

# 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 accompaniment

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.

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Price 2/6 net.

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

# Dallas' Italian School for the Mandoline

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\*\* 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 15<sup>th</sup> and 16<sup>th</sup> centuries, but the Neapolitan Mandoline as it now is, dates probably from the commencement of the 18<sup>th</sup> 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.

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# COMPLETE FINGERBOARD.

## Open Strings.

	FIRST STRING.	SECOND STRING.	THIRD STRING.	FOURTH STRING.
FIRST STRING.	G	D	A	E
SECOND STRING.	G	D	A	E
THIRD STRING.	G	D	A	E
FOURTH STRING.	G	D	A	E

**FLATS.**

**SHARPS.**

The diagram shows the fingerboard of a mandoline with four strings. The strings are labeled from left to right: FIRST STRING (G), SECOND STRING (D), THIRD STRING (A), and FOURTH STRING (E). The fingerboard is divided into seven positions, numbered 1 through 7 from left to right. Each position has a corresponding set of frets. The first position (far left) is labeled "OPEN STRINGS." The second position has a bracket labeled "2<sup>nd</sup> Position." The third position has a bracket labeled "3<sup>rd</sup> " (with a double quote). The fourth position has a bracket labeled "4<sup>th</sup> " (with a double quote). The fifth position has a bracket labeled "5<sup>th</sup> " (with a double quote). The sixth position has a bracket labeled "6<sup>th</sup> " (with a double quote). The seventh position has a bracket labeled "7<sup>th</sup> " (with a double quote). The diagram also includes a central grid of notes, with shaded ovals highlighting specific notes: one at the 3<sup>rd</sup> position on the 3<sup>rd</sup> string, another at the 4<sup>th</sup> position on the 3<sup>rd</sup> string, and a third at the 5<sup>th</sup> position on the 3<sup>rd</sup> string. The grid contains the following notes:

G	D	A	F
A	E	B	F#
A#	F	C	G
B	F#	C#	G#
C	G	D	A
C#	G#	D#	A#
D	A	E	B
D#	A#	F	C
E	B	F#	C#
F	C	G	D
F#	C#	G#	D#
G	D	A	E
G#	D#	A#	F
A	E	B	F#
A#	F	C	G
B	F#	C#	G#
C	G	D	A

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**MANDOLINE.**

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**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**.

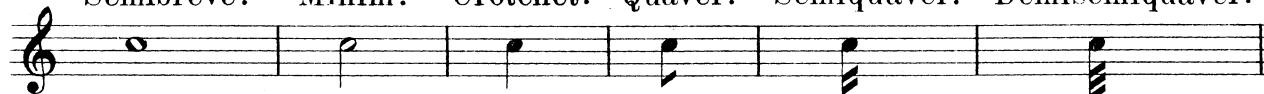


The Clef is a sign placed at the commencement of the stave, and serves to determine the pitch of the notes. Of clefs there are several but only one is used for Mandoline music - the Treble or G Clef, so called because the curl or tail falls upon the second line.



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

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.



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:—

A dotted Semibreve      A dotted Minim      A dotted Crotchet      A dotted Quaver  
is equal to 3 Minims.    is equal to 3 crotchets    is equal to 3 quavers.    is equal to 3 semiquavers.

## RESTS.

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

Semibreve.    Minim.    Crotchet.    Quaver.    Semiquaver.    Demisemiquaver.

The dot applies equally to rests, thus:

Equal in value to:

## 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 counts two or four in a bar according as the music is marked fast or slow.

# SHARPS, FLATS and NATURALS.

7

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

A Double Sharp (x) raises a note two half-tones, and a Double Flat (bb) 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: 

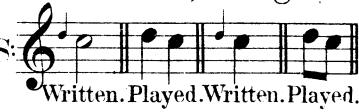
**The Tie.** When two or more notes on the same degree of the stave are connected by a tie (=) only the first is to be played and its sound prolonged sufficiently to include the time of the one, or several tied notes which follow. They are as one note having their values combined. EXAMPLE: 

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

EXAMPLE: 

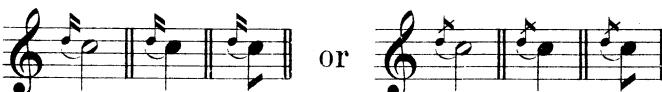
**The Pause (o)** placed over notes or rests, indicates that the Performer may rest at pleasure.

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

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

Written. Played. Written. Played.

The Short Appoggiatura, 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.

