

tremolando

p *sempre una corda*
ma armonioso

(A)

(A)

(A)

(A)

m.g
sempre una corda
un poco più sonore

♩ *♩* *♩* *♩*

(A) Bien répéter distinctement la note faite par le pouce de la main gauche.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first four measures. The lower staff (bass clef) contains a bass line with a slur over the first four measures. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The first measure of the bass line is marked with a '1' below the note.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. The word "cresc." is written below the first measure of the upper staff. The bass line has a '7' below the first measure.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. The bass line has a '7' below the first measure.

Fourth system of musical notation. The upper staff begins with the instruction "PIÙ TUTTI" and "MOSSO" above the first measure. The music features a rapid ascending scale in the upper staff, with fingerings 1, 2, 4, 2, 3, 1, 6, 5, 4, 3, 2, 1, 4, 2, 1, 4, 2 written below the notes. The lower staff continues the bass line. The dynamic marking "ff" is present below the first measure of the upper staff.

Fifth system of musical notation. The upper staff continues the rapid ascending scale with fingerings 4, 1, 4, 4, 3, 2 written below the notes. The lower staff continues the bass line. The system concludes with a final chord in the upper staff.

First system of musical notation. The upper staff features a melodic line with a large slur and a dotted line above it. The lower staff contains a bass line with several chords marked with asterisks. The key signature is three flats (B-flat, E-flat, A-flat).

Second system of musical notation, continuing the melodic and bass lines from the first system. The upper staff has a slur and a dotted line. The lower staff has chords marked with asterisks.

Una corda
meno mosso

pp subito

Third system of musical notation. The upper staff has a series of chords with a slur. The lower staff has a bass line with chords marked with asterisks. The key signature is three flats.

Fourth system of musical notation. The upper staff has a series of chords with a slur. The lower staff has a bass line with chords marked with asterisks. The key signature is three flats.

Fifth system of musical notation. The upper staff has a series of chords with a slur. The lower staff has a bass line with chords marked with asterisks. The key signature is three flats.

First system of musical notation. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and a dynamic marking of *crusc.* (crescendo). The bass staff contains a supporting bass line. The key signature has three flats (B-flat, E-flat, A-flat).

Second system of musical notation. It begins with the tempo marking *PIÙ MOSSO* and the instruction *TUTTI*. The treble staff features a *ff* (fortissimo) dynamic marking and a long, sweeping melodic line with fingerings 6, 5, 4, 3, 2, 1, 3, 2. The bass staff continues the accompaniment. The key signature remains three flats.

Third system of musical notation. The treble staff continues the melodic line with fingerings 6, 5, 4, 3, 2. The bass staff provides accompaniment. The key signature remains three flats.

Fourth system of musical notation. The treble staff continues the melodic line with fingerings 6, 5, 4, 3, 2. The bass staff provides accompaniment. The key signature remains three flats.

Fifth system of musical notation. The treble staff continues the melodic line with fingerings 3, 5, 4, 3, 2, 1, 3, 2. The bass staff provides accompaniment. The system concludes with the dynamic marking *p molto dimin. e riten.* (piano, much diminuendo and ritenuto). The key signature remains three flats.

Una corda

A TEMPO

cresc.

OSSIA *glissando*

COME PRIMO

ff molto brioso

molto cresc.

fff



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A tua gloria MARIA TUA

POLKA

CAPRICCIOSA

del M.^{ro} Carlo Grosso

CAPRICCIOSA - POLKA

M.^o CARLO GROSSO

INTROD.

MANDOLINO

CHITARRA

The introduction consists of two staves. The Mandolino part is in the treble clef with a 2/4 time signature, featuring a rhythmic pattern of eighth and sixteenth notes with slurs and accents. The Chitarra part is in the bass clef, providing a harmonic accompaniment with chords and single notes. Dynamics include *f* and *pp*.

POLKA

The Polka section is written for piano in a grand staff (treble and bass clefs) with a 2/4 time signature. It begins with a *p* dynamic. The melody in the right hand is characterized by eighth-note patterns and slurs. The left hand provides a steady accompaniment with chords and single notes. Dynamics range from *p* to *mf*. The piece concludes with a first ending marked *1.^a* and a second ending marked *2.^a* leading to a *FINE* instruction. The final section is marked *con calma*.

1^a 2^a

mf *con energia* *ff*

D. C. alla Polka
al fine poi Trio.

TRIO

marcato e cantando *mf* *p*

p *ff*

ff *p*

ff *p* *ff*

mf *ff* *pp*

D. C. la Polka

CAPRICCIOSA

Inauguriamo il primo numero del 2° semestre con una brillante e squisita polka del M^o CARLO GROSSO.

A questa composizione originale, per la quale la Giuria ebbe lodevoli parole, spetta al pubblico intelligente e fine, il dare il battesimo.

Del predetto Maestro abbiamo inoltre altri lavori in preparazione, fra cui la mazurka *Passione*, premiata con 1^a Medaglia d'argento al nostro Concorso.

AI VILLEGGIANTI

Con Lire 1 e 50 centesimi, abbonamento al *Mandolino* per tre mesi: luglio, agosto e settembre. Con L. 3, sei mesi.

Vita Mandolinistica

Città. — Il Circolo *Fiorista*, che ha sede alla villa Brion — uno degli ameni e graditi ritrovi di quanti cercano il sollievo e la frescura fra le verdeggianti colline torinesi — era la domenica, 25 scorso giugno, allietato da una festuciolina, tanto più bella e gradita pel carattere schietto e familiarità che la solerte Direzione del Circolo vi aveva saputo improntare.

Fra le varie sorprese escogitate per la circostanza tenova degno posto nel programma un concerto mandolinistico che, è verba primum, rince il *clou* della festa.

L'orchestrina, composta per buon numero di una eletta schiera di leggiadre signorine, era diretta dall'egregio mandolinista sig. G. Demattis, il quale, per la prima volta impugnava la barchetta e saliva lo scemo. E lo spunto in questo suo nuovo passo, fu superato oltre a ogni aspettativa, perchè, sotto il suo dignitoso e mortgerato gesto, passò il concerto di applauso in applauso.

Un bravo di cuore, oltre alle gentilissime signorine che si distinsero tanto per la passione e diligenza, spetta pure ai distinti dilettanti signori G. Degora, Muzio Camilla, Perotti Pietro, Tarizzo Ernesto e Pansini Benedetto, che tanto validamente cooperarono pel buon andamento del concerto. Uno nel Pubblico.

Genova. — Il 24 giugno u. s., alle ore 2 pom., ebbe luogo, nell'Istituto dei Ciechi, il concerto di chiusura dell'esposizione artistica.

Vi prese parte il *Settimino Orientale* abbinato diretta dal maestro Quadraro, e premiato al gran Concorso mandolinistico tenutosi in Genova nel 1892.

Il suddetto maestro eseguì inoltre inappuntabilmente sul mandolino, scelti pezzi, accompagnati dal pianoforte. Anche il dilettante signor Silio, primo mandolino nel *Settimino Orientale*, eseguì un pezzo d'assolo con accompagnamento di pianoforte, dimostrando di possedere una meccanica ed un'abilità sorprendenti.

Il concorso del pubblico fu abbastanza soddisfacente; ma sarebbe stato senza dubbio maggiore, se la stagione calda fosse meno inoltrata, o fosse stato dato nelle ore serali.

Concludiamo i bravi concertisti furono vivamente e meritamente applauditi.

VITTORIO.

Rileviamo dalla *Stavola, Gazzetta di Novara*, che si sta costituendo nella suddetta città, un Circolo mandolinisti e chitarristi col nome *Buon Umore*. Chi si assume il delicato incarico di dirigerne le sorti ed ammaestrare gli allievi è il signor Varese Dante, distinto mandolinista e nostro antico associato, cui auguriamo che a tale faticosa impresa gli arrida prospera fortuna e possa ben presto raccoglierne il frutto.

E noi saremo ben lieti di constatare il successo delle nostre colonne.

Evviva il nuovo Circolo, evviva il *Buon Umore*.

TEATRALLA

Teatro Balbo. — Salutiamo con vivo piacere la nuova ed affiatata Compagnia, testè venuta sulle scene del Teatro Balbo. Il pubblico entusiasta della verve ed abilità degli artisti, accorse numeroso ad applaudire ed a riempire la cassetta. Bravi artisti!

CONCORSI

Il simpatico giornale *Viscardello* ha indetto un concorso per una produzione drammatica. I lavori dovranno essere inviati alla Direzione del giornale (via del Romito, 57, Firenze) entro il giorno 31 luglio corr.; quelli inviati in epoca posteriore non saranno accettati.

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Auguriamo alla solerte Direzione un buon successo, e inviamo le nostre sincere congratulazioni, per la felice idea di questo incitamento al nobile urringo drammatico.

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La Direzione del Giornale rende noto, che cesserà la spedizione a coloro che non sono in regola coll'Amministrazione.

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Rivolgersi alla Direzione del Giornale.

BIBLIOTECA DEL MANDOLINO

Anno I.

1. *Amor, valzer*, prof. T. Forneris. - 4^a Ediz.
2. *Italia, polka marcia*, idem. - 3^a Ediz.
3. *Fata bruna, mazurka*, M^o G. Sgallari.
4. *Serenatella*, maestro C. Sismondo.

