

FLETCHER'S

STANDARD MANDOLINE TUTOR

Containing
A COMPREHENSIVE
SYSTEM OF
LEARNING THE
MANDOLINE
FROM THE
ELEMENTARY
TO THE MOST
ADVANCED STAGES.

EXERCISES
AND
MELODIES
ARRANGED AS
DUETS
FOR
MASTER
AND
PUPIL.

A CORRECT
METHOD
FOR OBTAINING
COMPLETE
MASTERY
OF THE
PLECTRUM.



EXERCISES
SCALES & CHORDS
IN THE
MAJOR & MINOR
KEYS.

PROGRESSIVE
STUDIES
IN ALL POSITIONS
CORRECTLY
MARKED & FINGERED
THROUGHOUT

SPECIAL STUDIES
ON
DOUBLE, TRIPLE
& QUARTET
STOPPING
The whole
COMPLETE
WITH A
SELECTION
OF
SOLOS
WITH
PIANOFORTE
accompaniment

Composed, Compiled & Arranged

W. J. Fletcher Junr

W. J. FLETCHER JUNR. A.M.G.V.L.

(PROFESSIONAL MANDOLINIST)

BY THE SAME COMPOSER.
60 STANDARD INTERMEDIATE & ADVANCED EXERCISES & DUETS ORIGINAL & MELODEOUS
SPECIALLY ARRANGED AS A CONTINUATION OF HIS CELEBRATED MANDOLINE TUTOR. 2/- NETT.

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P R E F A C E



The Mandoline is an Instrument which is rapidly becoming a deserved favorite, and will doubtless ere long, be as well known in this Country, as it has been for many years on the Continent. It has a compass of upwards of three octaves (Chromatic) and in the hands of a skillful performer is capable of producing the most varied and charming effects. The Crescendo, Diminuendo, Tremolo and the various degrees of light and shade, can be obtained with the utmost accuracy.

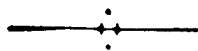
I am well aware that there are several Mandoline Tutors already before the public, but having devoted several years to the study and teaching of this Instrument, I have presumed in the following pages to give the result of my experience, in as comprehensive and interesting a form as possible, trusting that both Teacher and Pupil may find herein, information and instruction, not previously brought under their notice. Special attention has been given to Chord playing, now so much admired.

Teachers are advised to take their pupils through the exercises and studies in their regular order, as great care has been taken to arrange them as nearly as possible in their relative degrees of difficulty.

With these few remarks I beg to

remain yours obediently

W. J. FLETCHER Junr A.M.G.V.L.



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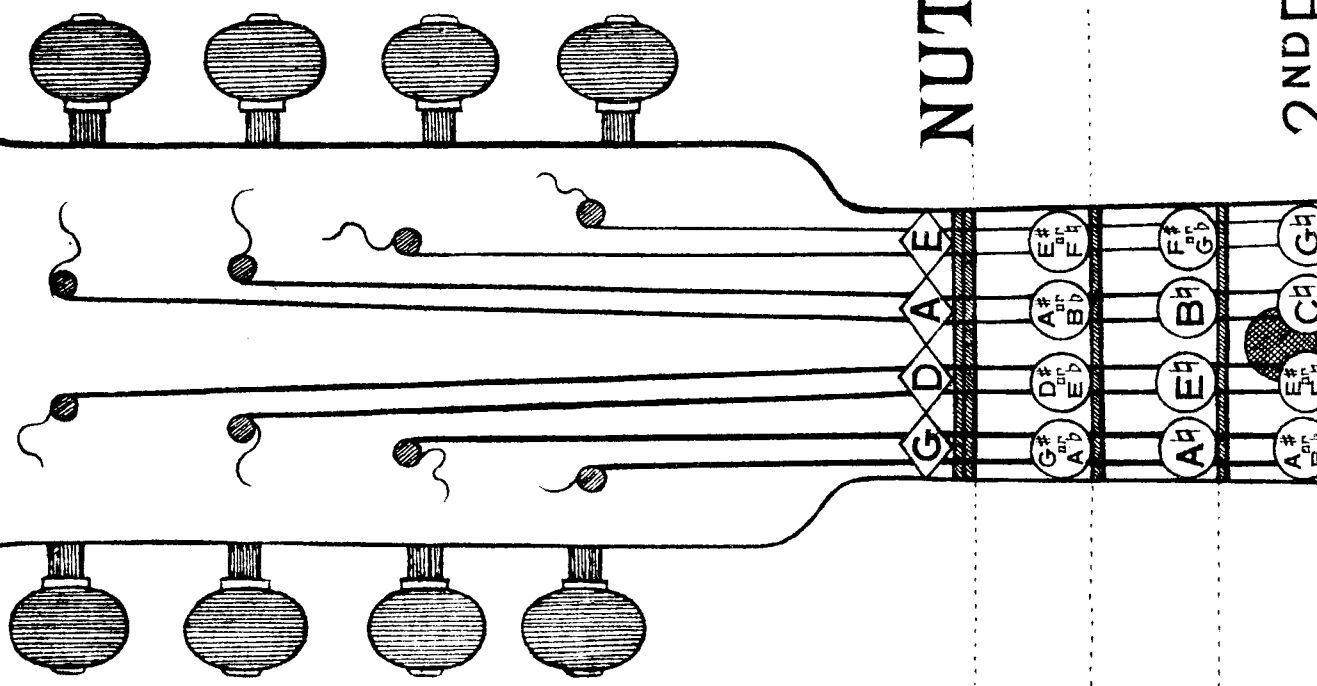
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FLETCHER'S STANDARD MANDOLINE DIAGRAM.

(Copyright)



Price 6d.

1ST OPEN STRINGS E
 2ND OPEN STRINGS A
 3RD OPEN STRINGS D
 4TH OPEN STRINGS G



THE SIX DIFFERENT POSITIONS
 ARE DETERMINED BY THE
 1ST FINGER FALLING ON THE NOTES

MARKED UPON

THE **DIAGRAM** AS FOLLOWS:

FOR EXAMPLE TAKE THE 1ST STRINGS

NUT. THE 1ST FINGER FALLING UPON F

WOULD BE THE

1ST POSITION

THE 1ST FINGER ON
 2ND POSITION (G) WOULD BE 2ND POSITION

3RD POSITION A

THE 1ST FINGER ON
WOULD BE 3RD POSITION.

4TH POSITION B

THE 1ST FINGER ON
WOULD BE 4TH POSITION.

5TH POSITION C

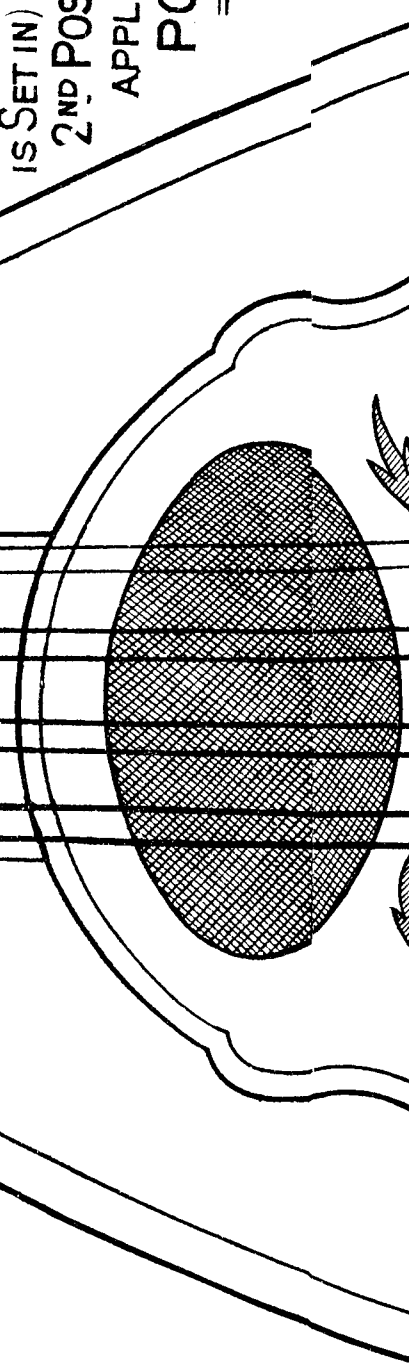
THE 1ST FINGER ON
WOULD BE 5TH POSITION.

