

ANDALUCIA

LE THIÈRE
(Pub by Gibson Mandolin-Guitar Co.)

(14th meas. of Intro.)

mf

(When no Mandola)

ff *rall.*

NO. 3

f *ff*

Grandioso

(or tremolo)

a tempo

rall. *ff*

1. 2. Fine

p

etc.

ANDALUCIA: In the third measure of the excerpt here given, the triplets may be tremoloed as desired, although the peculiar rhythmical figure stands out with more force if single strokes are used, the same being true in the fifth measure, which is a sample of the distinctly Spanish rhythm.

The sixth and seventh measures (marked with a slur in the original score) may be tremoloed continuously, but, owing to the increased tempo, the eighth notes are a little more distinct, and

characteristic when played with single strokes. In the eighth measure, special care must be taken to see that the thirty-second notes are note played like sixteenths.

The third part of the Waltz is self-explanatory.

SOME OF THE SIGNS EMPLOYED IN ORCHESTRA MUSIC

The orchestral player must continually be on the look-out for "signs", and furthermore, must never fail to observe them, unless it should be agreed in advance that certain of them are to be ignored.

To show the working of the signs commonly met with, the following "skeletons" are given, the imaginary composition in each case, being an exact reproduction of numerous pieces on the market.

MARCHE DE PANTOMIME

The musical notation for 'MARCHE DE PANTOMIME' consists of two staves. The first staff begins with an 'INTRO.' of 4 measures, followed by a sign (a stylized 'S' with a vertical line through it). This is followed by a first strain of 15 measures, marked with a first ending bracket (1.) and a second ending bracket (2.). The second strain is 14 measures long, also with a first ending bracket (1.). The second staff starts with a second ending bracket (2.), followed by a 'D.S. to ♩ then Trio' instruction, a sign, and a 'Fine (or last)' instruction. This is followed by a 'TRIO' section of 15 measures, marked with a first ending bracket (1.) and a 'last' ending. The final section is 12 measures long, marked with a first ending bracket (1.). Below the second staff, the directions 'D.C. al Fine (S.R.)' and 'D.C. Trio to ♩' are indicated.

MARCHE DE PANTOMIME: After having played the Introduction to the March (usually 4 measures), the first strain of sixteen measures is played, and to avoid writing out the first fifteen measures again, the repeat dots are used. The dots written immediately after the first double bar have no further significance than to help fix the eye on the proper starting point in making the repeat, hence the double bar itself indicates the beginning of the part or strain to be repeated. After playing the first fifteen measures again, the sixteenth measure which was played the first time (first ending) is skipped and the second ending played in its place. After this the next strain of sixteen measures are to be played again, but the second time the strain is completed by using the second ending (marked 2). At this point there is a D.S. (Dal Segno, meaning *from the sign*) which directs the player to return to the sign ♩ immediately after the introduction and to play the hold ♩ at the end of the second ending of this strain. According to the balance of the directions in connection with the D.S., the Trio is to be played next, although this should be understood without explicit directions. The first strain of the Trio has a first ending, but not repeated, since there are no dots. The ending marked last is skipped at this time, the twelve measures being played, after which the indication D.C. Trio to ♩ leads the player to the beginning of the Trio, when the first fifteen measures will be played, concluding with the ending marked last.

After finishing at this ♩, it is necessary to return to the very beginning of the piece, Introduction and all, finishing at the third ending of the second strain, marked *Fine* or *last*. The complete direction D.C. to Fine (S.R.) means *from the beginning to the end, senza repetitione* (without repetitions), although these letters are not usually added, it being understood, unless otherwise agreed upon, that strains are not repeated when playing a D.S. or D.C., the final endings always being used.

VALSE INVISIBLE

The musical score for "Valse Invisible" is presented in three systems. The first system is in 6/8 time and includes an "INTRO." of 6 measures, a "WALTZ" of 30 measures, and a section of 15 measures with first and second endings. The second system is in 3/4 time and includes a section of 4 measures, a "WALTZ" of 30 measures, and a section of 14 measures with first and second endings. The third system is a "Coda" in 3/4 time, consisting of 12 measures. The score uses various musical notations including repeat signs, first and second endings, and a Coda sign.

