

PRICE 6^d. NET.

1/-

FRANCIS & DAY'S MANDOLINE TUTOR

BY
WALTER REDMOND.

CONTENTS.

The Rudiments of Music.

Instructions in Tuning and Holding the Instrument
and in Manipulating the Plectrum.

The Scales (Major and Minor).

Progressive Exercises and Solos
and Original Compositions.

An Exposition of the Various Styles
and Effects of Playing, including:

The Glissé, the Tremolo, the Vibration Slur,
the Arpeggio, and the Quiver.

LONDON:

FRANCIS, DAY & HUNTER, 138-140, Charing Cross Road, W.C.

New York: T. B. HARMS & FRANCIS, DAY & HUNTER, INC., 62-64, West 45th Street.

FRANCIS & DAY'S
33rd
DANCE AND PIANO ALBUM

Songe d'Automne. <i>Valse</i>	Archibald Joyce
Lonesome Pine	<i>One-Step or Born Dance</i>
Love's Prayer. <i>Waltz</i>	Bernard Phelps
Robert E. Lee	<i>Two-Step</i>
La Reine des Fleurs. <i>Valse</i>	Herman Finck
Revue of London. <i>Lancers</i>	Warwick Williams
Among the Daffodils. <i>Waltz</i>	Arthur de Blone
My Orange Girl	<i>One-Step or Born Dance</i>
Preacher. <i>Waltz</i>	Moritz Wurm
Keep Smiling. <i>Two-Step</i>	Harry A. Tierney
Liane. <i>Valse</i>	H. Sullivan-Brooke
Carancho. <i>Tango</i>	Arthur de Blone
Hurandilla. <i>Round Dance</i>	W. F. Hurndall and Thurley Beale
Isida. <i>Mazurka</i>	Ed. Enriquez
Cupid's Whisper. <i>Hesitation Waltz</i>	Max R. Steiner
Venittza. <i>Furlana</i>	Enrico Pappalardo
Swedish Dance.	Sir Roger de Coverley.

Price 1/- Net. (No Discount.) Post Free 14d.

FRANCIS & DAY'S
35th
DANCE AND PIANO ALBUM

Something Doing. <i>Selection (with words)</i> Arranged by Henry E. Pether	
L'Heure d'Amour. <i>Valse</i>	Victor Levalli
Charlie Chaplin. <i>Fox-Trot</i>	Herman Darewski
Molly Dear. <i>Waltz</i>	Arthur de Blone
Keep Going. <i>Lancers</i>	Arranged by Henry E. Pether
Rosy Rapture. <i>Waltz</i>	Herman Darewski
Push and Go. <i>Waltz</i>	Arranged by Henry E. Pether
Cassidy. <i>Military Two-Step (Medley)</i>	Herman Darewski
Gaby. <i>Fox-Trot</i>	Herman Darewski
Valse Mauve	Henry Benedict

Price 1/- net. (No Discount.) Post Free 14d.

FRANCIS & DAY'S
Standard Folio of Pianoforte Solos.

44 Numbers.	CONTENTS.	208 Pages.
Arcaida	<i>Intermezzo</i>	La Cigale <i>Morocco</i>
Ash Grove (The)	<i>Solo</i>	La Harpe Eolienne <i>Solo</i>
Barcarolle	<i>From Fourth Concerto</i>	La Sevilla <i>Spanish Dance</i>
Beatrice	<i>Gavotte</i>	La Stephanie <i>Gavotte</i>
Bee's Wedding	<i>Song without Words</i>	Le Prophete <i>Grand March</i>
Bells of Hope	<i>Intermezzo</i>	Marche aux Flambeaux
Butterfly	<i>Dance</i>	Marche des Troubadours
Ce que dansait Grand-Mère	<i>Gavotte</i>	Moonlight March of the Elves
Dance of the Elves	<i>Fantasy</i>	Narcissus <i>Solo</i>
Dance of Czecils	<i>Bohemian Dance</i>	Nocturne <i>Op. 9, No. 2</i>
Dance of Satyrs	<i>Caprice</i>	Parade <i>Intermezzo</i>
Danse des Nymphes	<i>Solo</i>	Pizzicato <i>Gavotte</i>
Danse Poupée	<i>Air de Ballet</i>	Polka de Concert
Devotion	<i>Valze Lente</i>	Radziwillow <i>Polish Dance</i>
Early Dawn	<i>Morceau de Salon</i>	Russian Parade <i>March</i>
Fairy Blossoms	<i>Solo</i>	Sabbath Evening Chimes
Festival	<i>March</i>	Silver threads among the gold <i>Solo</i>
Feu de Jolie	<i>Galop</i>	Tarentella <i>Solo</i>
Gaité de cœur	<i>Valze Brillante</i>	Tarantello <i>Solo</i>
Gavotte Gracieuse	<i>Intermezzo</i>	Tarantelle Brillante <i>In E minor</i>
Gondoller (The)	<i>Fantasy</i>	Voices from the Hill-side <i>Fantasy</i>
Heather Bells	<i>Fantasy</i>	Yorkshire Bells <i>Solo</i>

Price 1/3 net. (No Discount.) Post Free 1/8

FRANCIS & DAY'S
34th
DANCE AND PIANO ALBUM

El Desco. <i>Valse</i>	Rosa Nera
Tommy and Jack. <i>Lancers</i>	Warwick Williams
Sunshine of Your Smile. <i>Waltz</i>	Lilian Ray
Sister Susie. <i>One-Step</i>	Herman Darewski
Zuleika's Love. <i>Waltz</i>	Bernard Phelps
Now, Are We All Here! <i>Military Two-Step</i>	Harry Wood
Happy Days. <i>Waltz</i>	William Piercy
Very Good Girl on Sunday. <i>One-Step</i>	James Gallatly
Your Dear Eyes. <i>Waltz</i>	Frederic Wyatou
Massa Johnson. <i>Two-Step</i>	Herman Finck
Spring-time of Life. <i>Waltz</i>	Luke Cavendish-Everett
Business as usual. <i>Two-Step</i>	Herman Darewski
Soldiers of the King. <i>Military Two-Step</i>	Leslie Stuart
Popular. <i>Furlana</i>	W. F. Hurndall and Thurley Beale
Society. <i>Tango</i>	W. F. Hurndall and Thurley Beale
Get a Move on. <i>Fox Trot</i>	John Neat

Price 1/- Net. (No Discount.) Post Free 14d.