Anno II.

1. *Fior di beltà, valzer*, D. Lorenzini.
2. *Canzone d'aprile*, G. Guirand.
3. *Gavotta*, G. Ferralino.
4. *Peppina, mazurka*, G. Marucco.
5. *Nozze d'Argento*, A. Gilardenghi.
6. *Sogni azzurri, serenatella*, M^o F. Francia.
7. *Ideale, valzer*, E. Pignocchi.
8. *Angiolina, mazurka*, M^o G. Navone.
9. *SERENATA IDILLICA*, premiata con Medaglia d'Oro, M^o A. D'Alessio.
10. *Fior d'Amicizia, polka* di Edoardo Priore.
11. *L'INFINITO*, valzer di V. Navone (1).
12. *La Grotta dei Dossi, mazurka* del Maestro Carlo Manfredi.
13. *CAPRICCIOSA*, polka del Maestro Carlo Grosso.

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Casa speciale per Mandolini, Mandole, Chitarre ed Ocarine. — Editori-Catalogni di musica per Mandolino, ecc. — Premiata all'Esposizione di Genova: G. BELLENGHI, Mebilo per Mandolino Nap. et Rom. — Completo, Fr. 10, netto.

Torino, 1893 — Tip. e Lit. CAMILLA e BERTOLERO.



Guy Bergeron

Arranger, Composer, Director, Interpreter, Publisher, Teacher

Canada, Québec

About the artist

Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

Qualification: Diplome d'étude collégial in music.
3e cycle in composition at the Quebec music conservatory.

Personal web: <http://www.youtube.com/user/guytarebergeron>

About the piece



Title: Malbrough s'en va-t-en guerre
Composer: Anonymous
Arranger: Bergeron, Guy
Licence: Copyright © Bergeron, Guy
Publisher: Bergeron, Guy
Instrumentation: Mandolin, Piano
Style: Traditional
Comment: Michèle Bergeron : piano

Guy Bergeron on [free-scores.com](http://www.free-scores.com)

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Malbrough s'en va-t-en guerre

arr: Guy Bergeron

violon

piano

mf

Mal- brough s'en va t'en guer - re mi-ron- ton mi-ron-ton mi-ron- tai - ne Mal-

brough s'en va t'en guer - re ne sait quand re - vien - dra ne

p *f*

sait quand re - vien - dra ne sait quand re - vien - dra

p *f* *p* *f*

mf

A musical score for a piece titled "Malbrough s'en-va-t-en guerre p.2". The score is written for piano and consists of three staves: a treble clef staff at the top, a grand staff in the middle (combining treble and bass clefs), and a bass clef staff at the bottom. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is divided into four measures. The first three measures feature a steady eighth-note melody in the treble staff, with the middle and bottom staves providing harmonic accompaniment. The fourth measure concludes the piece with a final chord in the treble staff and a half-note in the bass staff.



Guy Bergeron

Arranger, Composer, Director, Interpreter, Publisher, Teacher

Canada, Québec

About the artist

Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

Qualification: Diplome d'étude collégial in music.
3e cycle in composition at the Quebec music conservatory.

Personal web: <http://www.youtube.com/user/guytarebergeron>

About the piece



Title: pot-pourri folklorique [À la claire fontaine - Ah mon beau château - V'la bon vent - Il était un peit navire - Sur le pont d'Avignon -]
Composer: Traditional
Arranger: Bergeron, Guy
Licence: Copyright © Bergeron, Guy
Publisher: Bergeron, Guy
Instrumentation: Mandolin, Piano
Style: Traditional
Comment: Michèle Bergeron : piano

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Score

pot-pourri folklorique

arrangement : Guy Bergeron

Violin

Piano

$\text{♩} = 90$

mf

5

9

13

rit.

pot-pourri folklorique

2

À la claire fontaine

18

Moderato (♩ = c. 108)

Musical score for measures 18-21. The system consists of three staves: a vocal line and a piano accompaniment. The piano accompaniment is divided into a right-hand treble staff and a left-hand bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is Moderato with a quarter note equal to approximately 108 beats per minute. The music features a simple melody in the voice and a rhythmic accompaniment in the piano.

22

Musical score for measures 22-25. The system consists of three staves: a vocal line and a piano accompaniment. The piano accompaniment is divided into a right-hand treble staff and a left-hand bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is Moderato. The music continues with the same melodic and rhythmic patterns as the previous system.

26

Musical score for measures 26-29. The system consists of three staves: a vocal line and a piano accompaniment. The piano accompaniment is divided into a right-hand treble staff and a left-hand bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is Moderato. The music continues with the same melodic and rhythmic patterns as the previous system.

30

Musical score for measures 30-33. The system consists of three staves: a vocal line and a piano accompaniment. The piano accompaniment is divided into a right-hand treble staff and a left-hand bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is *rit.* (ritardando). The music concludes with a final cadence. The piano accompaniment includes some decorative markings like asterisks and 'Ped.' (pedal) in the bass line.

33 Ah mon beau château
a tempo

This system contains measures 33 to 36. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo marking is 'a tempo'. The piano accompaniment consists of a steady eighth-note melody in the right hand and a bass line in the left hand.

37

This system contains measures 37 to 40. It continues the vocal and piano accompaniment from the previous system. The piano accompaniment maintains the same rhythmic pattern.

41

This system contains measures 41 to 44. The piano accompaniment in the right hand has a 'Ped.' (pedal) marking under the first measure and an asterisk (*) under the second measure. The vocal line continues.

45

This system contains measures 45 to 48. Similar to the previous system, the piano accompaniment has a 'Ped.' marking and an asterisk (*) in the first two measures. The vocal line continues.

pot-pourri folklorique

49

Musical score for measures 49-52. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The music features a steady eighth-note melody in the vocal line and a supporting accompaniment in the piano.

53

Musical score for measures 53-55. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The music continues with a steady eighth-note melody in the vocal line and a supporting accompaniment in the piano.

56 $\text{♩} = 76$ *rit.*

Musical score for measures 56-61. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The tempo is marked as quarter note = 76. The music includes a *rit.* (ritardando) marking. The piano accompaniment features a complex texture with chords and a wavy line in the right hand. There are also markings for *ped.* (pedal) and asterisks (*) in the piano part.

V'la l'bon vent $\text{♩} = 90$

62

Musical score for measures 62-65. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The tempo is marked as quarter note = 90. The music features a melody in the vocal line and a piano accompaniment with a wavy line in the right hand.

66

70

76 *a tempo*

80 *rit.*

pot-pourri folklorique

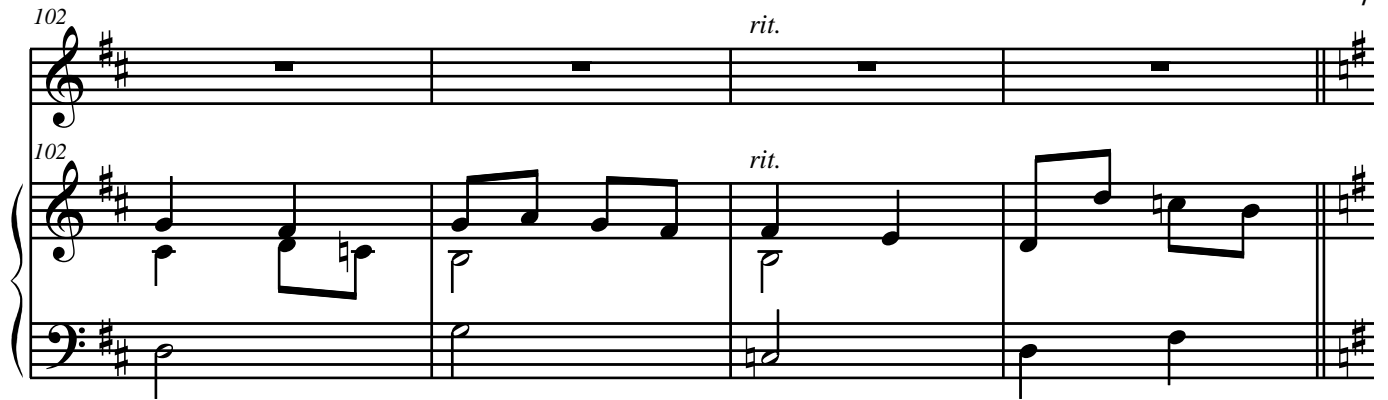
6
84

Il était un petit navire
88 **Moderato** (♩ = c. 108)

92

96 1. 2. ♩ = 90

102 *rit.*



106 *a tempo*
Sur le pont d'Avignon



110



114



pot-pourri folklorique

8
118

Musical score for measures 118-121. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature is one sharp (F#). The melody in the treble staff is a simple eighth-note pattern. The piano accompaniment in the grand staff features a steady eighth-note bass line and chords in the right hand.

122

Musical score for measures 122-125. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature is one sharp (F#). The melody in the treble staff continues with eighth notes. The piano accompaniment in the grand staff maintains the eighth-note bass line and chordal accompaniment.

126

rit.

Musical score for measures 126-129. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature is one sharp (F#). The melody in the treble staff is mostly rests, indicating a melodic break. The piano accompaniment in the grand staff continues with eighth notes and chords. The word "rit." is written above the piano part. At the end of the system, there is a "Ped." marking and a star symbol.

