

THE VIENNESE COLLEGE OF MUSIC  
FOR THE MANDOLINE.

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# MANDOLINE TUTOR

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Containing  
DIAGRAM OF THE FINGERBOARD,  
RUDIMENTS OF MUSIC,  
INSTRUCTIONS FOR HOLDING,  
AND FOR THE  
CORRECT MANNER OF USING THE PLECTRUM,  
Major and Minor Scales, Scales in the Positions,  
TREMOLLO EXERCISES  
FAVORITE, OPERATIC, AND OTHER MELODIES,  
TOGETHER WITH  
DUETS FOR MANDOLINE AND PIANO.

Arranged and Composed

BY

W<sup>M</sup> - LIDGLEY, JUN<sup>R</sup> -

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# INTRODUCTION.

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In preparing this work, I have made no attempt to render it elaborate or scientific; my object has been to embrace all useful matter from every available source, correct and complete in its expositions, and the selections for practice agreeable and pleasing.

I have endeavoured to place before the student a progressive and agreeable course of practice, if I can be assured that I have produced a work which will prove useful to the teacher and pupil, I shall consider myself fully compensated.

BRISTOL.

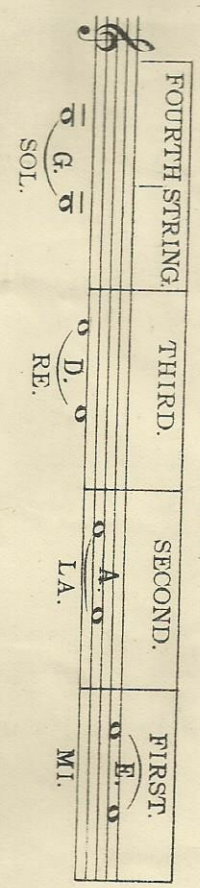
WM LIDGLEY Jun<sup>r</sup>



# DIAGRAM of THE FINGERBOARD.

OPEN NOTES.

	G	D	A	E
	G <sup>#</sup>	D <sup>#</sup>	A <sup>#</sup>	F
	A	E	B	F <sup>#</sup>
2 <sup>nd</sup> Position.	A <sup>#</sup>	F	C	G
	B	F <sup>#</sup>	C <sup>#</sup>	G <sup>#</sup>
3 <sup>rd</sup> Position.	C	G	D	A
	C <sup>#</sup>	G <sup>#</sup>	D <sup>#</sup>	A <sup>#</sup>
4 <sup>th</sup> Position.	D	A	E	B
5 <sup>th</sup> Position.	D <sup>#</sup>	A <sup>#</sup>	F	C
	E	B	F <sup>#</sup>	C <sup>#</sup>
6 <sup>th</sup> Position.	F	C	G	D
	F <sup>#</sup>	C <sup>#</sup>	G <sup>#</sup>	D <sup>#</sup>
	G	D	A	E
	G <sup>#</sup>	D <sup>#</sup>	A <sup>#</sup>	F
	A	E	B	F <sup>#</sup>
	A <sup>#</sup>	F	C	G
	B	F <sup>#</sup>	C <sup>#</sup>	G <sup>#</sup>
	C	G	D	A





# THE VIENNESE COLLEGE of MUSIC for the Mandoline.

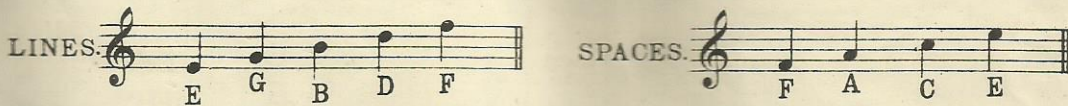
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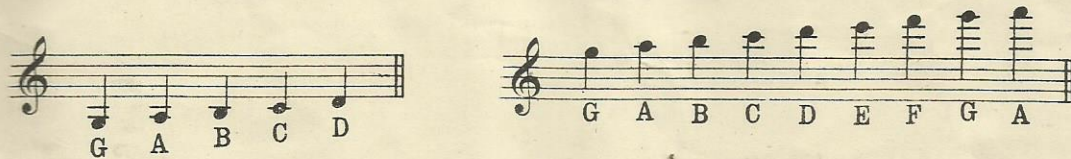
## RUDIMENTS OF MUSIC.

Music is written by characters termed **NOTES** on and between five lines called a **STAVE**. The notes are named after the first seven letters of the Alphabet, A.B.C.D.E.F.G.

Names of the notes on and between the lines of the stave:

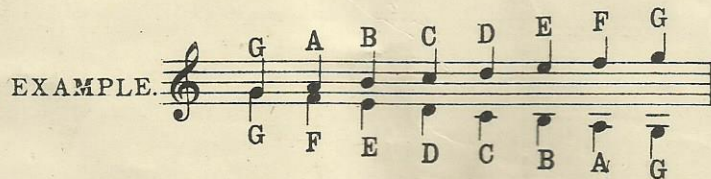


The stave is insufficient to contain all the notes that are required, and when necessary, short lines are added above or below; these are termed **LEDGER** lines:



The sign at the commencement of the stave is termed a **CLEF**.