VALSE INVISIBLE: The introduction to a Waltz is frequently (in fact more often than not) written in a different tempo from the Waltz itself, and, strictly, has no connection with it, except to introduce some of the principal themes.

After playing the first thirty-two measures of the Waltz, it is necessary to return to the beginning of the strain and play the first thirty-two measures again, this time taking the second ending. The second strain of sixteen measures is then played (the sixteenth measure being the first ending), it being repeated and the second ending used in place of the first. The D.C. indicates a return to the beginning of the Waltz, for this reason, as stated above, that the Introduction has no real connection to the Waltz itself. The first thirty-one measures of the Waltz are played and the strain closed with the last ending.

The Trio is then played, the first strain of thirty-two measures being repeated and closed with the second ending, this being followed by the next strain of sixteen measures. This strain is also repeated, the last two measures being represented the second time by the ending marked. At this point the D.C. Waltz al \oplus means to return to the beginning of the Waltz, playing the first thirty measures, at which point the Coda sign (\oplus) is inserted. At the completion of the thirtieth measure the jump is immediately made to the Coda, this being a short passage or part added to a composition to make a more complete and satisfactory ending. This Waltz is an exact reproduction, in skeleton form, of Hildreth's "Asphodel" Waltz (pub. By Walter Jacobs), and a comparison with the printed page will be found interesting.

Waltzes are frequently written with several numbers or parts, each number of which is in reality a separate composition. This being the case, any signs or indications refer only to the immediate number being played, unless otherwise stated. The familiar "Wedding of the Winds" by Hall is an example of this kind. It should be stated that composers and arrangers are frequently somewhat lax in their use of the signs D.C. and D.S., often using them in the wrong place. For example, a composer frequently inserts a D.C. at the end of a strain when he wished a repetition of the first *strain* of the composition and not the Introduction. To obtain this result, the Sign and D.S. should have been used. It is also not unusual to see the Sign alone used in place of the letters D.S., which, although it may be understood, really has no meaning whatever.

The sole use of the signs and repetition marks is to conserve space in writing music, and that though this is accomplished will be seen when it is noted that the foregoing "March" actually contains 99 measures but is written down in 70, while the "Waltz" contains 274 but requires only 121 when written in this manner.

LIFE'S LIGHTER HOURS

WELLS BROS. & SMITH
(Pub. by Gibson Mandolin-Guitar Co.)

The musical score is written for a single melodic line in treble clef. It is divided into three main sections: an Intro, a Gavotte, and a Trio. The Intro is in 3/4 time, marked 'Andante', and begins with a fermata over the first measure. The Gavotte is in 4/4 time and contains various dynamic markings: 'rit.', 'p a tempo', 'p subito (suddenly)', 'accel.', and 'f'. The Trio is in 4/4 time and includes markings for 'accel. e cresc.', 'p', 'f', and 'ff'. The score includes numerous fingering numbers (1-4) and slurs. A first ending bracket is present at the end of the Trio section, leading to a repeat sign. The piece concludes with 'etc.'.

LIFE'S LIGHTER HOURS: The Introduction to this effective little number is to be done as lightly and delicately as possible, the fingers having much the same action as when a staccato is played upon the piano, except that they do *not leave the strings*. This method of producing a staccato effect cannot be called to the attention of the performer too often.

In the second measure of the Gavotte the slur over the eighth notes does not necessarily mean that the tremolo must be used, but it indicates the *phrasing*, showing that this B begins a new phrase or musical thought, and must accordingly have a slight accent. Special attention must be given to all the marks of expression so that their observance becomes a fixed habit. The character \smile , when placed over a rest is called a *pause* and signifies a prolongation of the rest in the same manner as though it were a note. The last measure (first measure of the Trio) contains an example of a sudden contrast which is very effective, the first five notes being very loud and boisterous, while the last three are soft and *lingering*.

FIRST HEART THROBS

EILENBERG
(Pub. by Gibson Mandolin-Guitar Co.)