130

Passé-partout
♩ = 76

a tempo

Musical score for measures 130-133. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature is one sharp (F#). The tempo is marked "a tempo" and the quarter note is equal to 76 (♩ = 76). The melody in the treble staff is a more active eighth-note pattern. The piano accompaniment in the grand staff features a rhythmic bass line and chords. The word "a tempo" is written above the piano part.

134

138

141

145

pot-pourri folklorique

10
149

Musical score for measures 149-151. The piece is in G major (one sharp) and 2/4 time. Measure 149 starts with a treble clef and a key signature of one sharp. The melody in the treble clef consists of quarter notes G4, A4, B4, C5, followed by a quarter rest, then quarter notes B4, A4, G4. The piano accompaniment in the grand staff features a bass line with chords and a treble line with eighth-note patterns. Measure 150 continues the melody with quarter notes D5, E5, F5, G5, followed by a quarter rest, then quarter notes E5, D5, C5. Measure 151 concludes with a quarter note G4 and a quarter rest.

152

rit.

Musical score for measures 152-155. The piece is in G major (one sharp) and 2/4 time. Measure 152 starts with a treble clef and a key signature of one sharp. The melody in the treble clef consists of quarter notes G4, A4, B4, C5, followed by a quarter rest, then quarter notes B4, A4, G4. The piano accompaniment in the grand staff features a bass line with chords and a treble line with eighth-note patterns. Measure 153 continues the melody with quarter notes D5, E5, F5, G5, followed by a quarter rest, then quarter notes E5, D5, C5. Measure 154 concludes with a quarter note G4 and a quarter rest. Measure 155 is a whole rest in the treble clef, with a *rit.* marking above it. The piano accompaniment continues with a *tr* marking above it.

156

$\text{♩} = 90$

Musical score for measures 156-159. The piece is in G major (one sharp) and 2/4 time. Measure 156 starts with a treble clef and a key signature of one sharp. The melody in the treble clef consists of quarter notes G4, A4, B4, C5, followed by a quarter rest, then quarter notes B4, A4, G4. The piano accompaniment in the grand staff features a bass line with chords and a treble line with eighth-note patterns. Measure 157 continues the melody with quarter notes D5, E5, F5, G5, followed by a quarter rest, then quarter notes E5, D5, C5. Measure 158 concludes with a quarter note G4 and a quarter rest. Measure 159 is a whole rest in the treble clef, with a *mf* marking above it. The piano accompaniment continues with a *mf* marking below it.

160

Musical score for measures 160-163. The piece is in G major (one sharp) and 2/4 time. Measure 160 starts with a treble clef and a key signature of one sharp. The melody in the treble clef consists of quarter notes G4, A4, B4, C5, followed by a quarter rest, then quarter notes B4, A4, G4. The piano accompaniment in the grand staff features a bass line with chords and a treble line with eighth-note patterns. Measure 161 continues the melody with quarter notes D5, E5, F5, G5, followed by a quarter rest, then quarter notes E5, D5, C5. Measure 162 concludes with a quarter note G4 and a quarter rest. Measure 163 is a whole rest in the treble clef.

164

168

171

175

pot-pourri folklorique

12

179

3 3 3 3 3 3

183

187

f 8va
f 8vb

Fine



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MARCIA

M^o EMILIO VALLE

ENTRATA

Mandolini

1^o *ff con slancio*

2^o *Unis. al 1^o*

Chitarra *ff*

pp

pp

4^o | 2^o

ff *tutta forza* *pp*

Unis. al 1^o

pp

First system of musical notation. It consists of three staves. The top staff has dynamic markings *ff*, *pp*, and *ff*. The middle staff has a marking *Unison at 1^a* and a double bar line. The bottom staff has dynamic markings *ff* and *ff*. The system concludes with two endings labeled 1^a and 2^a.

TRIO

TRIO section of the musical score. It consists of three staves. The top staff has dynamic markings *ff* and *pp*. The middle staff has dynamic markings *ff* and *pp*. The bottom staff has dynamic markings *pp*. There are some handwritten annotations in blue ink below the bottom staff.

Second system of musical notation. It consists of three staves. The top staff has dynamic markings *f* and *s*. The middle staff has dynamic markings *f* and *s*. The bottom staff has dynamic markings *f* and *s*.

Third system of musical notation. It consists of three staves. The top staff has dynamic markings *pp* and *p*. The middle staff has dynamic markings *p* and *p*. The bottom staff has dynamic markings *p* and *p*.

Fourth system of musical notation. It consists of three staves. The top staff has dynamic markings *f* and *s*. The middle staff has dynamic markings *f* and *s*. The bottom staff has dynamic markings *f* and *s*.

PAGINE D'ALBUM

PER MANDOLINO SOLO

DOLCI RIMEMBRANZE

AMORE ED ARTE

Al carissimo amico

Achille Vistacini

MAZURKA

Prof. N. DE-SANCTIS

Al mio caro Fernando Ladaris

WALTZER

UGO BUTTACCIARI

Allegretto
Introd. *Andante*

Mazurka

D. C. la 1^a Parte poi Trio

Trio

D.C. la 1^a Parte

Allegretto
Introd. *Lento* dolciss.

Waltzer

Dal * al **, poi D.C. al Waltzer

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2. — **DELLA CARSON**, Preludio
del M.^e UGO BOTTACCHIARI
(premiato con Medaglia d'Oro)

3. — **SOUVENIR DI MIMOSA**,
Valtzer lento del M.^e ADOLFO
SARCOLI (premiato con Medaglia
d'Argento).

4. — **EGLE**, Mazurka del M.^e
GIOVANNI D'AMATO (Medaglia
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F.lli COMELLINI & TURCO

— EDITORI —

DELLA CARSON

PRELUDIO

(op. 58.)

Omaggio a Miss
DELLA CARSON
La piu bella donna d'America

M.^o UGO BOTTACCHIARI

Largo tranquillo

MANDOLINO 1^o

MANDOLINO 2^o
(ad libitum)

MANDOLA
(ad libitum)

CHITARRA

MANDOLONCELLO
(ad libitum)

PIANOFORTE

cres. e poco animando *cresc.* *tratt.* *mf rit.* *f affrett. molto*

cres. e poco animando *cresc.* *ff tratt. mf rit.* *f affrett. molto*

cres. e poco anim. *cresc.* *ff tratt. mf rit.* *f affrett. molto*

cres. e poco anim. *cresc.* *ff tratt. mf rit.* *f affrett. molto*

cres. e poco anim. *cresc.* *ff tratt. mf rit.* *f affrett. molto*

cres. e poco anim. *cresc.* *ff tratt. mf rit.* *f affrett. molto*

mf. allarg. *calando* *largamente* *And^{te} Sosto*

mf. allarg. *calando* *largamente* *And^{te} Sosto*

mf. allarg. *calando* *largamente* *And^{te} Sosto*

mf. allarg. *calando* *largamente* *And^{te} Sosto*

mf. allarg. *calando* *largamente* *And^{te} Sosto*

mf. allarg. *calando* *largamente* *And^{te} Sosto*

mf. allarg. *calando* *largamente* *And^{te} Sosto*

f con grande sentimento *ten. In tempo* *con trasp.*

f con grande sentimento *ten.* *con trasp.*

f con grande sentimento *ten.* *con trasp.*

f con slancio passionante *col canto*

mf armonioso *col canto*

mf *col canto*

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth notes with a '7' marking.

Second system of musical notation, including performance instructions and dynamic markings. The piano part continues with the '7' marking.

string. poco a poco e cres - - -

ff allarg. con forza poco affrett. dolci^{ss}. rit^{do}

string. poco a poco e cres - - -

ff allarg. con forza poco affrett. dolci^{ss}. rit^{do}

string. poco a poco e cres - - -

ff allarg. con forza poco affrett. dolci^{ss}. rit^{do}

string. (col canto)

ff allarg. dolci^{ss}. rit

string. (col canto)

ff allarg. dolci^{ss}.

string. col canto

ff allarg. dol. rit.

in tempo.



Giornale di Musica Quindicinale

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Direttore del Club Mandolinisti Trentino

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MAESTRO

GIACOMO SARTORI

BOMBONCINO - Valzer per Chitarra sola di G. NAVONE di Vittorio

PRIMO BACIO

WALTZER

№ G. SARTORI

Introduzione - Andantino

MANDOLINI

10

20

CHITARRA

p *p* *p*

This system contains the first three staves of the introduction. The top two staves are for Mandolin (10 and 20 positions) and the bottom staff is for Guitar. The music is in 3/4 time with a key signature of one sharp (F#). The guitar part features a rhythmic accompaniment of chords and eighth notes. Dynamics include piano (*p*) and fortissimo (*f*).

This system continues the introduction with three staves. The mandolin and guitar parts continue with their respective parts, featuring various articulations and dynamics.

