BRANZOLI

METODO
TEORICO - PRATICO

PER

MANDOLINO

NUOVA EDIZIONE
RIVEDUTA E CORRETTA

1882

Carisch

TASTIERA DEL MANDOLINO MODERNO

TASTO	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
MI	Mi♯ Fa	Fa♯ Sol♭	Sol	Sol♯ La♭	La	La♯ Si♭	Si	Do	Do♯ Re♭	Re	Re♯ Mi♭	Mi	Mi♯ Fa	Fa♯ Sol♭	Sol	Sol♯ La♭	La	La♯ Si♭	Si	Do	Do♯ Re♭	Re
LA	La♯ Si♭	Si	Do	Do♯ Re♭	Re	Re♯ Mi♭	Mi	Mi♯ Fa	Fa♯ Sol♭	Sol	Sol♯ La♭	La	La♯ Si♭	Si	Do	Do♯ Re♭	Re	Re♯ Mi♭	Mi	Mi♯ Fa	Fa♯ Sol♭	Sol
RE	Re♯ Mi♭	Mi	Mi♯ Fa	Fa♯ Sol♭	Sol	Sol♯ La♭	La	La♯ Si♭	Si	Do	Do♯ Re♭	Re	Re♯ Mi♭	Mi	Mi♯ Fa	Fa♯ Sol♭	Sol	Sol♯ La♭	La	La♯ Si♭	Si	Do
SOL	Sol♯ La♭	La	La♯ Si♭	Si	Do	Do♯ Re♭	Re	Re♯ Mi♭	Mi	Mi♯ Fa	Fa♯ Sol♭	Sol	Sol♯ La♭	La	La♯ Si♭	Si	Do	Do♯ Re♭	Re	Re♯ Mi♭	Mi	Mi♯ Fa

Touche
Touch board

CORDE VUOTE
CAPO TASTO

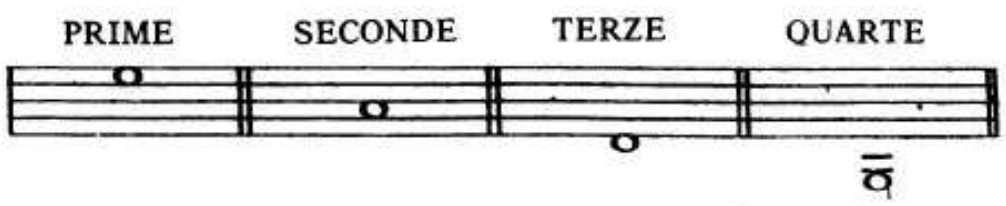
1ª
2ª
3ª
4ª

METODO COMPLETO
PER
MANDOLINO

GIUSEPPE BRANZOLI

LA TASTIERA DEL MANDOLINO

Sulla striscia di legno nero, o tastiera, che copre il manico, e parte della tavola superiore del Mandolino moderno, vi sono ventidue linee traversali, o tasti, che dividono le corde in tanti mezzi toni (vedi tavola a pag. 3). Le corde sono otto e si intonano due per due, all'unisono, coi suoni:

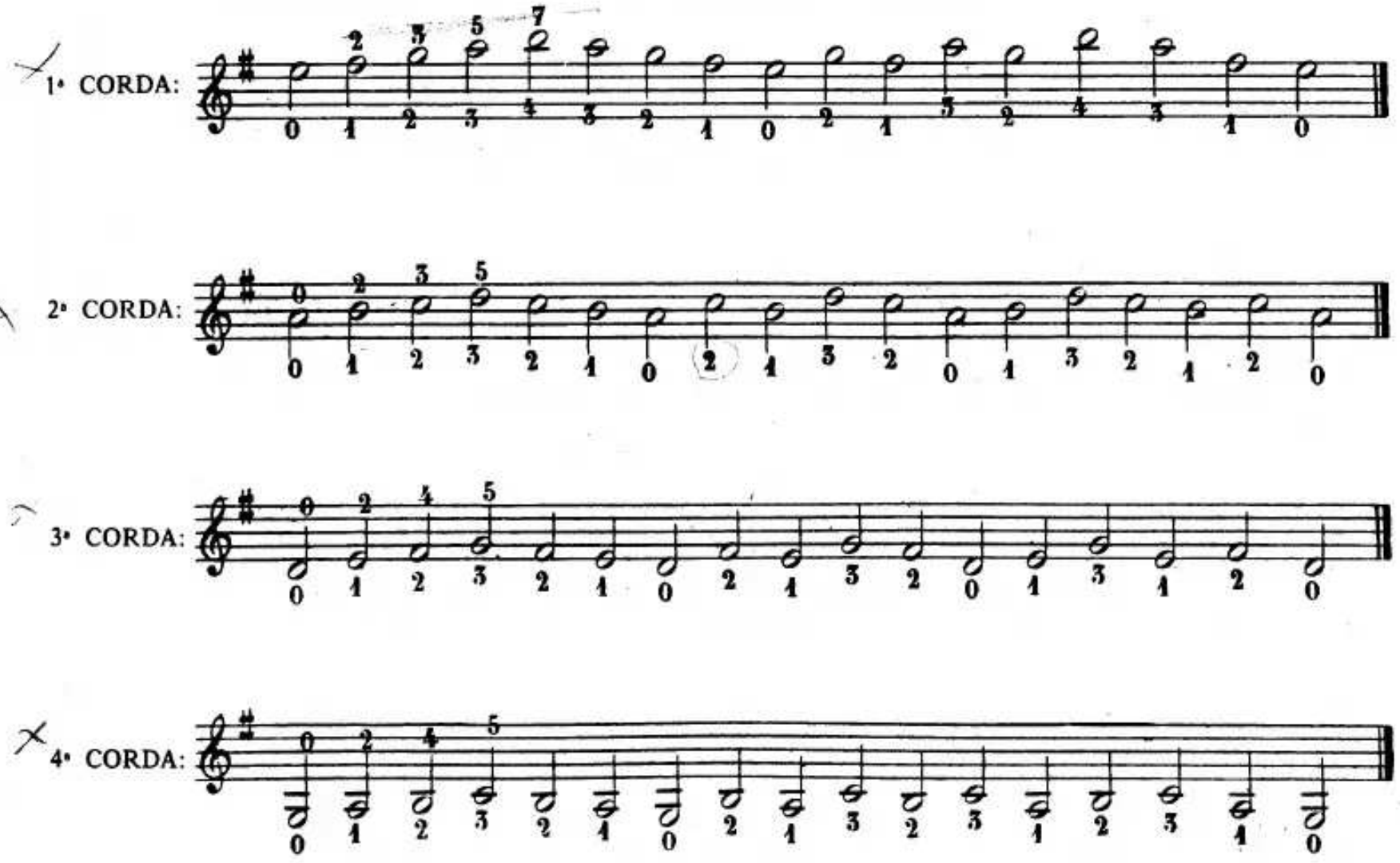


Tutte le altre note si ottengono appoggiando, con una leggera pressione, le dita della mano sinistra fra un tasto e l'altro. Con la penna (o plettro), che va tenuta fra il pollice e l'indice della mano destra, si fanno vibrare le corde dall'alto in basso o viceversa.

I numeri segnati sopra le note indicano il tasto, quelli segnati sotto, cioè: 1, 2, 3, 4, si riferiscono alle dita, incominciando dall'indice. Lo zero indica la corda vuota. $\frac{1}{1}$ la distanza di **un tono,** o due tasti, $\frac{1}{2}$ **mezzo tono** o un tasto solo.

ESERCIZIO N.° 1

Per ogni nota pizzicare la corda con la penna due o quattro volte.



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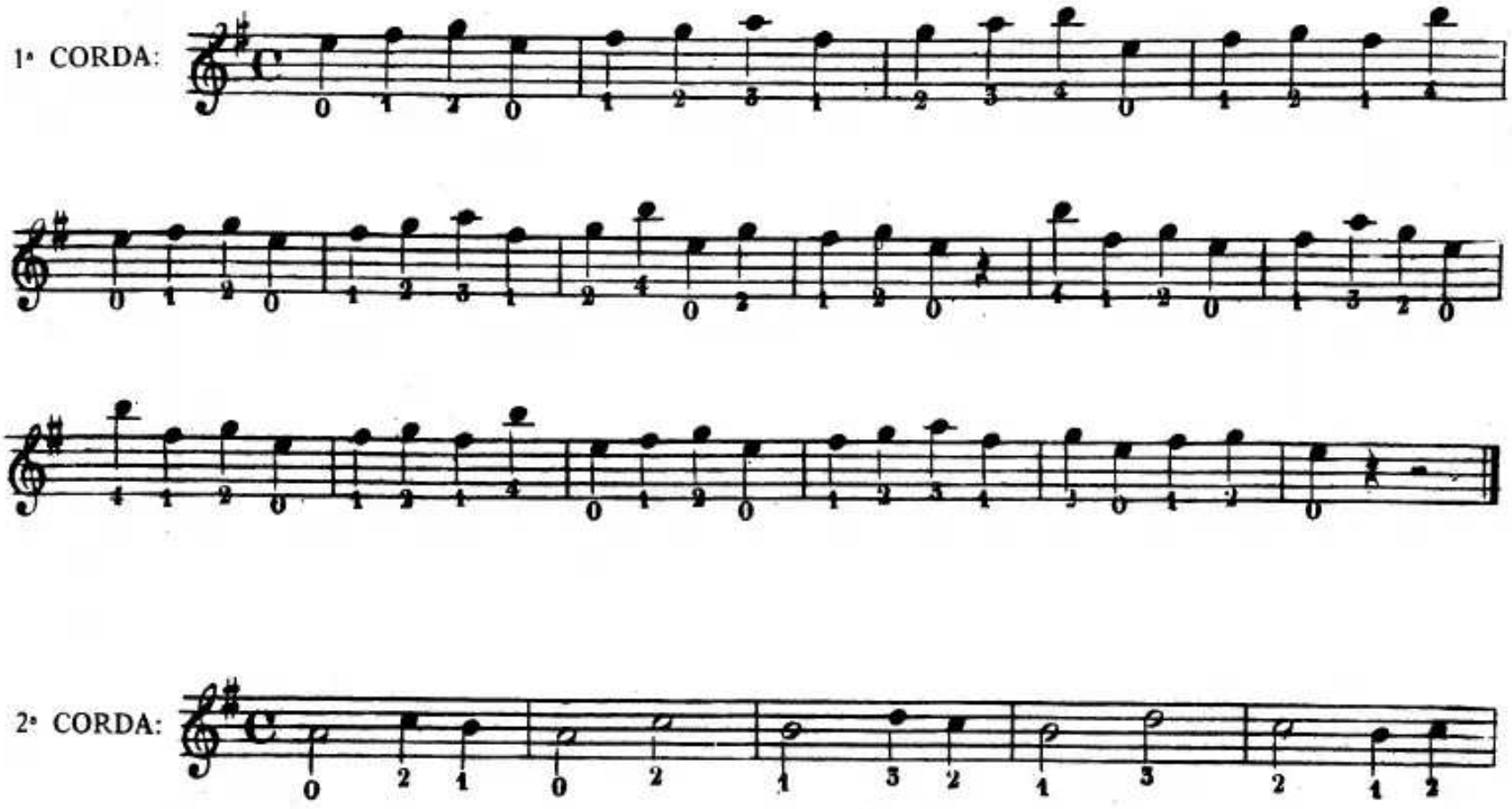
1ª CORDA:



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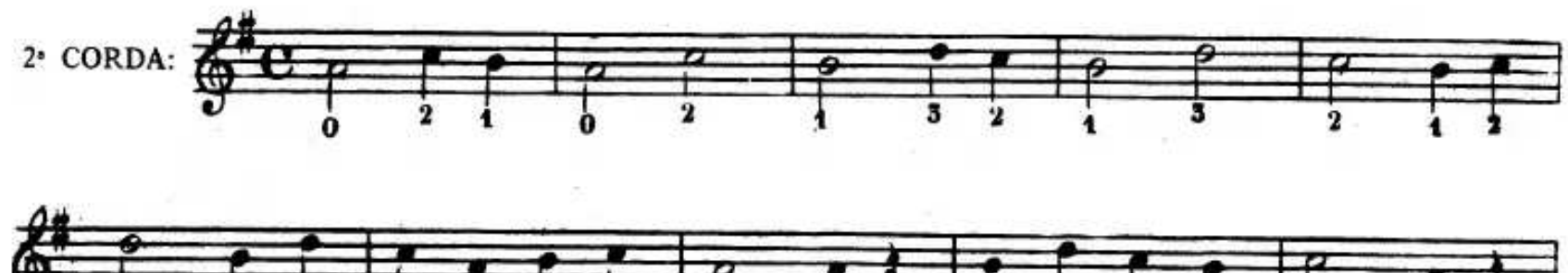

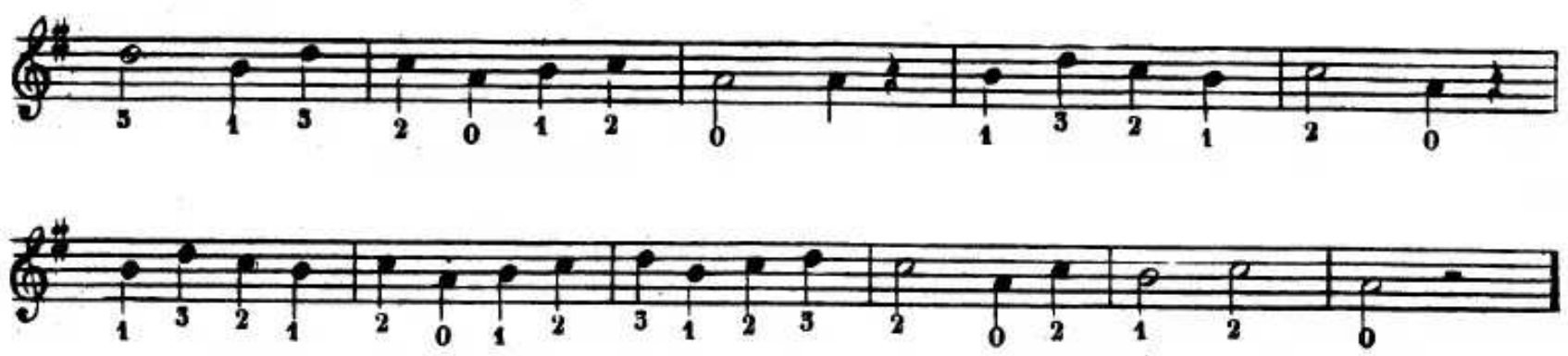

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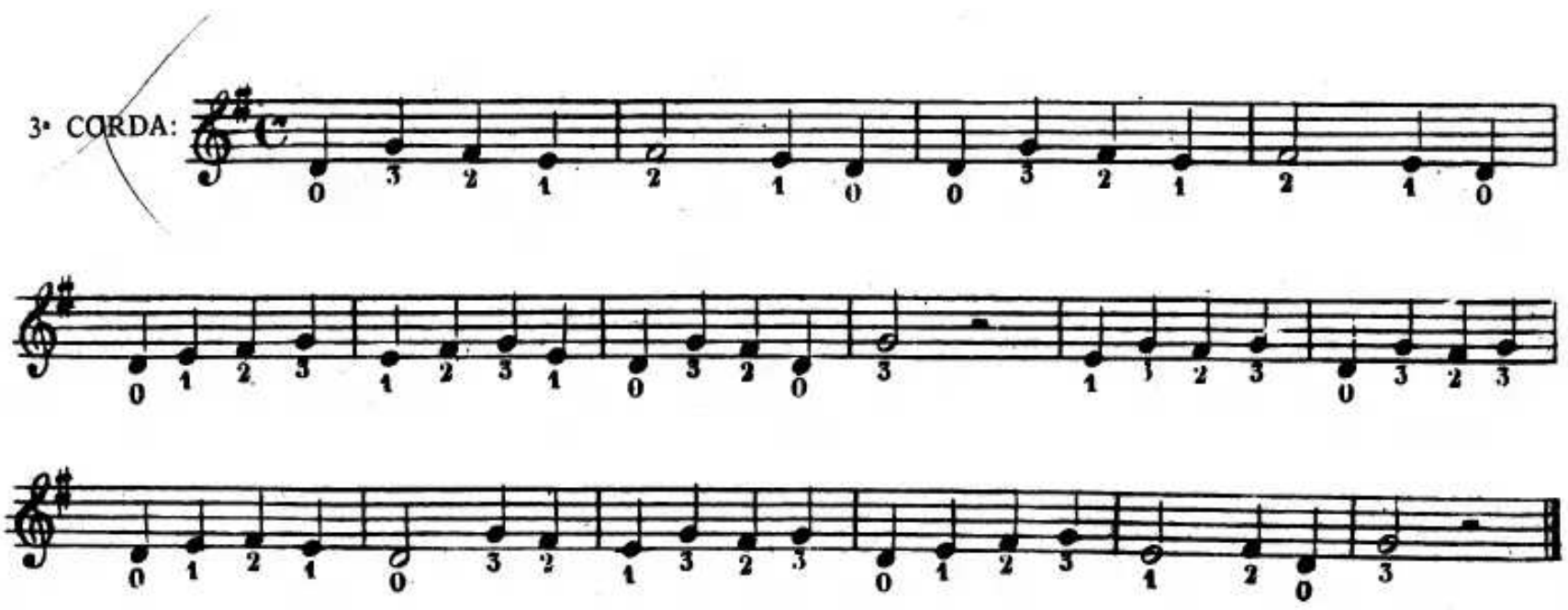
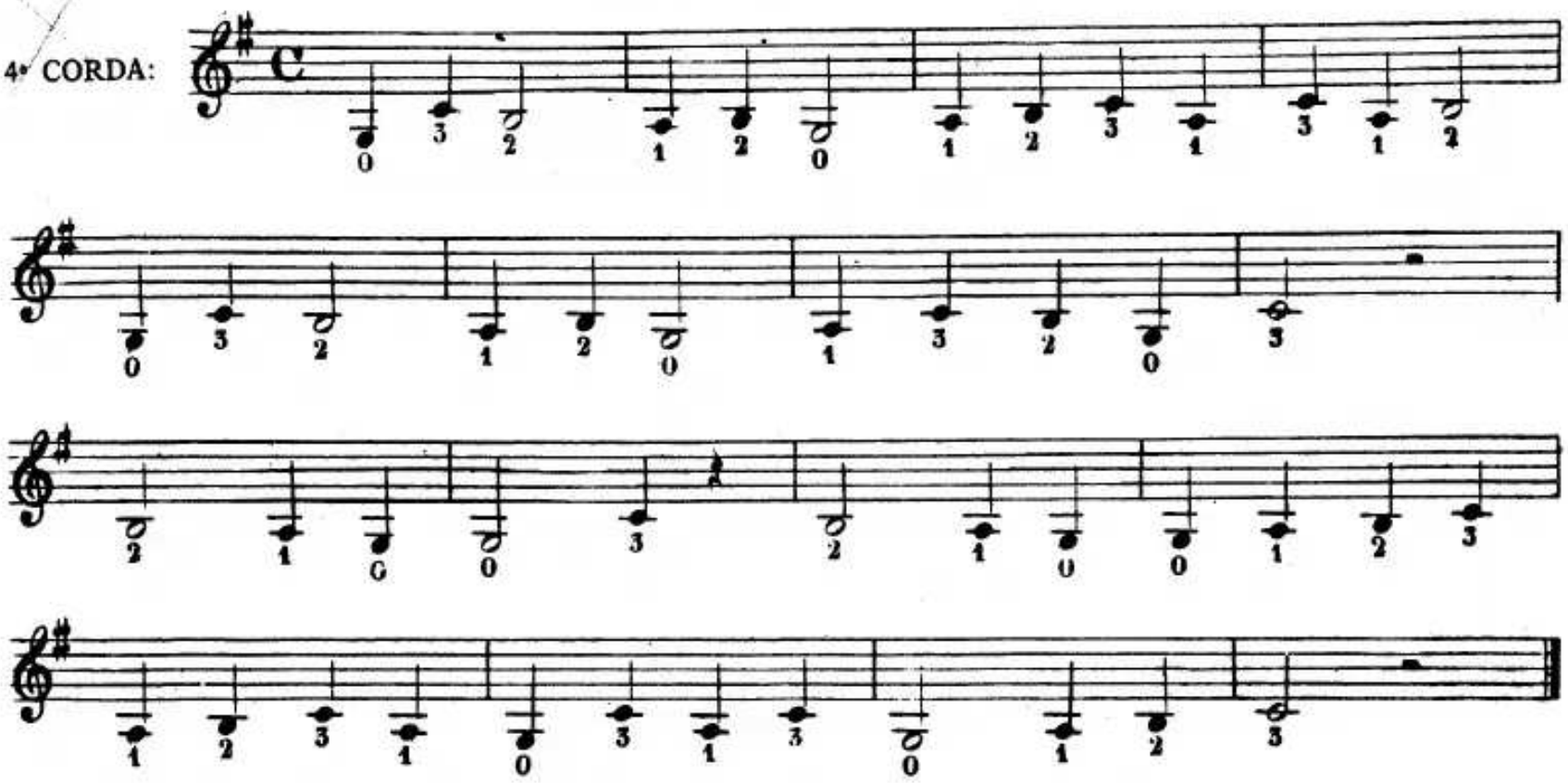


Due pennate per ogni nota del valore di un quarto.

4ª CORDA:



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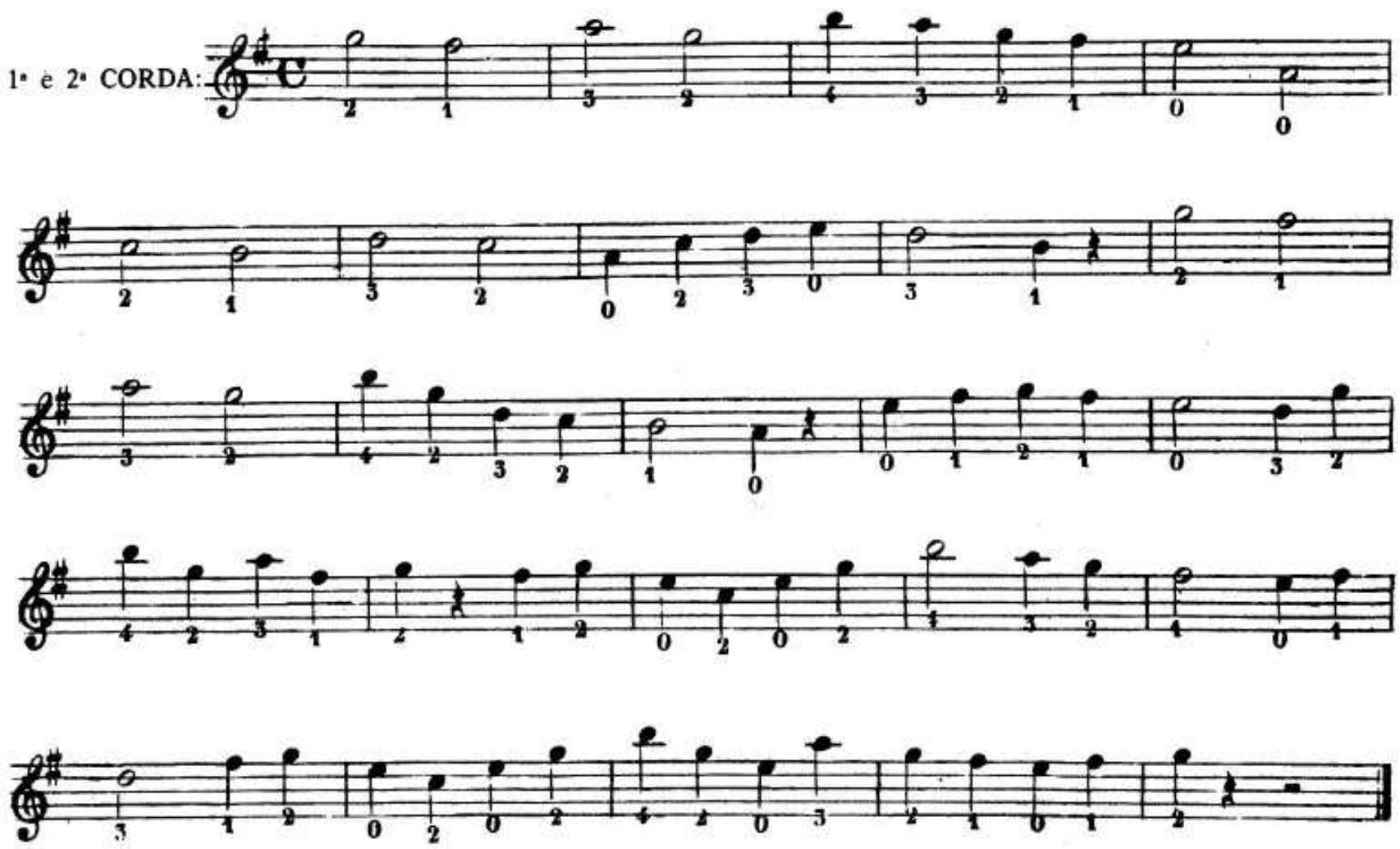

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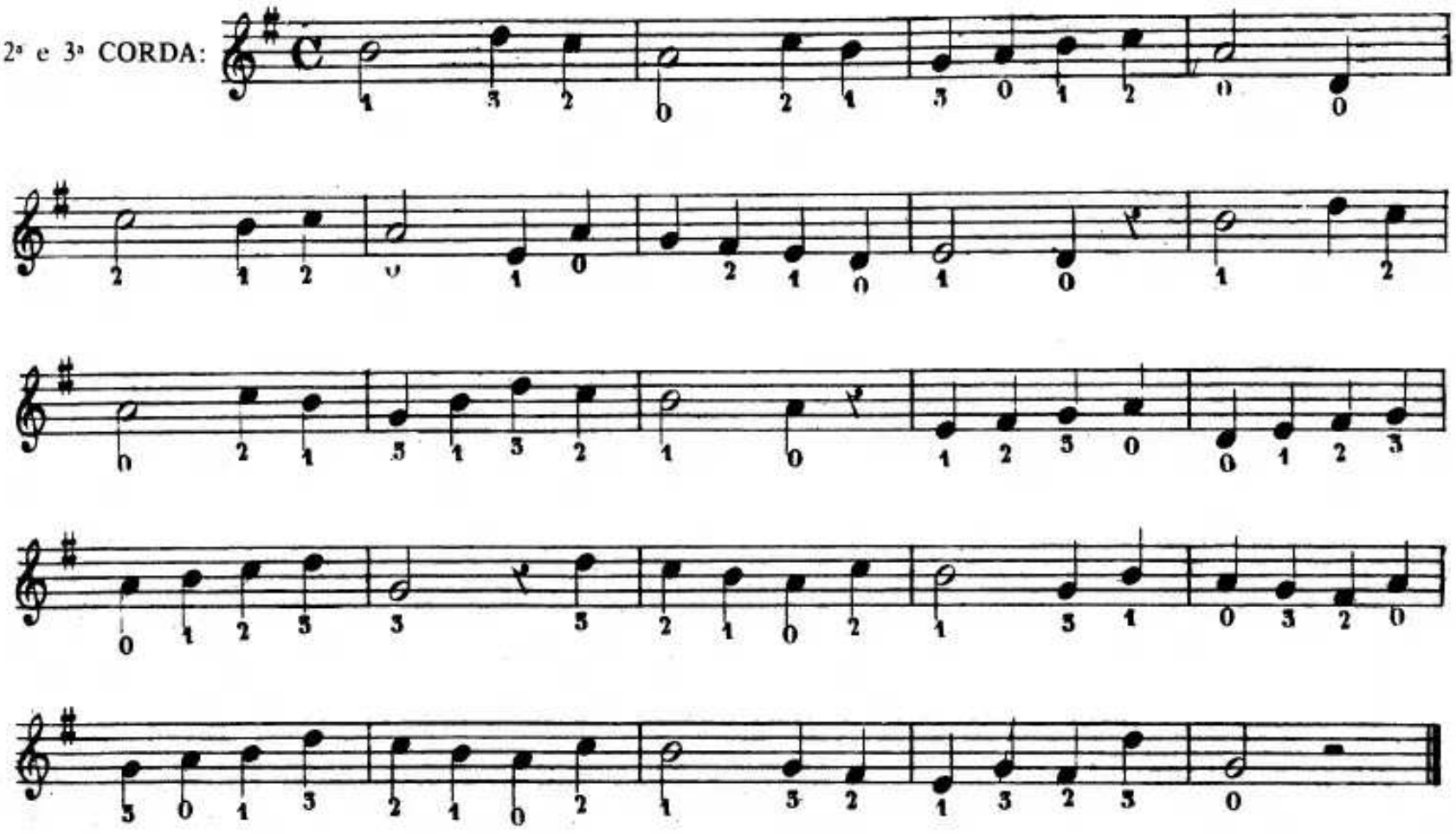
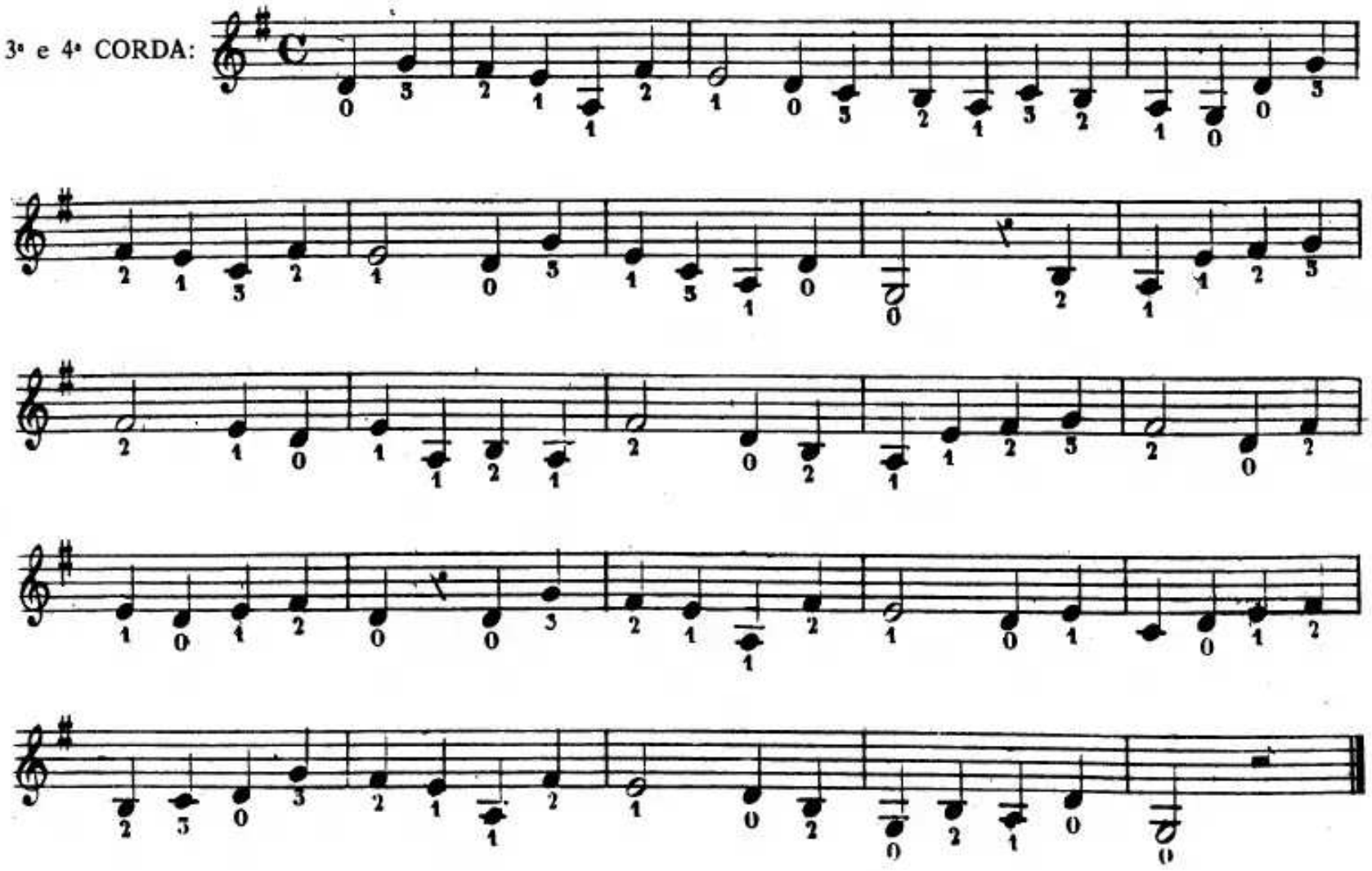


3ª e 4ª CORDA:

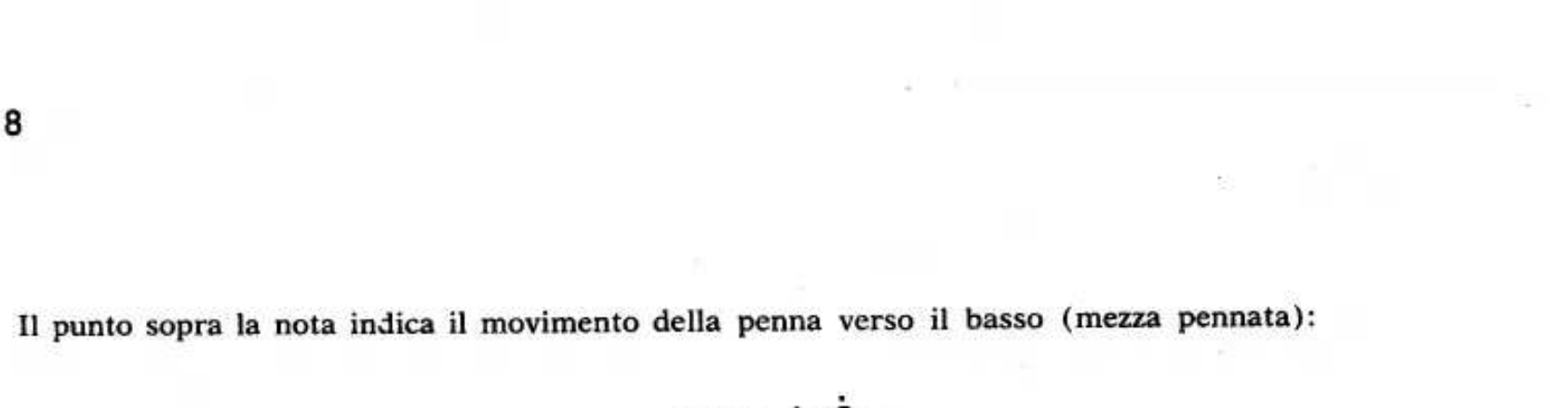


Il punto sopra la nota indica il movimento della penna verso il basso (mezza pennata):

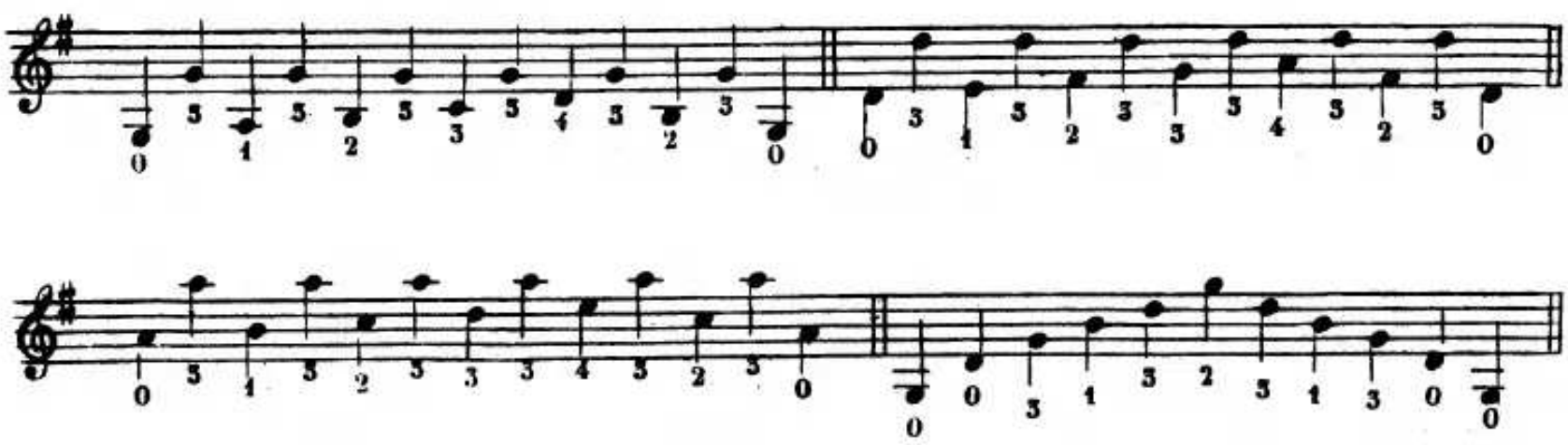
La linea orizzontale segna il movimento verso l'alto (mezza pennata):

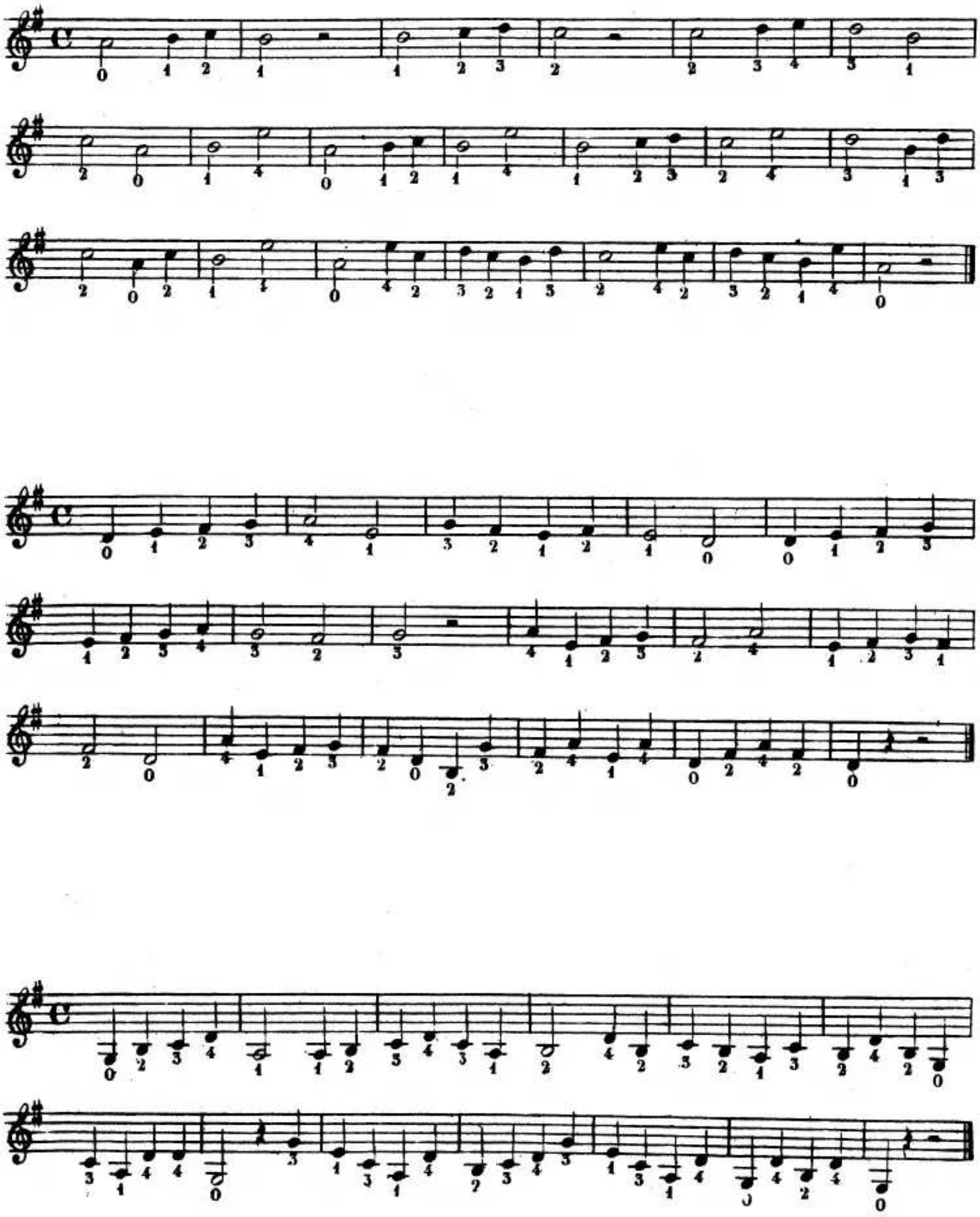
La linea verticale indica che la penna dovrà pizzicare in giù e in sù di seguito (pennata intera):

Esempio per sviluppare il 4° dito della mano sinistra.

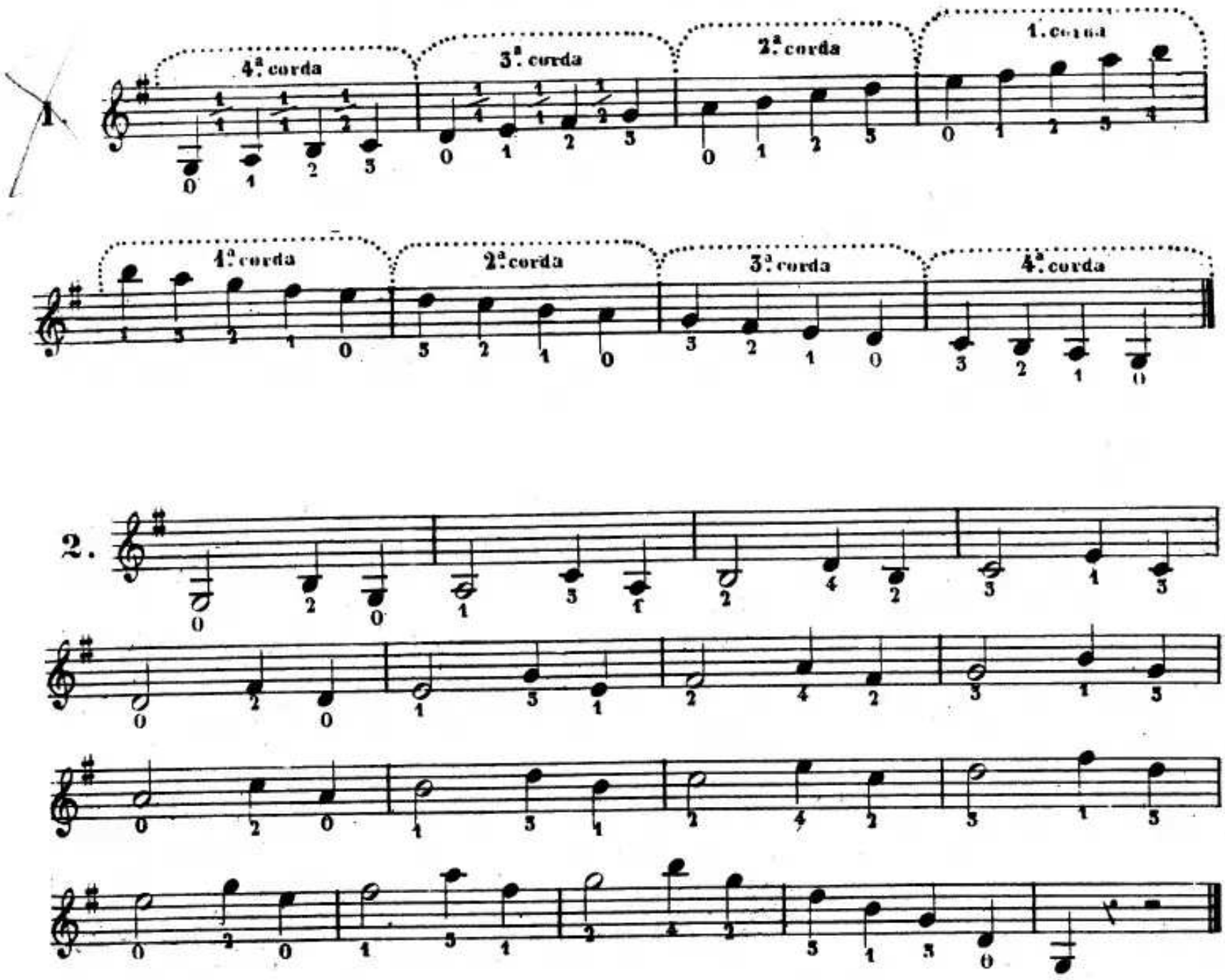


Tenere fermo il 3° dito.

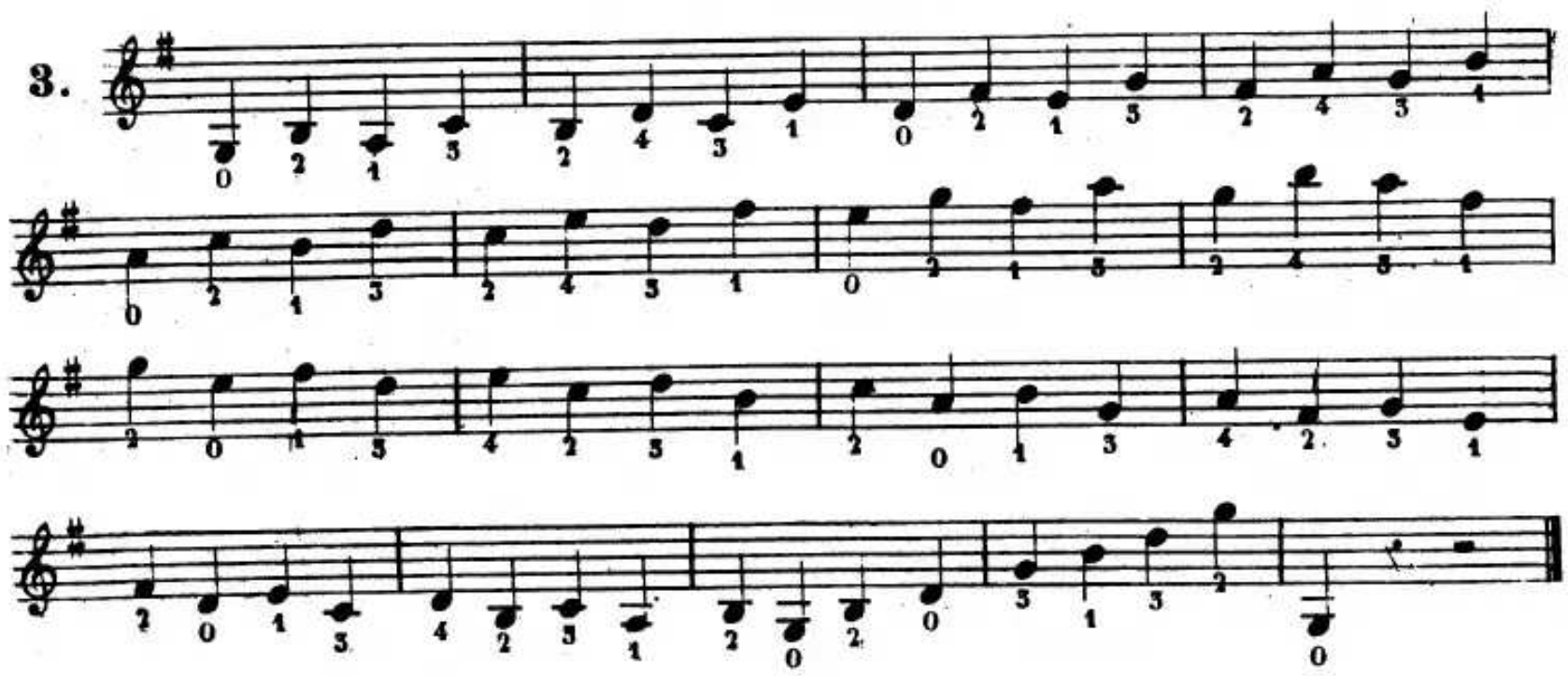




SCALA DI SOL MAGGIORE



SCALA CON INTERVALLI DI 3ª



SCALA CON INTERVALLI DI 4ª

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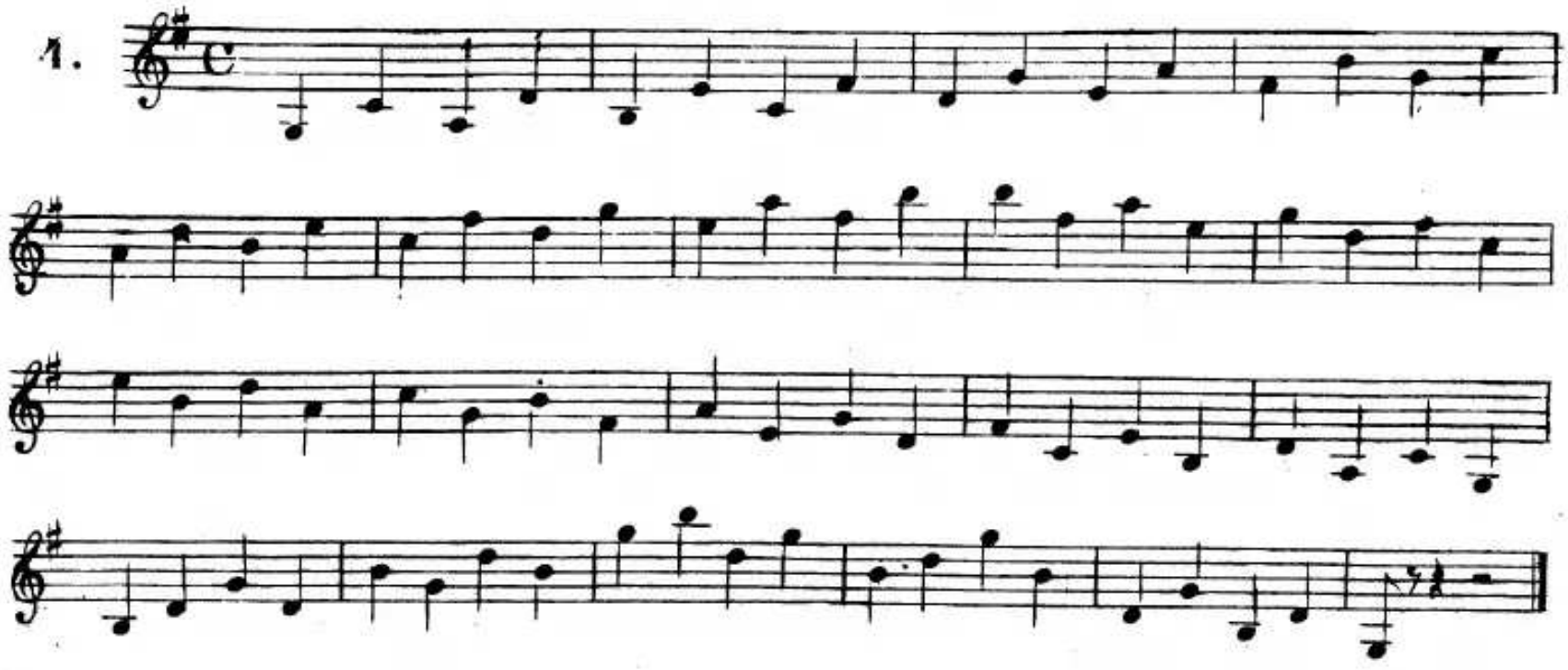
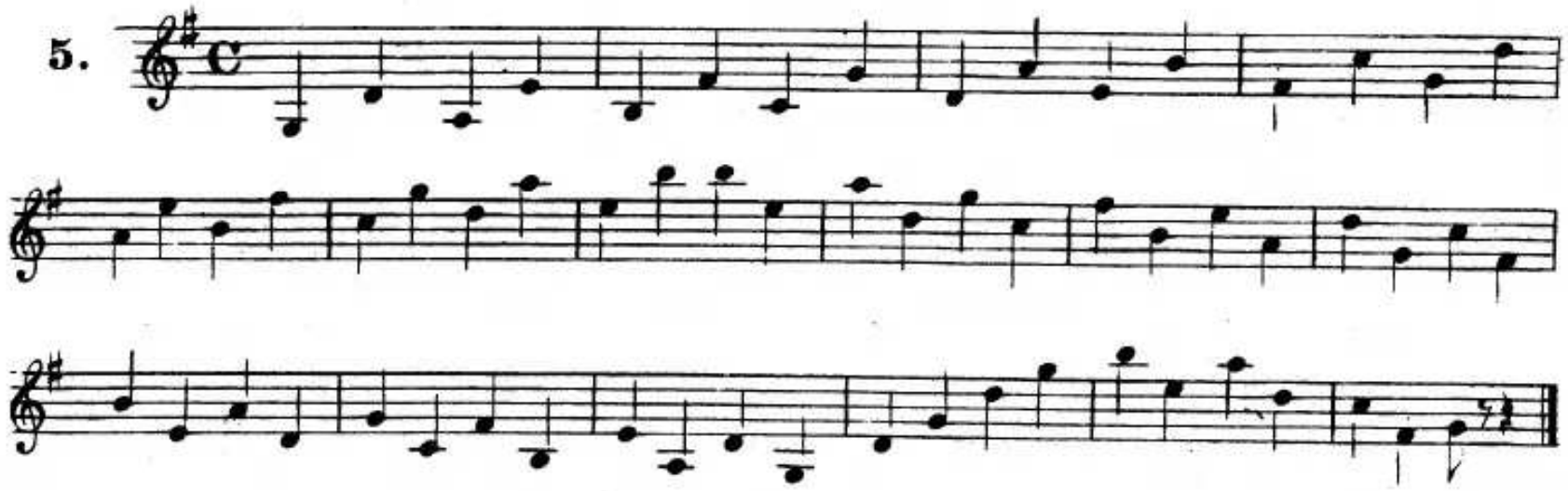


SCALA CON INTERVALLI DI 5ª

5.



