

**MANDOLINO 2.º**

# UTILE DULCI

MANDOLINO 2.

PARTE TERZA

C. MUNIER.

Op. 220.

## I. SCHUMANN-BERÇEUSE

Allegretto.

*legg.*  
*p*  
*f*  
*p*  
*p*  
**A**  
**B** *Cantabile.*  
*p*  
*cres.*  
**C** *a tempo*  
*p*  
*p*  
*p* *rall.*

MANDOLINO 2.

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

II. BELLINI-ARIA

Andante.

*p* *cres.* *p* *cres.* *p* *cres.* *p* *cres.* *p* *cres.*

MANDOLINO 2.

*a tempo*

*f* *p* *p* *cres.* *cres.* *mf* *p* *rall.* *all. . . . p*

III. BEETHOVEN-BAGATELLE

Allegretto.

*p* *p* *p* *Cantabile.* *H* *1*

MANDOLINO 2.

*a tempo*  
*p*

*p*

*f*

*p*

*Quasi All<sup>to</sup>*  
*p con grazia*

*p*

*dolce*

*f*

*f*

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# IV. FESCA-BARCAROLA

Andante.

The musical score is written for Mandolino 2 and consists of 12 staves. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked "Andante." The score includes various dynamics such as *p*, *pp*, *f*, *mf*, *cres.*, *dim.*, and *all.*. There are also articulation marks like *dolce*, *espress.*, and *mf*. The score features several measures with 4-measure rests and some measures with 7-measure rests. The piece concludes with a double bar line and a key signature change to one sharp (F#).

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V. MOZART-LA VIOLETTA

Allegretto.

MANDOLINO 2.

Musical score for Mandolino 2, consisting of seven staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics and articulations:
 

- Staff 1: *p* (piano), *P espress.* (Piano espressivo)
- Staff 2: *p* (piano), *3* (triple), *2* (double), *0* (natural)
- Staff 3: *p* (piano), *3* (triple), *2* (double), *1* (first), *P legg.* (Piano leggero)
- Staff 4: *cres.* (crescendo), *f* (forte)
- Staff 5: *ff* (fortissimo), *3* (triple), *2* (double), *p* (piano), *4* (quadruple)
- Staff 6: *2* (double), *3* (triple), *2* (double), *3* (triple), *R* (ritardando)
- Staff 7: *f* (forte), *1* (first), *0* (natural)

VI. DONIZETTI-PRELUICIO E CAVATINA

Musical score for Donizetti-Preludio e Cavatina, consisting of four staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamics and articulations:
 

- Staff 1: *And.<sup>te</sup>* (Andante), *p* (piano), *4* (quadruple), *3* (triple)
- Staff 2: *p* (piano), *4* (quadruple)
- Staff 3: *4* (quadruple)
- Staff 4: *S* (Sforzando), *ff* (fortissimo), *p* (piano), *f* (forte)



MANDOLINO 2.

Cavatina.

*p*

**T**

*p*

1 2

3

1 1 1

*all.*

*p*

**U**

**V**

*cres.*

*p*

*cres.*

**X**

*f*

*rall.*

*p*

*calando*

*f*

*f*

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# VII. MENDELSSOHN-ROMANZA

Moderato.

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

**A**

**B**

**C**

**D**

*p* *dim...*

*Adagio.*

*p* *mf* *p* *p*

MANDOLINO 2.

3 2 4 3 2 1 2 2

*dim.* *rall. . . .*

VIII. CIMAROSA-DIVERTIMENTO

Allegro.

*f* *f* *p* *f* *f* *f* *rall.* *All<sup>to</sup> grazioso.* *p* *rall.* *p*

MANDOLINO 2.

The musical score for Mandolino 2, page 12, is written in G major and 3/4 time. It consists of 11 staves of music. The first staff begins with a triplet of eighth notes and a second measure with a triplet of eighth notes. The second staff starts with a G chord and a piano (*p*) dynamic, followed by a four-measure rest and another piano (*p*) dynamic. The third staff features a four-measure rest, a crescendo (*cres.*) marking, and a four-measure rest. The fourth staff includes a forte (*f*) dynamic, a rallentando (*rall.*) marking, and a four-measure rest. The fifth staff is marked *p a tempo*. The sixth staff begins with a forte (*f*) dynamic, a piano (*p*) dynamic, and a half note (H) marking. The seventh staff has a crescendo (*cres.*) marking and a forte (*f*) dynamic. The eighth staff starts with a piano (*p*) dynamic. The ninth staff features a forte (*f*) dynamic. The tenth staff is marked *pp*. The eleventh staff concludes with a forte (*f*) dynamic and a fermata over the final note.

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IX. SCHUBERT-ANDANTE

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*cres.*

*legg.*

*p*

**K**

**L**

*p espress.*

**M**

MANDOLINO 2.

First system of musical notation for Mandolino 2. It consists of three staves in G major (one sharp). The first staff begins with a 4-measure rest, followed by a melodic line with a *p* dynamic. The second staff features a 3-measure rest, a 4-measure rest, and a melodic line with *p* and *dim.* dynamics. The third staff continues the melodic line with *rall.* and includes triplets and a 2-measure rest.