THE DARKEY'S DREAM

LANSING
(Pub. by Walter Jacobs)

Allegro moderato

Musical notation for 'The Darkey's Dream' in 2/4 time, key of D major. The piece is labeled 'Allegro moderato' and 'etc.'. The notation consists of two staves with a treble clef. The first staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains a half note D5. The third measure has a dotted quarter rest followed by an eighth note D5. The fourth measure has a dotted quarter rest followed by an eighth note E5. The fifth measure has a dotted quarter rest followed by an eighth note F5. The sixth measure has a dotted quarter rest followed by an eighth note G5. The seventh measure has a dotted quarter rest followed by an eighth note A5. The eighth measure has a dotted quarter rest followed by an eighth note B5. The piece ends with a quarter note C6 and a quarter rest. The second staff begins with a first ending (1.) and a second ending (2.). The first ending consists of quarter notes G4, A4, B4, and C5. The second ending consists of quarter notes D5, E5, F5, and G5. The piece ends with a quarter note A5 and a quarter rest. Dynamics include *mf*, *sfz*, and *ff*. There are also accents and a 'V' symbol above the final note.

The above excerpts call for no particular comment, except for the “crash” at the end of the fourth measure in the latter. The *sfz* means as much of an explosive accent as it is possible to make. The mando-cello is not alone in making this accent, since every instrument in the orchestra crashes at the same instant. Attention is called to the picking in the last measure. This particular movement will be treated more fully in another place. The third and seventh measures introduce the dotted rest, the dot acting the same as upon a *note*.

BOYS OF THE MILITIA – MARCH

BOEHNLEIM
(Pub. by Walter Jacobs)

The above March is an example of *Alla Breve* or “cut time”, the straight line drawn through the center of the time signature indicating that *half notes* are reckoned as beats instead of the usual quarter note.

The tempo is exactly the same as though the time signature were 2/4 and the piece written in quarter, eighth, and sixteenth notes. The rate of speed will suggest that the tremolo be used on the whole and half notes, that the quarters be taken with down strokes and the eighths with alternating down and up strokes.

ANGELUS FROM “SCENES PITTORESQUES”

MASSENET
(Pub. by Walter Jacobs)

The above is cited as an example of Compound Time or Measure.

L'istesso Tempo means *in the same tempo*, the dotted quarter note being played exactly like the quarter note in Common Time. In the third measure of the 12/8 time *two thirds* of the second beat is tied to the first beat, the other third being represented by the eighth note. The term *lunga*, meaning *long*, is used to make the hold \frown still more emphatic and prolonged.

THE BATTLE ROYAL – MARCH AND TWO-STEP

ALLEN

(Pub by Walter Jacobs)

The musical score for 'The Battle Royal' is written in 6/8 time with a tempo of 112. It consists of four staves. The first staff is the melody, starting with a treble clef and a key signature of one sharp (F#). It includes dynamic markings of *f* and *f*, and various fingering and picking notations (V, 1, 2, 3, 4). The second staff continues the melody with a key signature change to two sharps (F#, C#) and includes a 'TRIO' section. The third staff is the accompaniment for the Mando-bass, starting with a bass clef and a key signature of two sharps (F#, C#), with a dynamic marking of *mf-f*. The fourth staff continues the accompaniment with various fingering and picking notations. The score includes a '(Second Strain)' section and ends with 'etc.'.

THE BATTLE ROYAL is a splendid example of the average March in 6/8 time, and the suggestions for picking and fingering apply equally well to all similar passages. A general rule for the use of the pick is to use down strokes on all quarters and detached eighths. If there are two eighths in a group the strokes are *down-up*, while three in a group calls for *down-up-down*, successive groups being played in the same way. There are numerous exceptions, as in the second measure of the Introduction and the sixth measure of the first strain, but these do not affect the general rule.

This part is an example of the effective way to write a mando-cello part in a composition of this character, it being in the nature of an *obligato* part. Nothing shorter than a dotted quarter note can be effectively tremoloed in a March.

SIMPLE AVEU (SIMPLE CONFESSION)

THOME

(Pub. by Walter Jacob)

The musical score for 'Simple Aveu' is written in 4/4 time with a key signature of two sharps (F#, C#). It consists of two staves. The first staff is the melody, starting with a treble clef and a key signature of two sharps (F#, C#). It includes a triplet of eighth notes and a fourth note, and a dynamic marking of *mf-f*. The second staff is the accompaniment, starting with a bass clef and a key signature of two sharps (F#, C#), featuring a series of triplets of eighth notes. The score ends with a double bar line.

The triplets in the above example are to be done as quietly as possible, with no attempt at accents. The character of the composition requires a subdued accompaniment.