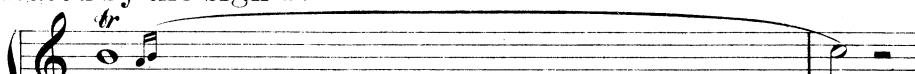
EXAMPLES:  or 

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

EXAMPLE: 

Written. Played.  
Direct Turns. Inverted Turn.

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 .

WRITTEN.   
turn.  
PLAYED. 

## SHORT DICTIONARY OF MUSICAL TERMS.

*Adagio*; very slow.

*Affetuoso*; affectionately.

*Allegro*; joyful, quick.

*Amoroso*; expressing love.

*Andante*; rather slow.

*Crescendo*; to decrease.

*Contabile*; 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.

*Dolorosa*; sorrowful.

*Double String School for the Mandoline.*

*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*; **S**; denoting a return to its first place.

*Sostenuto*; sustained.

*Staccato*; or . . . short and distinct.

*Subito*; quickly.

(*Volto Subito*; turn over quickly.)

*Virace*; 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.

Fourth string. Third string. Second string. First string.



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.
- ..... 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.

1.

Fourth string.      Third string.      Second string.      First string.

First string.      Second string.      Third string.      Fourth string.

2.

Fourth string.      Third string.      Second string.      First string.

First string.      Second string.      Third string.      Fourth string.

3.

Fourth string.      Third string.

Second string.      First string.      First string.

Second string.      Third string.      Fourth string.

# EXERCISES

## FOR THE FINGERS OF THE LEFT HAND.

### Exercises for the 1<sup>st</sup> finger.

Fourth string.....

L. H. ○ 1 ○ 1 ○

Frets ○ 2 ○ 2 ○

Second string.....

L. H. ○ 1 ○ 1 ○

Frets ○ 2 ○ 2 ○

Third string.....

L. H. ○ 1 ○ 1 ○

Frets ○ 2 ○ 2 ○

First string.....

L. H. ○ 1 ○ 1 ○

Frets ○ 1 ○ 1 ○

### Exercises for the 1<sup>st</sup> and 2<sup>nd</sup> fingers.

Fourth string.....

○ 1 2 1 ○

Frets ○ 2 4 2 4

Second string.....

○ 1 2 1 ○

Frets ○ 2 3 2 3

Third string.....

○ 1 2 1 ○

Frets ○ 2 3 2 ○

First string.....

○ 1 2 1 ○

Frets ○ 1 3 1 ○

### Exercises for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> fingers.

Fourth string.....

○ 1 2 3 2 1 ○

Frets ○ 2 4 5 4 2 ○

Second string.....

○ 1 2 3 2 1 ○

Frets ○ 2 3 5 3 2 ○

Third string.....

○ 1 2 3 2 1 ○

Frets ○ 2 3 5 3 2 ○

First string.....

○ 1 2 3 2 1 ○

Frets ○ 1 3 5 3 1 ○

### Exercises for the 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> fingers.

Fourth string.....

○ 1 2 3 4 3 2 1 ○

Frets ○ 2 4 5 7 5 4 2 ○

Second string.....

○ 1 2 3 4 3 2 1 ○

Frets ○ 2 3 5 7 5 3 2 ○

Third string.....

○ 1 2 3 4 3 2 1 ○

Frets ○ 2 3 5 7 5 3 2 ○

First string.....

○ 1 2 3 4 3 2 1 ○

Frets ○ 1 3 5 7 5 3 1 ○

# 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:

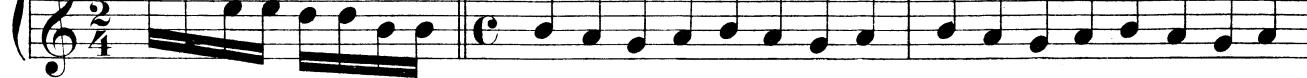
C MAJOR.	G MAJOR.	D MAJOR.	A MAJOR.	E MAJOR.	B MAJOR.	F# MAJOR.	C# MAJOR.
A MINOR.	E MINOR.	B MINOR.	F# MINOR.	C# MINOR.	G# MINOR.	D# MINOR.	A# MINOR.

C MAJOR.	F MAJOR.	Bb MAJOR.	Eb MAJOR.	Ab MAJOR.	Db MAJOR.	Gb MAJOR.	Cb MAJOR.
A MINOR.	D MINOR.	G MINOR.	C MINOR.	F MINOR.	Bb MINOR.	Eb MINOR.	Ab MINOR.