WALTZER

rall. *p*

rall. *stentato* *p* *f*

This system marks the beginning of the waltz section. It consists of three staves. The tempo is marked *rall.* (rallentando). The music is in 3/4 time. Dynamics range from piano (*p*) to fortissimo (*f*). The guitar part has a steady accompaniment.

cres. *cres.*

p *p*

This system continues the waltz section with three staves. The music features a crescendo (*cres.*) and a change in dynamics from piano (*p*) to fortissimo (*f*).

f *Pscherzando* *p*

risoluto *ff* *p*

This system marks the beginning of the scherzo section. It consists of three staves. The tempo is marked *Pscherzando*. The music is in 3/4 time. Dynamics include fortissimo (*f*), piano (*p*), and fortissimo (*ff*). The section concludes with a *risoluto* (decisive) marking and a final piano (*p*) dynamic.

First system of musical notation, consisting of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music features a variety of notes, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *p* (piano).

Second system of musical notation, consisting of three staves. It continues the piece with similar notation and dynamic markings such as *p*, *f*, and *ff*.

Ripetere la 1^a Parte

TRIO

Third system of musical notation, consisting of three staves. A double bar line is present at the beginning of the system. The music continues with dynamic markings like *p* and *sf*.

Fourth system of musical notation, consisting of three staves. The music continues with dynamic markings such as *p* and *f*.

Fifth system of musical notation, consisting of three staves. It features dynamic markings including *cres.* (crescendo) and *f* (forte).

BOMBONCINO

WALTZER

G. NAVONE di Vittorio

CHITARRA SOLA

Alm

mf

f Fine

mf

mf

mf

TRIO

P con garbo

f

f

1^a 2^a

f sensibile il basso

1^a 2^a

Ripete 1^a parte del Trio poi D.C. Tutto



Giornale di Musica Quindicinale

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PRIMO BACIO

WALTZER

№ G. SARTORI

Introduzione - Andantino

MANDOLINI

10

20

CHITARRA

p *p* *p*

This system contains the first three staves of the introduction. The top two staves are for Mandolin (10 and 20 positions) and the bottom staff is for Guitar. The music is in 3/4 time with a key signature of one sharp (F#). The guitar part features a rhythmic accompaniment of chords and eighth notes. Dynamics include piano (*p*) and fortissimo (*ff*).

This system continues the introduction with three staves. The mandolin and guitar parts continue their respective parts, with the mandolin playing a melodic line and the guitar providing harmonic support. Dynamics range from piano (*p*) to fortissimo (*ff*).

WALTZER

rall. *p*

rall. *stentato* *p* *f*

This system marks the beginning of the waltz section. It consists of three staves. The tempo is marked *rall.* (rallentando). The music is in 3/4 time. Dynamics include piano (*p*) and fortissimo (*f*). The guitar part has a steady accompaniment.

cres. *cres.*

p *p*

This system continues the waltz section with three staves. The music features a crescendo (*cres.*) in both the upper and lower parts. Dynamics include piano (*p*) and fortissimo (*f*).

f *Pscherzando* *p*

risoluto *ff* *p*

This system marks the beginning of the scherzo section. It consists of three staves. The tempo is marked *Pscherzando*. The music is in 3/4 time. Dynamics include fortissimo (*f*), piano (*p*), and fortissimo (*ff*). The section concludes with a *risoluto* (decisive) marking and a final piano (*p*) dynamic.

First system of musical notation, consisting of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *p* (piano).

Second system of musical notation, consisting of three staves. It continues the piece with similar rhythmic complexity. Dynamic markings include *p*, *f* (forte), and *ff*. The bottom staff shows a transition from a bass clef to a treble clef.

Ripetere la 1^a Parte

TRIO

Third system of musical notation, consisting of three staves. A double bar line is present at the beginning of the system. The music is marked with *p* (piano) and *sf* (sforzando). The bottom staff is in a treble clef.

Fourth system of musical notation, consisting of three staves. The music is marked with *p* (piano) and *f* (forte). The bottom staff is in a treble clef.

Fifth system of musical notation, consisting of three staves. The music is marked with *cres.* (crescendo) and *f* (forte). The bottom staff is in a treble clef.

BOMBONCINO

WALTZER

G. NAVONE di Vittorio

CHITARRA SOLA

Alm

mf

f Fine

mf

mf

mf

TRIO

P con garbo

f

p

1^a 2^a

f *f* sensibile il basso

1^a 2^a

Ripete 1^a parte del Trio poi D.C. Tutto



« La musica
ingentilisce i cuori »

Giornale di Musica Quindicinale

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TERESINA

THÉRÈSE

DEL MAESTRO

GIUSEPPE ANELLI

TERESINA.

POLKA

M^o Anelli Giuseppe.

Mandolini. 1. *pp*

Mandolini. 2. *pp*

Chitarra *pp*

pp

pp

pp

First system of a musical score, consisting of three staves. The top staff has a treble clef and a *pp* dynamic marking. The middle staff has a treble clef and a *pp* dynamic marking. The bottom staff has a bass clef and a *pp* dynamic marking. The music features a mix of eighth and sixteenth notes with rests.

Second system of a musical score, consisting of three staves. The top staff has a treble clef. The middle staff has a treble clef. The bottom staff has a bass clef. The music continues with similar rhythmic patterns and dynamics.

Trio.

ff *pp* *ff* *pp* *ff* *pp* *ff*

Third system of a musical score, labeled "Trio." on the left. It consists of three staves. The top staff has a treble clef and a *pp* dynamic marking. The middle staff has a treble clef and a *pp* dynamic marking. The bottom staff has a bass clef and a *ff* dynamic marking. The music features a mix of eighth and sixteenth notes with rests.

ff *pp* *ff* *pp* *ff* *ff* *ff*

Fourth system of a musical score, consisting of three staves. The top staff has a treble clef. The middle staff has a treble clef. The bottom staff has a bass clef. The music continues with similar rhythmic patterns and dynamics.

PIETRO MICCA.

MARCIA per Chitarra.

Ai mie allievi.

M^o ULISSE BENFENATI.

ff

pp

ff

pp

pp

ff

pp *marcato il basso*

cres.

ff

f p

f p

p

cres.

ff

D. C. Tutto



« La musica ingentilisce i cuori »

Giornale di Musica Quindicinale

« La musica ingentilisce i cuori »

Bruxelles, 1897

London, 1895

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Rosita - Gran valzer per chitarra sola (Parte prima) - A. DINARO

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features a variety of note values including eighth and sixteenth notes, often beamed together. There are dynamic markings such as *p* (piano) and *ff* (fortissimo) throughout the system.

The second system continues the musical piece with four staves. It maintains the same key signature and clef arrangement. The notation includes complex rhythmic patterns and melodic lines across the staves.

The third system shows further development of the musical themes. It includes a variety of articulation marks and dynamic changes. The bottom two staves show a more active bass line with frequent chordal textures.

The fourth system concludes the piece. It features a prominent *ff* (fortissimo) dynamic in the upper staves, followed by a *p* (piano) section. The music ends with a final cadence. There are some performance markings like *V* (Vibrato) and *tr* (trill) visible in the lower staves.

“ROSITA,”

SOGNO DI UN GIORNO DI ESTÁ

GRAN VALZER PER CHITARRA SOLA

A. Dinaro.

6ª c. in Re Largo

The musical score is written for guitar solo in the key of D major (6ª corda in Re) and 3/8 time. It begins with an introduction marked 'Largo' and 'p' (piano). The first staff includes the instruction 'Introd.' and '4ª corda...'. The score continues with various rhythmic patterns and chord voicings. A section marked 'Valzer' begins with 'a tempo' and 'Harm. 7.ª'. The piece concludes with a final cadence marked '8'.



« La musica ingentilisce i cuori »

Giornale di Musica Quindicinale

« La musica ingentilisce i cuori »

Bruxelles, 1897

London, 1895

Biarritz, 1899

Bordeaux, 1901

Roma, 1902



Medaglia di Bronzo



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Grand Prix d'honneur



Grand Prix d'honneur



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Direzione e Amministrazione: Torino (7) - Via Superga, 16

FOX-TROT

GOOD EVENING

(BUONA SERA)

MAESTRO

FRANCO MAGNONI

Rosita - Gran valzer per chitarra sola (Parte prima) - A. DINARO

Good Evening

Fox-trot

F. Magnoni.

INTROD.

All^o moderato

Fox-trot

Mandolino 1^o

Mandolino 2^o

Mandola

Chitarra

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a melodic line with various note values and rests. The second staff continues the melody. The third and fourth staves provide harmonic support with chords and bass lines. Dynamic markings include 'p' (piano) and 'ff' (fortissimo).

The second system continues the musical piece with four staves. The notation and dynamics are consistent with the first system, showing a continuation of the melodic and harmonic material.

The third system of musical notation shows further development of the piece. It includes more complex rhythmic patterns and dynamic contrasts between 'p' and 'ff'.

The fourth system concludes the piece. It features a final cadence with dynamic markings of 'ff' and 'p'. The notation includes various note values and rests, leading to the end of the piece.

“ROSITA,”

SOGNO DI UN GIORNO DI ESTÁ

GRAN VALZER PER CHITARRA SOLA

A. Dinaro.

6ª c. in Re Largo

4ª corda

4ª c.

Introd.

p

rall.

a tempo Harm. 7.ª.

Valzer

p

a tempo

rall.

p

Vedi 1^a parte nel N^o 7 anno XXXI

"ROSITA,"

GRAN VALZER PER CHITARRA SOLA

A. Dinaro.

ff

f *rall.*

f *a tempo*

rall.