FRANCIS & DAY'S
36th
DANCE AND PIANO ALBUM

Bound to Win. <i>Selection (with words)</i> Arranged by Henry E. Pether	
Broken Doll. <i>Fox-Trot</i>	Jas. W. Tate
Underneath the Stars. <i>Saunter</i>	Herbert Spencer
Mystery of Love. <i>Waltz</i>	Bruce Steane
Ev'ry Little While. <i>Two-Step</i>	Jas. W. Tate
Hearts of Oak. <i>Lancers</i>	Arranged by Ernest Allan
My Old World Garden. <i>Intermezzo</i>	George Ess
Happy Coons. <i>Lara Dance</i>	T. Almond
When Night Is Brightest. <i>Waltz</i>	H. Sullivan-Brooke
All Dressed Up. <i>Fox-Trot</i>	Arranged by Henry E. Pether
Blighty. <i>March</i>	Arranged by Henry E. Pether

Price 1/- net. (No Discount.) Post Free 14d.

FRANCIS & DAY'S
Standard Folio of Waltzes.

21 Numbers.	CONTENTS.	128 Pages.
Choristers'	Bernard Phelps
Sweet Memories	Archibald Joyce
Heliotrope	Leona Lacoste
Eton Boating Song	John Roberts
Auf Wiedersehen	Caroline Lowthian
Love's Kisses	William Piercy
Amoretten Tãnze	Josef Gung'l
Over the Waves (Sobro las Olas)	Juvenito Rosas
Donauwellen	I. Ivanovici
Soldaten Lieder	Josef Gung'l
Santiago	A. Corbin
Many Happy Returns	John Roberts
For Old Sake's Sake	Caroline Lowthian
Die Hydropaten	Josef Gung'l
Enchantress	Charles Coote
Zitana	Edward Hesse
Never Forgotten	Henri Stiles
Amami	Herbert E. Haines
Belle of Spain	Warwick Moore
June Roses	Gerald Lane
Zillah	Ernest Allan

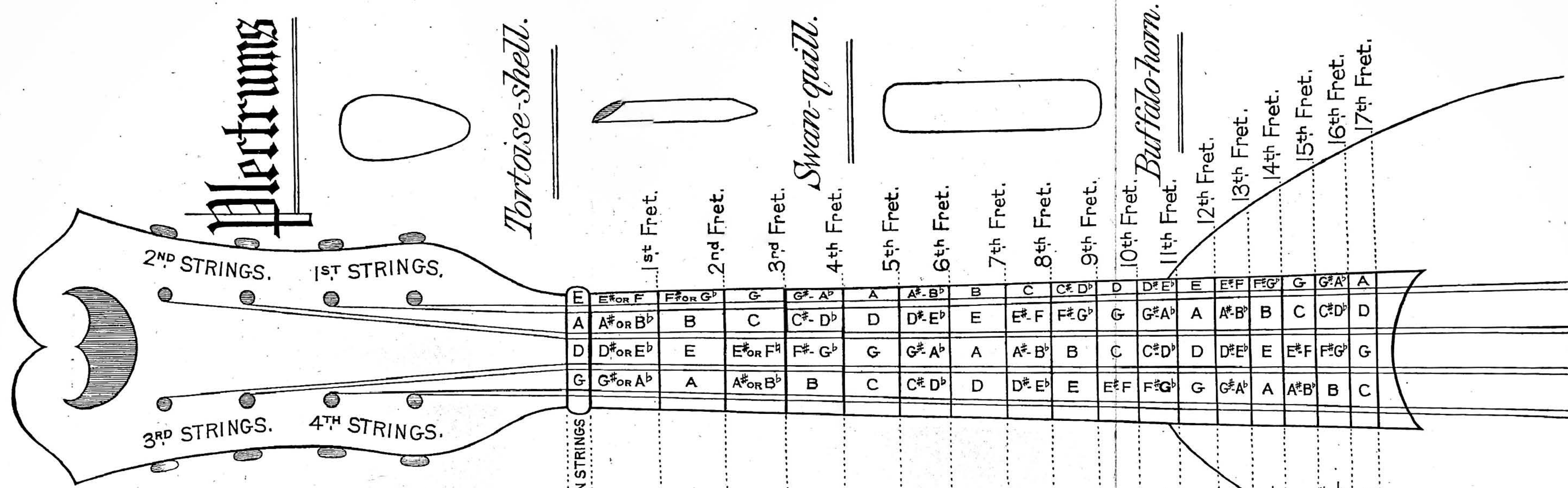
Price 1/3 net. (No Discount.) Post Free 1/7

FRANCIS, DAY & HUNTER, 138-140, Charing Cross Road, London.

New York: T. B. HARMS & FRANCIS, DAY & HUNTER, INC., 82-84, West 45th Street.

DIAGRAM

Showing the Fingerboard
OF THE
MANDOLINE
WITH THE
FRETS AND COMPLETE SCALE
by
WALTER REDMOND.



E	E [#] OR F	F [#] OR G ^b	G	G [#] A ^b	A	A [#] B ^b	B	C	C [#] D ^b	D	D [#] E ^b	E	E [#] F	F [#] G ^b	G	G [#] A ^b	A
A	A [#] OR B ^b	B	C	C [#] D ^b	D	D [#] E ^b	E	E [#] F	F [#] G ^b	G	G [#] A ^b	A	A [#] B ^b	B	C	C [#] D ^b	D
D	D [#] OR E ^b	E	E [#] OR F [#]	F [#] G ^b	G	G [#] A ^b	A	A [#] B ^b	B	C	C [#] D ^b	D	D [#] E ^b	E	E [#] F	F [#] G ^b	G
G	G [#] OR A ^b	A	A [#] OR B ^b	B	C	C [#] D ^b	D	D [#] E ^b	E	E [#] F	F [#] G ^b	G	G [#] A ^b	A	A [#] B ^b	B	C

First String.

Second String.

Third String.

Fourth String.

The musical notation shows the complete scale for each of the four strings. The first string starts on E (open), the second on A (open), the third on D (open), and the fourth on G (open). Each string's scale is written across 17 frets, with accidentals indicating sharps and flats.

