The Student should now become acquainted with the manner of playing the higher notes of the Mandoline, i. e. those above B. on the E. string.

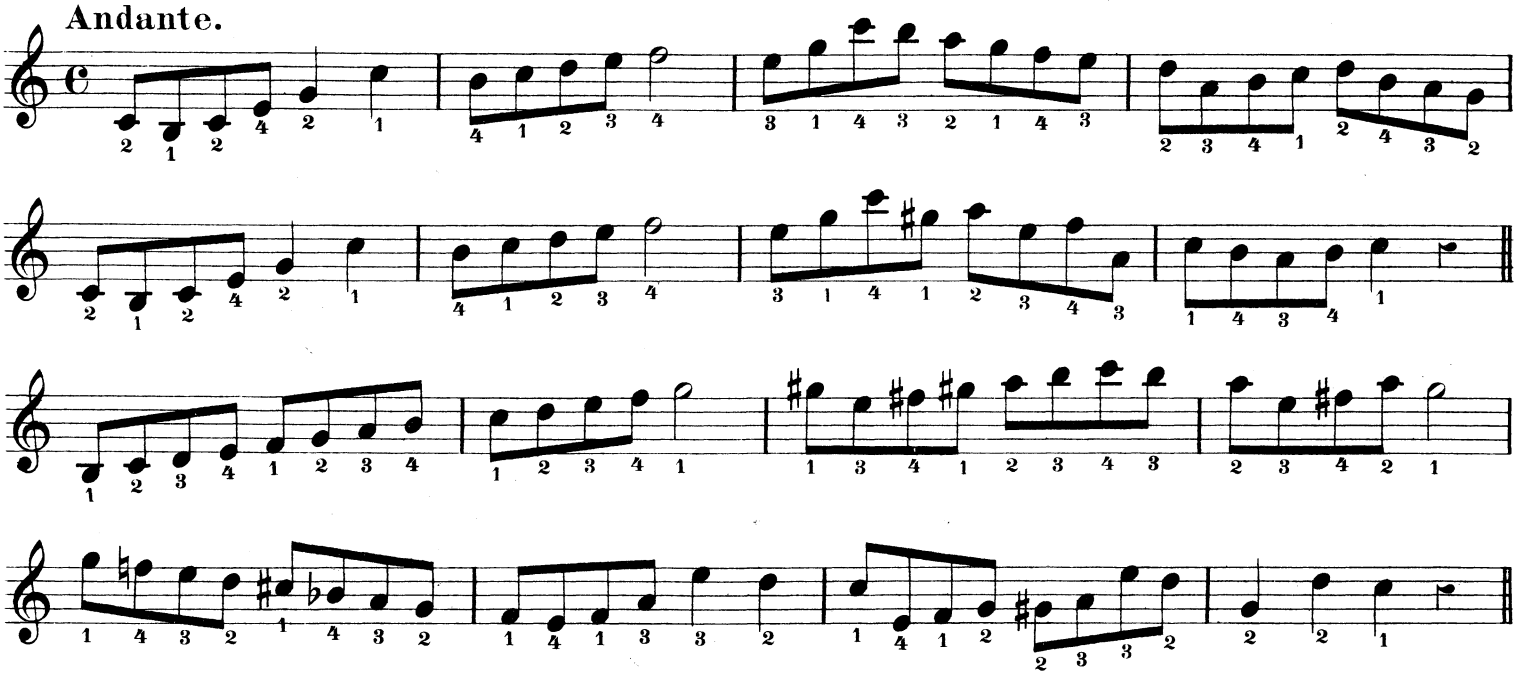
To produce these it is necessary to move the hand into different positions near the bridge. The first position is that in which all the foregoing exercises are written. By moving the hand so that the first finger falls on the third or fourth frets it is then said to be in the 2nd position. The 3rd position is with the first finger either at A. A♭ or A♮ of the E. string; The 4th position on the B♭ or B♮ of the E. string and the 5th position on the C. or C♯ (see diagram page 4.)

NOTE. In many cases it is not necessary to change from the 1st position to reach C. on the first string as it can be made by extending the fourth finger. (see page 30.)

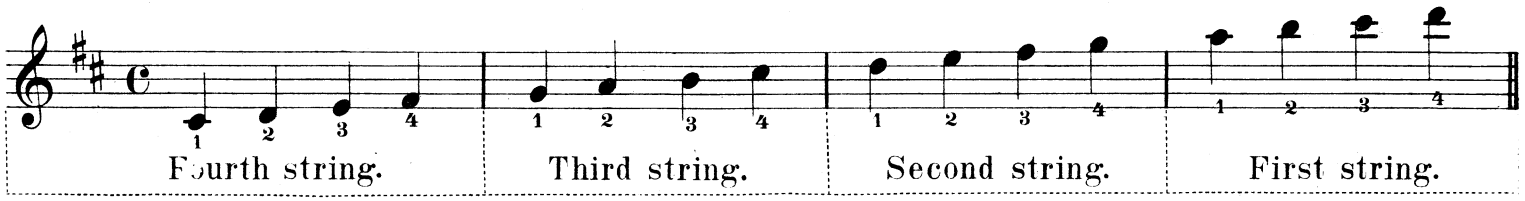
SECOND POSITION.



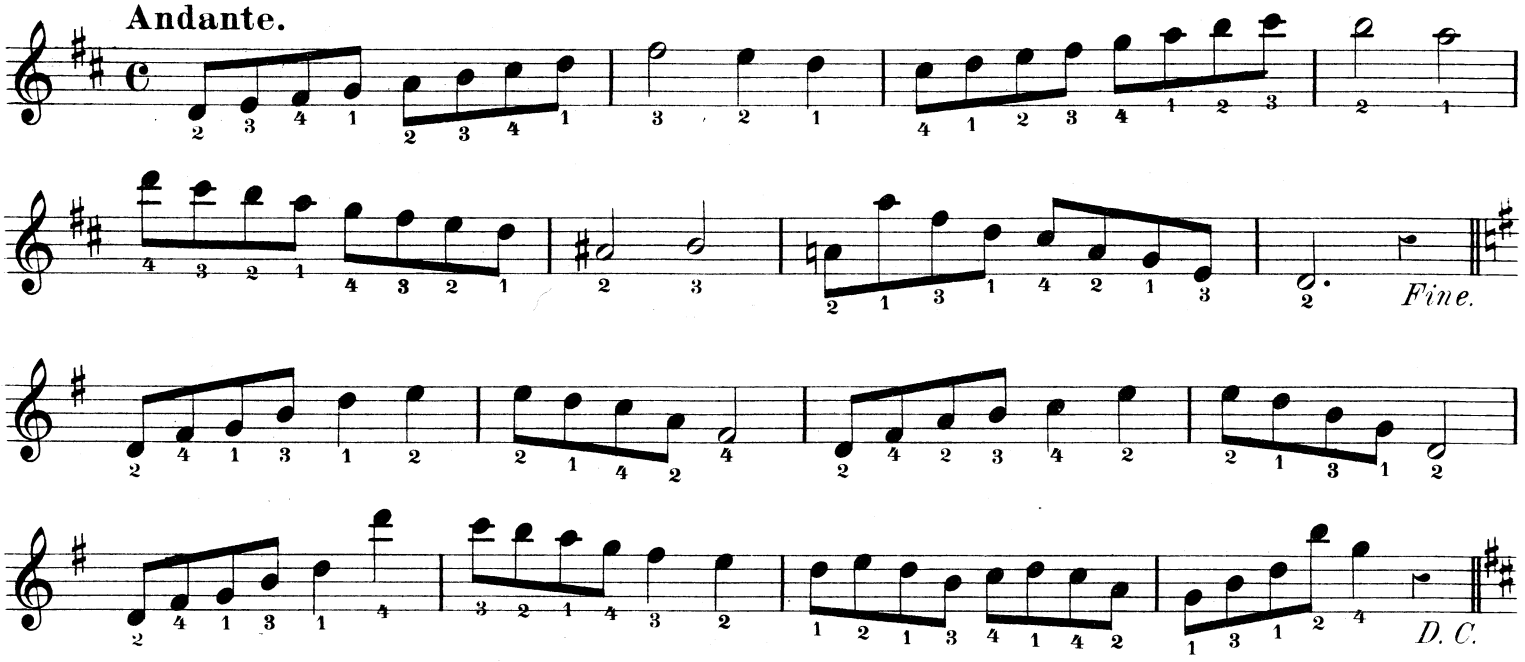
EXERCISE.



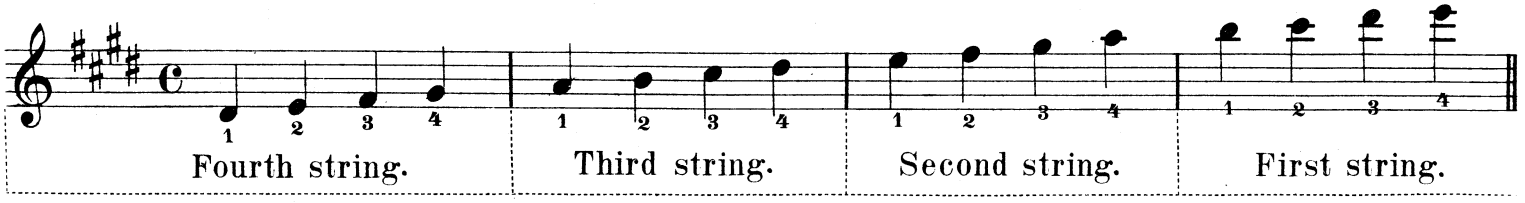
THIRD POSITION.



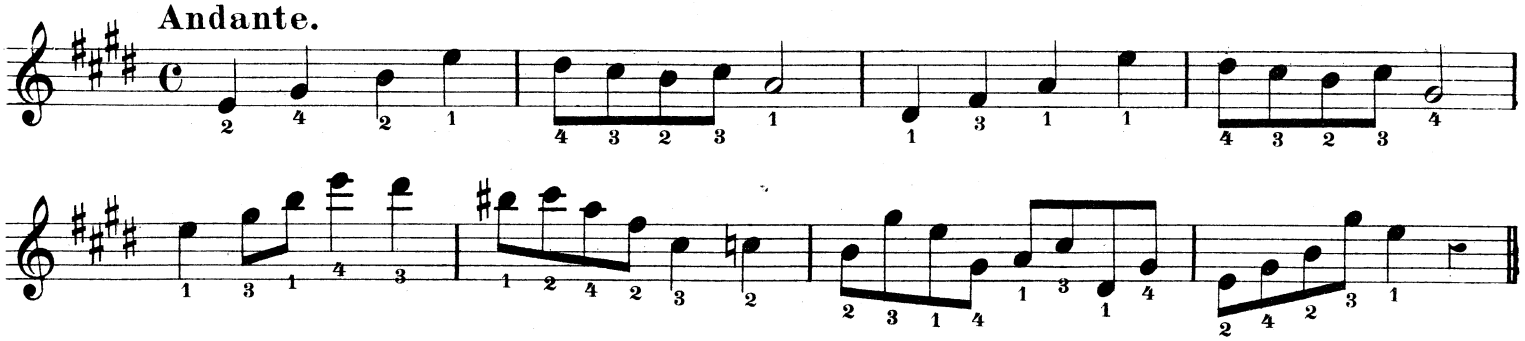
EXERCISE.



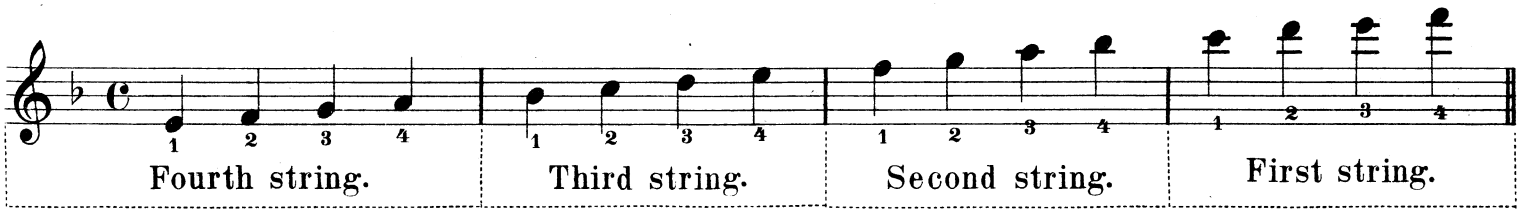
FOURTH POSITION.



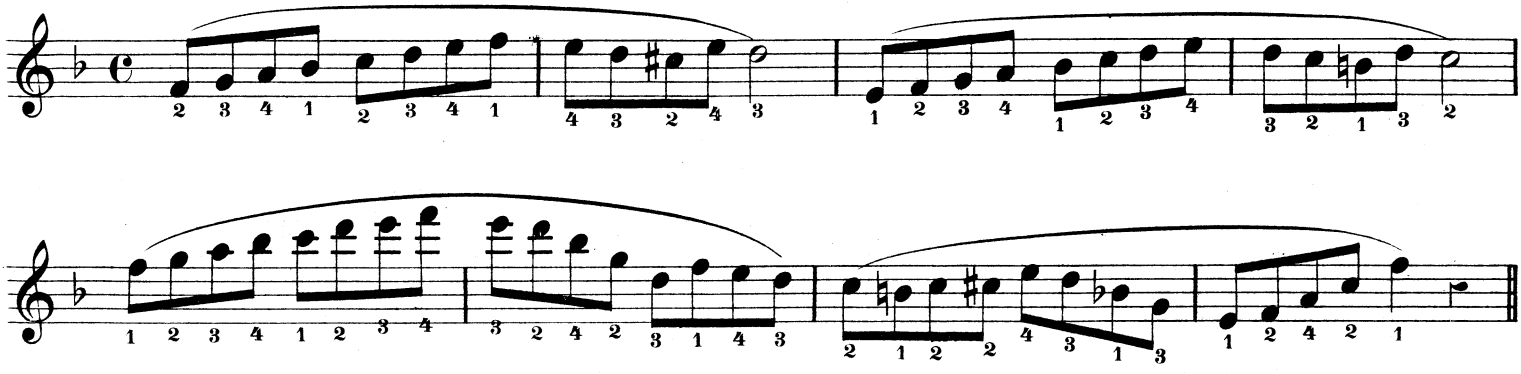
EXERCISE.



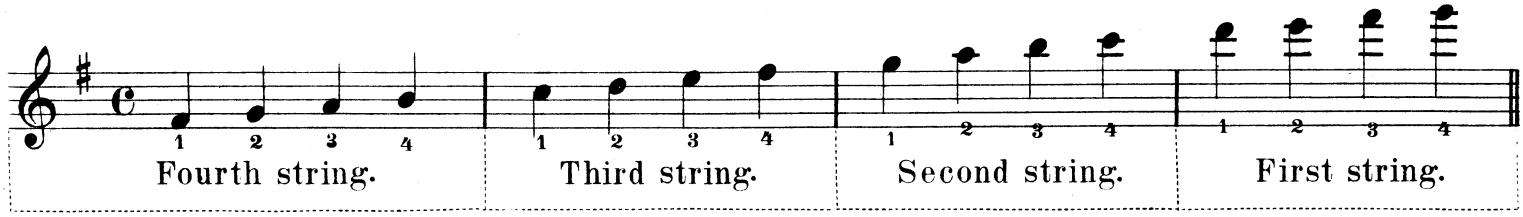
FIFTH POSITION.



EXERCISE.

