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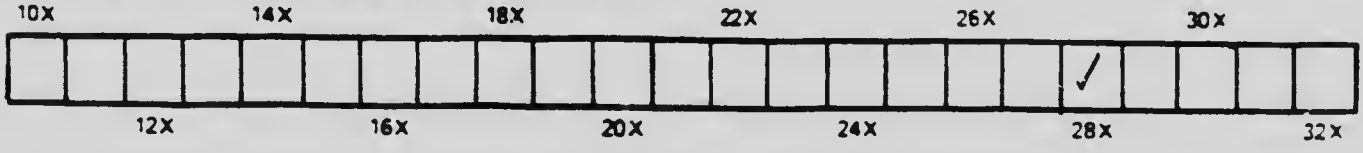

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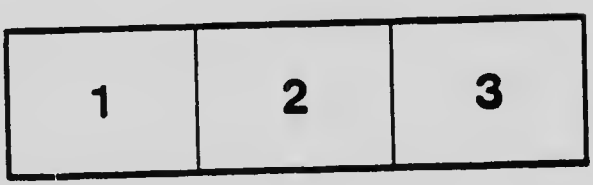

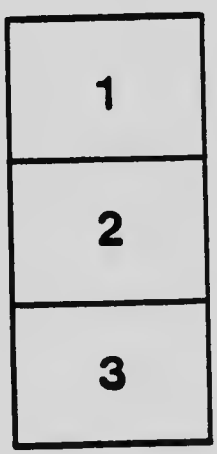

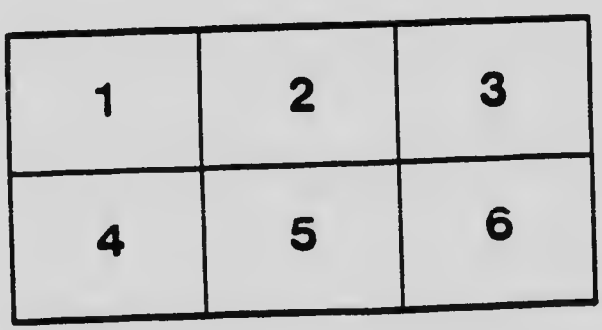

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THE

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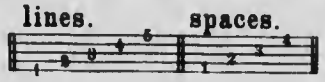
The First Principles of Music.

The Notes, Stave, Clef, Sharps and Flats.

The *Notes* in music are named from the first seven letters of the Alphabet:— *A. B. C. D. E. F. G.* When to any series of these letters, the eighth- which is a repetition of the first— is added, the whole number is termed an **octave**.

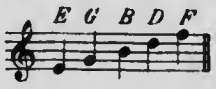
That series which begins and ends with *C*, is most pleasing to the ear, and is called the **Natural Scale**.

The notes are placed on, between, above and below, **five lines** called a **Stave**:—

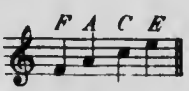


In music intended for the Mandoline, the notes are always preceded by a character called the **treble or G Clef**, which is curled upon the second line of the stave thus:-

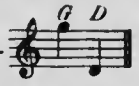
from this clef the notes upon the five lines are named:—



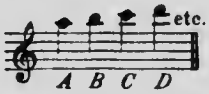
and those in the **four spaces**:—



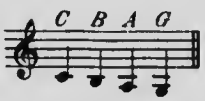
the two notes immediately **above and below** the stave are:—



If more notes are required, then, what are called **leger-lines**, are added above and below the stave, the notes placed on and above the leger-lines are:—

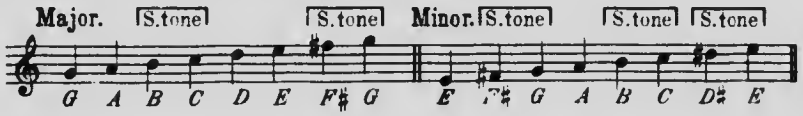


and those on and below:—



The sound of notes depends upon the distance between them, the words **tone and semitone**, are used to express this.

Every series of eight consecutive sounds of an octave contains five **tones**, and two **semitone**, the latter are always found between the *third* and *fourth*, and *seventh* and *eighth* notes of the **Major scale**, and the *second* and *third*, the *fifth* and *sixth*, and *seventh* and *eighth* of the **Minor scale**.



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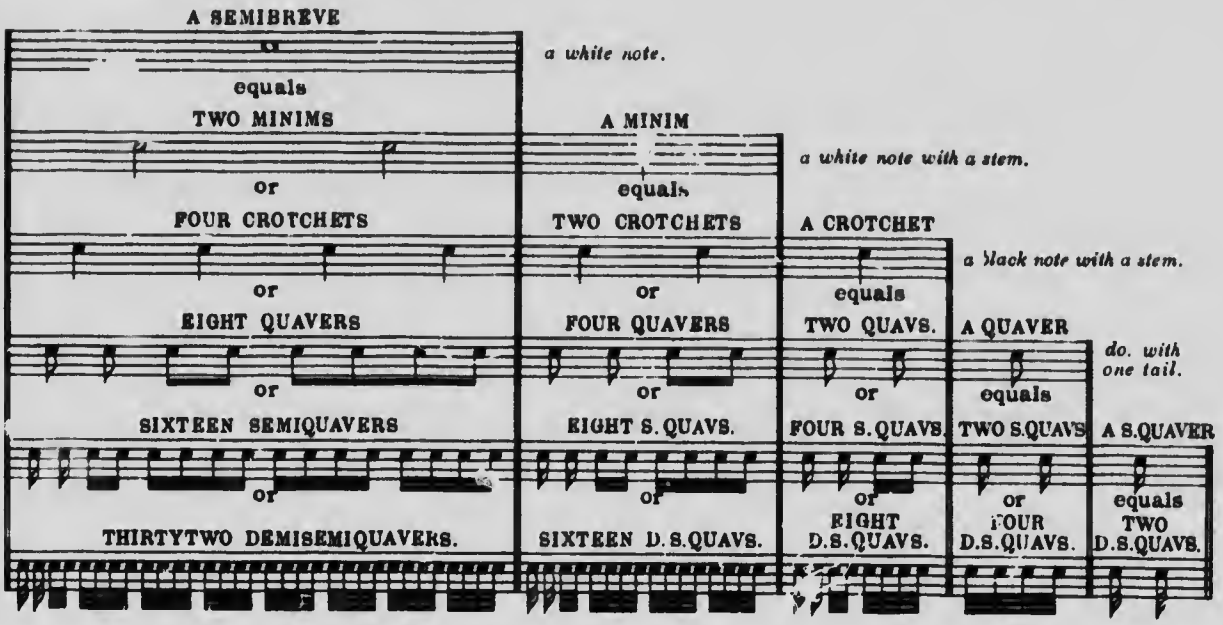
The relative value or duration of notes, depends on their *form* and *colour*, without reference to their position on the stave.

There are *Six* kinds of notes used in modern notation, their names, form, colour and relative values are:—



It will be seen by the above example, that when two or more *Quavers, Semiquavers or Demisemiquavers*, follow in succession, they are tied together by one, two or three, thick lines, which are used instead of hooks or tails.

Notes may be raised or lowered in sound or pitch by the use of characters called **Sharps** and **Flats.**

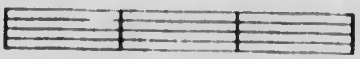
a **Sharp**, (♯) raises the note before which it is placed, *a semitone.*
a **double-Sharp**, (𝄪) raises the note, *a tone.*
a **Flat**, (♭) lowers the note, *a semitone.*
a **double-Flat**, (𝄫) lowers the note, *a tone.*
a **Natural**, (♮) restores the note, to its *normal condition.*
a (♮♯) or (♮♭) restores the note to which a (𝄪) or (𝄫) has been added to its *former condition.*

When *Sharps or Flats* are introduced in the *course* of a composition, they are termed *accidentals*, and only affect the notes before which they are placed.

Sharps or Flats, at the *beginning* of a composition—next after the *clef* affect *all* the notes on the same line, or in the space throughout the composition, and is called the **Signature.**

The Bars, Time-figures, Dots and Rests:-

Every piece of music is divided into equal **Measures** or portions of **Time**, by vertical lines, called **Bars**:-



Every bar must contain a certain number of notes regulated by the **Figures**, which always follow the signature.

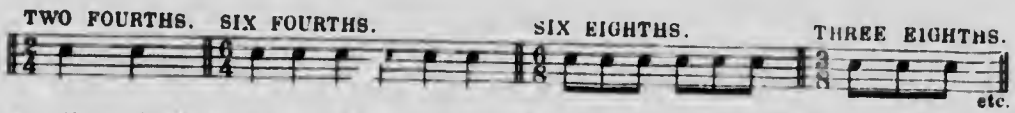
A Double-bar, is used to denote either a part, or the whole of a composition, and when Dots are added, the part on the same side as the dots,

is *Repeated*. (i.e. played again.)

There are two kinds of **Time** in use, *Common and Triple:*- **common-time** is indicated by 4/4 or **C** each bar contains one Semibreve, Two Minims or their equivalents.

The time called **alla cappella**, formerly used for Church-music only; but at the present time in general use, is indicated by 2/2 or ¢, in fact, it is common-time with only **two** beats given to each bar, instead of **four**. This time is often incorrectly termed **Alla Breve**.

For all other *Measures*, **Figures** only are used, placed one over the other, the lower figure shows, into how many parts the *Semibreve* is divided, the upper figure shows how *many* of such parts are contained in each bar:-



There are three different kinds of **Triple-time** in use:- each bar containing, *Three minims, three Crotchets, three Quavers* or their equivalents.

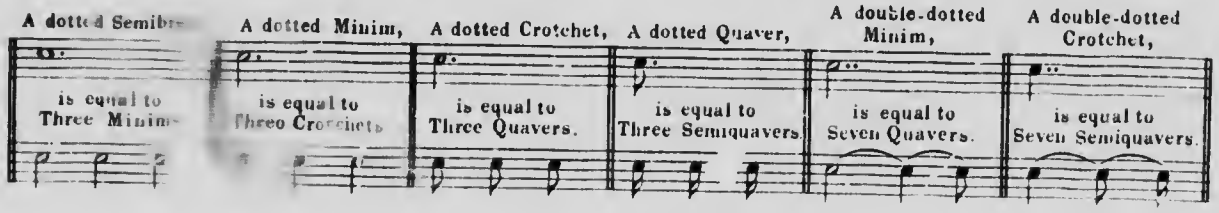
There are two *Compounds* of the above named times:- **Compound common-time** contains *Six Crotchets, Six Quavers, also Twelve Quavers* or their equivalents in each bar.

Compound triple-time contains *Nine Crotchets, nine Quavers, nine Semiquavers* or their equivalents in each bar.

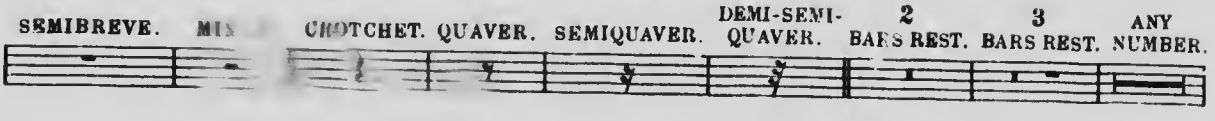
A Dot placed after a *note*, or a *rest*, indicates that its length is to be *increased* by *one-half*.

Two **Dots** placed after a *note*, or a *rest*, indicate that its length is to be increased by *three-fourths*.

When the **Dot** is placed *over* a *note*, it mean that the note is to be played *staccato*, (i.e. detached.)



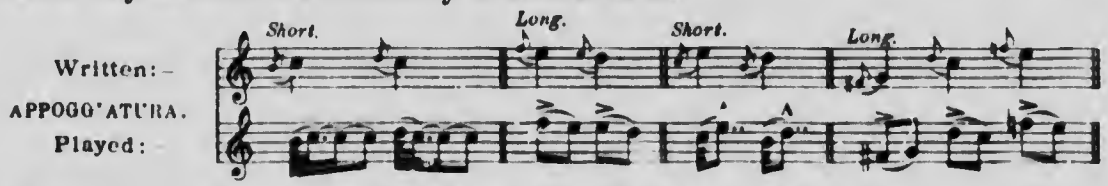
Rests are signs to denote periods of silence in music, viz:-



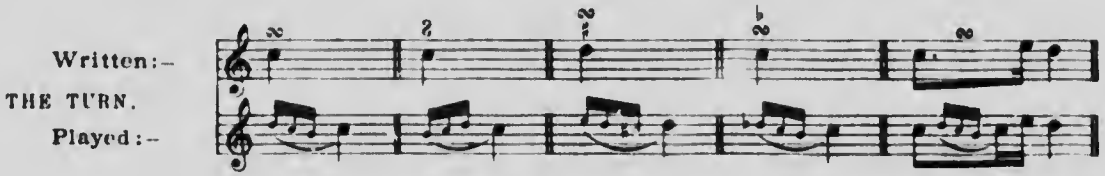
When the figure 3 is placed above three notes or three rests or any combination of three notes and rests, they are called a Triplet, and are played in the time of *two* ordinary notes of the same kind.

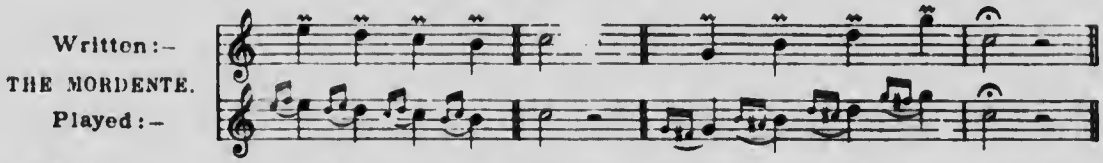
Graces, Marks, Signs and Words.

The principal *Graces* of melody—used in modern music are:-the *Appoggiatura*, the *Accent* (> or ∧), the *Bind* or *Slur*, the *Turn* (∾ or 𝄾), the *Mordente* (𝄿), the *Trillo* or *Shake* (*tr*), etc. all of which may be found in a Dictionary of Musical terms.



A Bind (⁀), a curved line, uniting two notes of the same name.
Slur, also marked (⁀), indicates that the notes are to be played smoothly.

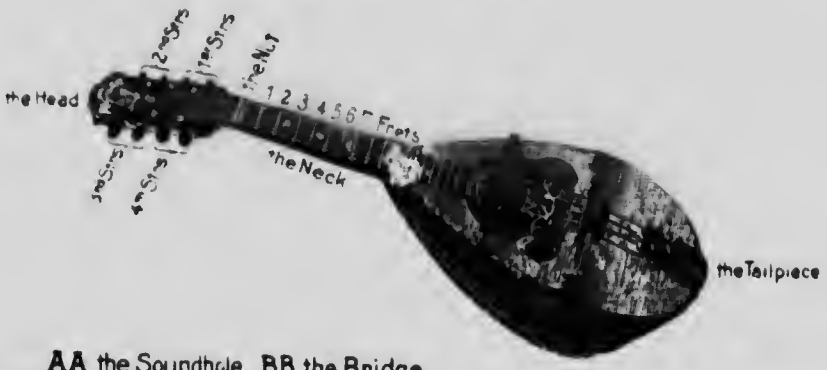




A Pause (𝄐), prolongs a note or rest, beyond its proper value; it is also used to indicate a finish.