Of Clefs there are several, and they serve to determine the name and pitch of any note. The one which is used for the Mandoline music is the **TREBLE**, or **G, CLEF**, so called because the curl or tail falls upon the second line of the stave, giving that line the name of G.



The **TREBLE** OR **G CLEF** WITH ITS NOTES, THROUGHOUT THE USUAL COMPASS OF THE MANDOLINE.





Different forms of notes are used to indicate the different duration of sounds

*viz:* SEMIBREVE.    MINIM.    CROTCHET.    QUAVER.    SEMIQUAVER.    DEMISEMIQUAVER.

The proportion they bear to each other is explained by the following table.

<b>1 SEMIBREVE</b>	
is equal to	
<b>2 MINIMS</b>	
or	
<b>4 CROTCHETS</b>	
or	
<b>8 QUAVERS</b>	
or	
<b>16 SEMIQUAVERS</b>	
or	
<b>32 DEMISEMIQUAVERS</b>	

A dot placed after a NOTE extends its length one half, for example:

A DOTTED MINIM is equal to 3 CROTCHETS or 6 QUAVERS etc.

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

SEMIBREVE.    MINIM.    CROTCHET.    QUAVER.    SEMIQUAVER.    DEMISEMIQUAVER.

**Music** is divided into small portions of equal duration, called BARS, by lines drawn perpendicularly across the STAVE:-

**Of time** there are three kinds viz: Common, Triple, and Compound, these are expressed by the following signs:

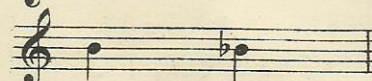
<b>COMMON TIME.</b>		contains 4 Crotchets in a bar, or their equivalents.
"    "		"    2    "    "    "    "    "    "
<b>TRIPLE</b>		"    3    "    "    "    "    "    "
"    "		"    3 Quavers    "    "    "    "    "    "
<b>COMPOUND</b>		"    6    "    "    "    "    "    "
"    "		"    9    "    "    "    "    "    "



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



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




A NATURAL (♮) serves to restore notes affected by sharps or flats to their original sound.




Sharps or Flats placed at the commencement of a piece affect all notes of the same name throughout. Sharps or Flats placed before notes in the course of a piece, and not marked at the beginning are termed ACCIDENTALS and only affect notes of the same name in the bar in which they occur. A DOUBLE SHARP (\*) raises a note two half tones and a DOUBLE FLAT (bb) lowers a note two half tones.


A PAUSE (∩) placed over notes or rests, indicates that the performer may rest at pleasure. A DOUBLE BAR indicates the end of a piece, and with dots before it means to repeat the

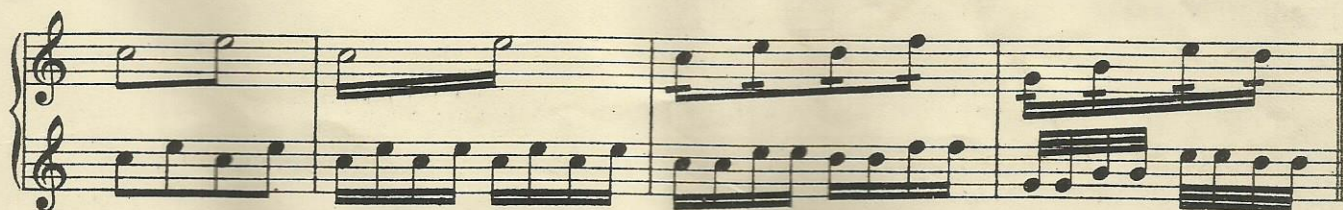
part immediately proceeding it 

THE TRIPLET. Notes written thus:  and termed a triplet indicate that they are to be played in the time of two of their kind.

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

WRITTEN. 

PLAYED. 



WRITTEN. 

PLAYED. 



# THE MANDOLINE.

The Mandoline is similar to the Violin, with the difference that the Violin has four single strings and the Mandoline four double strings.

The double strings are tuned in unison and are set in vibration by a small piece of tortoise-shell, termed a PLECTRUM. The fingerboard is spaced off with lines, or frets as they are called, like the Guitar.

## MANNER OF HOLDING.

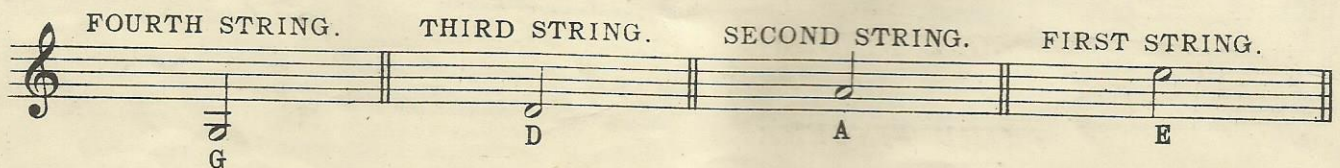
The Mandoline can be held in two positions i. e. sitting or standing. In playing when seated, the left foot should be placed on a stool, so as to elevate the knee.

