

SCUOLA DEL MANDOLINO

C. MUNIER

Metodo Pratico Completo

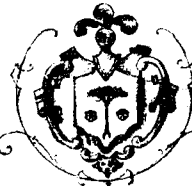
TESTO

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# Etudes élémentaires

# Studi elementari

# Elementary exercises

pour la lecture des notes per la lettura delle note for the reading of the notes



Cordes à vide Corde vuote Open strings

4<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 4<sup>a</sup>

4<sup>me</sup> corde Quarta corda 4<sup>th</sup> string

touche tasto fret

1. 

doigt dito finger

3<sup>me</sup> corde Terza corda 3<sup>rd</sup> string

touche tasto fret

2. 

doigt dito finger

4<sup>me</sup> et 3<sup>me</sup> corde

Quarta e terza corda

4<sup>th</sup> and 3<sup>rd</sup> string

3. 

4<sup>a</sup> corda ..... 5<sup>a</sup> corda .....

4<sup>a</sup>

4<sup>a</sup> 5<sup>a</sup> 4<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 3<sup>a</sup>

3<sup>a</sup> 4<sup>a</sup>

4<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

(a) Les croches avec le point      le crome col punto      The dotted quavers  
 demi-pennate en bas      mezza pennata in giù      half a pennate downwards

2<sup>de</sup> corde

Seconda corda

2<sup>ad</sup> string

4.

1<sup>me</sup> corde

Prima corda

1<sup>st</sup> string

5.

2<sup>de</sup> et 1<sup>ere</sup> corde

Seconda e prima corda

2<sup>nd</sup> and 1<sup>st</sup> string

6.

Quarta, terza, seconda e prima corda

4<sup>th</sup>, 3<sup>rd</sup>, 2<sup>nd</sup> and 1<sup>st</sup> string

7.

This page contains ten systems of musical notation for guitar. Each system consists of two staves: a treble clef staff with notes and a bass clef staff with fingerings. The notation includes various musical symbols such as slurs, ties, and dynamic markings like '1a', '2a', '3a', and '4a'. The music is written in a key signature of one sharp (F#).

Ici commence l'application du 4<sup>me</sup> doigt pour le Ré, 7<sup>me</sup> touche sur la 4<sup>me</sup> corde — pour le La, 7<sup>me</sup> touche sur la 3<sup>me</sup>, et pour le Mi, 7<sup>me</sup> touche sur la 2<sup>de</sup>.

Comincia qui l'applicazione del 4<sup>o</sup> dito pel Re, 7<sup>o</sup> tasto sulla 4<sup>a</sup> corda — per il La, 7<sup>o</sup> tasto sulla terza — e pel Mi, 7<sup>o</sup> tasto sulla seconda.

The application of the 4<sup>th</sup> finger for D, 7<sup>th</sup> fret on the 4<sup>th</sup> string — for A, 7<sup>th</sup> fret on the 3<sup>d</sup>, and for E, 7<sup>th</sup> fret on the 2<sup>nd</sup>, begins here.

10.

3<sup>a</sup> 2<sup>a</sup> 4<sup>a</sup>  
 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>  
 4<sup>a</sup> 5<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup> 7<sup>o</sup> tasto 2<sup>a</sup>  
 2<sup>a</sup> 4<sup>a</sup> 2<sup>a</sup> 4<sup>a</sup> 2<sup>a</sup> 7<sup>o</sup>  
 2<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 4<sup>a</sup> 2<sup>a</sup> 5<sup>a</sup> 4<sup>a</sup>

11.

2<sup>a</sup> 3<sup>a</sup>  
 4<sup>a</sup> 7<sup>o</sup> tasto 5<sup>a</sup> 2<sup>a</sup>  
 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup>  
 3<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup> 4<sup>a</sup>

(a) Les accords toujours en harpèges en faisant glisser délicatement le plectrum sur les cordes.

Gli accordi vanno arpeggiati facendo scivolare delicatamente la penna sulle corde.

The accords always in the arpeggio way, sliding the plectrum over the strings very lightly.

12.

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

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

2<sup>a</sup> 5<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup>

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

4<sup>a</sup> 2<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>

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

(Les croches une pennata entière.) (Le crome una pennata intera.) (A whole pennata for each quaver.)

13.

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

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

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

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

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

(Pennata entière et très lentement.) (Pennata intera e assai lento.) (Whole pennata and very slow.)

14.

Exercise 14 consists of six staves of music in G major (one sharp). The first staff begins with a treble clef and a common time signature. The music is a continuous sequence of eighth notes, starting with a G4 and moving up stepwise to a G5, then descending. Fingerings are indicated by numbers 0-4 below the notes. The second staff contains a fermata over the final G5. The remaining staves continue the descending eighth-note pattern with various fingerings and include a final double bar line.

15.

Exercise 15 consists of seven staves of music in G major. The first staff begins with a treble clef and a common time signature. The music is a continuous sequence of eighth notes, starting with a G4 and moving up stepwise to a G5, then descending. Fingerings are indicated by numbers 0-4 below the notes. The second staff contains a fermata over the final G5. The remaining staves continue the descending eighth-note pattern with various fingerings and include a final double bar line.

16.

17.



18.

The musical score for exercise 18 consists of 11 staves of music. It is written in G major (one sharp) and 2/4 time. The exercise is a single melodic line with various rhythmic patterns and fingerings. The fingerings are indicated by numbers 0, 1, 2, 3, 4 below the notes. There are several slurs and accents throughout the piece. The exercise starts with a treble clef and a key signature of one sharp (F#).

N. B. Toutes ces études élémentaires se répètent avec le redoublement des *pennate* et avec le développement graduel dont j'ai parlé dans mes règles.

N. B. Tutti questi studi elementari si replicano col raddoppio delle *pennate* e collo sviluppo graduale che ho accennato nelle mie regole.

N. B. All these elementary exercises are repeated with double *pennate* and with the gradual development that I explained in my rules.

Exercice journalier pour la préparation au *tremolo*, à exécuter avec 2, 4 et 8 *pennate* à chaque note.

Esercizio giornaliero per la preparazione al *tremolo*, da eseguirsi con 2, 4 e 8 *pennate* per ogni nota.

Daily exercise for the preparation of the *tremolo*, to be played with 2, 4 and 8 *pennate* for each note.

19

Exercice journalier pour la préparation au *staccato*, à exécuter d'abord avec 1 *pennata* entière à chaque croche, et puis avec 1 demi — *pennata* et avec le mouvement en bas □ et en haut □

Esercizio giornaliero per la preparazione allo *staccato* da eseguirsi prima con 1 *pennata* intera per ogni croma, poi con  $\frac{1}{2}$  *pennata* e col movimento in giù □ e su □

Daily exercise for the preparation of the *staccato*, to be played first with a whole *pennata* for each quaver and after with half a *pennata* and with the movement downwards □ and upwards □

20.

Ne pouvant donner une règle fixe pour le *staccato*, il suffit pour le moment d'observer: alterner le mouvement en bas et en haut pour les notes qui se trouvent sur la même corde et battre toujours le plectrum en bas en changeant la corde.

Non potendo dare una regola fissa per lo *staccato*, basta per ora osservare di: alternare il movimento in giù e in su per le note che trovansi sulla stessa corda e battere sempre in giù la penna cambiando corda.

Not being able to give a fixed rule for the *staccato* it is sufficient for the moment to observe: to alternate the movement downwards and upwards for the notes that are on the same string and strike the plectrum downwards playing on the other strings.