The Virtuoso School for the Mandolin.

Composed and Arranged by

LEOPOLDO FRANCIA

Mandolinist to H.M. The Queen of Italy.

CONTAINING FOURTEEN DIFFERENT STYLES OF PLAYING
with
EXAMPLES, EXERCISES AND SOLOS.

Edited with
FULL INSTRUCTIONS FOR PLAYING
by

FIAMMETTA WALDAHOFF

(Professor of the Mandolin to The Guildhall School of Music.)

PRICE 2/6 NET CASH.

COPYRIGHT FOR
ALL COUNTRIES.

TELEGRAMS, LENSIDERN, WESTRAND, LONDON.
TELEPHONE 10698 CENTRAL.

JOHN E. DALLAS & SONS,
415, Strand, W.C.
LONDON.

PREFACE.

LONDON.
March 8th 1912.

To be the Editor of a musical work, that one considers is a *chef d'oeuvre* of perfection, constitutes a very enviable position. In the first place, it is a purely voluntary one, for no one would edit a work that they did not cordially appreciate, and secondly, one is, as editor, at liberty to express ones admiration of the work in question, as freely as possible, for, not being the composer, there is no fear of being considered conceited, and finally one is enabled to pay a little of the debt of gratitude felt for a composer, who supplies so admirably, what has been needed for a very long time.

This gratitude will, I believe, be shared by all Mandolinists who study the Virtuoso Method, and it will be rendered not only to the great artist who has written it, but also to that pioneer of publishers. Mr. John E. Dallas, who has published it; however fine a work may be, it is of no use to the general public if it lies in manuscript on the artist's shelf.

This Virtuoso Method was written sixteen years ago by Signor Leopoldo Francia, a fact which shows us plainly that a *genius* is always ahead of his time. The first thing that struck me about it, was its logical sequence, and the very systematic way, in which the different styles of playing followed one another; the student is taught very gradually, as he goes from stage to stage, and will be able to understand what he is doing; many of the movements are completely new and practically little known, and the musical variety, that can be produced by the mandoline, is most remarkably brought out.

I consider that this work marks a most important epoch in the history of the mandoline, and that it will do more for its success, than any other duo method already in existence.

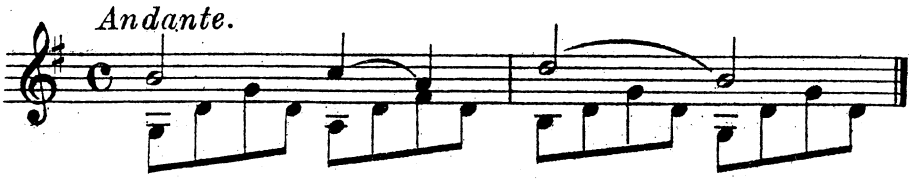
Fiammetta Waldahoff.

The Virtuoso School.

The following examples show fourteen different movements, which the mandolinist should completely master before attempting any of the exercises and melodies which follow them. They will prove the ground work of a thorough knowledge of unaccompanied playing.

EXAMPLE Nº I. Simple Duo Style.

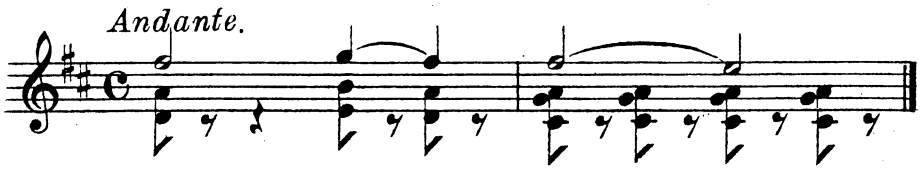
Tremolo the top note, and give single strokes to the lower note, which forms the accompaniment, this is done by passing the plectrum from the lower to the higher note with the least possible interruption to the tremolo, the melody is then sustained, **and the effect of two mandolines playing simultaneously is produced.**



EXERCISE AND SOLO, PAGE 5.

EXAMPLE Nº II. Accordi Cantabili.

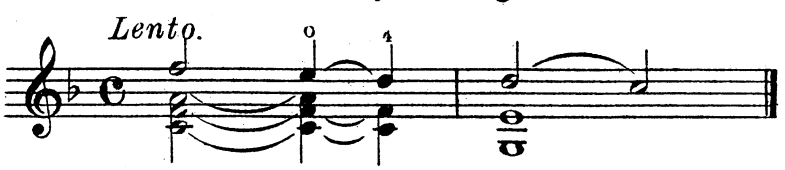
This is performed in a similar manner, the accompaniment now consisting of two or more notes.



EXERCISE AND SOLO, PAGE 6.

EXAMPLE Nº III. Accordi Sostenuti.

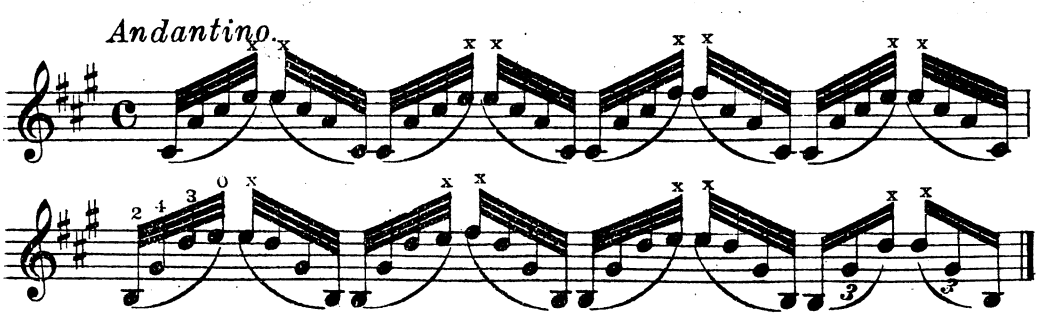
All the notes to be played tremolo, which must be very even, with rapid vibrations over the strings, the notes being firmly pressed down by the fingers of the left hand.



EXERCISE AND SOLO, PAGE 8.

EXAMPLE Nº IV. Arpeggio Cantabile.

The first four ascending notes are played with a down stroke, passing over the strings, coming back over the descending notes with an up stroke, accentuating the highest notes marked thus:- x.

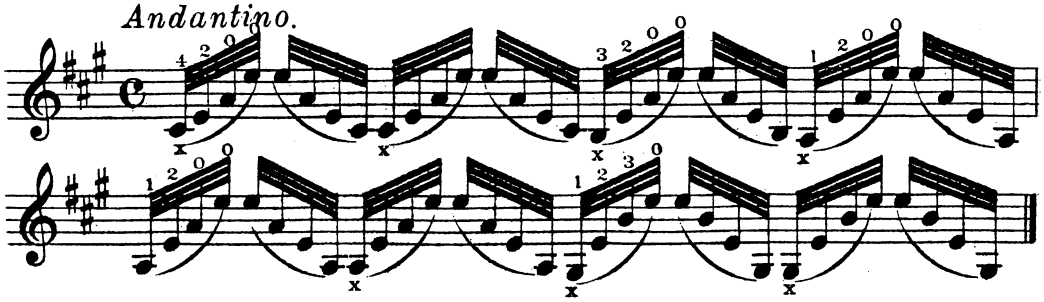


EXERCISE AND SOLO, PAGE 9.

EXAMPLE Nº V. Arpeggio basso Cantabile.

This is performed in a similar manner, but the melody here is in the bass.

Andantino.

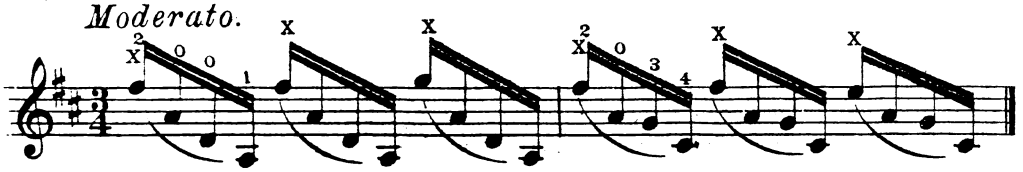


SOLO ON PAGE 13.

EXAMPLE Nº VI. Arpeggio Riversato, or Reversed Arpeggio.

This is played with an up stroke, the accent is on the first note of each arpeggio.

Moderato.

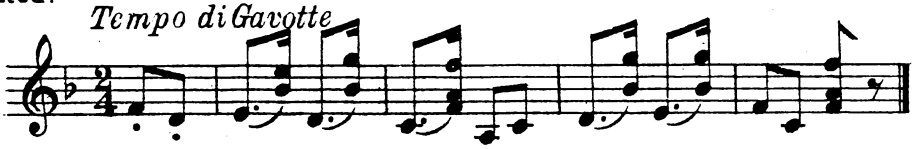


EXERCISE AND SOLO, PAGE 14.

EXAMPLE Nº VII. Basso Melodico.

The melody here is on the lower notes, which are played tremolo, catching in the notes that form the accompaniment, with only one down stroke. It is the same form of playing as Example Nº 1, only here the melody is in the bass, and the struck notes are above. The tremolo must be absolutely legato, and should be accentuated.

Tempo di Gavotte

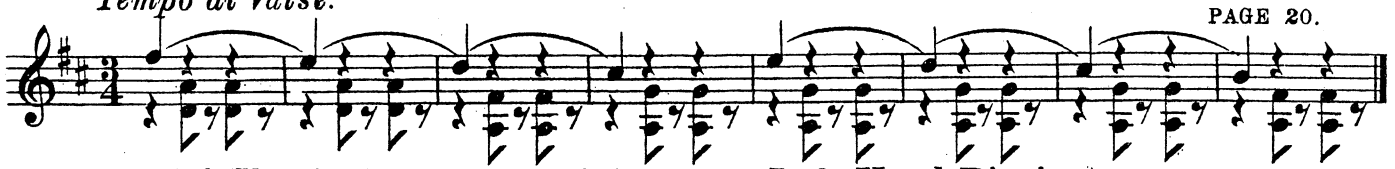


EXERCISE AND SOLO PAGE 16.

EXAMPLE Nº VIII. Melodia Accompagnata.

This is played in the same way as Example Nº 1. except that two or more notes form the accompaniment instead of one.

Tempo di Valse.

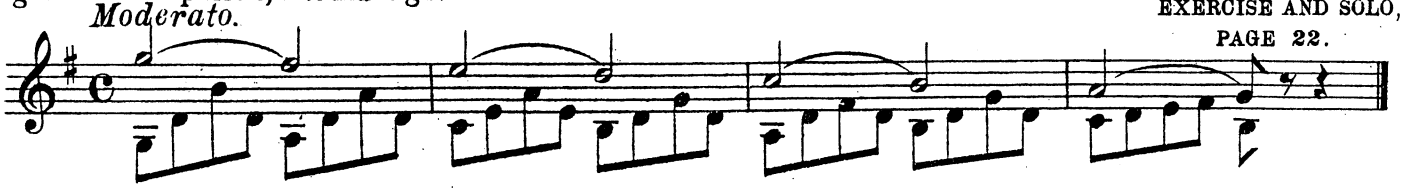


EXERCISE AND SOLO, PAGE 20.

EXAMPLE Nº IX. Pizzicato mano sinistra, or Left Hand Pizzicato

The melody is played with the tremolo, and the accompaniment is performed by the fourth finger of the left hand plucking the string. This requires much practice, for the strings must not jingle together when pulled, but must give a round full tone.

Moderato.

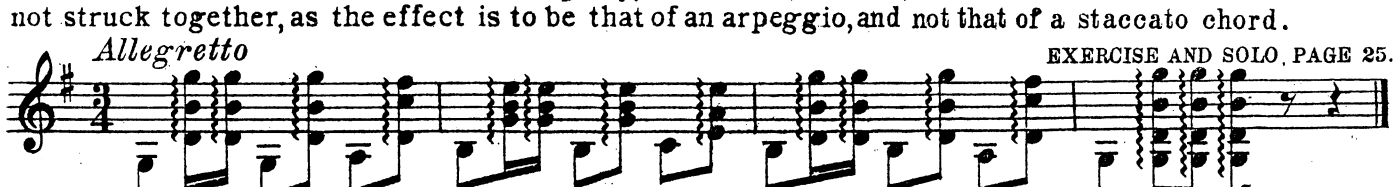


EXERCISE AND SOLO, PAGE 22.

EXAMPLE Nº X. Pizzicato mano destra, or Right Hand Pizzicato.

To be played entirely with the fingers of the right hand, instead of the plectrum; the single notes with the thumb, and the chords with the 1st, 2nd and 3rd fingers. The tips of the fingers must be used and the notes must follow one another rapidly, care must however be taken to see that the strings are not struck together, as the effect is to be that of an arpeggio, and not that of a staccato chord.

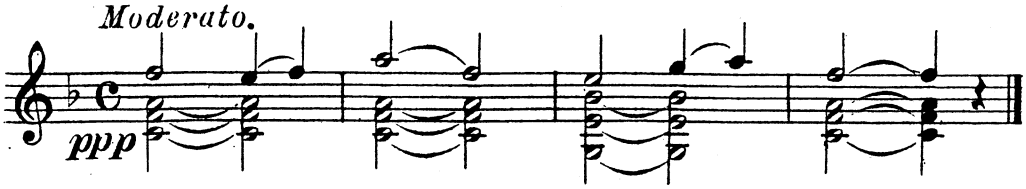
Allegretto



EXERCISE AND SOLO, PAGE 25.

EXAMPLE Nº XI. Accordi Smorzati or Muted Chords.

Pass the upper part of the first finger of the right hand lightly over the strings, as though you were rubbing them. This movement is used for *pp* and sordino effects.

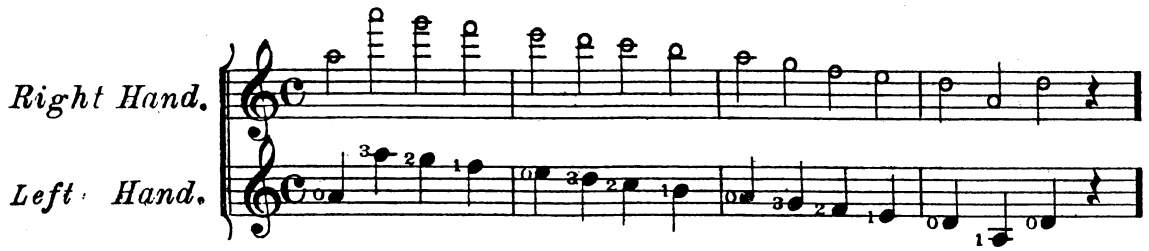


EXERCISE AND SOLO, PAGE 27.

EXAMPLE Nº XII. Artificial Harmonics.

The lower line gives the notes (those marked o excepted) that must be pressed down very firmly by the fingers of the left hand; the upper line gives the effect that will ensue if the first finger of the right hand touches the fret an octave above the stopped note. To perform this, the plectrum must be held between the thumb and second finger, the first finger is then extended and lightly touches the string at the twelfth fret from the stopped note, (the octave) and whilst doing so the plectrum strikes the string sharply underneath the hand. The right hand finger does not touch the fret in the ordinary way i.e., in the middle of it, but on the wire division itself that separates the note from the next higher one.

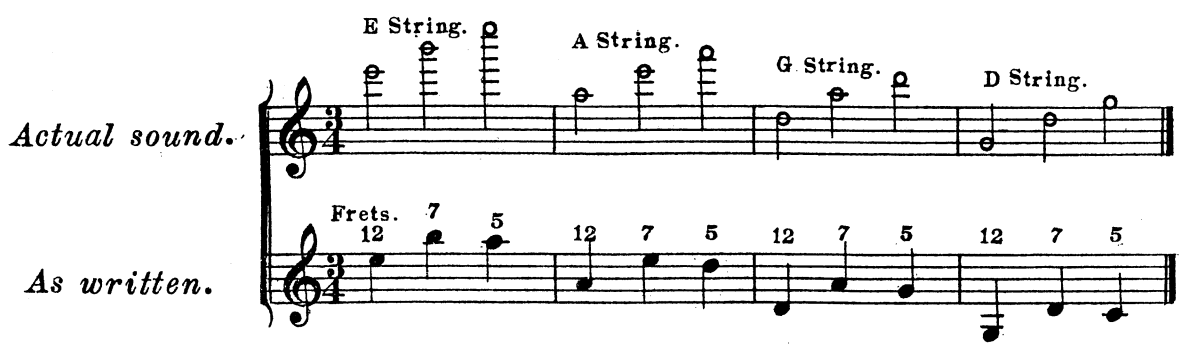
The first note marked thus ⁻ 0, being a natural harmonic needs no stopping by the left hand. it is merely touched in the way described above, over the 12th fret of the A string, and the plectrum used in the same manner, as for artificial harmonics, or it can be produced in the usual way for natural harmonics, by the left hand, see Example XIII. The other notes marked o will be played in the same manner on respectively the 12th frets of the E, A and D strings. The finger that touches the note, in order to produce a good effect must do so as lightly as possible, and be raised immediately afterwards, otherwise the tone is dulled.



EXERCISE AND SOLO, PAGE 29.

EXAMPLE Nº XIII. Natural Harmonics.

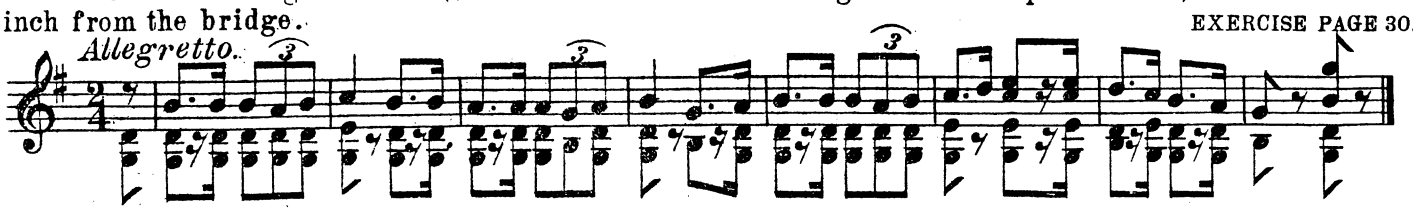
These are obtained by touching a string very lightly over a fret instead of pressing it down to the fingerboard in the usual manner. Strike the string with the plectrum with the right hand in the ordinary manner.



EXAMPLE Nº XIV. Accordi a Percussione or Percussion Chords.

Beat the first finger of the right hand across the four strings with a sharp movement, about half an inch from the bridge.

EXERCISE PAGE 30.



EXERCISE.

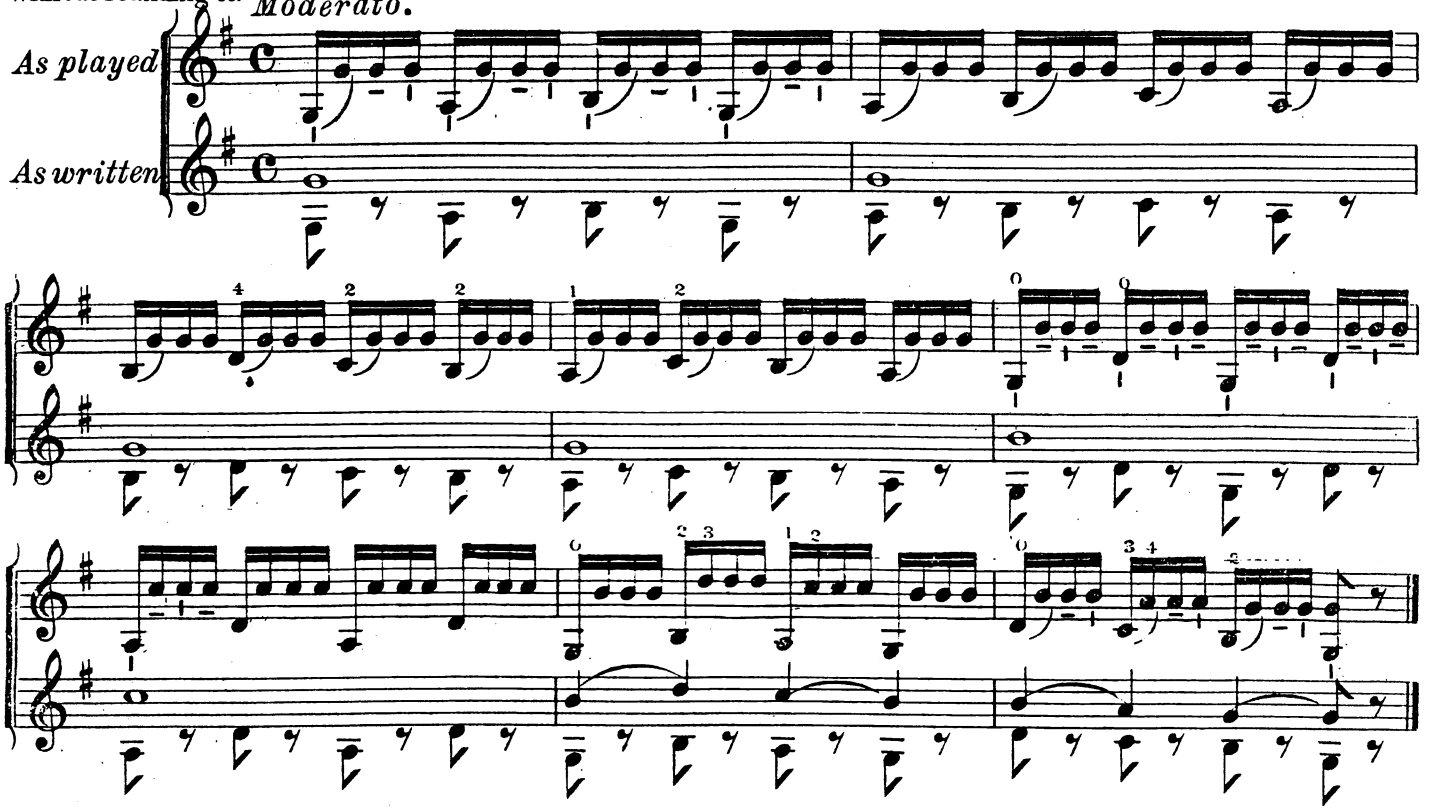
DUO STYLE.

The lower line shows how the music for this style is written, the upper line how it is to be played. The plectrum passes across the string for the first two notes, then an up stroke (marked thus ⌣) and a down stroke marked thus (⊓). In the 5th. 6th. and 7th. bars the plectrum rapidly passes over the intervening string between the two notes, without sounding it.

Moderato.

As played

As written



MELODY.