The Mandoline should rest on the right thigh, (and not in the lap) and the neck held lightly in the left hand, between the thumb and first finger.

When standing, the Mandoline is held against the right side. In both positions the neck must be slightly raised, and the left arm held away from the body.

## THE STRINGS AND TUNING.

The Mandoline is tuned in fifths. The first and second strings are thin wire, the third string a wire covered string, and the fourth a wire covered string slightly thicker than the third. The strings are double and must be tuned in unison, and played as if only one string. The strings when not pressed with the fingers of the left hand, are termed open, and are tuned as follows:—



It is advisable to tune the Mandoline at first from a Piano until the ear is accustomed to the sound of the open strings.



### THE LEFT HAND.

The fingers must be curved or arched, so as to allow tips to stop the strings.

The fingers must be placed in between and on the left hand side of the frets. Press the strings firmly, taking care that the palm of the hand does not touch the neck.

### THE RIGHT HAND.

**THE PLECTRUM.** Hold the PLECTRUM between the thumb and first finger.



The Plectrum which is about half an inch wide at the top must diminish in width, so as to render it flexible at the end. Plectrums are made of various different substances, but the one most commonly used, is made in tortoiseshell. The forearm should rest on the instrument about half way between the wrist and the elbow.

The hand must be curved so as to hold the plectrum perpendicularly to the strings, the wrist being quite free and moveable.

### FINGERING SIGNS.

▣ PLECTRUM DOWN STROKES.

∨ PLECTRUM UP STROKES.

- FIRST FINGER.....1.
- SECOND FINGER.....2.
- THIRD FINGER.....3.
- FOURTH FINGER.....4.
- OPEN STRING.....0.



# THE FIRST EXERCISES.

## OPEN STRINGS.

### ALL DOWN STROKES.

Two staves of musical notation in C major, 4/4 time. The first staff contains two measures of music. The first measure has a G chord (G2, B2, D3) with four quarter notes. The second measure has a D chord (D3, F3, A3) with four quarter notes. The second staff contains two measures. The first measure has an A chord (A2, C3, E3) with four quarter notes. The second measure has a D chord (D3, F3, A3) with four quarter notes, followed by a G chord (G2, B2, D3) with four quarter notes.

### DOWN AND UP STROKES.

Two staves of musical notation in C major, 4/4 time. The first staff contains two measures. The first measure has a G chord (G2, B2, D3) with four quarter notes, each with a downward stroke (V). The second measure has a D chord (D3, F3, A3) with four quarter notes, each with a downward stroke (V). The second staff contains two measures. The first measure has an A chord (A2, C3, E3) with four quarter notes, each with a downward stroke (V). The second measure has an E chord (E3, G3, B3) with four quarter notes, each with a downward stroke (V). The third staff contains two measures. The first measure has an E chord (E3, G3, B3) with four quarter notes, each with an upward stroke (v). The second measure has an A chord (A2, C3, E3) with four quarter notes, each with an upward stroke (v). The fourth staff contains two measures. The first measure has a D chord (D3, F3, A3) with four quarter notes, each with an upward stroke (v). The second measure has a G chord (G2, B2, D3) with four quarter notes, each with an upward stroke (v).

### Slowly. DOWN AND UP STROKES.

Four staves of musical notation in C major, 4/4 time. The first staff contains two measures. The first measure has a G chord (G2, B2, D3) with four quarter notes, each with a downward stroke (V). The second measure has a D chord (D3, F3, A3) with four quarter notes, each with a downward stroke (V). The second staff contains two measures. The first measure has an A chord (A2, C3, E3) with four quarter notes, each with an upward stroke (v). The second measure has an E chord (E3, G3, B3) with four quarter notes, each with an upward stroke (v). The third staff contains two measures. The first measure has an A chord (A2, C3, E3) with four quarter notes, each with an upward stroke (v). The second measure has a D chord (D3, F3, A3) with four quarter notes, each with an upward stroke (v). The fourth staff contains two measures. The first measure has a G chord (G2, B2, D3) with four quarter notes, each with an upward stroke (v). The second measure has a D chord (D3, F3, A3) with four quarter notes, each with an upward stroke (v). The third measure has an A chord (A2, C3, E3) with four quarter notes, each with an upward stroke (v). The fourth measure has a D chord (D3, F3, A3) with four quarter notes, each with an upward stroke (v). The fifth measure has a G chord (G2, B2, D3) with four quarter notes, each with an upward stroke (v).

The Student may now commence stopping the strings with the fingers of the left hand, the following exercise.







### ROUSSEAU'S DREAM.

Slowly.

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

The fingering and Frets has been partially omitted so that the Student, when at a loss for a note, can find it by referring to the Scale. In this way the notes are more readily impressed upon the memory.