JOLLY FELLOWS – WALTZ

VOLLSTEDT
(Pub. by Gibson Mandolin-Guitar)

INTRO
Allegretto

etc.

WALTZ No. 1

p *fz* *p* etc.

ff

rit. *ff*

etc. **Presto** $J. = 100$

VALSE

The Introduction to this Waltz is in the style of a March, and the best rhythmical effects are obtained by picking it as suggested.

At the beginning of the Waltz a somewhat smoother effect is obtained if the tremolo is used for the first two measures, though this is not essential. This is an example of a crescendo ending with a small crash.

The Presto affords plenty of opportunity to develop speed.

SYNCOPIATION

This term refers to the suppressing of the natural accent on the strong beat of a measure and giving it to the weak beat which would otherwise be unaccented. This is usually done by tying a note on a weak beat or a weak part of a beat across the time of the strong beat immediately following. The change of rhythm so effected is, as one authority puts it, "agreeably confusing". This peculiar rhythmical effect has been used by composers, both great and small, since the time of the old masters, but in recent years its excessive use has become a sort of popular craft and another name applied to it which is more or less applicable. It's proper execution requires not only a strong and decided sense of rhythm, but an accurate knowledge of note values, and the ability to determine them at a glance. Below are given a number of examples of the more common forms of syncopation with suggestions for picking and counting. The only way to thoroughly master this popular form of rhythm is to adhere to a rigid system of counting. While it may not always be convenient to count four to a measure, it is best to do this in the beginning and until this swing has been conquered. The examples given below could be and are occasionally found in 4/4 time, when the quarter note gets the beat and the eighth the half beats.

1 & (2) & 3 4 1 & (2) & 3 4 2 1 2 & (3) & 4 & 1 & 2 & (3) 4

3 1 & 2 & (3) & 4 & 1 & 2 & 3 4 (or trem) 4 1 & 2 & (3) 4 & 1 & (2) & (3) & 4

5 1 & (2) & (3) & 4 & 1 & 2 & (3) & (4) 6 1 2 & (3) 4 1 & (2) & 3 4

7 1 (2) & (3) 4 1 & (2) & (3) & 4 & 8 1 2 (3) & 4 & (1) 2 (3) 4

9 1 & 2 & (3) & 4 1 & 2 & (3) 4 & 10 1 2 & (3) & 4 (1) & 2 & (3) & 4

11 (1) & 2 & 3 & (4) 1 2 & (3) (4) 12 1 & (2) & (3) & (4) & (1) 2 & (3) & 4

13 1 2 3 4 & (1) & 2 & 3 & (4) & (1) & 2 & (3) & (4) & (1) & 2 3 4

14 1 2 & (3) & (4) & (1) & (2) & (3) 4 & 15 (1) & 2 & 3 4 & (1) & 2 & (3) & 4

Notes to be especially accented are so marked in these examples, but this is not customary in printed music.

The examples given on the previous page cover all the most common forms of syncopation as it occurs in the music of the day, and, taken as a study in rhythm, constitute a most valuable exercise. It is a good rule in counting this style of rhythm to think in terms of the short notes, for example, the sixteenth notes, when the music is in 2/4 time, or the eighth notes if it's in Common time. This system gives an opportunity to make an exact sub-division of the beat and this absolute precision is the most essential feature to this particular rhythm. The method of picking which is suggested is not arbitrary, but since the first of two tied notes is the note which gets all the accent, it taking the place of the following accented note and doing double duty, it is much more effective to play this note with a down stroke. The same remarks apply to an eighth note coming between two sixteenths, since the eighth is but two sixteenth notes tied together. This is well illustrated in the two measures of example 1. Since this peculiar rhythm loses its most attractive and seductive qualities if played at a rapid tempo, the two down strokes in quick succession form no barrier to its execution. The two following excerpts show the practical working, with peculiar situations in the picking noted.

HAUNTING RAG

LENZBERG
(Pub. by M. Witmark & Sons)

DIXIE TWILIGHT

JOHNSON
(Pub by Walter Jacob)

THE MANDO-CELLO IN DUET, TRIO, QUARTET, ETC.