Published by FRANCIS, DAY & HUNTER,

FRANCIS & DAY'S Sixpenny Mandoline Tutor.

BY

WALTER REDMOND.

THE MANDOLINE STUDENT, if unacquainted with the rudiments of music, should study the following pages before commencing the practical part.

THE RUDIMENTS OF MUSIC.

THE STAVE, CLEF, AND NOTES.

MUSICAL sounds are represented by written characters called notes, and these notes are named after the first seven letters of the alphabet,—A, B, C, D, E, F, G, A, B, C, &c. The notes are placed on the lines and in the spaces of five horizontal and parallel lines called the staff or stave. The lines and spaces are counted from the bottom upwards. Music for the Mandoline is written in the treble or G clef—the clef giving its name, G, to the second line of the stave, upon which it is placed—

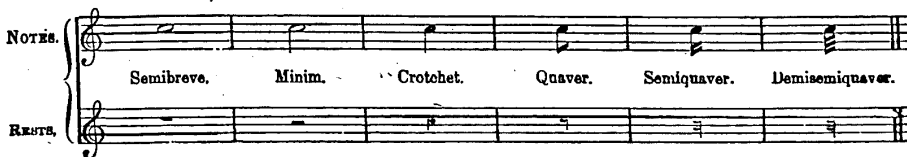


In order to extend the compass other notes are written above and below the stave, and "leger" lines are used to denote their position, thus—



RELATIVE VALUE OF NOTES.

There are six kinds of notes, each note indicating by its form the length or duration of its sound. Rests corresponding to each of these notes are also used:—



The following table shows the relative value, in duration of sound, of the notes—

A Semibreve		A Minim		A Crotchet		A Quaver	
is equal to 2 Minims,		is equal to 2 Crotchets,		is equal to 2 Quavers,		is equal to 2 Semiquavers,	
or 4 Crotchets,		or 4 Quavers,		or 4 Semiquavers,		or 4 Semiquavers,	
or 8 Quavers,		or 8 Semiquavers,		or 8 Demisemiquavers,		or 8 Demisemiquavers,	
or 16 Semiquavers,		or 16 Demisemiquavers.		or 16 Demisemiquavers.		or 16 Demisemiquavers.	
or 32 Demisemiquavers.						or 32 Demisemiquavers.	

OF DOTS, SHARPS, AND FLATS.

A **dot** placed after a note or rest increases its duration one half.

A **second dot** has half the value of the first dot,—

Dotted Minim. Crotchet. Quaver.

Equal to

THE Musical Staff is divided into equal portions of time or measures, by upright lines drawn across the staff called Bars. A double bar denotes the end of a strain or part, and if dots are placed at either side, they denote that the part is to be repeated,—



A **SHARP**, ♯, placed before a note indicates that the note is to be raised half a tone or semitone.

A **FLAT**, ♭, placed before a note indicates that the note is to be lowered half a tone.

A **NATURAL**, ♮, placed before a note indicates that the note previously made sharp or flat in the same bar or measure is to be restored to its original sound.



A **DOUBLE SHARP**, ×, raises a note two half tones.

A **DOUBLE FLAT**, ♭♭, lowers a note two half tones.

Equal in sound to. Restored. Equal in sound to. Restored.

OF TIME.

The value of the measures or time signature is always written after the clef. Time is divided into three divisions,—Quadruple or Common Time, $\frac{1}{4}$ (including Duple),—Triple, and Compound.

QUADRUPLE OR COMMON TIME.

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

DUPLE OR HALF COMMON TIME.

Count 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

TRIPLE TIME.

Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

COMPOUND TIME.

Count 1 2 1 2 1 2 1 2 1 2 3 4 5 6

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

KEY SIGNATURES.

SHARPS and Flats are placed after the clef to denote the Key. Sharps are written in the order of fifths. Flats are written in the order of fourths—

F, C, G, D, A, E. B, E, A, D, G, C.

A MAJOR KEY contains, counting from the key-note to the third above it,—two tones or four half-tones. A minor key contains, from the key-note to the third above it,—one tone and a half-tone, or three half-tones. It is therefore less, or minor, than the major third.

RELATIVE minor keys are so called because the same signatures are used as in the major.

MAJOR AND MINOR KEYS.

Natural Key. F sharp, F & C. F, C, & G. F, C, G, & D. F, C, G, D, & A.

Major Keys. Key of C. G. D. A. E. B.

Relative Minor. Key of A minor. E. B. F#. C#. G#.

F, C, G, D, A, & E. B flat. B & E. B, E, & A. B, E, A, & D. B, E, A, D, & G. B, E, A, D, G, & C.

F#. Key of F. Bb. Eb. A. D. D. Gb.

D#. D minor. G. C. F. Bb. Eb.

VARIOUS GRACES, &c.

THE TURN.

Direct Turn. Dotted. Inverted.

Written. 2.

Played.

THE *APPOGIATURA* is a small grace note placed before a principal note, from which it takes part of its value.

THE *ACCIACCATURA* or short grace note, written with a dash through the crook, *f*, is played rapidly on to the note it precedes.

THE *TRIPLET* $\overline{3}$, placed over three notes indicates that they are to be played in the time of two.

Appoggiaturas.

Acciaccaturas.

Triplet.

THE *PAUSE* \frown when placed over a note or rest, denotes that they are to be prolonged at pleasure. If placed over a double bar, it denotes the end or finish.

THE *BIND* \frown connects two notes on the same line or space.

STACCATO notes, marked by dots or dashes placed above them, are played by picking the strings in a short, crisp manner.

THE *SHAKE* is played by rapidly alternating two notes with the fingers of the left hand, whilst a tremolo motion is made by the plectrum. A turn is generally made at the close.

Pause. Bind. Staccato.

Finc.

The Shake. Mordente.

Written 

Played. 

MUSICAL ACCENT.

In order to give regularity to the time in each bar or measure, certain notes or beats are accented with a slight stress in playing. In Common time the principal accent is given to the first and third beats, and a lighter accent to the second and fourth beats. In simple Duple time the principal accent is on the first beat, and the lighter accent on the second.

In Triple time the principal accent is on the first beat, and the lighter on the third. In compound time the accent is regulated similarly to the above, examples:—



Examples of musical accents in various time signatures: Common, 2/4, 3/4, 3/8, 6/8, and 9/8. The notation shows rhythmic patterns with accents (>) placed over specific notes to indicate stress.