SCALA CON INTERVALLI DI 6ª

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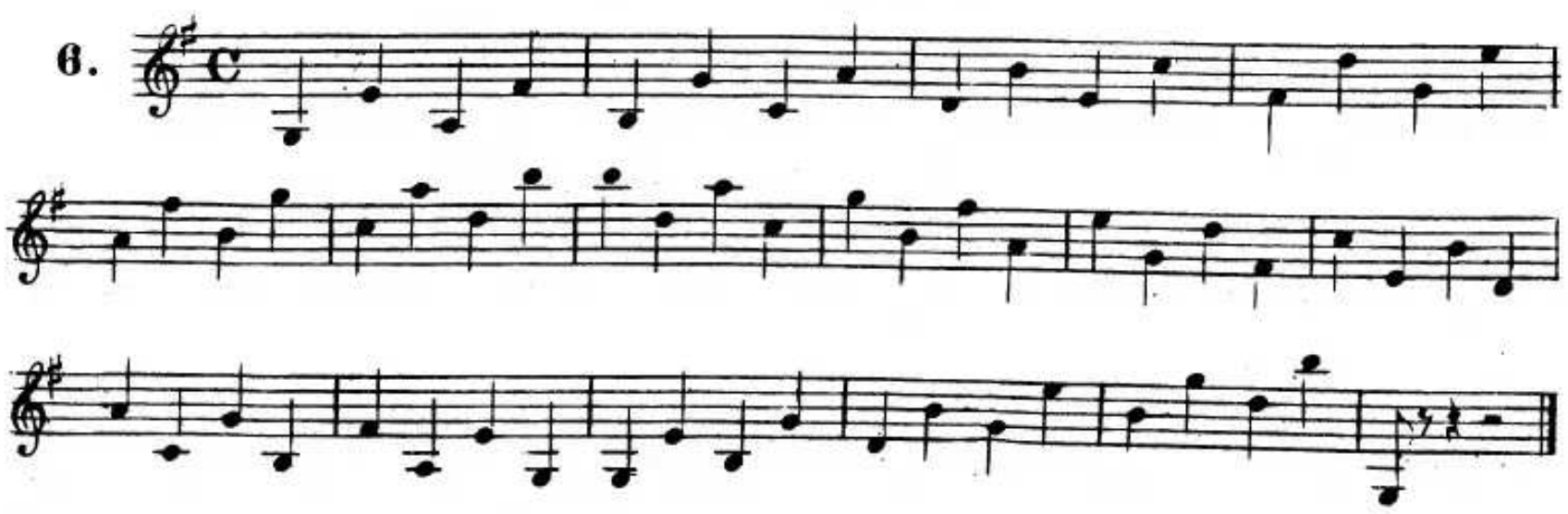

SCALA CON INTERVALLI DI 7ª

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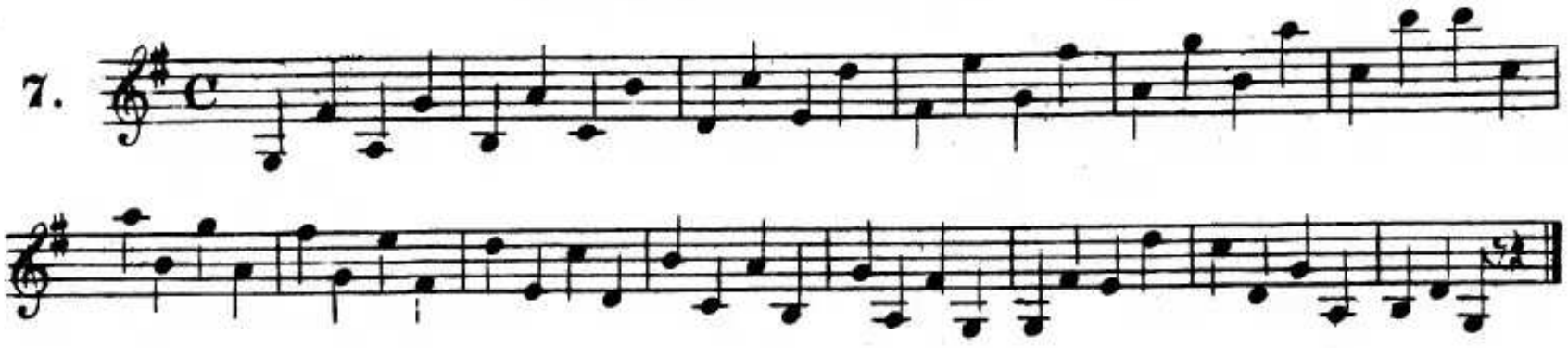

SCALA CON INTERVALLI DI 8ª

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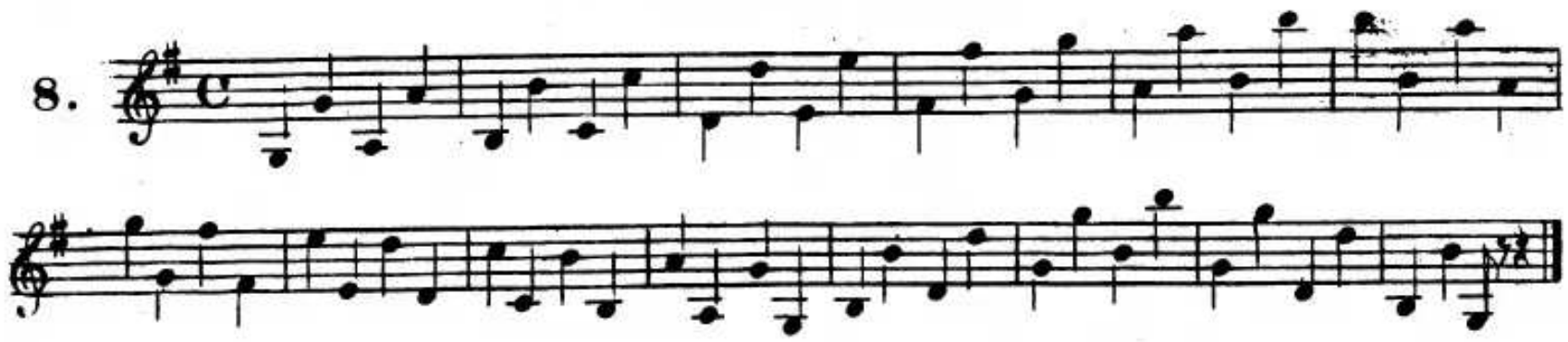
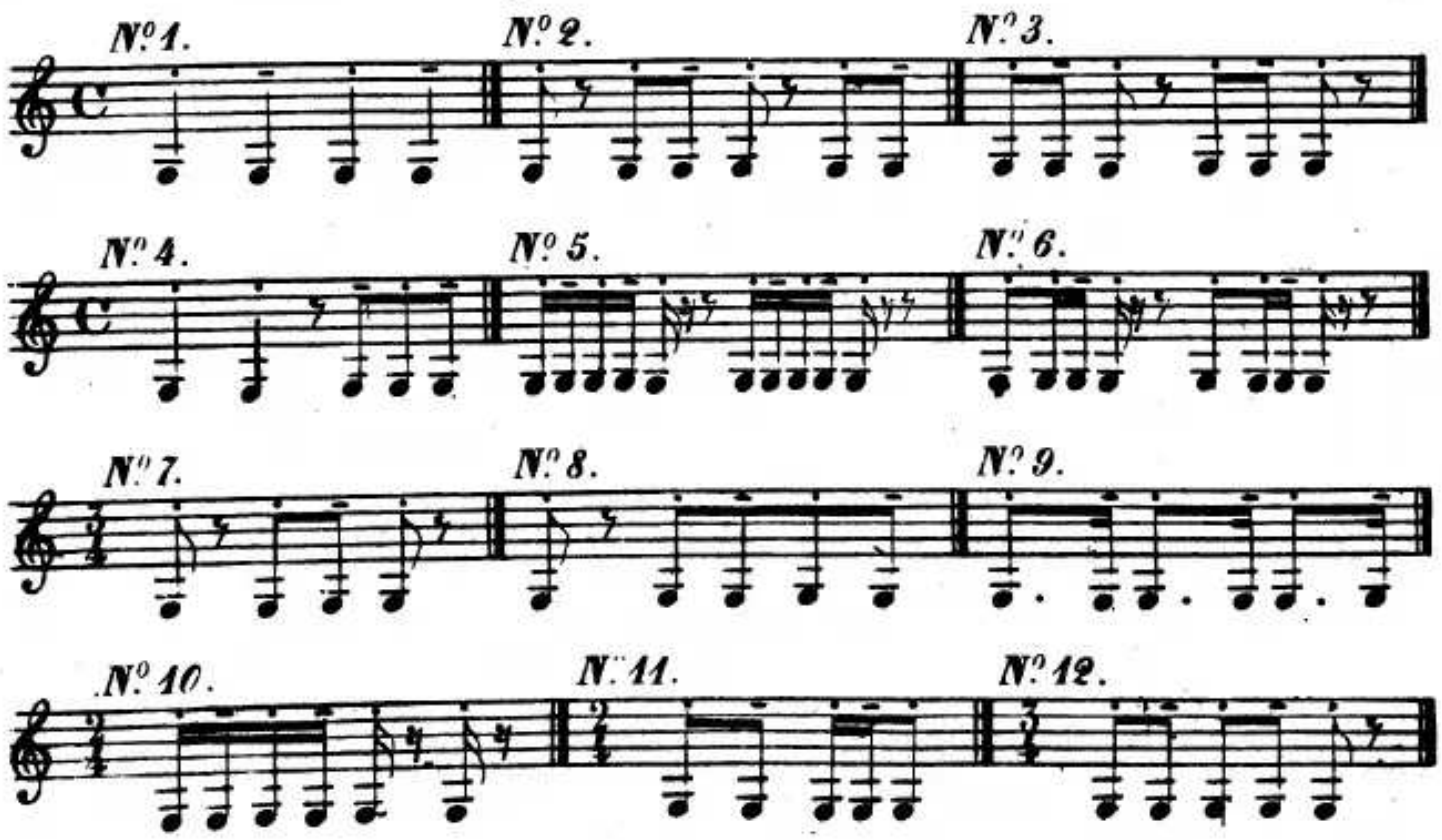


ESERCIZI PER LA PENNA

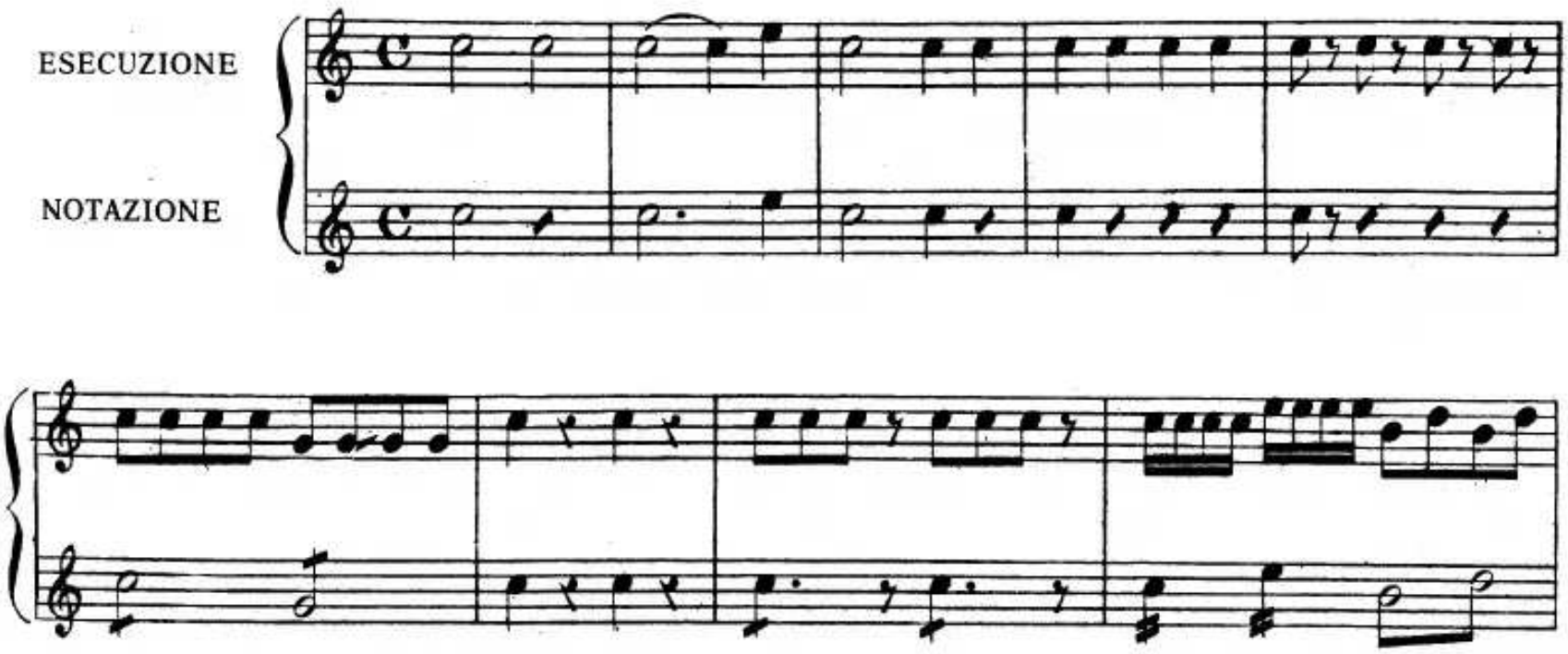
Per ognuna delle note della scala di Sol l'allievo potrà fare i seguenti movimenti con la penna, sia salendo che discendendo.

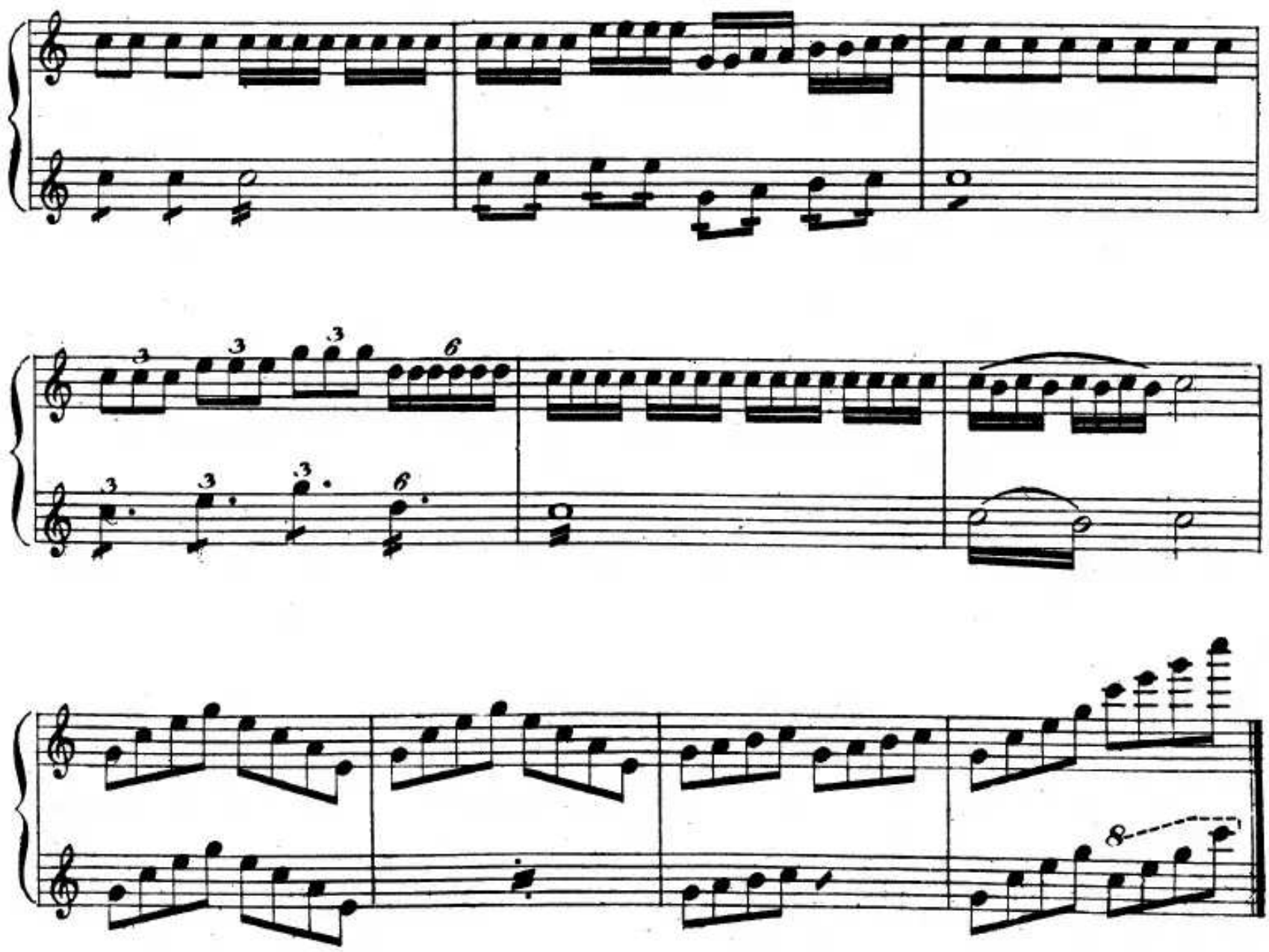


ABBREVIATURE

ESECUZIONE

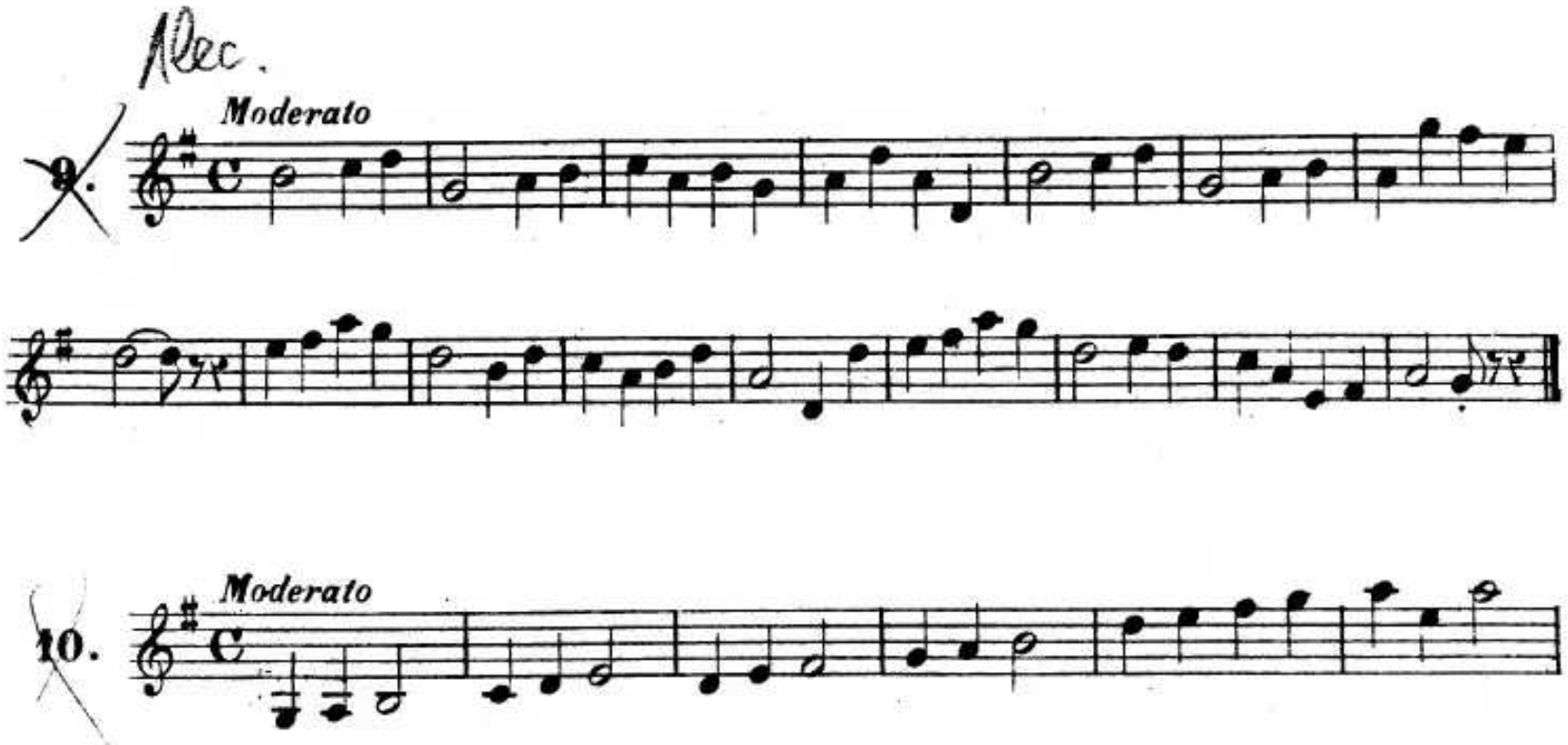
NOTAZIONE

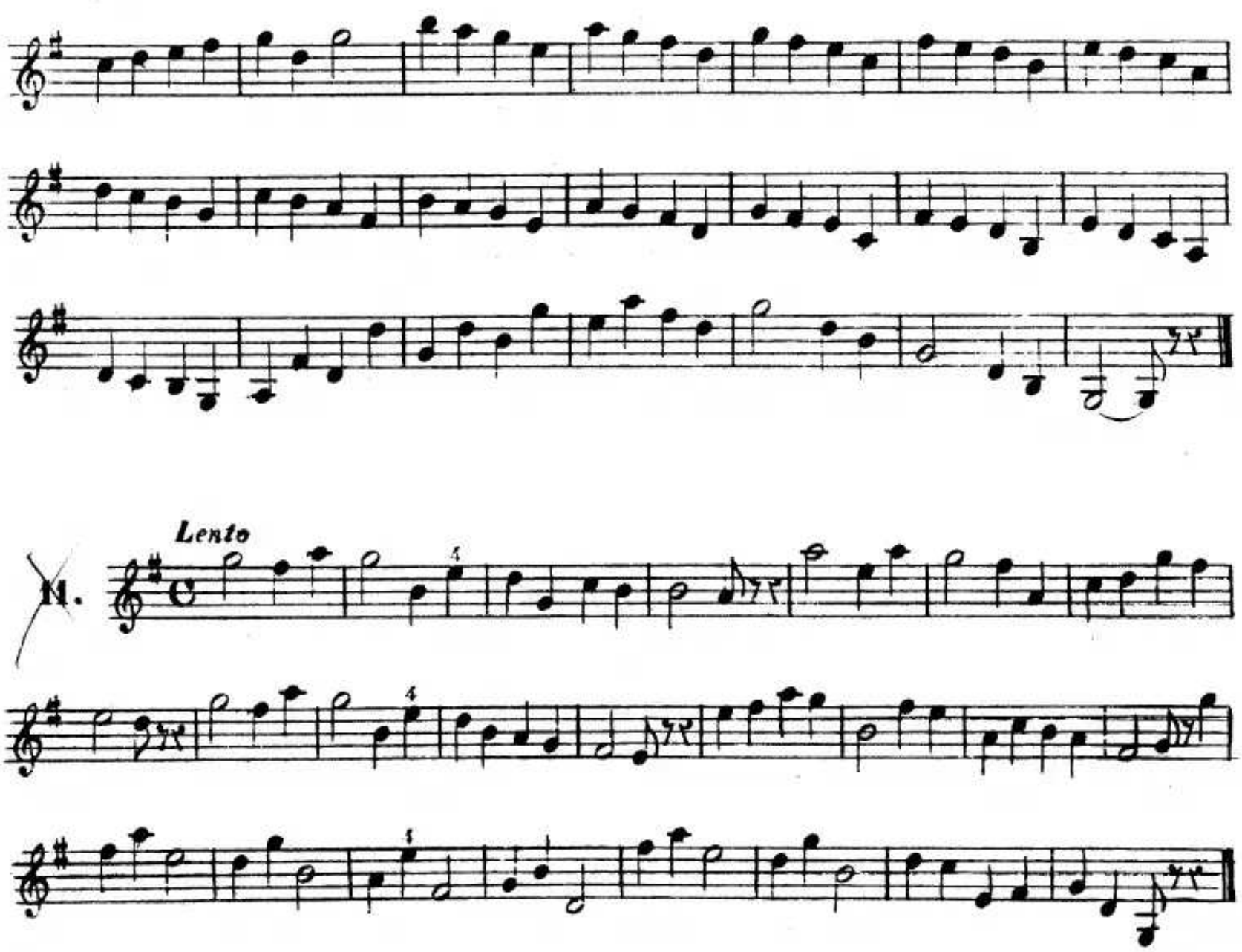




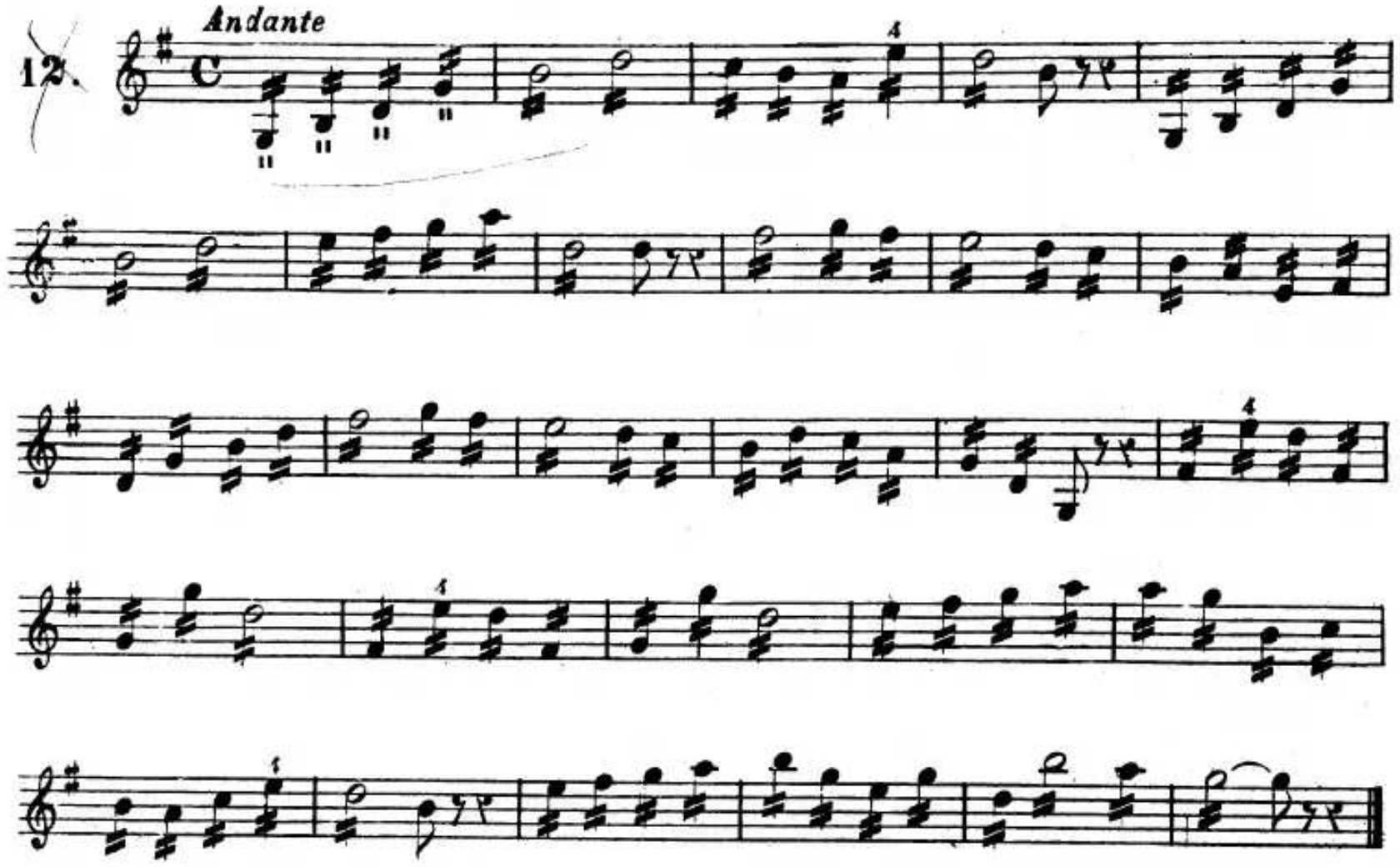
ESERCIZIO CON FIGURAZIONI DIVERSE

Negli esercizi seguenti, dove vi sono le figurazioni di minima, si batterà la penna **quattro** volte (pennata intera) nelle semiminime due, nelle crome **una**. Dopo le pause, quando non vi è un segno specifico per la penna, si inizia sempre con il movimento in giù.

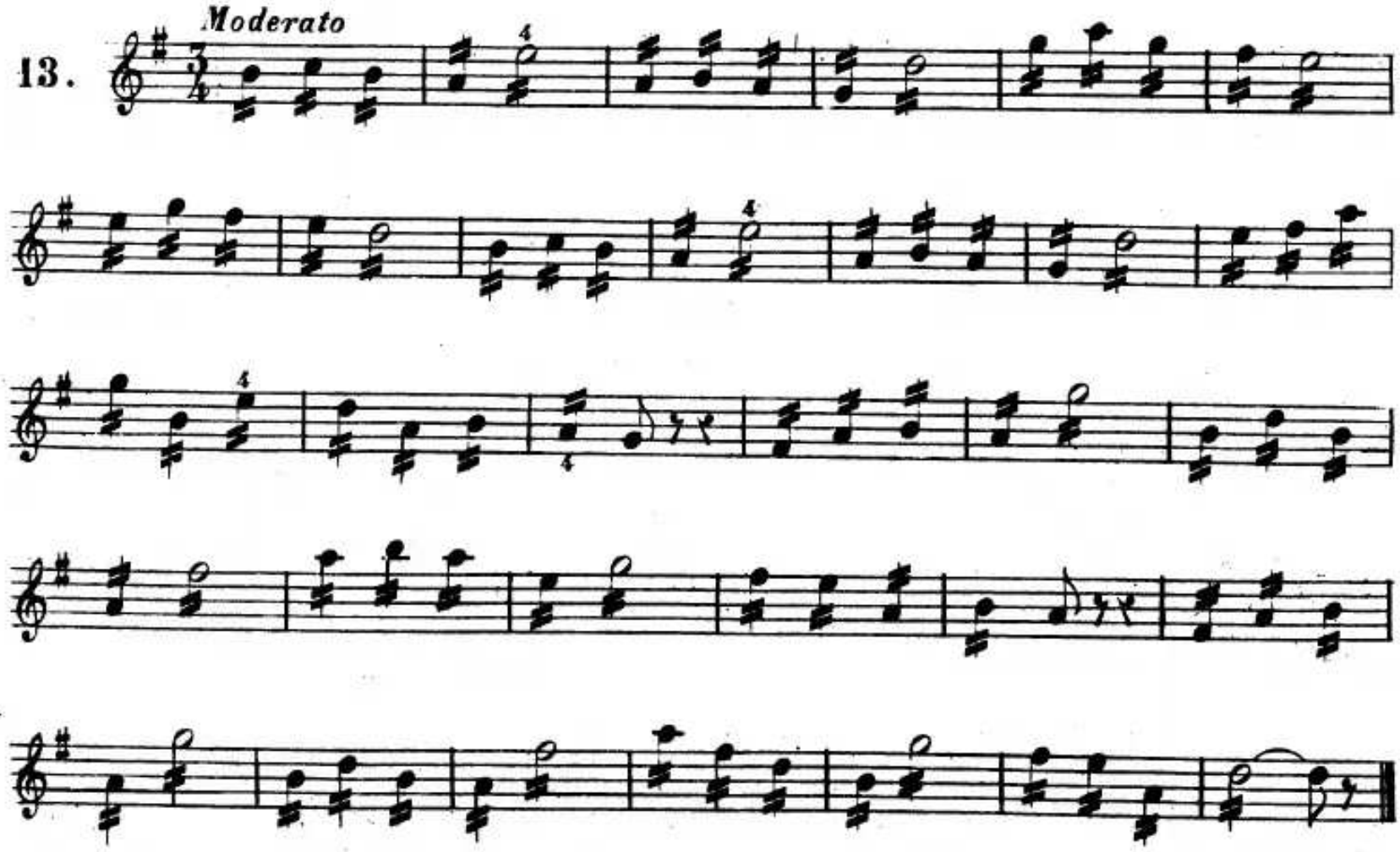




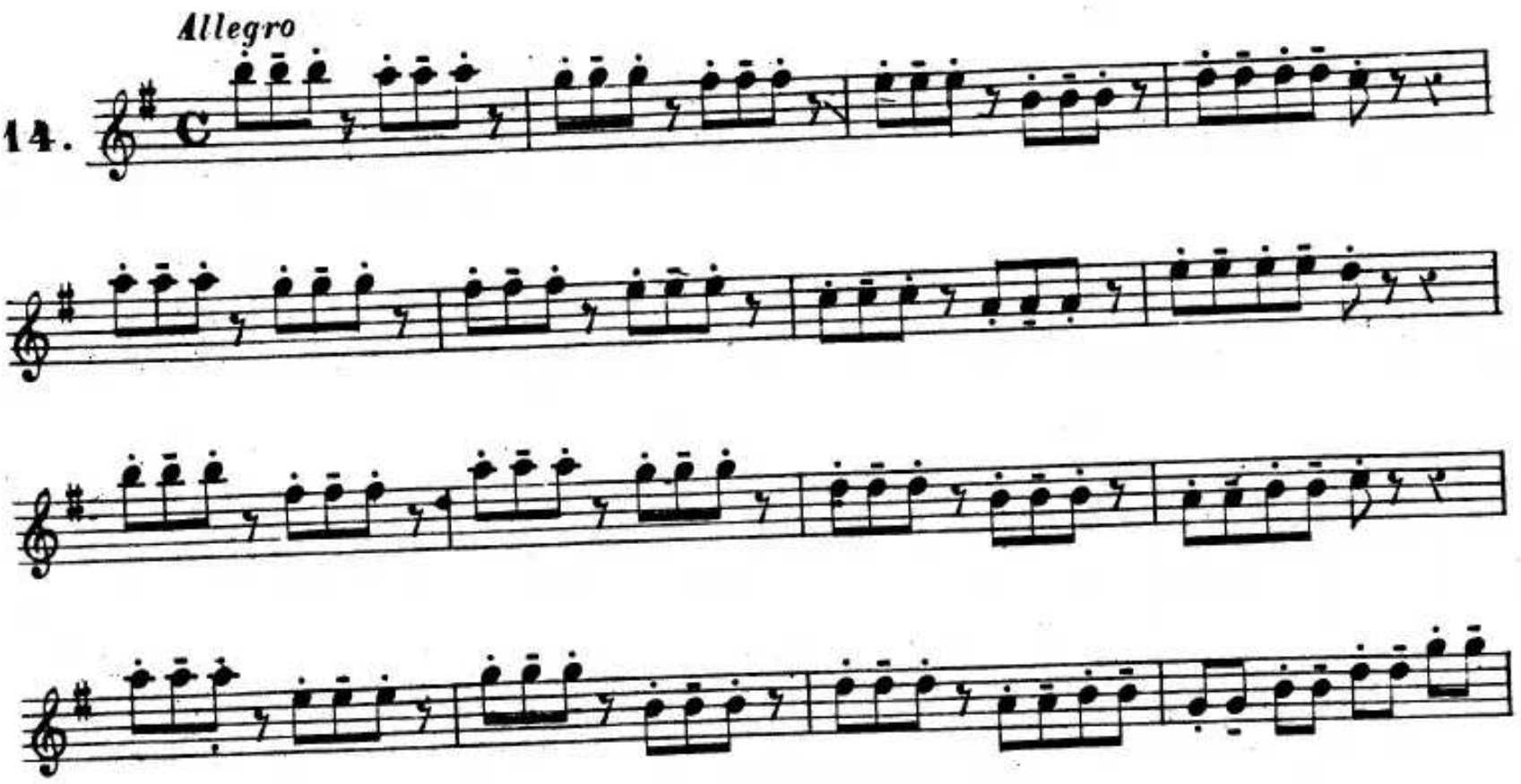
12. *Andante*



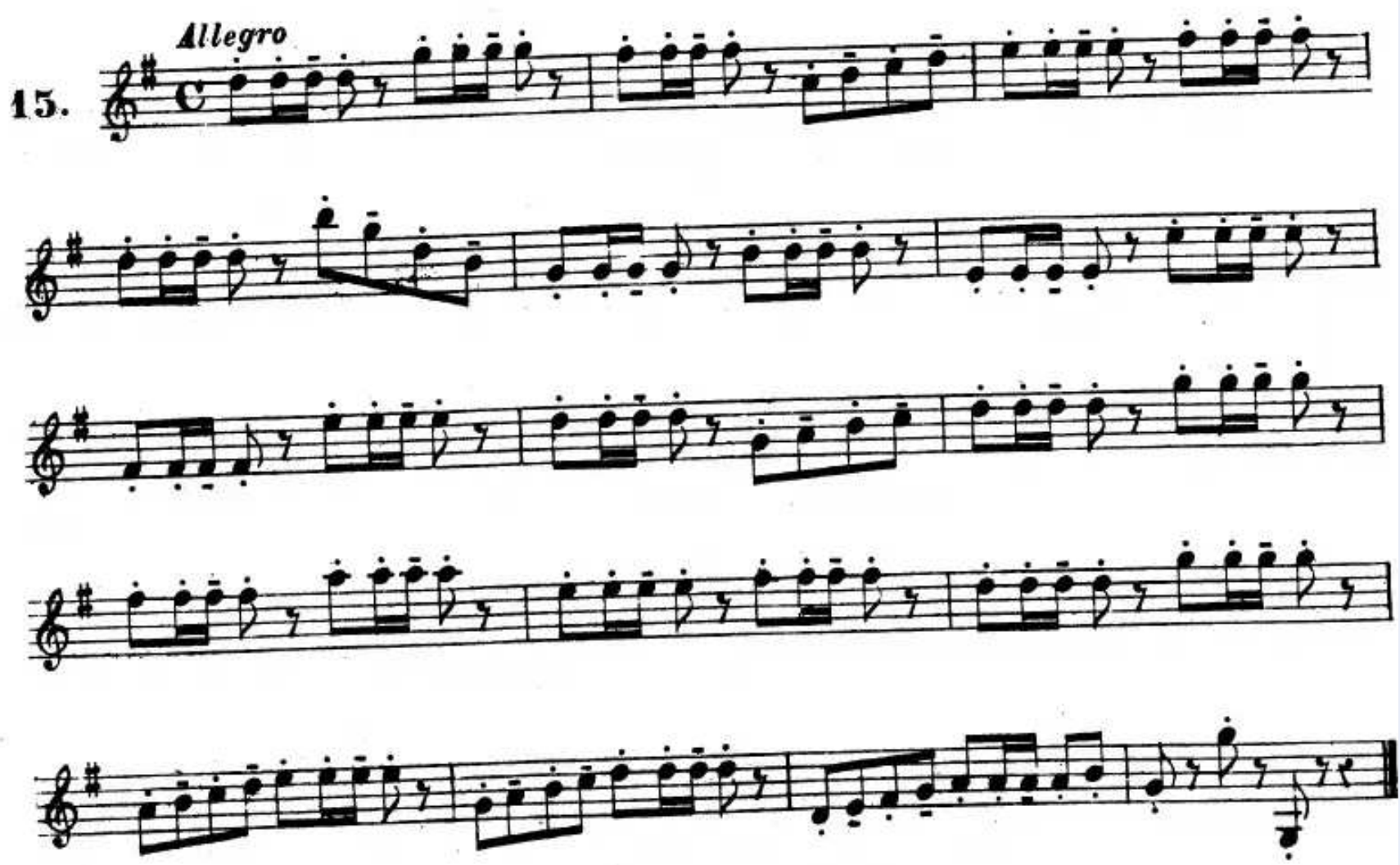
13. *Moderato*



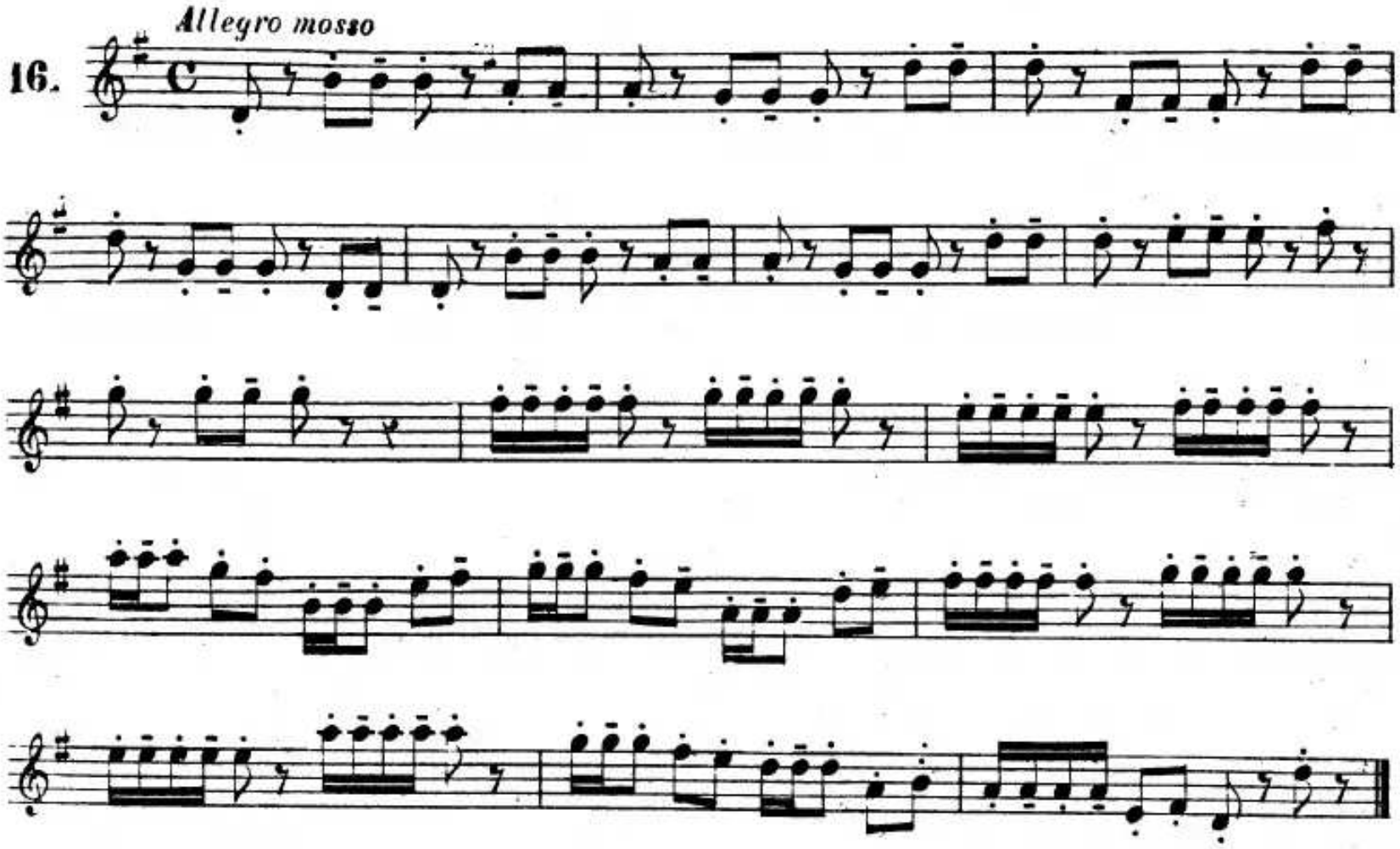
14. *Allegro*



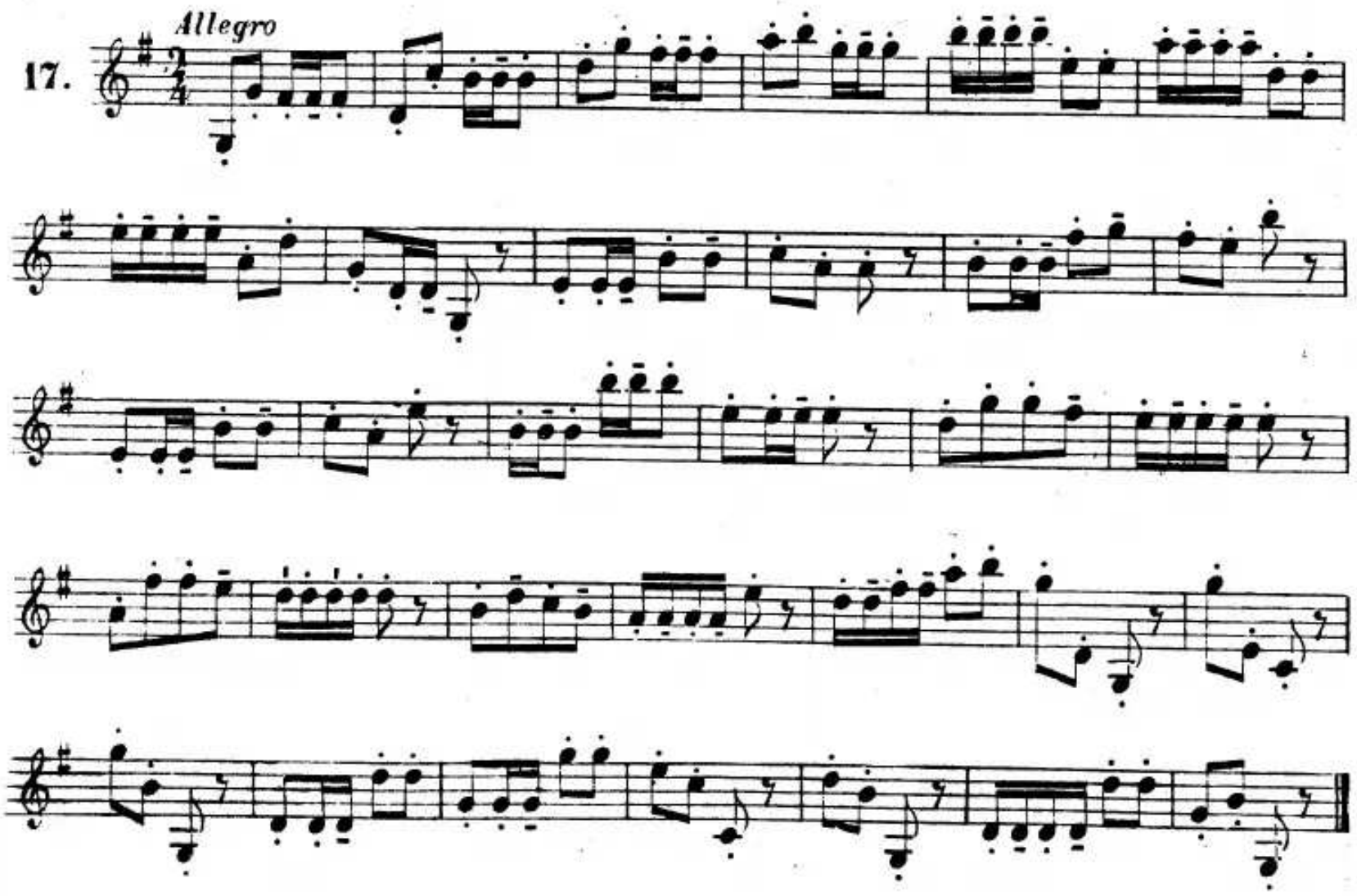
15. *Allegro*



16. *Allegro mosso*



17. *Allegro*



SCALA DI DO MAGGIORE

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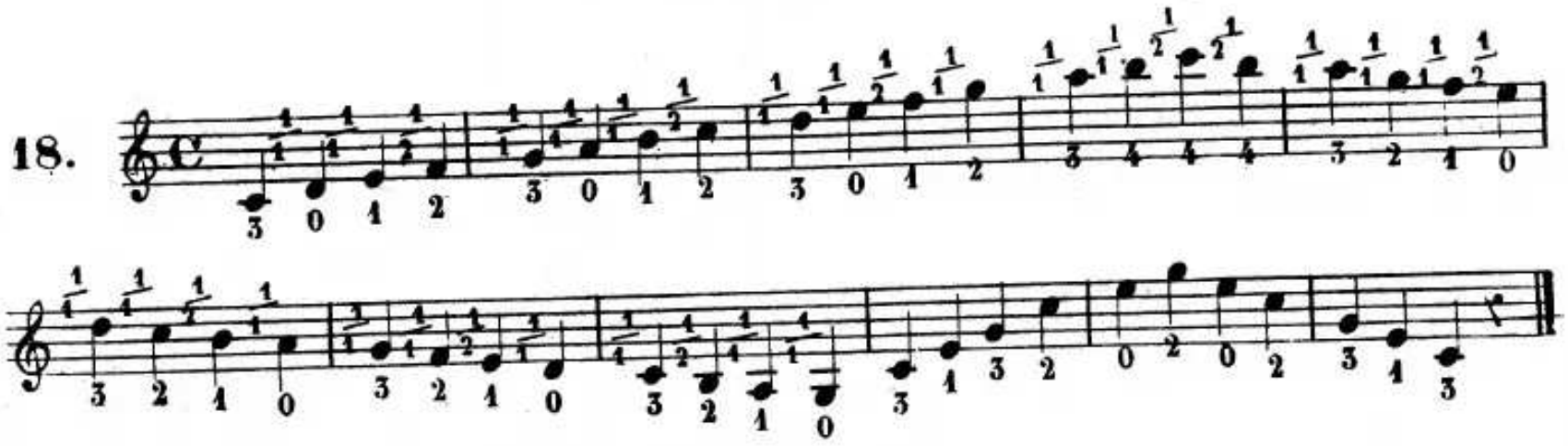
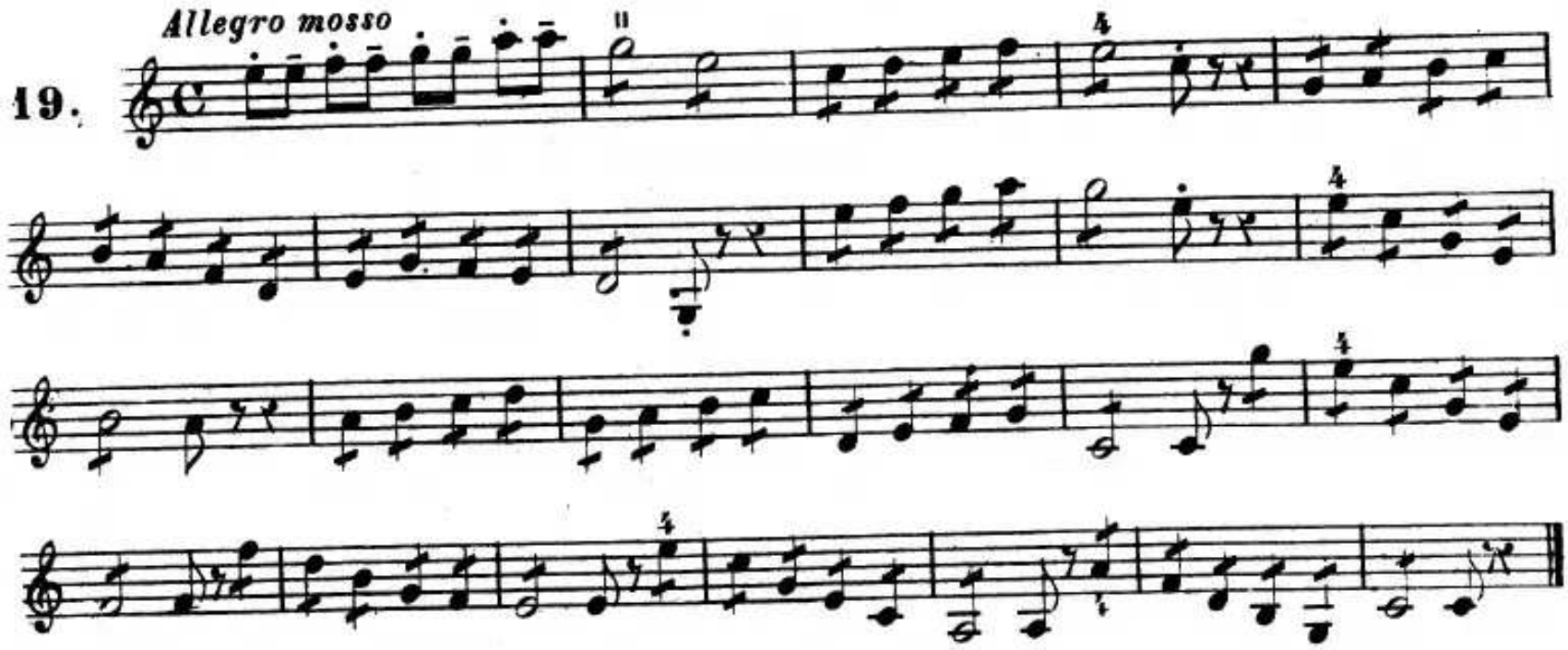
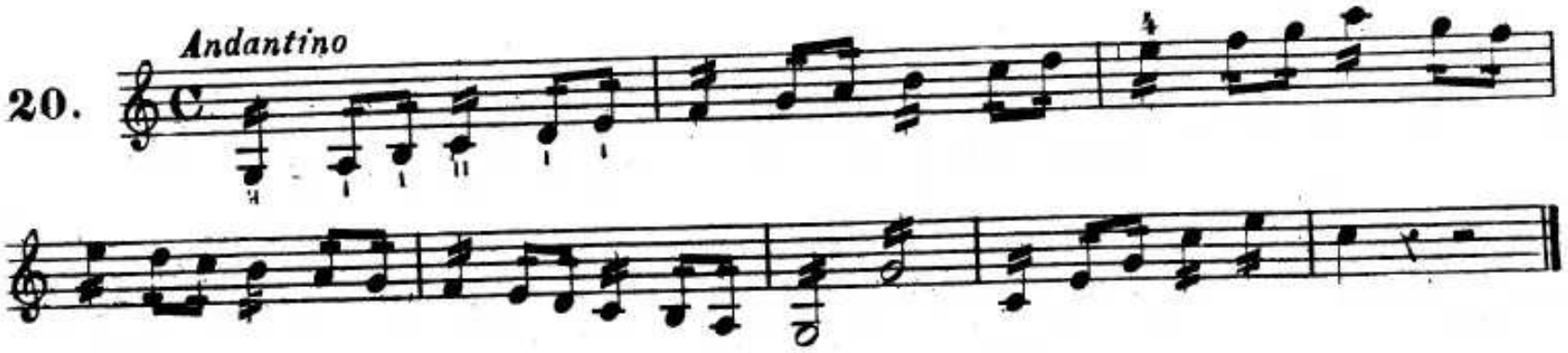


19. *Allegro mosso*



20. *Andantino*



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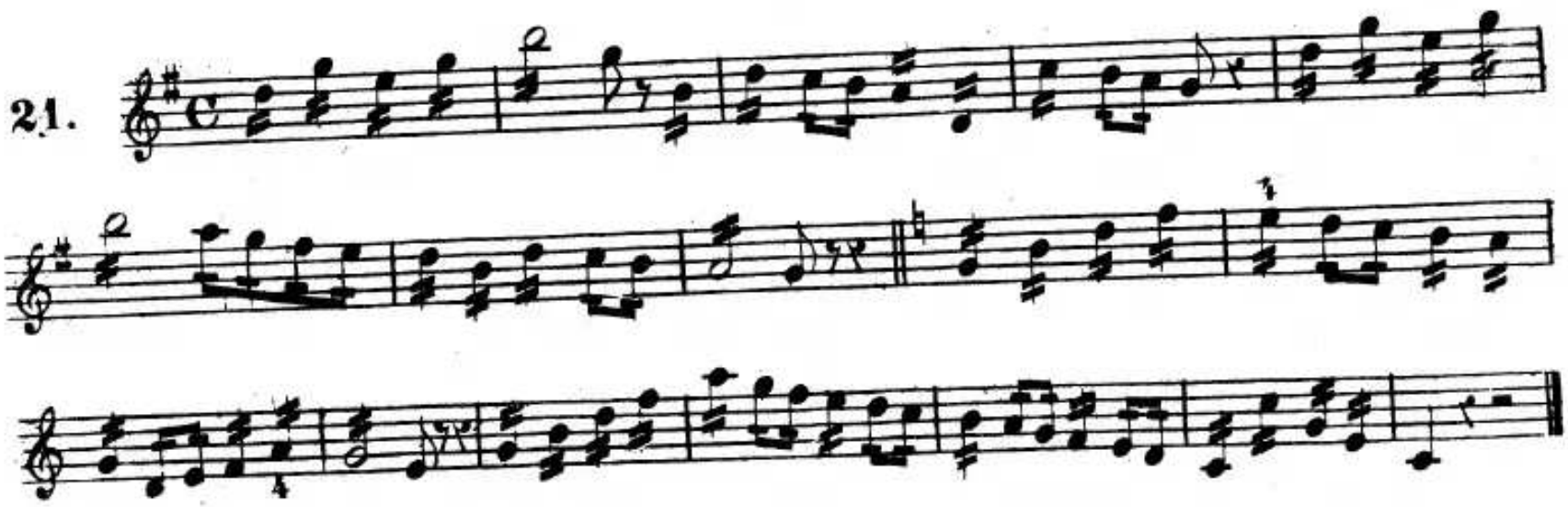