One of the most pleasing uses to which the mando-cello may be put is the small combination, it being here that its beautiful tone quality and peculiar characteristics show to the best advantage. The attributes necessary for the orchestral player are also necessary here, but in a more refined degree, since there is now no neighboring instrument to cover the shortcomings. It is absolutely necessary for the performer to make his instrument fit the other voices, it being neither too prominent nor too subdued. When the mando-cello for the time being is given the principal melody or theme it must be well brought out, but not overdone in any way. The latent powers in this instrument make it necessary to use discretion in forcing it, since it needs very little coaxing to give a splendid account itself.

In the duet which follows, the melody is given to the mandolin throughout, but the mando-cello part is very important, since it gives the foundation to the musical structure. As indicated in the footnote, a pleasing variation is obtained if the arpeggio accompaniment is picked with the fingers of the right hand, in the style of the guitar. This produces a harp-like effect, but may also be done with the pick in the usual manner.

INTERMEZZO

MASCAGNI
Arr. by Zarh Myron Bickford

Andante sostenuto
* (See Note 1)

Mandolin

Mando-cello

p *fz* *p* *fz* *p*

rit.

a tempo

pp

f

* (See Note 2)

f

*Note 1: Detached notes and chords with stems down in the Madolin part are to be played with single down strokes.

*Note 2: This accompaniment may be picked with the fingers, guitar style, if desired.

BALLABILE CAPRICCIOSO (A TRIO FOR MANDOLIN, MANDOLA, AND MANDO-CELLO)

ZARH MYRON BICKFORD
(Pub. by Gibson Mandolin-Guitar Co.)

BALLABILE CAPRICCIOSO: This composition was written for String Trio (mandolin, mandola, and mando-cello), and can only be played in this combination, owing to the shifting of the melody. The first three measures of the example show the mando-cello taking a straight bass part, while it is given the melody in the third and fourth measures. “Colla parte” means that the performer must not set the pace in any degree, but must go “with the part” or *Solo*. In the seventh measure of the example there is a sign // called a *hiatus*, which means an opening or gap, and signifies that there is to be a considerable pause in the rhythm before the next beat is played. In the next measure there is an example of the mando-cello playing a “filling in” part. The bass solo in the last line is to be done in a more or less bold and pompous fashion, the eighth notes being made staccato and the dotted quarters given a slight accent and made rather *broad* in effect. *p-f* written under this solo indicates that the strain is played *piano* the first time and *forte* when repeated.

HABANERA (A TRIO FOR MANDOLIN, MANDOLA, AND MANDO-CELLO)

ZARH MYRON BICKFORD
(Pub. by Gibson Mandolin-Guitar Co.)

HABANERA: As the title indicates, this is a characteristic Spanish or Mexican rhythm and it is the duty of the mando-cello to keep up the steady figure which gives it the name. The fourth measure of the second line introduces a little figuration of three notes which do not belong strictly to this rhythm, but which are very effective in this place.

These three notes, since they are in a way foreign to the figure, are made more prominent. Notes foreign to the rhythm or harmony, incidentally, should always be emphasized, especially in a lower or inner part, as for example, the accidentals in the third, eighth, and ninth measures of the Mascagni “Intermezzo”. This does not mean that such notes or passages are to be unduly accented or brought out, but that they are to be *pressed upon*, musical feeling being here, as in most matters of expression, the final guide.

THE MANDO-CELLO IN QUARTET

The general remarks previously made about ensemble playing are equally applicable to quartets. Many of the String Quartets written by the old masters are adapted to the plectrum instruments. The example given below is from the first movement of Haydn's Quartet, Op. 77, No. 2.

SOLO PLAYING

This, at the present time, is to a great extent an unexplored field, but there are almost no limits to the beautiful and effective things in music literature which may be adapted readily to the mando-cello.

In solo playing, the performer is to have full sway in the expression of musical feeling, it always being the duty of the accompanist to *follow* and not to lead. The mando-cello is most effective when accompanied by the piano, guitar, or harp, but there are certain styles of what is popularly known as "duo playing" which may be effectively done on this instrument. The following studies are suggested as a preparation for the "self accompanied" solos which are introduced later.

1. (From Waghorn)

2.

3.

Special attention is called to the last exercise, since it shows, by the use of the grace note form of accompaniment, the proper way to play such an accompaniment. In the first exercise the chords apparently come exactly with the melody notes, but in reality they should slightly precede these notes, as shown in the second. It is simply another way of representing the same thing.

