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SCUOLA DEL MANDOLINO

C. MUNIER

Metodo Pratico Completo

TESTO

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C. MUNIER

SCUOLA DEL MANDOLINO

METODO

PRATICO COMPLETO

PARTE SECONDA

Delle posizioni e altri meccanismi.

PROPRIETÀ DELL' EDITORE

ADOLFO LAPINI
EDITORE STAMPATORE
FIRENZE - Casella Postale 127 - FIRENZE

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PARTE SECONDA

I. – Delle Sei Posizioni e dello Strisciato.

REGOLE ED OSSERVAZIONI.

Il cambiamento che fa la mano sinistra portata dall'alto del manico al principio della cassa del Mandolino, per la conoscenza delle note in tutta l'estensione della tastiera, dicesi Posizione.

Nella 1ª Parte di questo Metodo l'Allievo ha studiata la 1ª Posizione, cioè l'estensione dal Sol (basso) al Si (cantino), percorrendo le quattro corde fino al 7° tasto (4° dito).

Per l'esecuzione delle altre note acute (dal *do* al *la* ultimo tasto) e per lo studio delle altre note su ciascuna corda, occorrono altri 6 cambiamenti di mano, che formano appunto le sei posizioni comprese in questa 2ª Parte.

Si dirà quindi 2ª Posizione l'estensione dal *si* basso (1° dito, 4ª corda) al *do* acuto (4° dito, 1ª corda).

3ª Posizione dal *do* basso al *re* acuto.
4ª » » *re* » » *mi* »
5ª » » *mi* » » *fa* »
6ª » » *fa* » » *sol* »

Settima Posizione è quella che ha l'estensione fino al *la* ultimo tasto coll'applicazione che verrà indicata.

Lo studio delle posizioni, oltre alla necessità per la conoscenza delle note in tutta l'estensione della tastiera, offre un ottimo vantaggio per lo sviluppo della forza, sicurezza ed elasticità delle dita. Raccomando perciò un'accurata applicazione di questo meccanismo e non passare all'esercizio di una nuova posizione se non quando si è ben provetti in quella già studiata.

Il cambiamento da una posizione all'altra dicesi *Passaggio di Posizione* e generalmente si ottiene mettendo il 1° dito sulla 2ª corda all'ottava sotto della nota acuta, o sul cantino alla 4ª inferiore. Le altre maniere di passaggio saranno sempre indicate coi numeri.

Pel ritorno dalle posizioni alte alla prima, si adopera: o il 1°, o il 2°, o il 3° dito a secondo il bisogno — e più che altro si fa uso della corda vuota, come più facile cambiamento.

Restando in una posizione, il 4° dito spesso si allunga ad una nota di una posizione accanto, e ciò serve per non far troppi cambiamenti di mano — questo movimento dicesi: posizione di 4° dito steso.

Così il 1° dito può retrocedere da una all'altra posizione, senza operare altri passaggi.

Dalla III Posizione in su, per lo studio dei passaggi, io applico subito il meccanismo dello *Strisciato*; ritenendo che non si possa fare alcun cambiamento di posizione col semplice salto di dita: lo strisciato facilita molto tanto l'andata quanto il

ritorno dalle posizioni. E inoltre questo meccanismo così importante pel Mandolino va molto studiato prima di poterne addiventare padrone; trovo quindi necessaria una continua applicazione.

Lo *Strisciato* si ottiene facendo scorrere con forza sulla tastiera il dito indicato per la posizione, continuando però sempre a fare il tremolo. Generalmente bisogna calcolare un tre tasti circa all'indietro della nota alla quale si vuol arrivare, ad es: dal *re* (3° dito, 2ª corda) si striscia fino al *fa* (3° dito medesima corda): oppure da una corda vuota ad una nota di posizione, facendo sempre il calcolo dei tre tasti all'indietro.

Lo strisciato sul mandolino ha luogo anche nel ritorno dalle posizioni alte alle più basse: si opera il medesimo sistema, calcolando cioè un tre tasti avanti della nota a cui si vuol arrivare.

Abbiamo pure lo *Strisciato staccato* o *interrotto* che si pratica in alcuni passaggi di frasi tronche, e per movimenti graziosi ove la nota è solamente portata e lasciata senza continuare il tremolo; oppure per passaggi di agilità — questa maniera di strisciato si ottiene colle stesse regole suddette — l'esempio del Maestro poi chiarirà e completerà ogni spiegazione.

Lo studio della III posizione deve essere più di tutti gli altri accuratissimo — il Maestro insisterà nel far ripetere molte volte gli esercizi scritti. Questa posizione è la più usata e perchè l'allievo se ne renda proprio padrone, consiglio di farne l'applicazione su qualche pezzo, per ottenere così un esercizio utile e ricreativo; dopo si può passare allo studio delle altre posizioni.

Dei pezzi, scegliere quelli di facile esecuzione come: il mio 2° Album *l'Esordiente* — o la celebre *Serenata* di *Braga*, l'*Ave Maria* di *Gounod*, la *Contemplazione* di *Mendelssohn* o altri che potrà indicare il Maestro.

È utile pure molto lo studio dei miei *Duetti* (2° grado) e in special modo per colore che non sono pratici della misura musicale.

Per dare un certo ordine al mio Metodo, ho creduto bene di dividerlo in diverse parti, contenente ognuna un genere solo di esercizi: lascio però libero il Maestro di intercalare allo studio delle Posizioni quello degli altri meccanismi come: le note di abbellimento, le doppie corde, la preparazione al trillo e suo sviluppo graduato — ma ciò deve dipendere solamente dall'attitudine e intelligenza dell'allievo.

II. - Degli Abbellimenti e del fraseggiato.

SEI MELODIE *(TRASCRIZIONI)*.

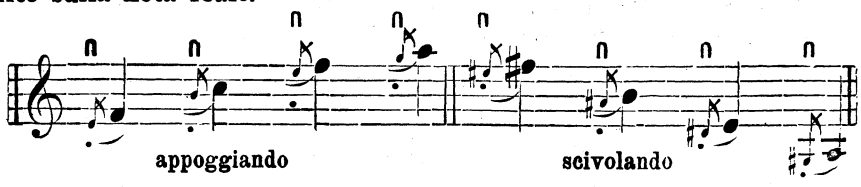
Le piccole note di abbellimento musicale si eseguiscono in tre differenti maniere sul Mandolino; dipende dalla portata del tempo e dal carattere della melodia per farne la giusta applicazione.

1° Nei movimenti lenti, e quando si tratta di esprimere canti sostenuti, le piccole note vanno tutte eseguite col tremolo, ma sempre con una certa velocità, perchè risultino più brillanti. In questa categoria vanno compresi gli abbellimenti di stile classico, e cioè le piccole note che trovansi segnate in forma di appoggiature; ma che hanno sempre la metà del valore della nota reale.

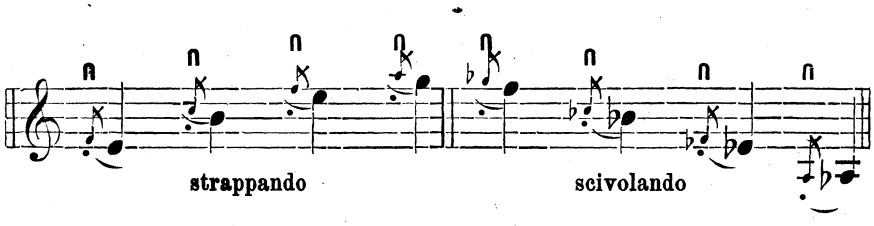
2° Si possono eseguire *staccati* col movimento giù e su, considerandole come note di agilità; e ciò nei tempi *allegro* quando si vuole ottenere forza ed energia.

3° Nei movimenti graziosi, come nelle Gavotte, Minuetti, Rondò ecc: — le piccole note si eseguiscono con un tocco speciale, ed è quello che espongo nei seguenti esempi, colle rispettive osservazioni.

1° L'*appoggiatura semplice* di sotto — si ottiene toccando con la penna la piccola nota e lasciando cadere o scivolare con forza il dito sulla nota reale.

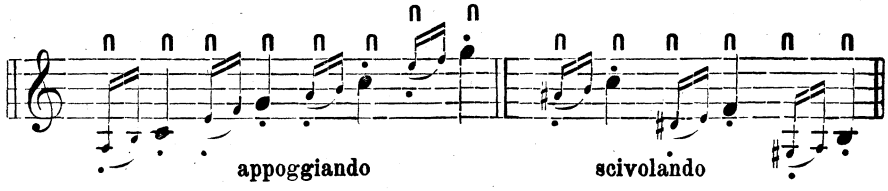


2° L'*appoggiatura semplice* di sopra — toccando la piccola nota colla penna e strappando col dito l'altra, oppure scivolando all'indietro.

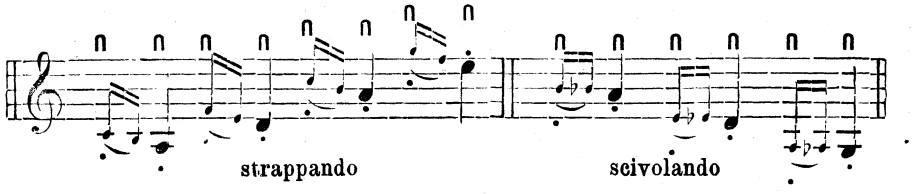


(Avvertasi di avere già a posto il dito sulla nota reale prima di fare l'appoggiatura).

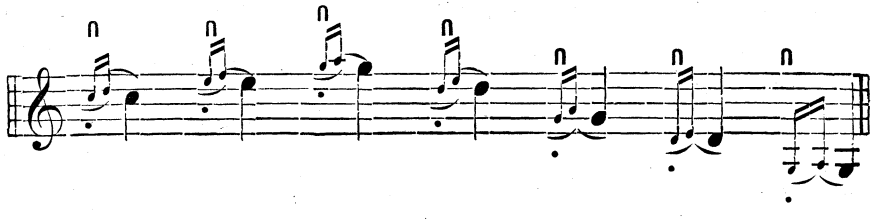
3° La *doppia appoggiatura* di sotto — toccando colla penna la prima e la terza nota — quella di mezzo battendo o scivolando forte col dito.



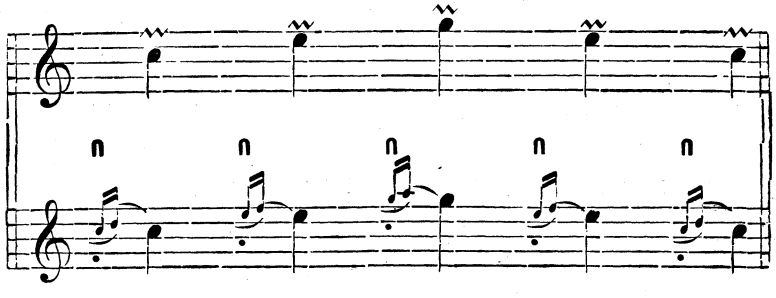
4° La *doppia appoggiatura* di sopra — toccando prima e terza nota colla penna — quella di mezzo strappata o scivolata col dito.



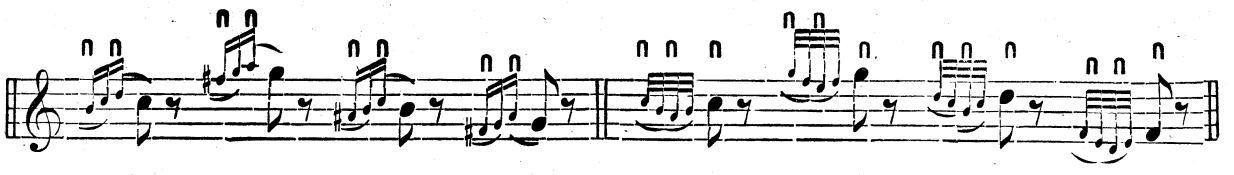
5° Il *Mordente* o doppia appoggiatura che ritorna sulla stessa nota, si ottiene: toccando solo la prima nota — le altre due, la 1ª appoggiata e la 2ª strappata col dito.



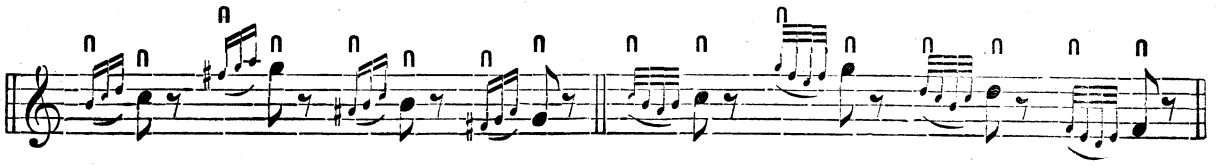
Il mordente si esprime spesso con un piccolo segno di abbreviazione.



6° Il *Gruppetto* di 3 o 4 note si eseguisce collo stesso sistema, legando a due a due le note che lo compongono.



Si possono anche legare tutte le note che compongono il gruppetto, toccando solo la prima di esse — occorre per ciò molta più forza nelle dita.

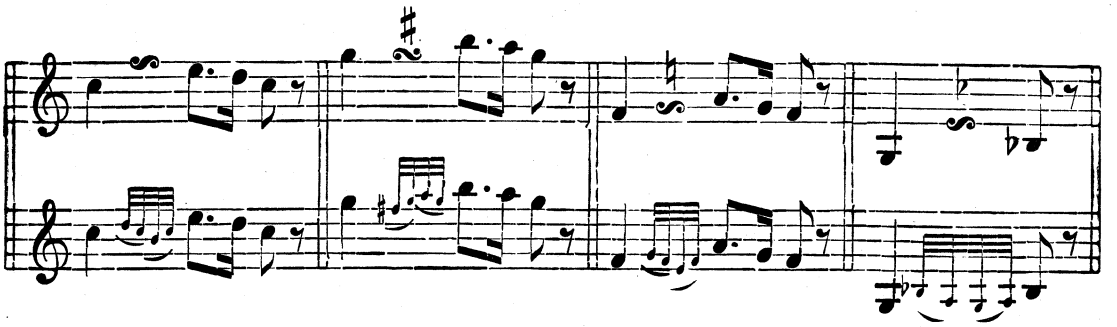


Il gruppetto di tre note trovasi scritto sempre per esteso — quello di quattro spesso è abbreviato con due segni convenzionali.

: Quando si deve cominciare colle note di sotto a quella reale.

: Quando colle note di sopra.

Si trova pure alcune volte marcato un ♯, un ♭ o un ♮ sopra questi segni, o allora vuol dire che una delle note del gruppetto deve essere accresciuta, diminuita o fatta naturale.



Tutte le appoggiature o strappature risultano assai chiare per le note dalla 1ª alla 3ª Posizione; però dalla 4ª in su, essendo la distanza delle corde molto più raccorciata, non si può ottenere la medesima chiarezza, ed io consiglio di eseguire le piccole note col solo movimento di staccato.

Per far risultare ben chiari questi abbellimenti occorre molta forza nelle dita della mano sinistra, ed è solo col grande esercizio che si può arrivare ad ottenerla. Si ripetano quindi molte volte gli studi di applicazione che dò in questa parte.

Tutte le note di abbellimento vanno fatte sempre su di una corda sola — è necessario spesso, per questo, di cambiar posizione.

Sulle Sei Melodie (trascrizioni) l'allievo applicherà questi differenti modi di abbellimenti e lo studio del *fraseggiato.*

Per fraseggiato s'intende la maniera di esprimere un canto a seconda il suo carattere, con tutta quella disinvoltura e grazia che costituiscono poi la cosidetta *cavata.* Qui più che mai deve concorrere l'esempio del Maestro, perchè l'allievo acquisti esattezza e precisione e possa interpretare con criterio i differenti generi di pezzi.

Ho creduto opportuno di dare a preferenza degli esempi di musica classica, essendo questo un genere che offre più difficoltà per l'interpretazione e quindi utile maggiore per lo studio.

III. - Delle doppie corde - del Trillo e altri meccanismi.

DOPPIE CORDE.

Per lo studio delle doppie corde raccomando molto la delicatezza nella tenuta della penna: l'elasticità del polso, coll'aiuto del braccio, deve far risultare quel suono dolce come si è sempre praticato col tremolo per le note semplici. Osservare più che mai di tener dritto lo strumento affinchè tutte le corde possano essere ben toccate dalla penna perpendicolarmente.

Nei passaggi di posizioni si praticherà lo strisciato anche per le doppie corde, facendo scivolare con forza sui tasti le dita indicate per le posizioni.

Le corde doppie staccate si eseguono generalmente colla pennata in giù sempre, salvo in alcuni casi ove verrà indicata qualche differenza col solito segno.

TRILLO.

Molti credono esser cosa di facile esecuzione il trillo sul Mandolino; ma io sostengo il contrario e dico: che senza uno studio accurato con graduale sviluppo non lo si potrà mai eseguire con precisione. Il movimento delle note per la mano sinistra deve andare perfettamente d'accordo con quello dei colpi di penna, ed è per questa esatta misura che a volerlo veramente ottenere non può esser sufficiente un solo esempio, come riscontro in qualche metodo; ma un certo numero di esercizi atti a tal'uopo.

Prego l'allievo di fermarsi molto sulla preparazione di questo meccanismo e cominciarne lo studio grado a grado e lentamente, come fece per lo sviluppo del tremolo: può accelerare poi la velocità a seconda della sicurezza della mano.

NOTE APPOGGIATE E STRAPPATE.

In questo meccanismo si applicano le regole stesse che ho già date per gli abbellimenti — la sola differenza è: che questi si eseguiscono sempre con celerità, mentre che le note appoggiate o strappate devono serbare la misura musicale. Il movimento sarà un poco più lento e occorre molta più forza di dita tanto per appoggiare o scivolare che per strappare le corde.

SOSTITUZIONE DI DITA.

Questo studio è efficacissimo per lo sviluppo sempre maggiore delle posizioni — abitua la mano ai passaggi repentini e dà tutta la sicurezza necessaria.

Si osserverà la solita fermezza per le dita della sinistra e l'obbligo di eseguire i passaggi senza mai guardare la tastiera.

NOTE DOPPIE.

Le note di agilità sul Mandolino oltre all'essere eseguite col movimento di staccato in giù e su, si possono legare mediante un colpo di pennata intera per ogni nota. Questo meccanismo, spinto alla medesima velocità del tremolo, è di un effetto assai piacevole e si applica generalmente nei Cantabili, quando si vogliono legare alcuni movimenti celeri di crome e semicrome.

Molti credono di poter ottenere questo legato solamente col tremolo, ma è uno sbaglio. Tutto ciò che costituisce in musica effetto di precisione è basato unicamente sulla misura.

Per acquistare molta elasticità di polso e tutta questa esattezza voluta, oltre allo studio degli esempi che darò in questa parte, io consiglio di applicare questo meccanismo di note doppie anche per gli esercizi giornalieri dello *Scioglidita* (Parte Prima).

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SECOND PART

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SECONDE PARTIE.

I.

Des six Positions et du Glissé (Strisciato)

Le changement fait par la main gauche portée du haut du manche au commencement de la caisse de la mandoline, pour la connaissance des notes en toute l'extension du clavier, s'appelle **Position.**

Dans la première partie de cette **Méthode l'élève** a étudié la première position; c'est à dire l'extension du *Sol* (bas) au *Si* (chanterelle) en parcourrant les quatre cordes jusqu'à la 7me touche (4me doigt).

Pour l'extension des autres notes aigües (du *do* au *la*) dernière touche, et pour l'étude des autres notes sur chaque corde, six autres changements de main sont nécessaires et ils forment justement les 6 Positions contenues dans cette 2de Partie.

On dira alors 2de Position, l'extension du *si* (bas) 1er doigt, (4me corde) au *do* aigu (4me doigt, 1ère corde).

3me position du *do* bas au *ré* aigu.
4me id. „ *ré* „ au *mi* „
5me „ „ *mi* „ „ *fa* „
6me „ „ *fa* „ „ *sol* „

Septième Position c'est celle qui a l'extension jusqu'au *la* dernière touche, avec l'application qui sera indiquée.

L'étude des positions, au surplus de la nécessité pour la connaissance des notes en toute l'extension du clavier, offre un excellent avantage pour le développement de la force, de la sûreté et de l'élasticité des doigts. Je recommande pour cela un soin particulier à l'application de ce mécanisme et de ne point passer à l'exercice d'une nouvelle position, si ce n'est que lorsque on sera bien habile dans celle qui aura été déjà étudiée.

Le changement d'une position à l'autre s'appelle *Passage de Position,* et généralement on l'obtien en mettant le 1er doigt sur la 2de corde à l'octave au dessous de la note aigüe, ou sur la chanterelle à la quatrième inferieure. Les autres manières de passage seront toujours indiquées avec des numéros.

Pour le retour des positions hautes à la première, on se sert: du 1er, 2de ou 3me doigt selon le besoin — et surtout on se sert de la corde vide: alors le changement est plus facile.

En restant dans une position, le 4me doigt souvent s'allonge à une note d'une position à côté, et cela sert pour ne pas faire trop de changement de main — ce mouvement s'appelle: position du 4me doigt étendu.

Ainsi le 1er doigt peut reculer d'une position à l'autre, sans pratiquer d'autres passages.

De la III Position en haut, pour l'étude des passages, j'applique tout de suite le mécanisme du *glissé,* parce que je crois fermement que l'on ne puisse faire

SECOND PART.

I.

Of the six Positions and of the Strisciato

The changing of the left hand from the top of the handle to the beginning of the case of the mandoline, for the knowledge of the notes in all the extension of the key-board, is called Position.

In the first part of this method the pupil has learnt the 1st position, that is to say: the extension from low G to B (cantino), playing the notes on the 4 strings till the 7th fret (4th finger).

For the execution of the other notes above the line (from G to A) last fret, and for the study of the other notes on each string, six different changes of the hand are necessary; these form just the 6 Positions included in this 2nd Part.

Then the extension from low B (1st finger, 4th string) to high G (4th finger, 1st string) is called second Position.

From low C to high D, 3rd Position
„ „ D „ „ E, 4th „
„ „ E „ „ F, 5th „
„ „ F „ „ G, 6th „

The seventh position is that which has the extension till A last note, with the application that will be indicated.

The study of the positions besides the necessity for the knowledge of the notes in all extension of the key-board, offers a great advantage for the development of the strength, firmness and looseness of the fingers. I therefore recommend a careful application of this mechanism and not to begin the study of a new position until one is quite perfect in that already learnt.

The changing from a position to another is called *Passage of the Position* and it is generally obtained by putting the 1st finger on the 2nd string at the octave below of the high note, or on the *cantino* at the fourth inferior. The other manners of passages will always be indicated with numbers.

In returning from the high position to the first one, the 1st, 2nd or 3rd finger are used according to the necessity — and above all the use of the open string is preferable as an easier changing.

Remaining in one position the 4th finger often stretches to a note of a near position and this is to avoid making too many changes of the hand: this movement is called position of the 4th finger *steso* (flat).

So the 1st finger may come back from one position to another, without making other passages.

From the III Position and so on, for the study of the passages I applicate the mechanism of the *Strisciato* at once, retaining that one cannot make any change

aucun changement de position avec le simple saut des doigts: le glissé rends facile autant l'aller que le retour des positions. Ce mécanisme est si nécessaire à l'étude de la mandoline qu'il faut beaucoup l'étudier avant de pouvoir s'en rendre maître: je trouve par conséquent nécessaire une continuelle application.

On obtient le glissé en faisant parcourir avec force sur le clavier le doigt indiqué pour la position, en faisant toujours le trémolo. Il faut généralement calculer trois touches en arrière de la note à laquelle on veut arriver, par ex: du *ré* (3me doigt, 2me corde) on glisse jusqu'au *fa* (3me doigt, même corde) — ou bien d'une corde vide à une note de position, en faisant toujours le calcul des trois touches en arrière.

Le glissé sur la mandoline a lieu aussi dans le retour des positions hautes au plus basses: on se sert du même système, en calculant trois touches en avant de la note à laquelle ou veut arriver.

Nous avons aussi le *Glissé Staccato,* ou interrompu, qui se pratique en quelque passage de phrases interrompues, ou pour les mouvements où la note est seulement portée et laissée sans continuer le trémolo; ou bien pour quelque passage d'agilité — cette manière de glissé on l'obtien avec les mêmes règles dont j'ai parlé plus haut — l'exemple du Maître finira de compléter toute explication.

L'étude de la III Position doit être soignée plus que toutes les autres — le Professeur insistera et fera répéter bien des fois les exercices écrits. Cette position est celle dont on se sert le plus et afin que l'élève s'en rende tout à fait maître, je conseille d'en faire l'application sur quelque morceau, pour obtenir ainsi un exercice utile et agréable; après on peut passer à l'étude des autres positions.

Des morceaux, il faut choisir ceux d'*exécution facile,* ainsi que mon 2me Album *l'Esordiente* (le Débutant) ou la célèbre *Sérénade* de Braga — la *Méditation* de Gounod — la *Contemplation* de Mendelssohn, ou d'autres que le Maître pourra indiquer.

Il est aussi bien utile l'étude de mes *Duos* (2nd dégré) et spécialement pour ceux que n'ont pas grande pratique de la mesure musicale.

Pour donner un certain ordre à ma Méthode, j'ai cru bien faire de la partager en plusieurs parties, contenant chacune un seul genre d'exercices: je laisse cependant libre le Maître d'intercaler à l'étude des Position celle des autres mécanismes, comme: les notes d'agrément, les doubles cordes, la préparation au trille et son développement — mais cela doit dépendre seulement de l'aptitude et de l'intelligence de l'élève.

II.

Des Ornements et du Phrasé
Six Mélodies *(transcriptions)*

Les petites notes d'ornements s'exécutent sur la Mandoline en trois manières différentes; cela dépend de la portée du temps et du caractère de la mélodie, pour en faire l'application bien juste.

of position with the simple skip of the fingers: the strisciato greatly facilitates any change of positions. Besides this mechanism, so important for the mandoline, must be studied very conscientiously to be able to master it. I therefore find a continual application necessary.

The strisciato is obtained by sliding the finger indicated for the position with strength, still continuing the tremolo. One must generally calculate about 3 frets backwards from the note of which one wants to reach-for exemple: from D (3rd finger, 2nd string) one slides till F (3rd finger, same string) — or from an open string to a note of position, always calculating 3 notes backwards.

The strisciato on the mandoline is used also where one returns from the high position to the lower ones, one uses the same system, calculating 3 frets before the note to which one wants to arrive.

There is also the *Staccato — Strisciato* or interrupted that is practised in some interrupted phrases, or for elegant movements where the note is only slidden and left without continuing the tremolo — or also for passages of agility — this way of strisciato is obtained by the same rules as above — the master's example will complete every explaination.

The study of the III Position is more important than all the others — the teacher must therefore insist in making the pupil repeat the exercises over and over again. This position is the must used and in order for the pupil to perfect it, I advise the application on some piece, obtaining thus a useful and amusing exercise — after he may begin the study of the other positions.

As regards pieces, one had better choose those of an easy execution as: my 2nd Album (*l'Esordiente*) or the celebrated *Serenade* of Braga — the *Ave Maria* of Gounod — the *Contemplation* of Mendelssohn, or other that the master may think suitable.

The study of my *Duets* (2nd degree) is also very useful, and especially for those who are deficient in the value of the notes.

In order to give a proper order to my method I have thought it better to divide it in several parts — each containing one kind of exercises; but I leave it to the teacher to judge if he thinks it suitable to add to the study of the positions that of the other mechanisms, such as: the grace notes — the double strings — the preparation to the shake and its gradual development — but this must only depend on the attitude and intelligence of the pupil.

II.

Of the Grace notes and of the Phrasing
Six Melodies *(transcriptions)*

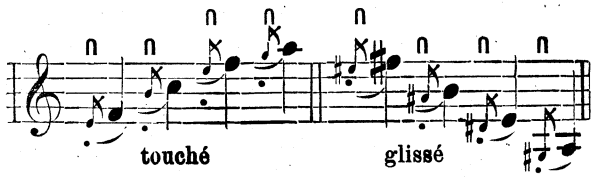
The grace notes are played in three different manners on the mandoline, it depends upon the time and of the character of the melody to use the right application.

1er Dans les mouvements lents, et quand il s'agit d'exprimer des chants soutenus, le petites notes doivent être toutes exécutées avec le trémolo, mais toujours avec une certaine vélocité pour qu'elles resultent plus brillantes. Dans cette catégorie doivent être compris les ornements de style classique; c'est à dire les petites notes qui se trouvent marquées en forme d'*appoggiature;* mais qui ont toujours la moitié de la valeur de la note réelle.

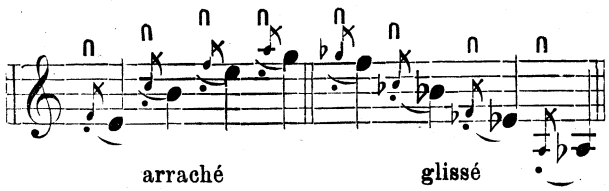
2nd Ou peut les exécuter *Staccato* avec le mouvement en haut et en bas, en les considérant comme des notes d'agitité; et cela dans les temps *allegro* quand l'on veut obtenir de la force et de l'energie.

3me Dans les mouvements gracieux, comme dans les *Gavottes, Ménuets, Rondeaux* etc: les petites notes s'éxécutent avec une touche spéciale, celle que j'expose dans les exemples suivants et respectives observations.

1er L'*appoggiatura* simple en dessous — s'obtient en touchant avec le plectrum la petite note et en laissant tomber ou glisser avec force le doigt sur la note réelle.

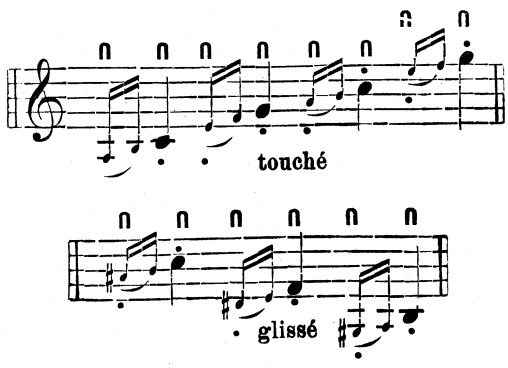


2nd L'*appoggiatura* simple en dessus — s'obtient en touchant la petite note avec le plectrum et en arrachant (pour ainsi dire) avec le doigt l'autre réelle — ou bien en glissant en arrière.

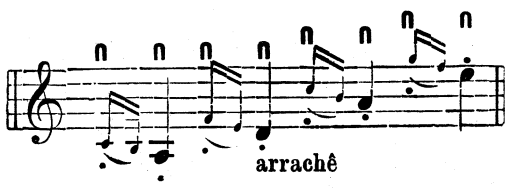


(On observera qu'il faut déjà avoir en place le doigt sur la note réelle avant de faire l'*appoggiatura*).

3me La double *appoggiatura* dessous — s'obtien en touchant avec le plectrum la première et la troisième note; celle du milieu en touchant ou glissant très fort avec le doigt.



4me La double *appoggiatura* dessus — s'obtient en touchant la première et la troisième note avec le plectrum — celle du milieu arrachée ou glissée avec le doigt.

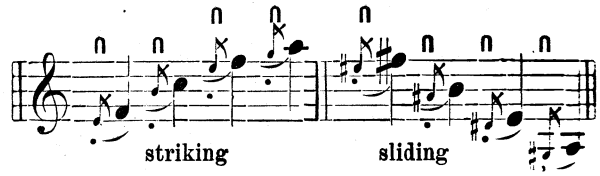


1st In the slow movements and when a sostenuto melody is expressed, the little notes are all played with the tremolo, but always rather quick in order to mark them sound more brillant. In this category the grace notes of a classical style are included, thus the little notes that are found marked in the way of an *appoggiatura;* but have always half the value of the real note,

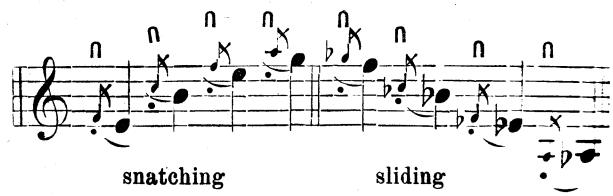
2nd They may be played staccato with the movement downwards and upwards, considering them as notes of agility; and this in quick movements when one wants to obtain strenght and energy.

3rd In graceful movements as in *Gavotte, Minuetti, Rondò* etc: — the little notes are played with a special touch, and this is what I show in the following examples with the respective observations.

1o The *simple appoggiatura* downwards — is obtained by striking the little note with the plectrum and making the finger fall or slide with strength on the real note.

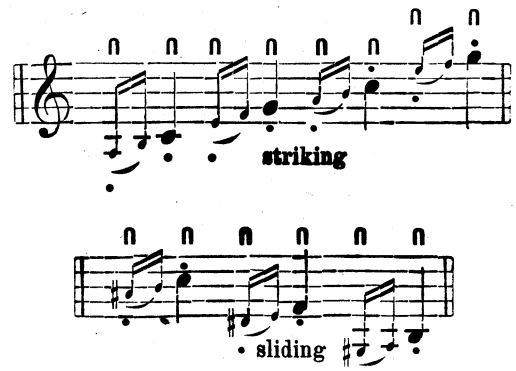


2nd The *simple appoggiatura* upwards — striking the small note with the plectrum and snatching the other one with the finger, or sliding back.

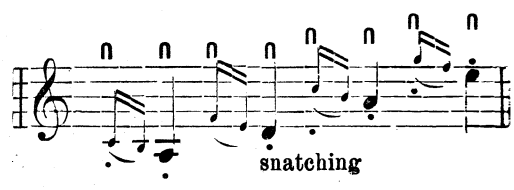


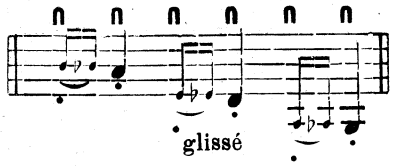
(Observe: to have the finger on the fret of the real note before playing the appoggiatura).

3rd The *double appoggiatura* downwards striking the first and the third note with the plectrum, the middle one touching or sliding with the finger.

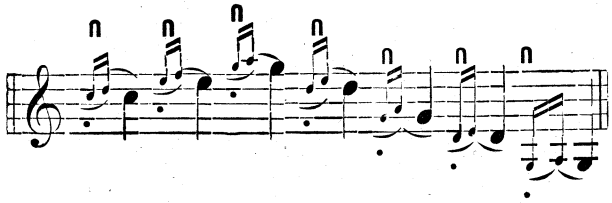


4th The *double appoggiatura* upwards: playing the first and the third note with the plectrum, the middle one snatching or sliding with the finger.

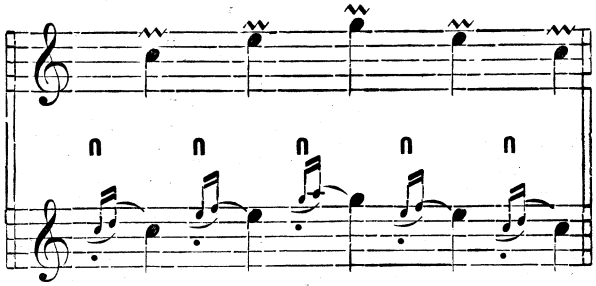




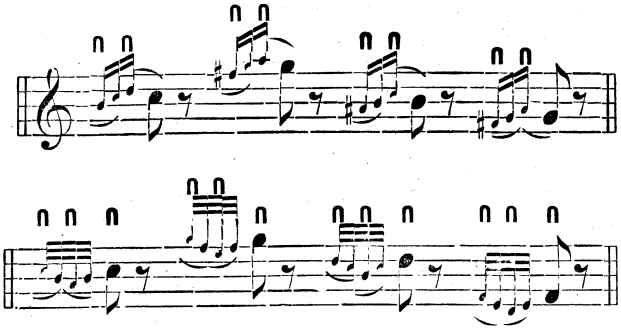
5me Le *Mordant* ou double *appoggiatura* qui revient sur la même note, s' obtient : en touchant seulement la première note — les deux autres : la première touchée et la seconde arrachée avec le doigt.



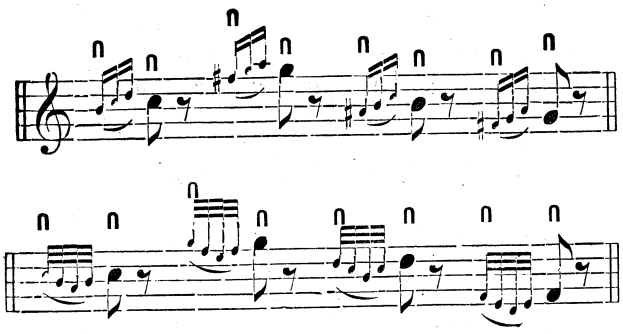
Le Mordant s' exprime souvent avec un petit signe d' abréviation.



6me Le *Gruppetto* de 3 ou 4 notes s' exécute avec le même système, en liant deux à deux les notes que le composent.



On peut lier toutes les notes qui composent le gruppetto, en touchant seulement la première d' entre elles — il faut pour cela beaucoup plus de force dans les doigts.

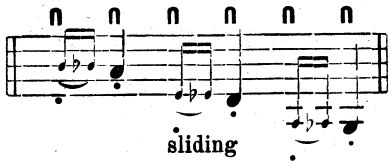


Le Gruppetto de trois notes se trouve toujours écrit entièrement, celui de quatre est souvent abrégé avec deux signes conventionnels.

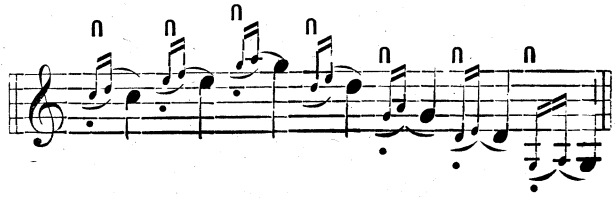
𝆒: quand l' on doit commencer avec les notes au dessous des réelles.

𝆓: quand avec les notes au dessus.

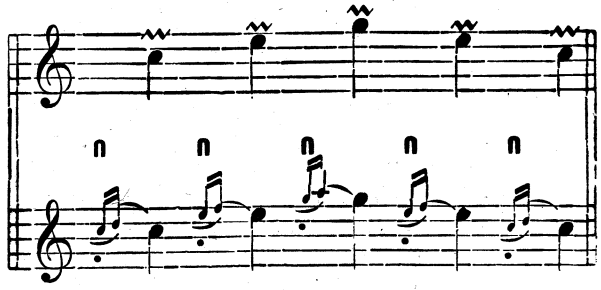
L' on trouve aussi quelquefois marqué un ♯, un ♭



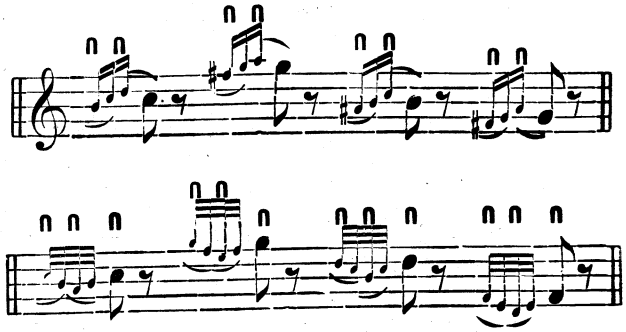
5th The *Mordant* or double appoggiatura that returns on the same note, is obtained by only playing the first note ; tho other two : the first is to be touched, and the other snatched with the finger.



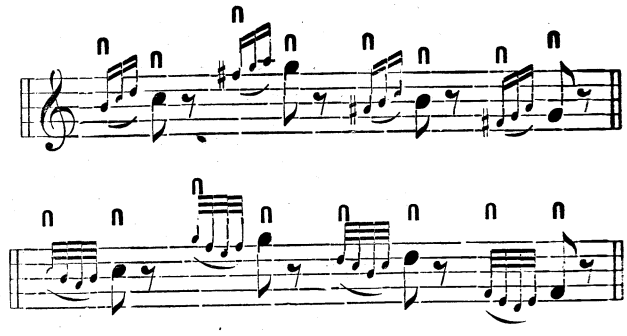
The mordant is often expressed wit a little sign of abbreviation.



6th The *turn* of 3 or 4 notes is obtained with the same system by playing the notes legato two by two.



All the notes that the turn is composed of, may be also legato only striking the first one with the plectrum — and this requires much more strength in the fingers.



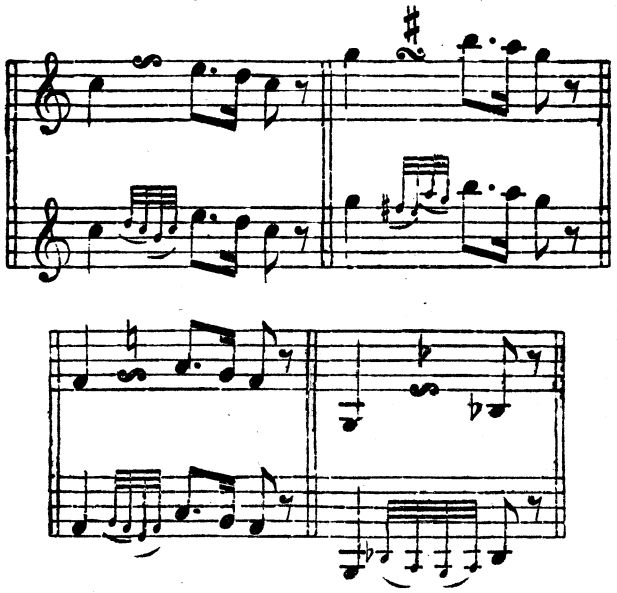
The turn of 3 notes is always found written in notes — that of 4 notes is often abbreviated with two conventional marks.

𝆒: When it is to be begin with the notes underneath the real one.

𝆓: When with the above notes.

A ♯, ♭ or ♮ is sometimes marked on the sign

ou un ♮ sur ces signes — alors cela veut dire qu'une des notes du gruppetto doit être augmentée, diminuée ou laissée telle qu'elle est.



Toutes les notes frappées ou arrachées résultent assez claires dans l'extension de la 1ère à la 3me Position ; mais depuis la 4me , étant la distance des cordes bien plus courte, on ne peut pas obtenir la même clairté, et je conseille d'exécuter les petites notes avec le seul mouvement de *staccato*.

Pour faire resulter bien clairement ces ornements, il faut beaucoup de force dans les doigts de la main gauche, et c'est uniquement avec le grand exercice que l'on peut arriver à l'obtenir. On répète par conséquent beaucoup de fois les études d'application que je donne dans cette Partie.

Toutes les notes d'ornements doivent être faites toujours sur une seule corde : il est nécessaire pour cela de changer souvent de position.

Sur les six Mélodies (transcriptions) l'élève applique ces différentes manières d'ornements et l'étude du *Phrasé*.

Pour Phrasé on entend la manière d'exprimer un chant selon son caractère, avec toute cette verve et grâce qui constituent celle qu'on dit *Cavata* (un bon touché). Ici plus que jamais doit servir l'exemple du Maître pour que l'élève acquière l'exactitude et la précision, et puisse interpréter avec intélligence les différents genres des morceaux.

J'ai cru utile de donner la préférence aux exemples de musique classique, étant ce genre celui qui offre plus de difficultés pour l'interprétation, et par conséquent d'une plus grande utilité à l'étude.

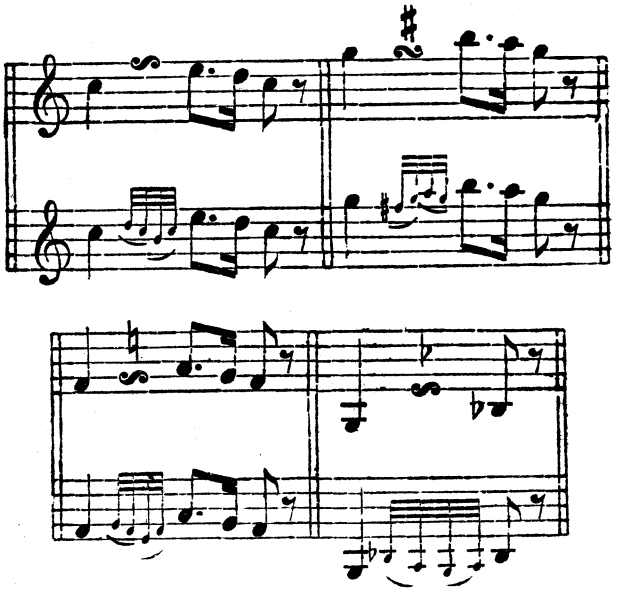
III.

Des doubles cordes du Trille et autres mécanismes

DOUBLES CORDES.

Pour l'étude des doubles cordes je recommende une excessive délicatesse dans la tenue du plectrum : l'élasticité du pouls, avec l'aide du bras, doit faire résulter le son doux comme on a toujours pratiqué avec le trémolo pour les notes simples — il faut observer plus que jamais de tenir l'instrument bien droit afin

and it means that one of the notes of the turn must be accidented.



All the touched or snatched notes are very clear for the extension from the 1st to the 3rd position ; but from the 4th and so on, the distance of the strings being much shorter, one cannot obtain such a clear sound, and I advise to play the little notes only with the staccato movement.

In order to obtain these grace notes very distinctly ; great strength in the fingers of the left hand is necessary, and this can only obtained by constant exercise — the studies of application I give in this part are therefore to be repeated many times.

All the grace notes are to be always played on one string — for this reason it is necessary to often change position.

On the 6 Melodies (transcriptions) the pupil will applicate these different manners of grace notes and the study of the *Phrasing*.

Phrasing is the way to express a melody according to its character with all the dexterity and grace that constitute the said *cavata* (a good touch). The Teacher's example is more needed (necessary) than ever for the pupil, to obtain precision and correctness, and enable him to interpret with sense the different kinds of pieces.

I have preferred giving some examples of classical music, this being a species that offers more difficulty for the interpretation and therefore more usefulness for studying.

III.

Of the double strings shake and other mechanisms

DOUBLE STRINGS.

For the study of the double strings I recommend great lightness in holding the plectrum — looseness of the wrist helped with the arm, must produce a soft sound as one has always used with the tremolo for the simple notes — keep the instrument straighter

que toutes les cordes puissent être bien touchées perpendiculairement par le plectrum.

Dans les passages de positions on pratiquera le glissé, même pour les doubles cordes, en faisant glisser avec force sur les touches les doigts indiqués par les positions.

Les cordes doubles détachées s'exécutent généralement avec le coup de plectrum en bas toujours, excepté en quelque cas où il sera indiqué la différence avec le signe habituel.

DU TRILLE.

Plusieurs personnes se figurent que le Trille sur la Mandoline soit une chose facile; moi je soutiens le contraire et je dis que sans une étude soignée avec un développement graduel on ne pourra jamais l'obtenir. Le mouvement des notes pour la main gauche doit parfaitement aller d'accord avec celui des coups de plectrum, et c'est pour cette exacte mesure qu'en voulant vraiment l'obtenir, un seul exemple, comme l'on rencontre dans quelque Méthode, ne peut pas suffire — il faut pour cela un certain nombre d'exercices faits pour ce but-là.

Je prie l'élève de s'arrêter beaucoup sur la préparation de ce mécanisme et en commencer l'étude graduellement et lentement comme pour le développement du trémolo: il pourra ensuite accélérer la vélocité selon la sûreté de la main.

NOTES APPUYÉES ET ARRACHÉES.

Dans ce mécanisme on applique les mêmes règles que j'ai déjà données pour les ornements — la seule différence est: que cenx-ci s'exécutent toujours avec célérité, tandis que les notes appuyées ou arrachées doivent garder la mesure musicale. Le mouvement sera un peu plus lent et il faut beaucoup plus de force de doigts, soit pour appuyer ou glisser, que pour arracher les cordes.

SUBSTITUTIONS DES DOIGTS.

Cette étude est très utile pour le développement toujours plus grand des positions — il habitue la main aux passages immédiats et donne toute la sûreté nécessaire.

On observera la même fermeté pour les doigts de da main gauche et l'obbligation d'exécuter les passages sans jamais regarder le clavier.

DOUBLES NOTES.

Les notes d'agilité sur la Mandoline qu'on exécute généralement avec le mouvement du staccato en bas et en haut, peuvent être aussi liées moyennant un coup de plectrum entier à chaque note.

Ce mécanisme poussé à la même velocité du trémolo est d'un effet assez agréable et s'applique généralement dans les *Cantabili,* quand l'on veut lier quelques mouvements accelérés de croches ou doubles croches.

Beaucoup de mond e croit pouvoir obtenir ce *lié* seulement avec le trémolo, mais c'est une faute. Tout ce qui constitue effet de précision en musique est uniquement basé sur la mesure.

Pour acquérir beaucoup d'élasticité de pouls et toute cette exactitude, outre à l'étude des exemples que je donnerai dans cette partie, je conseille d'appliquer ce mécarisme de doubles notes même pour les exercices journaliers du *Scioglidita* (Première Partie).

than ever so as all the strings may be well touched by the plectrum perpendiculary.

In the passages of the positions use the *strisciate* also for the double strings, making the fingers indicated for the positions slide on the frets with strength.

The staccato double strings are generally played with the plectrum always downwards, except in some movements where the different way will be indicated with the usual mark.

OF THE SHAKE.

Many think that the shake is a very easy mechanism on the Mandoline; but I sustain the contrary and say: that without a careful study with gradual development, one will never be able to play it exactly. The movement of the notes for the left hand must go perfectly together with that of the strikes of the plectrum; and one example is not enough (as I have found in several methods) to be able to obtain the exact mesure — but many exercises suitable for this use.

I beg the pupil to study the preparation of this mechanism a great deal, and begin the movement degree by degree and slowly as he did for the development of the tremolo: he may get the movement quicker as soon as the hand is looser.

TIED AND SNATCHED NOTES.

The same rules that I have already given for the grace notes are applied in this mechanism — the only difference is: that those always played quickly, while the snatched and tied notes must always keep the value of the time. The movement will be a little slower; and much more strength in the fingers, both for touching or sliding and snatching the strings is necessary.

SUBSTITUTION OF THE FINGERS.

This study is very useful for the best development of the positions — it accustoms the hand to the rapid passages and it gives all the necessary dexterity.

One must observe the usual firmnes for the fingers of the left hand and never look at the keyboard while playing the passages.

DOUBLE NOTES.

The notes of agility on the mandoline besides being played with the staccato movement downwards and upwards, may be played legato with a whole *pennate* for each note.

This mechanism brought to the same velocity of the tremolo is of a very agreeble effect, and it is generally applicated in *Cantabili* when some quick movement of quavers and semiquavers are to be *legato.*

Many think that this *legato* is only obtained with the tremolo, but it is a mistake. All that has effect of precision in music is only based on the time.

To acquire great looseness of the wrist and all this required exactness, besides the examples that I give in this part; I advise to applicate this mechanism of double notes also for the daily exercises of the *Scioglidita* (first Part).

I.

Des six Positions et du Glissement

Delle sei Posizioni e dello Strisciato

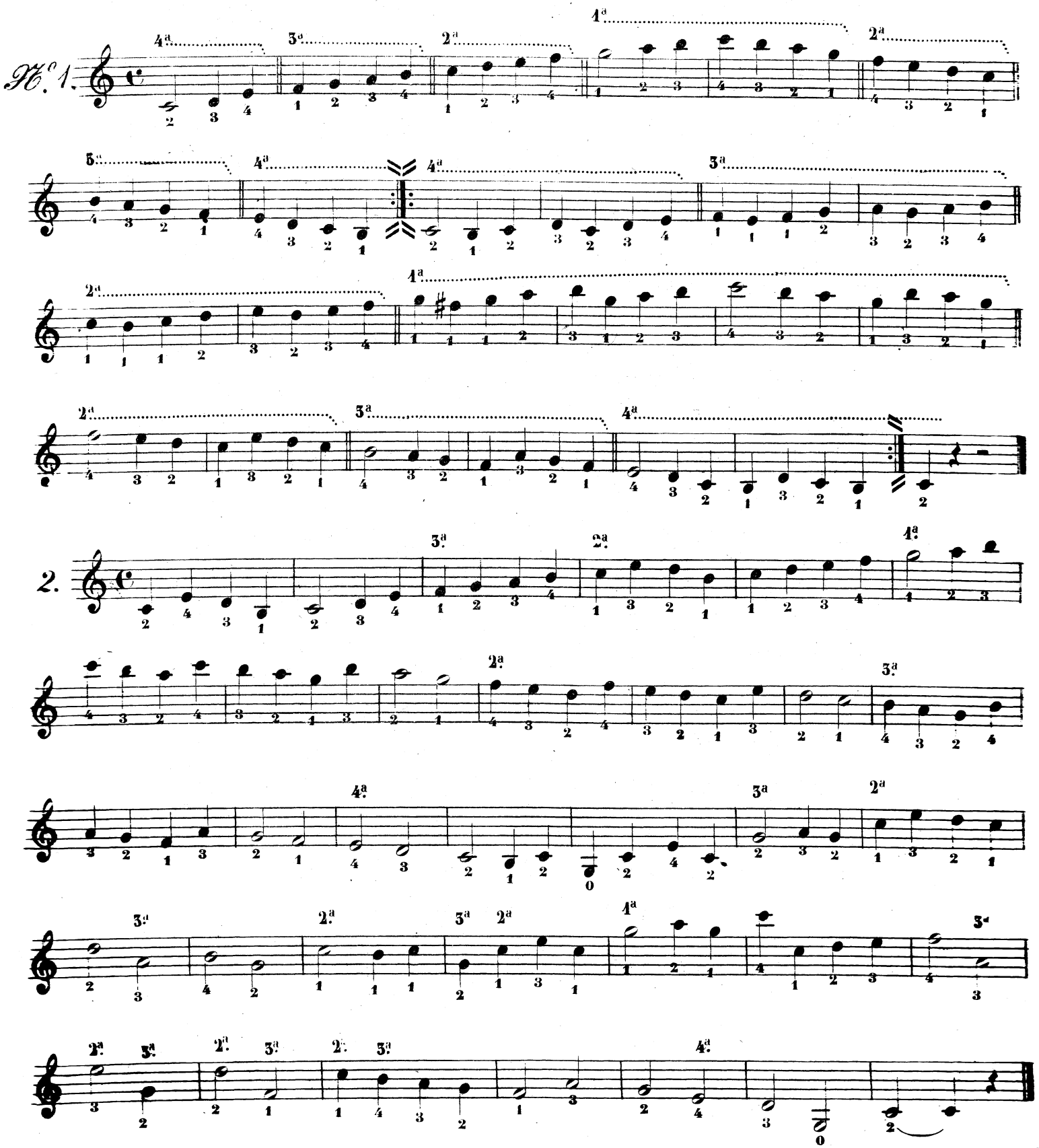
(op: 202)

Of the six Positions and of the Strisciato

Seconde Position

Seconda Posizione

Second Position



Calcografia e Litografia di A LAPINI Firenze (1896)

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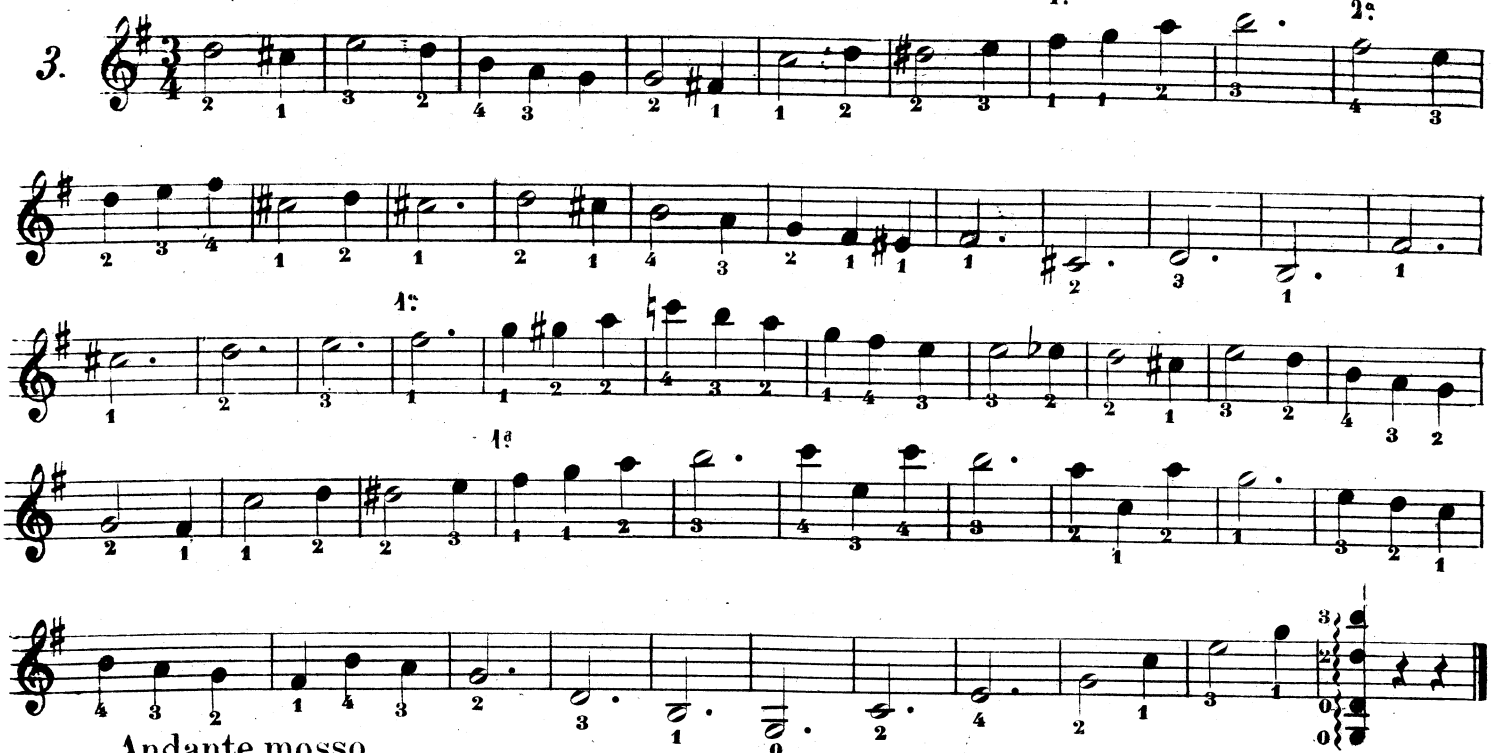

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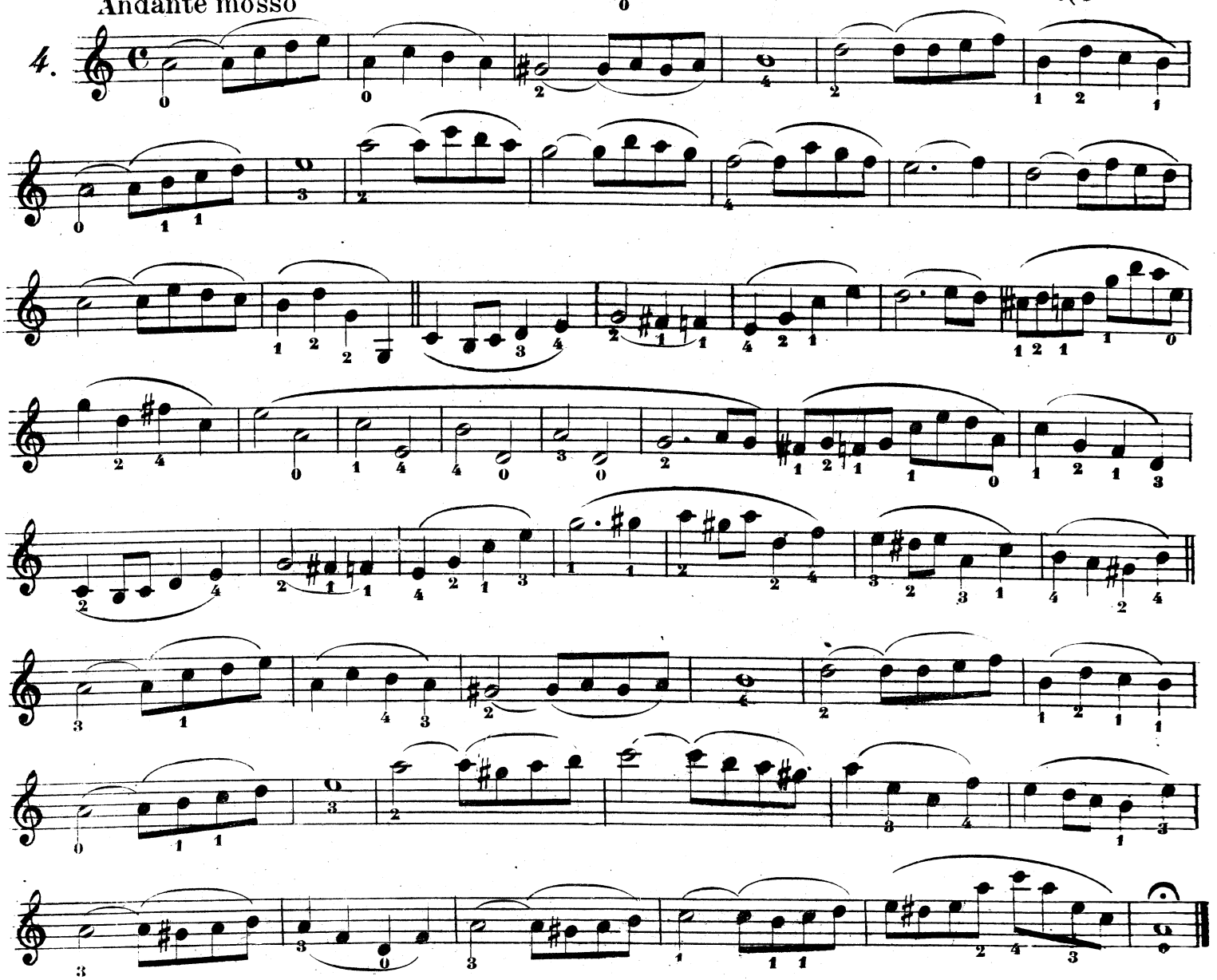

Allegro comodo

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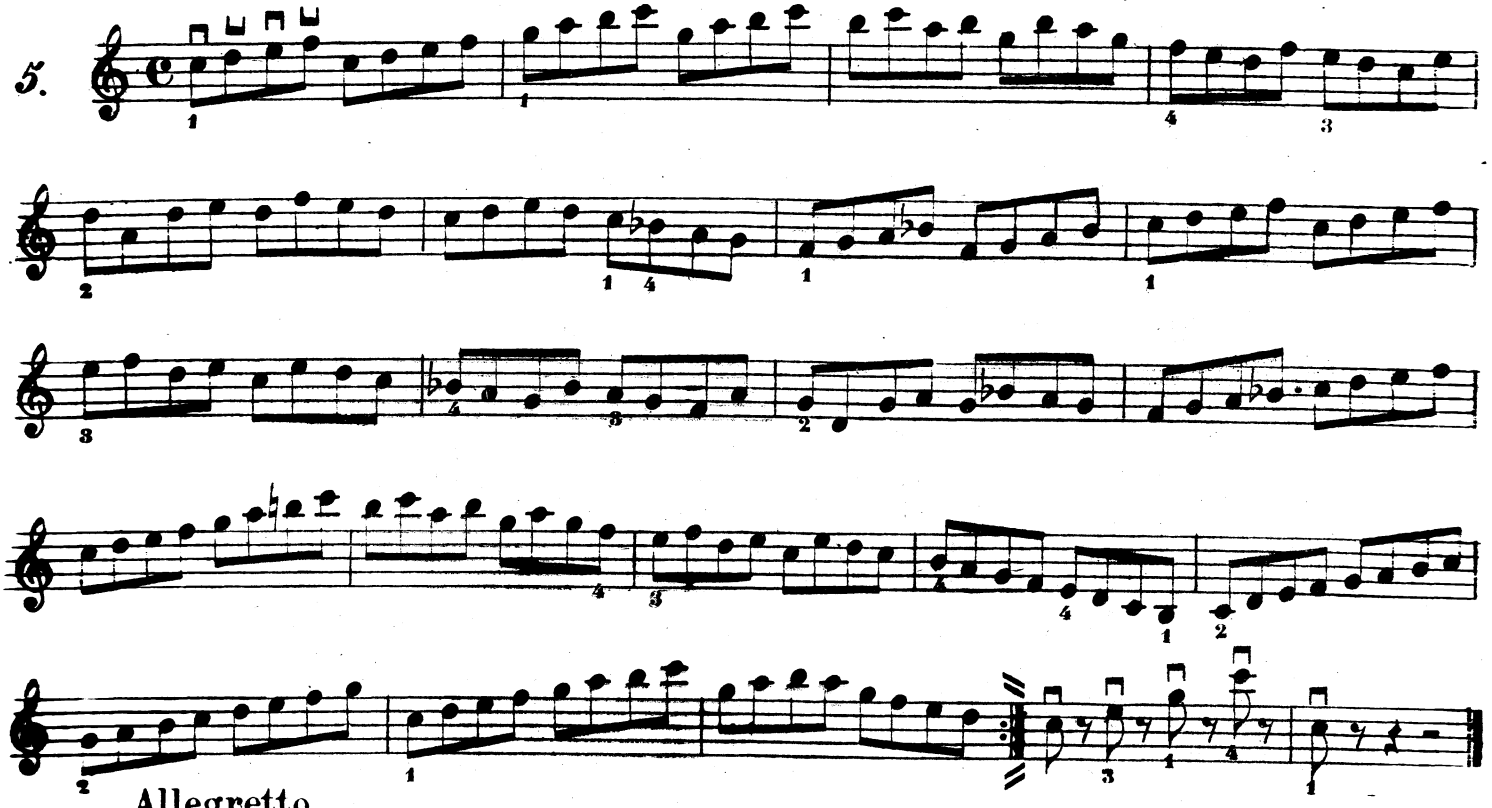
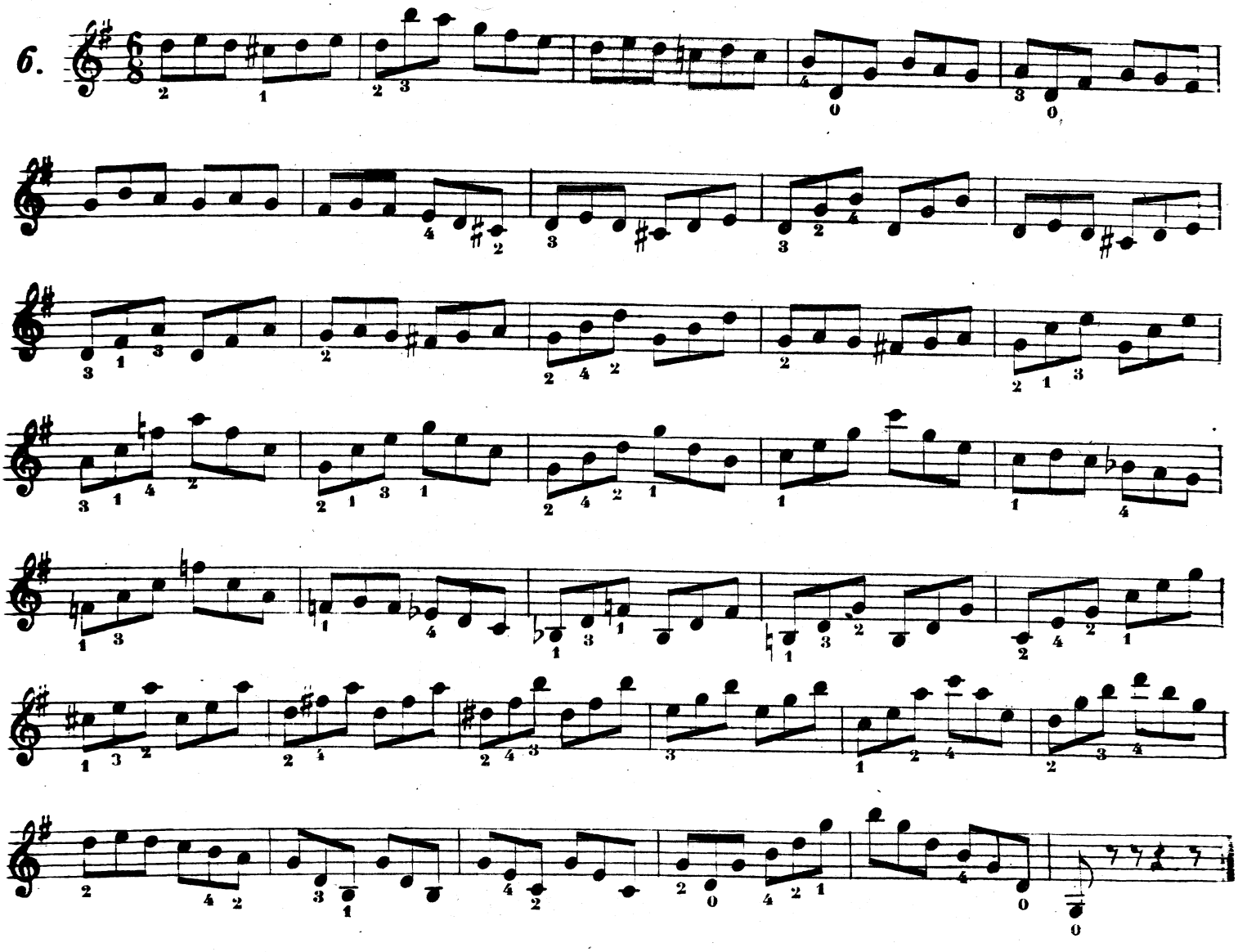


Allegretto

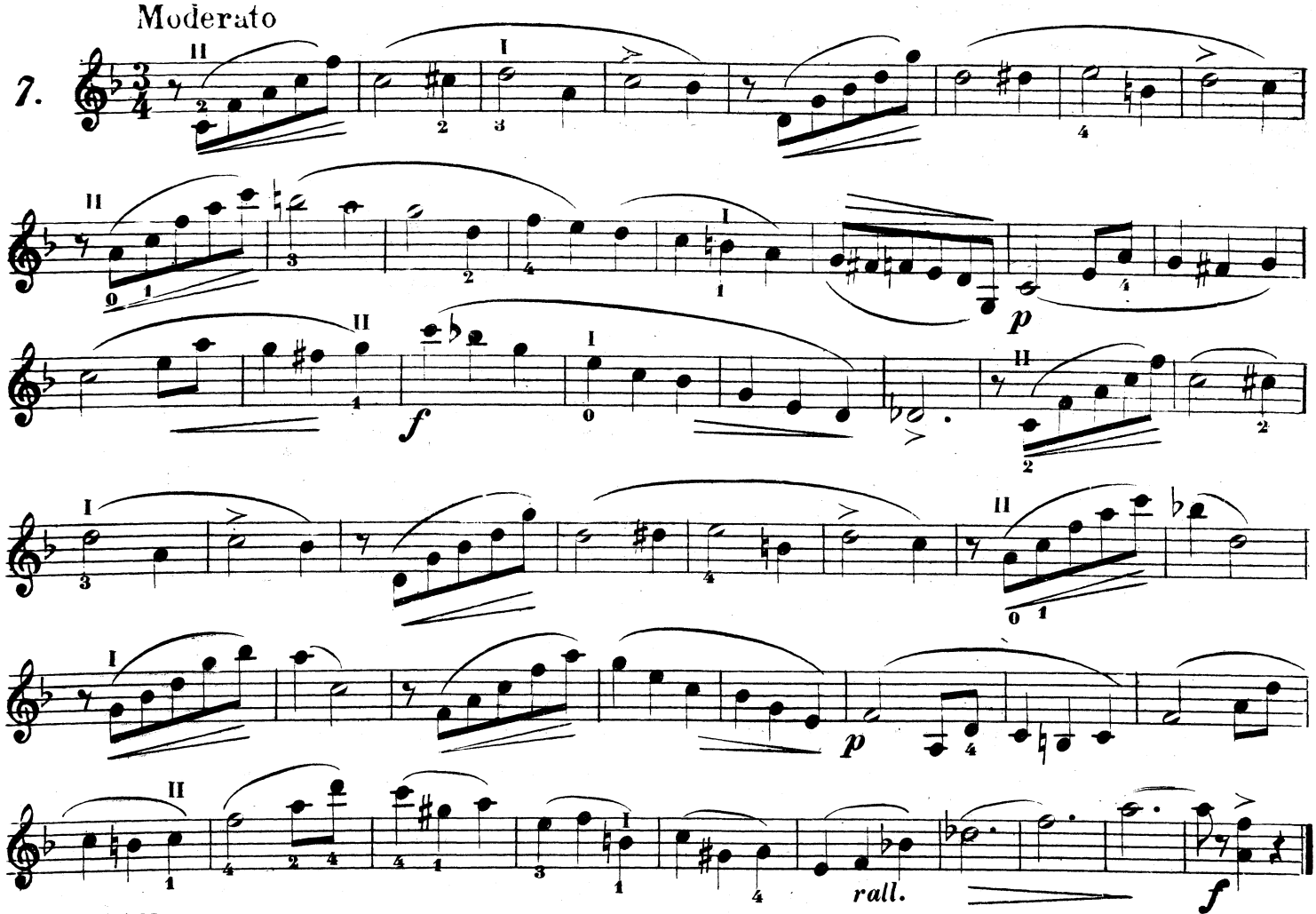
6.