THE MANDOLINE.

Of this favourite instrument there are several kinds,—the Neapolitan, Milanese, Spanish, Mexican, and a variety of "Banduras." The most popular instrument is the Neapolitan Mandoline, and it is for this instrument the present work is intended.

THE STRINGS.

The Mandoline has four double strings. The first being of fine steel wire. The second one degree stouter. The third and fourth are also steel, but spirally covered with very fine wire. Raised wire frets are placed at intervals of half a tone on the finger-board, and between these frets the fingers of the left hand are placed in order to produce tones and semitones.

TO TUNE THE MANDOLINE.

The Mandoline is tuned in "fifths" like the violin. Sound the note G on a pitch pipe, tuning-fork, piano or any instrument, and tune the fourth string in unison. Place the second finger of the left hand on the fourth strings at the seventh fret, sounding the note D, and tune the third strings in unison. Place the finger on the third strings at the seventh fret, sounding the note A, and tune the second strings in unison. Place the finger on the second strings at the seventh fret, sounding the note E, and tune the first strings in unison. If correctly tuned the following notes will be the result,—

G D A E



Musical notation showing the four strings of a mandoline tuned to G, D, A, and E. The notes are written on a single staff with a treble clef.

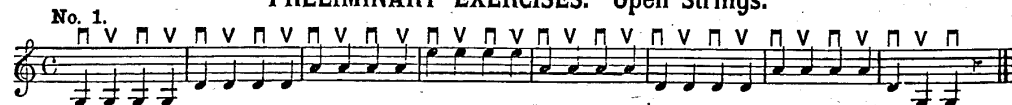
HOW TO HOLD THE MANDOLINE.

The performer should be seated in an upright and easy position, the body of the instrument resting upon the right leg. A ribbon or cord may be attached to each end of the mandoline and passed over the right shoulder, which will sufficiently steady it. The neck of the instrument should be slightly raised, and held between the first joint of the thumb and third joint of the first finger between the nut and first fret, in order to allow the tips of the fingers to fall perpendicularly upon the strings.

THE RIGHT HAND AND PLECTRUM.

The plectrum, also called the "pen" and "pick," is made of tortoise-shell, very thin and almond-shaped. A thin strip of buffalo horn, Italian cherry-tree wood, and a swan quill are also used. The plectrum is held between the first finger and thumb of the right hand, the pointed end down, and is required for the purpose of striking or picking the strings, by lightly touching them back wards and forwards. This alternate motion is termed down and up stroke whether played quickly or slowly. The forearm should rest upon the shield and lower edge of the instrument. The sign \square , denotes a "down" stroke—and the sign ∇ , an "up" stroke. The figures 1, 2, 3, 4, represent the left hand fingers, and 0, denotes the open string. Notes made by the fingers are called "stopped" notes.

PRELIMINARY EXERCISES.—Open Strings.



THE SCALES.

It must be observed that a scale consists of tones and half-tones. In the major scales the half-tones occur between the third and fourth and the seventh and eighth intervals. In order to play a tone, the left hand finger must pass two frets. For half a tone the finger must pass one fret. In the major and minor scales following the half tones are denoted by a short line, thus, —

SCALE OF C MAJOR.



SCALE OF A MINOR—(Relative of C Major)



PROGRESSIVE EXERCISES AND SOLOS.

(IN THE FIRST POSITION.)



2.



3.



4.



5.

Musical score for piece 5, consisting of three staves of music in 2/4 time with a key signature of one sharp (F#). The melody is written on a single treble clef staff.

6.

Meta Polka.

WALTER REDMOND.

Musical score for "Meta Polka" by Walter Redmond, consisting of five staves of music in 2/4 time with a key signature of one sharp (F#). The score includes dynamic markings such as *p* and *f*, and articulation symbols like accents and slurs. The piece concludes with a double bar line and the marking "D.C." (Da Capo).

The Vine Valse.

WALTER REDMOND.

Musical score for "The Vine Valse" by Walter Redmond, consisting of three staves of music in 3/4 time with a key signature of one sharp (F#). The score includes articulation symbols like accents and slurs.

Musical score for five staves of a piece in G major, 2/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. The fifth staff ends with the initials "D.C."

8.

Griselda Schottische.

WALTER REDMOND.

Musical score for six staves of "Griselda Schottische" in G major, 2/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The music includes various rhythmic patterns, including triplets and sixteenth notes. The sixth staff ends with the initials "D.C."

9.

The Dawn Valse.

WALTER REDMOND.

Musical score for "The Dawn Valse" by Walter Redmond. The score consists of ten staves of music in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplet markings. Dynamics include piano (*p*), forte (*f*), and accents (*acc*). The piece concludes with a double bar line and the initials "D.C.".

10.

Spanish Dance.

WALTER REDMOND.

Musical score for "Spanish Dance" by Walter Redmond. The score consists of one staff of music in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes.

A musical score consisting of seven staves. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef with a key signature of two sharps (F# and C#). The fourth staff is in treble clef with a key signature of one sharp (F#). The fifth staff is in treble clef with a key signature of one sharp (F#). The sixth staff is in treble clef with a key signature of two flats (Bb and Eb). The seventh staff is in treble clef with a key signature of two flats (Bb and Eb) and ends with the initials "D.C.".

11.

Hungarian Dance.

WALTER REDMOND.

A musical score for "Hungarian Dance" by Walter Redmond, consisting of five staves. The first staff is in treble clef with a key signature of two flats (Bb and Eb) and a time signature of 2/4. The second and third staves are in treble clef with a key signature of two flats (Bb and Eb). The fourth staff is in treble clef with a key signature of two flats (Bb and Eb). The fifth staff is in treble clef with a key signature of two flats (Bb and Eb) and ends with the initials "D.C.".

12.

Santa Lucia.

Musical score for "Santa Lucia" in 2/4 time, G major. The score consists of four staves. The first staff begins with a piano (*p*) dynamic and includes accents (*acc*) and a breath mark (*v*) over the first few notes. The melody is characterized by eighth and sixteenth notes, with some triplet-like patterns. The accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Oh, what Full Delight.