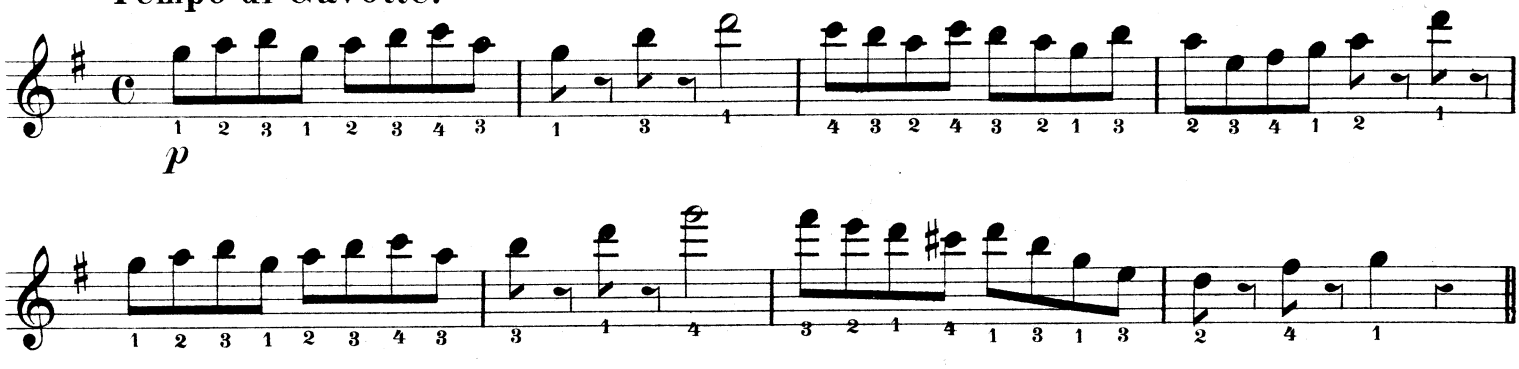


SIXTH POSITION.

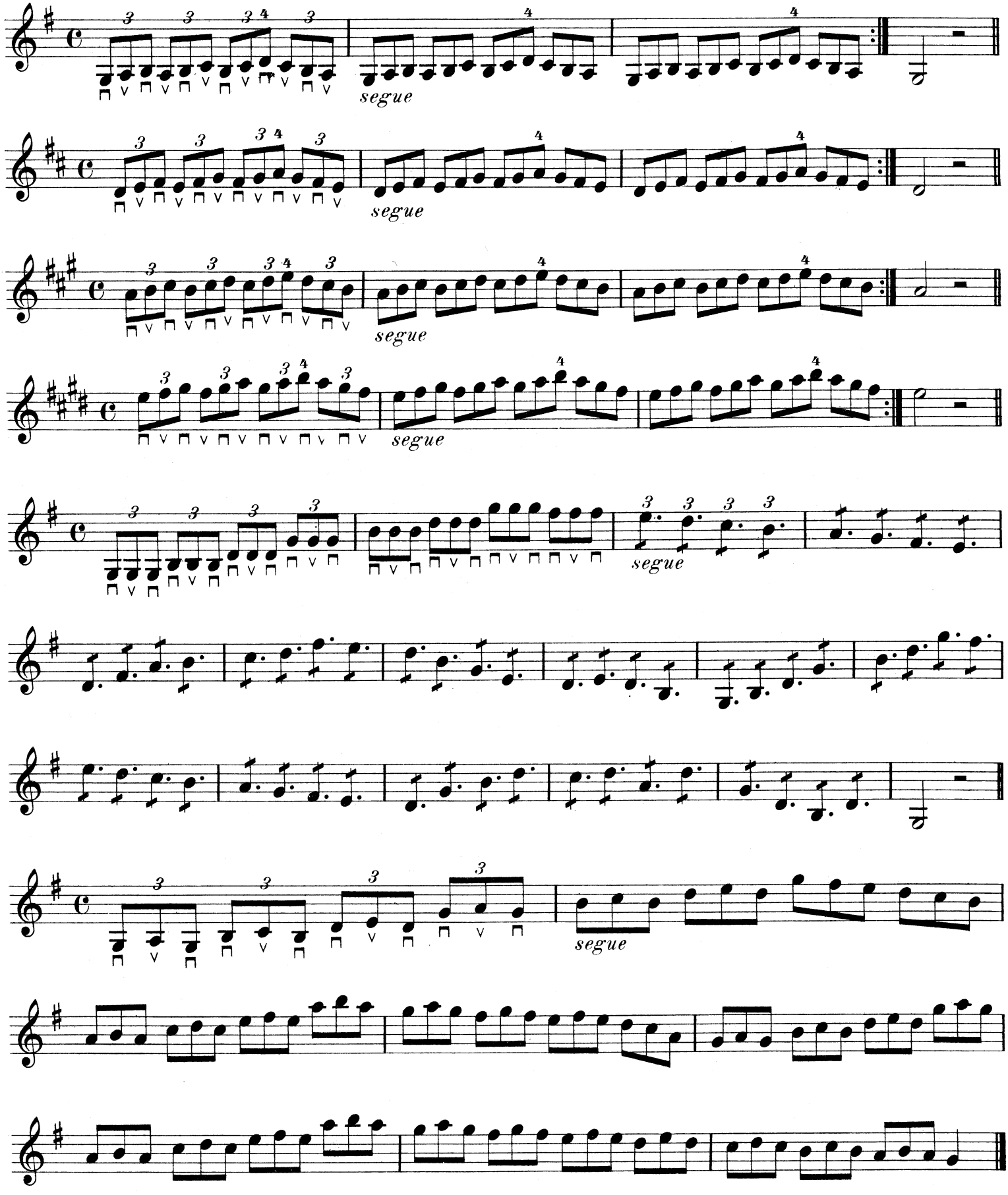


EXERCISE.

Tempo di Gavotte.

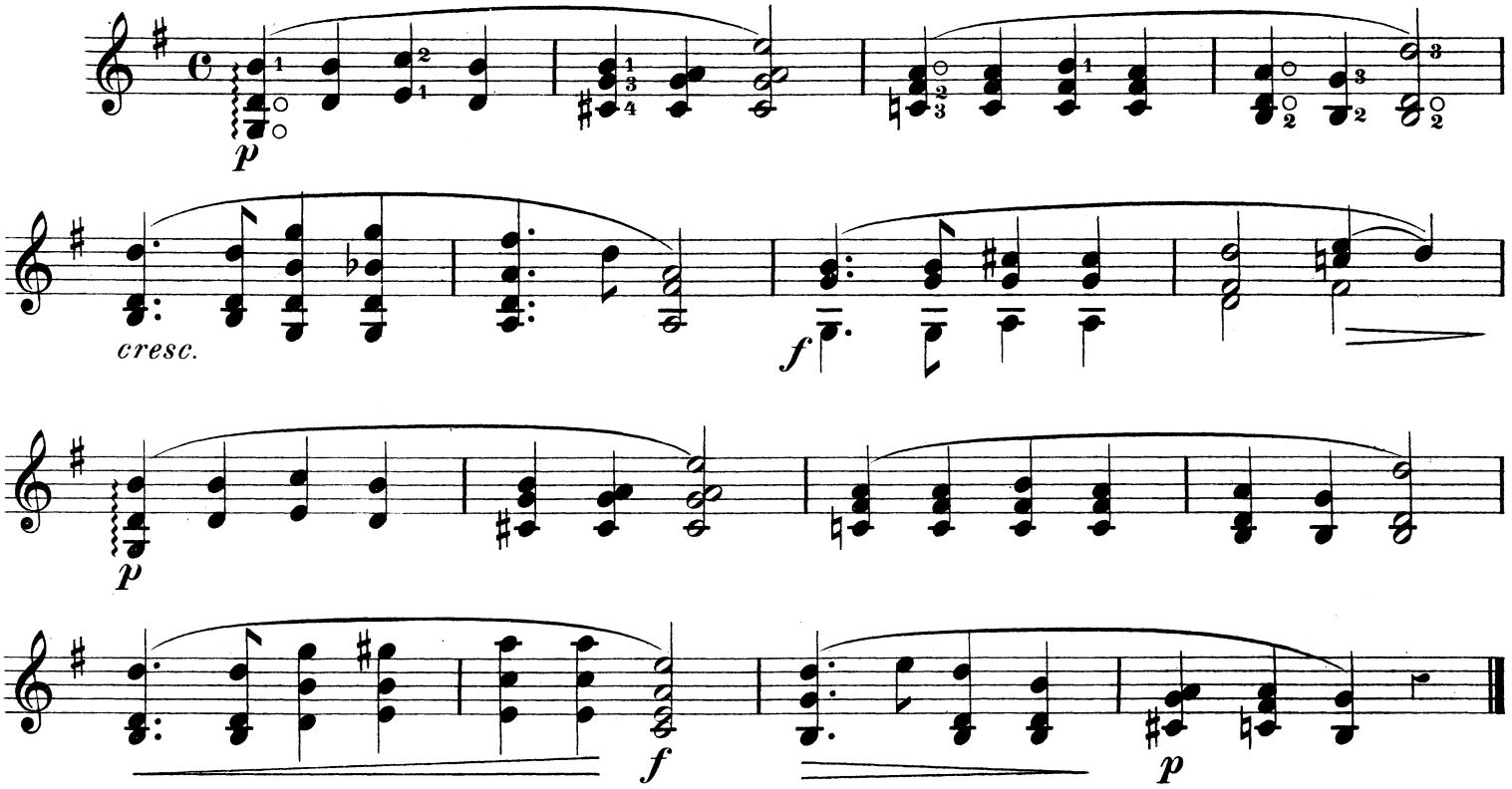


EXERCISES IN TRIPLETS.

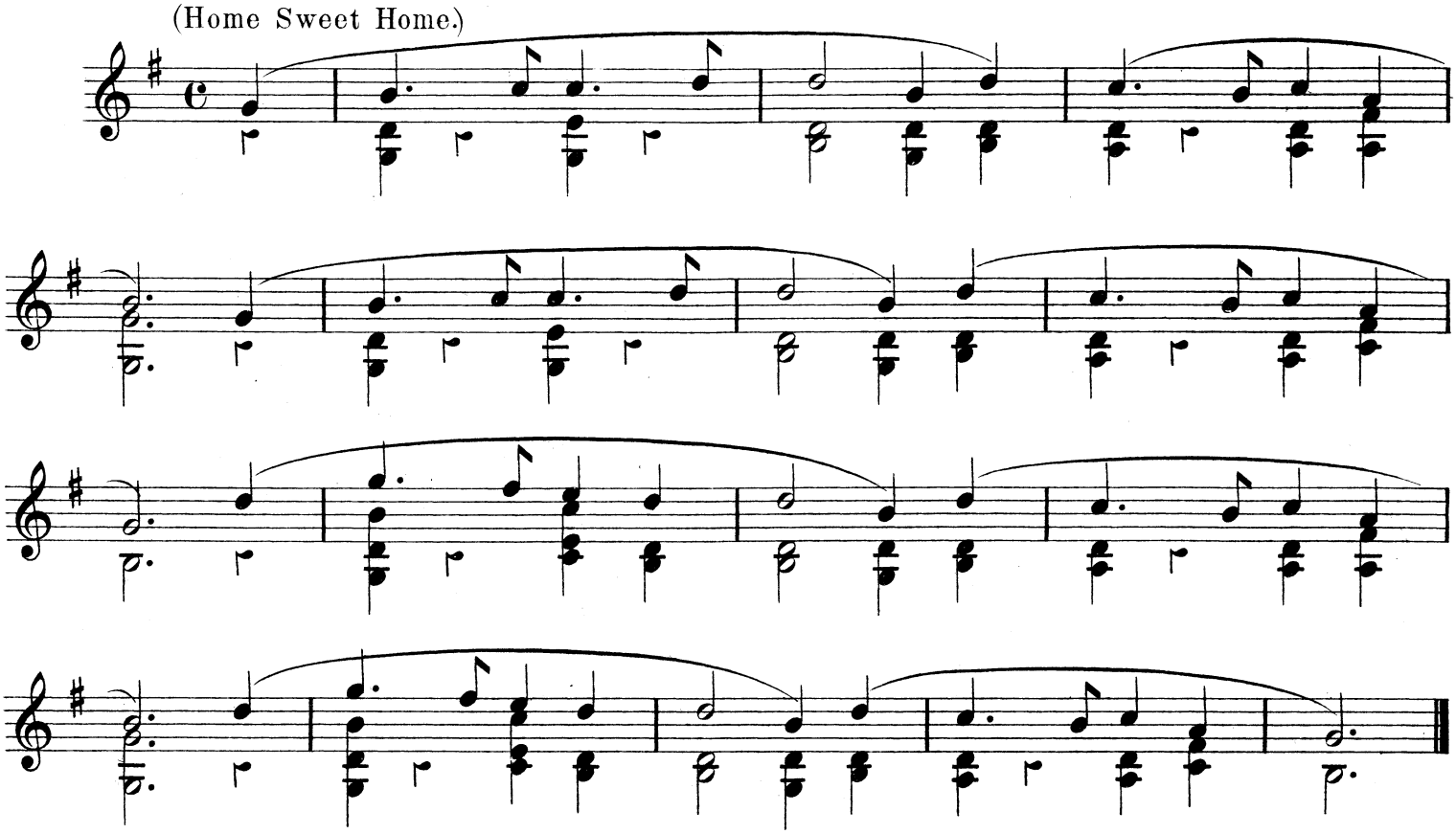


DOUBLE STOPPING.

Andante.



Andante.
(Home Sweet Home.)

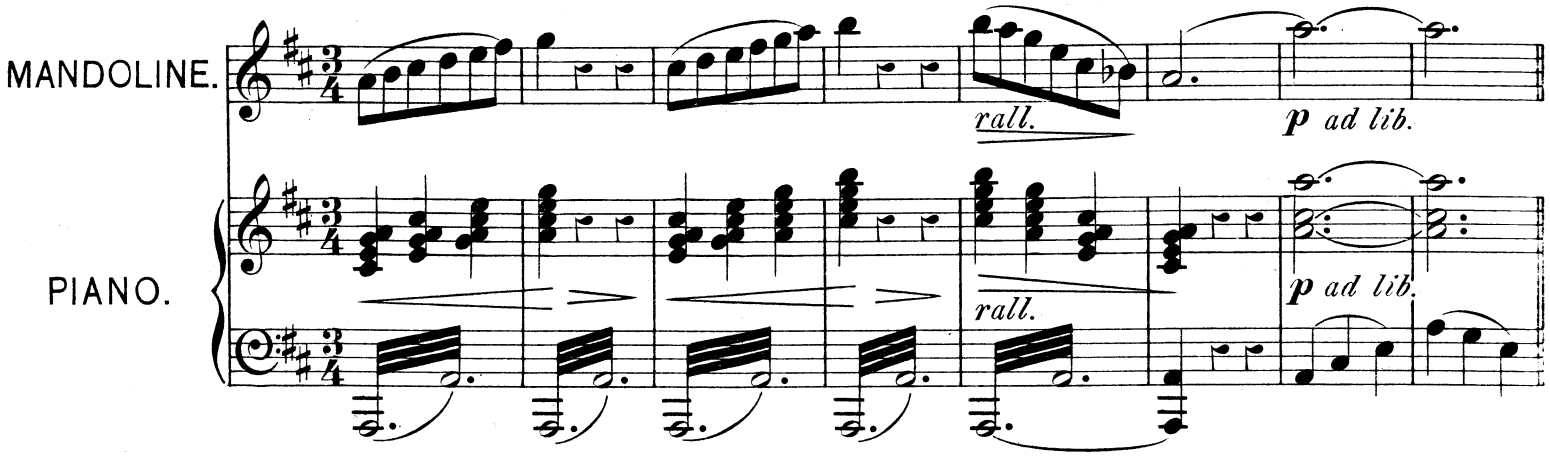


A SELECTION OF SOLOS
FOR THE
MANDOLINE
with
PIANOFORTE ACCOMPANIMENTS
Specially Arranged.