### AIR.

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

*Fine.*  
*D.C.al fine.*

### ASH GROVE.

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







**THE TREMOLO.**

The Tremolo is the rapid repetition of a note or notes.  
This requires great flexibility and when correctly played is very effective.  
The Student must practise the following exercises.

**EXERCISE 1.**

Exercise 1 consists of two staves of music. The first staff begins with rhythmic markings: a square followed by a 'v', repeated four times. The music consists of eighth-note tremolos in both hands, starting on a middle C and moving up and down the scale.

**EXERCISE 2.**

Exercise 2 consists of four staves of music. The music features eighth-note tremolos in both hands, moving up and down the scale.

**EXERCISE 3.**

Exercise 3 consists of four staves of music. The music features eighth-note tremolos in both hands, moving up and down the scale.



The following example of "Blue Bells of Scotland" will illustrate what is meant.

### BLUE BELLS OF SCOTLAND.

AS WRITTEN. *Moderato.*

AS PLAYED.

### BLUE BELLS OF SCOTLAND.

TO BE PLAYED TREMOLO AS ABOVE.

*Moderato.*

□ Strike these notes with a down stroke of the plectrum.



SCALE OF D MAJOR .

Handwritten notes above the staff: D E F G A B C D E F G A B C D C B A G F E D

Handwritten fingerings below the notes: 0 1 2 3 0 1 2 3 0 1 2 3 2 1 4 3 2 1 4 3 2 1 0

OLD FOLKS AT HOME.

Handwritten notes above the staff: F E D F E D D B D A F D E

Handwritten notes above the staff: E E D F E D D B D A F D E F D

Handwritten notes above the staff: C E E A A D A F F D B D A

Handwritten notes above the staff: F G D F G D F B F A F D G F D

SCALE OF A MAJOR .

Handwritten fingerings above the staff: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 2 1 0 3 2 1 0 3 2 1 0 3 2 1

AUSTRIAN HYMN .

Handwritten notes above the staff: 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Handwritten notes above the staff: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Handwritten notes above the staff: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Handwritten notes above the staff: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4







SCALE OF B<sup>b</sup> MAJOR.

Musical notation for the scale of B<sup>b</sup> major in C major mode. The scale is written on a single treble clef staff in common time (C). The notes are: C, D, E, F, G, A, B<sup>b</sup>, A, G, F, E, D, C. Fingerings are indicated above the notes: 2 3 0 1, 2 3 0 1, 2 3 4 1, 2 3 4 3, 2 1 4 3, 2 1 4 3, 2 1 4 3, 2.

AIR.

Musical notation for an 'AIR' piece. It consists of two staves in B<sup>b</sup> major, 3/8 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece ends with a repeat sign and a fermata.

SCALE OF E<sup>b</sup> MAJOR.

Musical notation for the scale of E<sup>b</sup> major in C major mode. The scale is written on a single treble clef staff in common time (C). The notes are: C, D, E, F, G, A, B<sup>b</sup>, A, G, F, E, D, C. Fingerings are indicated above the notes: 1 2 3 4, 1 2 3 4, 1 2 3 4, 3 2 1 4, 3 2 1 4, 3 2 1 4, 3 2 1 0, 1.

SCALE OF A<sup>b</sup> MAJOR.

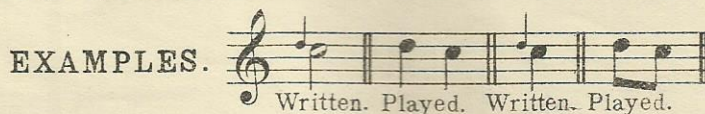
Musical notation for the scale of A<sup>b</sup> major in C major mode. The scale is written on a single treble clef staff in common time (C). The notes are: C, D, E, F, G, A, B<sup>b</sup>, A, G, F, E, D, C. Fingerings are indicated above the notes: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 2, 1 4 3 2, 1 4 3 2, 1 4 3 2, 1.

PLECTRUM EXERCISES.

Musical notation for plectrum exercises. The exercises are numbered 1 and 2. Exercise 1 is in G major, 2/4 time, and consists of six staves of rhythmic patterns. Exercise 2 is also in G major, 2/4 time, and consists of three staves of rhythmic patterns. The notation includes plectrum symbols (V) and various rhythmic values.



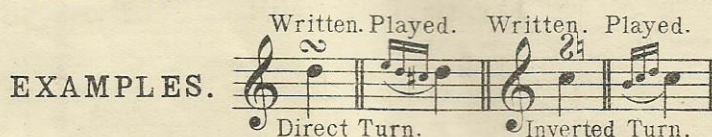
Grace Notes are introduced into music by way of embellishment. The principal are the APPOGIATURA, the TURN, and the SHAKE. The APPOGIATURA is a small note preceding the principal note. They are of two kinds, long and short. The long Appoggiatura borrows half the value of the principal note.