Musical score for "Oh, what Full Delight." in 2/4 time, G major. The score consists of five staves. The first staff begins with a forte (*f*) dynamic and includes a breath mark (*v*) and the name "BALFE." above the final note. The melody is primarily composed of quarter and eighth notes. The accompaniment is a rhythmic eighth-note pattern, with the left hand providing a steady bass line.

The Sunny South Polka.

WALTER REDMOND.

Musical score for "The Sunny South Polka." in 2/4 time, G major. The score consists of two staves. The melody is a lively, rhythmic line of eighth and sixteenth notes. The accompaniment is a consistent eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for the first piece, consisting of three staves of music in 2/4 time with a key signature of one flat. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff concludes the piece with a double bar line and the initials "D.C." at the end.

La Penserosa March.

WALTER REDMOND.

Musical score for "La Penserosa March" by Walter Redmond, consisting of eight staves of music in 2/4 time with a key signature of two flats. The first staff begins with a treble clef, a key signature of two flats, and a common time signature "C". The score includes dynamic markings such as "f" and "p". The piece concludes with a double bar line and the initials "D.C." at the end.

Diana Polka.

WALTER REDMOND.

Musical score for Diana Polka, composed by Walter Redmond. The score is written in 2/4 time and features a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff begins with a treble clef and a key signature change to two flats. The piece concludes with a double bar line and the initials 'D.C.' (Da Capo).

Day Dreams Mazurka.

WALTER REDMOND.

Musical score for Day Dreams Mazurka, composed by Walter Redmond. The score is written in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of six staves of music. The first staff begins with a treble clef and a key signature change to two flats. The piece includes first and second endings, indicated by '1st time.' and '2nd time.' markings above the staves. The score concludes with a double bar line and the initials 'D.C.' (Da Capo).

VARIOUS STYLES AND EFFECTS.

THE VIBRATION SLUR.

The vibration slur is played by quickly stopping a note above one already struck once; one stroke of the plectrum being used for the first note only.

When a grace note is placed above the principal note, the two notes are stopped at the same time, the plectrum striking the first note, that finger is rapidly drawn away parallel with the fret and pressing the string closely. Examples—



[For numerous examples of these graces see Francis and Day's Mandoline Tutor and Musical Album, price eightpence.]

THE ARPEGGIO AND THE QUIVER.

Arpeggio chords are played by passing the plectrum over two or more strings, thus "slurring" instead of "picking" the notes

The Quiver is a quick tremolo given to a long note in a bar when the music is in short measure and quick time or syncopated. Example—

Written.

Played.

THE GLISSÉ.

The Glissé or glide is played by sliding a finger from one note in a chord to another note on the same string, thus bringing the hand into a higher "position." The glissé is played only in the tremolo style. Example—

Second String.

Third String.

THE TREMOLO.

The tremolo style is played by the rapid alternation of the down \sqcap and up \surd strokes. The surface of the strings should be lightly and delicately touched—thus sustaining the sound of each note for its duration. Example—

From *Op.*

Written.

Played.

MUSICAL TERMS, &c.

<i>Accelerando</i>	Increasing the speed.	<i>Fortissimo—ff.</i>	Very loud.
<i>Adagio</i>	Very slow.	<i>Forzando—fz.</i>	A sudden stress.
<i>Andante</i>	Slow.	<i>Grave</i>	Slow and solemn.
<i>Allegro</i>	Quickly.	<i>Larghetto</i>	Slow and measured
<i>Allegretto</i>	Slower than <i>Allegro</i> .	<i>Legato</i>	Smoothly.
<i>Animato</i>	With life.	<i>Leggiero</i>	Lightly.
<i>Ad libitum</i>	At pleasure.	<i>Lento</i>	Very slow.
<i>A tempo</i>	In time.	<i>Morendo</i>	Dying away.
<i>Al fine</i>	To the end.	<i>Piano—p.</i>	Softly.
<i>Ben marcato</i>	Well marked.	<i>Pianissimo—pp.</i>	Very softly.
<i>Bis</i>	Over again.	<i>Presto</i>	Very quick.
<i>Cantabile</i>	Gracefully.	<i>Primo—1mo.</i>	The first.
<i>Crescendo</i>	Getting louder.	<i>Ritellendo—rall.</i>	Getting slower.
<i>Con spirito</i>	With spirit.	<i>Ritard—rit.</i>	Slight delay.
<i>Coda</i>	An extra part to finish.	<i>Staccato</i>	Short and distinct.
<i>C.</i>	A sign to play <i>Coda</i> .	<i>Sostenuto</i>	Sustained.
<i>Da Capo</i>	From the beginning.	<i>Secondo</i>	Second.
<i>Dal Segno—S.</i>	To the sign.	<i>Tacet</i>	Silent.
<i>Diminuendo</i>	Diminishing in force.	<i>Tutti</i>	All to play.
<i>Dolce</i>	Softly.	<i>Tempo primo</i>	In the first time
<i>Espressivo</i>	Expression.	<i>Vivace</i>	Very lively.
<i>Fine</i>	The end or finish.	<i>Volti Subito—V.S.</i>	Turn quickly
<i>Foris—f</i>	Lead.		

Four staves of musical notation for a string exercise. The first staff includes fingering numbers above the notes. The music is in treble clef with a common time signature.

THE FOURTH POSITION.

Musical notation for the fourth position, showing four separate staves for the First, Second, Third, and Fourth strings. Each staff includes fingering numbers below the notes.

EXERCISES.

Four staves of musical notation for string exercises. The first staff includes fingering numbers above the notes. The music is in treble clef with a key signature of two sharps and a common time signature.

THE FIFTH POSITION.

Musical notation for the fifth position, showing four separate staves for the First, Second, Third, and Fourth strings. Each staff includes fingering numbers above the notes.

EXERCISE.

THE SIXTH POSITION.

EXERCISE.

The "Bacchante" Polka-March.

WALTER REDMOND.

tr
p

D.C.

The Apple Blossom Gavotte.

Stacc.

WALTER REDMOND.

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

D.C.

Home Again March.

Con spirito. GEORGE LEON.

f *mf*

1st. 2nd.

TRIO. *f*

1st. 2nd.

D.C.

The Daffodil Polka.

WALTER REDMOND.

1st Mand.