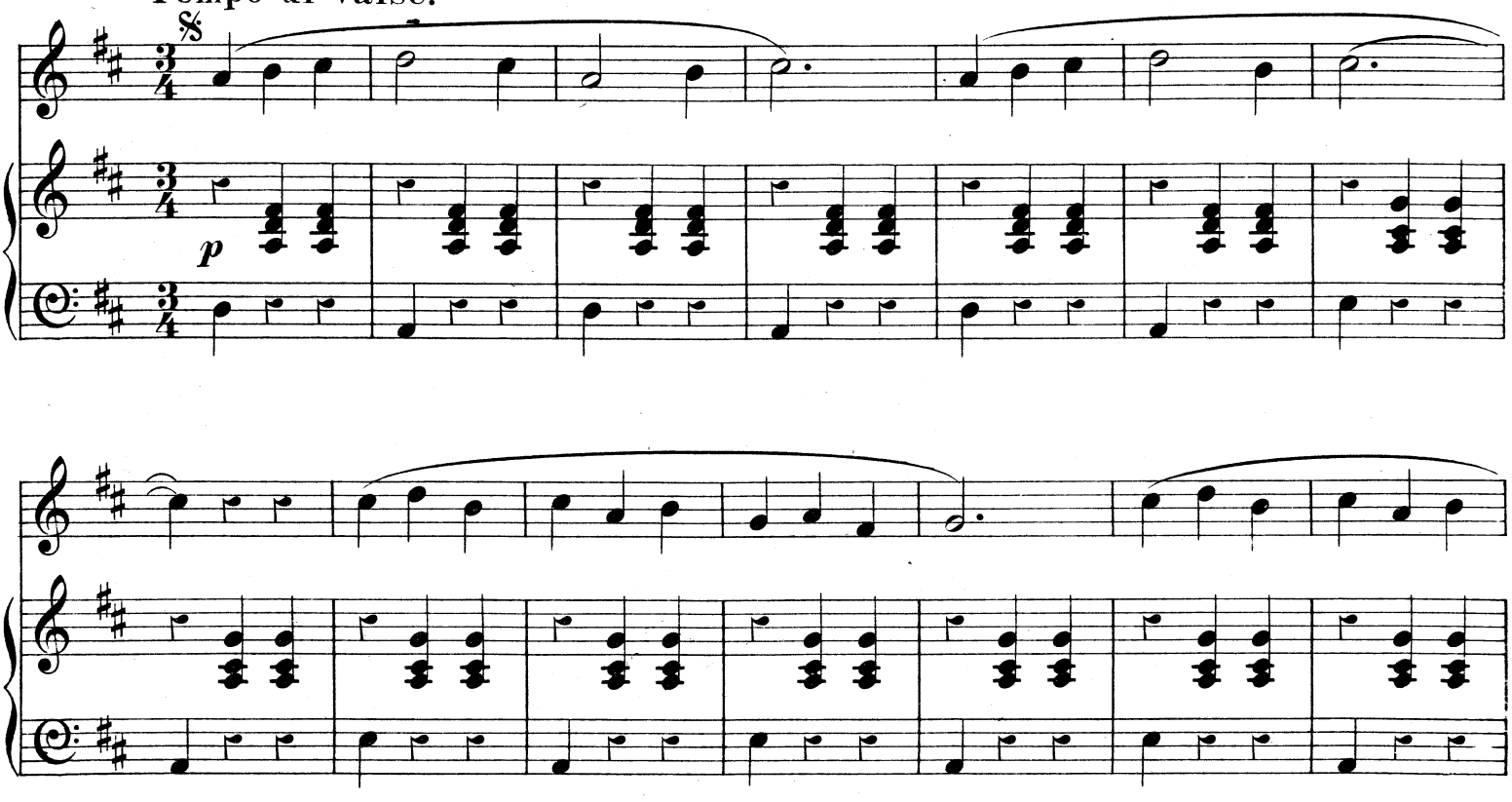
MARIANNE.
VALSE.

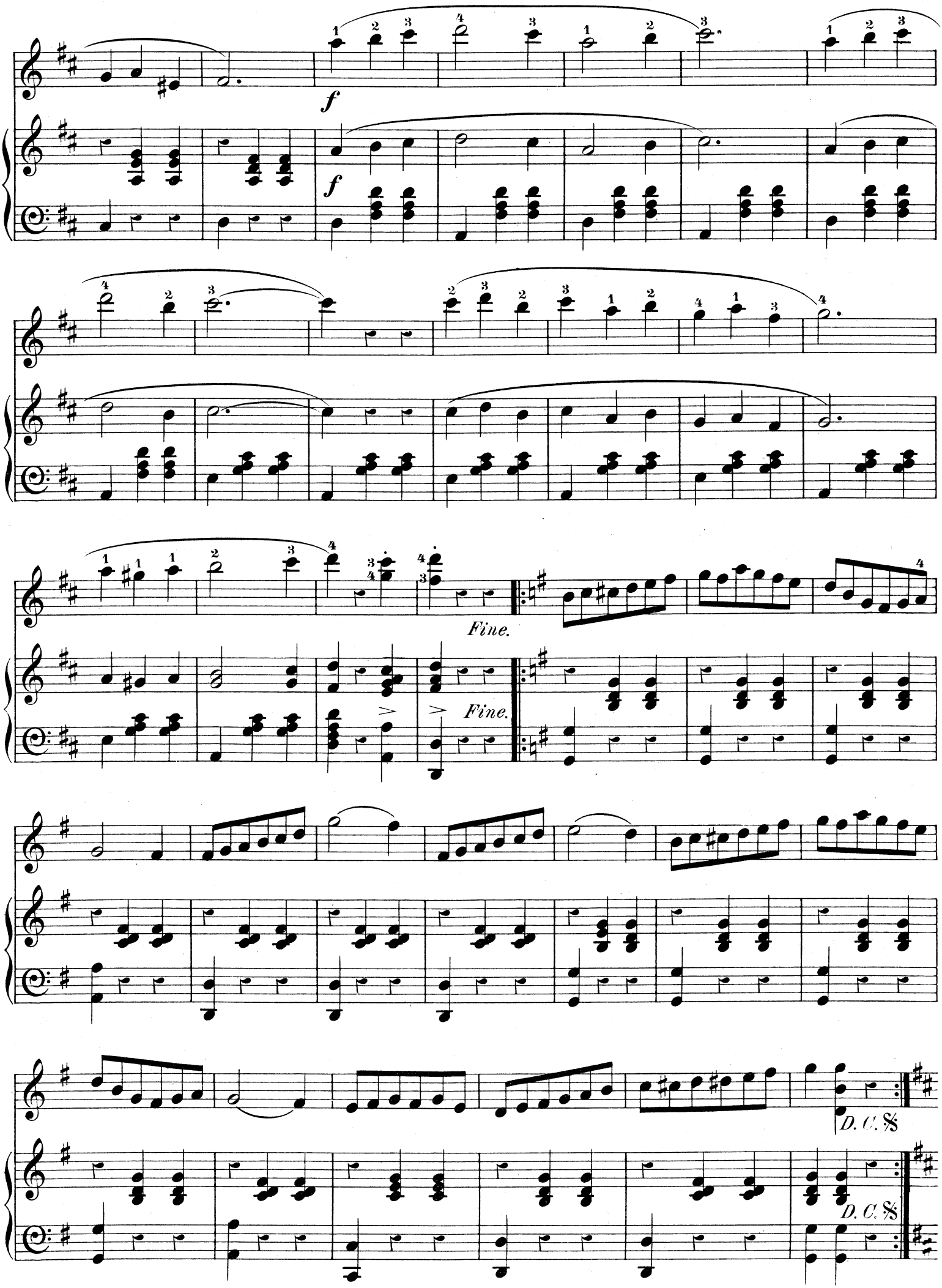
GIOVANNI ANGELICI.

INTRODUCTION.

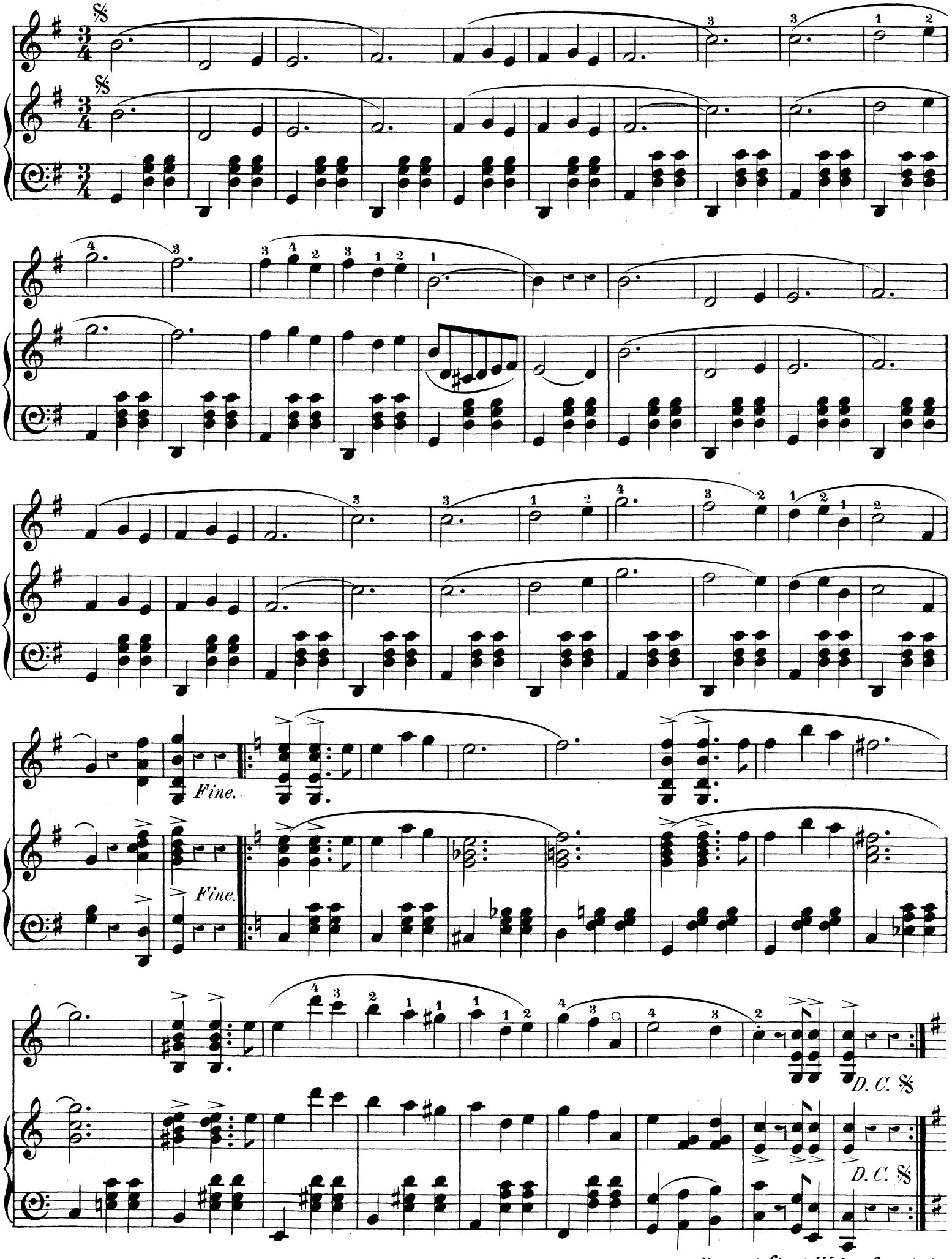


No. 1.
Tempo di Valse.




f
f
Fine.
Fine.
D. C. %
D. C. %

No 2.

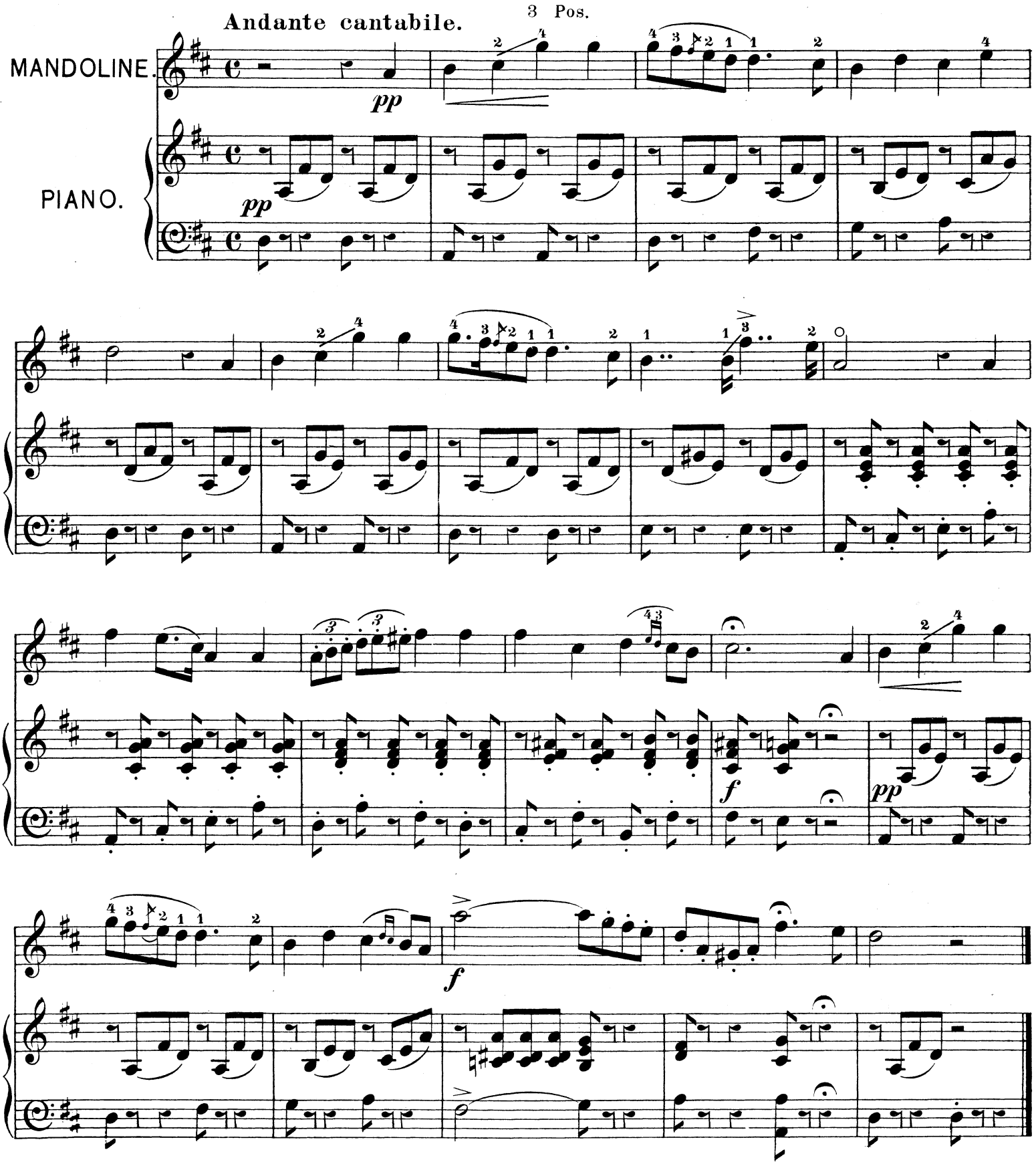


Repeat first Waltz for Coda.

WHEN OTHER LIPS.