Passages de Positions-Passaggi di Posizioni – Passages of the Positions

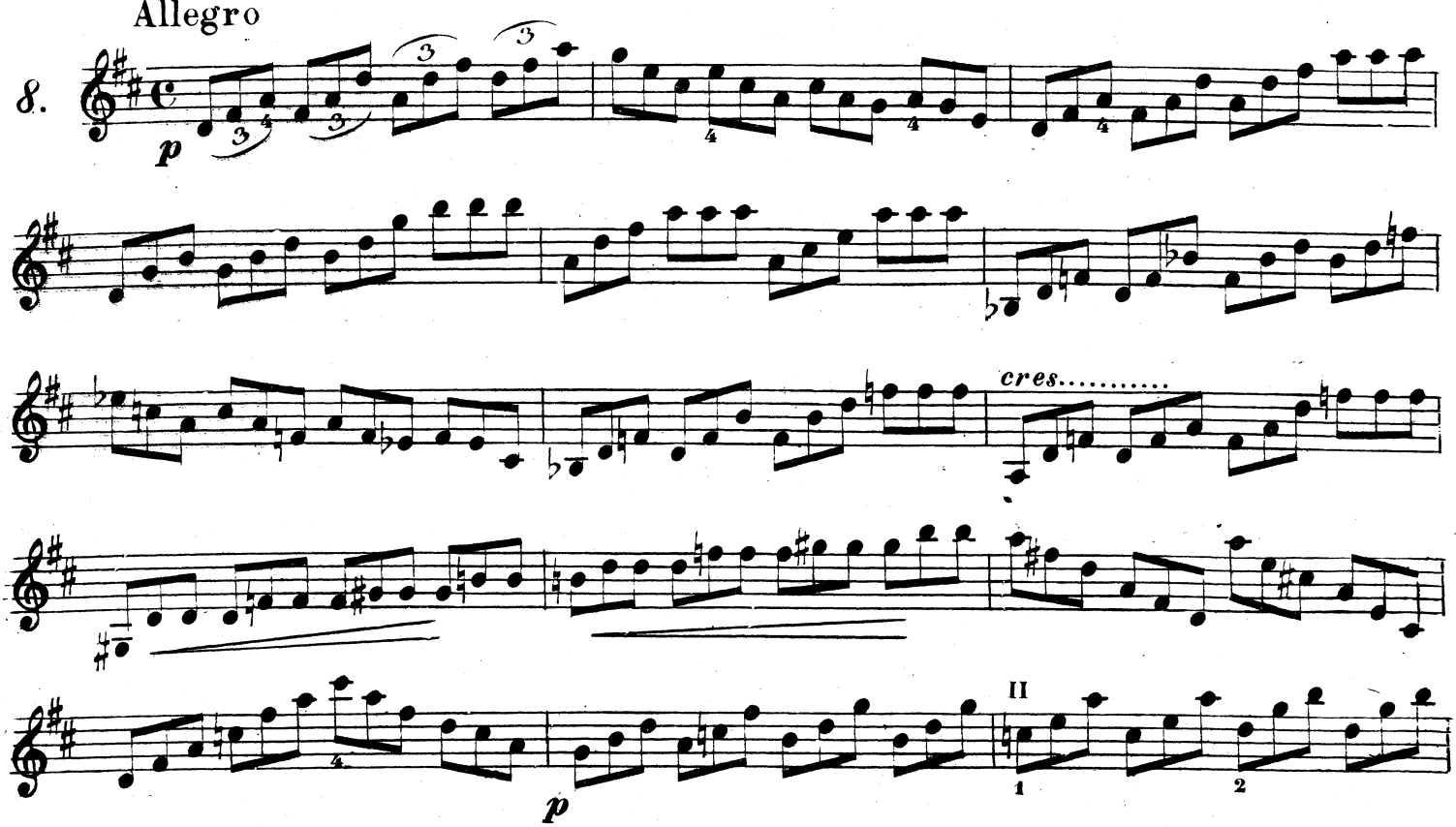
Moderato

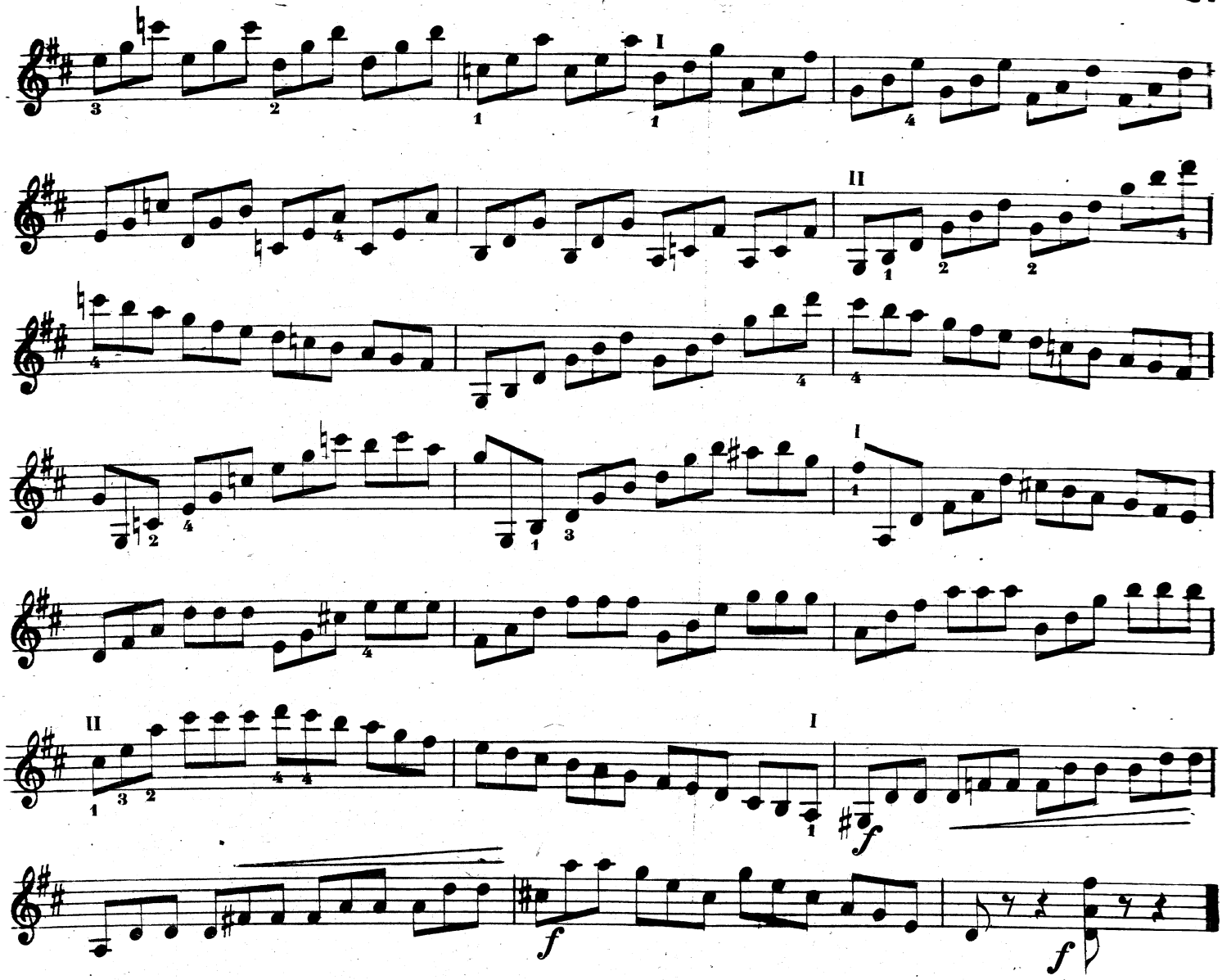
7.



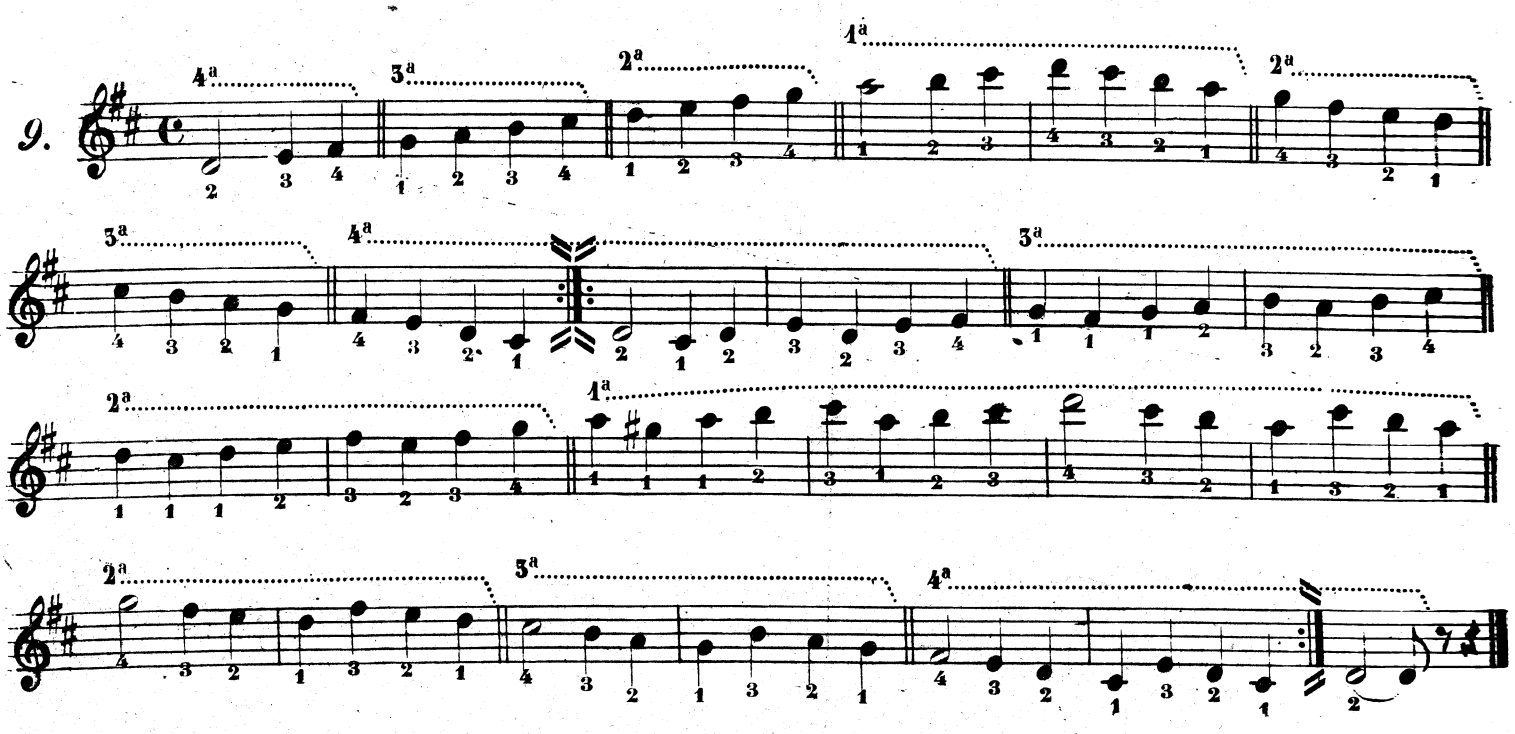
Allegro

8.





Troisiéme Position Terza Posizione Third Position



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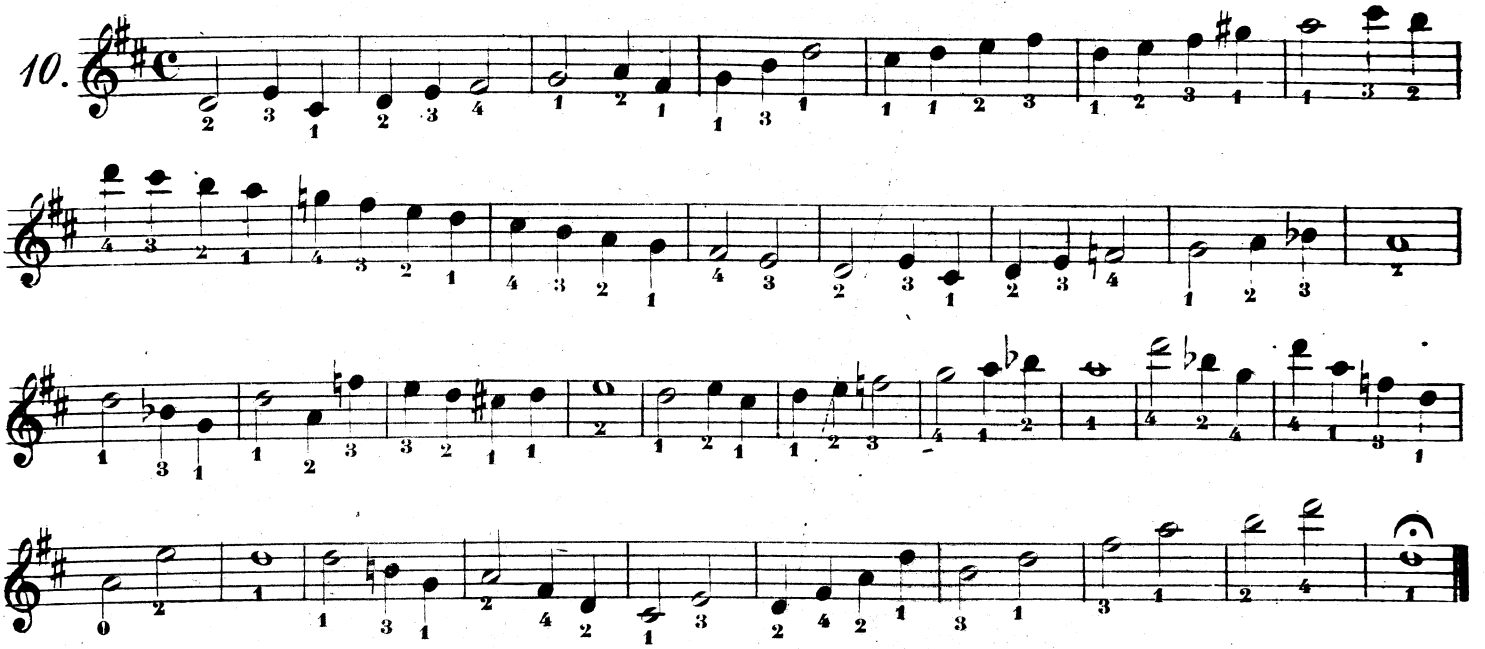
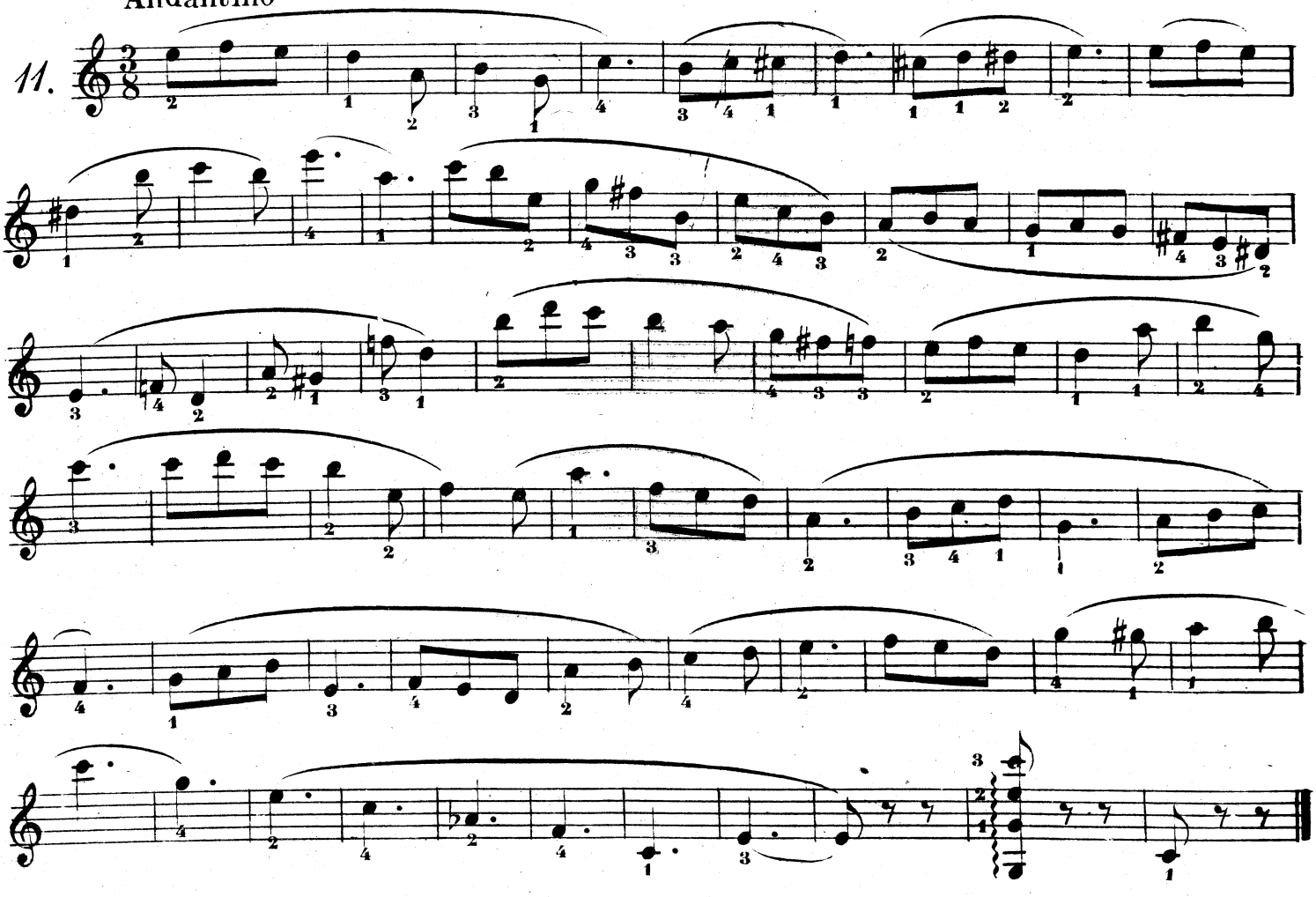


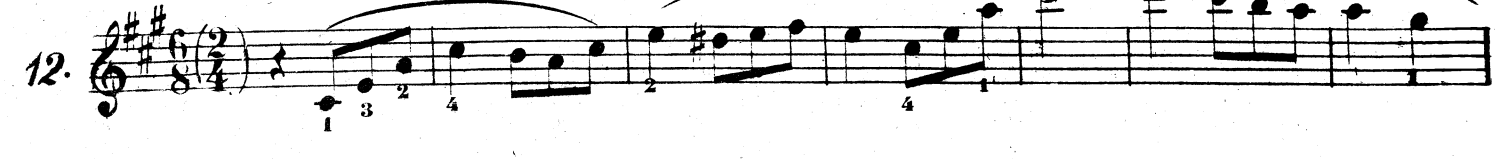
Andantino

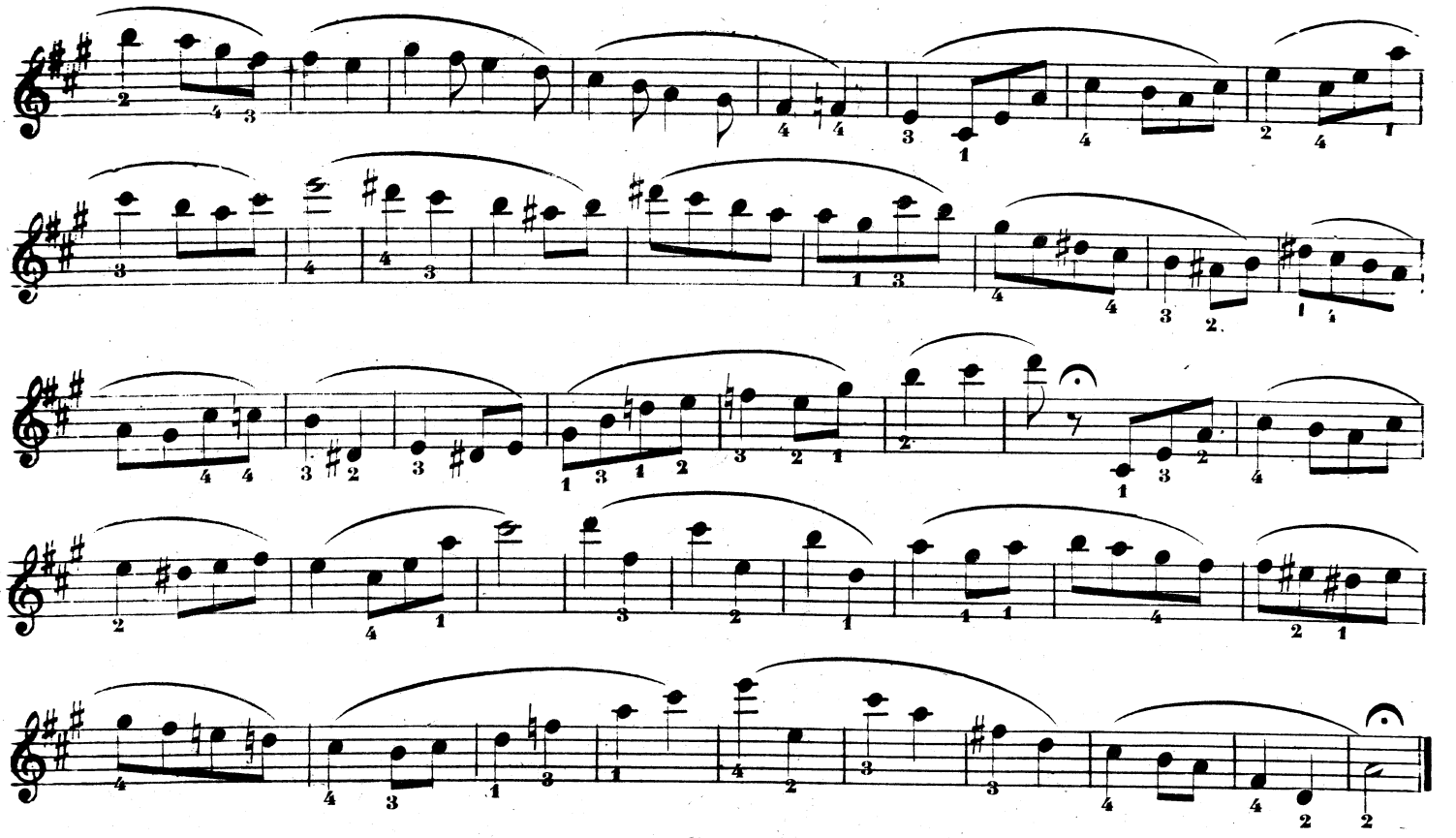
11.



Poco Allegro

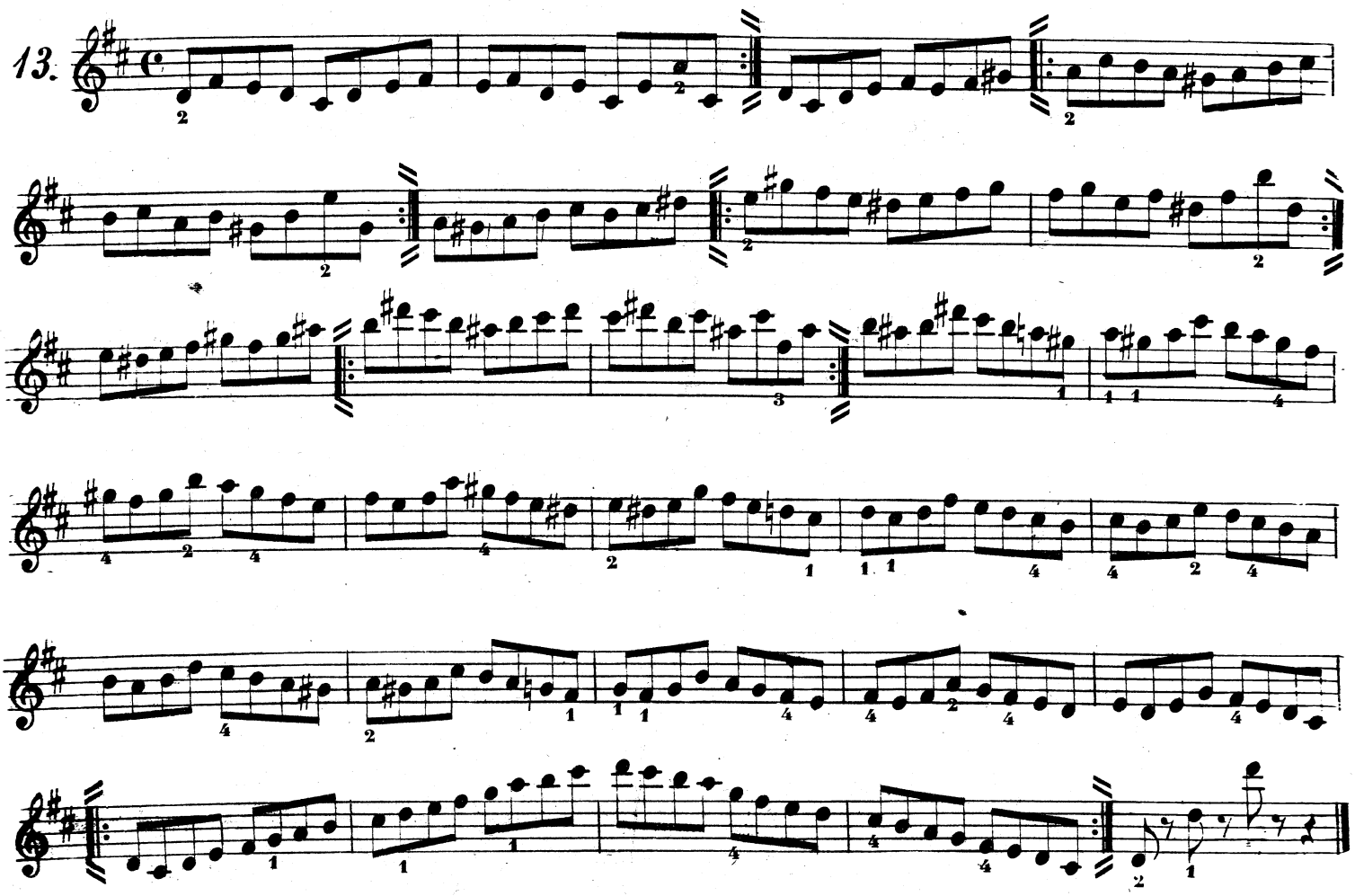
12.





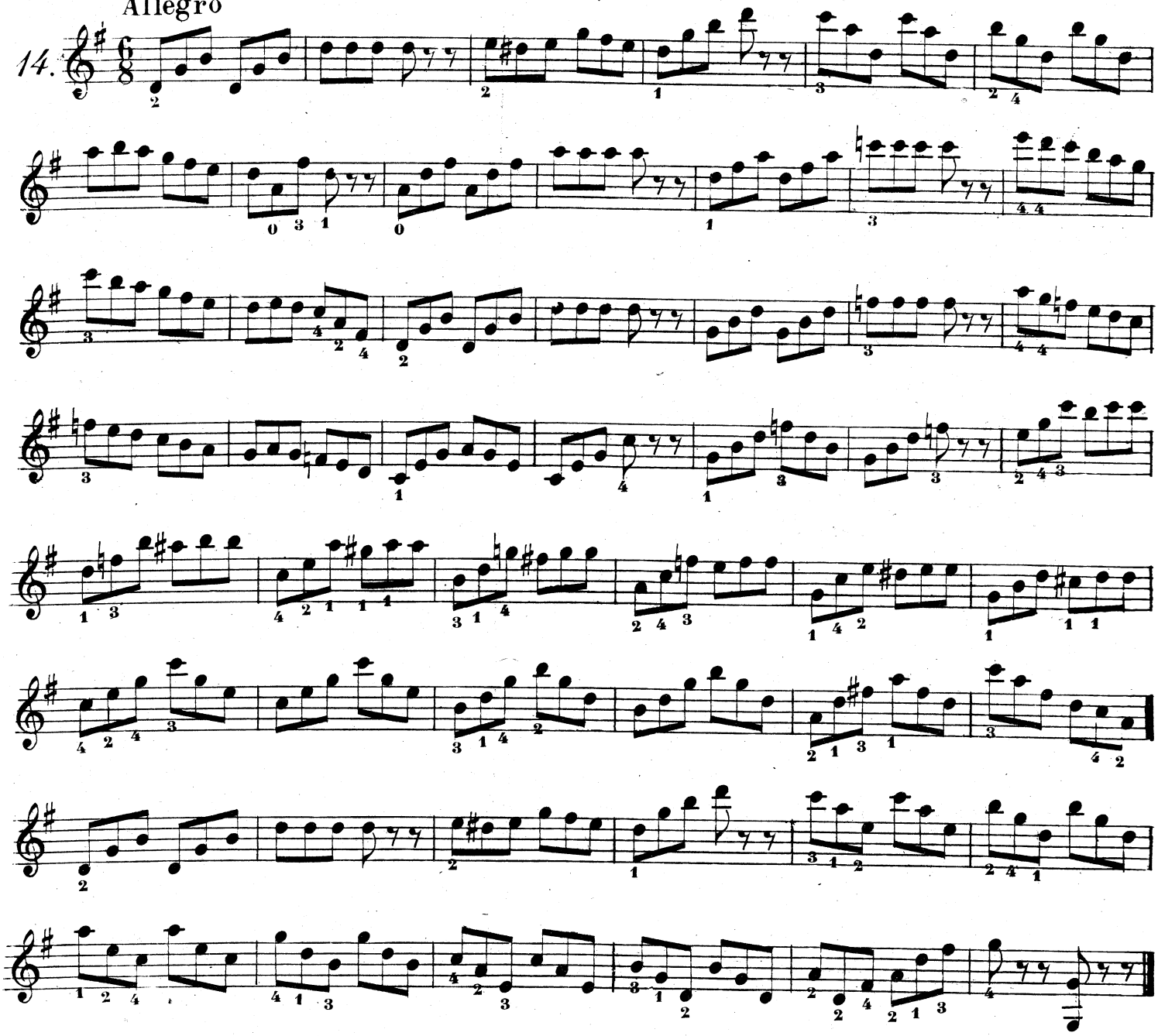
All.o mod.o

13.



Allegro

14.



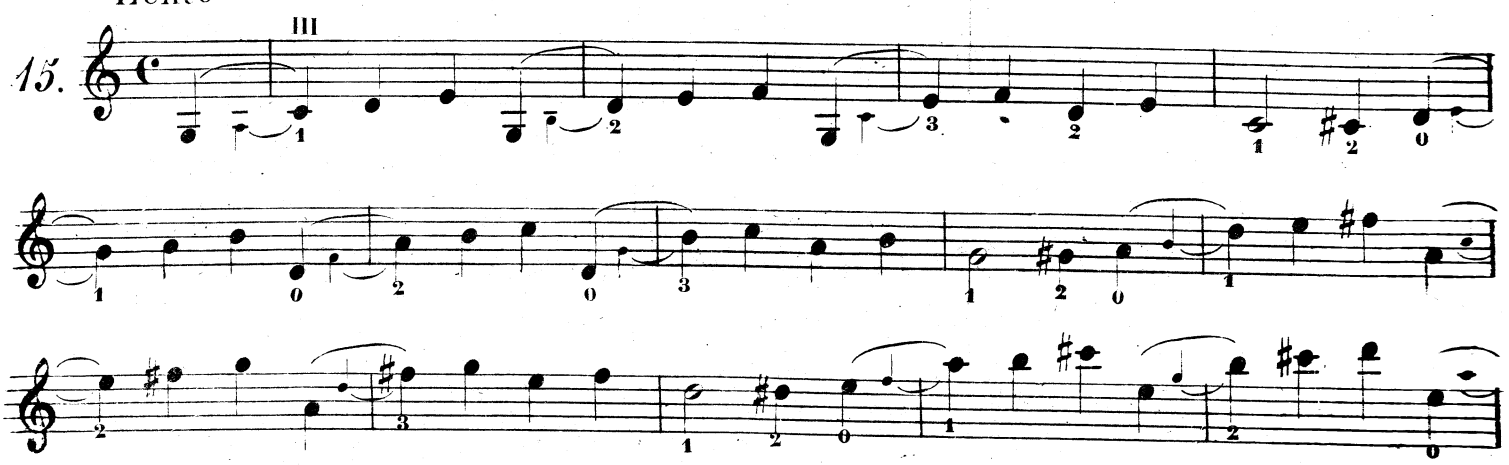
Passages de Positions avec le Glissement

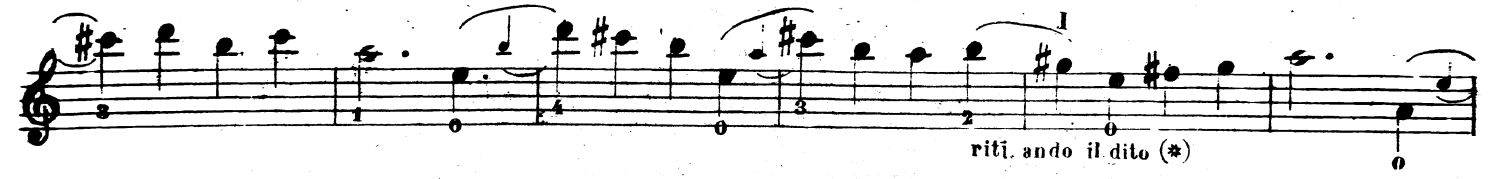
Passaggi di posizioni mediante lo strisciato

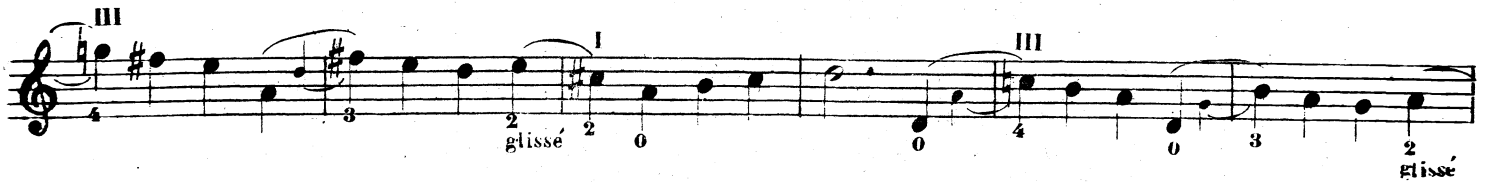
Passages of the Positions with the Strisciato

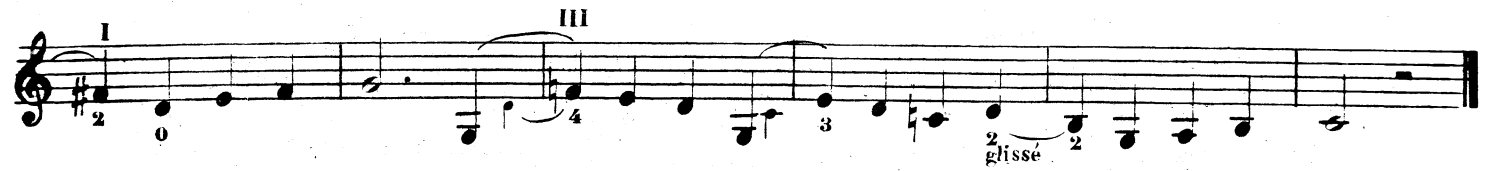
Lento

15.



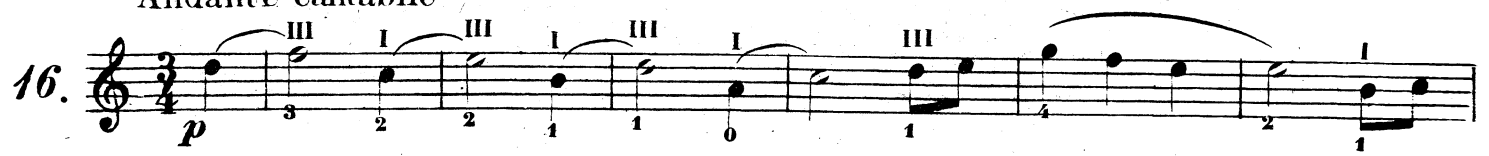


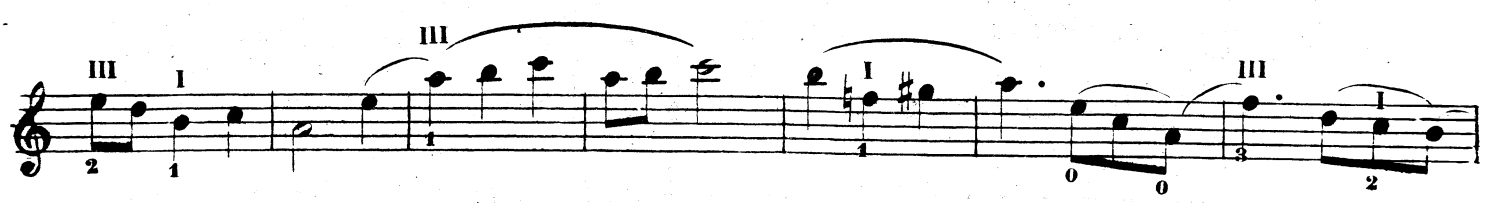


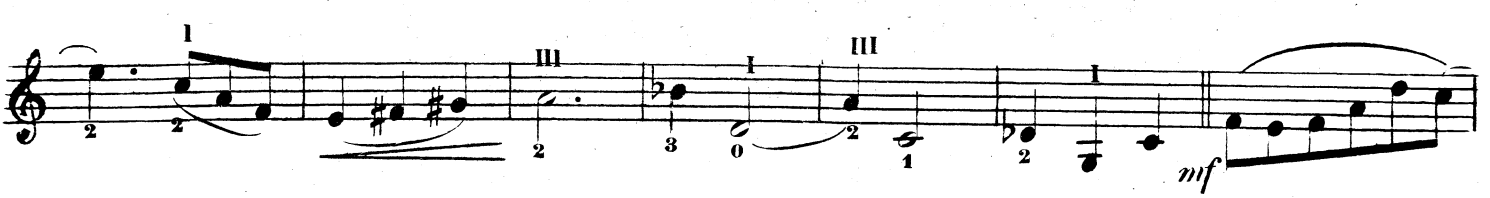


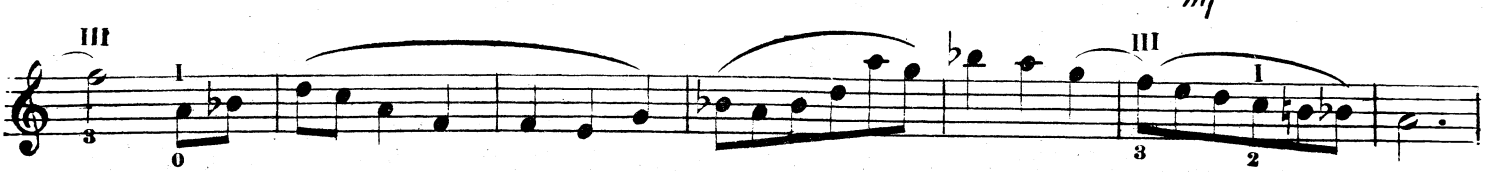
Andante cantabile

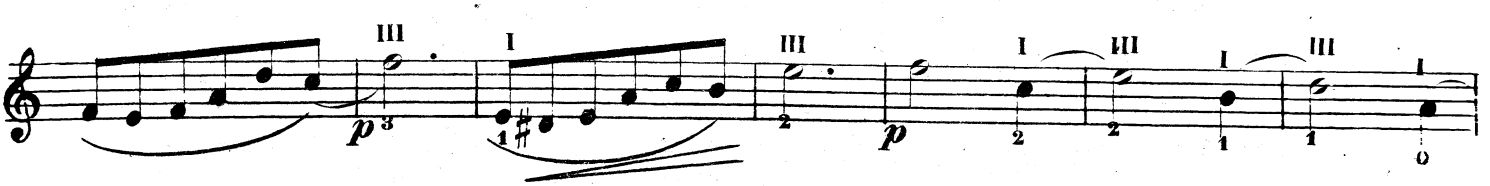
16.

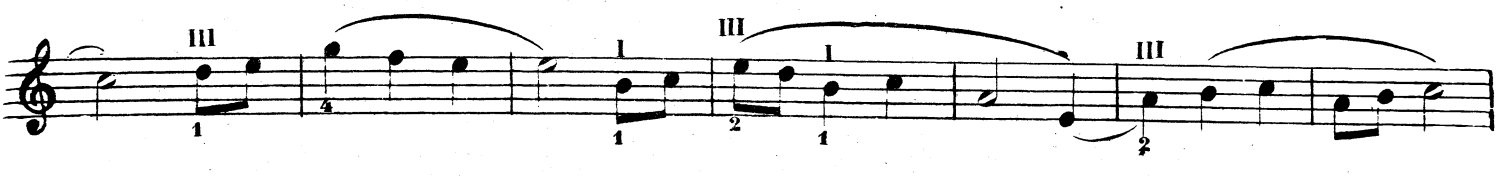


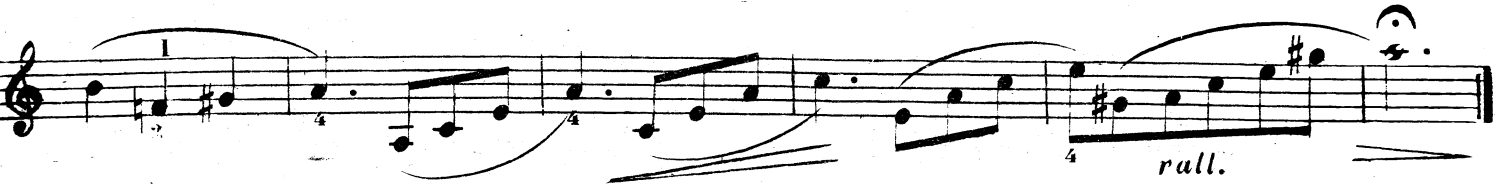








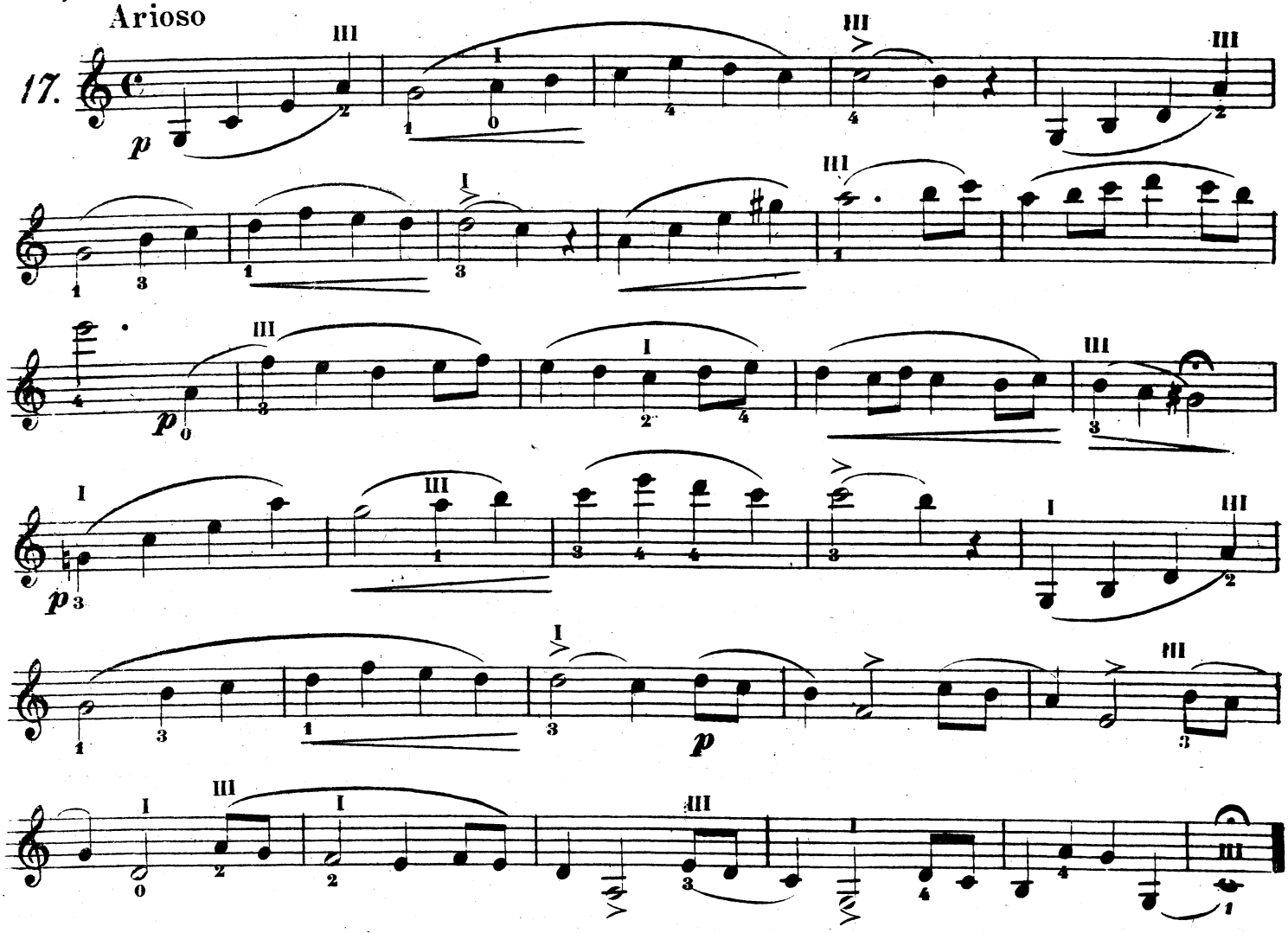




(*) glisser en erriere ____ sliding backwards

Arioso

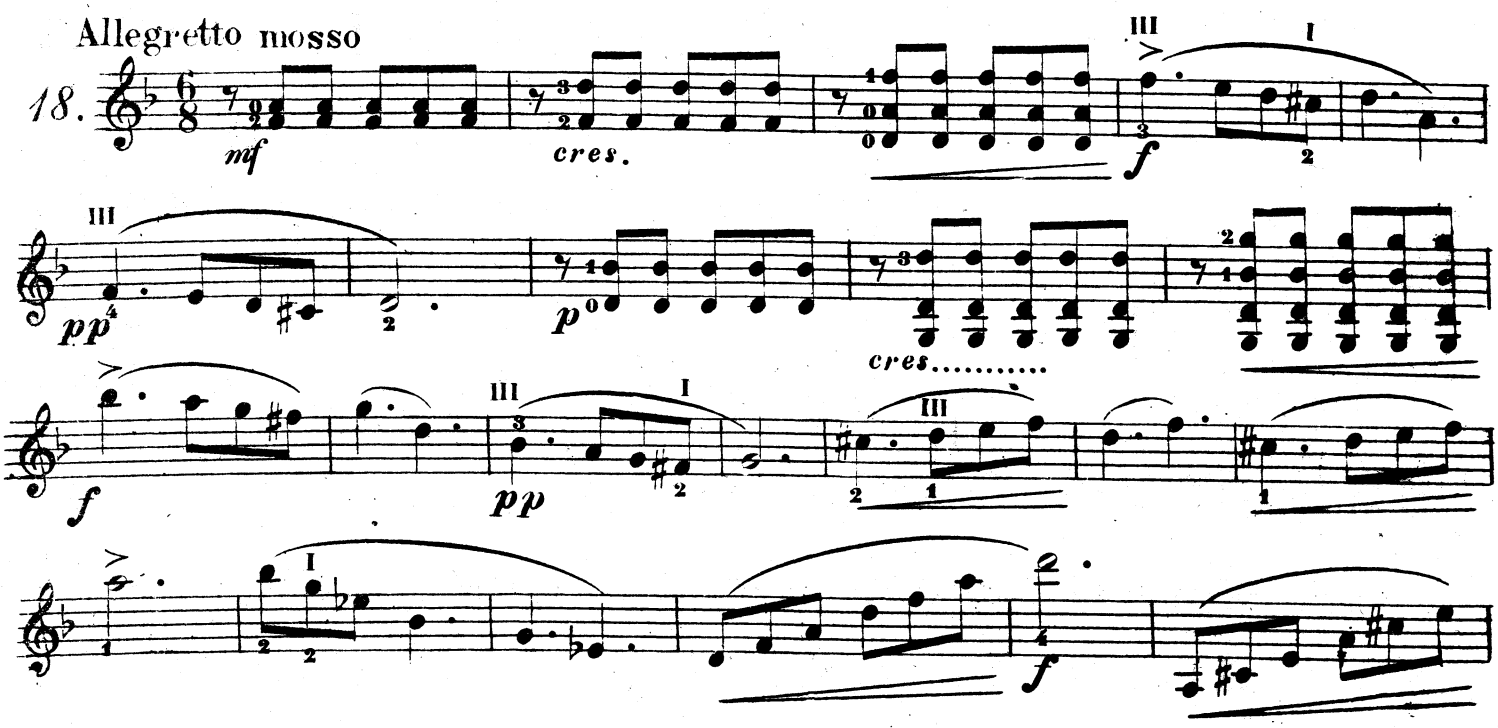
17.

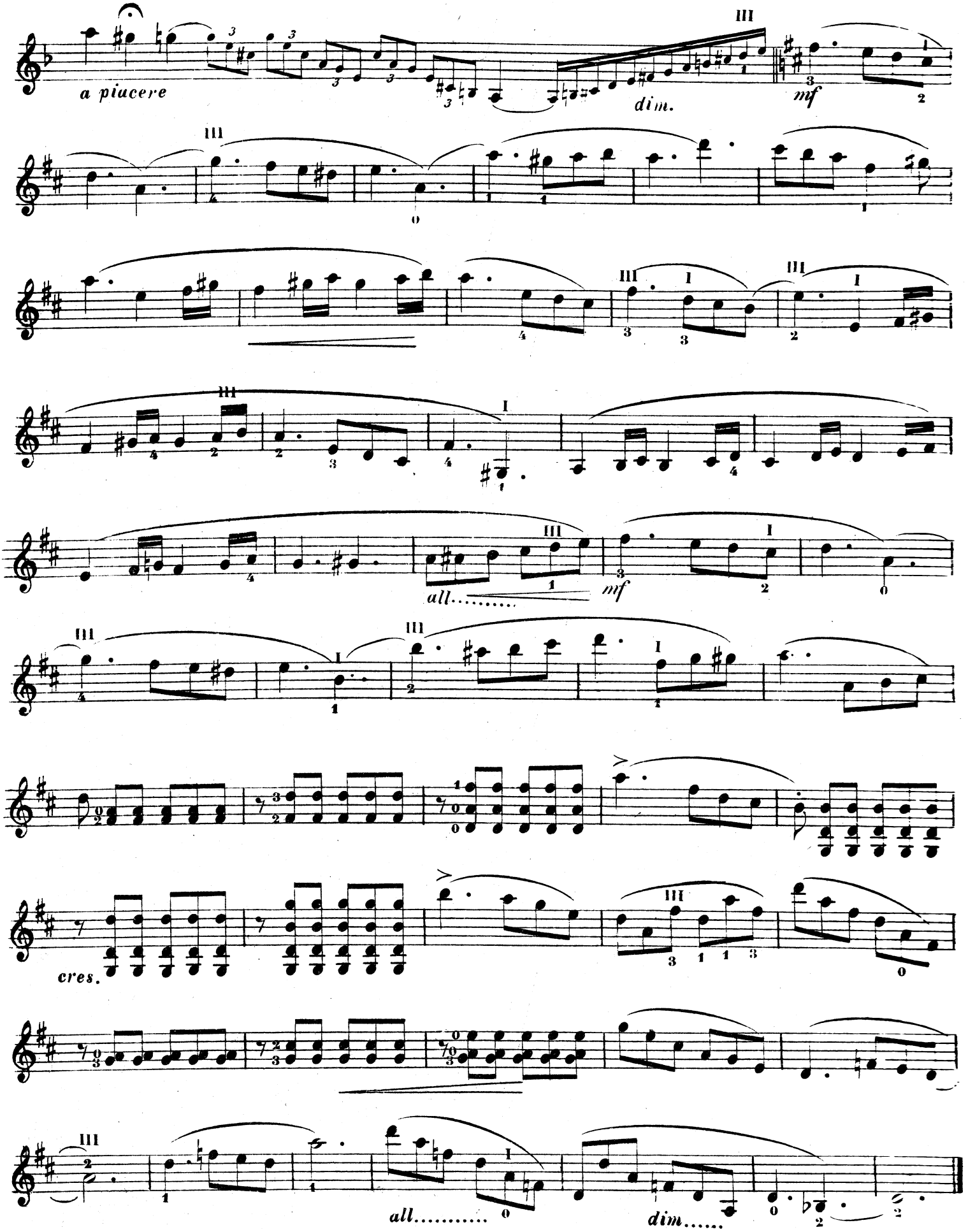


SERENATA

Allegretto mosso

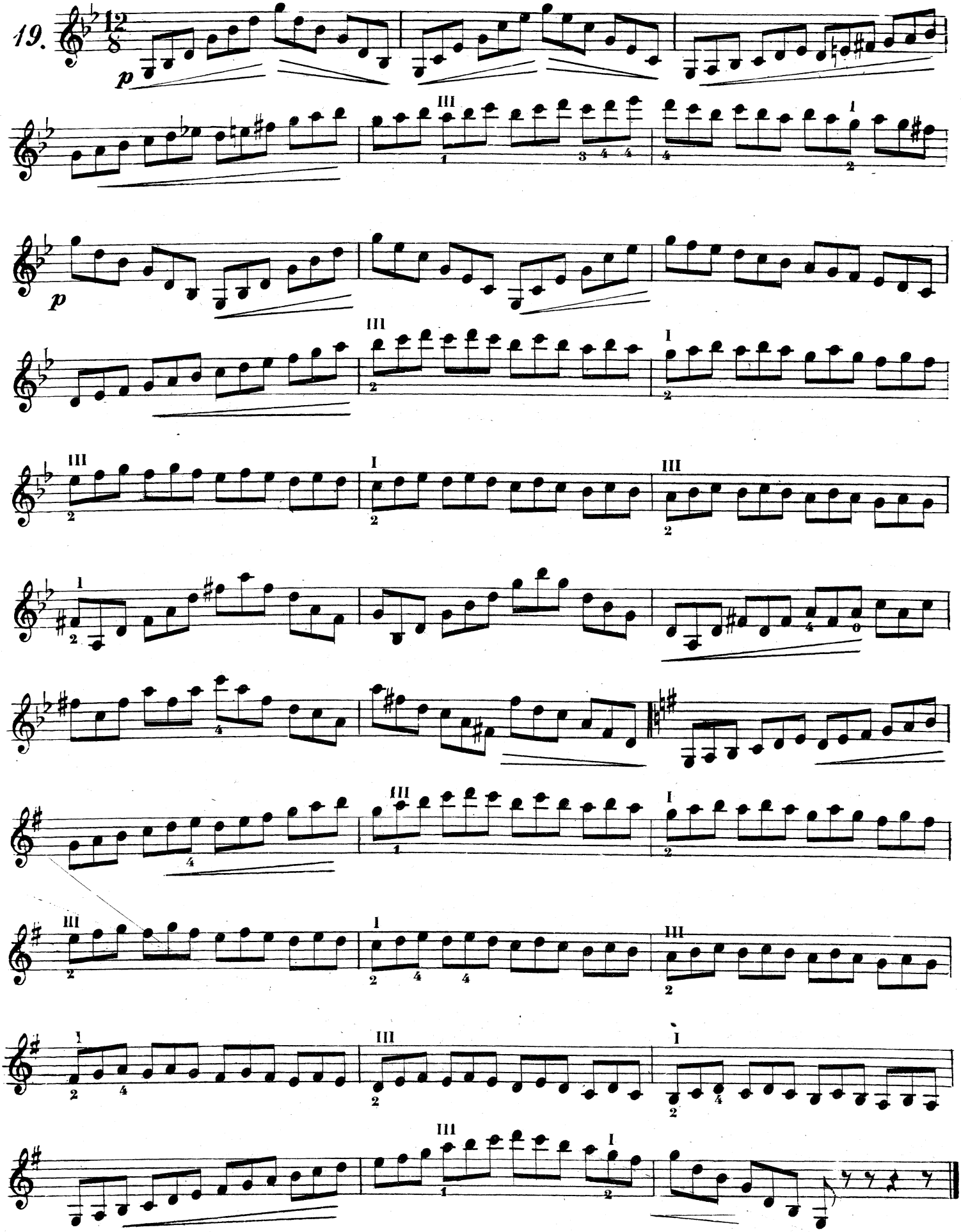
18.




a piacere
dim.
mf
all.....
mf
cres.
all.....
dim.....