2nd Mand.

p

f

p

D.C.

D.C.

Jupiter—Grand March.

Maestoso. EDMUND FORMAN.

mf

p

1st. 2nd.

D.C. mp

D.C.

Dance of the Elves and Gnomes.

Tempo di Gavotte. WARWICK WILLIAMS.
ELVES.

p

f

p

1st. 2nd. D.C.

GNOMES. ELVES. GNOMES.

1st M. ELVES. 2nd M.

D.C.

Detailed description: This musical score consists of five staves. The first staff is a vocal line with two endings, labeled '1st.' and '2nd.', and 'D.C.' (Da Capo). The second staff is for 'GNOMES.' with a dynamic marking of 'mf'. The third and fourth staves are for '1st M. ELVES.' and '2nd M.' respectively. The fifth staff is a vocal line ending with 'D.C.'.

La Reine des Fées.

(INTERMEZZO.)

KARL KAPS.

Tempo di Gavotte.

p *mf* *cre.* *p* 1st. 2nd. D.C.

Detailed description: This musical score consists of eight staves. The first staff begins with a dynamic marking of 'p'. The second staff has a dynamic marking of 'mf' and a 'cres.' (crescendo) marking. The third staff has a dynamic marking of 'p'. The fourth and fifth staves have a dynamic marking of 'mf'. The sixth staff has a dynamic marking of 'p'. The seventh and eighth staves are vocal lines with two endings, labeled '1st.' and '2nd.', and 'D.C.' (Da Capo).

The Gay Cavaliers.

(GRAND MAROH.)

WALTER REDMOND.

Maestoso.

p

f

p

p

D.C.

p

D.C.

1st.
tr

tr

2nd.
tr

D.C.

Souvenir.

Andante.
tremolo.
p

Let Mand.
End Mand.

WALTER REDMOND.

The musical score is arranged in six systems, each with two staves. The top staff is labeled 'Let Mand.' and the bottom staff is labeled 'End Mand.'. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations:
- *Andante.* and *tremolo.* markings at the beginning.
- A dynamic marking of *p* (piano) in the first system.
- The composer's name 'WALTER REDMOND.' in the first system.
- Fingerings (1, 2, 3) and slurs throughout the piece.
- A 'D.C.' (Da Capo) marking at the end of the fourth system.
- A final 'D.C.' marking at the end of the sixth system.

Gladioli Waltz.

WALTER REDMOND.

1st Mand.

2nd Mand.

Guitar.

The first system of music consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. The middle and bottom staves are a grand staff in bass clef, with the bottom staff providing a harmonic accompaniment of chords.

The second system continues the piece with three staves. The top staff features a melodic line with some slurs and ties. The middle and bottom staves provide a consistent harmonic accompaniment.

The third system includes three staves. The top staff has a melodic line with a *rit.* (ritardando) marking. The middle staff also has a *rit.* marking. The bottom staff includes a *D.C.* (Da Capo) marking. The system concludes with a double bar line.

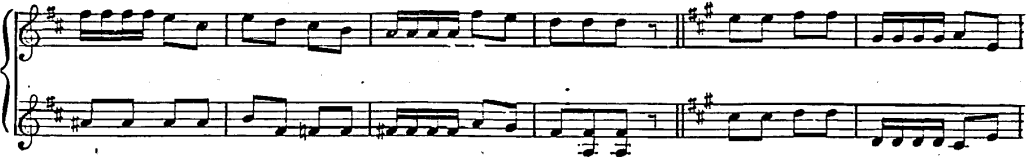
The fourth system consists of three staves. The top staff has two endings marked *1st.* and *2nd.*. The middle and bottom staves provide the accompaniment. The system ends with a *D.C.* (Da Capo) marking.

The Lydia Polka.

WALTER REDMOND.

1st Mand.

2nd Mand.



1st.



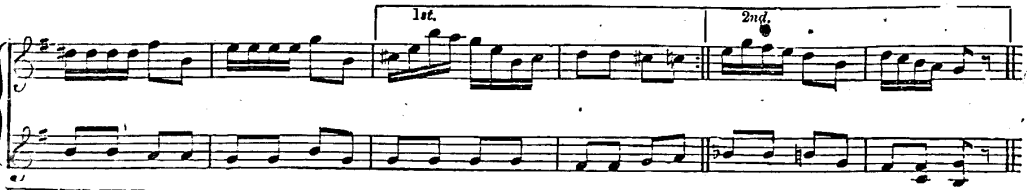
2nd.

D.C.



1st.

2nd.



FRANCIS & DAY'S Popular Dances for the Violin, Book 1

CONTENTS.

Bonnie Wreath Polka
Holly-bush Polka
Kutschke Polka
Très Jolie Polka
Retour du Printemps Polka
Summer Time Polka
Sweet Blossom Polka
Tout à la Joie Polka
Anniversary Waltz
Blue Danube Waltz
Doctrinen Waltz
Les Roses Waltz
Little Sweetheart Waltz
Manolo Waltz
Mello Waltz
Bruder Lustig Galop

Charivari Galop
Eclat Galop
Frolich Galop
Holiday Galop
Il Corroscio Galop
Scotman Galop
Festival Lancers
Birdie's Bill Call Quadrilles
They all do it Quadrilles
Happy Moments Schottische
Highland Schottische
May Garland Schottische
Mountain Belle Schottische
Pretty as a Picture Schottische
Rainbow Schottische

Price One Shilling Net. Post Free 13jd.

FRANCIS & DAY'S Popular Dances for the Violin, Book 2

CONTENTS.

Rocco Polka
Bon Jour Polka
I'll meet her when the sun goes down
Polka
Bonnie Chance Polka
Lawn Tennis Polka
La Verre en Main Polka
Moonlight Polka
Over the Garden Wall Polka
Take me in your arms Polka
Amourcette Polka
Stephanie Gavotte
Zinzare Gavotte
Le Bijou Gavotte
Le Charme Gavotte

True Love Gavotte
Auf Wiedersehen Waltz
Mirabel Waltz
Clair de Lune Waltz
Parole Post Galop
Fou de Joie Galop
Forty Thieves Lancers
Fun of the Fair Quadrilles
Day and Night Quadrilles
Love-Letter Schottische
The Royal Schottische
Holyhook Schottische
Highland Schottische
Coming of Age Schottische
Society Schottische

Price One Shilling Net. Post Free 13jd.