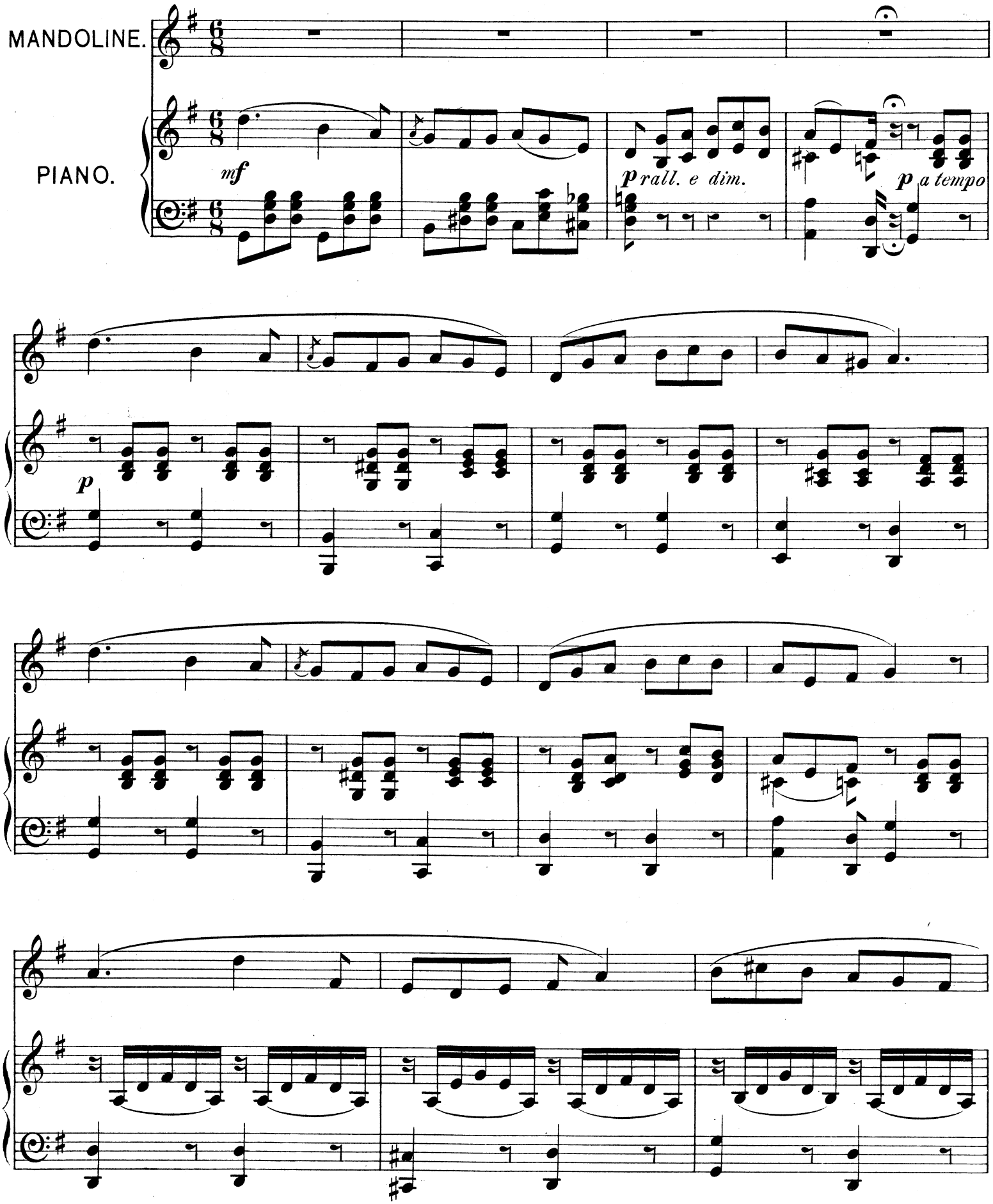
FROM THE "BOHEMIAN GIRL."

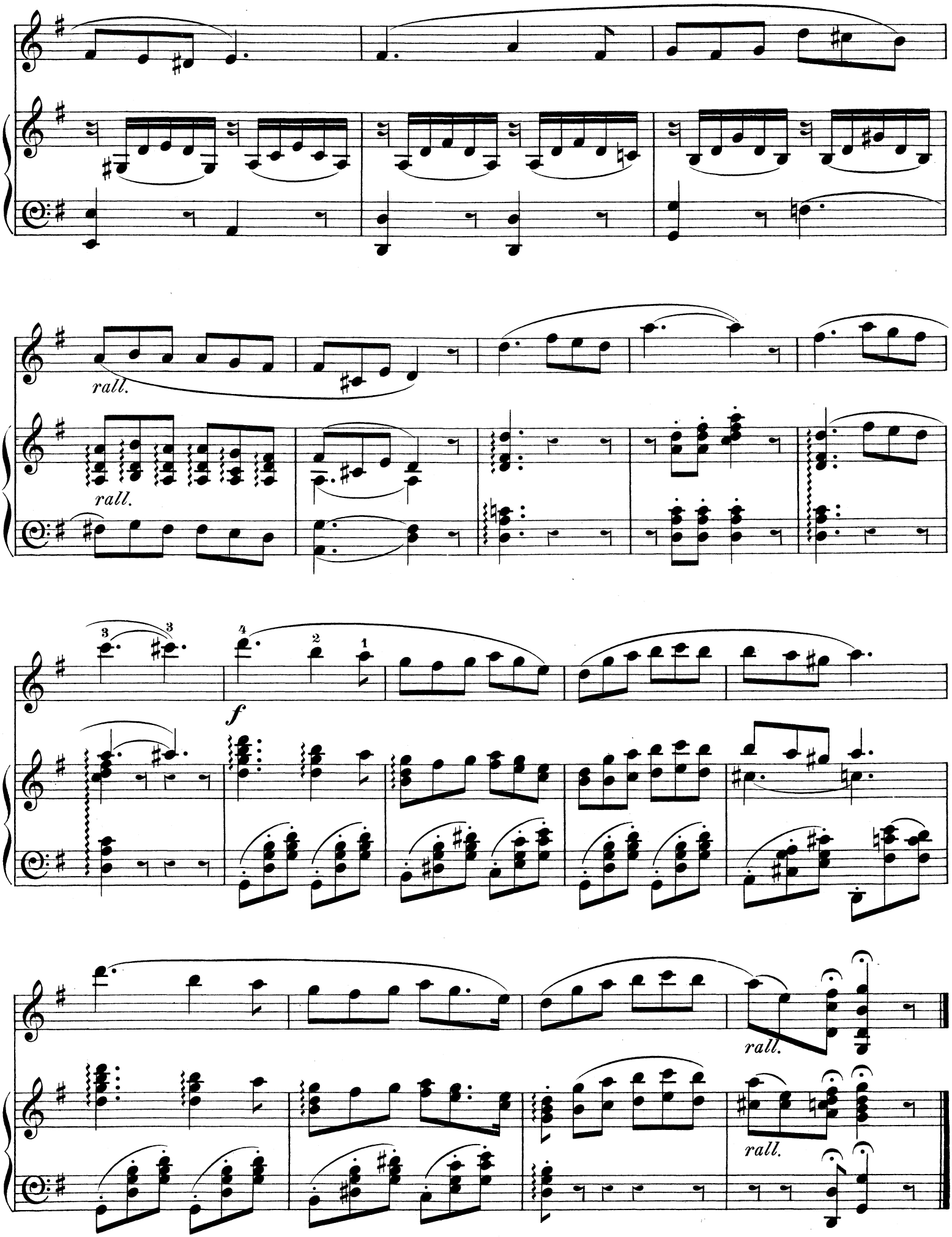
BALFE.



AMERICAN AIR.

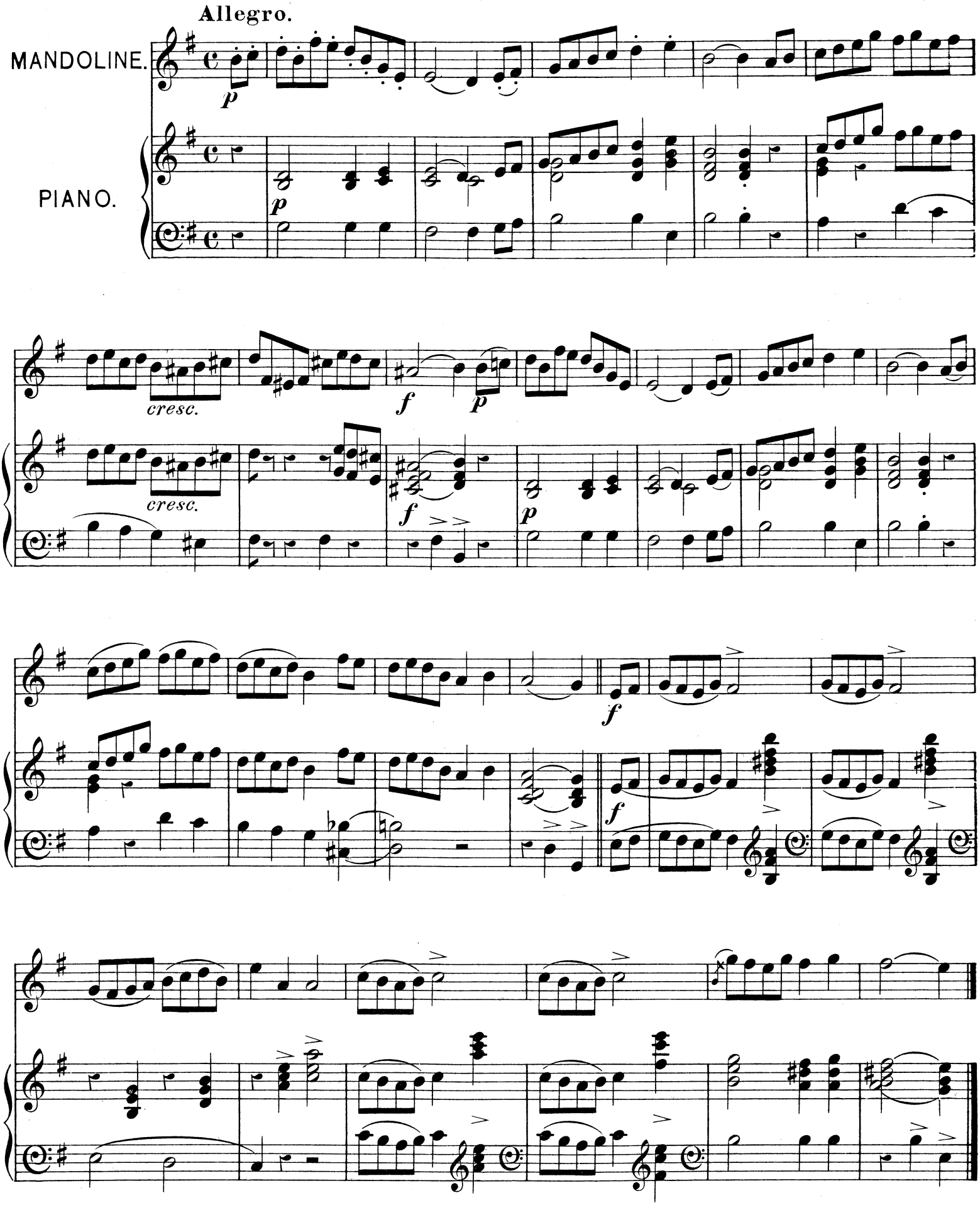
WHITE WINGS.

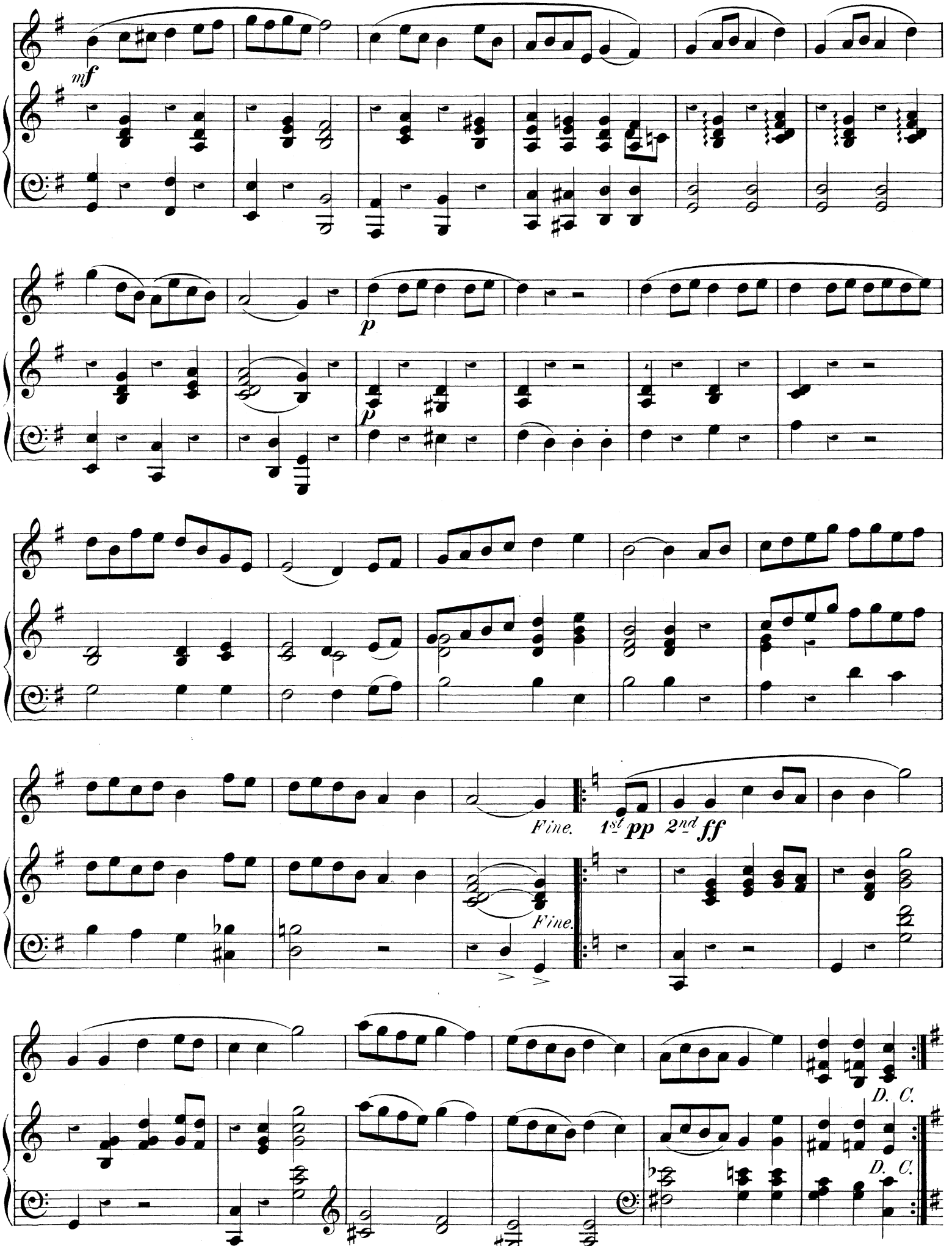



rall.
rall.
f
rall.
rall.

BOURRÉE.

