

# 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.)*

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# PREFACE.

LONDON.

March 8th 1912.

To be the Editor of a musical work, that one considers is a *chef d'œuvre* 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 N° 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.

*Andante.*

EXERCISE AND SOLO,  
PAGE 5.

## EXAMPLE N° II. Accordi Cantabili.

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

*Andante.*

EXERCISE AND SOLO,  
PAGE 6.

## EXAMPLE N° 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.

*Lento.*

EXERCISE AND SOLO,  
PAGE 8.

## EXAMPLE N° 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.

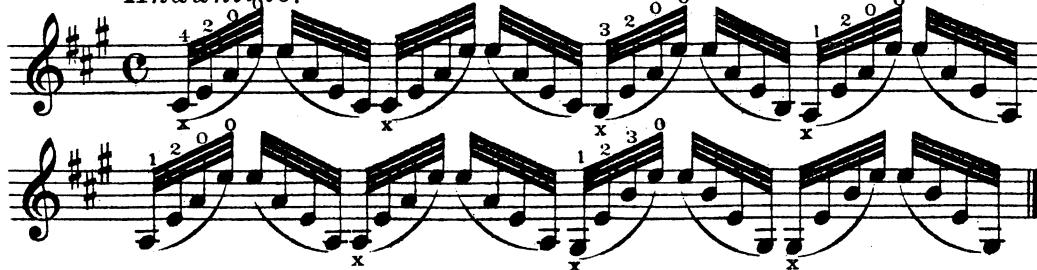
*Andantino.*

EXERCISE AND  
SOLO, PAGE 9.

### EXAMPLE N° 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 N° 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 N° 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 N° 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 N° VIII. Melodia Accompagnata.

This is played in the same way as Example N° 1, except that two or more notes form the accompaniment instead of one.

*Tempo di Valse.*



EXERCISE AND SOLO,  
PAGE 20.

### EXAMPLE N° 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 N° 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 N° 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.

*Moderato.*

EXERCISE AND SOLO, PAGE 27.

#### **EXAMPLE N° 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 - o, 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.

*Right Hand.*

EXERCISE AND SOLO, PAGE 29.

#### **EXAMPLE N° 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.

*Actual sound.*

E String. o      A String. o      G String. o      D String. o

Frets. 12    7    5    12    7    5    12    7    5

*As written.*

#### **EXAMPLE N° 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.

*Allegretto.*

# 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 N° I.

*Andante molto.*

*Andante molto.*

*Più 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.*

Sheet music for Exercise Accordi Cantabili, consisting of six staves of musical notation. The music is in 3/4 time and has a key signature of one sharp. The notation consists of vertical stems with horizontal strokes indicating tremolo on the upper note and a solid vertical stem indicating a struck note on the lower note. The music is divided into measures by vertical bar lines.

## SERENATA SICILIANA.

IN A MINOR.

To be played as above exercise. See Example N° II.

*Andantino.*

Sheet music for Serenata Siciliana in A minor, consisting of three staves of musical notation. The music is in 2/4 time and has a key signature of one sharp. The notation consists of vertical stems with horizontal strokes indicating tremolo on the upper note and a solid vertical stem indicating a struck note on the lower note. The music is divided into measures by vertical bar lines.



## THE OLD FOLKS AT HOME.

*Andantino.*

A page of sheet music for 'The Old Folks at Home' in a slower tempo, labeled 'Andantino'. It consists of five staves of musical notation. The first four staves are identical, showing a melody line with eighth-note patterns and eighth-note chords. The fifth staff provides harmonic support with sustained notes and chords. The music is in common time and uses a treble clef. The notation includes various rests and dynamic markings like 'p' (piano) and 'ff' (fortissimo).

# 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.*

1      3      5      7      9

# SOUVENIR DE MOSCOW.

RUSSIAN SONG AND DANCE.

(ASSOLO.)

Op 507.

Leopoldo Francia.

Andante quasi lento.



con dolore.



Vuota.



Allegro vivo.



Andante.

Coro Grandioso.



*Allegro vivo.*

*Andante quasi lento.  
con dolore.*

*Allegro vivo.*

*rall.*

*pp a tempo. pp*

## REVERIE.

IN A. MINOR.

