

SCUOLA DEL MANDOLINO

C. MUNIER

Metodo Pratico Completo

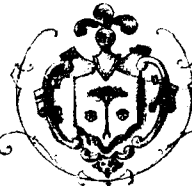
TESTO

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ADOLFO
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Mandolinenschule von Carlo Munier, 1891

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Carlo Munier lebte von 1859 – 1911. Seine Mandolinenschule erschien erstmals 1891, auch das Vorwort ist datiert auf 1891.

Ich habe zwei verschiedene Ausgaben des 1. Bandes, beide sind allerdings unvollständig.

Die ältere Ausgabe hat ein großes Format (ca. 36 cm x 26 cm), das Titelbild fehlt, Es gibt keinen Hinweis auf einen Verlag, die Seiten am Anfang sind etwas durcheinander. Bei dieser Ausgabe fehlen die ersten beiden Seiten mit Noten (Seite 17 und 18), das Heft endet auf Seite 78 mitten in der Etüde Nr. 8 des vierten Teiles. Ich habe einen Hinweis gefunden, dass der erste Band dieser Schule 88 Seiten hat, demnach fehlen mir 10 Seiten am Ende der Schule.

Da bei der älteren Ausgabe das Titelblatt fehlt, habe ich den Titel des zweiten Bandes in der Ausgabe von Adolfo Lapini verwendet.

Die erste Seite zeigt ein Bild von Carlo Munier mit Hinweisen zur Goldmedaille beim Nazionale di Genova und seinen Ehrenmitgliedschaften beim R. Circolo Margherita di Firenze und beim Circolo di Palermo. Außerdem ist er Direttore del Quartetto a Plettro Fiorentino.

Die Schule besteht laut Inhaltsverzeichnis aus dem Vorwort – Regeln und Beobachtungen – sowie 4 weiteren Teilen:

- 1 – Elementare Übungen
- 2 – Entwicklung des Tremolo und Staccato
- 3 – 18 spezielle staccato Übungen
- 4 – Übungen für den Ausdruck

Die Einführung zu der Schule ist in zwei Fassungen vorhanden, eine auf italienisch, eine weitere auf französisch und englisch. Dazu gibt es eine große zweiseitige Tafel mit der Mandoline und den Tönen auf der Mandoline sowie eine Abbildung zur Haltung der Mandoline, der rechten und der linken Hand. Auf Grund der Größe der Tafel habe ich diese auf eine Seite zusammengeschoben.

Interessant ist die Tatsache, dass Munier die Mandolinen von Giovanni Carbone empfiehlt: bei der abgebildeten Mandoline kann man das Etikett im Schalloch lesen, unten steht der Hinweis: **Les Mandolines „Giovanni Carbone“ sont garanties absolument juste.** Wegen der Französischen Sprache vermute ich, dass diese Ausgabe aus Frankreich stammt, von wo ich die Noten auch gekauft habe.

In der zweiten Ausgabe vom Verlag **Casa Musicale „Pucci“ Portici (Napoli)** ist die Mandoline beim Schalloch abgeschnitten, auch die anderen Bezeichnungen sind zuerst auf italienisch. Die Einleitung ist nur auf Italienisch gedruckt, dieses Heft endet schon auf Seite 52 mit der Nr. 11 des 3. Teiles, ist also noch weniger vollständig als meine ältere Ausgabe.

Michael Reichenbach

Weitere Informationen auf meiner Homepage www.mandoisland.de

du trémolo et du staccato.

del tremolo e dello staccato.

of the tremolo and staccato.

Sol — mode majeur

Sol — modo maggiore

G — major

(op: 103)

Allegro giusto

1.

Musical score for exercise 1, consisting of seven staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line with various rhythmic values and articulation marks. Fingering numbers (0, 1, 2, 3, 4) are placed below the notes. The score includes several repeat signs and a double bar line with repeat dots.

Exercice de staccato

Esercizio di staccato

Staccato exercise

en bas □ et en haut □

in giù □ e in su □

downwards □ and upwards □

Lento

2.

Musical score for exercise 2, consisting of four staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line with slurs and staccato markings. Fingering numbers (0, 4) are placed below the notes. The score includes several repeat signs and a double bar line with repeat dots.

Five staves of musical notation in G major. The first staff shows a sequence of eighth notes with a barre at the 4th fret. The second staff includes natural harmonics (0) and a barre at the 4th fret. The third staff features a barre at the 4th fret and natural harmonics. The fourth staff has a barre at the 4th fret and natural harmonics. The fifth staff concludes with a series of eighth notes and a final chord.

Mi — mode mineur

Mi — modo minore

E — minor

3.
 Musical staff with guitar fret numbers 0, 2, 3, 0. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes.

Musical staff with guitar fret numbers 4, 0, 3, 1, 1. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes.