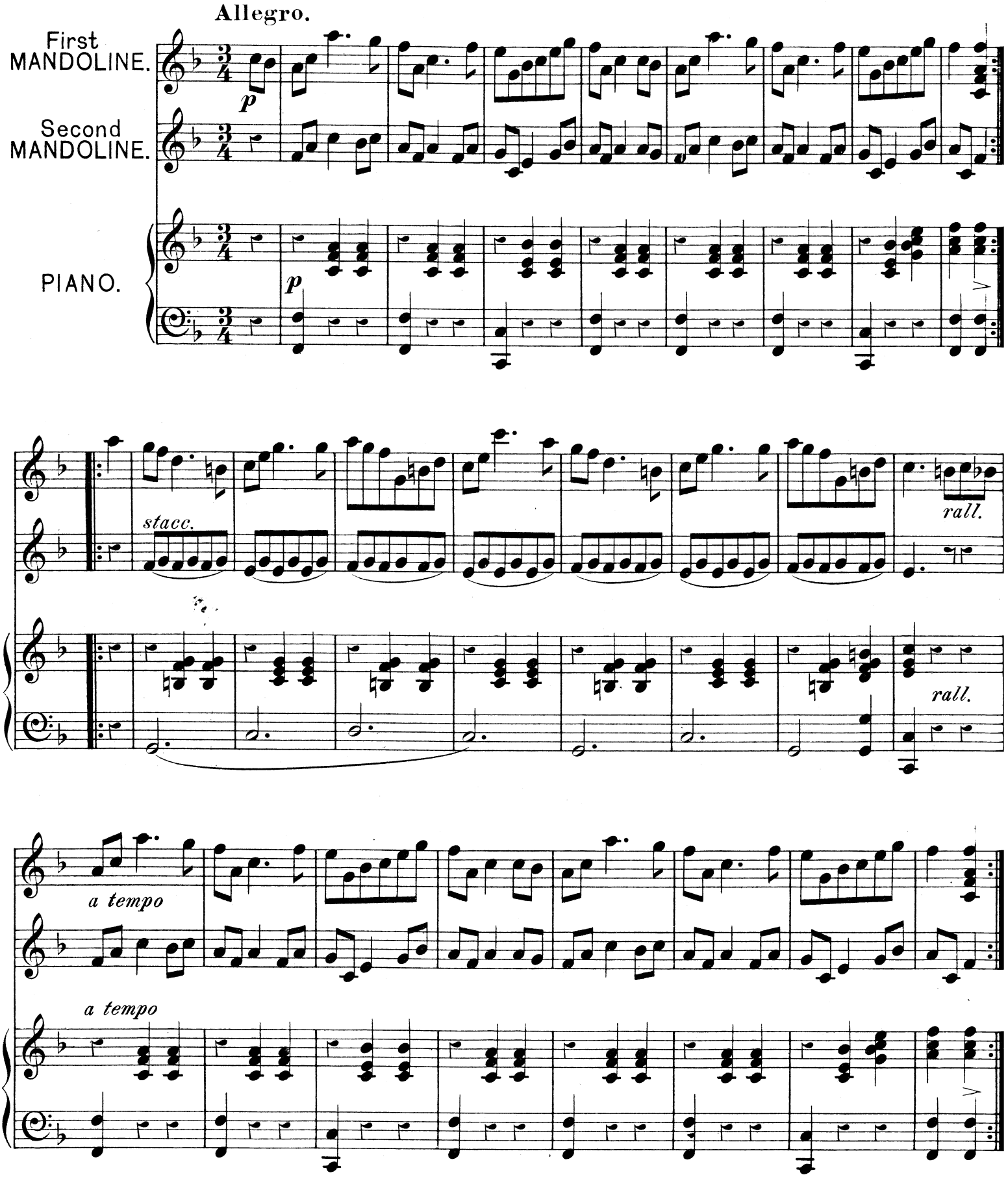
GIOVANNI ANGELICI.




mf
p
p
Fine.
1st pp
2nd ff
Fine.
D. C.
D. C.

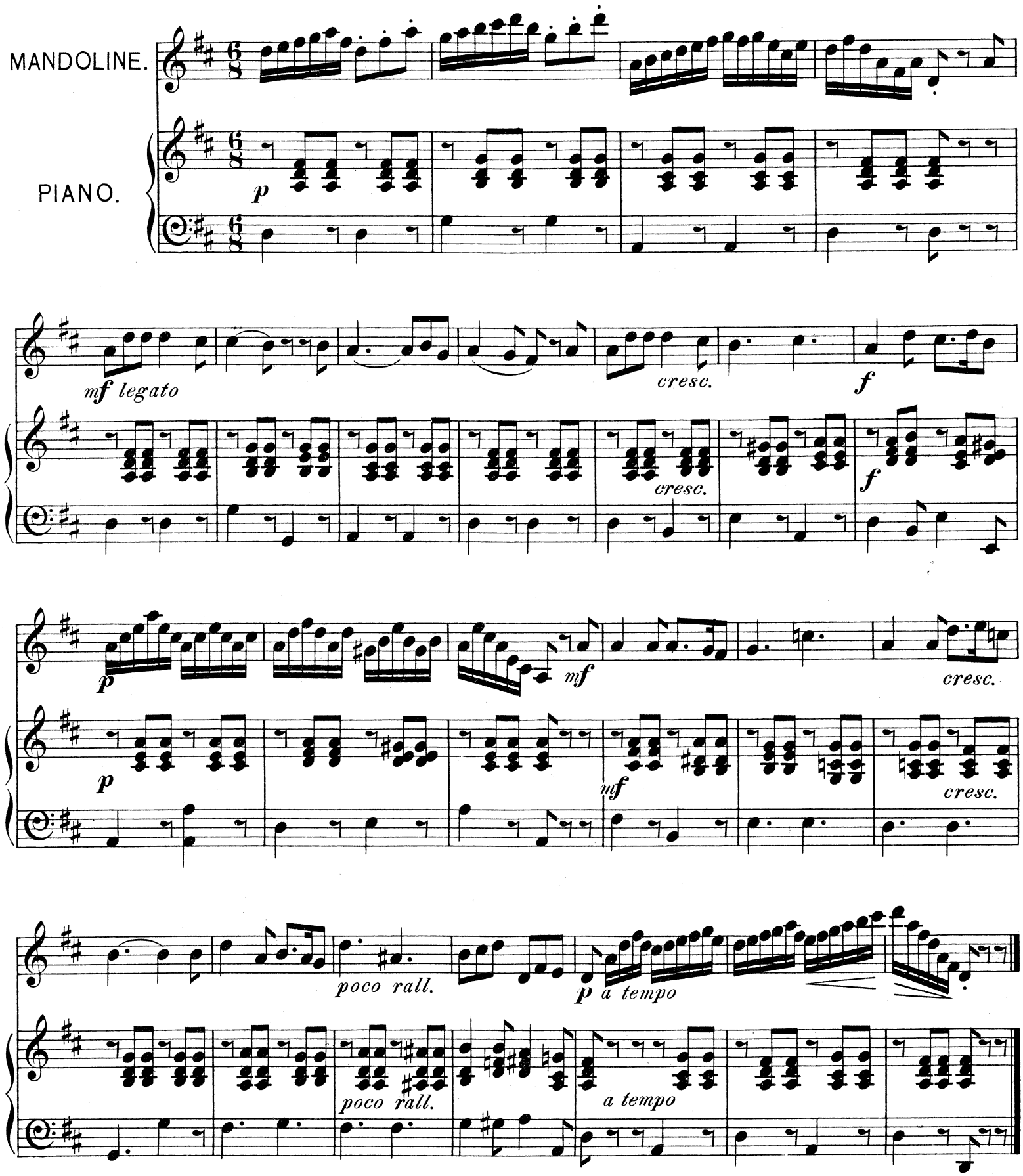
TYROLESE AIR.

(Second Mandoline part ad lib.)



SERENADE.

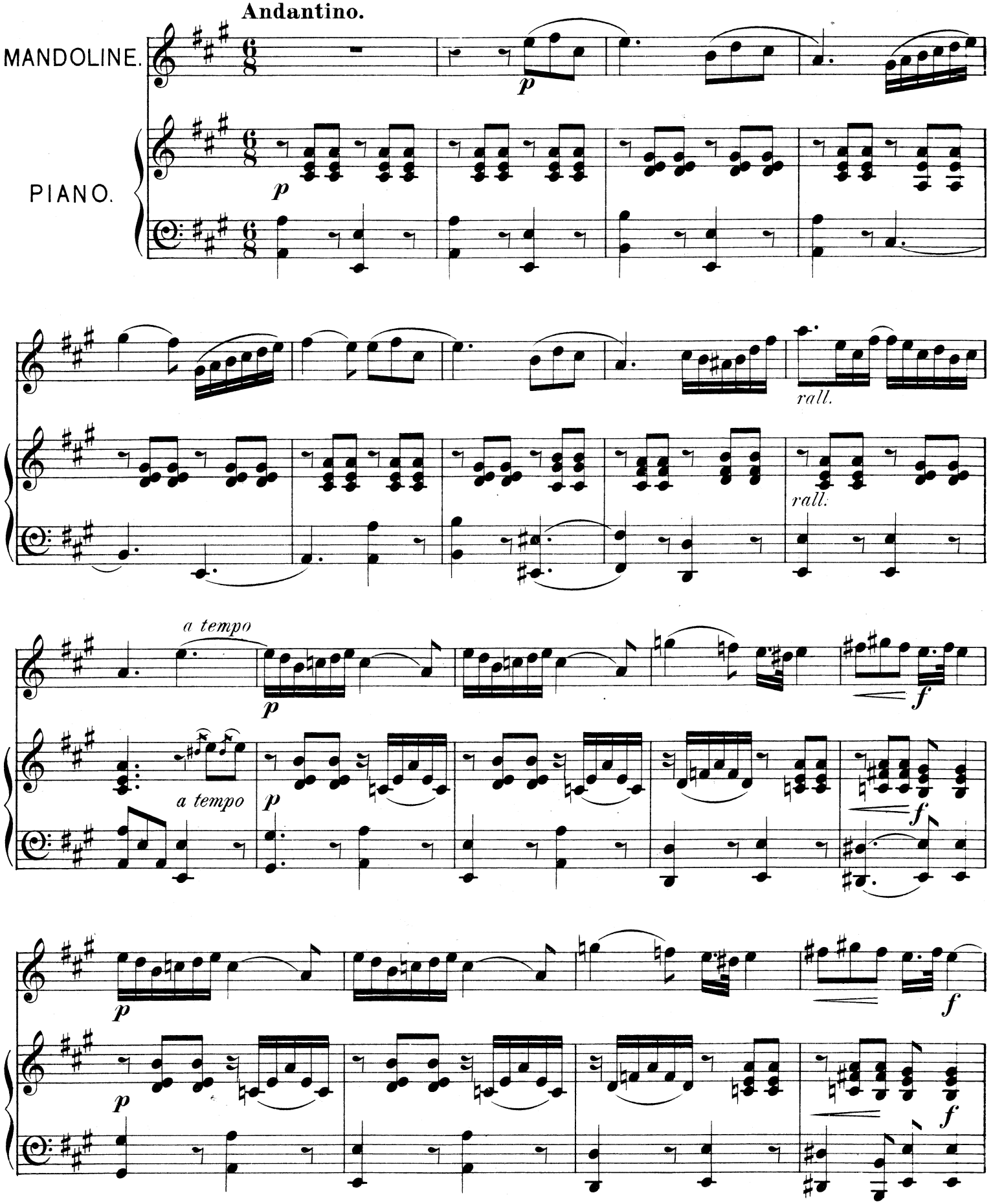
FROM MOZART'S DON GIOVANNI.

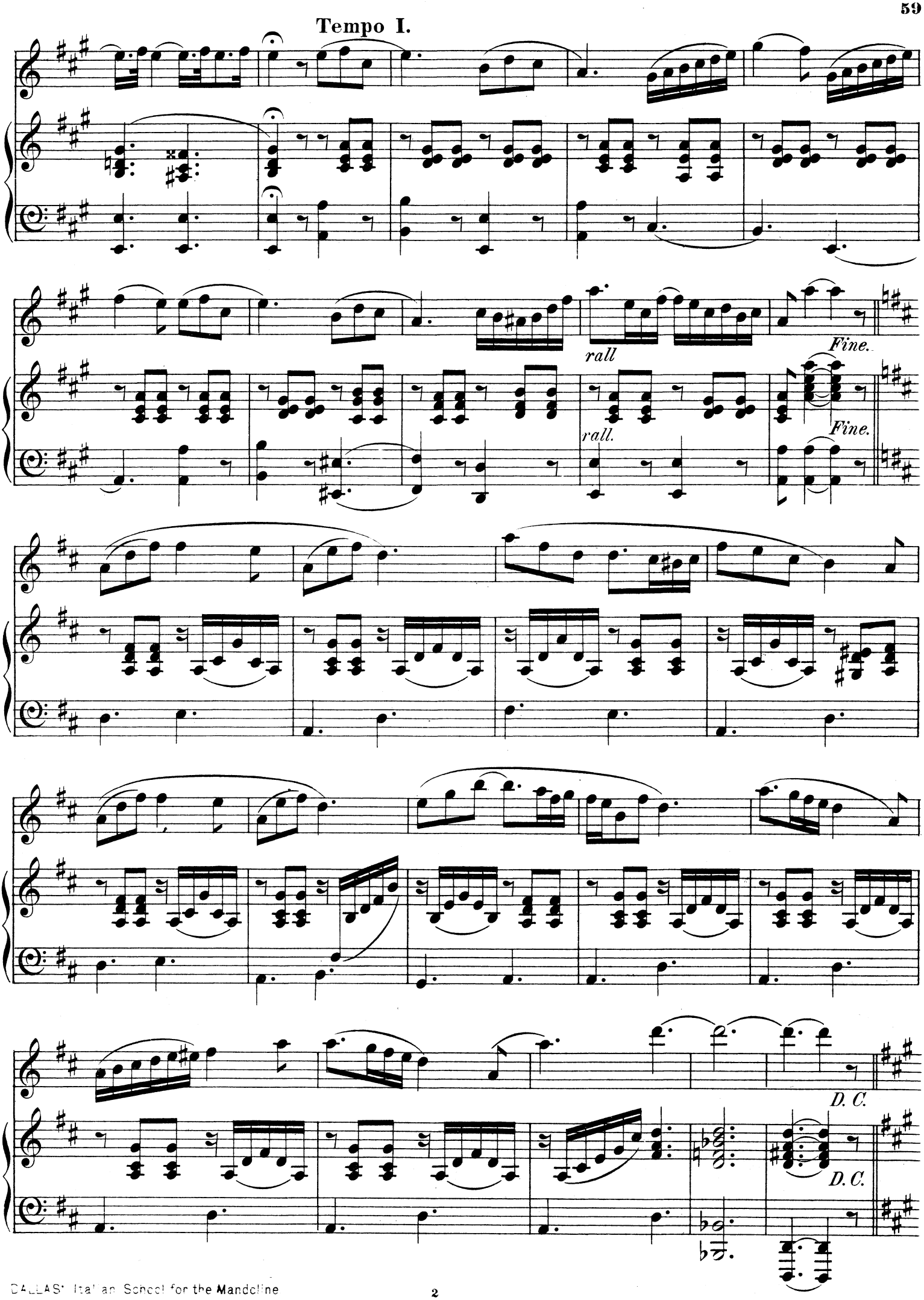


MELODIA.

GIOVANNI ANGELICI

Andantino.

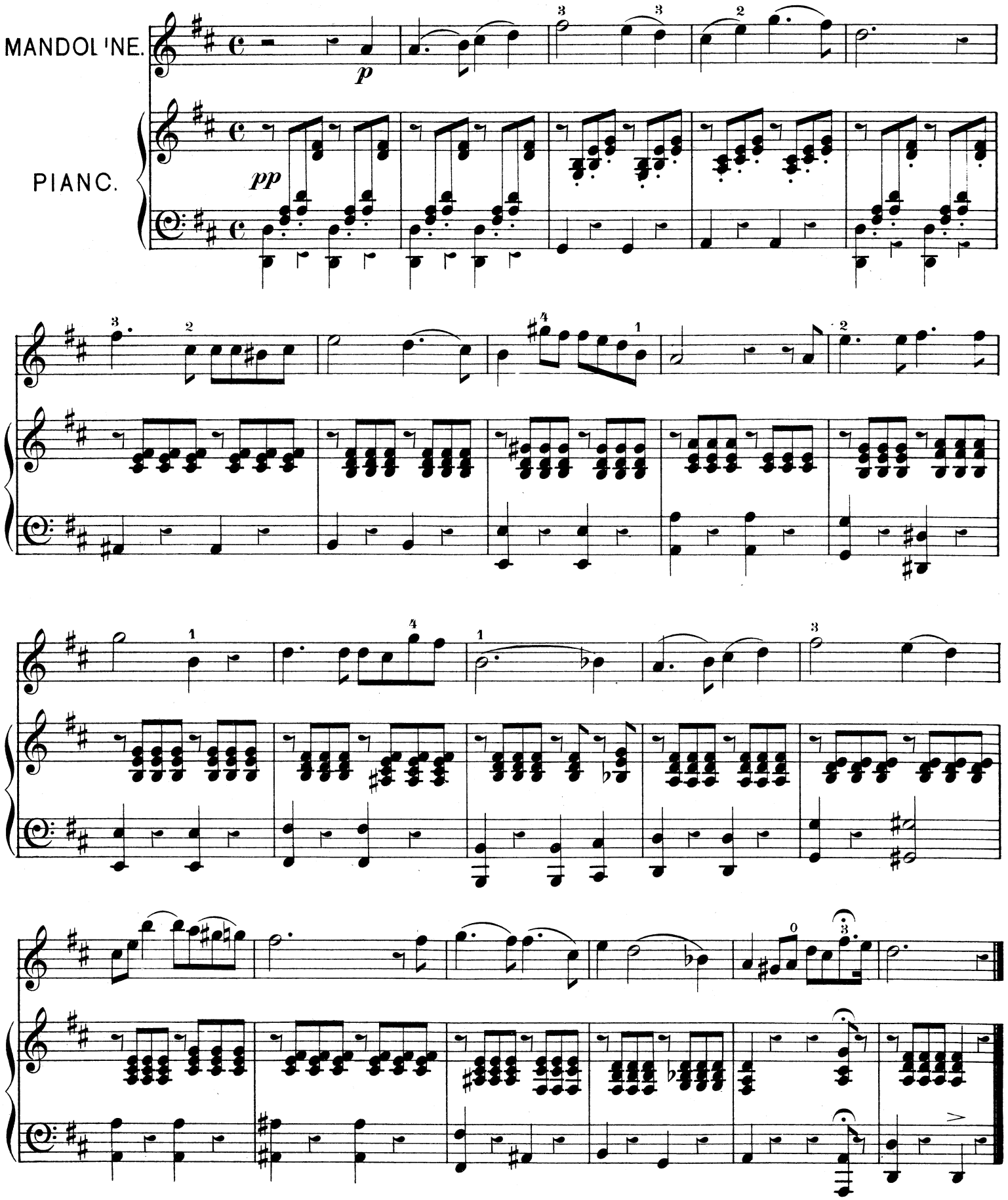



Tempo I.
rall
Fine.
rall.
Fine.
D. C.
D. C.