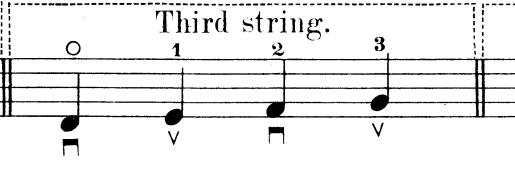
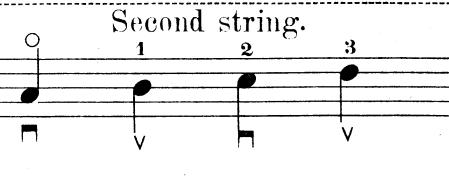
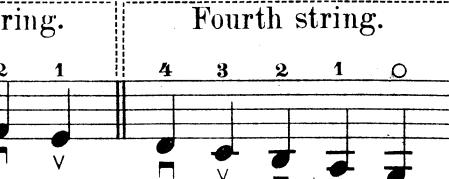
# ABBREVIATIONS.

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

## EXAMPLES.

WRITTEN.	
PLAYED.	
WRITTEN.	
PLAYED.	
WRITTEN.	
PLAYED.	

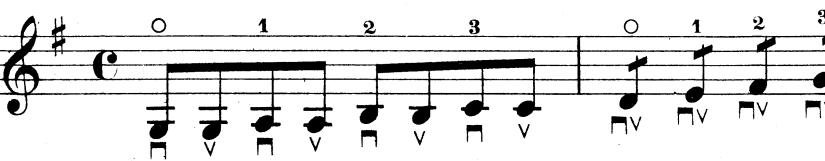
## SCALE IN G MAJOR.

Fourth string.	Third string.	Second string.
		
First string.	Second string.	Third string.
		
Fourth string.		

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.

Abbreviation.

The Student should now well practise the following:

□ V □ V □ V □ V

PUPIL.

TEACHER.

1 2 3 1 2 3 1 2

3 1 2 3 2 3 4 3

2 1 4 3 2 1 4 3

4 3 2 1 4 3 2 1

2 1 3 2 1 3 2 1

2 1 3 2 1 3 2 1

2 1 3 2 1 3 2 1

2 1 3 2 1 3 2 1

# 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 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.

PUPIL.

1.

TEACHER.

The musical score consists of six staves of piano duet music. The top staff is labeled "PUPIL." and the second staff is labeled "1." and "TEACHER." The subsequent four staves are all labeled "TEACHER." and the bottom two staves are labeled "PUPIL." The music is in common time and uses a treble clef with a key signature of one sharp. Fingerings (1, 2, 3) and dynamic markings (p, f) are included. Measure numbers 1 through 6 are indicated at the beginning of each staff.

# GONDOLA SCHOTTISCHE.

Tempo di Schottische.

PUPIL.

2.

TEACHER.

Fine.

## TYROLEAN DANCE.

PUPIL. { 3. TEACHER.

The musical score consists of five staves of music. The top two staves are for the Pupil and Teacher, while the bottom three are for the Piano. The music is in 2/4 time with a key signature of one sharp. The first staff shows a rhythmic pattern with vertical 'v' markings above the notes, followed by a dynamic 'mf'. The second staff shows eighth-note patterns. The third staff shows sixteenth-note patterns with dynamics 'f' and 'ff'. The fourth staff shows eighth-note patterns with dynamics 'cresc.' and 'mf'. The fifth staff concludes with a dynamic 'Fine.'

## BLUE BELLS OF SCOTLAND.

PUPIL. {

4.

TEACHER. {

The musical score is divided into five systems. The first system contains two staves: the top staff for the Pupil and the bottom staff for the Teacher. The Pupil's part consists of vertical strokes (up and down bows) on a treble clef staff. The Teacher's part consists of eighth-note chords on a bass clef staff. The subsequent four systems are for the Teacher, each consisting of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The music is in common time, with a key signature of one sharp (F#). The Teacher's parts are composed of sixteenth-note patterns.

## SURPRISE AIR.

HAYDN.

PUPIL.  
5.  
TEACHER.

## SWISS AIR.

PUPIL.  
6.  
TEACHER.

## PLECTRUM EXERCISES.

PUPIL.

1.

TEACHER.

PUPIL.

2.

TEACHER.

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.

Nº 1.

abbreviation

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

Nº 2.

## RUSSIAN HYMN.

Andante.

AS WRITTEN.

AS WRITTEN.

PUPIL.

TEACHER.

abbreviation

rall.