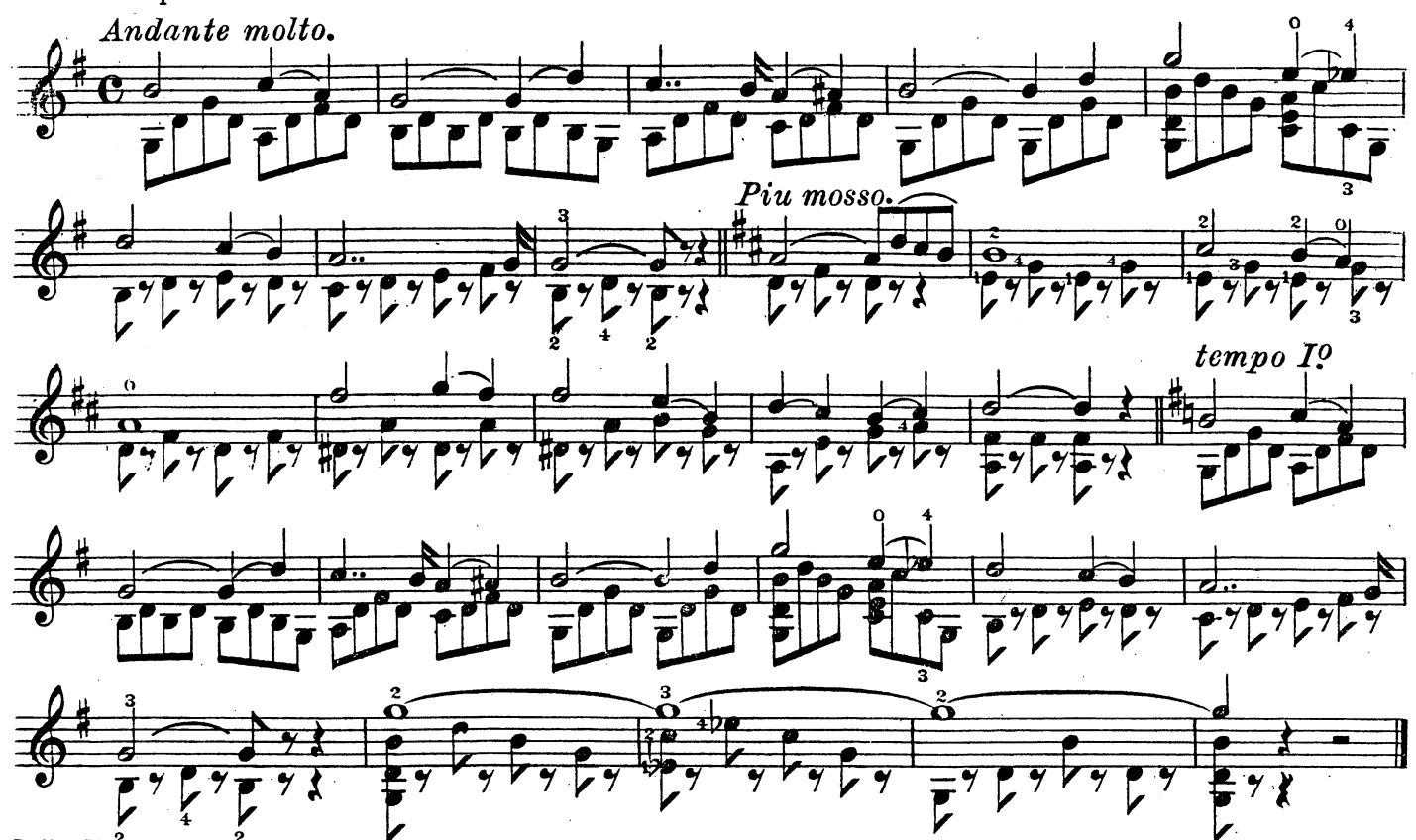
DUO STYLE.

See Example Nº I.

Andante molto.

Piu mosso.

tempo Iº

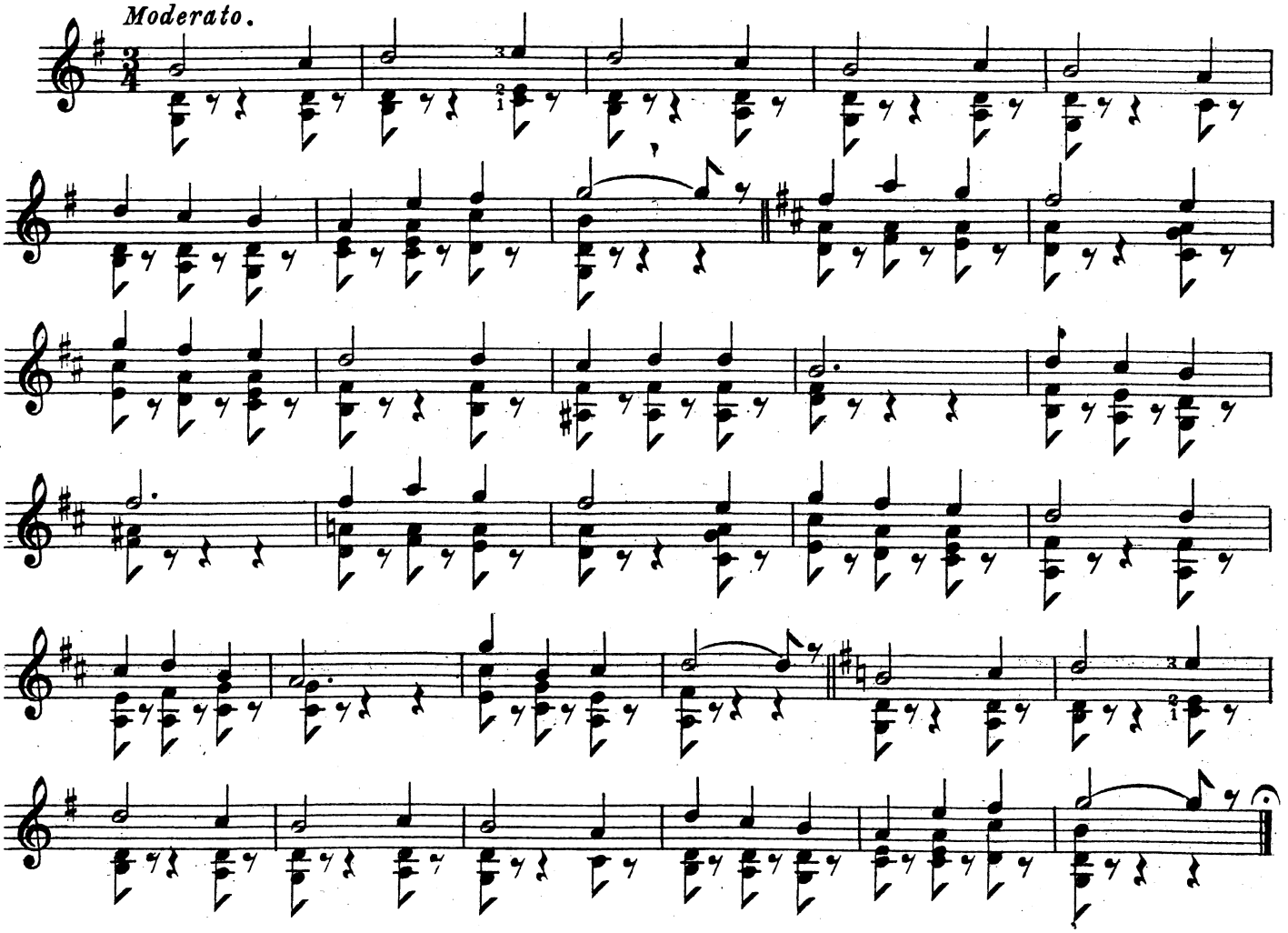


EXERCISE.

ACCORDI CANTABILI.

The top notes are played tremolo and the lower notes are struck. The tremolo must not be interrupted, but even and legato.

Moderato.

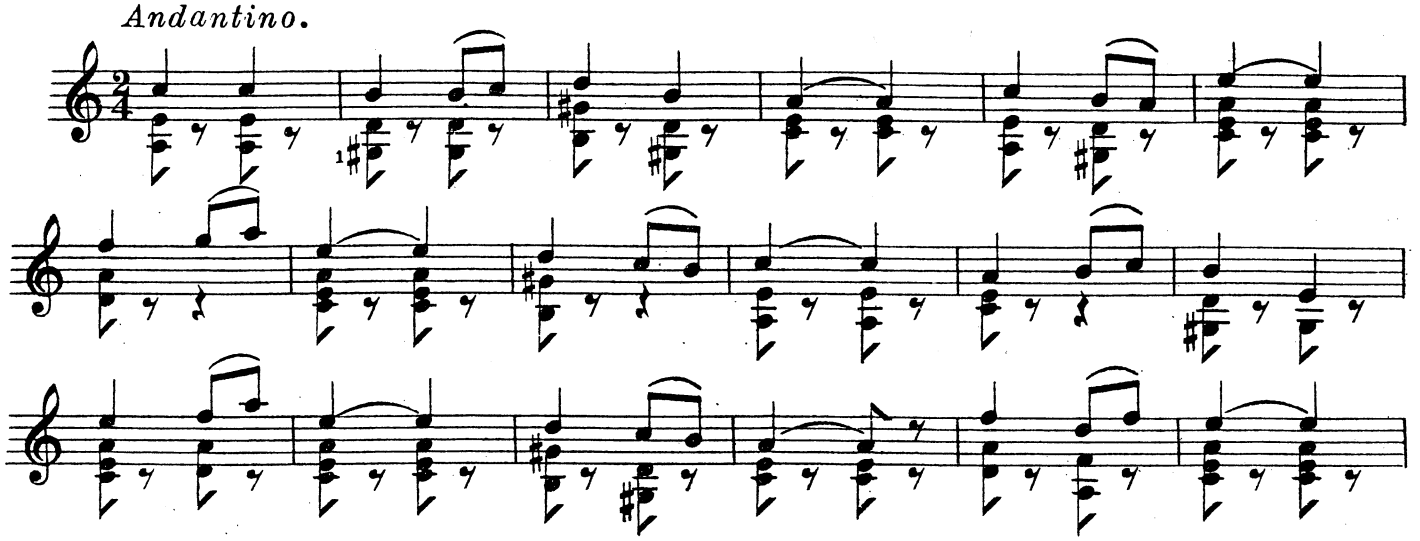


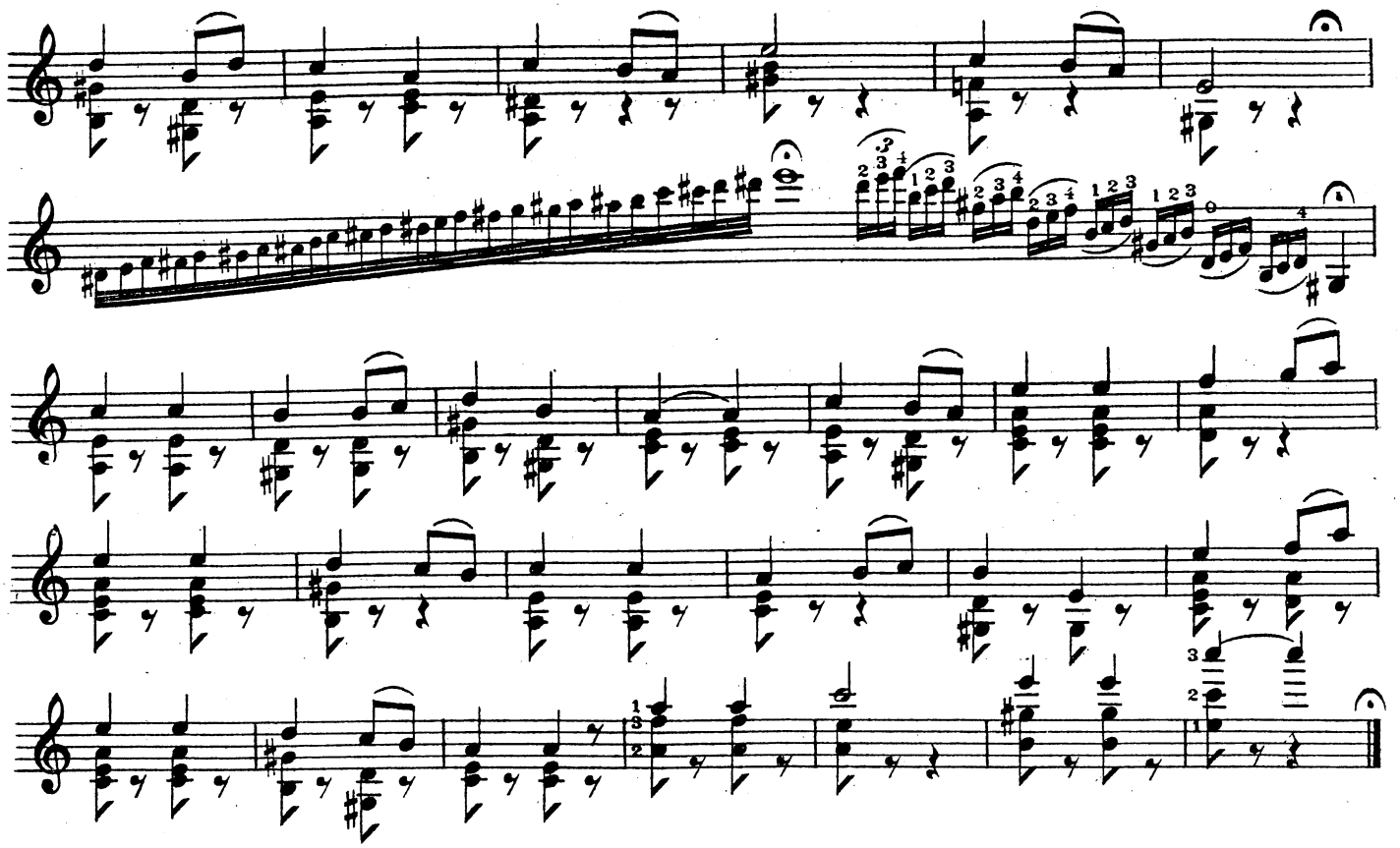
SERENATA SICILIANA.

IN A MINOR.

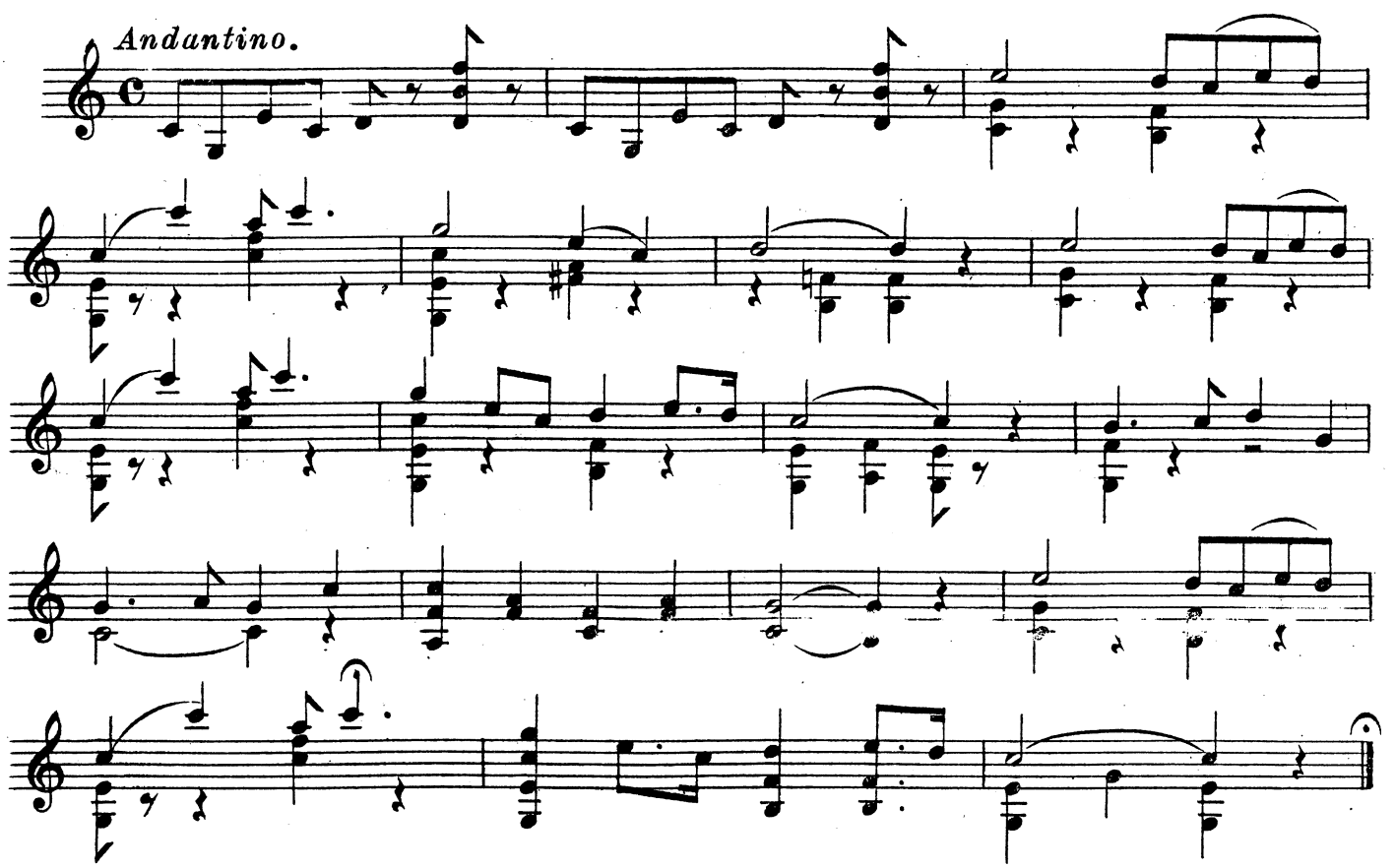
To be played as above exercise. See Example Nº II.

Andantino.





THE OLD FOLKS AT HOME.

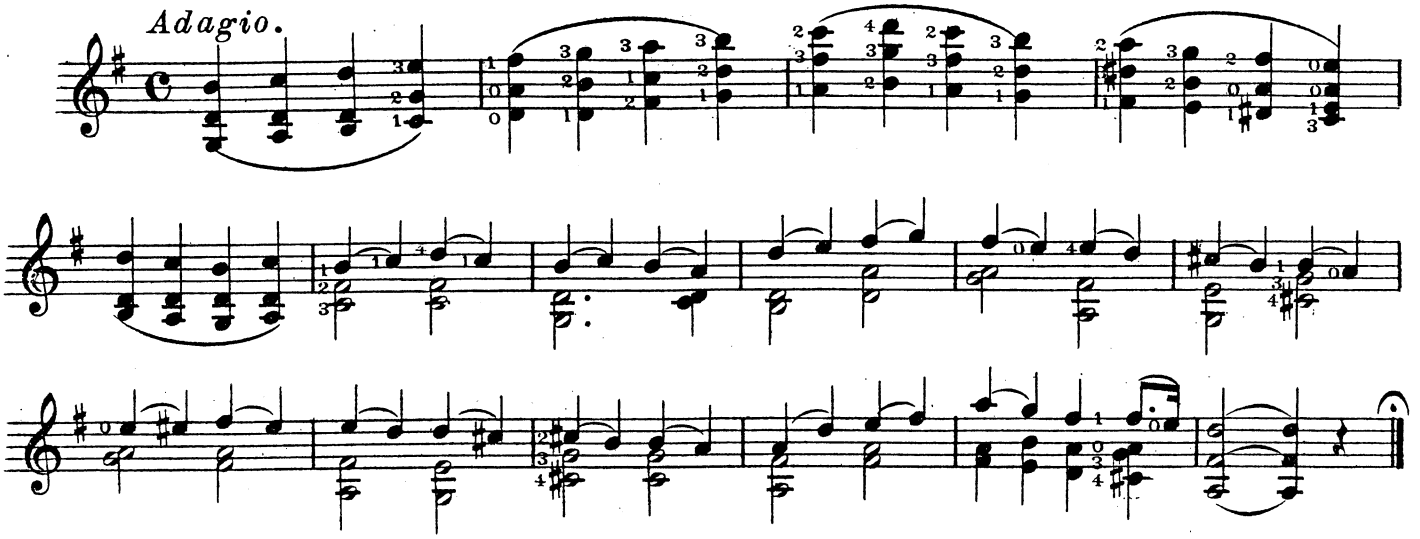


EXERCISE.

ACCORDI SOSTENUTI.

All notes throughout to be played tremolo. See Example III.

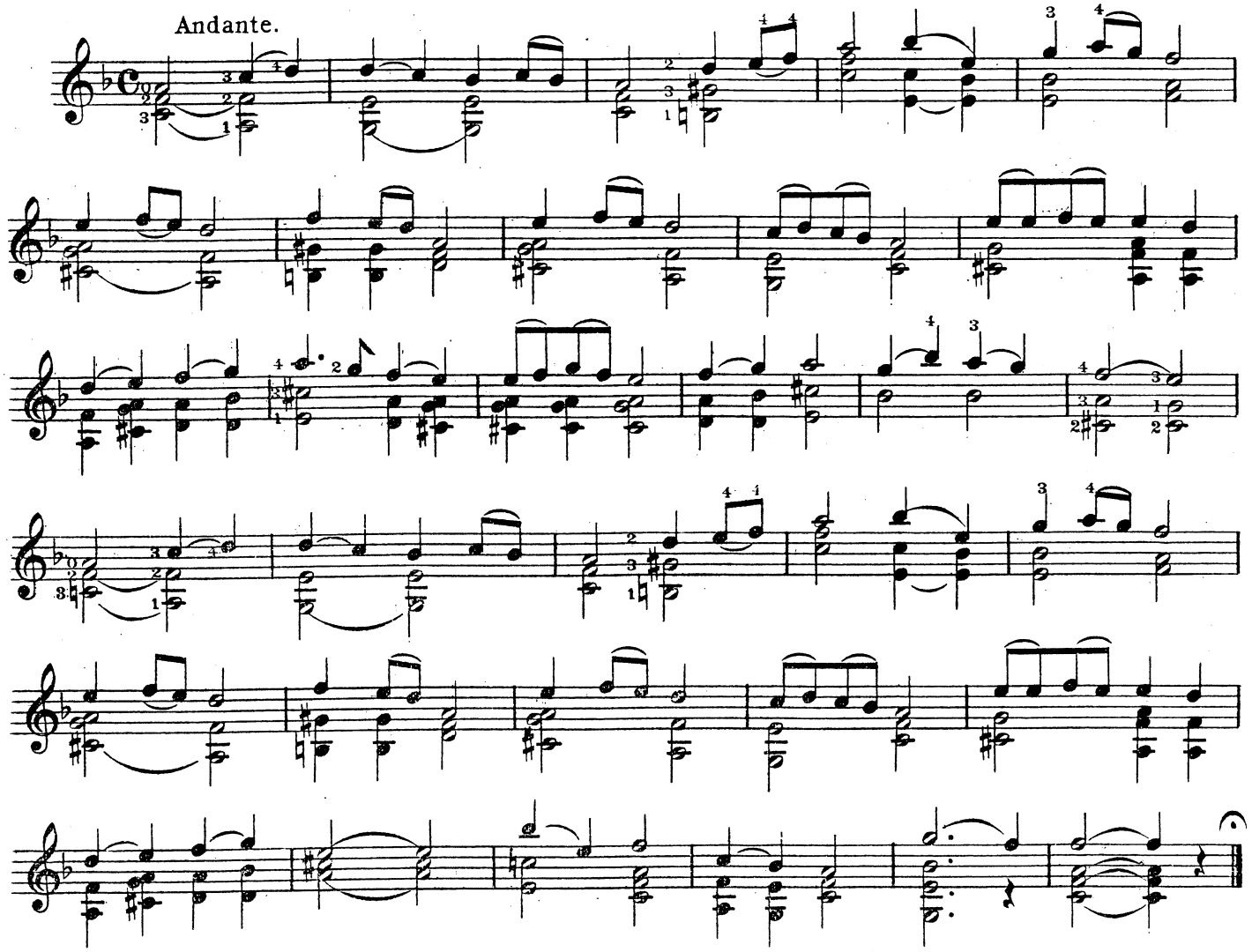
Adagio.