D. C. Da Capo— from the beginning. *D. S. Dal Segno*— from the 𝄋.
mf mezzo-forte— rather loud. *f forte*— loud. *ff double-forte*— very loud.
p piano— softly. *pp double-piano*— very softly.
sf sfz sforzando— emphasised. *Unis. Unisoni*— together.
cresc. crescendo or ═══ with increasing tone.
decresc. decrescendo or ═══ *dim. diminuendo*— with decreasing tone.
leg. legato— in a gliding style. *stacc. staccato*— detached, distinct.
dol. dolce— sweetly. *Cantabile*— in a singing style.
Assai— very. *Molto*— much. *Sempre*— always. *a tempo*— in time.
Mod° Moderato— Moderately. **Largo**— broad, dignified. **Maestoso**— Majestically.
Più mosso— more quickly. **Meno mosso**— less quickly.
poco a poco— little by little. *Sostenuto*— sustained.
string. stringendo or *accel. accelerando*— increasing the time.
rall. rallentando or *rit. ritardando*— decreasing the time.
Lento— slow, lingering. **Larghetto**— not so slow as Lento.
Adagio— slowly, leisurely. **Andantino**— slower than Andante.
Andante— moving easily. **Allegretto**— quicker than Andante.
Allegro— lively, briskly. **Vivace** or **Vivo**— quicker than Allegro.
Presto— quickly, rapidly. **Prestissimo**— at the utmost speed.

THE MANDOLINE.

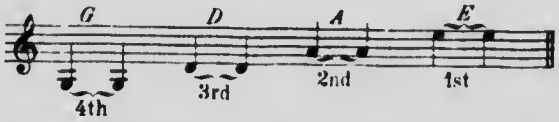


AA the Soundhole. BB the Bridge.

The Neapolitan Mandoline has four pairs of steel strings, the third and the fourth pairs are covered with fine wire; it is played with a plectrum ( ) made of tortoiseshell, which is held by the thumb and first finger of the right hand.

ON TUNING.

The eight open strings, (four pairs) are named:—



The Student should have a tuning-fork in A, and proceed as follows:—Tune the second or A strings to the fork; then if the ear be sufficiently good, tune the third or D strings a fifth lower; then tune the fourth or G strings a fifth below the D; and lastly tune the first or E strings a fifth above the A. Should this plan prove at first too difficult tune all the strings to the Piano or some other instrument.

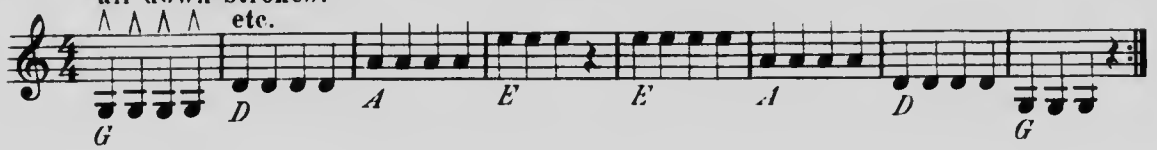
The Left hand should encircle the neck of the instrument, the first finger and thumb should be just behind the second fret, the fingers curved and held over the strings, ready for action.

The Right hand holding the plectrum, ready to strike the strings, should be placed between the Bridge and the Soundhole; the inner part of the fore-arm resting upon the edge of the instrument; the wrist-joint is freely used for this action.

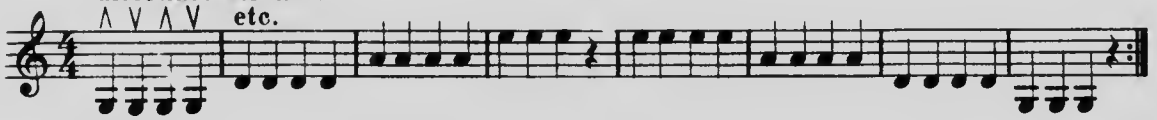
EXERCISES ON THE OPEN STRINGS.

This sign (∧) indicates a down stroke of the plectrum.
This sign (∨) indicates an up stroke of the plectrum.

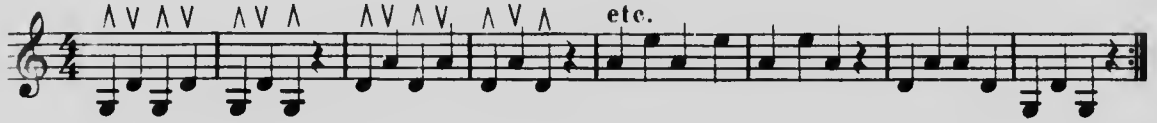
1. all down strokes. ∧ ∧ ∧ ∧ etc.



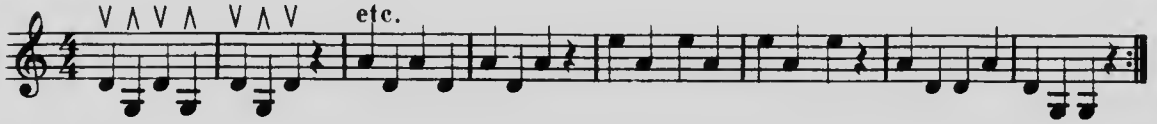
2. alternate strokes. ∧ ∨ ∧ ∨ etc.



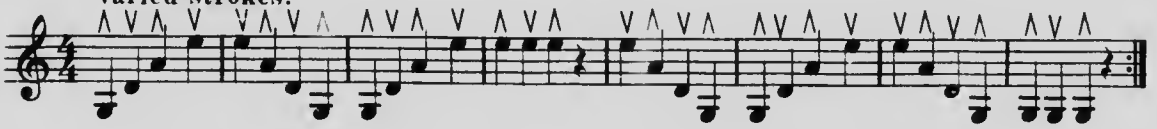
3. ∧ ∨ ∧ ∨ ∧ ∨ ∧ ∧ ∨ ∧ ∨ ∧ etc.



4. ∨ ∧ ∨ ∧ ∨ ∧ ∨ etc.



5. varied strokes. ∧ ∨ ∧ ∨ ∨ ∧ ∨ ∧ ∧ ∨ ∧ ∨ ∧ ∨ ∧ ∨ ∧ ∨ ∧ ∨ ∧ ∨ ∧ ∨ ∧ ∨ ∧

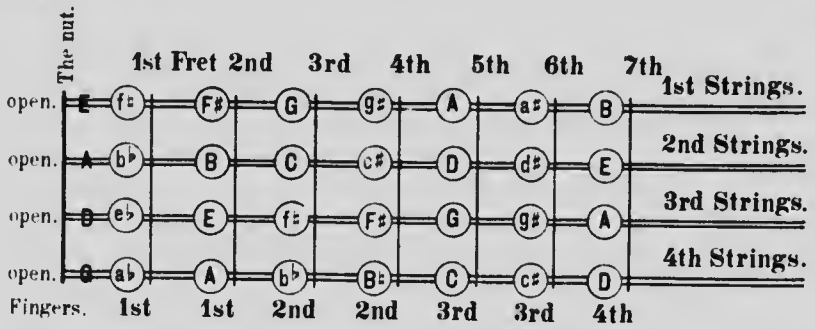


6. ∨ ∧ ∨ ∧ ∧ ∨ ∧ ∨ ∨ ∧ ∨ ∧ ∧ ∨ ∧ ∧ ∨ ∨ ∧ ∧ ∨ ∨ ∧ ∨ ∧ ∨ ∧ ∨

Do not proceed until the above exercises can be played fairly well.

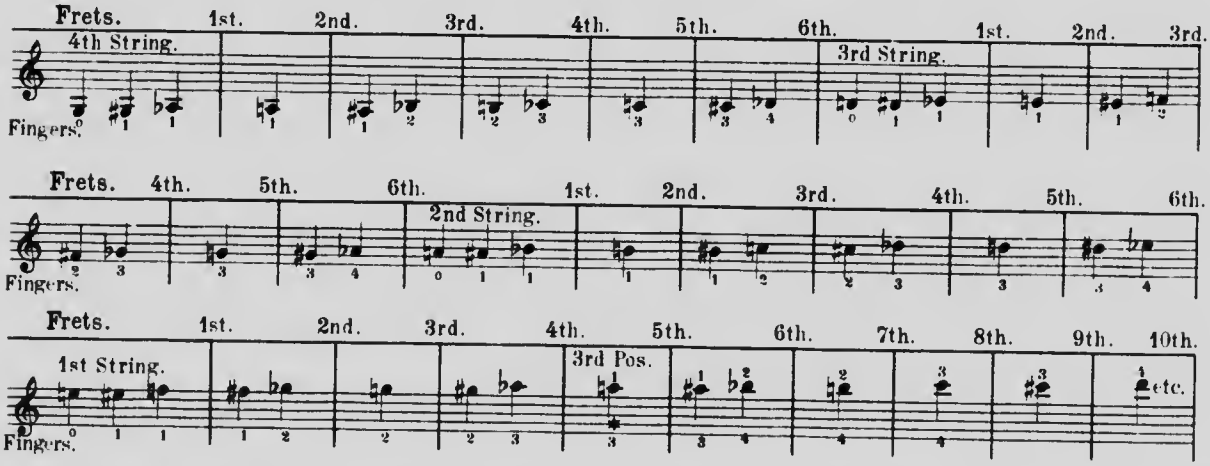
ON FINGERING.

To produce the stopped notes, the joint of the Left hand fingers must be squared, and the strings pressed down *firmly* and *held* upon the Finger-board, with the *ends* of the fingers just behind the Fret indicated; always keep the fourth finger *above* and *over* the Finger-board.



The above diagram shows the relative positions of the notes on the Finger-board, in the *first* position. The capital letters indicate the *natural scale of the* ***Mandoline;*** that is, the scale of G, with one sharp. The notes D, A & E, can be produced in two ways, either open, or with the fourth finger behind the *7th Fret*; the latter should be used in preference to the former, unless the note is marked with an o *(open)*.

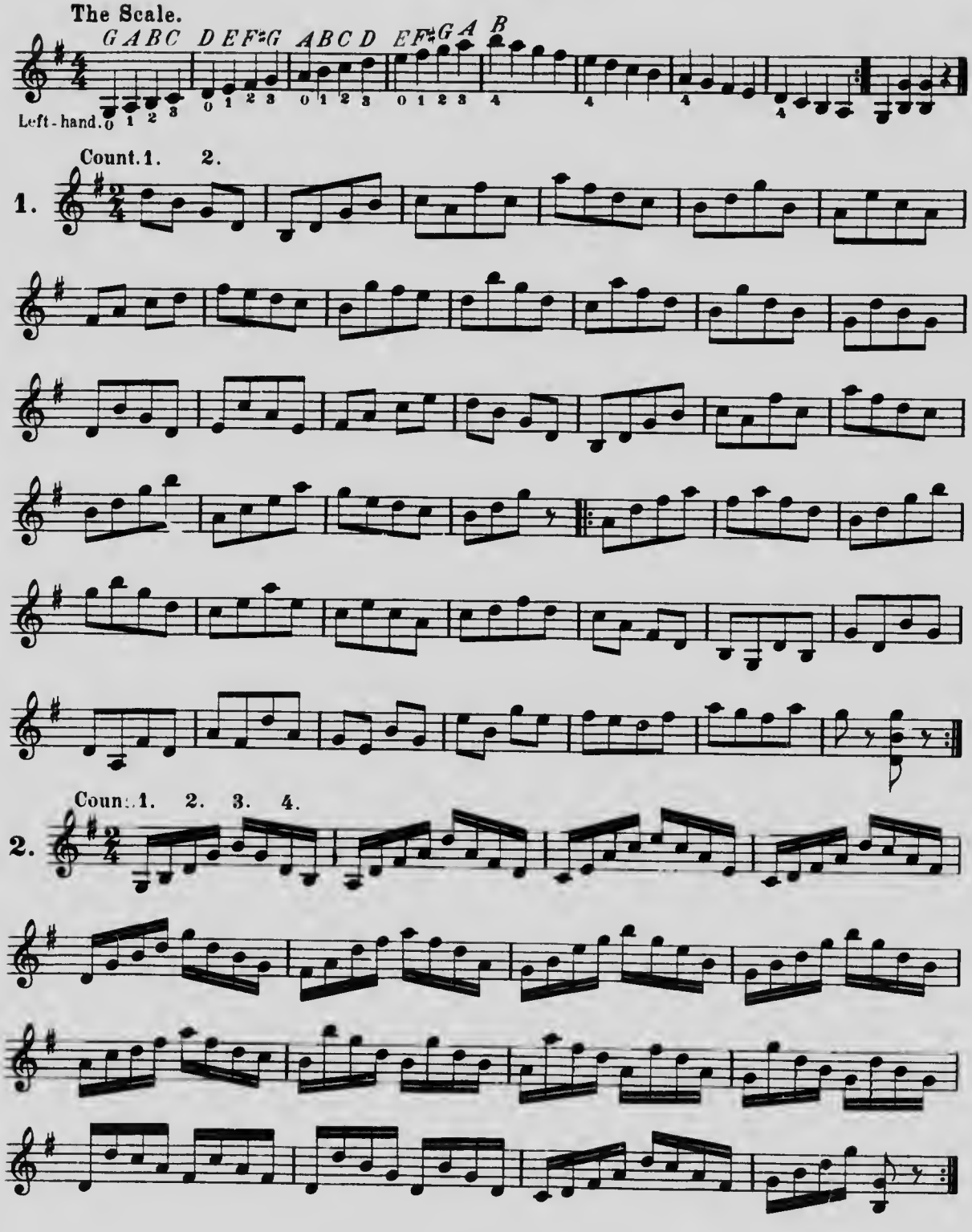
THE CHROMATIC SCALE.



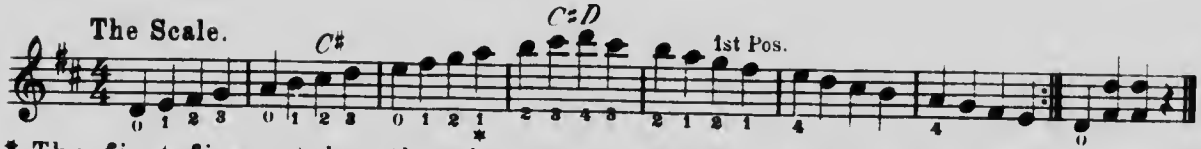
The Student will observe that any semitone can be produced; the above scale may be referred to whenever at a loss for any particular note.

* From this note the hand may be placed in the third position, or in other words, the first finger may take the place of the third finger behind the *5th Fret*, the other fingers following, this change of fingering will be found very useful on all the strings.