Andante

Musical staff with guitar fret numbers 2, 3, 1, 1. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes.

Musical staff with guitar fret numbers 4, 4, 4, 0. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes.

Musical staff with guitar fret numbers 1, 2, 3, 0, 0. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes.

Musical staff with guitar fret numbers 1, 2, 3, 1, 1, 2. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes.

4.

Leñto

8º tasto

Re -- mode majeur

Re -- modo maggiore

D. major

4.

Allegro Giusto

Five staves of musical notation in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings (0, 1, 2, 3, 4).

All^o comodo

Ten staves of musical notation in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings (0, 1, 2, 3, 4). The tempo marking *All^o comodo* is present at the beginning of this section.

All^o Mod^o



(Les croches staccato)

(Le crome staccate)

(The quavers staccato)



Do - mode majeur

Do - modo maggiore

C. major



Moderato assai



4 0 1 4 4 4 1 1 2

3 3 0 1 1 4

4 2 2 4 3 2 4 2 4

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

Lento

0 2 0 4 4 0 4 4 4

4 0 4 4 0 4 4 0

4 4 4 0 4 4 4 4

4 0 4 2 4 4 4 4 1 2

4 0 0 1 0 4 4 4

4 1 0 4 4 4 4 4 4

Les noires 8 *pennate* — 4 les croches — et 2 les doubles-croches.

Le semiminime 8 *pennate* — 4 le crome — 2 le semicrome.

8 *pennate* for the crotchets — 4 for the quavers — and 2 for the semi-quavers.

10.

Andantino

La règle fixe pour les triolets avec le mouvement *staccato* est: de battre en bas \square le plectrum pour chaque première note — les autres *pennate* en bas ou en haut selon le changement des cordes — La même règle vaut pour les *quartine* et les *sextolet*s de croches et doubles croches.

La regola fissa per le terzine è: di battere in giù \square la penna ogni prima nota — le altre pennate in giù o in su secondo il cambiamento di corde — La stessa regola è valida per le quartine e sestine di crome e semicrome.

The fixed rule for the triplets with the *staccato* is: to strike the plectrum downwards every first note: the other *pennate* downwards or upwards, according to the change of the strings — The same rule is used for the *quartine* and *sextolet*s of quavers and semiquavers.

les croches *staccato* Le crome *staccate* the quavers *staccato*

Allegro Mod.^{to}

(Les croches staccato)

(Le crome staccato)

(The quavers staccato)

Andante mosso

13.

(Les croches staccato)

(Le crome staccato)

(The quavers staccato)

Andantino

14.

Three staves of musical notation in treble clef. The first staff contains a melodic line with a 4-measure rest and a final measure with a 0 1 fingering. The second staff continues the melody with a 4-measure rest and a 1 1 2 fingering. The third staff features a double bar line, a repeat sign, and a 4-measure rest, ending with a 6-measure rest.

Fa — mode majeur

Fa — modo maggiore

F. major

15.

First staff of exercise 15, starting with a treble clef and a common time signature. It contains a melodic line with a 1 fingering and a 2-measure rest.

Second staff of exercise 15, featuring a double bar line, a repeat sign, and a 2-measure rest.

Moderato

Third staff of exercise 15, starting with a 4/4 time signature and a 0 fingering. It includes a 1 1 0 1 2 3 fingering.

Fourth staff of exercise 15, featuring a 4-measure rest and a 1 0 fingering.

Fifth staff of exercise 15, containing a 2 1 1 0 fingering.

Sixth staff of exercise 15, featuring a 3 2 2 1 2 1 2 2 6 fingering.

Seventh staff of exercise 15, containing a 1 2 1 1 0 fingering.

Eighth staff of exercise 15, featuring a 4 3 #3 0 fingering.

Allegretto

16.

Musical score for exercise 16, *Allegretto*. It consists of six staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features sixteenth-note patterns with slurs and fingering numbers (4, 6). The piece concludes with a double bar line and a fermata.

Ré — mode mineur

Re — modo minore

D. minor

Andantino

17.

Musical score for exercise 17, *Andantino*. It consists of five staves of music in 9/8 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features dotted rhythms and slurs, with various fingering numbers (0, 1, 2, 3, 4). The piece concludes with a double bar line and a fermata.

The first system of music consists of six staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a sequence of notes with fingerings: 4, 3, 3, 4, 1. The second staff has fingerings: 0, 0, 1, 2, 0, 2, 2, 4. The third staff has fingerings: 2, 2, 1, 4, 2. The fourth staff has fingerings: 0, 1, 2, 2, 2, 4. The fifth and sixth staves continue the melodic line with various note values and fingerings.