All.o moderato

19.



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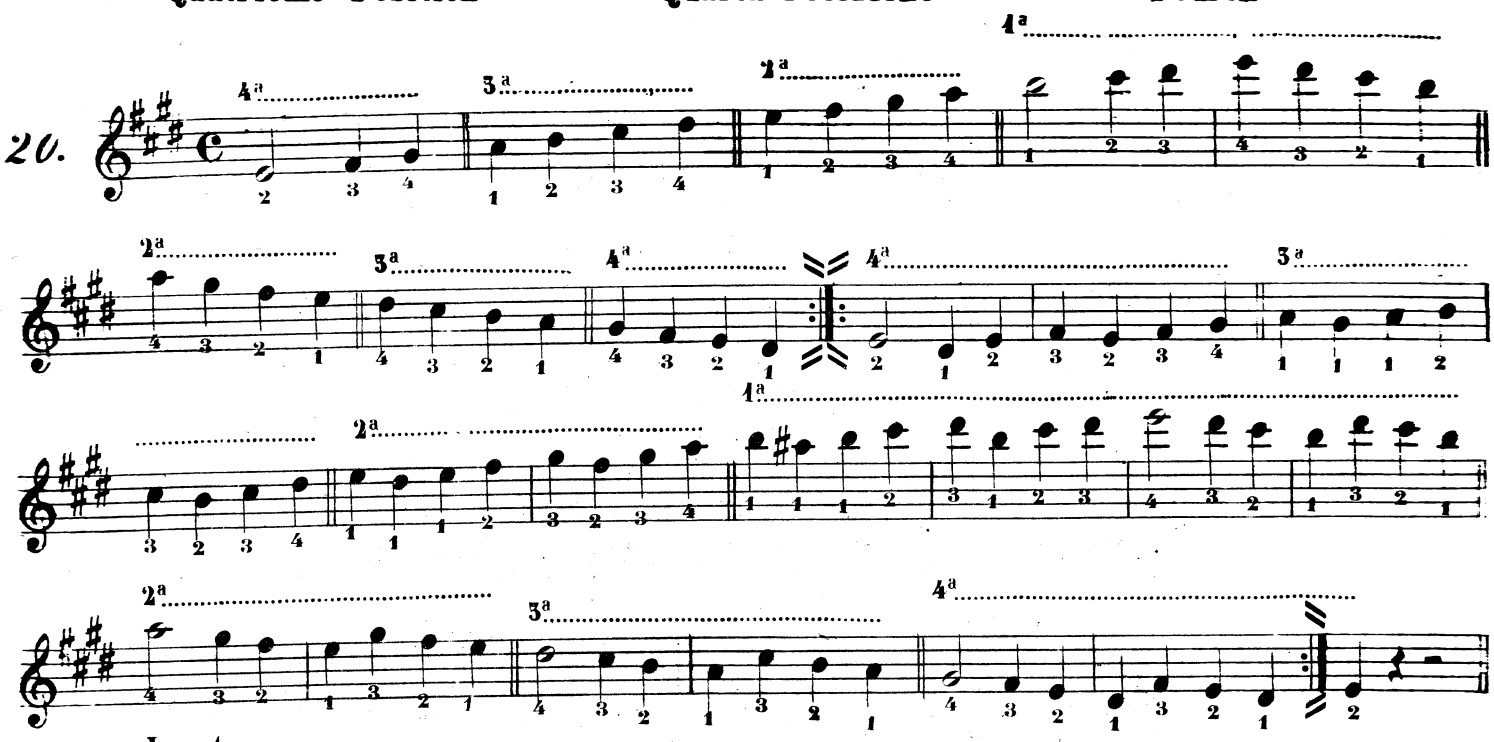
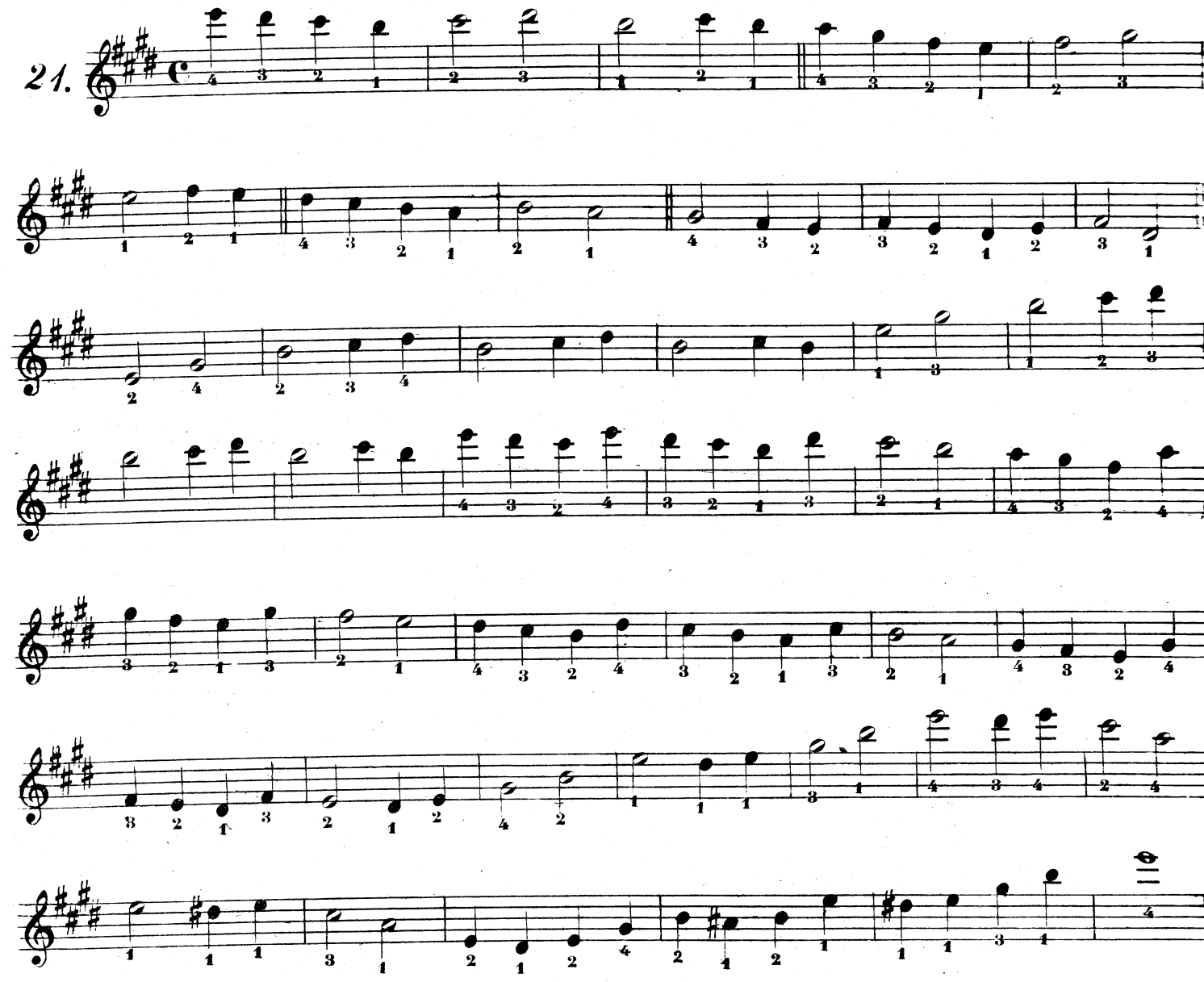


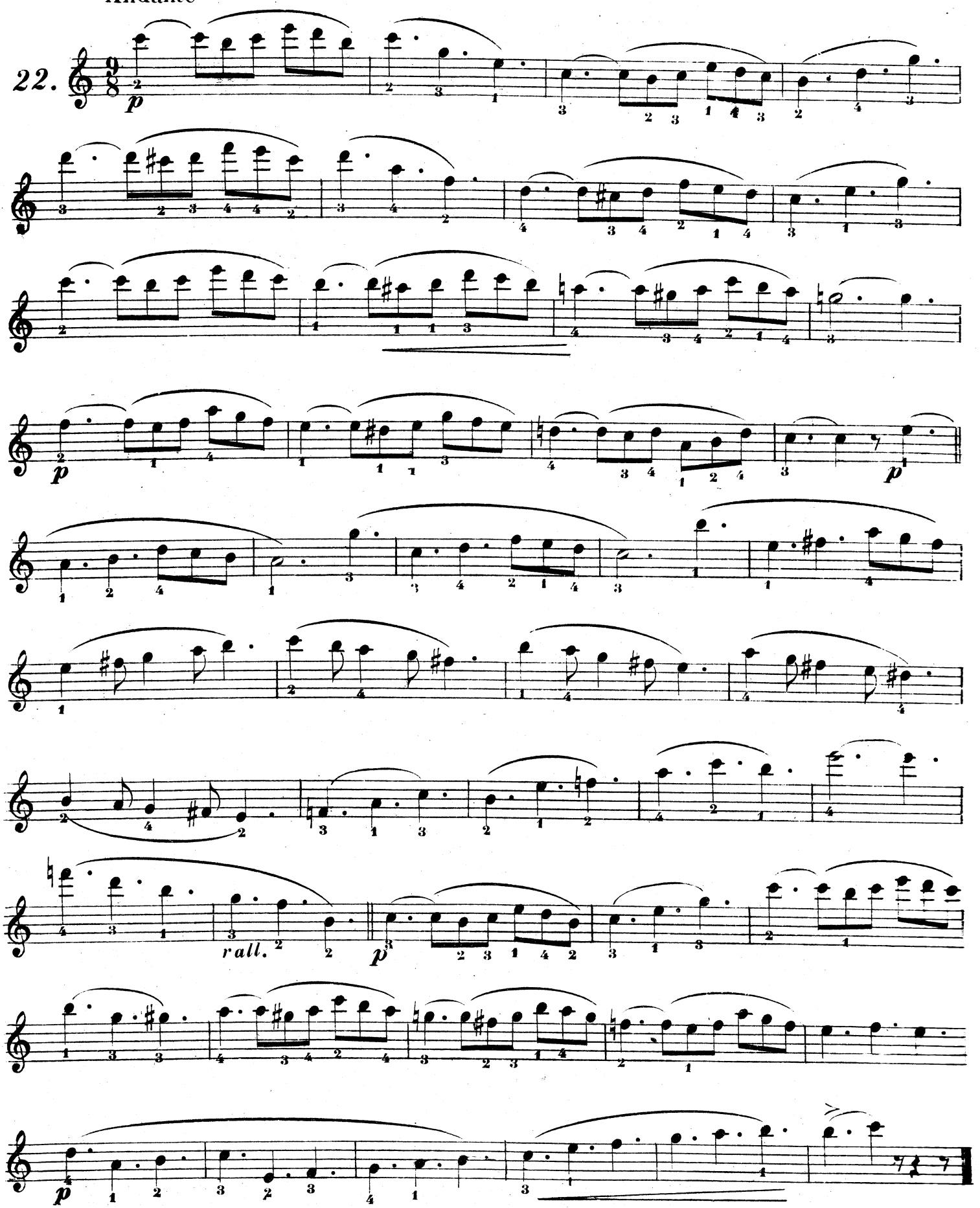
Lento

21.



Andante

22.



Lento

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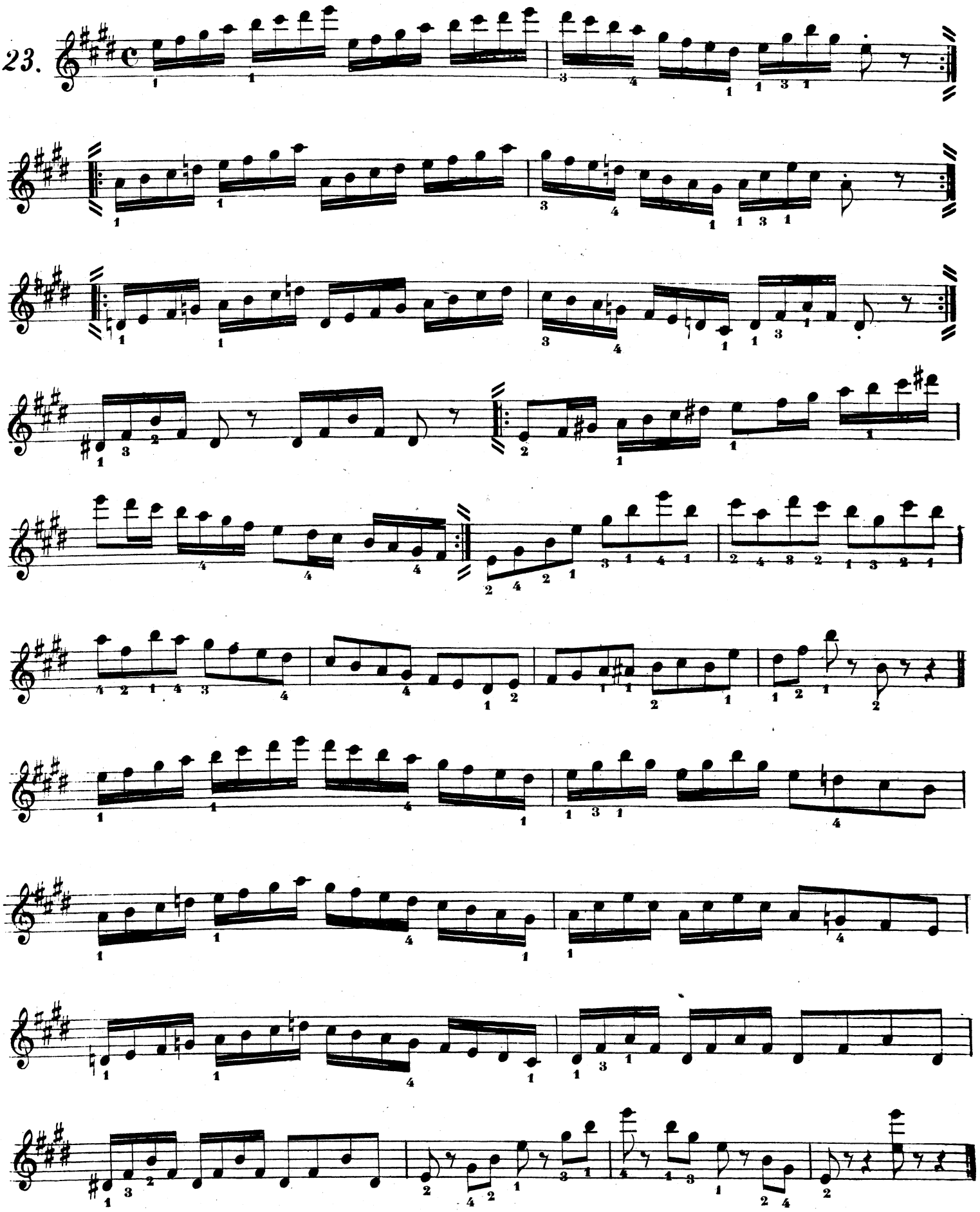
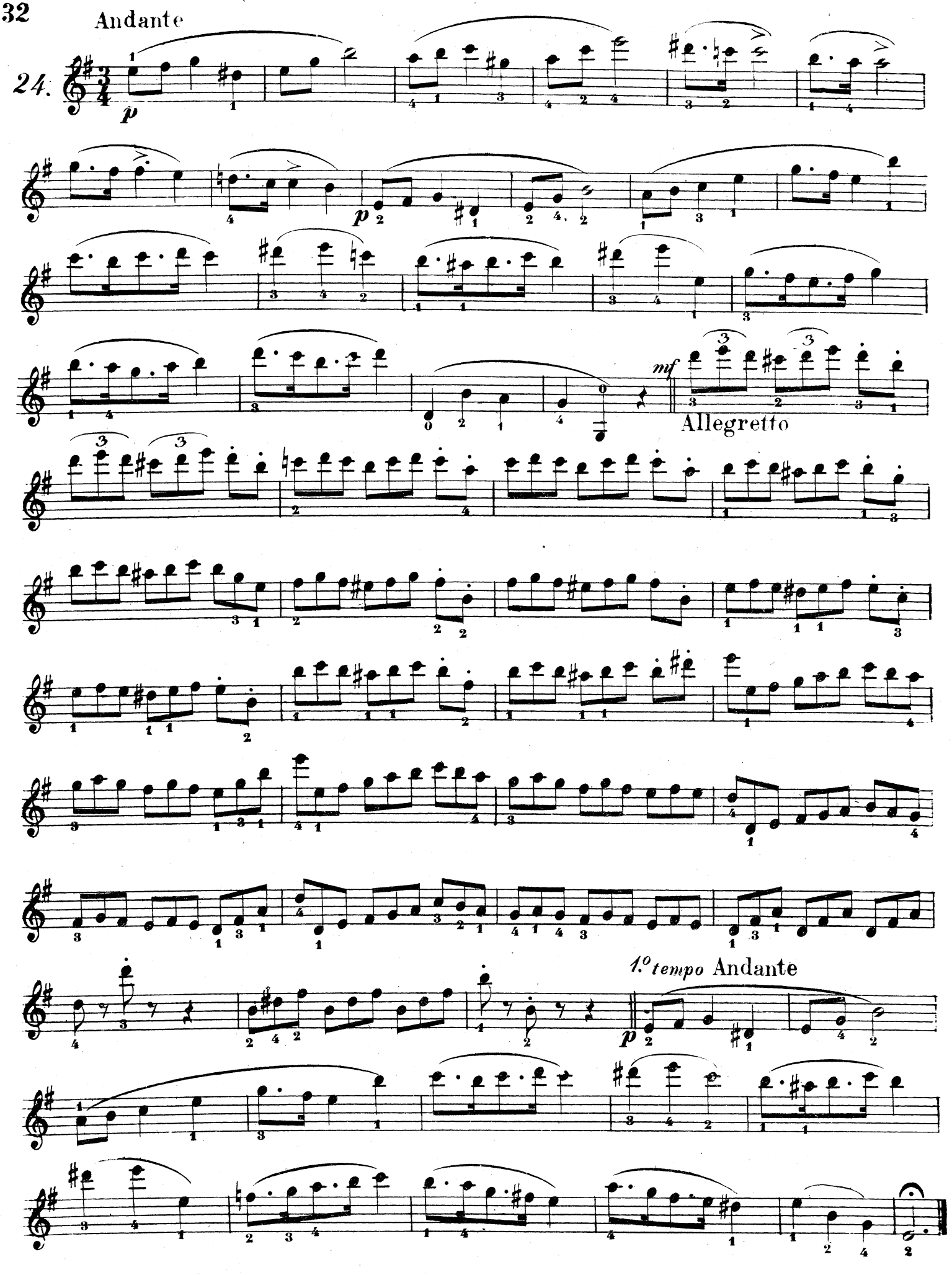


Andante

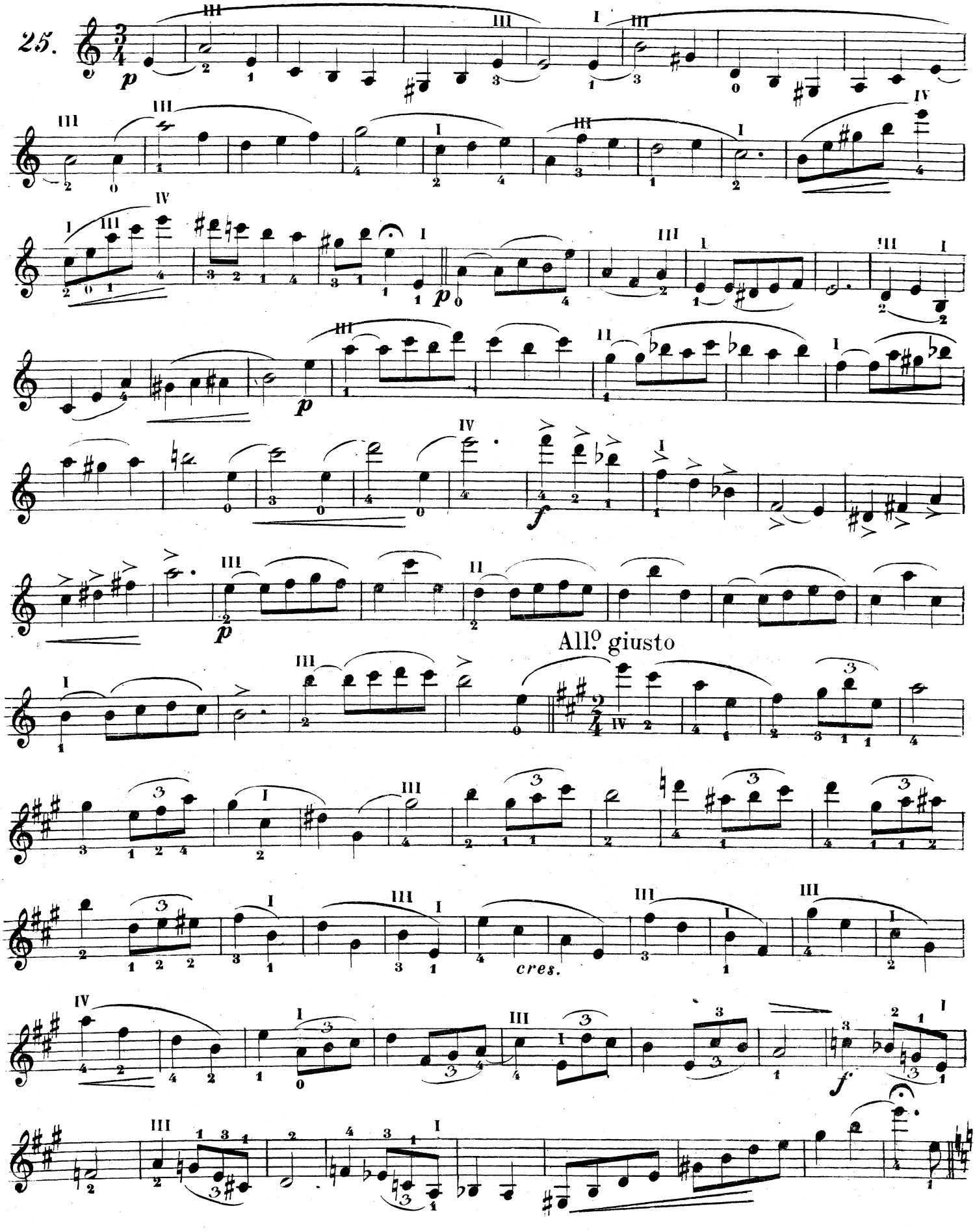
24.

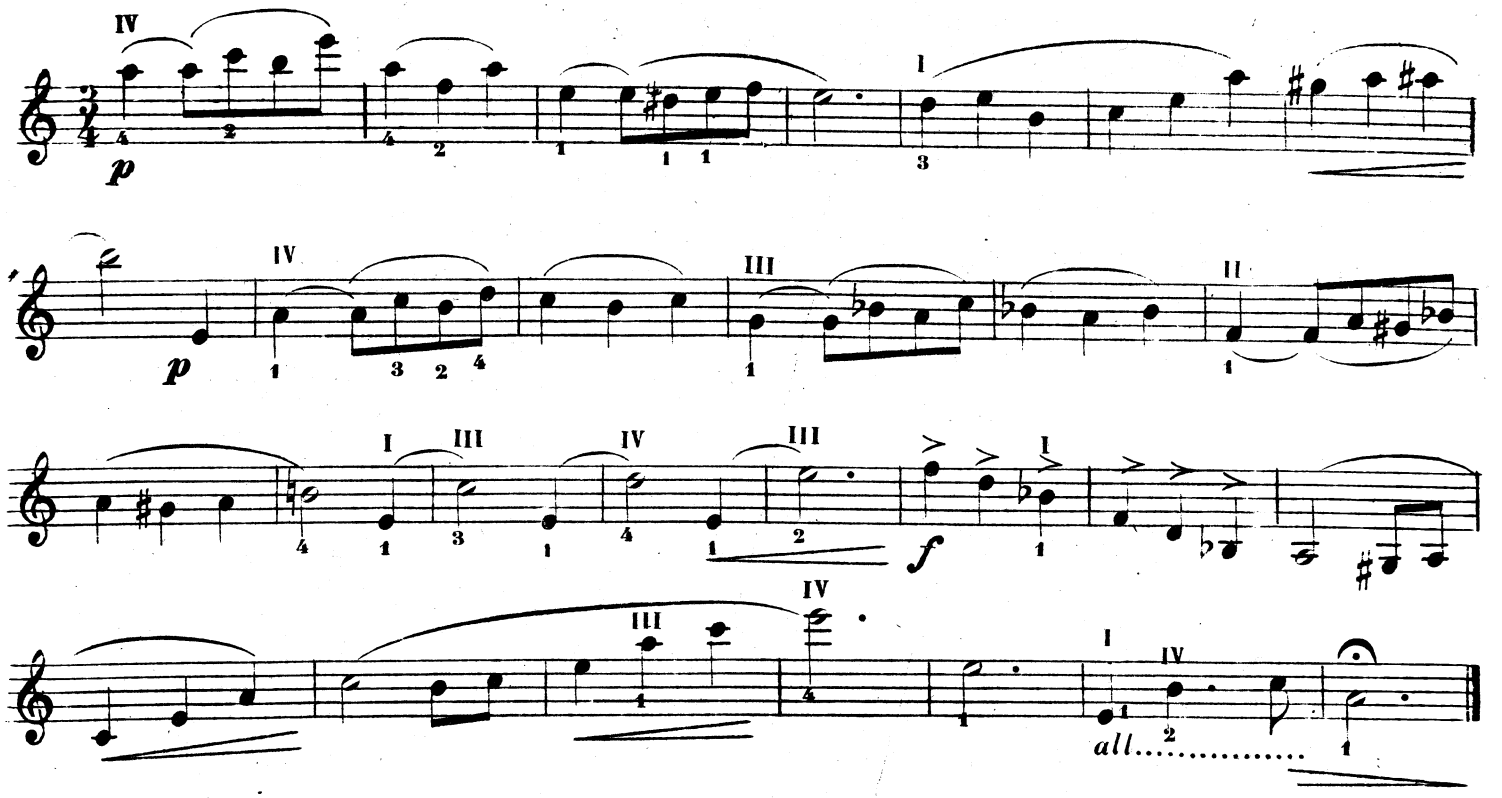


RÊVERIE

Andante

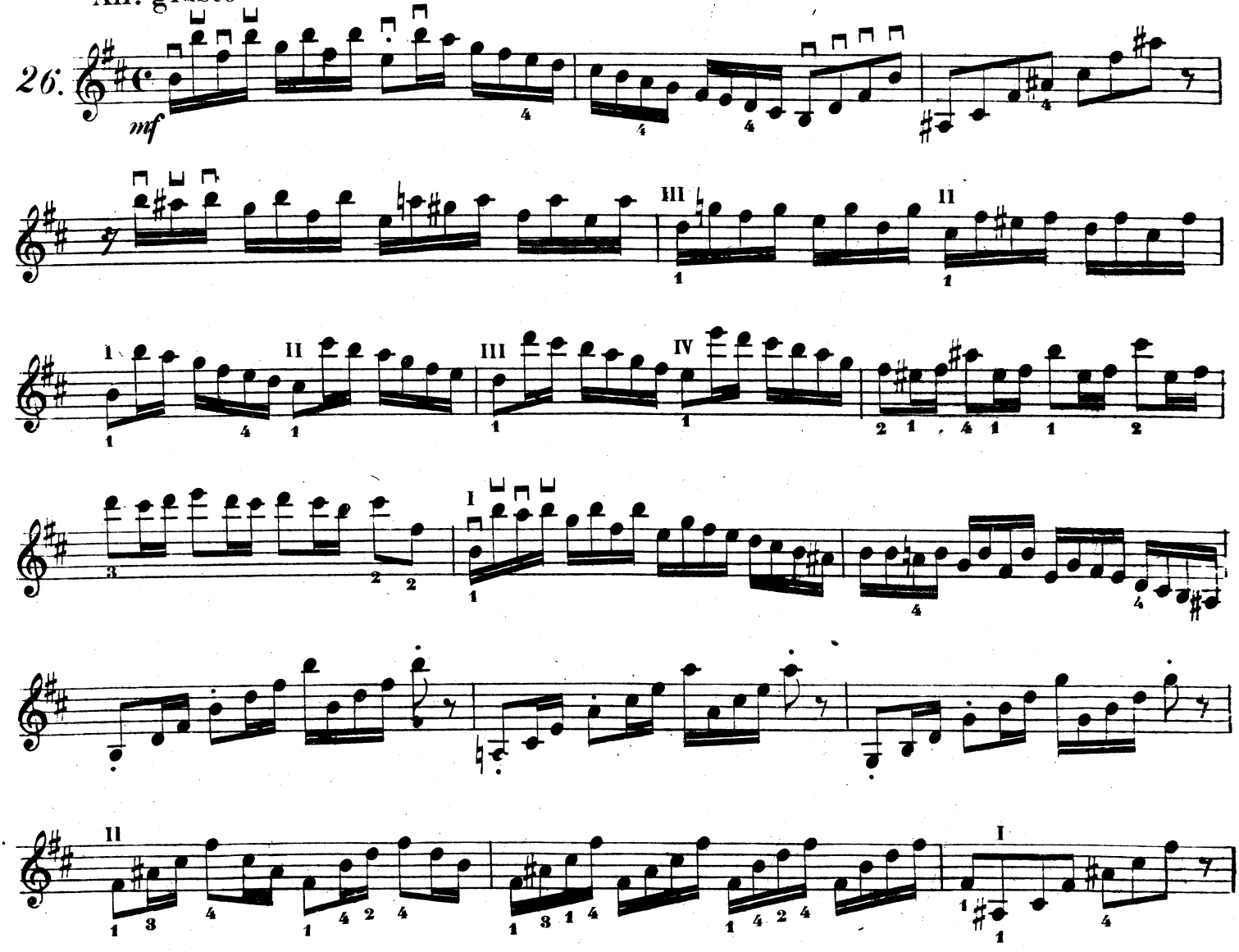
25.

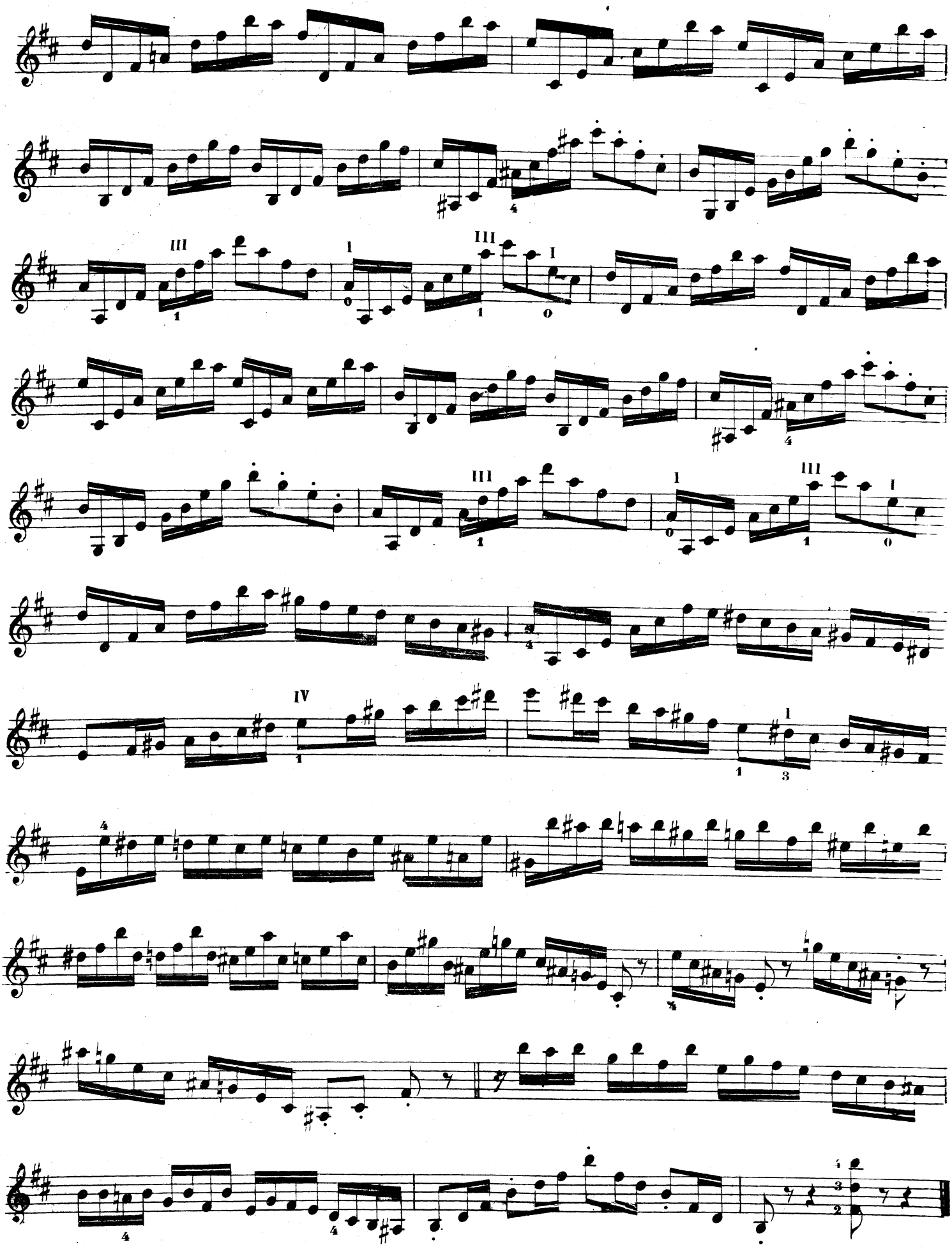




All.o giusto

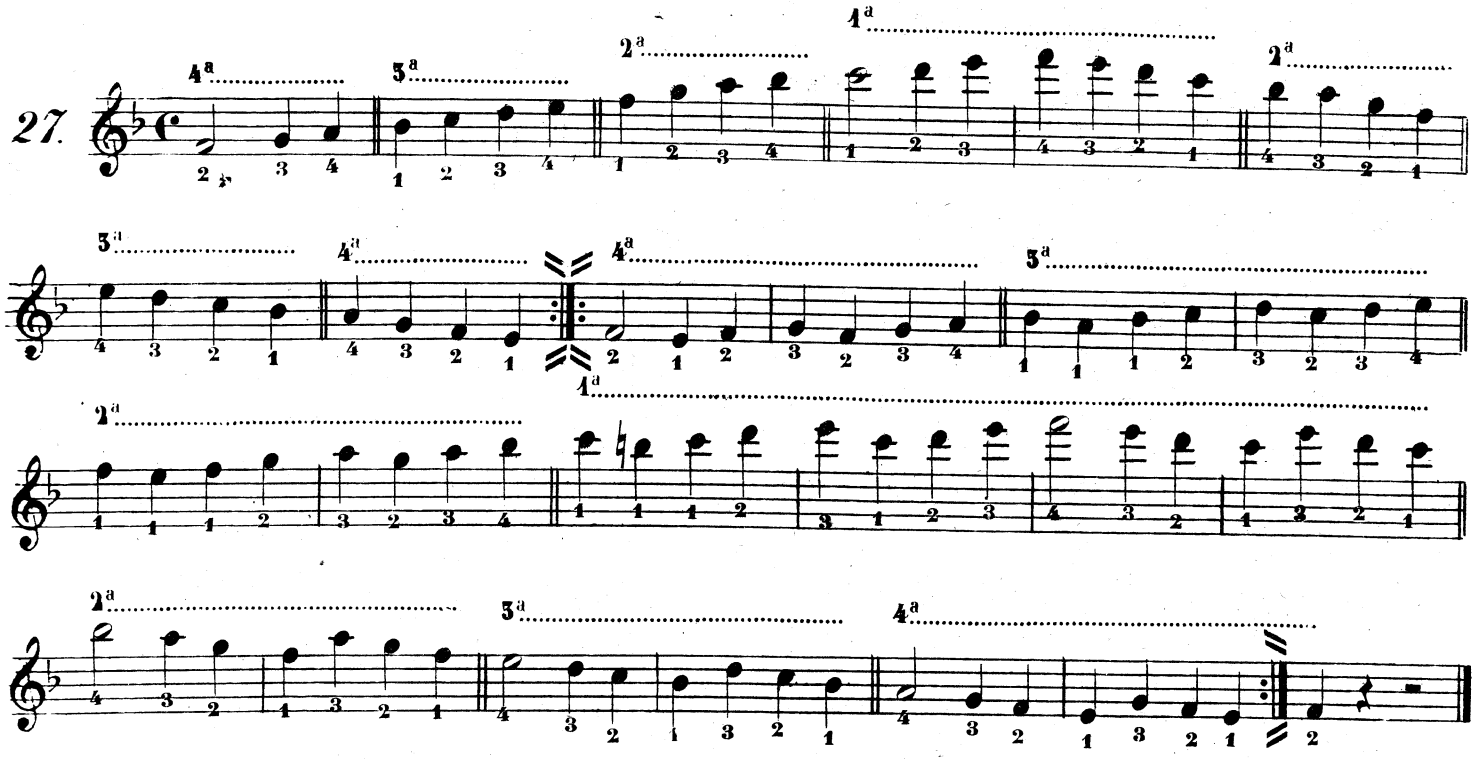
26.





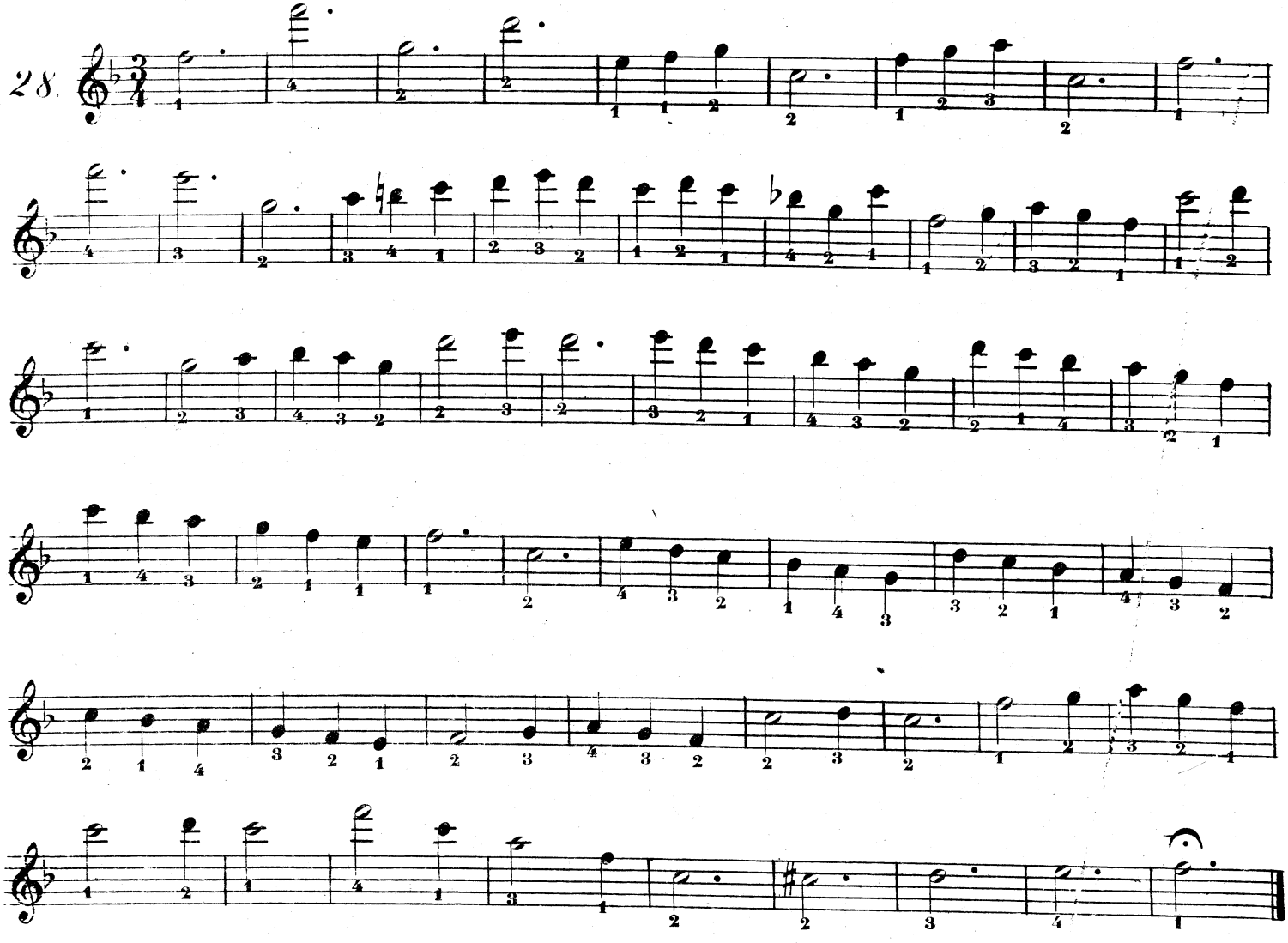
Cinquiéme Position — Quinta Posizione — Fifth Position

27.



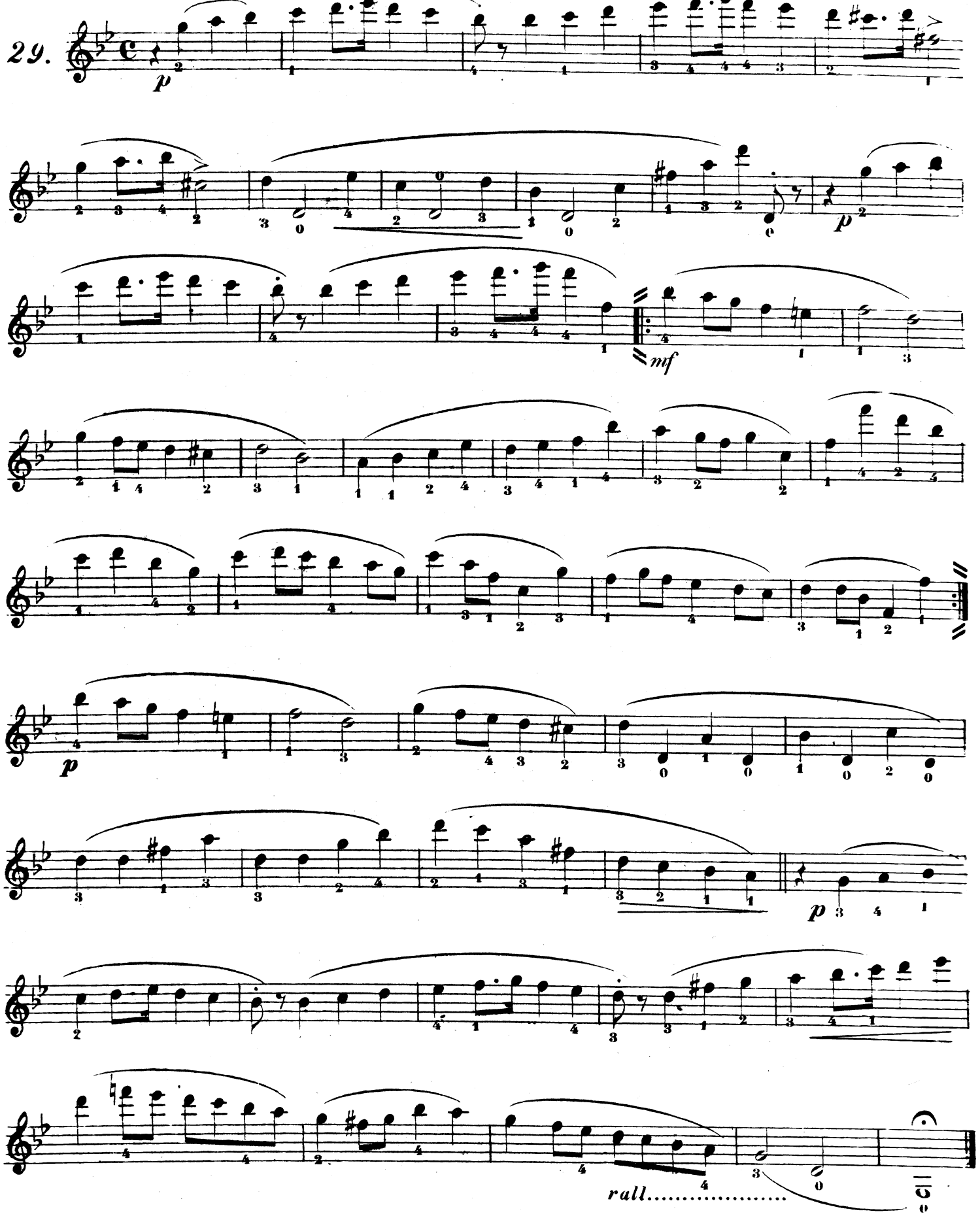
Allegro moderato

28.



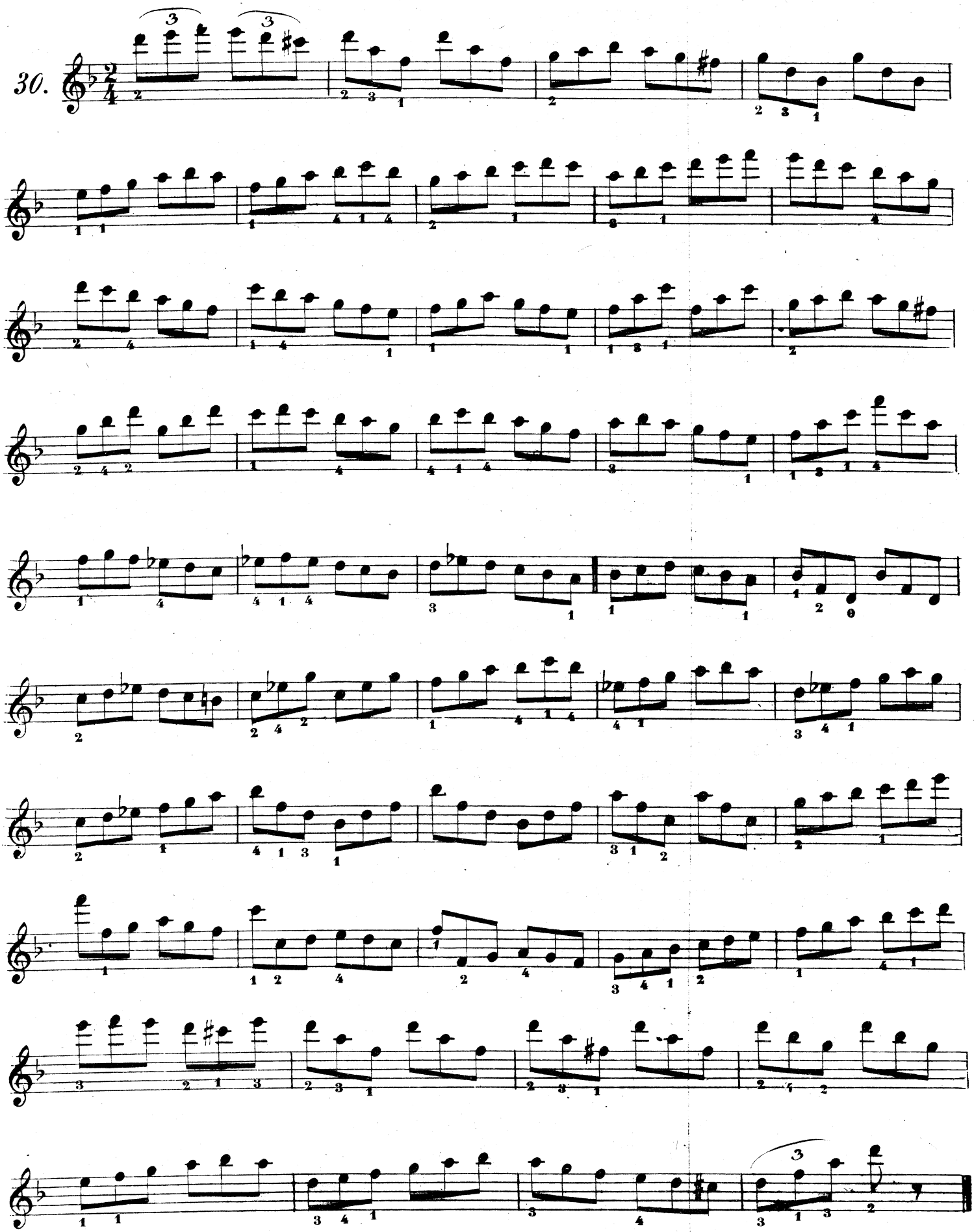
Andante sostenuto

29.



Moderato

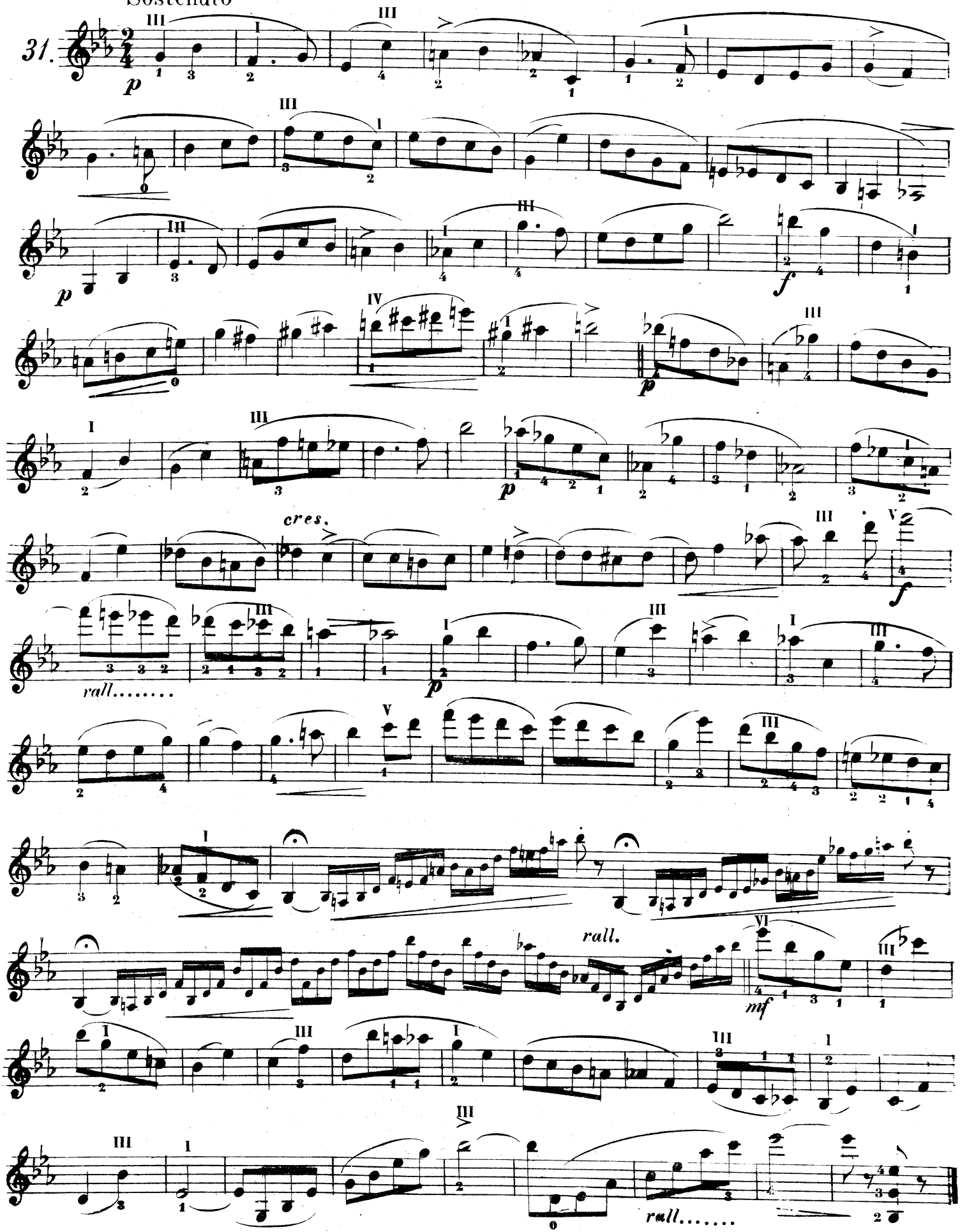
30.

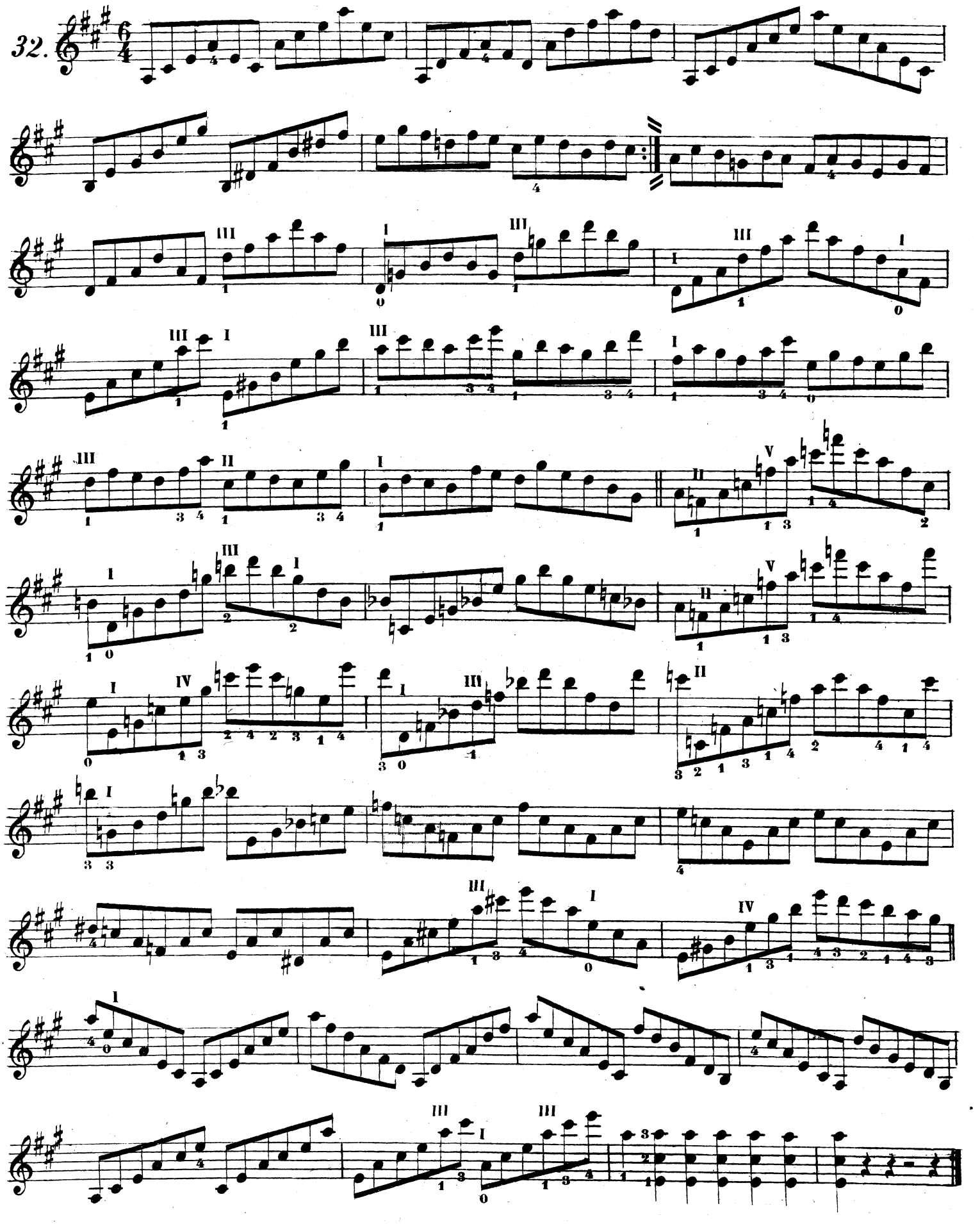


CANTABILE

Sostenuto

31.




32.

Sixiéme Position — Sesta Posizione — Sixth Positions

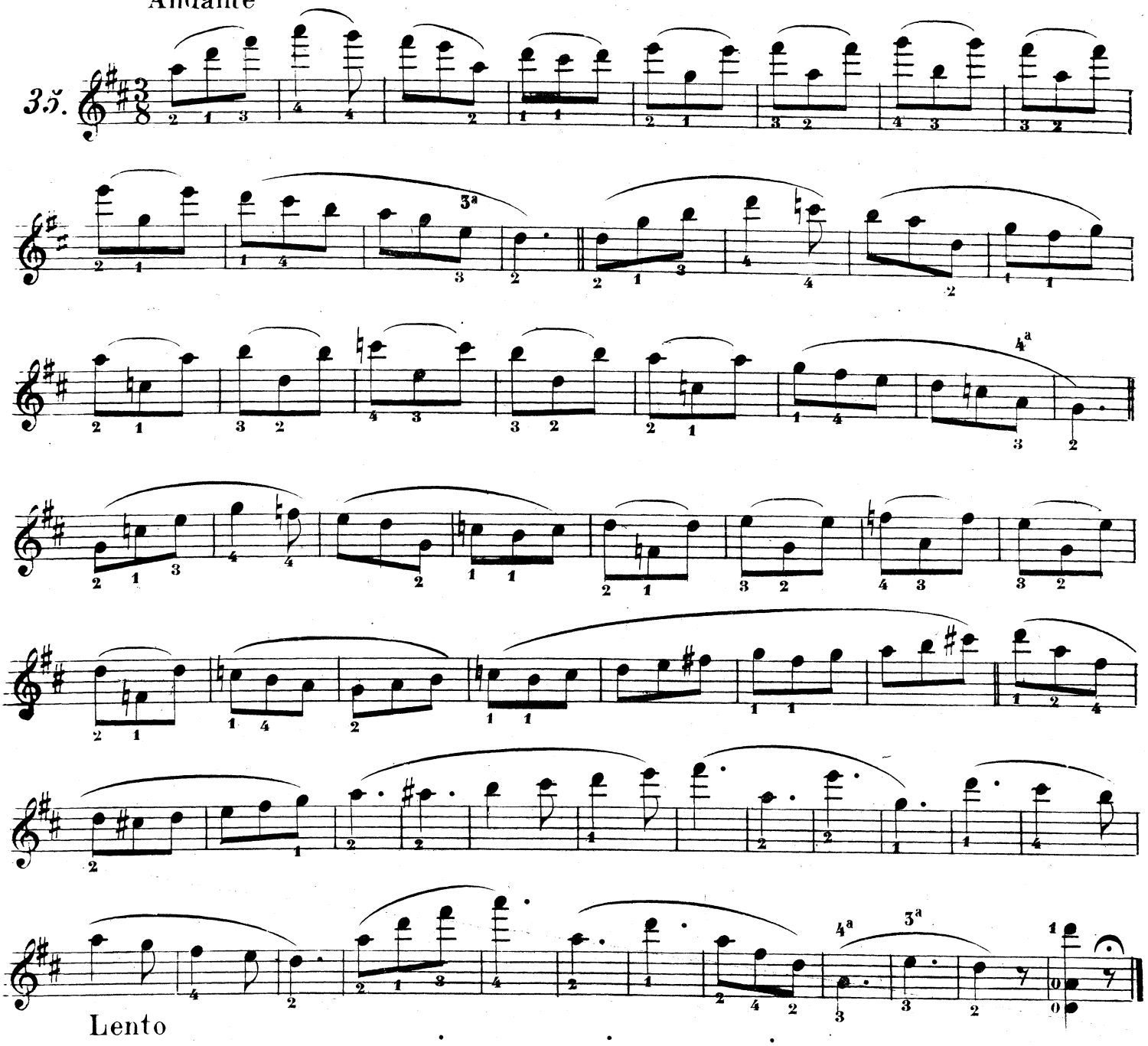
33

Andante

34.

