

SCUOLA COMPLETA DEL MANDOLINO

a 4 corde doppie
La più diffusa in tutto il Mondo

ENRICO MARUCELLI

M E T O D O

N. 31

Teorico pratico - Serve per introduzione agli studi di Carlo Munier

CARLO MUNIER

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T E R Z E T T I

per 3 Mandolini

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EDIZIONI R. MAURRI FIRENZE

Scuola del Mandolino

di

C. M U N I E R

Utile Dulci

10 Duetti per due Mandolini

(fino alla terza posizione)

Parte III

N° 607



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di ETTORE STANTA)

Via del Corso, 1, 17, r.

UTILE DULCI

MANDOLINO 1.

I. SCHUMANN-BERCEUSE

C. MUNIER.

Op. 220.

Allegretto.

PARTE TERZA

The musical score is written for mandolin in 6/8 time. It begins with the tempo marking 'Allegretto' and the instruction 'con dolcezza'. The first staff contains the opening melody with a trill on the second measure. The second staff continues the melody with a dynamic marking of *p*. The third staff marks the beginning of section 'A' with a dynamic of *mf*. The fourth staff features a dynamic of *f* followed by *p*. The fifth staff continues with a dynamic of *p*. The sixth staff marks the beginning of section 'B' with the instruction 'leggere' and a dynamic of *p*. The seventh staff includes a crescendo marking 'cres....'. The eighth staff marks the beginning of section 'C' with a dynamic of *p* and the instruction 'a tempo'. The ninth staff continues with a dynamic of *p*. The tenth staff concludes with dynamics of *dim.*, *allarg.*, and *p*.

MANDOLINO 1.

II. BELLINI-ARIA

Andante.

p *espress.*
cres.
dolce
con anima
p
F *p*
cres.
a tempo
f *p*
dolce

MANDOLINO 1.

III. BEETHOVEN-BAGATELLE

Allegretto.

MANDOLINO 1.

p

f

p

f

rall. *Quasi All^{to}*
p con grazia

dolce

f

f

IV. FESCA-BARCAROLA

Andante.

dolce espress.

dim. *allarg.*

K *cres.* *passionato*

p

p *legg.*

f *p* *pp*

p

M *p*

pp *p*

p *f* *dim.* *p*

mf

MANDOLINO 1.

dim.

con anima

p

dolciss.

V. MOZART-LA VIOLETTA

Allegretto.

p

p

p espress.

P

allarg.

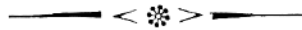
mf

MANDOLINO 1.

Musical score for Mandolino 1, consisting of eight staves of music. The score includes various dynamics such as *mf*, *p*, *cres.*, *f*, and *ff*. It also features articulations like accents and slurs, and includes fingerings and bowings. The music is written in a key with one sharp (F#) and a common time signature.

VI. DONIZETTI-PRELUPIO E CAVATINA.

PRELUDIO.
Andantino.



Musical score for Donizetti's Prelude and Cavatina, consisting of three staves of music. The score is in common time and includes dynamics such as *p* and *f*. It features various articulations, including slurs and accents, and includes fingerings and bowings. The music is written in a key with one sharp (F#).

MANDOLINO 1.

Musical score for Mandolino 1, featuring various sections and dynamics. The score includes:

- Section S:** First system, starting with a forte (*ff*) dynamic and ending with a piano (*p*) dynamic.
- Section T:** Second system, starting with a piano (*p*) dynamic and ending with an *all...* marking.
- Cavatina:** Third system, a section in a different key signature (one flat) starting with a piano (*p*) dynamic.
- Section T:** Fourth system, continuing the Cavatina section with a piano (*p*) dynamic and a *cres.* marking.
- Section T:** Fifth system, continuing the Cavatina section with a piano (*p*) dynamic and a *con espress.* marking.
- Section V:** Sixth system, starting with a piano (*p*) dynamic and a *cres...* marking.
- Section X:** Seventh system, starting with a forte (*f*) dynamic and a *cres.* marking.

The score is written in treble clef with various time signatures and includes numerous fingerings, slurs, and accents.

MANDOLINO 1.

VII. MENDELSSOHN-ROMANZA

Moderato.

MANDOLINO 1.

D *rall.* *p*

espress. *dim.* *rall.* *p*

Detailed description: This system contains two staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. It features a melodic line with various ornaments and dynamics, including a *p* (piano) marking. The second staff continues the melody with similar ornaments and dynamics, including *espress.* (espressivo), *dim.* (diminuendo), and another *rall.* (rallentando) marking. Fingering numbers (1-4) are indicated throughout.

VIII. CIMAROSA-DIVERTIMENTO

All^o *f*

p

E

p *f* *f*

F *All^{to} grazioso.* *p*

Detailed description: This system contains seven staves of music. The first staff starts with a treble clef, a key signature of two sharps, and a common time signature. It begins with an *All^o* (Allegro) tempo marking and a forte (*f*) dynamic. The second staff continues with a piano (*p*) dynamic. The third staff is marked with a **E** chord. The fourth and fifth staves feature a forte (*f*) dynamic. The sixth staff is marked with an *All^{to} grazioso.* tempo marking and a piano (*p*) dynamic, and includes a 6/8 time signature. The seventh staff continues the melody with various ornaments and dynamics. Fingering numbers (1-4) are indicated throughout.