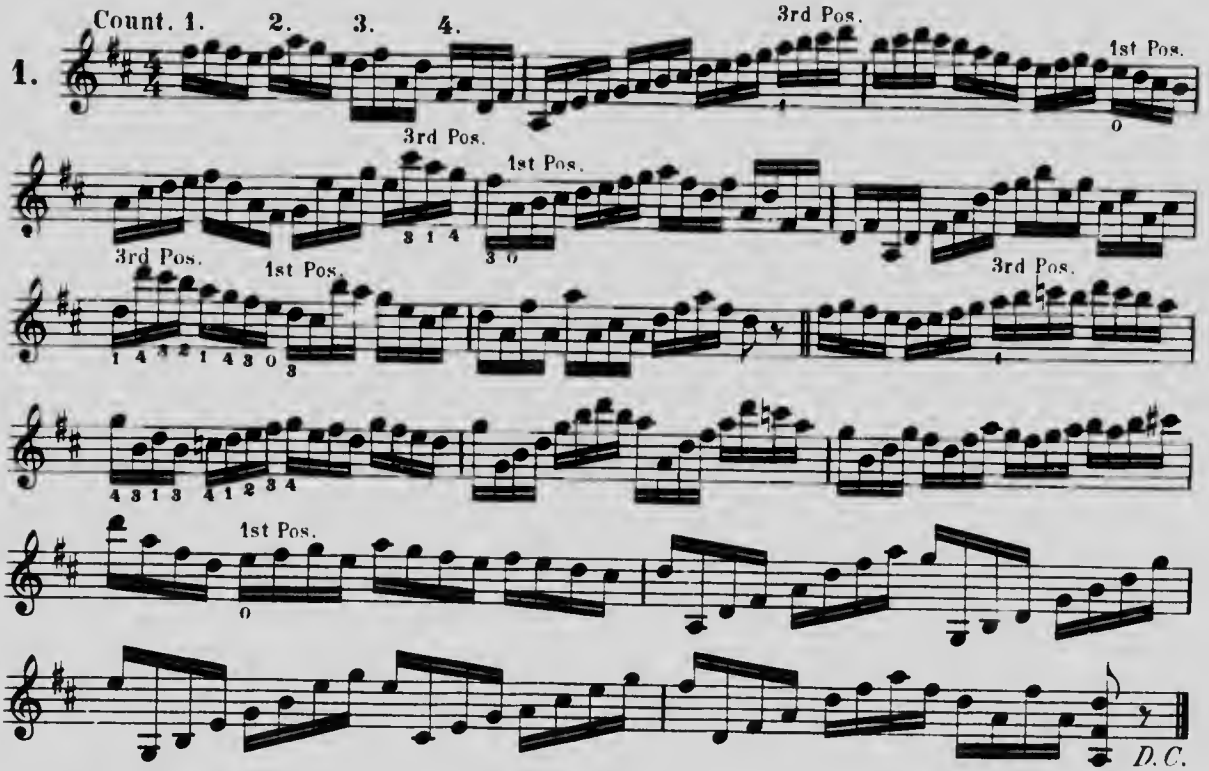
THE KEY OF G.

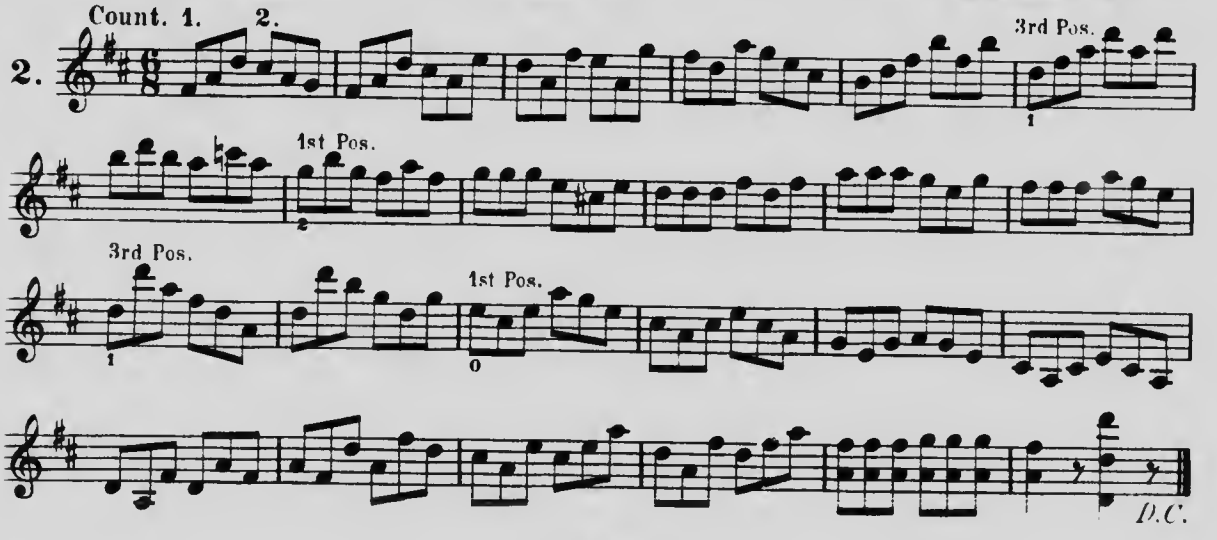

The Scale.
G A B C D E F♯ G A B C D E F♯ G A B
Left-hand. 0 1 2 3 0 1 2 3 0 1 2 3 0 1 2 3 4 4 4 4
Count. 1. 2.
1.
Count. 1. 2. 3. 4.
2.

THE KEY OF D.

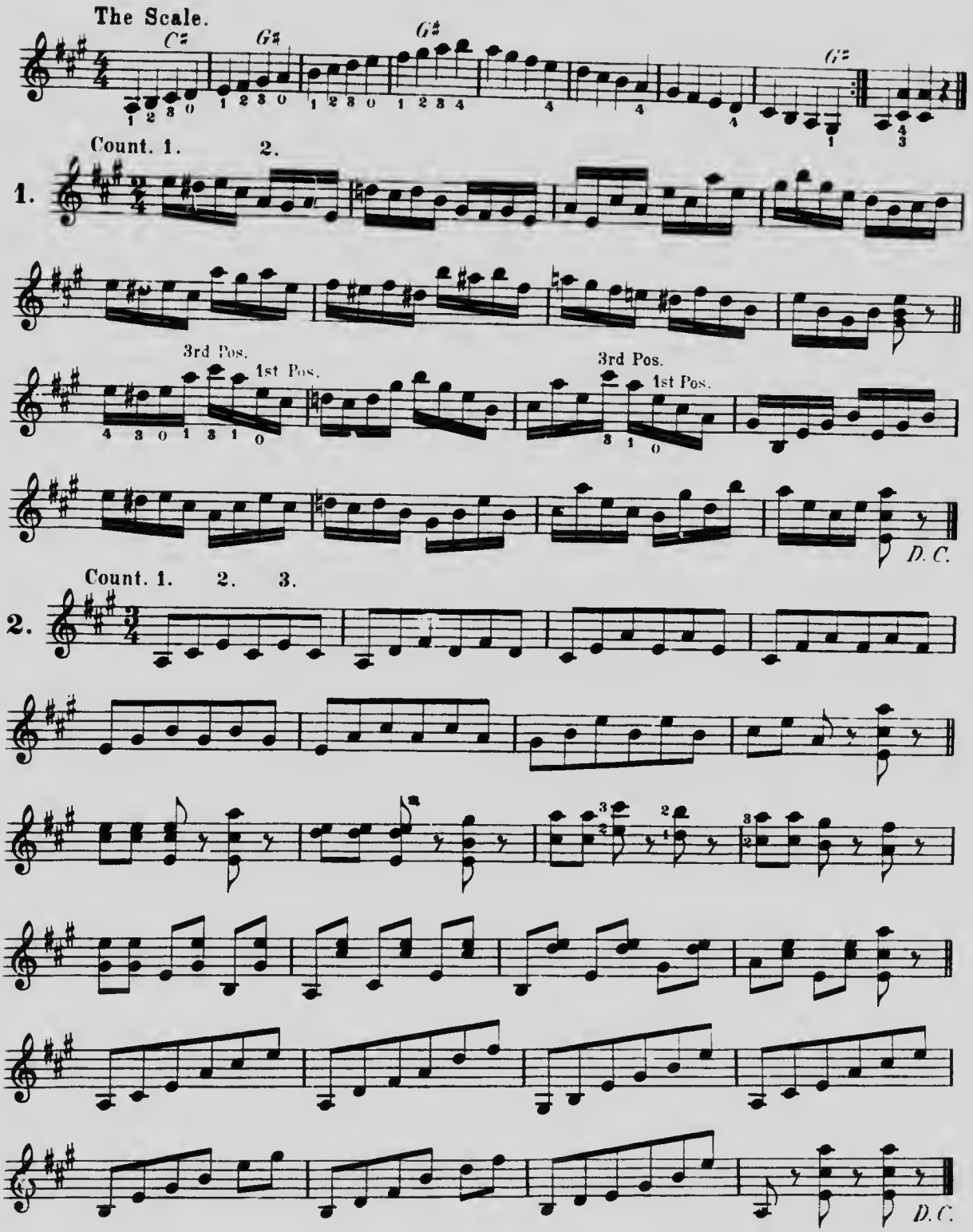


* The first finger takes the place of the third finger, behind the 5th Fret, the other fingers following; this is called the third position.





THE KEY OF A.


The Scale.
C♯
G♯
G♯
G♯
Count. 1. 2.
1.
3rd Pos.
1st Pos.
3rd Pos.
1st Pos.
D. C.
Count. 1. 2. 3.
2.
D. C.

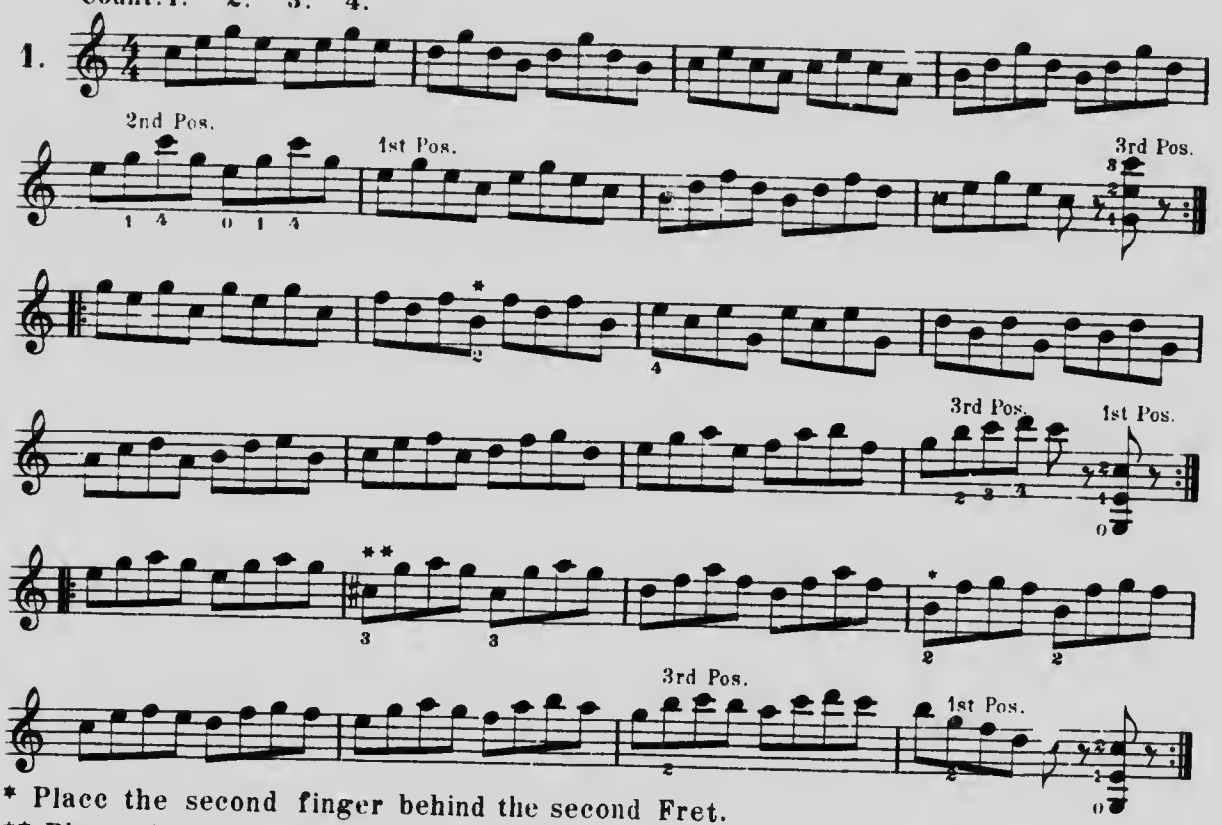
THE KEY OF C.

The Scale.

+ The first finger takes the place of the second finger, behind the 3rd Fret, the other fingers following; this is called the second position.

Count. 1. 2. 3. 4.

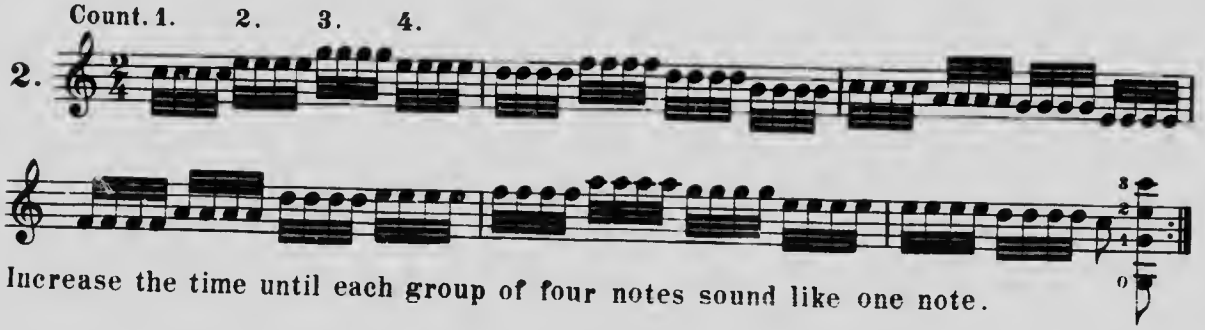
1.



* Place the second finger behind the second Fret.
** Place the third finger behind the third Fret.

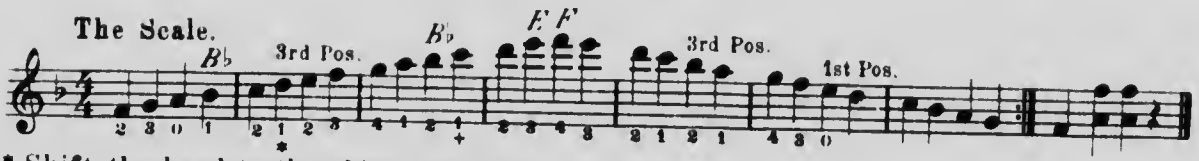
Count. 1. 2. 3. 4.

2.