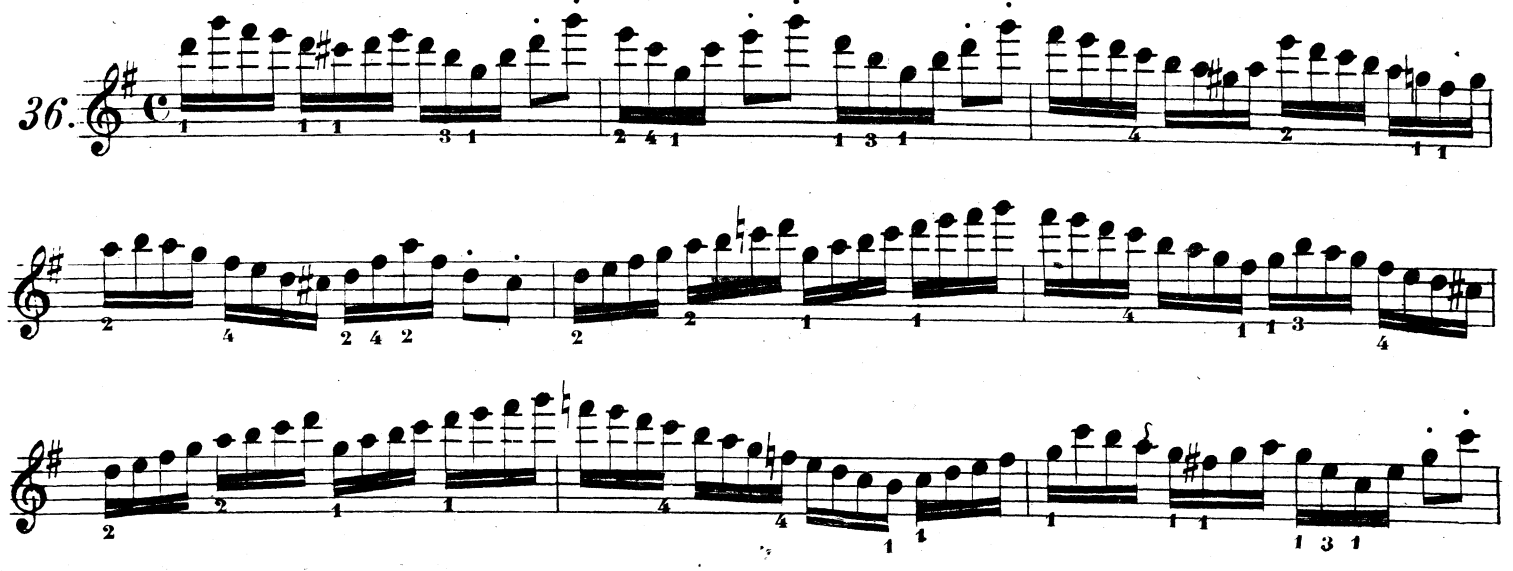
Andante

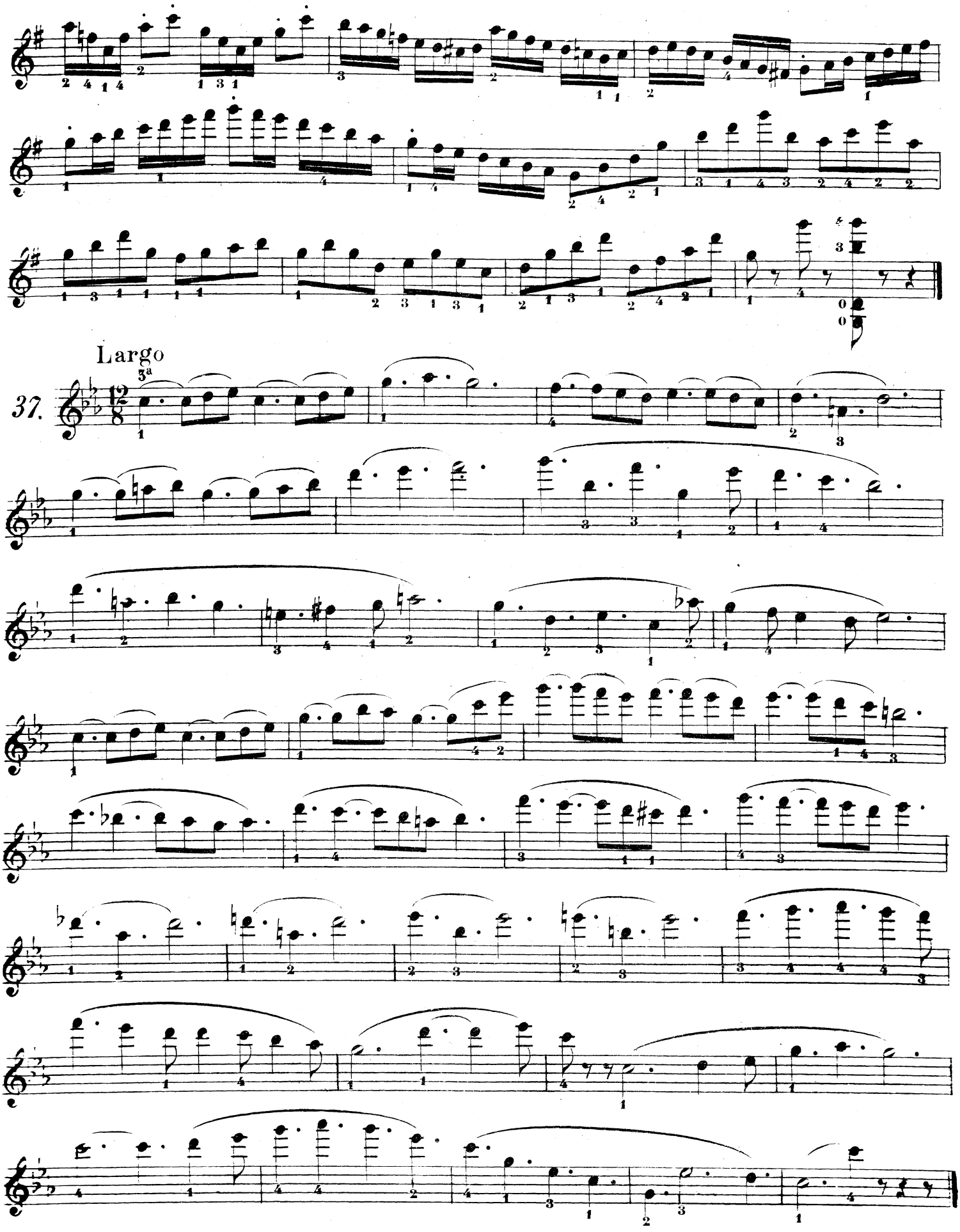
35.



Lento

36.

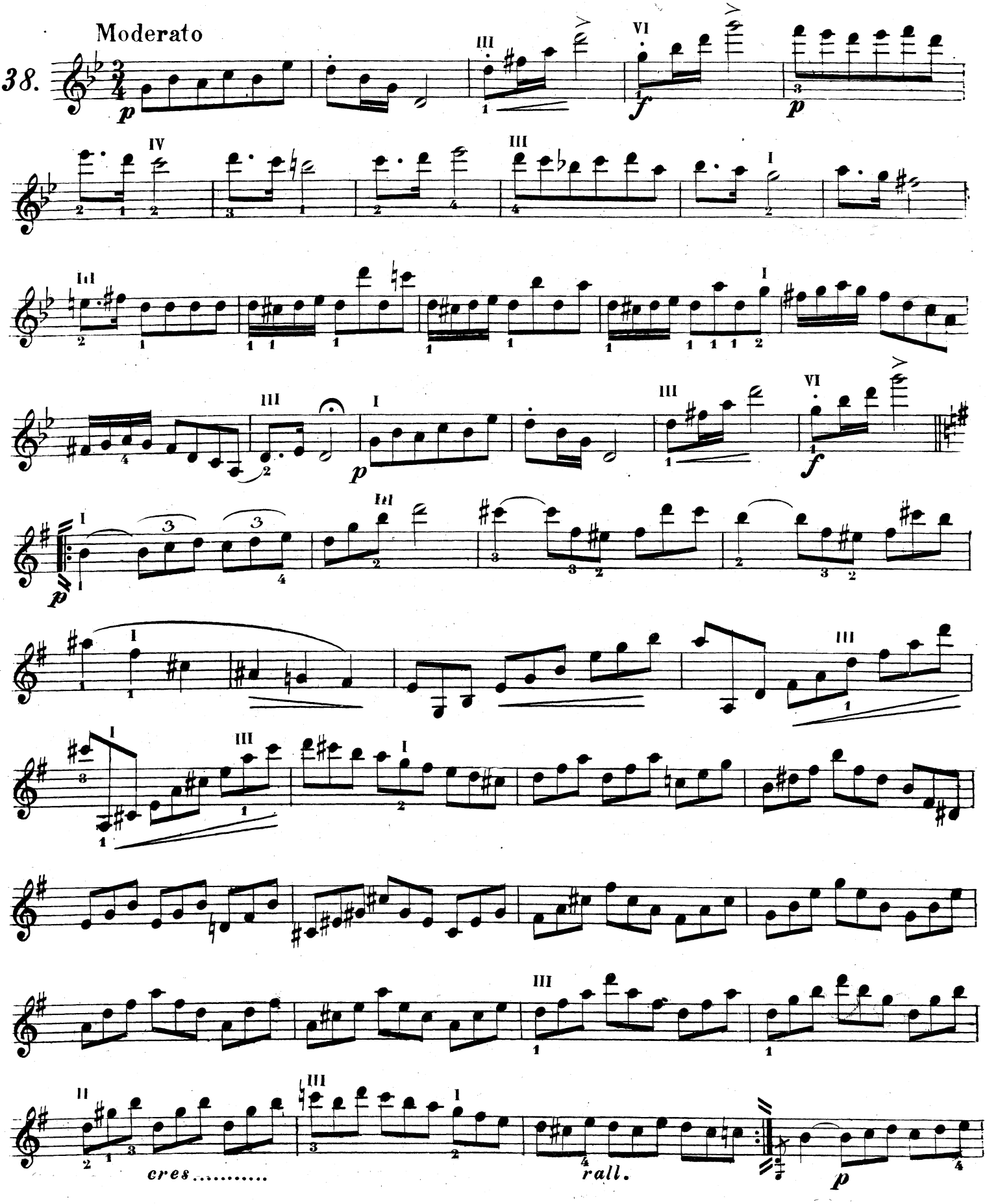


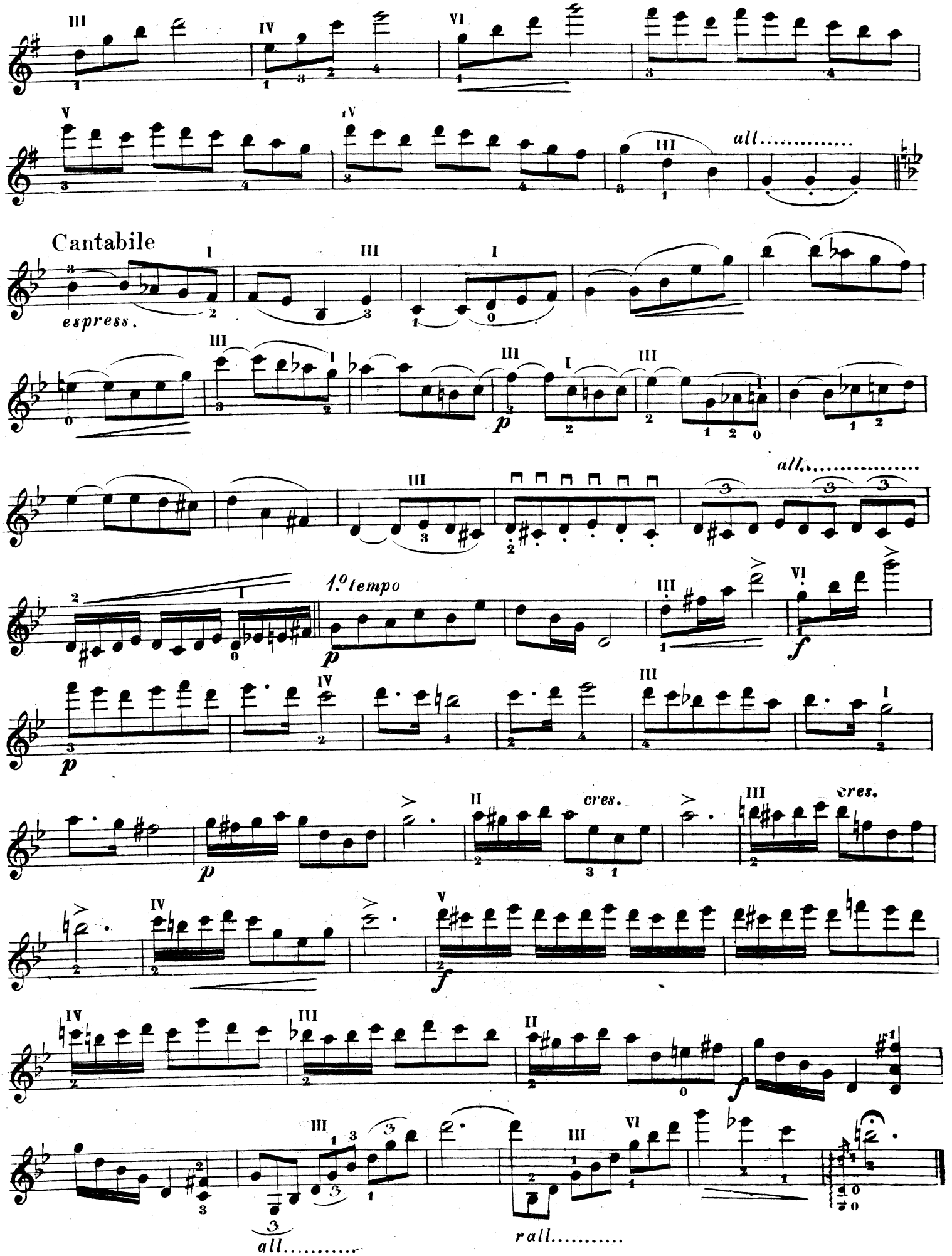

Largo
37.

TEMPO DI MINUETTO

Moderato

38.




Cantabile
espress.
all.....
1.o tempo
cres.
cres.
all.....
rall.....

46 Septième Position

On se sert seulement de cette Position pour les passages d'extension jusqu' au LA dernière note, en jouant seulement sur la 2de et 1ère corde, parce qu' elles ont la voix claire jusqu' à la dernière touche. — Les autres notes de la 4me et 3me corde, outre la 12me touche ne resultent nullement ainsi, et je trouve qu' il ne vaut pas la peine de s'en occuper.

— Je donne seulement quelques exemples de passages dans cette Position

Settima Posizione

Questa posizione è solamente adoperata per i passaggi di estensione fino al LA ultima nota, servendosi solo della 2ª e 1ª corda, perchè di voce chiara fino all'ultimo tasto. — Le altre note della 4ª e 3ª corda, oltre il 12° tasto non risultano affatto così e non trovo che valga la pena di occuparsene.

Dò solo qualche esempio di passaggi in questa Posizione

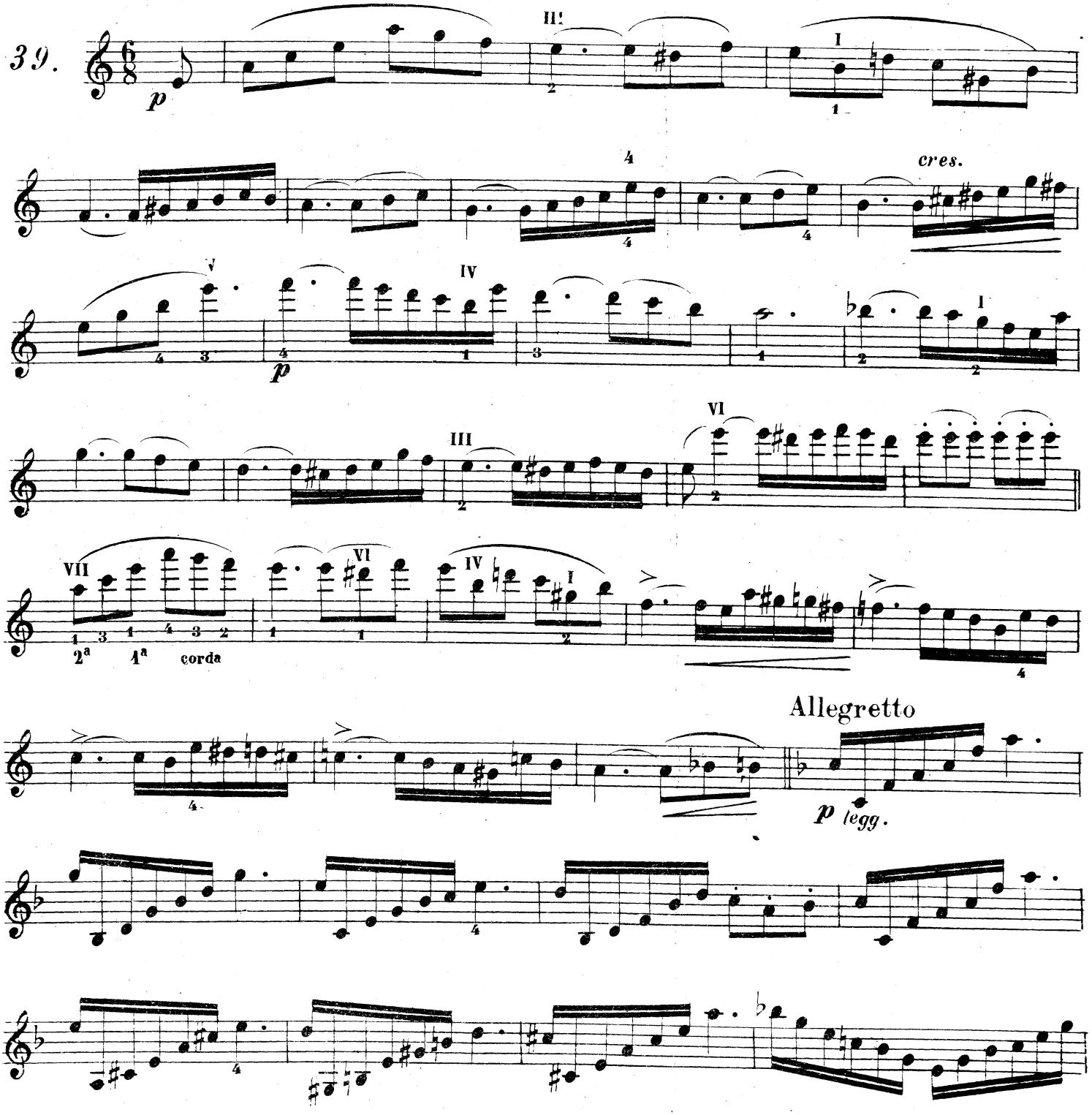
Seventh Position

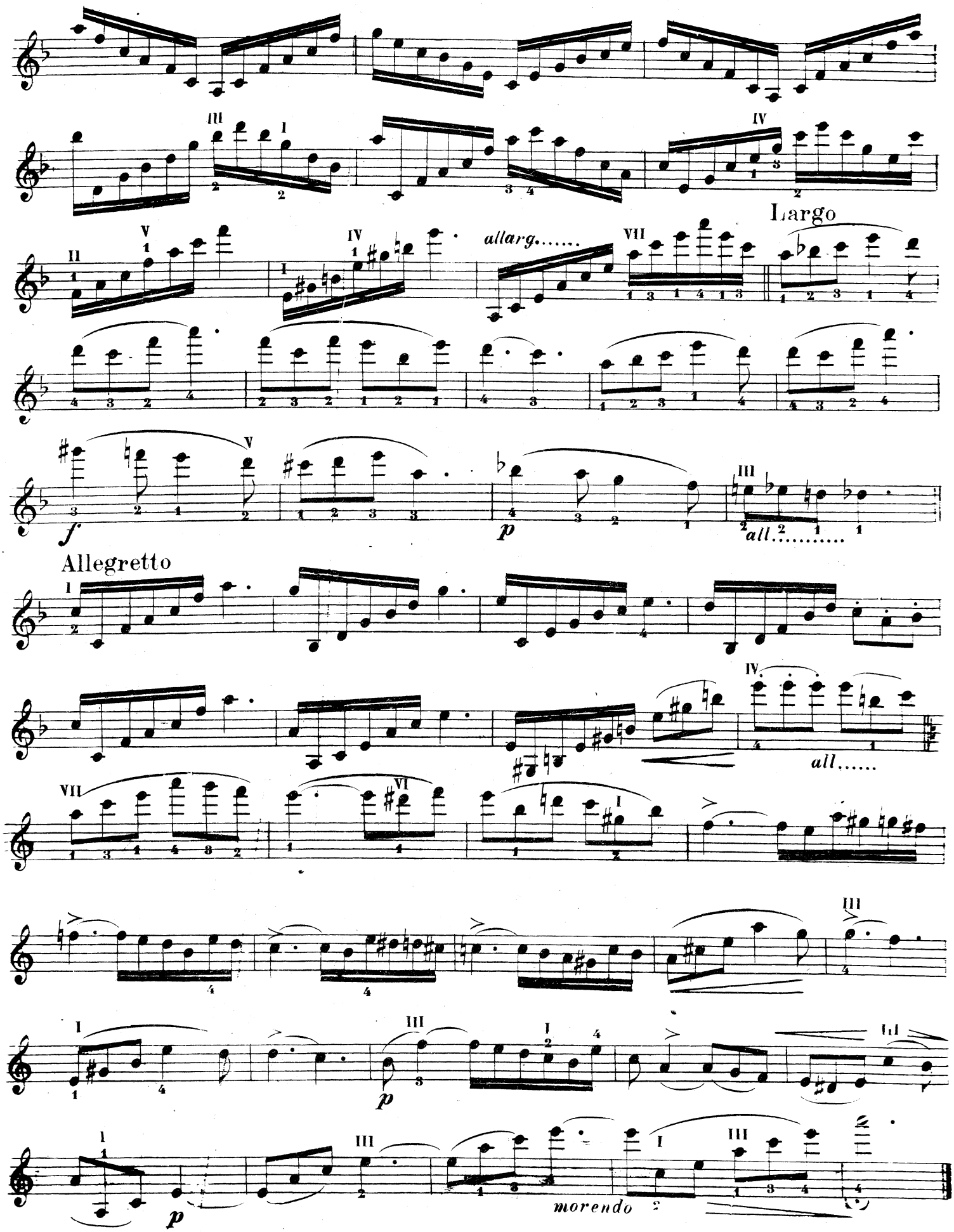
This Position is only used for the passages of extension till A last note, playing on the 1st and 2nd string, because they have a clear sound till the last fret. — The other notes of the 4th and 3rd string, besides the 12th fret are not at all so, and I do not find it worth while to use them.

I only give a few exercises of passages in this Position.

Andantino Cantabile

39.




Largo
allarg.....
f
p
all.....
Allegretto
all.....
p
morendo

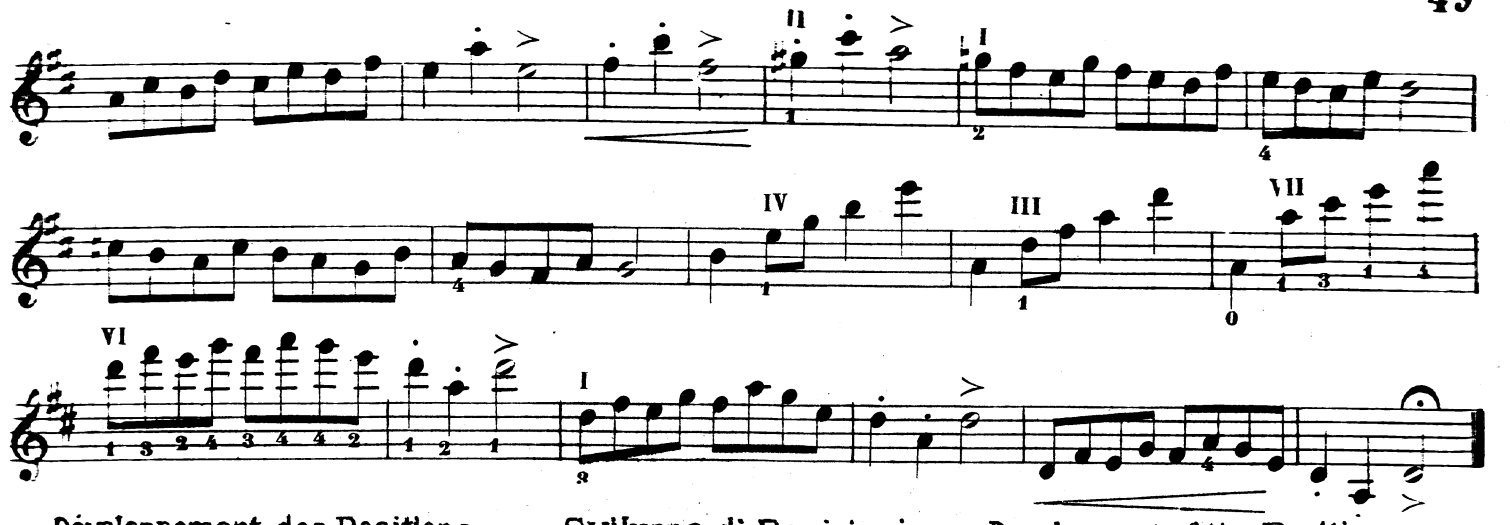
TEMPO DI GAVOTTA

Allegro

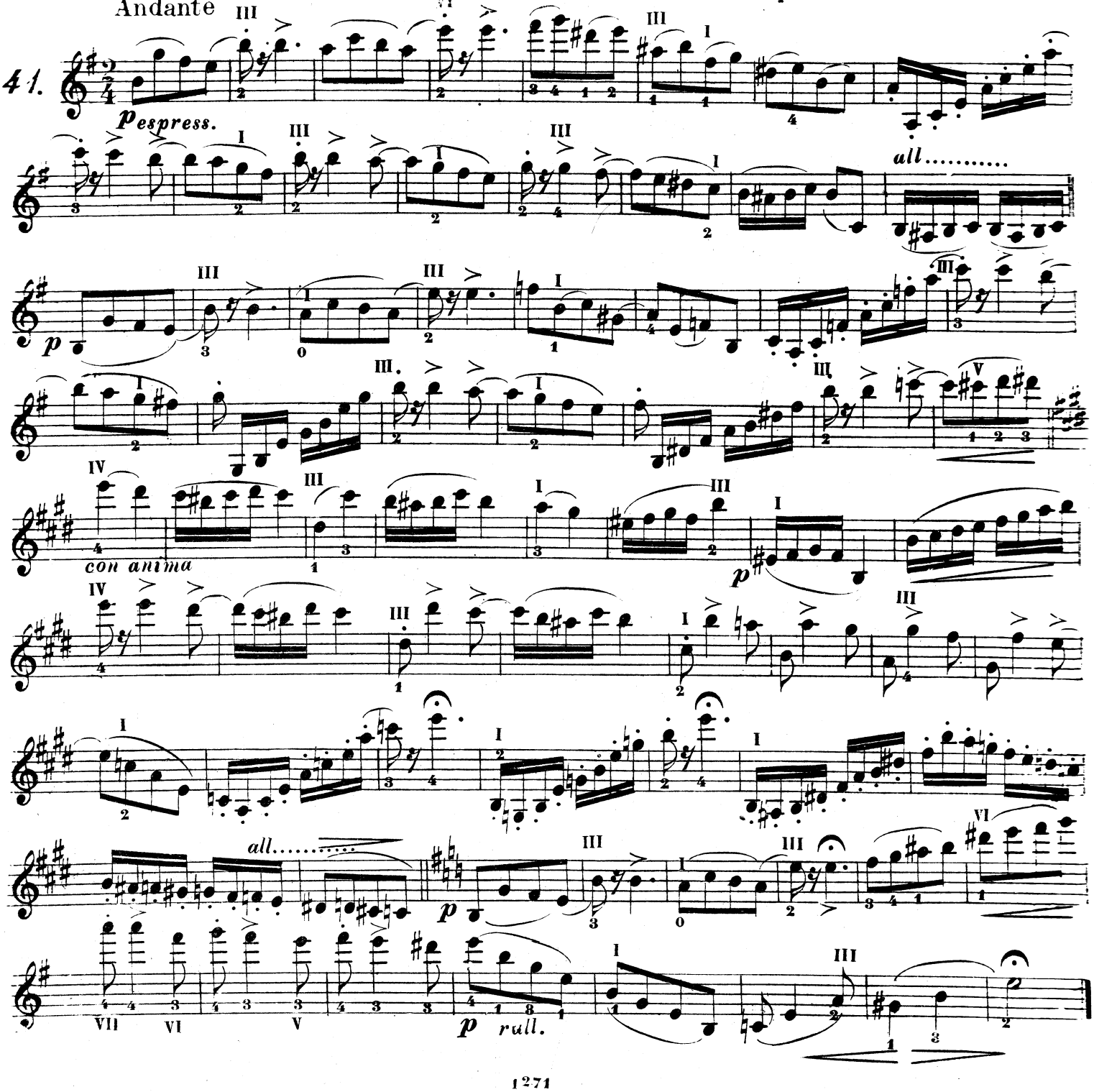
40.

energico

all..... *a tempo*



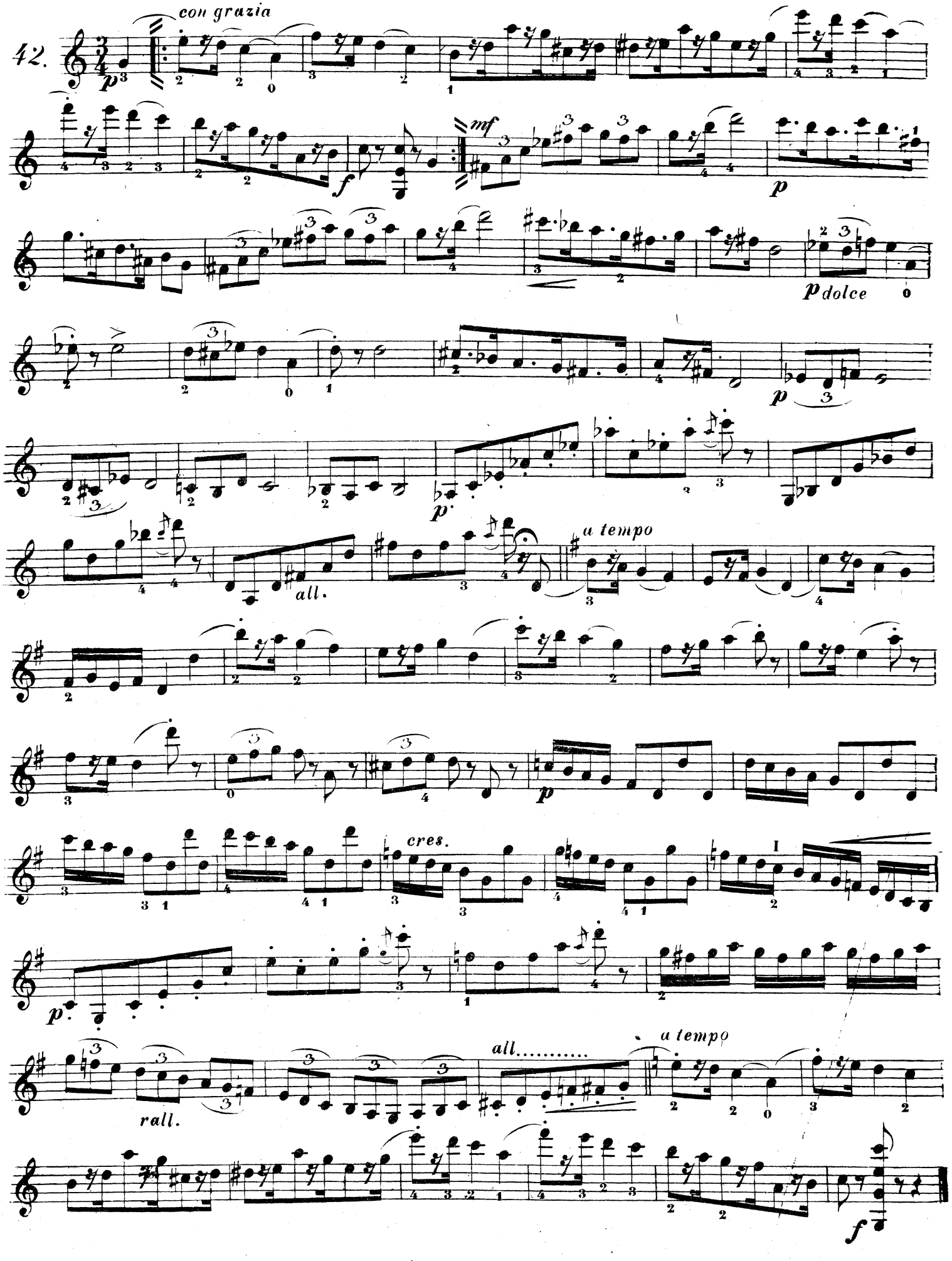
Développement des Positions – Sviluppo di Posizioni – Development of the Positions



Moderato

TEMPO DI MAZURKA

42.



De la Demi-Position

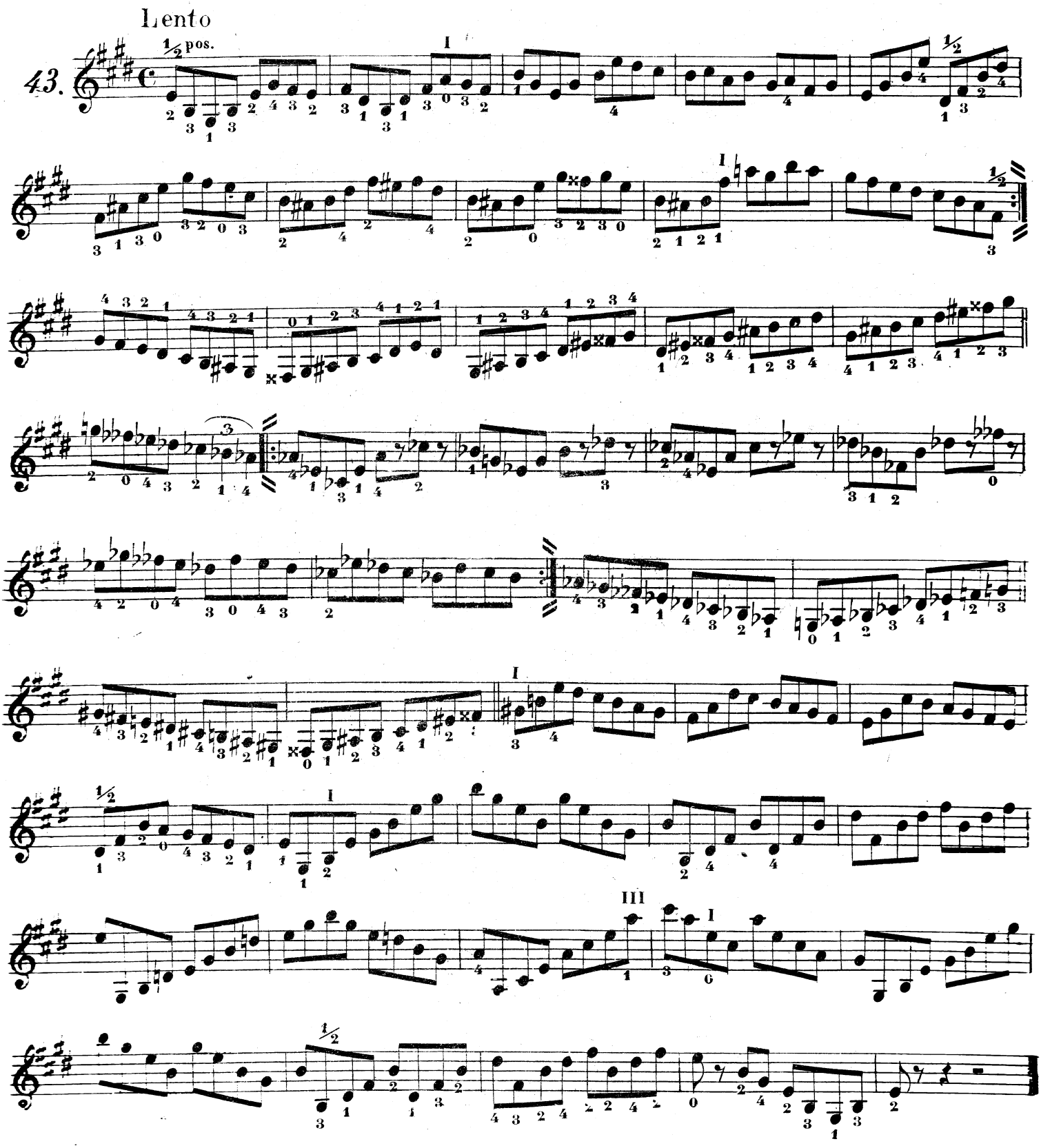
On appelle demi-position le changement que fait la main transportée une touche en arriére à la 1ère Position, en changeant le doigté, pour faciliter quelques passages de notes alterées.

Della Mezza Posizione

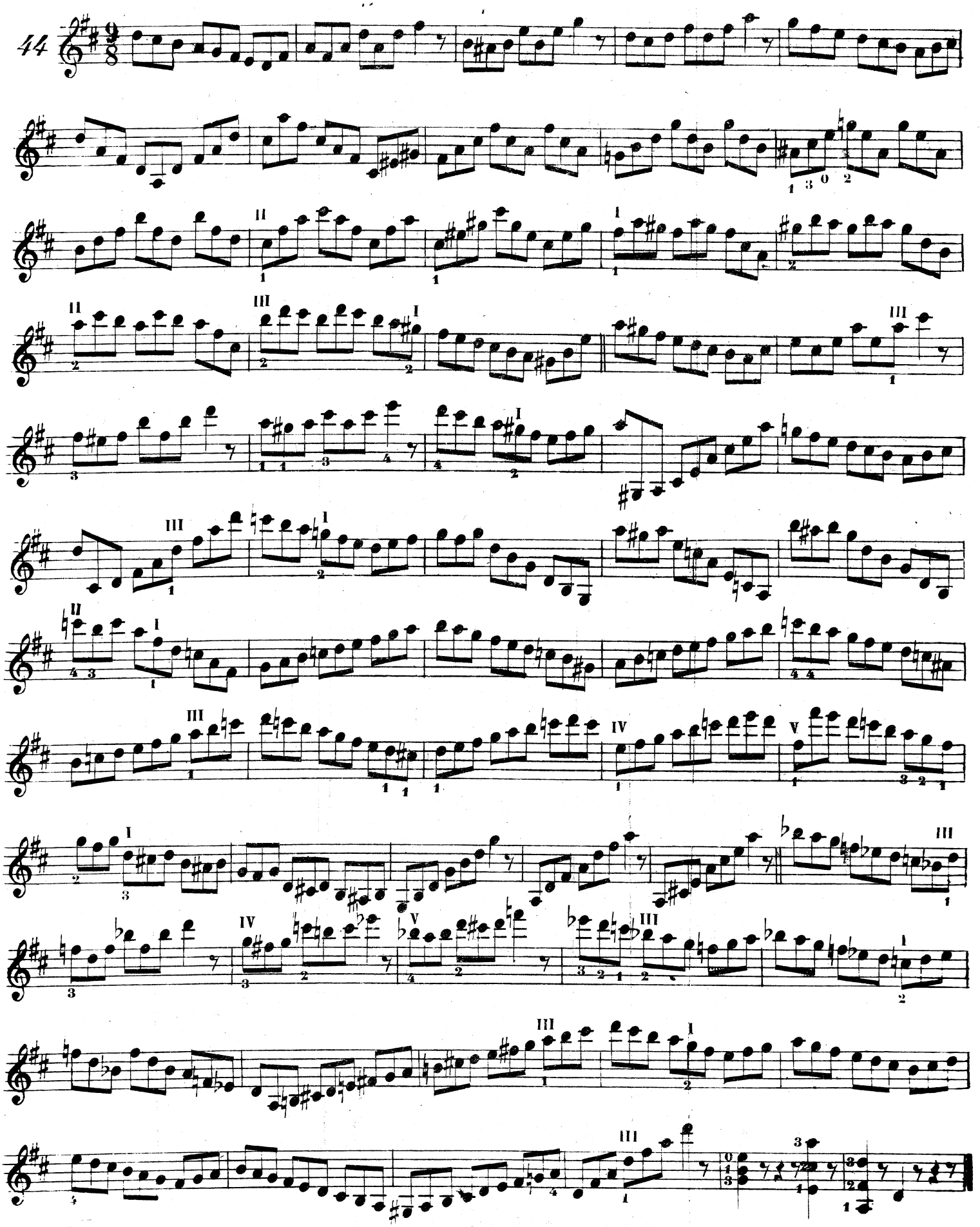
Dicesi mezza posizione il cambiamento che fa la mano trasportata un tasto indietro alla 1ª Posizione, mutando la solita diteggiatura, per facilitare alcuni passaggi di note alterate.

Of the Half-Position

The half-position is the moving of the hand transported a fret backwards behind the first Position, changing the usual fingering, to facilitate some passages of accidental notes.

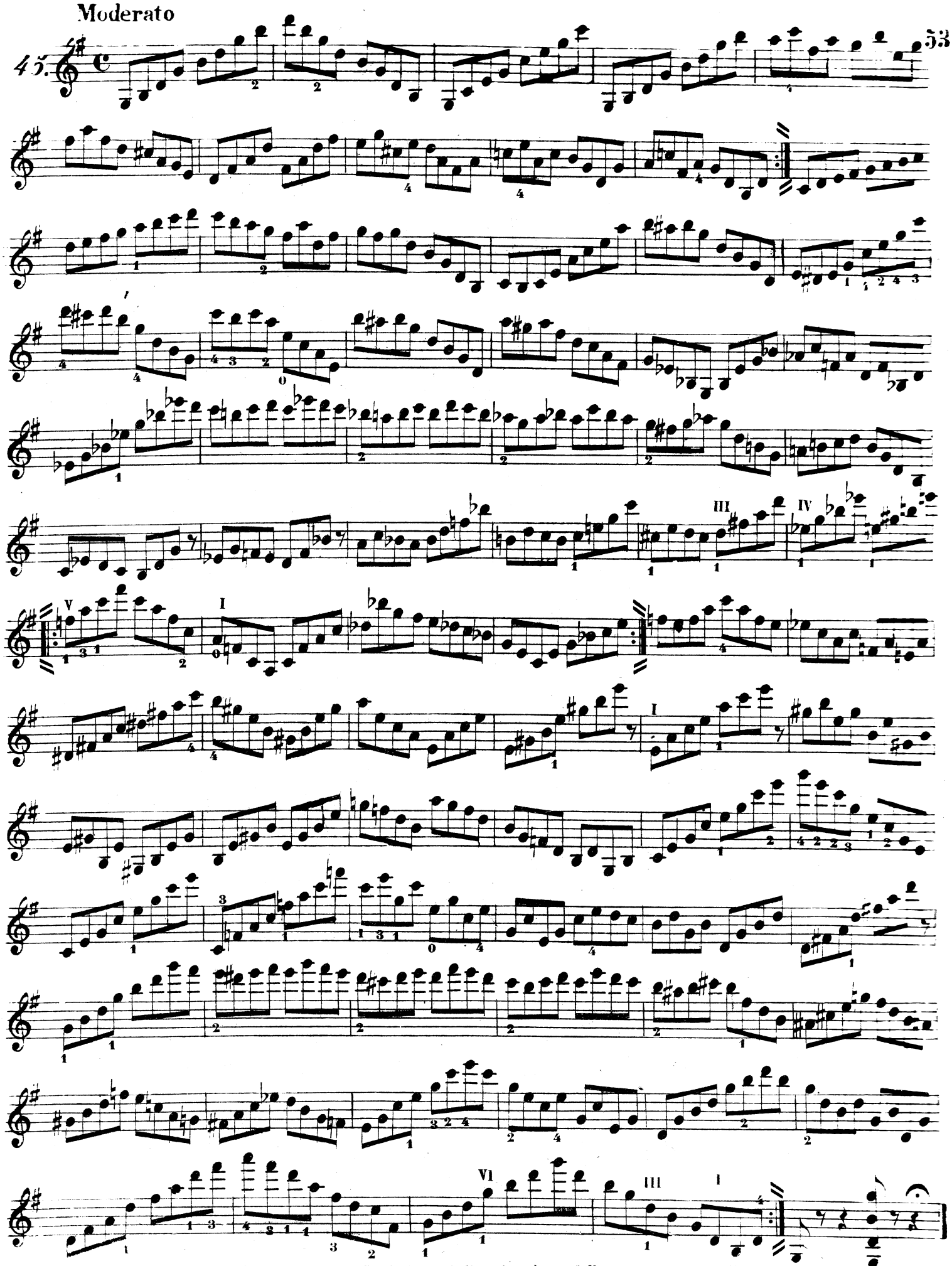


Du Glissé Détaché — Dello Strisciato Staccato — Of the Staccato-Strisciato



Moderato

45.



Ici commence l' application du *Scioglidita (Délie-doigts)* (Deuxième partie) pour le développement des positions dans l' étude de l' agilité.

Observations : la fermeté des doigts — l' élasticité du pouls et du plectrum

Comincia qui l' applicazione dello *Scioglidita* (Parte Seconda) -- per lo sviluppo di posizioni nello studio dell' agilità.

Si avverta: la fermezza di dita — l' elasticità di polso e di penna — la

The application of the *Scioglidita* (Second Part) begins here, for the development of the positions in the study of agility.

Observe: the firmness of the fingers — looseness of the wrist and the

II.

Des Ornements et du Phrasé

6 Melódies (transcriptions)

Degli Abbellimenti e del Fraseggiato

6 Melodie (trascrizioni)

(op: 212)

Of the Graces Notes and of the Phrasing

6 Melodies (transcriptions)

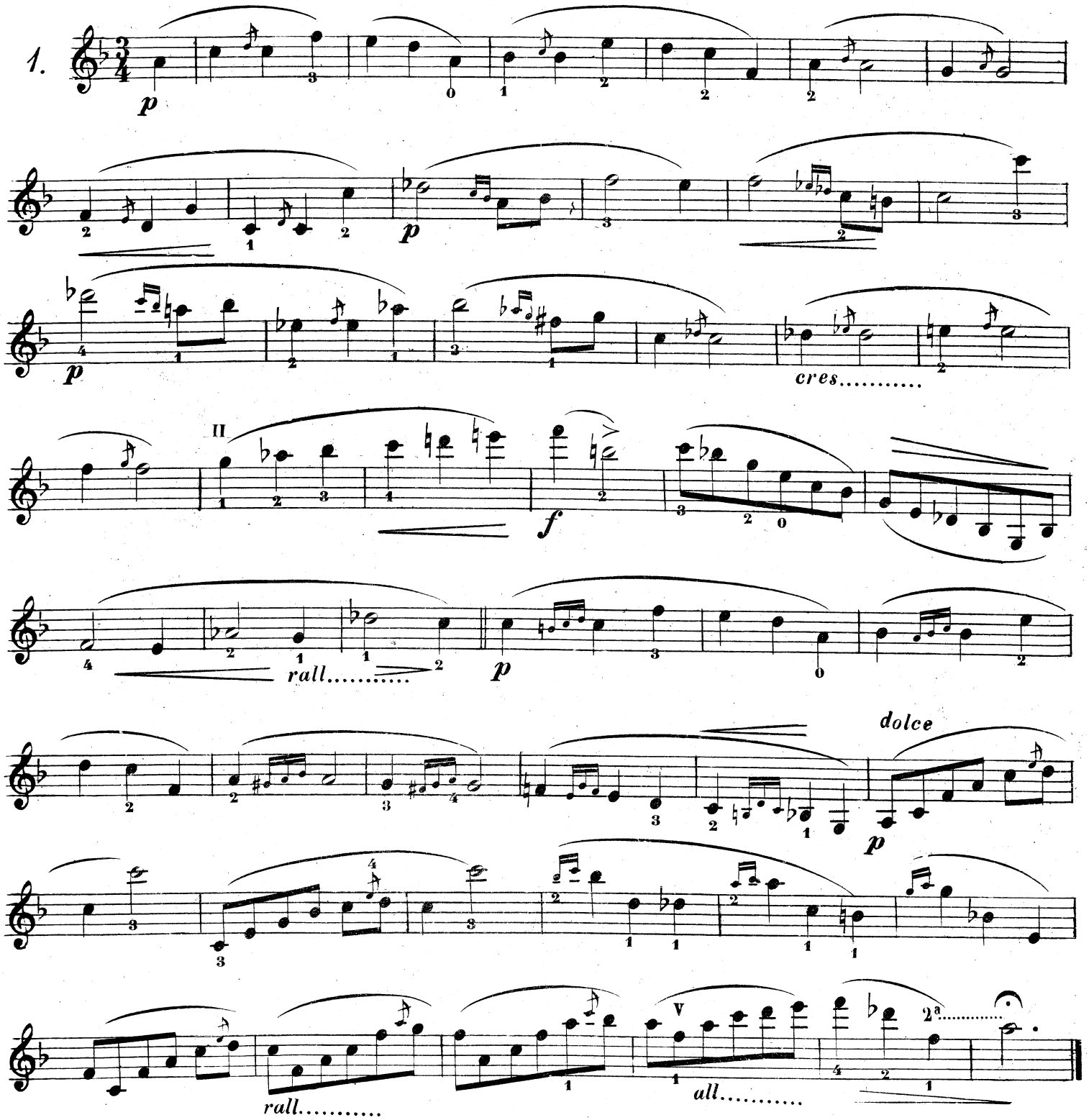
Ornements liés (avec le tremolo)

Abbellimenti legati (col tremolo)

Legato grace notes (with the tremolo)

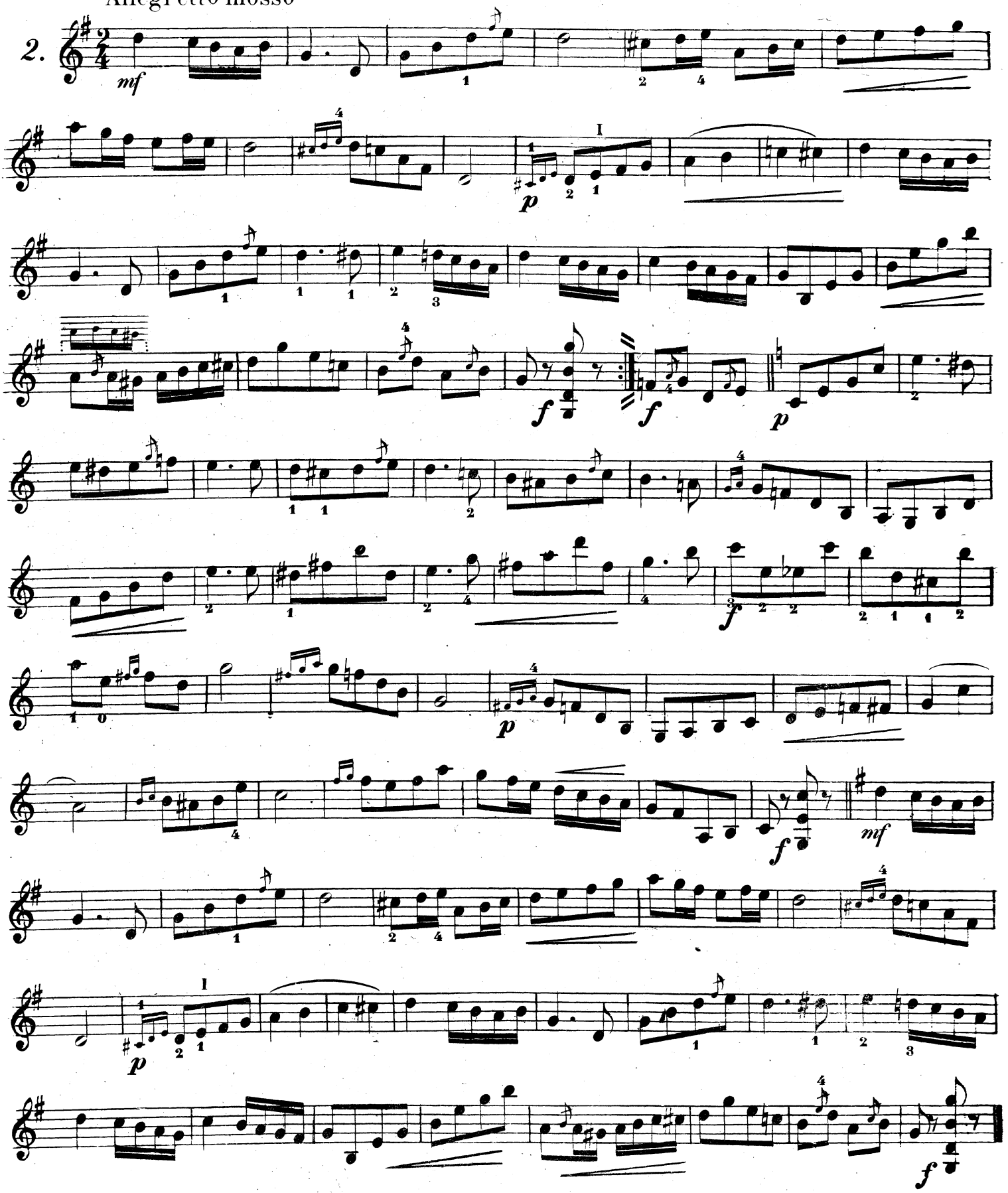
Andante cantabile

1.



RONDÒ

Allegretto mosso

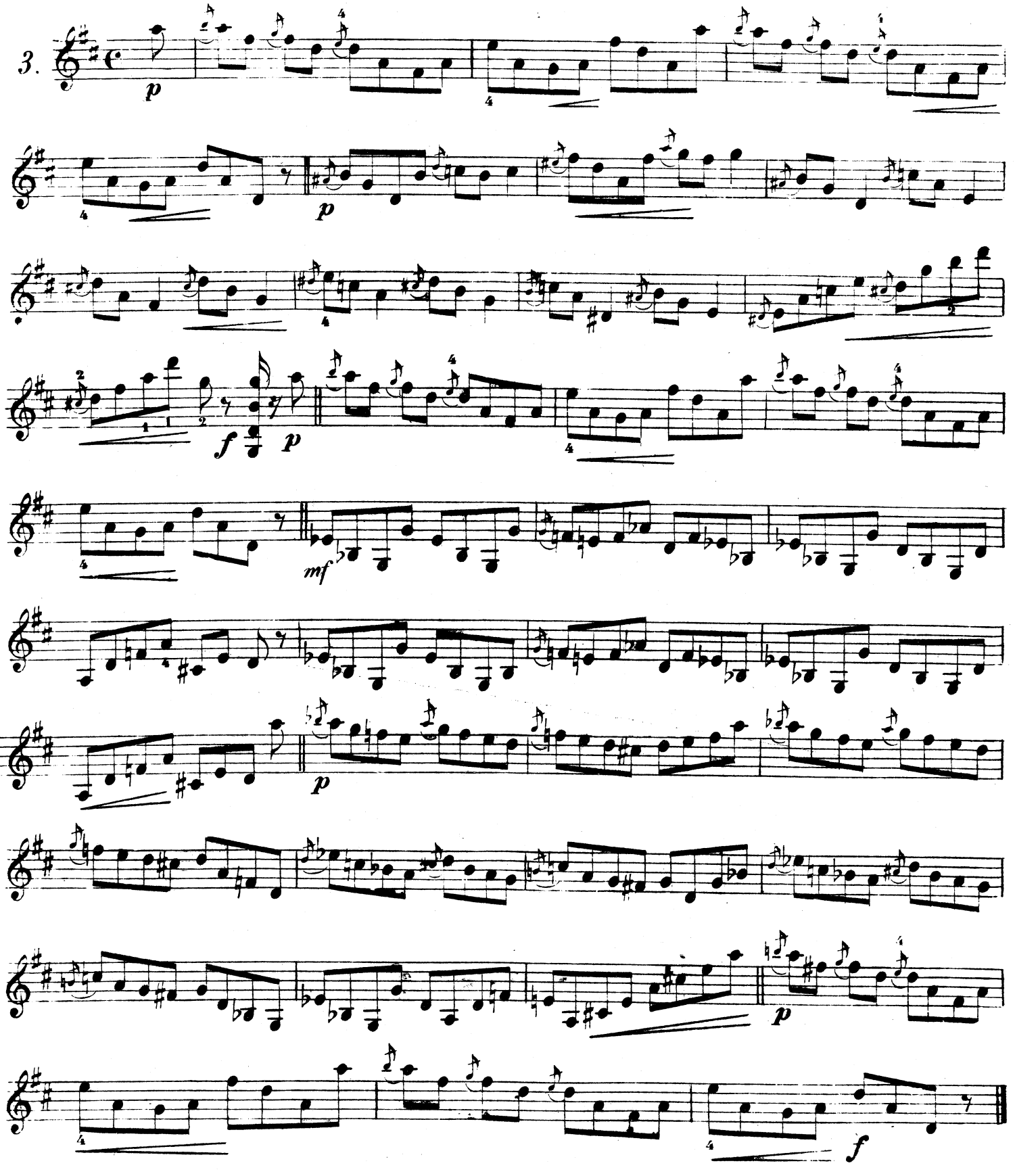


Simples appogiatures
(frappées, arrachées ou glissées)
(toujours en bas le plectrum)

Appogiature semplici
(battute, strappate o scivolate)
(la penna in giù sempre)

Simple appoggiature
(tied, snatched or slidden)
(always the plectrum downwards)

Allegretto mosso

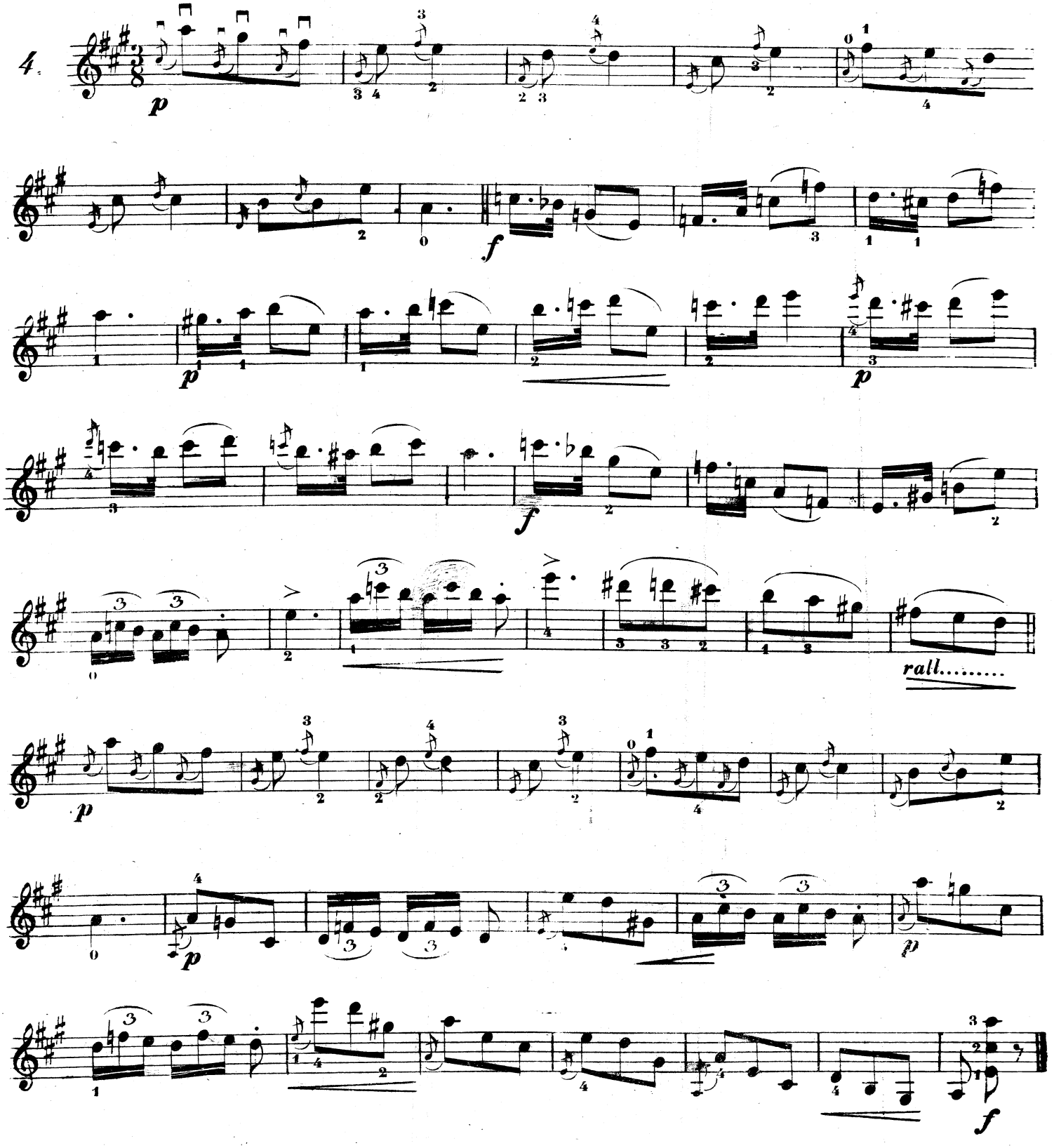


Les appogiatur s qui se trouvent plus éloignées de la note réelle et qui sont sur des cordes différentes, sont exécutées en glissant avec délicatesse le plectrum en bas d'une note à l'autre.

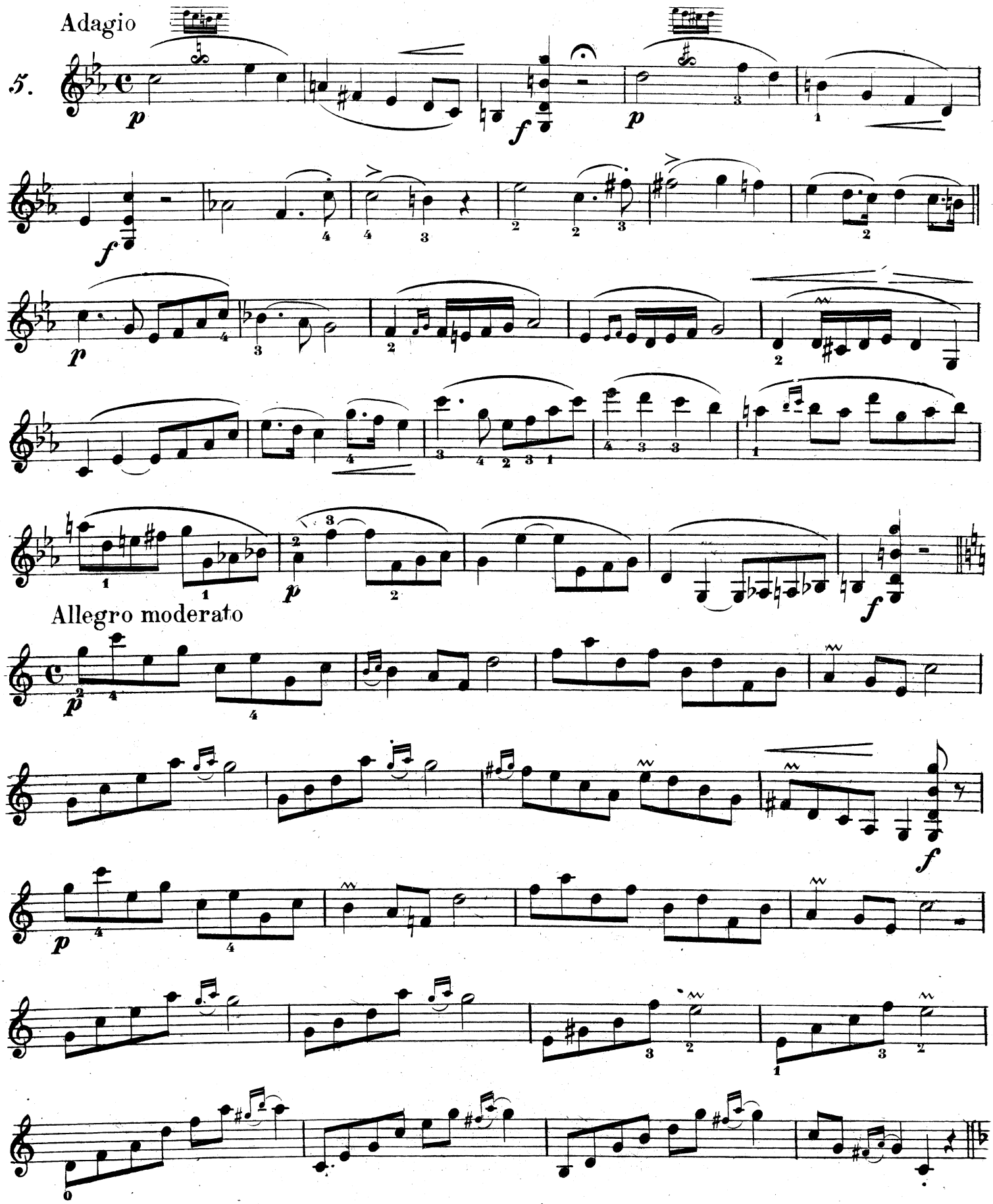
Le appoggiature che sono in distanza maggiore dalla nota reale, e che trovansi sopra corde diverse, si eseguiscono facendo scivolare delicatamente la penna in giù dall' una all' altra nota.