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

*Andantino.*

# MELODIA.

## ARPEGGIO CANTABILE NEL BASSO.

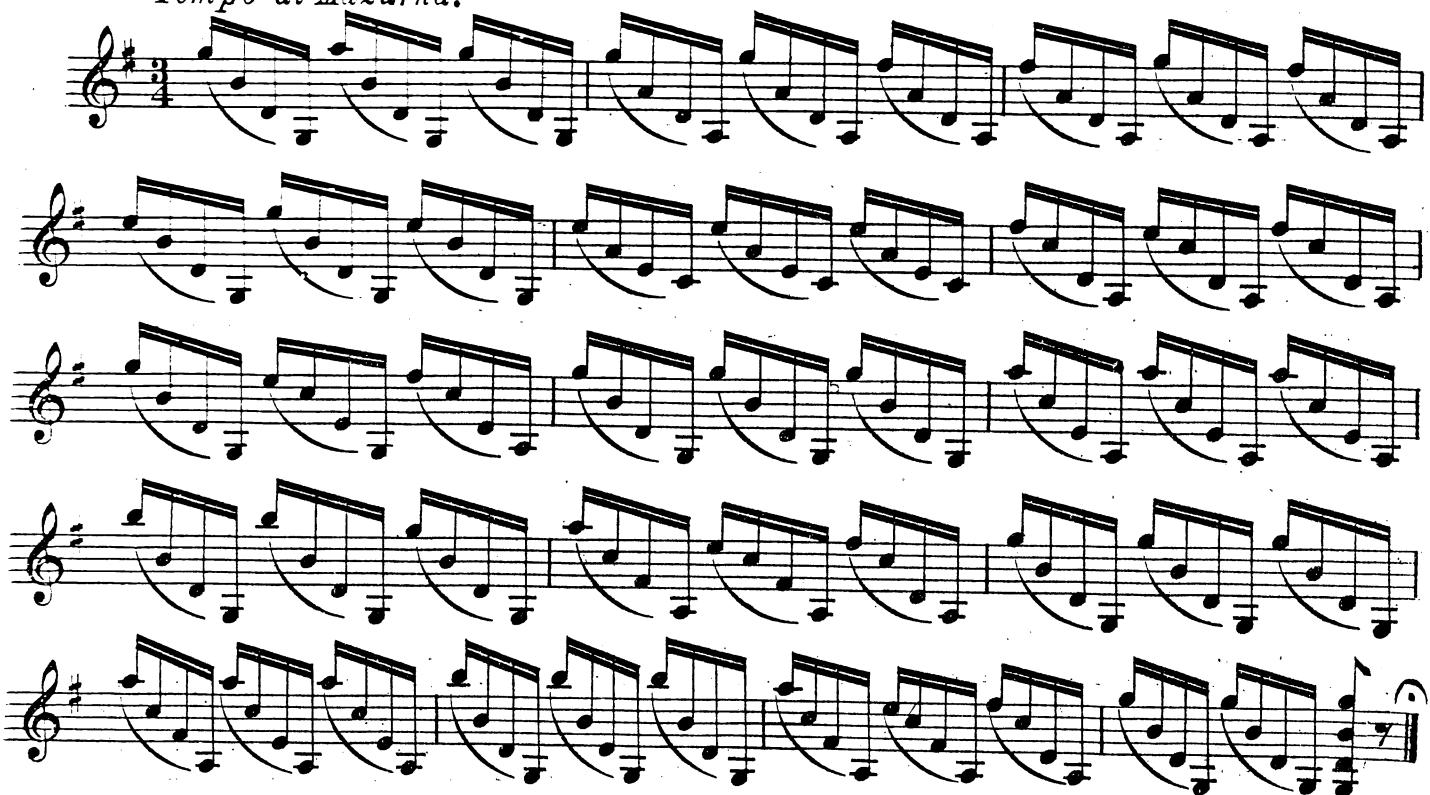
The melody here is in the bass and must be well marked. See Example N° V.

The musical score consists of eight staves of music. Each staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music consists of eighth-note arpeggios in the bass clef, with the melody line being the bass line. The arpeggios are played with slurs and grace notes. The first two staves have 'X' markings under the first note of each measure. The subsequent staves show a progression of chords and melodic patterns, ending with a final cadence.