ANDANTE RELIGIOSO.

All notes throughout to be played tremolo. See Example III.

Andante.

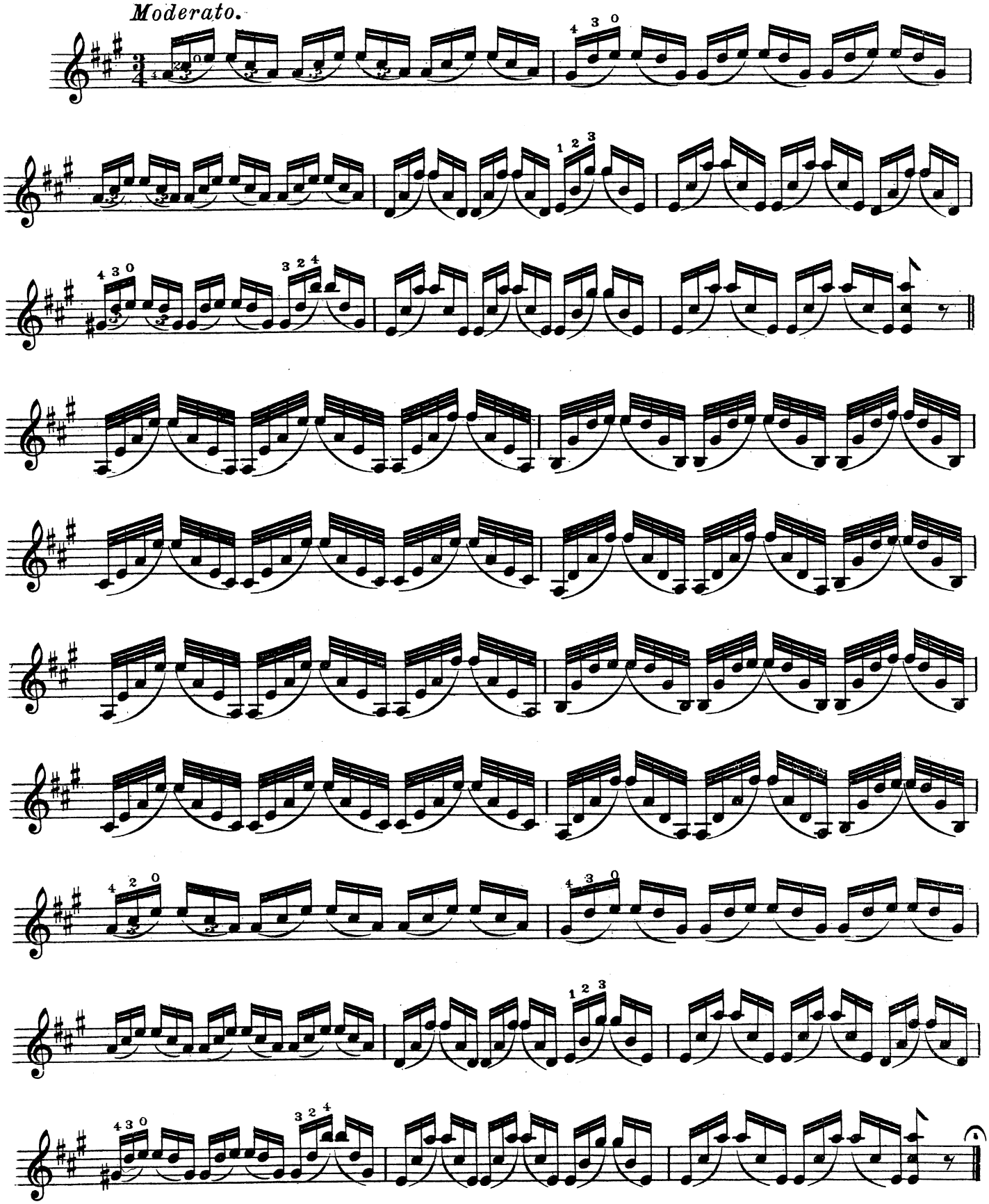


EXERCISE.

ARPEGGIO CANTABILE.

The arpeggi are played with down and up strokes, the melody must be well marked. See Example IV.

Moderato.



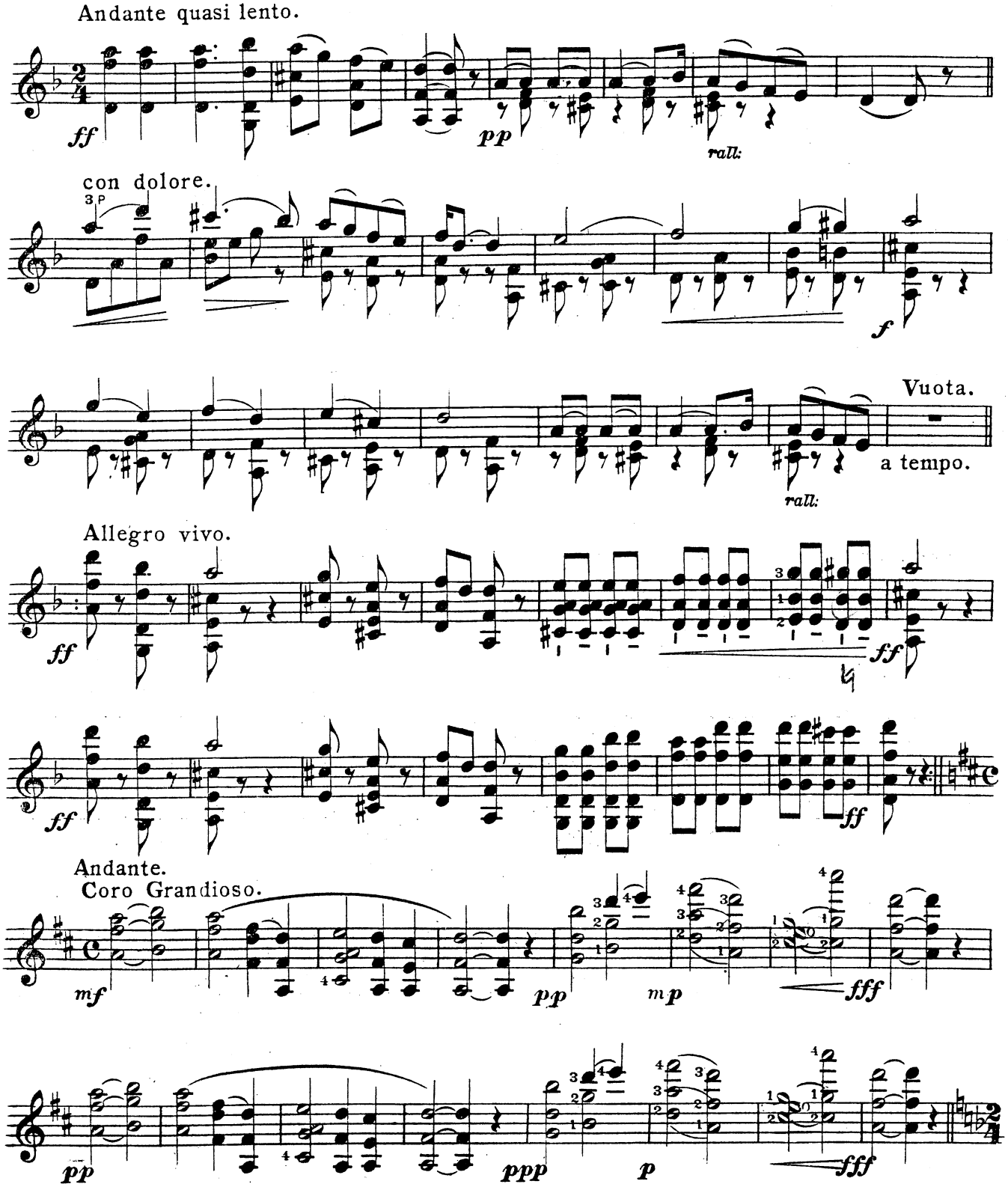
SOUVENIR DE MOSCOW.

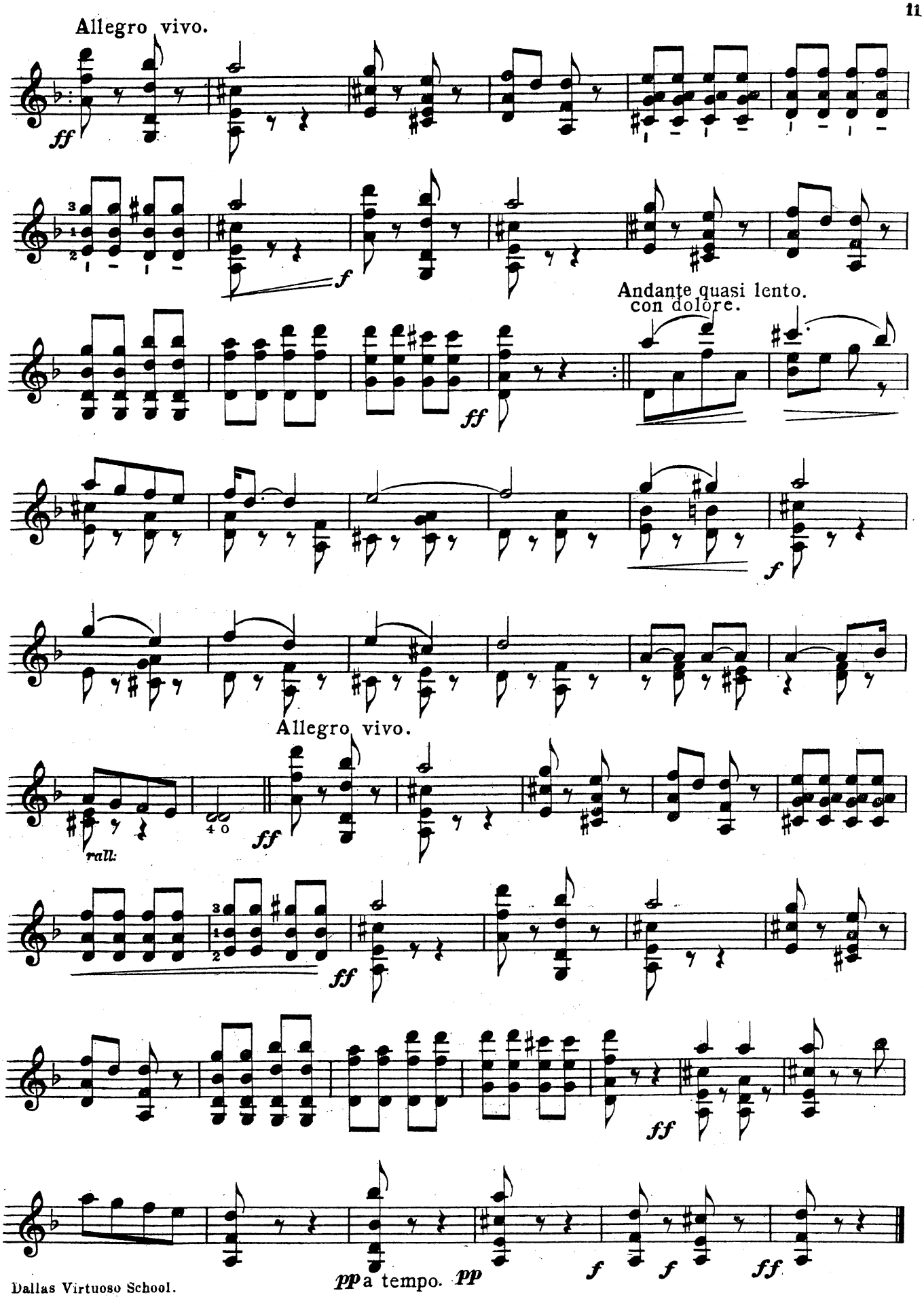
RUSSIAN SONG AND DANCE.

(ASSOLO.)

Op 507.

Leopoldo Francia.



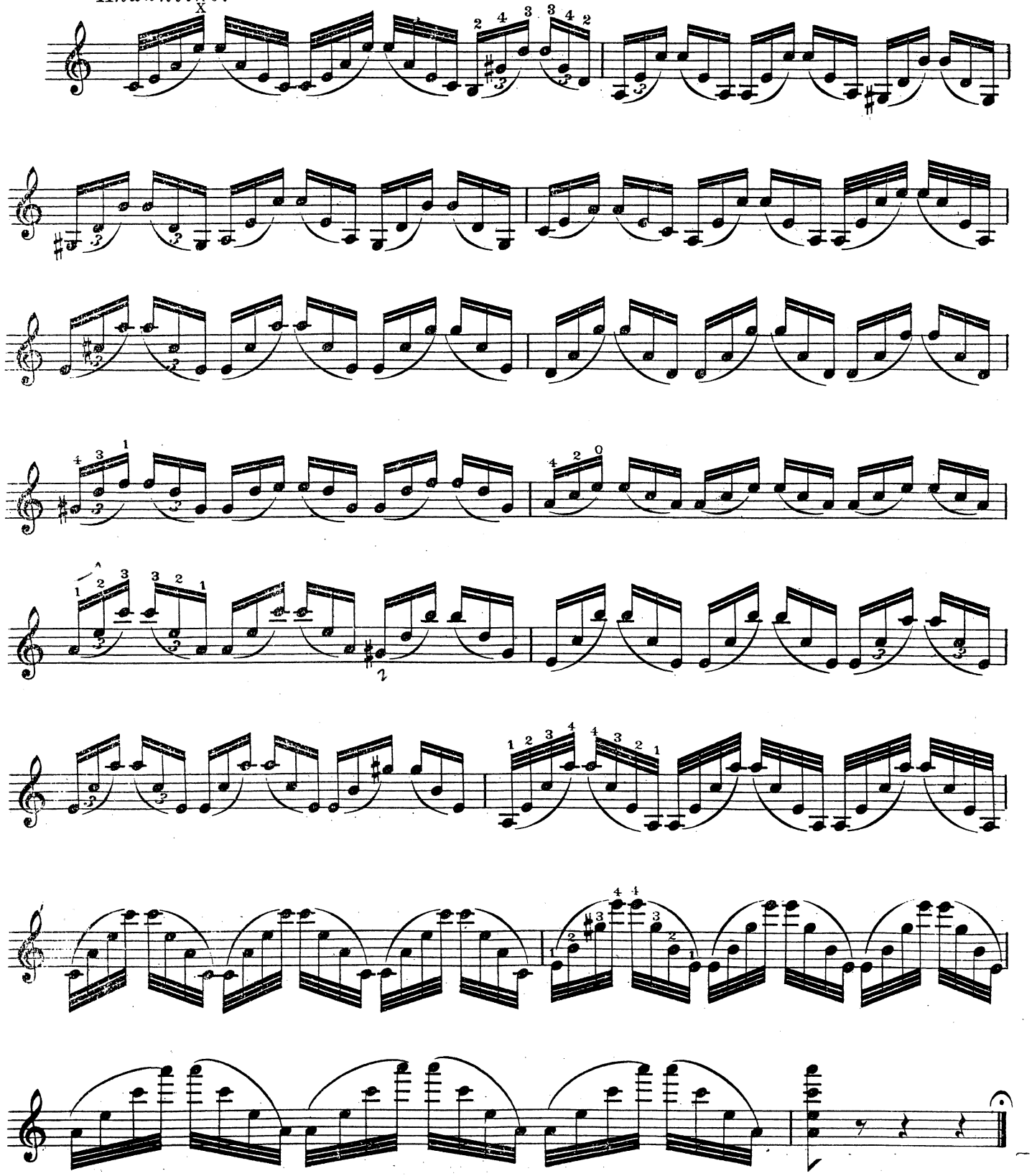

Allegro vivo.
ff
f
Andante quasi lento.
con dolore.
ff
f
Allegro vivo.
rall:
ff
ff
ff
pp a tempo. pp
f
f
ff

REVERIE.

IN A. MINOR.

This is a melody to be played similarly to the preceding exercise.

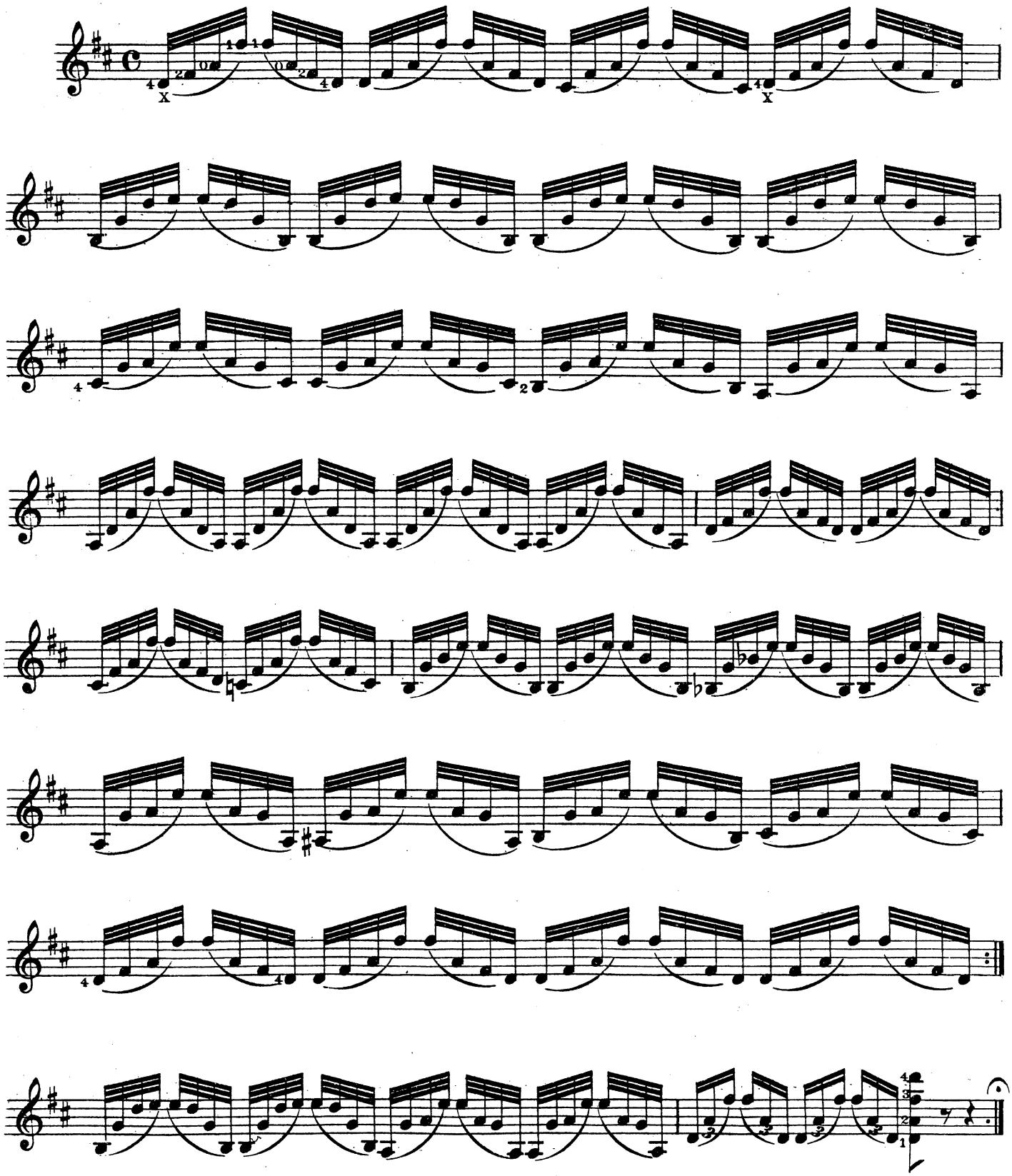
Andantino.



MELODIA.

ARPEGGIO CANTABILE NEL BASSO.

The melody here is in the bass and must be well marked. See Example Nº V.

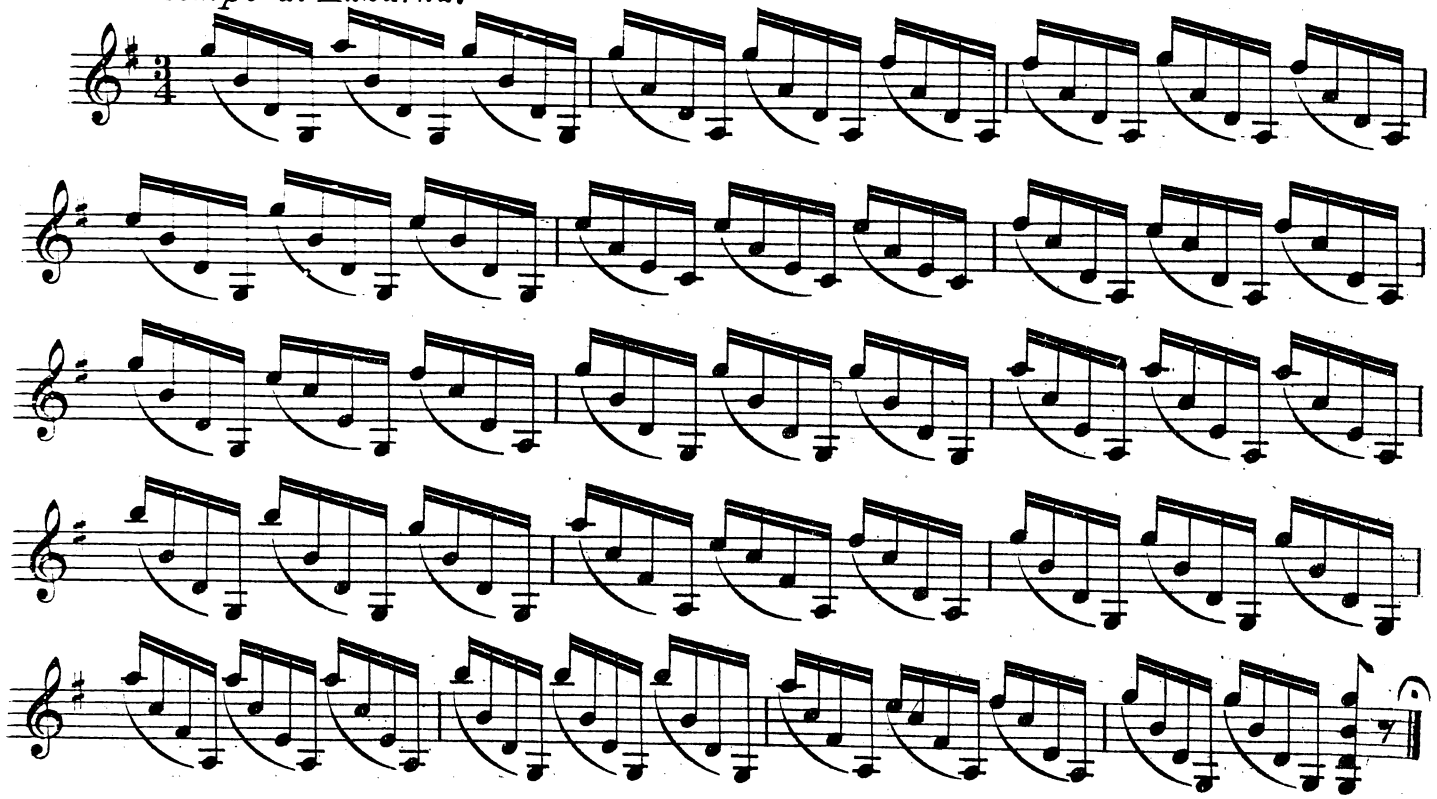


EXERCISE.