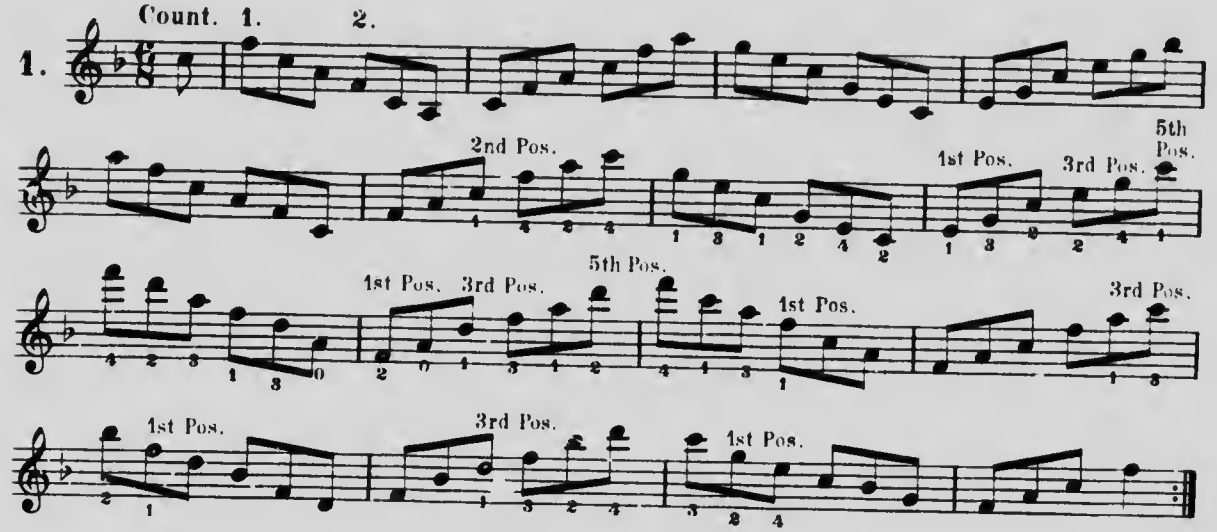
Increase the time until each group of four notes sound like one note.

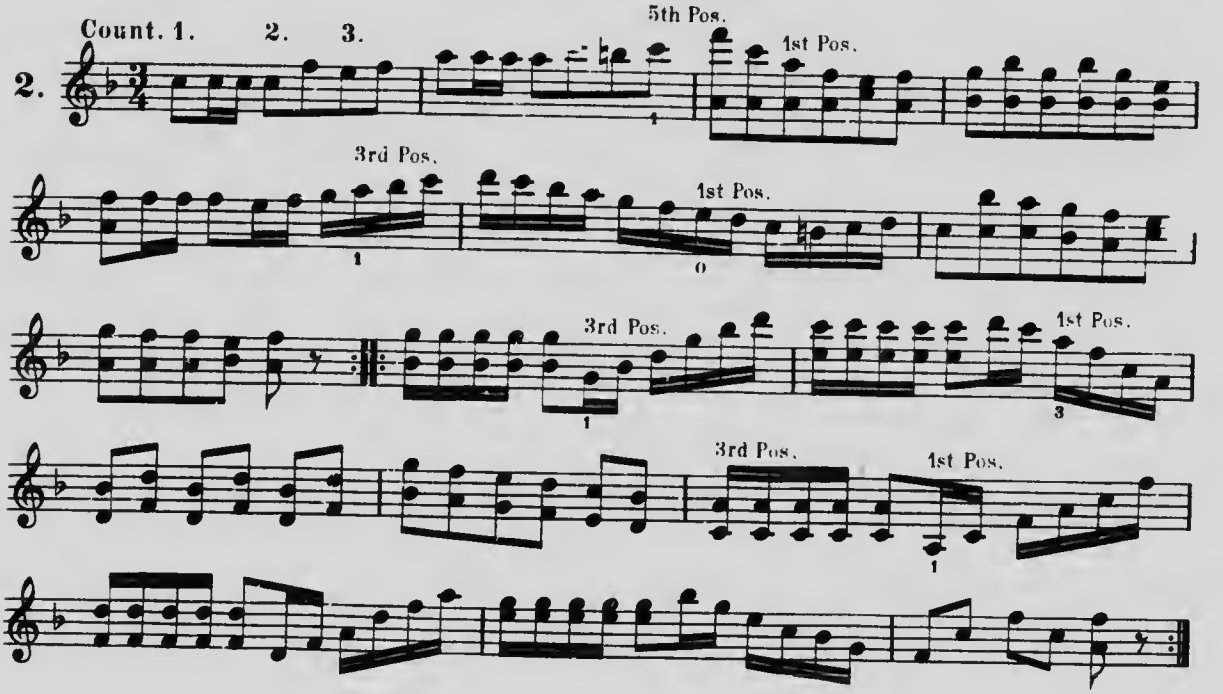
THE KEY OF F.



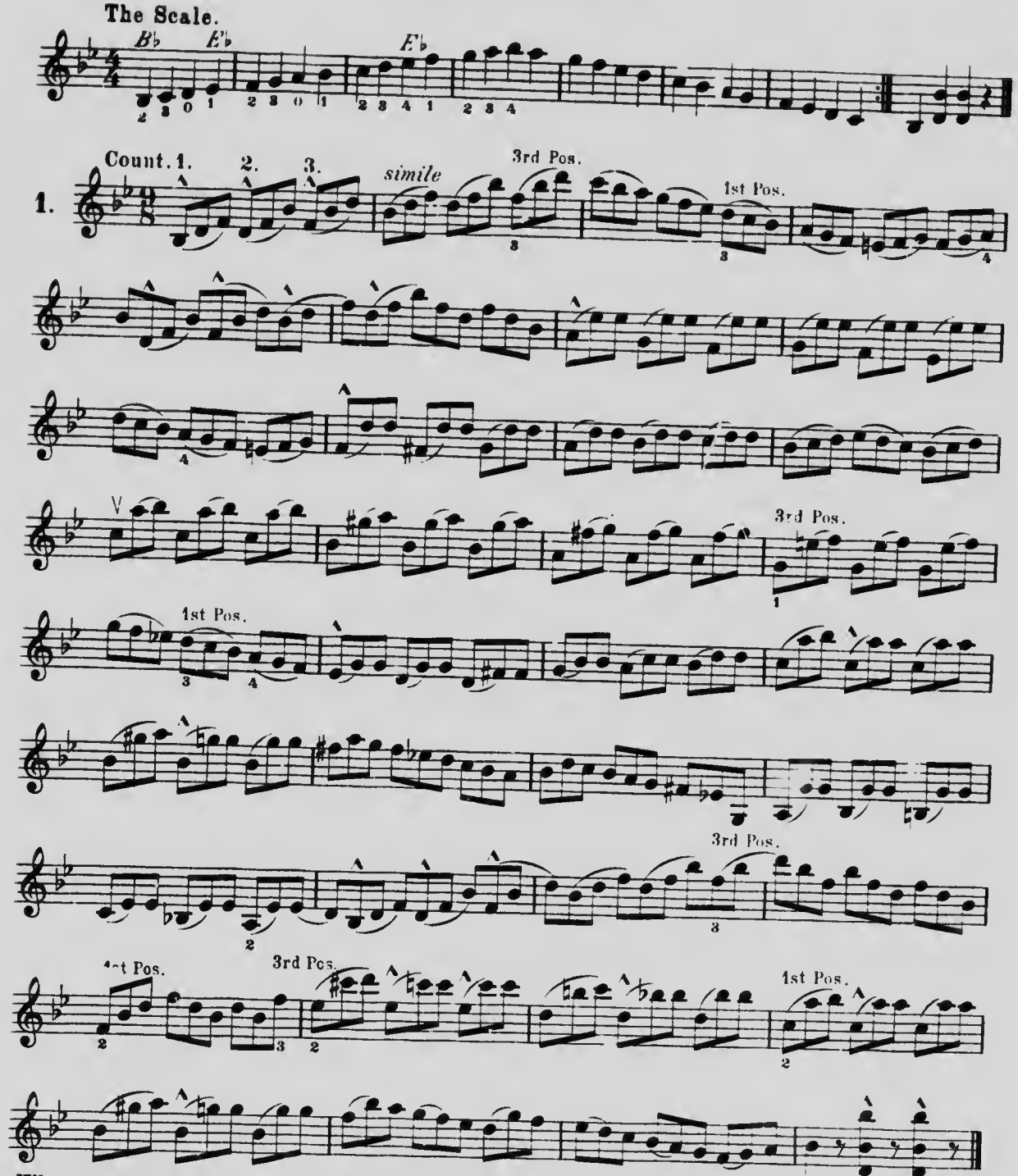
* Shift the hand to the third position.

+ Play C with the first finger, the other fingers following; this is called the fifth position.





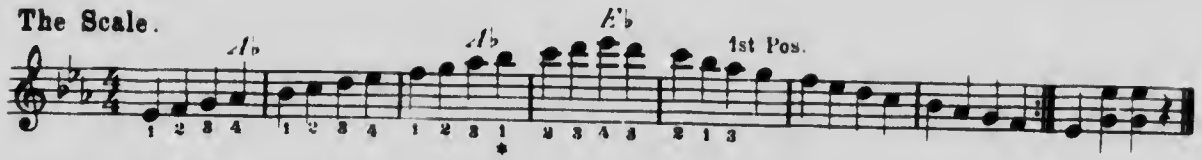
THE KEY OF B♭.



When slurring allow the Plectrum to glide over the notes easily, after the first stroke.

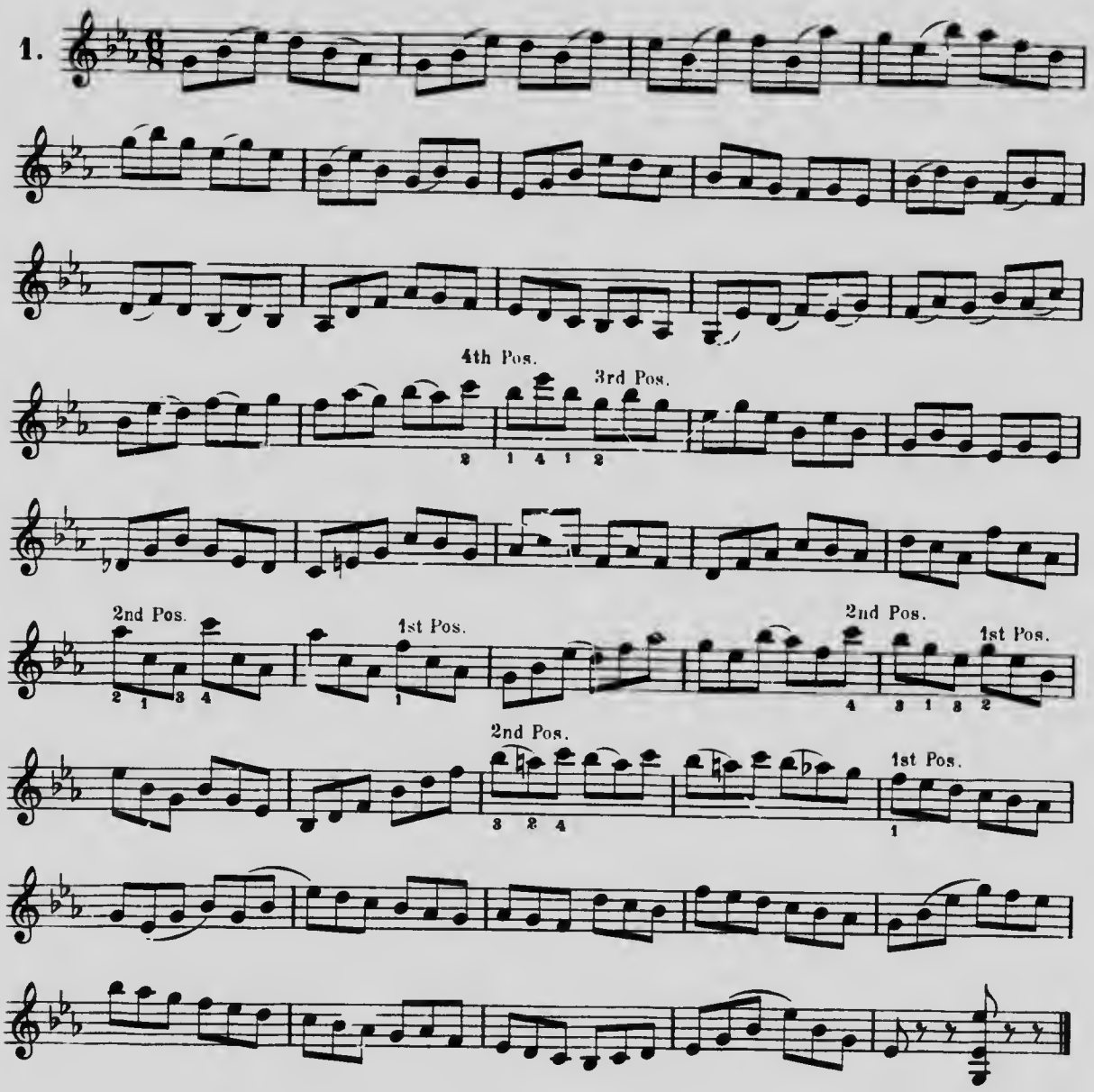
THE KEY OF E♭.

The Scale.

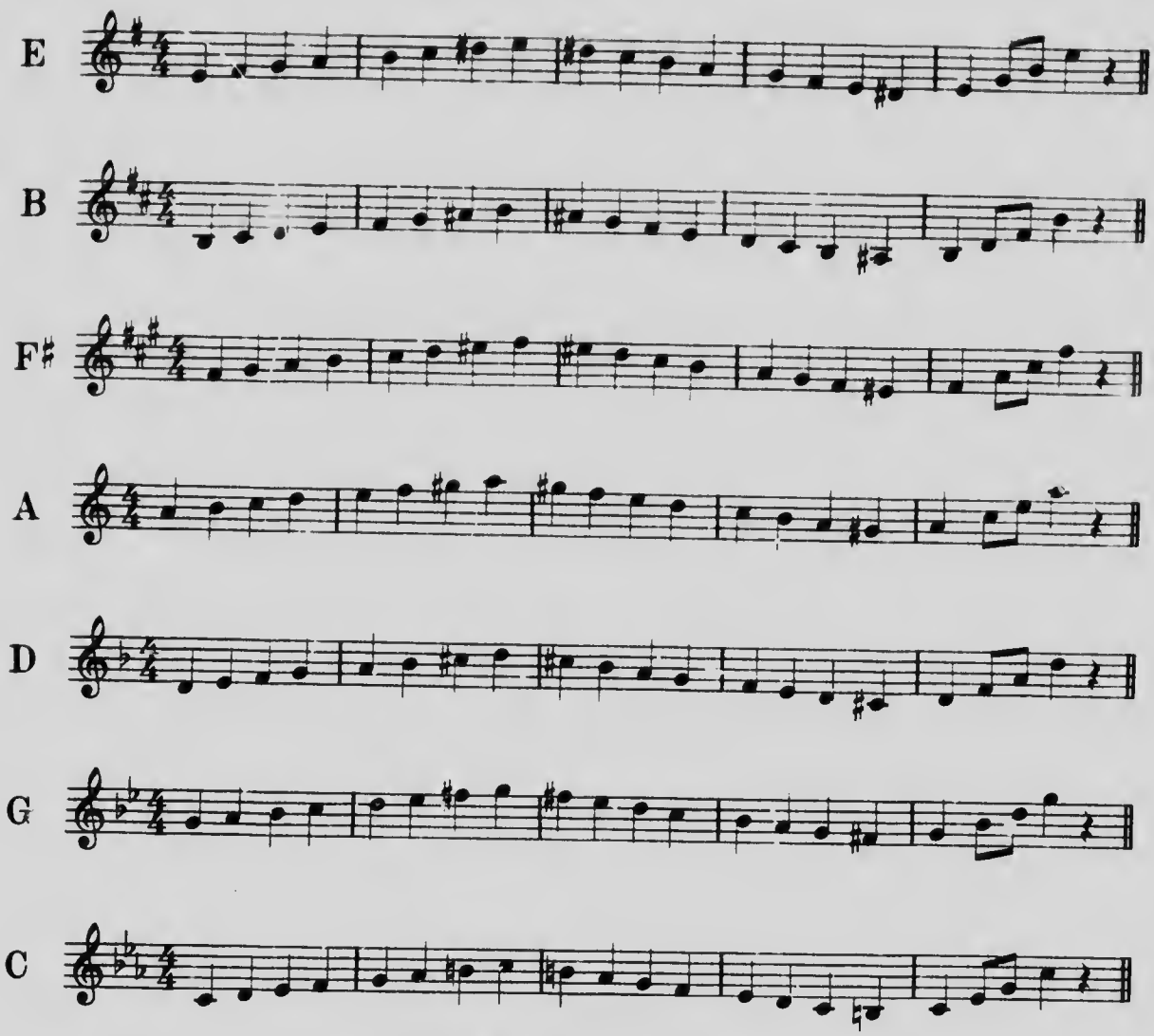


* The first finger takes the place of the fourth finger, behind the 6th Fret, the other fingers following; this is called the fourth position.