"DUO" PLAYING ON THE MANDO-CELLO

The term "duo", as it has come to be applied to the mandolin family of instruments embraces every style employing two, three, or four notes at the same time. The style which is most effective on the mando-cello is that in which the melody alone is carried with the tremolo, a sort of harmonic or "harmony" accompaniment being carried on the lower strings by the use of single down strokes, as illustrated in the preceding examples.

It is also possible to carry the melody on one of the lower strings with tremolo, and at the same time to have the accompaniment on the upper strings. Still another style of the *duo* is the playing of two or more strings at the same time, using the tremolo. This is effective to a limited extent only on the mando-cello, owing to the size of the strings and their distance from each other, and also to the extremely low pitch of the instrument, which causes more of a "growl" than real music if too many strings are played at the same time.

The following examples will suffice to show this particular style, although there are numerous things which could easily be adapted to this movement. In the execution of the single string tremolo with the picked accompaniment, the position of the hand and pick easily clears the strings which are not being used. When two or more strings are being covered by the tremolo, however, it is necessary to have a more perpendicular position of the pick, in order that all the required strings will be struck in both the down and up strokes.

ALL THROUGH THE NIGHT

Welsh Air

Andante

Musical score for 'All Through the Night', a Welsh Air. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The tempo is marked 'Andante'. The music features a melody with various ornaments and fingerings, including triplets and slurs. The first staff begins with a '15' in the bottom left corner. The second staff has a '15' in the bottom left corner. The third staff has a '15' in the bottom left corner.

DRINK TO ME ONLY WITH THINE EYES

Old English Air

Andante

Musical score for 'Drink to Me Only with Thine Eyes', an Old English Air. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of four staves of music. The tempo is marked 'Andante'. The music features a melody with various ornaments and fingerings, including triplets and slurs. The first staff begins with a '15' in the bottom left corner. The second staff has a '15' in the bottom left corner. The third staff has an '8' in the bottom left corner. The fourth staff has a '15' in the bottom right corner.

HARMONICS

To offer a complete exposition of the subject of harmonics would require more space than can be allotted to it in the present work, but a general working knowledge of it will be covered. A thorough examination of the various works on acoustics, sound, and harmonics is advised.

A harmonic is an overtone, or a tone produced by stopping a string lightly at a certain division of its length. These tones give a peculiar bell – like effect and are often called (especially in connection with both instruments) flute or flageolet tones. The natural or open harmonics to be found on the four strings of the mando-cello from the twelfth fret to the nut, are given below. Harmonics are usually indicated by an \circ or “har” and occasionally by a peculiar diamond shape note. \diamond

Since the twelfth fret divides the string exactly in half, the same tones can be found between this point and the bridge, by stopping the strings at the same relative distances from this fret. Any finger of the left hand may be used to make the harmonics, but the third finger, owing to its length and position on the hand seems to give the best results. The ball of the finger is to be used and must rest lightly on the string exactly over the frets and parallel to it. No pressure is to be used and the finger is removed from the string immediately after the right hand stroke.

The image shows musical notation for natural harmonics on the four strings of a mando-cello. It is organized into four columns: A String, D String, G String, and C String. Each column has two staves: 'Actual Tone' (top) and 'Note Played' (bottom). The 'Note Played' staff includes fret numbers below the notes. For the A String, frets 12, 9, 7, 5, 4, and 3 are marked. For the D String, frets 15, 12, 9, 7, 5, 4, and 3 are marked. For the G String, frets 15, 12, 9, 7, 5, 4, and 3 are marked. For the C String, frets 15, 12, 9, 7, 5, 4, and 3 are marked. The notes are written in treble clef with a 4/4 time signature.

ARTIFICIAL OR RIGHT HAND HARMONICS

Since the twelfth fret divides the string exactly in half and the harmonic at this point gives the octave of the open string, it is possible to play octave harmonics over the entire compass of the instrument by touching the string lightly with one of the right hand fingers an octave (twelve frets) above any note stopped with the left hand.