18 *Allegro giusto*

The second system begins at measure 18 with the tempo marking *Allegro giusto*. It consists of six staves of music in G major. The first staff has fingerings: 4, 4. The second staff has fingerings: 4, 4, 4, 4, 4, 4, 4, 4. The third staff has fingerings: 2, 0, 4, 1. The fourth staff has fingerings: 4, 2, 1, 4, 4, 0, 4. The fifth and sixth staves continue the melodic line with various note values and fingerings, ending with a double bar line.

A ce point l'élève peut commencer définitivement l'application du trémolo dans sa juste mesure. Le Maître aura soin de faire acquérir ce mouvement en se servant de son propre exemple, et en faisant répéter quelque exercice facile déjà étudié — surtout le N.º 19 des études élémentaires.

Pour délier toujours davantage le pouls, je place ci après un très — utile exercice qui doit être exécuté d'abord lentement avec la numération habituelle des *pennate* et puis degré par degré jusqu' au trémolo.

(Battre avec beaucoup de légèreté le plectrum en bas et en haut pour toucher continuellement les deux cordes).

A questo punto l'allievo può cominciare definitivamente l'applicazione del tremolo nella sua misura giusta: sarà cura del Maestro di far acquistare questo movimento usando più che altro del proprio esempio e facendo ripetere qualche esercizio facile già studiato — soprattutto il N.º 19 degli studi elementari.

Per sciogliere sempre più il polso metto qui appresso un utilissimo esercizio che va fatto prima lento con la solita numerazione di pennate, e poi grado grado fino al tremolo.

(Battere con molta leggerezza la penna in giù e in su per toccare continuamente le due corde).

The pupil can at this point play the *tremolo* in its just movement; but the best way to get it perfect is: to follow the Tacher's example, by repeating some easy exercise already learnt and above all the N.º 19 of the elementary studies.

To render the wrist very elastic I have put a very useful exercise here, to be played first slowly with the usual numbered *pennate*, and little by little get to the tremolo.

(Strike the plectrum very lightly continually downwards and upwards, to touch the two strings).

La — mode majeur

La — modo maggiore

'A. major

20.

(Les croches avec le trémolo) (Le crome tremolate) (The quavers with the tremolo)

Andantino mosso

Meno mosso

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with various intervals. Fingering numbers (0, 1, 3, 2) are written below the notes.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains notes with intervals and fingering numbers (1, 3, 2, 0, 3, 4, 1, 1, 2, 3, 0).

Musical staff 3: Treble clef, key signature of two sharps. The tempo marking *1.^o tempo* is written above the staff. The staff contains notes with intervals and fingering numbers (2, 3, 4, 2).

Musical staff 4: Treble clef, key signature of two sharps. The staff contains notes with intervals and fingering numbers (1, 2, 1, 2, 4, 2).

Musical staff 5: Treble clef, key signature of two sharps. The staff contains notes with intervals and fingering numbers (4, 2, 3, 4, 2, 0, 1, 8).

Musical staff 6: Treble clef, key signature of two sharps. The tempo marking *Allegro* is written above the staff. The staff contains a sequence of notes with intervals and a fingering number (4). The measure number 21 is written to the left of the staff.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a sequence of notes with intervals and a fingering number (4). The staff ends with a double bar line.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a sequence of notes with intervals and fingering numbers (2, 4).

Musical staff 9: Treble clef, key signature of two sharps. The staff contains a sequence of notes with intervals and fingering numbers (1, 1, 4).

Musical staff 10: Treble clef, key signature of two sharps. The staff contains a sequence of notes with intervals and fingering numbers (4, 4, 4).

Musical staff 11: Treble clef, key signature of two sharps. The staff contains a sequence of notes with intervals and a fingering number (4). The staff ends with a double bar line.

22.

Largo

Two staves of musical notation in G major (one sharp). The first staff contains a sequence of eighth notes grouped into triplets, with fingerings 8 2 1 and 3 1 1. The second staff continues with similar triplet patterns and fingerings 4 3 4 1 2 2.

Moderato (les croches staccato) (le crome staccate) (the quavers staccato)

23.

A series of ten staves of musical notation for exercise 23, in G major. The notation features a mix of eighth notes and quarter notes, often with slurs and accents. Fingerings are indicated throughout, including 1 1, 4, 3, 4, 1, 0 3 3, 4, 1 1 1, and 4. The exercise concludes with a final cadence.

24. 



Andantino

(Les croches staccato)

(Le crome staccato)

(The quavers staccato)







Grave





(Les croches avec le trémolo)

(Le crome tremolate)

(The quavers with the tremolo)




25.

(croches et doubles-croches avec le trémolo)

(crome e semicrome tremolate)

(quavers and semiquavers with the tremolo)

Larghetto

Allegro Giusto

26.

Do # — mode mineur

Do # — modo minore

C. # minor

27.