X. ROSSINI-ALLEGRO VIVACE

Second system of musical notation for Rossini-Allegro Vivace. It consists of eight staves in G major (one sharp). The first staff is in 6/8 time, starting with a 2-measure rest and a *p* dynamic, followed by a *cres.* marking. The second staff begins with a *f* dynamic. The third staff has a *N* marking. The fourth staff starts with a *f* dynamic. The fifth staff has a *p* dynamic. The sixth staff has a *p* dynamic and a 0-measure rest. The seventh staff has a *p* dynamic. The eighth staff ends with a *mf* dynamic.

MANDOLINO 2.

The musical score for Mandolino 2, page 15, is written in G major and 4/4 time. It consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes a *cres.* marking and a *p* dynamic. The third staff features fingerings 3, 1, 3, 1, 3, 1. The fourth staff has a *p* dynamic. The fifth staff includes a *p* dynamic and a *cres.* marking. The sixth staff has a *p* dynamic. The seventh staff has a *mf* dynamic. The eighth staff has a *mf* dynamic. The ninth staff has a *p* dynamic and a *cres.* marking. The tenth staff has a *p* dynamic and a *cres. . . . .* marking. The eleventh staff has a *p* dynamic and a *cres. . . . .* marking. The twelfth staff has a *rinf.* dynamic and a *ff* dynamic. The piece concludes with a double bar line and a 2/2 time signature.

# Biblioteca del Solista

Raccolta di pezzi da Concerto per Mandolino

SOLO O CON ACCOMPAGNAMENTO DI PIANOFORTE O CHITARRA

	Mandolino solo	Mandolino e Piano	Mandolino e Chitarra
N°	N°	N°	N°
<b>ARIENZO V.</b>			
1° Capriccio da concerto . . . . .	1242	1146	1147
2° Capriccio da concerto . . . . .	1455	1453	1454
<b>BERIOT (de) C.</b>			
Scene de ballet (C. MUNIER) . . . . .	1704	1702	1703
<b>CHOPIN F.</b>			
Notturmo <i>Mi b</i> magg. Op. 9, n. 2. (E. MARUCELLI) . . . . .	1246	1102	1103
Valzer da concerto. Op. 64, n. 1 (E. MARUCELLI) . . . . .	1245	1100	1101
<b>HAYDN. G.</b>			
Rondò all'ungherese (E. MARUCELLI) . . . . .	1248	1106	1107
<b>LA SCALA G. B.</b>			
1° Concerto <i>La min.</i> . . . . .	1405	1403	1404
Fantasia — Mazurka. Op. 40 . . . . .	1489	1487	1488
1ª Tarantella . . . . .	1243	734	1302
2ª Tarantella. Op. 9. . . . .	1244	761	1303
<b>LEONARDI S.</b>			
Angeli e demoni. Fantasia caratteristica	1660	—	—
Scintilla (La) ( <i>L'Etincelle</i> ) Mazurka da Concerto . . . . .	3052	3054	3053
Bella Sorrentina (La) Tarantella. . . . .	3055	3057	3056
Souvenir de Naples. Tarantella variata	1656	1654	1655
Souvenir de Sicile. Mazurka variata . . . . .	1659	1657	1658
<b>LISZT F.</b>			
Rapsodia Ungherese. N. 2 . . . . .	2988	2989	2992

	Mandolino solo	Mandolino e Piano	Mandolino e Chitarra
N°	N°	N°	N°
<b>MARUCELLI E.</b>			
Avvenire (L'). Valzer brillante . . . . .	263	691	261
Capriccio zingaresco. . . . .	1249	1130	1131
Caricature. Polka variata . . . . .	563	553	558
Diavoli bianchi. Polka variata . . . . .	257	677	255
Giostra (La). Mazurka . . . . .	260	684	258
Lionella. Mazurka variata. . . . .	251	670	249
Moto perpetuo. Pezzo da concerto. . . . .	1247	1104	1105
Pattuglia (La). Pezzo caratteristico . . . . .	1272	1270	1271
Polonese da concerto . . . . .	1250	1132	1133
Scherzo militare. Pezzo caratteristico. . . . .	1269	1267	1268
Sguardi provocanti. Valzer brillante . . . . .	254	656	252
Treno lampo. Polka variata . . . . .	248	663	246
Valzer fantastico da concerto . . . . .	1255	1253	1254
<b>MORLACCHI P.</b>			
Il pastore svizzero. Pezzo variato (A. CAMPANINI) . . . . .	2585	2579	2582
<b>MOZART W.</b>			
Marcia turca (C. MUNIER) . . . . .	1251	798	801
<b>MUNIER C.</b>			
A Leil... 1ª Mazurka da concerto. Op. 224	699	697	698
1ª Aria variata <i>La magg.</i> Op. 281. . . . .	1486	1484	1485
Bizzarria. Capriccio da concerto. Op. 201	806	804	805
Capriccio spagnolo. Op. 276. . . . .	1325	1323	1324
*) 1° Concerto <i>Sol magg.</i> Op. 163 . . . . .	1492	1490	1491
***) Love Song (Canto d'amore). Duo per Mandolino. Op. 275 . . . . .	1310	1314	1315
2ª Mazurka — Fantasia. Op. 273 . . . . .	1306	1304	1305
Rossiniana. Fantasia da concerto. Op. 131	1328	1326	1327
Valzer — Concerto. Op. 241 . . . . .	1241	1239	1240

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FIRENZE - Via del Corso, 1 (17°)