6TH POSITION D

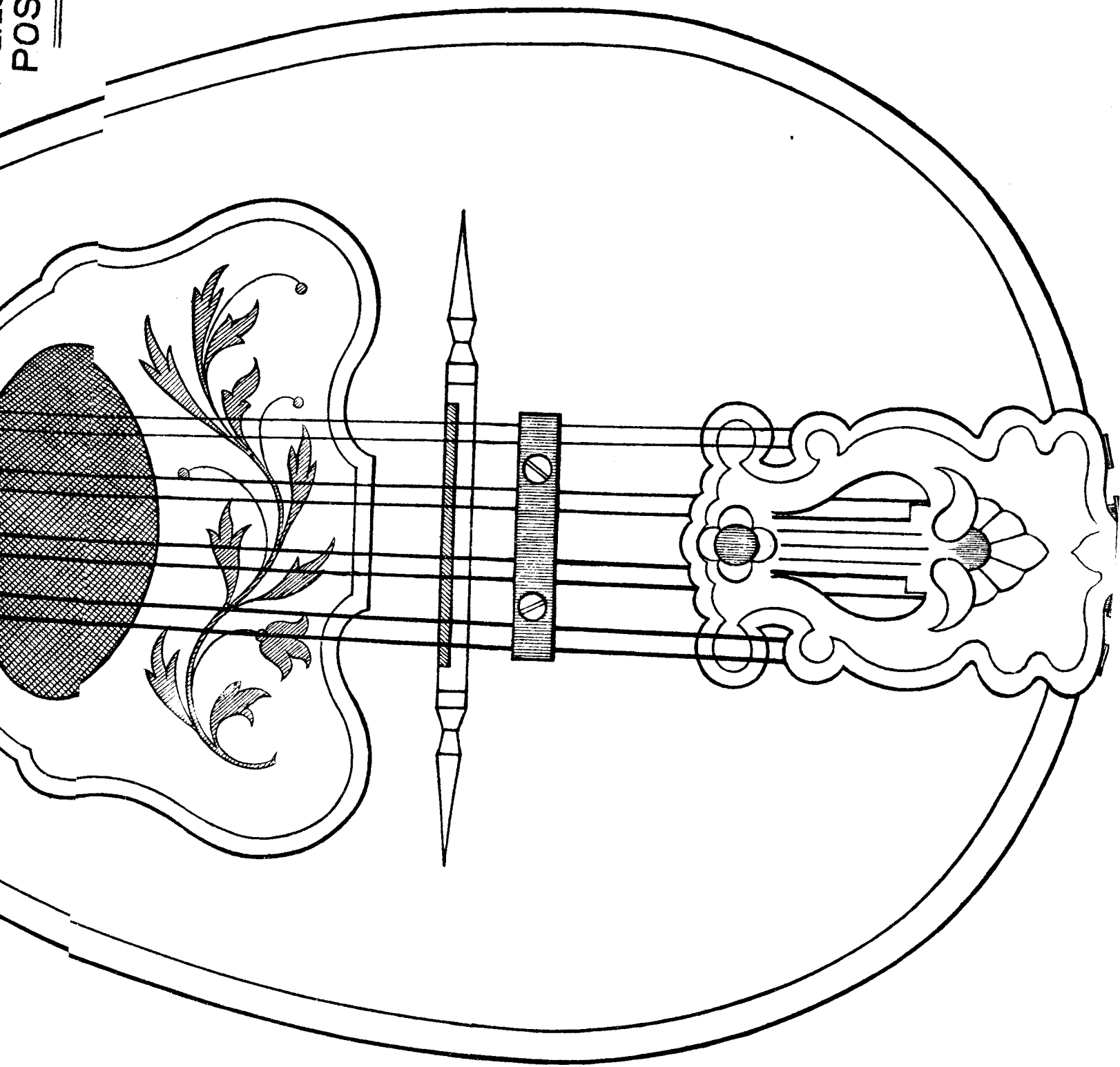
THE 1ST FINGER ON
WOULD BE 6TH POSITION.

OCTAVE FROM OPEN STRING.

EACH OF THE POSITIONS ARE
SUBJECT TO SHARPENING OR FLATTENING.
FOR INSTANCE THE 1ST FINGER ON THE
E STRING MAKING G^{#1} (2ND POSITION)
COULD BE USED TO MAKE G[#] OR G^b.
(ACCORDING TO THE KEY THE MUSIC
IS SET IN) AND STILL BE THE
2ND POSITION, THIS RULE
APPLIES TO ALL THE
POSITIONS.



... TO ALL THE
POSITIONS.



FLETCHER'S STANDARD MANDOLINE TUTOR.

RUDIMENTS OF MUSIC.

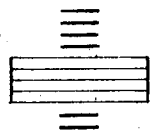
In Music the different sounds are expressed by characters termed Notes, of which there are seven answering to the first seven letters of the Alphabet viz, A, B, C, D, E, F, G.

The Notes are written on five lines, and in the spaces between, and are counted from the lowest upwards. These lines form a support for the notes, and are therefore called a Staff or Stave.

The diagram shows a musical staff with five lines and four spaces. The lines are numbered 1 to 5 from bottom to top. The spaces are numbered 1 to 4 from bottom to top. Below the staff, the notes corresponding to each line and space are listed: E, G, B, D, F for the lines; and F, A, C, E for the spaces.

Lines.					Spaces.			
1 st	2 nd	3 rd	4 th	5 th	1 st	2 nd	3 rd	4 th
E.	G.	B.	D.	F.	F.	A.	C.	E.

To extend this compass short lines are used, These are called Ledger lines



At the beginning of the Stave there is a sign called a Clef this denotes whether the Instrument played is in the Treble, Alto, Tenor or Bass, the Mandoline being a Treble Instrument the student requires only to become acquainted with the Treble Clef, made thus



This Clef is placed on the second or G line, and is therefore called the G Clef.

COMPASS OF MANDOLINE.

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. The notes are written on the lines and spaces of the staff, demonstrating the range of the instrument.

The following table represents the proportionate value of the notes and their corresponding rests.

<p>A SEMIBREVE</p> <p>is equal to</p> <p>2 MINIMS.</p> <p>or</p> <p>4 CROTCHETS.</p> <p>or</p> <p>8 QUAVERS.</p> <p>or</p> <p>16 SEMIQUAVERS.</p> <p>or</p> <p>32 DEMISEMIQUAVERS.</p>		<p>A SEMIBREVE REST of the same value or duration as a Semibreve</p> <p>MINIM REST.</p> <p>CROTCHET REST.</p> <p>QUAVER REST.</p> <p>SEMIQUAVER REST.</p> <p>DEMISEMIQUAVER REST.</p>	
--	--	---	--

OF DOTTED NOTES & RESTS.

A Dot placed after a note prolongs it by one-half thus —

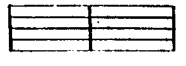
A Dotted Semibreve.	A Dotted Minim.	A Dotted Crotchet.	A Dotted Quaver.	A Dotted Semiquaver.
Is equal to a Semibreve and a Minim	Is equal to a Minim and a Crotchet	Is equal to a Crotchet and a Quaver	Is equal to a Quaver and a Semiquaver	Is equal to a Semiquaver and a Demisemiquaver

When two dots are placed after a note it is prolonged an additional three fourths thus

A double dotted Semibreve	A double dotted Minim
Is equal to a Semibreve, Minim and a Crotchet	Is equal to a Minim, Crotchet and a Quaver
and so on with the shorter notes, in the same proportion.	

Rests are prolonged by Dots being placed after them, in the same manner as the Notes.

To acquire the reading of the different kinds of Notes and Rests, Music is divided into bars, thus of equal duration, notwithstanding the number of notes contained in each bar.



TIME.

Without "Time" there can be neither tune nor rhythm, therefore at the commencement of every piece of Music there is a mark to shew the time it is in, and according to that mark, it is determined what the contents of each bar shall be. There are three kinds of time, Common, Triple and Compound.

EXAMPLES OF THE DIFFERENT TIMES.

Where there are two figures, such as $\frac{2}{4}$ $\frac{3}{4}$ &c the upper one indicates the number of parts, the lower, the value of notes, or equivalent required. For example in $\frac{2}{4}$ time, the 4 indicates the Semibreve is divided into four parts, and the 2, the number of parts required for that time.

COMMON TIME.

(Four Crotchets in a bar) (Two Crotchets in a bar)

TRIPLE TIME.

Three Minims in a bar (Three Quavers in a bar)

(Three Crotchets in a bar)

COMPOUND TIME.

(Six Crotchets in a bar) (Six Quavers in a bar)

(Nine Quavers in a bar) (Twelve Quavers in a bar)

In Mandoline Music abbreviations are often encountered, the following are those most commonly used.

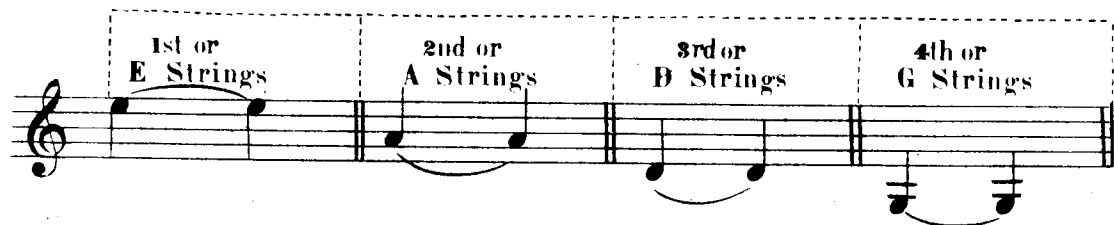
THE MANDOLINE

The Neapolitan Mandoline has eight Strings, two for each note (there being four open notes) to give greater power of tone, and to admit of better tremolo; The Strings are counted from the Right hand side of the Instrument, and are tuned as follows.

The two 1 st or thinnest wire being E
The two 2 nd slightly stouter wire A
The two 3 rd thin covered wire D
The two 4 th stouter covered wire G

TUNING OF THE MANDOLINE

The Mandoline is tuned in fifths



The best Method of Tuning, is to tune the A String to a tuning fork, or Piano, if available. Then tune the E^s to the same pitch as the A Strings stopped at the 7th Fret. The D^s an octave below the A^s stopped at the 5th Fret, and the G^s one octave below the D^s stopped at the 5th Fret.

MANNER OF HOLDING THE MANDOLINE

The Mandoline can be played in two positions, sitting and standing. The former I prefer, as more command can be obtained over the Instrument. The performer should set squarely in the chair, with the right foot resting upon a stool to elevate the right knee; or, the right leg crossed over the left, will answer practically the same purpose. When standing a cord or ribbon should be attached to each end of Mandoline, and passed over the right shoulder and under the right arm.

THE LEFT HAND

The neck of Mandoline should be placed between the thumb and forefinger of the left hand, and held lightly above the first joint of the former, and the third of the latter, but should not be allowed to sink into the hollow of the hand. The wrist should be arched outward so as to throw the tips of the fingers only, upon the strings. The thumb should be placed opposite the 2nd Fret. The fingers should stop the strings just behind the frets, and should be made to fall in a firm and decided manner; if this is not done, an uncertain and disagreeable sound will be produced.

THE RIGHT HAND

The right forearm should be placed over the end of the instrument, so that the hand falls in an arched and easy position, well over the Bridge.