(les croches et les doubles croches
avec le trémolo)

(crome e semicrome tremolate)

(quavers and semiquavers with the
tremolo)

Adagio



A ce point, si le Maître trouve convenable une première application du trémolo et du staccato, fera exécuter à l'élève les trois premiers morceaux de mon ESORDIENTE.

(Romanzetta — Pavane — La Pietà)

A questo punto trovando il Maestro adatta una prima applicazione del tremolo e dello staccato, si possono eseguire i primi tre pezzi del mio ESORDIENTE.

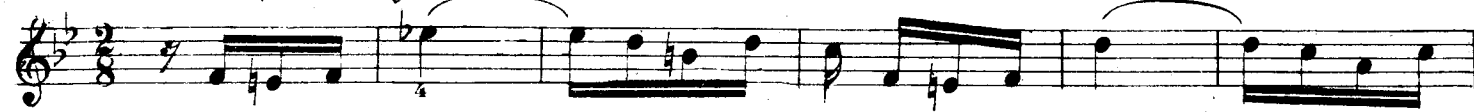
(Romanzetta — Pavane — La Pietà)

If the Teacher thinks an application of the tremolo and staccato is convenient at this point, he can make the pupil play the first three pieces of my ESORDIENTE.

(Romanzetta — Pavane — La Pietà)

28. 

(croches et doubles-croches avec le) (crome e simicrome tremolate.) (quavers and semiquavers with the) *tremolo.* *Andante quasi Adagio* *tremolo.*












Allegro moderato

29

The musical score is written on ten staves. It begins at measure 29. The first two staves contain many triplet markings. The third staff has a first ending bracket. The fourth staff has a repeat sign and a first ending bracket. The fifth staff has a fourth ending bracket and triplet markings. The sixth staff has a repeat sign and a first ending bracket. The seventh staff has a fourth ending bracket. The eighth and ninth staves are primarily eighth-note passages. The tenth staff concludes with a final cadence.

Sol - mode mineur

Sol - modo minore

G. minor

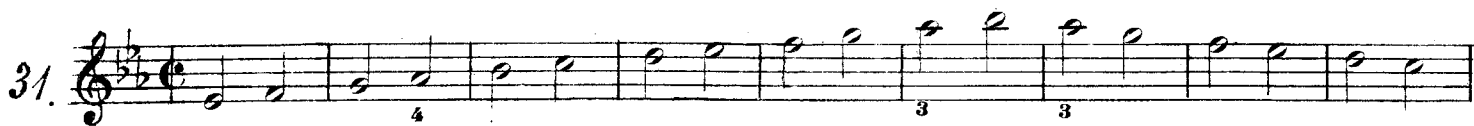
30.

Andante mosso (les croches staccato) (le crome staccate) (the quavers staccato)

Mi b — mode majeur

Mi b — modo maggiore

E b — major

31. 




Poco Allegro










Allegro comodo

32.

Do — mineur

Do — minore

C minor

(les croches et les doubles croches)
(avec le trémolo)

(crome e semicrome tremolate)

(quavers and semiquavers with the)
(tremolo)

33.

les doubles croches demi — pen-
nata en bas.

(le semicrome mezza pennata in giù)

(the semiquavers half a pennata down-
wards.)

Adagio

The musical score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Adagio'. The music is written for guitar, with various fret numbers (0, 1, 2, 3, 4, 7, 8) and articulation marks (accents, slurs) throughout. The notation includes eighth notes, quarter notes, and half notes, often beamed together. The piece concludes with a double bar line and two eighth notes.

Andantino mosso

34.

Musical score for 'Andantino mosso' starting at measure 34. The score consists of ten staves of music in G major, 2/8 time. It features various rhythmic patterns including eighth notes, quarter notes, and sixteenth notes, with frequent use of slurs and ties. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and a final chord.

les croches pointées avec le *tremolo*
les doubles croches denn *pennata* en
bas.

le crome col punto tremolate
le semicrome mezza pennata in giù

the dotted quavers with the *tremolo*
semiquavers halt a *pennata* down
wards.

Allegro moderato

35.

Allegro marziale

All^o moderato

36.

Fa — mode mineur

Fa — modo minore

F. minor

37.

(croches et doubles croches avec le trémolo — les triples — croches) (crome e semicrome tremolate) (quavers and semiquavers with the tremolo.)
 staccato le bisicrome staccate Demisemiquavers staccato

Adagio

Poco più mosso

2 2

1.º tempo

3 1 3

4

38. *Andantino mosso*

3

3

3

3

3

3

3

3

3

3

On peut commencer ici l'étude de mon *Scioglidita* (Délie-doigts) (Première Partie — Première Position) pour les exercices journaliers de l'agilité.

Può cominciare qui lo studio del mio *Scioglidita* (Parte Prima — Prima posizione) per gli esercizi giornalieri di agilità.

The study of my *Scioglidita* (First Part — First Position) for the daily exercises of agility may be begun here.