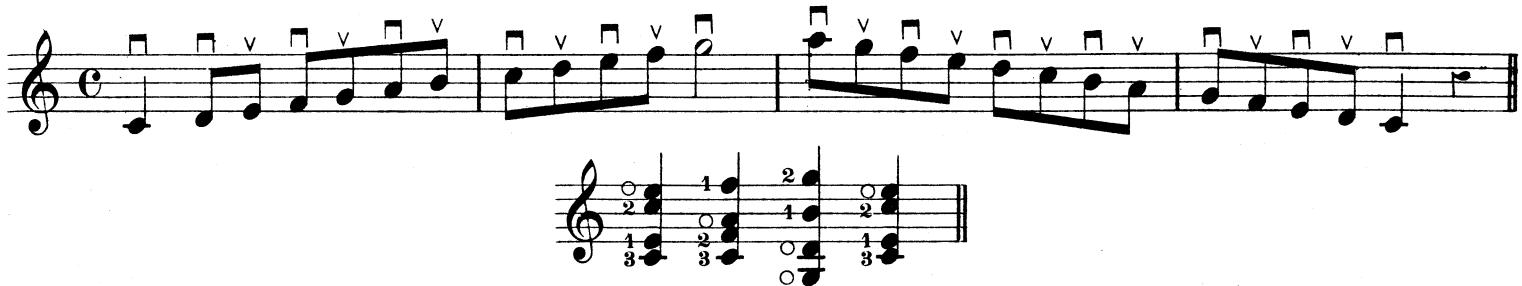
# BARCAROLLE.

Andante.

AS WRITTEN.

SCALES, CHORDS  
AND  
EXERCISES  
IN THE  
**VARIOUS KEYS.**

C. MAJOR.



TRUE LOVE.

*Andante (tremolo).*

PUPIL.      N° 1. { TEACHER.

Musical notation for 'True Love'. It consists of two staves. The top staff is for the Pupil and Teacher, starting with a dynamic 'p'. The bottom staff is for the Teacher. The music includes eighth and sixteenth note patterns with tremolo markings.

Musical notation for 'True Love', continuing from the previous page. It consists of two staves. The top staff shows a melodic line with dynamics 'cresc.' and 'p'. The bottom staff shows harmonic support with various chords and rests.

Musical notation for 'True Love', continuing from the previous page. It consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic support with various chords and rests.

## ALLEGRETTO.

PUPIL. {

Nº 2. {

TEACHER. {

2/4

*mf*

*v*

*f*

*p*

*v*

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.

A musical staff with a treble clef and a whole note at the beginning. Following the whole note are seven eighth notes. Above each eighth note is a number: 2, 3, 4, 4, 4, 3, 2. The notes are distributed across the four spaces of the staff.

## Tempo di Gavotte.

**Tempo di Gavotte.**

**PUPIL.** { **Nº 3.** }

**TEACHER.**

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score is divided into four measures. Measures 1 through 3 show eighth-note patterns with various dynamics (p, f, ff) and slurs. Measure 4 begins with a dynamic ff and a forte dynamic (ff). The bass staff continues with eighth-note patterns, ending with a sharp sign indicating a key change.

A musical score for piano, featuring two staves. The top staff uses a treble clef and consists of two measures. The first measure contains eighth-note pairs (one pair per beat). The second measure begins with a dotted half note, followed by a quarter note, a half note, another quarter note, and a dotted half note. Measure numbers 4 and 2 are written above the notes. The bottom staff uses a bass clef and also consists of two measures. The first measure has eighth-note pairs. The second measure has eighth-note pairs, with the first pair connected by a curved brace. Measure number 3 is written above the notes.

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.

Exercise on the Staff.

PUPIL. {

Nº 4. *p*

TEACHER. {

The image shows three staves of musical notation for piano. The top staff is for the Pupil, starting with a treble clef, a key signature of one sharp, and a time signature of 2/4. It consists of five measures. The second measure contains a dynamic marking *p*. The third measure features a sixteenth-note pattern with vertical stems. The fourth measure includes a sequence of eighth-note pairs. The fifth measure contains a sixteenth-note pattern with vertical stems. The middle staff is for the Teacher, also in treble clef, one sharp, and 2/4 time. It has five measures. The first measure consists of eighth-note pairs. The second measure contains a sixteenth-note pattern with vertical stems. The third measure includes a sequence of eighth-note pairs. The fourth measure contains a sixteenth-note pattern with vertical stems. The fifth measure ends with a sixteenth-note pattern with vertical stems. The bottom staff is a continuation of the Teacher's part, starting with a treble clef, one sharp, and 2/4 time. It has five measures. The first measure consists of eighth-note pairs. The second measure contains a sixteenth-note pattern with vertical stems. The third measure includes a sequence of eighth-note pairs. The fourth measure contains a sixteenth-note pattern with vertical stems. The fifth measure ends with a sixteenth-note pattern with vertical stems.