ARPEGGIO RIVERSATO.

Performed with up strokes towards you, the upper note to be well accentuated. See Example Nº VI.

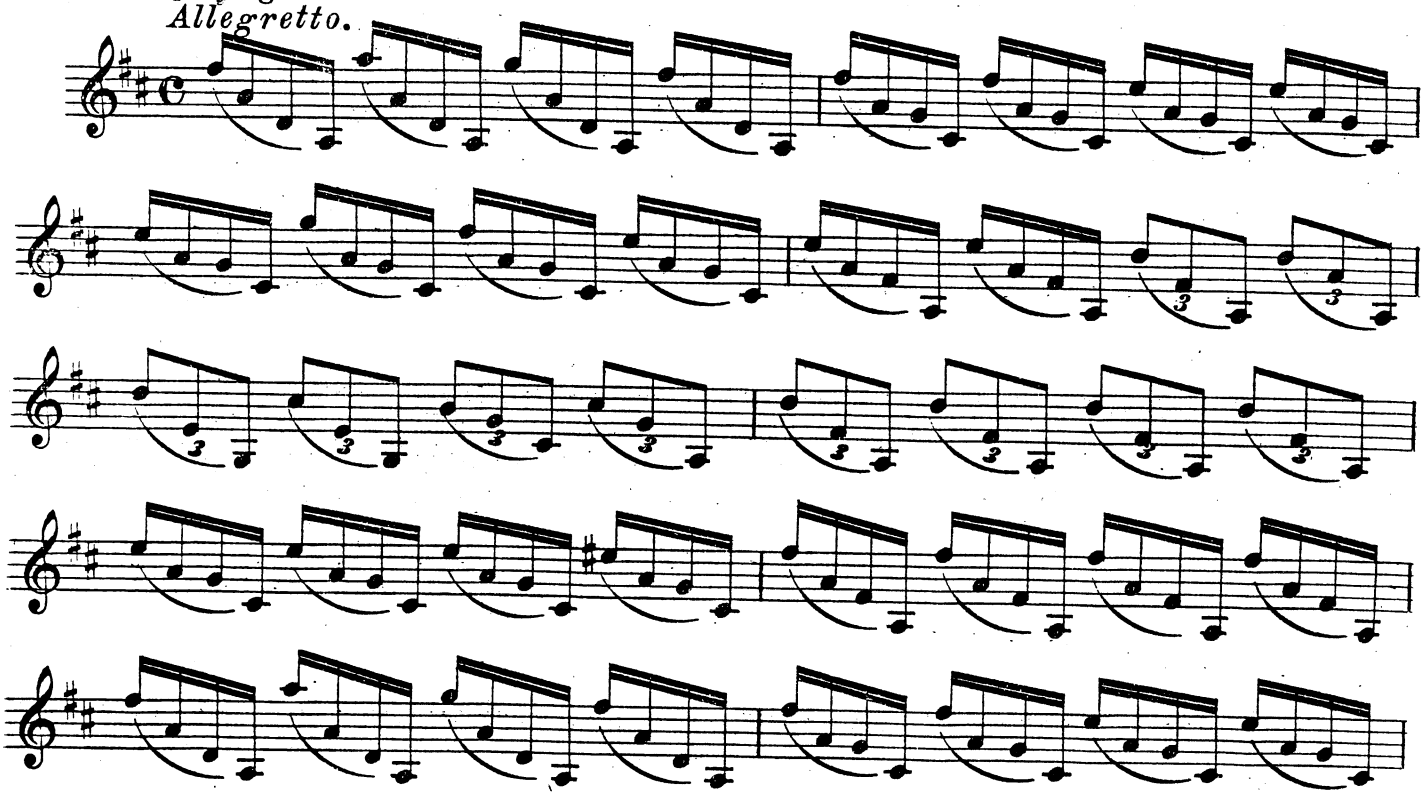
Tempo di Mazurka.

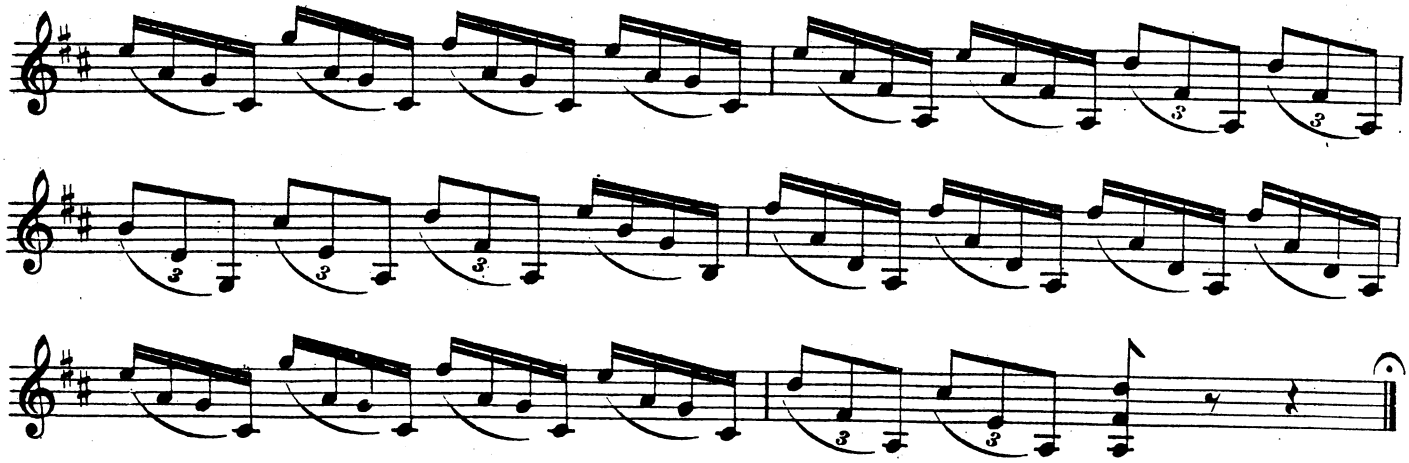


MELODIA.

This is played as in Example VI. Arpeggio Riversato, the fingers of the left hand must be kept firmly down as in playing chords.

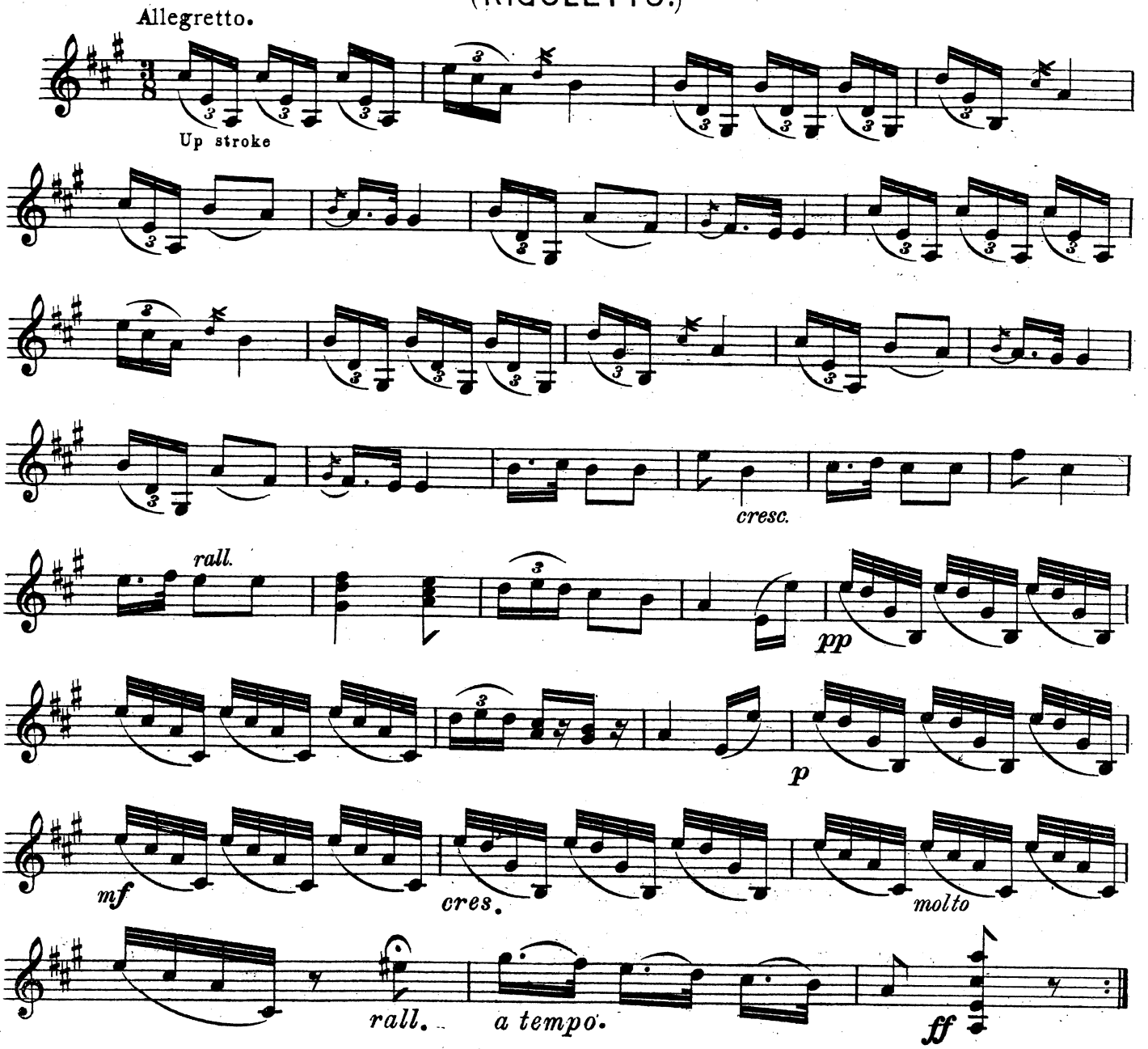
Allegretto.





LA DONNA É MOBILE.

(RIGOLETTO.)

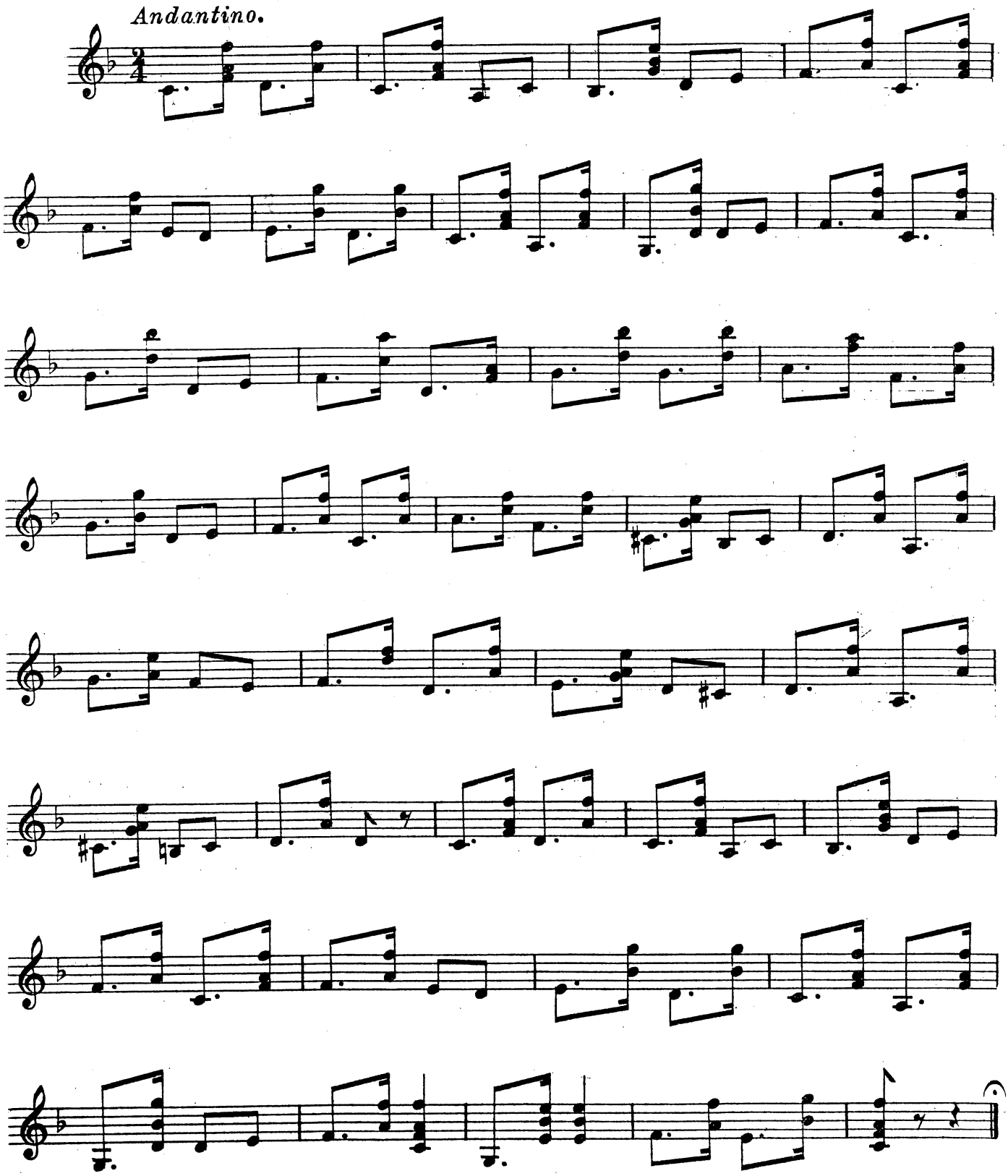


EXERCISE.

BASSO MELODICO.

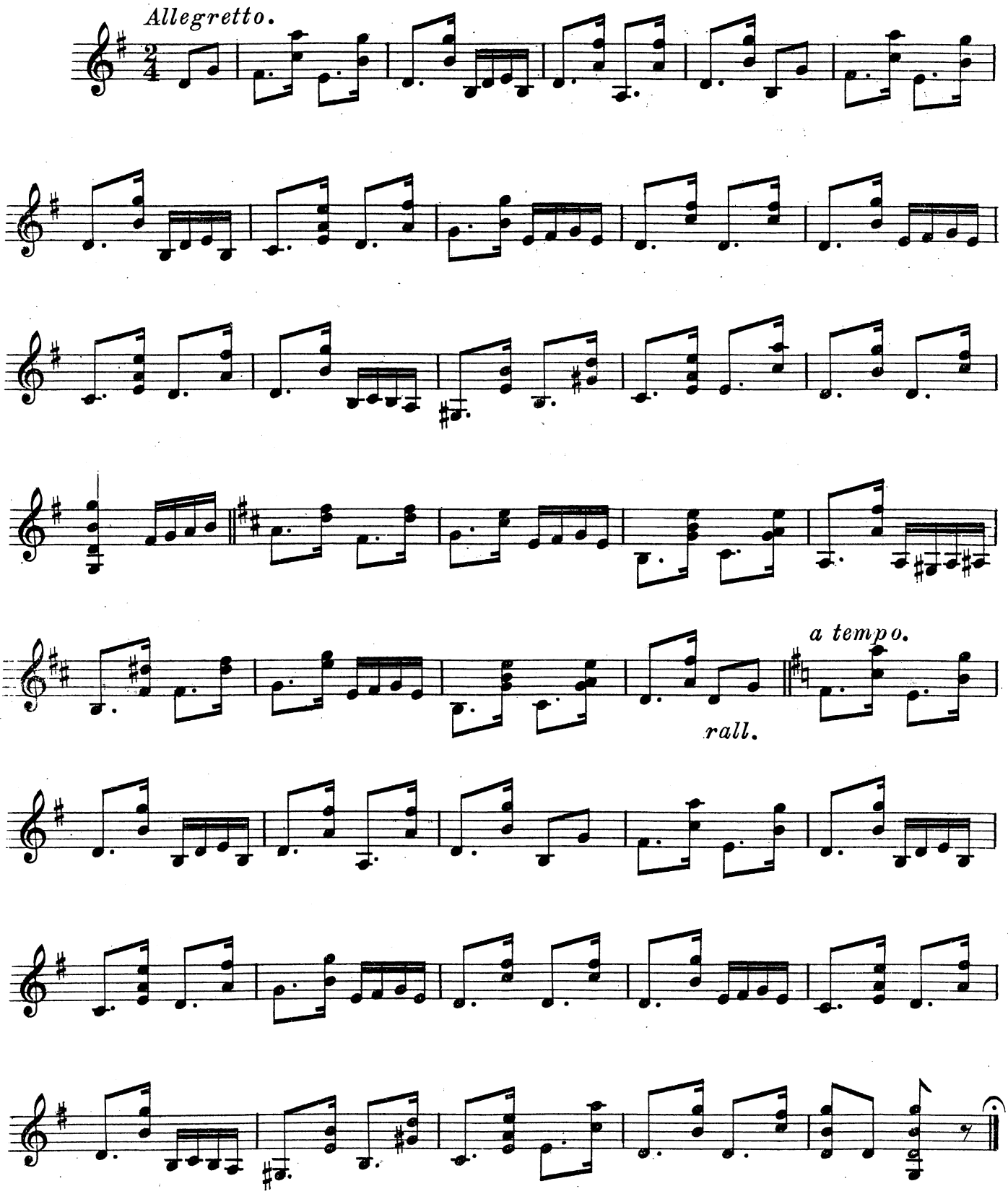
The lower notes, which constitute the melody, are played tremolo; and the chords, which form the accompaniment, are performed with a down stroke.

Andantino.



GAVOTTE.

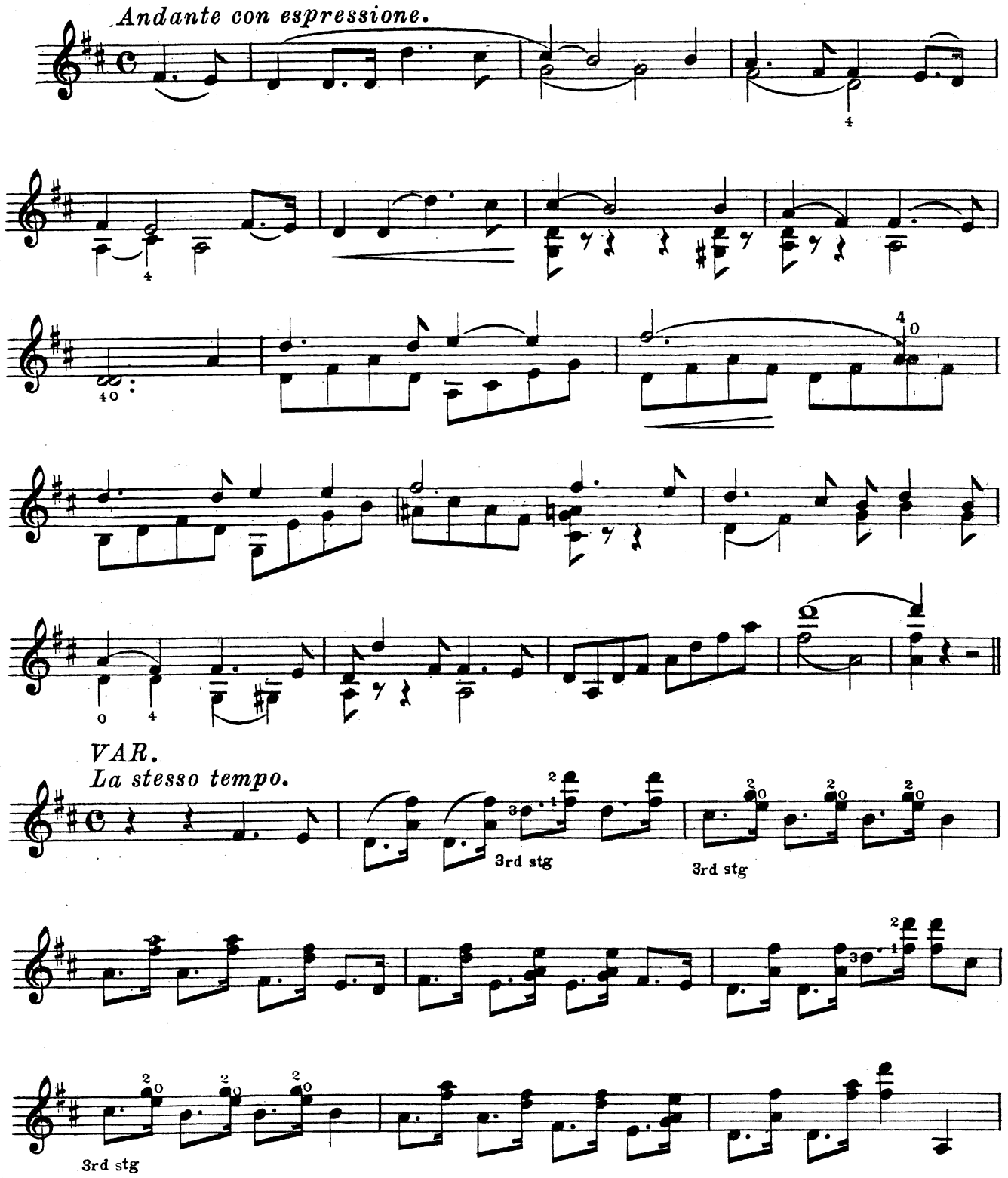
The bass notes are tremolo, and the chords are struck with down strokes. Do not interrupt the tremolo in any way, the whole beauty of this little piece, lies in the correctness and perfection with which the air must be brought out.