FRANCIS & DAY'S Dear Old English Songs

FOR THE VIOLIN,
With Pianoforte Accompaniment,

By BASIL ALTHAUS.

(Principal of the Tavistock Academy, London.)

CONTENTS.

Tom Bowling
Hearts of Oak
Year of Bray
Here's to the Maiden
Drink to me only
Sally the Troubadour

Leather Bottel
British Grenadiers
Sally in our Alley
Besome! dull care
Friar of Orders Grey
Bay of Biscay

Love has Eyes
My lodging is on the cold
Those Evening Bells
Three Ravens
Basiliff's Daughter
Home, Sweet Home

The above Songs also published in Book Form for—

VIOLA, with Pianoforte Accompaniment,
VIOLONCELLO, with Pianoforte Accompaniment,
CORNET, with Pianoforte Accompaniment,
MANDOLINE, with Pianoforte Accompaniment,
and
FLUTE, with Pianoforte Accompaniment.

Each Book, Price One Shilling Net. Post Free 13jd.

FRANCIS & DAY'S Select Solos FOR THE VIOLIN.

Books 1, 2, 3, 4, 5, 6, 7 and 8.

With 2nd Violin and Pianoforte Accompaniments.

COMPILED AND ARRANGED BY

WALTER REDMOND.

1. Tyrolenne. | 3. Cabaletta. | 6. Gavotte.
2. March. | 4. Reverie. | 8. Nocturne.

CONTENTS OF BOOK 2.

1. Bolero | 3. March (With Banners Waving)
2. Gavotte. | 4. Andante in G.

CONTENTS OF BOOK 3.

1. Caprice. | 3. Romance.
2. Siciliano. | 4. Legende.

CONTENTS OF BOOK 4.

1. Onward, March. | 3. PasRedoublé, Quick- | 5. Pamela, Mélodie
2. Asphodel, Gavotte. | Step March. | Sentimentale.

CONTENTS OF BOOK 5.

1. Felicia, Gavotte. | 4. Serenade.
2. Cavatina. | 5. My Alpine Home.
3. Souvenir. | 6. Aethen, Grand March.

CONTENTS OF BOOK 6.

1. La Styrienne. | 4. Coriella, Gavotte.
2. Cabaletta. | 5. Wedding Fells.
3. Mazourka. | 6. Quick-Step March.

CONTENTS OF BOOK 7.

Selections of Irish Airs. | Selection of Scotch Airs.

CONTENTS OF BOOK 8.

Selection of Welsh Airs. | Selection of English Airs.

Separate extra 1st and 2nd Violin Parts to these Books are now published. Price 4d. each separate Part.

EACH BOOK, PRICE ONE SHILLING NET.
Post Free 2d. extra.

FRANCIS & DAY'S TUTOR AND BOOK OF SOLOS FOR THE JAPANESE (One String) FIDDLE.

BY
WALTER REDMOND.

CONTAINING: The Rudiments of Music, Instructions in Holding and Tuning the Instrument, a Complete Diagram of the Fingerboard, also the following Popular Solos:—

The blind boy.
The sunshine of your smile.
If I could only make you care.
My boy. (Ballad.)
When I met you last night in dreamland.
Down among the sugar-cane.
You taught me how to love you.
In friendship's name.
Hugging the baby to sleep.
Some day when dreams come true.
Shadowland.
The miser's dream of home.
*Come back to Erin.

Silver threads among the gold.
Chiming bells of long ago.
My fiddle is my sweetheart.
When it's apple blossom time in Normandy.
Bring back my golden dreams.
That's what the rose said to me.
Meet me to-night in dreamland.
If those lips could only speak.
All aboard for Blanket Bay.
Some day you'll know.
Come back from dreamland.
Skylark! Skylark!

*Killarney. *Alice, where art thou?

* With pianoforte accompaniments.

PRICE ONE SHILLING NET. POST FREE 13jd.

London: FRANCIS, DAY & HUNTER, 138-140, Charing Cross Road, W.C.
New York: T. B. HARMS & FRANCIS, DAY & HUNTER, INC., 82-84, West 45th Street.

33RD SONG ANNUAL

The Trail of the Lonesome Pine	Miss Florence Smithson
If I could only make you care (Ballad)	The Zigeuner Quartette
Row, row, row	Miss Daisy James
The Ragtime Goblin Man	Beatie and Babs
It's nice to get up in the mornin'	Harry Lauder
Oh, I do love you, my Orange Girl	Miss Betty Barclay and a Baritone
Hold your hand out, naughty boy	Miss Florrie Forde
Toddling home	Chas. R. Whittle
Nursery Rhymes in Ragtime	Barclay Gannon
Jerry-Jeremiah	Miss Clarice Mayne and Miss Florrie Forde
Whoops! let's do it again	Gus Harris
In the valley of Golden Dreams	Miss Gertie Gitam
That Ragtime Dinner-time Band	The Two Bobs
King of the Maniac Band ("Keep Smiling" Revue)	Robert Hale
Stammering Sam	Harry Bedford
A prairie life for me	Billy Merson
I shall get in such a row when Martin knows	Jack Pleasant
I parted my hair in the middle	George Formby
The Matrimonial Handicap	Whit Cunliffe
I've got my eye on you	Miss Clarice Mayne and "That"
She pushed me into the parlour	Ernie Mayne
Wine, woman, and song ("Six a Mile" Revue)	Hugh E. Wright
Take me to that Swanee Shore	Miss Ethel Levey's Great Revue
Waiting for the Robert E. Lee	Successes from "Hullo, Ragtime"

Price 1/- Net. (No Discount.) Post Free 14d.