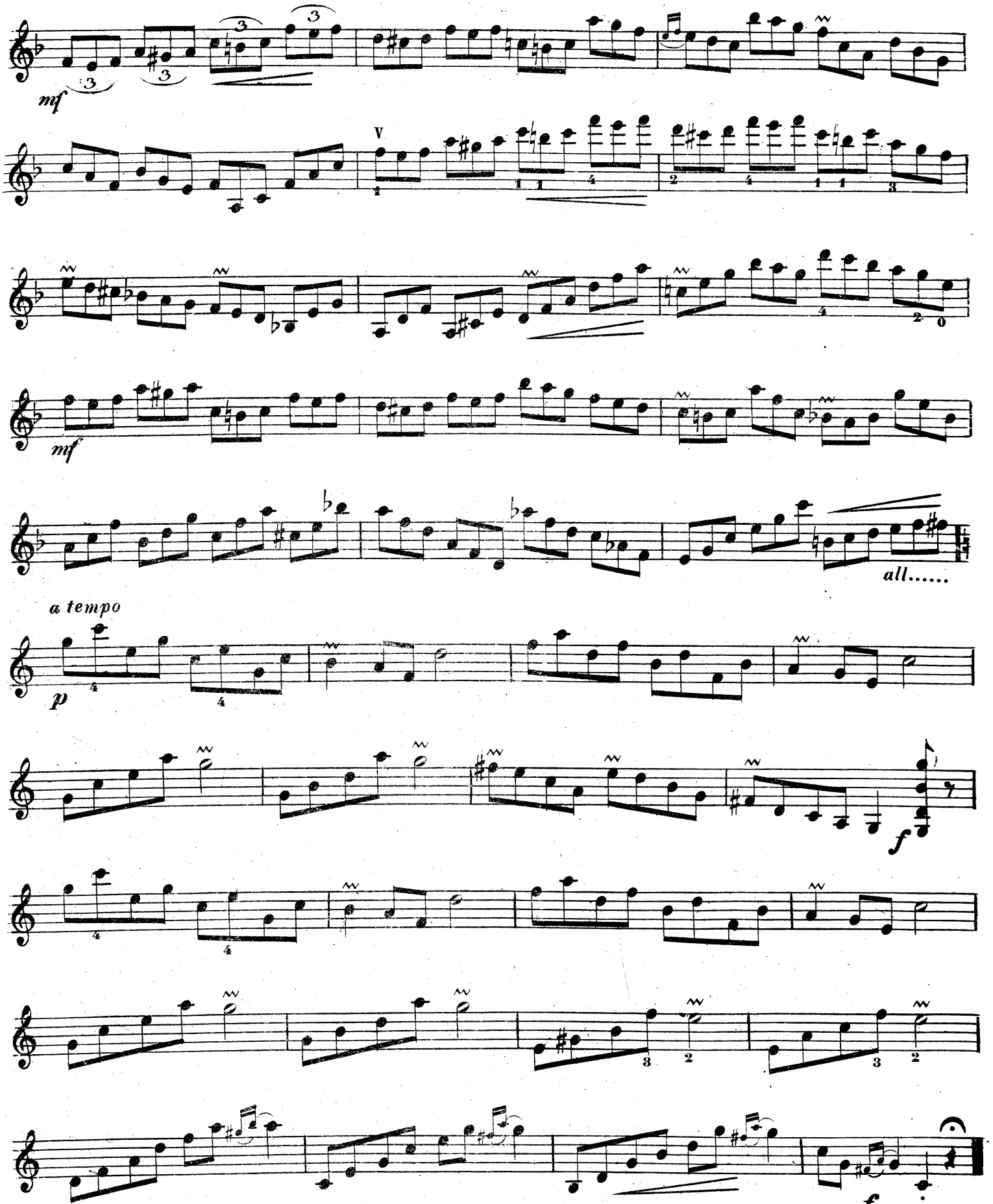
The *appoggiature* that are at a longer distance from the real note, and that are found on different strings, are played by sliding the plectrum very lightly downwards from one to another note.

Moderato grazioso



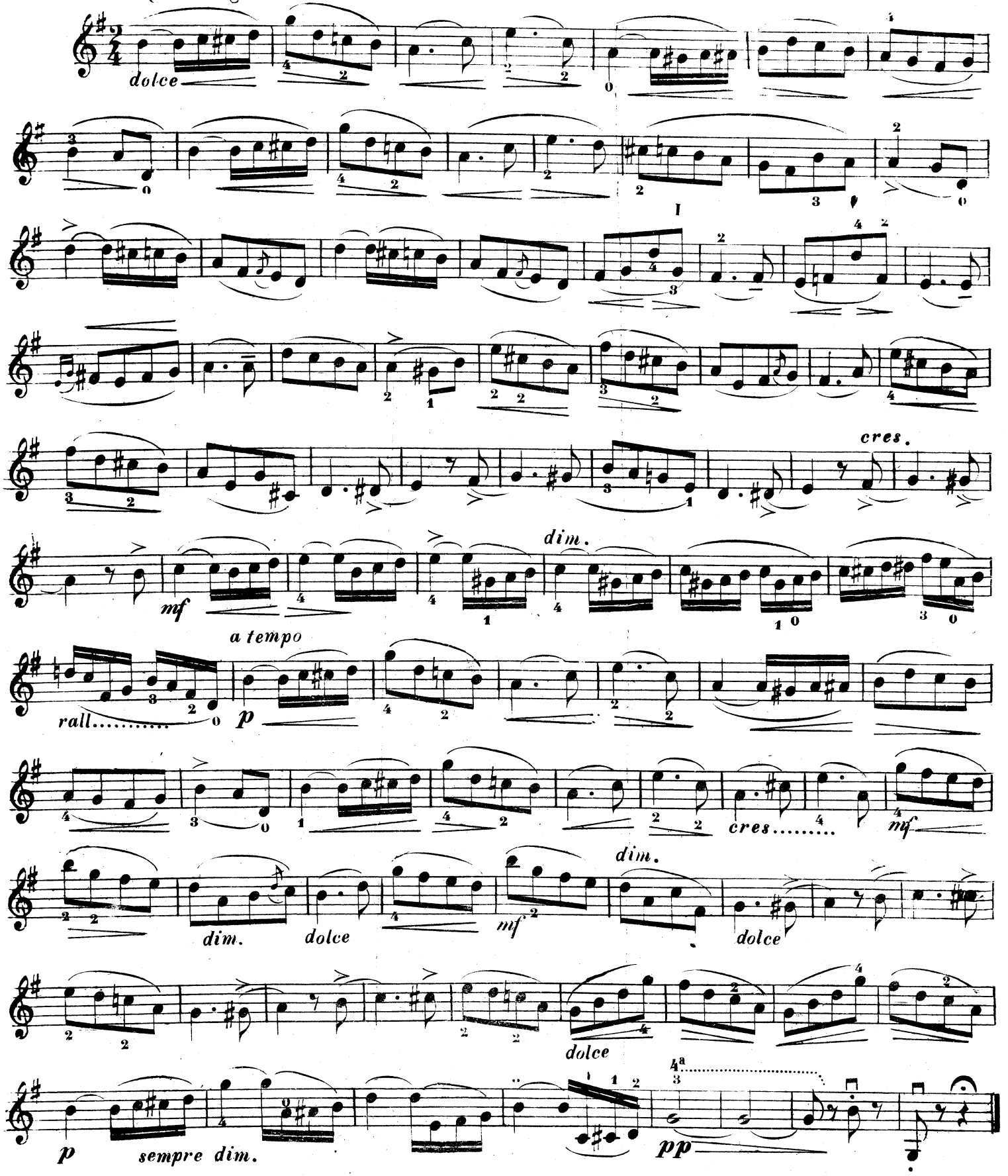
Du Mordant Del Mordente Of the Mordant




mf
V
mf
all.....
a tempo
p
f
f

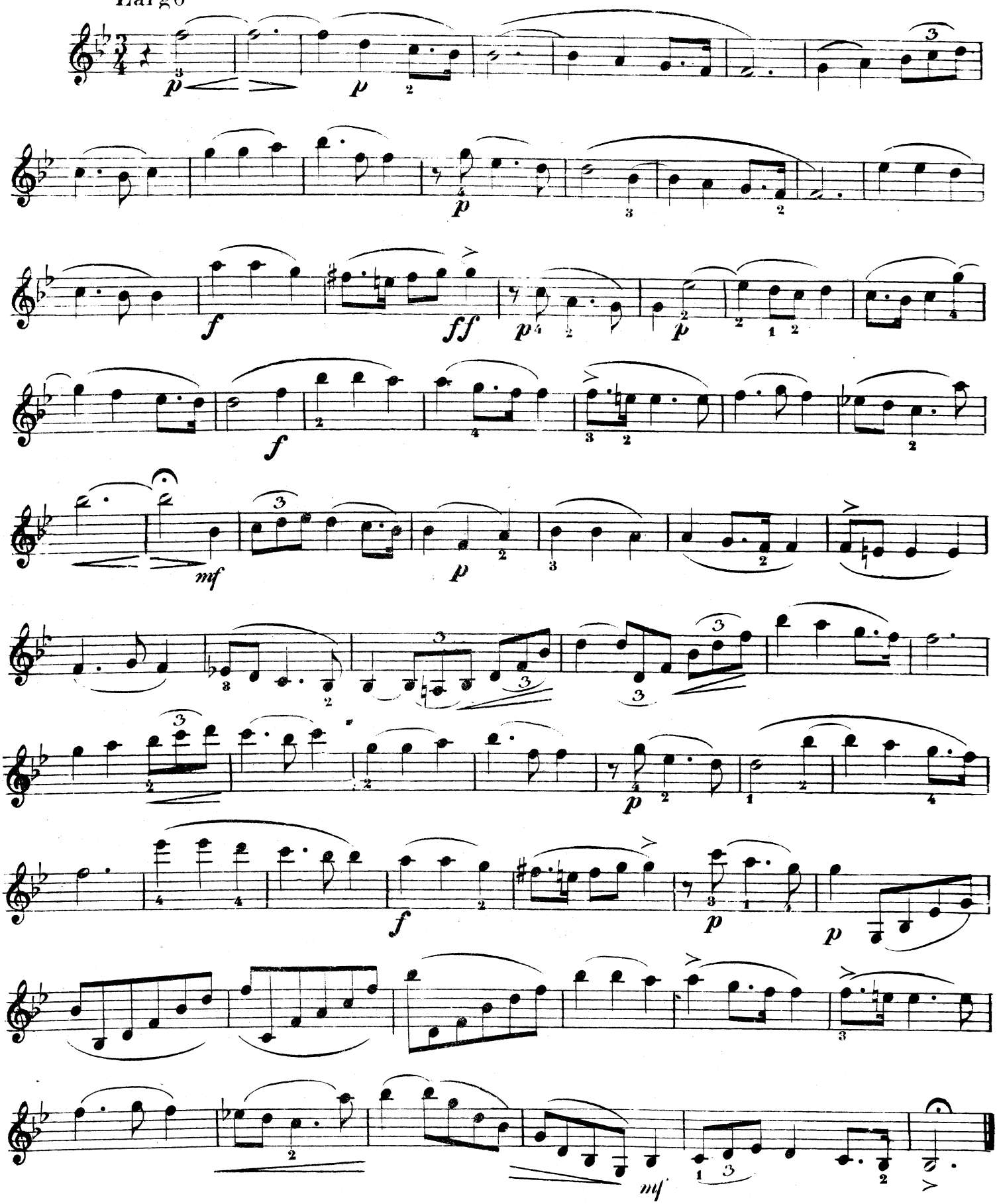
I. — Mendelssohn Canzone di Primavera

Allegretto grazioso

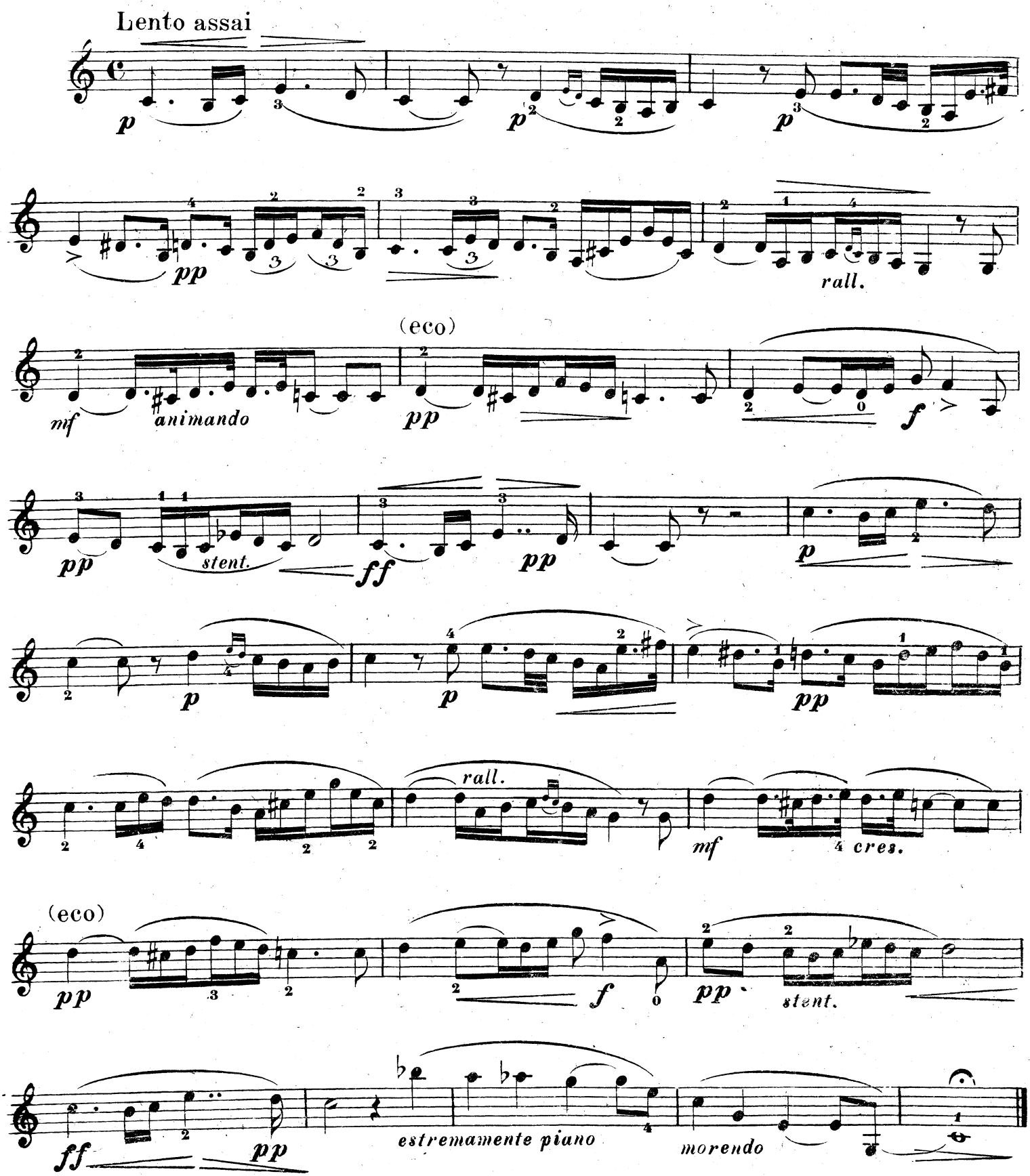


II. Händel Largo

Largo



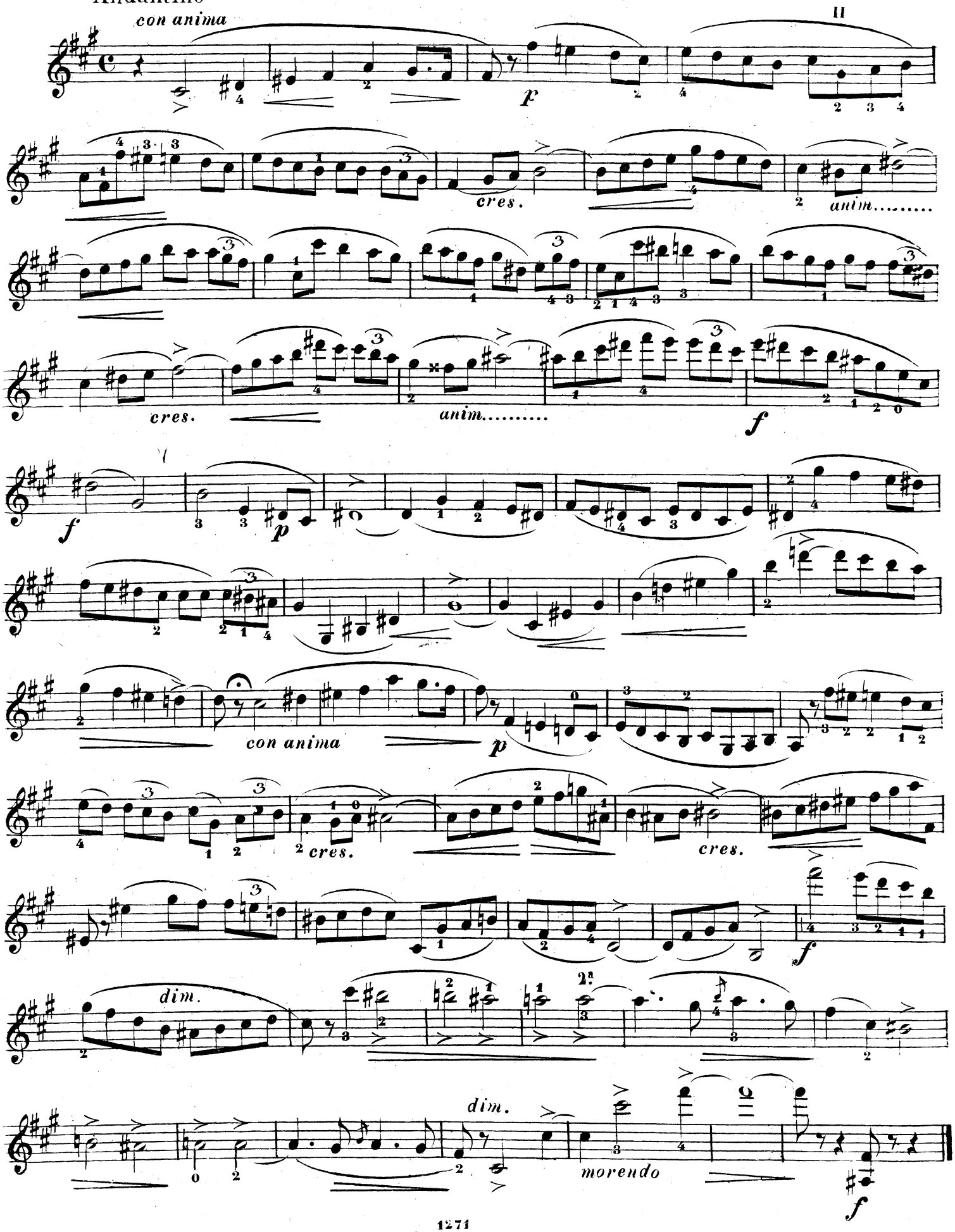
III. Schubert Ave Maria



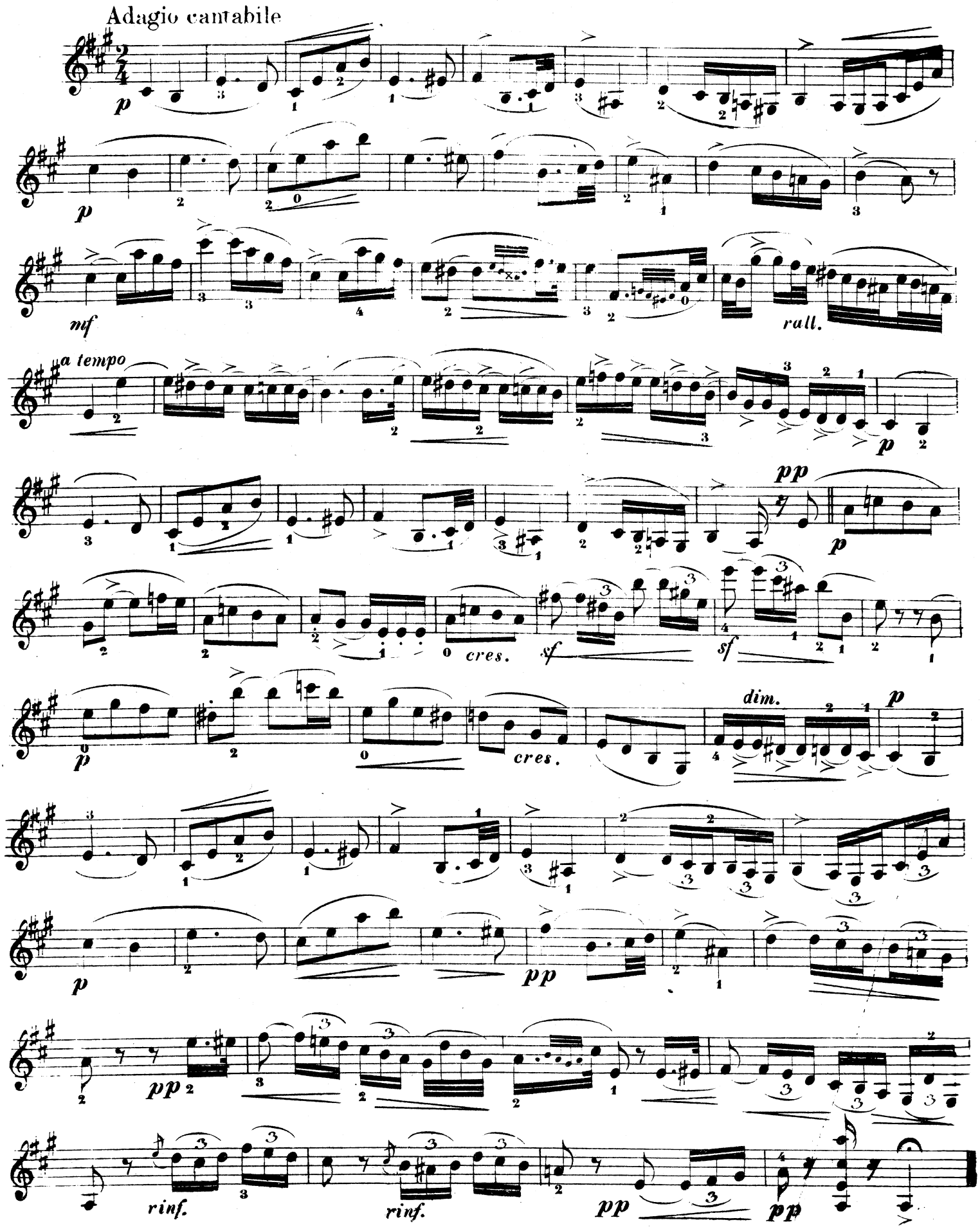
IV. Chopin Notturno

Andantino

con anima

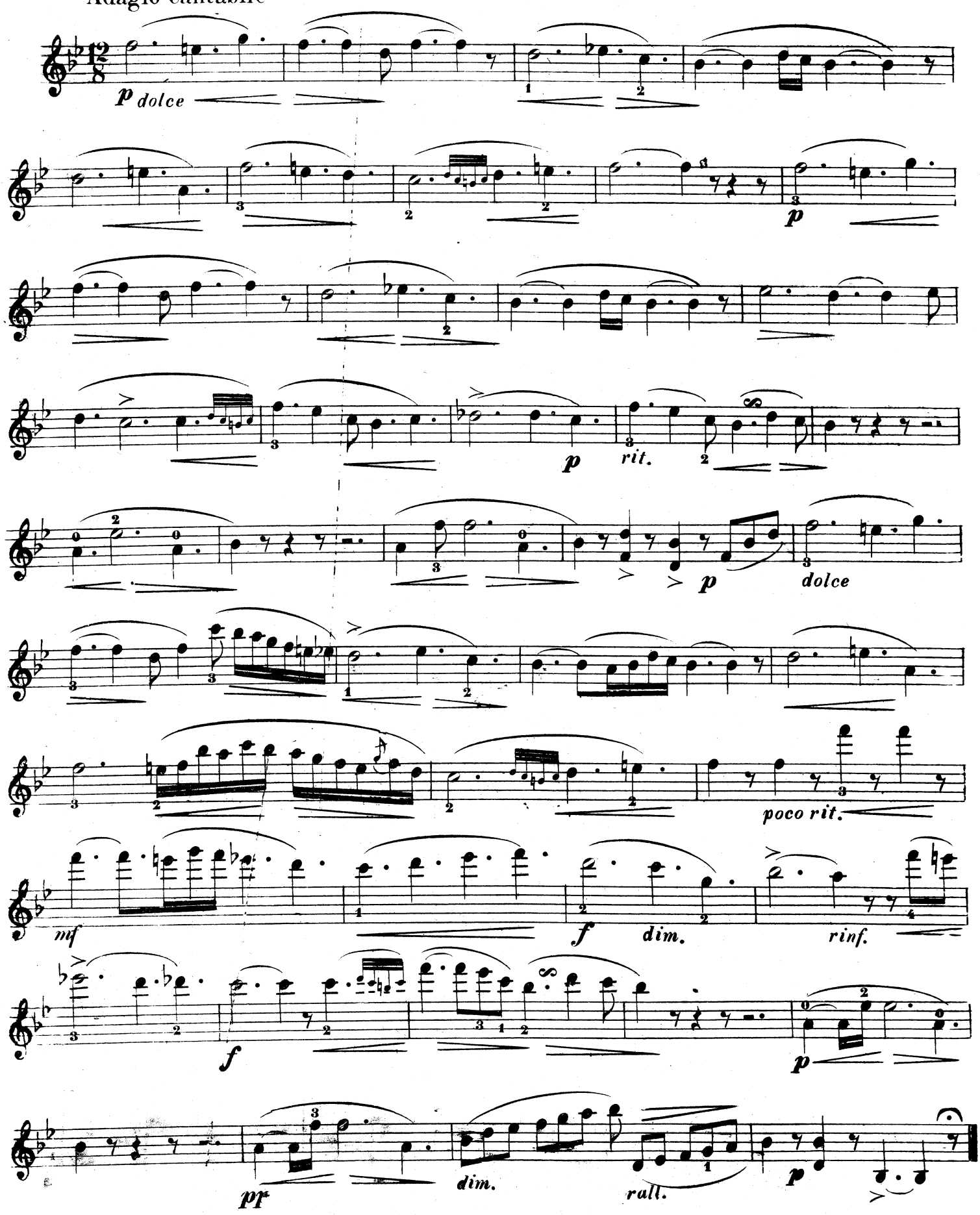


v.– Beethoven Adagio della sonata patetica



VI. Field Notturno celebre

Adagio cantabile



III.

Des doubles cordes du trille et autres mécanismes

Delle doppie corde del trillo e altri meccanismi

Of the double strings shake and other mechanisms

(op: 214)

Doubles cordes

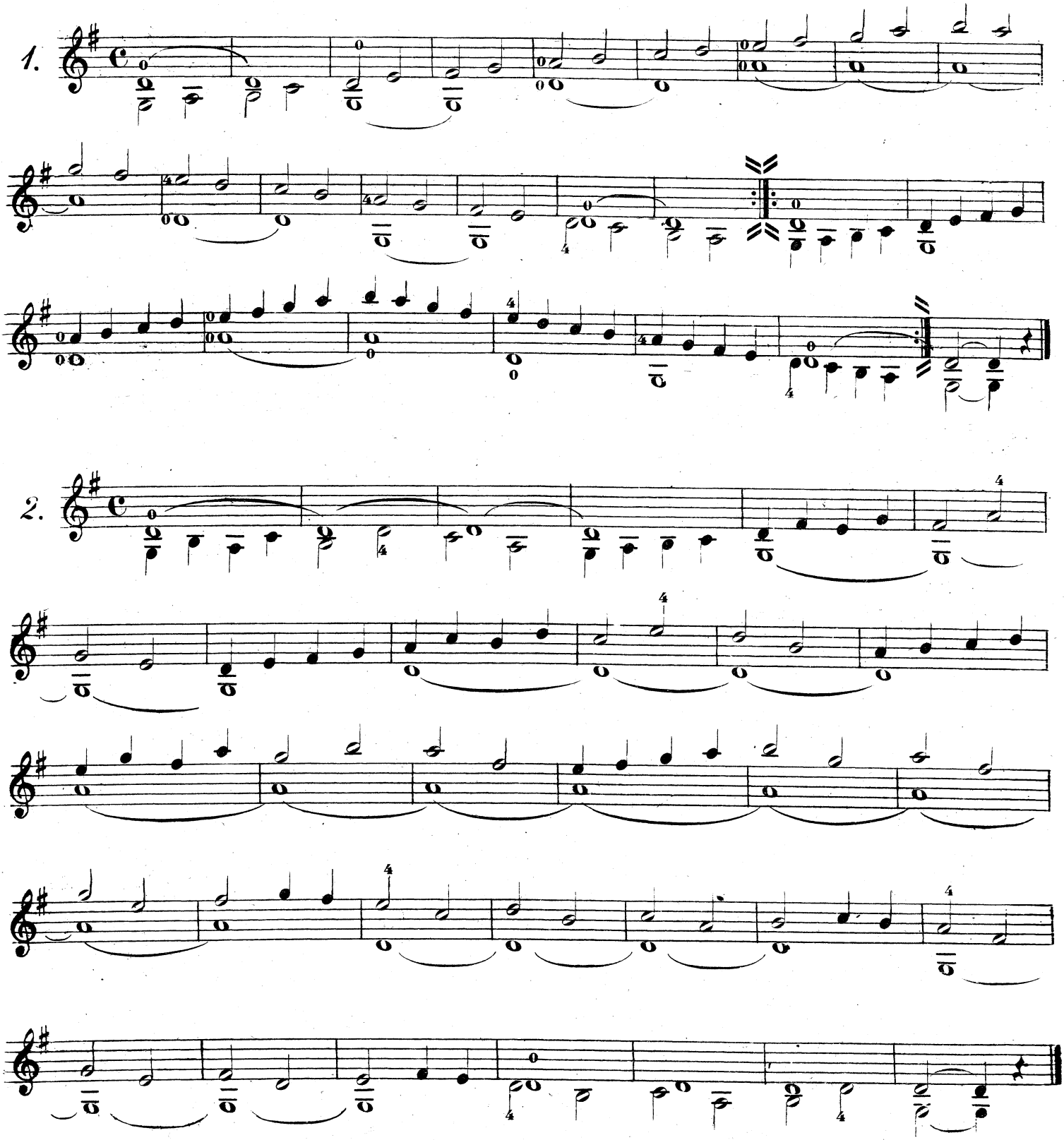
Doppie corde

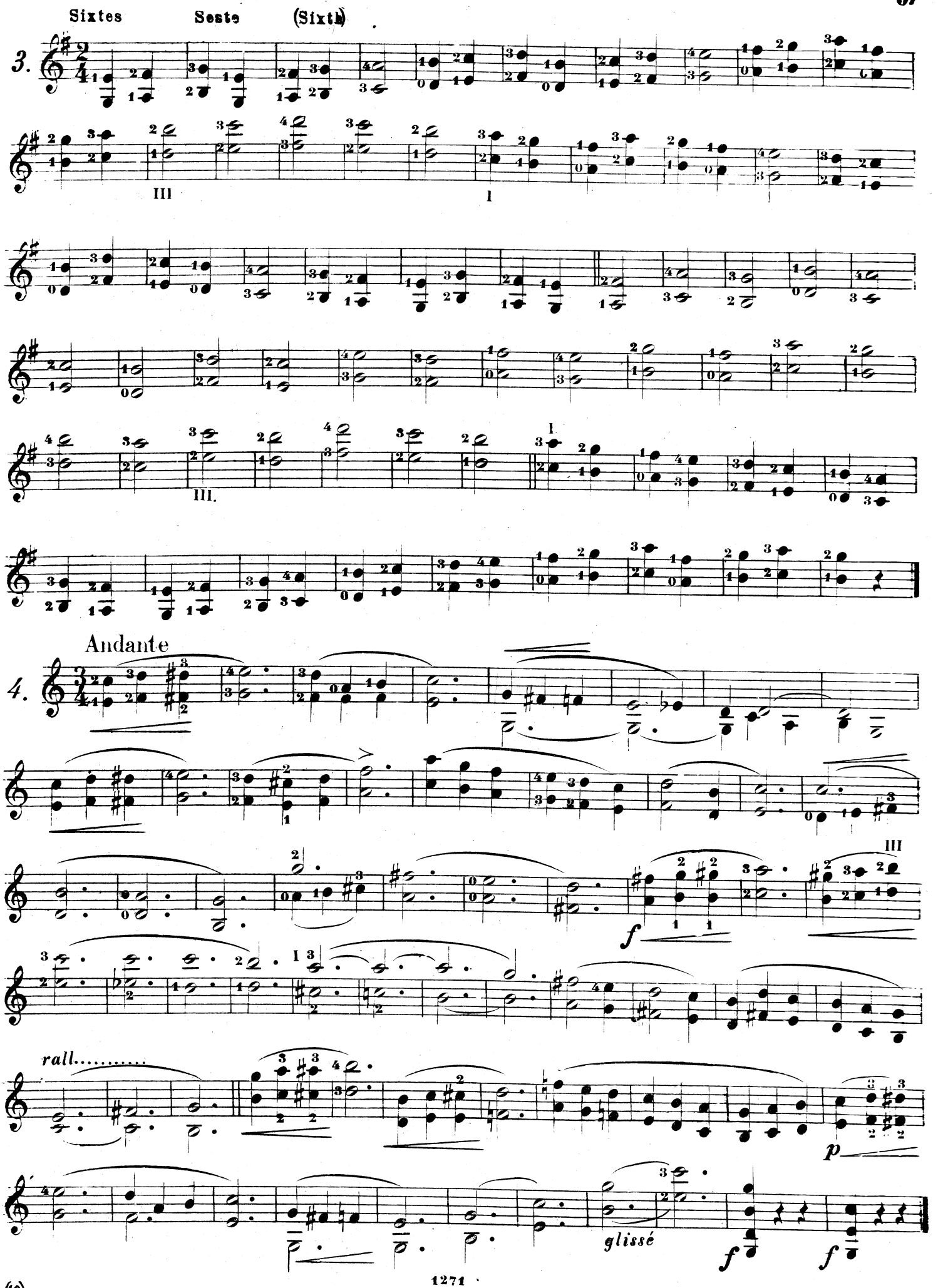
Double strings

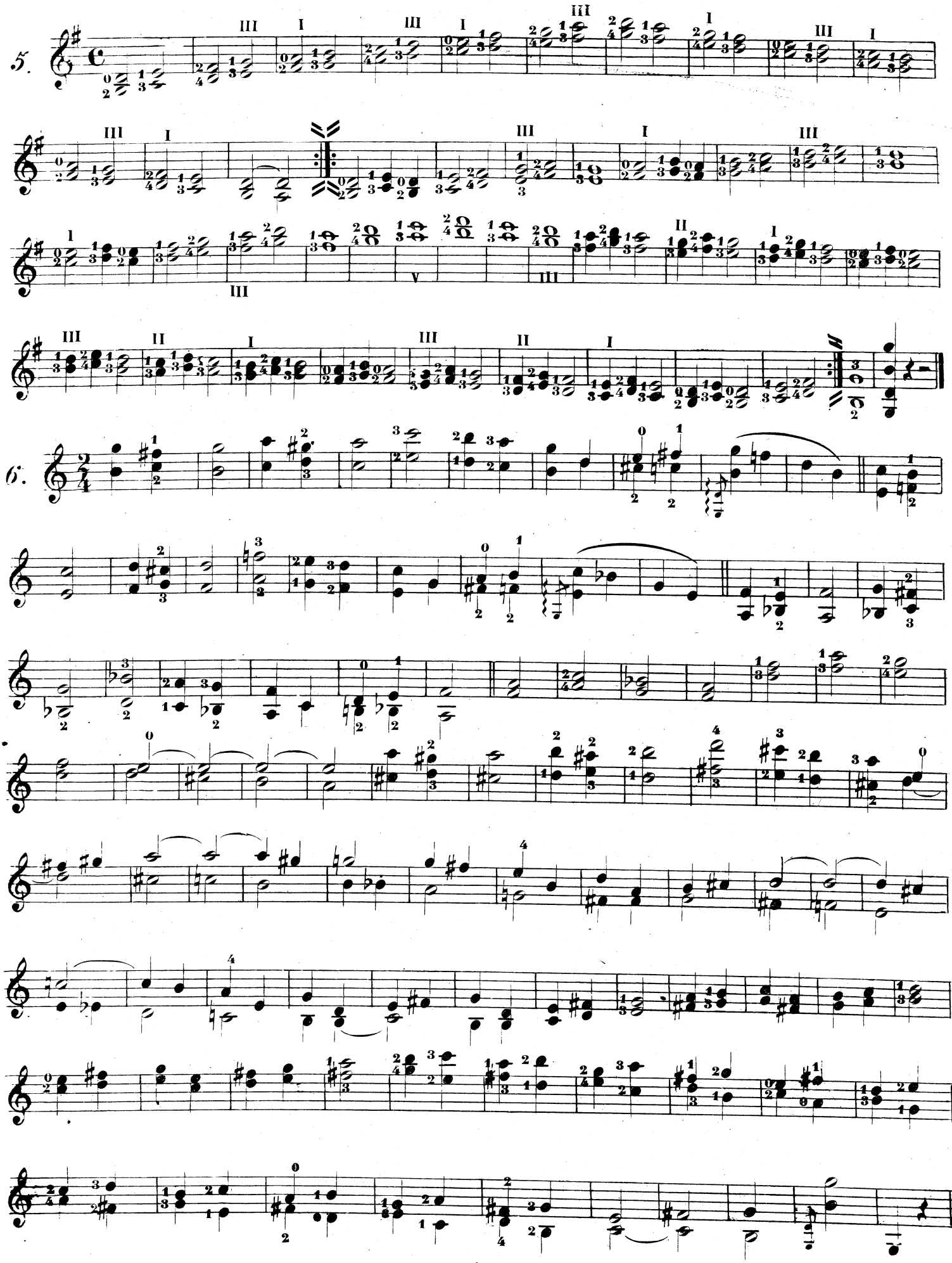
Gamme de préparation

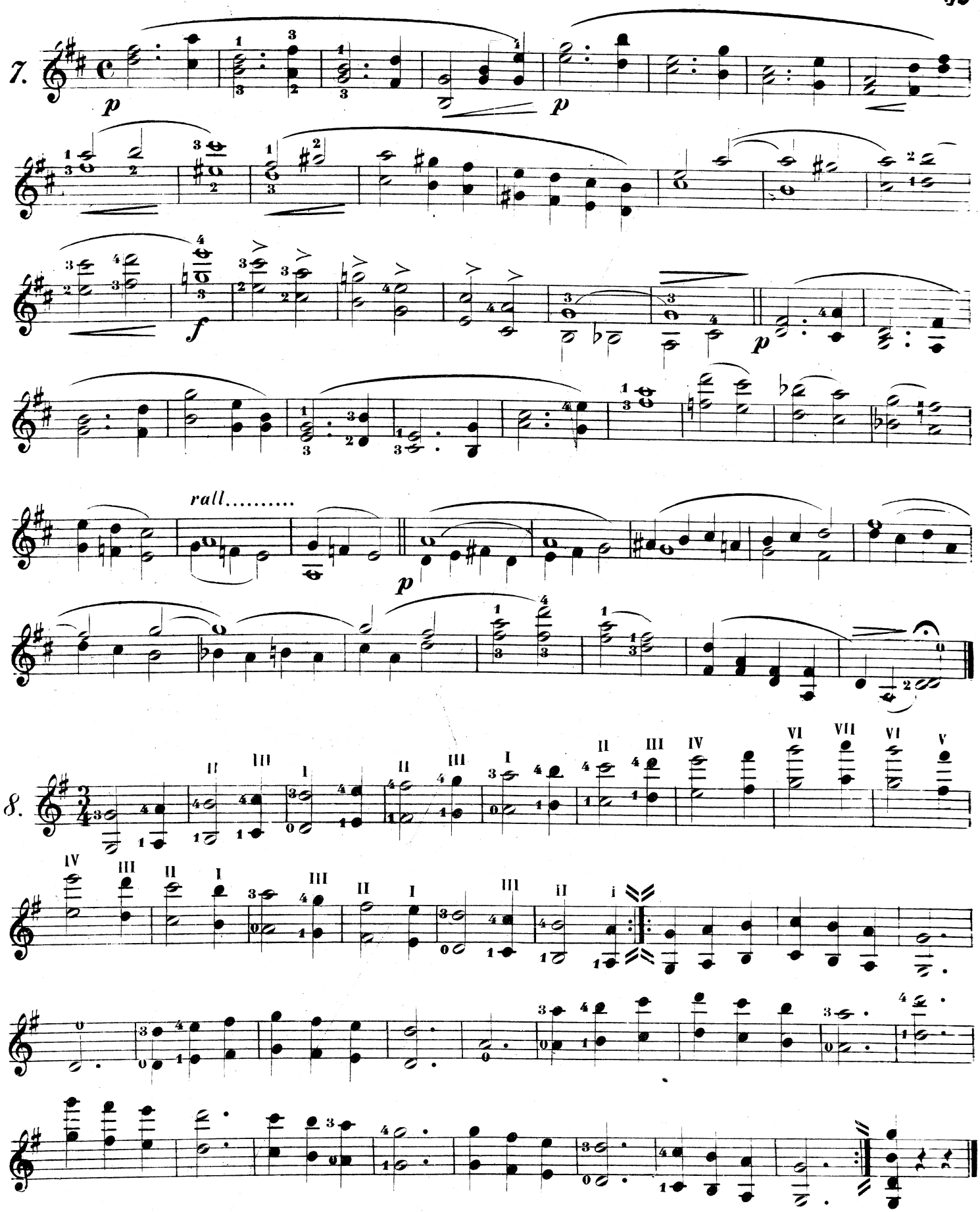
Scala di preparazione

Preparatory scale




Sixtes
Seste
(Sixth)
3.
III
I
III.
I.
Andante
4.
III
I
f
rall.....
p
glissé
f
f


5.
6.



*** Dans les octaves les doigts ne se lèvent pas des touches, mais ils doivent toujours glisser

Nelle ottave le dita non si alzano mai dai tasti, ma devono sempre scivolare

Playing the octaves do not leave the frets, but slide the fingers.

9.

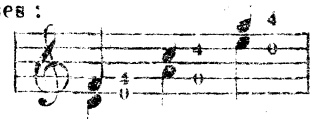
f

p

p

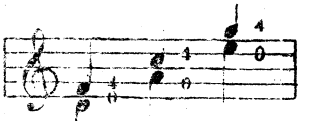
dolce

Dans les trois combinaisons de tierces :



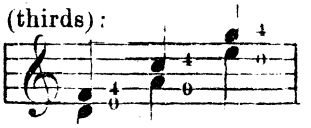
pour faciliter quelques passages, on fait usage d'une autre manière que l'on appelle : *scavalcamento* — ce qui est obtenu laissant les cordes vides *ré*, *la* ou *mi*, et faisant avec le 4me doigt en position l'autre note.

Nelle tre combinazioni di terze:

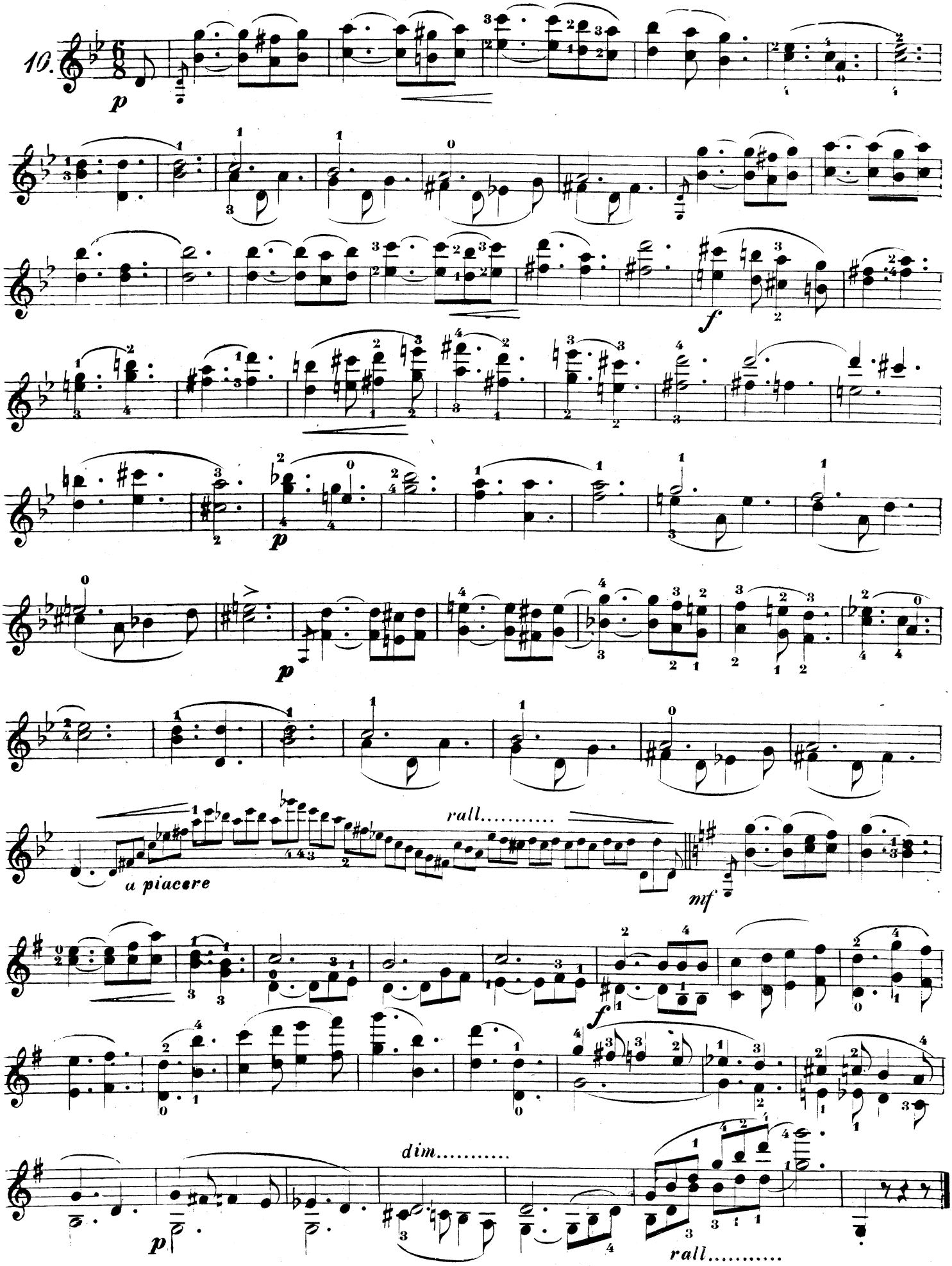


per agevolare alcuni passaggi, si opera una differente maniera che dicesi : *scavalcamento* — questo si ottiene lasciando corde vuote il *re*, il *la* o il *mi*, e facendo col 4° dito in posizione l'altra nota.

In the three combinations of *terze* (thirds) :

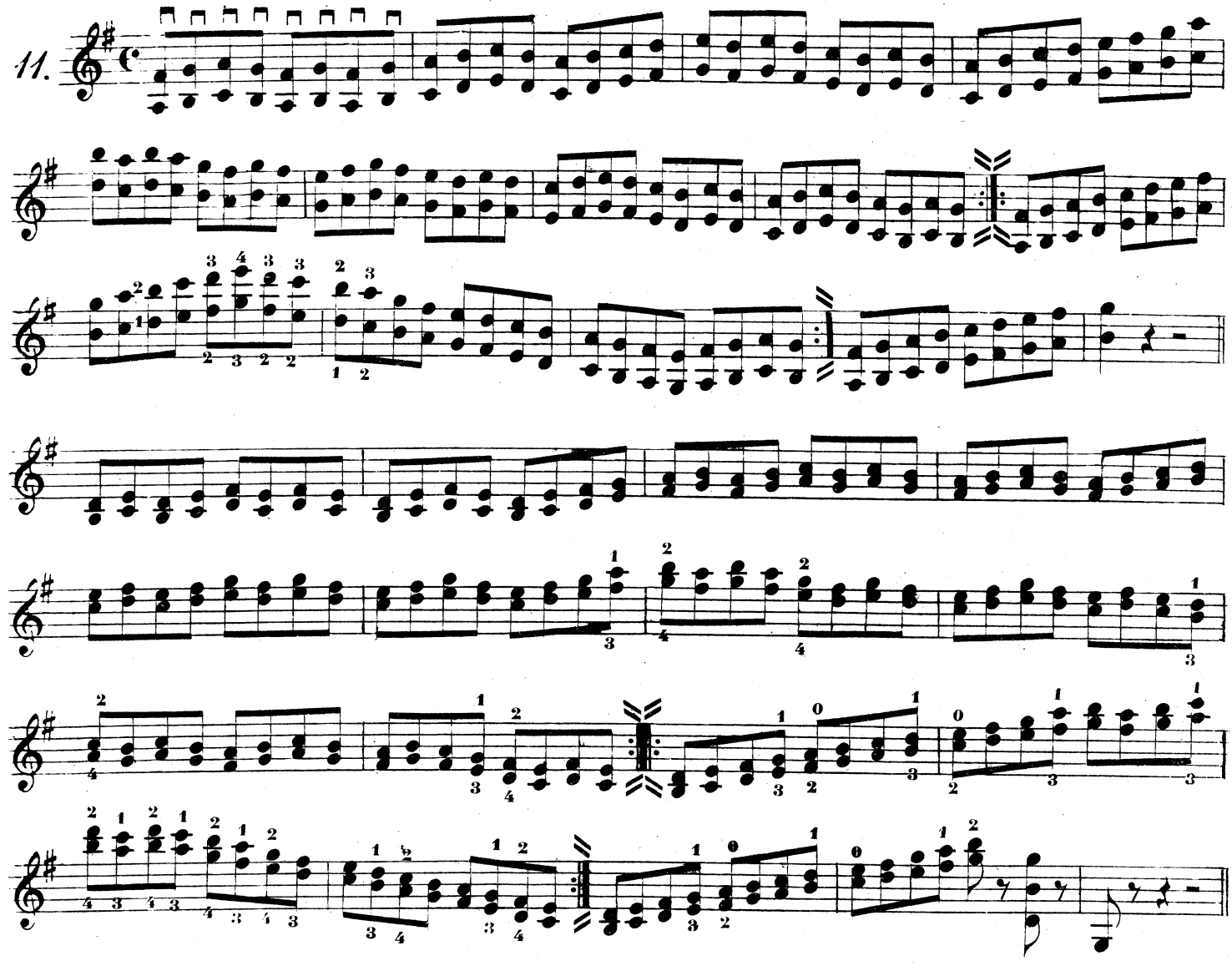


in order to facilitate some passages, another way is to be used, which is called : *scavalcamento* — and it is obtained leaving the open strings D, A or E, and playing with the fourth finger in position the other note.

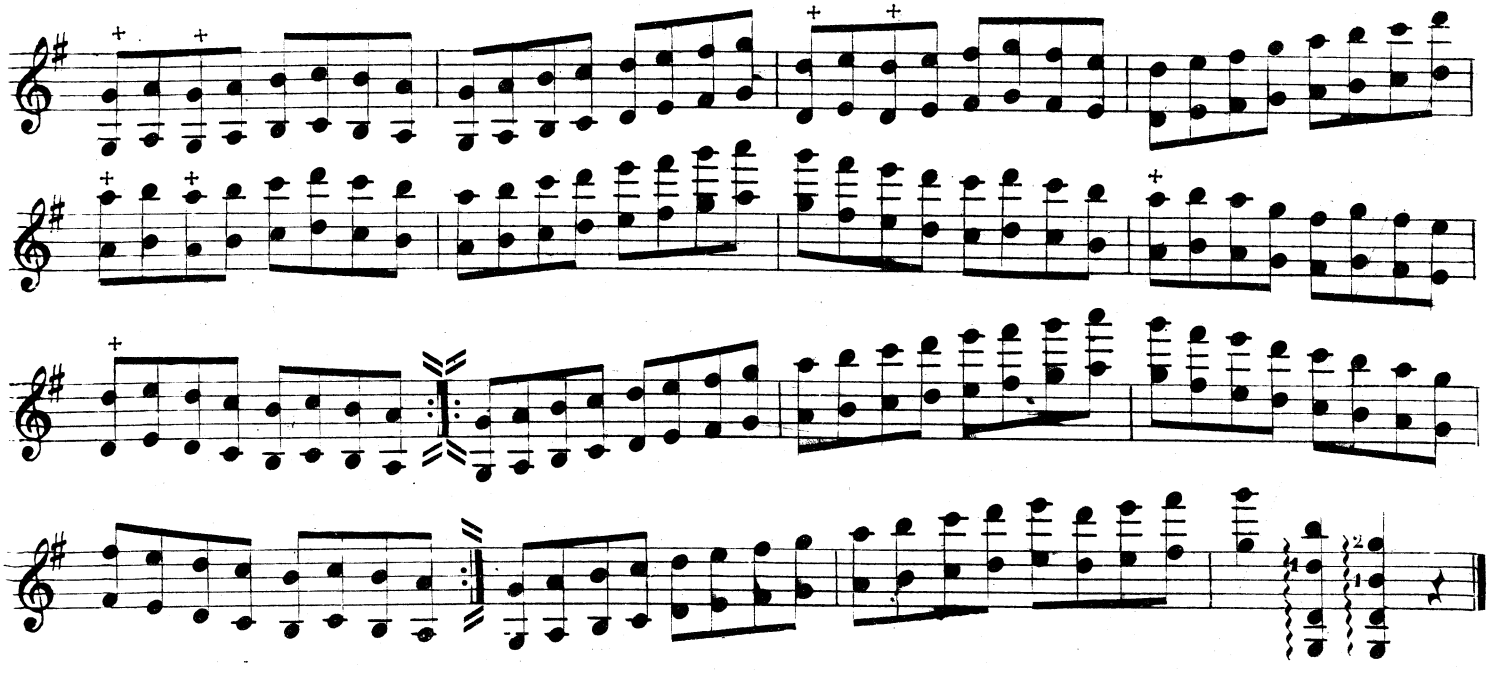

10.
p
f
p
p
a piacere
rall.....
mf
f
dim.....
p
rall.....

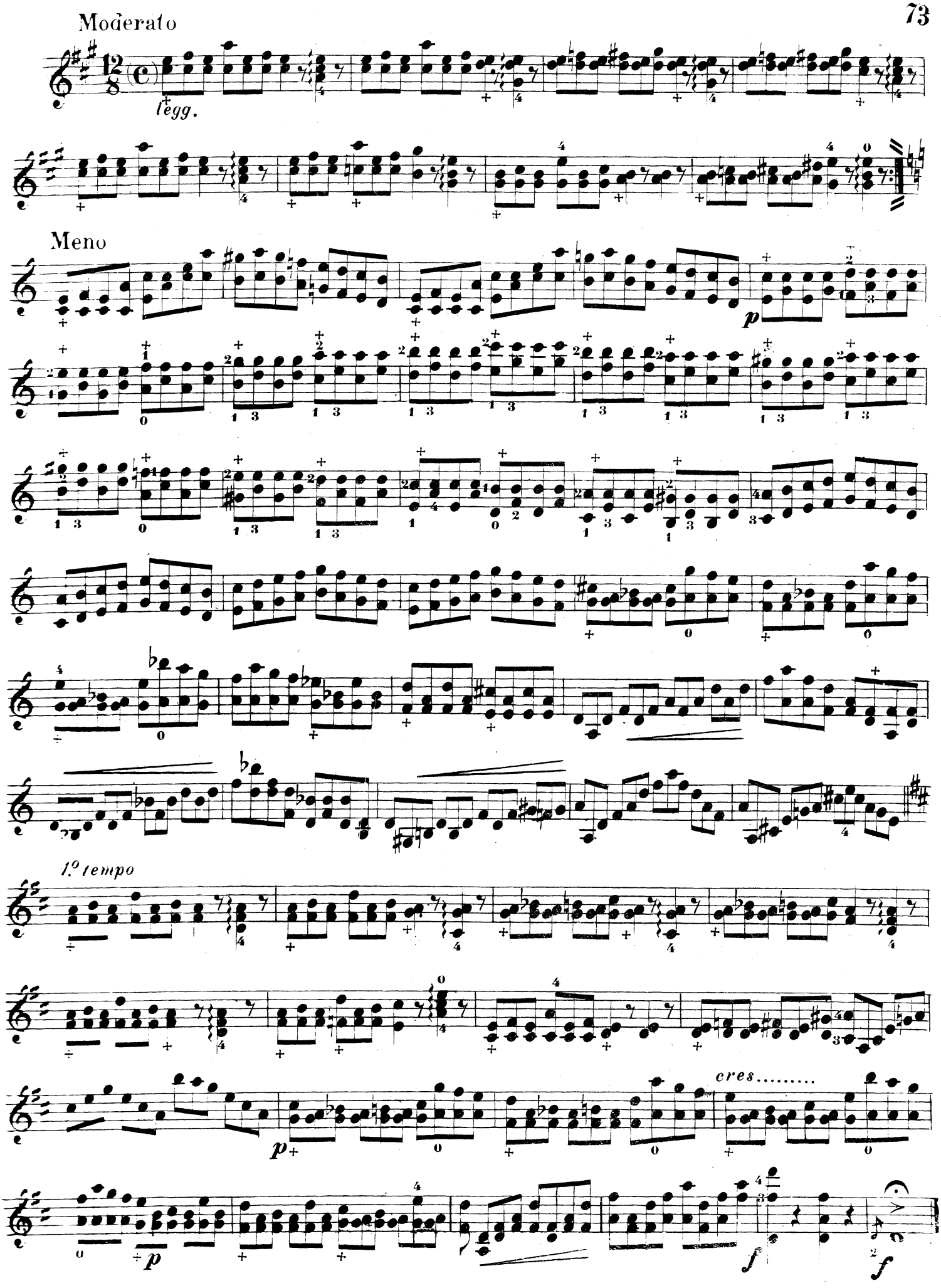
Doubles cordes détachées Doppie corde staccate Staccato double strings

11.



doigt tenu dito fermo firm finger

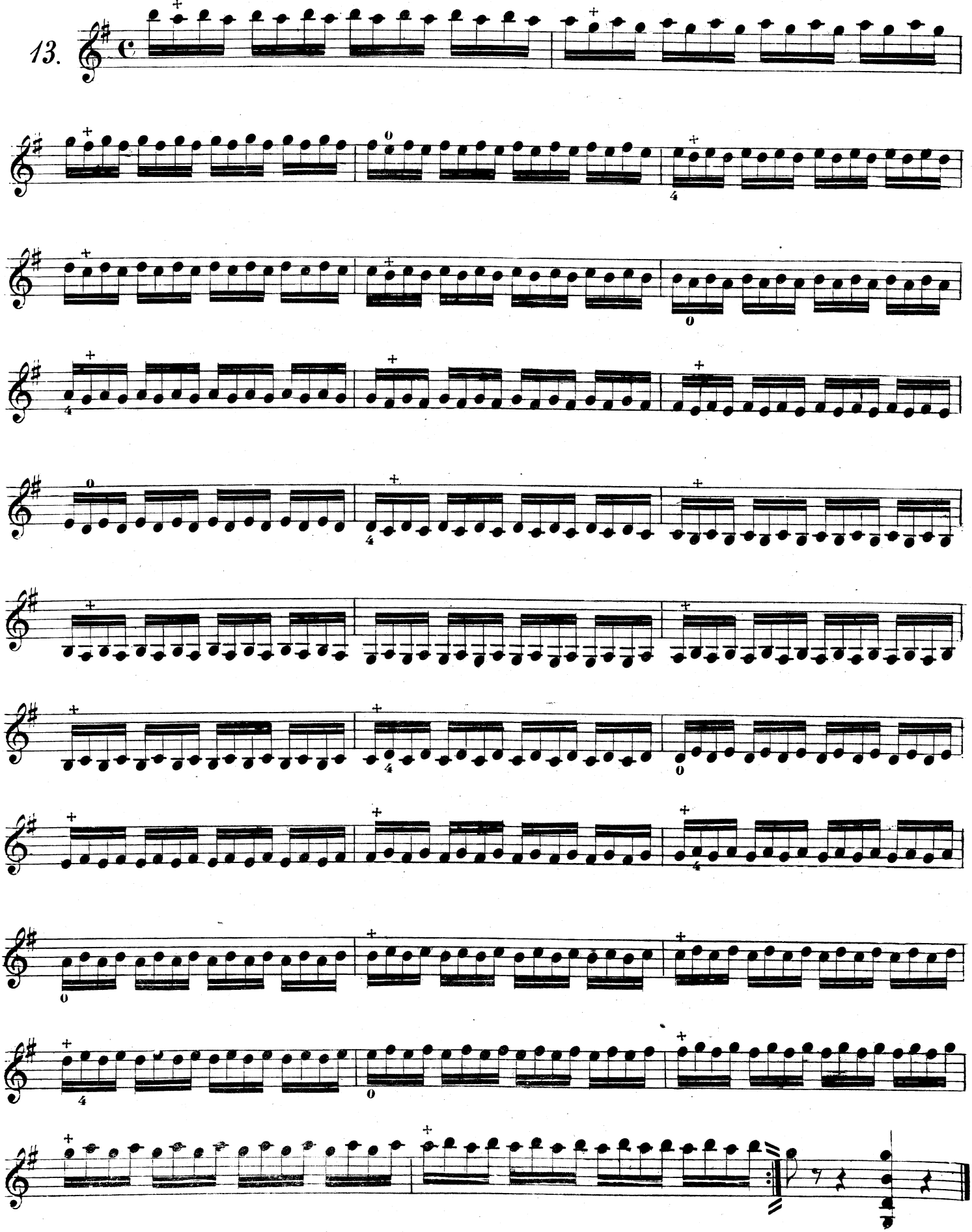



Moderato
12/8
legg.
Meno
p
1.o tempo
cres.....
p
f
f

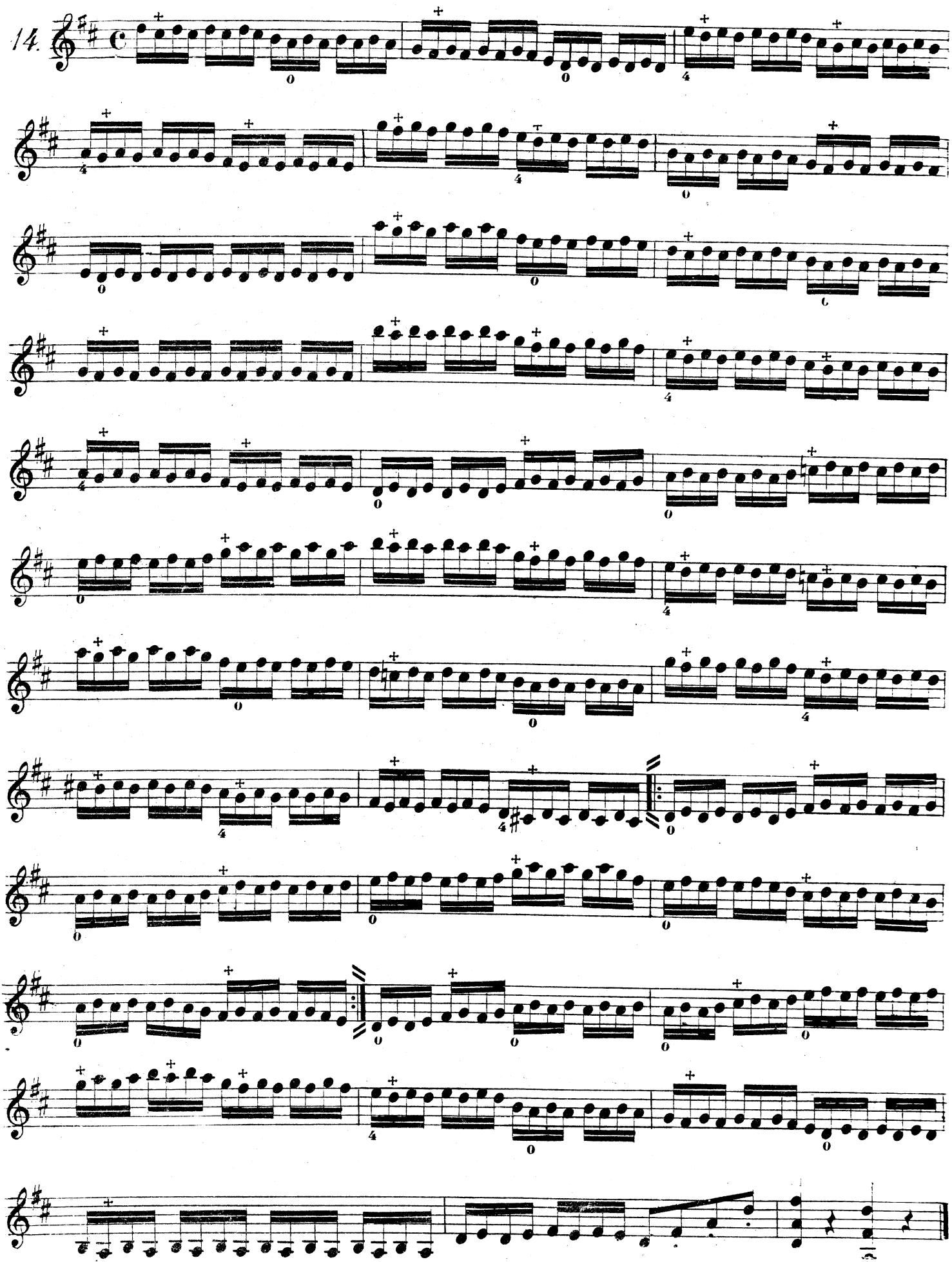
Du Trille — Del Trillo — Of the Shake

Exercice de préparation — Esercizio di preparazione — Preparatory exercise

13.