## G MAJOR.

PUPIL.  
N° 5.

TEACHER.

PUPIL.  
Nº 6.

TEACHER.

The musical score consists of four horizontal staves of music for mandolin. The top two staves are labeled "PUPIL." and "Nº 6.", and the bottom two are labeled "TEACHER.". The music is in common time (indicated by a "2/4" in the first measure). The key signature is one sharp. The notation includes various弓 (bowing), slurs, and grace notes. The music is divided into measures by vertical bar lines.

## 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.

The section titled "EXAMPLES." shows four groups of three notes each, with a bracket underneath each group and the number "3" below it, indicating that each group of three notes is to be played in the time of two regular notes (a triplet).

## Triplets and double stopping.

PUPIL. {

Nº 7.

TEACHER. {

The musical score consists of six measures. Measure 1: The Pupil's part shows a pattern of triplets above the staff and double stops below. The Teacher's part shows eighth-note chords. Measures 2-6: Both parts show eighth-note chords.

## 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.

WRITTEN. {

PLAYED. {

The image shows a comparison between written notation and actual performance. The 'WRITTEN.' section shows three chords with vertical stems and circled numbers 1, 2, and 3 above them, indicating the order of notes. The 'PLAYED.' section shows the same chords with curved arrows underneath, indicating the direction of the plectrum stroke from low to high notes.

## E MINOR.

Relative of G Major.



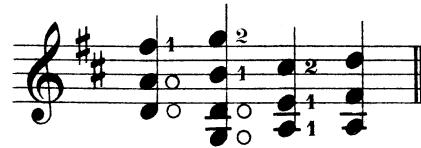
Andante.

PUPIL. {

Nº 8. {

TEACHER. {

## D MAJOR.



Tempo di Polka.

PUPIL.  
Nº 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.

**Andante.**

PUPIL. {

Nº 10. {

TEACHER. {

*a tempo*

**B MINOR.**

Relative of D Major.

## Tempo di Polka.

PUPIL. {

Nº 11. {

TEACHER. {

The musical score consists of four staves of music. The top two staves are for the "Pupil" and "Nº 11." The bottom two staves are for the "Teacher." The music is in 2/4 time with a key signature of one sharp. The piano part includes dynamic markings like "p" and "f". The score is divided into measures by vertical bar lines.

## A MAJOR.

The musical score consists of two staves of music. The top staff is for the mandolin, and the bottom staff is for the piano. The piano part includes fingerings (1, 2, 3, 4) and various rests and notes. The music is in common time with a key signature of one sharp.

PUPIL.

Nº 12.

TEACHER.

Practise the following to the same accompaniment.

F<sup>#</sup> MINOR.  
Relative of A Major.



## E MAJOR.



## Tempo di Polka.

PUPIL. { N° 13. TEACHER.

Three staves of musical notation for a Polka in 2/4 time. The first staff is labeled "PUPIL.", the second "N° 13.", and the third "TEACHER.". The notation includes various note heads and stems, with a dynamic marking "mf" on the first staff.

Two staves of musical notation continuing the Polka piece. The notation includes various note heads and stems, with a "Fine." marking at the end of the second staff.

Two staves of musical notation continuing the Polka piece.

Two staves of musical notation continuing the Polka piece.

# C<sup>#</sup> MINOR.

Relative of E Major.



# F MAJOR.



# D MINOR.

Relative of F Major.



# B<sup>b</sup> MAJOR.



## G MINOR.

## Relative of B<sup>b</sup> Major.

## E<sup>b</sup> MAJOR.

A musical score for a single melodic line. The top staff is in common time, treble clef, and B-flat key signature. It consists of two measures of eighth notes followed by a measure of sixteenth-note pairs. The bottom staff is also in common time, treble clef, and B-flat key signature. It features a measure of eighth notes with fingerings 2-1, 3-2, 3-4, and 2-1, followed by a measure of sixteenth notes with fingerings 3-2, 1-2, 3-2, and 1-2.