34TH SONG ANNUAL

The sunshine of your smile (Ballad)	Olga, Elga and Eli Hudson
Sister Bude's sewing shirts for soldiers	Jack Norworth
Here we are! Here we are! Here we are again!!!	Mark Sheridan
Where are the lads of the Village to-night?	George Lashwood
Never mind!	Miss Gertie Gitana
We loose 'rang the Healer	Harry Lauder
I was a good little girl till I met you	Miss Clarice Mayne
Gilbert the Filbert	"The Passing Blow" Revue
I'll inake a man of you	"The Passing Show" Revue
Kitty, the Telephone Girl	"Hullo, Tango!" Revue
We're really proud of you	Miss Eillaine Terriss
Now, are we all here? Yes!	Whit Cunliffe
Army of to-day's all right	Miss Vestia Willey
Waiting	G. H. Elliott
My Boy (Ballad)	Miss Florence Smithson and Miss Emily Hayes
Row me on the River, Romeo	"A Year in an Hour" Revue
Belgium put the klybosh on the Kaiser	Mark Sheridan
That was the end of my dream	Miss Evie Greene
Oh! to-morrow night	S. W. Wyndham
Jolnny O'Morgan on his little mouth organ	Miss Lily Lena
Why do they call me archduke?	Jack Pleasant
I've been out with Johnny Walker	Miss Hetty King
I followed her here and I followed her there	Whit Cunliffe
Make me king of your heart (Ballad)	Walter Williams

Price 1/- Net. (No Discount.) Post Free 14d.

35TH SONG ANNUAL

They didn't believe me	From "To-Night's the Night"
While the British Bull-dog's watching at the door	Harry Lauder
Is it nothing to you? <i>Lullaby</i>	Miss Ada Reeve
Cassidy (Private Michael Cassidy)	Jack Pleasant
It's lovely to be in love	Miss Clarice Mayne
Four-and-nine	The Two Bobs
We shall all do the Goose Step	"Business as Usual" Revue
Somewhere in Sunset Land. <i>W. Hall</i>	Henry H. Pether
When we've wound up the watch on the klybosh	"Business as Usual" Revue
Remember where you come from	Miss Florrie Forde
Somebody knows—somebody cares	"Push and Tug" Revue
All the boys in Ekhaki get the nice girls	Miss Ella Retford
Pack up your troubles in your old kit-bag	Felix Powell
Canoeing. <i>Duet</i>	"Shell Out" Revue
Which switch is the switch, Miss, for I wish it?	Jack Norworth
Be a man! <i>Baritone Song</i>	Stanley Kirkby, Frederic Gregory, &c.
Mary from Tipperary	"Business as Usual" Revue
Silly Ass! <i>Song at the Piano</i>	Tom Clare
In these hard times	Whit Cunliffe

Price 1/- Net. (No Discount.) Post Free 14d.

36TH SONG ANNUAL

Broken Doll	Miss Clarice Mayne
The roses have made me remember	Miss Florence Smithson
Every little while	Miss Lee White
When you're all dressed up and no place to go	("Mr. Manhattani")
'Twas in September	Raymond Hitchcock
Fancying you fancying me	Miss Lucille Benstead
My bonnie, bonnie Jean	Harry Lauder
You'll always be the same sweet baby to me	Miss Dorothy Ward
They called it Dixieland	in "Some" Revue
I try to forget you	Miss Ray Wallace
Somebody would shout out "Shop!"	Stanley Kirkby and Harry Hudson
When you are near	Olga, Elga and Eli Hudson
The fisher maid of old St. Malo	Miss Sybil Arundale
Bleahy	Miss Maie Ash
Come and cuddle me	Miss Clarice Mayne
Taffy's got his Jenny in Glamorgan	Miss Daisy Dorner
I'm longing to go back	Jack Pleasant
Small us? Let's!	Jay Laurier
The Gus-Man-Band!	San Mayo
When Paderewski plays	The Two Bobs
Loading up the Mandy Lee	The Three Scamps
Morning Star	Miss Gertie Gitana

Price 1/- Net. (No Discount.) Post Free 14d.

Dedicated (by permission) to
SIR JOHN FRENCH, G.C.B., O.M., G.C.V.O., K.C.M.G., D.C.L., LL.D.

Tommy's Book of Marching Songs.

Compiled and Arranged by ERNEST NEWTON.

CONTENTS.

Hold your hand out, naughty boy!	When Jolnny comes Marchin' Home
Jolly good luck to the Girl who loves a Soldier!	Auld Lang Syne
She is ma Daisy	Tramp, Tramp, Tramp, the Boys are Marching
Stop yer Pickling, Jock!	Loch Lomond
Annie Laurie	John Brown's Body
Killarney	Marching through Georgia
Clueer, Boys, Clueer!	The Minstrel Boy
Old Folks at Home (Swanee River)	The Campbells are coming
Poor Old Joe	Oh! dem Golden Slippers
Here's a Health unto His Majesty	Cock Robin
Little Brown Jug	The Russian National Anthem
Come, Landlady! fill the flowing bowl	La Brabanconne (March) Belgium
The British Grenadiers	La Marseillaise, France
John Peel	God Save the King.
There is a Tavern in the Town	

Price 1/- Net. (No Discount.) Post Free 14d.

Standard Folio

OR
100 BEST SONGS.

CONTENTS
(including the following and fifty-five other numbers.)

BALLAD AND DESCRIPTIVE.

Alice, where art thou?	In collar deep	Seven ages of man (The Sky-lark! Sky-lark!
Ave Maria (Gounod)	In friendship's name	Soldier and a man (A)
Balalaeva	I shall always love you	Soldiers' Chorus ("Faust")
Boys of the Chelsea School	Jewel Song ("Faust")	Song of the Corsairs (The)
Bright Star of Eve	Kutllein Mavournein	Song that will live forever
Cigarette	Killarney	Sweet Genevieve
Come back to Erin	Motherland	Terry, my blue-eyed Irish
Excelsior (Duet)	My home is far away	There goes my soldier boy
Give me a ticket to Heaven	My shadow is my pal	To err is human
God save our King	Nazareth	Village blacksmith (The)
Harvest field (The)	One touch of nature	When all was young
O rest in the Lord	O rest in the Lord	

HUMOROUS.

Christening (The)	Gilhoeley's supper party	I preacher & the bear (The)
Cockles and mussels	I love a lassie	She is my Daisy!
Creep-mouse	Lord Mayor's coachman	She was! she was!!
Far, far away	One of the boys	Story of a kiss (The)
	Whistling coon (The)	

Price 1s. 3d. Net. (No Discount.) Post Free 1s. 8d.

FRANCIS, DAY & HUNTER, 138-140, Charing Cross Road, London.
NEW YORK: T. B. HARMS & FRANCIS, DAY & HUNTER, INC., 62-64, West 45th Street