D. C. il Valzer sino al § poi Coda;

CODA *largo e marcato il canto*

rall.

rall. ancora più

spandendosi

Harm. 7^o Harm. 12^o

pp

Vedi 1^a parte nel N^o 7 anno XXXI

"ROSITA,"

GRAN VALZER PER CHITARRA SOLA

A. Dinaro.

ff

f *rall.*

f *a tempo*

rall.

D. C. il Valzer sino al § poi Coda;

CODA *largo e marcato il canto*

rall.

rall. ancora più

spandendosi

Harm. 7^o Harm. 12^o

pp

Vedi 1^a parte nel N^o 7 anno XXXI

"ROSITA,"

GRAN VALZER PER CHITARRA SOLA

A. Dinaro.

ff

f *rall.*

f *a tempo*

rall.

D. C. il Valzer sino al § poi Coda;

CODA *largo e marcato il canto*

rall.

rall. ancora più

spandendosi

Harm. 7^o Harm. 12^o

pp



« La musique
ingénieuse i cœurs »

Giornale di Musica Quindicinale

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PAGAMENTO ANTICIPATO PER TABULA

Direzione e Amministrazione: Torino (7) - Via Superga, 16

Valzer Hésitation

Al carissimo amico Sig. STEFANO CERETTI
Maestro Direttore della Filarmozza Mandolinistica di Torino

Sguardi Languidi

MAESTRO

Cav. GIUSEPPE ANELLI

Sguardi Languidi

INTROD.

VALZER HÉSITATION

M^o Cav Giuseppe Anelli

Musical score for the introduction of 'Sguardi Languidi'. It features four staves: Mandolino 1°, Mandolino 2°, Mandola, and Chitarra. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *ff*, *dim.*, *p*, *f*, and *ff*. The Mandolino 1° part has a *div.* marking. The Chitarra part has a *ff* marking.

First system of the waltz 'Sguardi Languidi'. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *pp dolce con sentimento* and *pp*.

Second system of the waltz 'Sguardi Languidi'. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *pp* and *pp dolce con sentimento*.

Third system of the waltz 'Sguardi Languidi'. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *poco cresc.*, *poco tratt.*, and *mf a tempo*.

First system of musical notation, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music features various note values, rests, and dynamic markings such as *f* (forte).

Second system of musical notation, consisting of four staves. It continues the piece with similar notation and includes dynamic markings like *p* (piano).

Third system of musical notation, consisting of four staves. It includes the instruction *Più mosso* (faster) and dynamic markings such as *ff* (fortissimo), *f con slancio* (forte with vigor), and *f Uniti* (forte together).

Fourth system of musical notation, consisting of four staves. It features *cresc.* (crescendo) markings and dynamic markings like *ff* and *f*.

Fifth system of musical notation, consisting of four staves. It includes the instruction *1. Più mosso* and *2.* (second ending). It concludes with *poco rall.* (slightly slower) and *ff* markings. The system ends with a double bar line and the word *fine* on each staff.

Ripetero 1ª parte dal § al Φ poi:

TRIO

The musical score is arranged in five systems, each containing four staves. The first system includes the instruction *pp con garbo* for the top staff and *pp* for the other three. The second system continues the melodic and harmonic development. The third system features a dynamic shift to *ff* and the instruction *energico* for the top two staves. The fourth system shows a return to a softer dynamic with *pp* and *vel.* markings. The fifth system concludes with a *cresc.* (crescendo) marking and a final *ff* dynamic.



IL MANDOLINO

« La musica ingentilisce i cuori »

« La musica ingentilisce i cuori »

Giornale di Musica Quindicinale



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Direzione e Amministrazione: Torino (7) - Via Superga, 16

FOX-TROT

Grande Successo

ERODIADE

(RISPOSTA A SALOMÉ)
MAESTRO

SALVATORE AGOSTINI

Gli Zampognari - Pastorale per chitarra sola - A. DINARO

Erodiade

RISPOSTA A SALOMÈ

FOX - TROT

M^o S. Agostini.

Introd.

Mandolino 1^o
(o Violino)

Mandolino 2^o

Mandola

Chitarra

The introduction consists of four staves. The top three staves (Mandolino 1^o, Mandolino 2^o, and Mandola) are in treble clef, and the bottom staff (Chitarra) is in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* and *f*.

Fox-trot

The first section of the fox-trot consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p*.

The second section of the fox-trot consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *cresc*, *f*, *p*, and *f*.

fraseggiando con eleganza e con calma

The third section of the fox-trot consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *dim.* and *p*.

First system of musical notation, featuring four staves. The top two staves contain melodic lines with notes and rests. The bottom two staves contain harmonic accompaniment. Performance markings include *leggero* and *p* (piano).

Second system of musical notation, featuring four staves. It includes dynamic markings *cresc.*, *poco a poco*, and *f* (forte). The notation shows a gradual increase in volume and intensity.

Third system of musical notation, featuring four staves. This system continues the melodic and harmonic development of the piece.

Fourth system of musical notation, featuring four staves. This system concludes the piece with a final melodic flourish and harmonic resolution.

Gli Zampognari

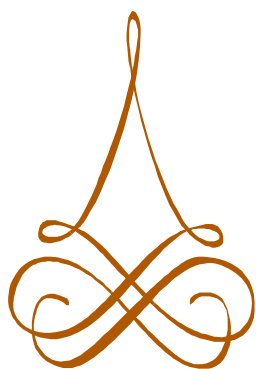
PASTORALE

A. Dinaro. Op. 12.

CHITARRA SOLA

The musical score is written for guitar solo in G major (one sharp) and 6/8 time. It consists of 12 staves of music. The piece begins with a *Flebile* (plaintive) character and a *rall.* (rhythm) marking. The first staff includes the instruction "1^a corda" (first string). The second staff includes "1^a e 2^a corda" (first and second strings) and "2^a e 4^a c." (second and fourth frets). The third staff includes "a tempo" (at tempo). The fourth staff includes "a tempo" and "f" (forte). The fifth staff includes "1." (first ending). The sixth staff includes "2." (second ending). The seventh staff includes "1." (first ending). The eighth staff includes "2." (second ending). The ninth staff includes "1." (first ending), "2." (second ending), and "Flebile". The tenth staff includes "rall. ancora" (rhythm), "f" (forte), and "a tempo". The eleventh staff includes "rall." (rhythm) and "Flebile". The twelfth staff includes "rall." (rhythm). The score concludes with a final chord.

"Omaggio a Berio"
para Flauta, Guitarra, Mandolina, Marimba Violín y Violoncello



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"Omaggio a Berio"

a Rosa Mari Calle

Javier Jacinto

Madrid, Febrero de 2003

Liberamente

Flauta: *tr*, *pp*, *p*, *sfz*, *pp*, *p*

Guitarra: *mf*, *mf*

Mandolina: *sfz*, *sfz*

Marimba: *pp*

Violin: *Sordina*, *ppp*

Cello: *Sordina*, *ppp*

Fl.: *sfz*, *p*, *f*, *ff*, *p*, *mp*, *mf*

Guit.: *arm. 12*, *f possible*

Mdn.: *mf*

Mrb.: *pp*

Vln.: *pp*

Vc.: *pp*

(*Scordatura de la cuerda VI. Cambia de Mi a Mi bemol durante toda la obra)

Omaggio a Berio
Javier Jacinto

Fl. *sfz* *p* *p* *pp* *mf* *gliss. posible*

Guit. *arm. 12* *arm. 7*

Mdn.

Mrb. *p*

Vln.

Vc.

Fl. *p* *tr* *p*

Guit. *arm. 7* *arm. 12* *arm. 7* *arm. 12*

Mdn. *sfz* *mp*

Mrb. *sfz*

Vln.

Vc.

Omaggio a Berio
Javier Jacinto

Fl. *mf* *f* *tr* *tr* *ff*

Guit. *arm. 7*

Mdn. *p*

Mrb. *p*

Vln. *Senza Sord.* *mf*

Vc. *Senza Sord.* *mf*

Fl. *molto vib.* *non vib.* *p* *pp* *p*

Guit.

Mdn. *sfz*

Mrb. *sfz*

Vln. *Pizz Bartok* *sfz* *Arco* *p*

Vc. *Pizz Bartok* *sfz* *Arco* *p*

Omaggio a Berio
Javier Jacinto

Ced.

Fl. *mp* *frullati*

Guit. *arm. 7*, *8va*, *arm. 5*, *arm. 7*, *arm. 12*

Mdn. *p*

Mrb.

Vln.

Vc.

Fl. *pp* *mp* *(Sonido+Aire)*

Guit. *arm. 12* *mf*

Mdn. *pp*

Mrb. *ppp*

Vln.

Vc.

Omaggio a Berio
Javier Jacinto

Fl. *Normal*
p

Guit.

Mdn.

Mrb. *mp*

Vln.

Vc.

Fl. *mf* *p*

Guit.

Mdn.

Mrb. *mf*

Vln. *Sordina* *p*

Vc. *Sordina* *p*

Omaggio a Berio
Javier Jacinto

Fl. *mf* *f*

Guit. *f_{sub}*

Mdn. *mf*

Mrb. *mf*

Vln. *f* *mf*
Senza Sord.

Vc. *f* *mf*
Senza Sord.