The short Appoggiatura, has no fixed value and is played very quickly, so as not to detract from the regular time of measure.



THE TURN is either direct or inverted. The direct turn is marked ( $\infty$ ) and the inverted turn ( $\textcircled{2}$ ).



THE SHAKE is an embellishment of the highest order, and of frequent introduction in music. This ornament consists in the rapid alternate reiteration of a note with the tone or semitone next above, with its resolution of two or more notes. It should generally begin and end with the principal note, and its duration is always equal to the time of the note on which it is made, or over which the sign of the shake is placed. The shake is indicated by the sign *tr*.

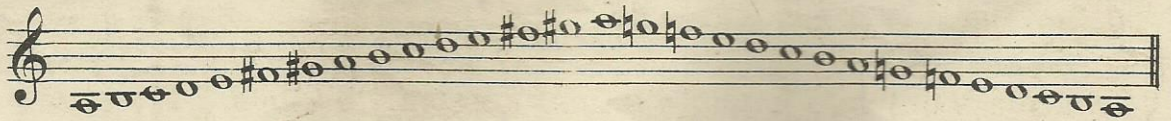



## SHORT DICTIONARY OF MUSICAL TERMS.

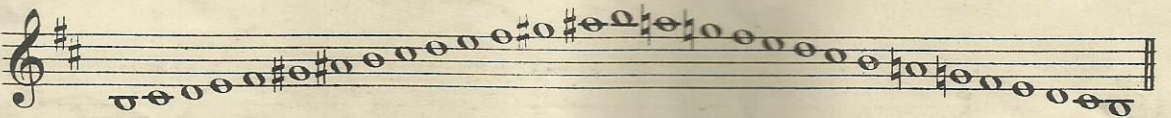
- |   |  |
|---|--|
| <i>Adagio</i> ; very slow.  | <i>Larghetto</i> ; not so slow and soft as <i>Largo</i> .            |
| <i>Affettuoso</i> ; affectionately.   | <i>Legato</i> ; in a smooth, connected manner.                       |
| <i>Allegro</i> ; joyful, quick.   | <i>Leggiero</i> ; lightly, easily, swiftly.                          |
| <i>Amoroso</i> ; expressing love.   | <i>Lento</i> ; slow and gentle, same as <i>Adagio</i> .              |
| <i>Andante</i> ; rather slow.   | <i>Loco</i> ; in place.  |
| <i>Calando</i> ; to decrease.   | <i>Mezzo</i> ; <i>m</i> ; medium, between.                           |
| <i>Cantabile</i> ; in singing style.  | <i>Molto</i> ; very quick, very much as <i>Allegro Molto</i> .       |
| <i>Coda</i> ; an extra passage at the close.                                      | <i>Morendo</i> ; to die away.  |
| <i>Con Spirito</i> ; with spirit and animation.                                   | <i>Mosso</i> ; animated.   |
| <i>Cres</i> : or $\text{—}$ increase in sound.                                    | <i>Pianissimo</i> ; <i>pp</i> ; very soft.                           |
| <i>Da Capo</i> ; return to the head or beginning.                                 | <i>Piano</i> ; <i>p</i> ; soft.                                      |
| <i>Delicato</i> ; soft and delicate.  | <i>Presto</i> ; very quick.  |
| <i>Dim</i> : or $\text{—}$ diminish in sound.                                     | <i>Primo</i> ; the first.  |
| <i>Dolce</i> ; sweet.   | <i>Più</i> ; more; (as <i>Più mosso</i> , more animated.)            |
| <i>Doloroso</i> ; sorrowful.  | <i>Risoluto</i> ; in a resolute manner.                              |
| <i>Fine</i> ; the end.  | <i>Scherzando</i> ; in a playful manner.                             |
| <i>Forte</i> ; <i>f</i> ; loud, strong.   | <i>Segno</i> ; $\text{♩}$ ; denoting a return to its first place.    |
| <i>Fortissimo</i> ; <i>ff</i> ; very loud.  | <i>Sostenuto</i> ; sustained.  |
| <i>Forzando</i> ; <i>fz</i> ; to strike suddenly and diminish rapidly. $\text{—}$ | <i>Staccato</i> ; or . . . short and distinct.                       |
| <i>Grazioso</i> ; graceful.   | <i>Subito</i> ; quickly. ( <i>Volto Subito</i> ; turn over quickly.) |
| <i>Gusto</i> ; con gusto; in an elegant and finished style.                       | <i>Vivace</i> ; quick, brisk, light.                                 |
| <i>Largo</i> ; very slow soft and expressive.                                     |  |

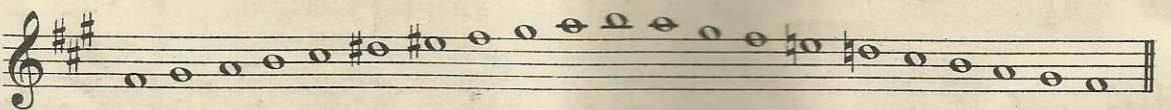


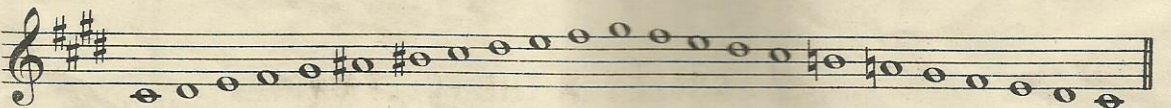
MINOR SCALES.