## C MINOR.

## Relative of E<sup>b</sup> Major.

Musical score for Exercise 10, page 10. The top staff shows a melody in G major with quarter notes and grace notes. The bottom staff shows a harmonic progression with chords and bass notes.

## A<sup>b</sup> MAJOR.

The image displays a musical score consisting of two staves. The top staff is in G major (indicated by a treble clef) and has a key signature of one flat. It features a melody line with sixteenth-note patterns. Fingerings are indicated above the notes: 1-2-3-4, 3-2-1, 4, 4, 4. The bottom staff is also in G major (indicated by a treble clef) and has a key signature of one flat. It shows a harmonic progression with quarter notes and rests. Fingerings are indicated below the notes: 2, 3, 3, 2, 1.

## F MINOR.

## Relative of A<sup>b</sup> Major.

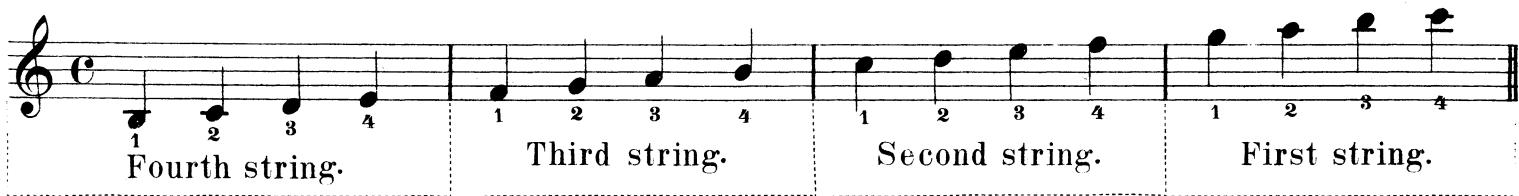
## PART II.

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 2<sup>nd</sup> position. The 3<sup>rd</sup> position is with the first finger either at A. A<sup>♯</sup> or A<sup>♭</sup> of the E. string; The 4<sup>th</sup> position on the B<sup>♯</sup> or B<sup>♭</sup> of the E. string and the 5<sup>th</sup> position on the C. or C<sup>♯</sup> (see diagram page 4.)

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

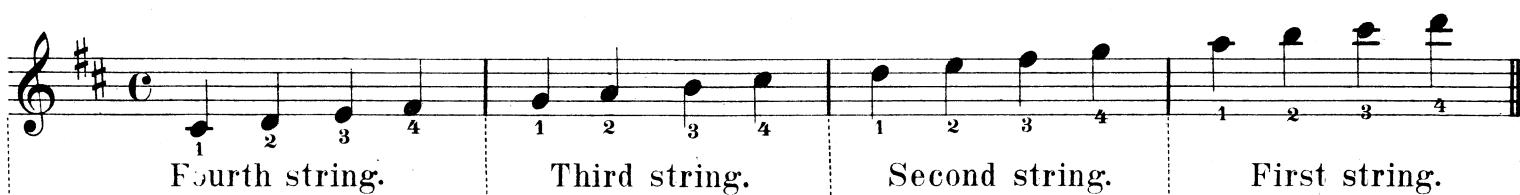
## SECOND POSITION.



## EXERCISE.

*Andante.*

# THIRD POSITION.



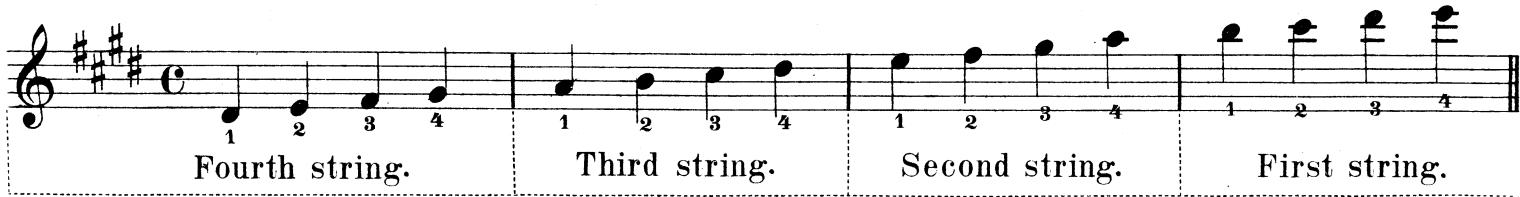
## EXERCISE.

*Andante.*

Fine.

D. C.

# FOURTH POSITION.



## EXERCISE.

*Andante.*

# FIFTH POSITION.

Fourth string.      Third string.      Second string.      First string.