Fl. *f* *ff*

Guit. *f_{sub}*

Mdn.

Mrb.

Vln. *sfz p* *sfz p* *ff*

Vc. *sfz p* *sfz p* *ff*

Omaggio a Berio
Javier Jacinto

Ced.

Musical score for the 'Ced.' section, featuring six staves: Flute (Fl.), Guitar (Guit.), Mandolin (Mdn.), Maracas (Mrb.), Violin (Vln.), and Viola (Vc.). The score is in 4/4 time and features complex rhythmic patterns and textures. The Flute part has a melodic line with some grace notes. The Guitar part is highly rhythmic with many sixteenth notes and includes upward and downward bowing or picking directions. The Mandolin part has a steady eighth-note accompaniment. The Maracas part provides a consistent rhythmic accompaniment. The Violin and Viola parts have melodic lines with some sustained notes.

Tempo

Musical score for the 'Tempo' section, featuring six staves: Flute (Fl.), Guitar (Guit.), Mandolin (Mdn.), Maracas (Mrb.), Violin (Vln.), and Viola (Vc.). The score is in 4/4 time and features a slower, more melodic style. The Flute part starts with a melodic line marked *pp*_{sub} and *p*. The Guitar part is marked *lento* and *mp*, with a change in tuning indicated by 'arm. 12'. The Mandolin part has a few notes marked *p*. The Maracas part is silent. The Violin part has a few notes marked *p* and 'Sordina'. The Viola part is silent.

Omaggio a Berio
Javier Jacinto

Fl. 
Guit. 
Mdn. 
Mrb. 
Vln. 
Vc. 

Fl. 
Guit. 
Mdn. 
Mrb. 
Vln. 
Vc. 

Omaggio a Berio
Javier Jacinto

Fl. *p* *mf* *mp* *p* *pp*

Guit. *p* **Ced.** *p*

Mdn.

Mrb.

Vln. *Pizz.* *sfz* *Pizz.* *p*

Vc. *sfz* *p*

Tempo ♩ = 66 ca.

Fl. *mf* *ff*

Guit. *f*_{sub} *simile*

Mdn.

Mrb.

Vln. *f* *Senza Sord. Arco*

Vc. *f* *Senza Sord. Arco*

Omaggio a Berio
Javier Jacinto

Fl.

Guit. *simile*

Mdn.

Mrb.

Vln.

Vc.

Fl. *f*

Guit. *simile*

Mdn.

Mrb.

Vln. *sfz sfz*

Vc. *sfz sfz*

Omaggio a Berio
Javier Jacinto

This musical score is for the piece "Omaggio a Berio" by Javier Jacinto. It is a six-part instrumental work. The instruments are Flute (Fl.), Guitar (Guit.), Mandolin (Mdn.), Maracas (Mrb.), Violin (Vln.), and Viola (Vc.).

The score is divided into two systems. The first system covers measures 1 through 12. The second system covers measures 13 through 24.

First System (Measures 1-12):

- Flute (Fl.):** Measures 1-4 contain whole notes. Measures 5-12 feature a melodic line with a wavy, tremolo-like texture, starting on a high note and descending.
- Guitar (Guit.):** Measures 1-12 feature a complex, dense texture of chords and arpeggios. The first four measures are marked *f* and include the instruction *simile* with upward and downward arrows. Measures 5-8 continue this texture. Measures 9-12 are marked *f* and include *simile* instructions.
- Mandolin (Mdn.):** Measures 1-12 are marked with a long horizontal line, indicating a rest.
- Maracas (Mrb.):** Measures 1-12 are marked with a long horizontal line, indicating a rest.
- Violin (Vln.):** Measures 1-12 feature a melodic line with a wavy texture, starting on a high note and descending. It is marked *f* in measures 1-4 and includes *simile* instructions in measures 5-8 and 9-12.
- Viola (Vc.):** Measures 1-12 feature a melodic line with a wavy texture, starting on a low note and ascending. It is marked *f* in measures 1-4 and includes *simile* instructions in measures 5-8 and 9-12.

Second System (Measures 13-24):

- Flute (Fl.):** Measures 13-16 feature a melodic line with a wavy texture, starting on a high note and descending. Measures 17-24 feature a melodic line with a wavy texture, starting on a high note and descending. It is marked *ff* in measures 17-24.
- Guitar (Guit.):** Measures 13-16 feature a complex texture of chords and arpeggios. Measures 17-24 feature a complex texture of chords and arpeggios. It is marked *ff* in measures 17-24.
- Mandolin (Mdn.):** Measures 13-16 are marked with a long horizontal line, indicating a rest. Measures 17-24 feature a melodic line with a wavy texture, starting on a high note and descending. It is marked *ff* in measures 17-24.
- Maracas (Mrb.):** Measures 13-16 are marked with a long horizontal line, indicating a rest. Measures 17-24 feature a melodic line with a wavy texture, starting on a high note and descending. It is marked *ff* in measures 17-24.
- Violin (Vln.):** Measures 13-16 feature a melodic line with a wavy texture, starting on a high note and descending. Measures 17-24 feature a melodic line with a wavy texture, starting on a high note and descending. It is marked *ff* in measures 17-24.
- Viola (Vc.):** Measures 13-16 feature a melodic line with a wavy texture, starting on a low note and ascending. Measures 17-24 feature a melodic line with a wavy texture, starting on a low note and ascending. It is marked *ff* in measures 17-24.

Omaggio a Berio
Javier Jacinto

Fl. *Slap (Tongue ram)*
mf

Guit. *mp* **TAMB.**

Mdn.

Mrb.

Vln. *Sordina Pizz.*
pp

Vc. *Sordina Pizz.*
pp

Fl.

Guit. *mf* **Arm. 8th** 3

Mdn. *mf* 3

Mrb. *mf*

Vln.

Vc.

Omaggio a Berio
Javier Jacinto

Slap (Tongue ram) Slap (Tongue ram)

F1. *mp* *mp*

Guit. *arm. 12* *arm. 12*

Mdn.

Mrb.

Vln.

Vc.

Normal cantabile Normal cantabile

F1. *p* *pp* *mp*

Guit. *espressivo* *arm. 7*

Mdn. *mp* *p* *mp*

Mrb. *mp* *p*

Vln. *Pizz.* *mf* *Pizz.* *mf*

Vc. *Pizz.* *mf* *Pizz.* *mf*

Omaggio a Berio
Javier Jacinto

Fl. *mf*

Guit.

Mdn.

Mrb.

Vln. *Pizz.* *mf*

Vc. *Pizz.* *mf*

Fl. *p* *tr.* *mf*

Guit. *arm. 7*

Mdn. *mf*

Mrb.

Vln. *Arco* *p*

Vc. *Arco* *p*

Omaggio a Berio
Javier Jacinto

Slap (Tongue ram)

Fl. *p* *mf* *p*

Guit. *mp* *mf*

Mdn. *p*

Mrb. *pp*

Vln. *pp*

Vc. *pp*

Detailed description: This system contains the first six staves of the score. The Flute part begins with a dynamic of *p*, moves to *mf* in the second measure, and returns to *p* in the third. The Guitar part starts at *mp* and features a *mf* section with complex chordal textures. The Mandolin part has a *p* dynamic. The Maracas part is marked *pp* and consists of a steady rhythmic pattern. The Violin and Viola parts are also marked *pp* and have sparse, sustained notes.

Ced.

Fl. *pp* *p*

Guit.

Mdn.

Mrb.

Vln.

Vc.

Detailed description: This system contains the next six staves. The Flute part starts with *pp* and has a *p* dynamic in the final measure, which includes a melodic flourish. The Guitar part continues with its complex textures. The Mandolin part is silent. The Maracas part continues its rhythmic pattern. The Violin and Viola parts are silent.

Omaggio a Berio
Javier Jacinto

Ancora Piu Mosso $\text{♩} = 76 \text{ ca.}$

Fl. *f*

Guit. *f_{sub}* *simile*

Mdn.

Mrb.

Vln. *Senza Sord.* *f*

Vc.

Fl. *ff* *f*

Guit.

Mdn.

Mrb.

Vln.

Vc.

Omaggio a Berio
Javier Jacinto

Fl. *mf*

Guit.

Mdn.

Mrb.

Vln.

Vc.

Fl. *ff* **poco a poco Accel.** *p*

Guit. *p* *simile*

Mdn.

Mrb.

Vln. *p*

Vc.

Omaggio a Berio
Javier Jacinto

Fl. *p* *mf* *mf*

Guit. *mp* *mf*

Mdn. *p* *mf*

Mrb. *p* *mf*

Vln. *mp* *mf*

Vc. *mf* Senza Sord.