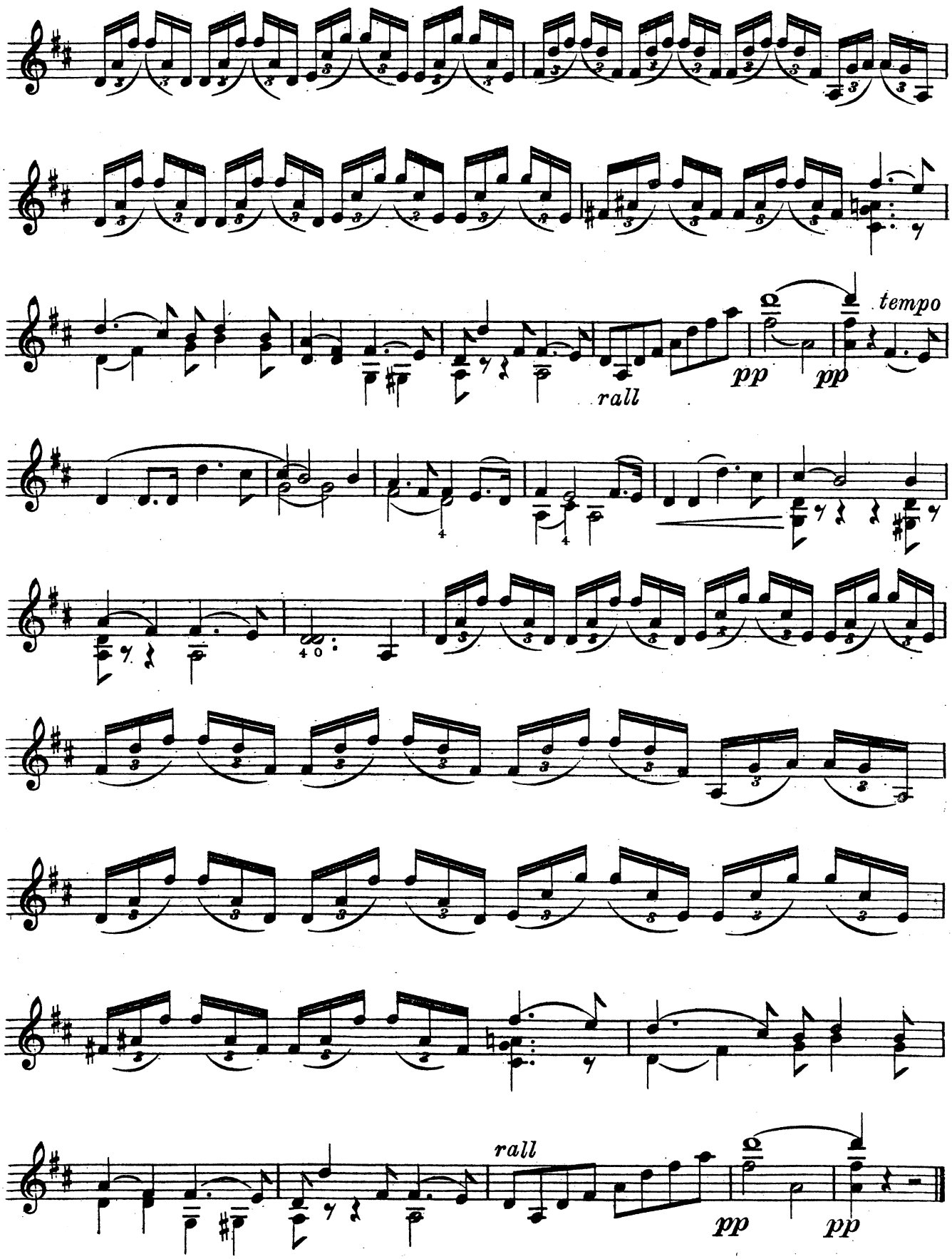


ANNIE LAURIE.

FANTASIA.

This air embodies various forms of the unaccompanied playing, previously explained.



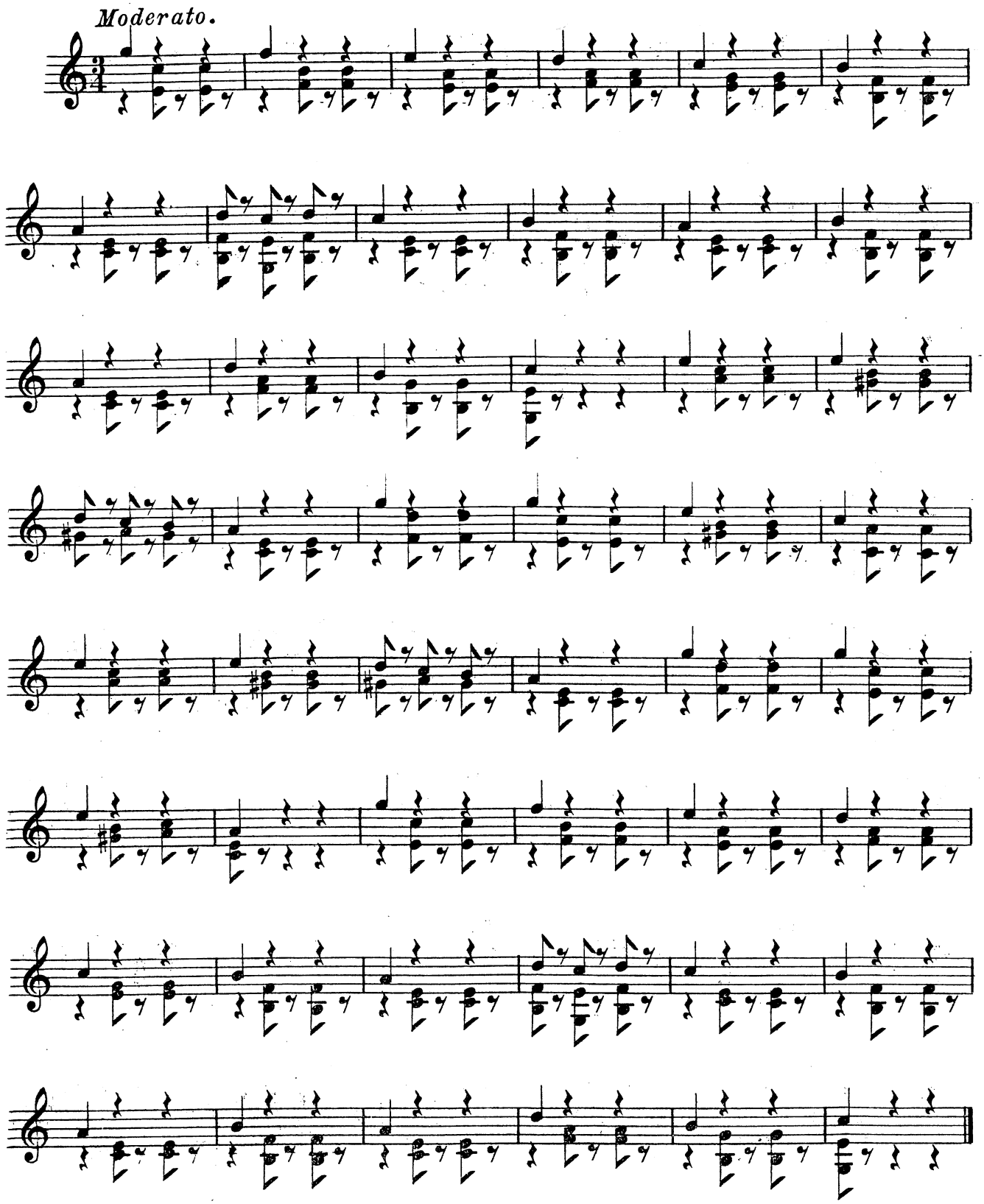

rall
pp
pp
tempo
rall
pp
pp

EXERCISE.

MELODIA ACCOMPAGNATA.

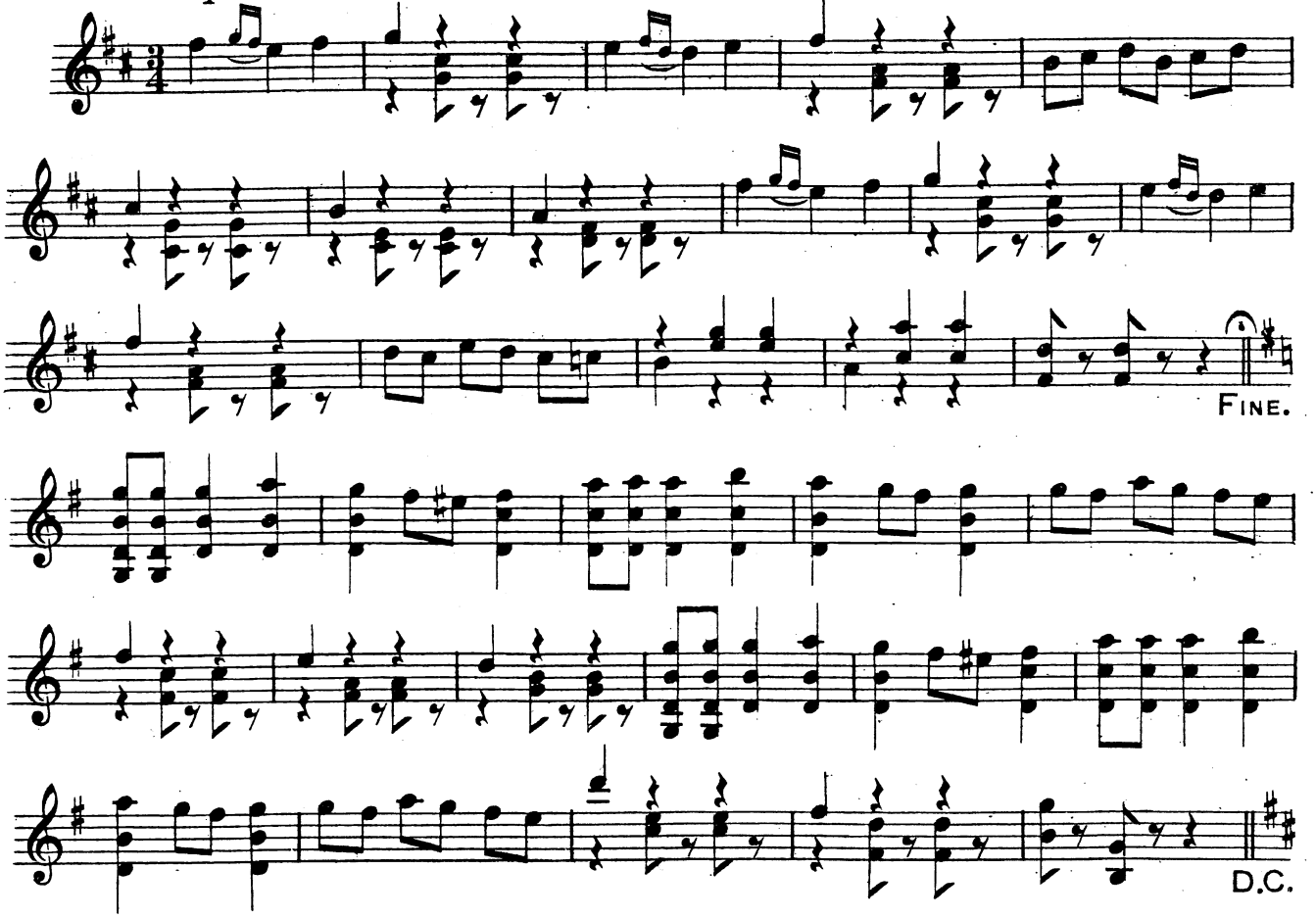
Tremolo the top note and give single strokes to the lower notes. See Example VIII.

Moderato.



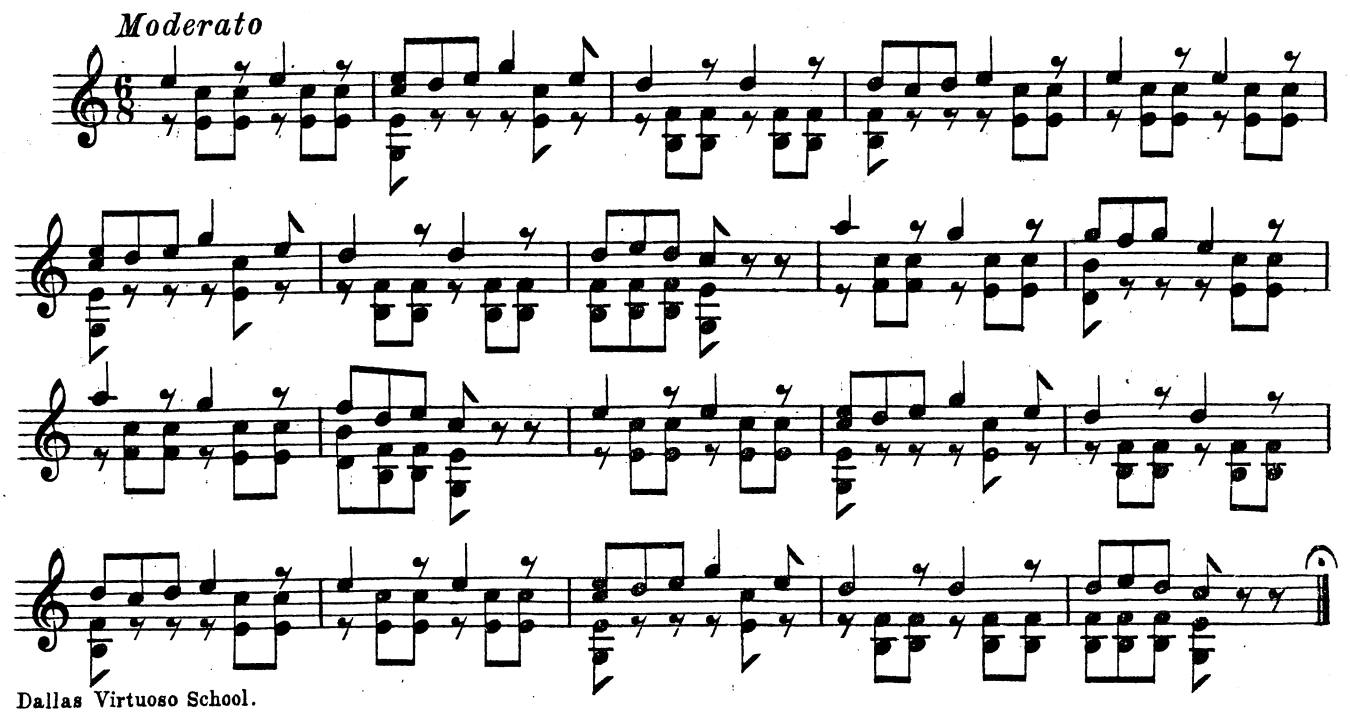
MAZURKA.

Tempo di Mazurka.



GERMAN AIR.

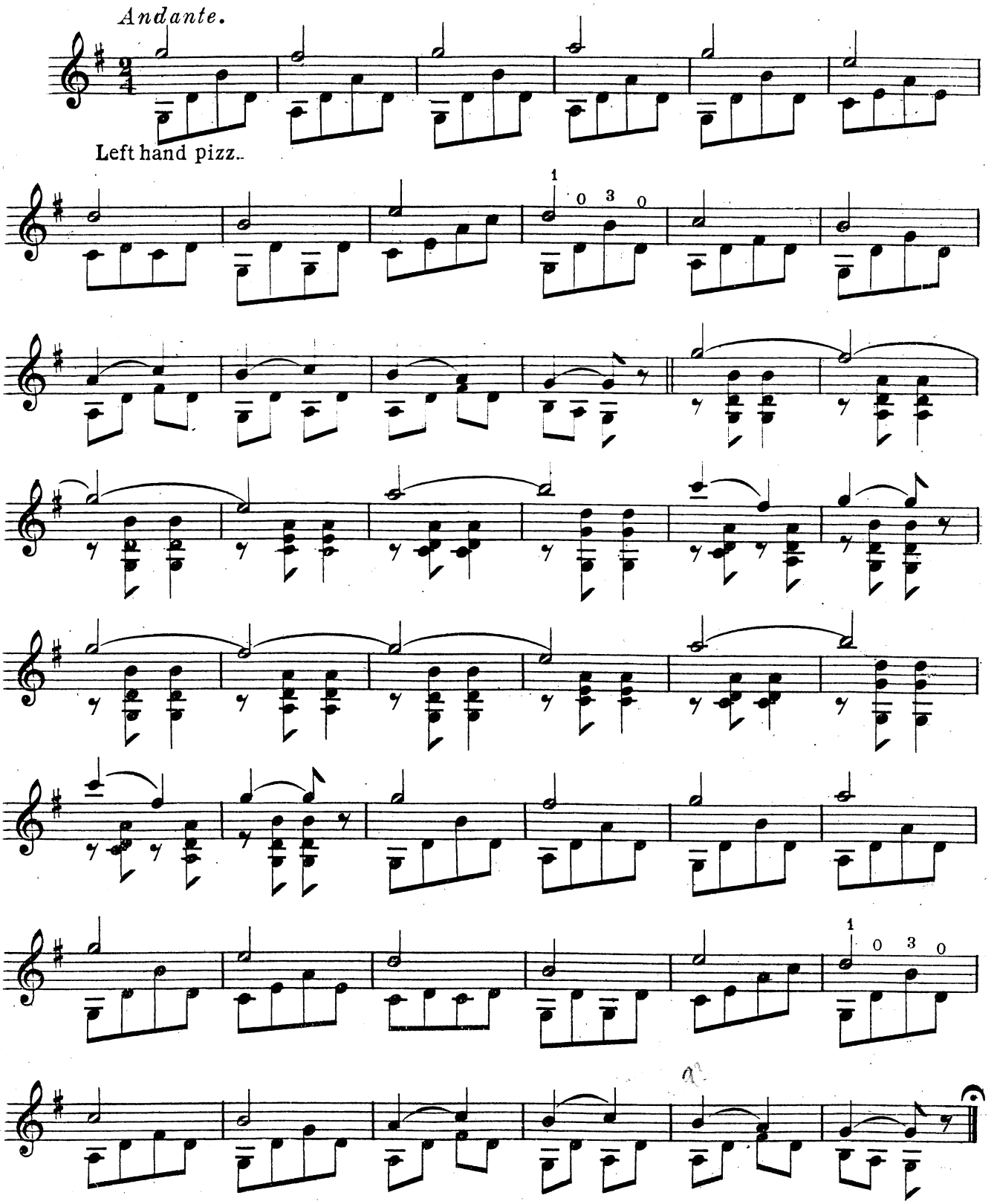
Moderato



EXERCISE.

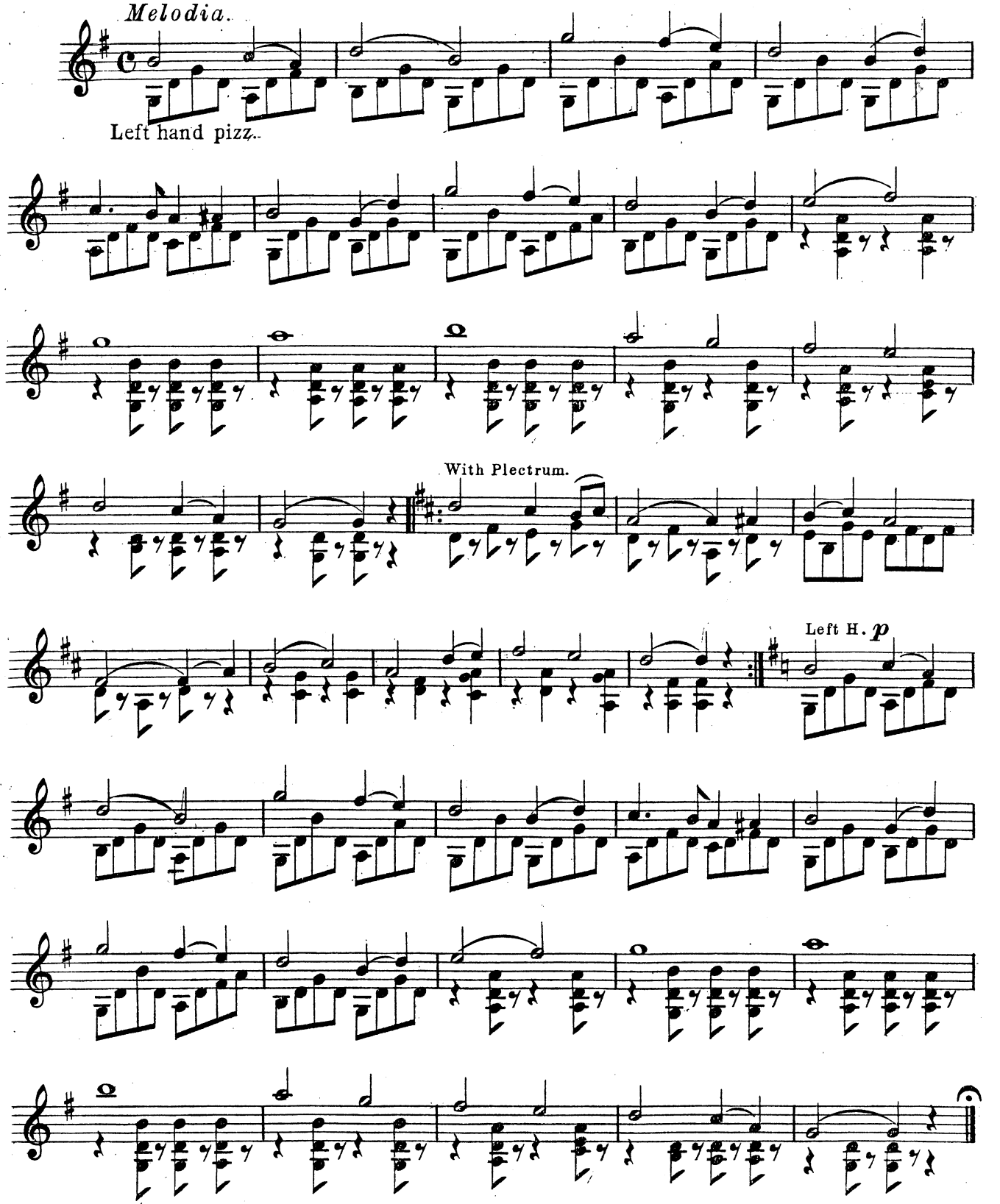
LEFT HAND PIZZICATO.

The melody is tremolo, and the accompaniment notes pizzicato with the little finger of the left hand.. See Example Nº IX.



ANDANTINO.

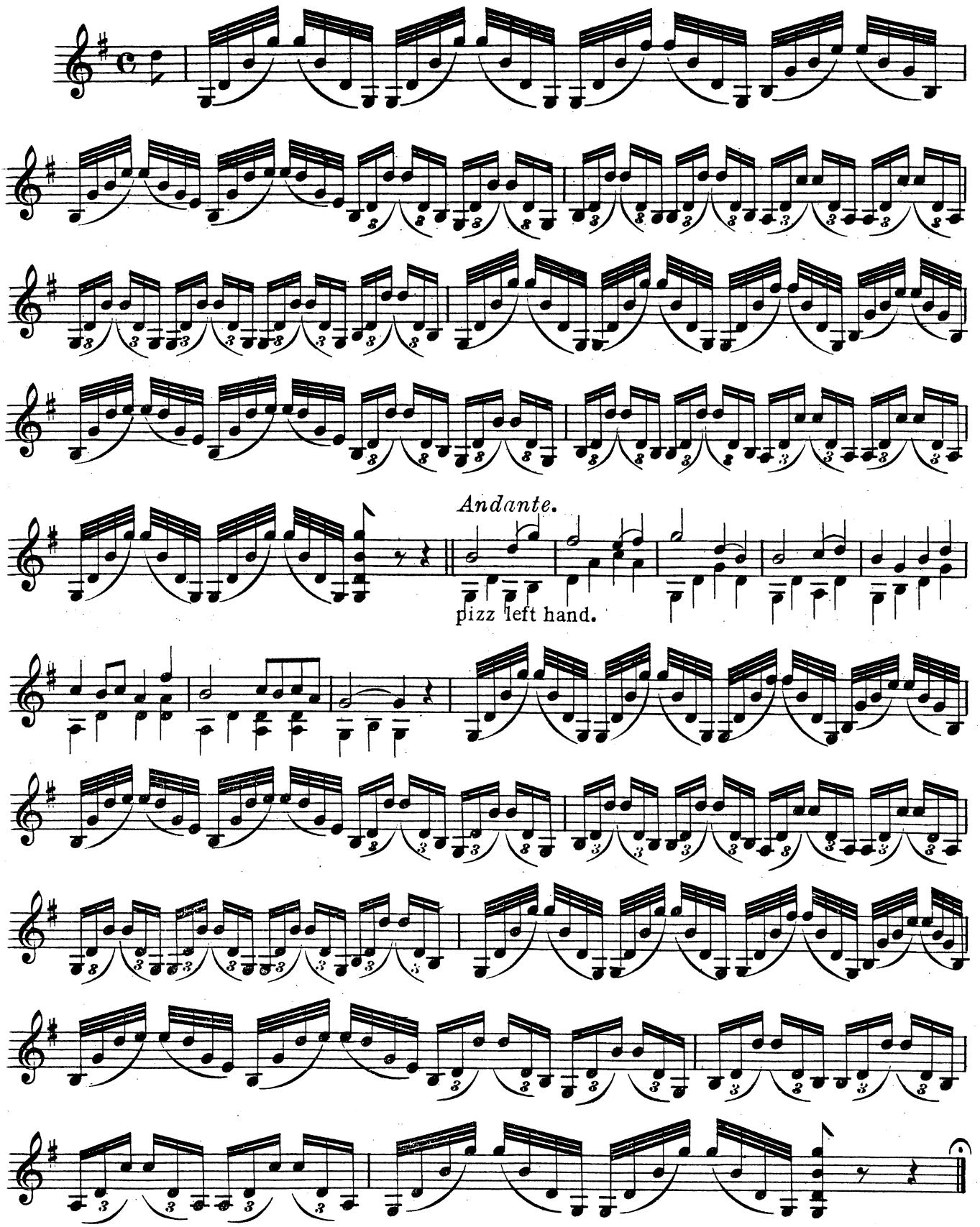
Left hand pizzicato, followed by the duo style.