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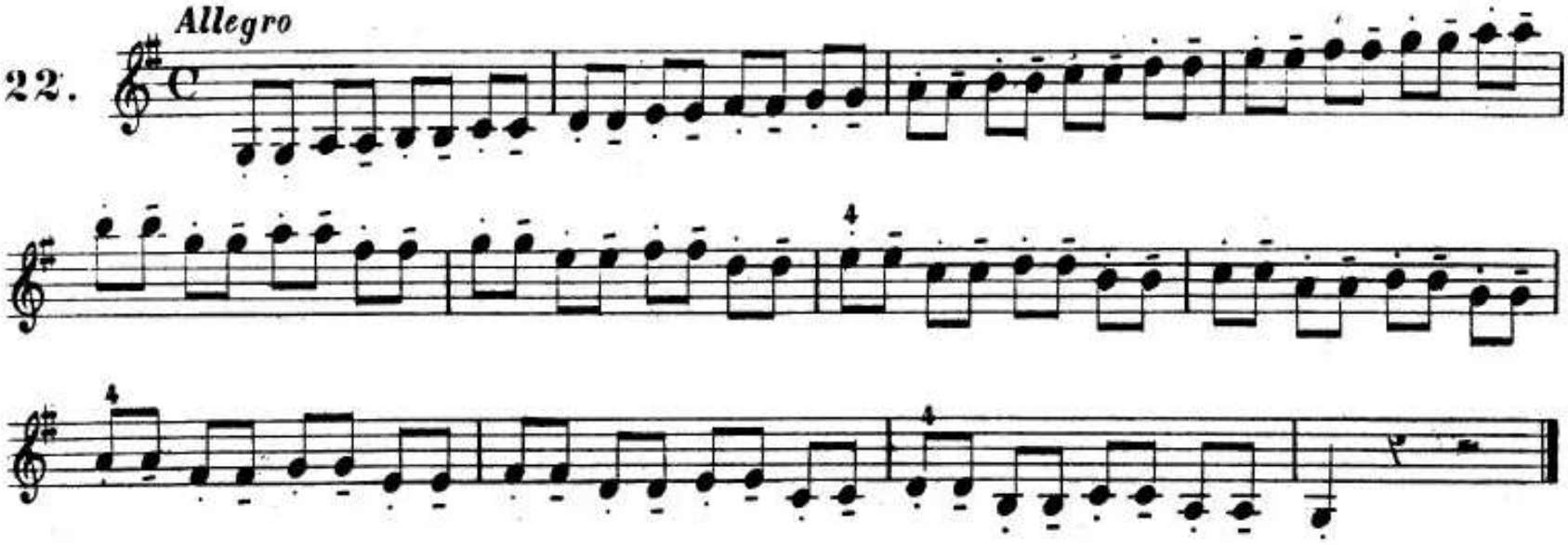
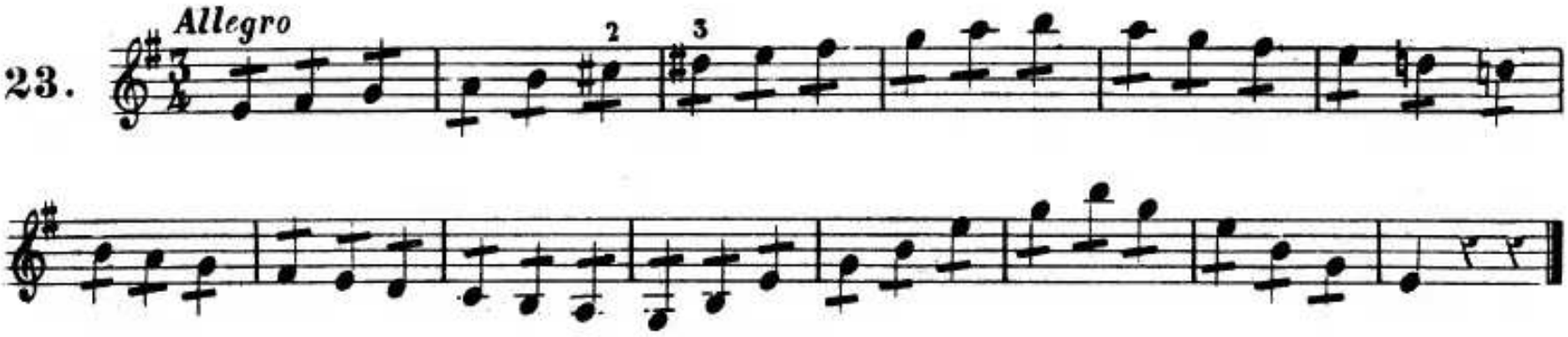
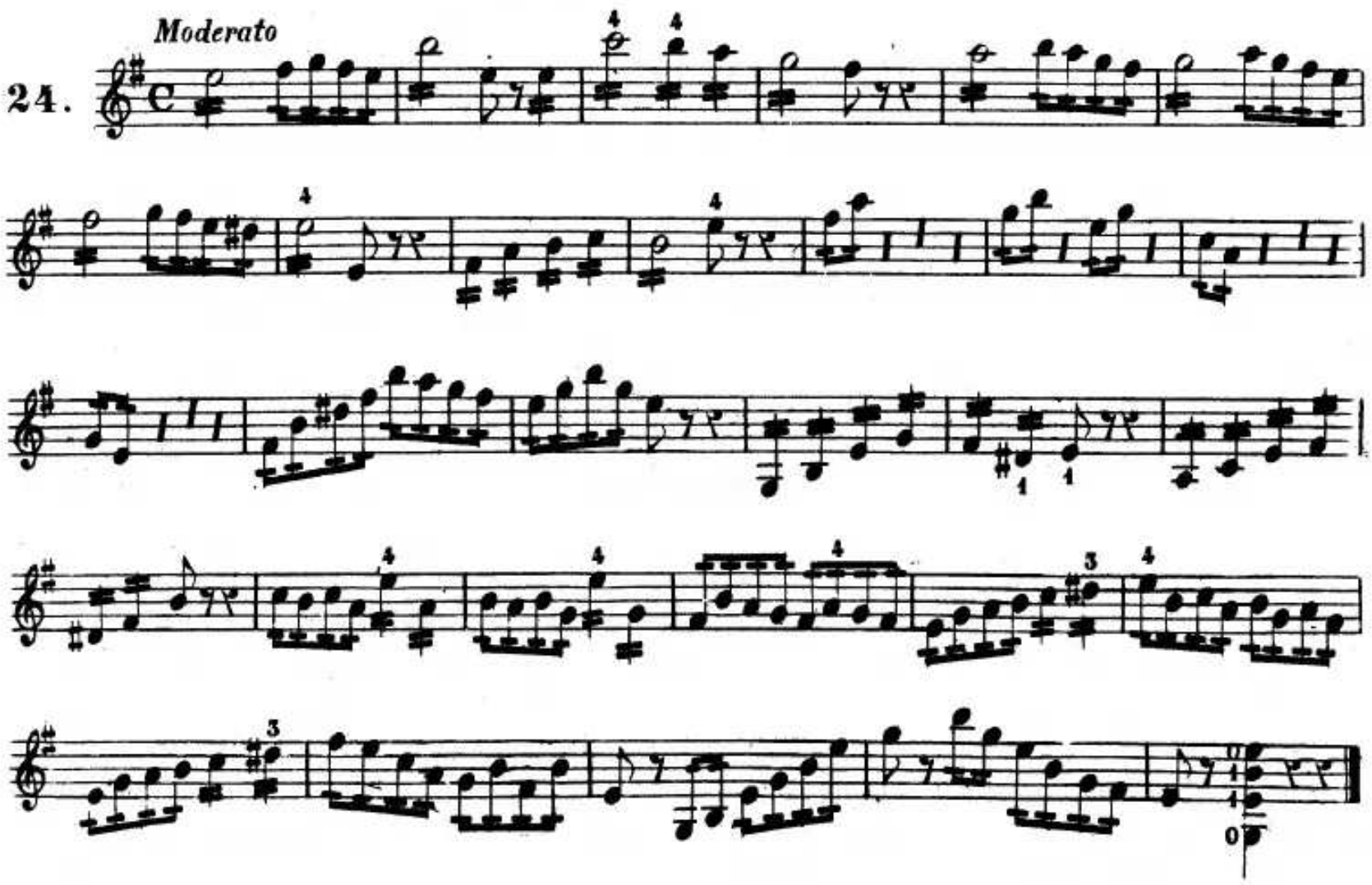


SCALA DI MI MINORE

23. *Allegro*

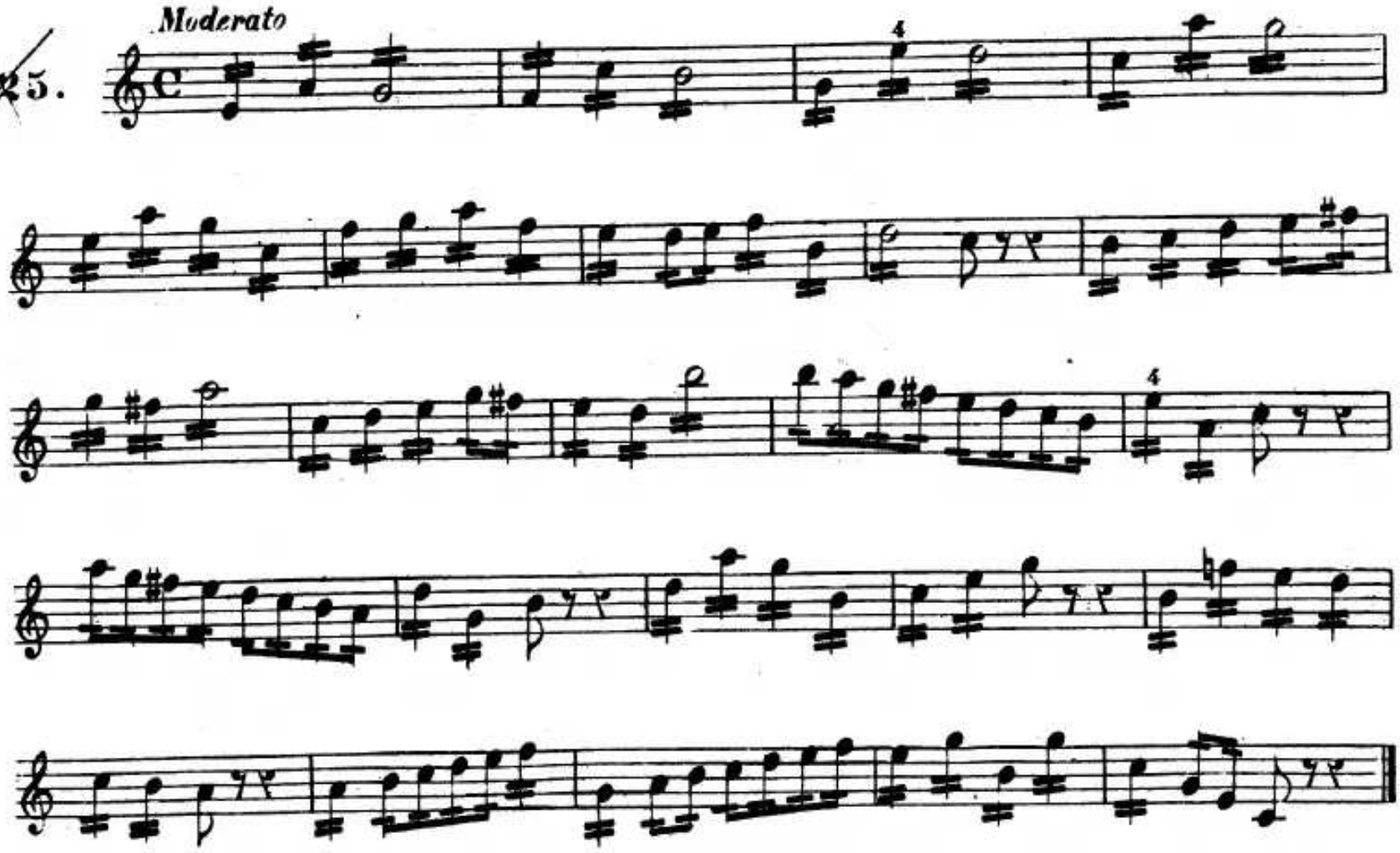


24. *Moderato*



Moderato

25.



Moderato

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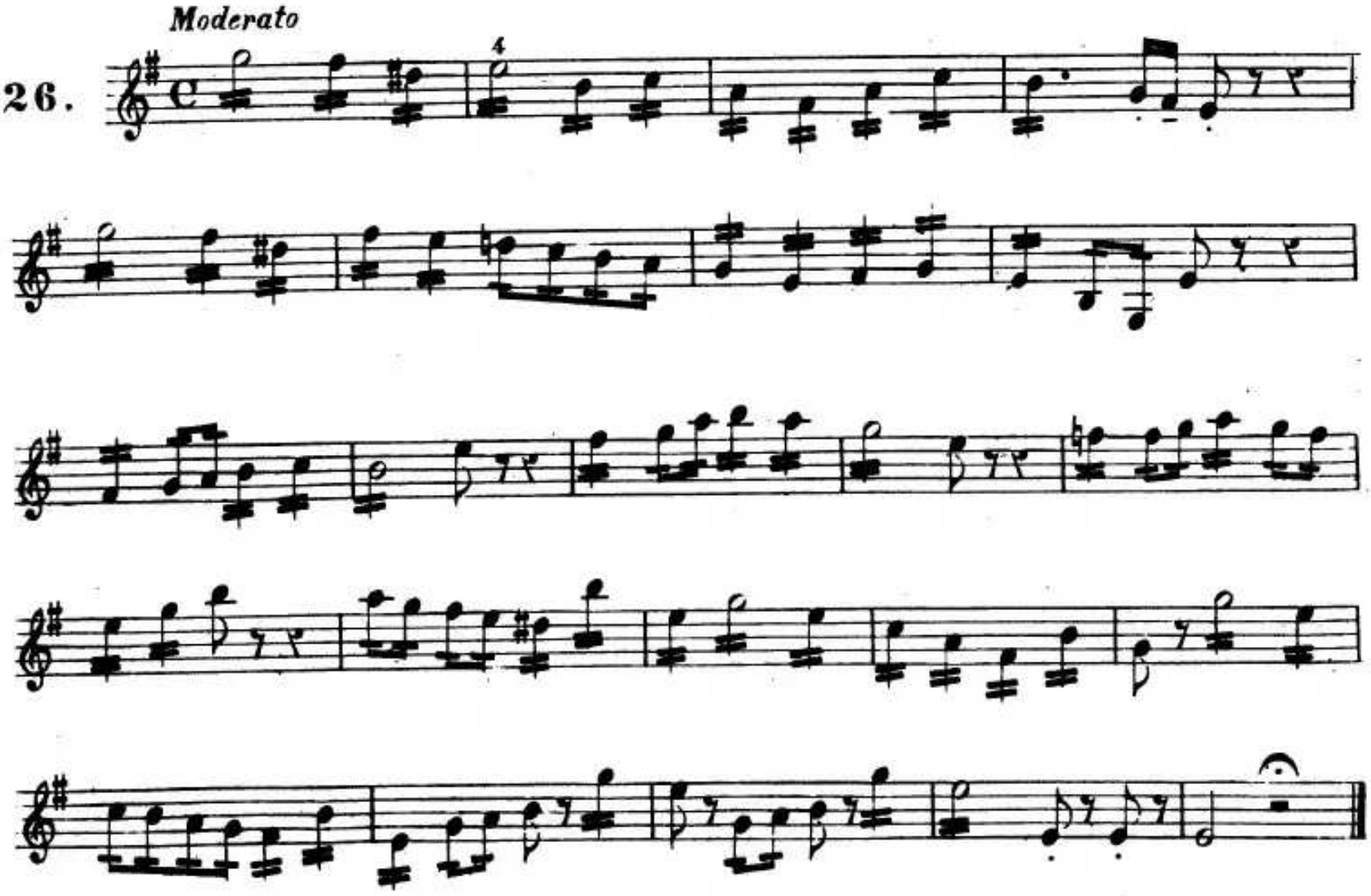

SCALA DI LA MINORE

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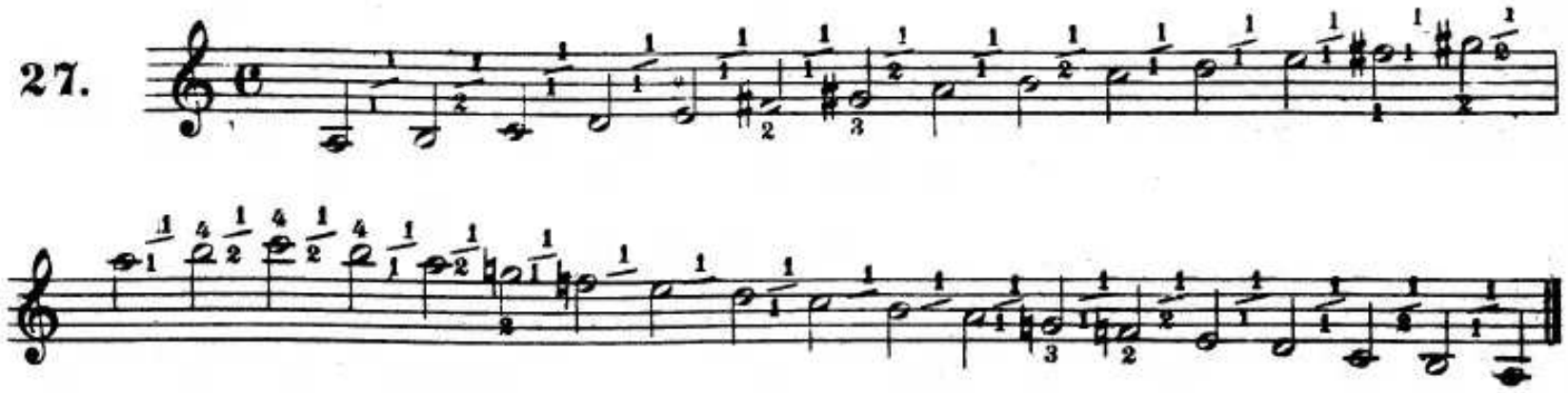
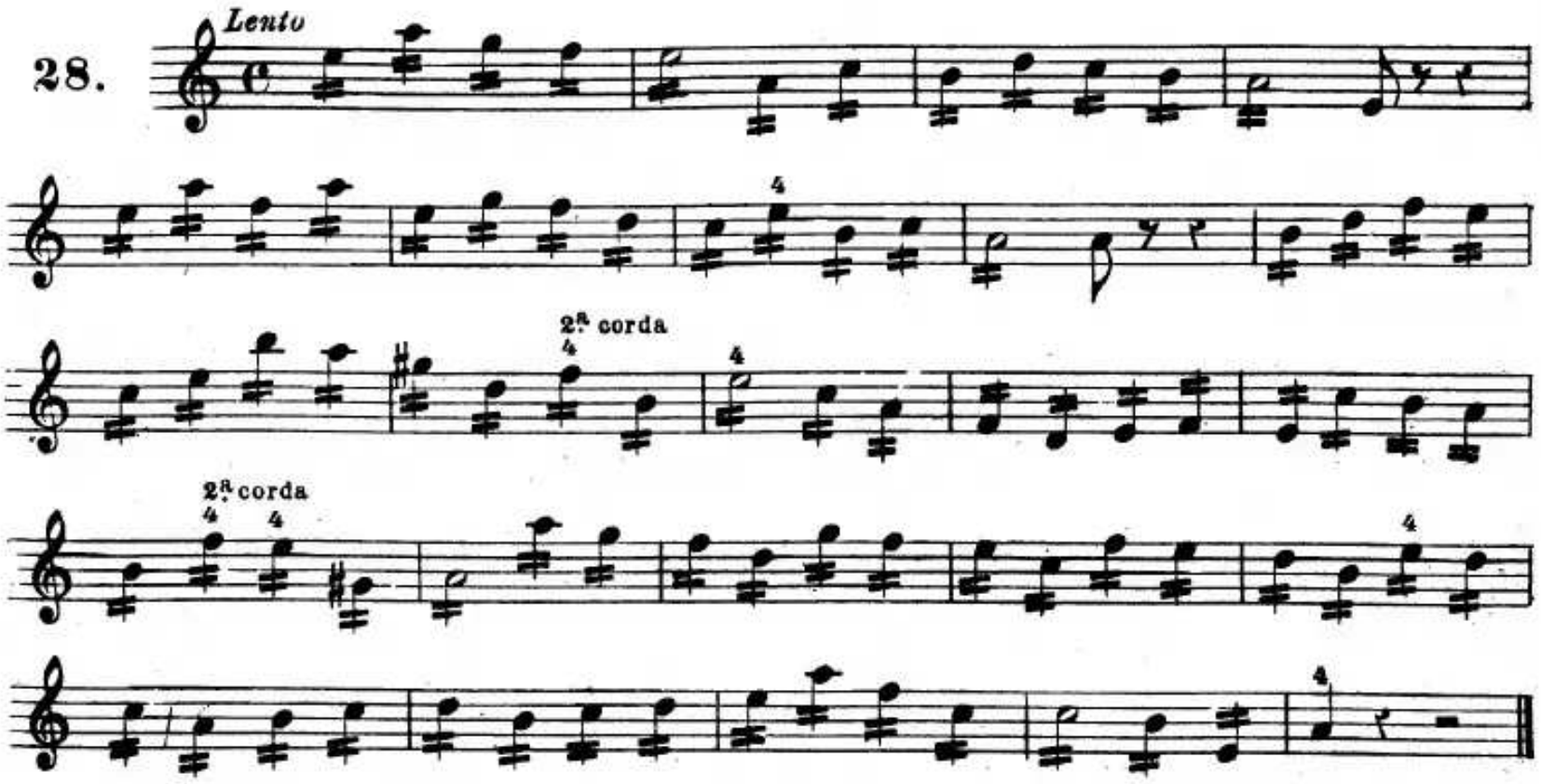
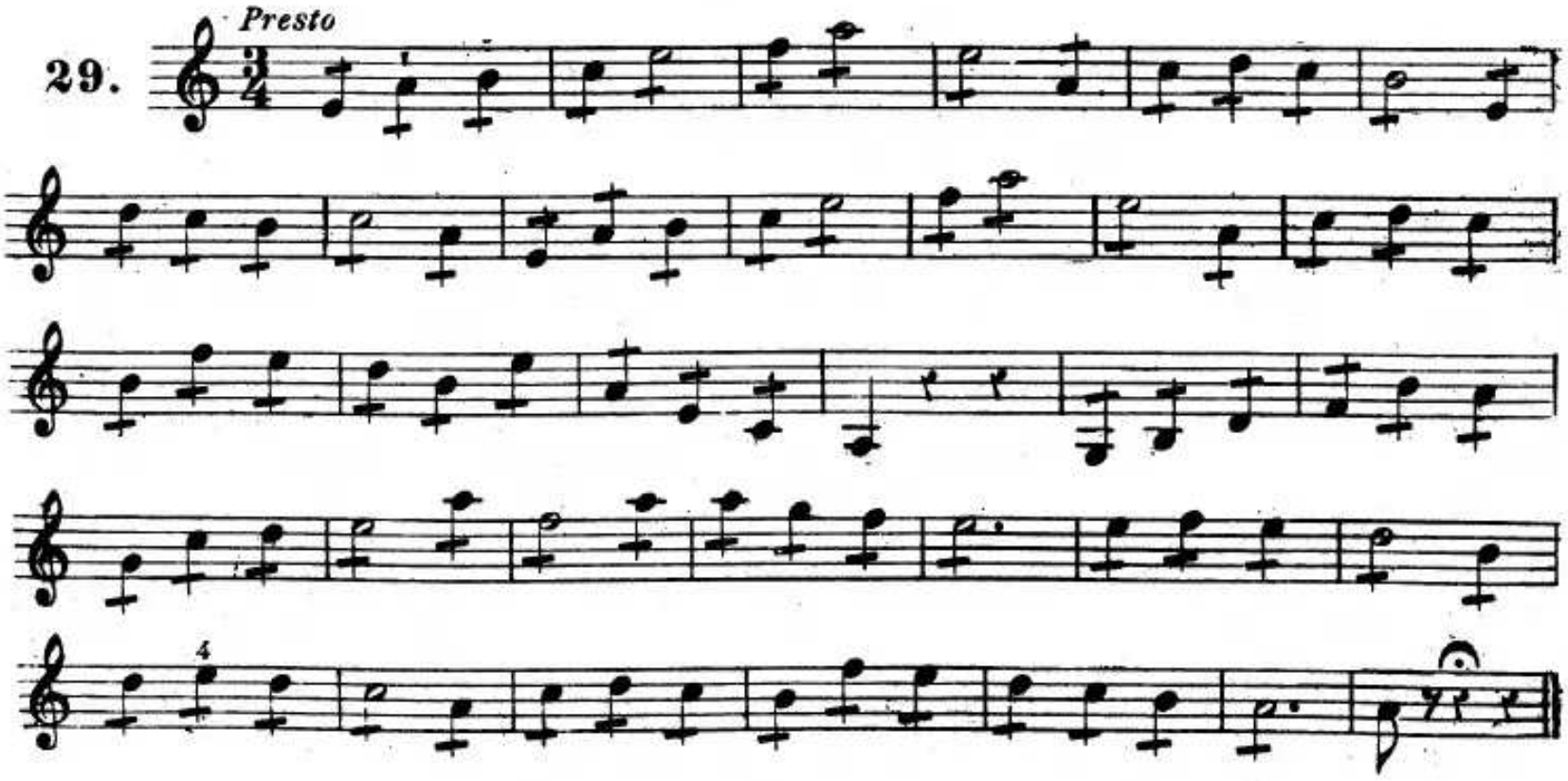


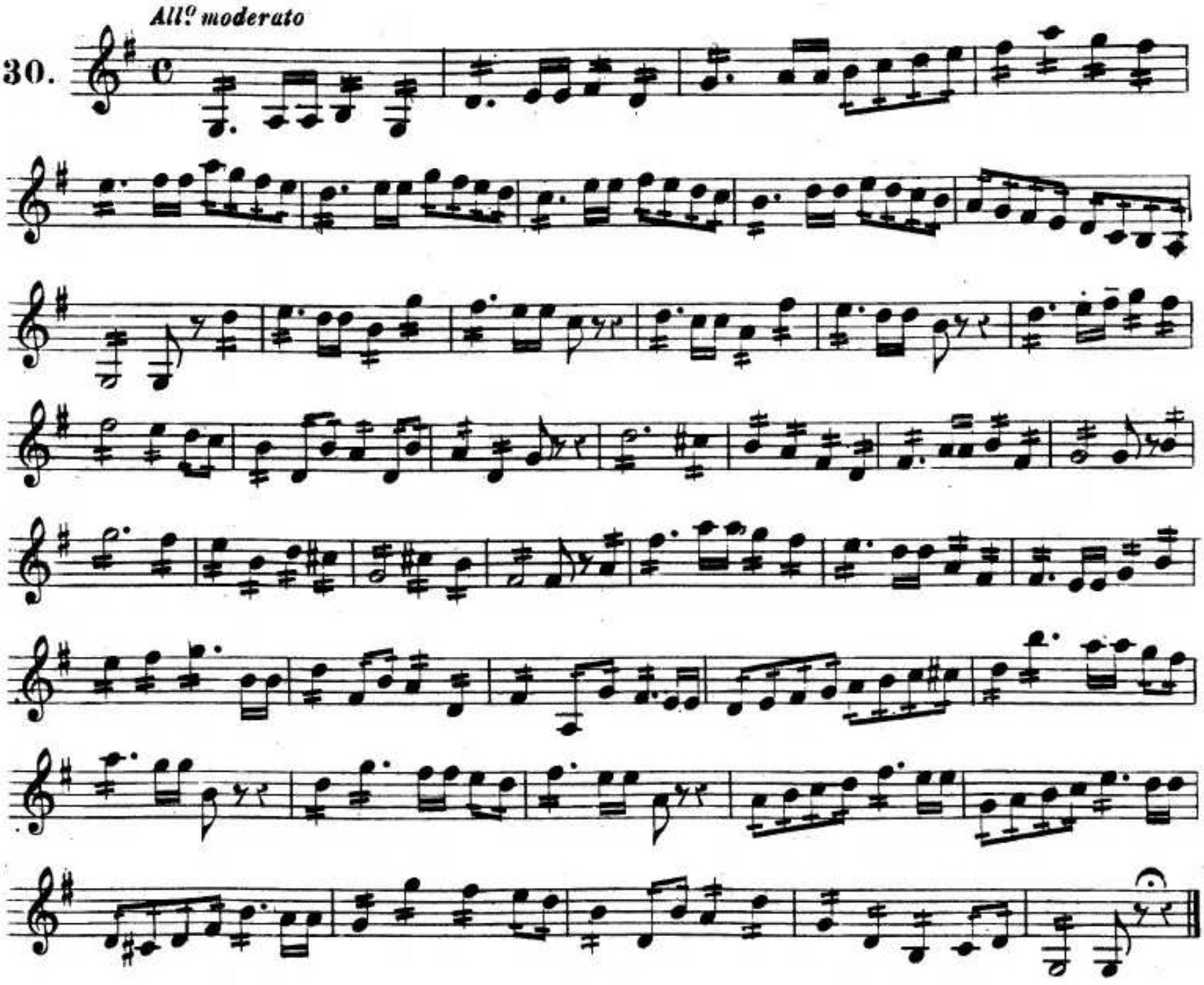
28. *Lento*



29. *Presto*



30. *All.o moderato*



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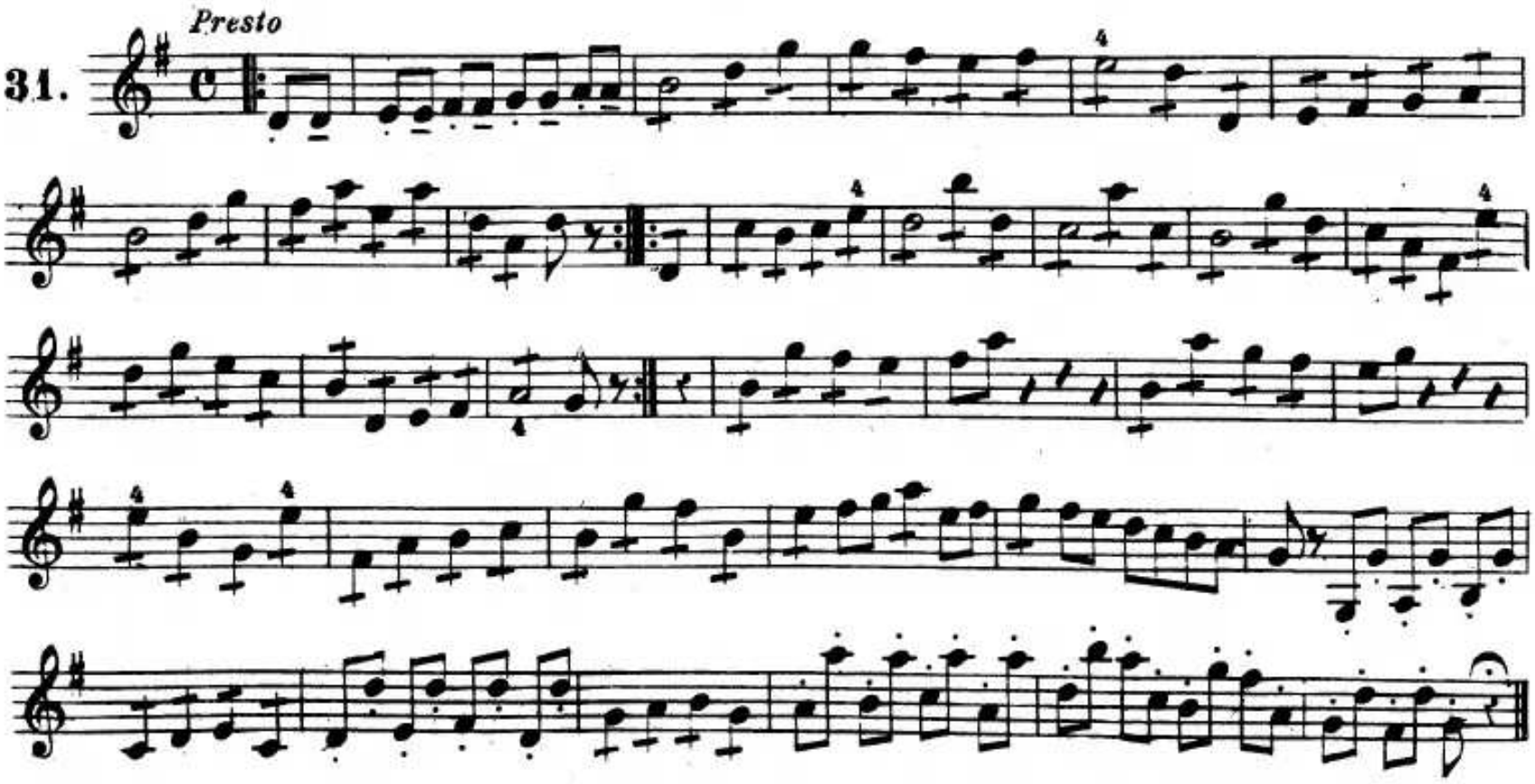
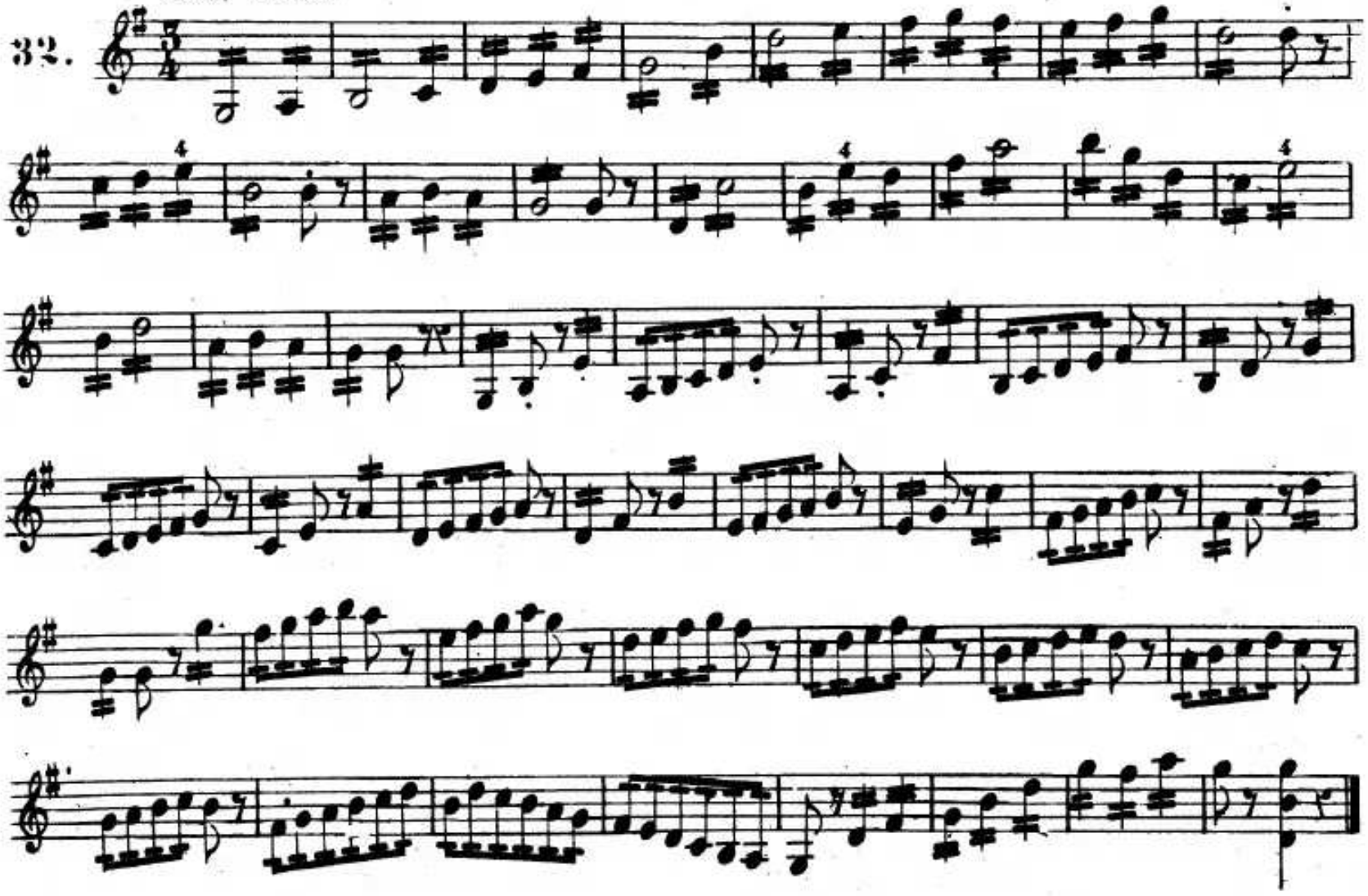
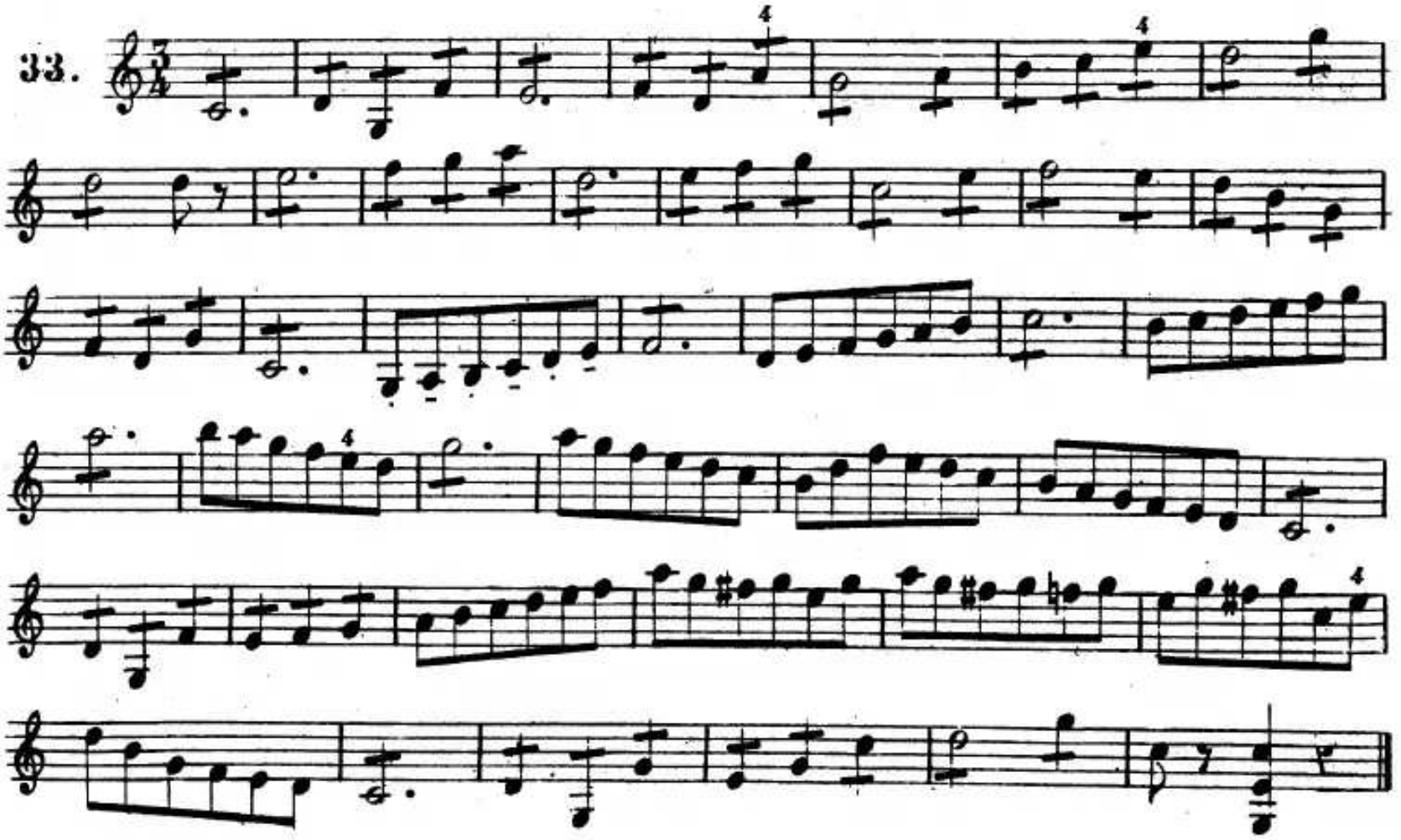


32. *And.te mosso*

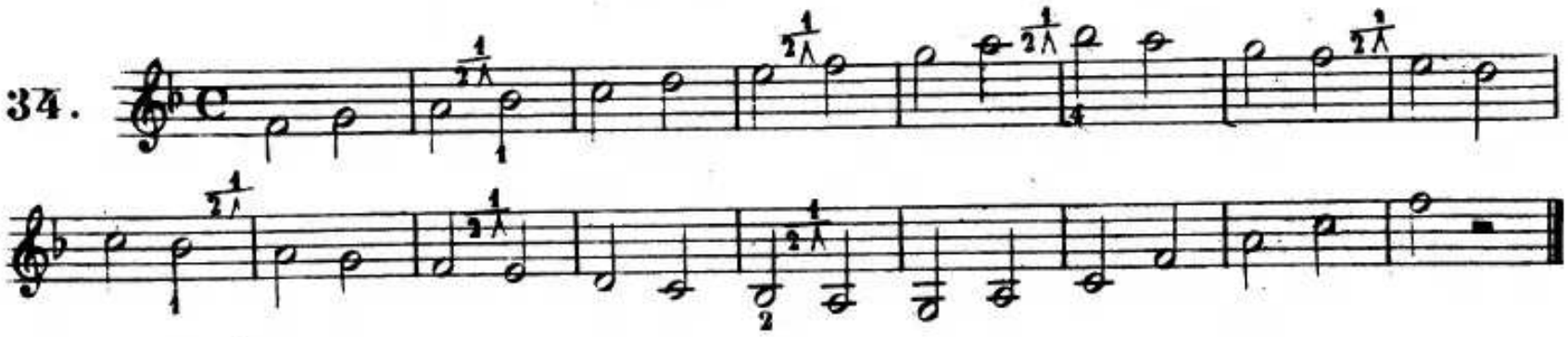


33.



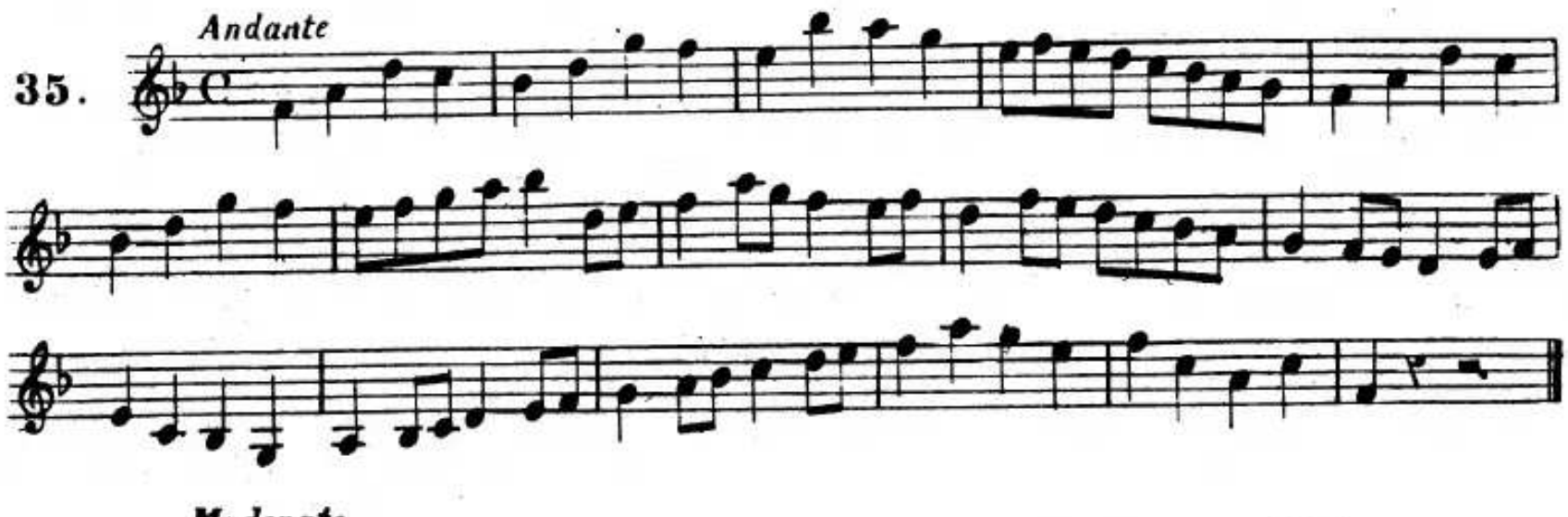
SCALA DI FA MAGGIORE

34.

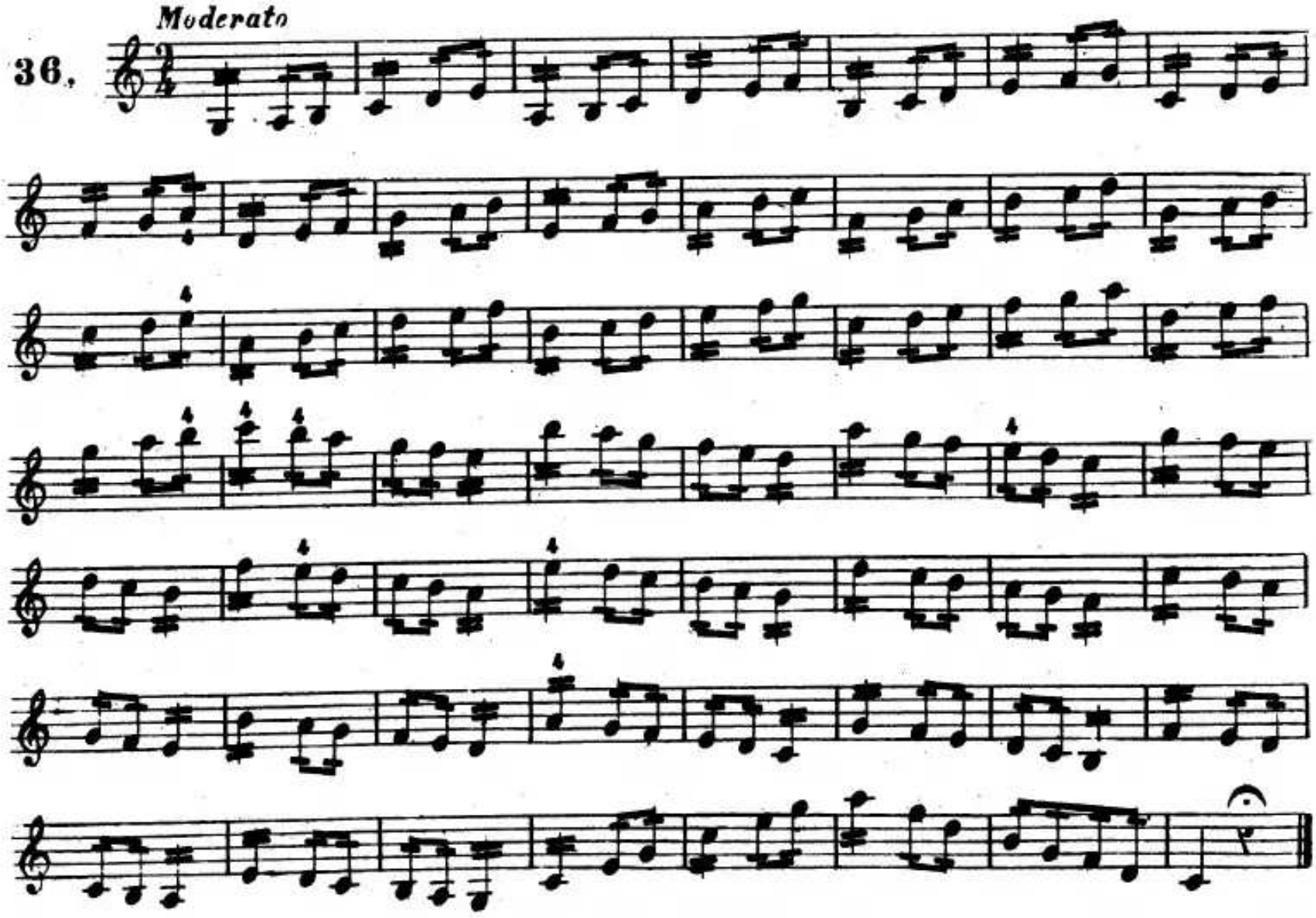


Due pennate per ogni quarto.

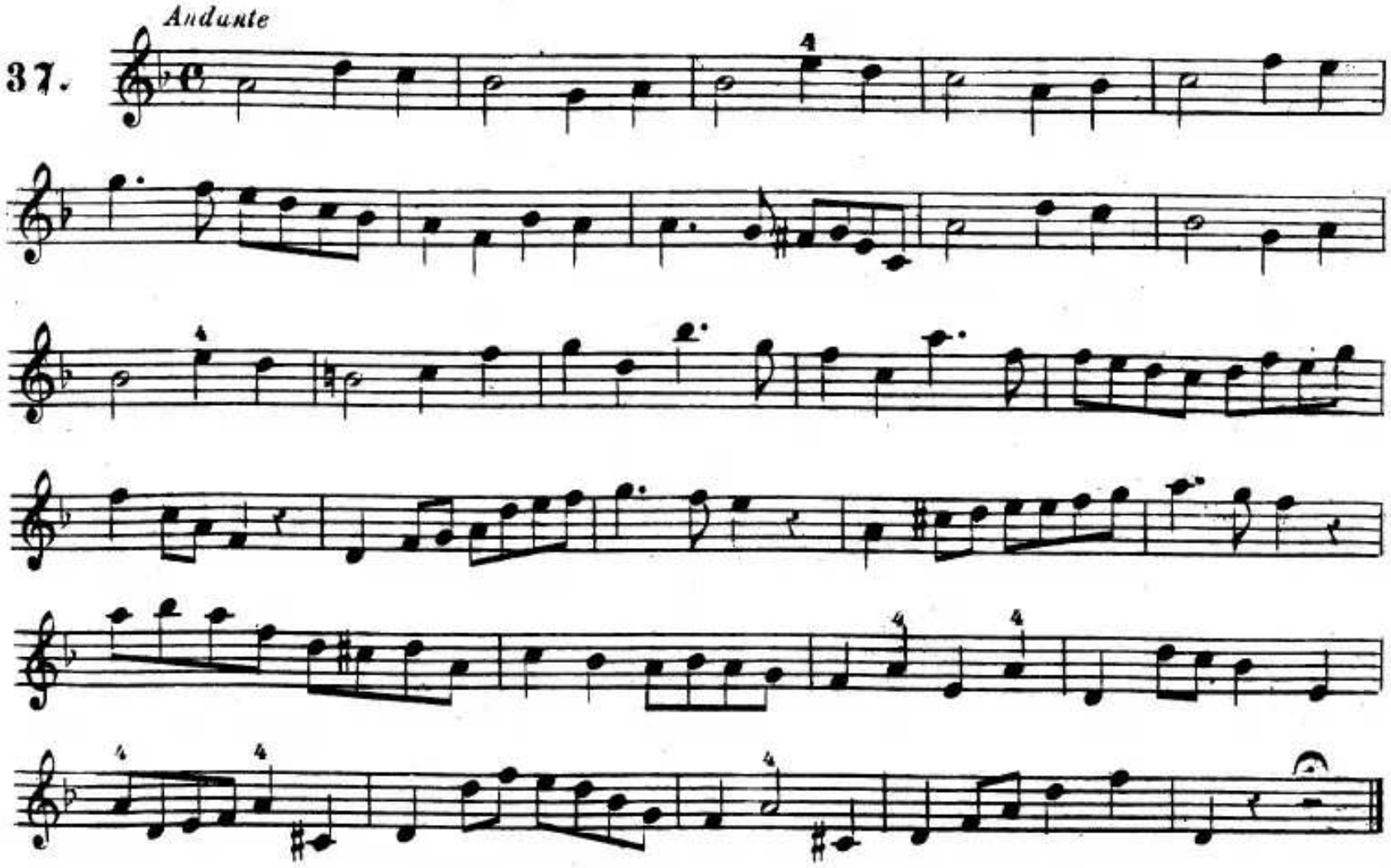
35. *Andante*



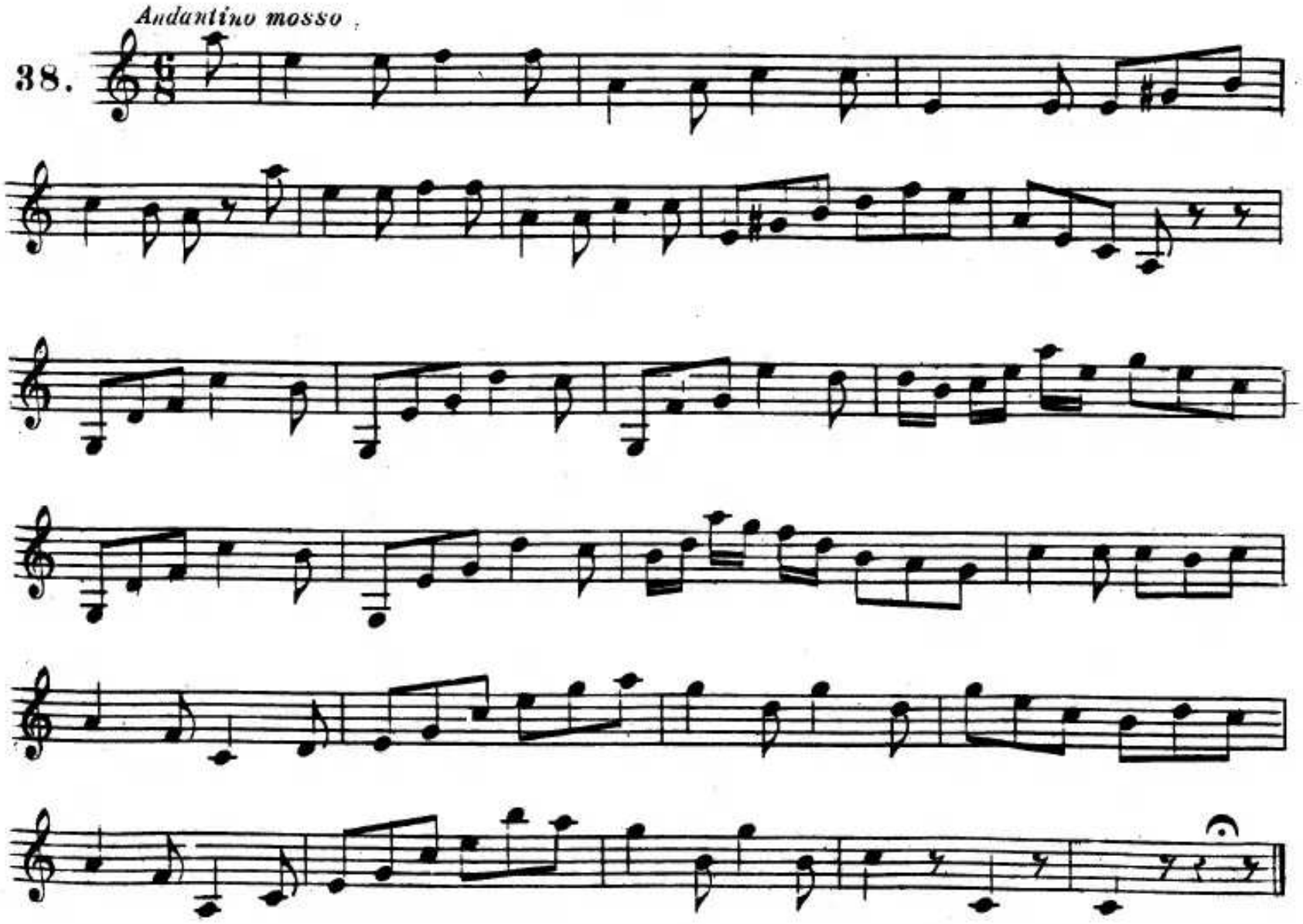
36. *Moderato*



37. *Andante*



38. *Andantino mosso*



Berta ♩= 75

LENTO

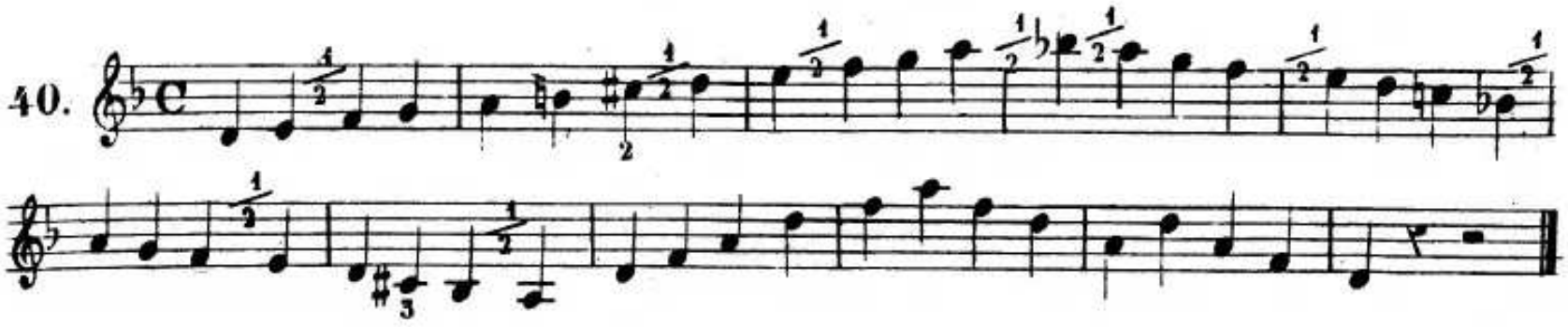
MANDOLINO I°

~~38.~~

MANDOLINO II°

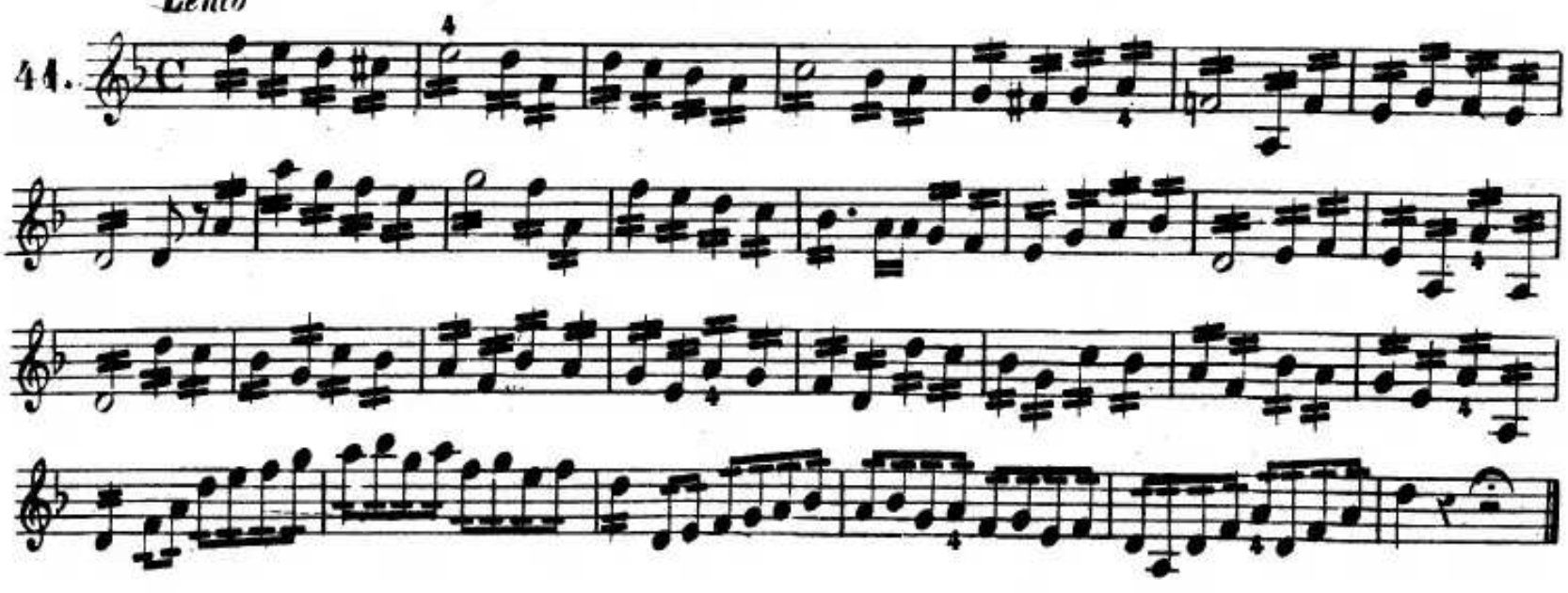
SCALA DI RE MINORE

40.