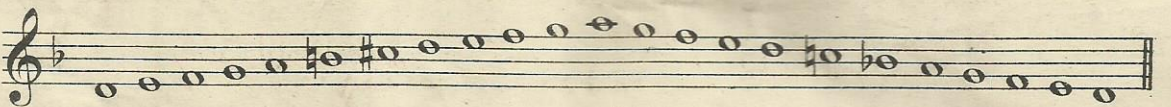
A MINOR. 

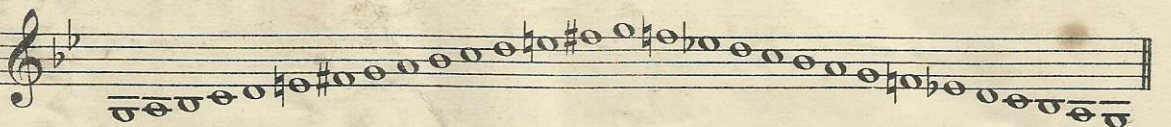
E MINOR. 

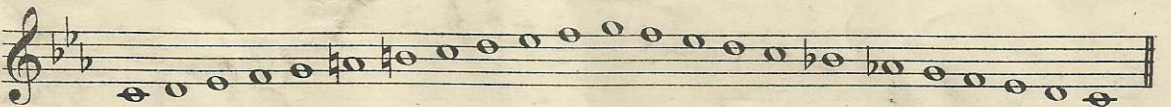
B MINOR. 

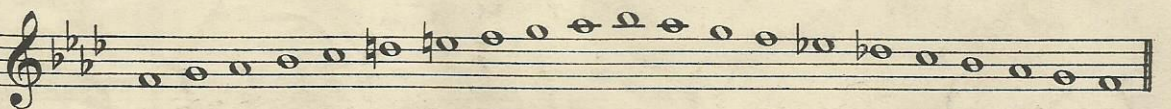
F# MINOR. 

C# MINOR. 

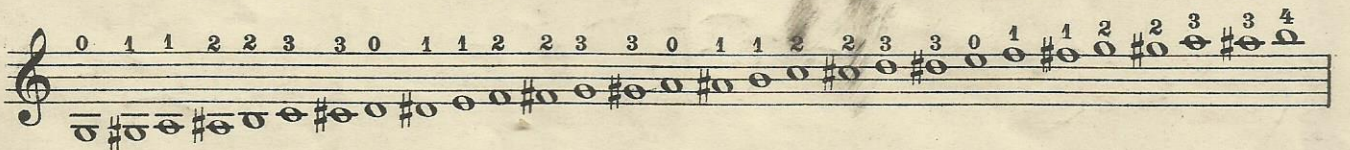
D MINOR. 

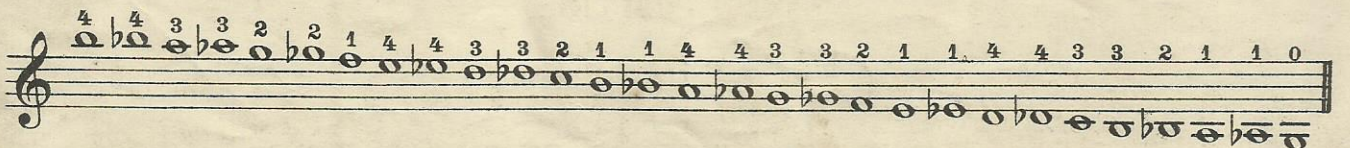
G MINOR. 

C MINOR. 

F MINOR. 

CHROMATIC SCALE.







THE MINOR KEYS are related to the Major. The relative MINOR key being a tone and a half below its principal key, as the following table shows.

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

C MAJOR. A MINOR.	F MAJOR. D MINOR.	B MAJOR. G MINOR.	E <sup>b</sup> MAJOR. C MINOR.	A <sup>b</sup> MAJOR. F MINOR.	D <sup>b</sup> MAJOR. B <sup>b</sup> MINOR.	G <sup>b</sup> MAJOR. E <sup>b</sup> MINOR.	C <sup>b</sup> MAJOR. A <sup>b</sup> MINOR.

### SCALES IN THE POSITIONS.

For notes higher up the fingerboard, the hand must be moved into different positions near the bridge.

#### SECOND POSITION.

#### THIRD POSITION.

#### FOURTH POSITION.

#### FIFTH POSITION.

#### SIXTH POSITION.



EXERCISE IN G MAJOR.

