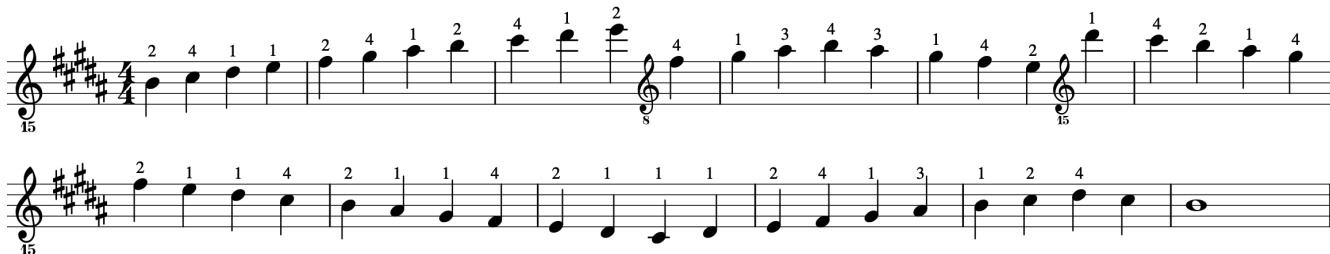


SOLOS WITH PIANO AND GUITAR ACCOMPANIMENT

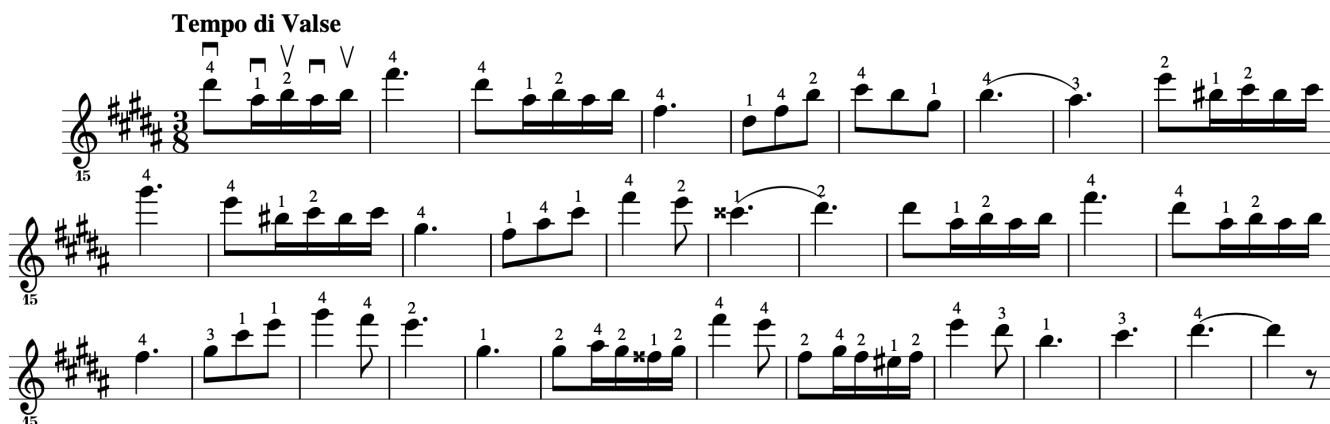
The adoption of the present system of notation and the consequent naming of the strings according to their actual pitch makes it possible and feasible to draw extensively from the mandolin, violin, viola, and cello literature (the two latter by the employment of the C and F clefs, however) for a repertoire. For example, should the mando-cellist desire to play for my mandolin score, if the compass of the piece is no lower than C, the first added line below the staff, he can absolutely read as though he were playing from a mando-cello score, making the mental change in the clef sign to indicate the proper pitch. Should the part for the mandolin lay mostly in the lower register of the instrument, it would be more effective to mentally transpose each note an octave higher, since this would bring it into a more congenial register of the mando-cello.

These remarks are equally applicable to violin scores, since the register is the same as that of the mandolin. In the case of a viola solo, it would be necessary to read from the alto or viola clef, which fixes middle C on the third line of the staff or transpose every note *one degree* higher, mentally inserting the tenor clef sign, which would fix middle C on the third space. When using regular cello solos it is advisable to read from the F clef, although a transposition of *two degrees* (higher) could be made. Mandola solos, published in universal notation, are perfectly acceptable, the only change necessary being the substitution of the bass clef sign. There is already a considerable quantity of solos in universal notation on the market and more are being issued constantly so that the student will have no difficulty in keeping supplied with material.

SCALE AND KEY OF B



STUDY



SCALE AND KEY OF F-SHARP

Ascending: F#4, G#1, A#1, B#2, C#4, D#1, E#2, F#4, G#1, A#3, B#4, C#3, D#1, E#4, F#2, G#1, A#1.

Descending: F#4, G#3, A#1, B#1, C#1, D#3, E#4, F#1, G#1, A#2, B#4, C#1, D#1, E#4, F#3, G#1, A#1.

OLD BLACK JOE

Andante

p

SCALE AND KEY OF D-FLAT

Ascending: D#1, E#1, F#3, G#4, A#1, B#1, C#2, D#4, E#1, F#2, G#2, A#1, B#4, C#2, D#1, E#1, F#4, G#3, A#1, B#1.

MODERATO

f

MODERATO (CONTINUED)

This musical score is for a piece in 4/4 time, marked Moderato. It consists of two staves, likely representing the left and right hands of a mandocello. The key signature has one flat (B-flat). The score is divided into several systems, each containing four measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (indicated by numbers 1-4). Some measures contain triplets or sixteenth-note runs. The piece concludes with a double bar line and repeat dots. The score is written in a standard musical notation style with a treble clef on the top staff and a bass clef on the bottom staff.