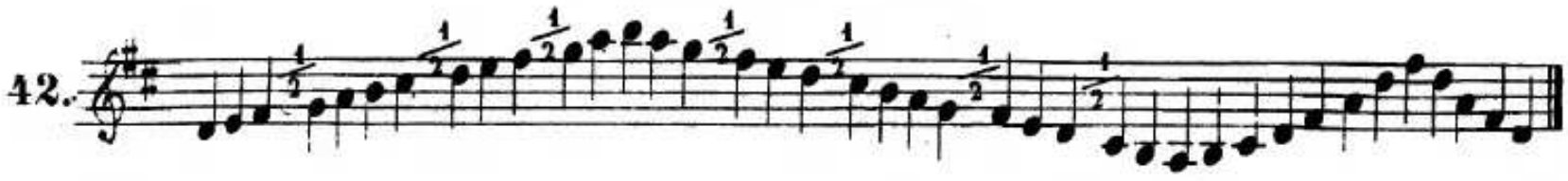
ESERCIZIO

44. *Lento*



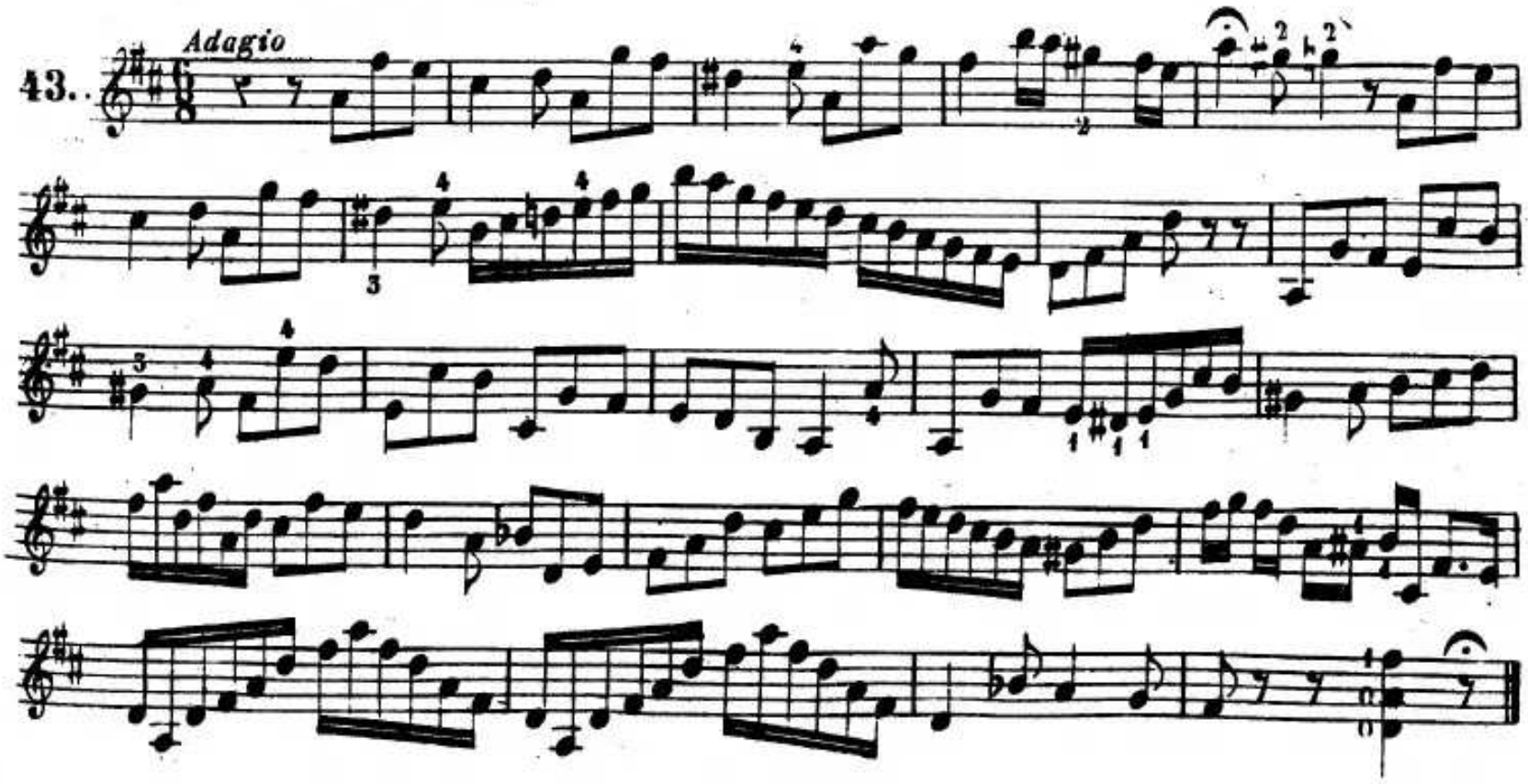
SCALA DI RE MAGGIORE

42.



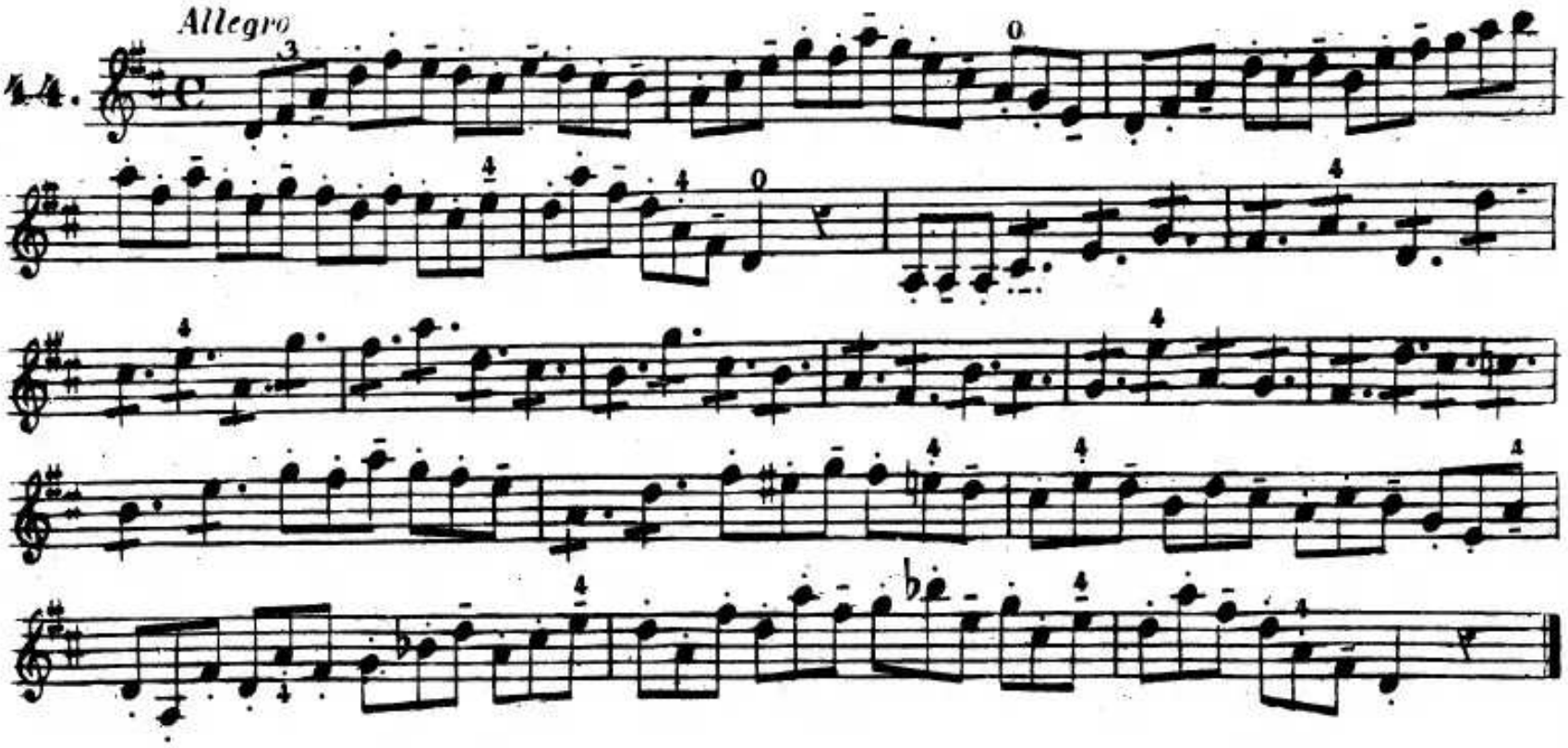
Due pennate per ogni croma.

43. *Adagio*



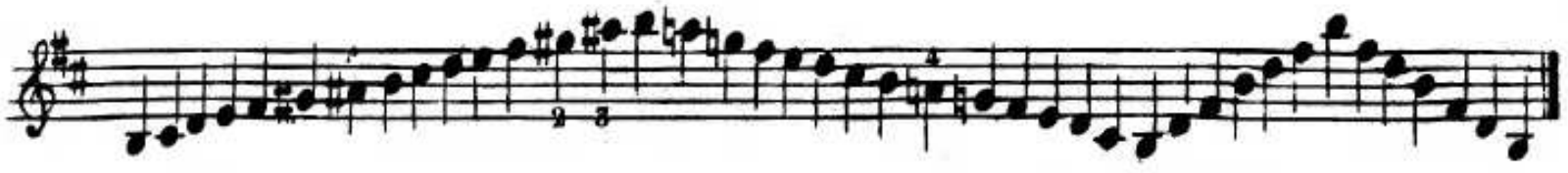
Allegro

44.



SCALA DI SI MINORE

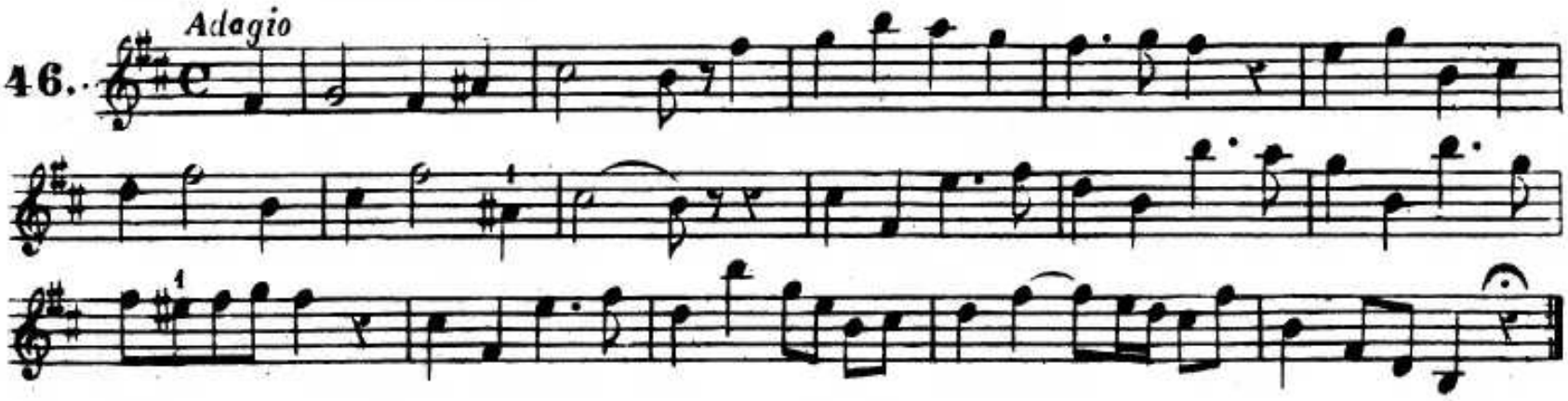
45.



Quattro pennate per ogni quarto.

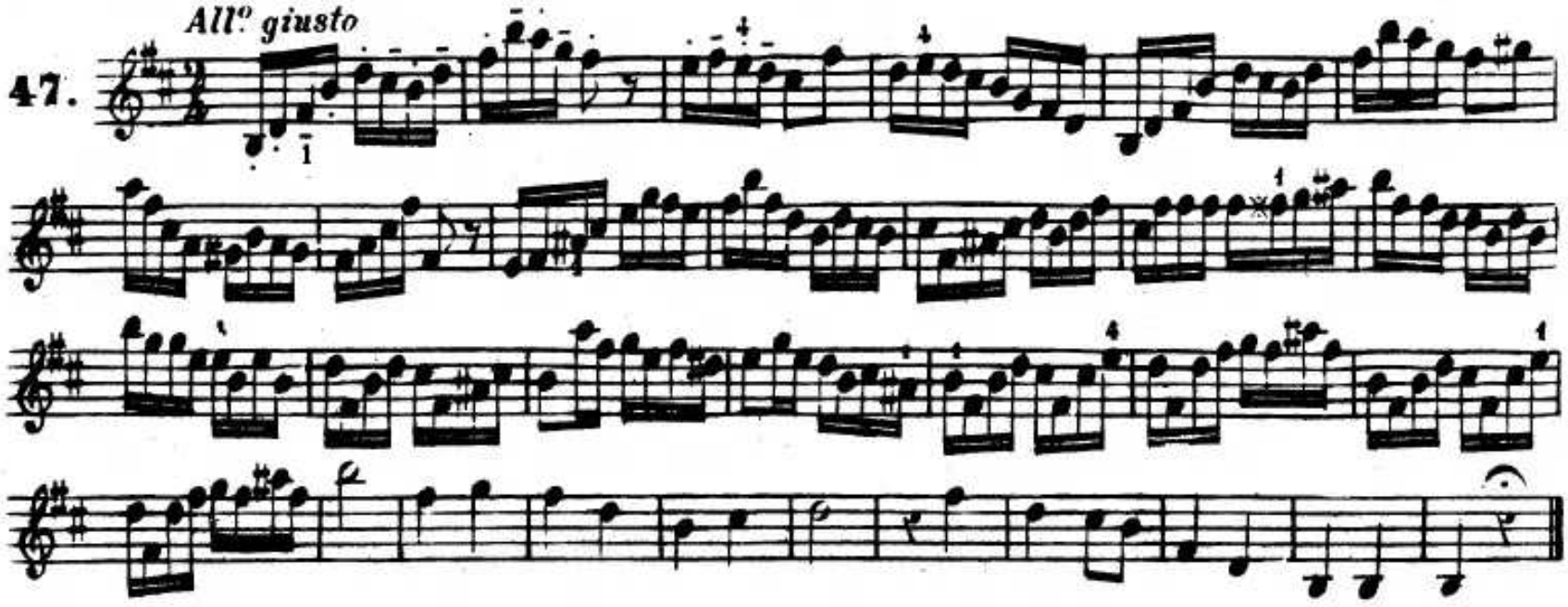
Adagio

46.



All.º giusto

47.



Berta

MANDOLINO I°

48.

MANDOLINO II°

f

F

dim.

SCALA DI SI ♭ MAGGIORE

49.

50. *Adagio*

rall. I° tempo

SCALA DI SOL MINORE

51.

52. *All°*

SCALA DI LA MAGGIORE

53.

Adagio

54.

SCALA DI FA ♯ MINORE

55.

Adagio molto

56.

ESERCIZIO PER DUE MANDOLINI

57.

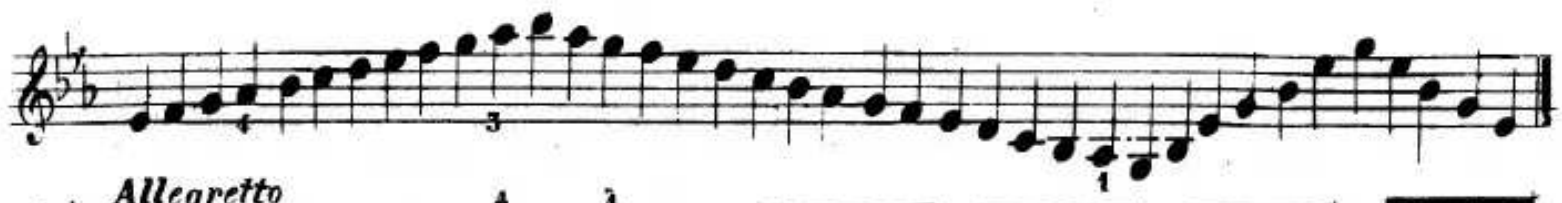
MANDOLINO I°

MANDOLINO II°

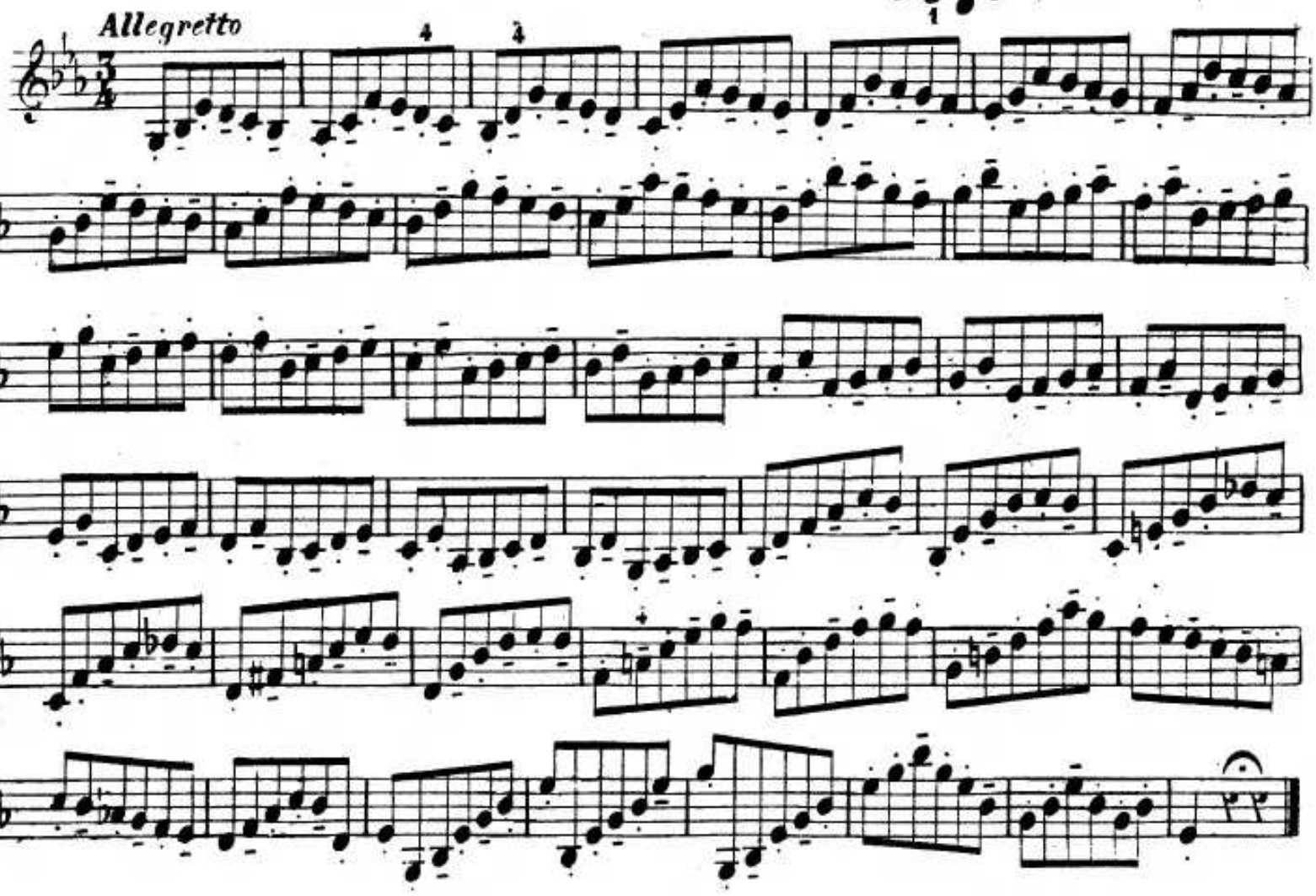
And.te mosso

SCALA DI MI ♭ MAGGIORE

58.



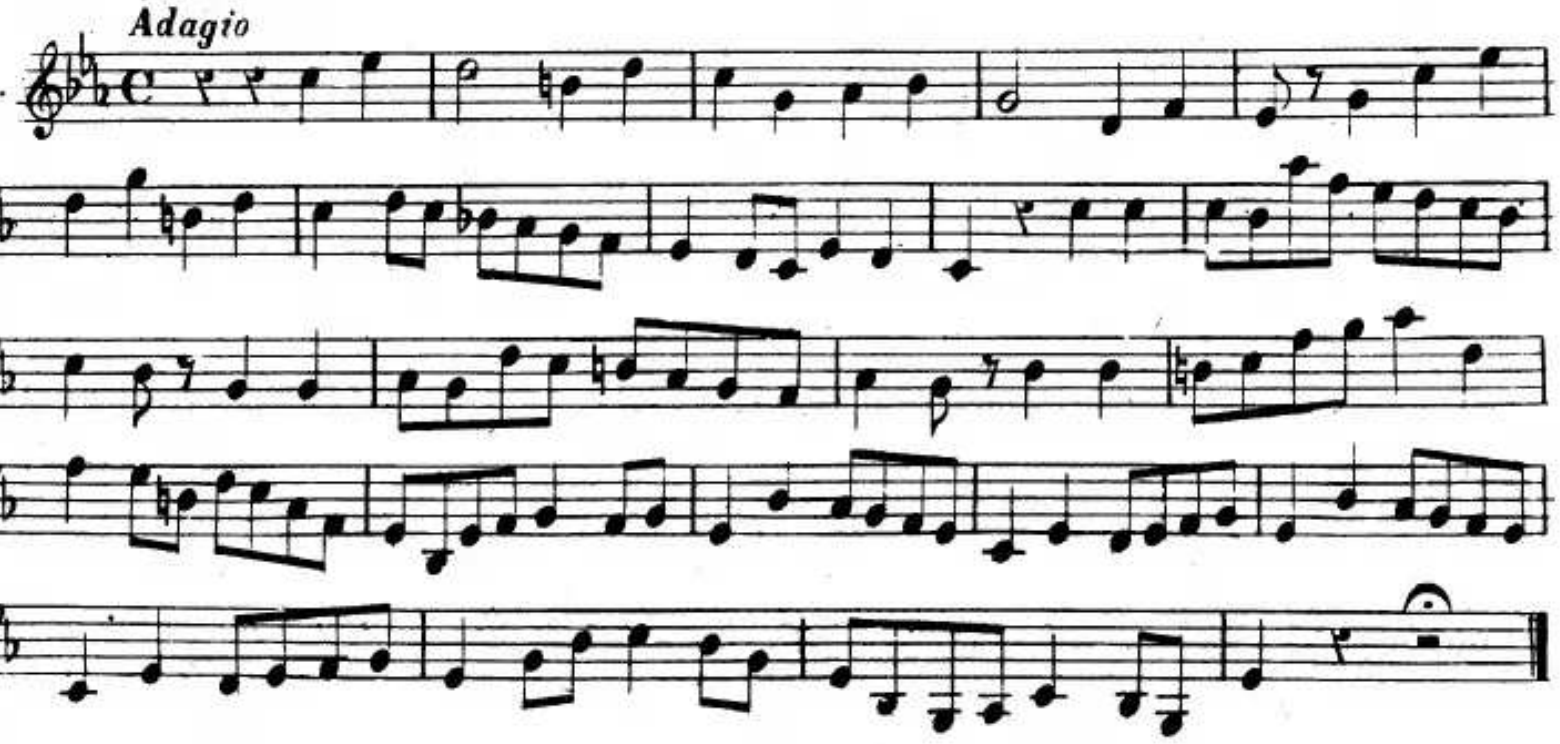
59. *Allegretto*



SCALA DI DO MINORE

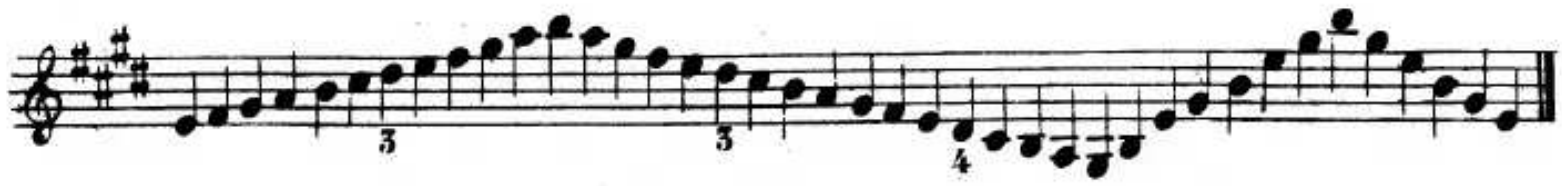
60.

61. *Adagio*

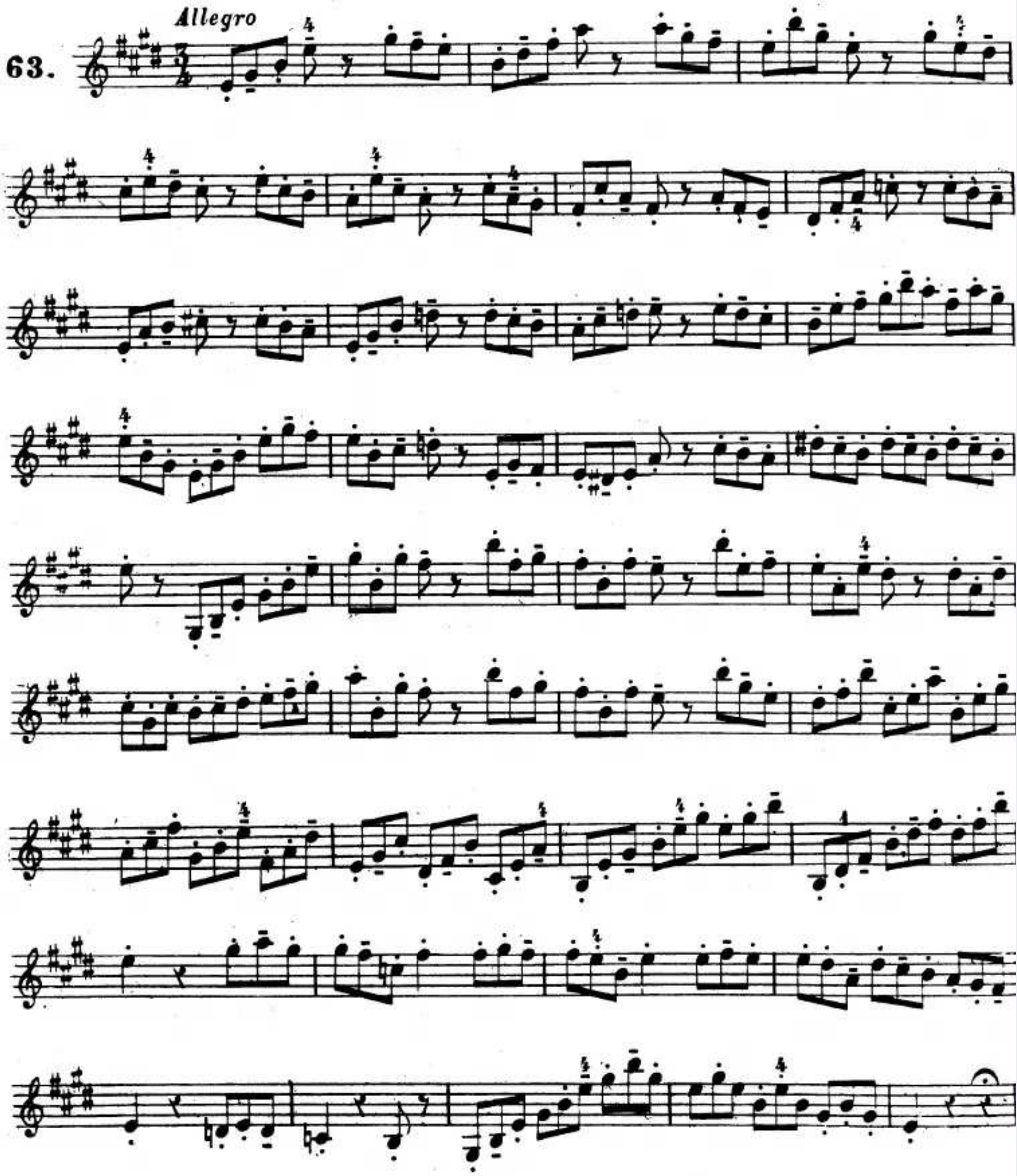


SCALA DI MI MAGGIORE

62.



63. *Allegro*



All.o moderato

MANDOLINO I°

64.

MANDOLINO II°

p

f

dim. p

SCALA DI DO ♯ MINORE

65.

66. *Adagio*

f

MANDOLINO I°

67.

MANDOLINO II°

Adagio

p

f

pp

p

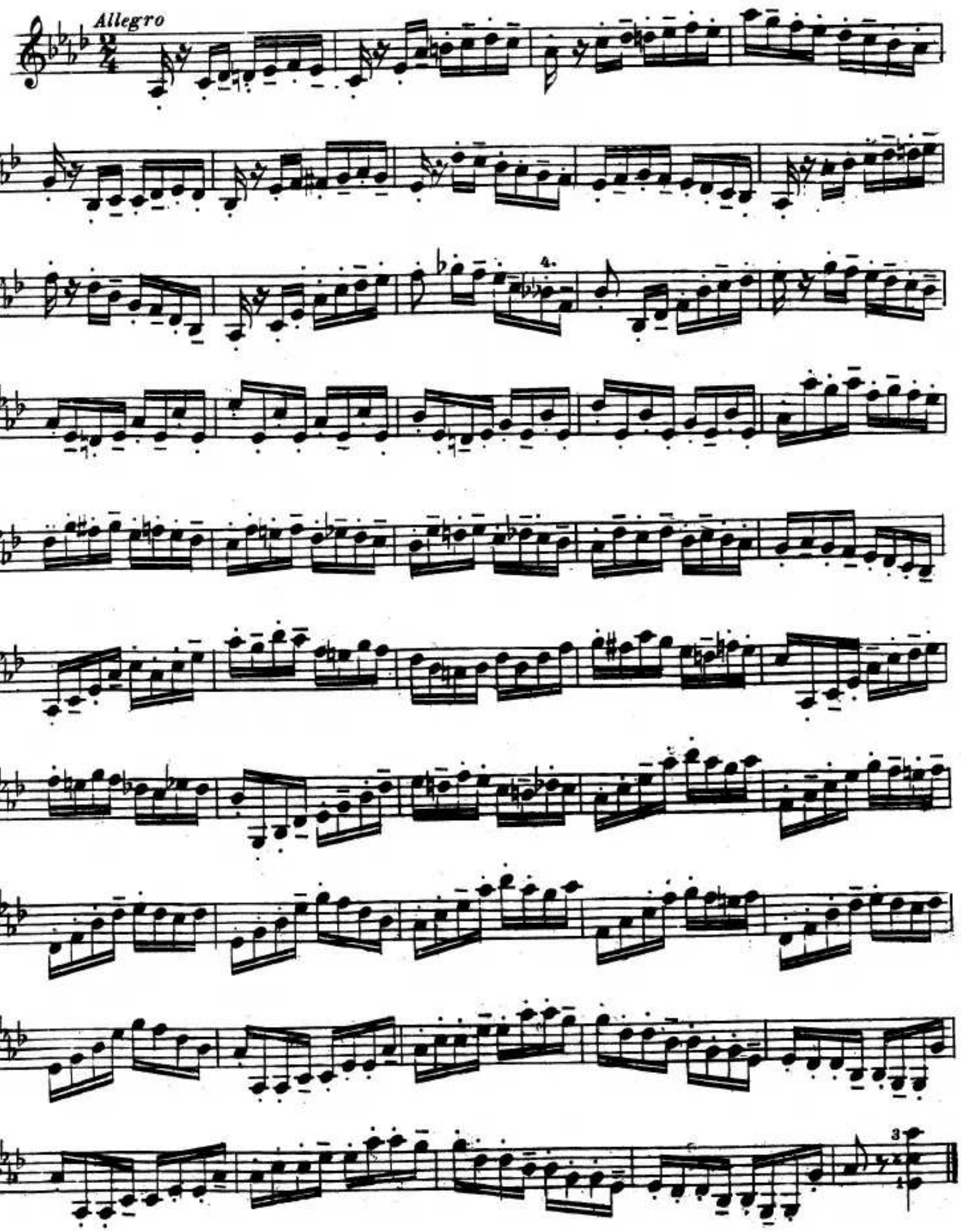
f

pianissimo

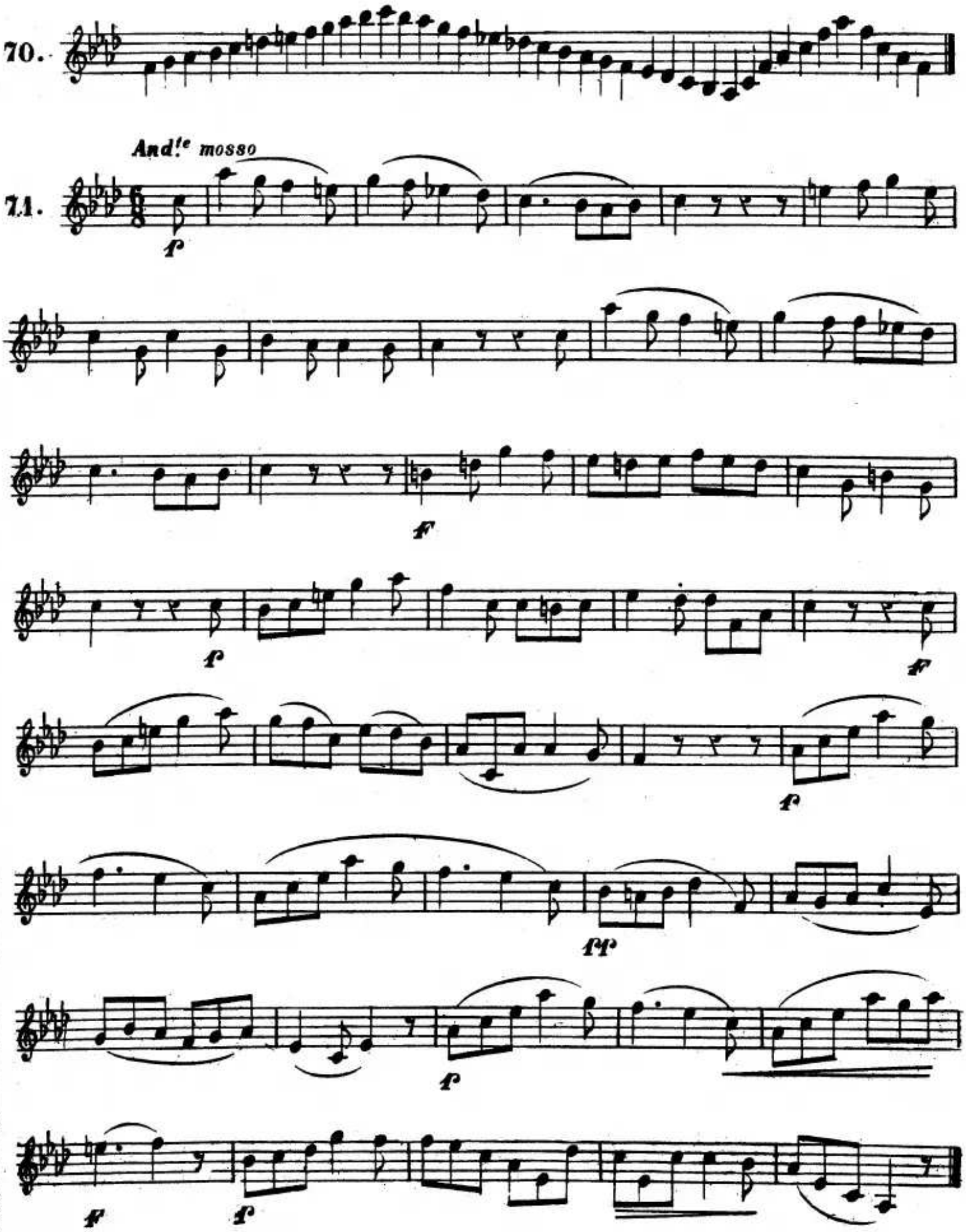
SCALA DI LA ♭ MAGGIORE

68.

69.



SCALA DI FA MINORE



Moderato

MANDOLINO I°

72.

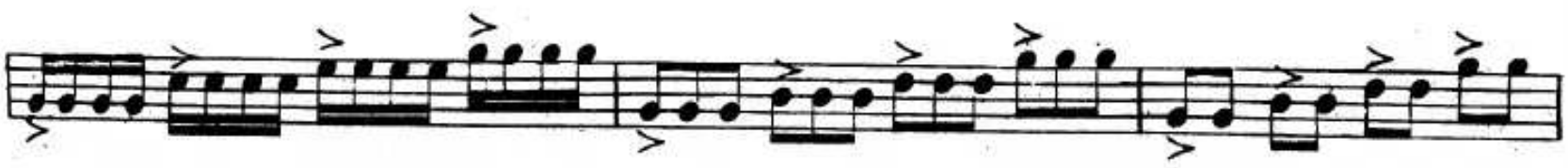
MANDOLINO II°

f *f* *fff* *f*

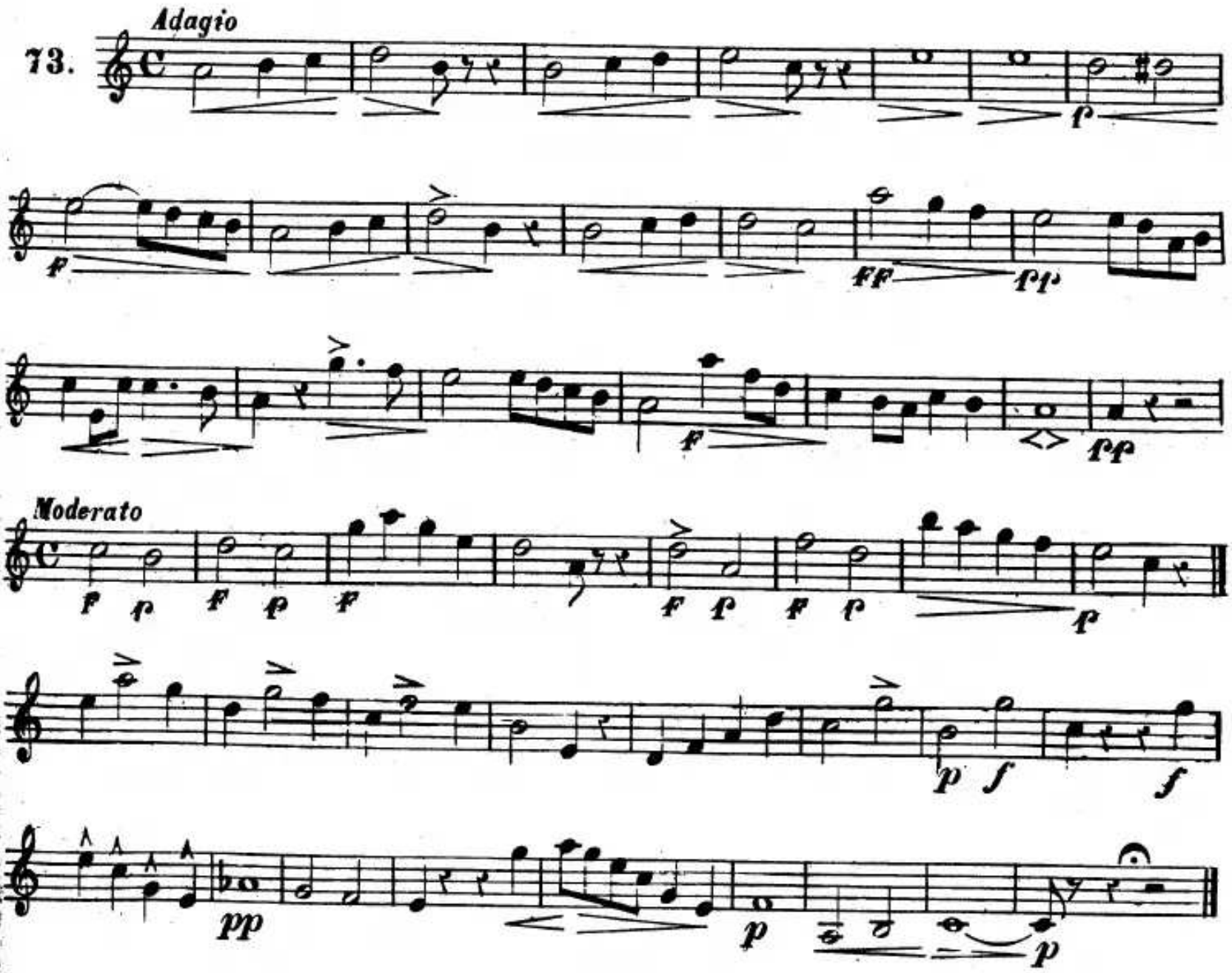
4 4 *pp*

ESEMPIO DEI SEGNI DI ESPRESSIONE

ESEMPIO DI SUONI CON L'ACCENTO



ESERCIZI



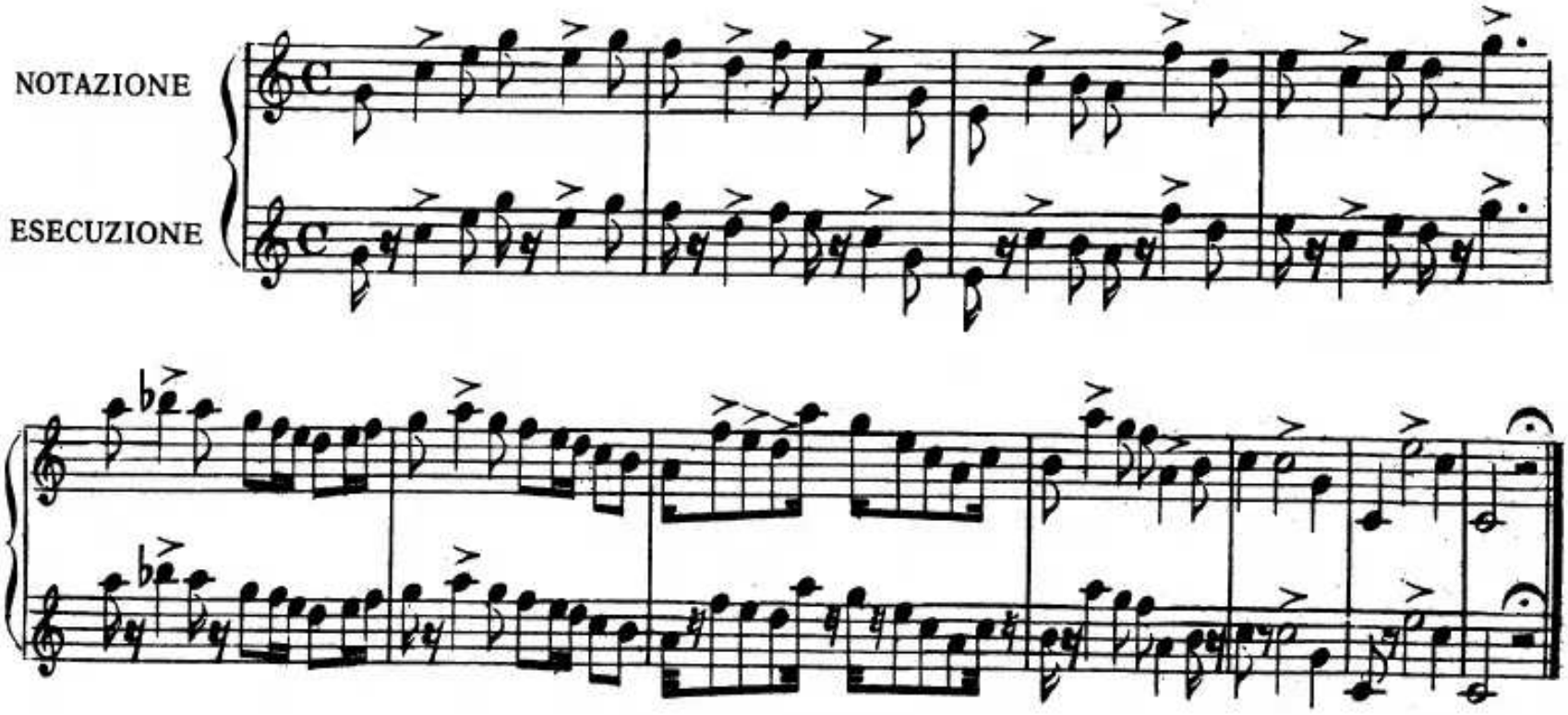
74. *Largo*

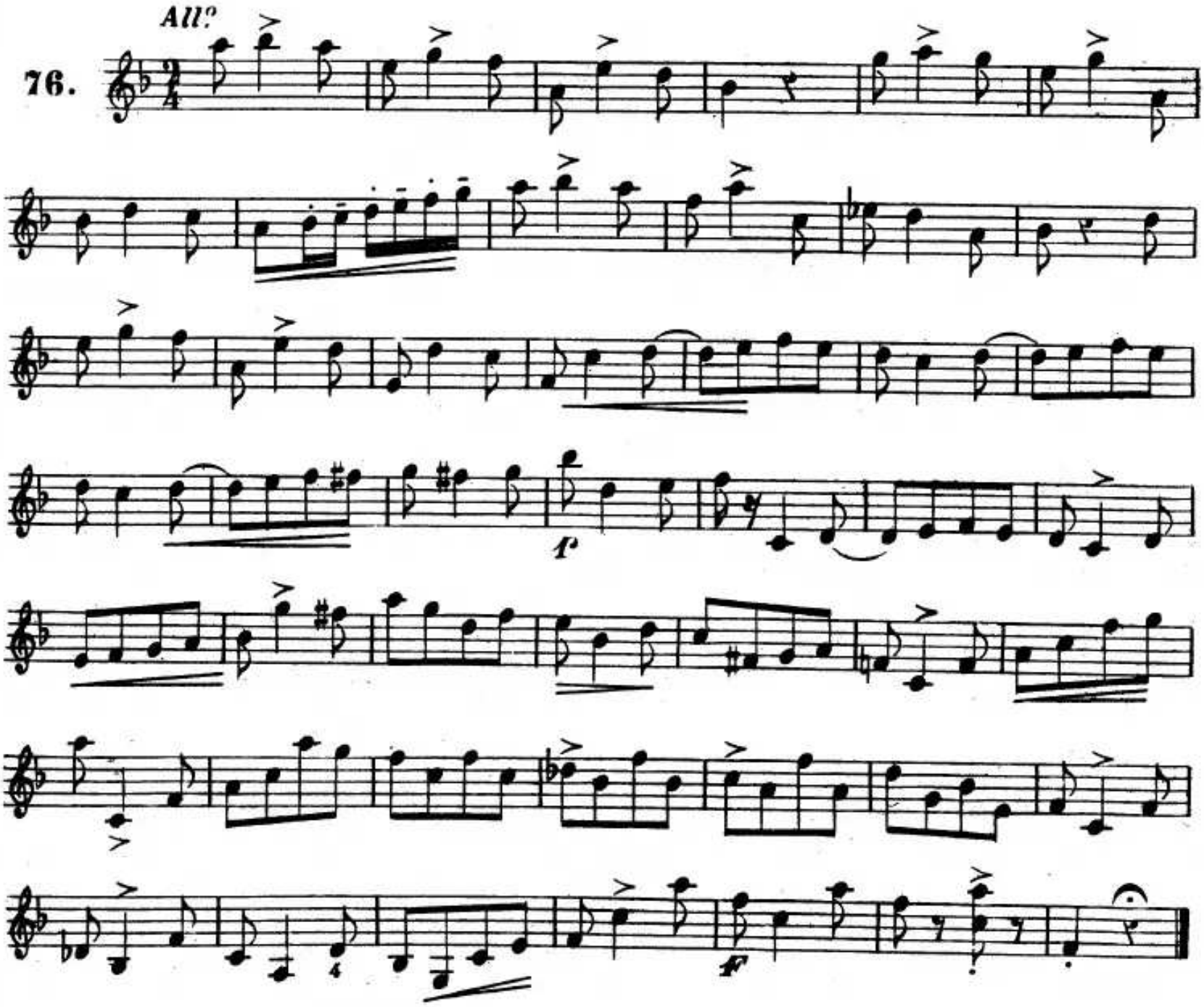
75. *Andantino*

LA SINCOPE

NOTAZIONE

ESECUZIONE





And.te mosso

MANDOLINO I°

77.

MANDOLINO II°

78. *Andantino*

ff *p*

p

p

p

p *p*

ff

f

morendo

pp

MANDOLINO I°

79.

MANDOLINO II°

Andante

f

rall.

I° tempo

rall.....

I° tempo

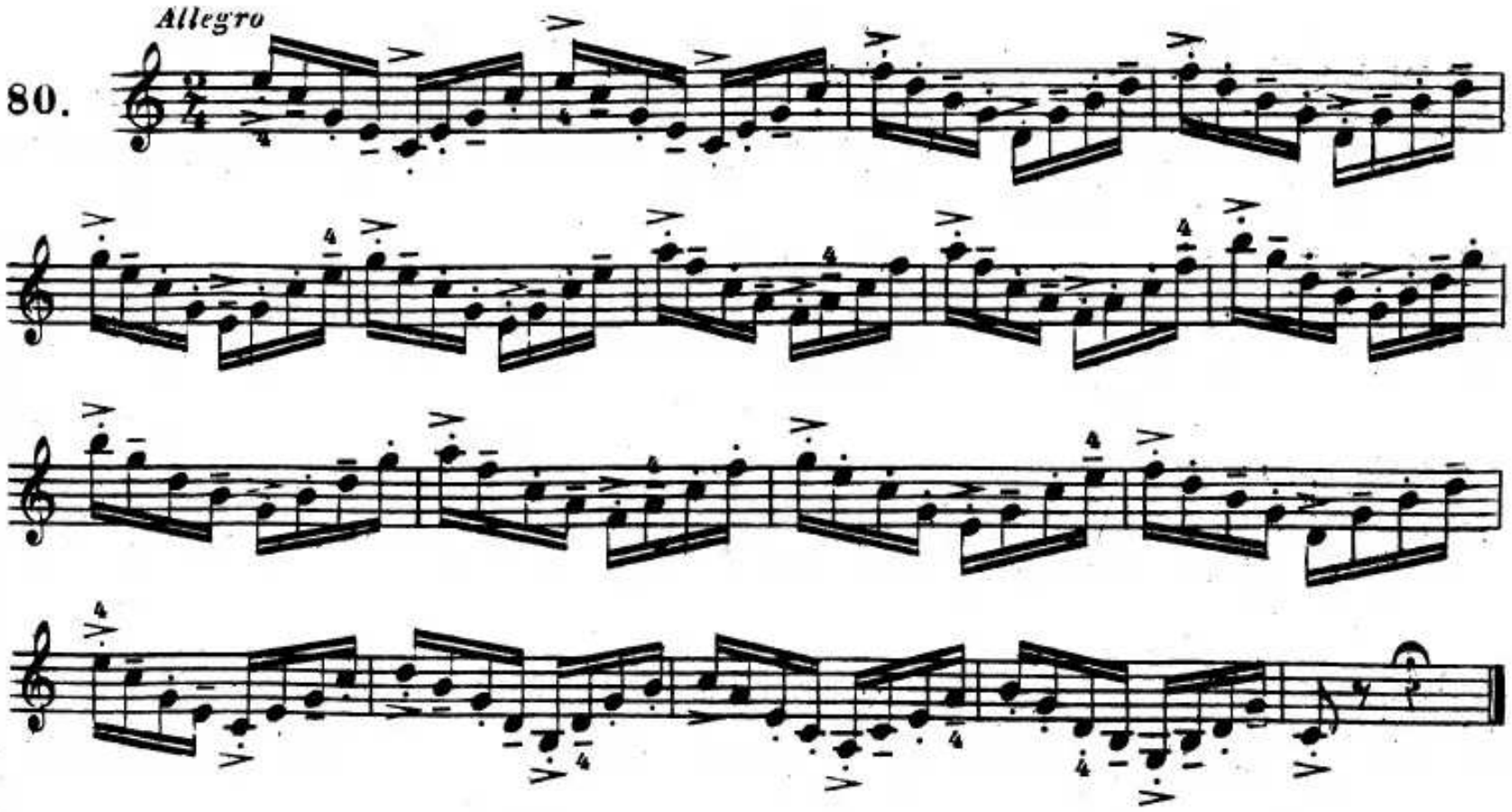
rall.

FF

f

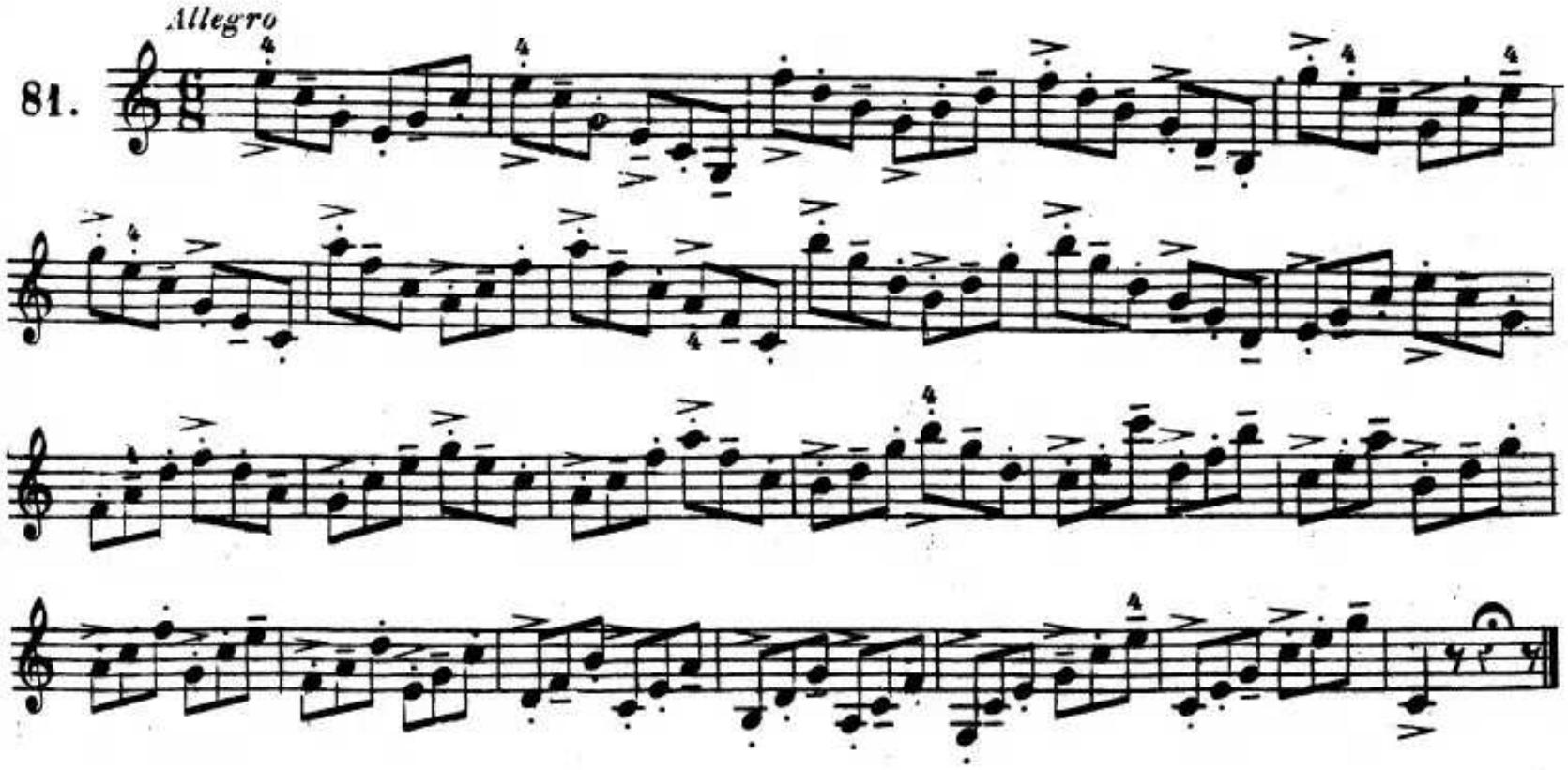
Allegro

80.