HOW TO HOLD THE PLECTRUM

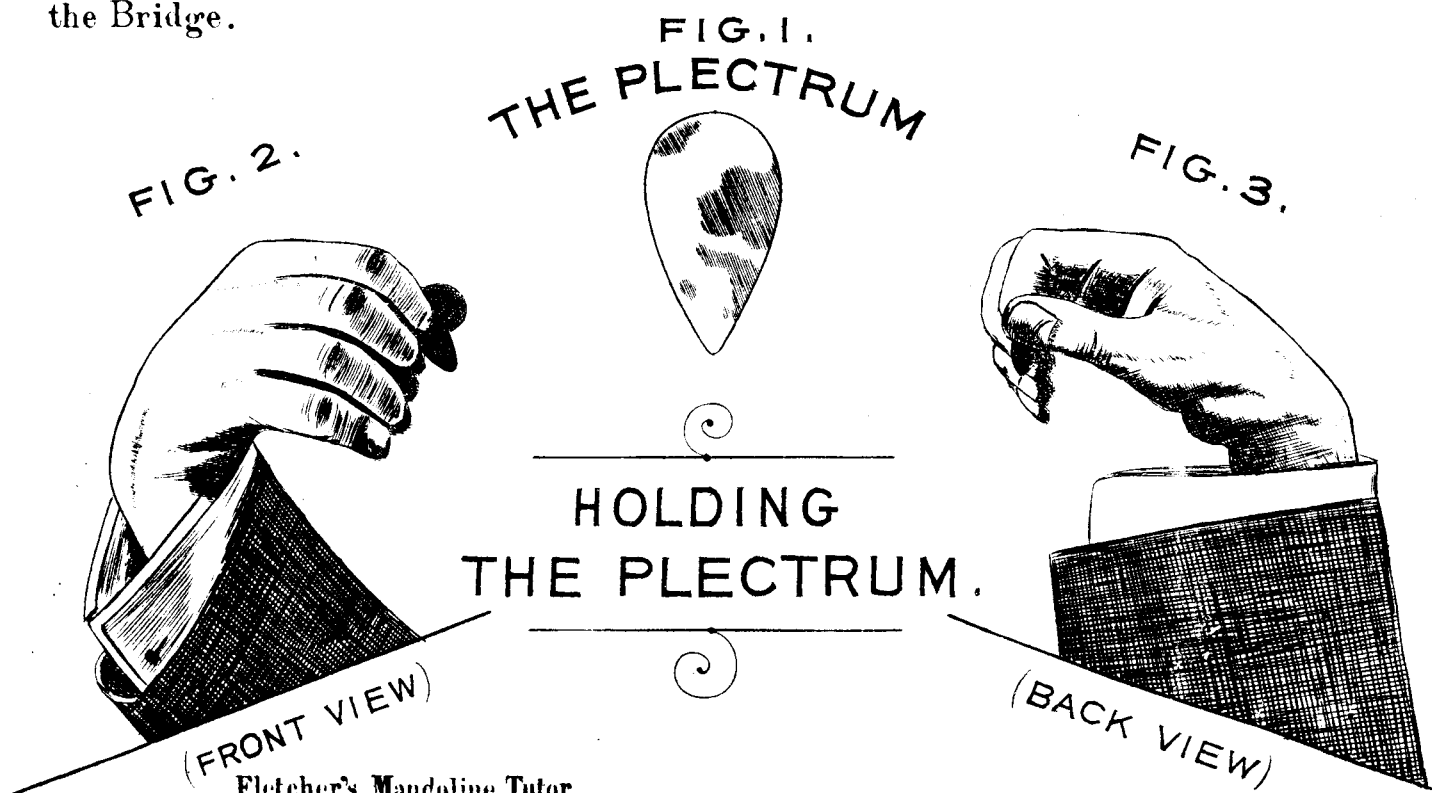
The Mandoline is played with a small piece of Tortoiseshell termed a Plectrum (see fig 1) Various other substances are used for plectrums, but the tortoiseshell is generally preferred.


It should be held lightly between the Thumb and Forefinger, (see figures 2 & 3) and perpendicularly to the Strings, making a sort of semicircular movement when passing from one string to another.

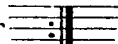
The third and fourth fingers should glide lightly on the belly of the Mandoline, as the fine graduations of tone so much admired, depend greatly upon the skillful manipulation of these fingers.

The Forearm should be quite still; All movement to proceed from the Wrist, which should be kept quite free. For further illustration of the above remarks see Photos.

When playing (*pp*) softly, hold the plectrum lightly and strike the strings over the Sound hole, for (*ff*) or loud playing, grip the plectrum tightly, and strike nearer the Bridge.



A DOUBLE BAR  indicates the end of a Strain of Music.

DOTS placed before a double bar  indicates the Strain is to be repeated.

A SHARP (#) placed before a note raises it a half tone.

A FLAT (b) placed before a note lowers it a half tone.

A NATURAL (♮) restores the note to its original sound.

A DOUBLE SHARP (X) raises the note before which it is placed a whole tone.

A DOUBLE FLAT (bb) lowers a note a whole tone.

A PAUSE (⊖) placed over a note allows the performer to prolong it at pleasure.

A PAUSE (⊙) placed over a rest allows the performer to rest at pleasure.

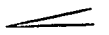
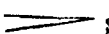


This SIGN $\text{\$}$ is an abbreviation of the word **SEGNO**, and is employed to show the place to which the performer must return to repeat the passage — thus, *Dal Segno* $\text{\$}$ means, repeat from the sign.



The words, **DA CAPO**, abbreviated **D.C.**, signify that the movement must be repeated from the commencement, either entirely or to end where directed by the word **Fine**, or this mark \odot , placed over a double bar.



The following terms and characters are used to express the degree of power with which the music should be performed: **PIANO** or *p*, signifies soft — **PIANISSIMO** or *pp*, very soft — **MEZZO-FORTE** or *mf*, moderately loud — **FORTE** or *f*, loud — **FORTISSIMO** or *ff*, very loud — **CRESCENDO** or  gradually louder — **DECRESCENDO** or  gradually softer — **DIMINUENDO** means the same as decrescendo — **DOLCE** or *dol.* means with sweetness.



DICTIONARY OF TERMS FREQUENTLY USED IN MUSIC.

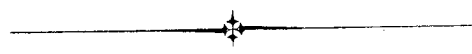
Adagio	A Very Slow Movement	Doloroso	With Grief
Andante	Moderately Slow	Expressivo	With Expression
Andantino	Slower than Andante	Finale	Last Movement
Ad Libitum	At Pleasure	Grazioso	In a Graceful Manner
Affettuoso	With Tenderness	Largo	Very Slow
A Tempo	In Time	Larghetto	A Trifle Faster than Largo
Accelerando	A Little Quicker	Lento	Slower than Previous Movement
Agitato	With Passion	Leggiero	Lightly.
Amoroso	With Tenderness and Expression	Loco	Played as written after playing an octave higher
Animato	With Animation	Molto	Much — as <i>Molto Allegro</i> , much brisker
Allegro	Quick, with Spirit	Maestoso	Majestic
Allegretto	Not so Quick as Allegro	Marcato	Marked
Arpeggio	Division of Chords	Obbligato	A Part which should not be omitted.
Brillante	In Brilliant Style	Pastorale	A simple piece $\frac{6}{8}$ time
Bolero	Spanish Dance	Presto	Very Quick
Cadenza	Generally an extemporaneous exhibition of skill [after a pause]	Prestissimo	Quicker than Presto
Capriccio	An Irregular Piece	Risolto	Resolutely
Con Espressione	With Expression	Romanza	A Romance
Con Moto	With Spirit	Sostenuto	Sustained
Coda	The Conclusion of a Piece	Tempo	Time
Cantabile	In a Graceful style	Vivace	Lively

PLECTRUM SIGNS.

For the down and up Strokes of the Plectrum the following signs are used

▣ down or Striking away from the Instrument

∨ up or Striking toward the Performer



EXERCISE ON OPEN STRINGS.

The musical score consists of eight staves of music, each beginning with a treble clef and a common time signature (C). The notes are placed on the open strings of the mandolin (E, A, D, G). Above each note is a plectrum sign: a square (▣) for a downstroke and an inverted triangle (∨) for an upstroke. The exercises include various rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, as well as triplet patterns. The first staff shows a sequence of alternating down and up strokes on the E string. The second and third staves show similar patterns on the A and D strings. The fourth and fifth staves feature more complex rhythmic patterns, including triplets and sixteenth-note runs. The sixth and seventh staves return to simpler eighth-note patterns on the G string. The eighth staff concludes with a final sequence of eighth notes on the G string.

ON THE FORMATION OF THE SCALE

The Scale is a succession of notes, ascending and descending in a certain order of relative pitch, and is either Diatonic or Chromatic.

The Diatonic Scale proceeds by Tones and Semitones intermixed. The Chromatic Scale by Semitones only. The Diatonic scale is a series of Notes forming five tones, and two semitones, which occur in different degrees of the Scale, according to whether it be Major or Minor.

EXAMPLE OF DIATONIC MAJOR SCALE

ASCENDING and DESCENDING

SCALE OF C MAJOR

Ascending
Tone Tone Semitone Tone Tone Tone Semitone

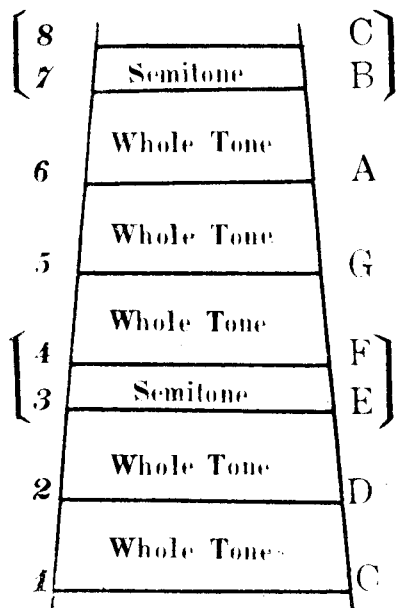
Descending
Semitone Tone Tone Tone Semitone Tone

C D E F G A B C | C B A G F E D C

The Pupil will observe in the above scale of C Major that the intervals from the 3rd to 4th note and 7th and 8th are semitones distant, this is the proper order of any Major Scale.

Therefore the intervals in any Major Scale commencing from any Key Note, should occur in the same order as the example given above.

To illustrate this, take a ladder composed of unequal steps corresponding with the intervals of the Major Scale.