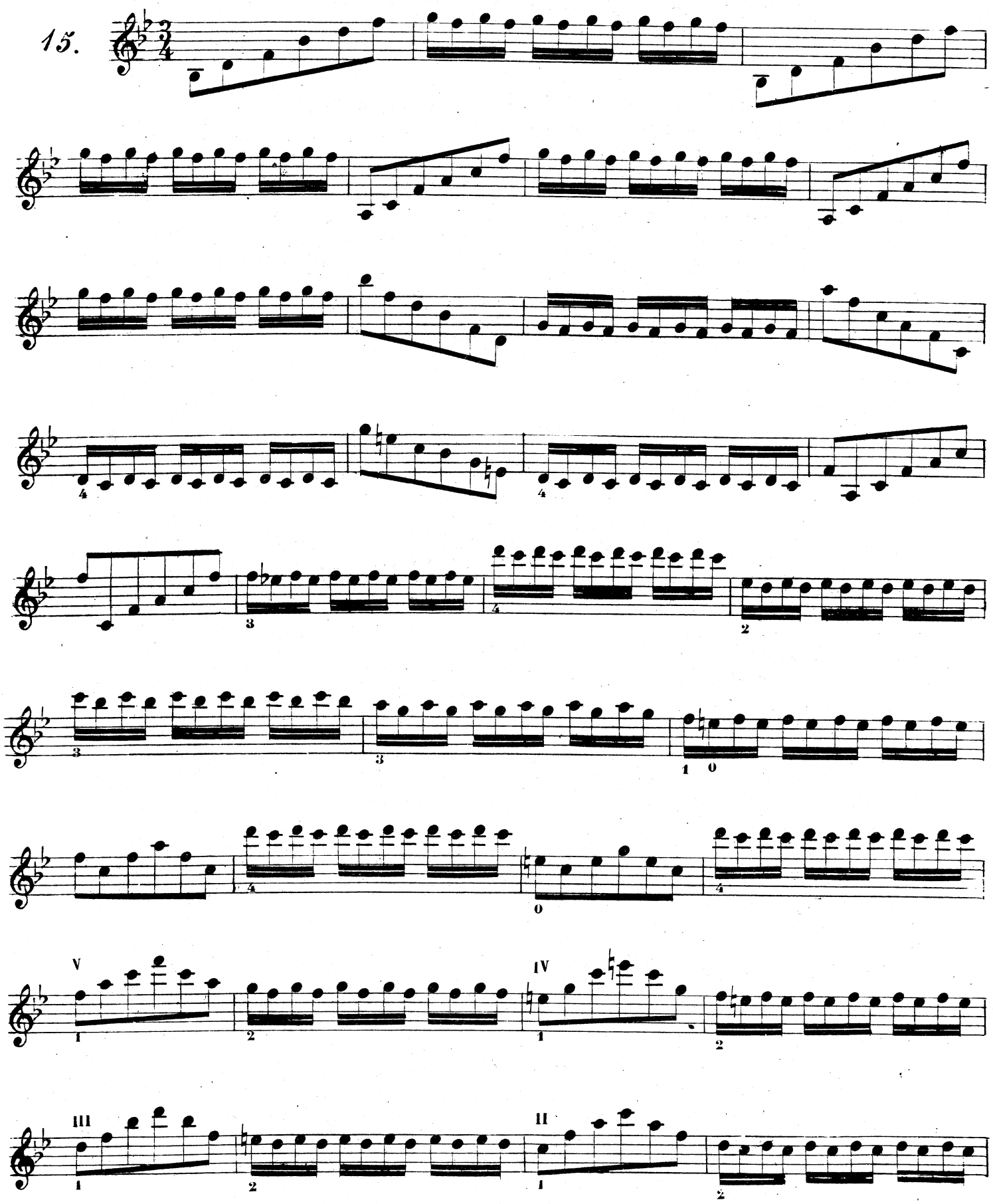


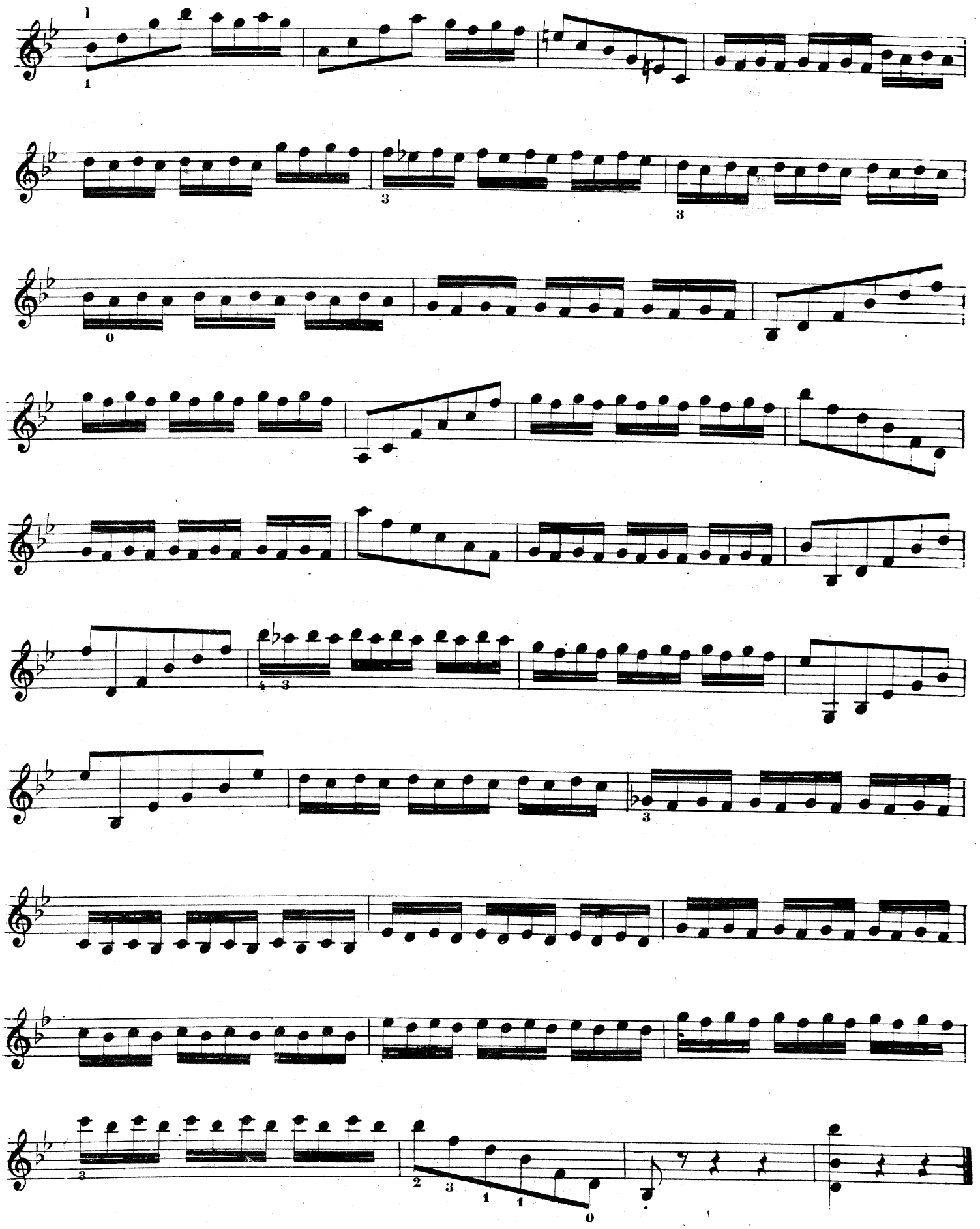
14.



Andantino

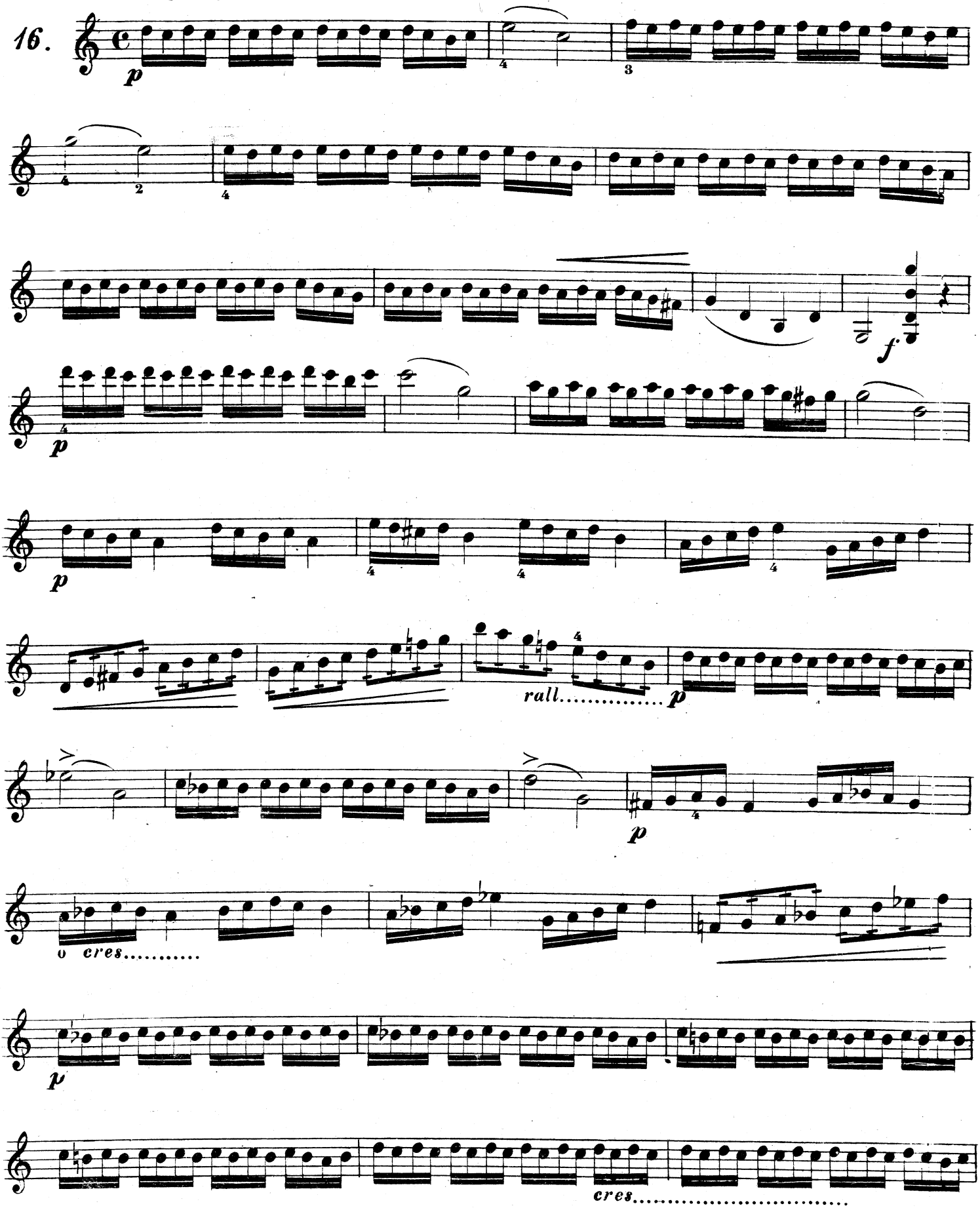
15.

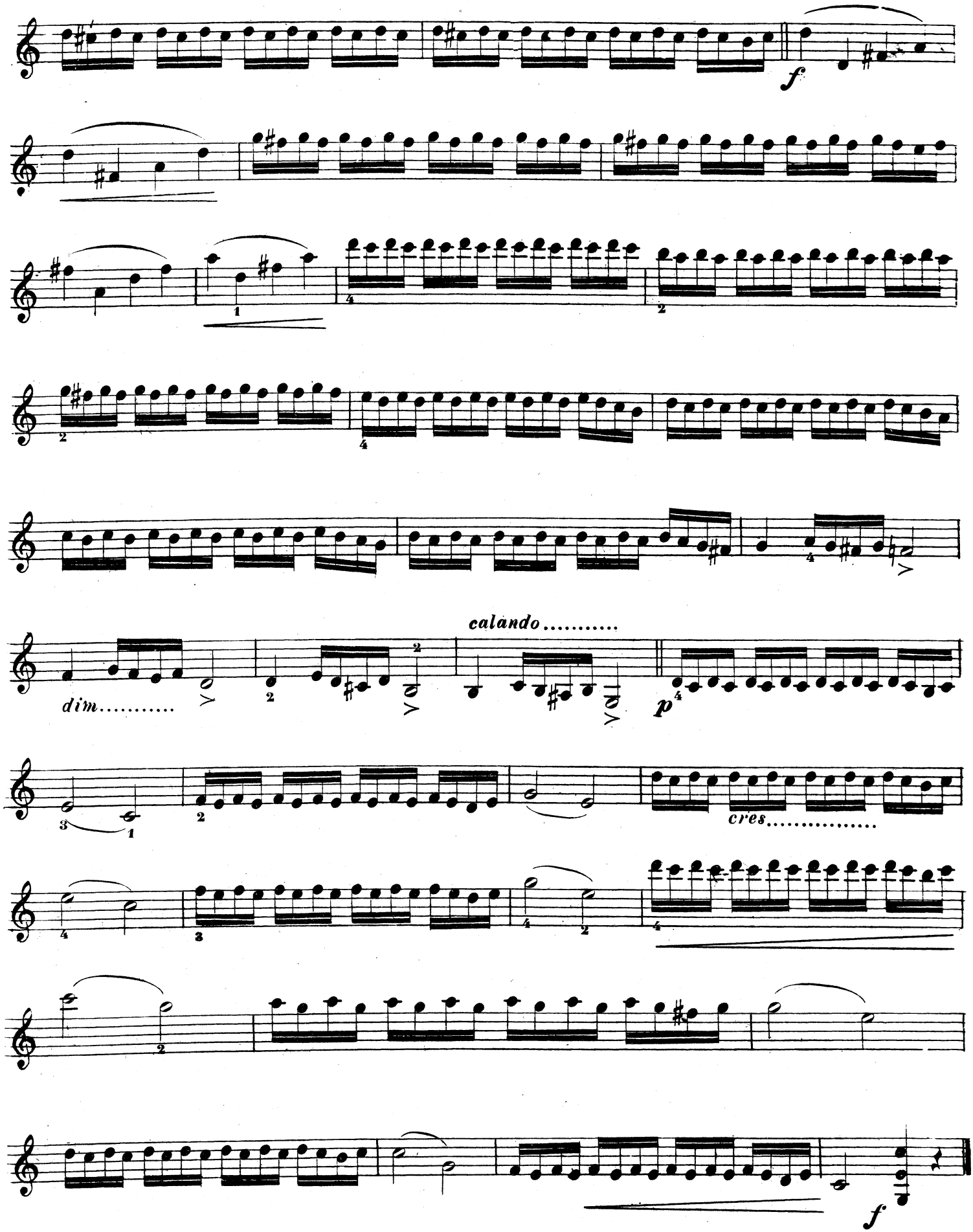




Allegro giusto

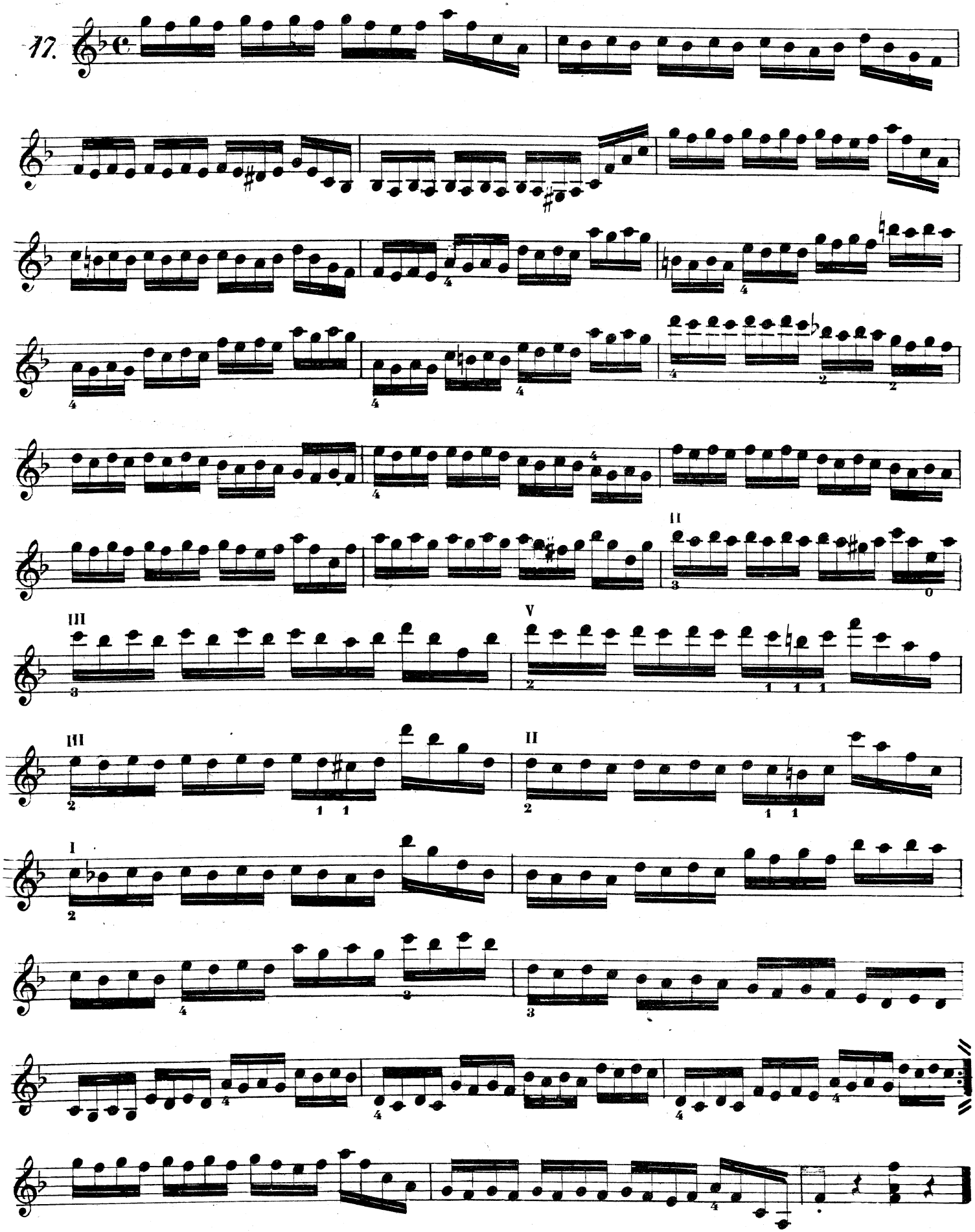
16.




f
calando.....
dim.....
p
cres.....
f

Allegro moderato

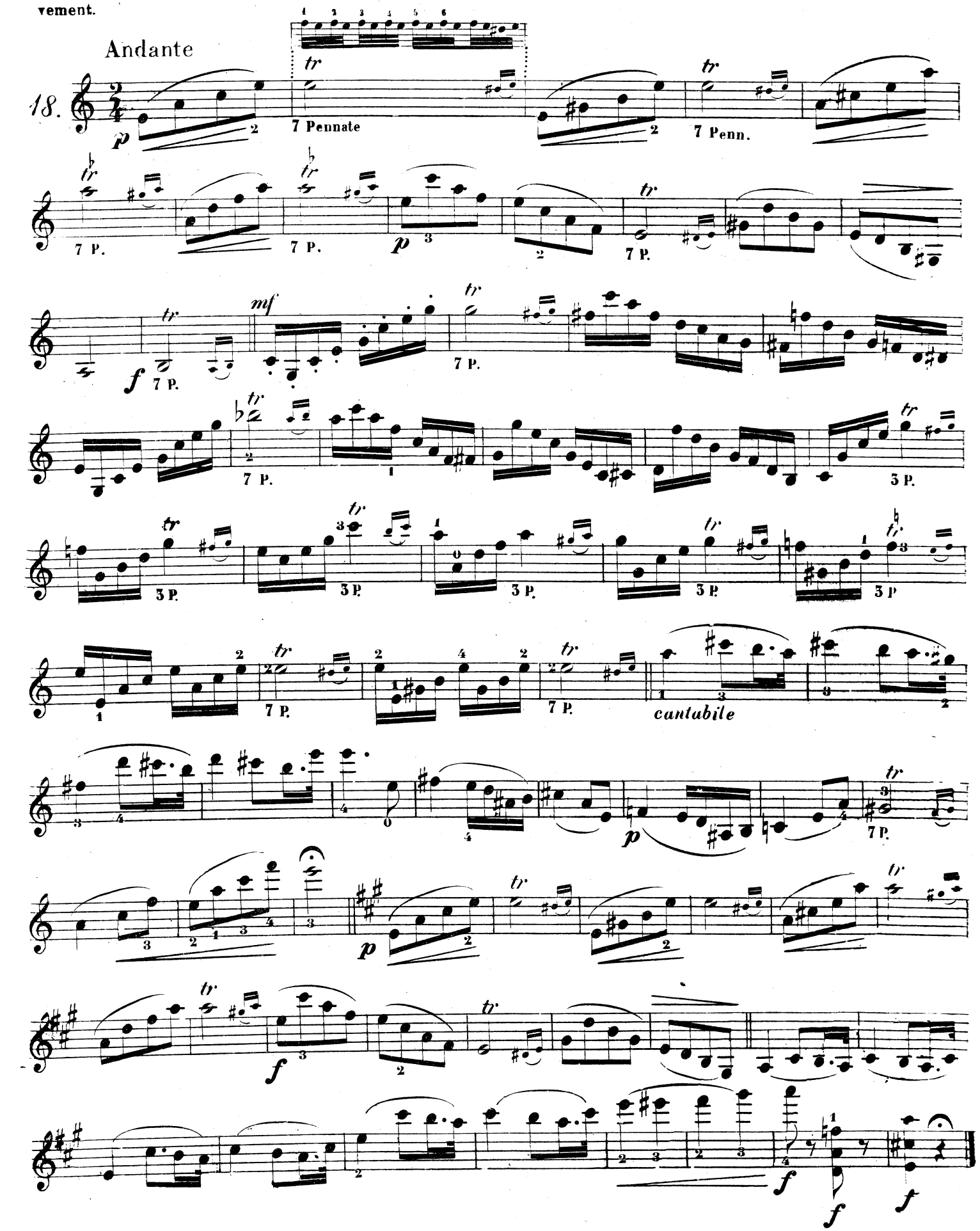
17.

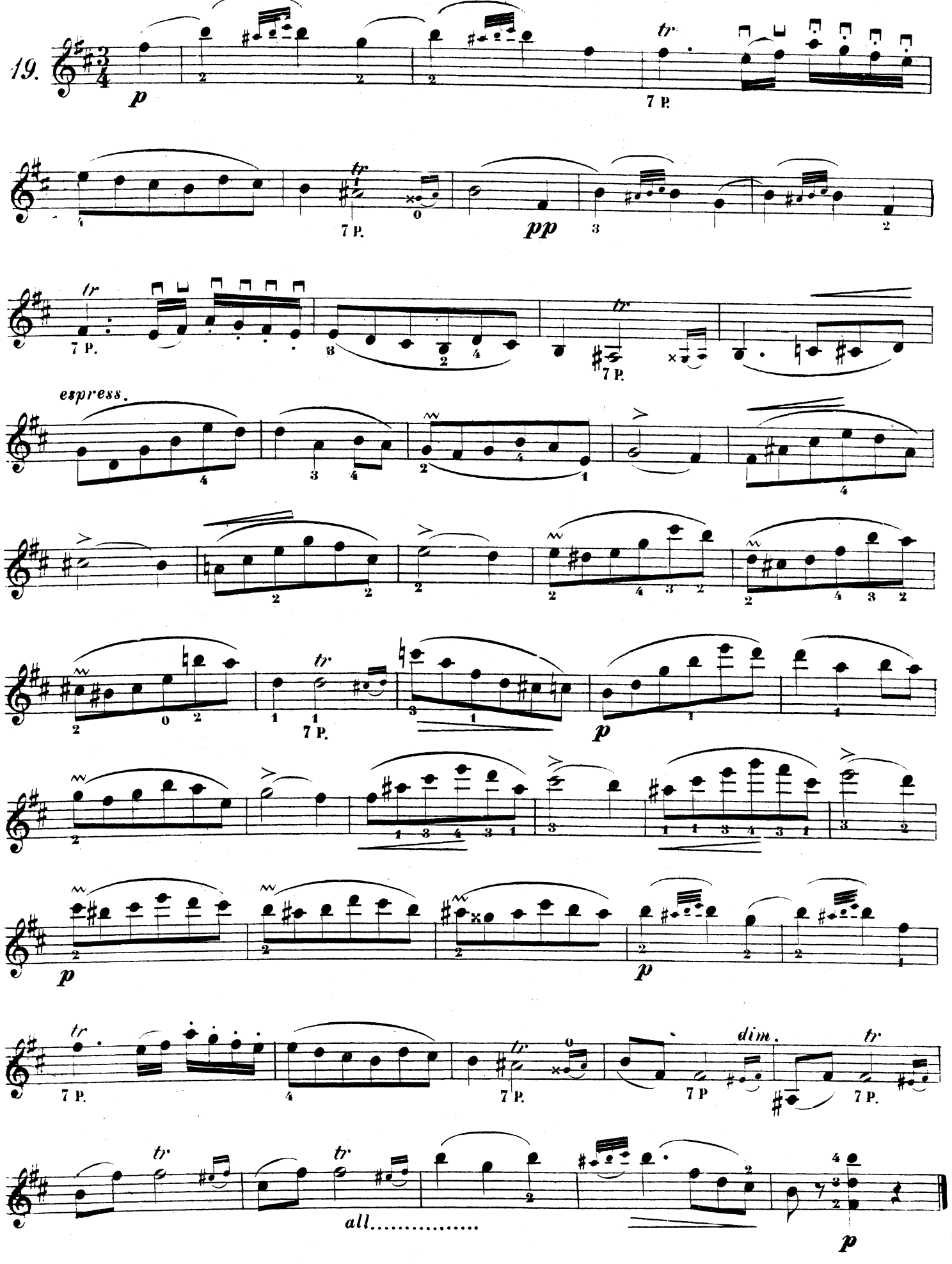


Il faut ici calculer le trille avec la valeur de triples-croches, c'est-à-dire 4 *pennate* entières par mouvement.

Quì il trillo viene calcolato col valore di biscrome, ossia 4 pennate intere per movimento.

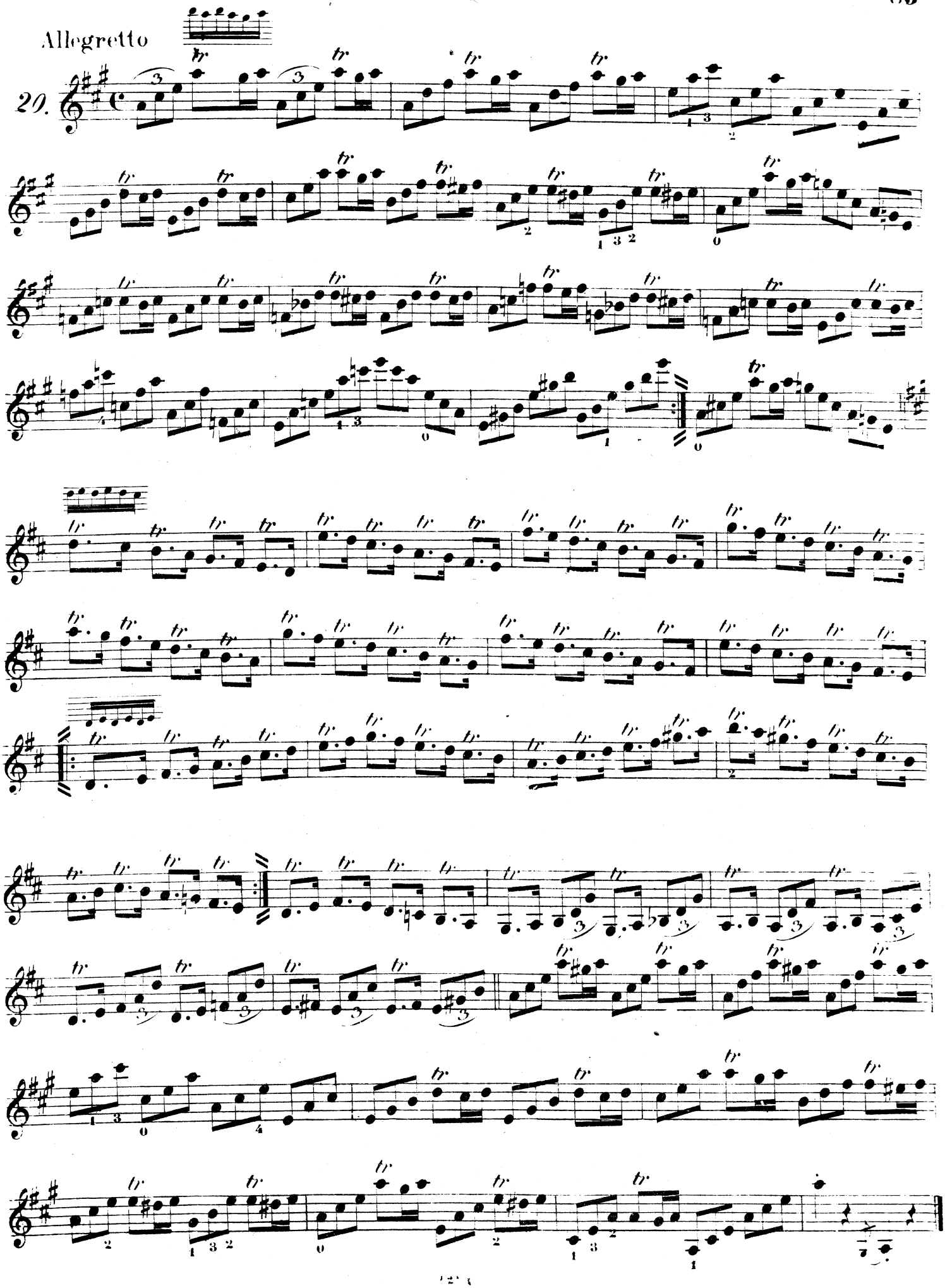
Here the shake is to be valued like demi-semi-quavers, viz: 4 full pennate each movement.




19.
p
tr
7 P.
pp
espress.
dim.
all.....

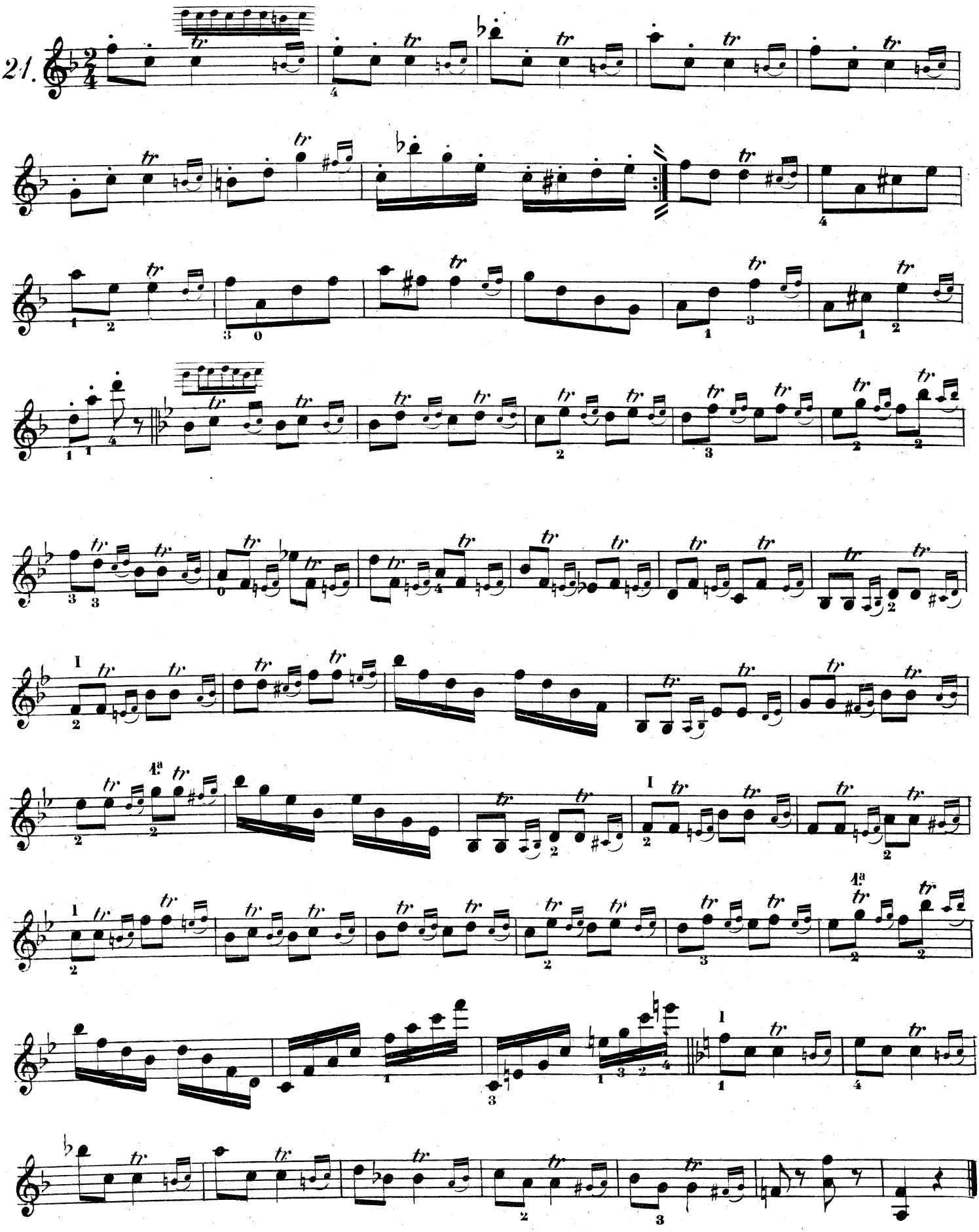
Allegretto

20.



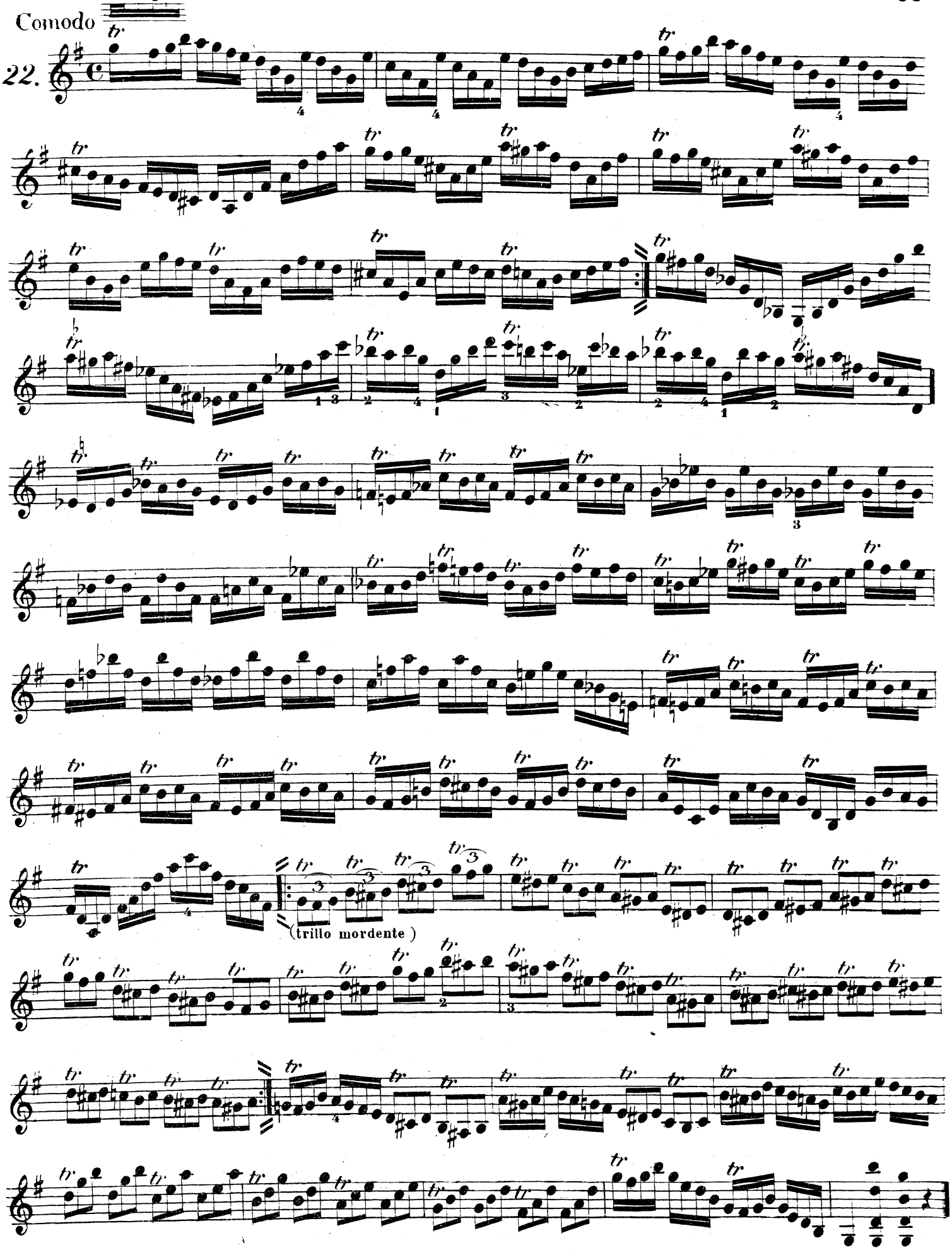
Andantino

21.



Comodo

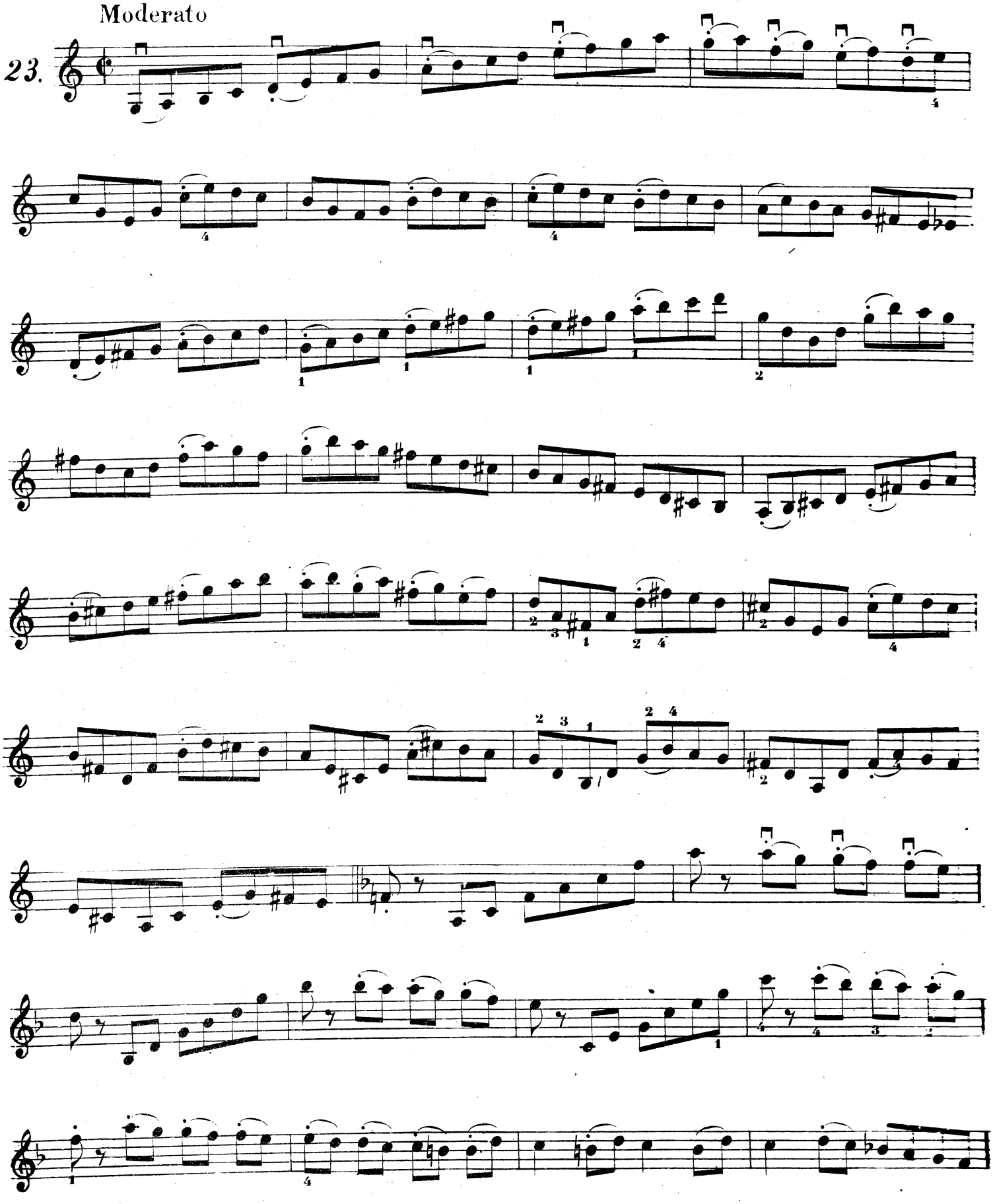
22.

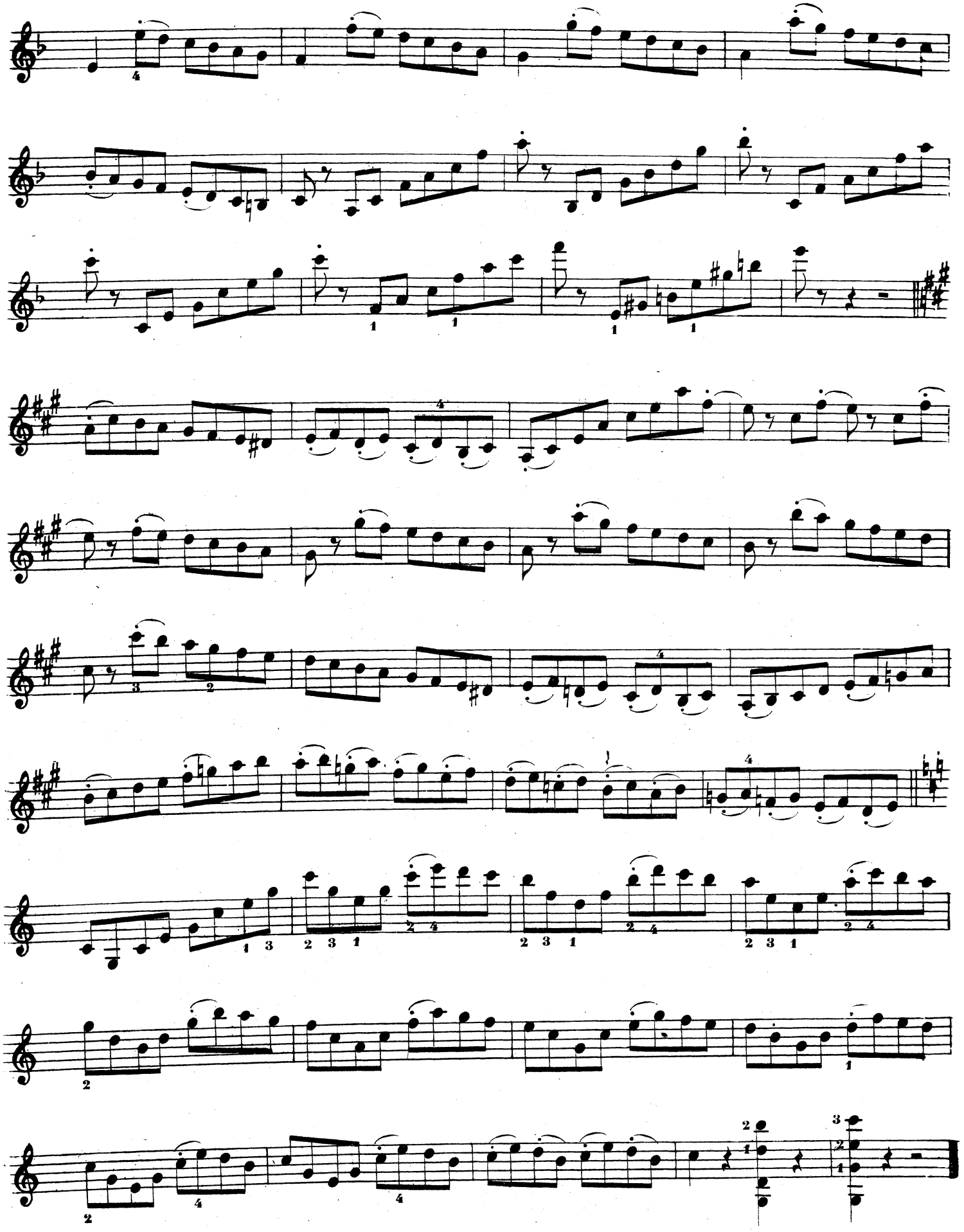


Notes frappées et arrachées Note appoggiate e strappate Tied and snatched notes

Moderato

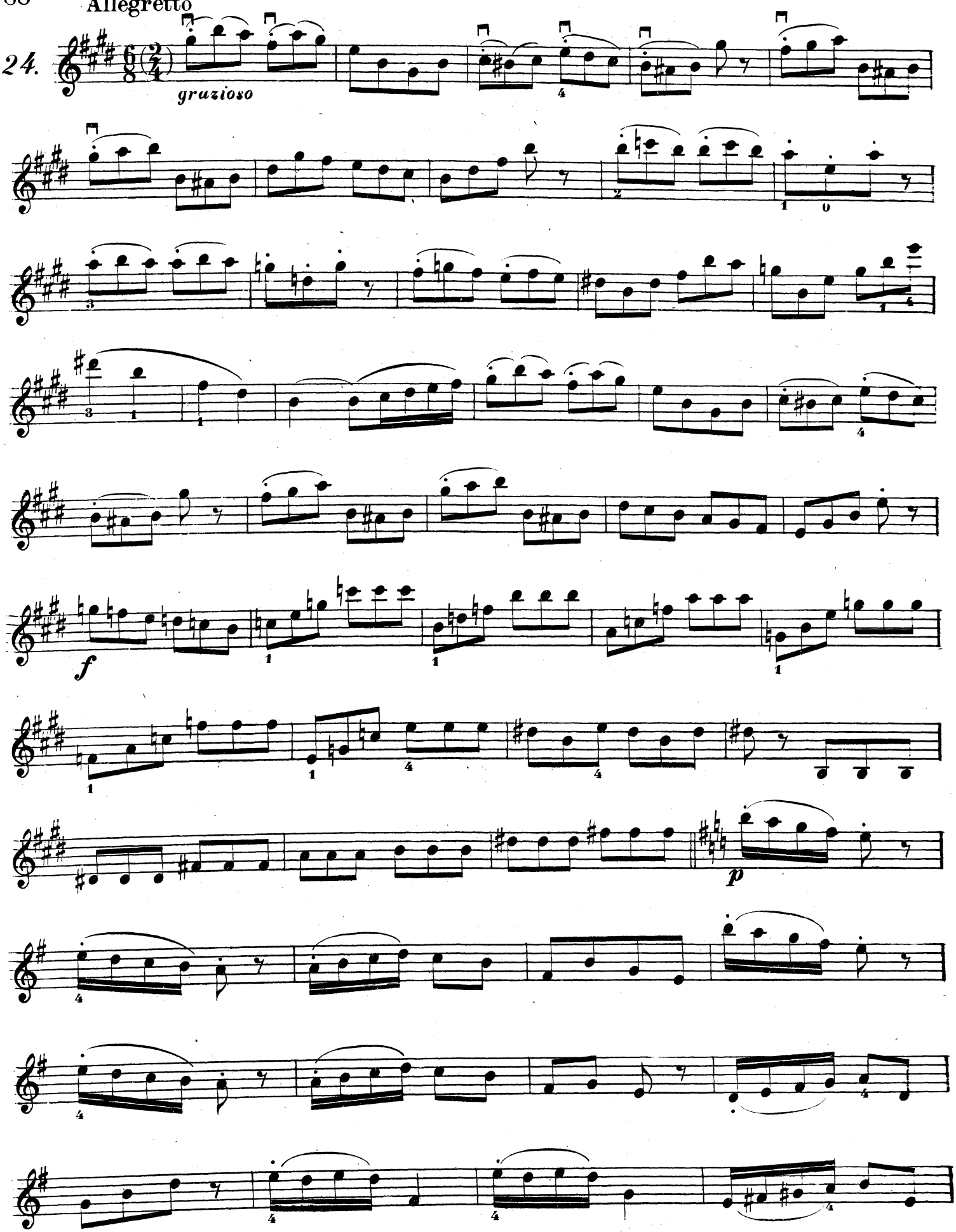
23.

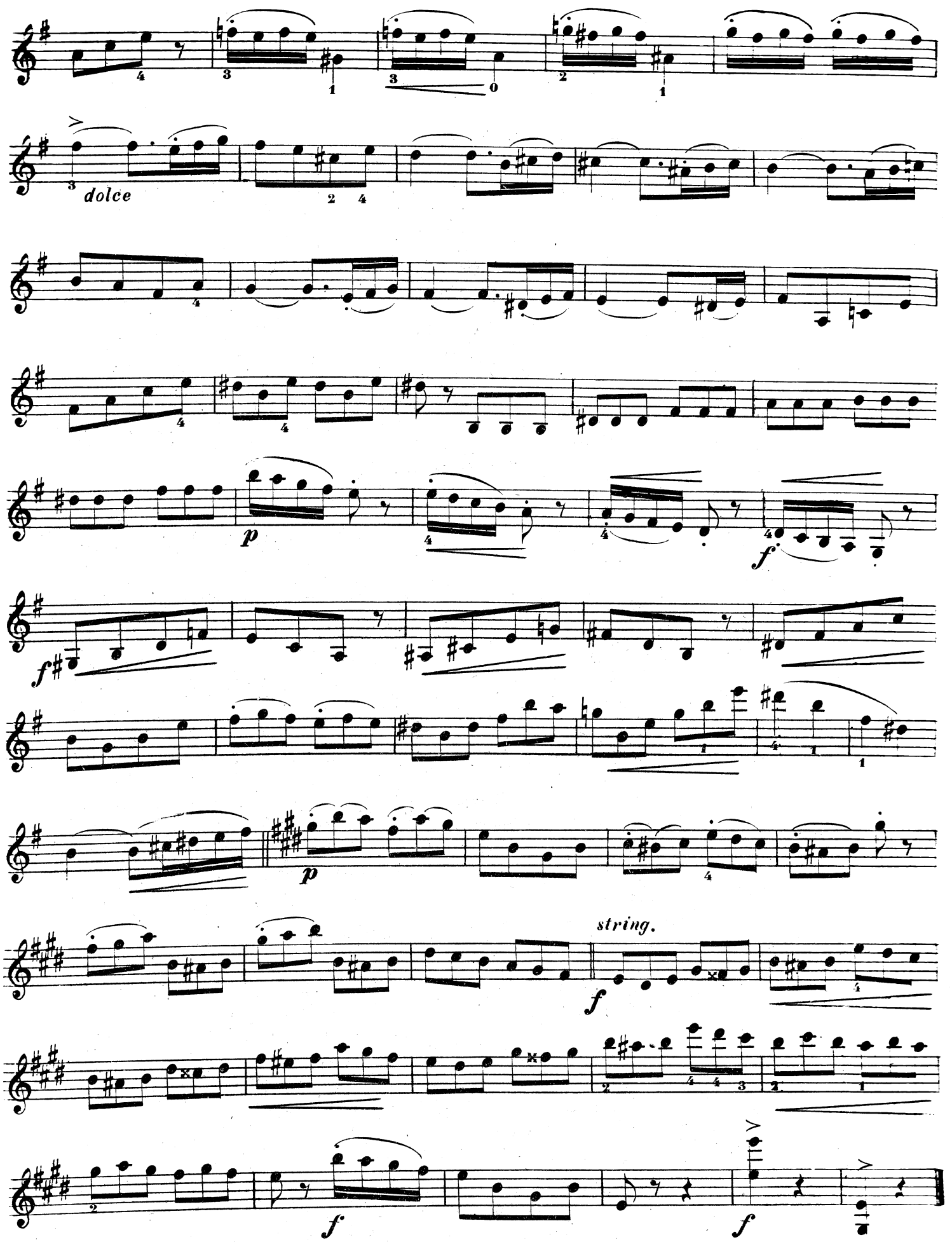




Allegretto

24.

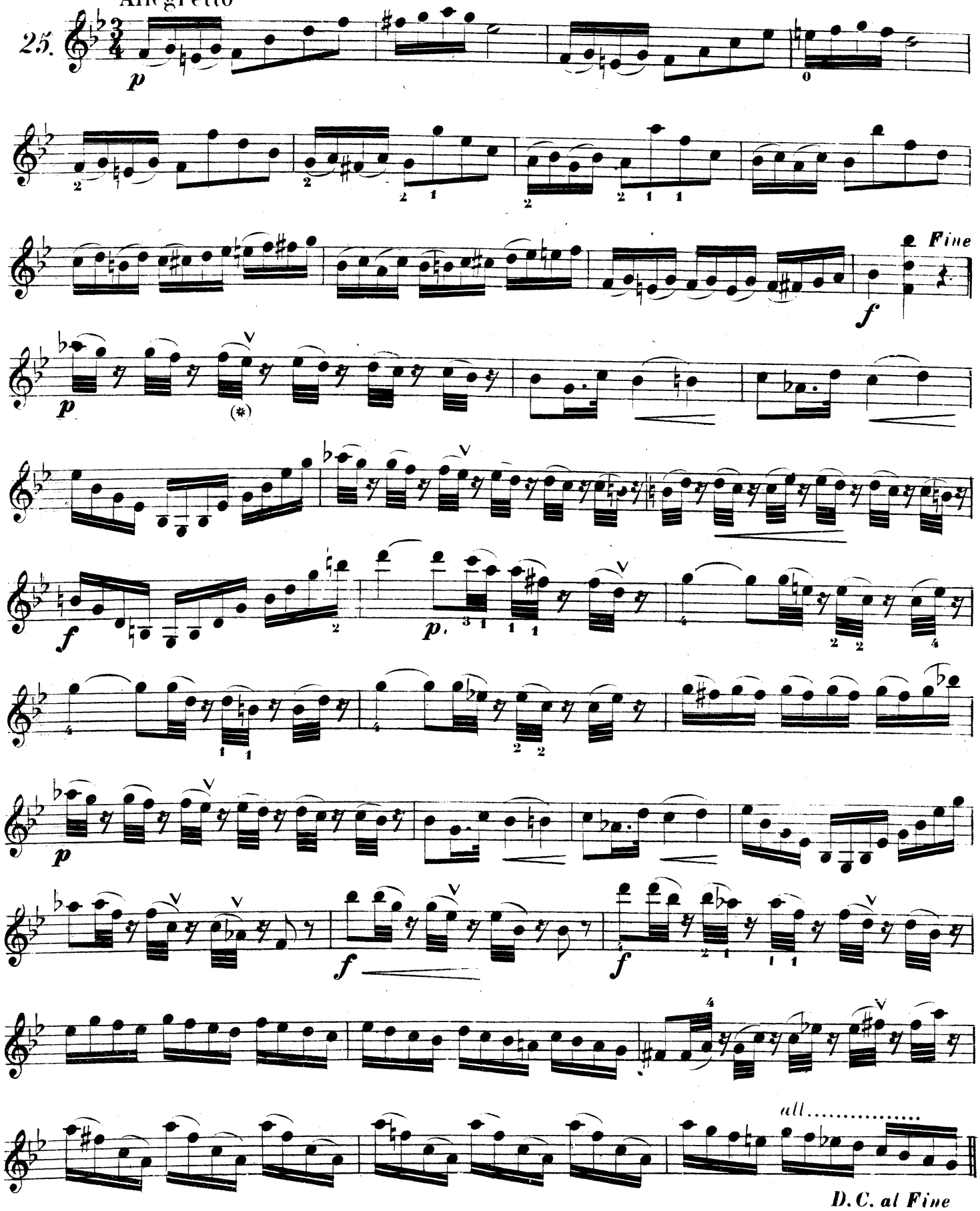



dolce
p
f
f
p
string.
f
f
f

RONDO

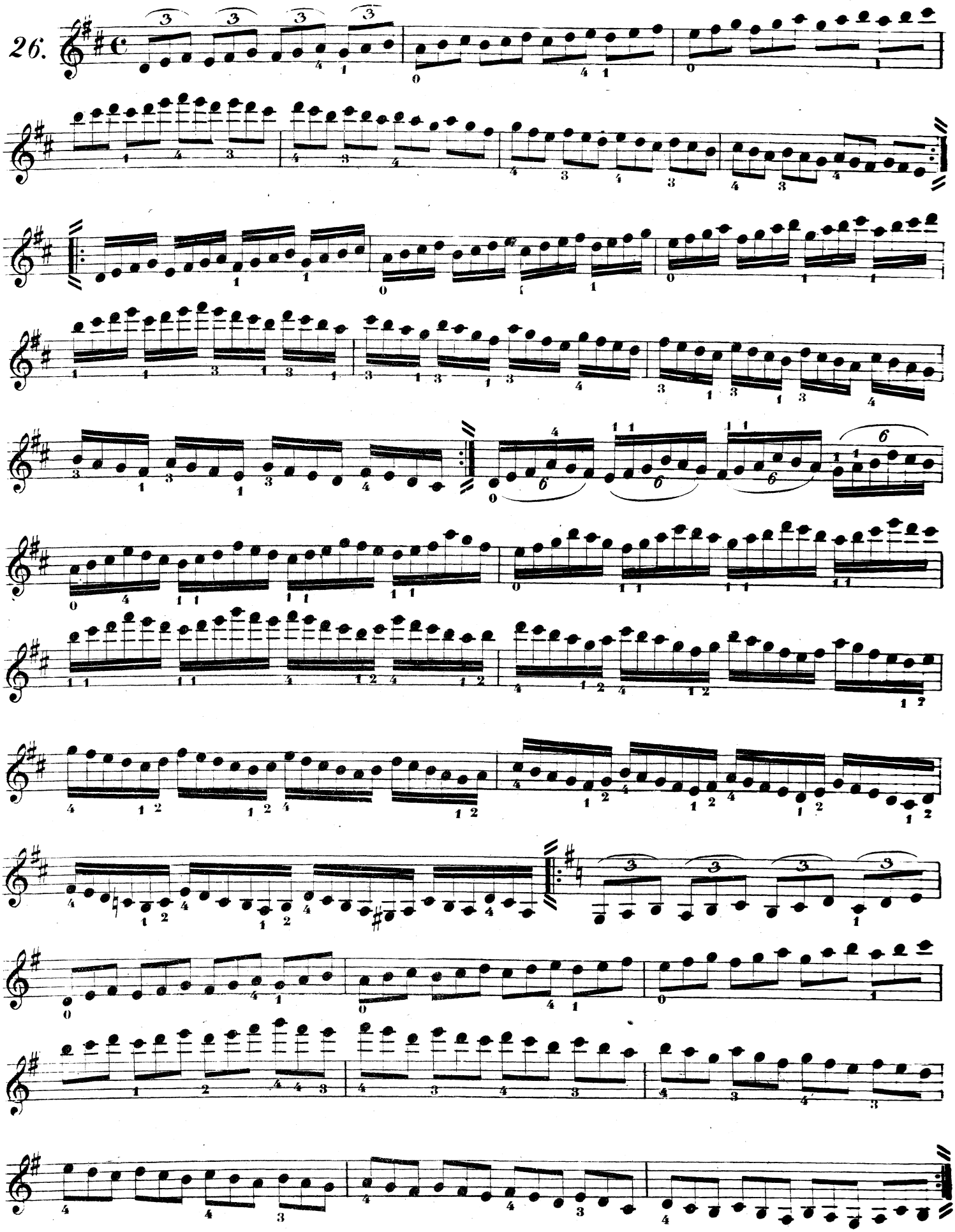
Allegretto

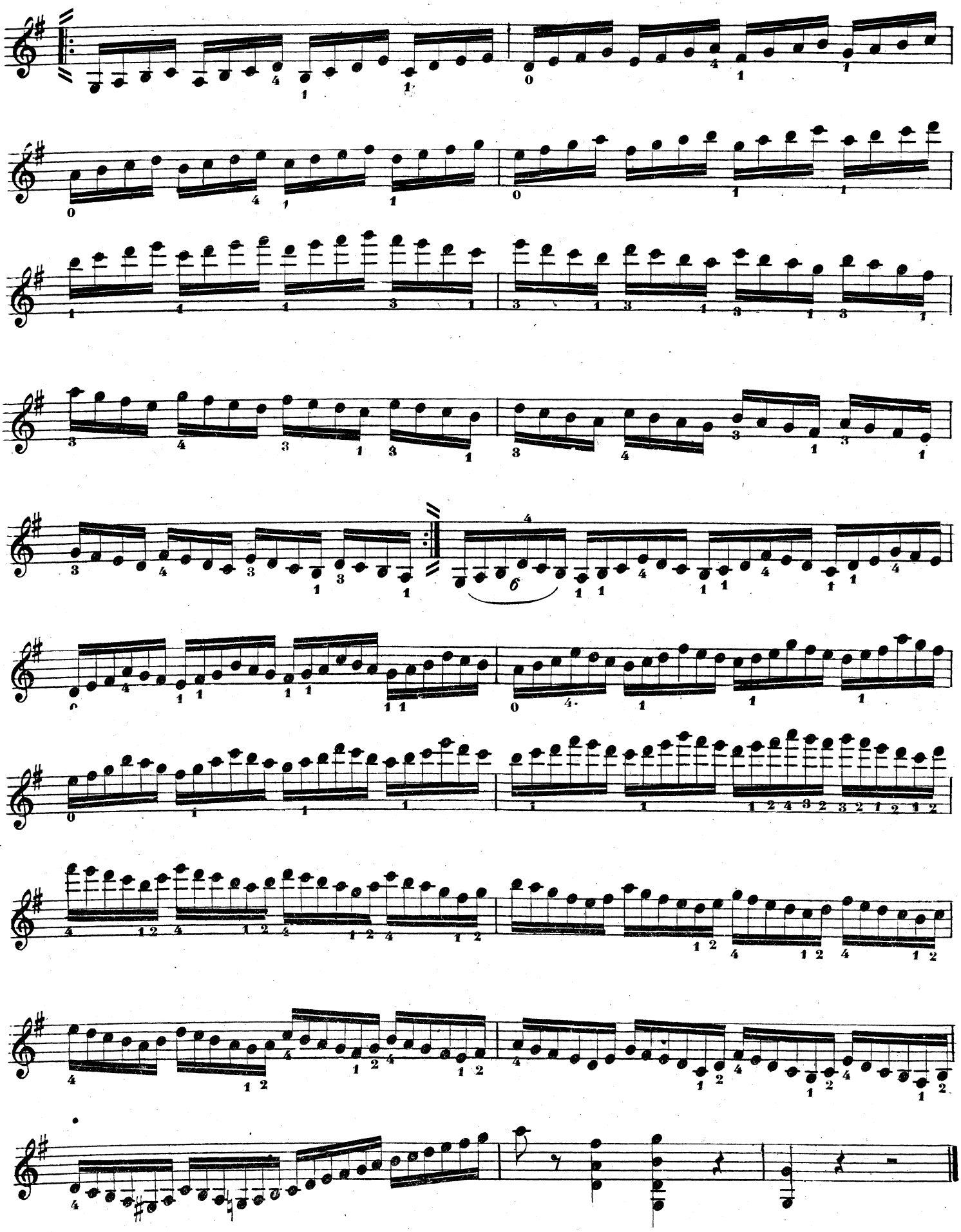
25.