Allegro

81.



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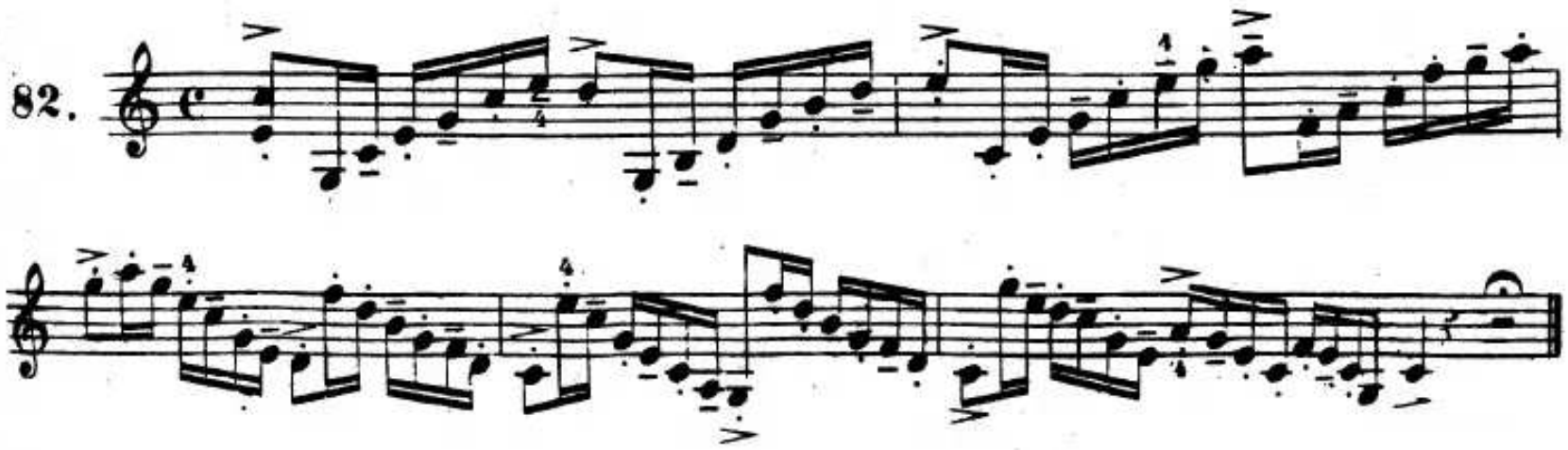


All.o brillante

MANDOLINO I°

83.

MANDOLINO II°

f

f

f

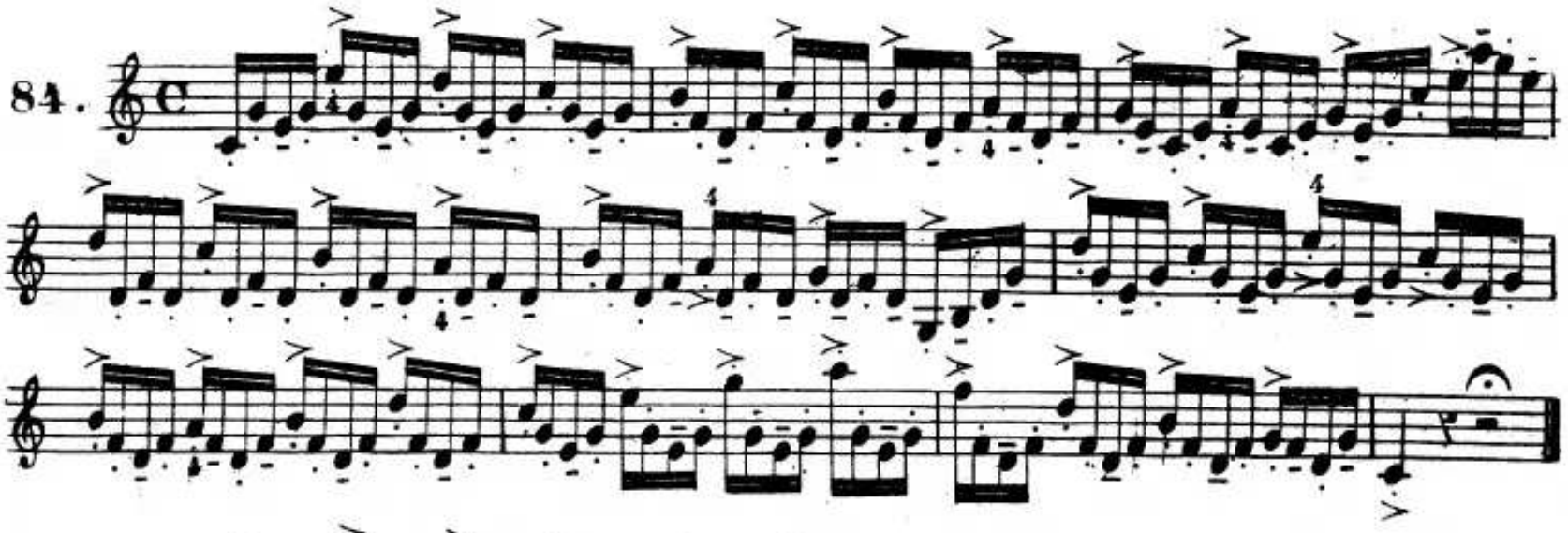
f

p

f

f

84.



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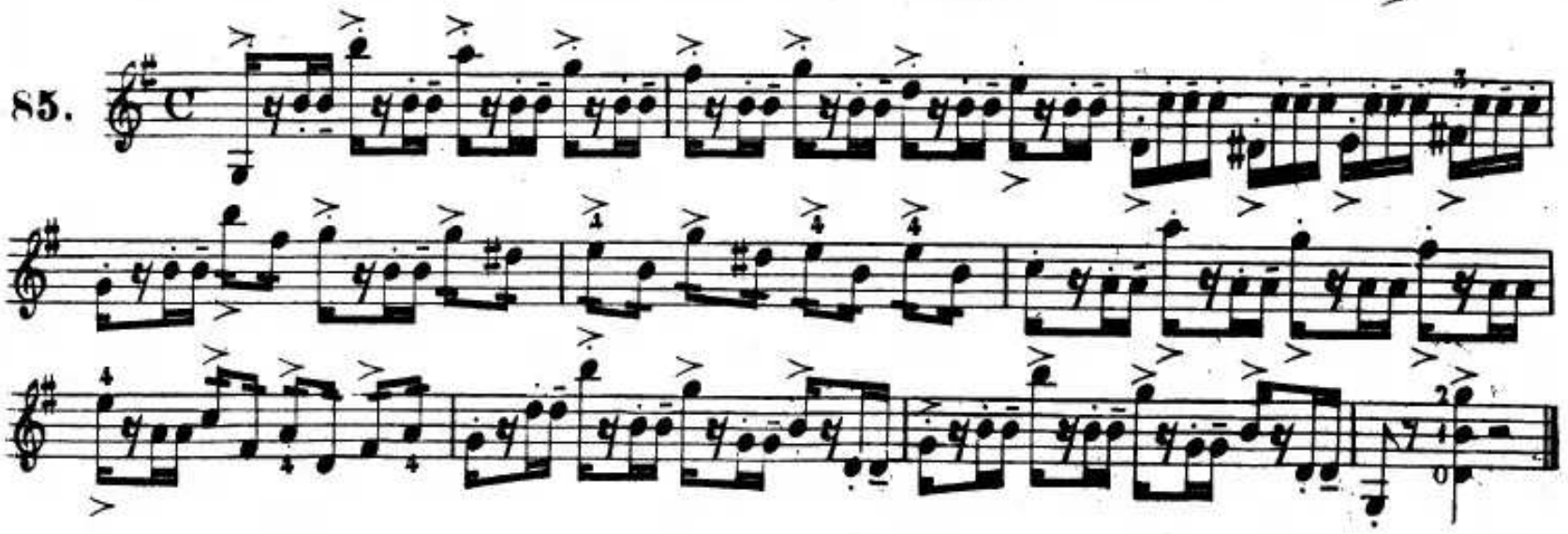

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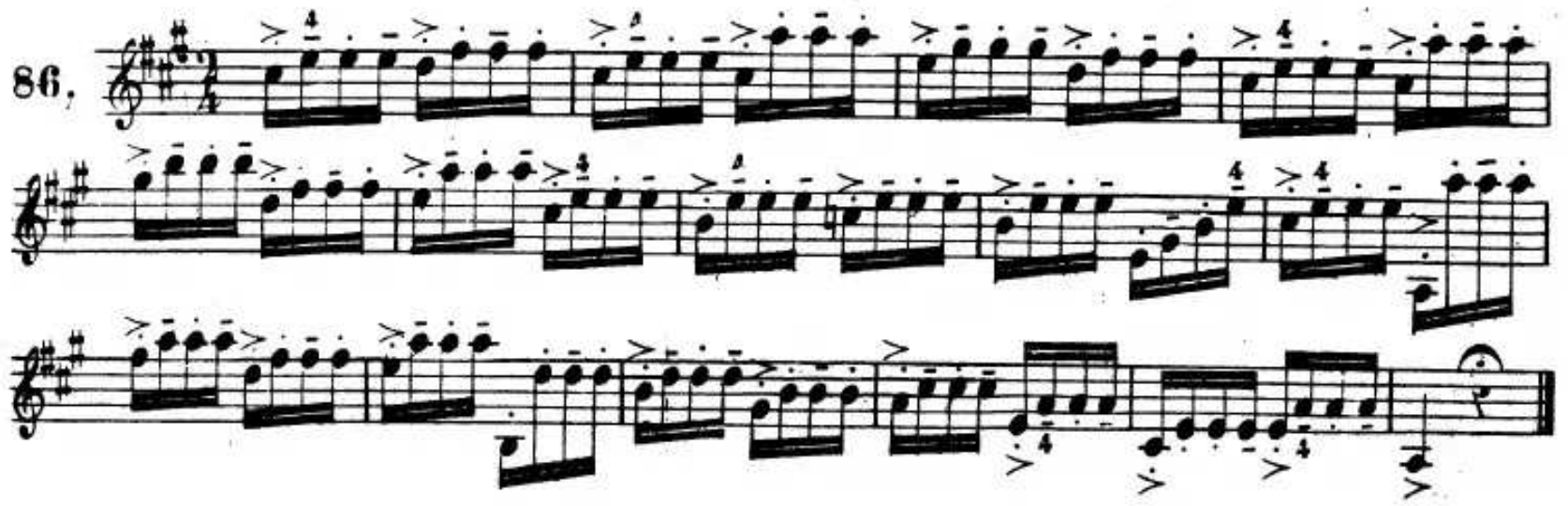

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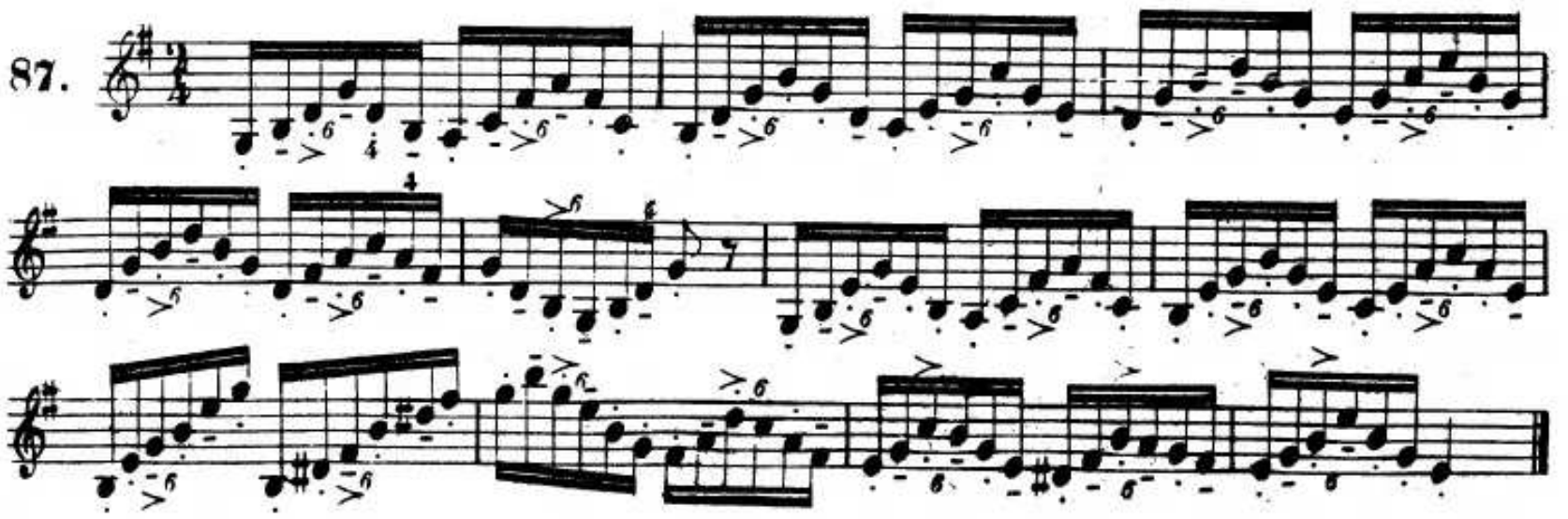
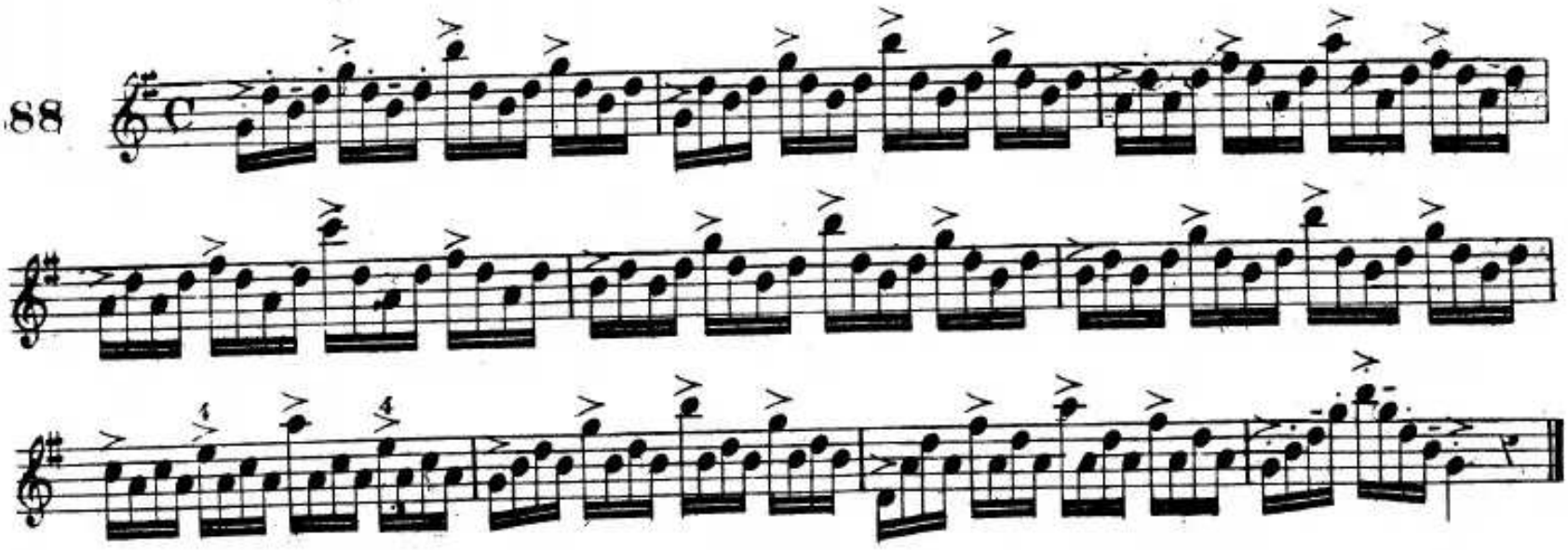


88



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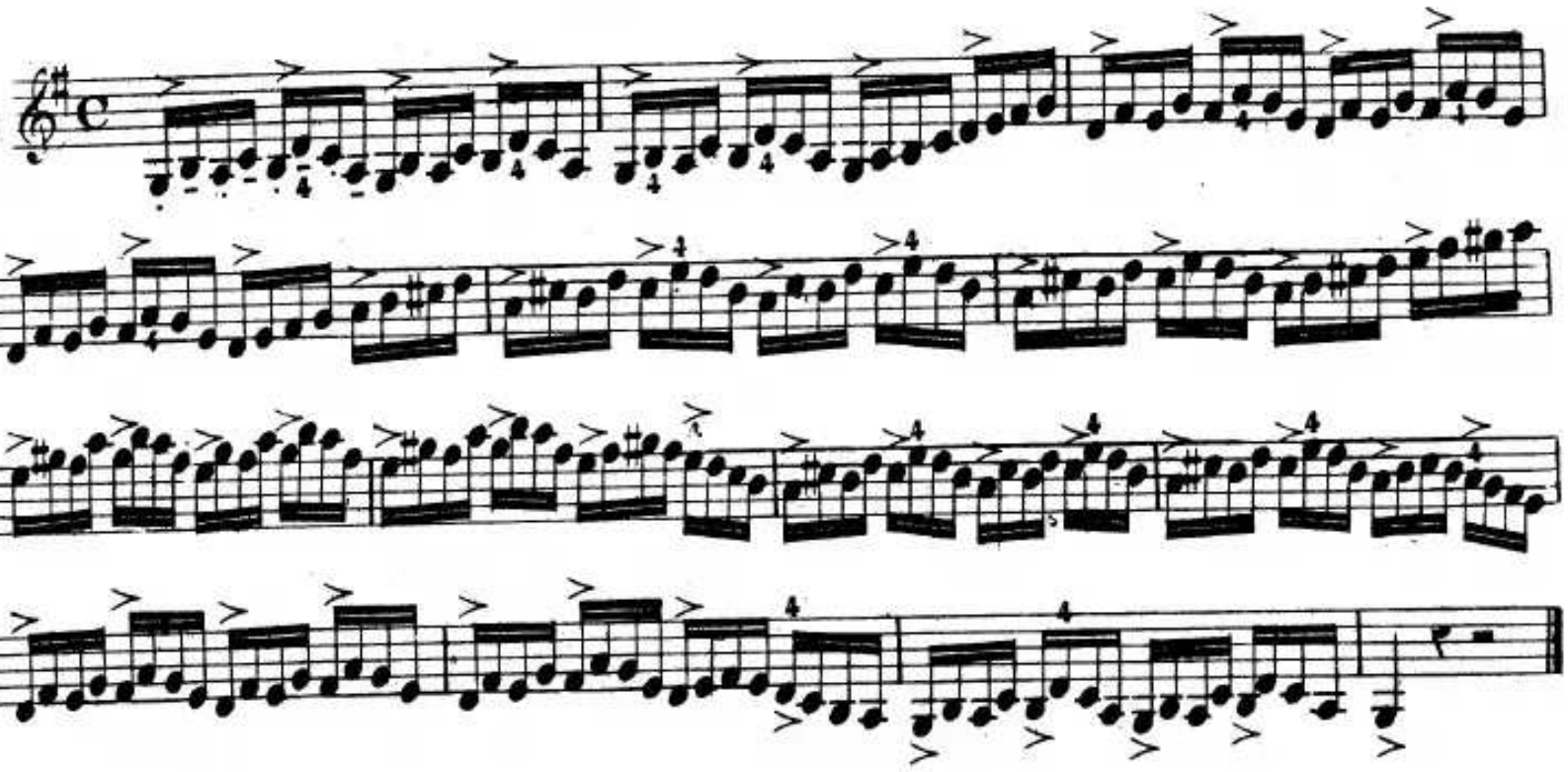

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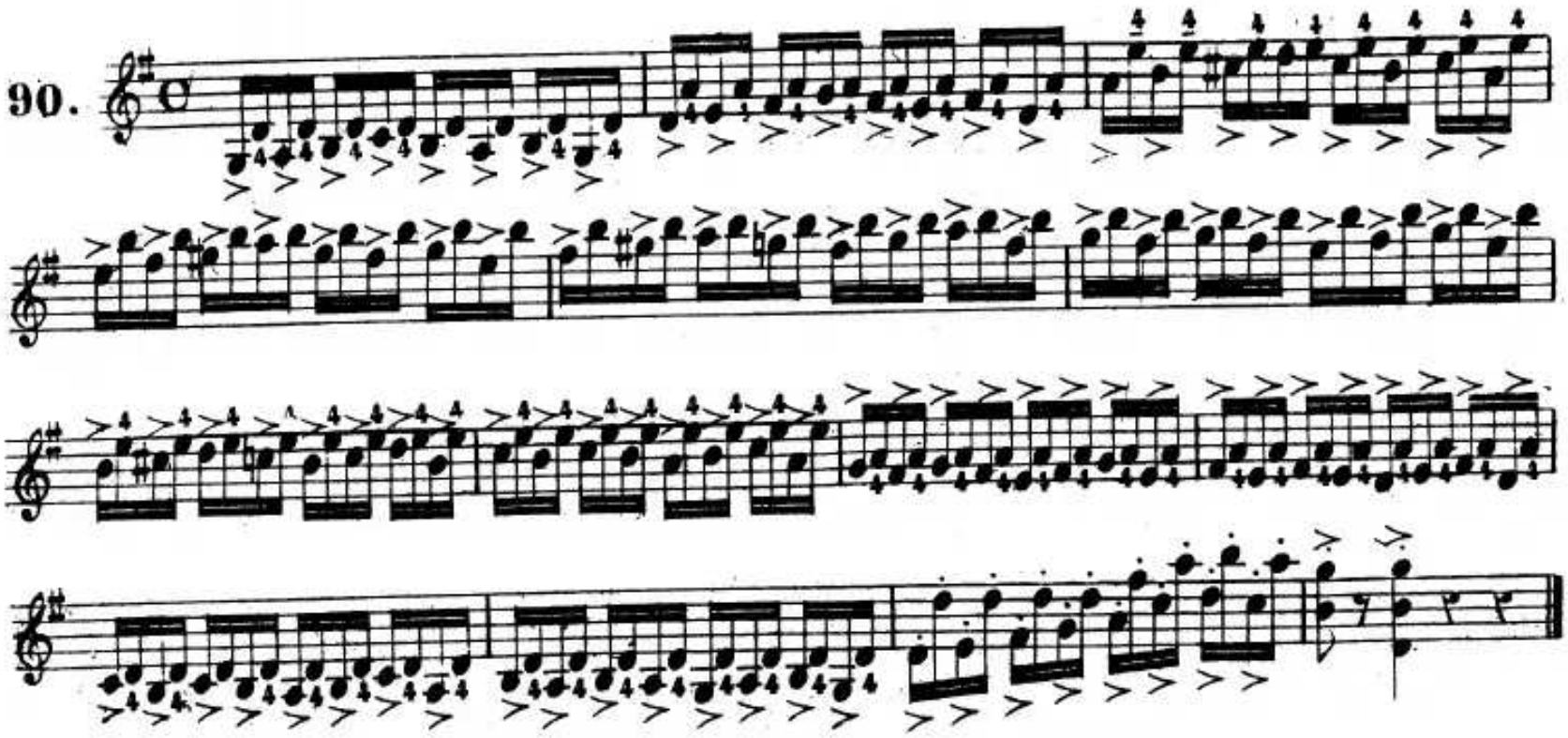

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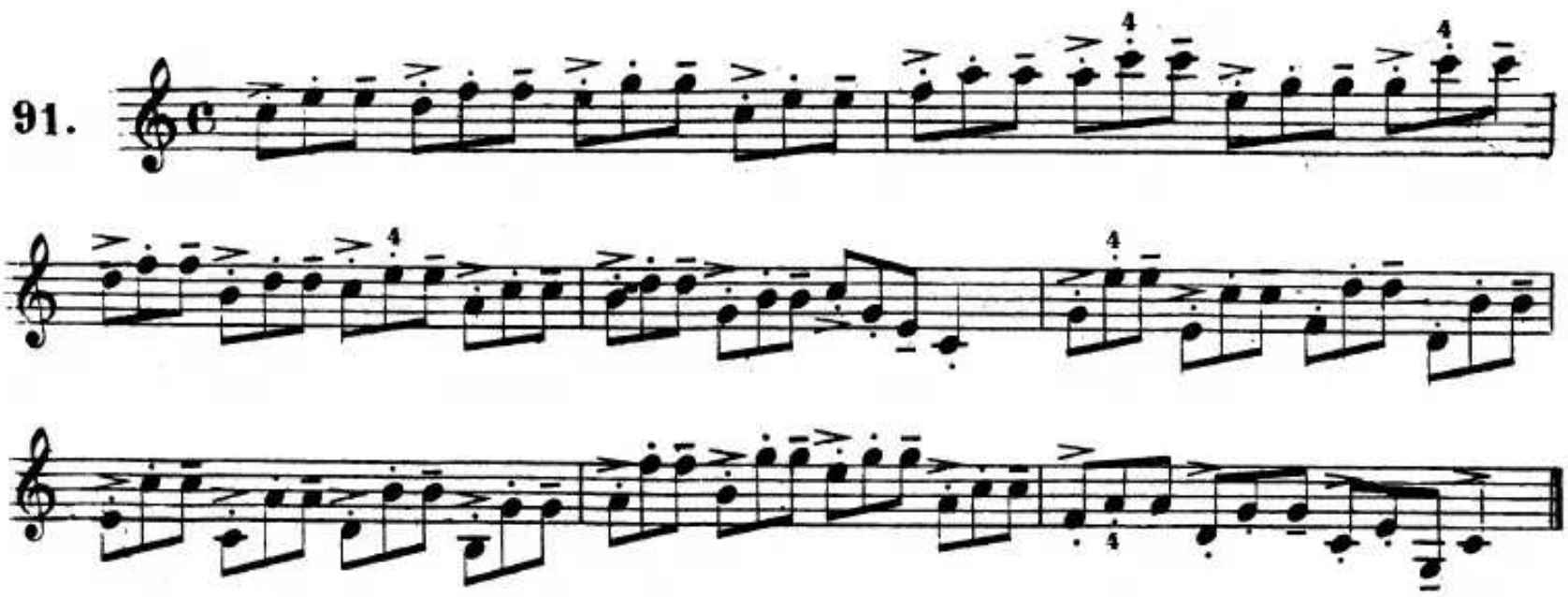

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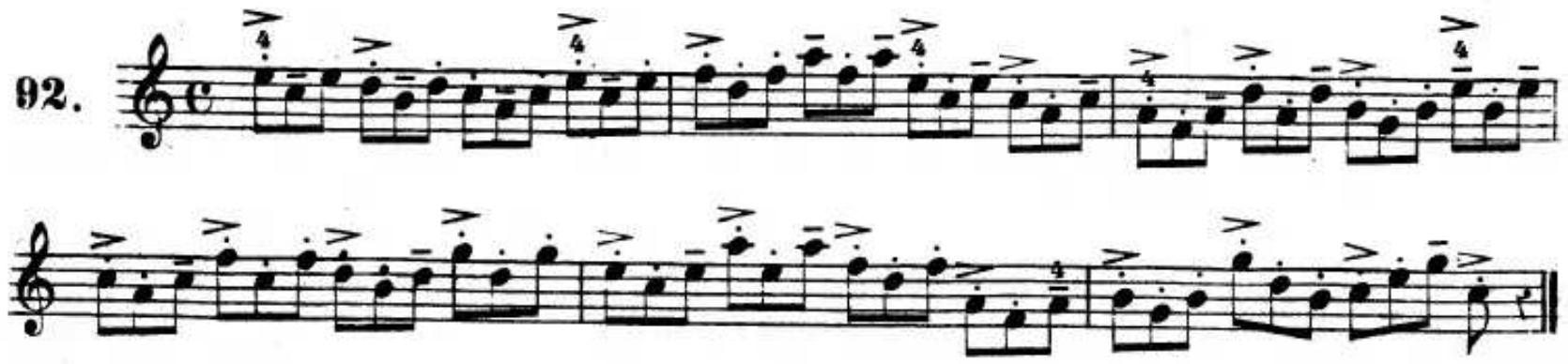

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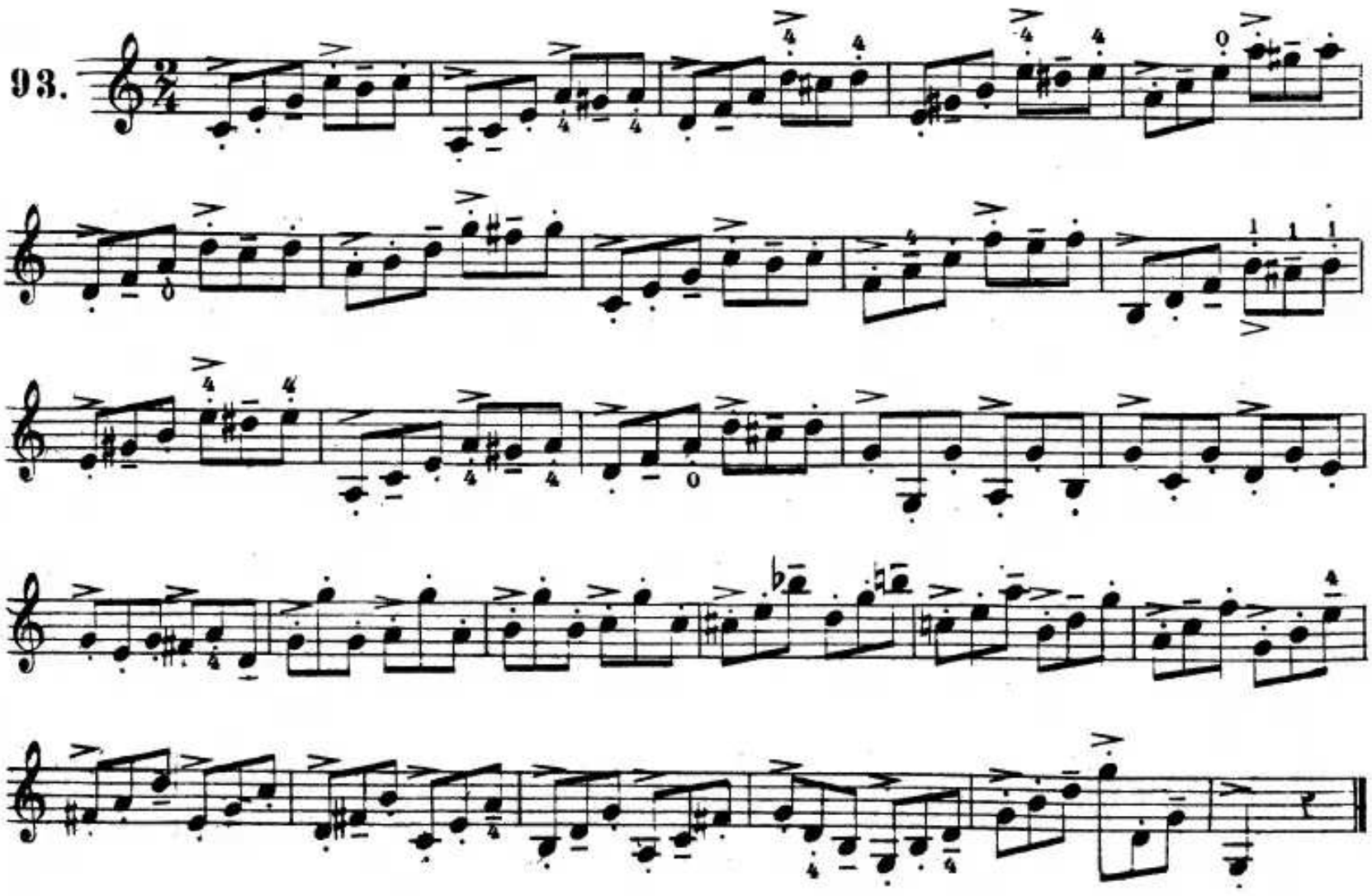


MANDOLINO I°

94.

MANDOLINO II°

Adagio molto

f

ff

f

f

f

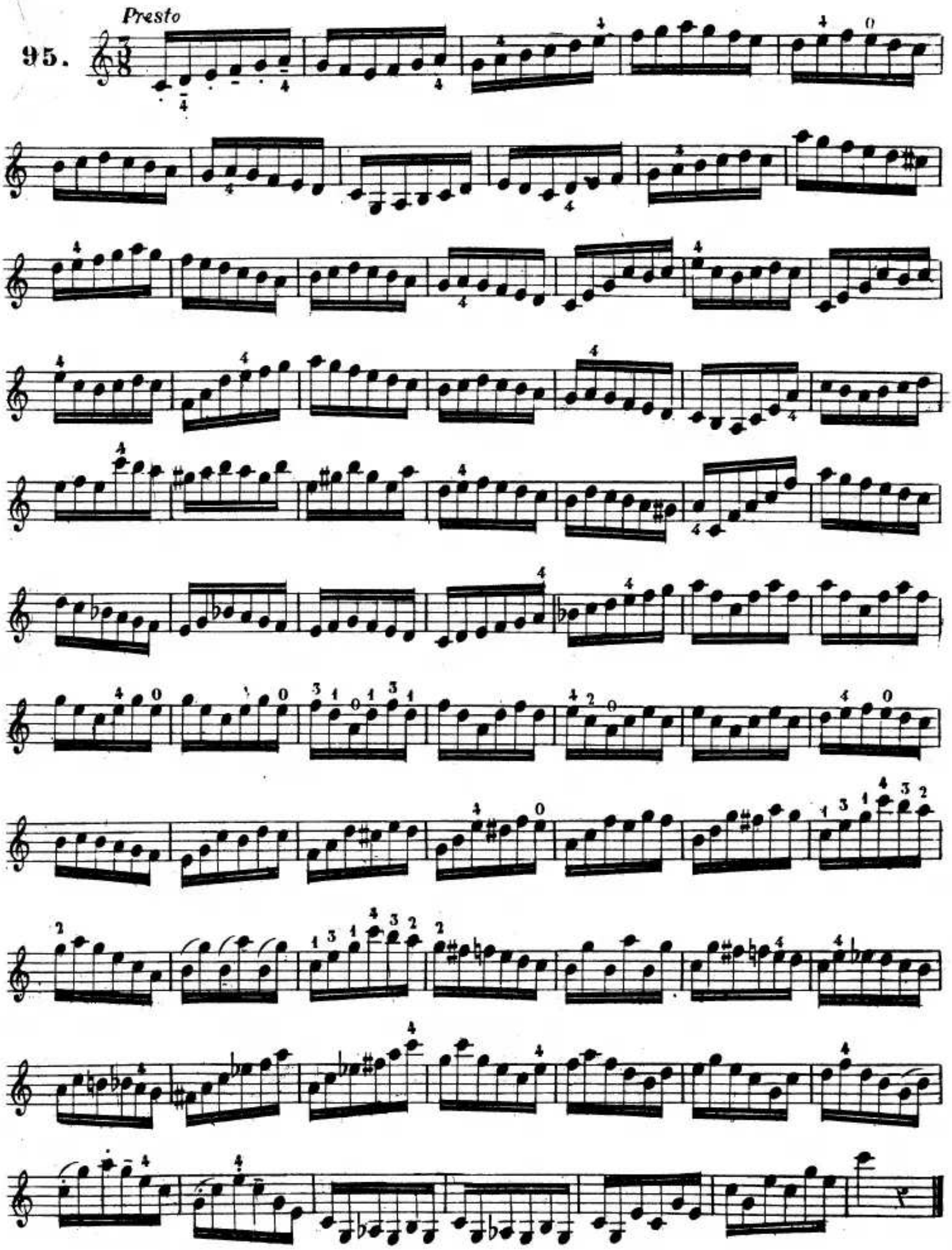
rall.

dim.

f

f

95. *Presto*



96. *Moderato*

p

Adagio

MANDOLINO I°

97.

MANDOLINO II°

f

f

rall. ff

a tempo ff

f

cres.

f

ff

98.. ANDANTE

rall. I.º TEMPO

99. *Moderuto*

p

f

pp

pp

MANDOLINO I°

100.

MANDOLINO II°

GLI ABBELLIMENTI

Gli abbellimenti sono note introdotte nella melodia per dare alla stessa maggior grazia ed eleganza. Queste si segnano in piccolo e si eseguono rubando una parte del valore alle note reali a cui sono frapposte.

APPOGGIATURA

Appoggiatura discendente:

Appoggiatura ascendente:

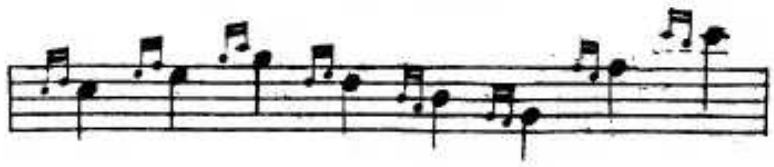
ACCIACCATURA

Acciaccatura discendente:

Acciaccatura ascendente:

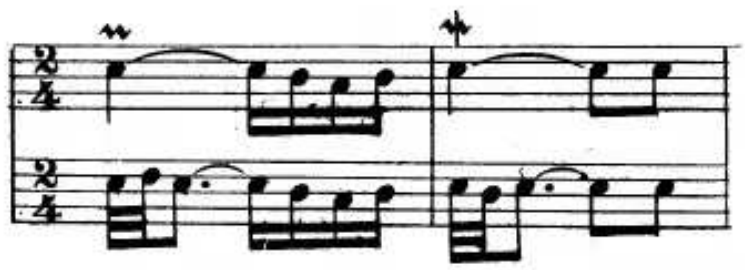
MORDENTE

Mordente:



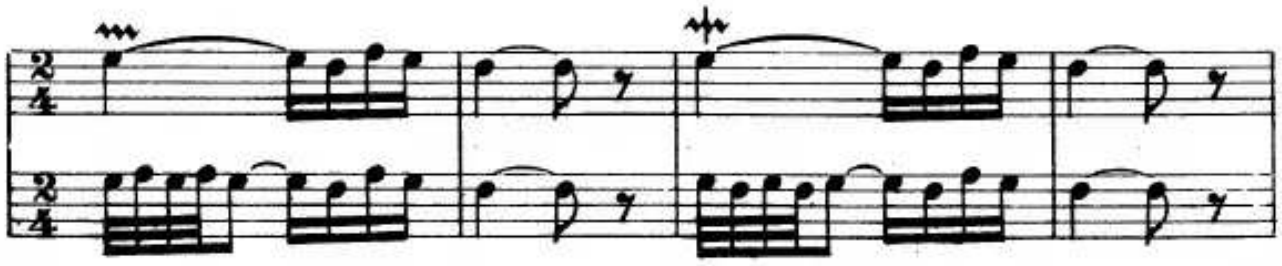
Segno convenzionale del Mordente semplice:

Esecuzione:



Segno convenzionale del Mordente doppio:

Esecuzione:

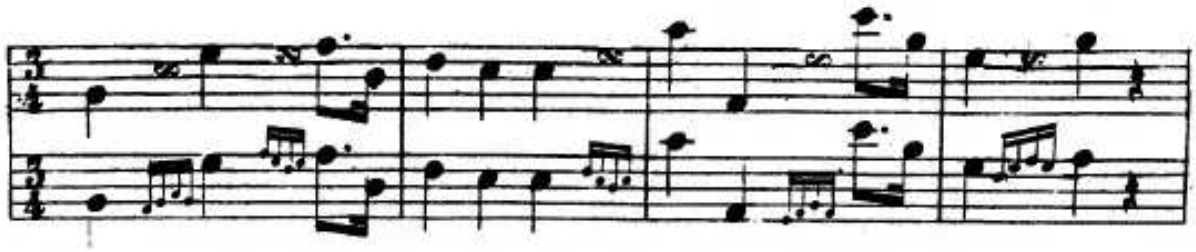


GRUPPETTO

Gruppetto:

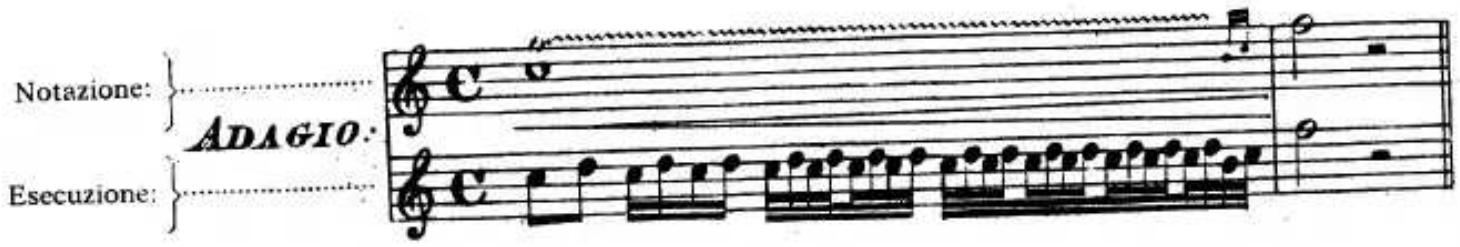
Segno convenzionale del Gruppetto:

Esecuzione:



T R I L L O

Il Trillo è il movimento alternato di due note messe a distanza di mezzo tono o di un tono tra di loro, e viene indicato col segno convenzionale tr.. Si esegue cominciando lentamente aumentando di velocità come dall'esempio seguente:



DELLE LEGATURE

Si possono legare due note sia ascendendo che discendendo, pizzicando soltanto la 1ª nota con la penna, e vibrando il dito che deve fare la 2ª nota.

Passando con la penna su due corde con lo stesso movimento si hanno le seguenti legature:

II• POSIZIONE

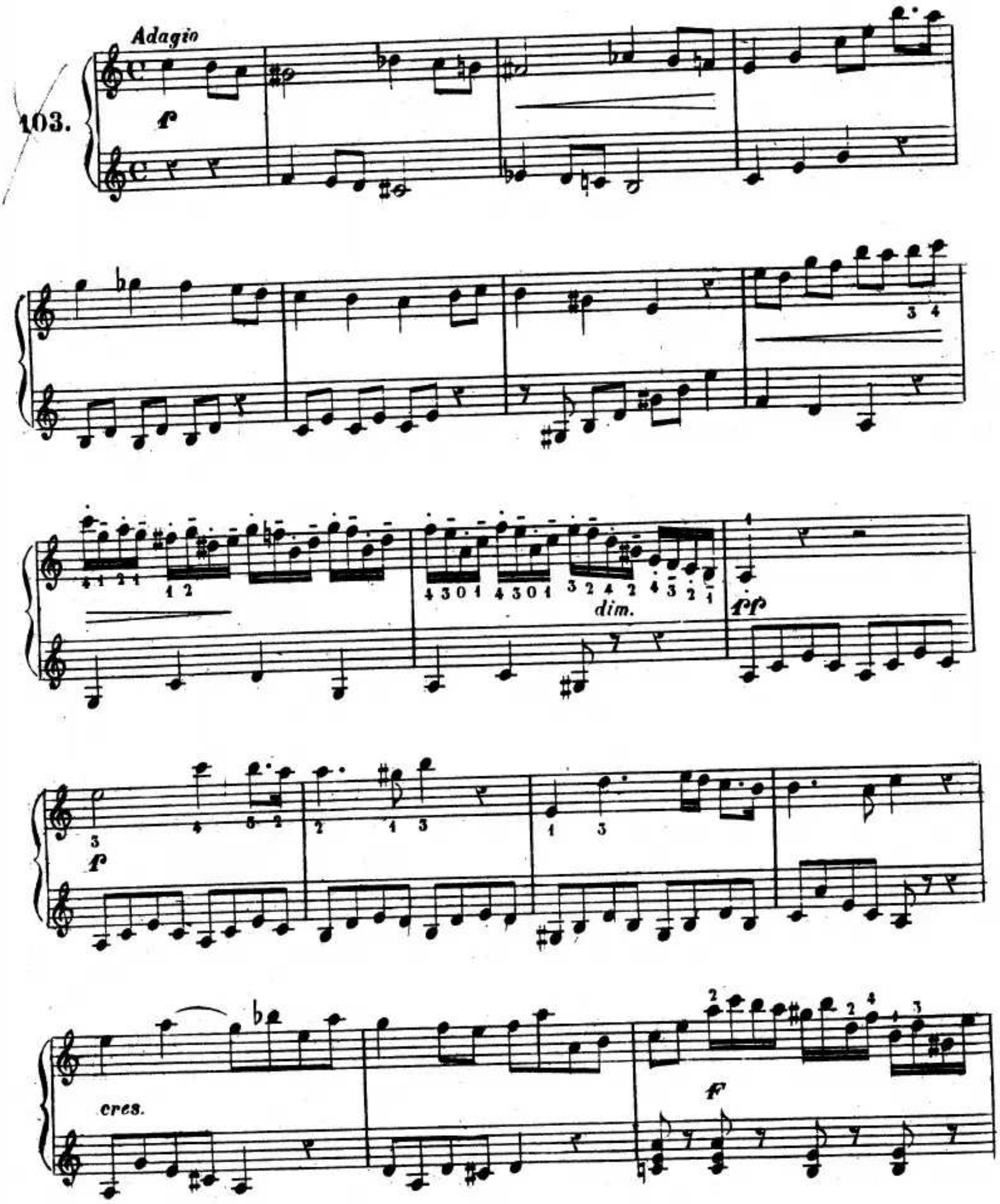
101.

4ª corda 3ª corda 2ª corda 1ª corda

102

Andante

POSIZIONE COMPOSTA



con espressione

f

ff

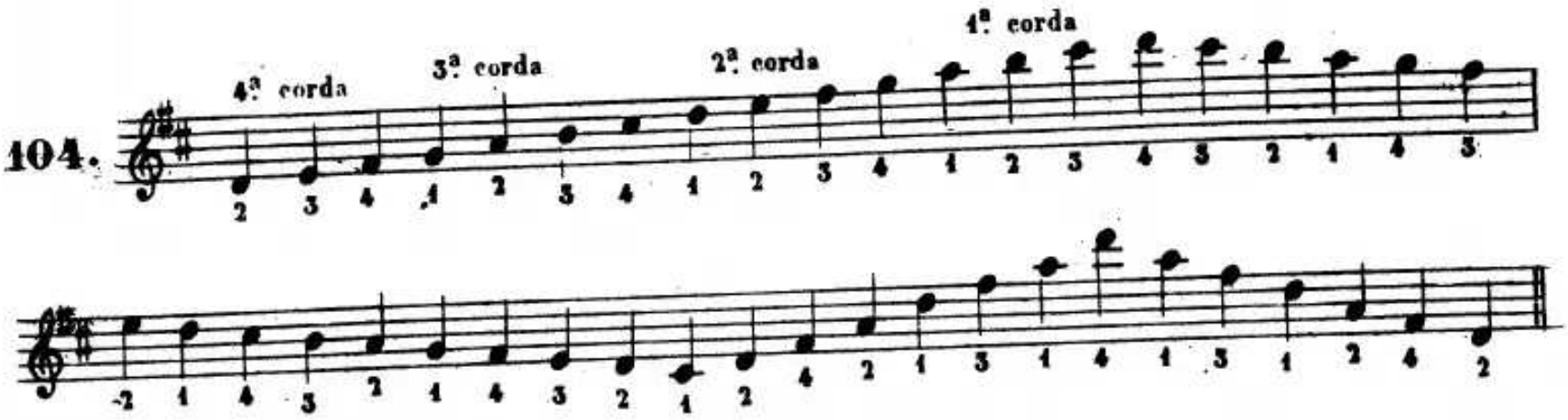
ff

dim.

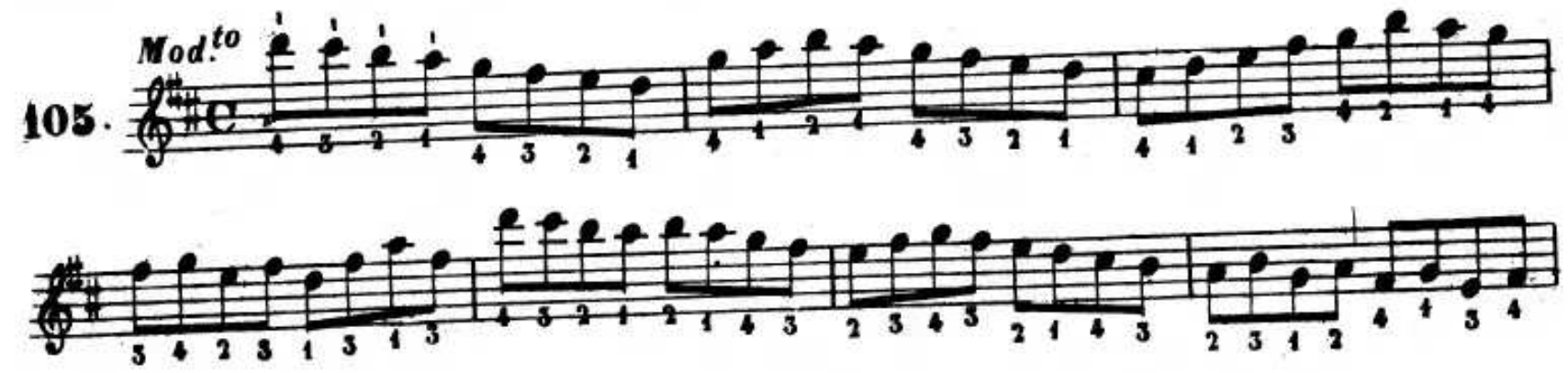
ff

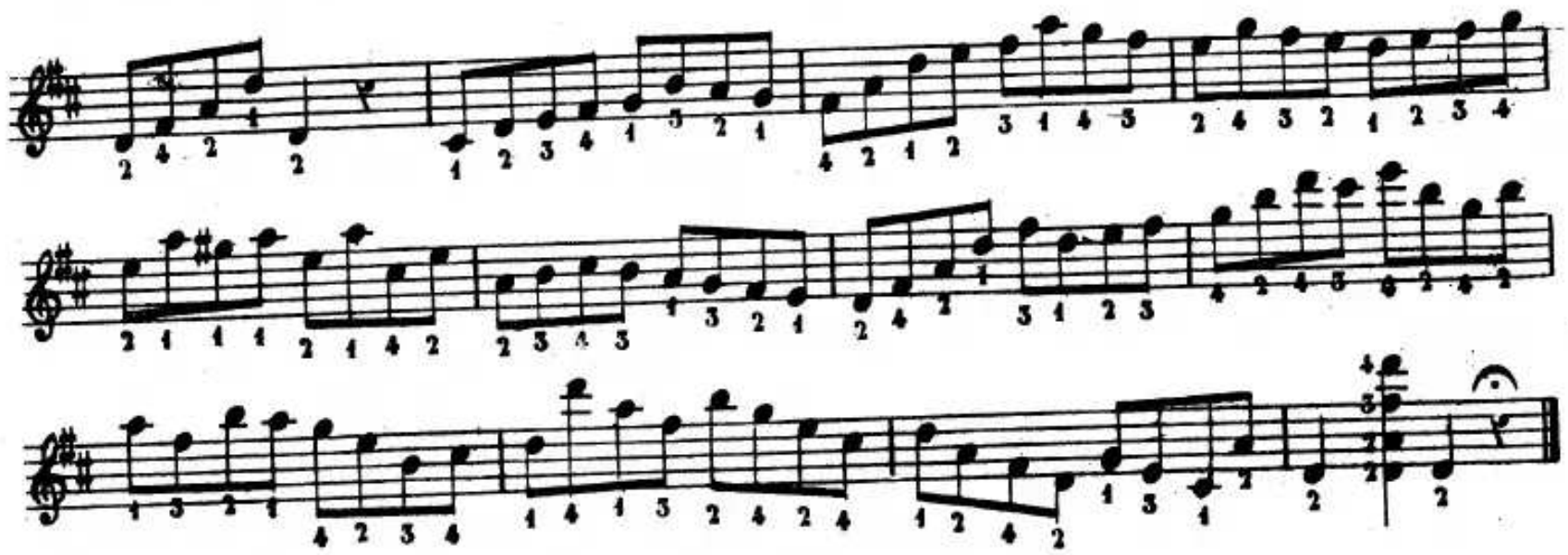
III· POSIZIONE

104.

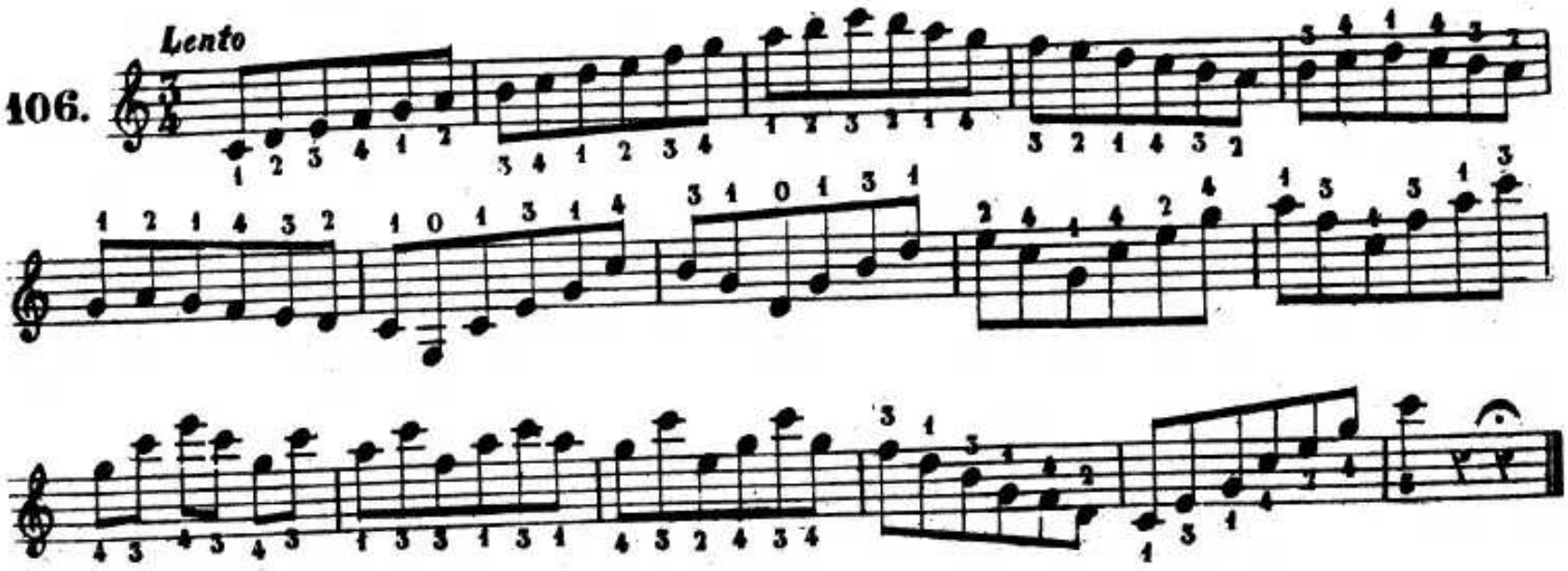


105.





106.