MELODIA VARIATA.

Here we have Arpeggio Cantabile effect followed by left hand pizzicato.

Andantino

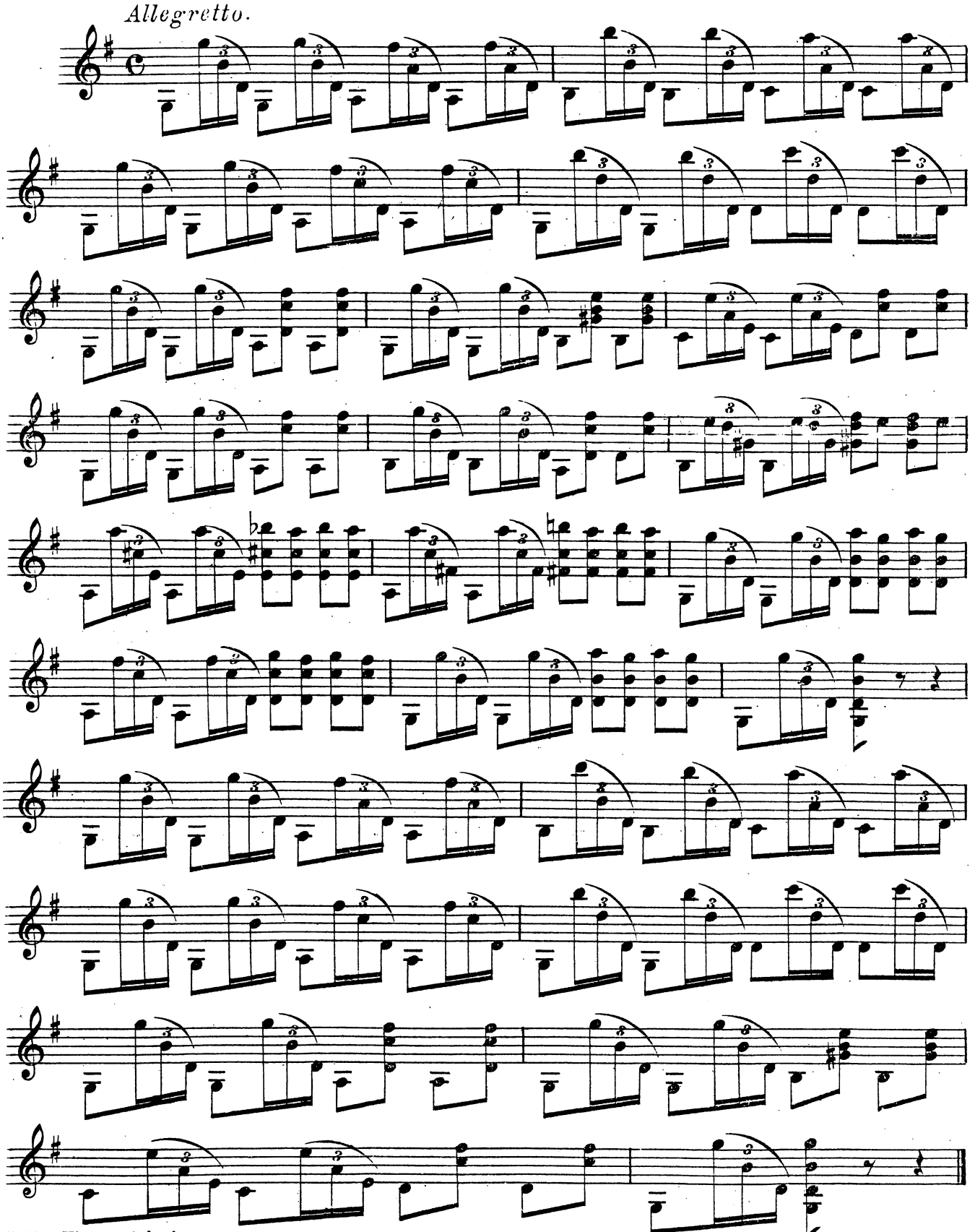


EXERCISE.

RIGHT HAND PIZZICATO.

To be played pizzicato with the thumb and the 1st, 2nd and 3rd fingers of the right hand. See Example X.

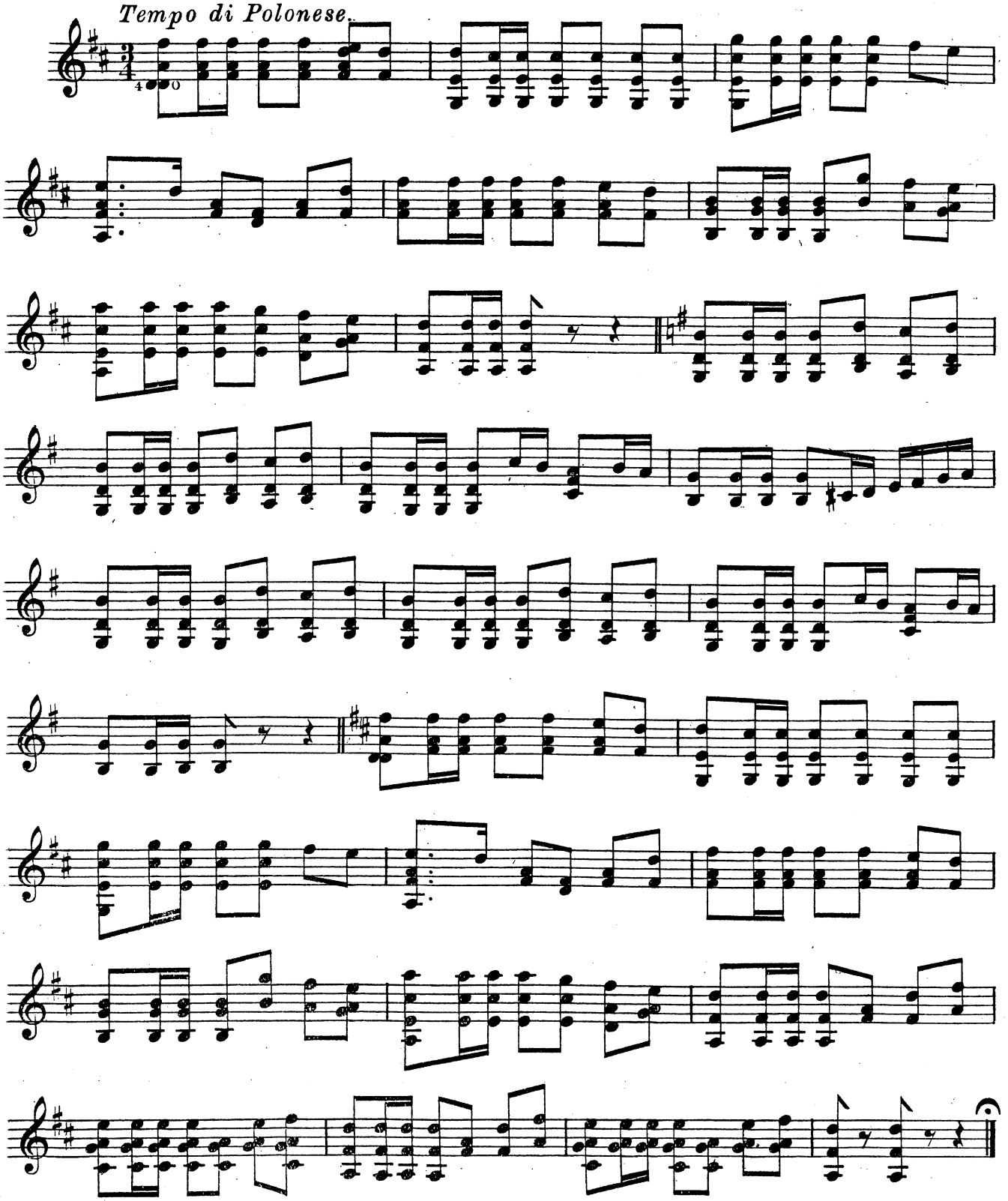
Allegretto.



POLONESE

To be played with right hand pizzicato.

Tempo di Polonese.

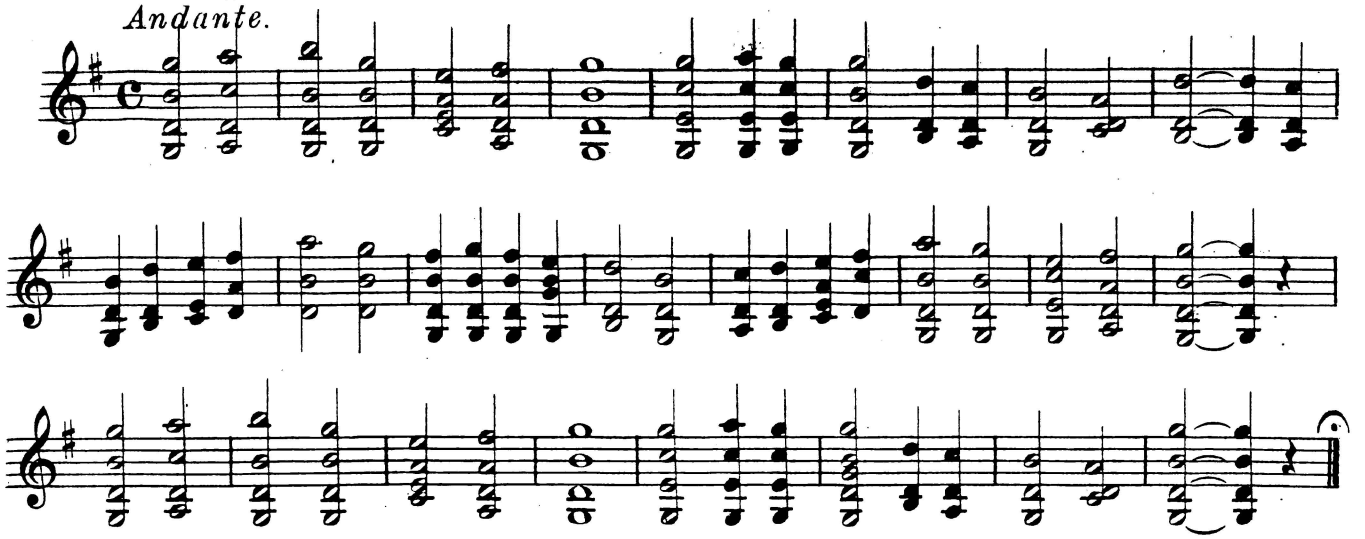


EXERCISE.

ACCORDI SMORZATI.

A study in sordino effects, to be performed with the first finger of the ~~left~~ right hand. See Example XI.

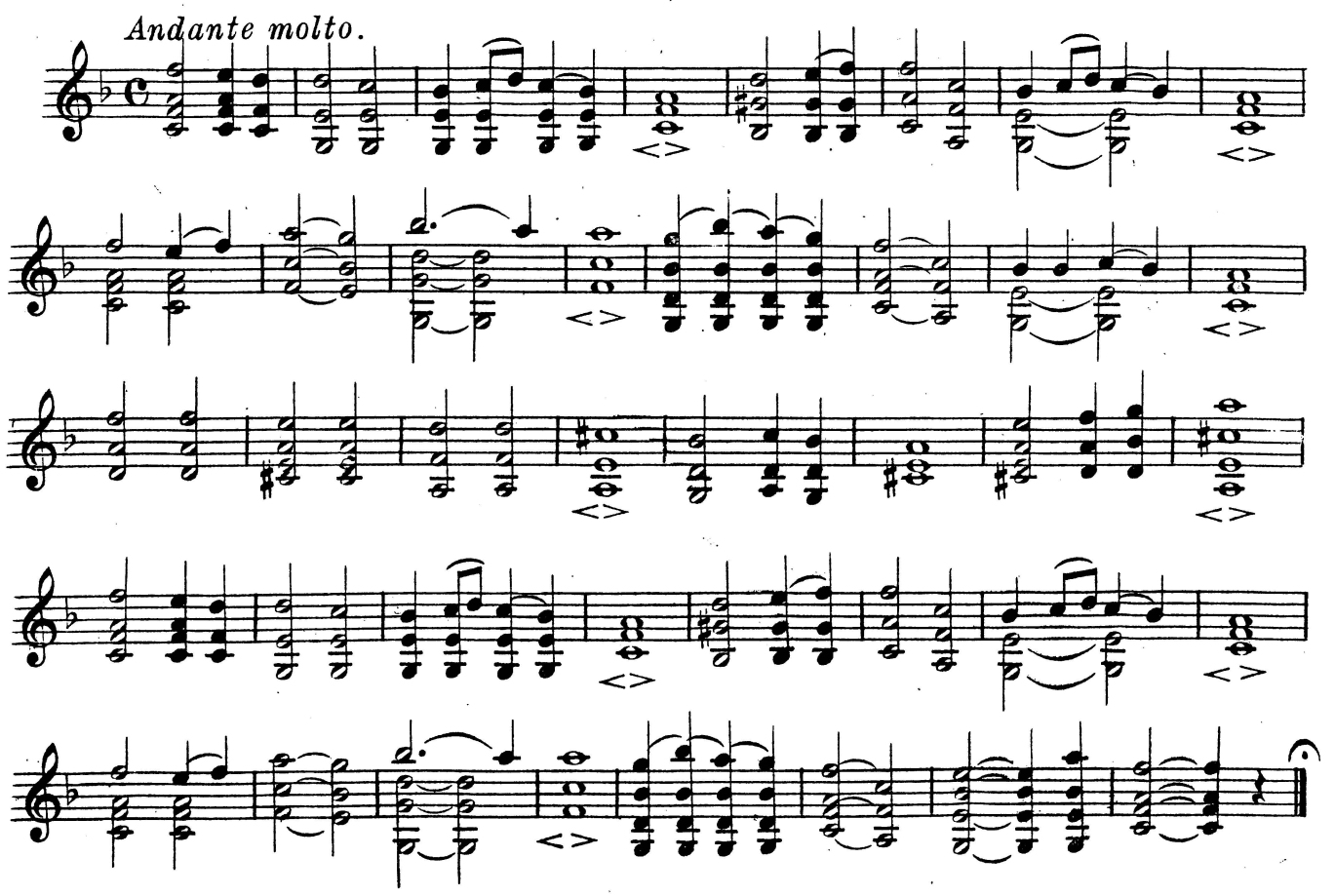
Andante.



ANDANTE RELIGIOSO

Muted chords to be played in the same way as above.

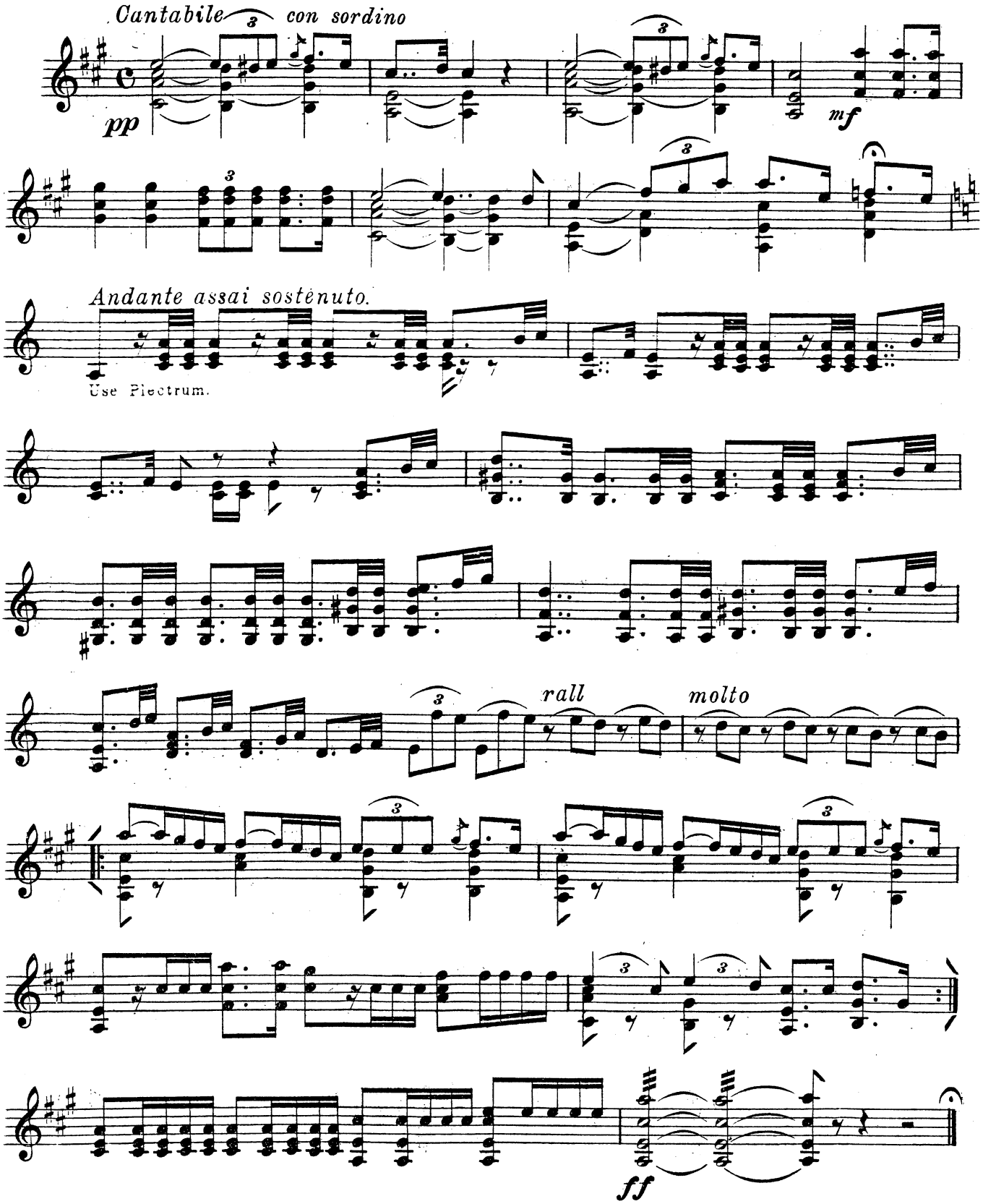
Andante molto.



MISERERE TROVATORE

(ACCORDI SMORZATI)

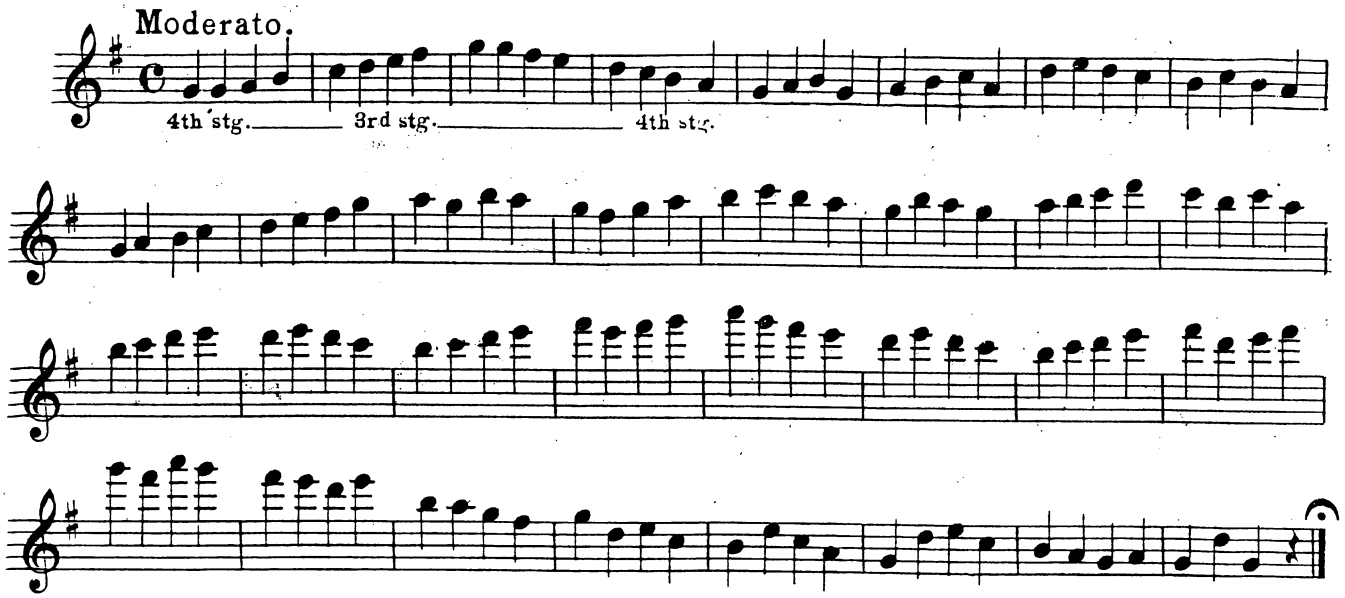
The first part to be played with the finger tremolo. The wrist must be perfectly loose and relaxed.



EXERCISE.