## EXERCISE.

## ARPEGGIO RIVERSATO.

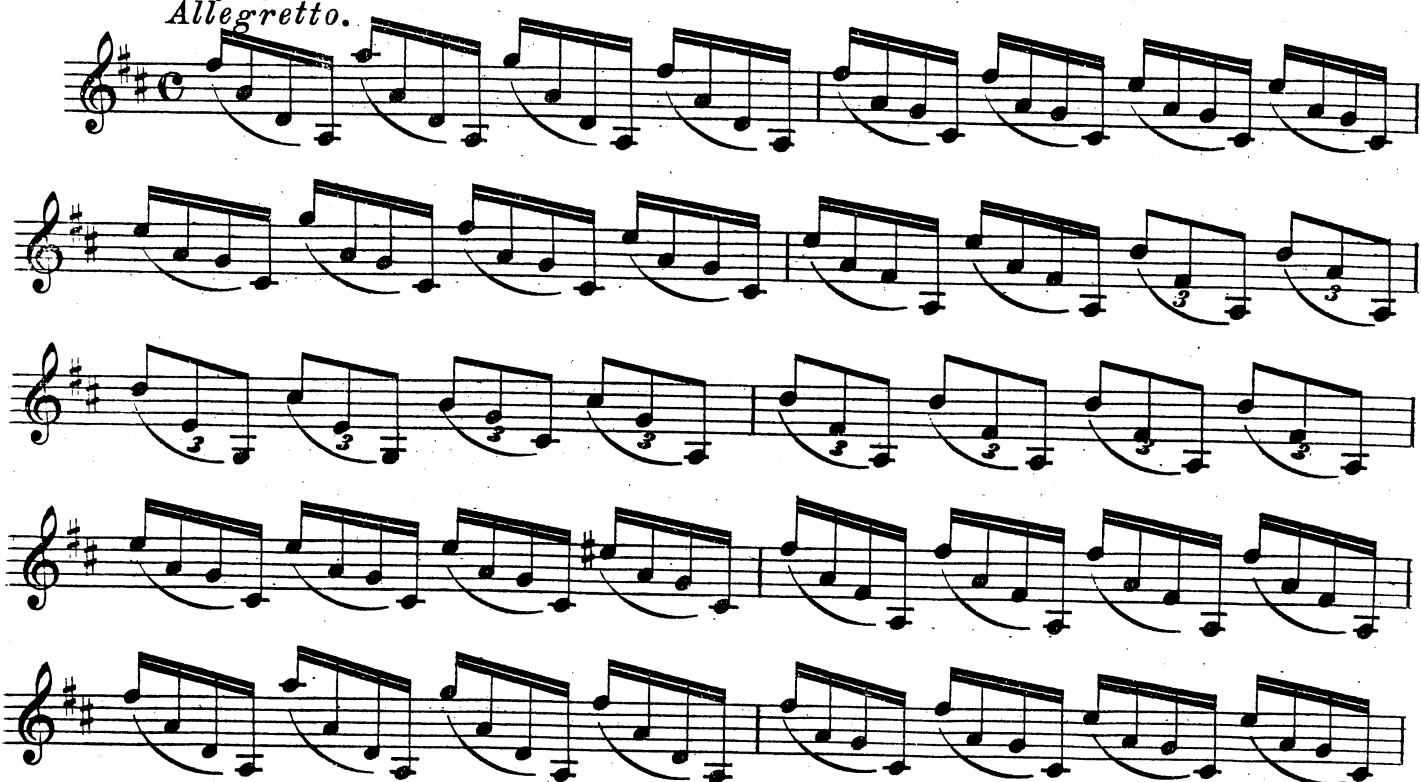
Performed with up strokes towards you, the upper note to be well accentuated. See Example N° VI.  
*Tempo di Mazurka.*



## 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.)

Allegretto.

Up stroke

The musical score for "La Donna è Mobile" consists of ten staves of notation in G major, 2/4 time. The score includes dynamic markings such as *rall.*, *cresc.*, *p*, *mf*, *cres.*, *molto*, *rall.*, *a tempo.*, and *ff*. Performance instructions like "Up stroke" and "rall." are also present.

# 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.

*Allegretto.*

*a tempo.*  
*rall.*

# ANNIE LAURIE.

## FANTASIA.

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

*Andante con espressione.*

*VAR.*

*La stesso tempo.*

The image shows ten staves of musical notation for a solo instrument, possibly flute or oboe. The music is in common time (indicated by 'C'). The key signature is one sharp (F#). The notation consists mainly of eighth-note patterns. Staff 11 contains dynamic markings 'rall' and 'pp' followed by a tempo change instruction 'tempo'. Measure 11 starts with a measure rest, followed by a sixteenth note, then eighth notes grouped in pairs. Measures 12-13 show eighth-note pairs. Measures 14-15 show eighth-note pairs. Measures 16-17 show eighth-note pairs. Measures 18-19 show eighth-note pairs. Measures 20-21 show eighth-note pairs.

# EXERCISE.

## MELODIA ACCOMPAGNATA.

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

*Moderato.*

# MAZURKA.

*Tempo di Mazurka.*

FINE.