POSIZIONE COMPOSTA

107. *Adagio Sost.to*

f

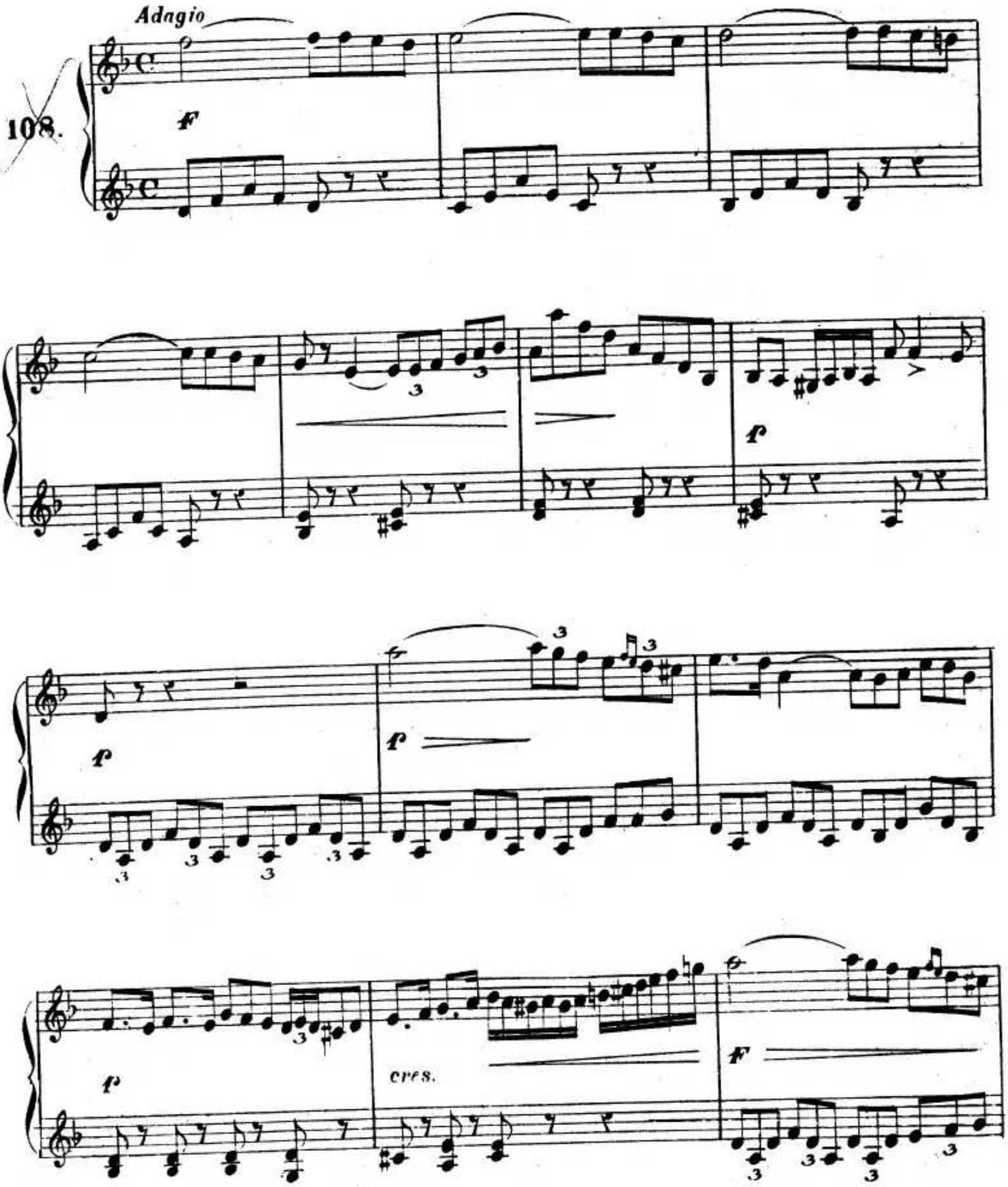
f *dim.* *a tempo* *f*

f *rall.* *a tempo*

f

f

POSIZIONE COMPOSTA



ff

ff

dim.

f

dim.

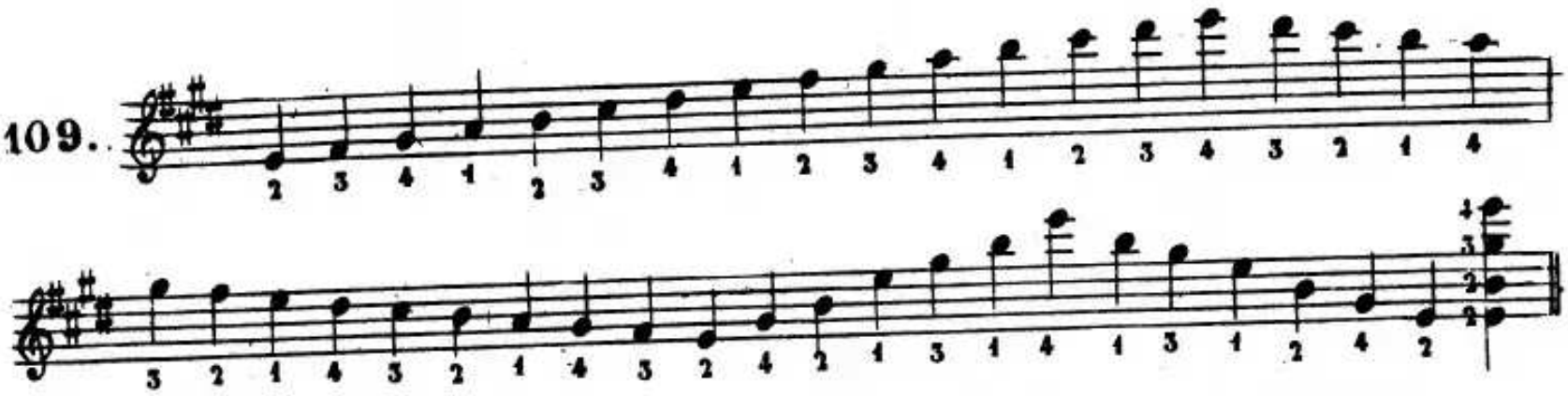
f

f

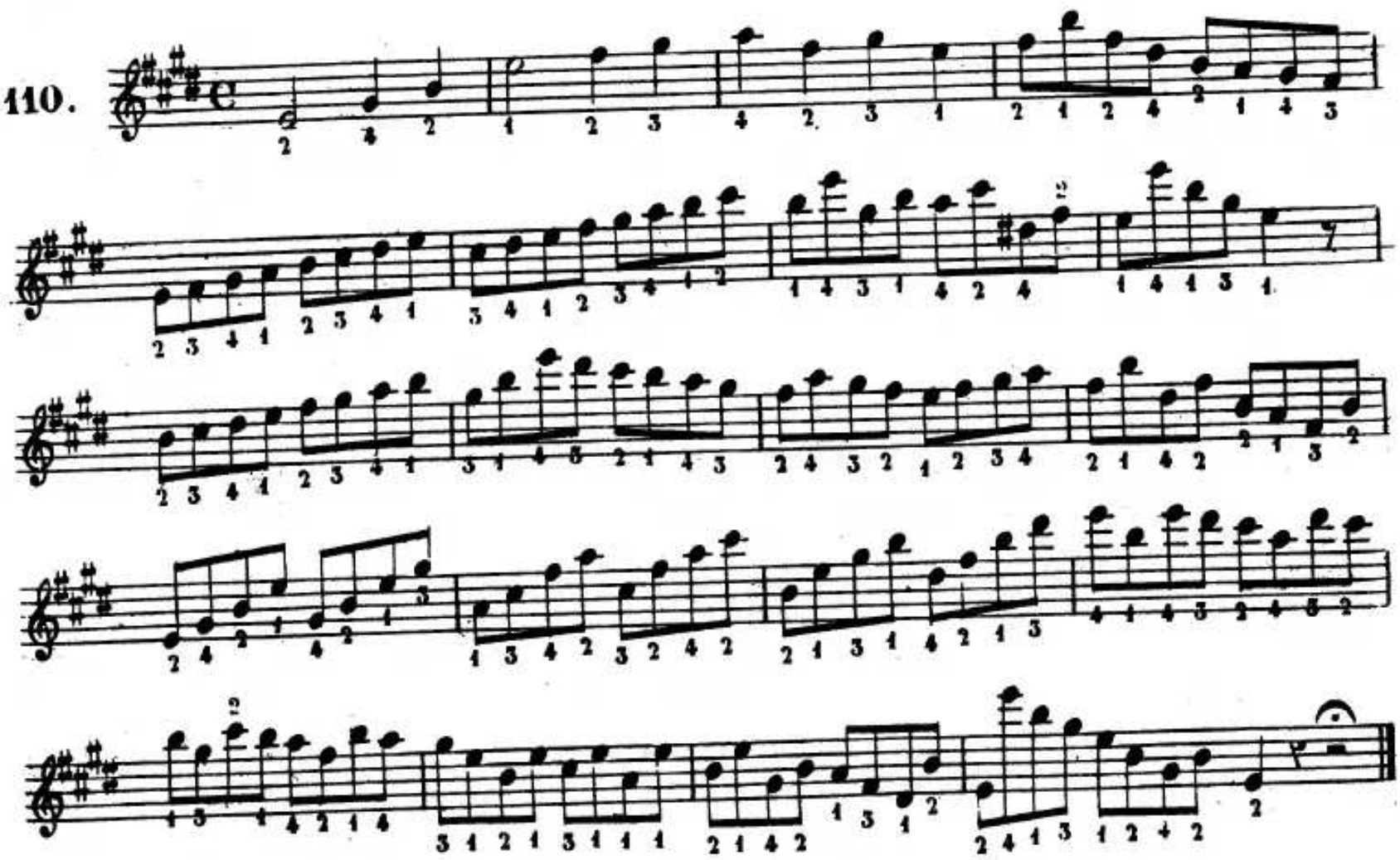
ff

IV· POSIZIONE

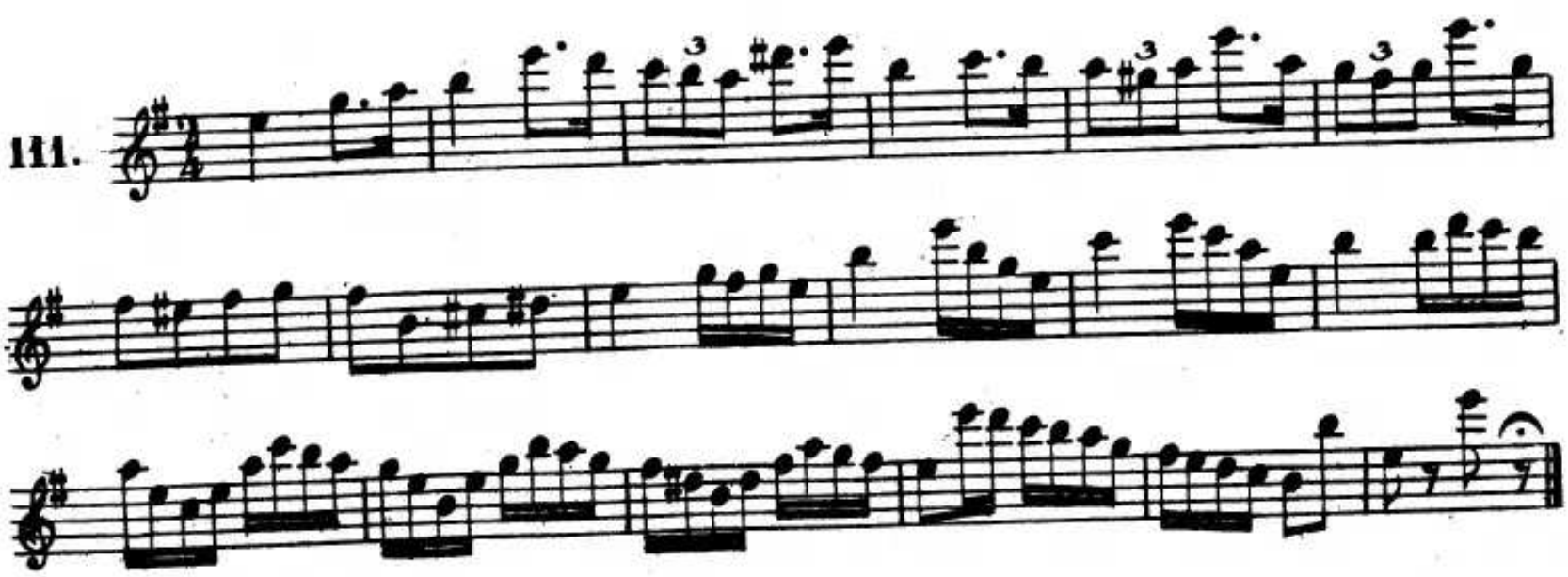
109.



110.



111.



POSIZIONE COMPOSTA

112. *Adagio*

cres.

I° tempo

rall.

f

rall.

dim.

I° tempo

p

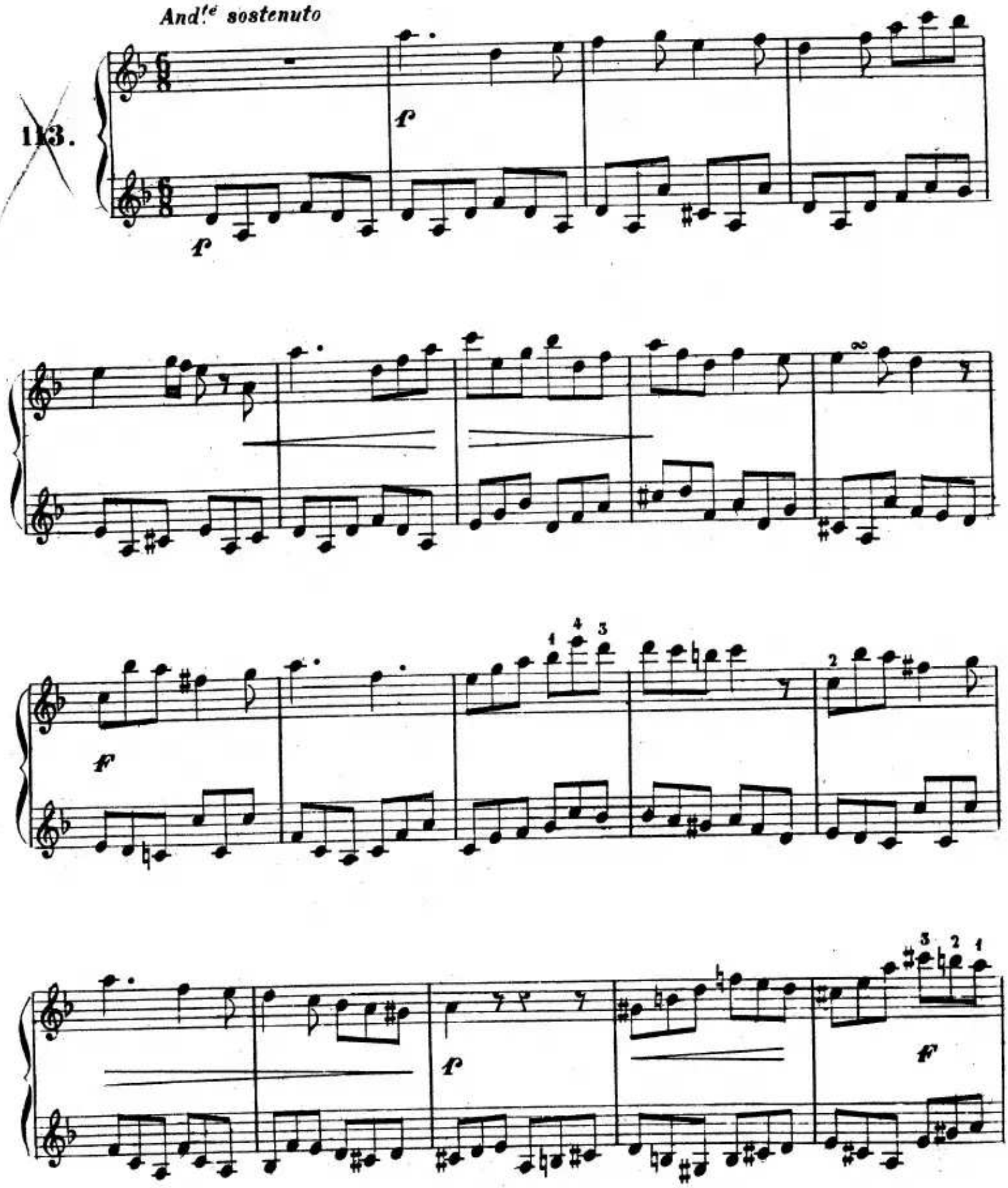
f

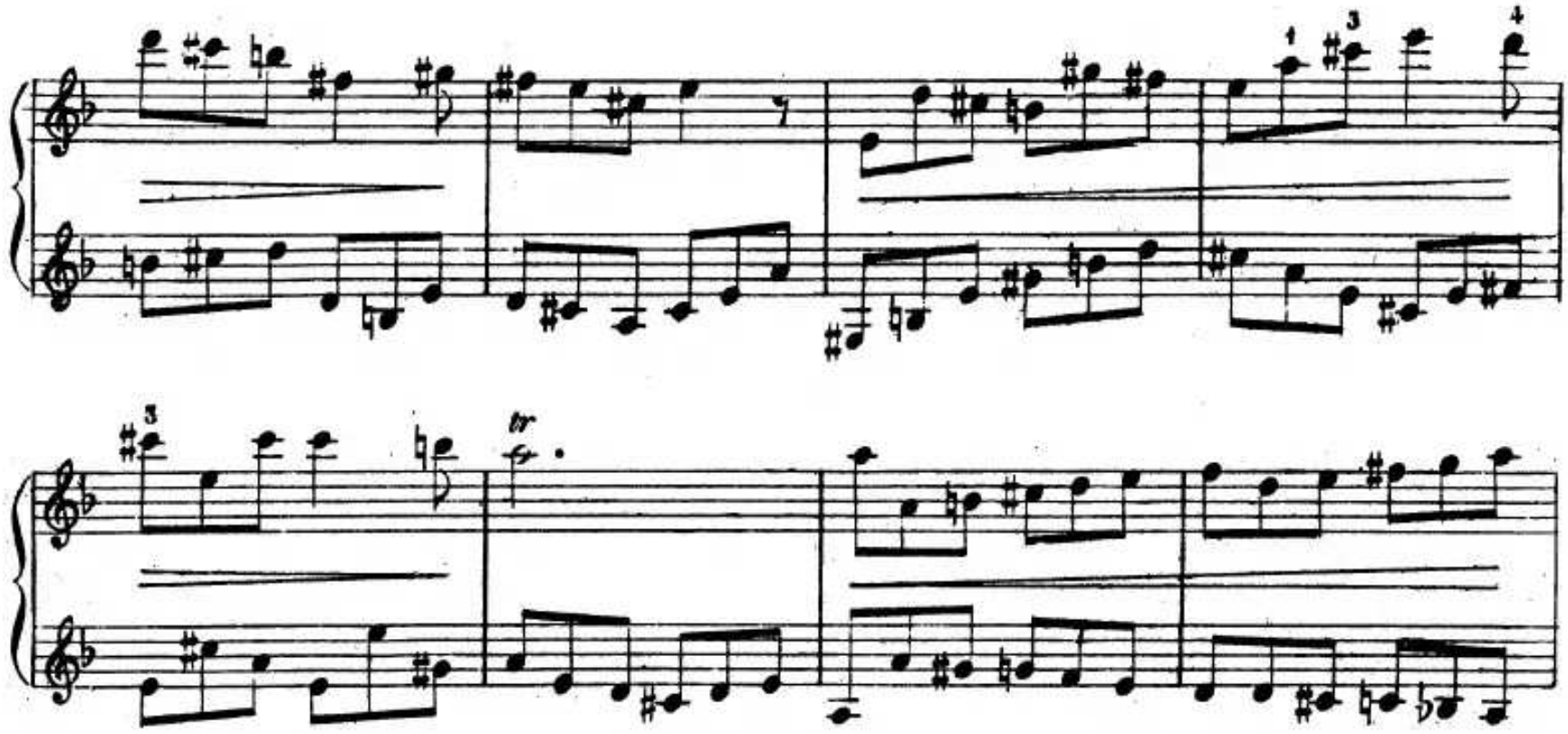
fp

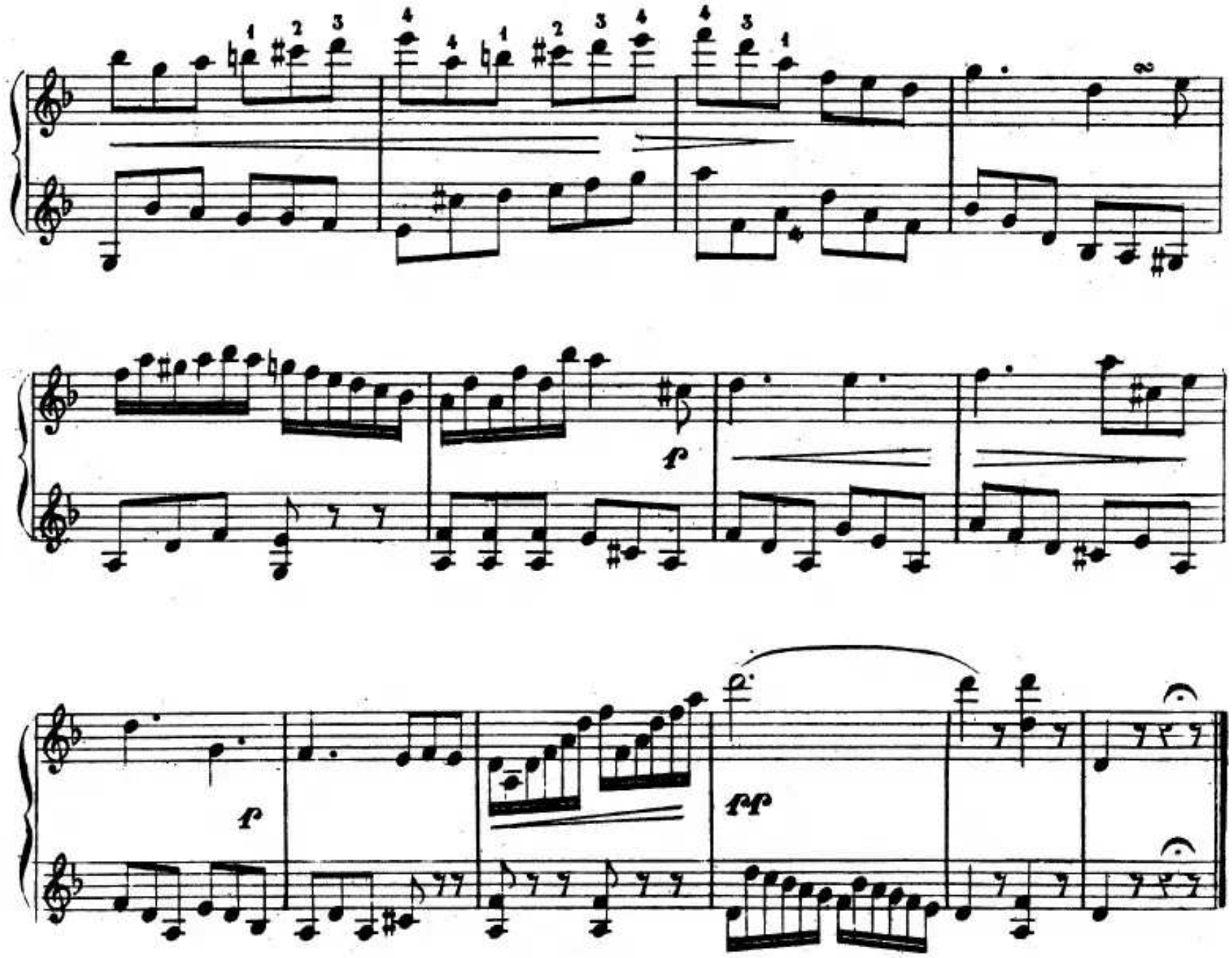
POSIZIONE COMPOSTA

113.

And.te sostenuto

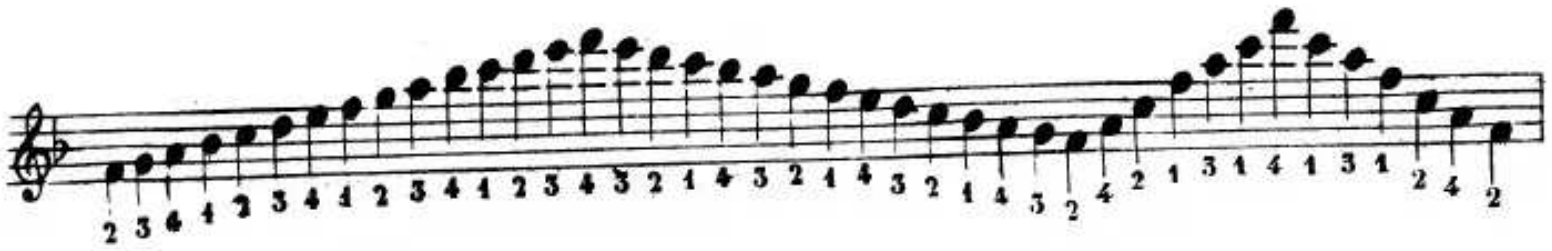




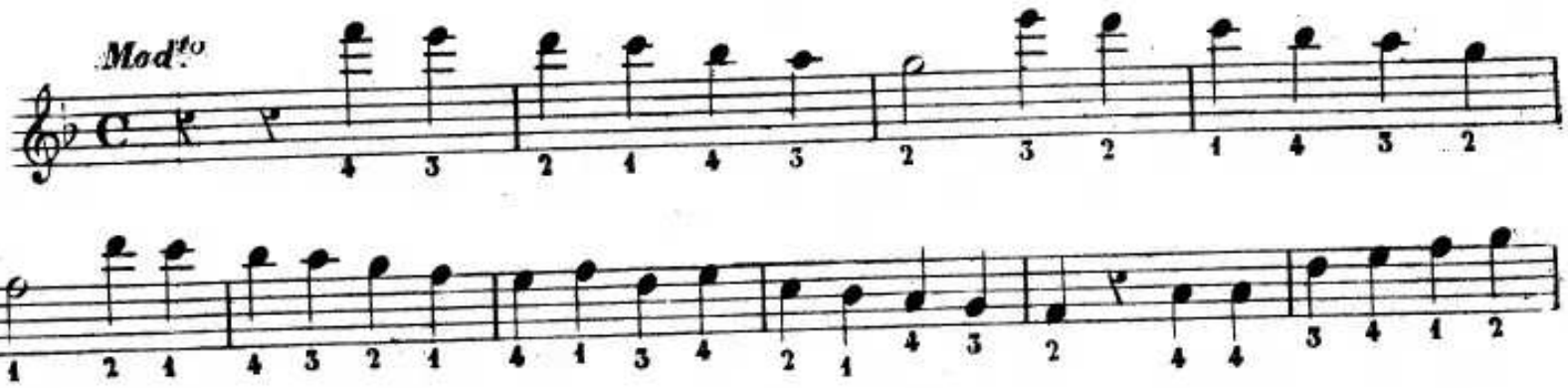

f
f
ff

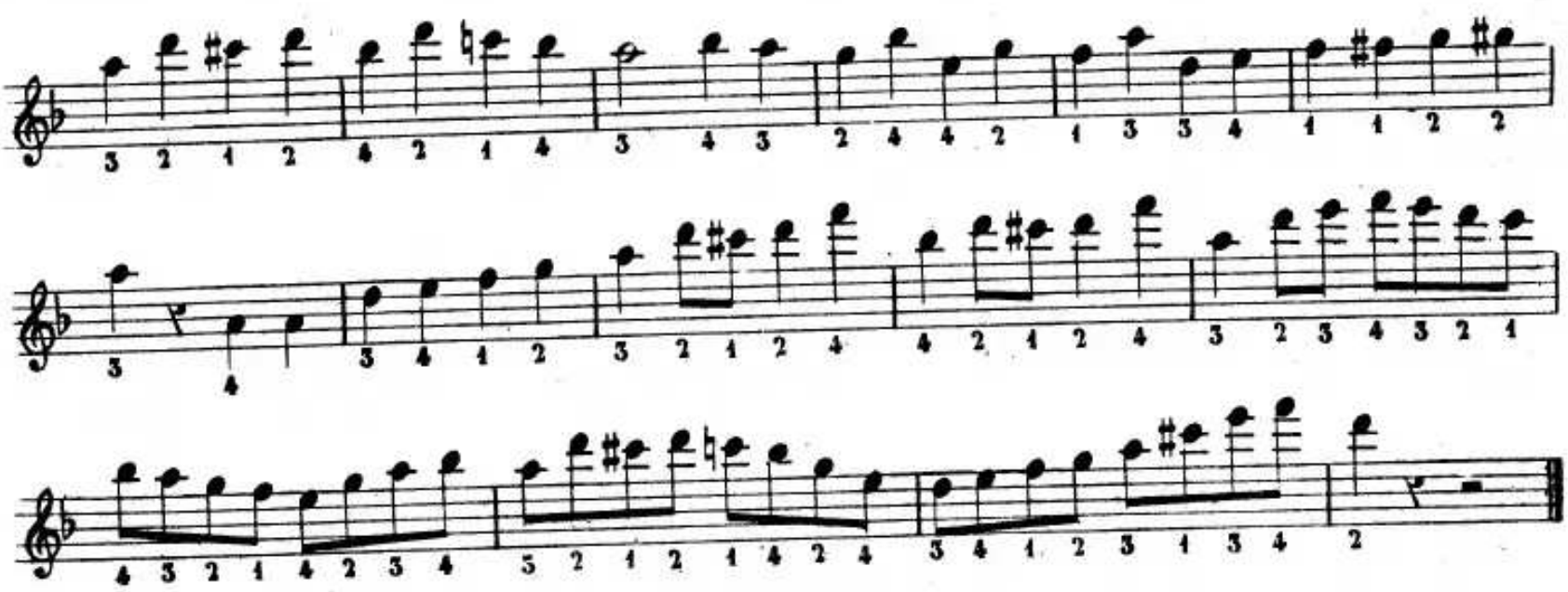
V· POSIZIONE

114.

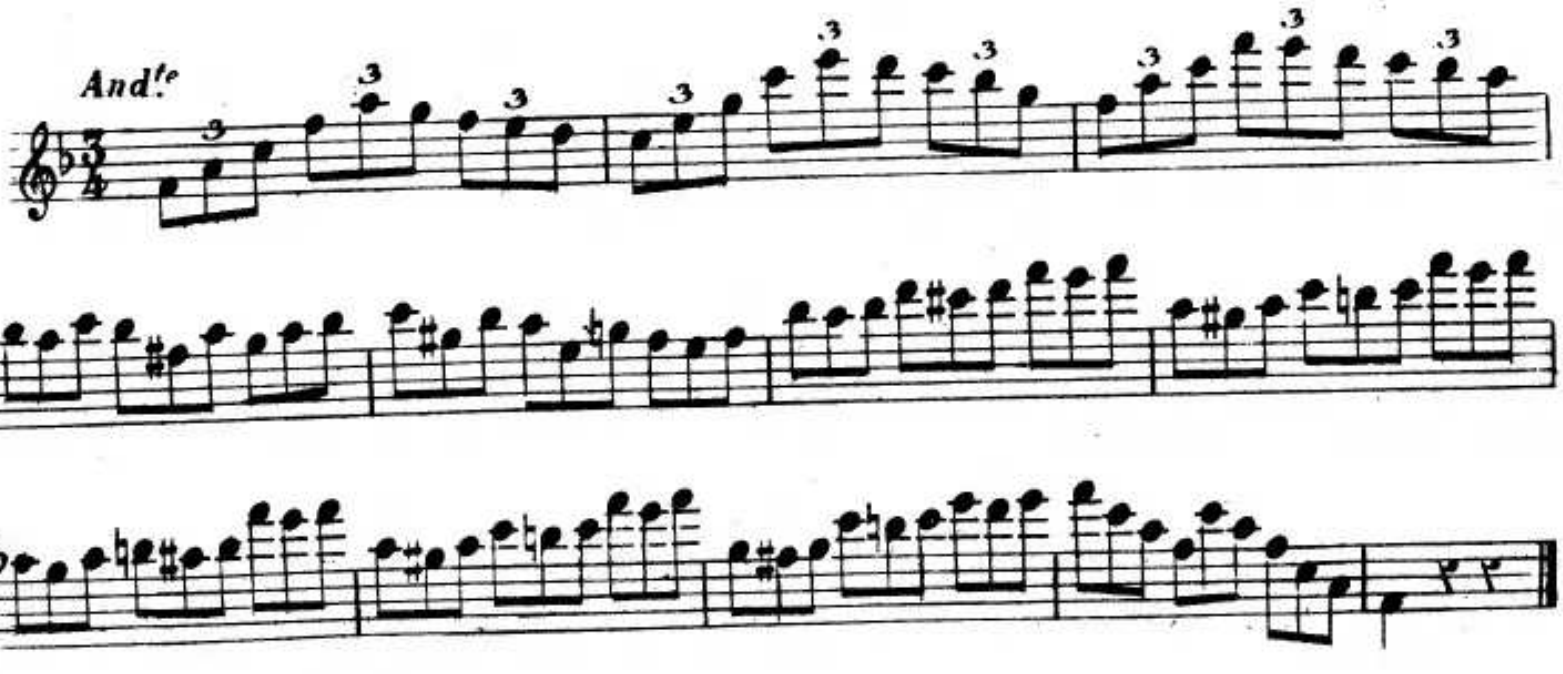


115.

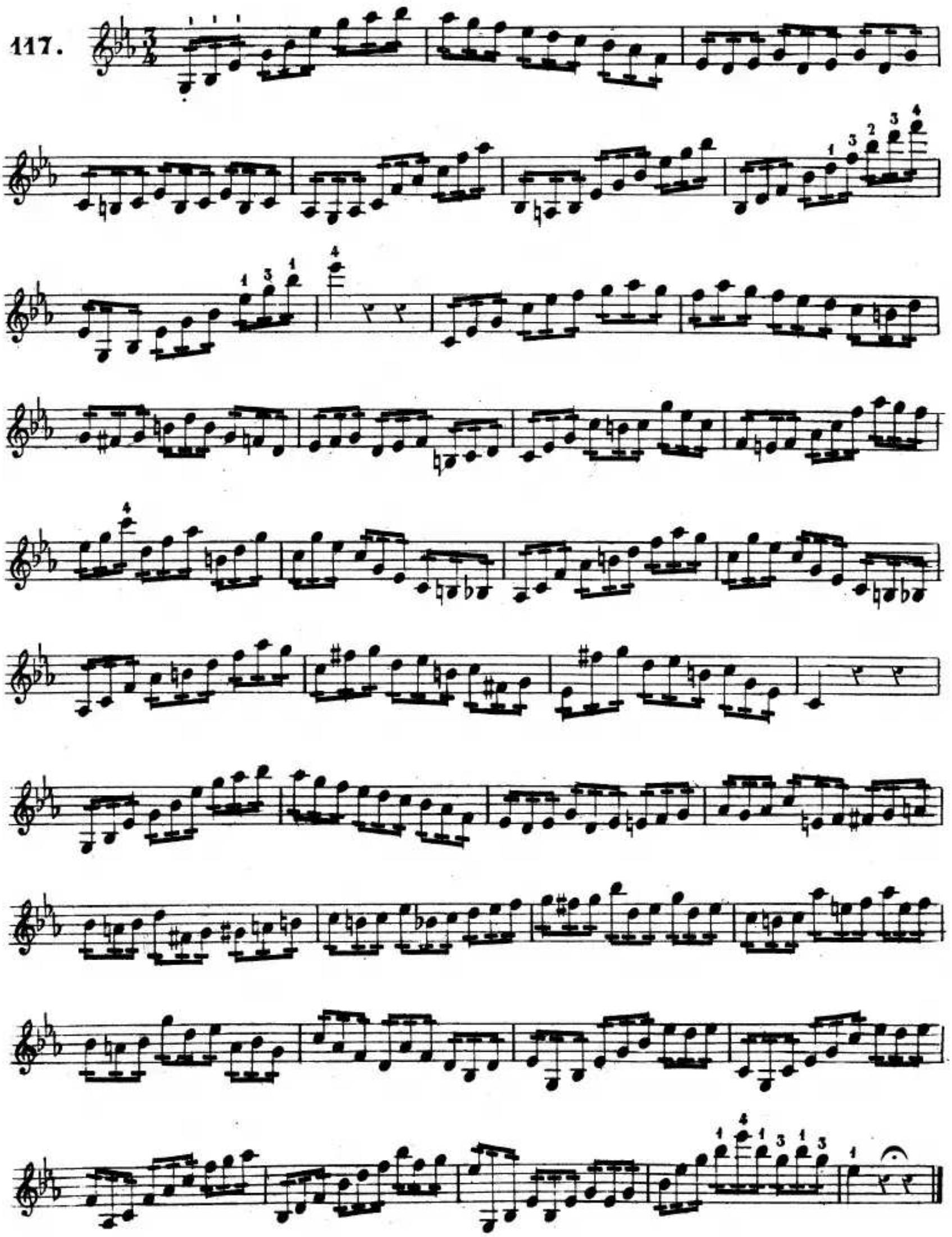




116.



117.



POSIZIONE COMPOSTA

118.

Adagio

ff

rall.

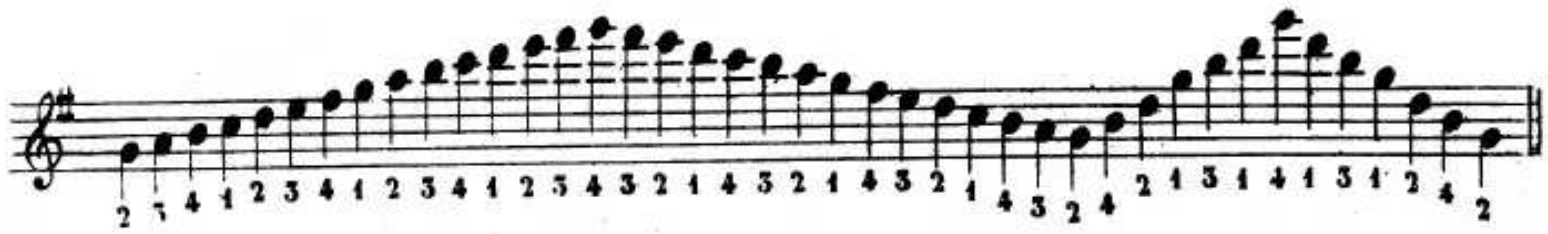
a tempo

f

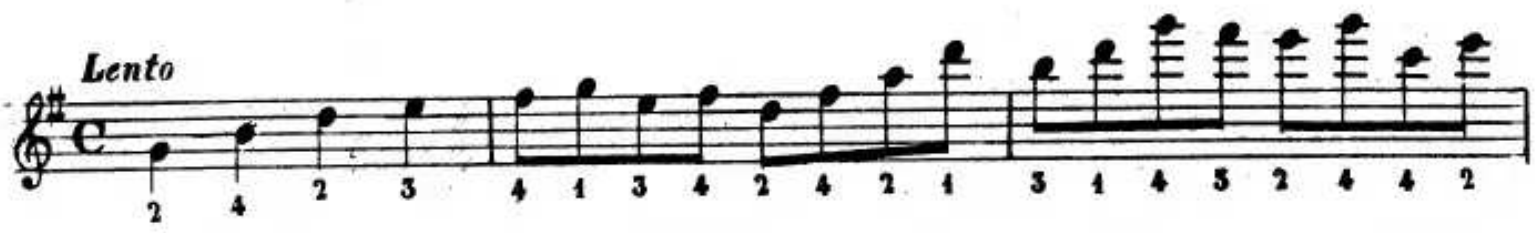
pp

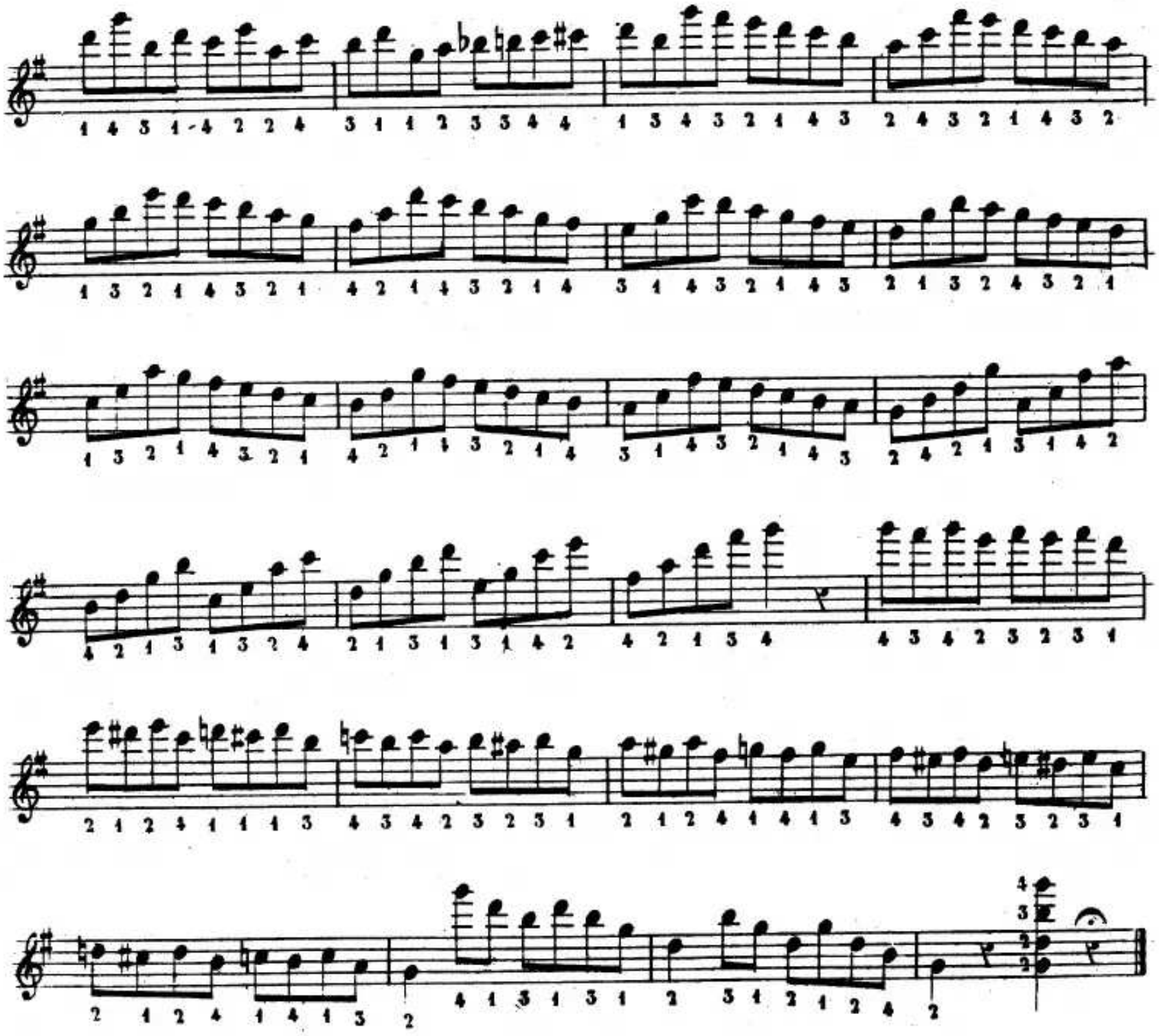
VI• POSIZIONE

119.



120.





Pennata intera.

121. *Mod.to*

3.ª Corda

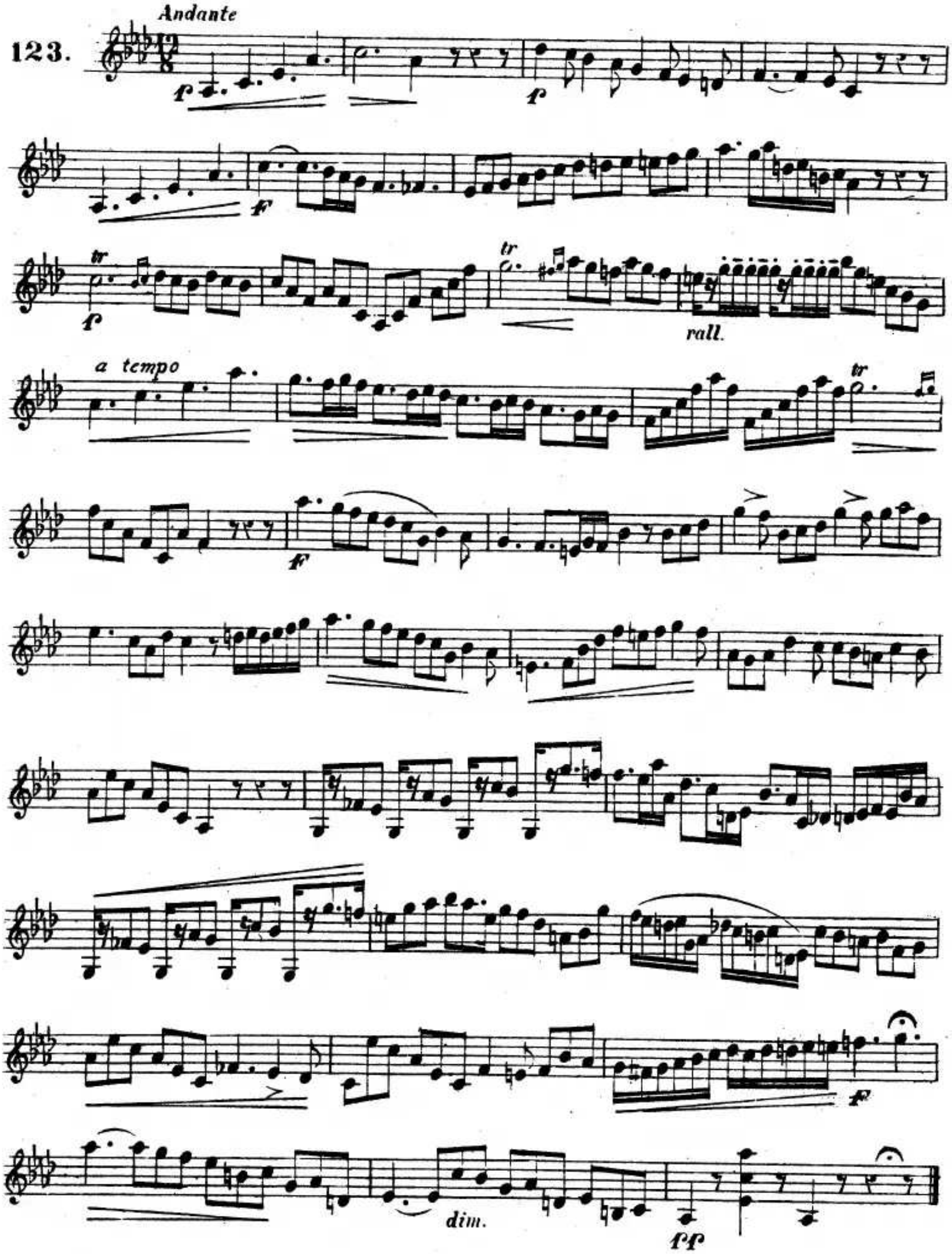
78

POSIZIONE COMPOSTA

122

All.° mosso

3.ª Posiz.


Andante
123.
rall.
a tempo
dim.

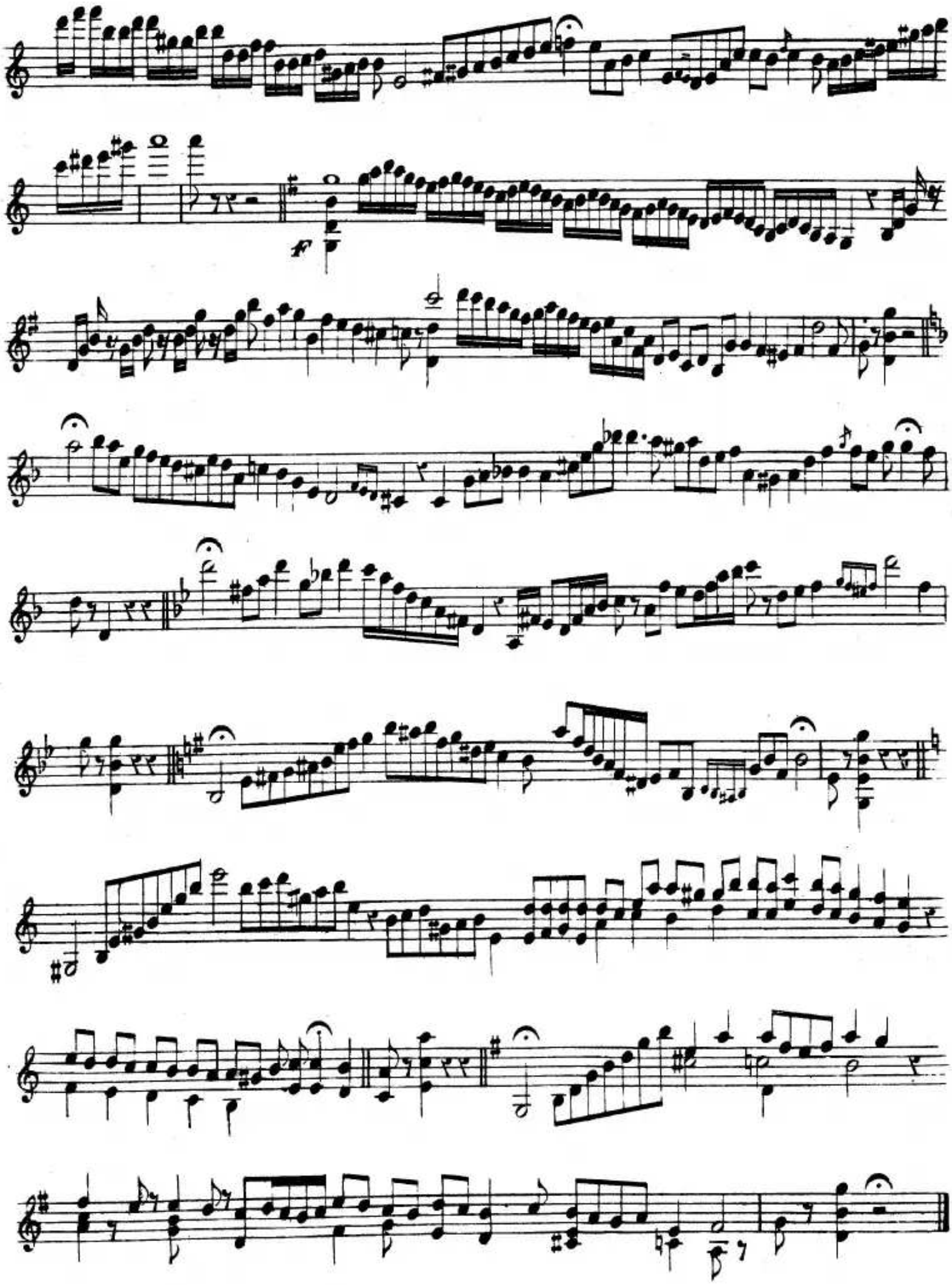
ESERCIZIO PER LE CADENZE

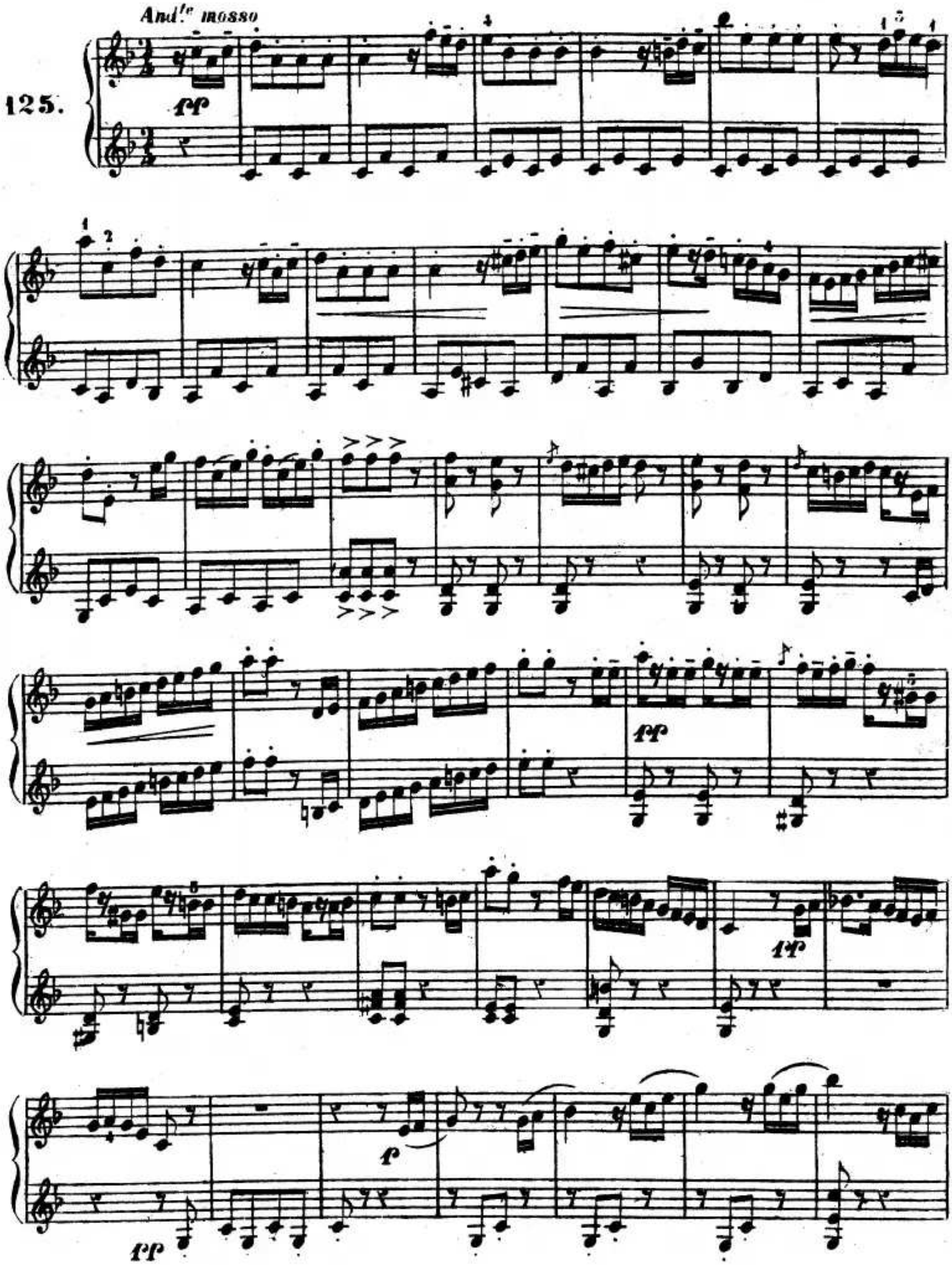
124.

f *f*

rall.

rall. molto


f


And.te mosso
125.
pp
pp
pp
pp
p

ff più mosso

84

BARCAROLA

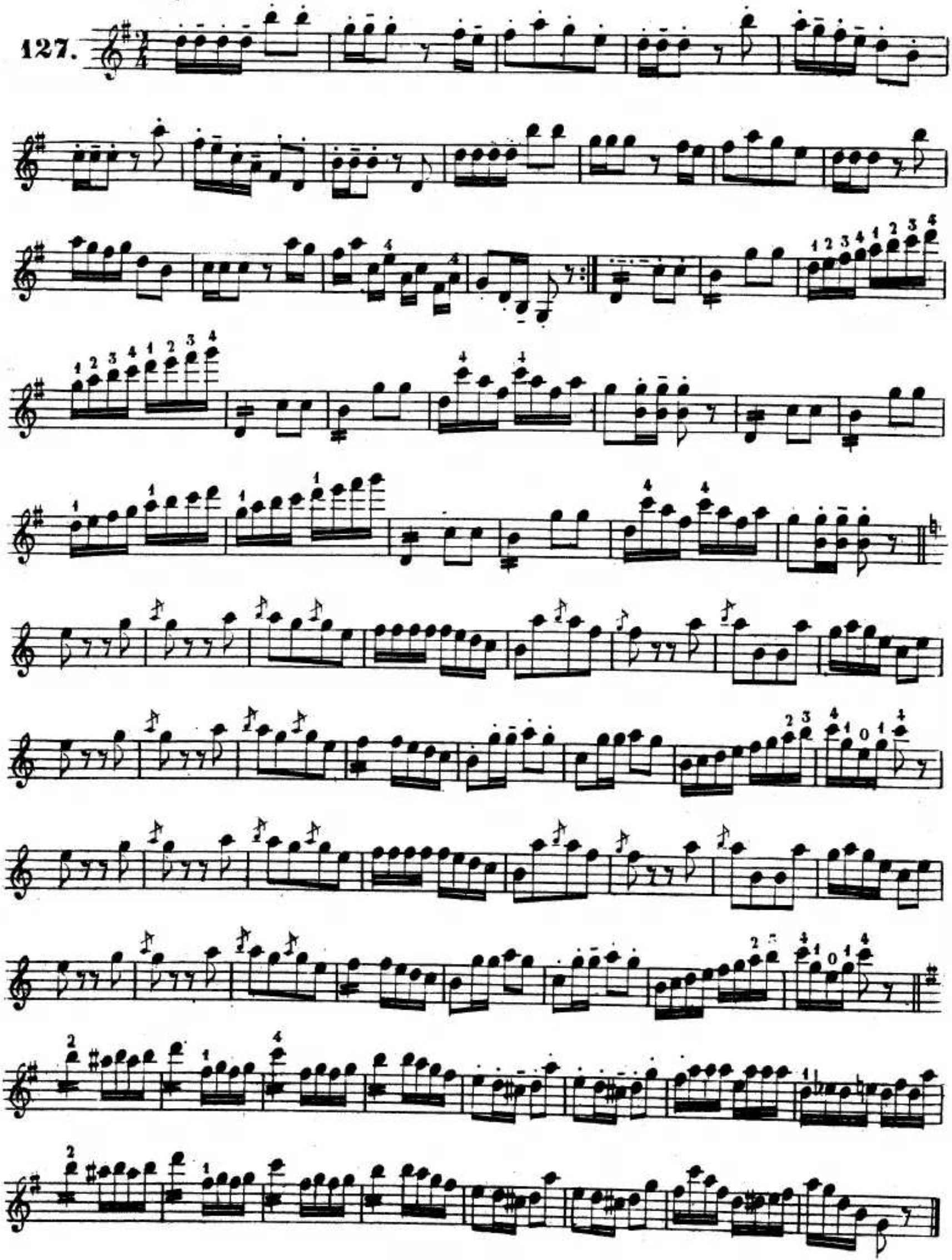
126. *And.te mosso*

f

f

Tempo di marcia

127.