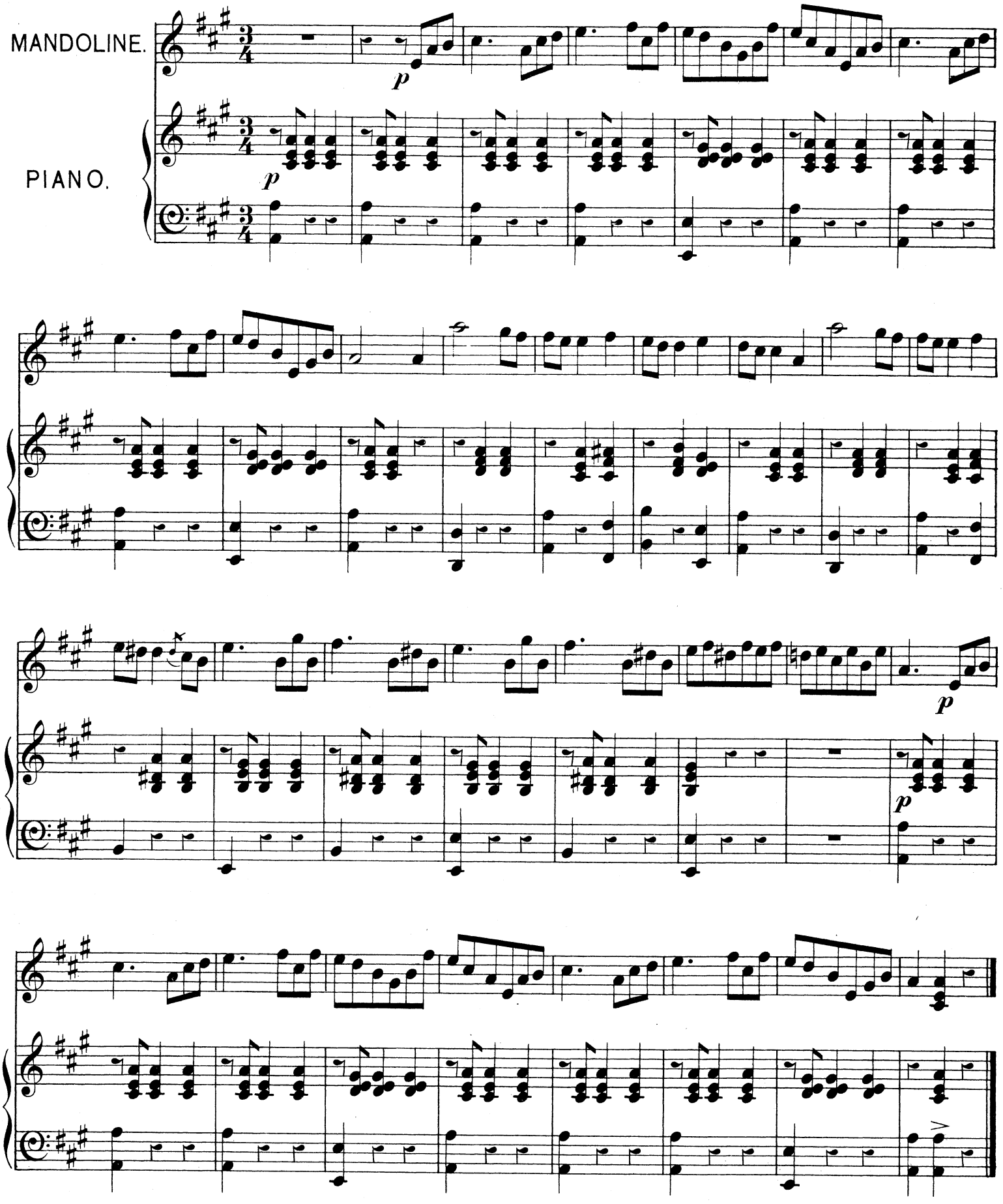
THERE IS A FLOWER THAT BLOOMETH.

from "MARITANA."

WALLACE

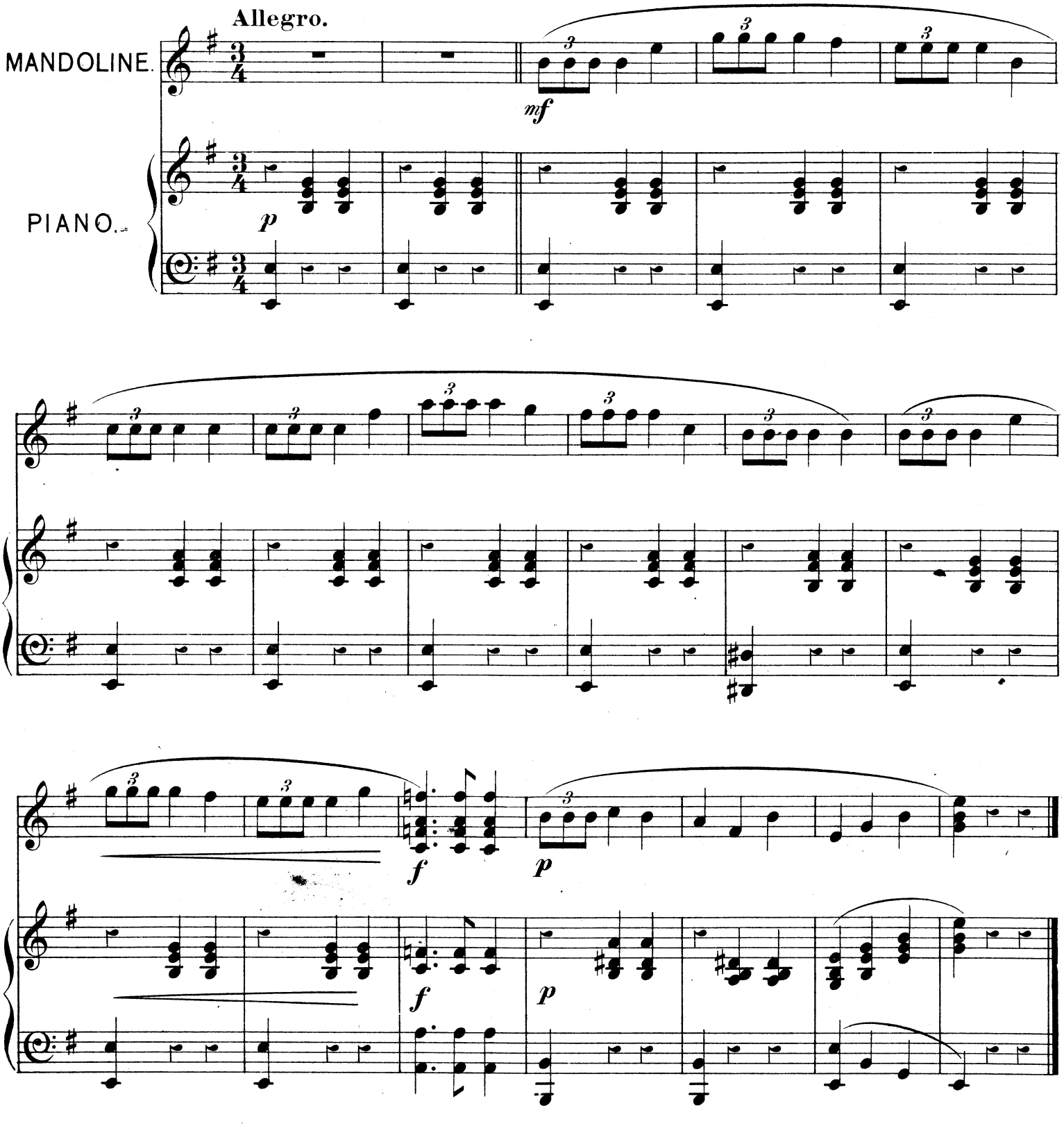


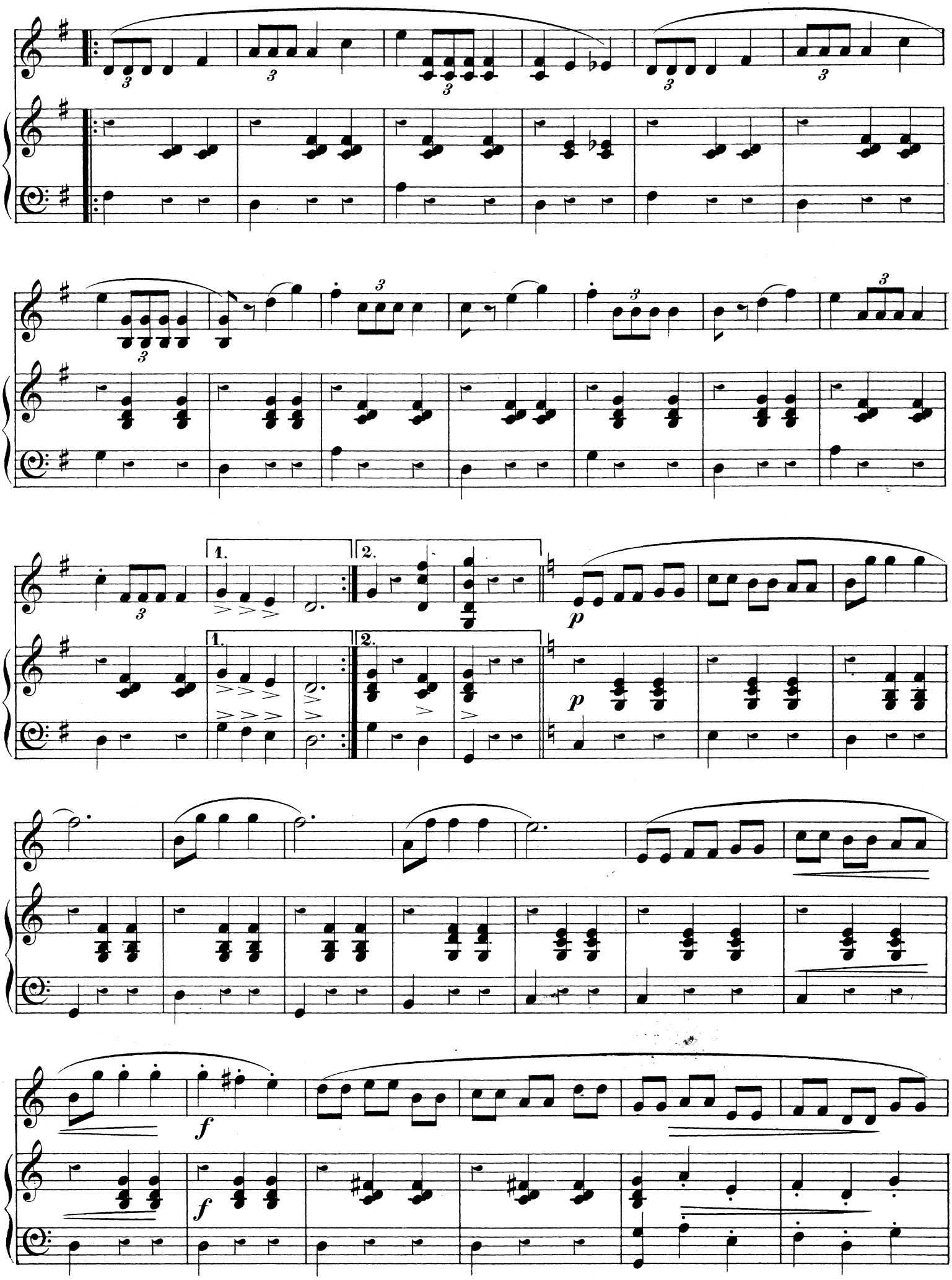
GUILLAUME TELL.

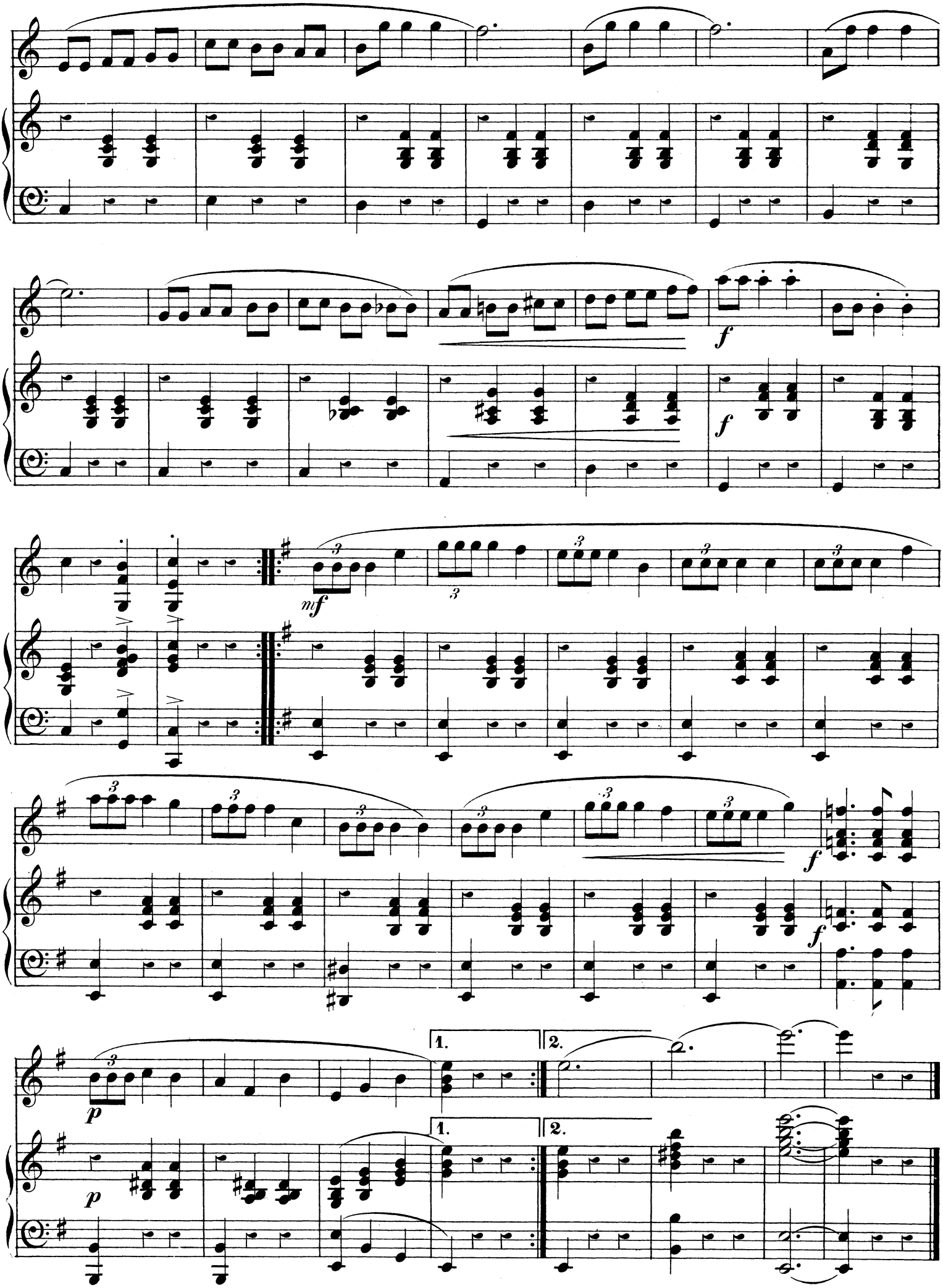


CASTANET DANCE.