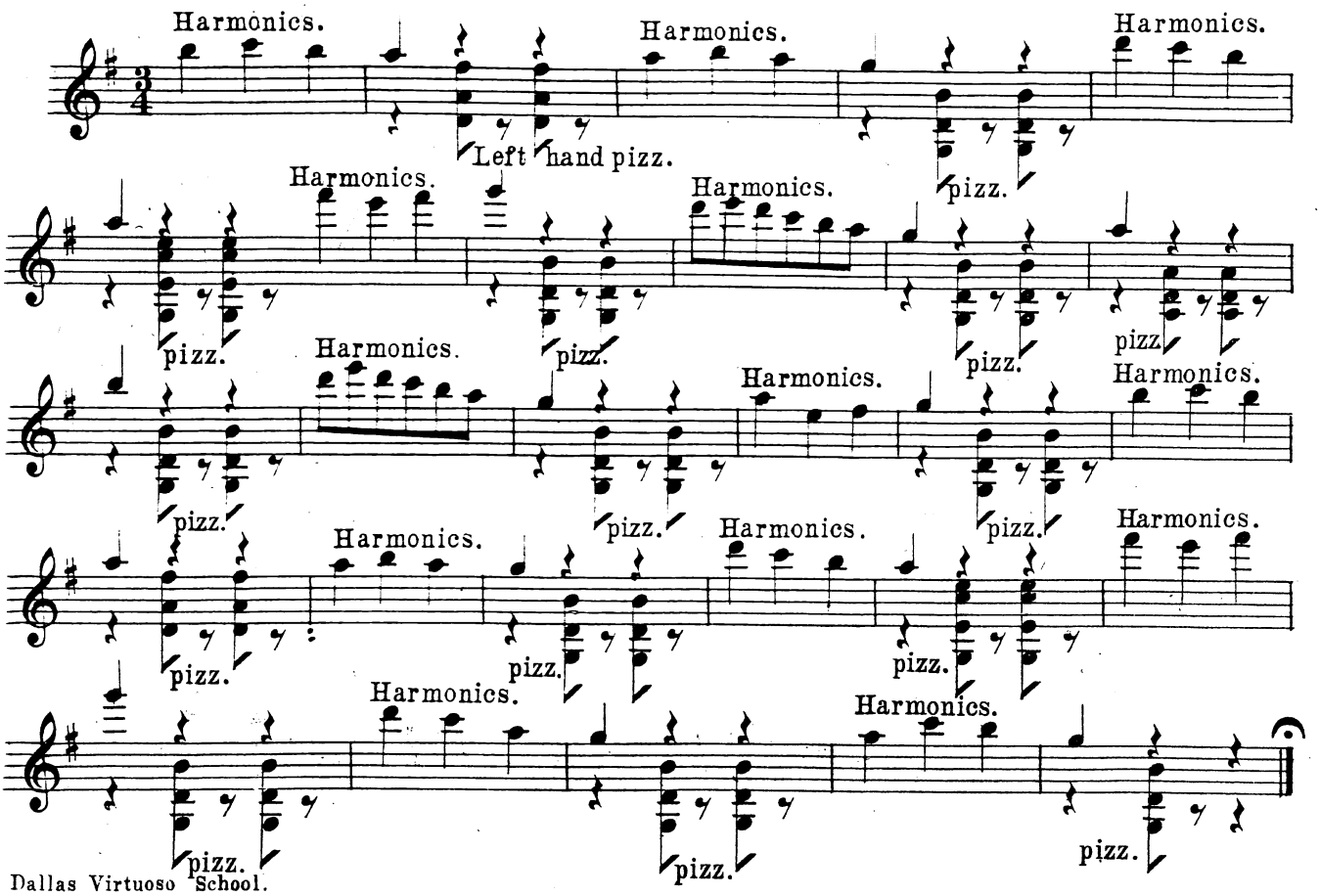
ARTIFICIAL HARMONICS.

See Example Nº 12.



ALLEGRETTO

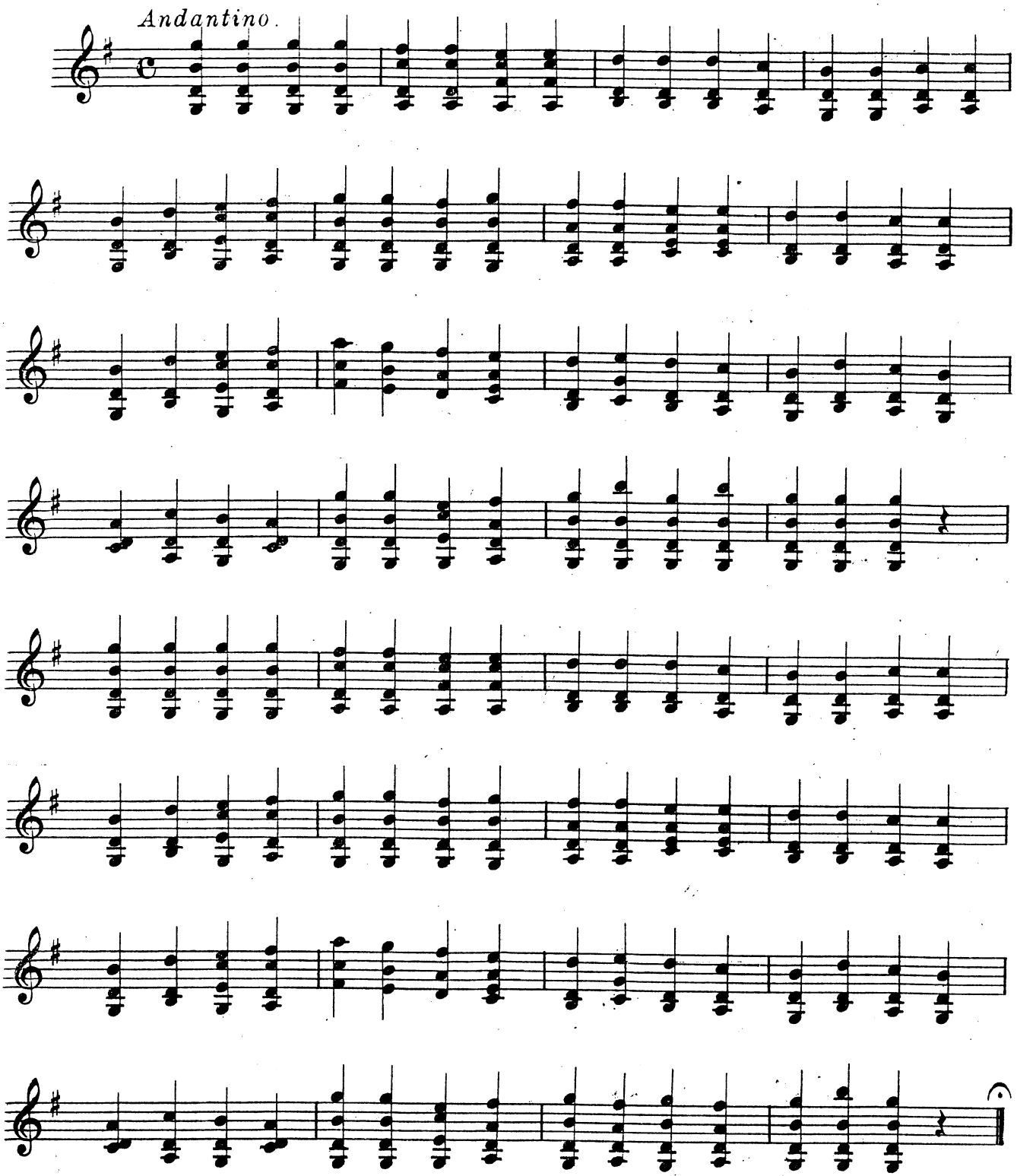
A combination of right hand harmonics and left hand pizzicato.



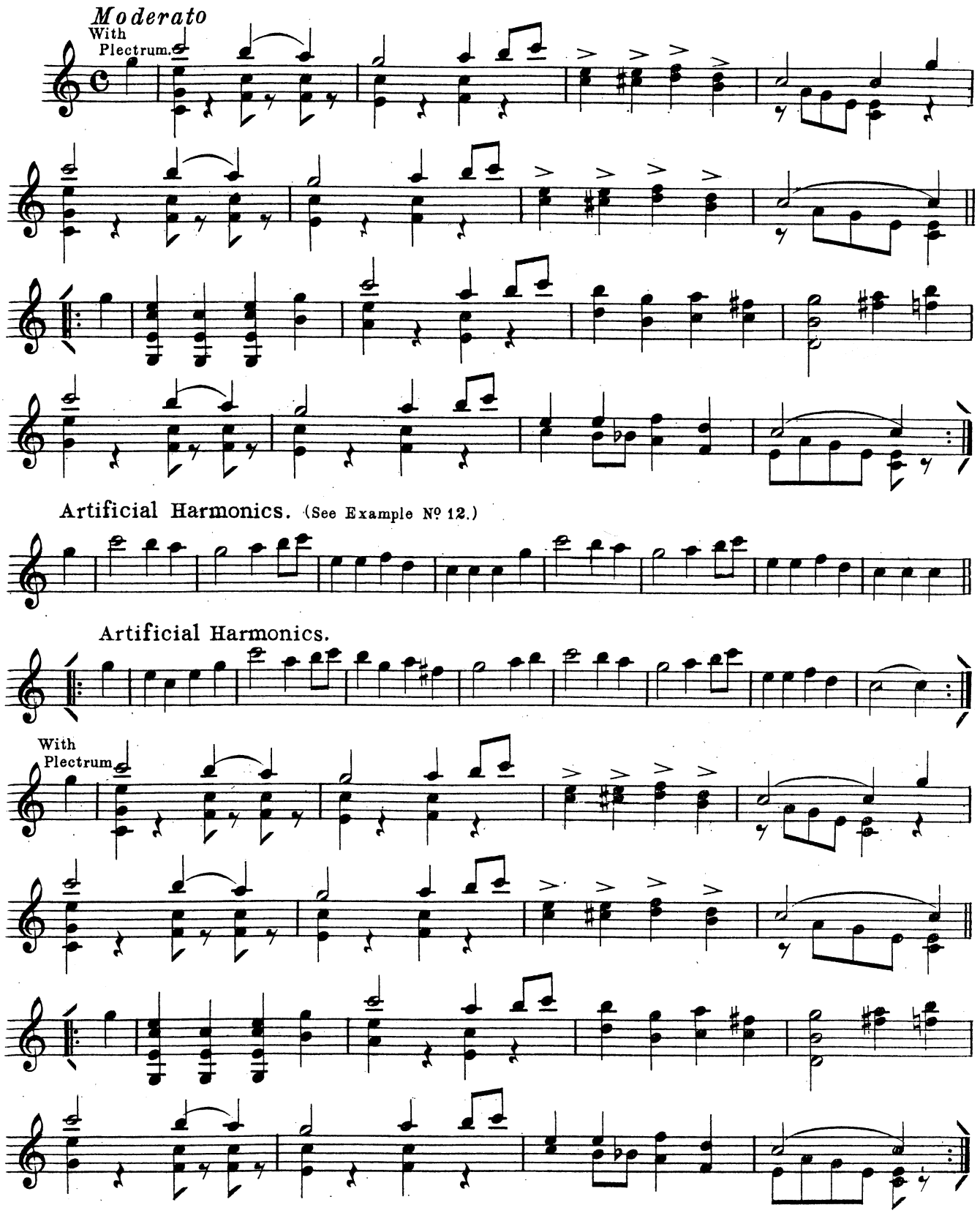
EXERCISE.

PERCUSSION CHORDS.

Beat the first finger of the right hand across the strings with a firm sharp movement about half an inch from the bridge.

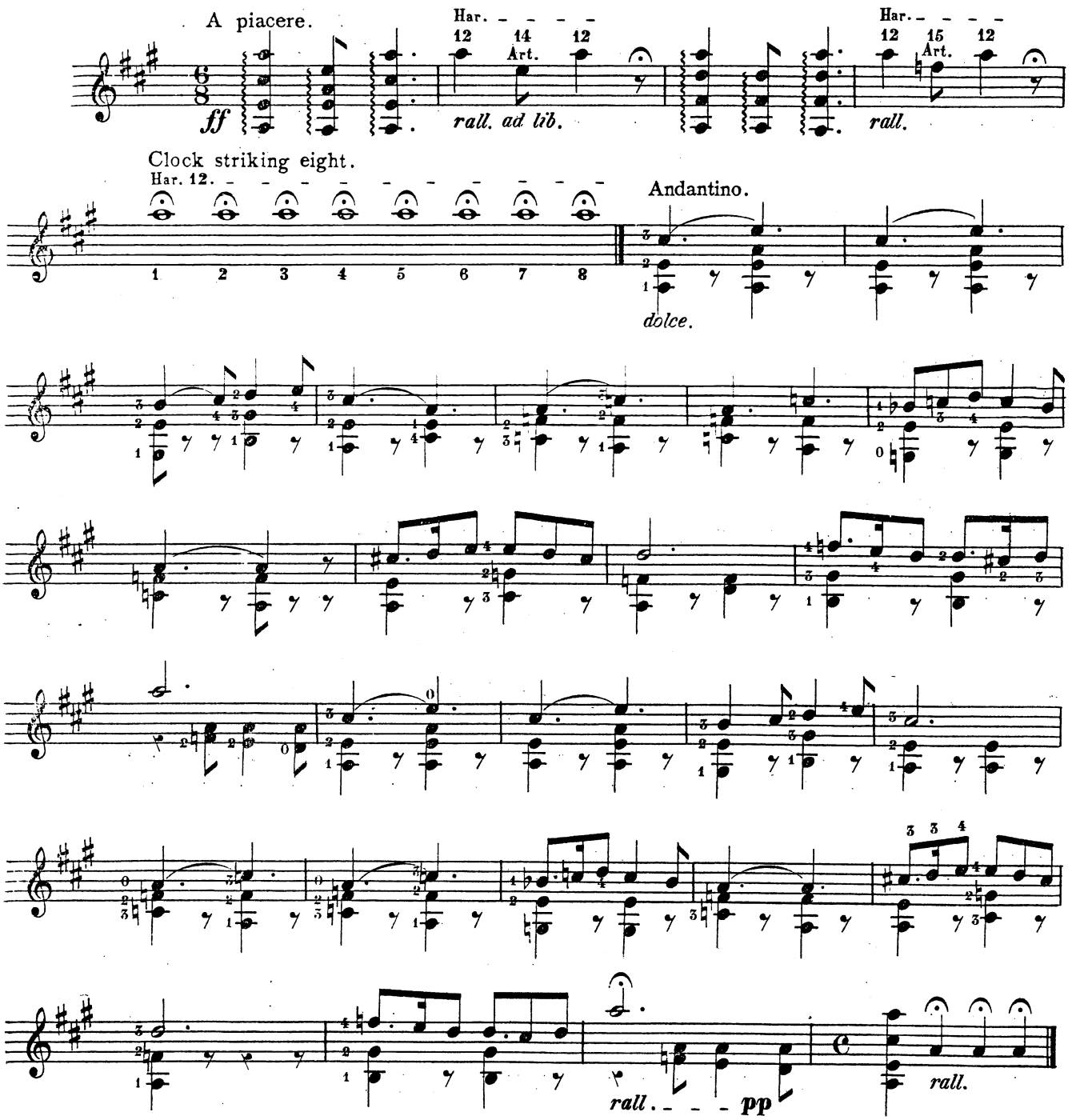


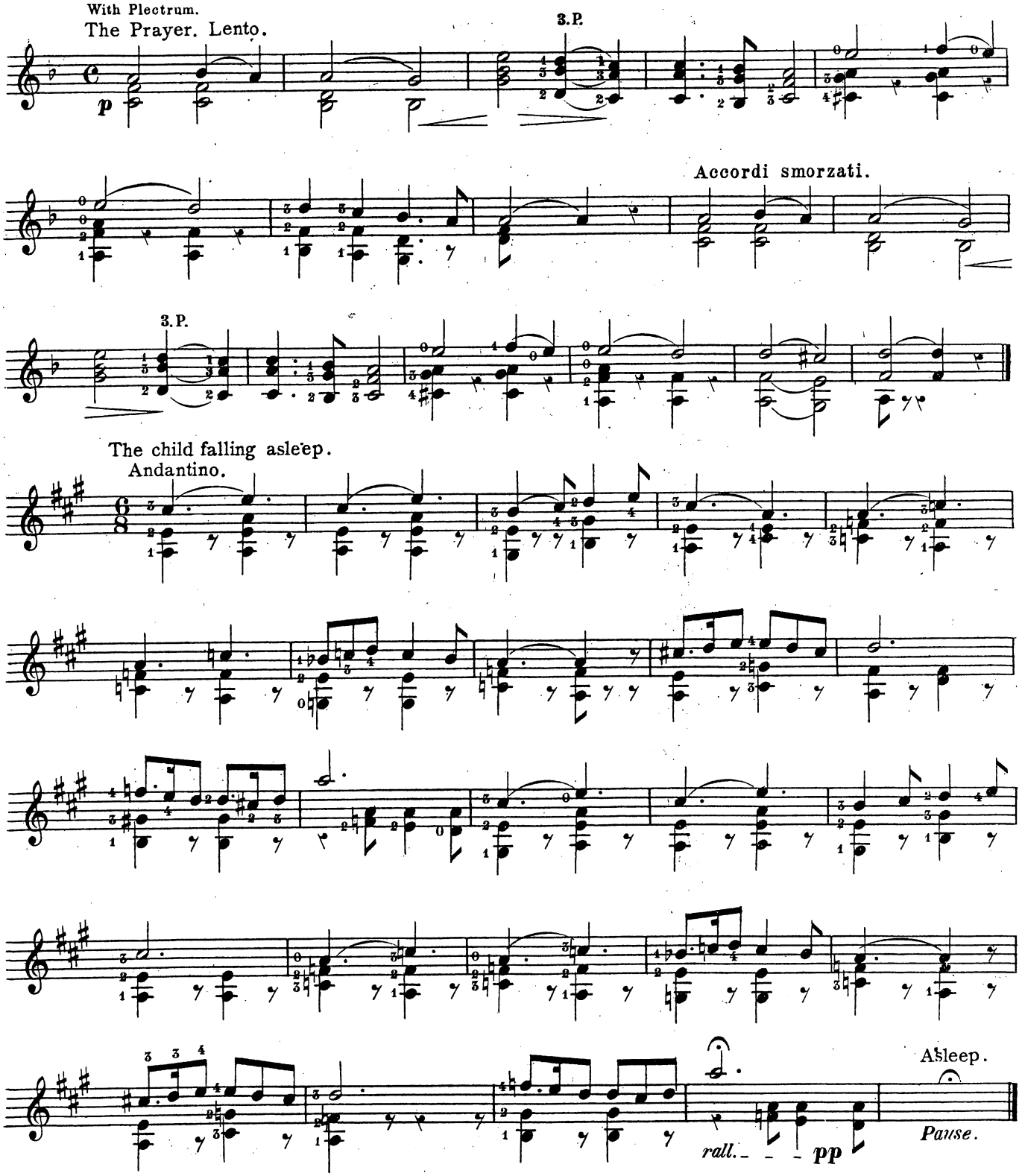
BLUE BELLS OF SCOTLAND



BERCEUSE.

This piece is descriptive, illustrating a child retiring to rest. The clock strikes eight, after the Andantino the Prayer, then the Lullaby (Andantino), and the broken bar for Finale (The child asleep).

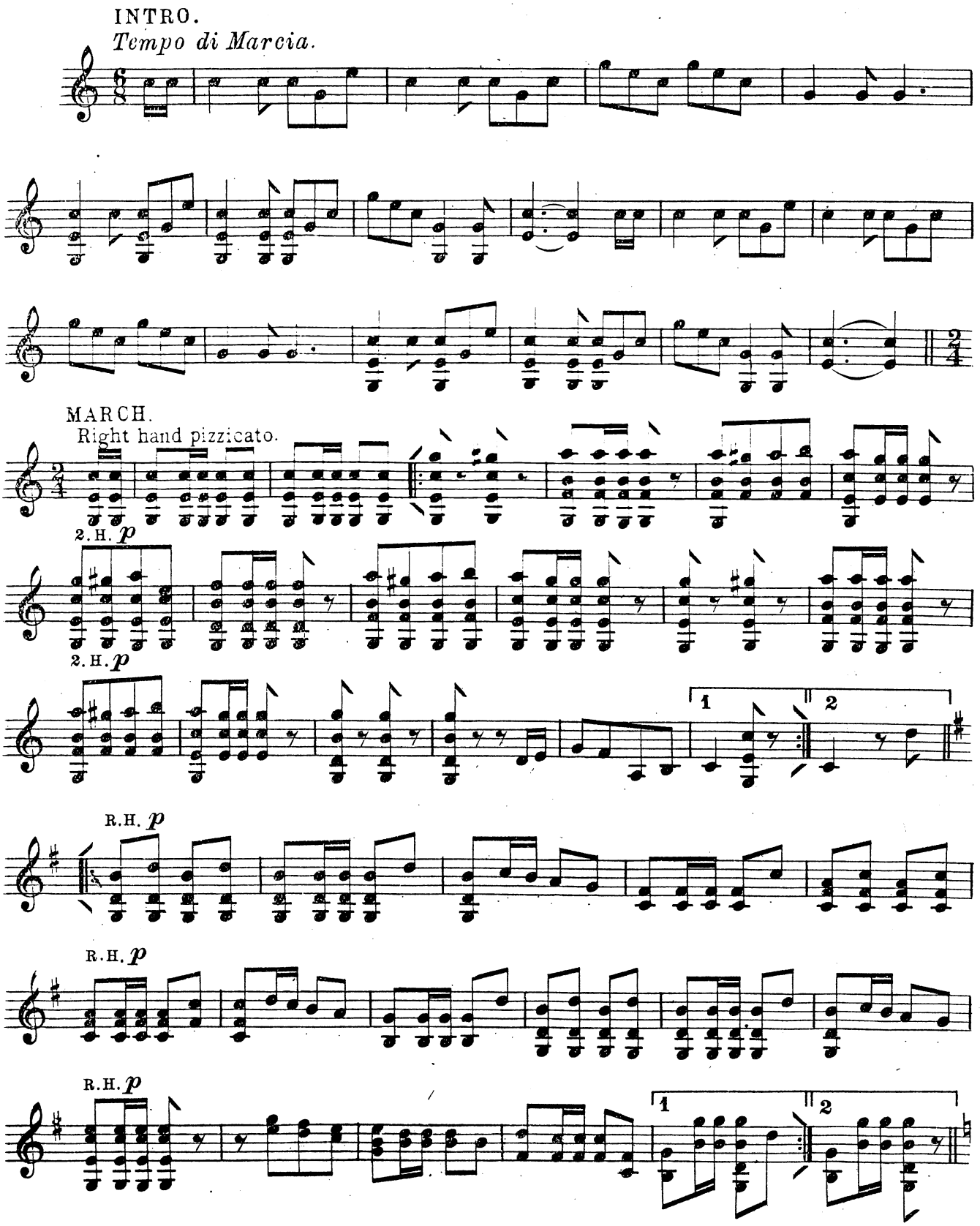


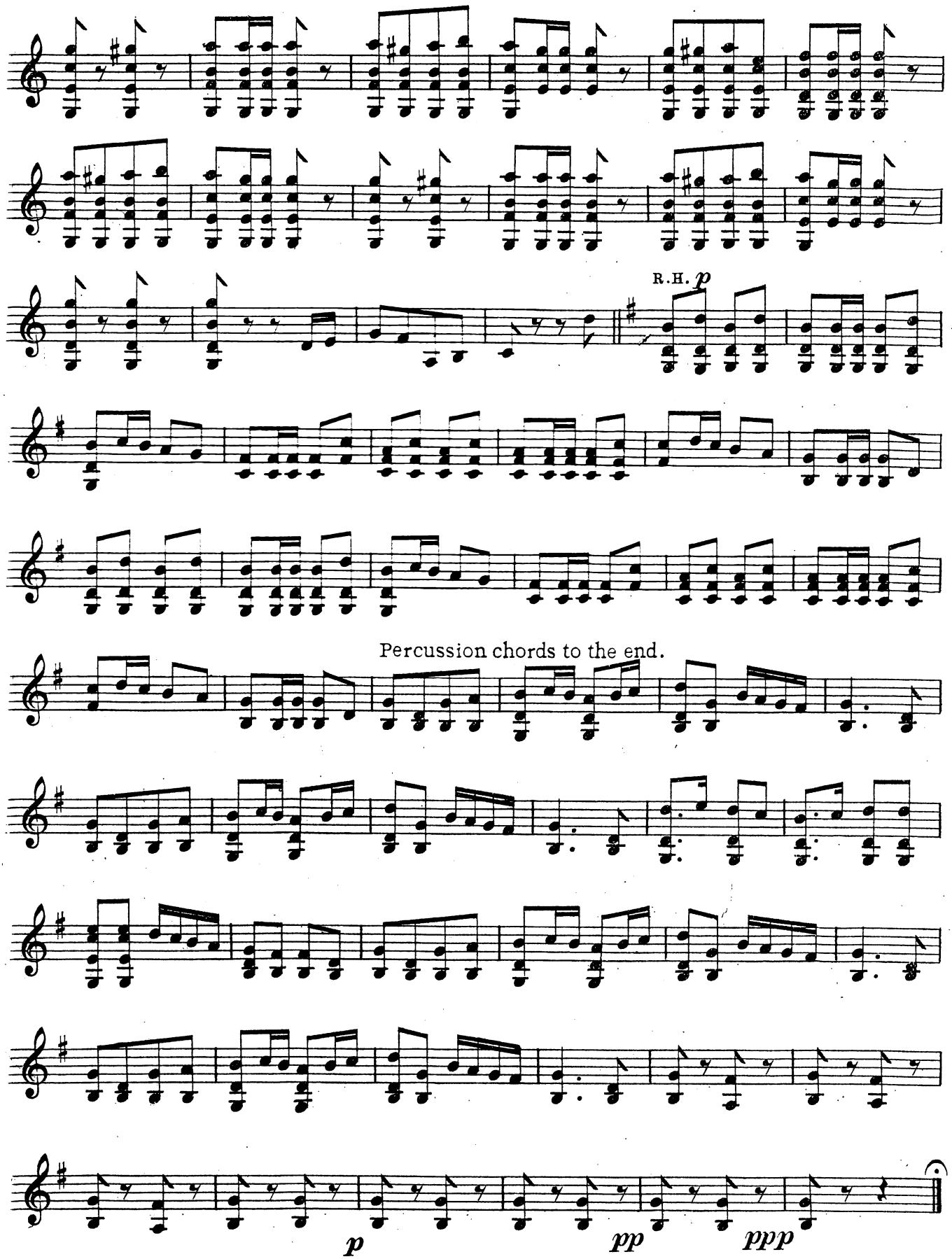

With Plectrum.
The Prayer. Lento.
p
3.P.
Accordi smorzati.
3.P.
The child falling asleep.
Andantino.
Asleep.
Pause.
rall.
pp

ANGLO ITALIANA.