86

128.

Adagio

ff

rall.

f

f

rall.

a tempo

stent.

a tempo

stent.

a tempo **ff**

f

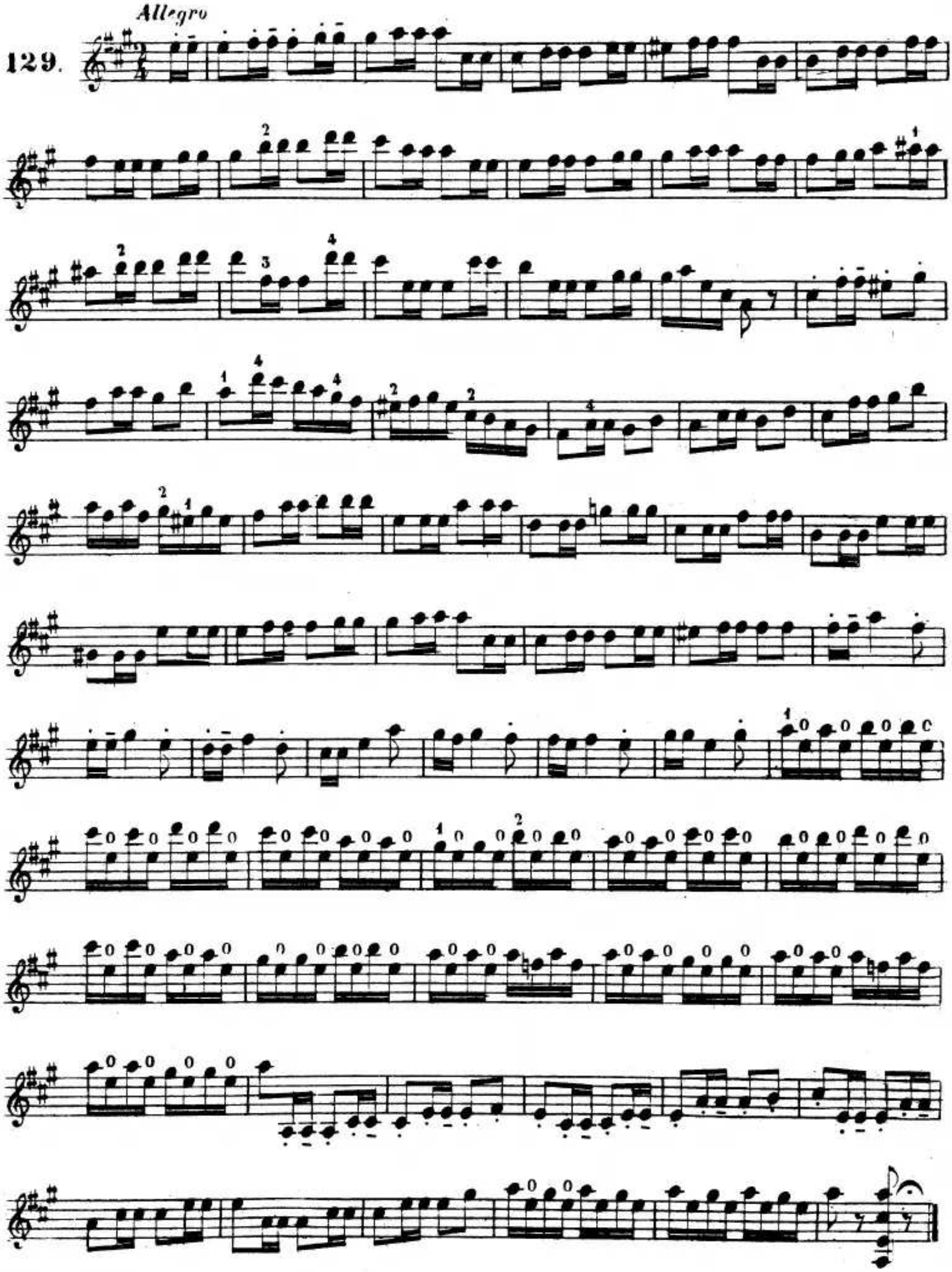
f

f

f

f

129. *Allegro*



130. *Moderato*

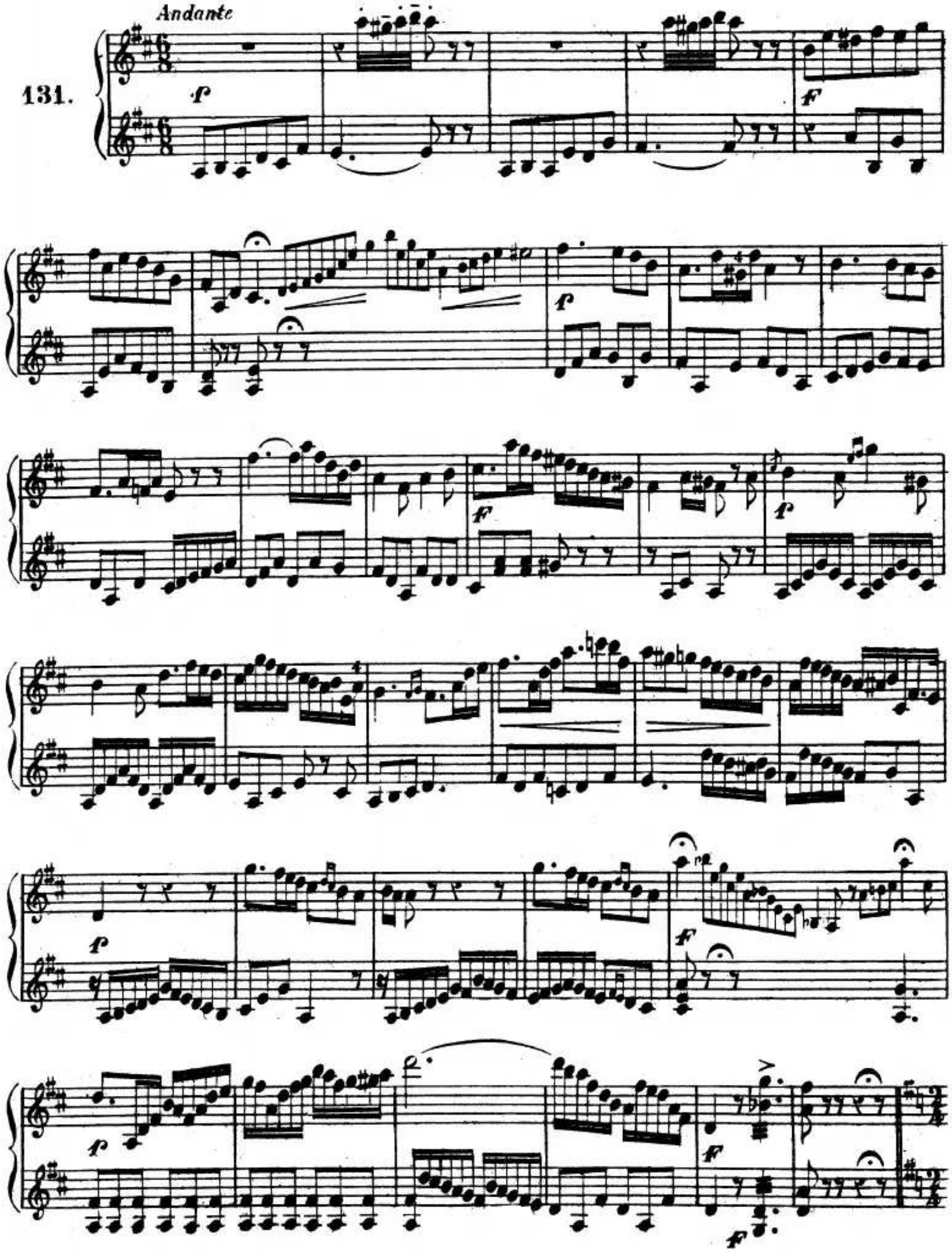
2ª Corda

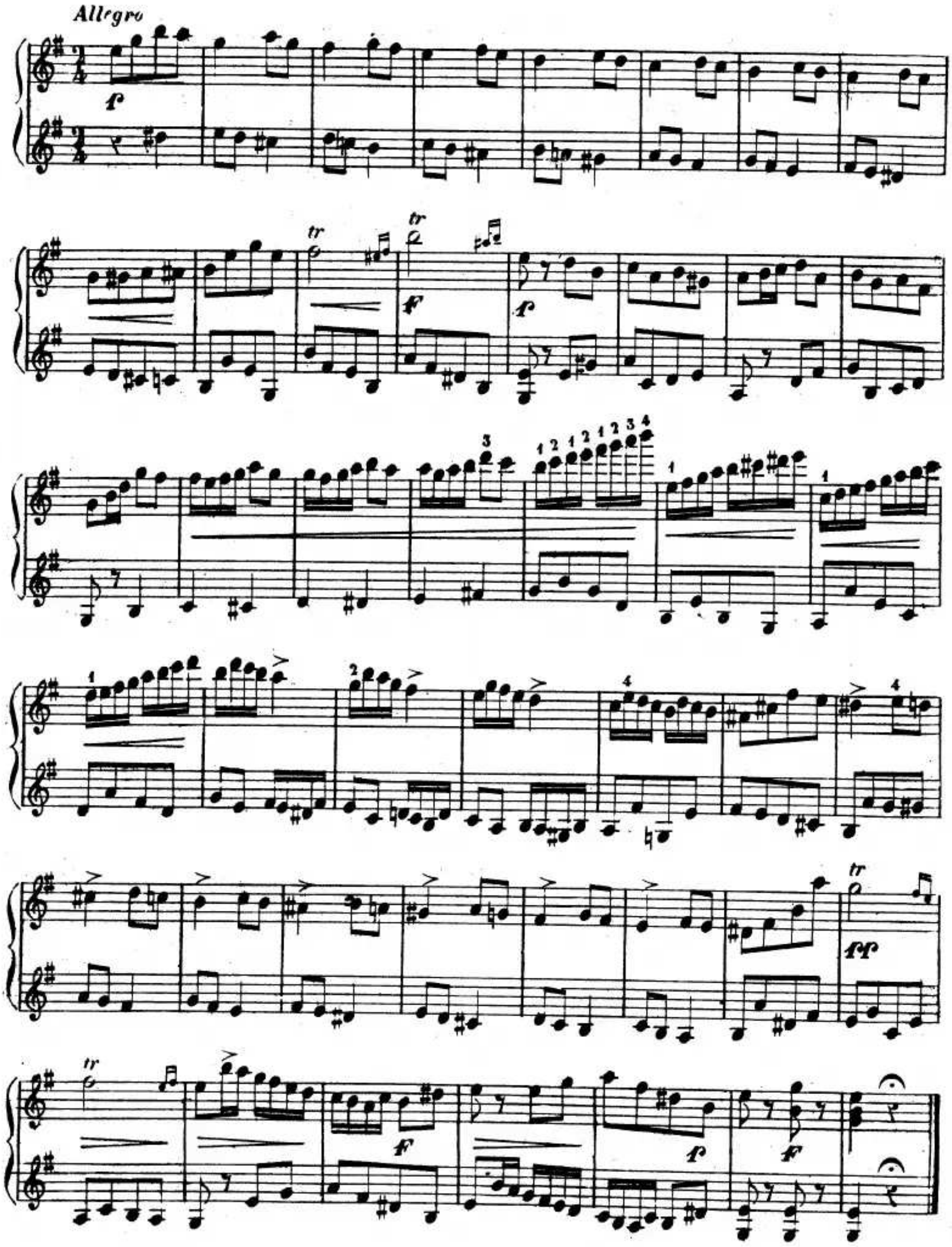
3ª Posiz. 4ª Posiz. 3ª Posiz. 4ª Posiz.

3ª Posiz.

3ª Posiz. 6ª 2ª Corda

131.

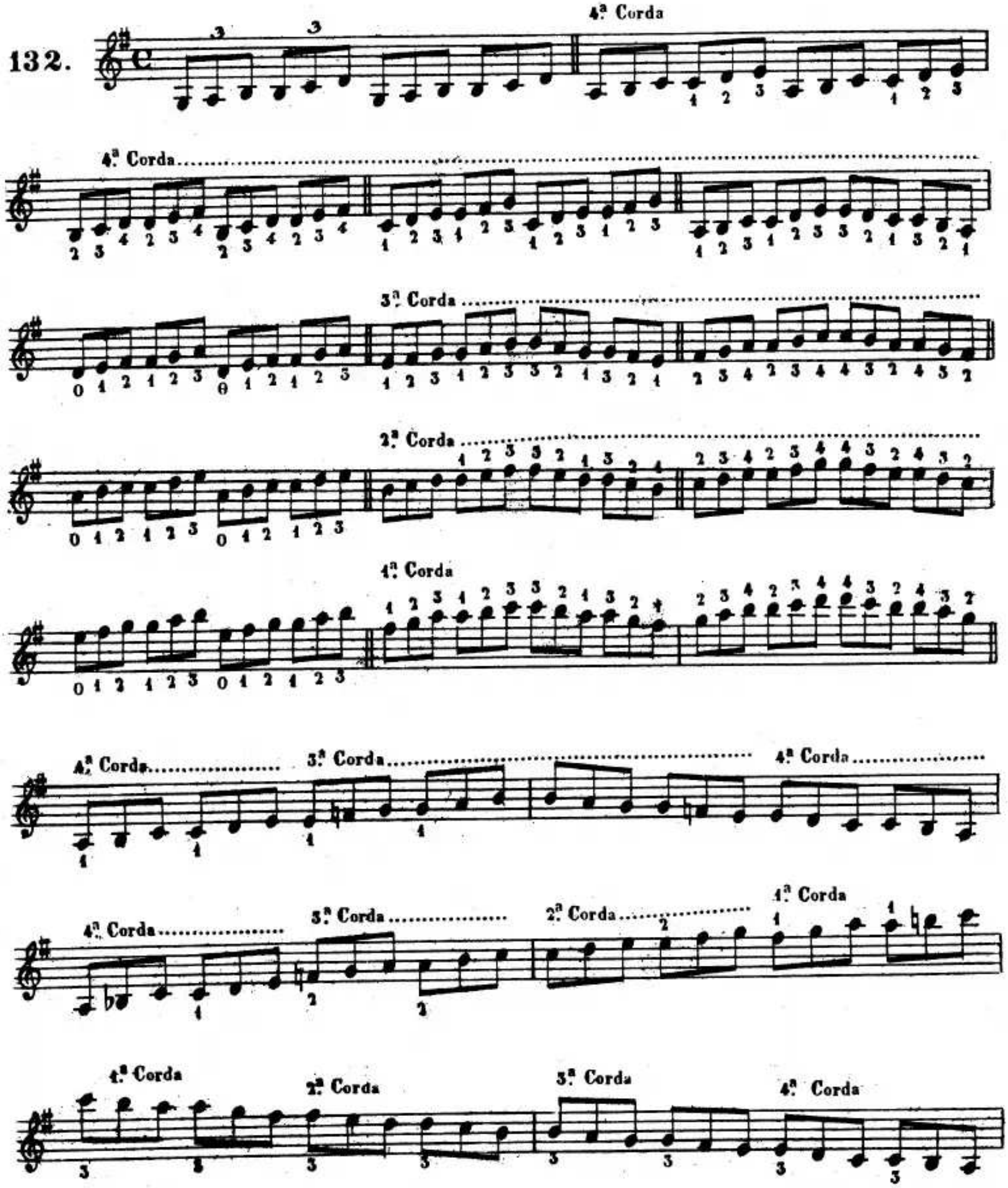



Allegro

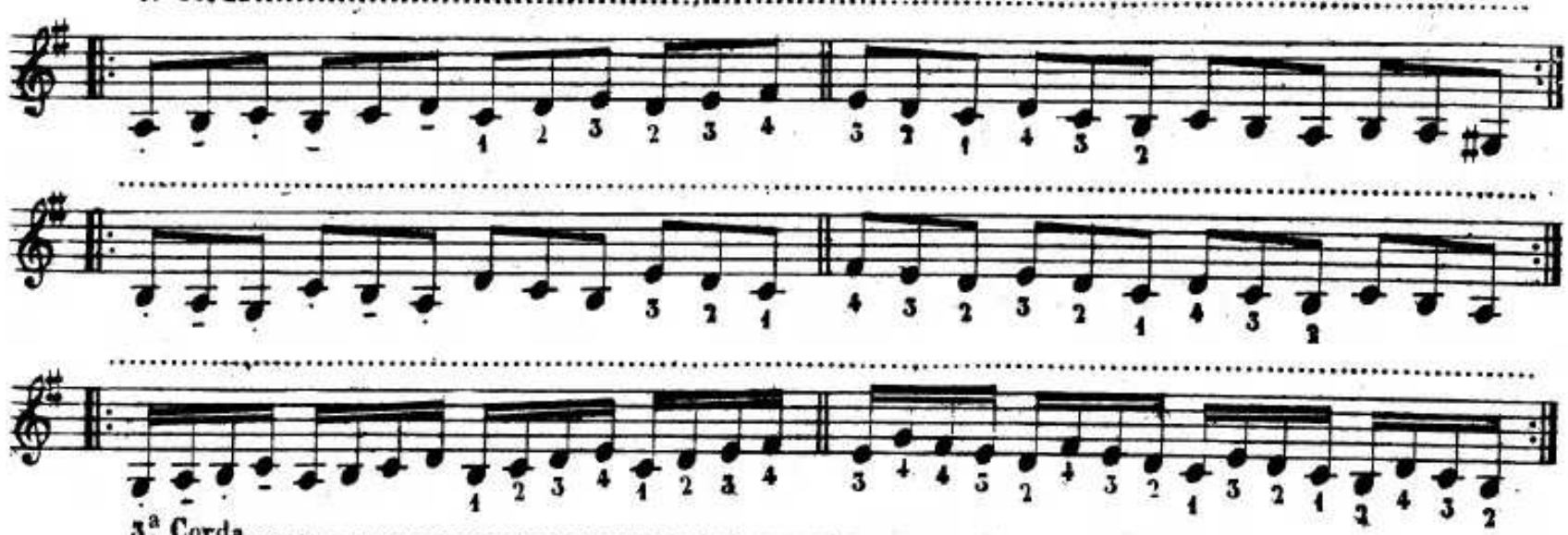
92

SPOSTAMENTO DELLA MANO SINISTRA

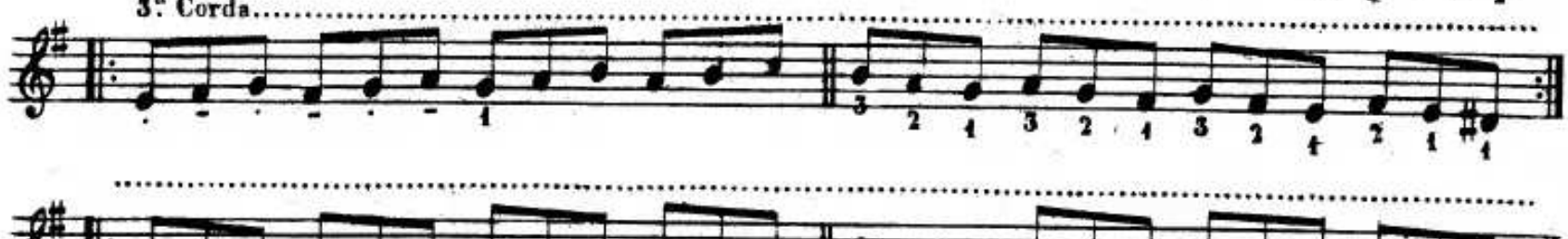
132.



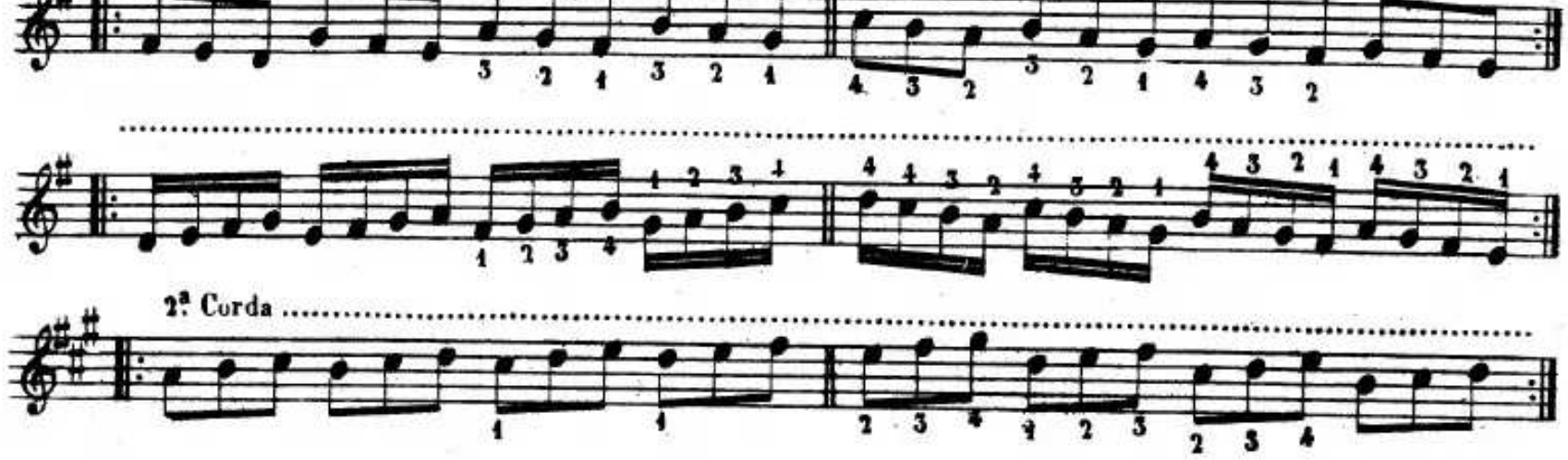
4ª Corda



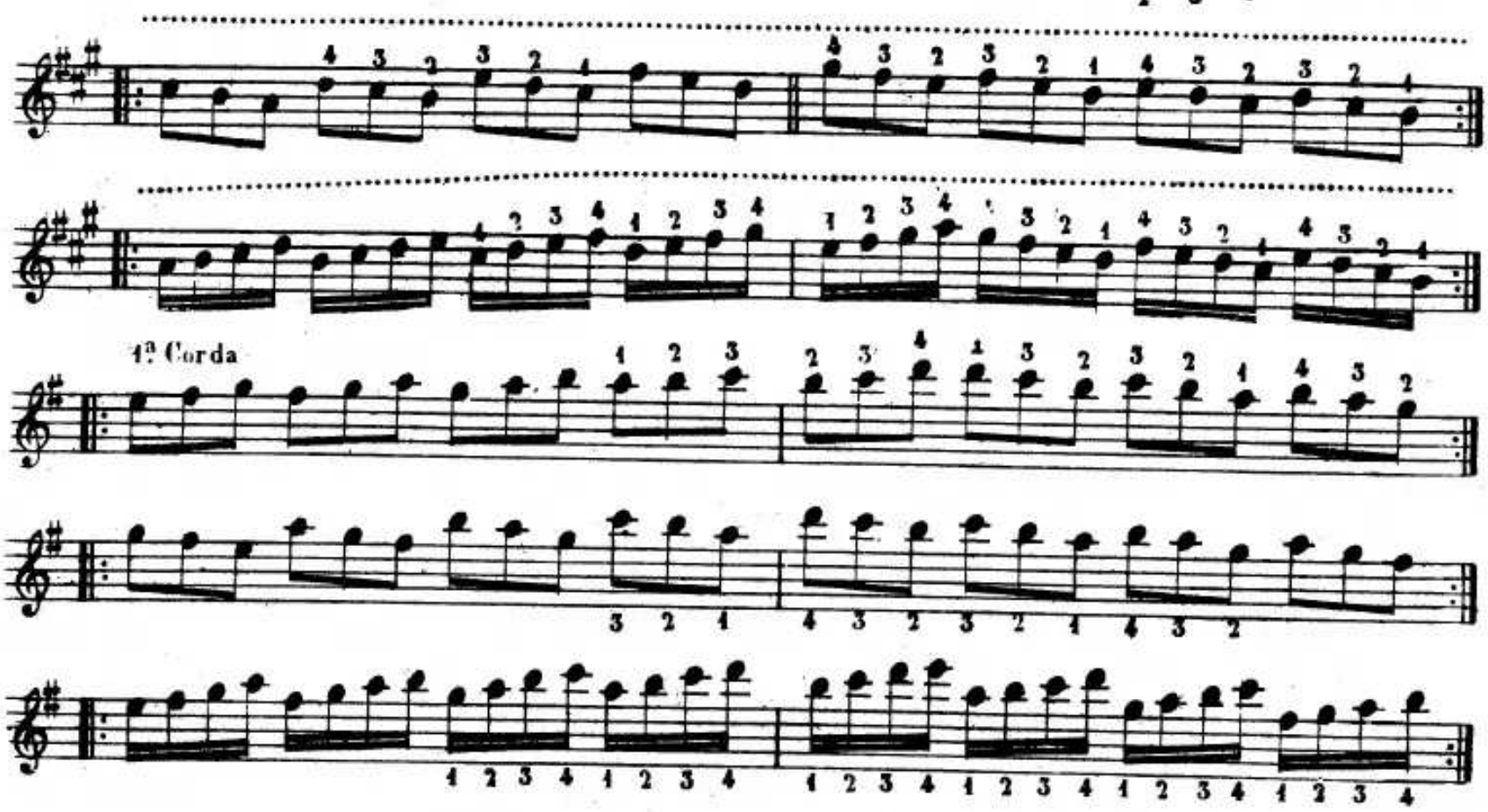
3ª Corda



2ª Corda



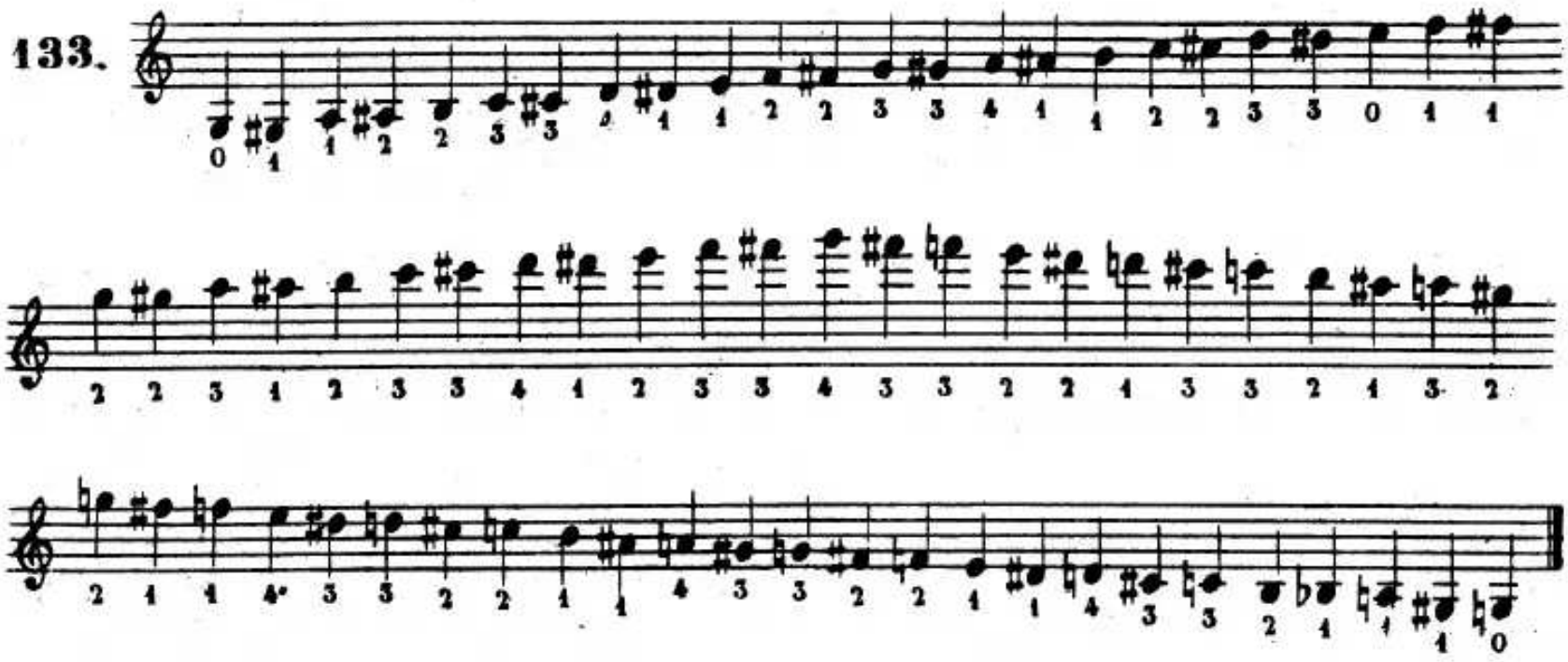
4ª Corda



94

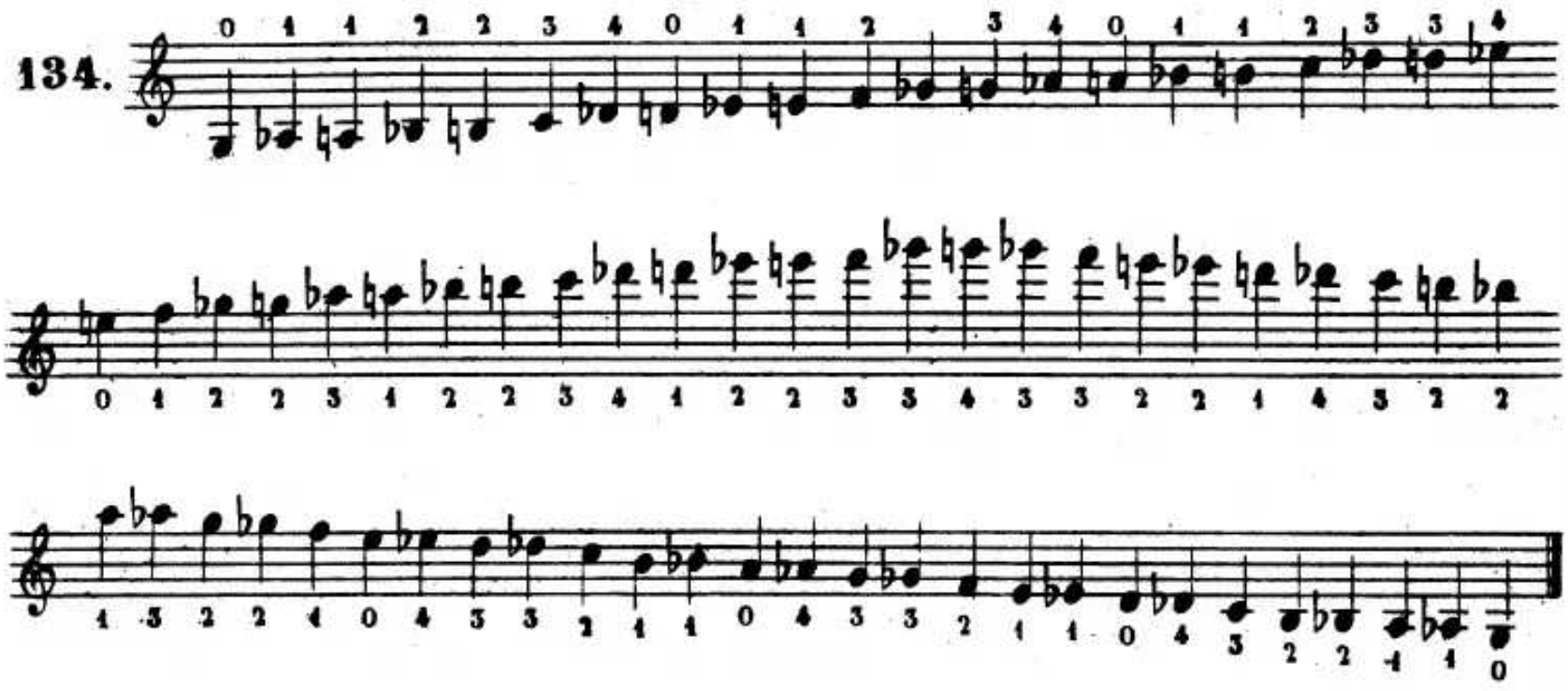
SCALA CROMATICA (CON I DIESIS)

133.



SCALA CROMATICA (CON I BEMOLLI)

134.

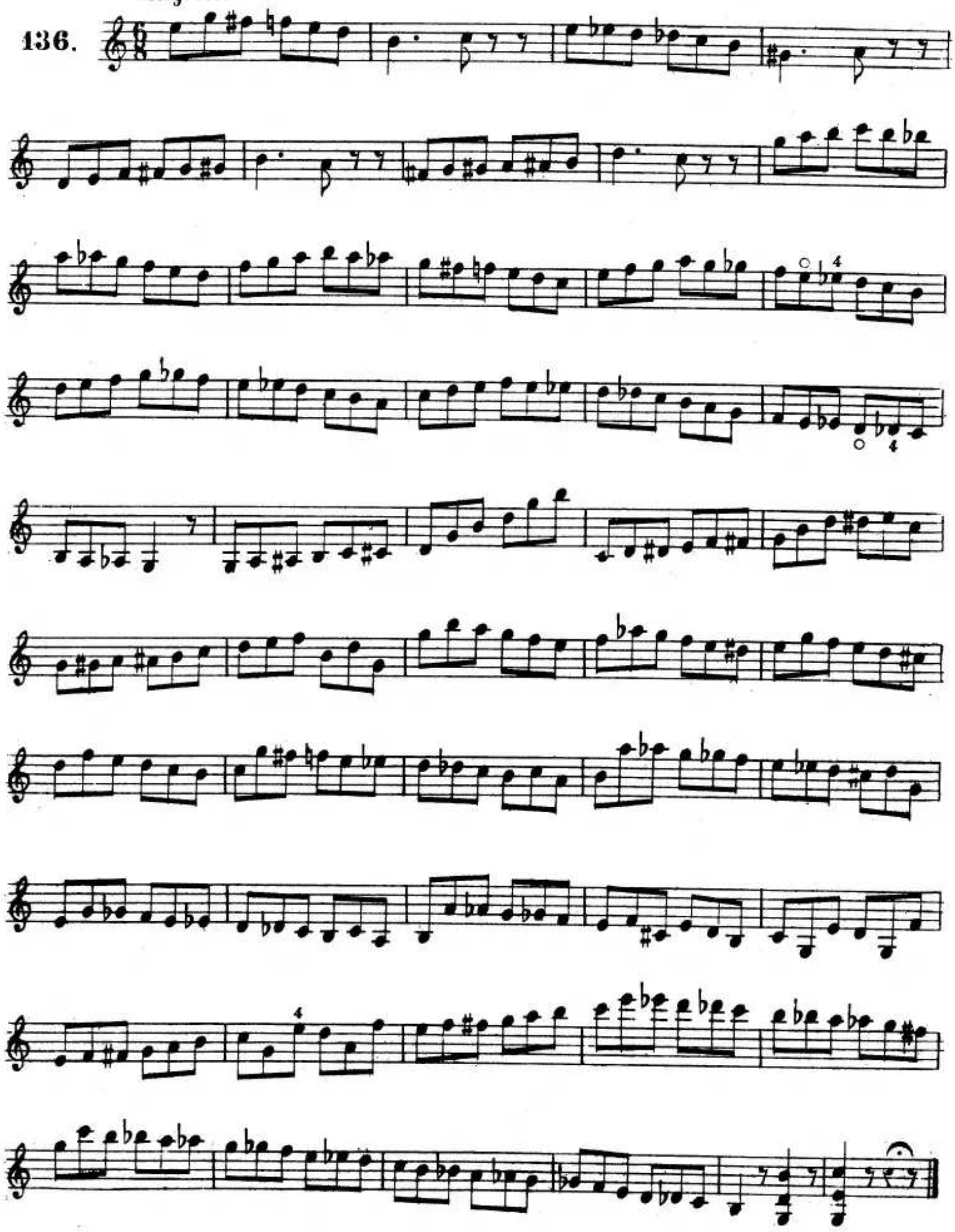


Scala cromatica col 1° e 2° dito.

135.

Allegretto

136.

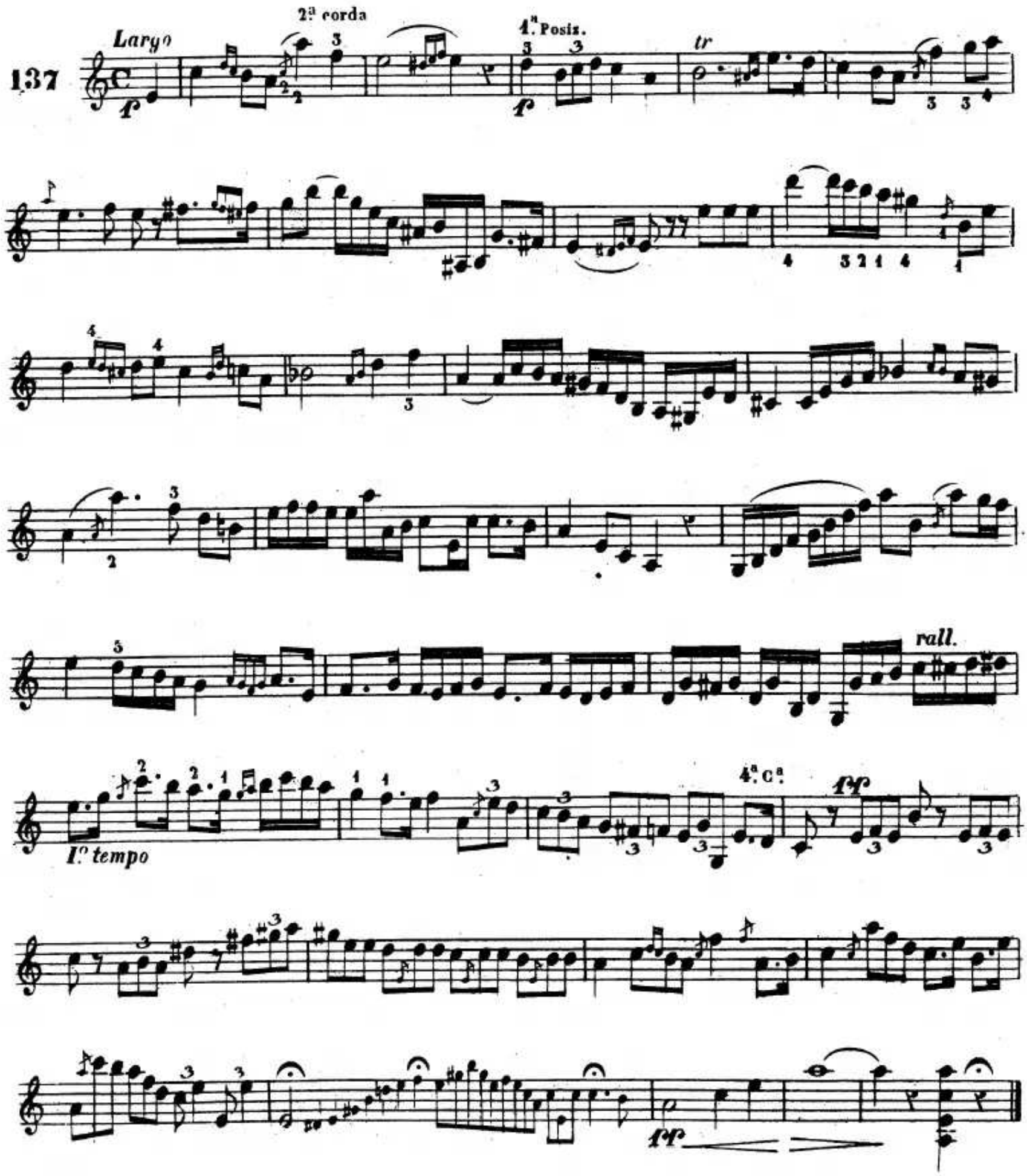


96

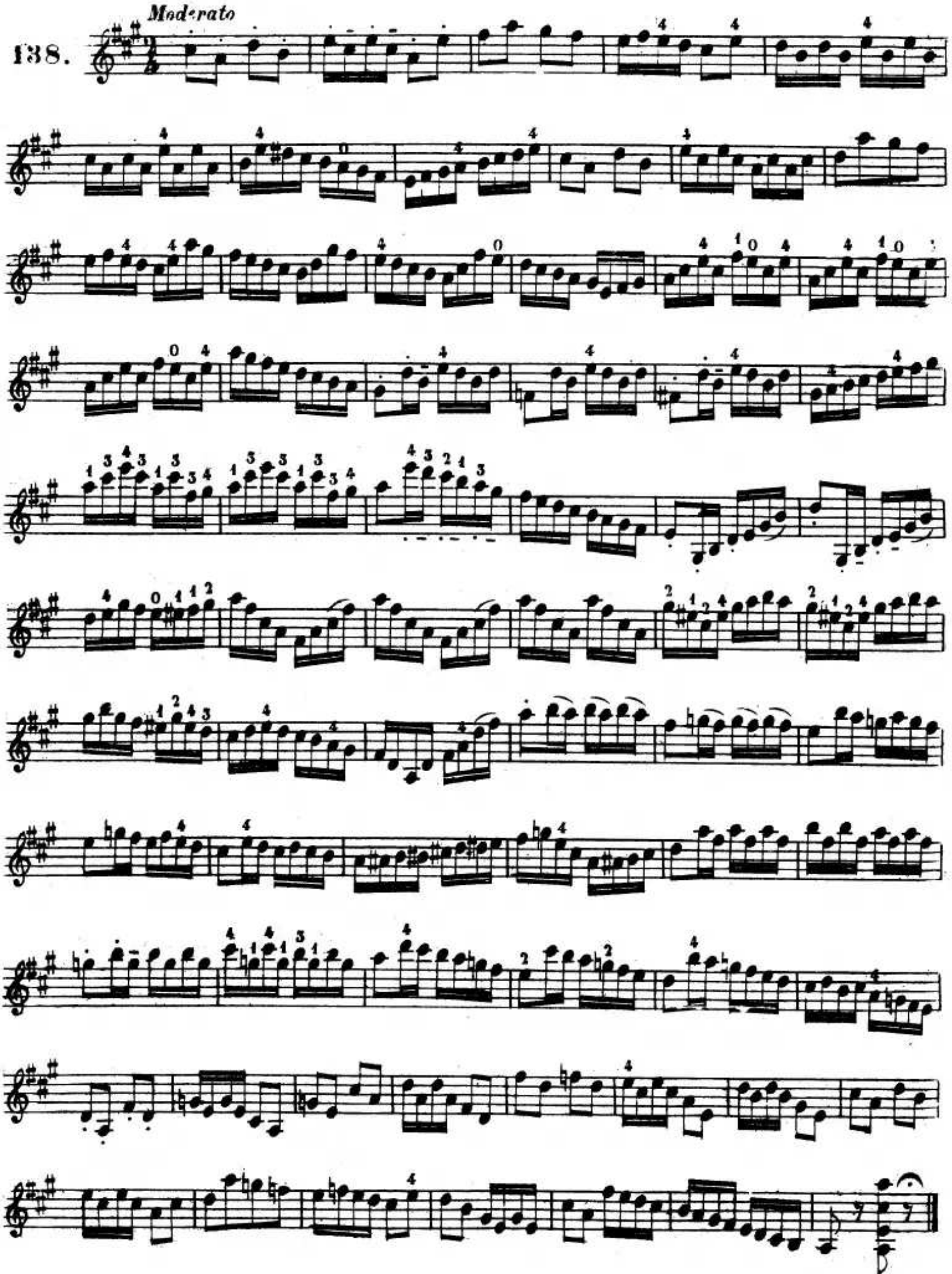
DEL PORTAMENTO (o strisciato)

Battendo una nota e percorrendo poi col medesimo dito della mano sinistra la tastiera velocemente e senza lasciare la corda esce un suono così detto strisciato il quale, in alcuni casi, serve a dare una certa eleganza ai pezzi melodici.

Questi portamenti vengono segnati con una acciaccatura legata come nel seguente esercizio.



138. *Moderato*



98

139.

Allegro

30

f

F

Adagio

f

f

F

3ª Posiz.

2ª Posiz.

1ª Posiz.

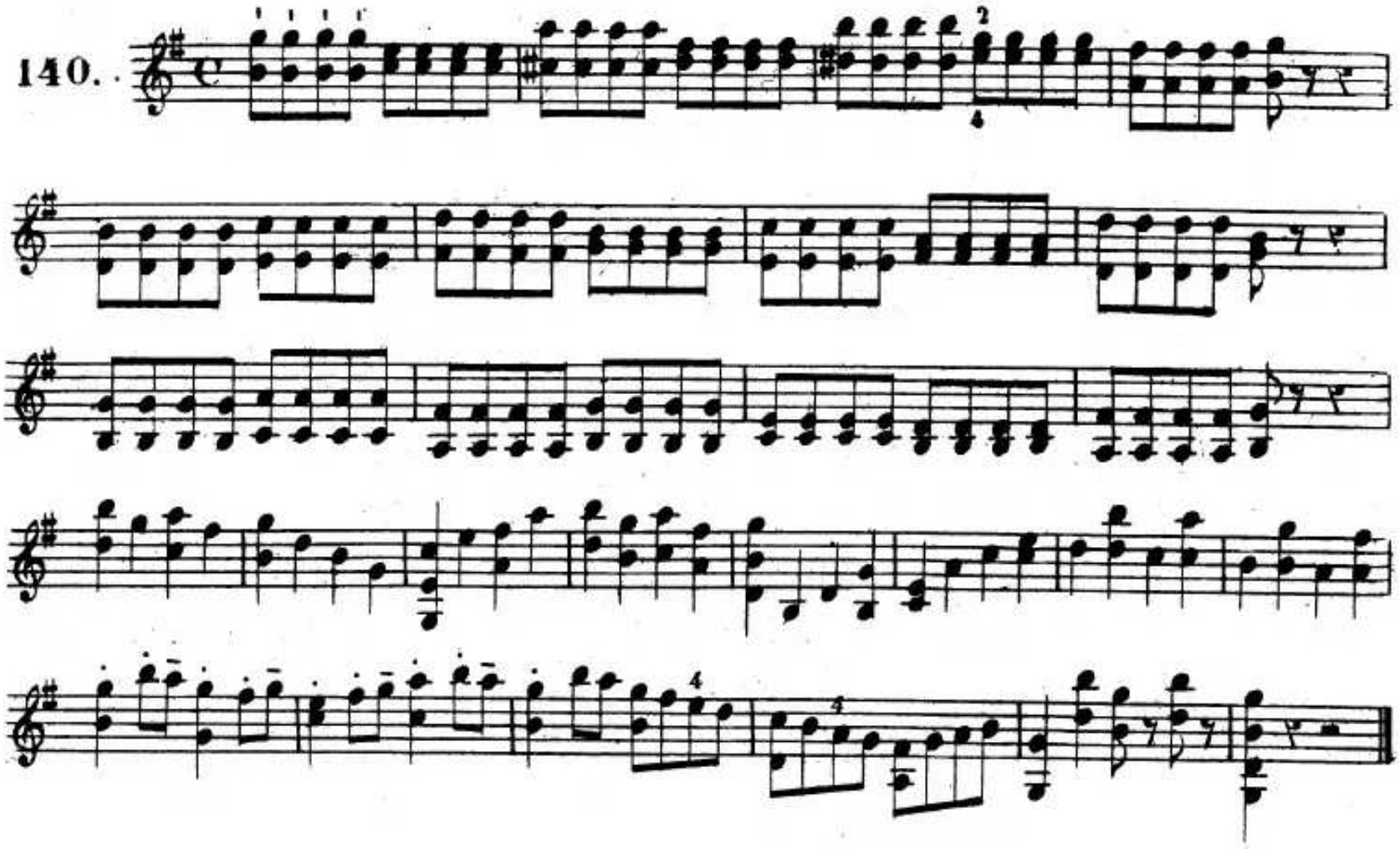
All°

rall.

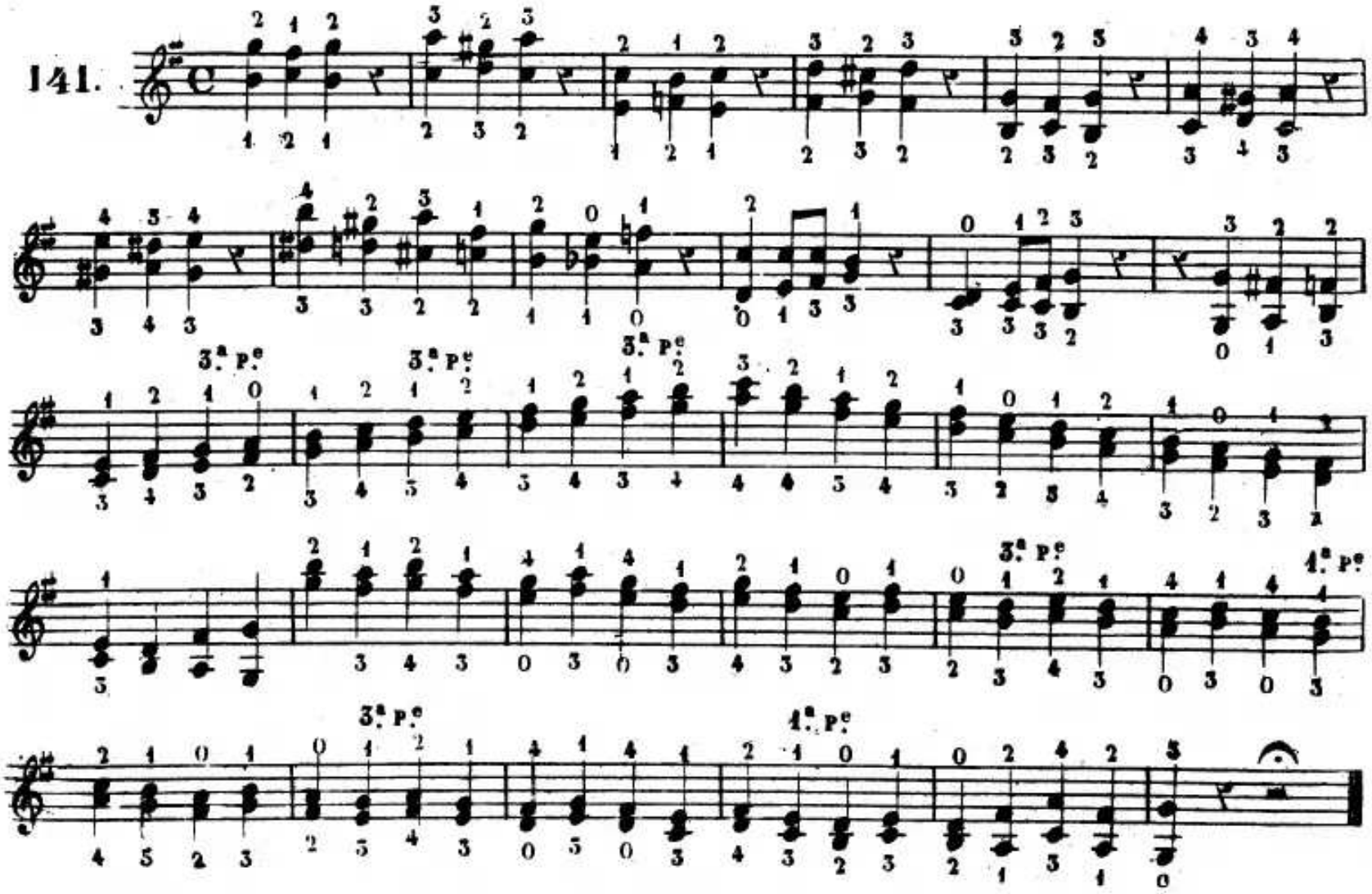
ff

ESERCIZI CON LE CORDE DOPPIE

140.



141.