## EXERCISE.

# SIXTH POSITION.

Fourth string.      Third string.      Second string.      First string.

## EXERCISE.

*Tempo di Gavotte.*

# EXERCISES IN TRIPLETS.

The page contains ten staves of musical notation for mandoline. The first two staves are in common time (C). The subsequent eight staves are in common major (C). The key signature changes from one sharp (F#) in the first staff to two sharps (G#) in the second staff, and then to three sharps (D#) for the remaining staves. The music consists of various triplet patterns and sixteenth-note figures. Dynamic markings include 'segue' and '4'. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and triplet markings (3 over a bracket).

# DOUBLE STOPPING.

**Andante.**

Sheet music for 'Andante' featuring four staves of mandolin notation. The first staff starts with a dynamic 'p'. The second staff includes dynamics 'cresc.' and 'f'. The third staff starts with a dynamic 'p'. The fourth staff ends with a dynamic 'p'.

**Andante.**

(Home Sweet Home.)

Sheet music for '(Home Sweet Home.)' featuring four staves of mandolin notation. Each staff consists of a single continuous line of notes with a dynamic 'p' at the beginning and end of each staff.

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FOR THE  
MANDOLINE  
with  
PIANOFORTE ACCOMPANIMENTS  
Specially Arranged.

MARIANNE.

VALSE.

GIOVANNI ANGELICI.

INTRODUCTION.

MANDOLINE.

PIANO.

Nº 1.

Tempo di Valse.

The sheet music consists of six staves of musical notation for mandolin, arranged in two columns of three staves each. The notation includes treble clef, common time, and a key signature of one sharp. Fingerings are indicated above the notes, and dynamics such as *f* (forte) and *p* (piano) are used. The music concludes with a final section starting with *D.C. §§*.

*f*

*f*

*P*

*Fine.*

*Fine.*

*D.C. §§*

*D.C. §§*

## Nº 2.

D.C.  $\frac{8}{8}$

D.C.  $\frac{8}{8}$

*Repeat first Waltz for Coda.*

## WHEN OTHER LIPS.

FROM THE "BOHEMIAN GIRL."

BALFE.

Andante cantabile.

3 Pos.

MANDOLINE.

PIANO.

## AMERICAN AIR.

WHITE WINGS.

MANDOLINE.

PIANO.

DALLAS' Italian School for the Mandoline.

## BOURRÉE.

GIOVANNI ANGELICI.

*Allegro.*

MANDOLINE.

PIANO.

Sheet music for mandolin, featuring six staves of musical notation. The music includes various dynamics like *mf*, *p*, *pp*, *ff*, and *ff*, and performance instructions like "D.C." and "Fine.". The piece concludes with a final dynamic *ff*.

## TYROLESE AIR.

(Second Mandoline part ad lib.)

**Allegro.**First  
MANDOLINE.Second  
MANDOLINE.

PIANO.

*stacc.**rall.**a tempo**a tempo*

# SERENADE.

FROM MOZART'S DON GIOVANNI.

MANDOLINE.

PIANO.

## MELODIA.

GIOVANNI ANGELICI

*Andantino.*

MANDOLINE.

PIANO.

## Tempo I.

Tempo I.

rall. Fine.

rall. Fine.

D.C.

D.C.

## THERE IS A FLOWER THAT BLOOMETH.

from "MARITANA"

WALLACE

MANDOL'NE.

PIANC.

## GUILLAUME TELL.

MANDOLINE.

PIANO.

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

## CASTANET DANCE.

GIOVANNI ANGELICI.

*Allegro.*

MANDOLINE.



PIANO.



Musical notation for the third system. The top staff shows the Mandoline continuing its sixteenth-note pattern. The bottom staff shows the Piano providing harmonic support with chords. The key signature remains one sharp, and the time signature is three quarters.

Musical notation for the fourth system. The top staff shows the Mandoline's sixteenth-note pattern. The bottom staff shows the Piano's harmonic progression. The key signature changes to one sharp, and the time signature changes to three quarters.

The image displays a page of sheet music for three staves: Treble, Bass, and Alto. The music is in G major, indicated by a single sharp sign in the key signature. The notation consists of six staves of music, divided into two systems by a double bar line. The first system begins with a treble clef, a common time signature, and a dynamic of forte (f). The second system begins with a bass clef and a dynamic of piano (p). The music features various note values including eighth and sixteenth notes, rests, and triplets marked with a '3' over a bracket. The bass staff includes several bass clef changes. The alto staff uses a C-clef. The music concludes with a final dynamic of forte (f).