MANDOLINO 1.

p

legg.

cres.

f

a tempo

rall.

f

f

MANDOLINO 1.

IX. SCHUBERT-ANDANTE

MANDOLINO 1.

Musical score for Mandolino 1, measures 1-16. The score is in treble clef with a key signature of two sharps (F# and C#). It features various rhythmic patterns including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamics include p (piano) and M (mezzo). Performance markings include 'legg.' (leggiero) and 'rall.' (rallentando).

X. ROSSINI - ALLEGRO VIVACE

Musical score for Rossini - Allegro Vivace, measures 1-24. The score is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a driving eighth-note melody. Dynamics include p (piano), f (forte), and mf (mezzo-forte). Performance markings include 'cres.' (crescendo) and 'N' (ritardando).

MANDOLINO 1.

The musical score for Mandolino 1, page 15, is written in G major and consists of ten staves. The notation includes various musical elements such as slurs, accents, and dynamic markings. The piece begins with a *p* dynamic and a *cres.* marking. It features several measures with slurs and accents, and dynamic markings such as *p*, *cres.*, *mf*, and *ff*. The score concludes with a double bar line and a fermata over the final note.

FIORI D'EUTERPE

Raccolta di Pezzi Classici

	Mandolino solo	Mandolino e Pianoforte	Due Mandolini e Pianoforte	Due Mandolini Mandola e Pianoforte	Mandolino e Chitarra	Due Mandolini e Chitarra	Due Mandolini Mandola e Chitarra
	Num.	Num.	Num.	Num.	Num.	Num.	Num.
BADARZEWSKA T. La prière d'une vierge. Notturmo (V. Leoni)	2416	2410	2411	2412	2413	2414	2415
BEETHOVEN (van) L. Marcia alla turca (M. Bacchi)	1367	1661	1662	1663	1329	1330	1331
BOCCHERINI L. Celebre minuetto in La magg. (M. Bacchi)	1368	1664	1665	1666	1332	1333	1334
BRAGA G. Leggenda valacca. Serenata (V. Leoni)	2430	2424	2425	2426	2427	2428	2429
CHOPIN F. Marcia funebre (V. Leoni)	2409	2403	2404	2405	2406	2407	2408
Mazurka in La min. Op. 7 n. 2 (M. Bacchi)	1552	1667	1668	1669	1549	1550	1551
Notturmo in Mi b magg. Op. 9, n. 2 (E. Marucelli)	1246	1102	2363	2364	1103	2365	2366
Valzer da concerto. Op. 64, n. 1 (E. Marucelli)	1245	1100	—	—	1101	—	—
FIELD G. *) Notturmo celebre (C. Munier)	1450	1424	1425	1426	1427	1428	1429
GOUNOD C. Ave Maria (V. Leoni)	2437	2431	2432	2433	2434	2435	2436
HAYDN G. *) Minuetto del bove (C. Munier)	1449	1418	1419	1420	1421	1422	1423
Rondò all' ungherese (E. Marucelli)	1248	1106	2371	2372	1107	2373	2374
Serenata celebre (M. Bacchi)	1369	1670	1671	1672	1335	1336	1337
LUIGI XIII Gavotta (M. Bacchi)	1556	1676	1677	1678	1553	1554	1555
MARTINI G. B. Les moutons. Gavotta (M. Bacchi)	2508	2502	2503	2504	2505	2506	2507
MENDELSSOHN-BARTHOLDY F. 1ª Barcarola veneziana (M. Bacchi)	1540	1682	1683	1684	1537	1538	1539
2ª Barcarola veneziana (M. Bacchi)	1544	2469	2470	2471	1541	1542	1543
Canzone di primavera (M. Bacchi)	1371	1679	1680	1681	1341	1342	1343
MOZART W. Marcia turca (C. Munier)	1251	798	799	800	801	802	803
Minuetto celebre (M. Bacchi)	2501	2495	2496	2497	2498	2499	2500
PERGOLESI G. B. Celebre siciliana (M. Bacchi)	1372	1685	1686	1687	1344	1345	1346
RAKOCZY F. Marcia ungherese (M. Bacchi)	2494	2488	2489	2490	2491	2492	2493
ROSELLEN H. 2ª Réverie (M. Bacchi)	1548	1688	1689	1690	1545	1546	1547
SCHUBERT F. Ave Maria (V. Leoni)	2423	2417	2418	2419	2420	2421	2422
*) Momento musicale. Op. 94 (C. Munier)	1451	1430	1431	1432	1433	1434	1435
Serenata celebre (M. Bacchi)	1536	1691	1692	1693	1533	1534	1535
SCHUMANN R. Ninna-nanna (M. Bacchi)	1373	1694	1695	1696	1347	1348	1349
*) Réverie celebre (C. Munier)	1448	1412	1413	1414	1415	1416	1417
YRADIER S. La Paloma. Celebre canzone spagnola (M. Bacchi)	1370	1673	1674	1675	1338	1339	1340

Dei pezzi segnati con l'asterisco (*) esiste la parte di Mandolinello (o Liuto).

Proprietà per tutti i paesi

Riservati tutti i diritti a termine di legge

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