(*) V* Frapper avec le doigt sans le plectrum. V Colpo forte del dito senza penna. V To be tied with the finger without the plectrum.

26.





All.o giusto

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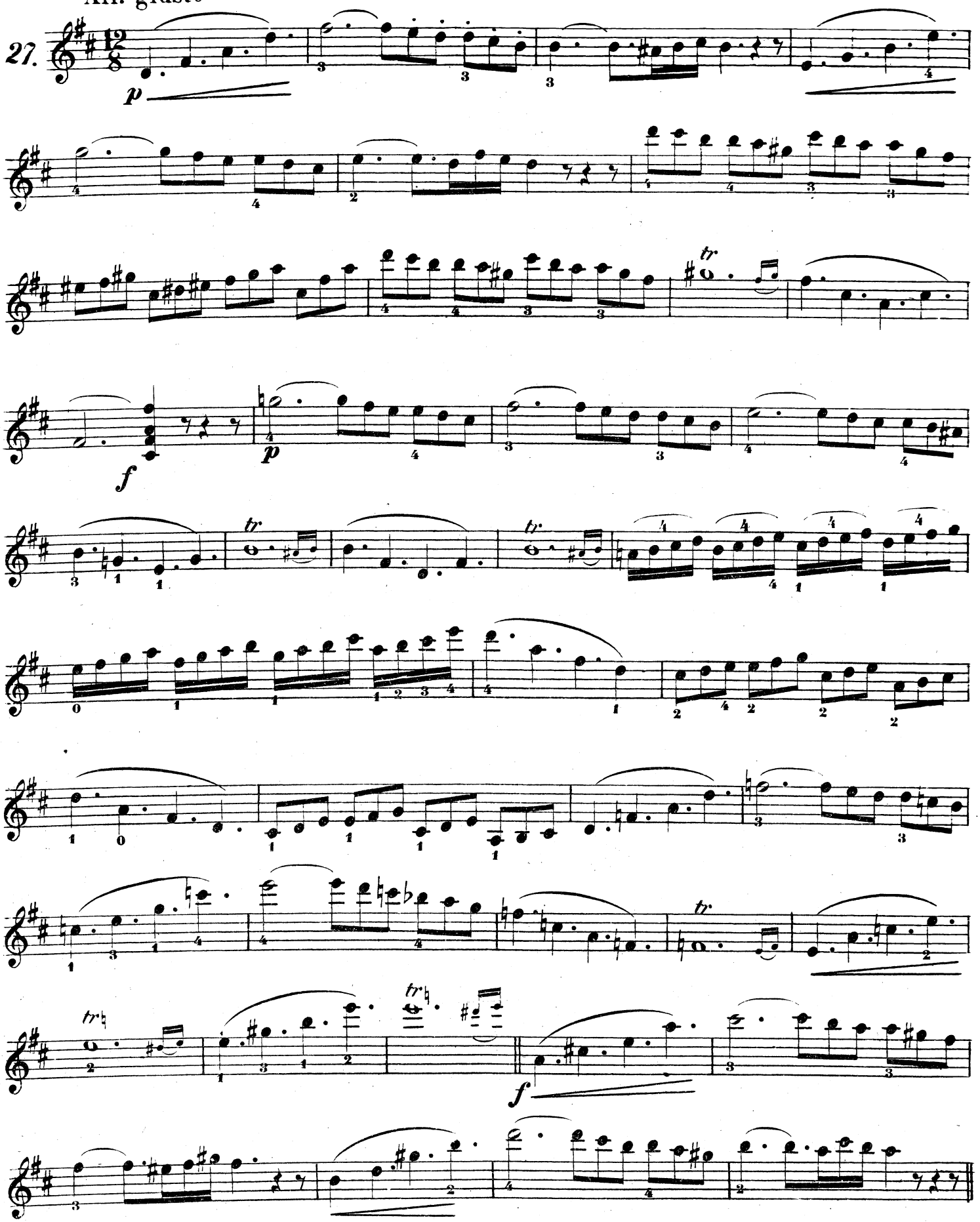
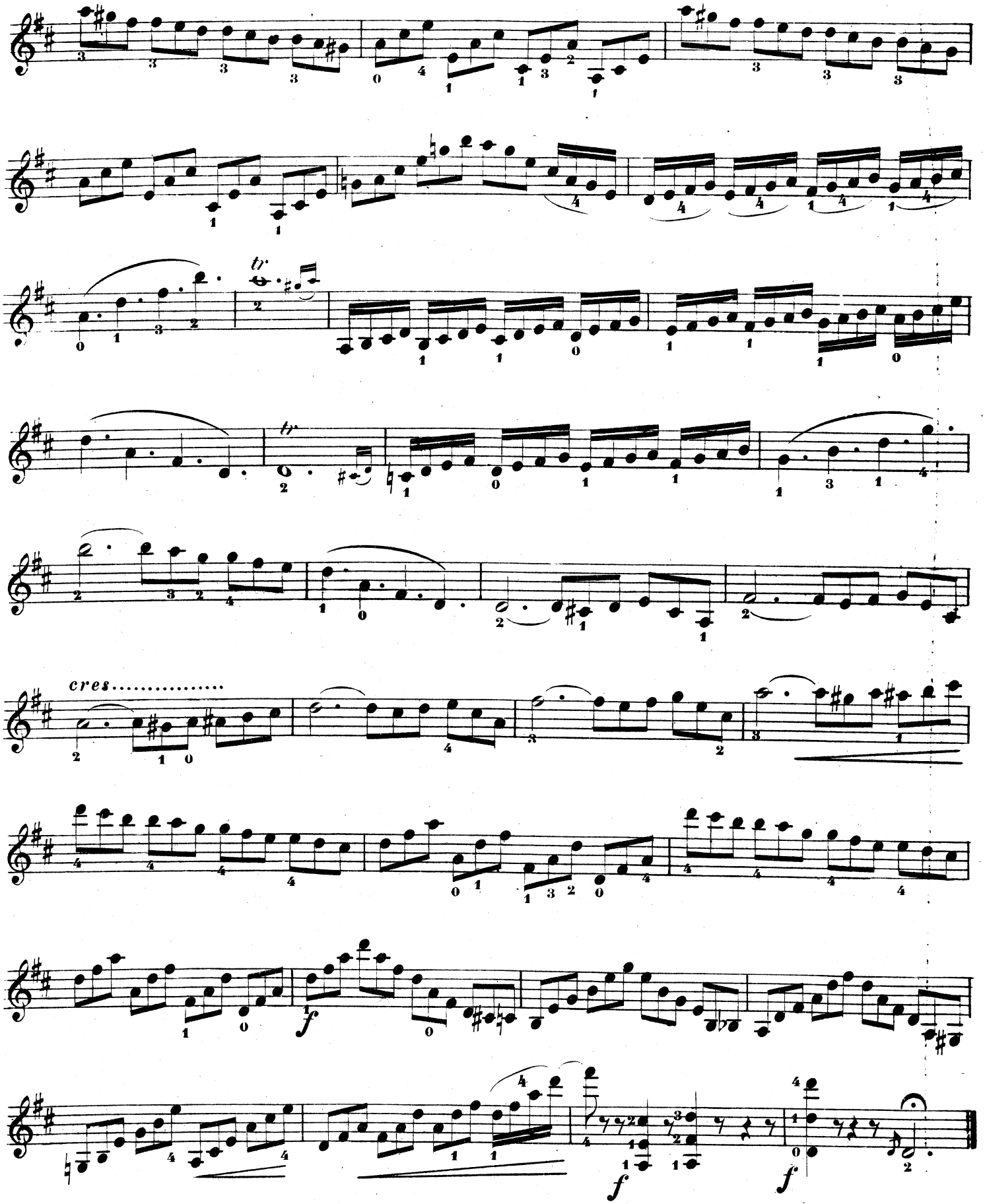
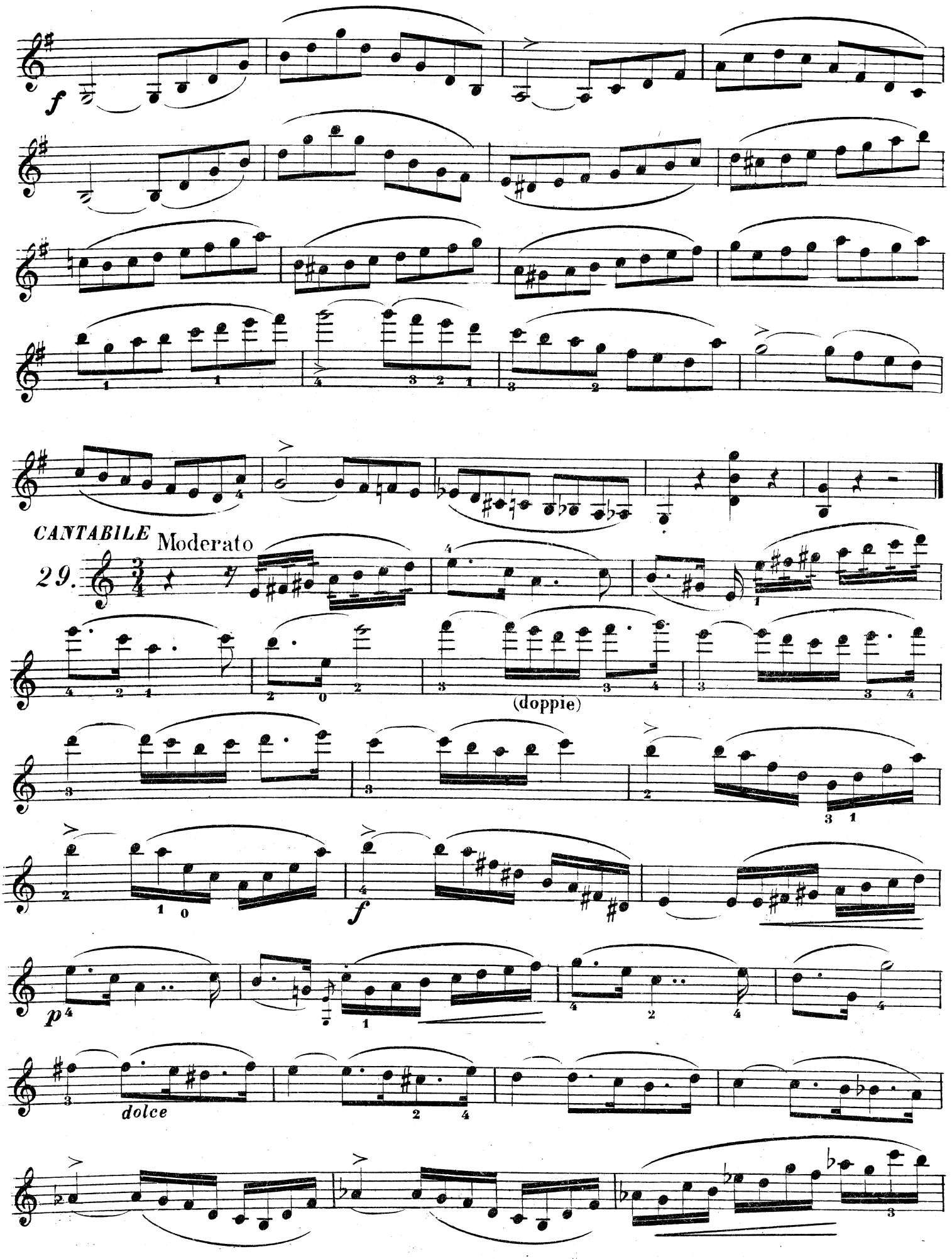


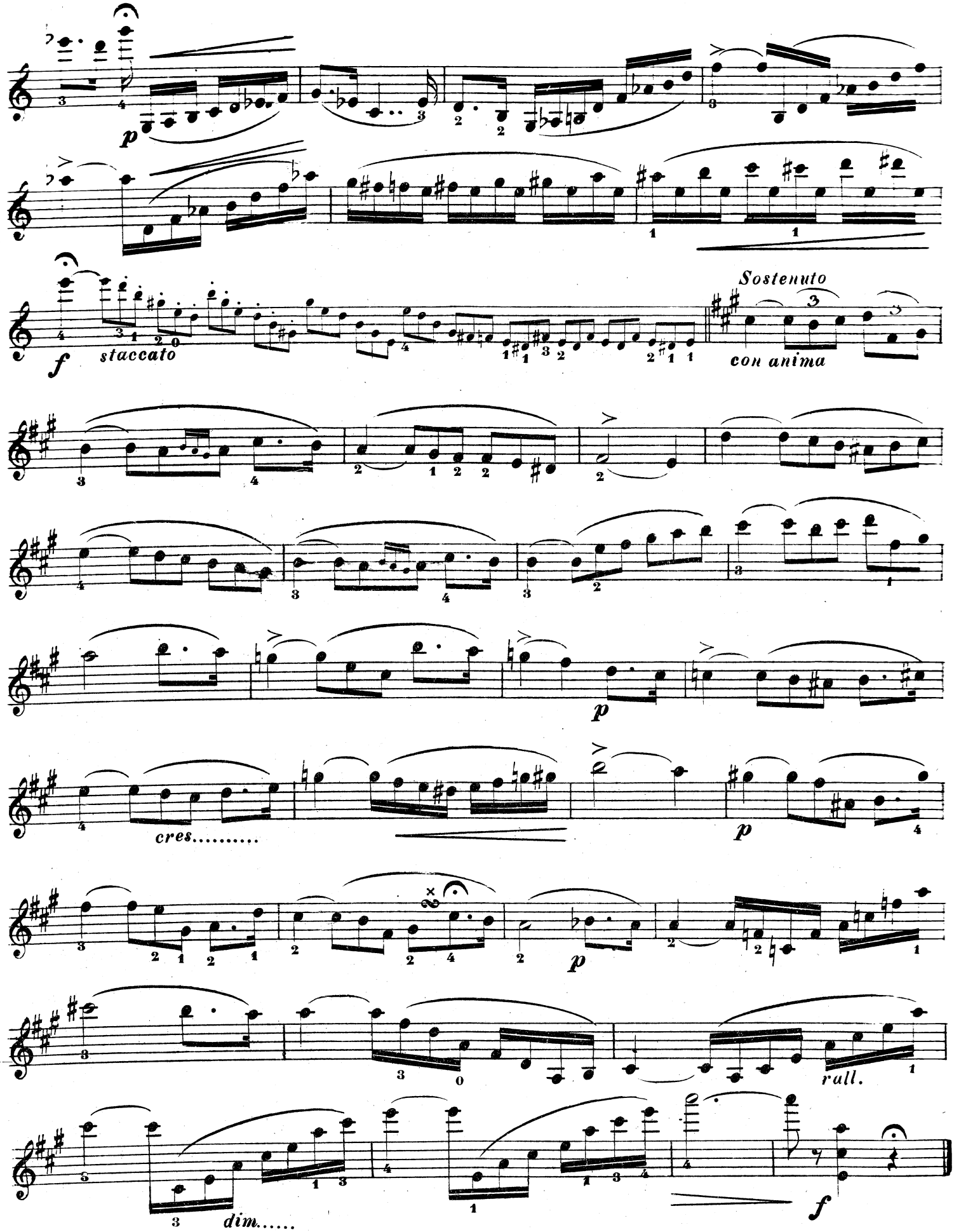

tr
tr
cres.....
f
f
f

Allegro

28.

simili


f
CANTABILE Moderato
29.
(doppie)
f
p
dolce


p
f
staccato
Sostenuto
con anima
p
cres.....
p
rall.
dim.....
f

IV.

Gammes et Accords dans tous les tons majeurs et mineurs - harpèges - trémolos - pizzicati et différents mouvements du plectrum.

Scale e Accordi in tutti i toni maggiori e minori - arpeggi - tremoli - pizzicati e differenti colpi di penna.

Scales and Accords in all the major and minor tones - arpeggi - tremoli - pizzicati and different movements of the plectrum.

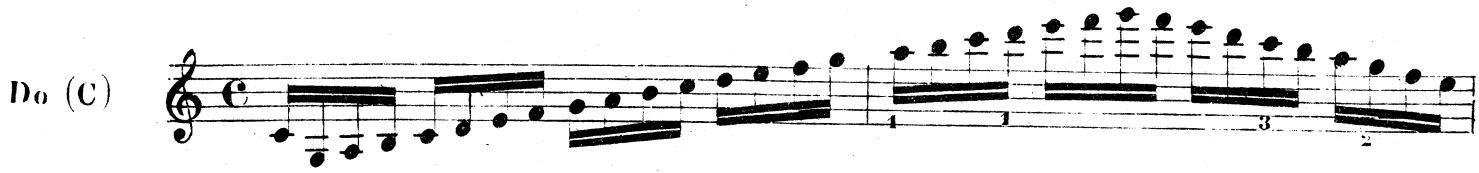
(op: 215).

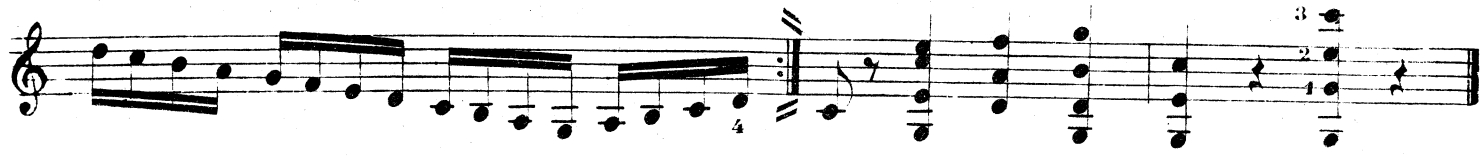
Gammes et accords dans les tons majeurs.

Scale e accordi nei toni maggiori.

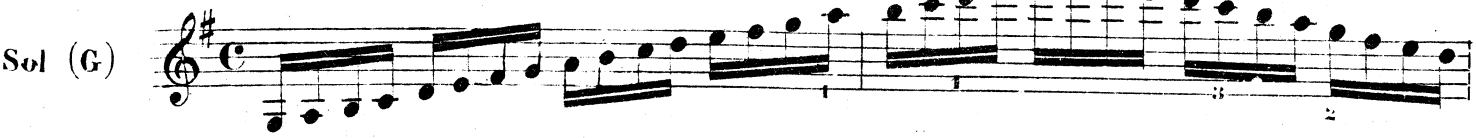
Scales and accords in the major tones.

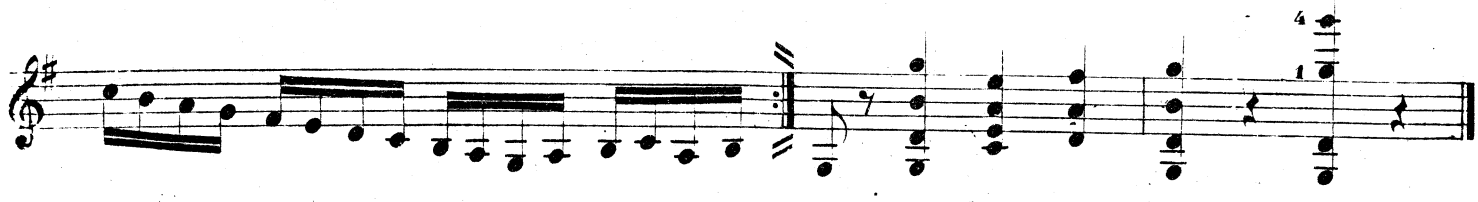
Do (C)



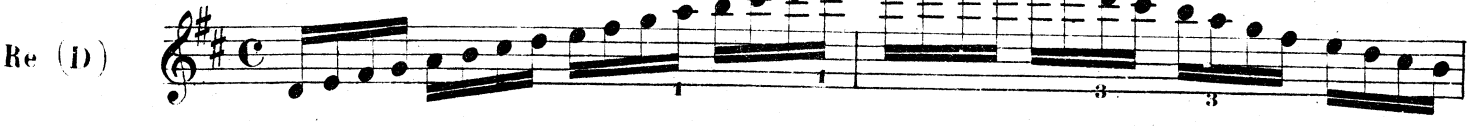


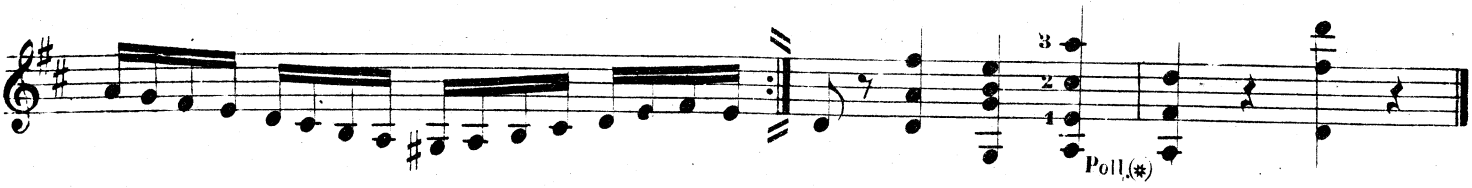
Sol (G)





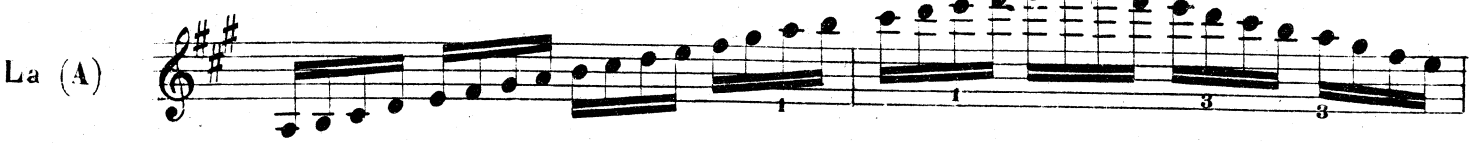
Re (D)

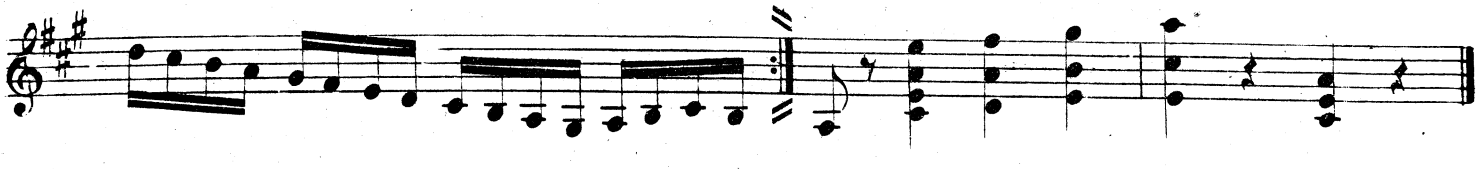




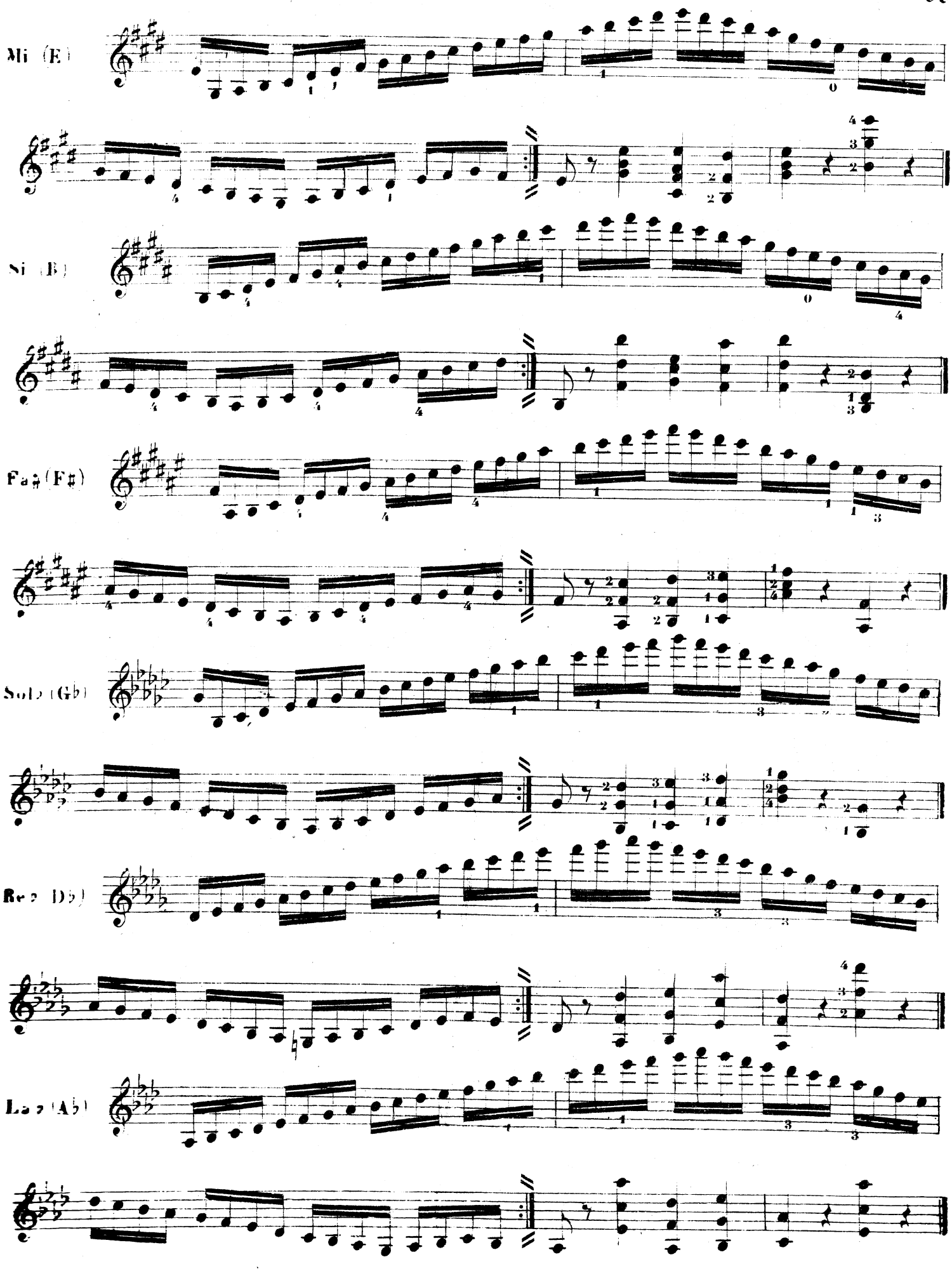
Poll.(*)

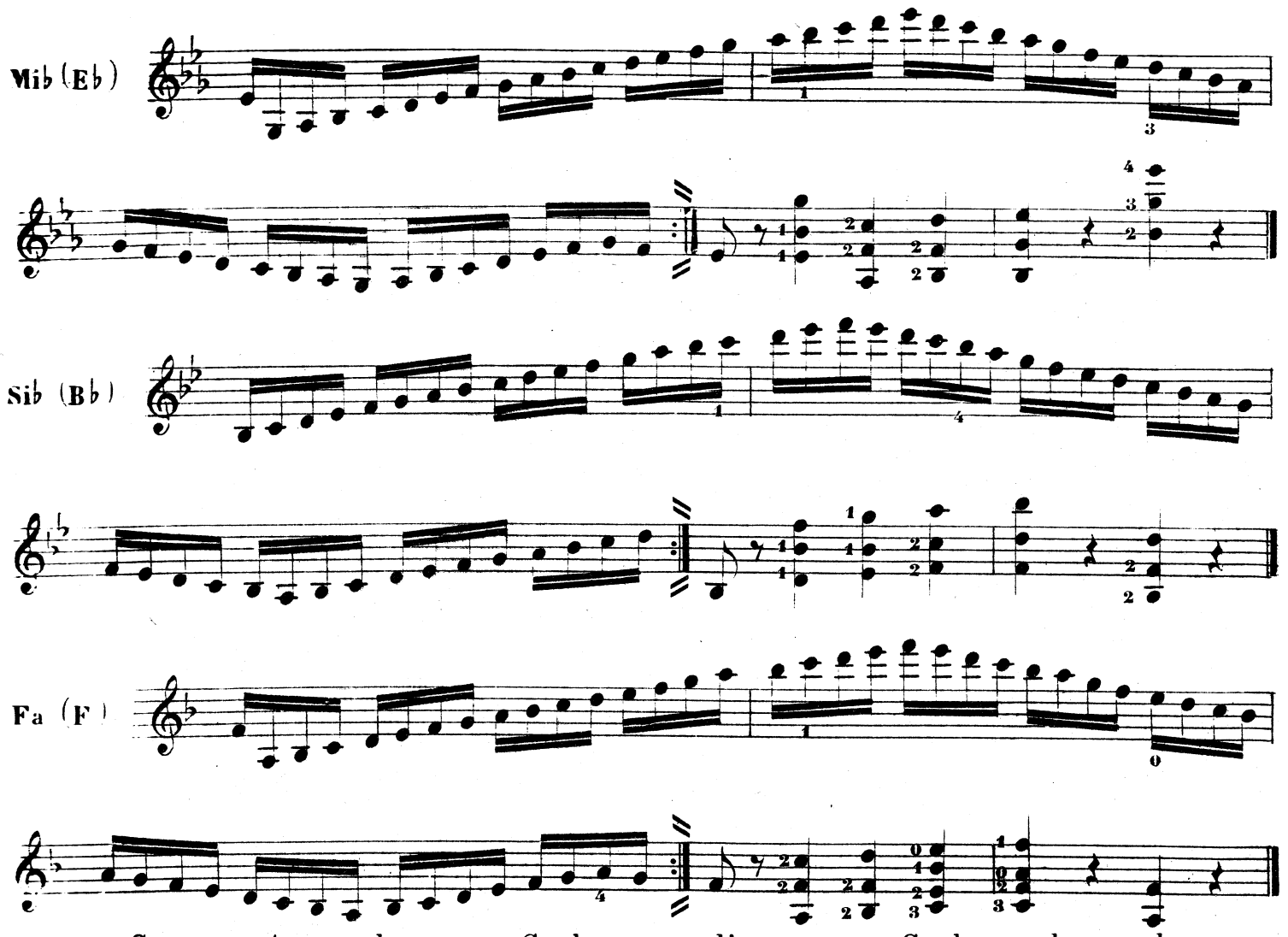
La (A)





(*) ***Poll.*** pouce - pollice - thumb

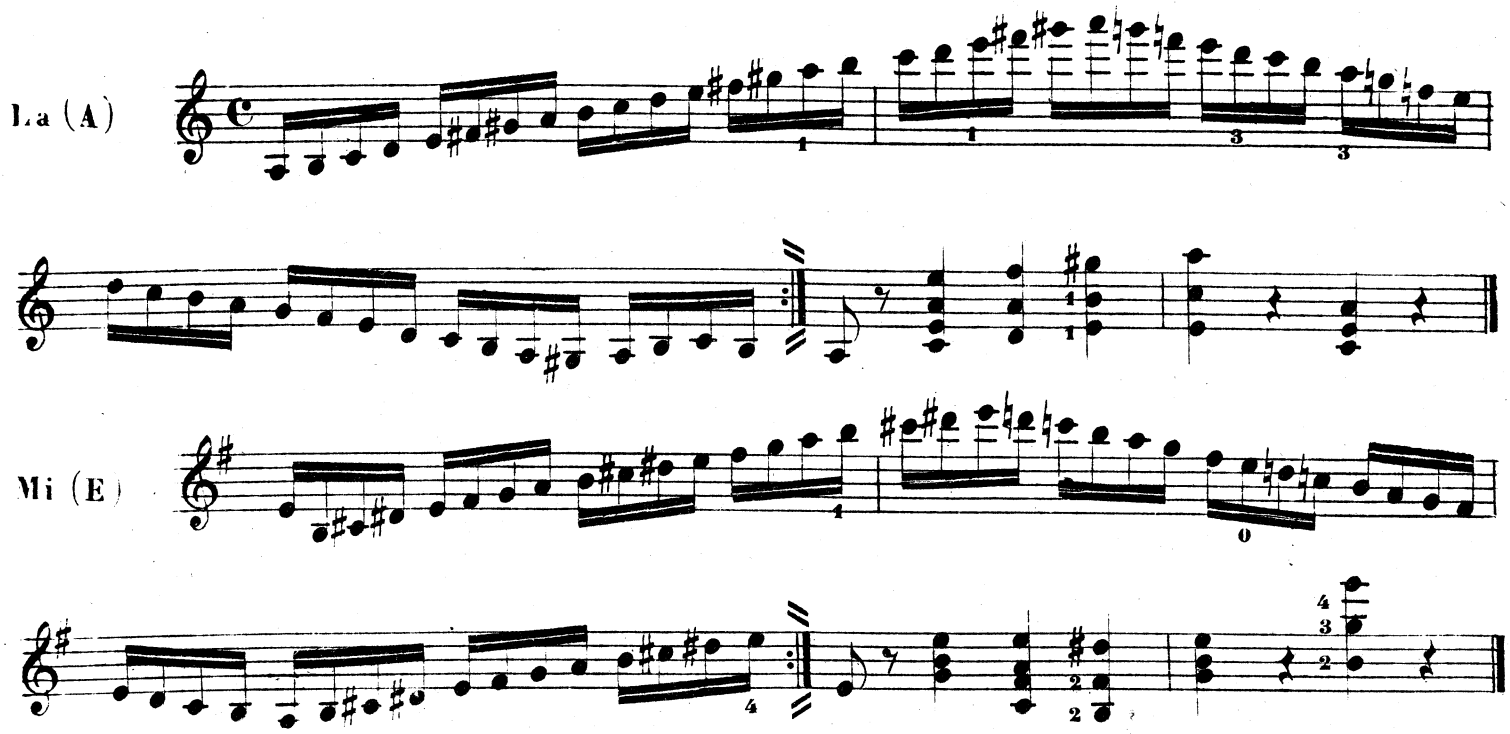

Mi (E)
Si (B)
Fa♯ (F♯)
Sol♭ (G♭)
Re♭ (D♭)
La♭ (A♭)

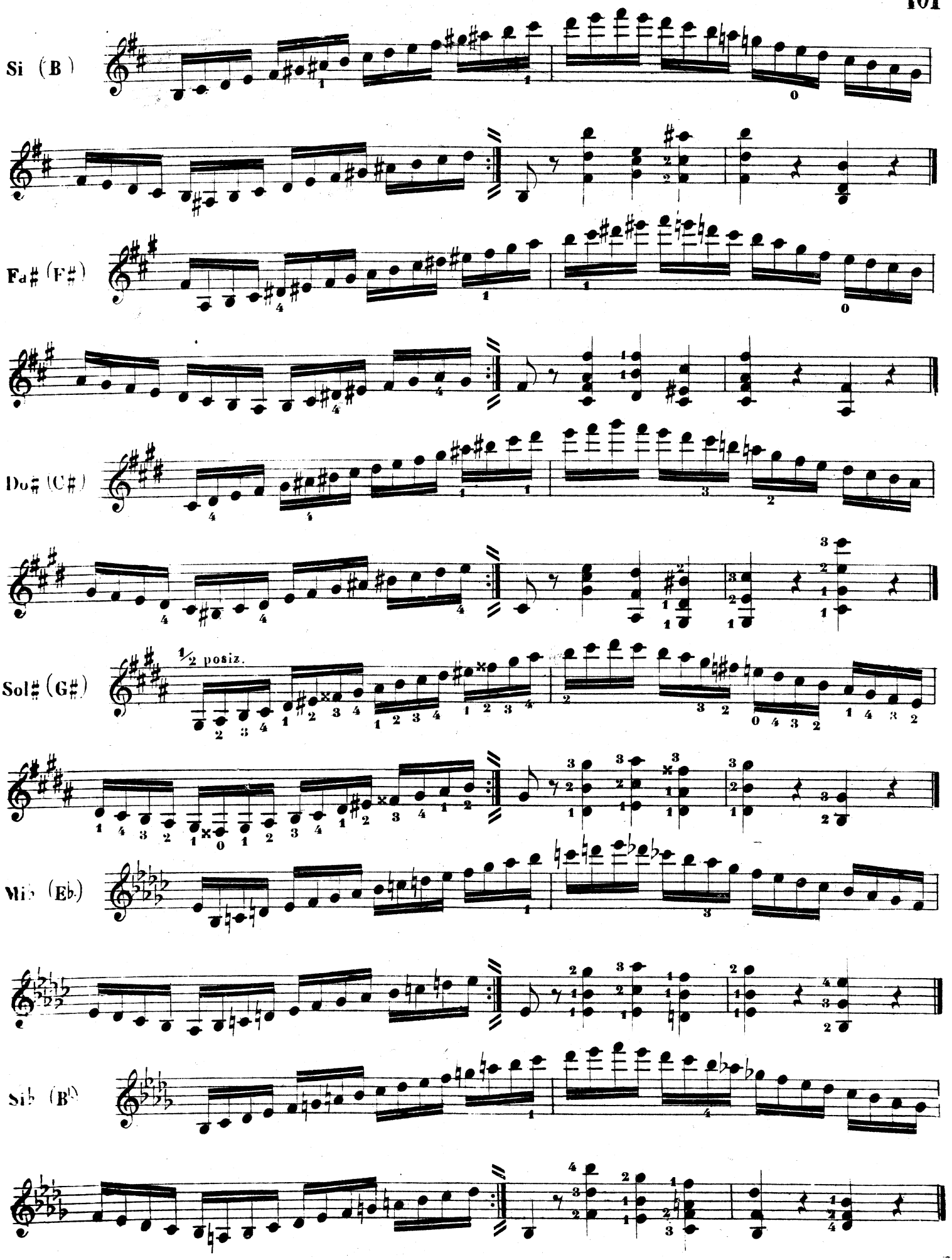


Gammes et accords dans les tons mineurs.

Scale e accordi nei toni minori.

Scales and accords in the minor tones.




Si (B)
Fa♯ (F♯)
Do♯ (C♯)
½ posiz.
Sol♯ (G♯)
Mi♭ (E♭)
Si♭ (B♭)

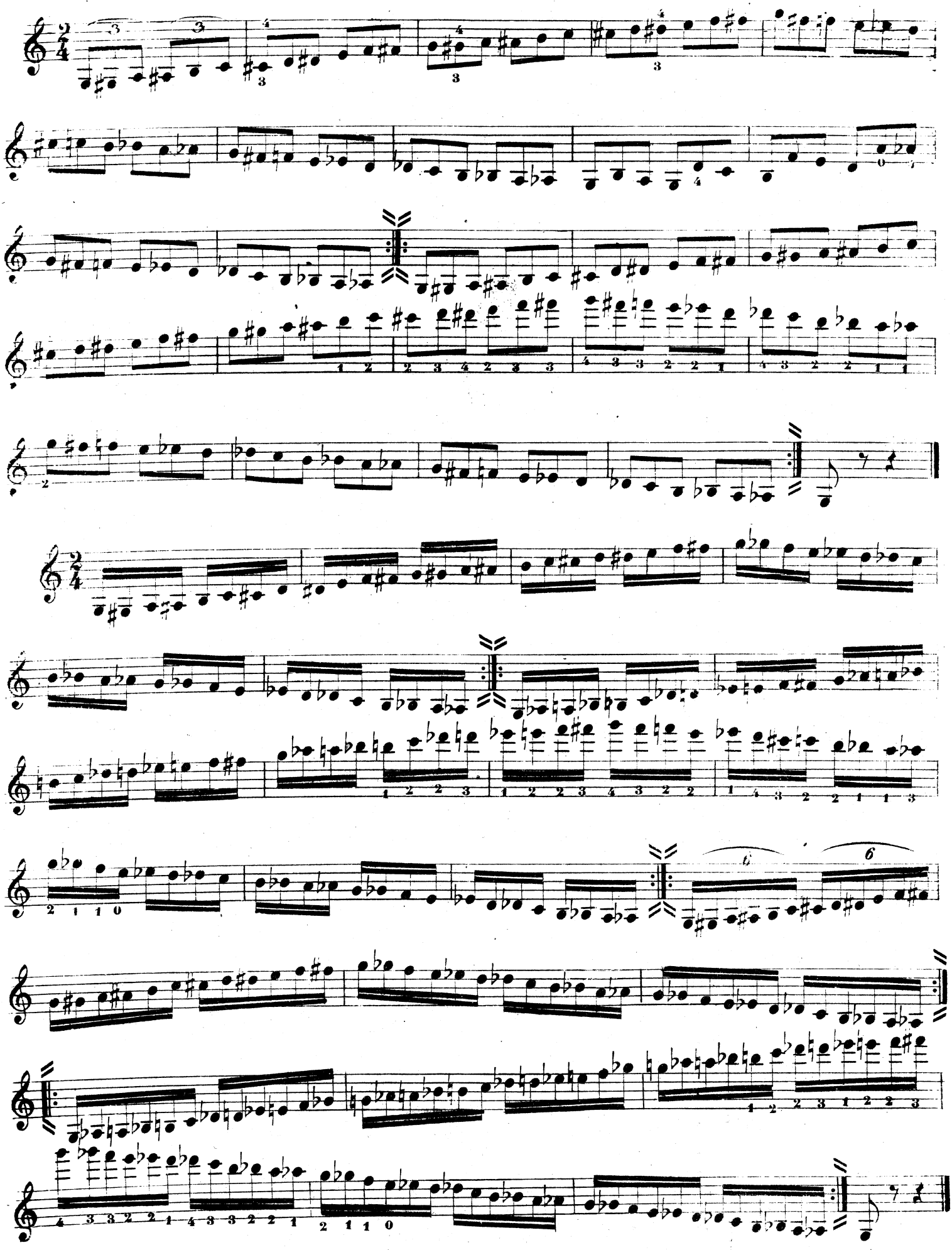
Fa (F)

Do (C)

Sol (G)

Re (D)

Gammes crhomatiques Scale cromatiche Chromatic scales

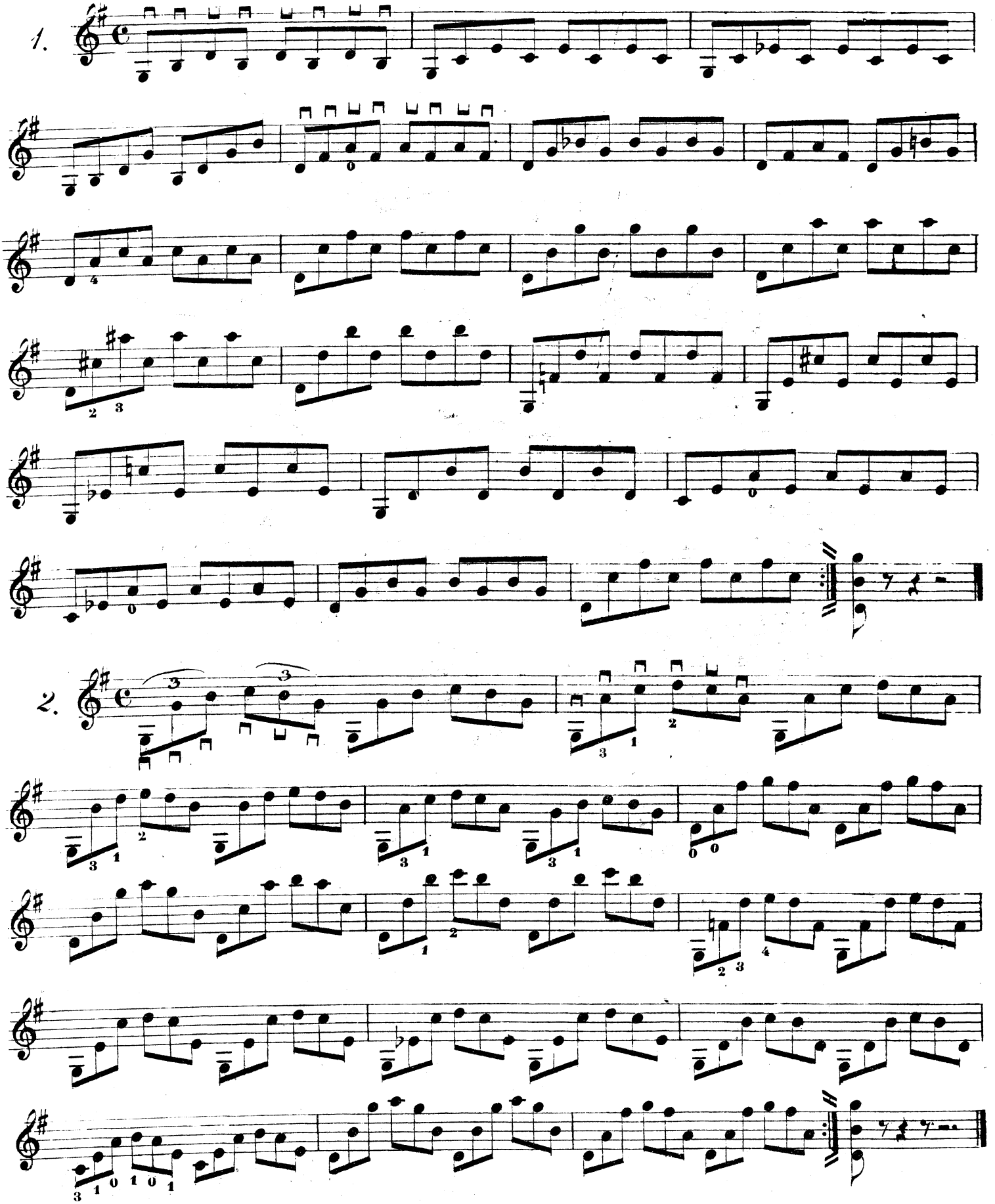


Harpèges sautillés — Arpeggi saltellati — Arpeggi saltellati (skipping)

En faisant glisser le plectrum en haut et en bas

Facendo scivolare la penna in giù e in su.

Sliding the plectrum downwards and upwards.



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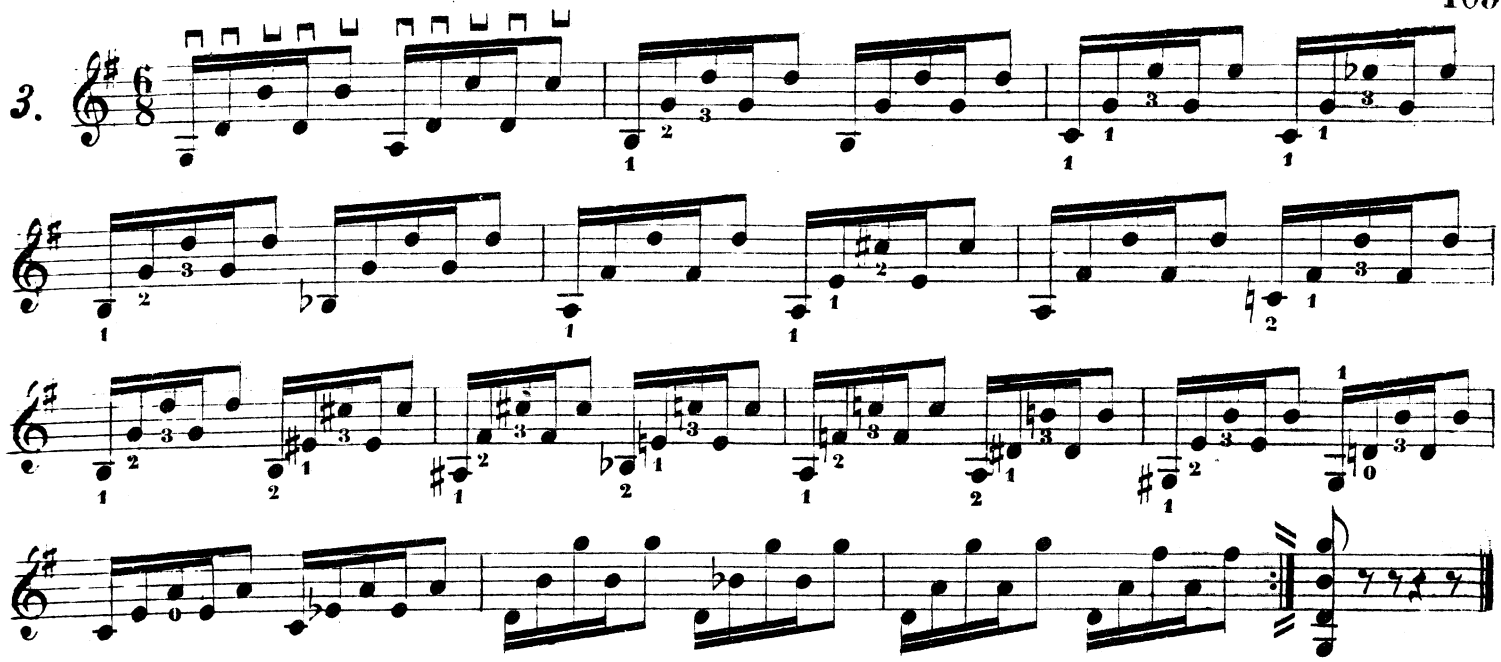

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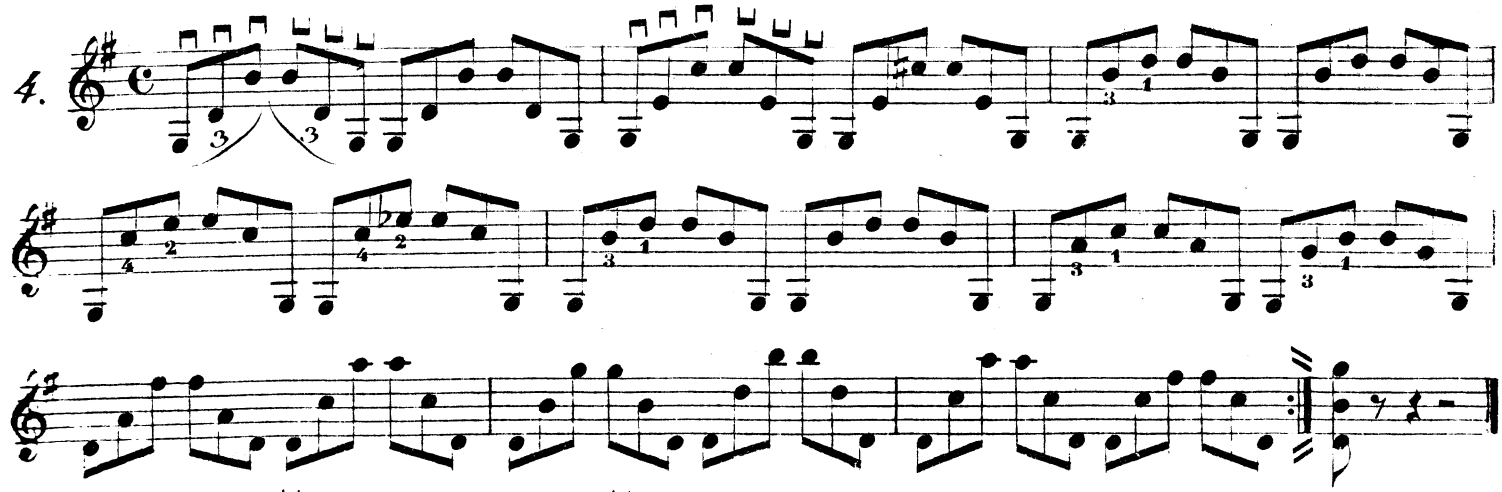

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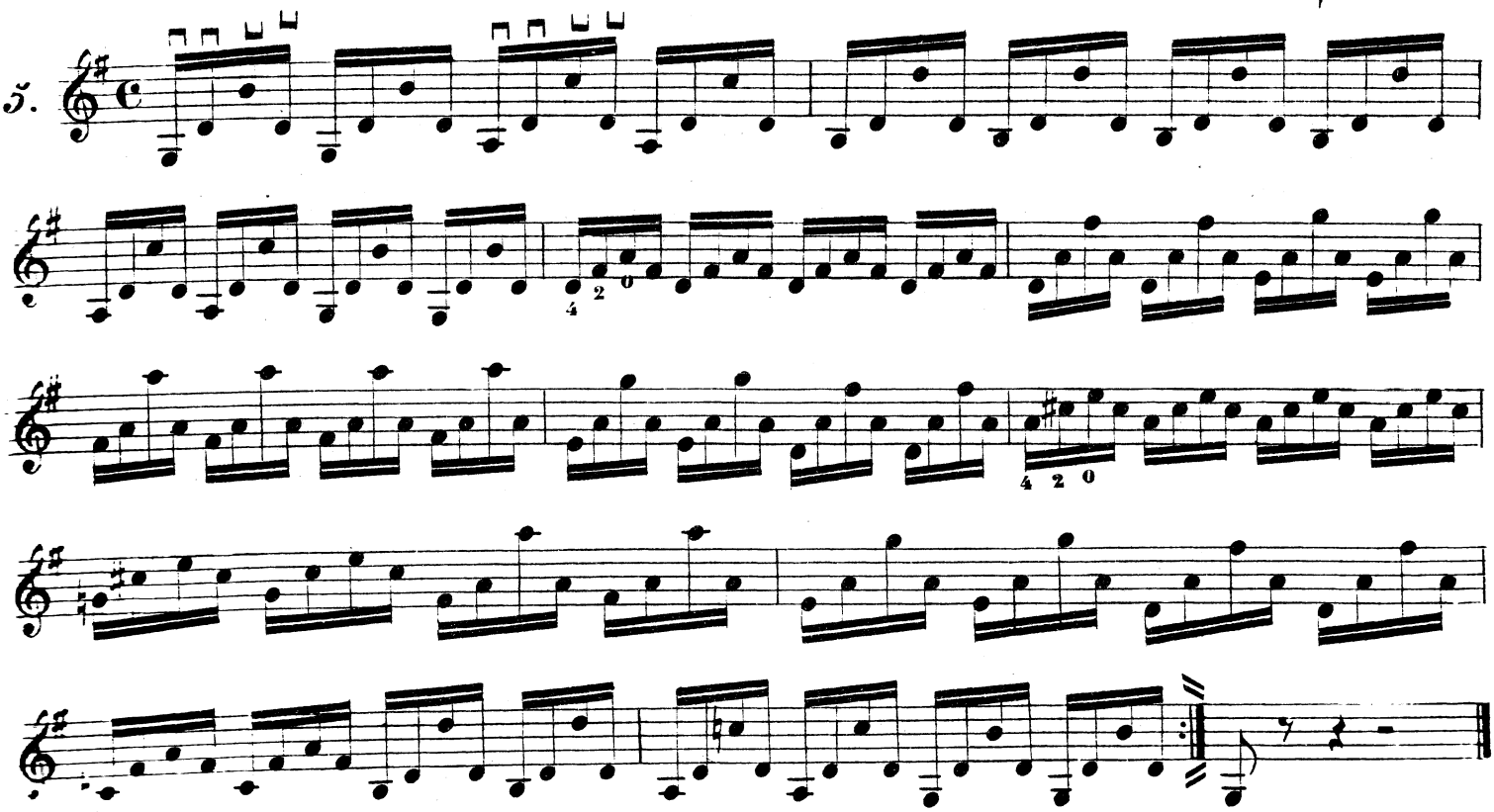

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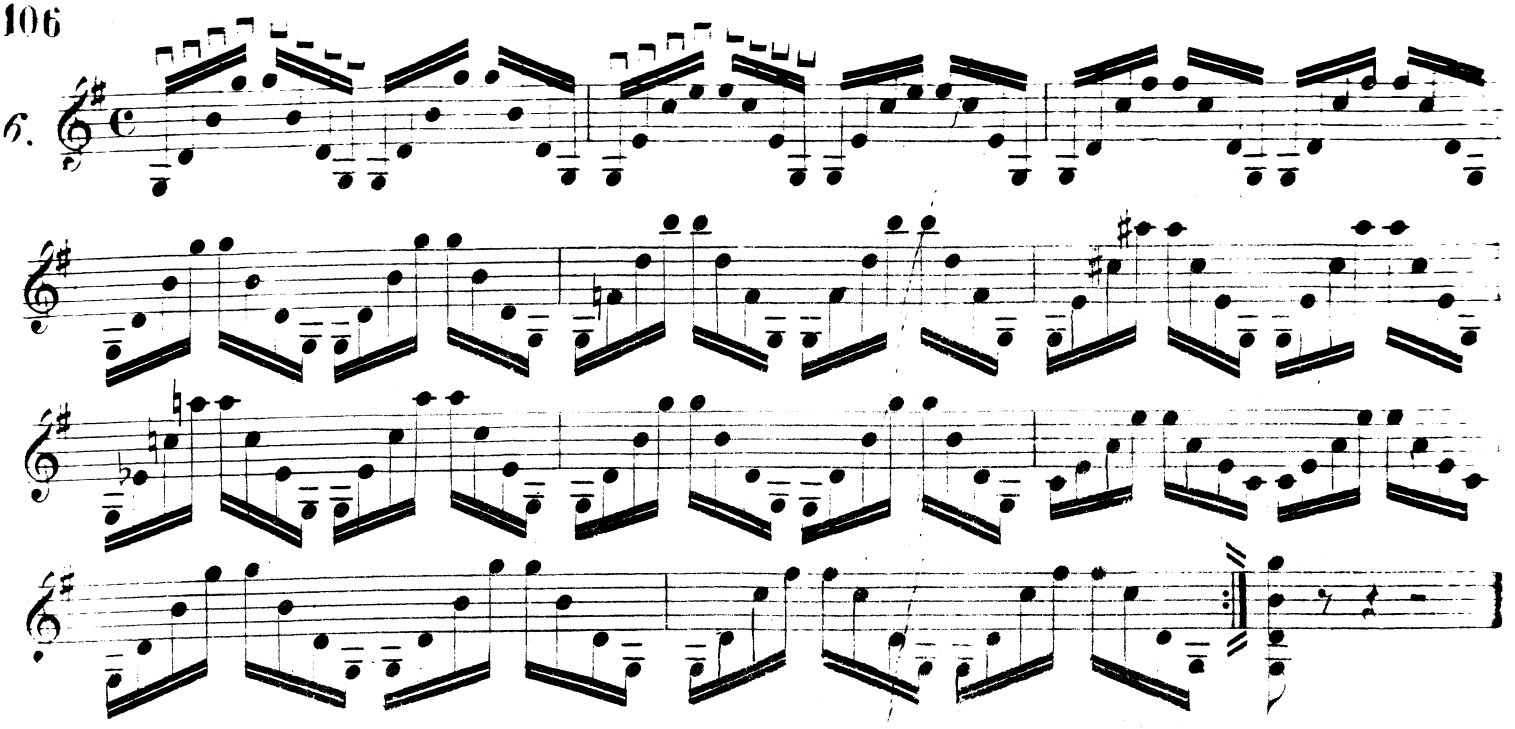


Harpèges liés

Cette manière de faire les harpèges est d'un agréable effet sur la mandoline — il faut cepedant avoir beaucoup d'elasticité dans le pou s et faire glisser délicatement en haut et en bas le plectrum, en décrivant avec la main un cercle continuel, une sorte d'ellipse — le brais droit doit être libre et pas plus l'appuyer sur la caisse. — La main gauche doit faire les accords, et en même temps elle doit tenir l'instrument.