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are in common time (indicated by a 'C') and show eighth-note patterns. The middle two staves are also in common time and show eighth-note chords. The bottom two staves are in common time and show eighth-note chords. Measure numbers 1, 2, and 3 are indicated above the first three measures of each staff. Articulation marks like 'mf' (mezzo-forte) and 'f' (fortissimo) are present. The music concludes with a final measure ending in a forte dynamic.

## STELLA.

SCHOTTISCHE.

J. E. DALLAS.

Tempo di Schottische.

MANDOLINE.

PIANO.

Fine.

Fine.

D.C.

D.C.

## ANTONIETTA POLKA.

GIOVANNI ANGELICI.

## INTRODUCTION.

MANDOLINE.

Musical score for the Introduction section, featuring Mandoline and Piano parts. The score consists of two staves. The top staff is for the Mandoline, which plays eighth-note patterns. The bottom staff is for the Piano, which provides harmonic support with chords. The key signature is A major (two sharps), and the time signature is common time (indicated by '2'). The piano part includes dynamic markings 'mf' and slurs.

PIANO.

## POLKA.

Musical score for the Polka section, featuring Mandoline and Piano parts. The score consists of two staves. The top staff is for the Mandoline, which plays eighth-note patterns. The bottom staff is for the Piano, which provides harmonic support with chords. The key signature is A major (two sharps), and the time signature is common time (indicated by '2'). The piano part includes slurs and dynamic markings.

Musical score for the Polka section, featuring Mandoline and Piano parts. The score consists of two staves. The top staff is for the Mandoline, which plays eighth-note patterns. The bottom staff is for the Piano, which provides harmonic support with chords. The key signature is A major (two sharps), and the time signature is common time (indicated by '2'). The piano part includes slurs and dynamic markings.

Musical score for the Polka section, featuring Mandoline and Piano parts. The score consists of two staves. The top staff is for the Mandoline, which plays eighth-note patterns. The bottom staff is for the Piano, which provides harmonic support with chords. The key signature changes to A major (two sharps) at the beginning of the section. The piano part includes slurs and dynamic markings.

The musical score consists of six staves of music for mandolin, arranged in two columns of three staves each. The notation is in common time (indicated by a 'C') and uses a treble clef (indicated by a G-clef). The music is divided into measures by vertical bar lines. Measure numbers '1.' and '2.' are placed above the second and third staves respectively, indicating a repeat or section change.

## TRIO.

Musical score for the Trio section, featuring two staves. The top staff is for the mandolin, showing sixteenth-note patterns. The bottom staff is for the mandolin, showing eighth-note chords and bass notes. The music consists of eight measures, ending with a repeat sign and two endings.

## CODA.

Musical score for the Coda section, featuring two staves. The top staff is for the mandolin, showing sixteenth-note patterns. The bottom staff is for the mandolin, showing eighth-note chords and bass notes. The music consists of eight measures, ending with a repeat sign and two endings.

## A VOUS MADAME

AMÉLIE ANDRÉ.

GIOVANNI ANGELICI.

Tempo di Schottische.

MANDOLINE.

PIANO.

Musical score for mandolin and piano, page 70. The score consists of eight staves of music, divided into four systems by vertical bar lines. The top two staves are for the mandolin (G clef), and the bottom two staves are for the piano (C clef). The music is in common time, with a key signature of one sharp (F#). The piano part includes bass and harmonic chords.

The first system starts with a melodic line on the mandolin, followed by harmonic chords on the piano. The second system continues with the mandolin melody and piano chords. The third system begins with a piano harmonic progression, followed by the mandolin melody. The fourth system concludes the page with a piano harmonic progression.

Musical score for mandolin and piano, page 71. The score consists of six staves of music. The top two staves are for the mandolin (treble clef), and the bottom two staves are for the piano (bass clef). The rightmost two staves are also for the piano. The music includes various note patterns, rests, and dynamic markings like 'p' (piano). Measure numbers 1 and 2 are indicated above certain measures.

## ADELAIDE.

## MAZURKA.

GIOVANNI ANGELICI.

Tempo di Mazurka.

MANDOLINE.



PIANO.



Fine.

Dallas' Italian School for the Mandoline.

2

D.C. al Fine.

# Dallas' Italian School for the Mandoline

Published by J. E. Dallas ca. 1890

Scanned by Michael Reichenbach

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*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.—
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