GIOVANNI ANGELICI.




1.
2.
1.
2.
p
p
f
f


f
f
mf
3
f
f
p
p
1.
2.
1.
2.

STELLA.

SCHOTTISCHE.

J. E. DALLAS.

Tempo di Schottische.

MANDOLINE.

PIANO.

p

Fine.

Fine.

1.

2.

D. C.

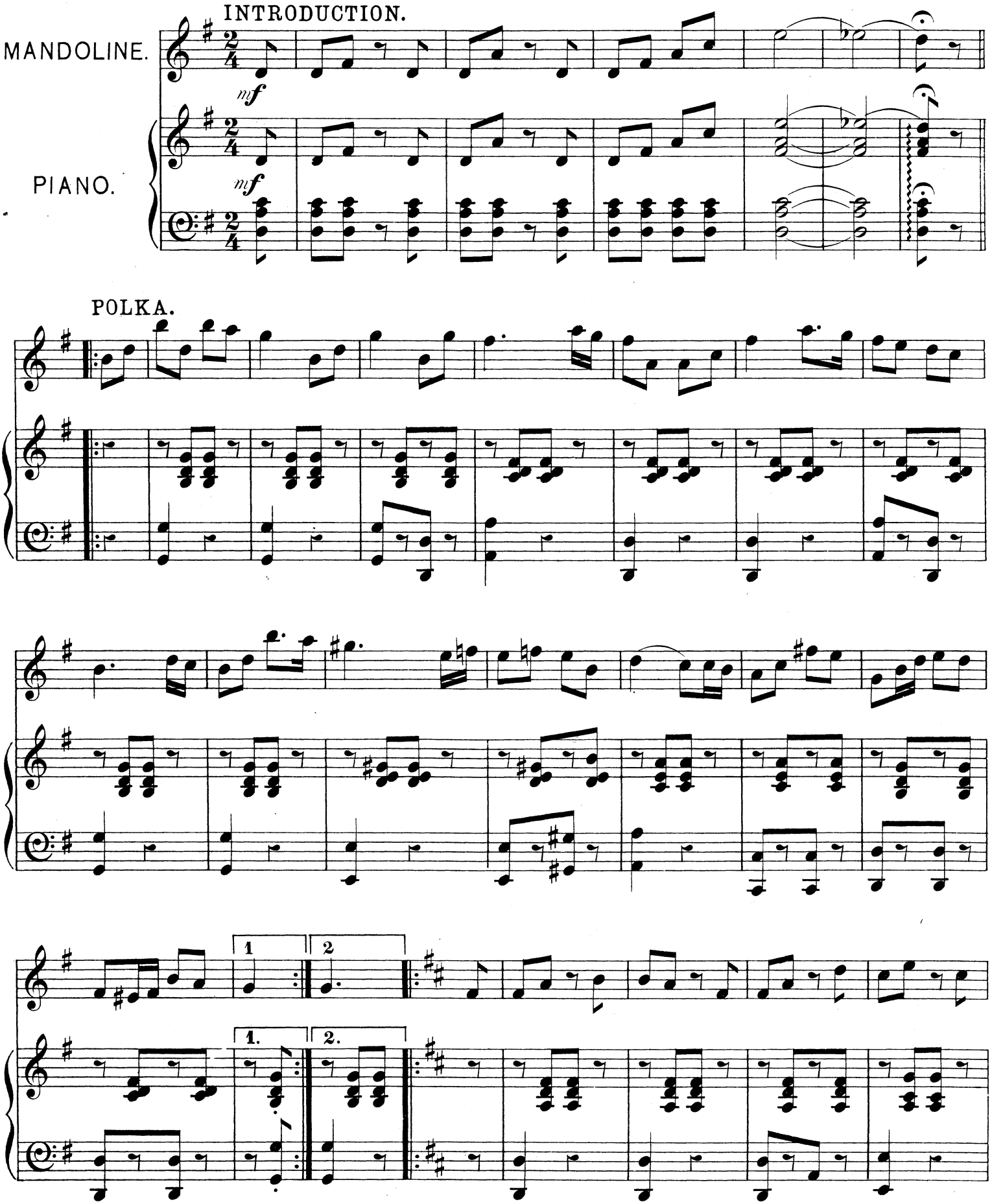
1.

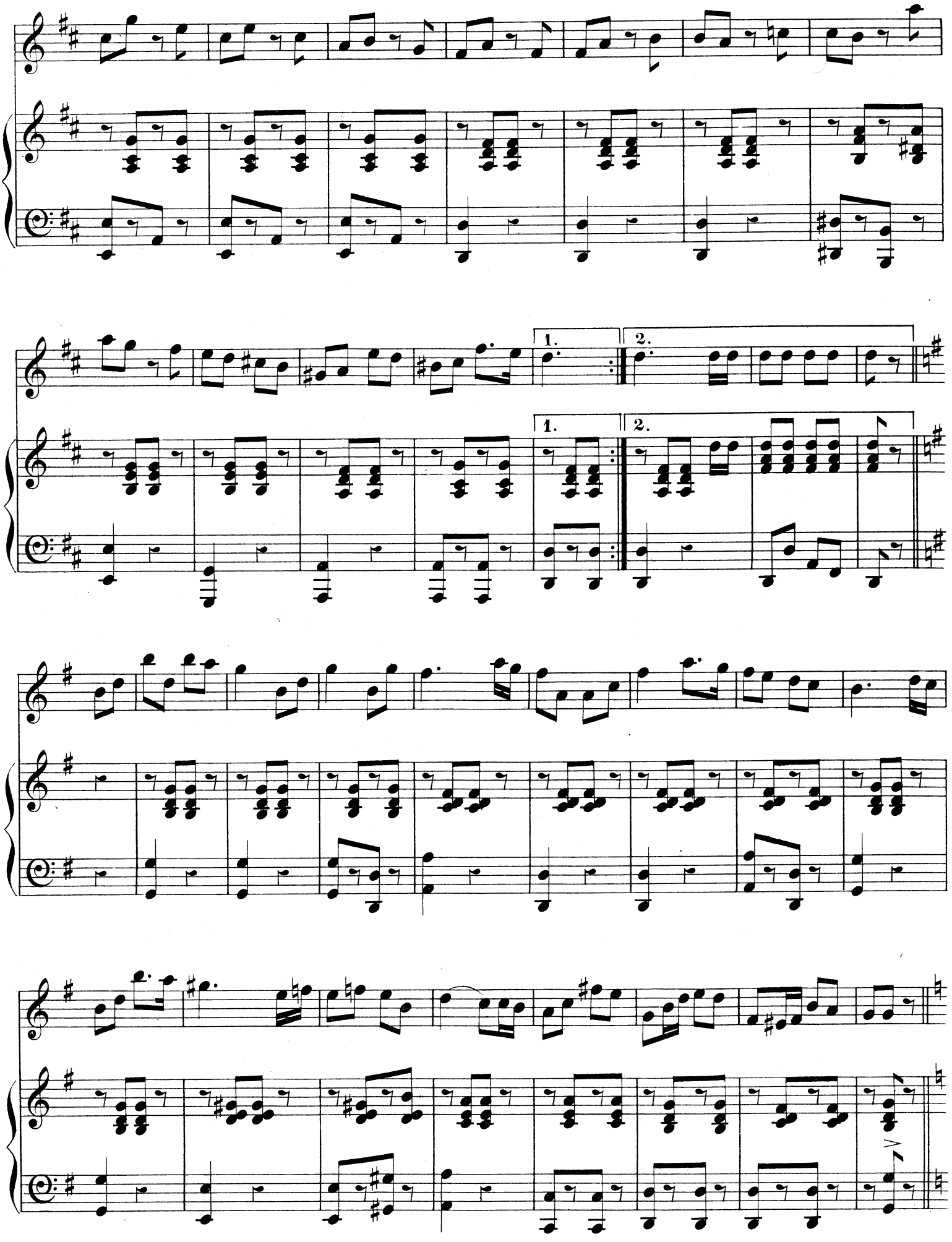
2.

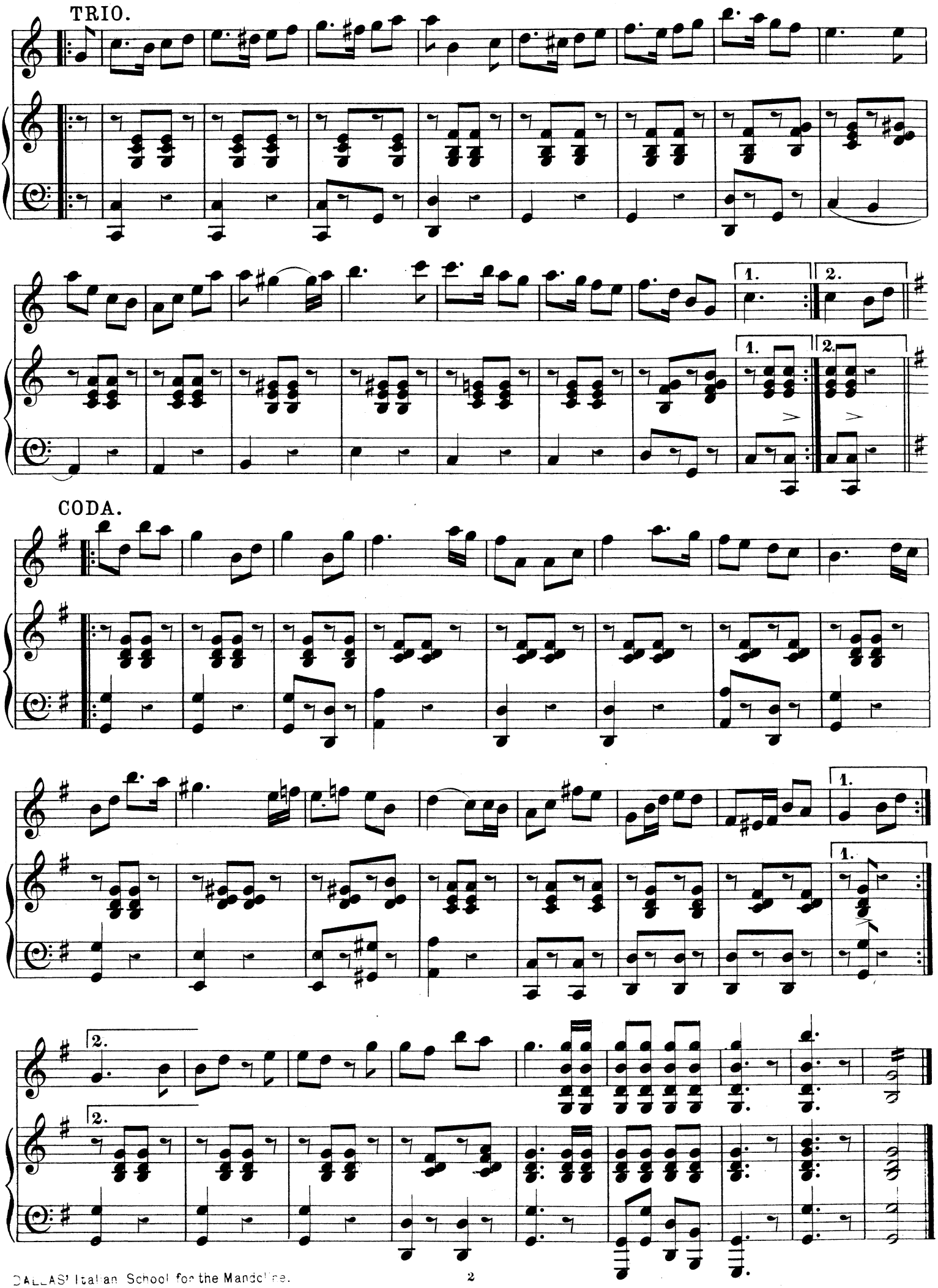
D. C.

ANTONIETTA POLKA.

GIOVANNI ANGELICI.




1.
2.
1.
2.


TRIO.
1.
2.
1.
2.
CODA.
1.
1.
2.
2.

A VOUS MADAME

AMÉLIE ANDRÉ.

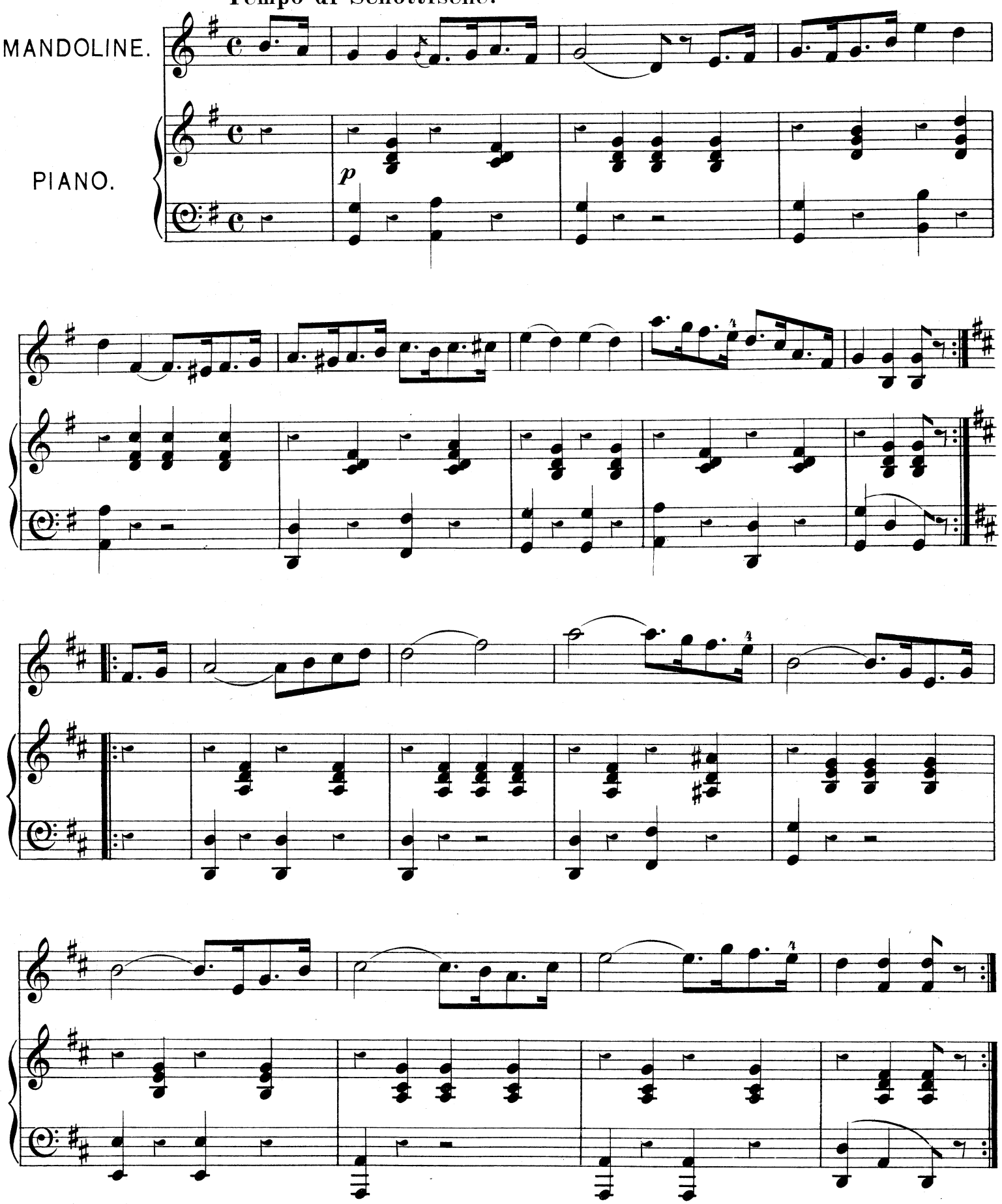
GIOVANNI ANGELICI.