1.

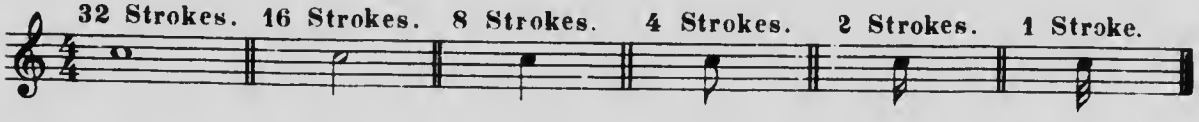


SOME MINOR SCALES.



TREMOLO-PLAYING.

This effect is used for the purpose of *imitating sustained sound*, it is produced by a rapid succession of alternate strokes of the Plectrum, this action can only be produced by using the wrist-joint freely; the number of strokes given to each note depends upon the time of the music and the facility of the player; the relative numbers are: —



INDEX.

To the selection of popular music contained in this work; the orchestral and Piano-parts of which, may be obtained from the publishers.

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La Serenata 24

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Love of Life. Galop 26

Midsummer. Valses 28

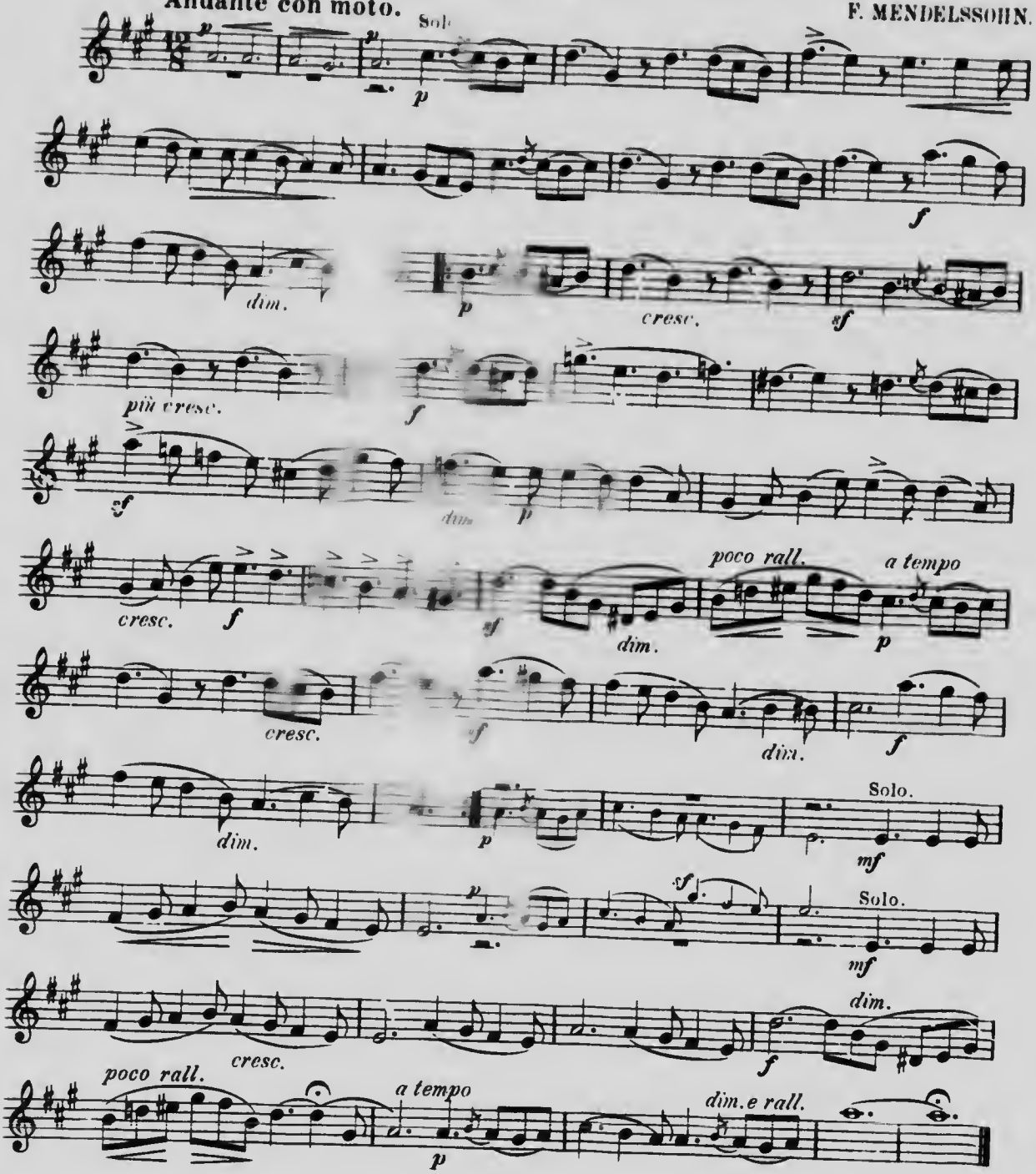
Paris March. The 30

BOATING-SONG.

(No. 1, Book 4.)

Andante con moto.

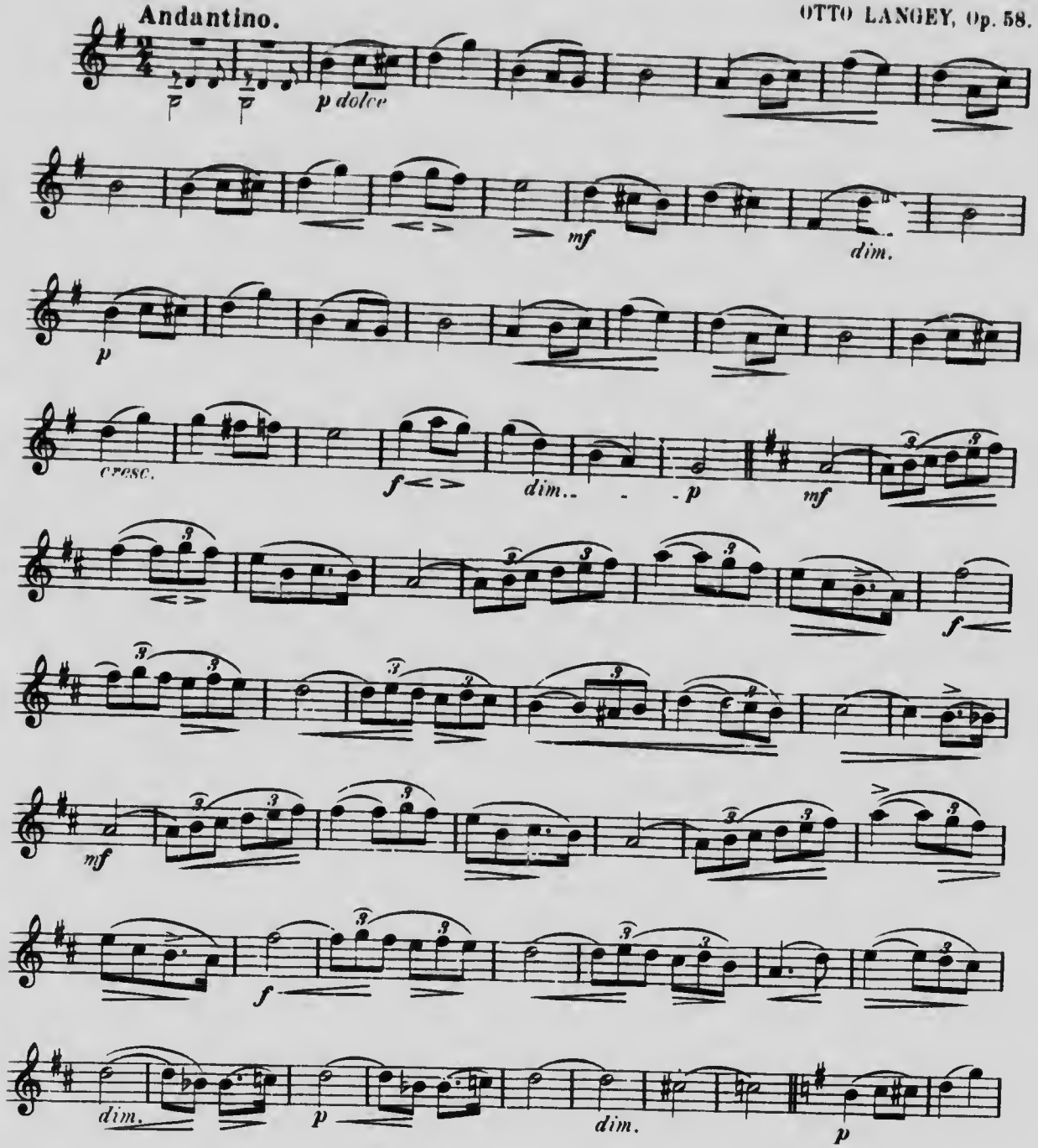
F. MENDELSSOHN.

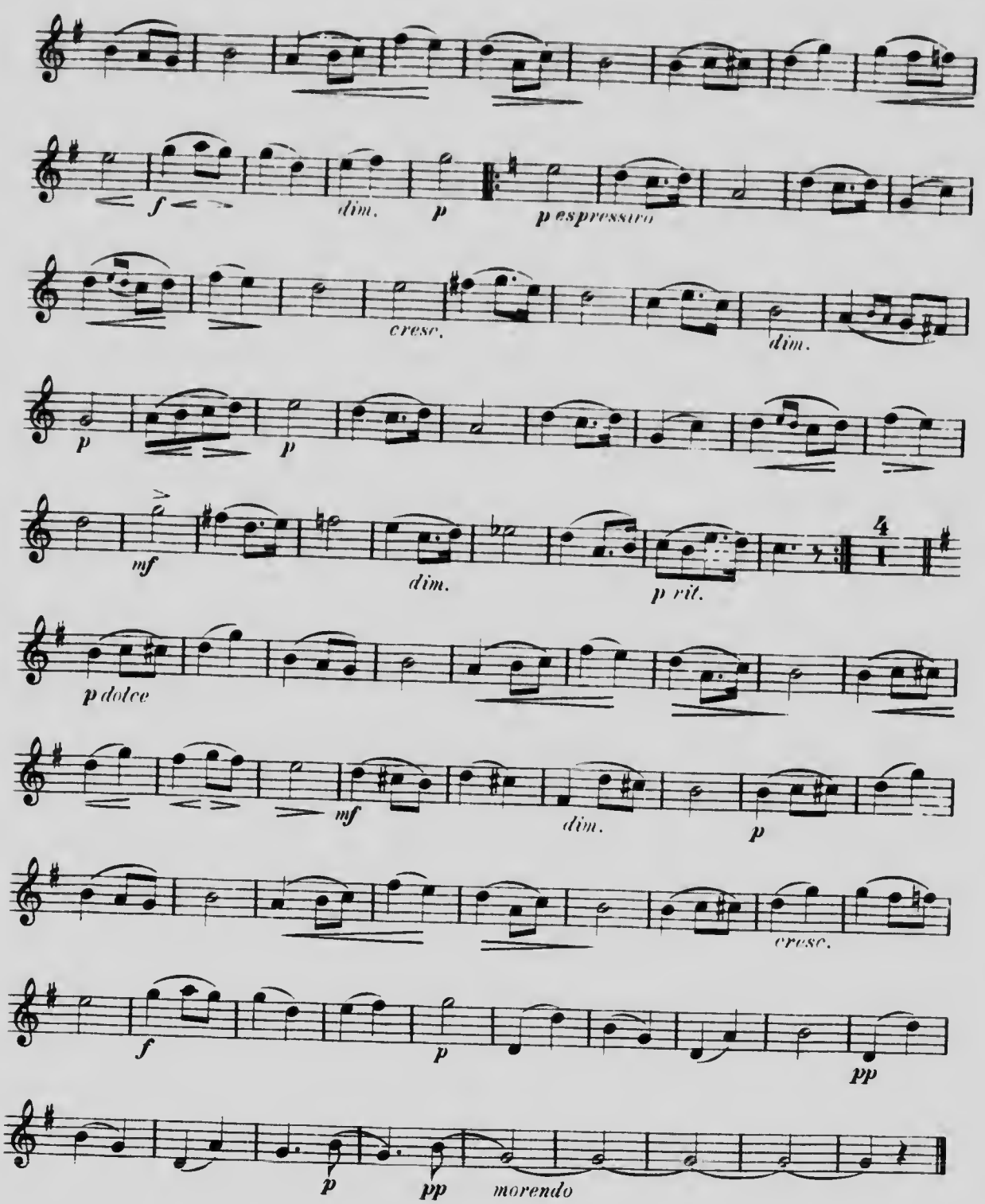


CHANSON SANS PAROLES.

Andantino.

OTTO LANGEY, Op. 58.