D.C.

# 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 N<sup>o</sup> IX.

*Andante.*

The musical score consists of ten staves of music for cello. Staff 1: Melody in eighth-note tremolo, labeled "Left hand pizz.". Staff 2: Melody in eighth notes, accompaniment in sixteenth-note pizzicato. Staff 3: Melody in eighth notes, accompaniment in sixteenth-note pizzicato. Staff 4: Melody in eighth notes, accompaniment in sixteenth-note pizzicato. Staff 5: Melody in eighth notes, accompaniment in sixteenth-note pizzicato. Staff 6: Melody in eighth notes, accompaniment in sixteenth-note pizzicato. Staff 7: Melody in eighth notes, accompaniment in sixteenth-note pizzicato. Staff 8: Melody in eighth notes, accompaniment in sixteenth-note pizzicato. Staff 9: Melody in eighth notes, accompaniment in sixteenth-note pizzicato. Staff 10: Melody in eighth notes, accompaniment in sixteenth-note pizzicato. Measure numbers 1, 0, 3, 0 are placed above the third, fifth, eighth, and ninth staves respectively.

# ANDANTINO.

Left hand pizzicato, followed by the duo style.

*Melodia.*

Left hand pizz.

With Plectrum.

Left H. *p*

# MELODIA VARIATA.

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

*Andante.*  
pizz left hand.

# 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 hand. See Example XI.

*Andante.*

The musical score consists of three staves of music. Each staff begins with a treble clef, a key signature of one sharp (G major), and a common time signature. The music is composed of muted chords, indicated by a 'z' symbol with a diagonal line through it placed above each note. The first staff contains eight measures. The second staff contains seven measures. The third staff contains eight measures. The notes are primarily eighth notes, though some sixteenth-note patterns are present in the later staves.

## ANDANTE RELIGIOSO

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

*Andante molto.*

The musical score consists of six staves of music. Each staff begins with a treble clef, a key signature of one sharp (G major), and a common time signature. The music is composed of muted chords, indicated by a 'z' symbol with a diagonal line through it placed above each note. The first staff contains eight measures. The second staff contains eight measures. The third staff contains eight measures. The fourth staff contains eight measures. The fifth staff contains eight measures. The sixth staff contains eight measures. The notes are primarily eighth notes, though some sixteenth-note patterns are present in the later staves.

# MISERERE TROVATORE

(ACCORDI SMORZATI)

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

*Cantabile* *con sordino*

*pp* *mf*

*Andante assai sostenuto.*

Use Plectrum.

# EXERCISE.

## ARTIFICIAL HARMONICS.

See Example N<sup>o</sup>. 12.

**Moderato.**

The music consists of three staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp, and common time. It features a sequence of notes labeled '4th stg.', '3rd stg.', and '4th stg.' under the notes. The second and third staves continue this pattern of harmonic strokes.

## ALLEGRETTO

A combination of right hand harmonics and left hand pizzicato.

The music is a single staff in 3/4 time, treble clef, one sharp. The staff is divided into measures by vertical bar lines. Performance instructions are placed above the notes: 'Harmonics.' (above the first, third, and fifth measures), 'Left hand pizz.' (above the second measure), 'pizz.' (repeated throughout the staff), and 'Harmonics.' (repeated throughout the staff).

# 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.

*Andantino.*

# BLUE BELLS OF SCOTLAND

*Moderato*  
With Plectrum.

Artificial Harmonics. (See Example N° 12.)

Artificial Harmonics.

With Plectrum.

# 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).

A piacere.

Har. - - -  
12 14 12  
Art.

ff rall. ad lib. rall.

Clock striking eight.  
Har. 12.

Andantino.  
dolce.

With Plectrum.  
The Prayer. Lento.

3.P.



Accordi smorzati.



3.P.



The child falling asleep.

Andantino.