EXERCISES IN DOUBLE STOPPING.

TREMOLO TOP NOTES ONLY, STRIKE LOWER NOTES.

1. 
  
2. 
  
3.

Andante.

SLOW AIR.

Trem.

Strike.



# HOME, SWEET HOME. DUET.

1<sup>st</sup> Mandoline. *Andante.* G B C C D E B F C B C A

2<sup>nd</sup> Mandoline.

B B D C C F F D E C D C A B

## BARN DANCE.



# DUETS FOR MANDOLINE AND PIANO

## MARGURITE POLKA.

Mandoline. *f* **INTRO.** *rall.*

Piano. *f* *rall.*

The introduction consists of two systems of music. The first system shows the Mandoline and Piano parts. The Mandoline part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (*f*) dynamic and a tempo marking of *rall.* (rallentando). The Piano part is in grand staff (treble and bass clefs) with the same key signature and time signature, also starting with a forte (*f*) dynamic and a tempo marking of *rall.* The second system continues the introduction, with the Mandoline part ending on a whole note chord and the Piano part ending on a whole note chord.

The first system of the main body of the polka features a treble clef staff for the Mandoline and a grand staff for the Piano. The Mandoline part continues with eighth and sixteenth notes. The Piano part provides a rhythmic accompaniment with chords and single notes.

The second system continues the musical notation for the Mandoline and Piano parts, maintaining the 2/4 time signature and key signature.

*rall.* *Fine.*

The final system concludes the piece. The Mandoline part ends with a melodic flourish. The Piano part ends with a final chord. The word *Fine.* is written at the end of the Piano part. A tempo marking of *rall.* is present above the Mandoline staff.



The first system of music consists of a single treble staff and a grand staff (treble and bass staves). The key signature is one sharp (F#) and the time signature is 2/4. The treble staff contains a melodic line with eighth and quarter notes. The grand staff provides harmonic accompaniment with chords and moving bass lines.

The second system continues the musical piece with similar notation. The treble staff features a descending melodic phrase. The grand staff accompaniment includes a prominent chordal texture in the right hand and a steady bass line in the left hand.

The third system shows further development of the melody and accompaniment. The treble staff has a more active melodic line. The grand staff accompaniment maintains a consistent harmonic support.

The fourth system concludes the piece with first and second endings. The treble staff has two endings: the first ending leads back to the beginning of the system, and the second ending leads to a final chord. The grand staff accompaniment also has two endings corresponding to the first and second endings of the melody. The text "D.C. INTRO: al Fine." is written below the second ending of the treble staff.