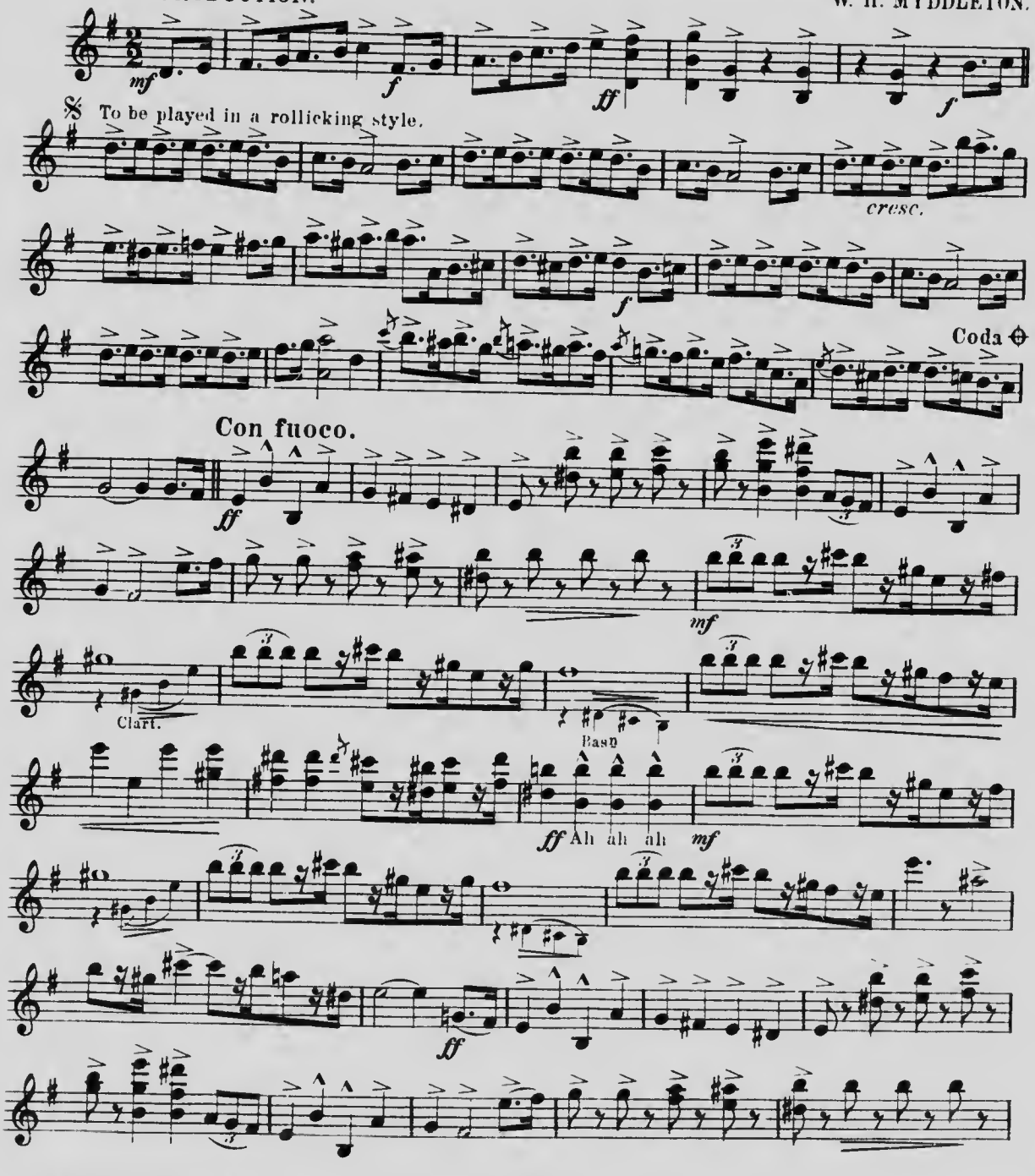

f
dim.
p
p espressivo
cresc.
dim.
p
p
mf
dim.
p rit.
4
p dolce
mf
dim.
p
cresc.
f
p
pp
p
pp
morendo

DOWN SOUTH.

Barn-Dance.

INTRODUCTION.

W. H. MYDDLETON.



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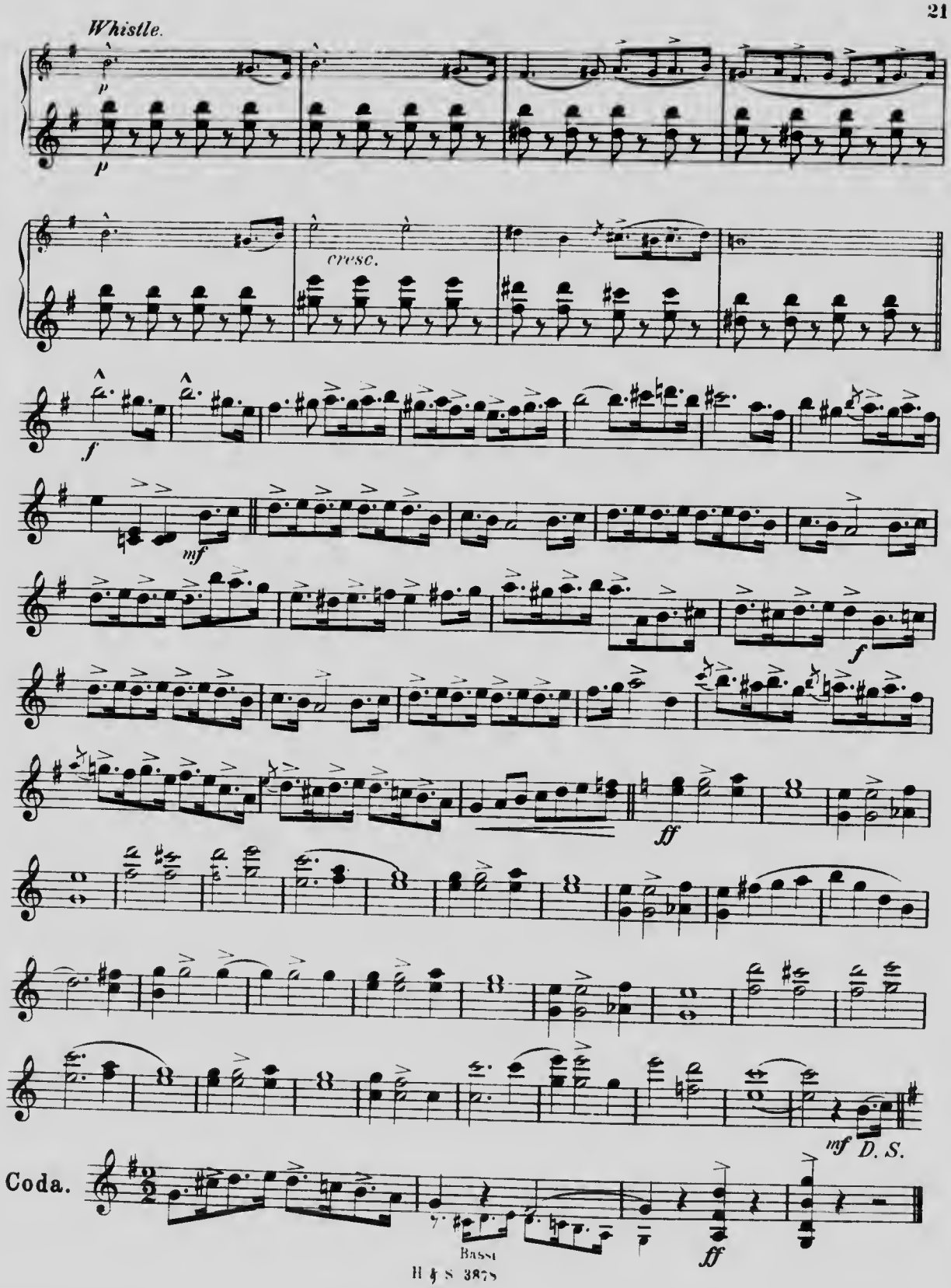
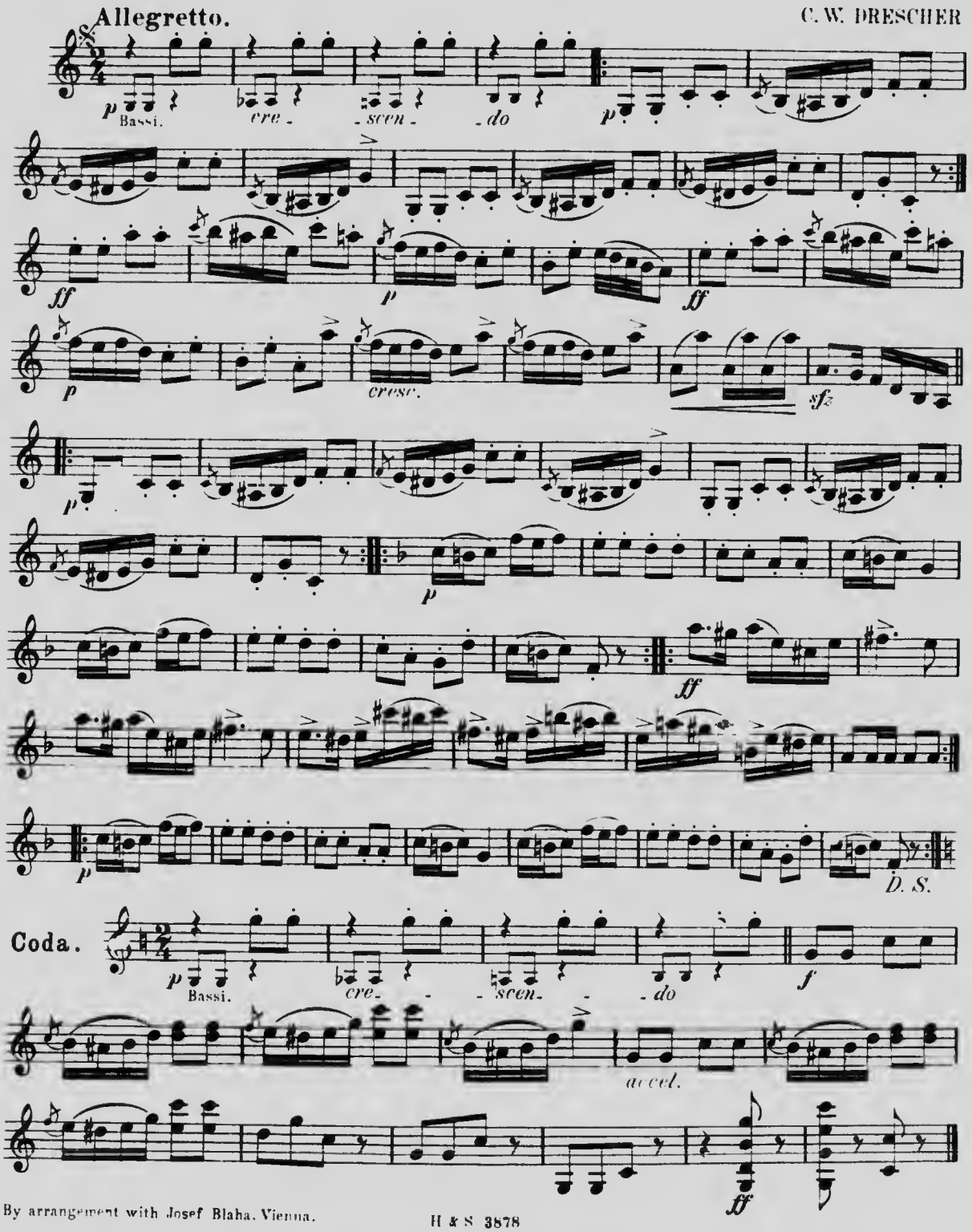

Whistle.
p
p
cresc.
f
mf
f
ff
mf
D. S.
Coda.
ff

HOLZSCHUH POLKA.

Allegretto.

C. W. DRESCHER

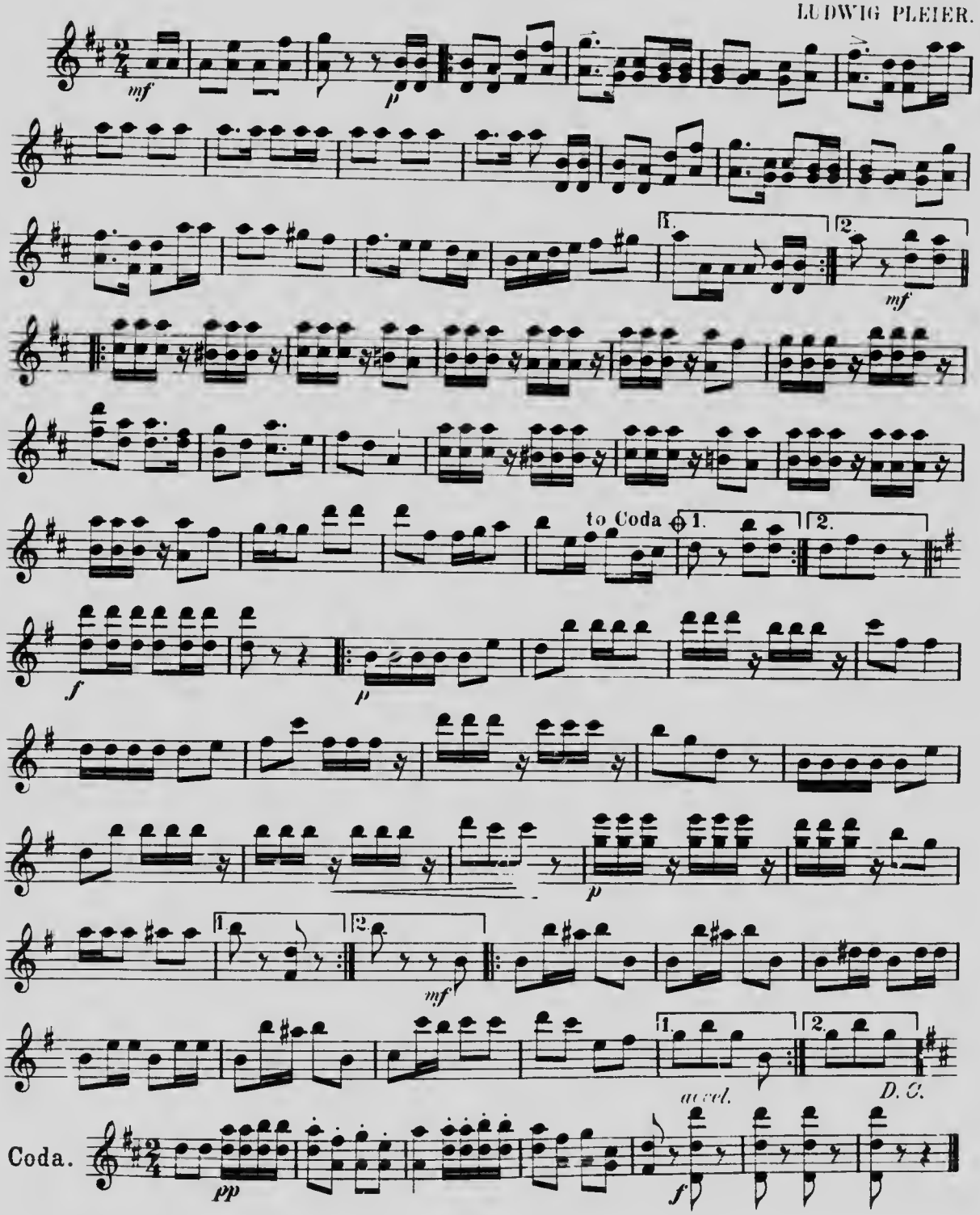


By arrangement with Josef Blaha, Vienna.

KARLSBADER PUPPENTANZ.

(Karlsbad Dolls-Dance.)

LUDWIG PLEIER.