Now if we raise or lower this ladder, the intervals or steps are precisely the same distance from each other, so is it with the Scale; no matter from what Keynote it is commenced, the arrangement of the Tones and the Semitones are in exactly the same order.

THE MINOR SCALE

Each Major Scale has its relative Minor, which will be found three semitones, (or a minor third) below the Key note of the Major Scale.

The Minor Scale differs from the Major in the arrangement of the Semitones.

SCALE OF A MINOR

(RELATIVE to C MAJOR)

Ascending Descending

The Pupil will notice that in ascending the Minor Scale the 6th and 7th notes are raised a semitone by a sharp being placed before them, but are restored to their natural state in descending. This remark applies to all Minor Scales.

THE CHROMATIC SCALE

The Chromatic Scale consists of semitones only.

Ascending by Sharps Descending by Flats

The following is a table of KEYS with SHARPS with their relative Minors.

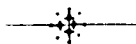
C Major	G Major	D Major	A Major	E Major	B Major	F# Major	C# Major
A Minor	E Minor	B Minor	F# Minor	C# Minor	G# Minor	D# Minor	A# Minor

MAJOR KEYS with FLATS and their relative Minors.

F Major	Bb Major	Eb Major	Ab Major	Db Major	Gb Major	Cb Major
D Minor	G Minor	C Minor	F Minor	Bb Minor	Eb Minor	Ab Minor

SIGNS FOR THE LEFT HAND.

- 0 Open String
- 1 First Finger
- 2 Second ”
- 3 Third ”
- 4 Fourth ”



The figures above the notes indicate the Frets behind which the fingers are placed.

4th String. G.	3rd String. D.
Fingers to be used. 0 1 2 3 4 3 2 1 0 G A B C D C B A G	0 1 2 3 4 3 2 1 0 D E F G A G F E D

2nd String. A.	1st String. E.
0 1 2 3 4 3 2 1 0 A B C D E D C B A	0 1 2 3 4 3 2 1 0 E F G A B A G F E

4th String. G.	3rd String. D.
0 1 2 3 4 3 2 1 0 G A B C D C B A G	0 1 2 3 4 3 2 1 0 D E F G A G F E D

2nd String. A.	1st String. E.
Abbreviation 	ditto.
0 1 2 3 4 3 2 1 0 A B C D E D C B A A	0 1 2 3 4 3 2 1 0 E F G A B A G F E E

SCALE OF G MAJOR.

The Student will observe that the Third and Fourth and Seventh and Eighth notes in the following Scale are connected by a Dash — this shews where the semitones occur and should therefore be fingered close to the preceding notes.

4th String G. 3rd String D. 2nd String A. 1st String E.

1st String E. 2nd String A. 3rd String D. 4th String G.

Fourth Finger to be used in descending instead of Open String as in ascending.

EXERCISES ON THE SCALE OF G MAJOR.

Abbreviation.

Abbreviation.

SCALE OF G IN SEMIQUAVERS.

W. J. FLETCHER Junr

Abbreviation.

Pupil.

Teacher.

The first system shows the Pupil part with a complex rhythmic pattern of eighth notes in groups of four, with 'a' and 'v' markings below. The Teacher part shows a simple scale line in G major.

The second system shows the Pupil part with chords in the right hand and a scale line in the left hand. The Teacher part continues the scale line.

The third system shows the Pupil part with chords in the right hand and a scale line in the left hand. The Teacher part continues the scale line.

The fourth system shows the Pupil part with chords in the right hand and a scale line in the left hand. The Teacher part continues the scale line.

The fifth system shows the Pupil part with chords in the right hand and a scale line in the left hand. The Teacher part continues the scale line.

The sixth system shows the Pupil part with chords in the right hand and a scale line in the left hand. The Teacher part continues the scale line.

FINGER STUDIES.

The Student will notice in the following six Studies that some notes are played in two ways — Open String — and Fourth Finger, Great care should be taken to play these as marked, as it will Greatly facilitate rapid playing of more advanced Studies.

No. 1

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

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

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

No. 2

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

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

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

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

No. 3

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

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

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

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

No. 4

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

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

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

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

No. 5

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

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

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

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

HOME, SWEET HOME.

The Pupil will observe that in some parts of the following melodies there are successive down strokes, the reason of this is either to keep the down stroke on the first beat of the bar, or when a change of string occurs, which must never be taken on the up stroke.

This rule does not apply to Chord playing.

Arr. by W. J. FLETCHER *Imp. f*

Pupil.

Musical notation for the Pupil part of 'Home, Sweet Home'. It consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, rhythmic style. Above the staff, there are several chords indicated by letters (D, A, A, A, A, A, A, A, A, A, A, A, D) and fingerings (1-5). Below the staff, there are down-bow strokes indicated by 'v' and up-bow strokes indicated by 'h'.

Teacher.

Musical notation for the Teacher part of 'Home, Sweet Home'. It consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, rhythmic style, mirroring the Pupil part.

Musical notation for the Pupil part of 'Home, Sweet Home'. It consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, rhythmic style. Above the staff, there are several chords indicated by letters (A, A, A, A, A, A, A, A, D, A, E, E, A, A, A, A) and fingerings (1-5). Below the staff, there are down-bow strokes indicated by 'v' and up-bow strokes indicated by 'h'.

Musical notation for the Teacher part of 'Home, Sweet Home'. It consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, rhythmic style, mirroring the Pupil part.

Musical notation for the Pupil part of 'Home, Sweet Home'. It consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, rhythmic style. Above the staff, there are several chords indicated by letters (A, A, A, A, A, A, E, E, A, A, A, A, A, A, D) and fingerings (1-5). Below the staff, there are down-bow strokes indicated by 'v' and up-bow strokes indicated by 'h'.

Musical notation for the Teacher part of 'Home, Sweet Home'. It consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, rhythmic style, mirroring the Pupil part.

BUY A BROOM.

Arr. by W. J. FLETCHER *Imp. f*

Pupil.

Musical notation for the Pupil part of 'Buy a Broom'. It consists of a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, rhythmic style. Above the staff, there are several chords indicated by letters (A, A, A, A, A, A, D, D, D, A, D) and fingerings (1-5). Below the staff, there are down-bow strokes indicated by 'v' and up-bow strokes indicated by 'h'.

Teacher.

Musical notation for the Teacher part of 'Buy a Broom'. It consists of a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, rhythmic style, mirroring the Pupil part.

Musical notation for the Pupil part of 'Buy a Broom'. It consists of a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, rhythmic style. Above the staff, there are several chords indicated by letters (A, A, A, A, A, D, D, D, D, D, D, D, D, D, D, D, D) and fingerings (1-5). Below the staff, there are down-bow strokes indicated by 'v' and up-bow strokes indicated by 'h'.

Musical notation for the Teacher part of 'Buy a Broom'. It consists of a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, rhythmic style, mirroring the Pupil part.

Musical notation for the Pupil part of 'Buy a Broom'. It consists of a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, rhythmic style. Above the staff, there are several chords indicated by letters (D, A, D, D, A, A, A, A, A, D, D, D, D, D, D, D, D) and fingerings (1-5). Below the staff, there are down-bow strokes indicated by 'v' and up-bow strokes indicated by 'h'.

Musical notation for the Teacher part of 'Buy a Broom'. It consists of a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, rhythmic style, mirroring the Pupil part.

FOUR EXERCISES TO ATTAIN CONTROL OF PLECTRUM.



W. J. FLETCHER Junr

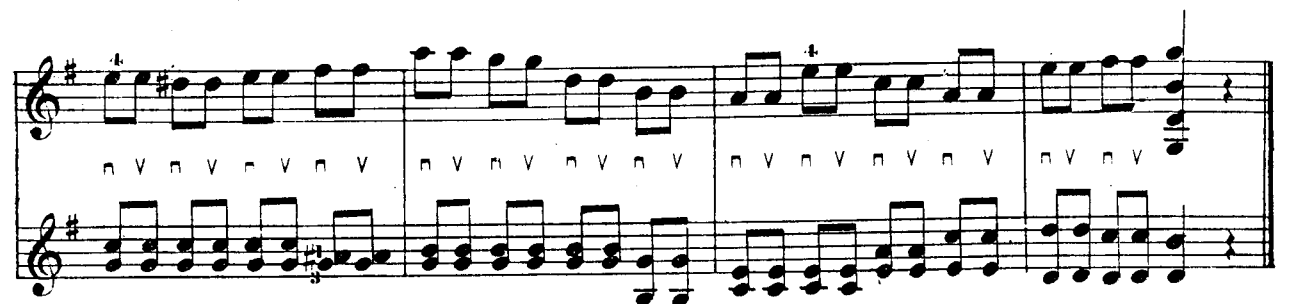
Moderato.

Pupil. **No. 1**

Teacher.







The Three following Exercises may be played to the accompaniments of the preceding exercise.

No. 2

Exercise No. 2 consists of four staves of music in G major (one sharp). The first staff begins with a treble clef and a common time signature. The music features eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and bowings (V for up-bow, v for down-bow) indicated below the notes. The second and third staves continue the melodic line with similar fingerings and bowings. The fourth staff concludes the exercise with a final chord and a fermata.

No. 3.

Exercise No. 3 consists of four staves of music in G major. The first staff starts with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with fingerings (1, 2, 3, 4) and bowings (V, v) clearly marked. The second and third staves continue the piece, maintaining the rhythmic and melodic patterns. The fourth staff ends with a final cadence and a fermata.

No. 4.

Exercise No. 4 consists of four staves of music in G major. The first staff begins with a treble clef and a common time signature. This exercise is characterized by dense sixteenth-note passages and triplets, with fingerings (1, 2, 3, 4) and bowings (V, v) indicated throughout. The second and third staves continue these intricate patterns. The fourth staff concludes the exercise with a final chord and a fermata.

TREMOLO PLAYING.

The sounds of the Mandoline being naturally short, the Tremolo movement is used to sustain notes of longer duration. The Tremolo is produced by the rapid down and up movement of the Plectrum. Great care should be taken to keep the wrist perfectly free, and not to grip the plectrum too tightly, as this impedes the uniformity of the Strokes.