Detailed description: This system contains the first four measures of the piece. The Flute (Fl.) part begins with a dynamic of *p* and moves to *mf*. The Guitar (Guit.) part features a complex rhythmic pattern of chords, starting at *mp* and reaching *mf*. The Mandolin (Mdn.) and Maracas (Mrb.) parts mirror the flute's melodic line. The Violin (Vln.) and Violoncello (Vc.) parts provide a harmonic accompaniment, with the Vc. part marked *mf* and *Senza Sord.*

Fl. **Accel.** *f* *ff* *sfz*

Guit. *f* *ff* *sfz* secco

Mdn. *f* *ff* *sfz*

Mrb. *f* *ff* *sfz*

Vln. *f* *ff* *sfz*

Vc. *f* *ff* *sfz* *sfz*

Detailed description: This system contains the next four measures. It begins with an **Accel.** (accelerando) marking. The Flute (Fl.) part is marked *f* and reaches *ff* and *sfz*. The Guitar (Guit.) part features a complex rhythmic pattern, marked *f*, *ff*, and *sfz*, ending with a *secco* marking. The Mandolin (Mdn.), Maracas (Mrb.), Violin (Vln.), and Violoncello (Vc.) parts all follow a similar dynamic progression from *f* to *ff* to *sfz*.

Omaggio a Berio
Javier Jacinto

I. Tempo ♩ = 54 ca.

Fl. *pp*

Guit. *p* *pp* *arm. 12*

Mdn. *mp* *sfz*

Mrb.

Vln. *Sordina Gliss.* *p*

Vc. *Sordina Gliss.* *p*

Fl. *tr* *p*

Guit. *mf* *mp* *arm. 7* *arm. 12* *arm. 12* *arm. 7* *arm. 12*

Mdn. *mp*

Mrb.

Vln. *ppp*

Vc. *ppp*

Omaggio a Berio
Javier Jacinto

Fl. *tr* *sfz p* *sfz pp* *molto vib.*

Guit. *arm. 12* *arm. 12* *arm. 7*

Mdn.

Mrb.

Vln.

Vc.

Ced. *non vib.*

Fl. *p*

Guit. *p* *pp* *arm. 7* *arm. 12* *arm. 12*

Mdn. *p* *pp*

Mrb. *pp*

Vln. *pp*

Vc. *pp*



Guy Bergeron

Arranger, Composer, Director, Interpreter, Publisher, Teacher

Canada, Québec

About the artist

Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

Qualification: Diplome d'étude collégial in music.
3e cycle in composition at the Quebec music conservatory.

Personal web: <http://www.youtube.com/user/guytarebergeron>

About the piece



Title: Vive le vent
Composer: Pierpont, James
Arranger: Bergeron, Guy
Licence: Copyright © Bergeron, Guy
Publisher: Bergeron, Guy
Instrumentation: Mandolin, Piano
Style: Christmas, Carols

Guy Bergeron on [free-scores.com](http://www.free-scores.com)

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Jingle bells (1857)

vive le vent ... 1

(Vive le vent)

©James Pierpont (1822-1893)

arr: Guy Bergeron

violon /
mandoline

piano

7

13

1.

19

25

Musical score for measures 25-30. The score is in treble, middle, and bass clefs with a key signature of three sharps (F#, C#, G#). The melody in the treble clef consists of eighth and quarter notes. The middle clef features a rhythmic accompaniment of chords with a wavy line indicating a tremolo effect. The bass clef provides a simple harmonic accompaniment with quarter and half notes.

31

Musical score for measures 31-36. This system includes a first ending (marked with a double bar line and repeat dots) and a second ending (marked with '2.'). The melody in the treble clef continues with eighth and quarter notes. The middle clef has a tremolo accompaniment. The bass clef continues with its harmonic accompaniment.

37

Musical score for measures 37-42. The melody in the treble clef features some chromatic movement and includes a trill in measure 40. The middle clef has a tremolo accompaniment. The bass clef continues with its harmonic accompaniment.

43

Musical score for measures 43-48. The melody in the treble clef continues with eighth and quarter notes. The middle clef has a tremolo accompaniment. The bass clef continues with its harmonic accompaniment.

49

Musical score for measures 49-54. The score is in treble, alto, and bass clefs with a key signature of three sharps (F#, C#, G#). The melody in the treble clef consists of quarter and eighth notes. The alto clef provides harmonic support with chords and moving lines. The bass clef features a steady bass line of quarter notes.

55

Fine

Musical score for measures 55-57, ending with a double bar line. The notation continues in the same three-staff format. The final measure (57) concludes with a whole note in the treble clef, a chord in the alto clef, and a whole note in the bass clef, followed by a final fermata.

TRAVIATA

FANTASIA

G. VERDI

Rid. del Prof. J. SGALLARI

Allegro

MANDOLINO 1^o

ff con slancio

MANDOLA o
2^o Mandolino
3^o Bassa

CHITARRA

PIANOFORTE

ff con slancio

Andante

mf calmo

mf calmo

1^a Volta

2^a Volta

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of musical notation also consists of four staves, continuing the piece from the first system. It maintains the same key signature and time signature, with similar rhythmic complexity.

The third system of musical notation begins with two first endings, labeled "1.^a Volta" and "2.^a Volta". The section is titled "WALTZER" in bold capital letters. The tempo and dynamics are marked as "mf stentato a tempo". The notation includes a change in time signature to 6/8 and features a prominent bass line with a steady eighth-note pattern.

The fourth system of musical notation continues the waltzer section with four staves. It features a mix of melodic lines and rhythmic accompaniment, ending with a final cadence.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The tempo marking *allegro* is present above the vocal line.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation. The tempo marking *lento Andantino* is written above the vocal line. Performance instructions *brillante*, *sempre brillante*, and *rall molto* are placed below the vocal line.

Fourth system of musical notation, starting with the tempo marking *Andantino*. It includes a part for *Manolirino subbasso* in the lower register of the piano.

First system of musical notation. It consists of four staves: two for the vocal line (soprano and alto) and two for the piano accompaniment (right and left hand). The music is in a major key with a 3/4 time signature. The vocal line features a melodic line with various ornaments and slurs. The piano accompaniment provides a rhythmic and harmonic foundation. The system concludes with the instruction *leggiero* written above the vocal staff.

Second system of musical notation, continuing the piece. It follows the same four-staff format. The vocal line continues with intricate melodic patterns. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line. The system ends with first and second endings marked *1^a* and *2^a*.

Andantino

Third system of musical notation, marked *Andantino*. It begins with the tempo marking *grazioso* and the dynamic marking *Pdolcissimo*. The system consists of four staves. The vocal line is mostly silent, while the piano accompaniment features a gentle, flowing melody in the right hand and a simple bass line. Dynamic markings *p* and *pp* are used throughout the system.

Fourth system of musical notation. It continues the *Andantino* section. The vocal line becomes more active, with a melodic line that includes the instruction *loco*. The piano accompaniment remains consistent with the previous system. The system concludes with a final cadence.

First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a complex rhythmic pattern with many beamed notes and rests.

8^a alta Moderato

Second system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic complexity. A dynamic marking of *pp* is visible in the first measure of the second system.

Third system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. This system includes dynamic markings such as *dim*, *pp*, and *pp*. The notation is dense with many notes and rests.

Fourth system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. This system includes dynamic markings such as *col canto* and *loco*. The tempo marking *Allegro* is placed above the first measure of the second system.

The first system of musical notation consists of three staves. The top staff is a single treble clef with a melodic line. The middle staff is a single treble clef with a more complex, rhythmic accompaniment. The bottom staff is a grand staff (treble and bass clefs) with a dense, rhythmic accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature.

The second system of musical notation consists of three staves, continuing the piece. The notation is similar to the first system, with a melodic line in the top staff and complex accompaniment in the middle and bottom staves. The piece continues with various rhythmic patterns and melodic motifs.

The third system of musical notation consists of three staves. The melodic line in the top staff features more intricate phrasing. The accompaniment in the middle and bottom staves remains dense and rhythmic. The piece is moving towards its conclusion.

The fourth system of musical notation consists of three staves, concluding the piece. The top staff ends with a long, sweeping melodic line. The middle staff has a *rall.* marking. The bottom staff concludes with a final chord. The word *FINE.* is written at the bottom right of the page.

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DEL PROFESSOR

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a chi inviando L. 2
prenderà l'abbona-
mento del 8 Luglio al
31 Dicembre 1901.

FOR EVER!!!

Mazurka

Prof. JOSEPH SGALLARI

Introd. Andantino.

1° Mandolino *mf sentimentale*

2° Mandola *pp*

Chitarra *pp*

mf cres.

cres.

cres.

f

mf dim. ed allarg.

mf

p dim. ed allarg.

mf

p dim. ed allarg.

p

Mazurka.

rall. e morendo

ppp

p rit. tempo

rall. e morendo

ppp

col 1: mf

rall. e morendo

mf

rit.

col 1:

rit.

1. 2. 3. al. Trio

tempo *elegante* **FINE.**

tempo *sotto voce*

tempo *sotto voce*

ff con fuoco *calmo*

ff con fuoco

ff con fuoco *calmo*

ff con fuoco *pp*

ff con fuoco *mf*

ff con fuoco

ff con fuoco

ff con fuoco

Trio.

mf scherz.