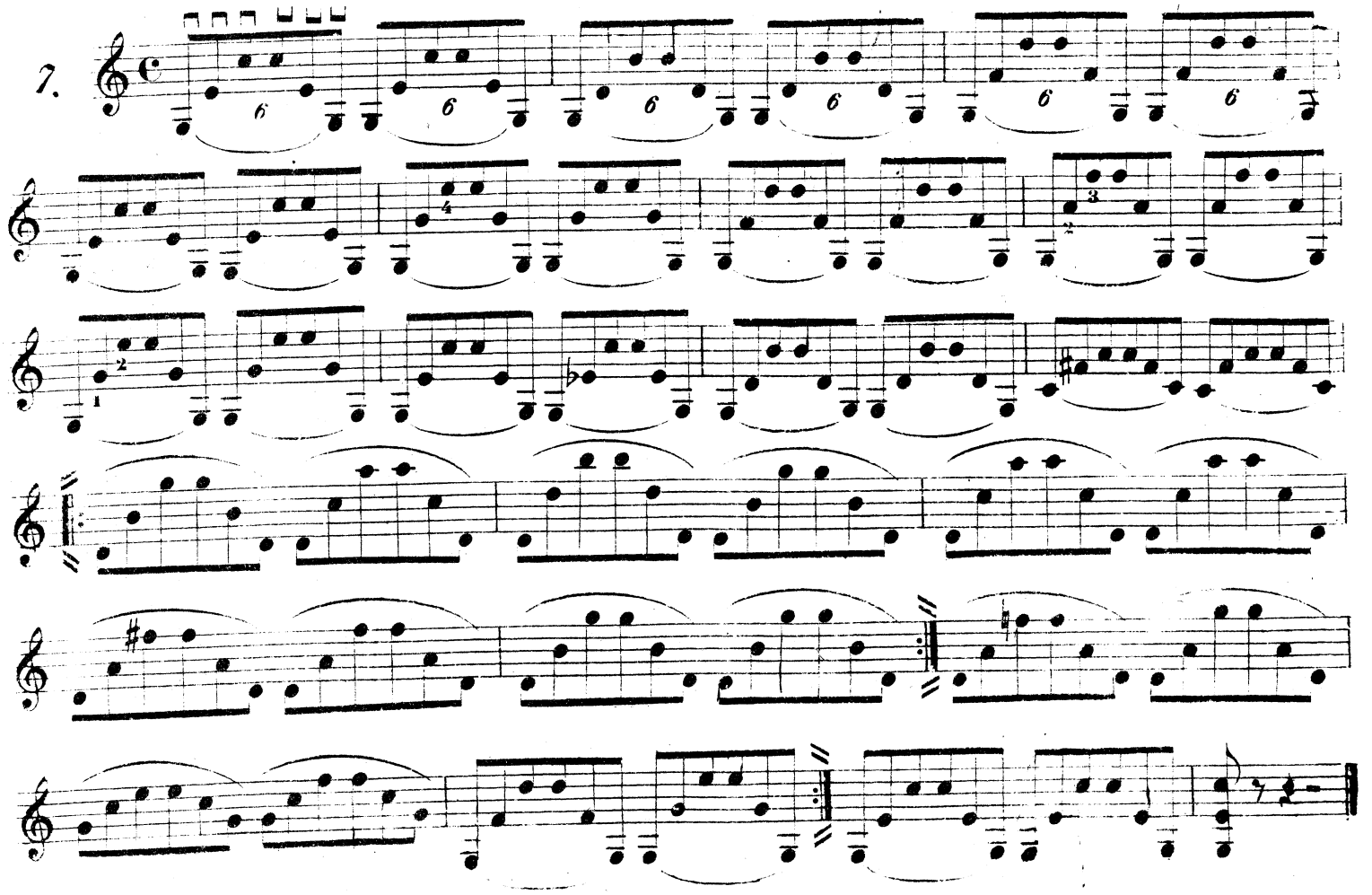
Arpeggi legati

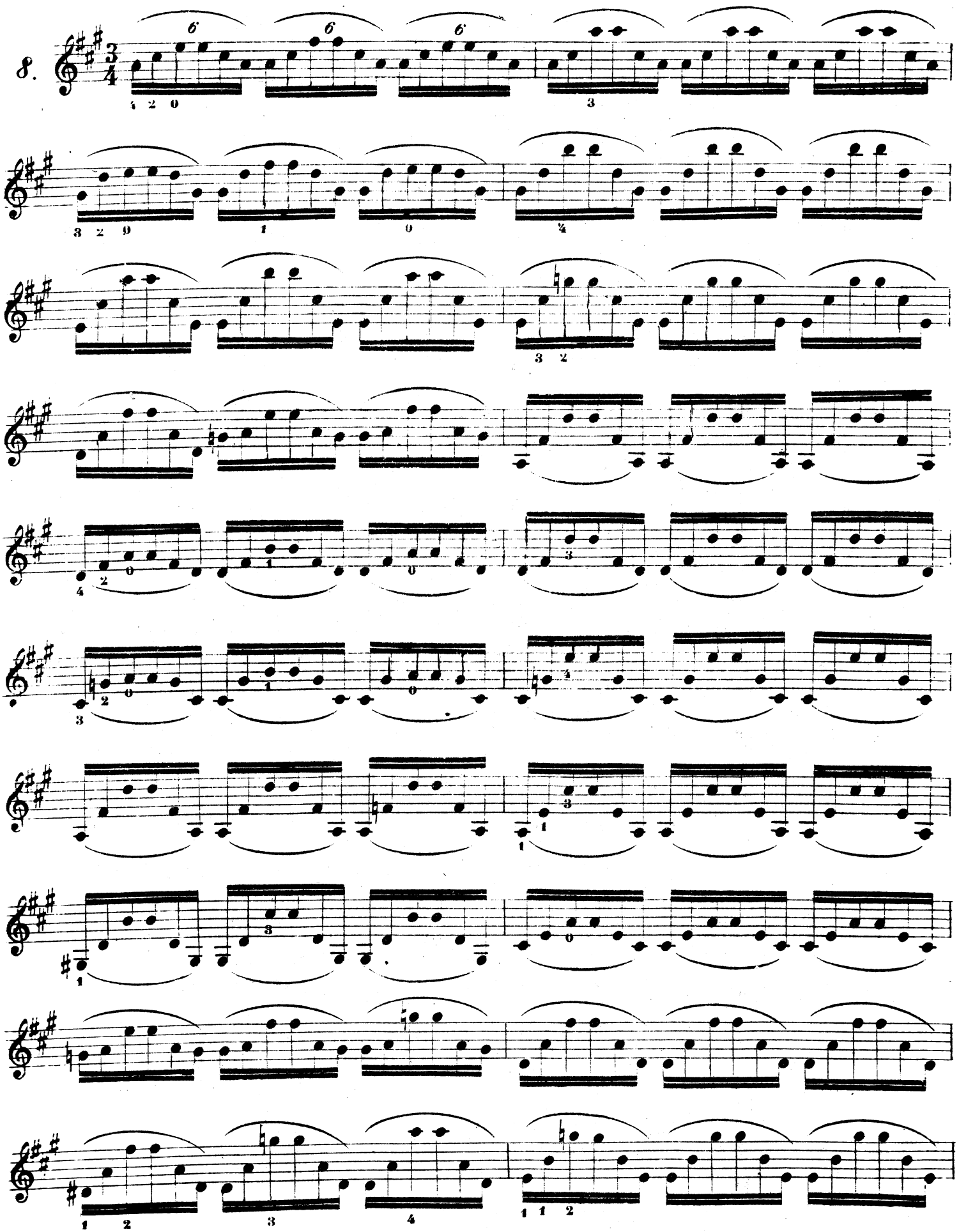
Questa maniera di arpeggi riesce di piacevole effetto sul mandolino — bisogna usare però molta elasticità di polso e far scivolare delicatamente in giù e in su la penna, descrivendo con la mano un continuo giro, specie di elisse — il braccio destro deve essere libero e non appoggiarsi più sulla cassa. — La mano sinistra deve fare gli accordi, e al tempo stesso reggere l'istrumento.

Tied arpeggi

This kind of arpeggi is of a pleasing effect on the mandoline -- much looseness of the wrist must be used and delicately sliding with the plectrum downwards and upwards, making a continual turn with the hand, as an ellipsis — the right arm must be free and not rest upon the case as usual — the left hand plays the accords, at the same time holding the intrument

7.

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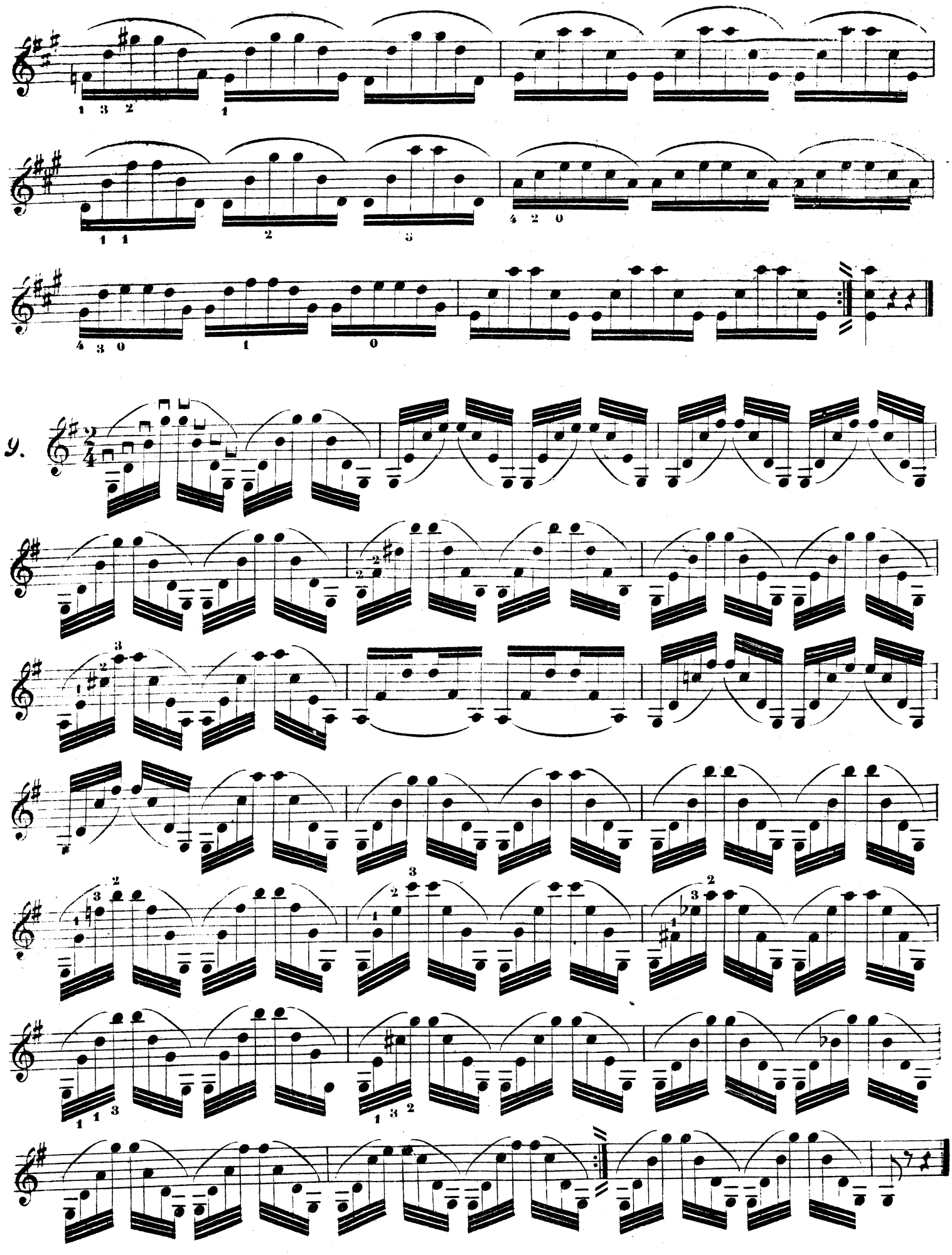


Trémolos

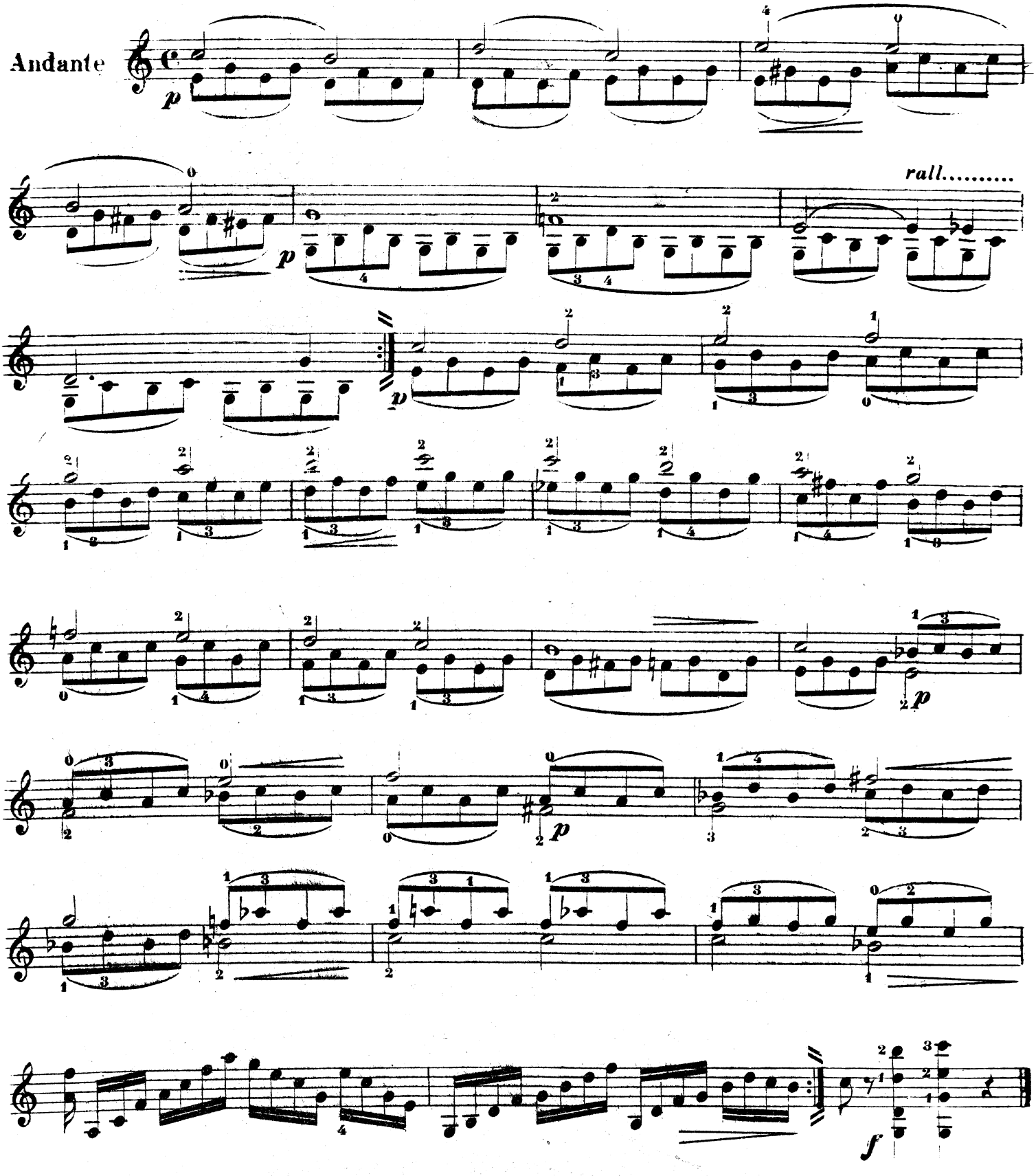
Les notes d' accompagnement doivent être faites en trémolo en même temps que celles du chant — en observant les mêmes règles que les doubles cordes. — Il faut exécuter le trémolo bien serré.

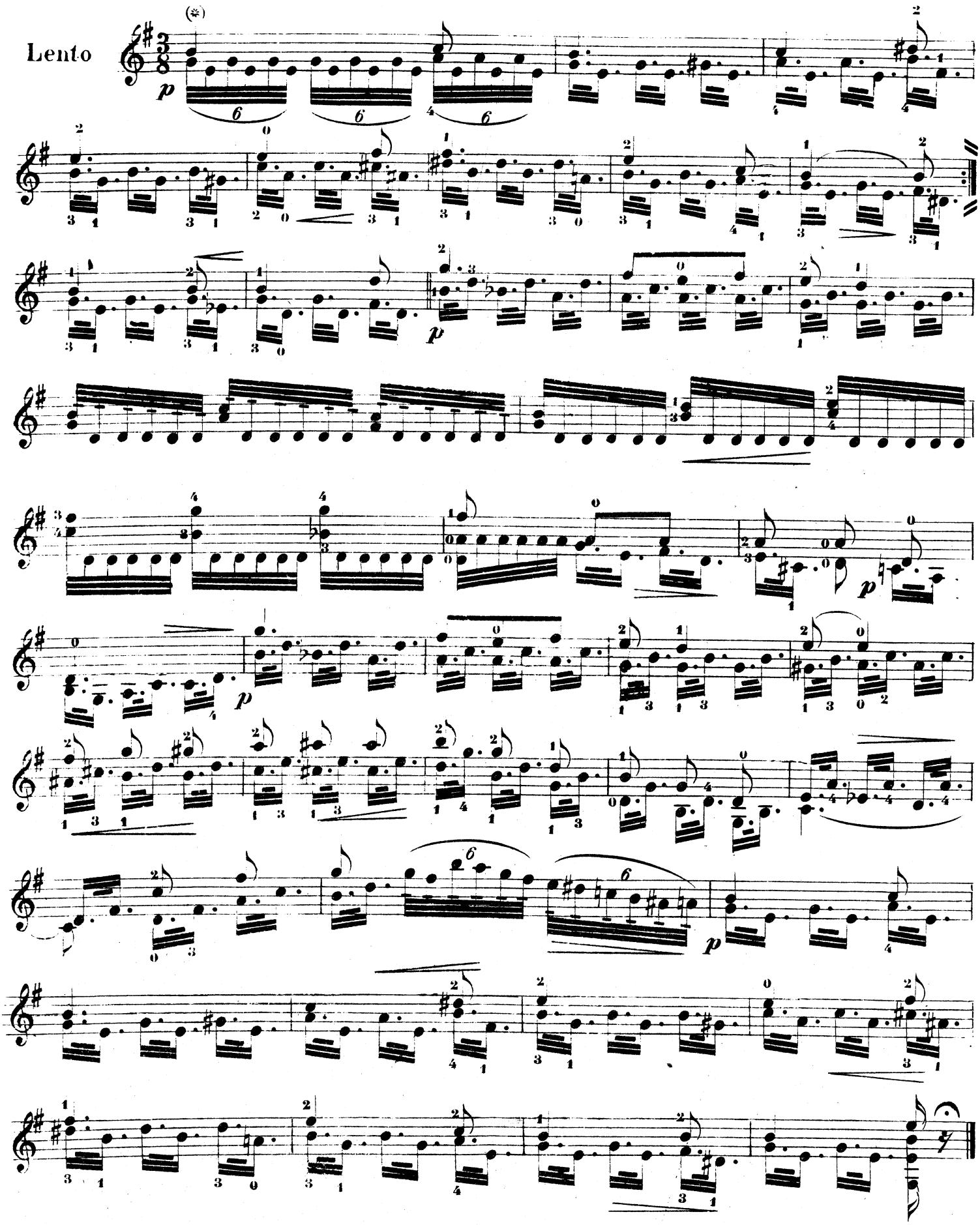
Tremoli

Le note di accompagnamento vanno tremolate assieme a quelle del canto, usando le stesse regole come per le doppie corde — avvertire di eseguire il tremolo ben fitto.

Tremoli

The notes of the accompaniment must be played with the tremolo together with those of the melodie, using the same rules as for the double strings — observe: to play with a very quick tremolo.





une *pennata* entière à chaque triple-croche.

una pennata intera ogni biscroma.

a whole *pennata* for each demisemiquaver.

Pizzicato
(de la main droite)

Il faut toucher avec le medium de bas en haut les cordes, comme l'on fait pour la guitare — sans jamais laisser le plectrum — Pour acquérir une grande pratique de ce mécanisme, je conseille de faire sur les gammes le plus grand nombre d'exercices qu'il est possible

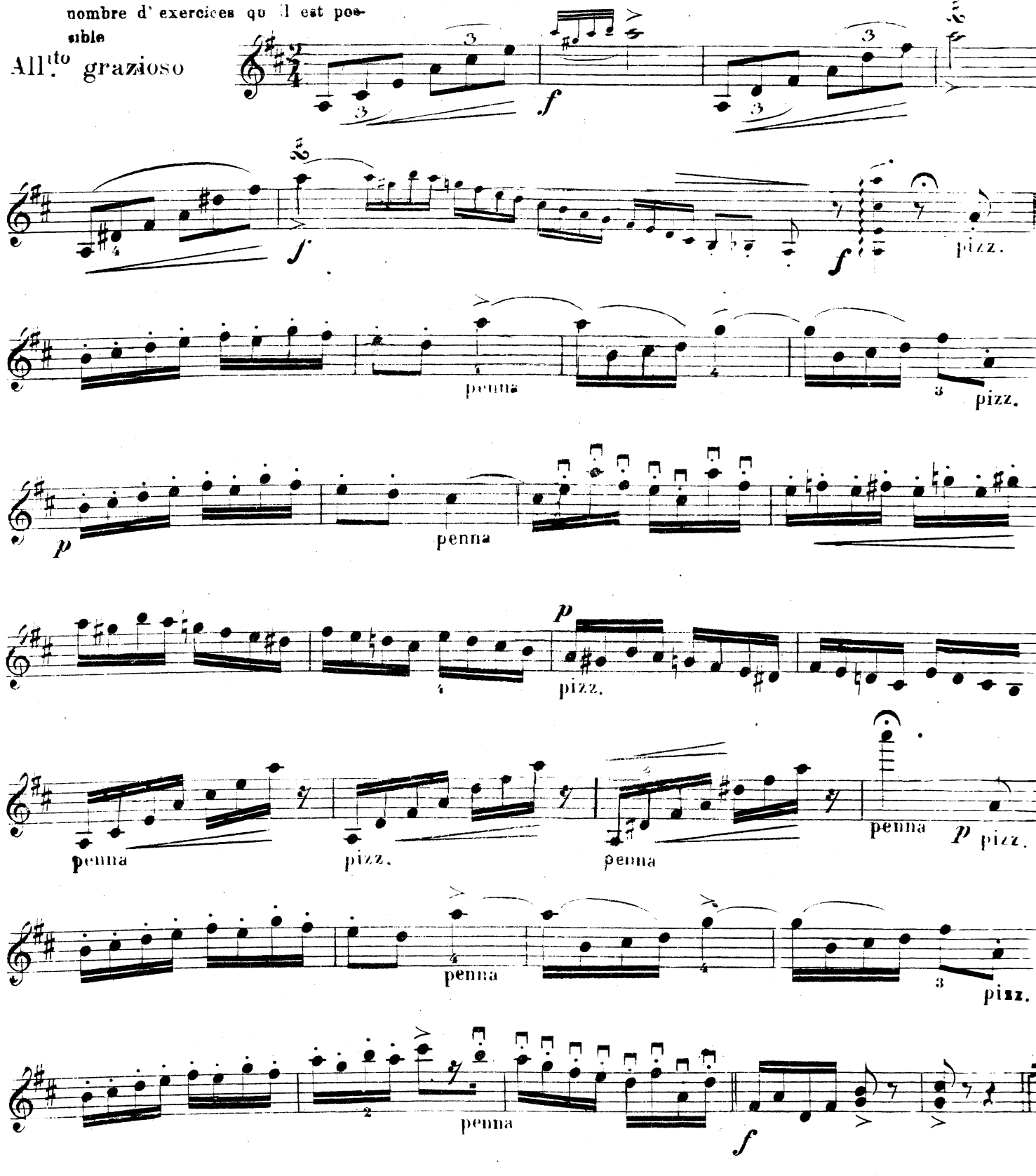
Pizzicato
(della mano destra)

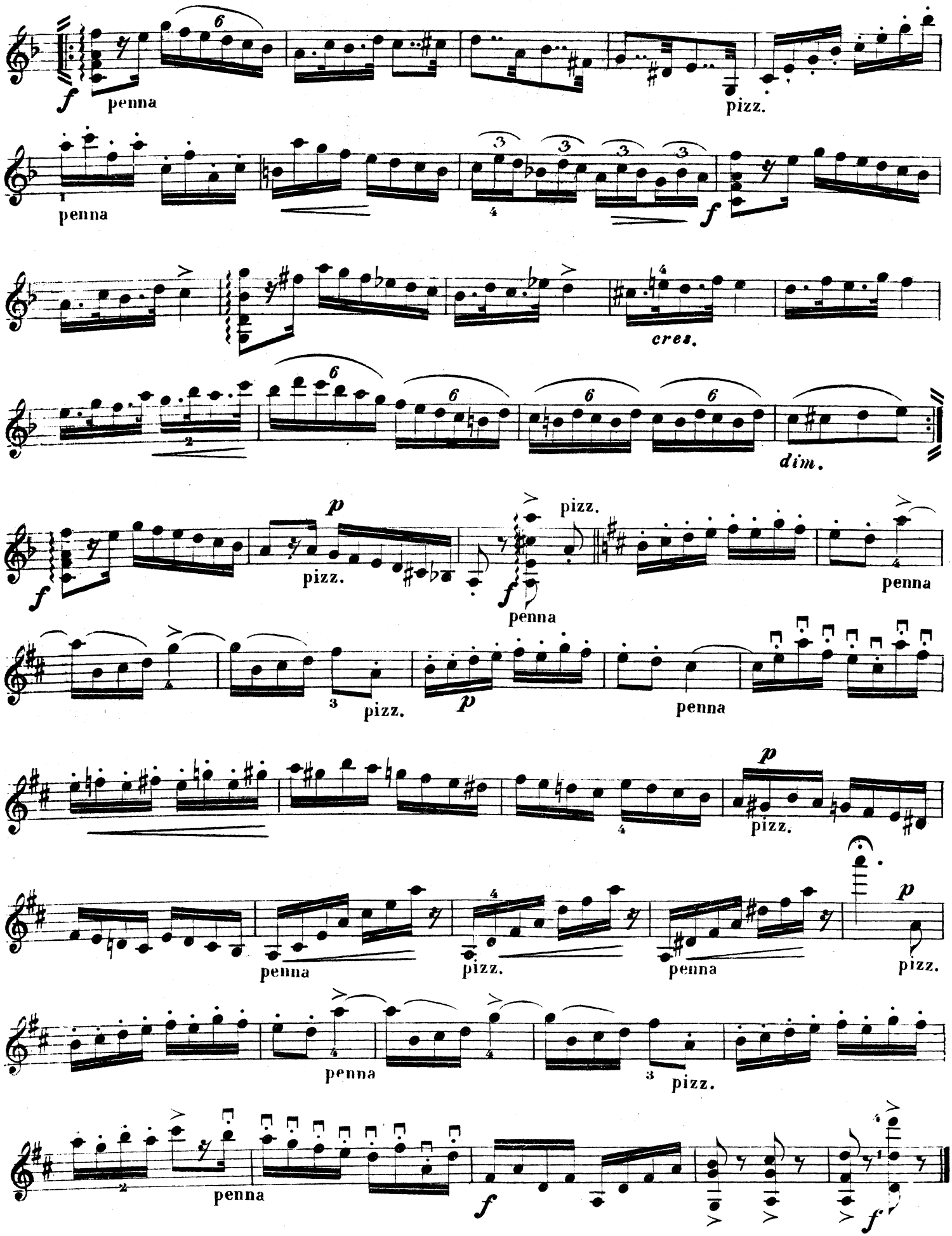
Toccando col dito medio di sotto in su le corde, come alla chitarra, senza lasciar mai la penna — Per acquistare buona pratica di questo meccanismo, consiglio di fare sulle scale il maggior numero di esercizi.

Pizzicato
(of the right hand)

Strike the strings with the midle finger from below upwards as on the guitar, never leaving the plectrum — To acquire good practice of this mechanism, I advice to play on the scale the greater number of exercises.

All.to grazioso




penna
pizz.
penna
cres.
dim.
pizz.
pizz.
penna
penna
pizz.
penna
pizz.
penna
pizz.
penna
pizz.
penna
pizz.
penna

Pizzicato
(de la main gauche)

Les petites notes ou accords écrites au dessous du chant doivent être executées ou en faisant glisser le plectrum sur les cordes, si elles sont au commencement du mouvement; ou en pinçant avec les doigts de la main gauche, si elles sont alternées; en méme temps on doit continuer à faire le trémolo. — On se sert presque toujours du petit doigt, quelquefois on peut aussi se servir des autres doigts. — Pour distinguer ces differences de pizzicato, je me sers des signes suivants.

pizz: pizzicato seulement de la main droite

glisser avec le plectrum sur les cordes

× pizzicato du petit doigt de la main gauche (4)

× × × pizzicato du 1r 2d et 3me doigt. (1 2 3)

Pizzicato
(della mano sinistra)

Le piccole note o accordi, scritte al disotto del canto, si eseguiscono o facendo scivolare la penna sulle corde, se sono al principio di movimento: o pizzicando colle dita della sinistra, se trovansi intercalate: al tempo stesso si continua a fare il tremolo. — Il dito mignolo è quasi sempre adoperato; in alcuni casi però si possono impiegare pure le altre tre dita.

Per distinguere queste differenze di pizzicato, adopero le seguenti segnature:

pizz: pizzicato solo della mano destra

scivolare colla penna sulle corde

× pizzicato col mignolo della mano sinistra (4)

× × × pizzicato col 1° 2° 3° dito. (1 2 3)

Pizzicato
(of the left hand)

The little notes or accords written under the melodie, must be played or sliding with the plectrum upon the strings, if they are at the beginning of the movement: or touch with the fingers of the left hand, if they are intercalated: at the same time continue to play the tremolo. — The little finger is nearly always used, but sometimes the other fingers can be imployed.

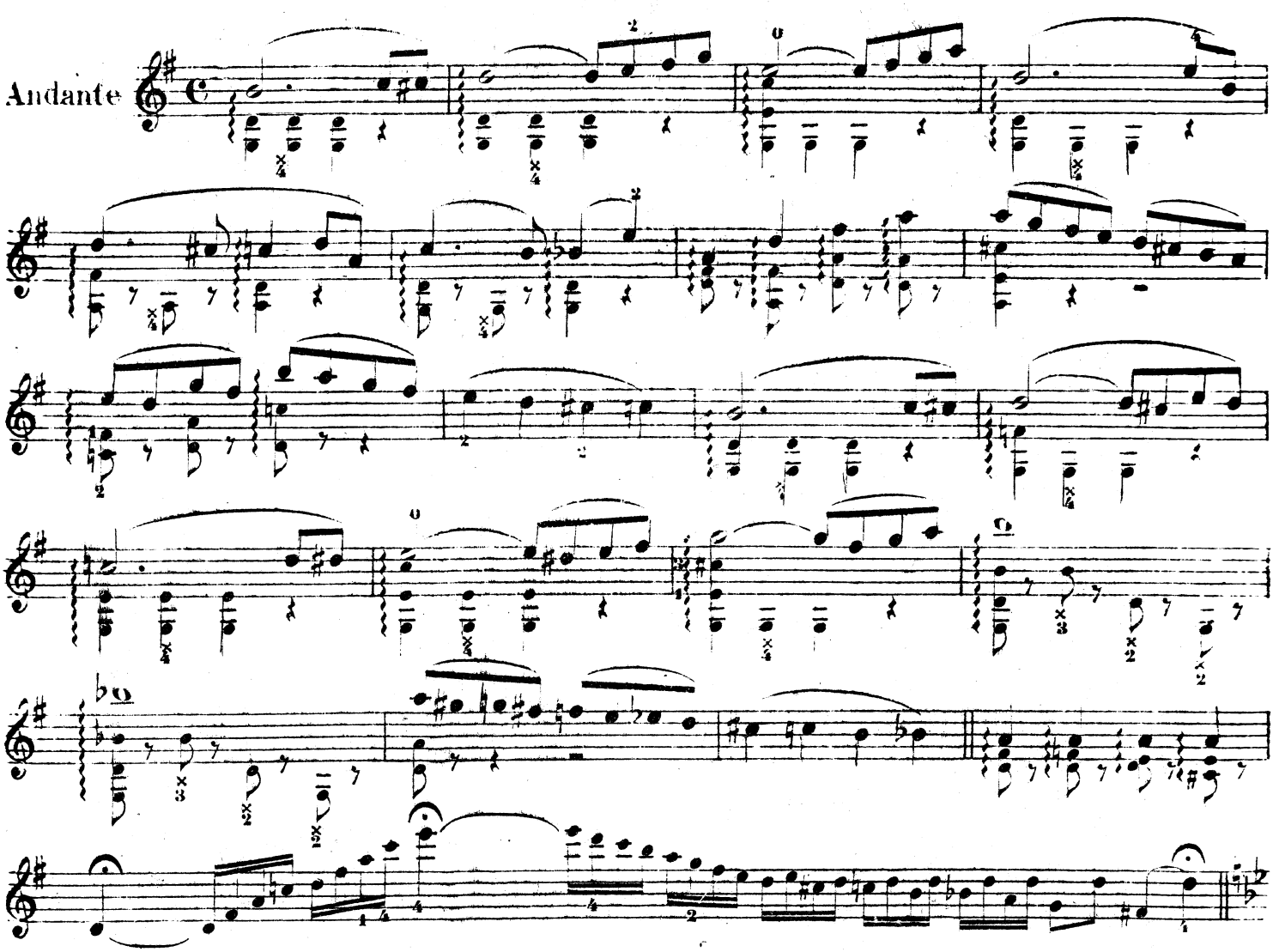
To distinguish these differences of pizzicato I use the following marks.

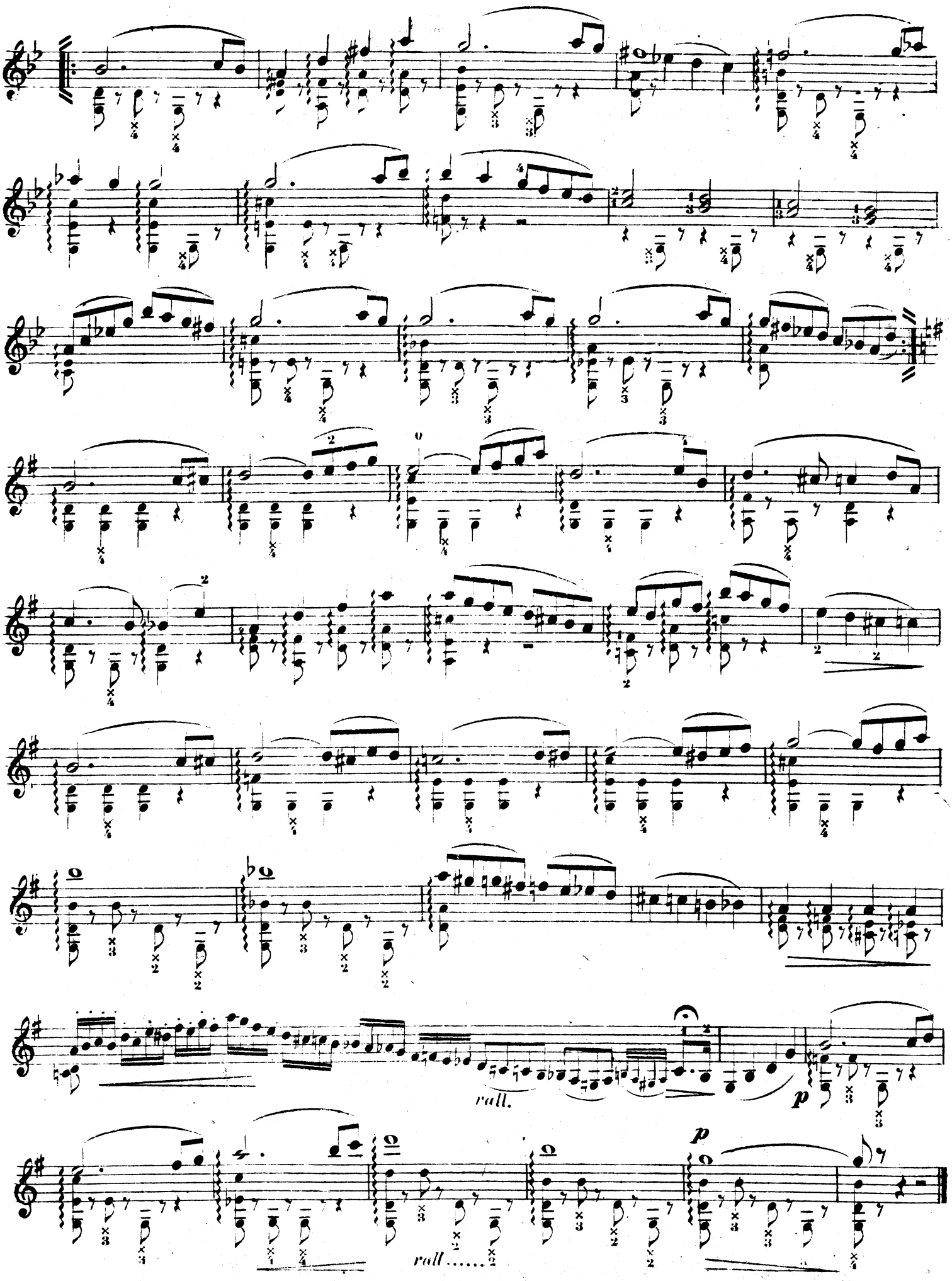
pizz: only pizzicato for the right hand.

sliding upon the strings with the plectrum

× pizzicato with the little finger of the left hand (4)

× × × pizzicato with the 1st 2nd and 3rd finger. (1 2 3)




rall.
p
rall.....
p

Différents mouvements de plectrum

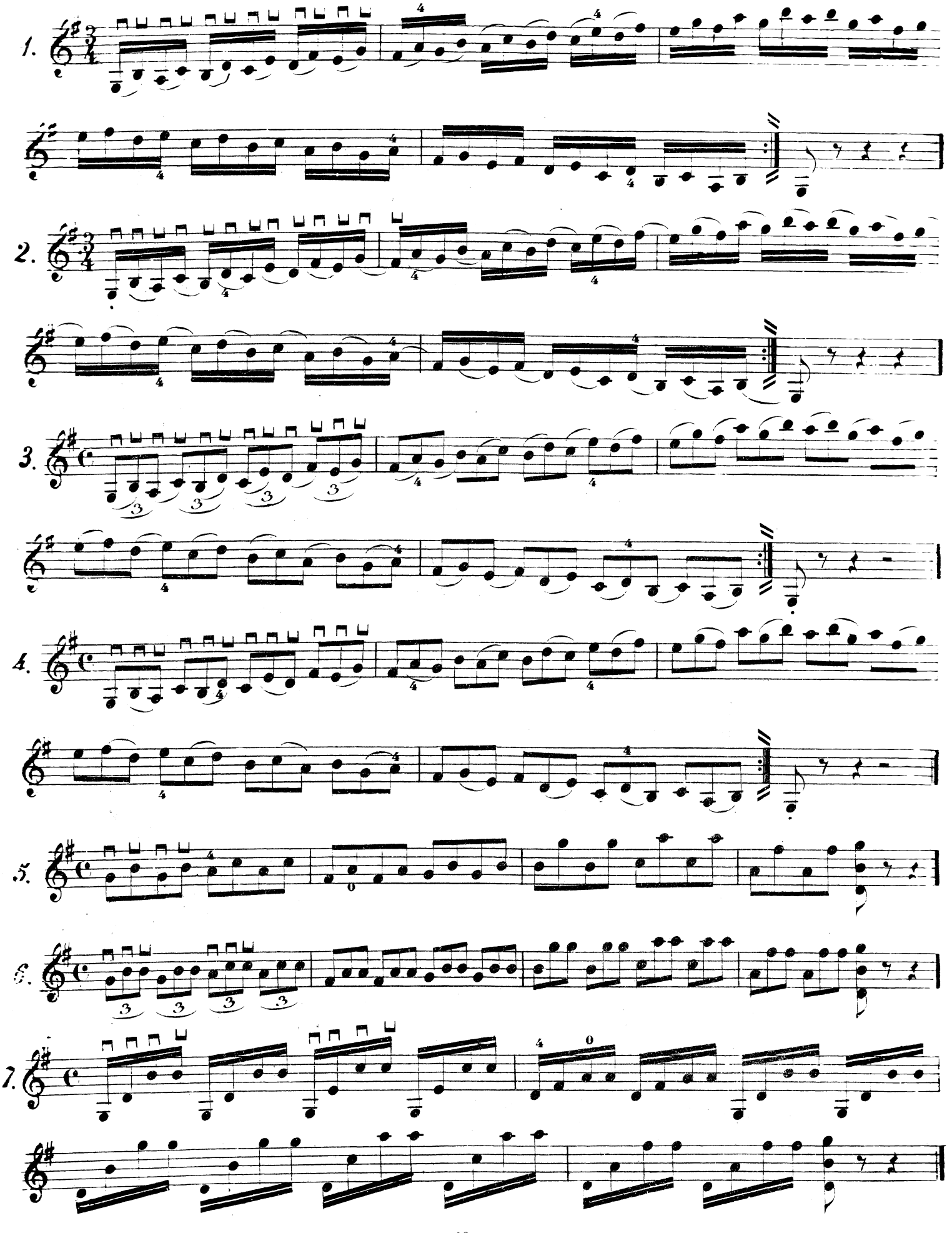
(garder le mouvement ⊓ et ⊔ du plectrum même en changeant de corde).

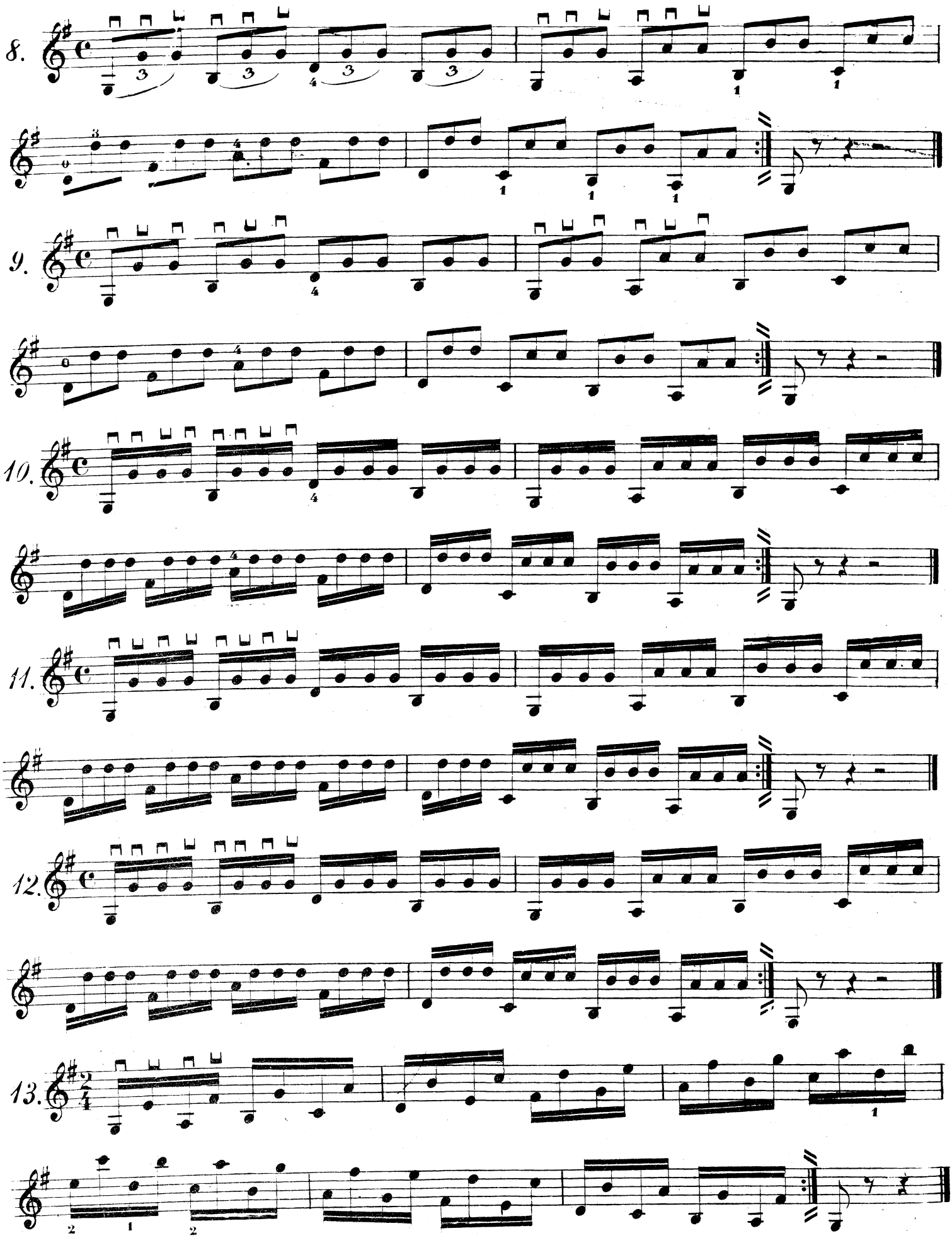
Differenti colpi di penna

(serbare il movimento ⊓ e ⊔ della penna anche cambiando corda).

Different movements of the plectrum

keep the movement ⊓ and ⊔ of the plectrum also when you change the string.

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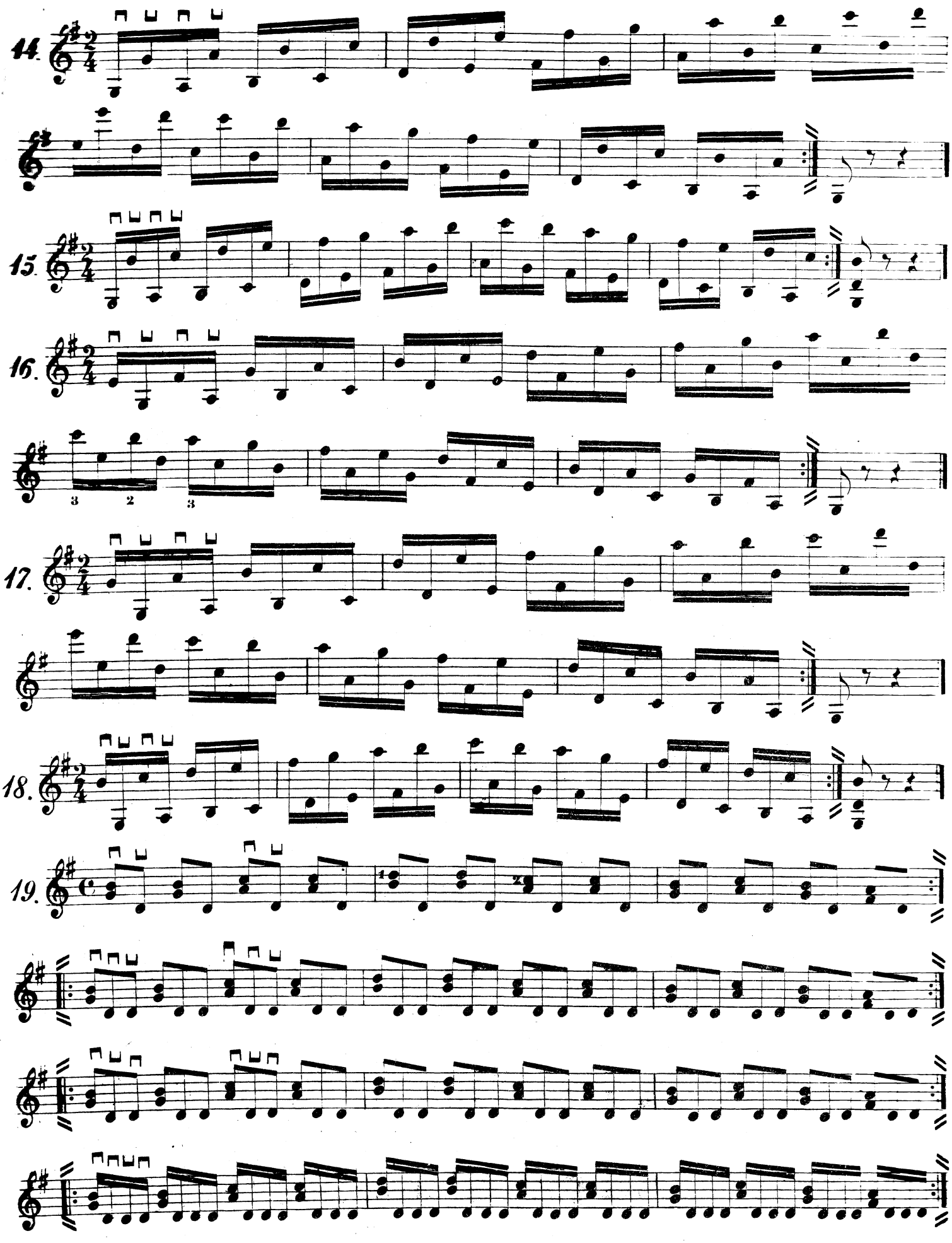
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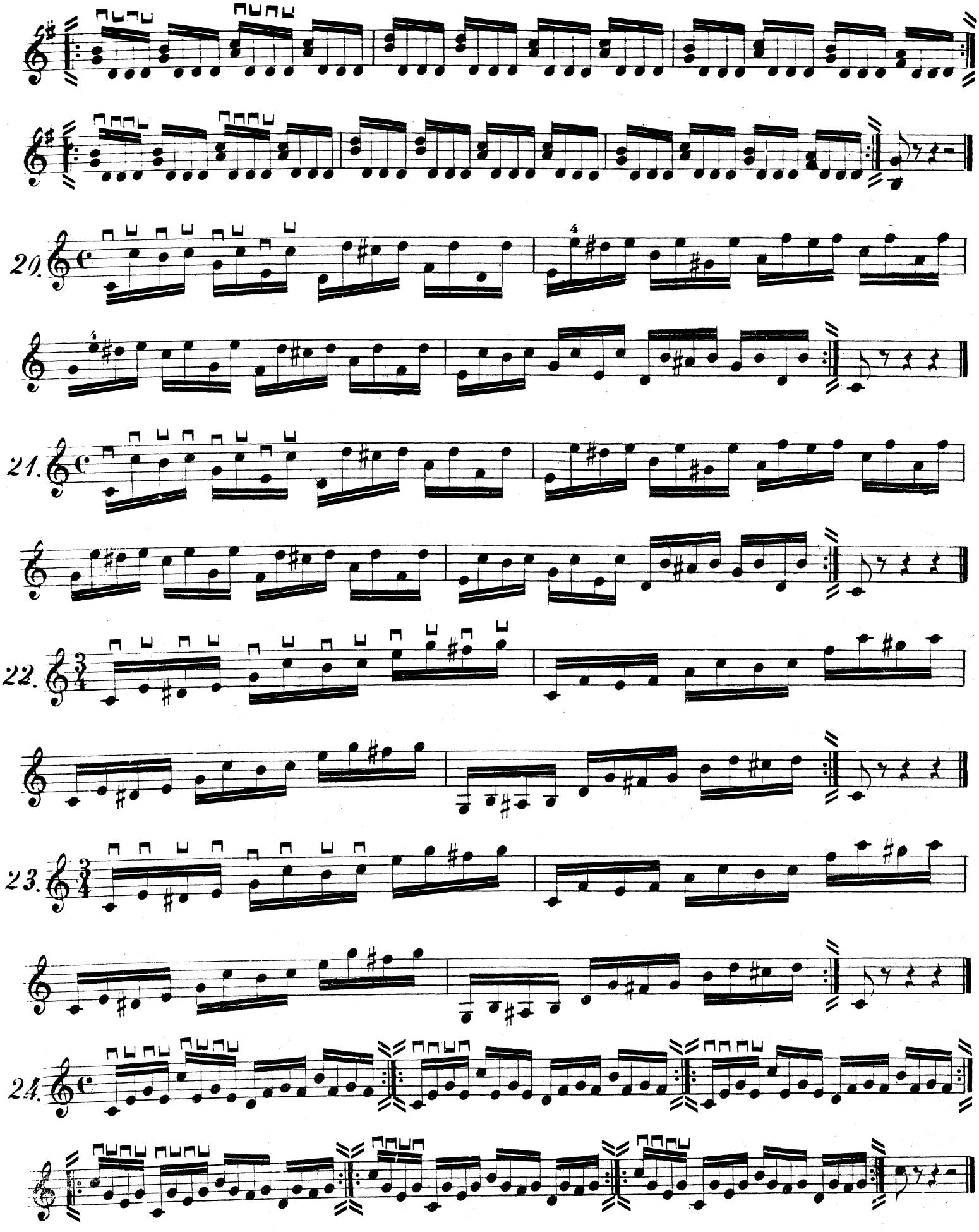
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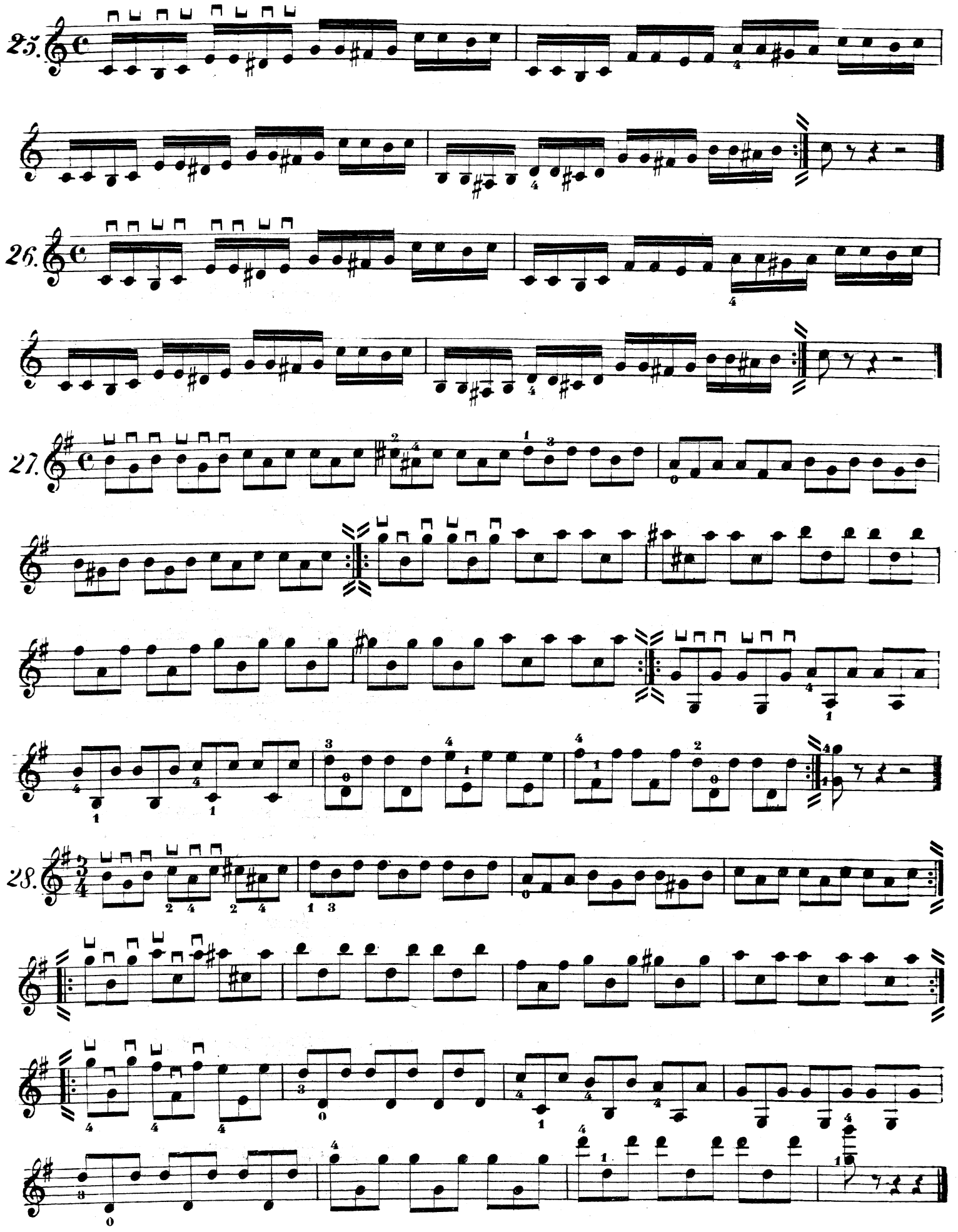
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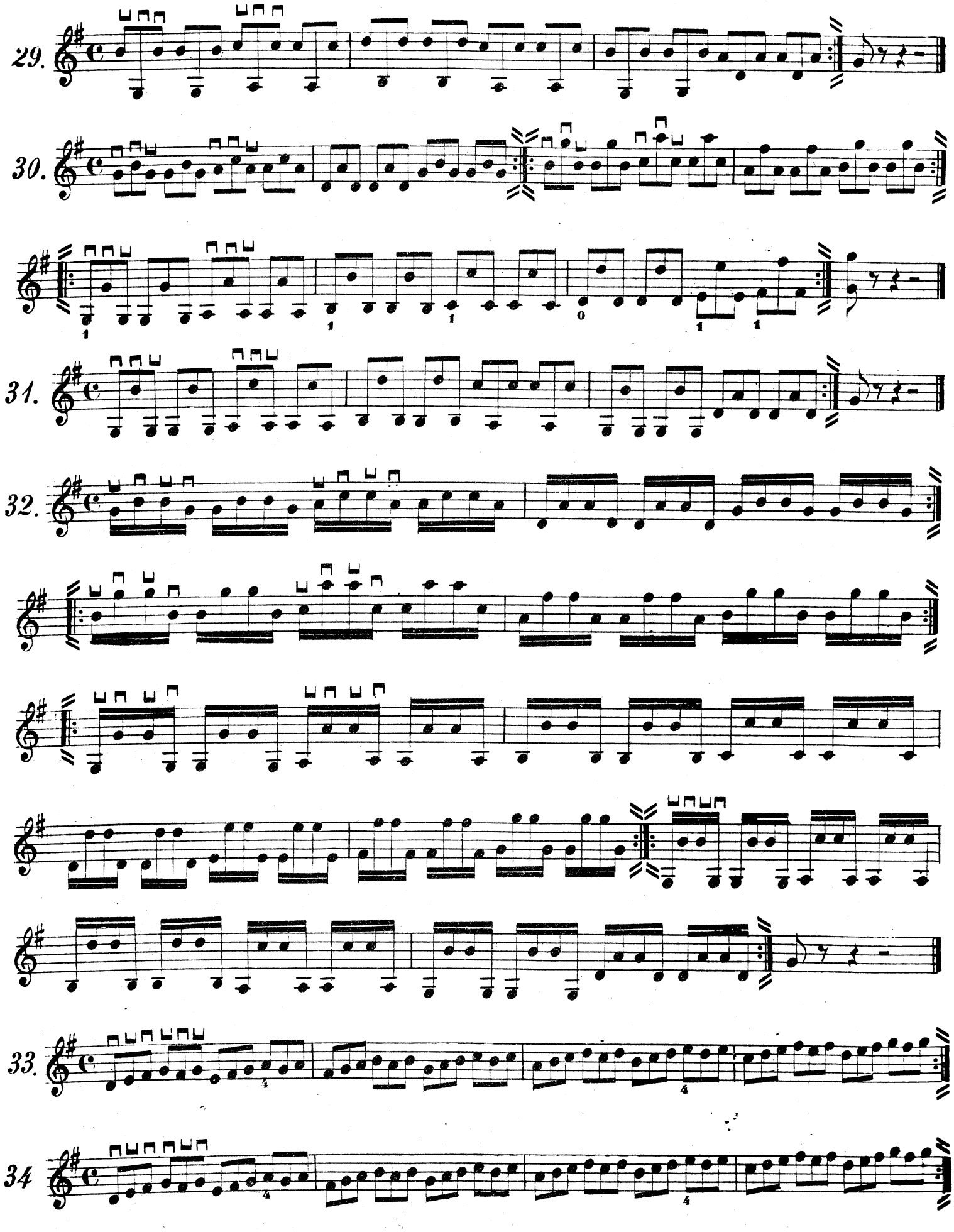
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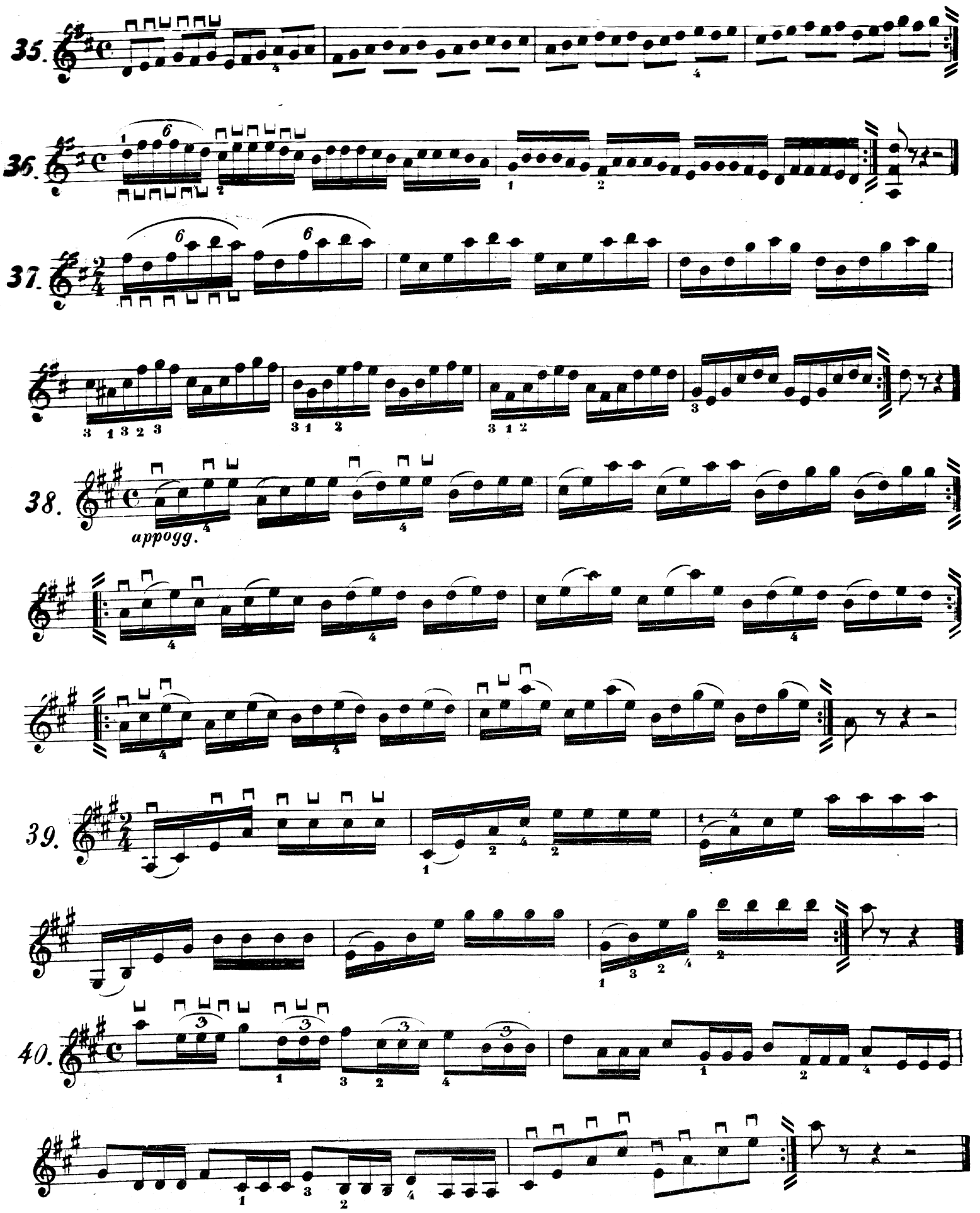

L' application des 20 **Etudes complémentaires** à la Méthode *(op : 216)* doit commencer ici.

Comincia quì l' applicazione dei 20 Studi complementari al Metodo *(op: 216)*

The application of the 20 finishing **Studies** to the Method *(op : 216)* must be begun here.

Le mot *fin* que je mets ici, après les différents coups de plectrum, n'est pas pour indiquer la fin définitive de toute étude. — Si la Methode aura données les connaissances de tout le mécanisme, il faut ensuite le développement et le travail continuel du perfectionnement. — Il est bien utile par conséquant d'étudier les deux parties du **Scioglidita** journalier — les **20 Etudes mélodiques et progressives** complémentaires à cette **Méthode** — les **12 Caprices Etudes** — les **Préludes et Cadences,** les **Duos** plus difficiles, ainsi que d'autres ouvrages que je publierai à la suite de ceux-ci et qui serviront de complément à l'Ecole.

Et puis je dirai comme un célèbre Maître russe repondit à un de ses élèves, qui lui demandait encore des études pour se perfectionner :

— Jouez

Je dirai :

— Répétez

La répétition est l'âme des études.

La parola *fine* che metto quì, dopo i differenti colpi di penna, non sta per indicare il termine definitivo di ogni studio. — Se il Metodo avrà date le cognizioni di tutto il meccanismo, occorrono in seguito lo sviluppo e il lavorio continuo del perfezionamento. — Giovano molto perciò le due parti dello **Scioglidita** giornaliero — i **20 Studi melodici e progressivi** complementari a questo Metodo — i **12 Capricci Studi** — i **Preludi** e **Cadenze,** i **Duetti** più difficili ed altri lavori che andrò pubblicando al complemento della Scuola.

E poi dirò come quel celebre Maestro russo ad un suo allievo, che chiedeva ancora degli studi per perfezionarsi :

— Suonate

Io dirò :

— Ripetete

La ripetizione è l'anima degli studi.

The last word that I put here, after the different movements of the plectrum, does not indicate the definitive *End* of all the studies. If the Method has given the knowledge of all the mechanism, then the development and continual work of the perfecting are necessary. — Therefore are very useful the two parts of the daily **Scioglidita** — the **20 Melodious and progressive studies** — finishing exercises for this Method. — the **12 Caprices** - **Etudes** the **Preludes and Cadences,** more difficult **Duets** and other works that I entend to publish for the complition of the Study.

And now I will tell you what a celebrated Russian Master answered to one of his pupils, who asked him for some more finishing studies :

— Play

I will say :

— Repeat

Repetition is the soul of the study.

Fin de la Méthode. FINE DEL METODO. End of the Method.

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