AS WRITTEN.

W. J. FLETCHER Junr

Pupil.

Teacher.


The first system of music shows the notation for the beginning of the piece. The top staff, labeled 'AS WRITTEN', shows a single note on a treble clef staff with a sharp key signature and common time. The middle staff, labeled 'AS PLAYED', shows a rapid tremolo pattern of eighth notes on a treble clef staff, with a series of 'v' and 'u' symbols below it indicating the down and up strokes of the plectrum. The bottom staff, labeled 'Teacher', shows a simple melody on a treble clef staff.

The second system of music continues the piece. It features three staves. The top staff has a melody with some rests. The middle staff is labeled 'Abbreviation' and shows a series of chords. The bottom staff shows a rhythmic accompaniment with eighth notes.

The third system of music continues the piece. It features three staves. The top staff has a melody with some rests. The middle staff shows a series of chords. The bottom staff shows a rhythmic accompaniment with eighth notes.

The fourth system of music continues the piece. It features three staves. The top staff has a melody with some rests. The middle staff shows a series of chords. The bottom staff shows a rhythmic accompaniment with eighth notes.

ASH GROVE.

This sign  indicates Tremolo.

Arr. by W.J.FLETCHER Junr

The Dot over a note indicates — that it is played staccato, or a stroke of the Plectrum for every note. A D D D

Pupil.

Teacher.

The score for 'ASH GROVE' is presented in two systems. The first system shows the Pupil's part on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The Pupil's part includes fretboard diagrams with fingerings (e.g., 0 3 1 3, 1 3 3 0, 3 2 1 0, 3 0 0 3) and tremolo markings. The Teacher's part is on a bass clef staff with a key signature of one sharp and a 3/4 time signature, featuring fretboard diagrams and tremolo markings. The second system continues the piece with similar notation and tremolo markings.

PETITE WALTZ.

Arr. by W.J.FLETCHER Junr

Pupil.

Teacher.

The score for 'PETITE WALTZ' is presented in two systems. The Pupil's part is on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, featuring a waltz rhythm and tremolo markings. The Teacher's part is on a bass clef staff with a key signature of one sharp and a 3/4 time signature, featuring a waltz rhythm and tremolo markings. The second system continues the piece with similar notation and tremolo markings.

PART 2.

EXERCISES & CHORDS IN C MAJOR.

Hitherto the highest note has been B. I now introduce the extension C \sharp which is made by extending the 4th finger one fret, this enables a two octave scale of C to be produced in the First Position.

The Tie or Bind $\text{p} \text{p}$ connecting two or more notes together indicates that the tied notes are to be played tremolo continuously, but when not so connected they must be played tremolo detached. Care must be taken not to disjoint the tremolo (where the tie occurs) when changing from one string to another.

MELODIE.

W. J. FLETCHER Junr.

Andantino.
Tremolo.

SANTA LUCIA.

Arranged by
W. J. FLETCHER Junr

Allegretto.

Pupil.

First system of musical notation. The Pupil part is on a treble clef staff in 3/4 time, starting with a piano (*p*) dynamic. The Teacher part is on a bass clef staff. Both parts feature rhythmic patterns with fingerings (4, 2, 3) and articulation marks (p, V, m).

Teacher.

Second system of musical notation. The Pupil part continues with rhythmic patterns and fingerings (4, 4, 4). The Teacher part continues with bass clef accompaniment and fingerings (2, 3, 2, 3).

Third system of musical notation. The Pupil part includes a forte (*f*) dynamic marking. The Teacher part continues with bass clef accompaniment and fingerings (2, 3, 2, 3).

Fourth system of musical notation. The Pupil part features a forte (*f*) dynamic marking. The Teacher part continues with bass clef accompaniment and fingerings (1, 1, 1, 1).

Fifth system of musical notation. The Pupil part features a forte (*f*) dynamic marking. The Teacher part continues with bass clef accompaniment and fingerings (1, 1, 1, 1).

ALLEGRO.

Arranged from LODERS

by W.J.FLETCHER Junr

Pupil.

Teacher.

A String
ex

ANDANTE.

Arranged from PLEYEL

by W.J.FLETCHER Junr

Pupil.

Teacher.

The Pupil is advised before proceeding with the Studies in the Minor Keys to refer to the 27 formation of the Minor Scales page 13.

SCALE & CHORDS IN A MINOR

RELATIVE TO C MAJOR.



This section contains two staves of music. The upper staff shows the A minor scale with fingering numbers (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4) and natural harmonics (0) above it. The lower staff shows four chords in A minor with their respective fingerings: 0 2 3, 1 0 0, 2# 1 1, and 3 2 1.

MELODY IN A MINOR.

W. J. FLETCHER Junr

Slow and Plaintive.

Pupil.

Teacher.

This section contains three systems of musical notation for a piece titled 'Melody in A Minor'. Each system has a 'Pupil' part (upper staff) and a 'Teacher' part (lower staff). The 'Pupil' parts are in treble clef, 9/8 time signature, and feature a melodic line with slurs, accents, and various fingering numbers (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4). The 'Teacher' parts are in treble clef and provide a harmonic accompaniment with chords and fingerings (e.g., 1# 1 1, 2 2 2 2 2, 4 1 1 1, 2 2 2 2 2, 3 0 1 1 1, 4 2 1 1 1, 3 0 1 1 1, 3 0 1 1 1). The piece concludes with a final chord in the teacher's part.

ROMANZA IN A MINOR.

(INTRODUCING THE RELATIVE MAJOR)

Andante

W. J. FLETCHER Junr

Tremolo except Quavers.

Pupil.

Teacher.

The first system of music features two staves. The top staff, labeled 'Pupil.', contains a melodic line in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The bottom staff, labeled 'Teacher.', contains a bass line in treble clef, primarily consisting of quarter and eighth notes, providing harmonic support for the pupil's part.

The second system continues the piece. The pupil's part (top staff) includes some trills and grace notes, indicated by 'v' and 'tr' above notes. The teacher's part (bottom staff) continues with a steady accompaniment of eighth and quarter notes.

The third system concludes the first section. The pupil's part ends with a final cadence. The teacher's part also concludes. The word 'Fine.' is written at the end of the system.

MAJOR. (Brillante)

The fourth system begins the 'MAJOR. (Brillante)' section. The pupil's part (top staff) features a more active melodic line with many sixteenth notes and some trills. The teacher's part (bottom staff) provides a rhythmic accompaniment with chords and single notes.

The fifth system continues the Major section. The pupil's part has a consistent rhythmic pattern of sixteenth notes. The teacher's part continues with a steady accompaniment.

The sixth system concludes the Major section. The pupil's part ends with a flourish. The teacher's part concludes with a final chord. The letters 'D.C.' (Da Capo) are written at the end of the system.

SCALE & CHORDS IN G MAJOR.

The first system shows a scale in G major on a treble clef staff. The scale is written in a single line with a common time signature. The notes are G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. Above the scale are fingerings: 0, 0, 0, 4, 4, 4. Below the scale are fingering numbers: 1, 2, 3, 4, 3, 2, 1, 0, 1, 2, 3, 4, 3, 2, 1, 0. The second system shows four chords in G major: G major (0 2 3), G major (0 2 3), G major (1 0 3), and G major (2 0 3).

EXERCISE.


Allegro.

W. J. FLETCHER Junr

The exercise is in G major, 2/4 time, and is divided into Pupil and Teacher parts. The Pupil part consists of four systems of music, each with a treble clef staff and a mandolin-style fingering system below it. The Teacher part consists of four systems of music, each with a treble clef staff and a mandolin-style fingering system below it. The exercise features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are four measures in each system, and the exercise concludes with a final cadence. The fingering system below the Pupil part includes a star symbol in the second measure of the second system.

*See remark page 19

THE SLUR.

The Slur is produced by gliding the down stroke of the Plectrum over two or more strings, and is indicated as follows 

EXAMPLE 

DANSE GROTESQUE.