## ANGLO ITALIANA.

## MARCA MILITARE.

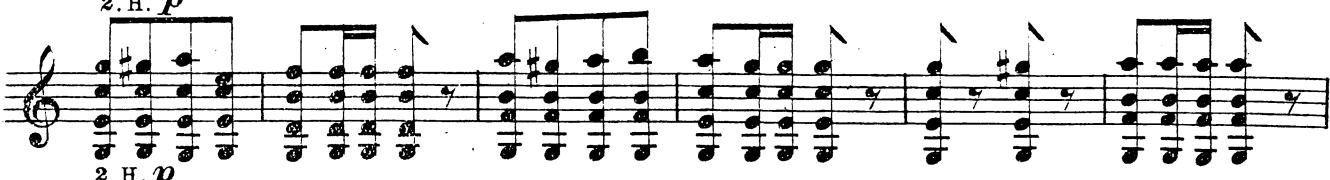
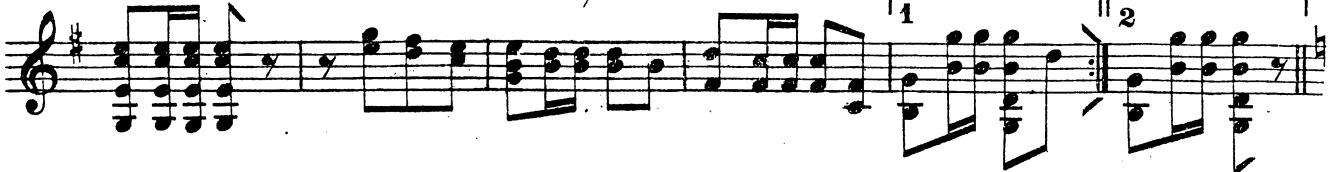
In this March the chords which are to be played pizzicato with the right hand are all indicated.

## INTRO.

*Tempo di Marcia.*

## MARCH.

Right hand pizzicato.

2. H. *p*2. H. *p*R.H. *p*R.H. *p*R.H. *p*

The sheet music consists of eight staves of musical notation for piano. The first seven staves are in common time, while the eighth staff begins with a common time signature and ends with a 3/4 time signature. The key signature changes from G major (two sharps) to F# major (one sharp). The notation includes various note heads, stems, and bar lines. The eighth staff features dynamic markings: 'p' (piano) under the first measure, 'pp' (pianissimo) under the fifth measure, and 'ppp' (pianississimo) under the eighth measure. A text instruction 'Percussion chords to the end.' is centered above the eighth staff.

# 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.

*Mosso.*

rit. molto      a tempo

rall. molto      a tempo

Allegro.

All down strokes.



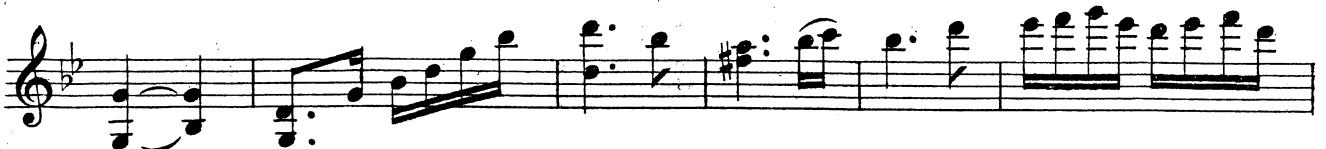
Up strokes.



Right hand pizzicato.



Primo tempo.  
With Plectrum.



## MELODY IN F.

(RUBINSTEIN.)

Moderato.

The music is a single-line melody for piano, arranged in eight measures. The key signature is F major (one sharp). The time signature is 2/4. The melody is played in the right hand, while the left hand provides harmonic support. The notation includes various note heads, stems, and bar lines. Measure 1 starts with a quarter note followed by an eighth note. Measure 2 starts with a half note followed by an eighth note. Measure 3 starts with a quarter note followed by an eighth note. Measure 4 starts with a half note followed by an eighth note. Measure 5 starts with a quarter note followed by an eighth note. Measure 6 starts with a half note followed by an eighth note. Measure 7 starts with a quarter note followed by an eighth note. Measure 8 starts with a half note followed by an eighth note.

The music consists of eight staves of musical notation, likely for a woodwind or brass instrument. The first two staves begin with a treble clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one sharp, labeled "Tempo I<sup>o</sup>". The subsequent staves alternate between treble clef and bass clef, with key signatures changing frequently. The notation includes various note values, rests, and dynamic markings such as crescendos and decrescendos. Articulation marks like dots and dashes are also present.

# LA PALOMA

(S. de VRADIER)

*Allegretto*

The sheet music consists of ten staves of musical notation. The key signature is one sharp. The time signature is common time. The music begins with eighth-note patterns and transitions into sixteenth-note patterns. Measures 7 through 9 feature eighth-note chords. Measure 10 is a repeat section with two endings. Ending 1 continues the sixteenth-note pattern, while Ending 2 concludes with a final chord.

N° 1.

N° 2.

N° 3.

# DALLAS'

Progressive Studies

ON

# VELOCITY AND TECHNIQUE

FOR THE

# MANDOLINE

by

LEOPOLDO FRANCIA.

IN THREE NUMBERS

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

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