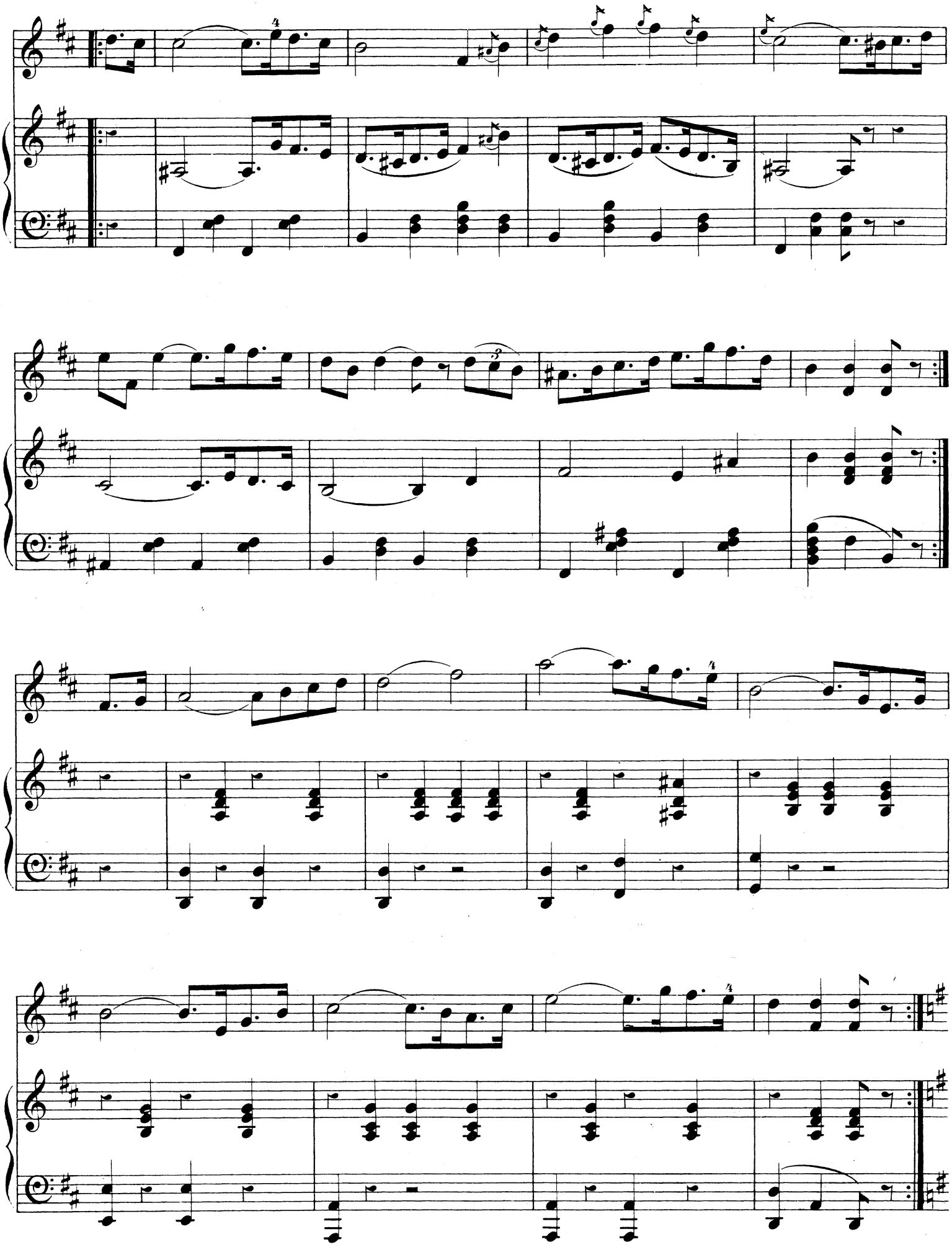
Tempo di Schottische.

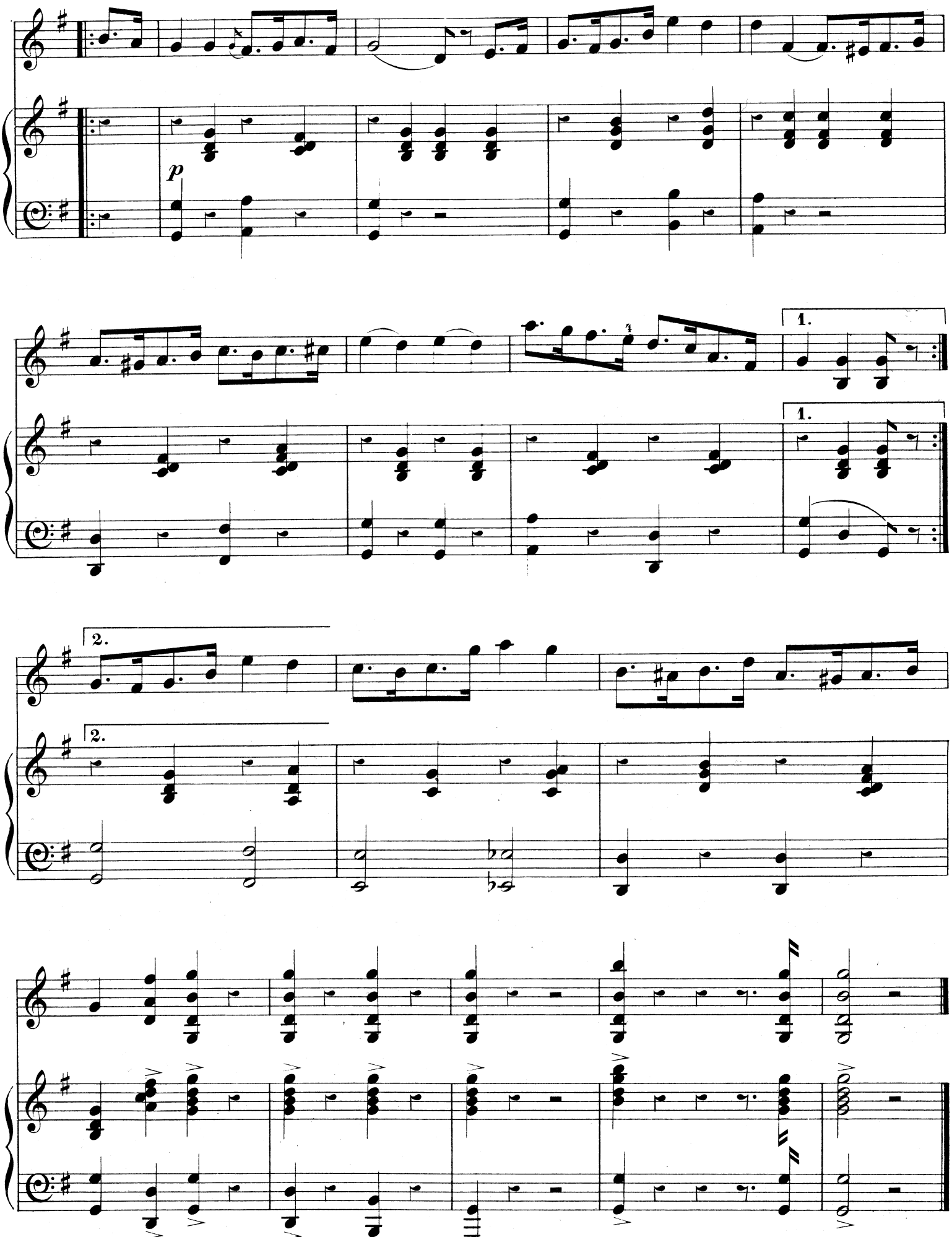
MANDOLINE.

PIANO.

p






p
1.
1.
2.
2.

ADELAIDE.

MAZURKA.

GIOVANNI ANGELICI.

Tempo di Mazurka.

MANDOLINE.

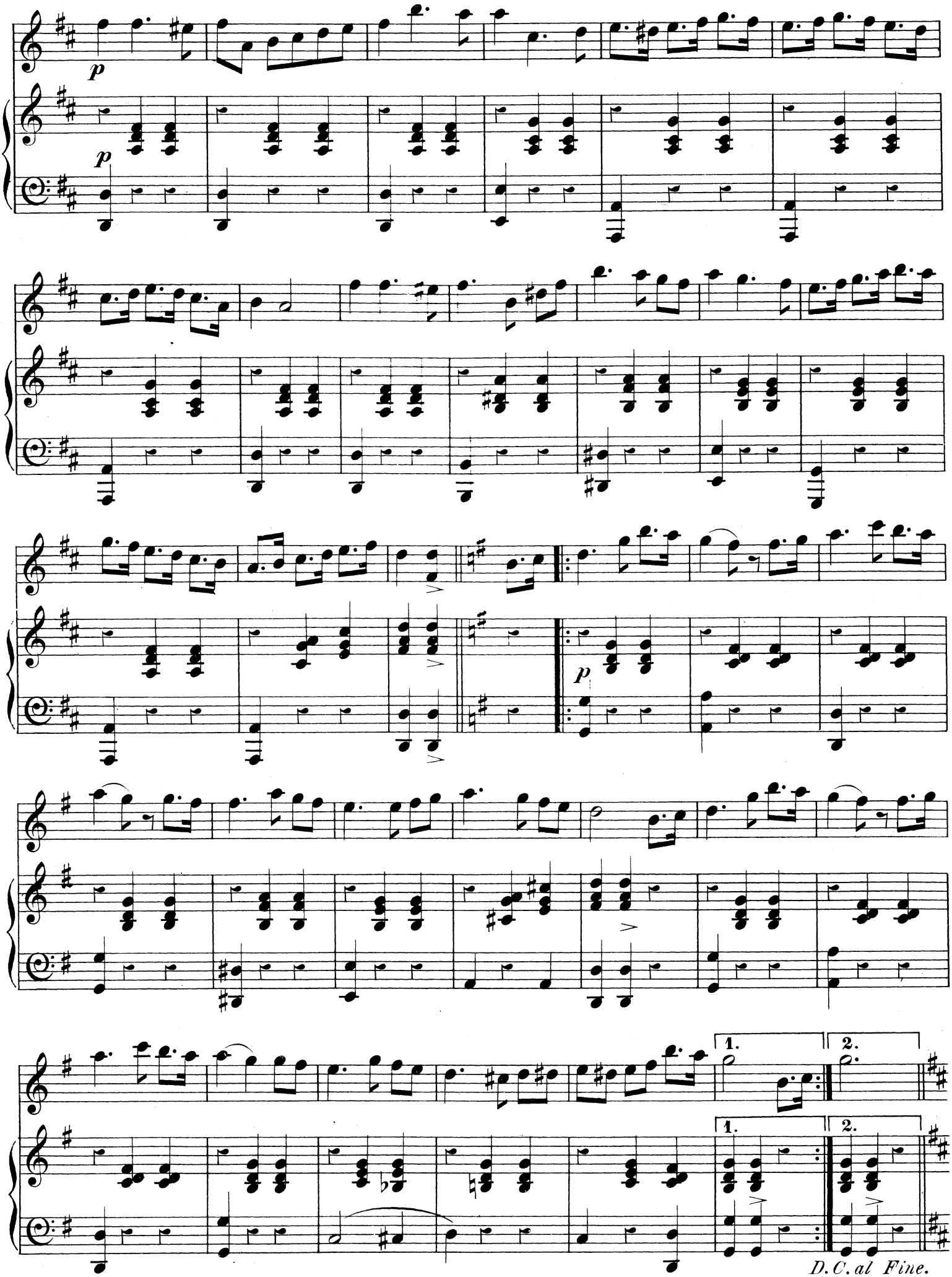
PIANO.

p

Fine.

Fine.

p


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

Dallas‘ Italian School for the Mandoline

Published by J. E. Dallas ca. 1890

Scanned by Michael Reichenbach

Visit my website: http://www.mandoisland.de

And my blogs

http://www.gezupftes.de and http://www.mandoisland.com

MANDOLINE MUSIC.

DALLAS' MANDOLINE SOLOIST, No. 1,

Price Two Shillings & Sixpence Nett.

A WORK SPECIALLY COMPOSED & ARRANGED
FOR THE AMUSEMENT AND ADVANCEMENT OF MANDOLINISTS BY

GIOVANNI ANGELICI,

Containing

DEVONA,	POLKA MARCH	SOUVENIR D'EL TEVERE,	
IL FAR NIENTE,	POLKA.	BONAVISTA,	POLKA.
LA FAENTINA,	MAZURKA.	LA POSSIBLE,	POLKA MARCH.
LOLLA,	POLKA.	LE RETARD,	POLKA.
LA GUEULE D'OR,	MARCH.	LA FÉLICITATION,	VALSE.
LINA,	POLKA.	MALHEUR D'AIMER,	ROMANCE.

NOTE—Dallas' Mandoline Soloist No. 2, in preparation.

DALLAS' MANDOLINIST,

A SELECTION OF SOLOS BY THE BEST COMPOSERS
ARTISTICALLY ARRANGED WITH PIANOFORTE AND GUITAR ACCOMPANIMENTS.
*Those marked * have a Second Mandoline part in addition.*

Price Two Shillings Each Nett.

No. 1,-LA FÉLICITATION, Valse.	G. ANGELICI.	No. 26,-	
2,-LA STELLA DI ROMA, Schott.	G. ANGELICI.	27,-	
3,-PAULINE, Melodie,	F. PAROLETTI.	28,-	
*4,-MELODIE IN E MINOR,	F. PAROLETTI.	29,-	
*5,-SICILIA Polka,	F. PAROLETTI.	30,-	
6,-IL CARNEVALE DI VENEZIA,	G. ANGELICI.	31,-	
7,-SERENATA DI GONDOLIERI,	F. PAROLETTI.	32,-	
8,-MARCIA DELLA GUARDIA,	F. PAROLETTI.	33,-	
9,-EDIE MAZURKA,	A. F. CRAMER.	34,-	
10,-BEAU MONDE, Polka,	G. ANGELICI.	35,-	
11,-LA ROMANELLA, Valse,	G. ANGELICI.	36,-	
*12,-MARCIA DEL REGGIMENTO,	F. PAROLETTI.	37,-	
13,-LALBANESE MARCH,	G. ANGELICI.	38,-	
14,-DANZA DI ROMA,	G. ANGELICI.	39,-	
15,-L'AMOROSA, Mazurka.	G. ANGELICI.	40,-	
16,-EMMANUEL, Polka-March,	F. PAROLETTI.	41,-	
17,-NEAPOLITAN SERENADE,	F. PAROLETTI.	42,-	
18,-BOLOGNA, Valse,	F. PAROLETTI.	43,-	
19,-FIRENZE, Polka Brillante.	F. PAROLETTI.	44,-	
20-ELLALINE, Romance,	F. PAROLETTI.	45,-	
21-IRENE, Valse,	F. PAROLETTI.	46,-	
22-ANITA, Valse,	F. PAROLETTI.	47,-	
23-NINETTE Polka,	H. J. ELLIS.	48,-	
24-A DREAM OF FLORENCE,	H. J. ELLIS.	49,-	
25,-		50,-	

DALLAS' POCKET MANDOLINE CHART,

A COMPLETE CHROMATIC FINGERBOARD FOR THE MANDOLINE
SHOWING ALL THE NOTES AND POSITIONS AT A GLANCE
NEATLY BOUND IN CLOTH COVERS.—Price 1/- nett.

No Mandolinist should be without it.