MARCIA MILITARE.

In this March the chords which are to be played pizzicato with the right hand are all indicated.

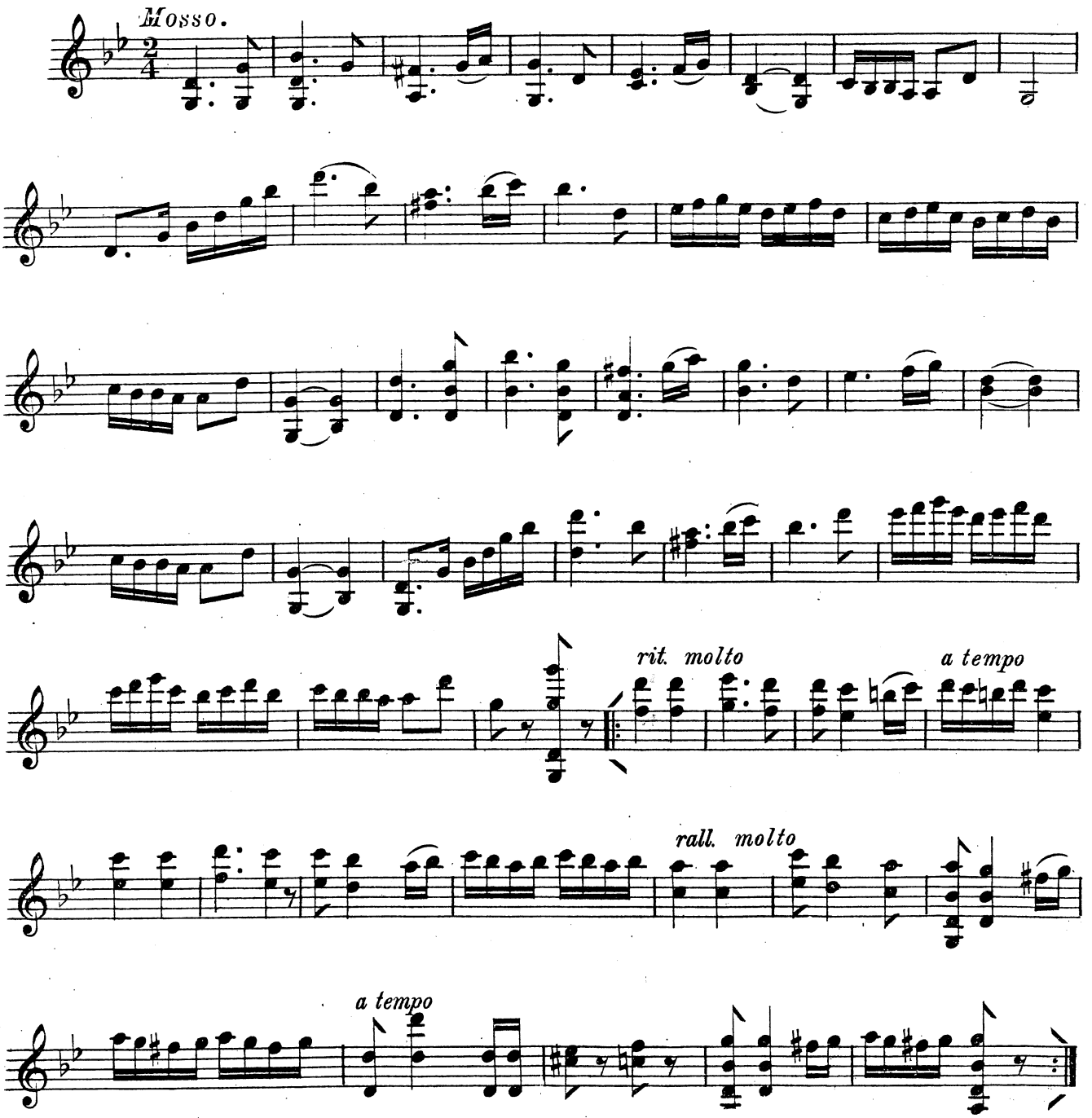


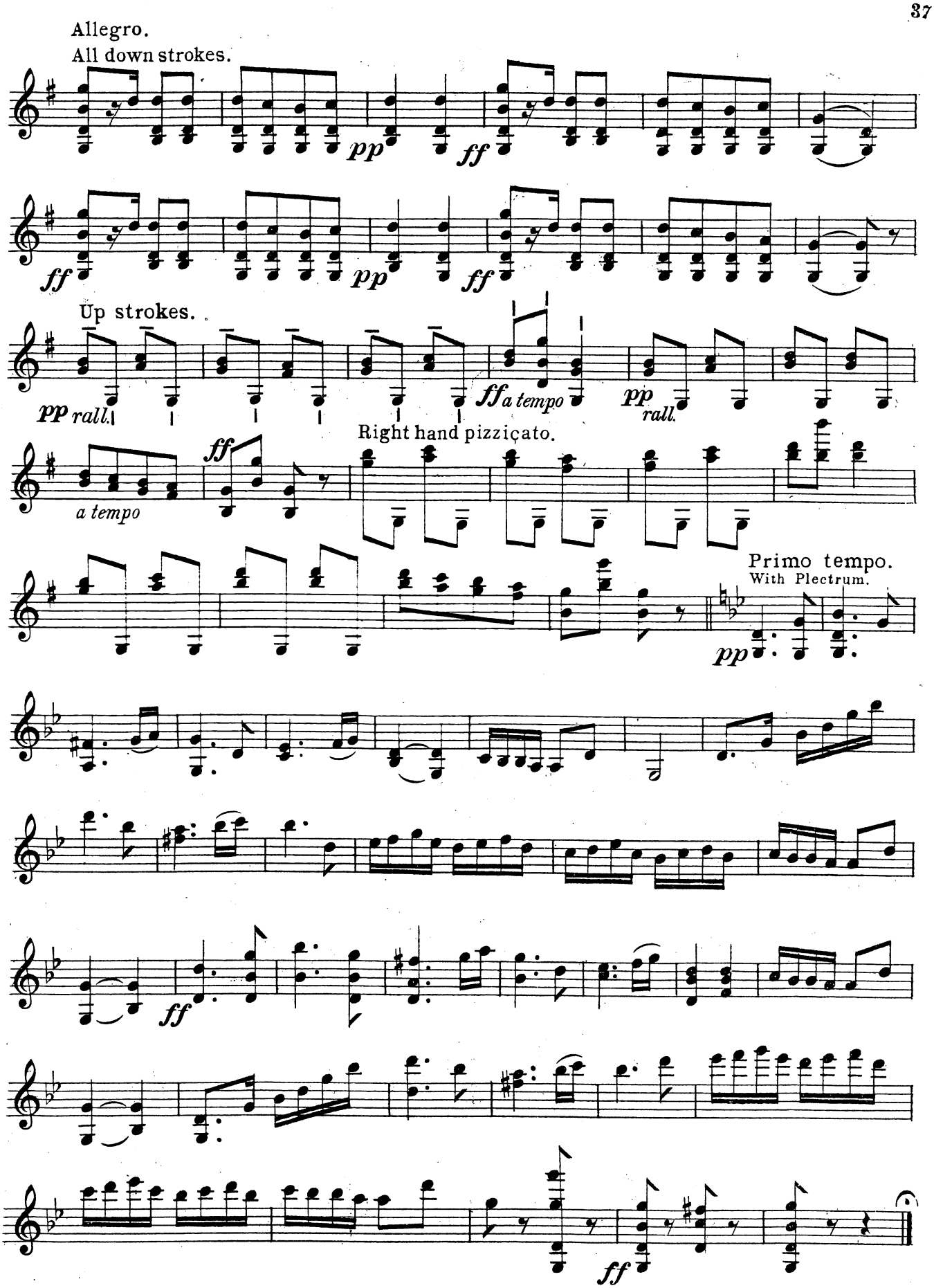

R.H. p
Percussion chords to the end.
p
pp
ppp

HUNGARIAN DANCE

(DANZA UNGHERESE)

This fine arrangement will take a very high place in the repertoire of every mandoline artiste. In the second part, that is marked Allegro, the first twelve bars are played with down strokes of the plectrum, then follow *pp* bars in slightly accelerated time, to be played with up strokes in the most delicate manner, these are again followed by the eight bars to be performed with right hand pizzicato. The whole effect, if well performed will be very fine, and will display fully the beauty of the Mandoline and the variety that it is capable of.

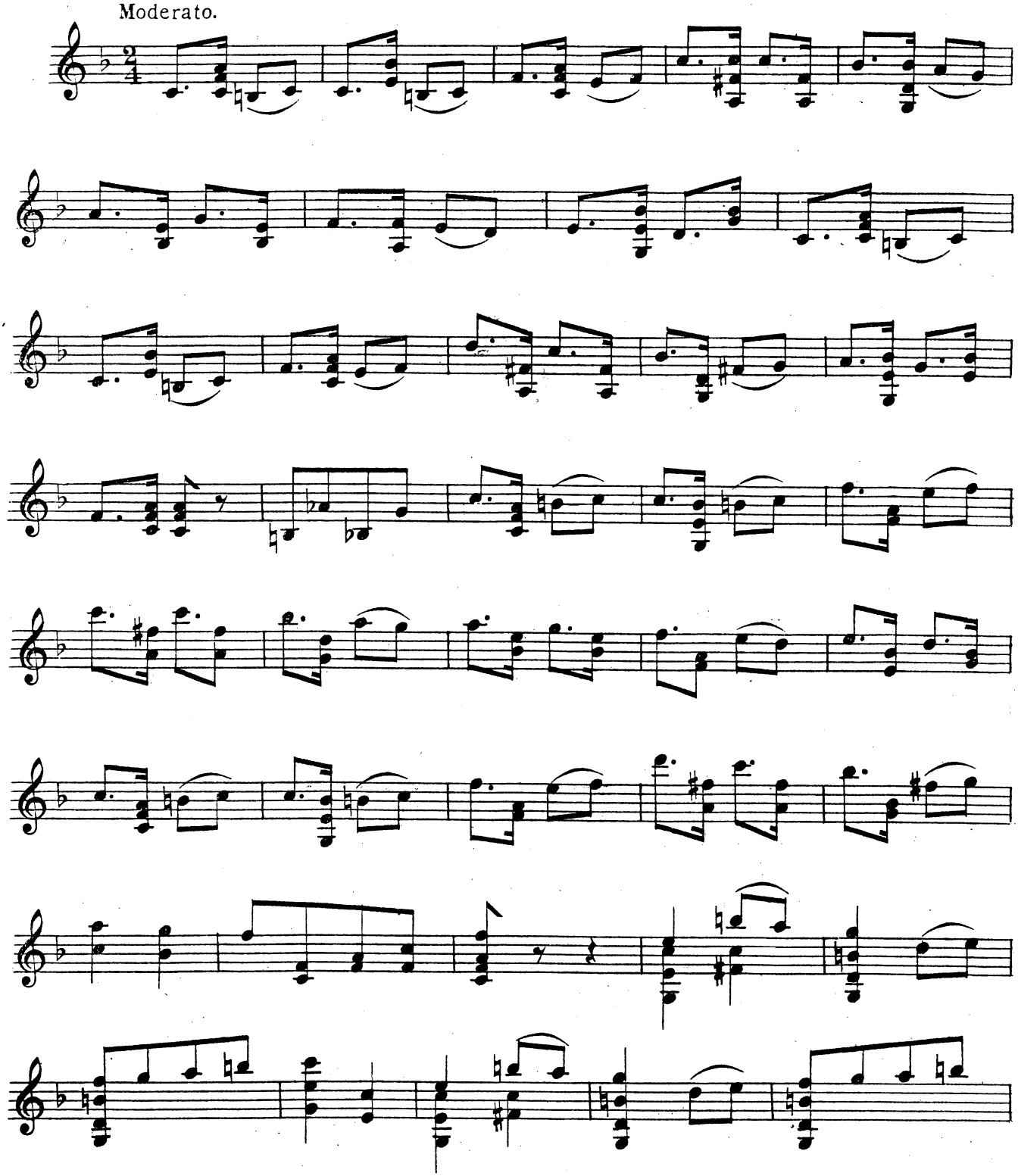


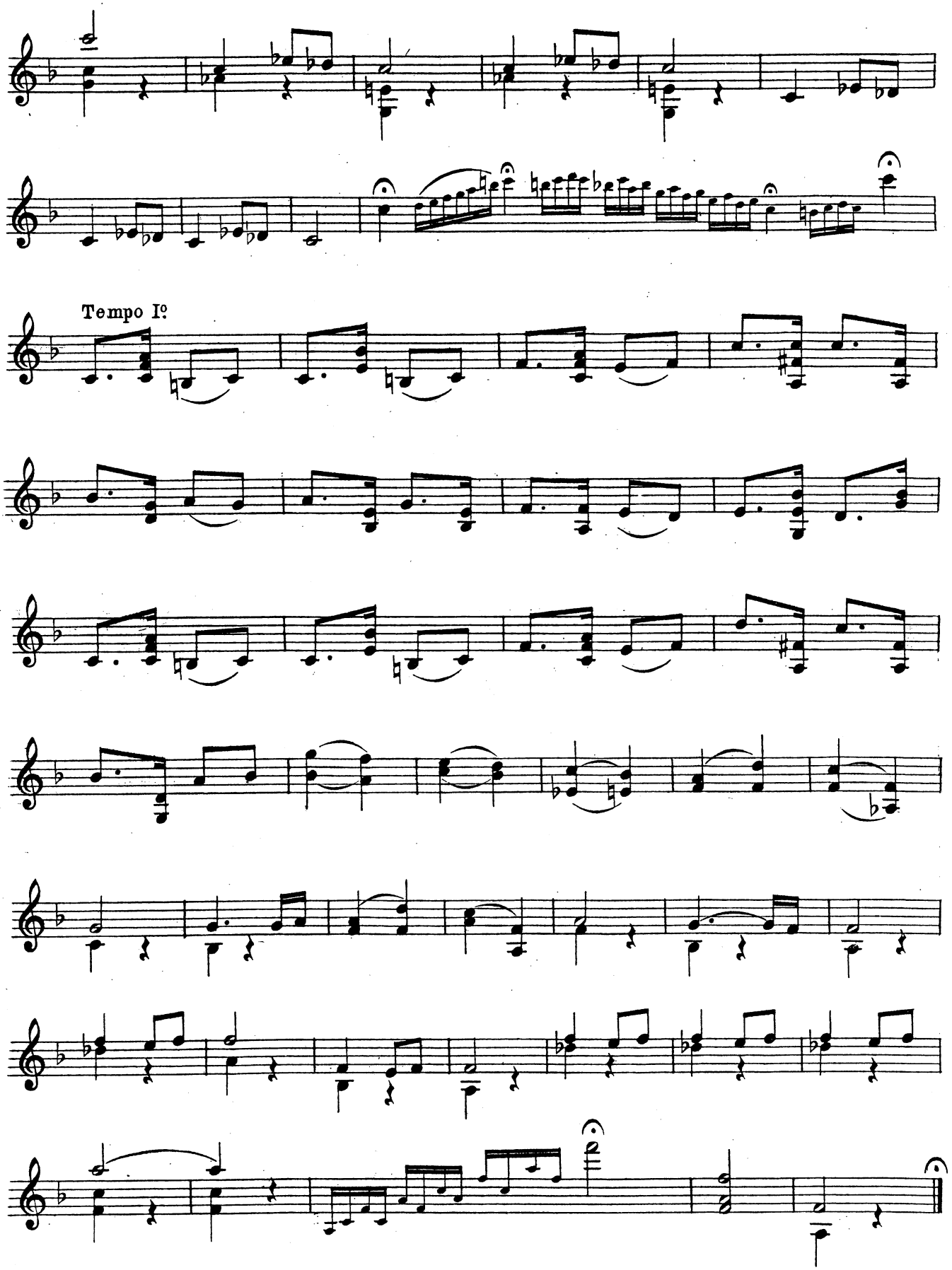

Allegro.
All down strokes.
pp
ff
ff
pp
ff
Up strokes.
pp rall.
ff a tempo
pp rall.
Right hand pizziçato.
ff
a tempo
Primo tempo.
With Plectrum.
pp
ff
ff

MELODY IN F.

(RUBINSTEIN.)

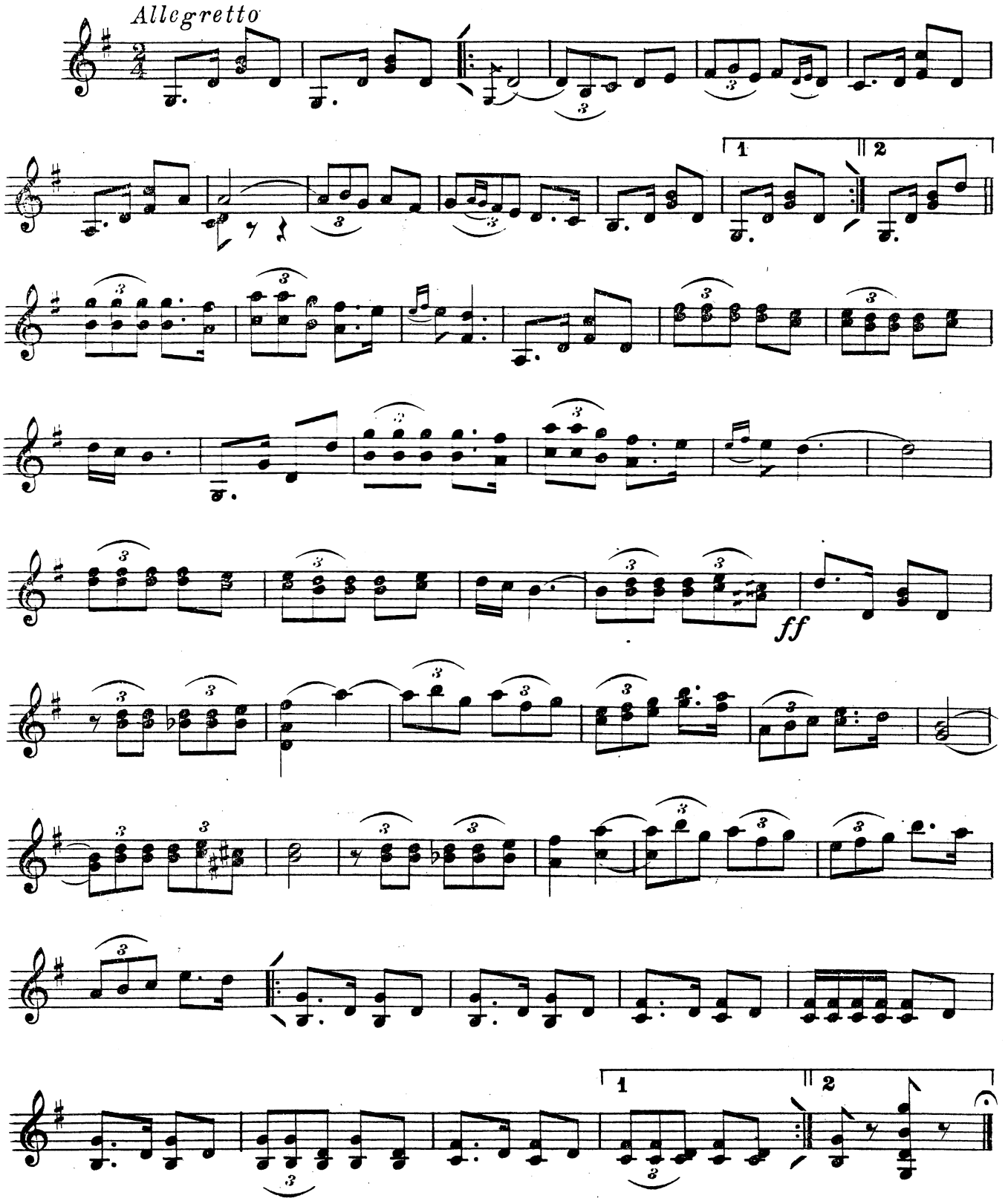
Moderato.




Tempo Iº

LA PALOMA

(S. de VRADIER)



Nº 1. Nº 2. Nº 3.

DALLAS'
Progressive Studies
ON
VELOCITY AND TECHNIQUE
FOR THE
MANDOLINE
by
LEOPOLDO FRANCIA.

IN THREE NUMBERS

OP. 112. OP. 113. OP. 114.

COPYRIGHT
FOR ALL COUNTRIES.

PRICE 1/6 NET CASH

LONDON
J. E. DALLAS
415, STRAND, W.C.

FRANCIA'S METHOD FOR THE MANDOLINE 3/6 NET CASH