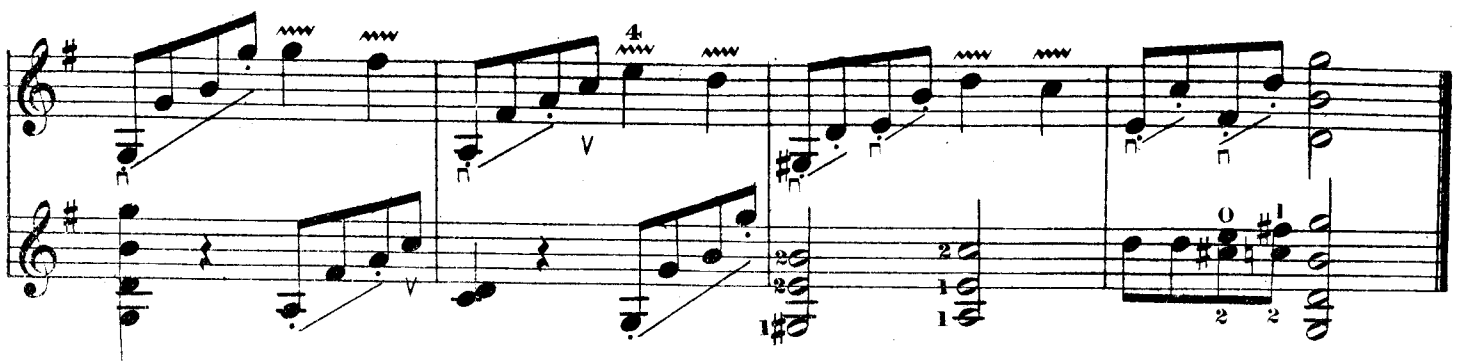
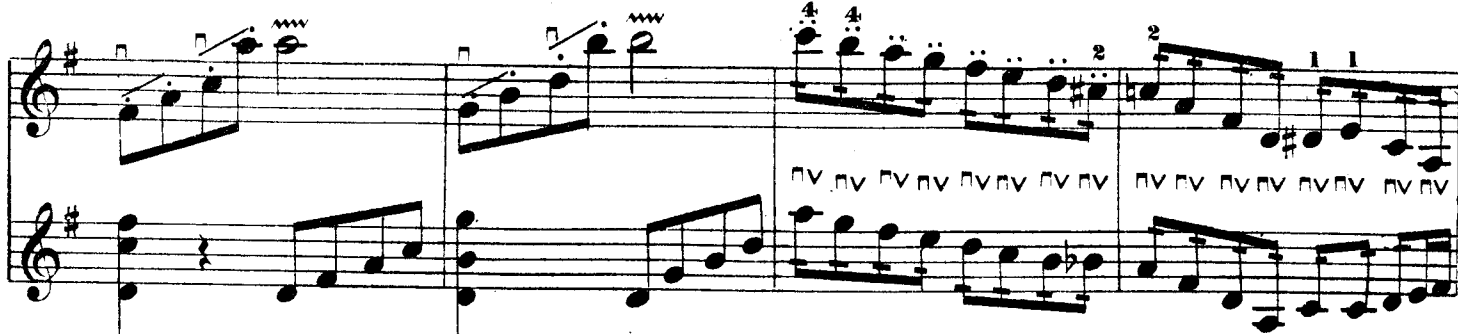
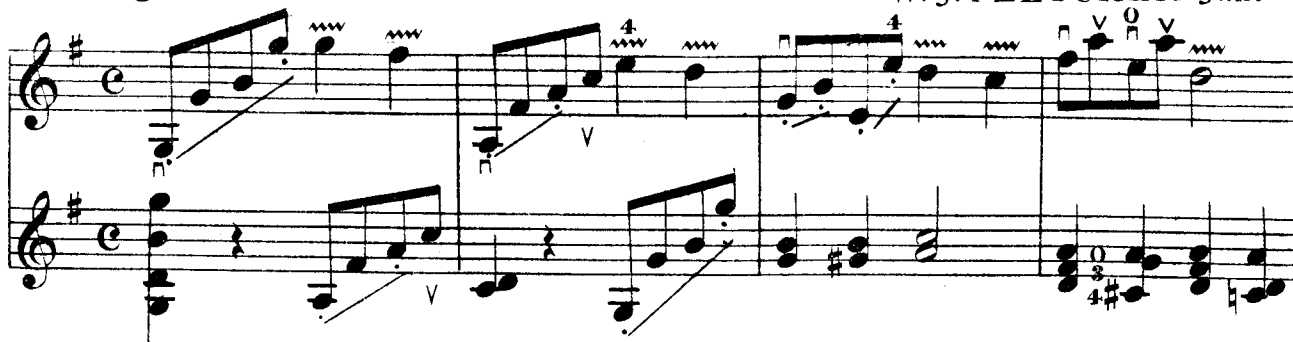
(Introducing the Slur)

Allegretto.

W. J. FLETCHER Junr

Pupil.

Teacher.



INTERLUDE.

INTRODUCING THE SLUR

W. J. FLETCHER Junr

Allegro.

Pupil.

Teacher.

The first system of the Interlude consists of two staves. The top staff is for the Pupil and the bottom for the Teacher. Both are in 4/4 time with a key signature of one sharp (F#). The Pupil part begins with a four-measure rest, followed by a series of eighth and sixteenth notes, some with slurs and accents. The Teacher part provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The Pupil part features more complex rhythmic patterns, including slurs and accents. The Teacher part continues to provide a steady accompaniment.

MARCH FROM NORMA.

BELLINI.

Arr: by W. J. Fletcher Junr

Pupil.

Teacher.

The first system of the March from Norma consists of two staves. The top staff is for the Pupil and the bottom for the Teacher. Both are in 2/4 time with a key signature of one sharp (F#). The Pupil part starts with a half note, followed by eighth notes and a sixteenth note triplet. The Teacher part provides a harmonic accompaniment.

The second system continues the musical piece. The Pupil part features a sixteenth note triplet and various rhythmic patterns. The Teacher part continues to provide a steady accompaniment.

The third system continues the musical piece. The Pupil part features a sixteenth note triplet and various rhythmic patterns. The Teacher part continues to provide a steady accompaniment.

The fourth system continues the musical piece. The Pupil part features a sixteenth note triplet and various rhythmic patterns. The Teacher part continues to provide a steady accompaniment.

SCALE & CHORDS IN E MINOR.

RELATIVE TO G MAJOR

The first system shows the E minor scale in treble clef with a key signature of one sharp (F#). The scale is written in a single line with fingerings (1-4) and breath marks (V) above the notes. Below the scale, four chords are shown in treble clef: E minor (0 1 3 2), E minor (0 1 3 2), E minor (0 1 3 2), and E minor (0 1 3 2).

EXERCISE.

W. J. FLETCHER Junr

The first exercise is in 2/4 time. The Pupil part (top staff) consists of a sequence of eighth-note patterns, some with a '4' above them indicating a four-finger stroke. The Teacher part (bottom staff) provides accompaniment with chords and single notes, including a '7' indicating a barre.

The second exercise is in 2/4 time. The Pupil part (top staff) continues with eighth-note patterns and includes a '4' above a stroke. The Teacher part (bottom staff) provides accompaniment with chords and single notes, including a '7' indicating a barre. The exercise ends with the word 'Fine.' in the right margin.

The third exercise is in 2/4 time. The Pupil part (top staff) features eighth-note patterns with a '4' above a stroke. The Teacher part (bottom staff) provides accompaniment with chords and single notes, including a '7' indicating a barre.

The fourth exercise is in 2/4 time. The Pupil part (top staff) features eighth-note patterns with a '4' above a stroke. The Teacher part (bottom staff) provides accompaniment with chords and single notes, including a '7' indicating a barre. The exercise ends with the word 'D.C.' in the right margin.

SERENADE IN E MINOR.

W. J. FLETCHER JUNR

Pupil

Teacher

The musical score is written for two parts: Pupil and Teacher. The key signature is E minor (one sharp) and the time signature is 6/8. The score is divided into six systems, each with a Pupil staff and a Teacher staff. The Pupil part consists of a single melodic line with various ornaments and slurs. The Teacher part provides harmonic accompaniment with chords and bass lines. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Performance instructions include *Rall...* (Ritardando) and *ex* (excrescendo). The score concludes with a double bar line.

SCALE & CHORDS IN D MAJOR.

EXERCISE.

W. J. FLETCHER Junr

Pupil.

Teacher.

SCALE & CHORDS IN B MINOR.

Musical notation for a scale and chords in B minor. The top staff shows a scale with fingerings: 0, 1, 1, 0, 2, 2, 3, 3, 4, 4, 4. Below the scale are four chords with fingerings: 3, 2, 2; 0, 1, 3, 0; 2, 0, 1, #; 4, 3, 2, 2.

JOHN ANDERSON MY JOE.

Arranged by
W. J. FLETCHER JUNR

Andante

Pupil.

Musical notation for the first system of 'John Anderson My Joe'. It consists of two staves: the top staff is for the Pupil and the bottom staff is for the Teacher. The key signature is B minor and the time signature is common time. The Pupil's part includes fingerings (n, v) and various ornaments. The Teacher's part provides a harmonic accompaniment.

Teacher.

Musical notation for the second system of 'John Anderson My Joe'. It consists of two staves: the top staff is for the Pupil and the bottom staff is for the Teacher. The notation continues with similar fingerings and ornaments as the first system.

Musical notation for the third system of 'John Anderson My Joe'. It consists of two staves: the top staff is for the Pupil and the bottom staff is for the Teacher. The notation continues with similar fingerings and ornaments.

Musical notation for the fourth system of 'John Anderson My Joe'. It consists of two staves: the top staff is for the Pupil and the bottom staff is for the Teacher. The notation concludes the piece with final fingerings and ornaments.

SCALE & CHORDS IN A MAJOR.

"SULTAN" QUICK MARCH.

W. J. FLETCHER Junr

Pupil

Teacher

SCALE & CHORDS IN F# MINOR.

0 1 4 4

LULLABY.

W. J. FLETCHER Junr

Allegretto

Pupil.

Teacher.

p

pp

SCALE & CHORDS IN E MAJOR.

MARCHE ORIENTAL.

W. J. FLETCHER JUNR

Allegretto.

Pupil.

Teacher.

A Double Sharp(x) raises the natural note a whole tone and is made with the same finger

SCALE & CHORDS IN C# MINOR.

EXERCISE.

W. J. FLETCHER Junr.

Andante.

Pupil

Teacher

* C# Extension

CHROMATIC SCALE IN TWO OCTAVES

(Ascending in Sharps, Descending in Flats.)

The fingering should be carefully observed as it greatly simplifies the rapid playing of the Chromatic Scale.

SCALE & CHORDS IN F MAJOR.

MELODIE.

W. J. FLETCHER Junr.

Moderato.

Pupil

Teacher

SCALE & CHORDS IN D MINOR.

Musical notation for Scale & Chords in D Minor. The top staff shows a scale with fingering numbers (0, 4) and bowing directions (p, v). The bottom staff shows four chords with their respective fingerings (1, 2, 1, 1).

SPANISH DANCE.

W. J. FLETCHER Junr

Musical notation for Spanish Dance. It features two staves: 'Pupil' and 'Teacher'. The Pupil staff has a melodic line with various ornaments and slurs. The Teacher staff provides a rhythmic accompaniment with chords and single notes.

SCALE & CHORDS IN B \flat MAJOR.

Musical notation for Scale & Chords in B \flat Major. The top staff shows a scale with fingering numbers (0, 4, 4). The bottom staff shows four chords with their respective fingerings (4, 2, 3, 4).

EXERCISE.

W. J. FLETCHER Junr

Presto

Musical notation for Exercise. It features two staves: 'Pupil' and 'Teacher'. The Pupil staff has a fast melodic line with slurs and accents. The Teacher staff provides a rhythmic accompaniment with chords and single notes.

SCALE & CHORDS IN G MINOR.