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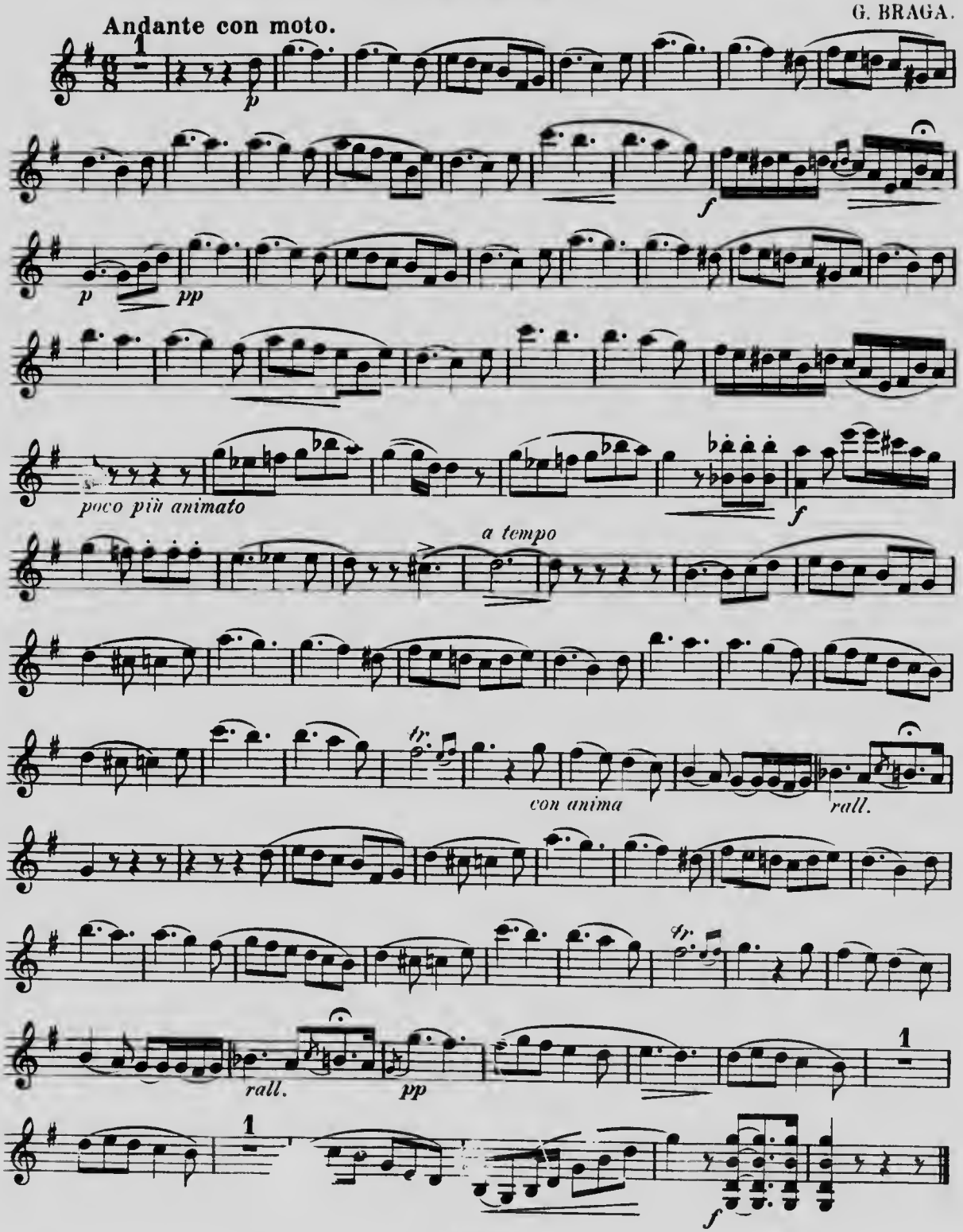
LA SERENATA.

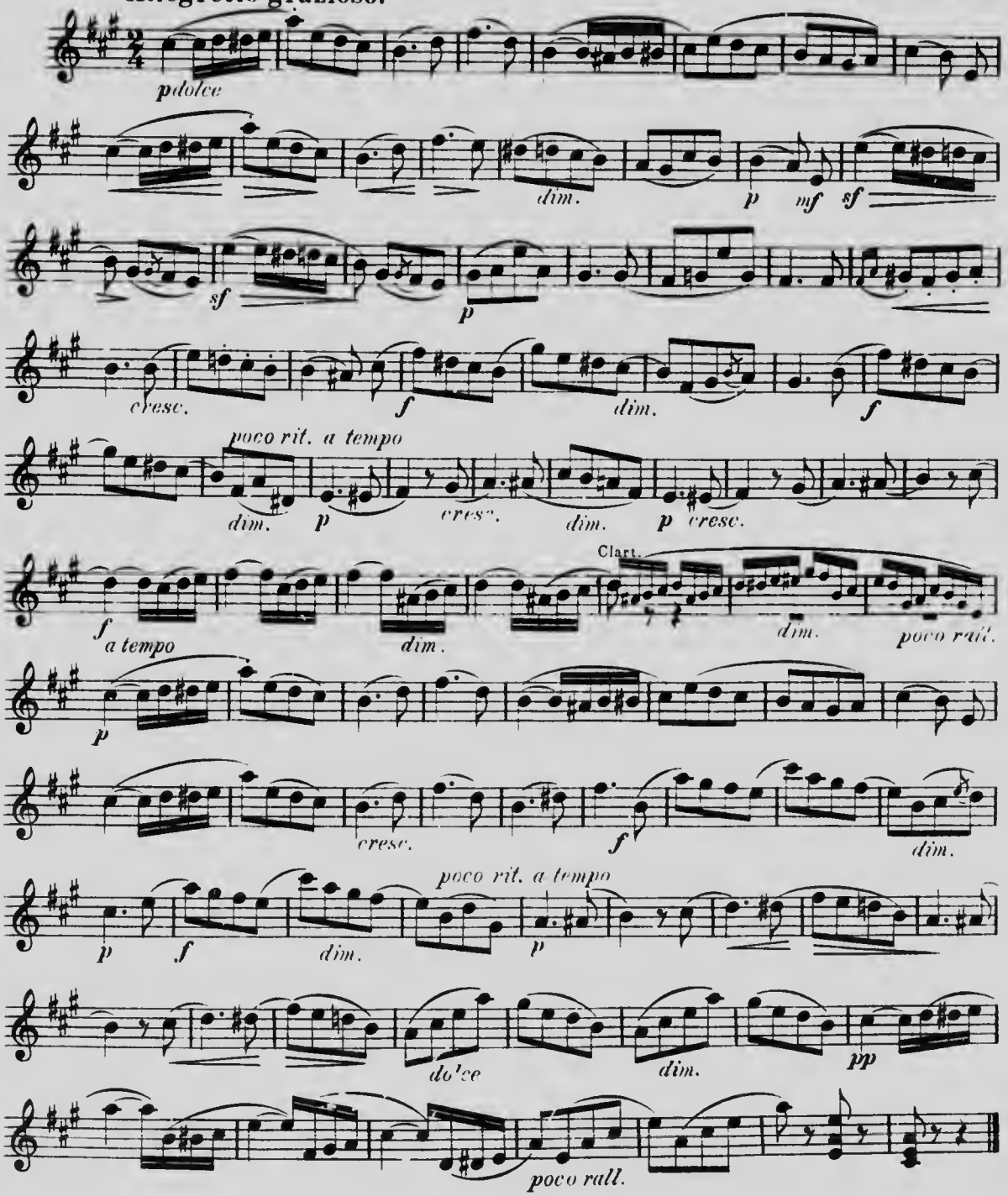
G. BRAGA.



SPRING - SONG.

(Nº 6. Book 5.)

Allegretto grazioso. F. MENDELSSOHN.



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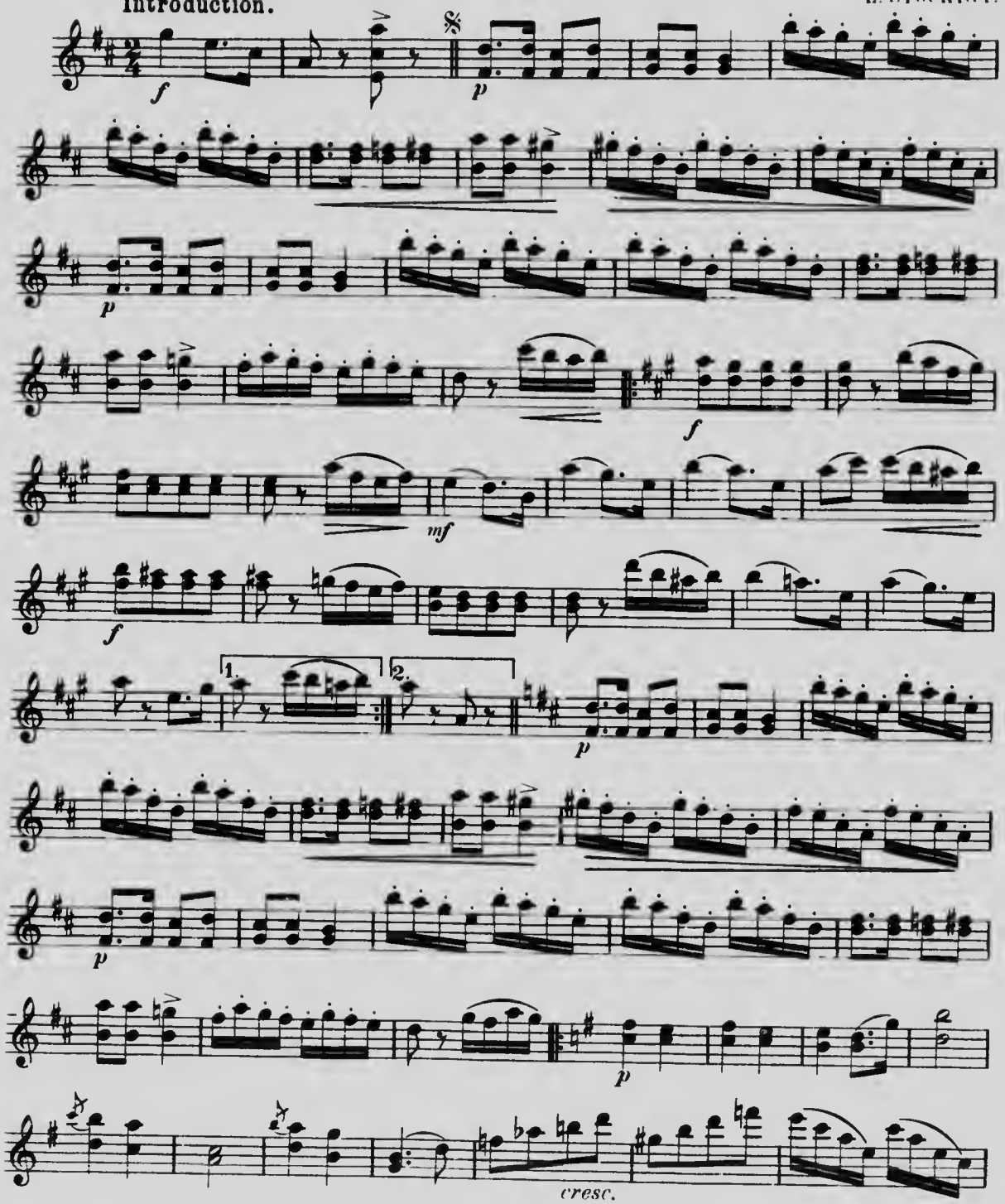
LOVE OF LIFE.

Galop.

L. STÖCKIGT.

Introduction.



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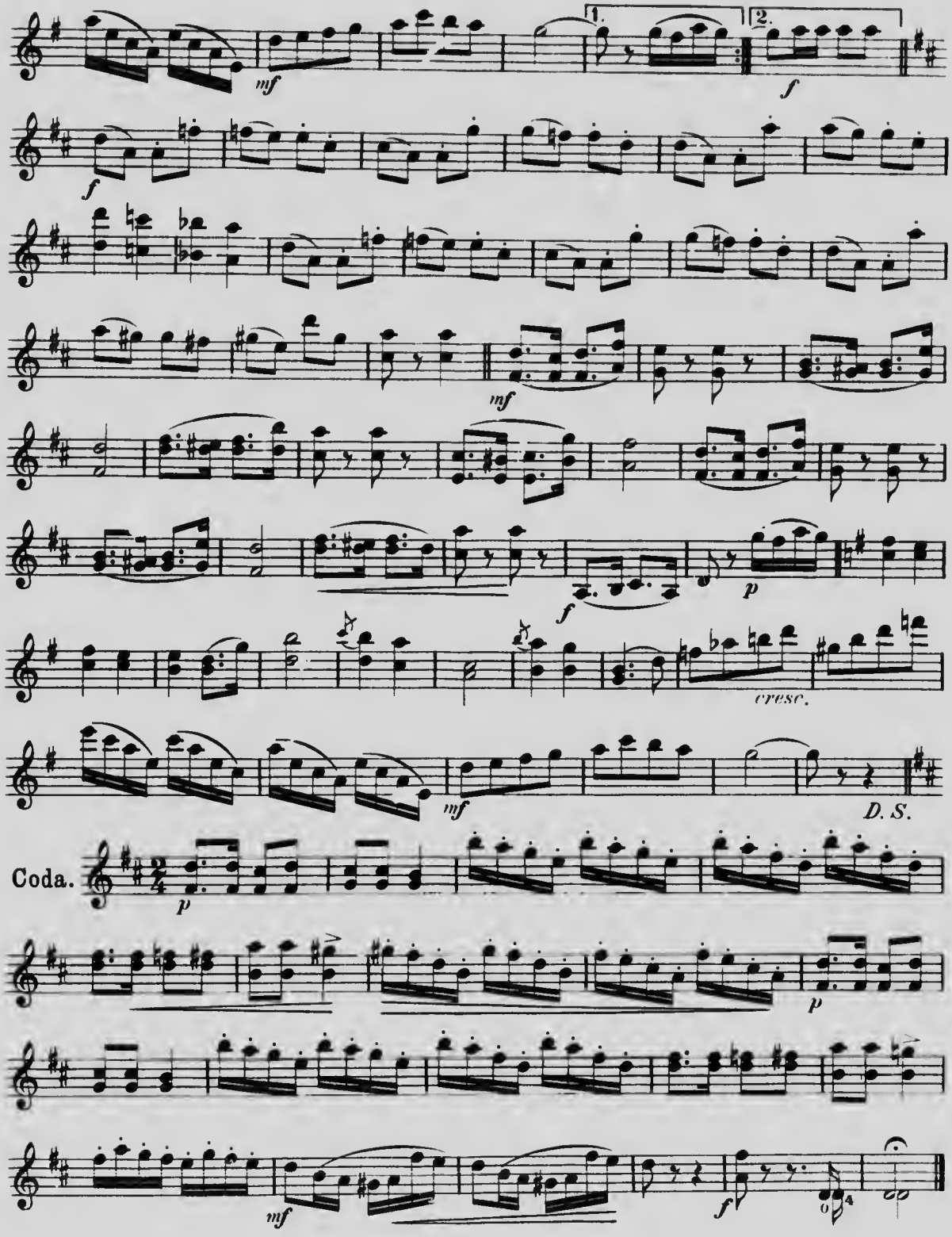
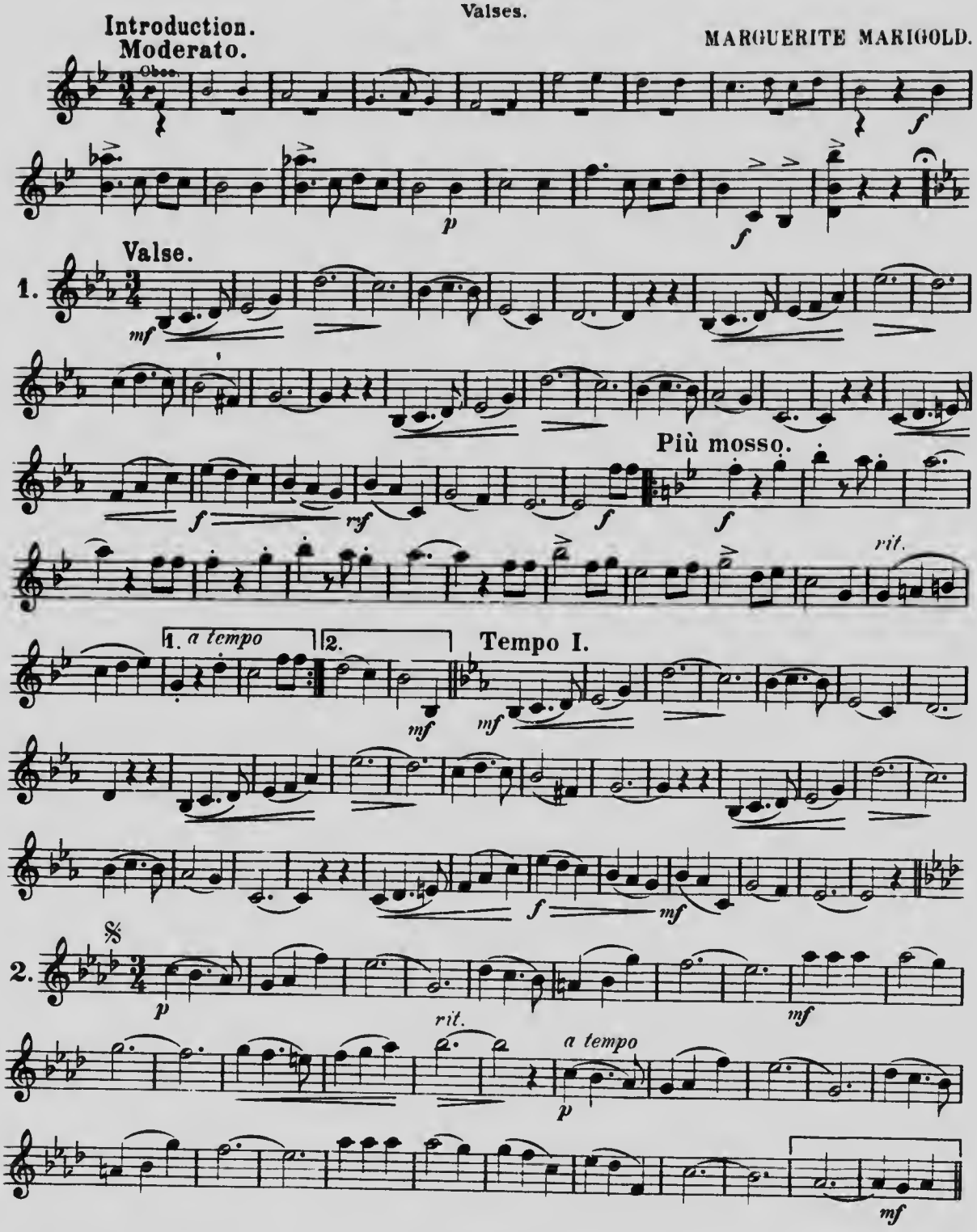