Parmonioso

Parmonioso

mf

mf

mf

D. C. dalla Mazurka al Tri-
-ne poi Trio.

p calma
mf

mf scherz.
armonioso

mf

Finale.
con fuoco
secca

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 » Con te danzando — Polka — M.^o Domenico De Giovanni.
 N. 5. T' amo — Valzer — M.^o Alfredo Consorti.
 » Inno Chitarristico — Prof. Ettore Carosio.
 N. 6. Semplicità — Mazurka — M.^o Primo Silvestri.
 » Manina Inguantata — Scozzese — M.^o Antonio Del Buono.
 N. 7. Barcarola — Valdo Carpano.
 » Dolce catena — Mazurka — M.^o E. Maria Lello.
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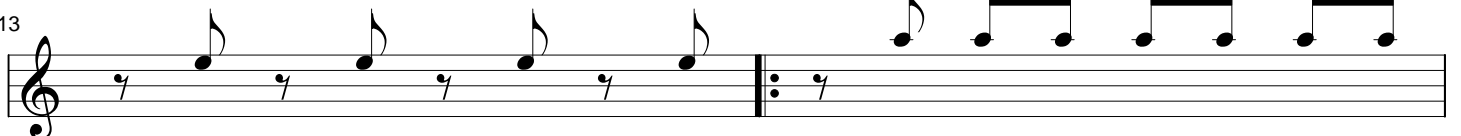
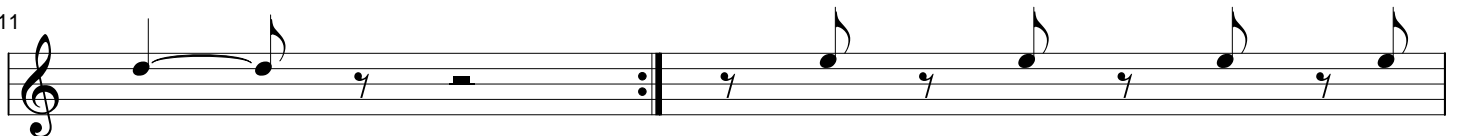
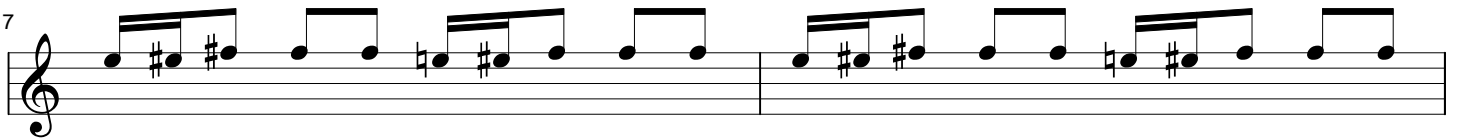
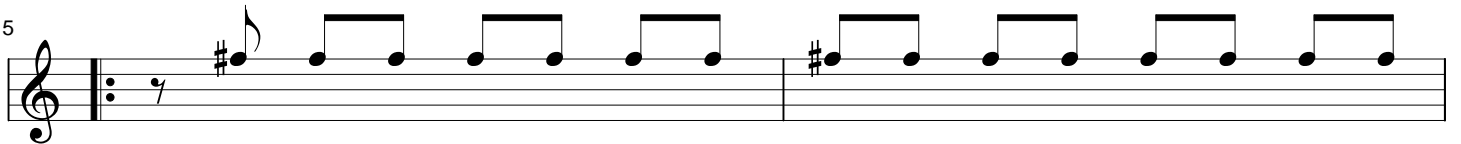
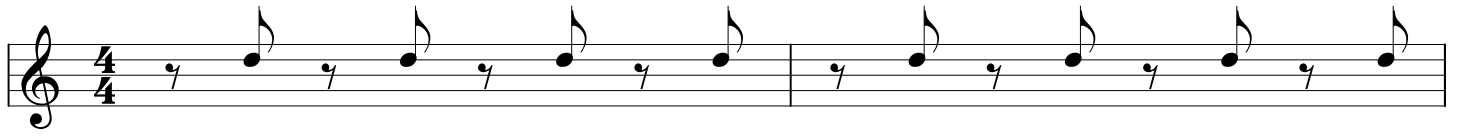
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Sabre Dance

A. Khachaturian

Transcribed for 3 mandolins
and TablEdited by Giuseppe Torrissi
www.guitarfreescores.com info@guitarfreescores.com

Mandolin 1



Sabre Dance

A. Khachaturian

Transcribed for 3 mandolins
and TablEdited by Giuseppe Torrì
www.guitarfreescores.com info@guitarfreescores.com

Mandolin 3

Musical staff 1 (Mandolin 3) in 4/4 time. The staff contains a sequence of notes with fingerings: 4, 1, 4, 1, 4, 1, 4, 1. The notes are: G4 (4), A4 (1), B4 (4), C5 (1), B4 (4), A4 (1), G4 (4), F#4 (1).

Musical staff 2 (Mandolin 3) in 4/4 time. The staff contains a sequence of notes with fingerings: 4, 1, 4, 1, 4, 1, 4, 1. The notes are: G4 (4), A4 (1), B4 (4), C5 (1), B4 (4), A4 (1), G4 (4), F#4 (1).

Musical staff 3 (Mandolin 3) in 4/4 time. The staff contains a sequence of notes with fingerings: 4, 1, 4, 1, 4, 1, 4, 1. The notes are: G4 (4), A4 (1), B4 (4), C5 (1), B4 (4), A4 (1), G4 (4), F#4 (1).

Musical staff 4 (Mandolin 3) in 4/4 time. The staff contains a sequence of notes with fingerings: 4, 1, 4, 1, 4, 1, 4, 1. The notes are: G4 (4), A4 (1), B4 (4), C5 (1), B4 (4), A4 (1), G4 (4), F#4 (1).

Musical staff 5 (Mandolin 3) in 4/4 time. The staff contains a sequence of notes with fingerings: 4, 1, 4, 1, 4, 1, 4, 1. The notes are: G4 (4), A4 (1), B4 (4), C5 (1), B4 (4), A4 (1), G4 (4), F#4 (1).

Musical staff 6 (Mandolin 3) in 4/4 time. The staff contains a sequence of notes with fingerings: 4, 1, 4, 1, 4, 1, 4, 1. The notes are: G4 (4), A4 (1), B4 (4), C5 (1), B4 (4), A4 (1), G4 (4), F#4 (1).

Musical staff 7 (Mandolin 3) in 4/4 time. The staff contains a sequence of notes with fingerings: 4, 1, 4, 1, 4, 1, 4, 1. The notes are: G4 (4), A4 (1), B4 (4), C5 (1), B4 (4), A4 (1), G4 (4), F#4 (1).

LIRA MANDOLINISTICA

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MANDOLINO 1^o

MANDOLINO 2^o

CHITARRA.

This system contains the first three staves of the score. The Mandolino 1 part has a melodic line with a *p* dynamic marking. The Mandolino 2 part has a simpler melodic line. The Chitarra part provides a rhythmic accompaniment with chords, including a *sol* chord and a *RE7* chord. A *p* dynamic marking is also present at the end of the guitar part.

This system continues the instrumental parts. The Mandolino 1 part has a *p* dynamic marking. The Mandolino 2 part has a *p* dynamic marking. The Chitarra part has a *RE7* chord and a *sol* chord, with a *p* dynamic marking at the end.

This system contains the final part of the score, including first and second endings. The Mandolino 1 part has a *CRDS* marking. The Chitarra part has chords labeled *RE7*, *LA7*, *RE*, and *LA7*. The first ending is marked with a '1.' and the second ending with a '2.'.

scherz.

FINE.

Trio.

D.C. alla Polka al Fine.

Maria-Polka.

Chitarra.

G. Paganone.

The musical score is written for guitar and consists of two main parts: a main melody and a Trio section. The key signature is one sharp (F#) and the time signature is 2/4. The main melody is marked with dynamics such as *p* (piano) and *f* (forte), and includes various chords and accidentals. The Trio section is marked *dolce* and *p*, and features a different harmonic texture with chords like *LA m*, *SOL*, *SI7*, *MI*, *DO*, *FA*, and *DO*. The score concludes with the word *FINE.*

Gustav Mahler
Symphony No. 7 in E Minor

Mandoline.

1. - 3. Satz tacent.

4. Satz.
Nachtmusik.

Andante amoroso. *a tempo*

1. Viol. rit. 3 175 7 176 8

177 1. Viol. 1. Klar. 3 178 6

179 1. Horn.

180 Fl. p 4

181 10 182 7 183 1

184 5 185 4

Etwas anhaltend. Tempo. 186

3 1 1. u. 2. Kl.

187 1 6

1. u. 2. Viol. f

Detailed description: This is a page of musical notation for the Mandoline part of the fourth movement of Gustav Mahler's Symphony No. 7 in E Minor. The score consists of eight staves of music. The first staff begins with the tempo marking 'Andante amoroso' and the second with 'a tempo'. The music is in E minor and 3/4 time. The score includes various performance instructions such as 'rit.', 'p', and 'f'. Measure numbers 175 through 187 are indicated in boxes above the notes. Instrumentation includes Violins I and II, Clarinet, Horn, Flute, and Cymbals. The final measure (187) ends with a forte 'f' dynamic.

Mahler — Symphony No. 7 in E Minor

Mandoline.

188

189 *St. 1. Viol.*

190

191 4

192 *Steigend.* 1 *Sehr fließend.* 7 *Drängend.* 9 *1.2. Viol. 2. Viol.*

193 9

194

195 *Wieder a tempo.* 1

196 2

197 7

198 5

199 4 *Schalten.* 4

200 4

201 *mf*

202 3

203 4

204 *Nicht eilen. Breit.* 3

205 1 *poco rit. a tempo* 5 2