Musical notation for the G minor scale and its chords. The top staff shows the scale in G minor (one flat) with fingerings: 0, 0, 0, 4, 4, 4, 4. The bottom staff shows the corresponding chords: G minor (2, 1, 0, 0), A minor (2, 2, 1, 0), B minor (1, 0, 0, 0), and C minor (2, 1, 0, 0).

EXERCISE.

W. J. FLETCHER Junr

Allegretto.

Musical notation for the exercise, divided into Pupil and Teacher parts. The exercise is in G minor, 2/4 time, and consists of four measures. The Pupil part is marked with a '4' above the first two notes of each measure, indicating a four-finger pattern. The Teacher part provides accompaniment. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

SCALE & CHORDS IN E^b MAJOR.

REVERIE.

W. J. FLETCHER Jun^r

Adagio.
All Tremolo.

Pupil. *p*

Teacher.

SCALE & CHORDS IN C MINOR.

SOUVENIR

W. J. FLETCHER Jun^r

Brillante

Pupil. *f*

Teacher.

SCALE & CHORDS IN A b MAJOR.

SERENADE.

W. J. FLETCHER Junr

Allegretto.

Pupil

Teacher

SCALE & CHORDS IN F MINOR.

ROMANCE.

W. J. FLETCHER Junr

Andante.

Pupil

Teacher

EXERCISE ON TRIPLETS.

INTRODUCING THE VARIOUS POSITIONS. W. J. FLETCHER Jun^r

1st Position. 3rd Position. 2nd Position. 4th Position. 6th Position. 3rd Pos. 5th Position.

Suave

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

1 2 2 4 1 3 1 1 2 1 2

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

1 3 1 4 2 4 3 4

STUDY IN TRIPLETS.

For acquiring Rapidity of Fingering.

W. J. FLETCHER Jun^r

Vivace

4 0

4 0

Gliss is the rapid gliding from one note to another without removing the finger from the String and is written thus—



MELODY.

Introducing the Gliss in Various Positions

W. J. FLETCHER Jun^r

Tremolo. 3rd Pos. 5th Pos. 3rd Pos. 1st Pos. 3rd Pos. 1st Pos. 3rd Pos. 5th Pos.

1 3 3 2 1 3

4 3 2 3 3 3 2 1 3 2 1

1. Pos. 5th Pos. 3rd Pos. 1st Pos. 3rd Pos. 1st Pos. 3rd Pos. 5th Pos. 3rd Pos. 5th Pos.

3 2 3 4

4 3 2 3 3 4 3 2 3 2 1

1 3 1

4 3 2 1 2 3 2

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

SYNCOPATION.

Syncopation is an unequal division of the time; accented notes occurring in the unaccented part of a bar.

EXERCISE ON SYNCOPATION.

W. J. FLETCHER Junr

The exercise consists of two staves of music in G major (one sharp) and 2/4 time. The first staff contains a series of eighth and sixteenth notes with various syncopations, ending with a double bar line and the word 'Fine'. The second staff continues the exercise with similar rhythmic patterns, ending with a double bar line and the instruction 'D.C. al fine'.

EMBELLISHMENTS.

Grace notes are very effective and greatly beautify the music where introduced. There are several kinds but the principal are the Appoggiatura and Small Appoggiatura. The Appoggiatura is a small note slurred into the principal note to which it is attached and takes half the value therefrom. The small Appoggiatura is a small note slurred into the principal note but takes no appreciable value therefrom.

THE APPOGIATURA.	SMALL APPOGIATURA.	TURN	SHAKE
<p>AS WRITTEN.</p>			
<p>AS PLAYED.</p>			

MELODY.

Introducing the Appoggiatura, small Appoggiatura, Turn and Shake. to be played Tremolo throughout with the exception of Quavers.

W. J. FLETCHER Junr

The exercise is in G major and 3/4 time, marked 'Andante'. It consists of two staves of music. The first staff includes a variety of ornaments: Appoggiatura, Small Appoggiatura, Turn, and Shake, interspersed with quaver notes. The second staff continues the melody, featuring a section with a '4' above it, possibly indicating a four-measure rest or a specific rhythmic pattern, and ending with a double bar line.

DOUBLE TRIPLE & QUARTETT STOPPING

ROSSEAU'S DREAM.

Arranged by
W.J.FLETCHER Junr

Tremolo.

ROSSEAU'S DREAM.

INTRODUCING TRIPLE STOPPING

Arranged by
W.J.FLETCHER Junr

Tremolo.

RUSSIAN HYMN.

INTRODUCING 3rd POSITION

Arranged by
W.J.FLETCHER Junr

Tremolo.
3.P.....

CALLER HERRIN

INTRODUCING 3rd POSITION

Arranged by
W.J.FLETCHER Junr

Tremolo.

LIFE LET US CHERISH.

Tremolo.
Allegretto

3 Pos

Arranged by W. J. FLETCHER Junr

Musical score for 'LIFE LET US CHERISH.' in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a tremolo and allegretto tempo. The second staff includes a '3 Pos' marking and ends with a 'Fine.' instruction. The third staff concludes with a 'D. Cal Fine' marking. The music features a mix of eighth and sixteenth notes with a consistent tremolo effect.

BARCAROLLE.

W. J. FLETCHER Junr

Musical score for 'BARCAROLLE.' in G major, 6/8 time. The score consists of two staves of music. The melody is characterized by a wavy, lullaby-like quality with many slurs and grace notes. The accompaniment consists of a steady eighth-note pattern.

ROMANZA:

INTRODUCING QUARTETT STOPPING

W. J. FLETCHER Junr

Tremolo.
Andante

Musical score for 'ROMANZA: INTRODUCING QUARTETT STOPPING' in G major, 2/4 time. The score consists of four staves of music. It begins with a tremolo and andante tempo. The first two staves feature a melody with a tremolo accompaniment, marked with dynamics *p* and *mf*. The third staff includes a '3.P.' marking and a dynamic of *f*. The final staff concludes with a dynamic of *ppp*. The music is characterized by a slow, wavy melody and a consistent tremolo accompaniment.

PART 4

OUR HANDS HAVE MET BUT NOT OUR HEARTS

Arranged by W. J. FLETCHER Junr

Mandoline.

PIANO.

Tremolo.

3rd Pos. 1 3 3

Gliss.

1st Pos. 4 3 1 4 2 1

3rd Pos. 1 3 3 3 2 1 2

1st Pos.

Gliss.

3rd P.

Musical score for the first system, featuring a treble clef with a melodic line and a grand staff with accompaniment. The key signature has two flats. The treble clef line includes a triplet of eighth notes with fingerings 3, 2, 1, 4.

2nd Pos.

4th Pos.

Musical score for the second system, starting with the instruction "rall". It features a treble clef with a melodic line and a grand staff with accompaniment. The treble clef line includes fingerings 3, 2, 2, 3, 3, 4, 2, 2, 2.

Musical score for the third system, featuring a treble clef with a melodic line and a grand staff with accompaniment. The treble clef line includes fingerings 2, 2, 4, 3, 1, 4, 3, 3, 4, 4, 1, 1.

Ex

6th P.

4th P.

4th P.

Musical score for the fourth system, including an exercise section marked "Ex" and a piano section marked "pp". It features a treble clef with a melodic line and a grand staff with accompaniment. The treble clef line includes fingerings 3, 2, 4, 4, 3, 3, 2, 2, 1, 2.

FORTUNE'S DARLING.

POLKA MARCH

Charles Le THIÈRE.

Mandoline.

PIANO.

The first system of the musical score consists of three staves. The top staff is for the Mandoline, written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a double bar line and a repeat sign. The middle and bottom staves are for the Piano, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves start with a dynamic marking of *f* (forte). The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

The second system continues the musical score. The Mandoline staff features a melodic line with eighth notes and some trills. The piano accompaniment continues with its rhythmic pattern, showing some changes in chord voicings and dynamics.

The third system of the score shows the Mandoline playing a more complex melodic line with trills and slurs. The piano accompaniment provides a steady rhythmic foundation with some dynamic variations.

The fourth system concludes the piece. The Mandoline part features a final melodic flourish with trills. The piano accompaniment ends with a final chord and a double bar line.

The first system consists of a treble clef staff with a melody and a grand staff accompaniment. The melody is in G major and features a series of eighth-note patterns with trills. The accompaniment is in 2/4 time, with a steady eighth-note bass line and chords in the right hand.

The second system begins with a 'TRIO.' section in 2/4 time, marked with a piano (*p*) dynamic. The melody features a long, sustained note with a trill. The accompaniment continues with eighth-note patterns. A 'Fine' marking is placed at the end of the system.

The third system features a 'Gliss' (glissando) instruction over a long note in the melody, followed by a '3rd Pos.' (third position) instruction. The accompaniment continues with eighth-note patterns. The melody includes fingerings: 2, 4, 3, 2, 1, 2, 3, 4, 0, 1.

The fourth system continues the piece with a '3rd Pos.' instruction in the melody. The accompaniment remains consistent with eighth-note patterns. The melody includes fingerings: 1, 2, 1, 4.

The fifth system includes first and second endings for the melody. The first ending leads back to the beginning of the piece, and the second ending leads to a 'D.C.' (Da Capo) marking. The accompaniment concludes with a final chord.

"QUEENIE" GAVOTTE.

Composed by W.J.FLETCHER Junr

Mandoline. *mf*

PIANO. *mf*

The first system of the score consists of three staves. The top staff is for the Mandoline, written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *mf* and contains a melodic line with various ornaments and slurs. The middle and bottom staves are for the Piano, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves also begin with a dynamic marking of *mf* and provide a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece with three staves. The Mandoline part features a melodic line with a dynamic marking of *mf* and includes a four-measure rest. The Piano accompaniment continues with chords and a steady bass line, also marked *mf*.

The third system concludes the piece with three staves. The Mandoline part has a dynamic marking of *f* and ends with a Coda symbol. The Piano accompaniment continues with a dynamic marking of *f* and concludes with a final chord.

The fourth system consists of three staves. The Mandoline part has a dynamic marking of *f* and features a melodic line with slurs and ornaments. The Piano accompaniment continues with a dynamic marking of *f*.