mf
1.
2.
f
f
mf
f
p
cresc.
mf
D. S.
Coda.
p
p
mf
f

MIDSUMMER.

Valses.

MARGUERITE MARIGOLD.



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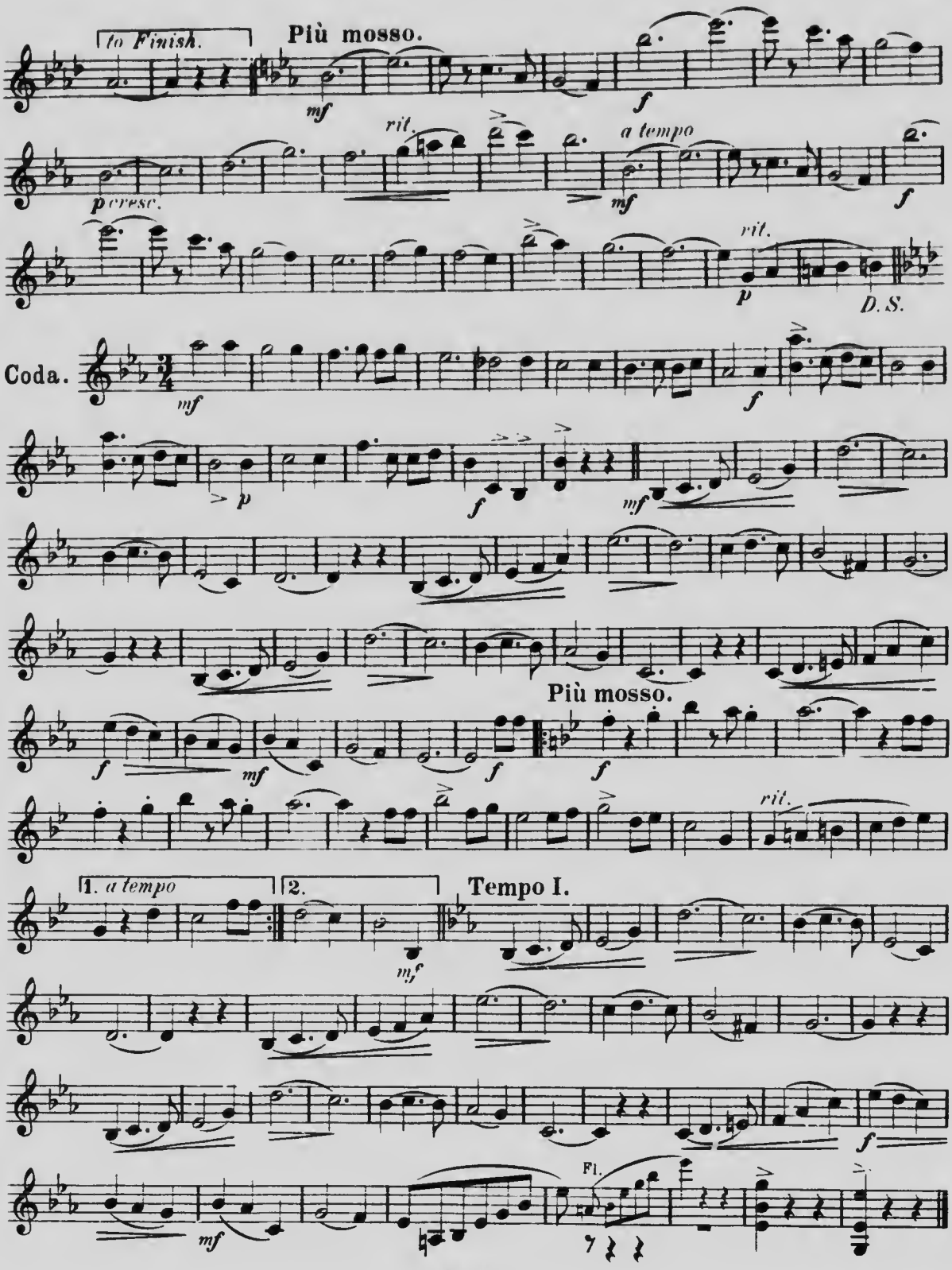
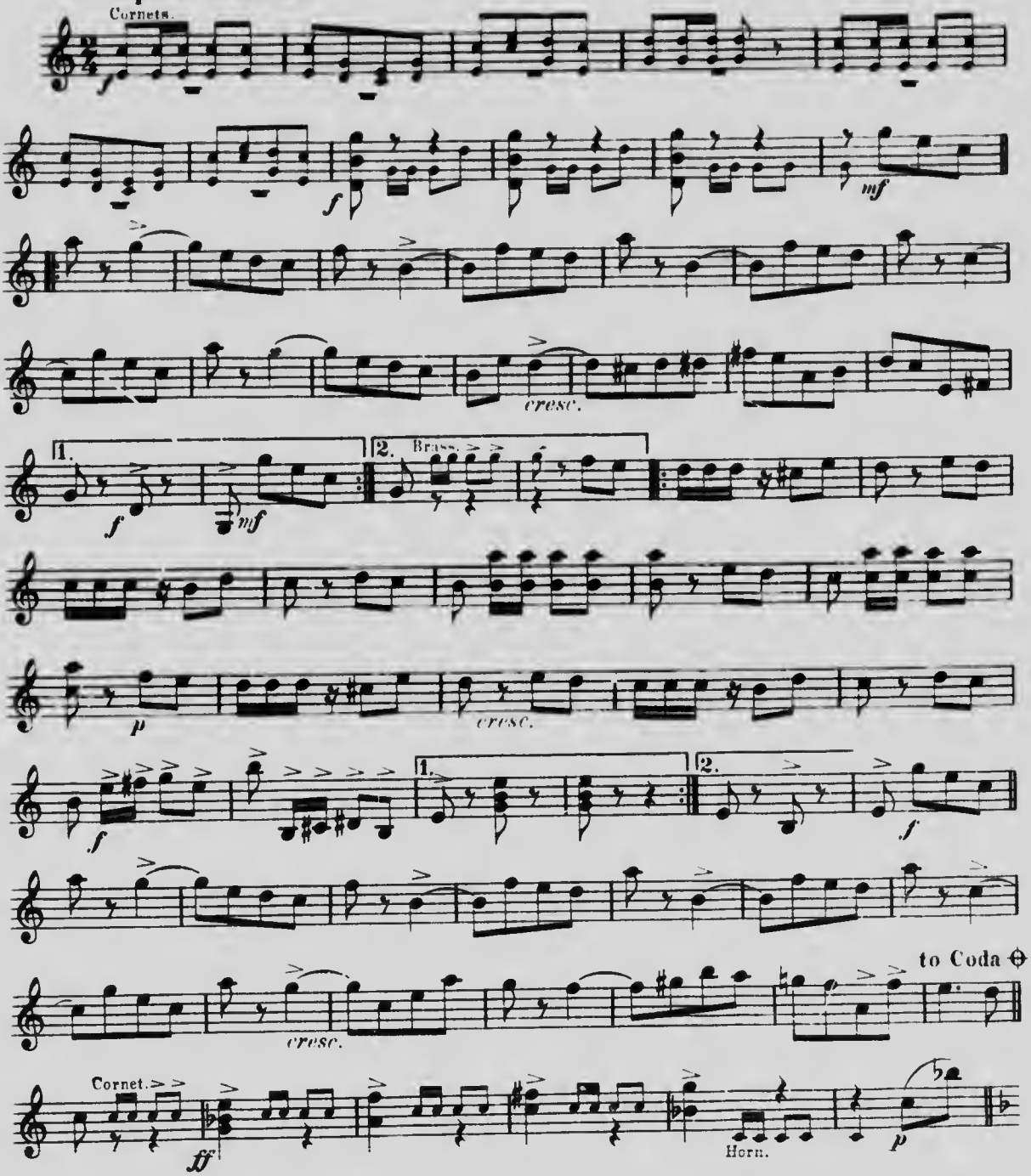

to Finish.
Più mosso.
rit.
a tempo
rit.
D. S.
Coda.
Più mosso.
rit.
1. a tempo
2.
Tempo I.
Fl.

THE PARIS MARCH.

Tempo di marcia. E. MEZZACAPO.



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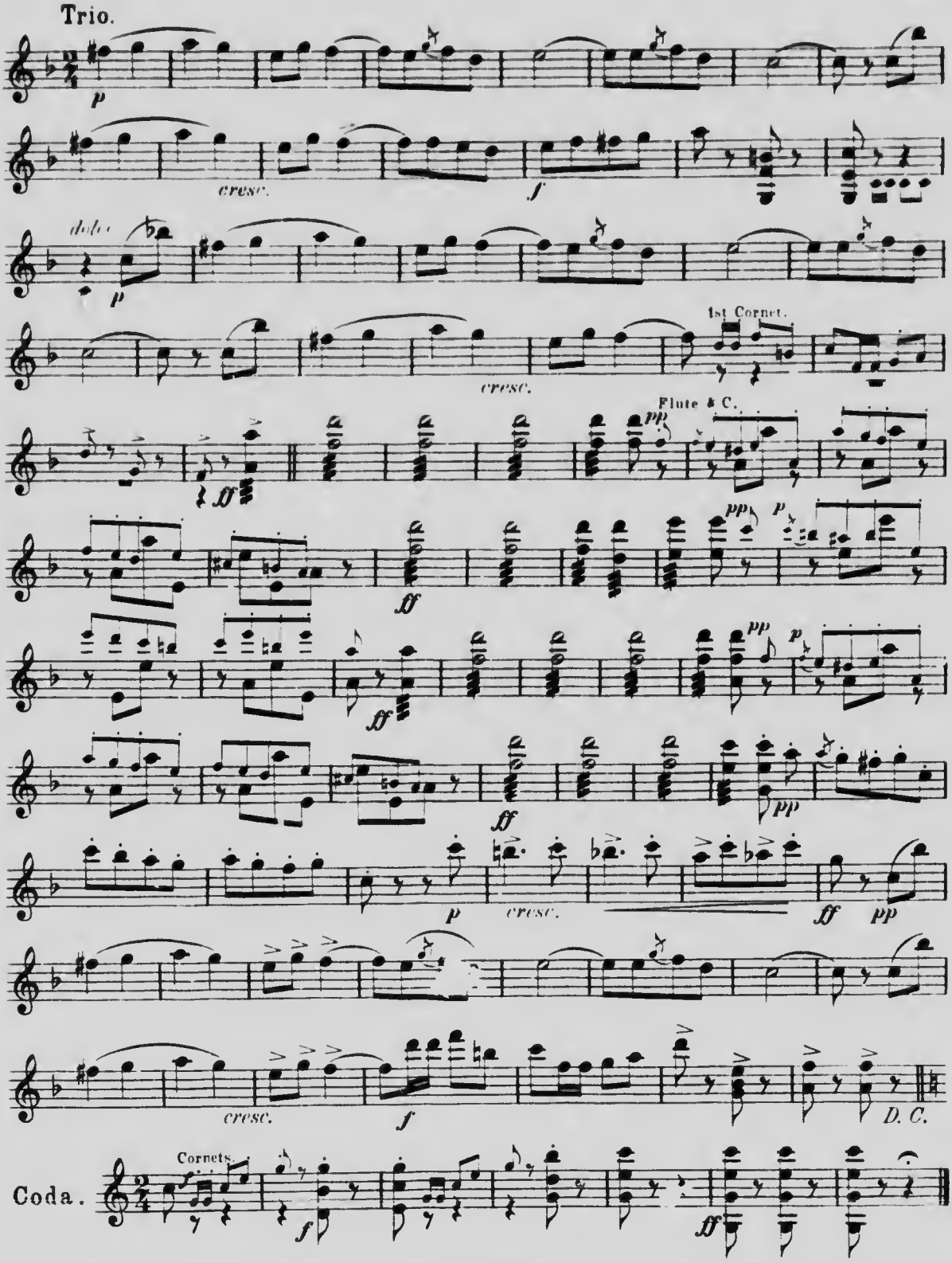
Trio.
p
cresc.
f
dolce
p
cresc.
1st Cornet.
Flute & C.
pp
ff
ff
pp
p
ff
pp
p
ff
pp
p
cresc.
ff
pp
cresc.
f
D. C.
Coda.
Cornets.
f
ff

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SEMPLICE WALTZES
MELLO, Waltz
IMMORTELLEN, Waltz
LET THE HILLS RESOUND, March
BELPHEGOR, March

BONNE BOUCHE, Polka
WILKOMMEN, Gavotte
AMORITA, Mazurka
STARLIGHT, March
DANCING IN THE BARN, Schottische
MYRTLE, Serenade
LE SANG ROUMAIN, Valse Hongroise
PRINCE IMPERIAL, Galop
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TENOR VALVE TROMBONE, Treble Clef
BASS TROMBONE
EUPHONIUM, Treble Clef
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