# VIENNESE WALTZ.

Mandoline. *p*

Piano. *p*

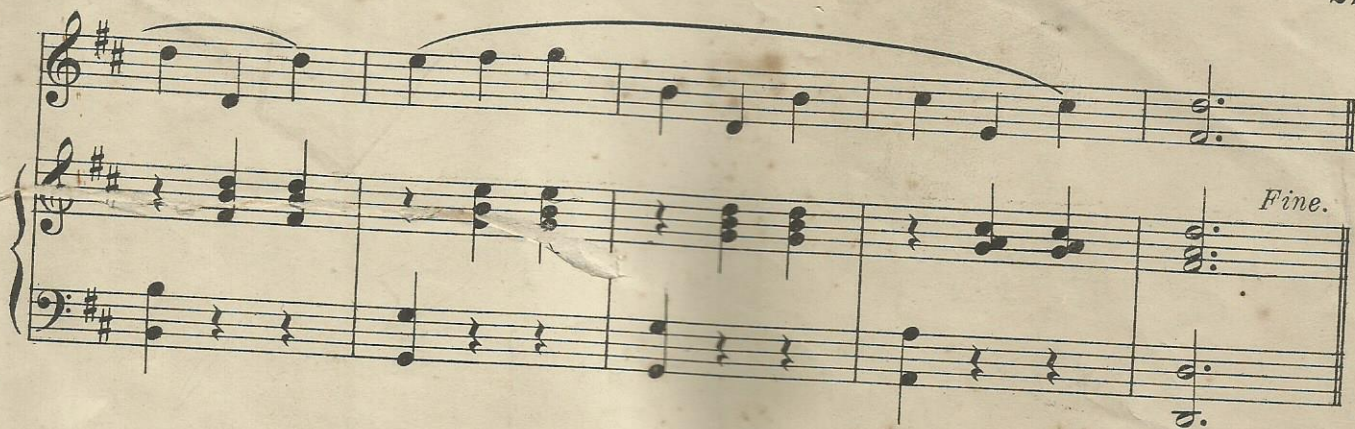
*cresc.* *f*

*cresc.* *f*

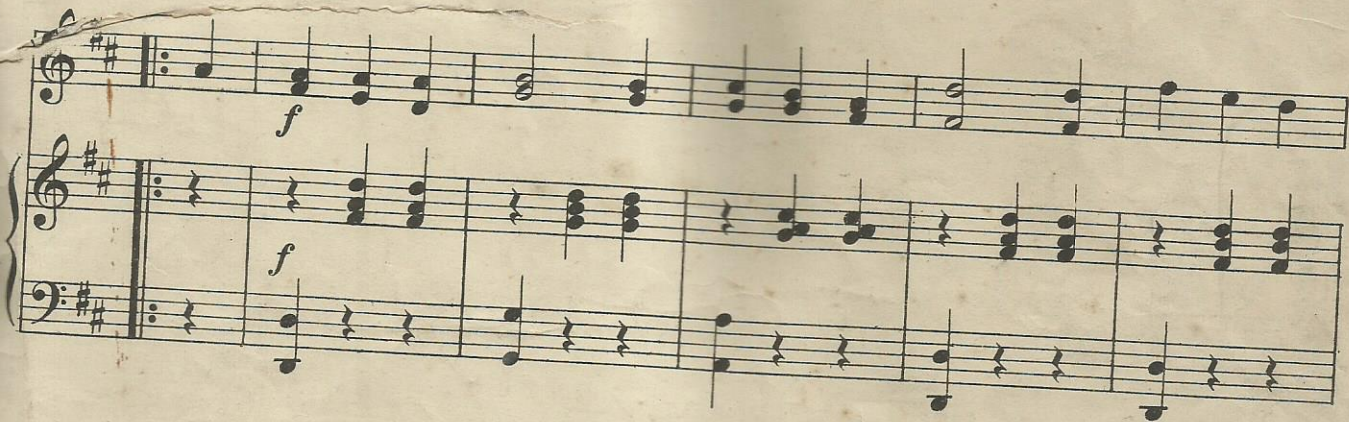
*rall.* *p*

*rall.* *p*





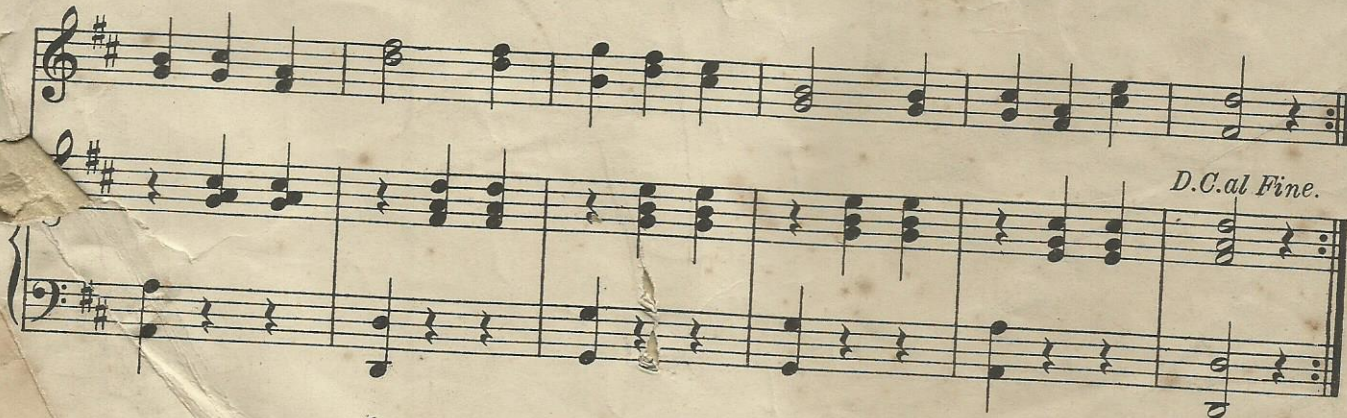
Musical notation system 1, featuring a treble clef with a key signature of two sharps (F# and C#) and a grand staff (treble and bass clefs). The treble staff contains a melodic line with a long slur over the first six measures. The grand staff contains accompaniment with chords and single notes. The word "Fine." is written at the end of the system.



Musical notation system 2, featuring a treble clef with a key signature of two sharps (F# and C#) and a grand staff. The treble staff begins with a repeat sign and a dynamic marking of *f*. The grand staff contains accompaniment with chords and single notes.



Musical notation system 3, featuring a treble clef with a key signature of two sharps (F# and C#) and a grand staff. The treble staff contains a melodic line. The grand staff contains accompaniment with chords and single notes.



Musical notation system 4, featuring a treble clef with a key signature of two sharps (F# and C#) and a grand staff. The treble staff contains a melodic line. The grand staff contains accompaniment with chords and single notes. The word "D.C. al Fine." is written at the end of the system.



GUILLAUME TELL.

Mandoline.

Piano.

The musical score is arranged in five systems, each with a Mandoline staff (treble clef) and a Piano staff (grand staff with treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The Mandoline part features a melodic line with various rhythmic patterns, including eighth and sixteenth notes. The Piano accompaniment consists of chords and single notes in both hands. The score concludes with a 'Fine.' marking in the second system and a 'D.C. al fine.' instruction in the fifth system.



1845  
1846  
1847