All notes are played in the usual manner with the left-hand and either the first or second finger of the right hand used to touch the string at the twelfth fret above. If the second finger is used, the pick is held in the usual manner and this finger extended so as to reach the string. If there is time to shift the pick to the second finger and the thumb, similar results maybe obtained by using the first finger to stop the string. The act of touching the string with the finger and picking it at the same time will require considerable careful practice, and is a sort of “two in one” movement.

The scale of C is given below, with the frets marked, the R. H. referring to right hand.

The image shows the scale of C for the mando-cello, divided into four sections for the C String, G String, D String, and A String. Each section shows fret numbers for the left hand (L.H.) and right hand (R.H.). The C String section shows L.H. 0, 1, 3, 4 and R.H. 12, 14, 16, 17. The G String section shows L.H. 0, 1, 3, 4 and R.H. 12, 14, 16, 17. The D String section shows L.H. 0, 1, 2, 4 and R.H. 12, 14, 15, 17. The A String section shows L.H. 0, 1, 2, 4 and R.H. 12, 14, 15, 17, 19, 20, 22, 24. The notes are written in treble clef with a 4/4 time signature.

PETIT QUATUOR

PLACE
(Pub. by Gibson Mandolin-Guitar Co.)

(1st Mandolin)

M.D. Armonici
(R.H. Harmonics)

15

15

3

B

1st Mand. Cadenza

2

3 corde

(12)

(12)

rit.

R.H.○

In the above excerpt, which is taken from the pioneer Quartet published in this country for the plectrum instruments, the composer has introduced both artificial and natural harmonics. It will be noticed that it is customary to write the right hand harmonics as they are fingered by the left hand, while the natural harmonics are often written at their actual pitch, as in the second and fourth measures from the end. The proper fret for the left hand stopping is indicated under the notes, although this is not usually done in the printed score.

The natural harmonics may also be made in the same way as the artificial and the matter of playing thus kept uniform. The "B" after 3 measures rest is simply a marking of the score for convenience in locating the place at rehearsals. Figures are sometimes used for this purpose in place of letters. The indication *3 corde* in the last line indicates that these two measures are to be played on the third string.

SPECIAL EFFECTS

Pizzicato: This term literally means *pinched* or plucked, and indicates, on bowed instruments, that the strings are to be picked with the fingers. As applied to the plectrum instruments it has a double meaning, being sometimes used to indicate single strokes with the pick, in distinction from the tremolo, and also to indicate a plucking of the strings by one of the left hand fingers. When the latter use is intended the indication is usually L.H. Pizz. This effect is occasionally introduced when the tremolo is employed on one of the upper strings and an accompaniment is desired on the extreme lower strings, one of the disengaged fingers picking the required strings while the tremolo is still kept up with the pick.

Vibrato: While this term is occasionally used to indicate a certain manner of making tones, on instruments of the mandolin and guitar families, its correct meaning is to designate a peculiar *vibrant* and tremulous quality of tone. This is done by making a more or less rapid oscillation of the finger while it firmly stops the string, thus causing a slight alteration of the pitch, without, however, allowing the finger to move in the least from its position on the string. This effect is best when applied to notes having considerable duration, but *not* tremoloed, since the desired variation in the pitch is mostly covered when the tremolo is used.

Right Hand Pizzicato: This is an effect which can be employed to good advantage on the mando-cello, owing to the deep vibrations of the strings. The "Intermezzo" in another part of the book is a good illustration of its effectiveness. A general rule for picking in this style is to use the thumb for the last two strings and the first two fingers for the first two. The little finger rested lightly on the guard plate will be of advantage in supporting and steadying the hand.

SCALE AND KEY OF F-SHARP

Musical notation for the F-sharp scale, showing ascending and descending lines with fingering numbers. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece is marked with a '15' at the beginning of each line.

OLD BLACK JOE

Musical notation for 'Old Black Joe', featuring a slow tempo (*Andante*) and complex fingering. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece is marked with a '15' at the beginning of the first line and a *p* dynamic marking. The notation includes various slurs and fingering numbers.

SCALE AND KEY OF D-FLAT

Musical notation for the D-flat scale, showing ascending and descending lines with fingering numbers. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The piece is marked with a '15' at the beginning of the line.

MODERATO

Musical notation for a *Moderato* piece, featuring a medium tempo and dynamic markings. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The piece is marked with a '15' at the beginning of the first line and a *f* dynamic marking. The notation includes various slurs and fingering numbers.