The fifth system consists of three staves. The Mandoline part has a dynamic marking of *f* and features a melodic line with slurs and ornaments. The Piano accompaniment continues with a dynamic marking of *f*.

D.C. &
then to TRIO.

TRIO.

mf

10 20

⊕ CODA.

ff

Fine.

D.C.
al Fine.

SANTA LUNA.

DANSE ESPANOL.

Charles Le THIÈRE.

Mandoline

PIANO.

The musical score is arranged in four systems. Each system contains a Mandoline staff and a Piano staff. The Mandoline part is written in a single treble clef with a 7/4 time signature. The Piano part is written in a grand staff (treble and bass clefs) with a 7/4 time signature. The score includes various musical notations such as notes, rests, slurs, and ornaments. The Mandoline part features several trills and grace notes. The Piano part provides a harmonic accompaniment with chords and moving lines in both hands. The piece concludes with a final cadence in the Mandoline part.

This musical score is arranged in six systems, each consisting of a mandolin staff (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The mandolin part features a melodic line with various ornaments, including trills and grace notes, and is marked with a 'c x' at the beginning. The piano accompaniment provides a harmonic and rhythmic foundation with chords and arpeggiated patterns. The piece concludes with a 'Fine.' marking at the end of the sixth system.

TRIO.

The musical score is written for a Trio, consisting of a mandolin and piano accompaniment. It is set in the key of B-flat major (two flats) and 2/4 time. The score is divided into five systems, each with three staves: a single treble clef staff for the mandolin and a grand staff (treble and bass clefs) for the piano. The music begins with a *mf* (mezzo-forte) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The mandolin part includes various rhythmic patterns, including eighth-note runs and chords, with some measures marked with a '4' above the staff, possibly indicating a four-measure rest or a specific fingering. The score concludes with the instruction 'D.C.' (Da Capo) in the final measure of the piano part.

THE "ROSE GARDEN" VALSE.

Composed by JOSEPH J. BRUSKE.

INTRO.
Tempo di Valse.

§. VALSE.

Mandoline.

PIANO

mf
Leggiero.

ff

Rall.

mf



First system of musical notation for Mandoline and Piano. The Mandoline part is in treble clef, 3/4 time, with a key signature of one sharp (F#). The Piano part is in grand staff (treble and bass clefs), 3/4 time, with a key signature of one sharp. The system includes dynamic markings *ff* and *Rall.* for the piano, and *mf* and *Leggiero.* for the mandoline.

Second system of musical notation. The Mandoline part continues with dynamics *p* and *Cres.*. The Piano part continues with dynamics *p* and *Cres.*. This system features a crescendo hairpin in both parts.

Third system of musical notation. The Mandoline part has dynamics *f* and *mf*. The Piano part has dynamics *f* and *mf*. This system includes a crescendo hairpin in the piano part.

Fourth system of musical notation. The Mandoline part has dynamics *Cres.* and *p*. The Piano part has dynamics *Cres.*. This system includes a crescendo hairpin in both parts.

The musical score is arranged in six systems, each with a mandoline part and a piano accompaniment. The key signature is G major (one sharp). The piano accompaniment is written in treble and bass clefs, while the mandoline part is in treble clef. Dynamics include *f*, *p*, *pp*, *ff*, *Cres.*, and *Rall.*. Fingerings and positions are indicated throughout. A 2/4 time signature appears in the second system. The score concludes with a final cadence in the sixth system.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *Cres.* (crescendo) marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Second system of musical notation. Treble clef, key signature of one sharp. The section is marked **TRIO**. It includes a *to Coda* instruction with a double bar line and a Coda symbol. The piano accompaniment continues with a steady eighth-note accompaniment.

Third system of musical notation. Treble clef, key signature of one sharp. It features first and second endings. The first ending is marked *3. Pos.* and the second ending is marked *1. Pos.*. The piano accompaniment consists of chords and eighth notes.

Fourth system of musical notation. Treble clef, key signature of one sharp. It includes first and second endings. The first ending is marked *1. Pos.* and the second ending is marked *2.*. The piano accompaniment continues with chords and eighth notes.

Fifth system of musical notation. Treble clef, key signature of one sharp. The section is marked **CODA.** and includes dynamic markings *Cres.*, *Resoluto.*, *f*, *Presto.*, and *ff*. The piano accompaniment features a final, more active eighth-note accompaniment.

MYSTIC REVELS.

DANCE FANTASTIQUE.

W. J. FLETCHER Junr

INTRO.

Moderato.

Mandoline.

PIANO.

The Intro section consists of two staves. The Mandoline staff (top) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of chords and melodic lines with fingerings (1, 2, 3, 4) and accents. The Piano staff (bottom) is in a grand staff with treble and bass clefs, providing harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato'.

DANCE.

The Dance section is divided into two systems. The first system has two staves: the top staff is for Mandoline and the bottom for Piano. The Mandoline part starts with a treble clef, one flat, and common time, marked with a mezzo-forte (*mf*) dynamic. It contains rhythmic patterns with triplets and accents. The Piano part provides accompaniment. The second system continues the piece, with the Mandoline part marked with forte (*f*) and piano (*p*) dynamics, and the Piano part also marked with *f* and *p*. The Mandoline part includes first and second endings (1^o and 2^o) and concludes with a final cadence.

1^o 2^o *mf*

This system contains the first two staves of music. The upper staff features a melodic line with triplets and slurs, marked with a first ending bracket (1^o) and a second ending bracket (2^o). The lower staff provides harmonic accompaniment. The dynamic marking *mf* is present.

to Coda ⊕

This system continues the musical piece. The upper staff has triplets and slurs. The lower staff continues the accompaniment. The system concludes with the instruction "to Coda" and a Coda symbol (⊕).

TRIO. *f dolce*

This system marks the beginning of the Trio section. The upper staff has a melodic line with slurs and triplets. The lower staff has a harmonic accompaniment. The dynamic marking is *f dolce*.

D.C. S.

This system continues the Trio section. The upper staff has a melodic line with slurs and triplets. The lower staff has a harmonic accompaniment. The system concludes with the instruction "D.C. S." (Da Capo Segno).

⊕ CODA. *Espress.* 3rd Pos.

This system marks the beginning of the Coda section. The upper staff has a melodic line with slurs and triplets. The lower staff has a harmonic accompaniment. The dynamic marking is *Espress.* (Espressivo). The system concludes with the instruction "CODA" and a Coda symbol (⊕). A "3rd Pos." (Third Position) marking is visible on the upper staff.

ANDANTE & MENUET. FROM PLEYEL

DUET.

Arranged by W. J. FLETCHER Junr

1st Mandoline.

2nd Mandoline.

p dolce.

3rd Pos.

dolce.

p

f

ff

♩ MENUET

f con Moto

3rd Pos

f

Fine.

TRIO.

p

D.C. & al Fine

GOLDEN HORN

MAZURKA

Composed by W. J. FLETCHER Junr

INTRO. Tempo di Mazurka.

Mandoline. *ff* *p*

PIANO. *ff* *p*

The first system of music consists of a treble staff and a grand staff (treble and bass). The treble staff contains a melodic line with various ornaments and slurs. The grand staff provides harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *Dim* (diminuendo).

TRIO.

The second system is marked 'TRIO.' and features a treble staff and a grand staff. The treble staff has a melodic line with slurs and ornaments. The grand staff accompaniment includes chords and moving lines. Dynamics include *mf* (mezzo-forte).

The third system consists of a treble staff and a grand staff. The treble staff has a melodic line with slurs and ornaments. The grand staff accompaniment includes chords and moving lines. Dynamics include *f*, *mf*, and *Cres.* (crescendo).

The fourth system consists of a treble staff and a grand staff. The treble staff has a melodic line with slurs and ornaments. The grand staff accompaniment includes chords and moving lines. Dynamics include *p* (piano) and *Cres.* (crescendo).

The fifth system consists of a treble staff and a grand staff. The treble staff has a melodic line with slurs and ornaments, including measures numbered 10, 20, and 30. The grand staff accompaniment includes chords and moving lines. Dynamics include *f* and *Cres.* (crescendo).

The musical score is arranged in six systems, each consisting of a single treble clef staff for the mandoline and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a *mf* dynamic and includes a fermata over the first measure. The second system features a *Cres.* (crescendo) marking. The third system is labeled **CODA** and includes a double bar line. The fourth system begins with a *f* dynamic. The fifth system includes a *Rall.* (rallentando) marking. The sixth system concludes with a *f* dynamic and a *CON* (concluding) marking. The piano accompaniment consists of block chords and simple rhythmic patterns, while the mandoline part features a melodic line with various articulations such as slurs, accents, and trills.

SLUMBER SONG.

Arranged as a Mandoline Solo
by W.J.FLETCHER Junr

R.SCHUMANN.

Allegretto.

The musical score is written for a mandoline solo in 6/8 time. It begins with a piano (*p*) dynamic and a tempo marking of *Allegretto*. The melody is characterized by a series of chords and eighth-note patterns, often embellished with mordents and grace notes. The score is divided into two main sections: the first section, marked *Allegretto*, spans the first six staves and concludes with a double bar line; the second section, marked *Tempo*, spans the remaining six staves and ends with a final cadence. The key signature is one flat (B-flat major/D minor).

THE OLD FOLKS AT HOME.

Arranged by W.J. FLETCHER Junr

SYM.

Tremolo.

The main musical notation consists of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a tremolo instruction and contains a complex melodic line with many slurs and ties. The second and third staves continue the melody with various rhythmic patterns and slurs.

VAR. 1.

VAR. 1. This variation consists of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is simpler than the main piece, featuring a steady eighth-note pattern. A "Segue" instruction is placed between the second and third staves.

VAR. 2.

VAR. 2. This variation consists of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a tremolo section at the beginning, followed by chords and triplets. The notation includes markings for "3rd P." and "1st P." (first position).

REVERIE.

W.J. FLETCHER Junr

Largo.

The musical notation for "REVERIE" consists of two staves in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked "Largo." The first staff contains a slow, flowing melody with many slurs and ties. The second staff continues the melody, including a section marked "3rd P. 1st P." (third position, first position).