142. *Adagio*

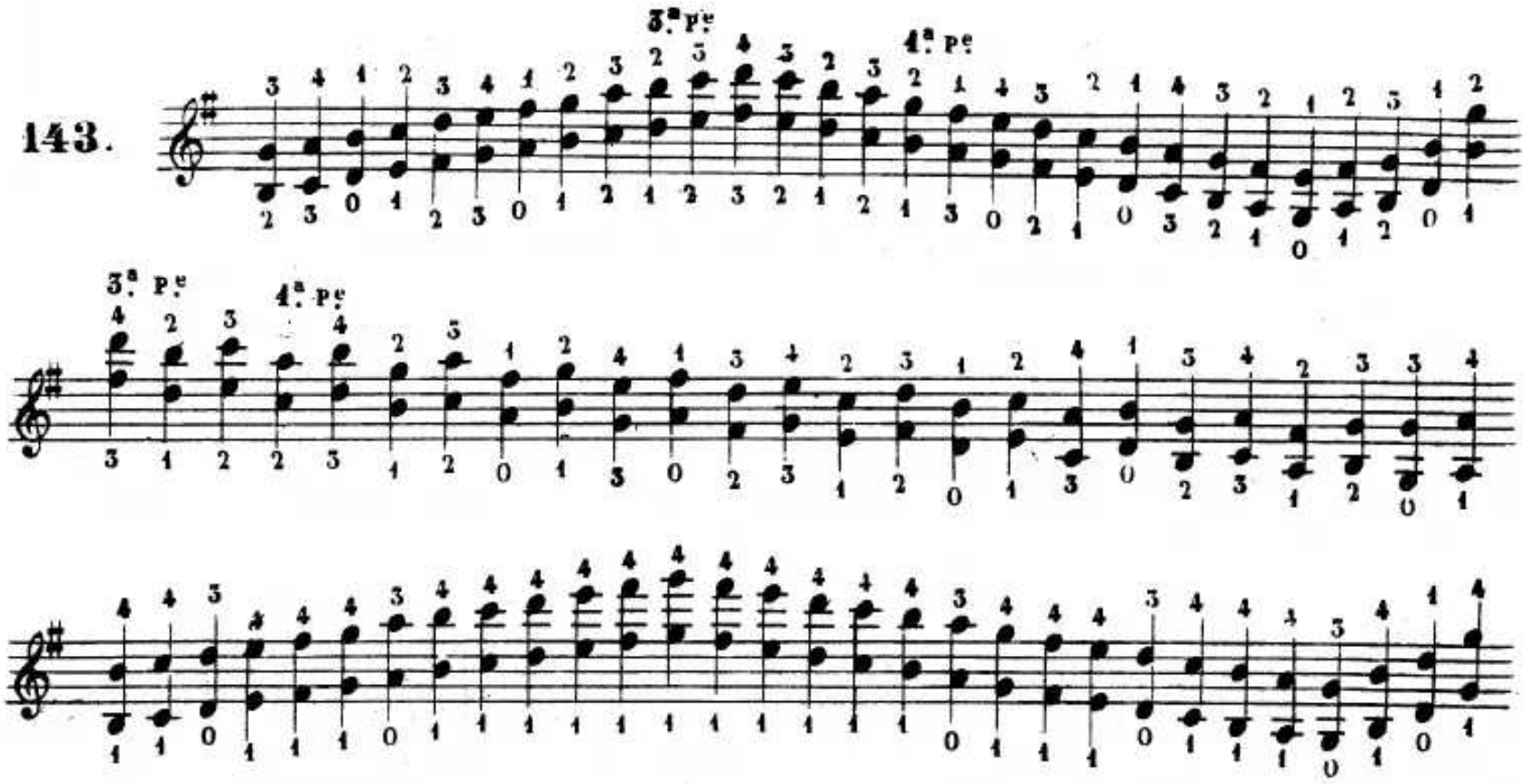
3ª Posiz. 1ª Posiz. 3ª P.ª

3ª P.ª 1ª P.ª 3ª P.ª 1ª P.ª 3ª P.ª

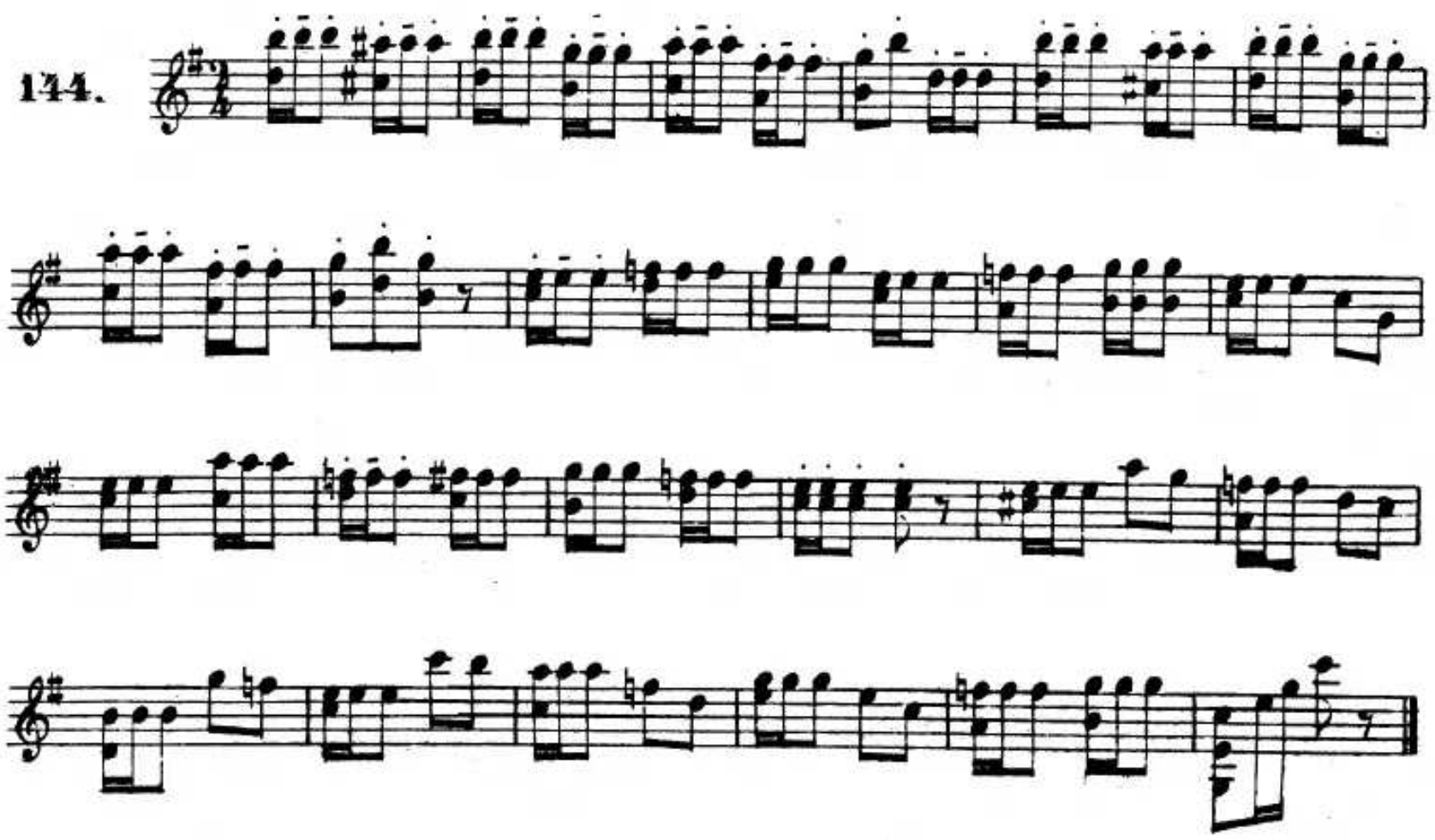
1ª P.ª 3ª P.ª 1ª P.ª 3ª P.ª

1ª P.ª 3ª P.ª 1ª P.ª

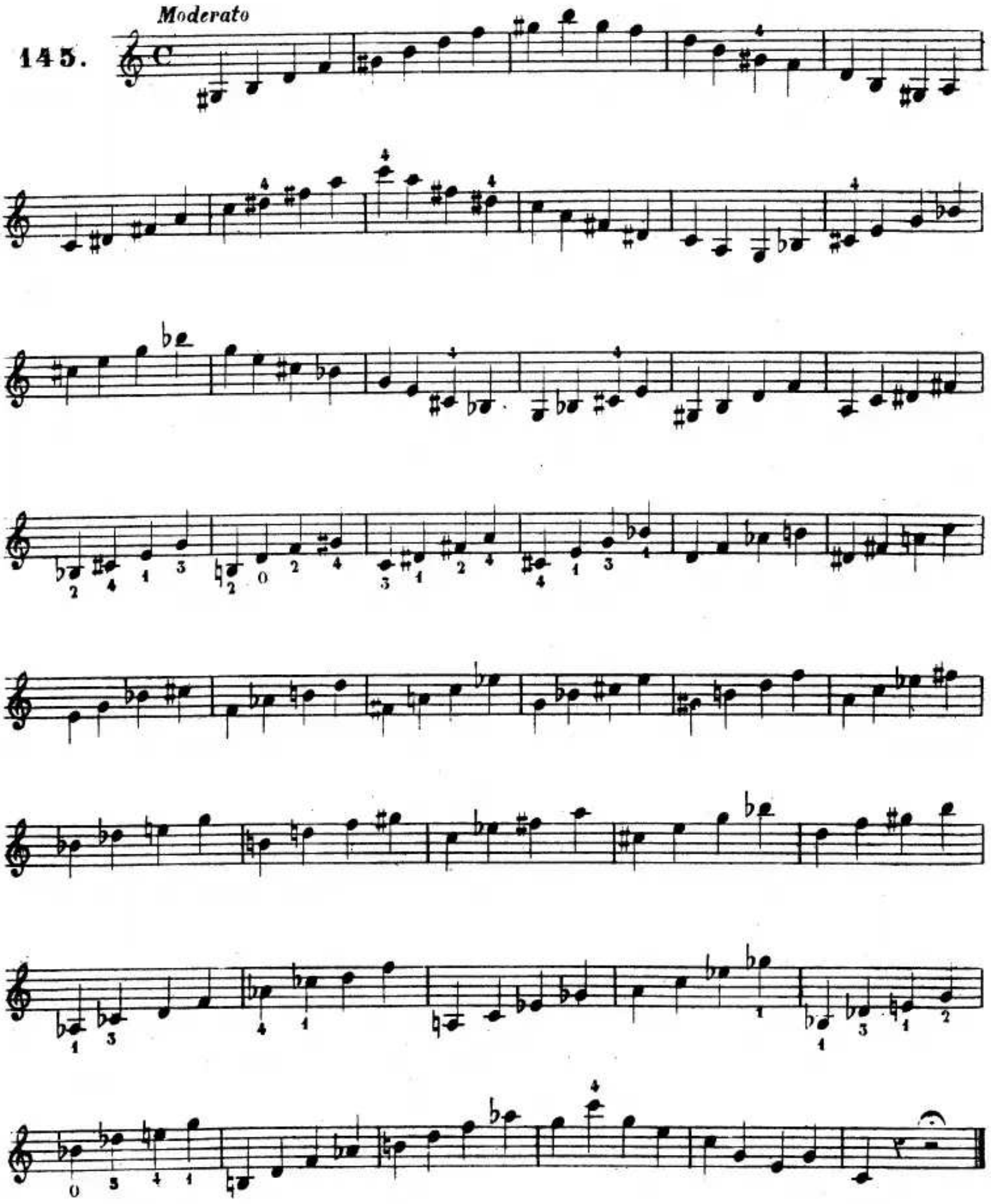
143.



144.



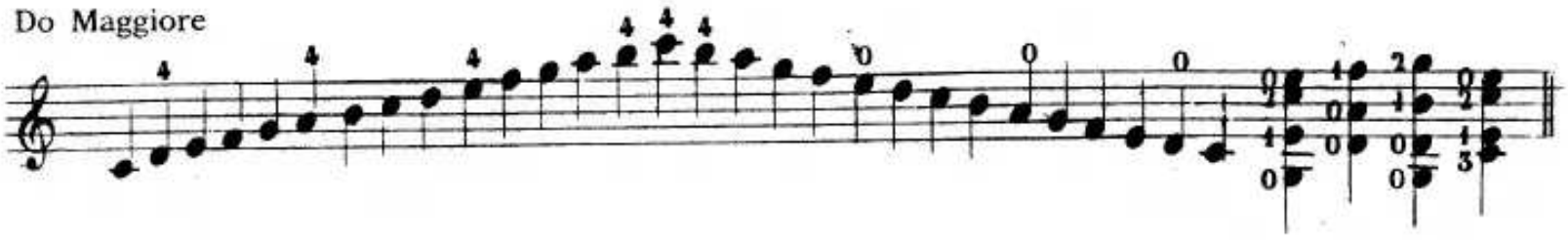
ESERCIZIO SULL'ACCORDO DI SETTIMA DIMINUITA



SCALE E CADENZE IN TUTTI I TONI MAGGIORI E MINORI

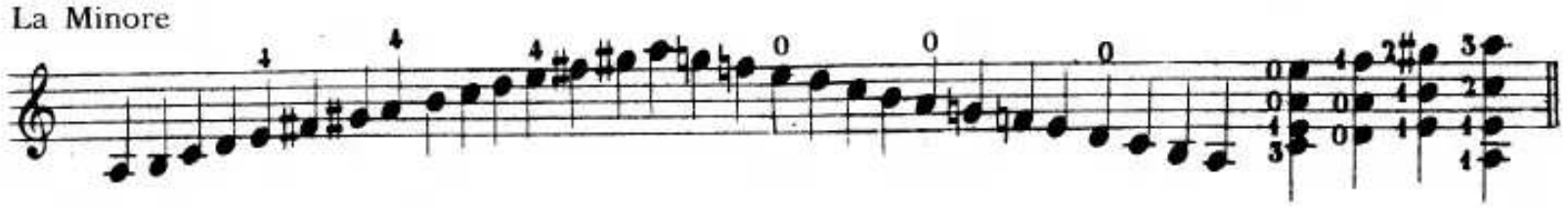
Do Maggiore

1.



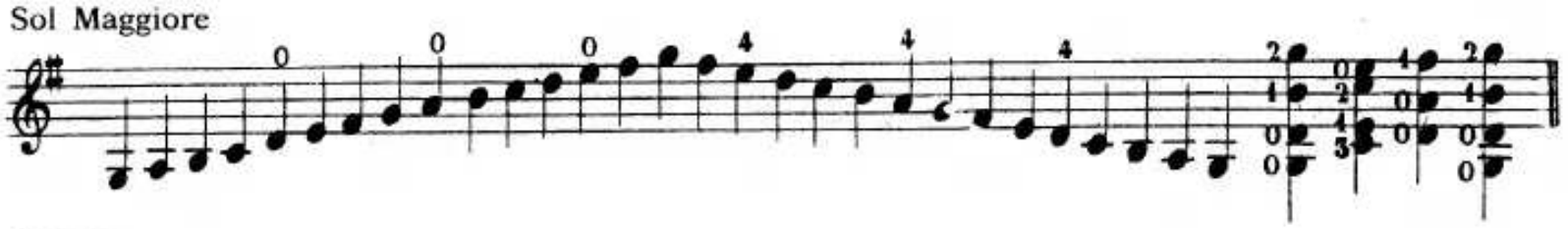
La Minore

2.



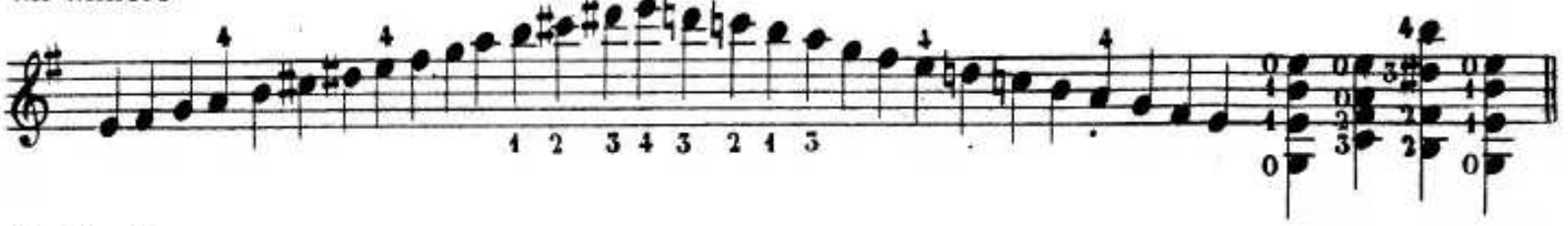
Sol Maggiore

3.



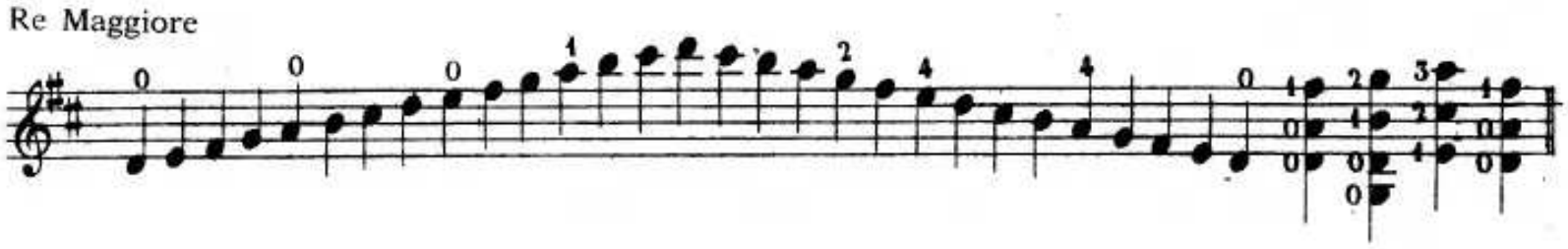
Mi Minore

4.



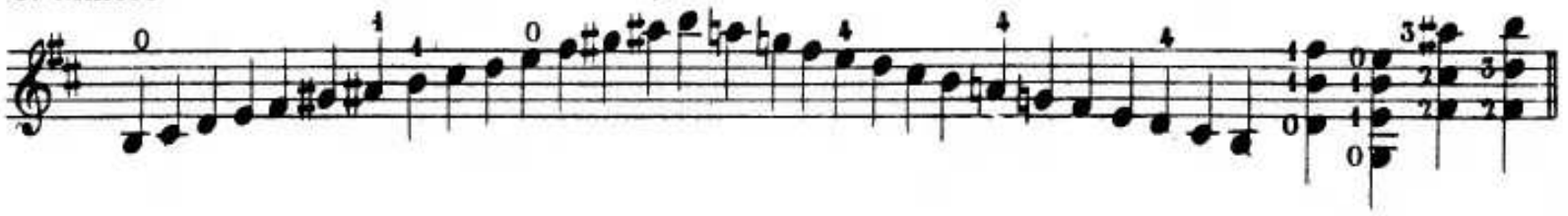
Re Maggiore

5



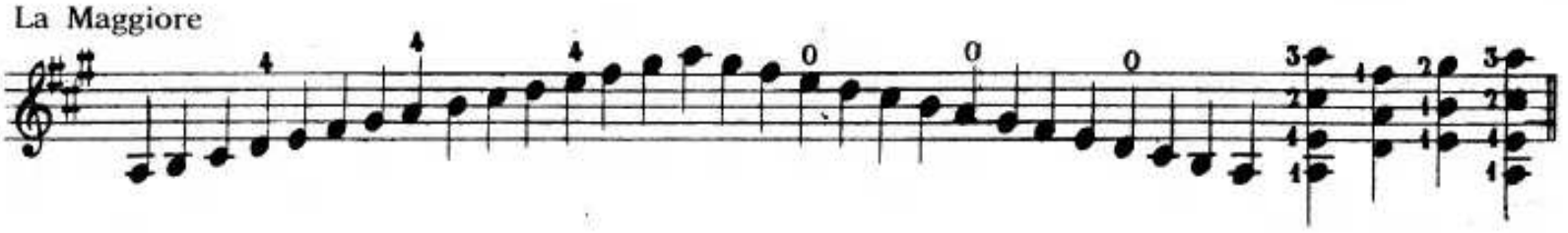
Si Minore

6.



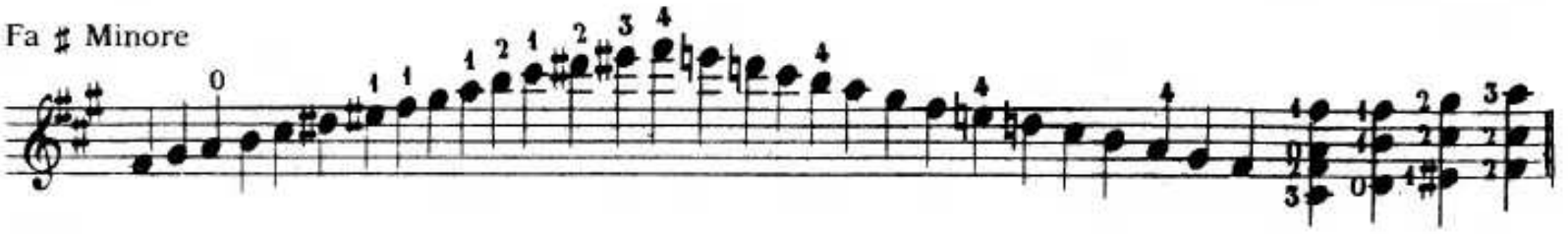
La Maggiore

7.



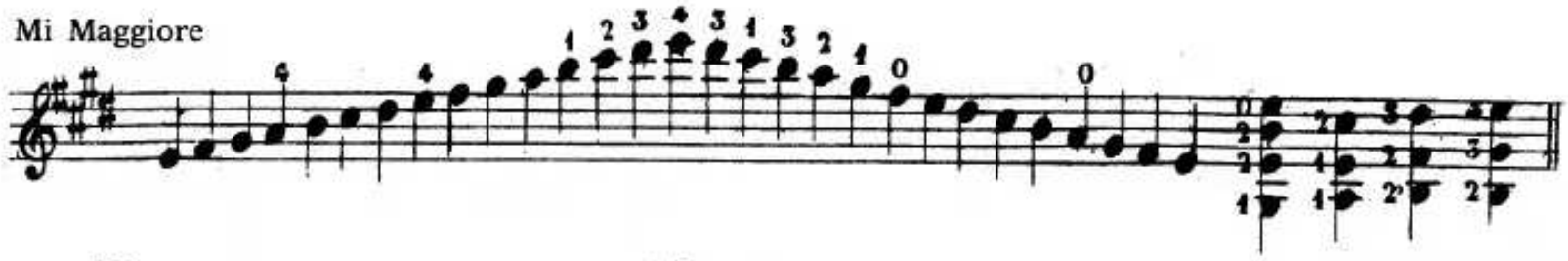
Fa ♯ Minore

8.



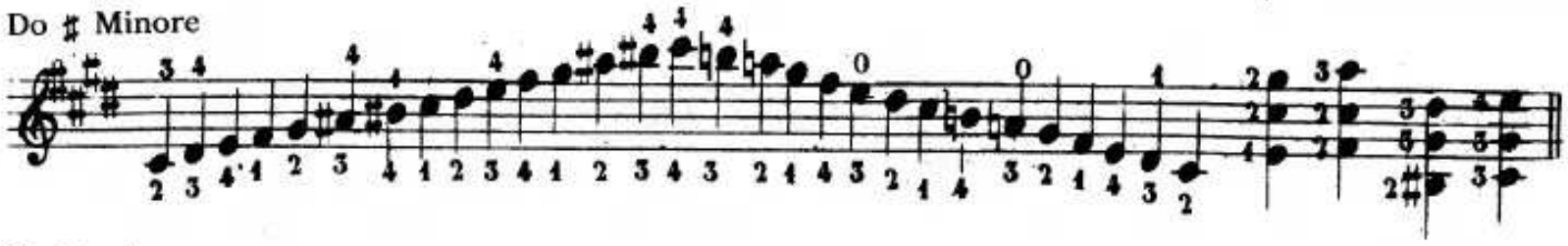
Mi Maggiore

9.



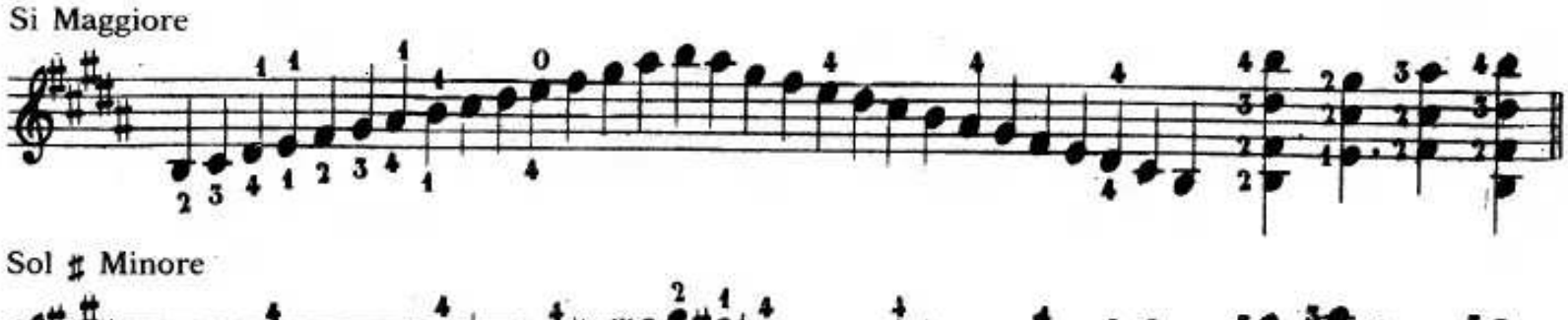
Do ♯ Minore

10.



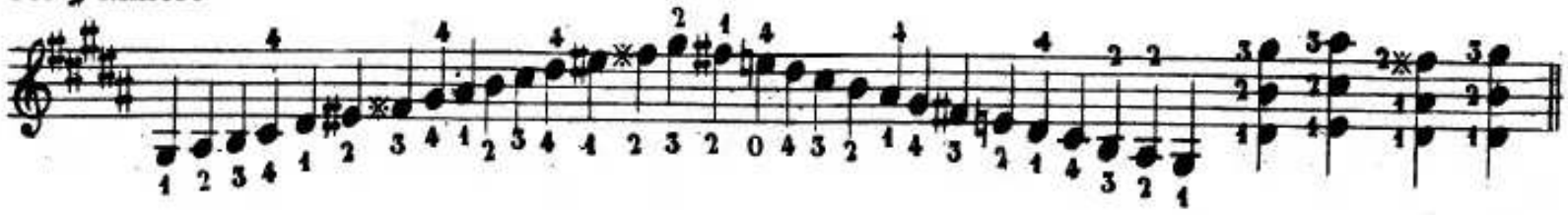
Si Maggiore

11.



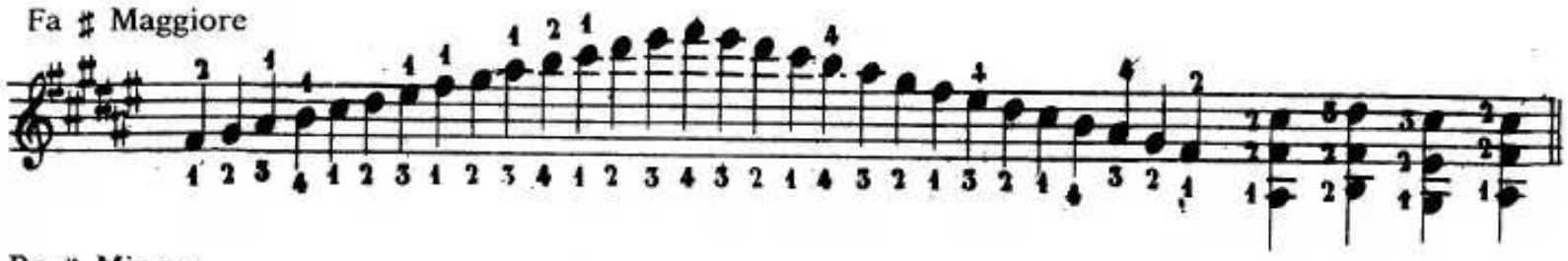
Sol ♯ Minore

12.



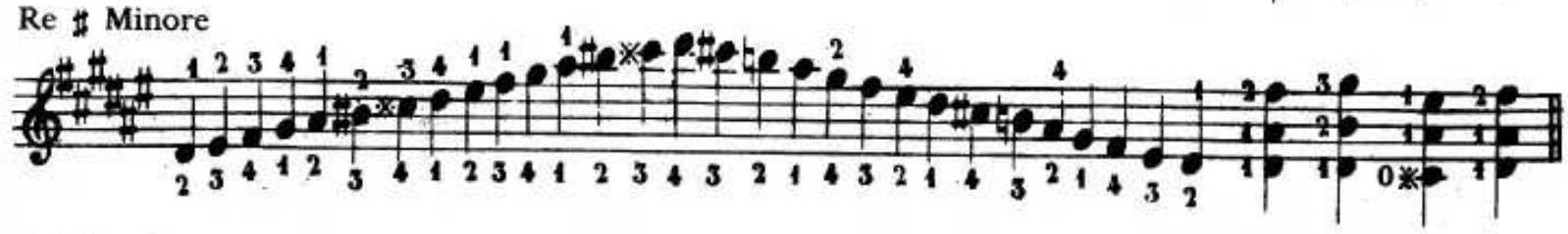
Fa ♯ Maggiore

13.



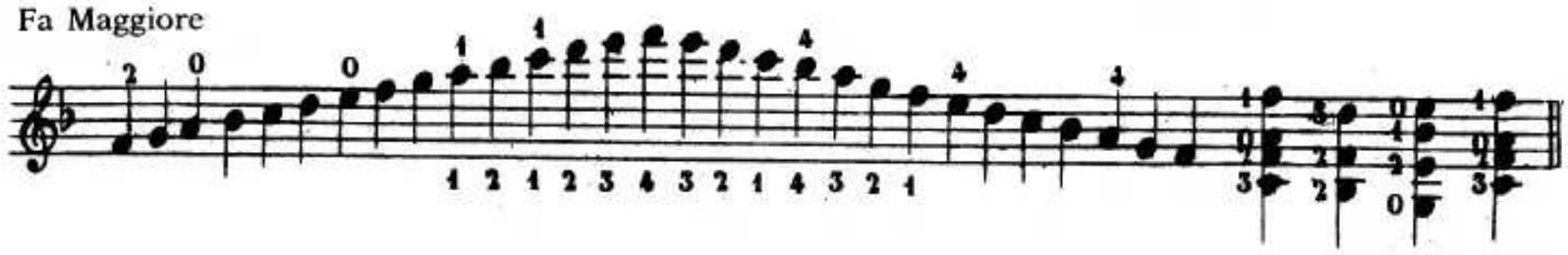
Re ♯ Minore

14.



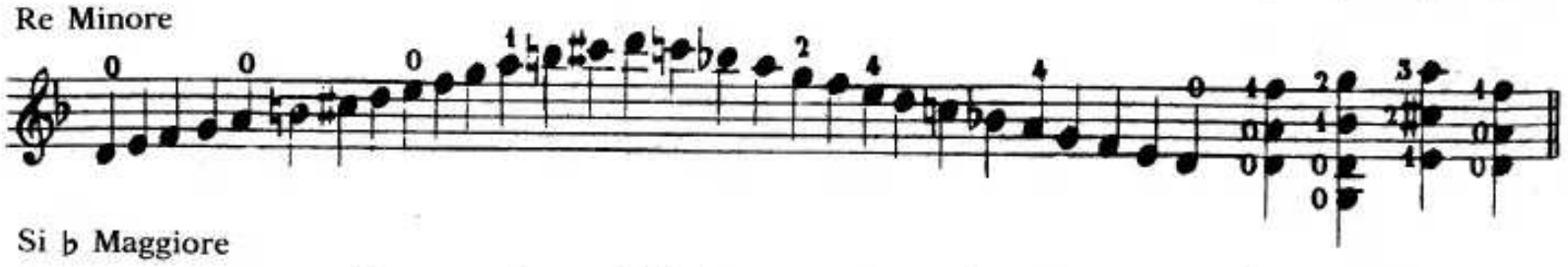
Fa Maggiore

15.



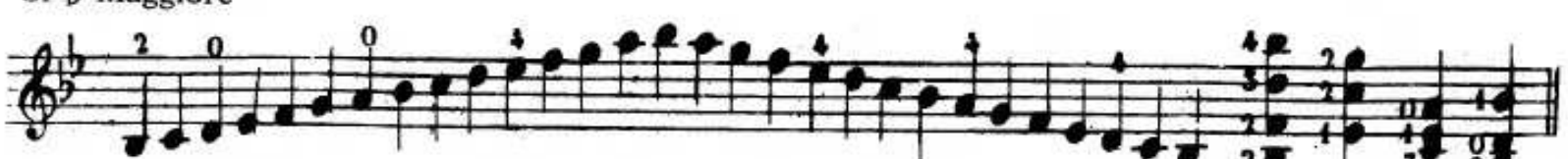
Re Minore

16.



Si ♭ Maggiore

17.



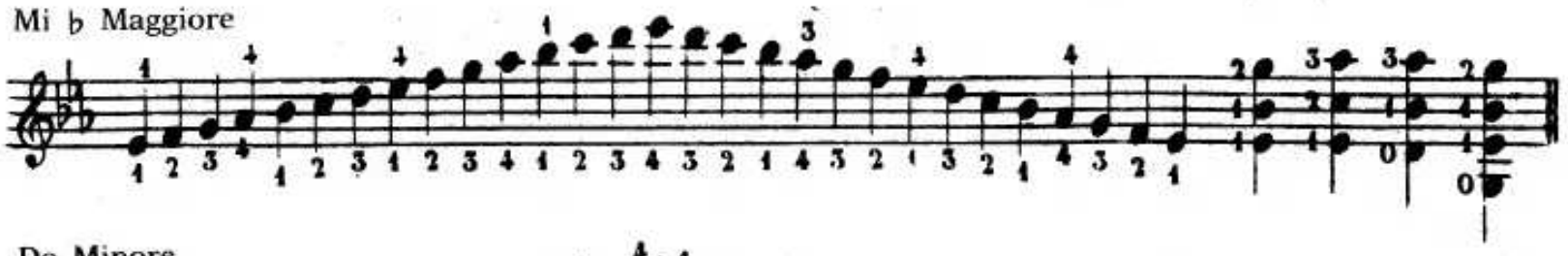
106

Sol Minore

18.

Mi ♭ Maggiore

19.

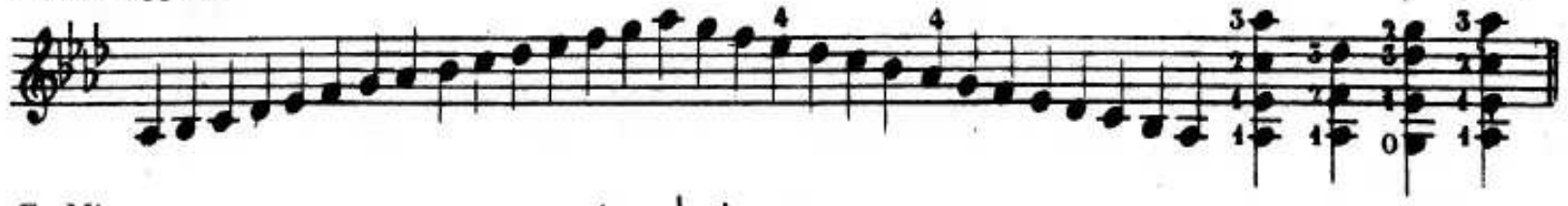


Do Minore

20.

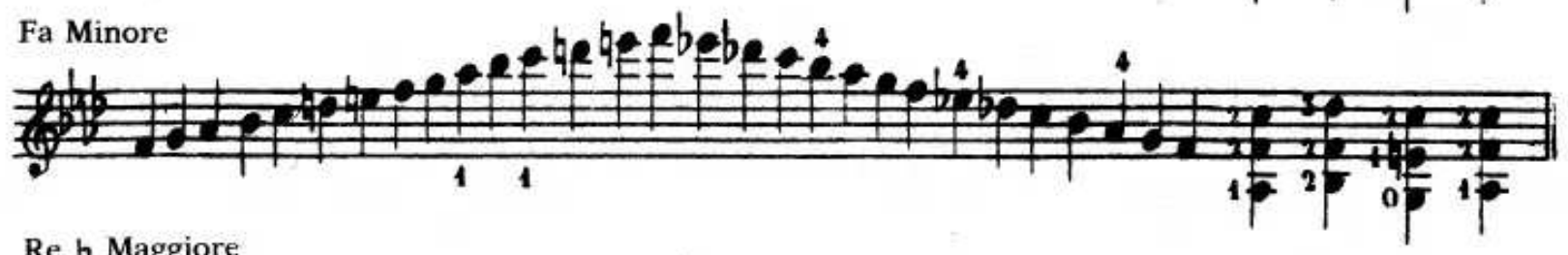
La ♭ Maggiore

21.



Fa Minore

22.



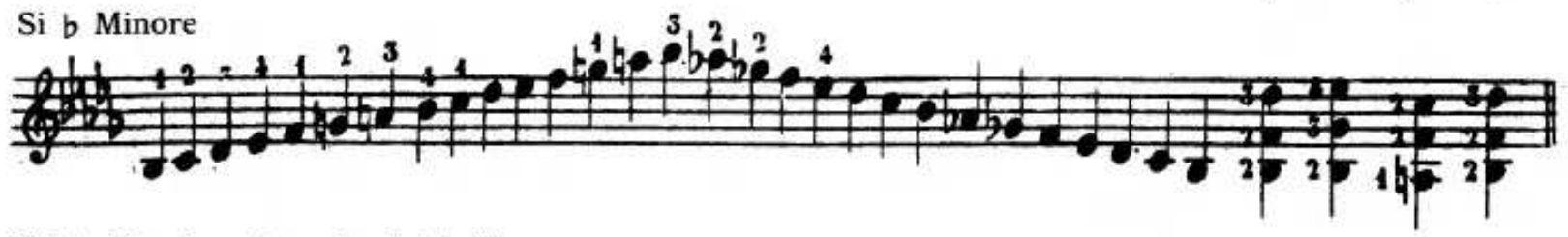
Re ♭ Maggiore

2ª Posiz.

23.

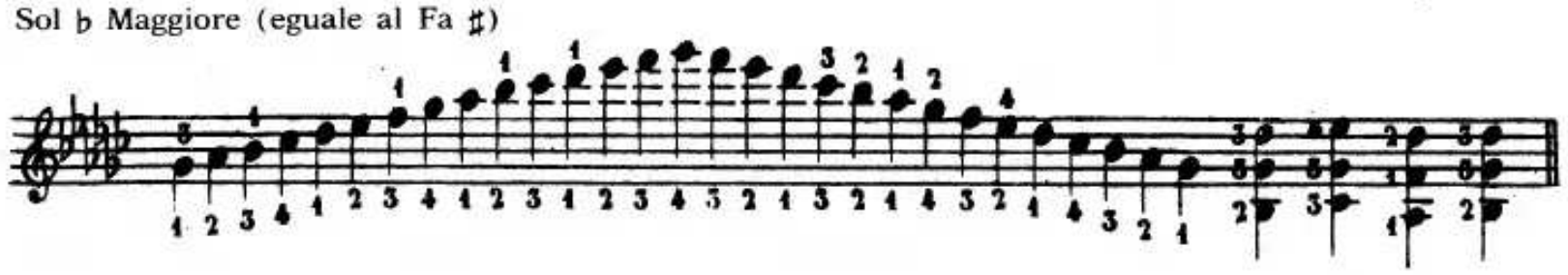
Si ♭ Minore

24.



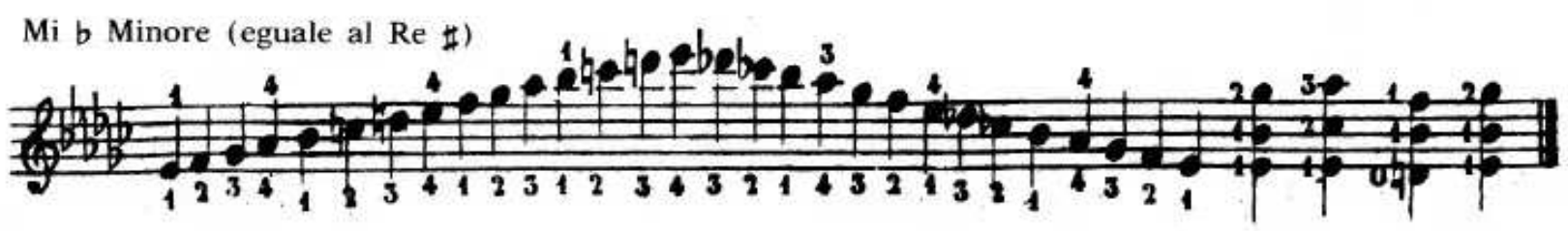
Sol ♭ Maggiore (eguale al Fa ♯)

25.



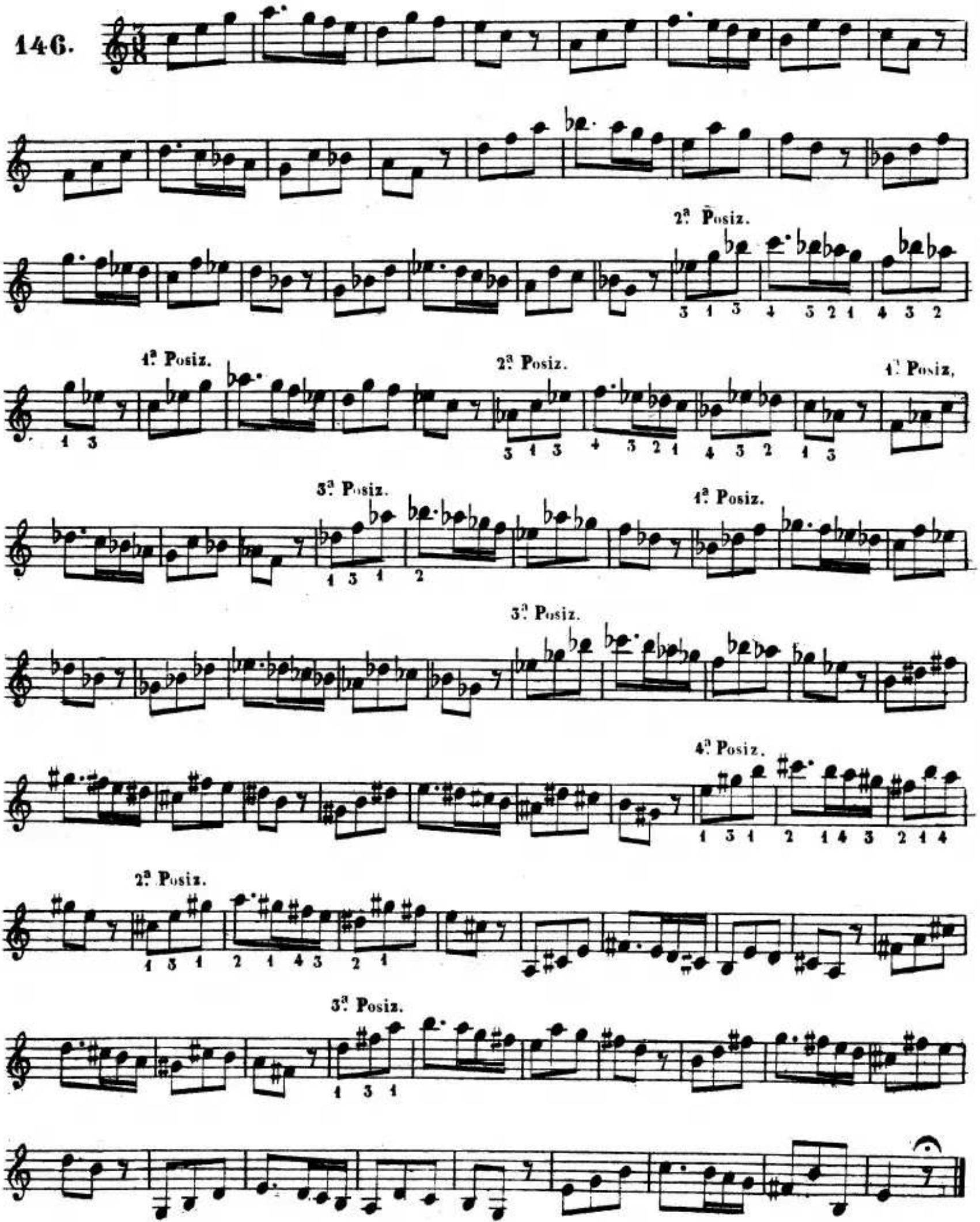
Mi ♭ Minore (eguale al Re ♯)

26.



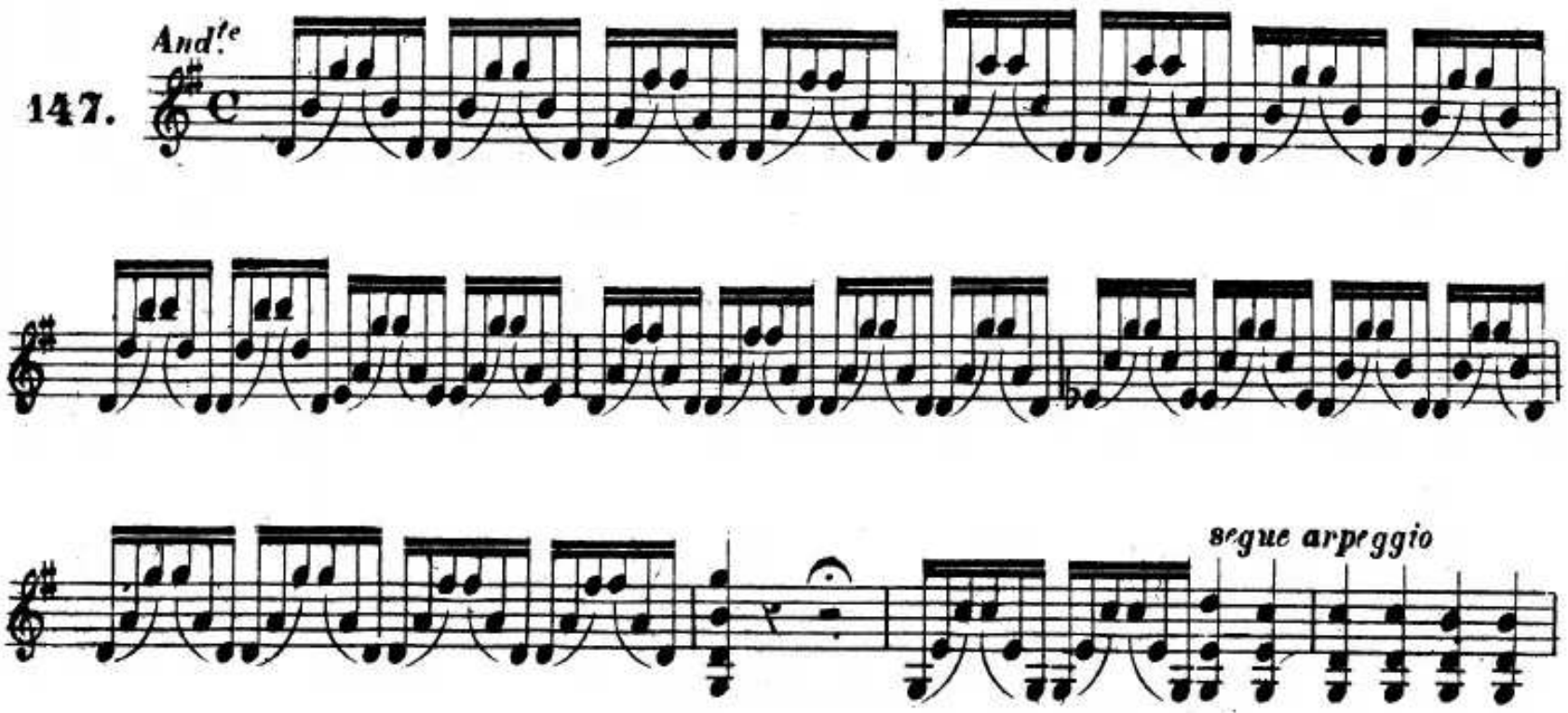
ESERCIZIO NELLE 24 TONALITA'

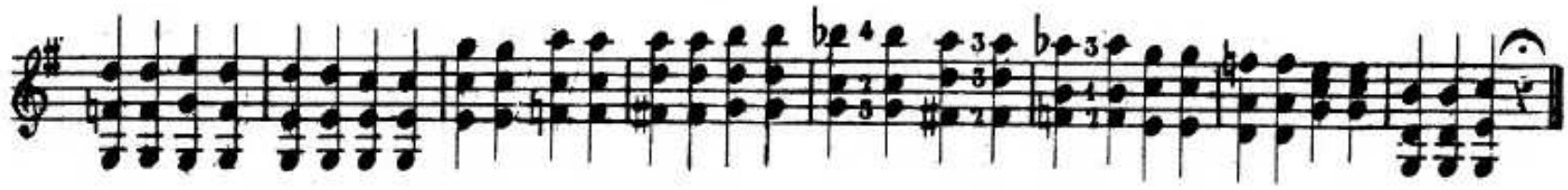
146.



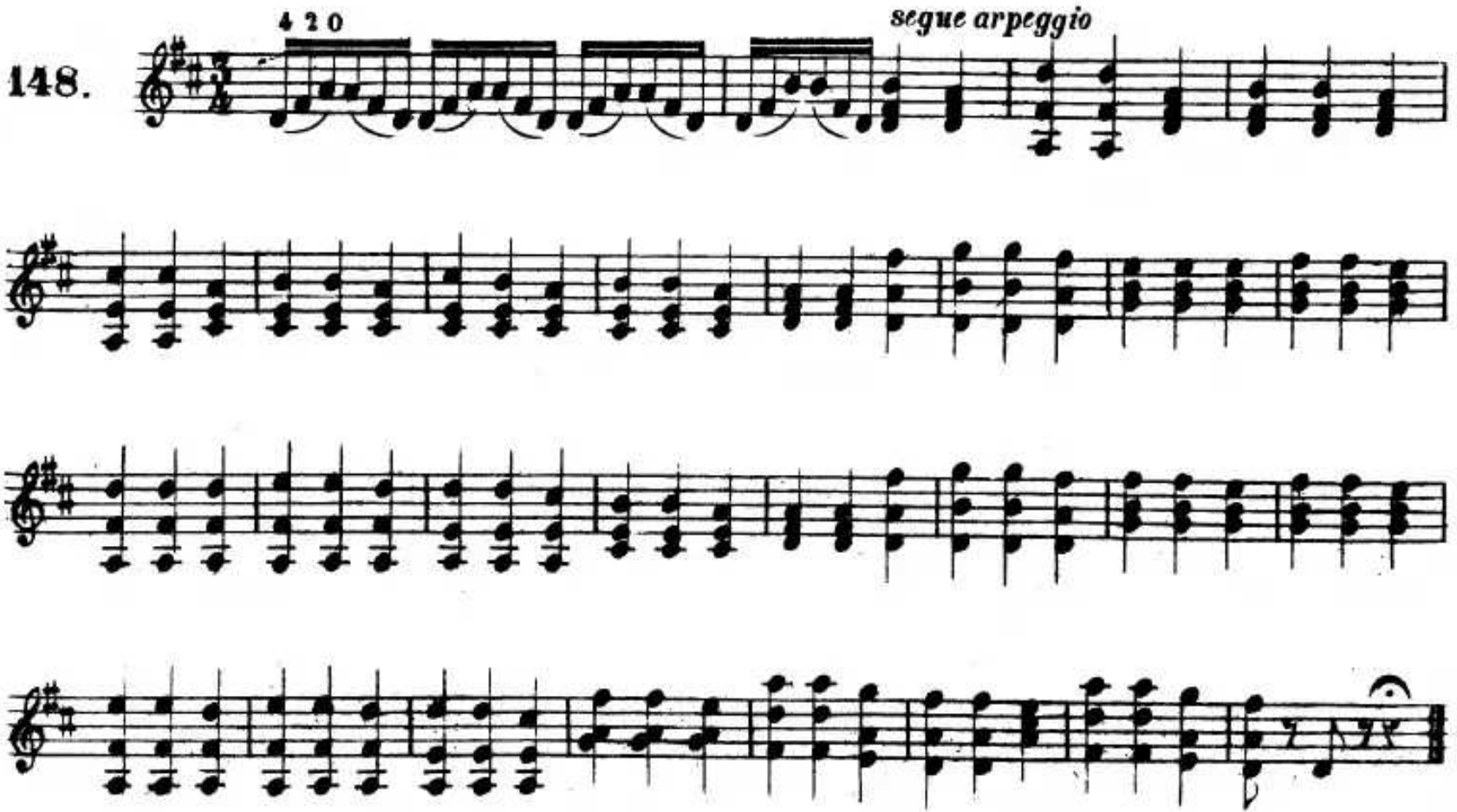
GLI ARPEGGI

147.



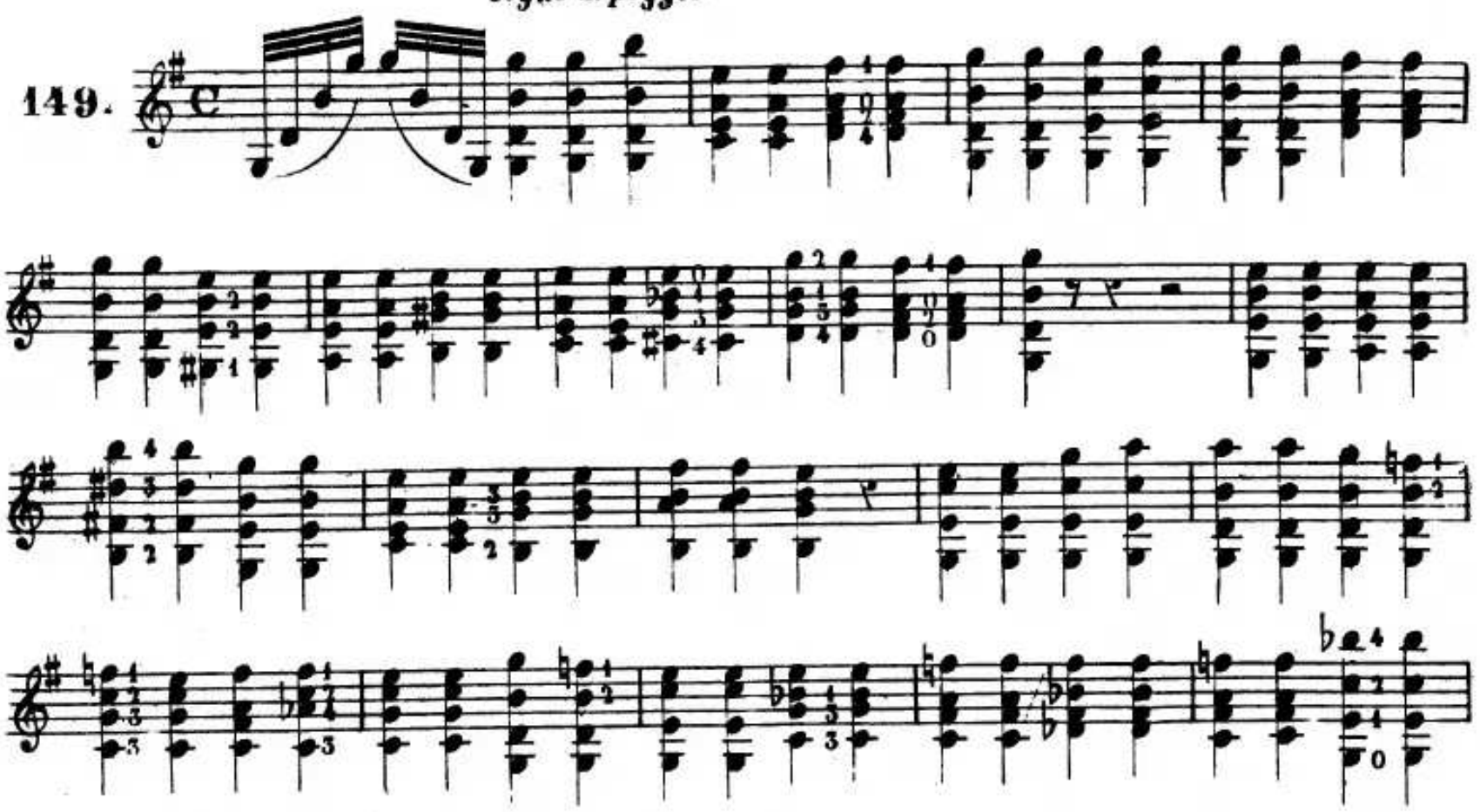


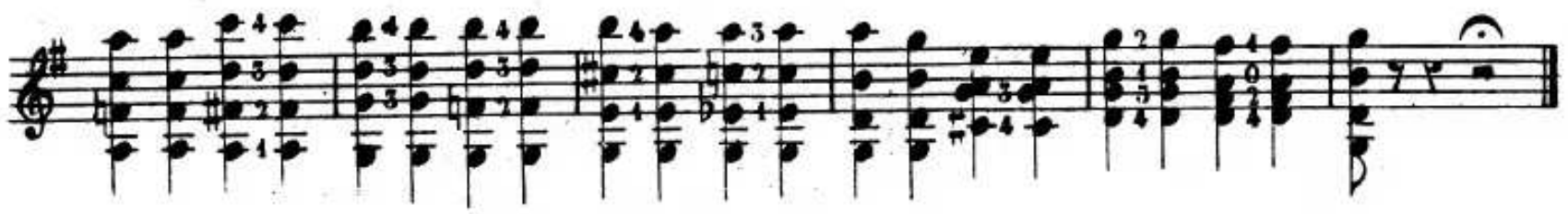
148.



segue arpeggio

149.

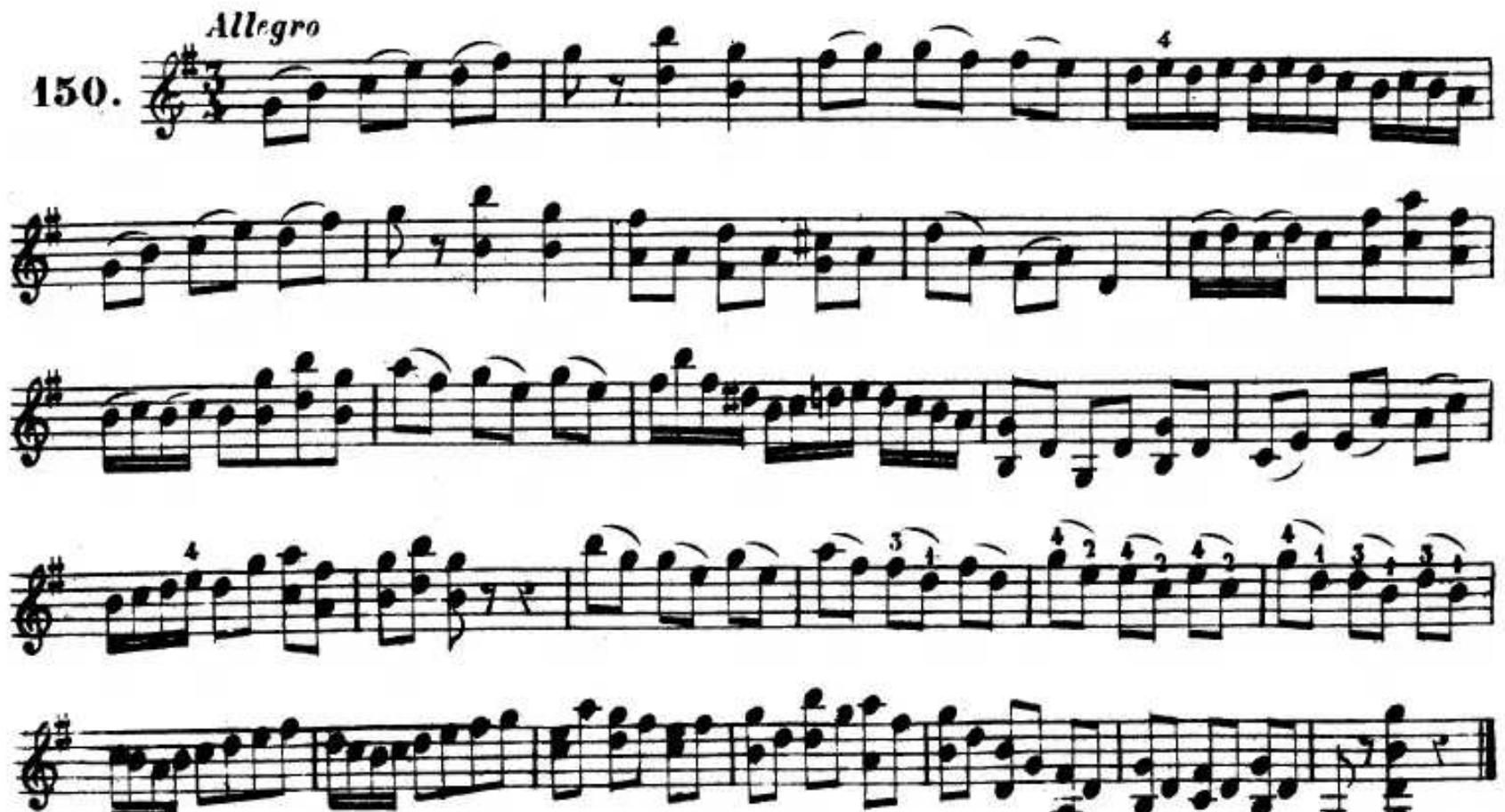




ESERCIZIO CON LE CORDE DOPPIE E LEGATE

Allegro

150.



151. *Andante*

152.

Andante

f

ff

pp

f

dim.

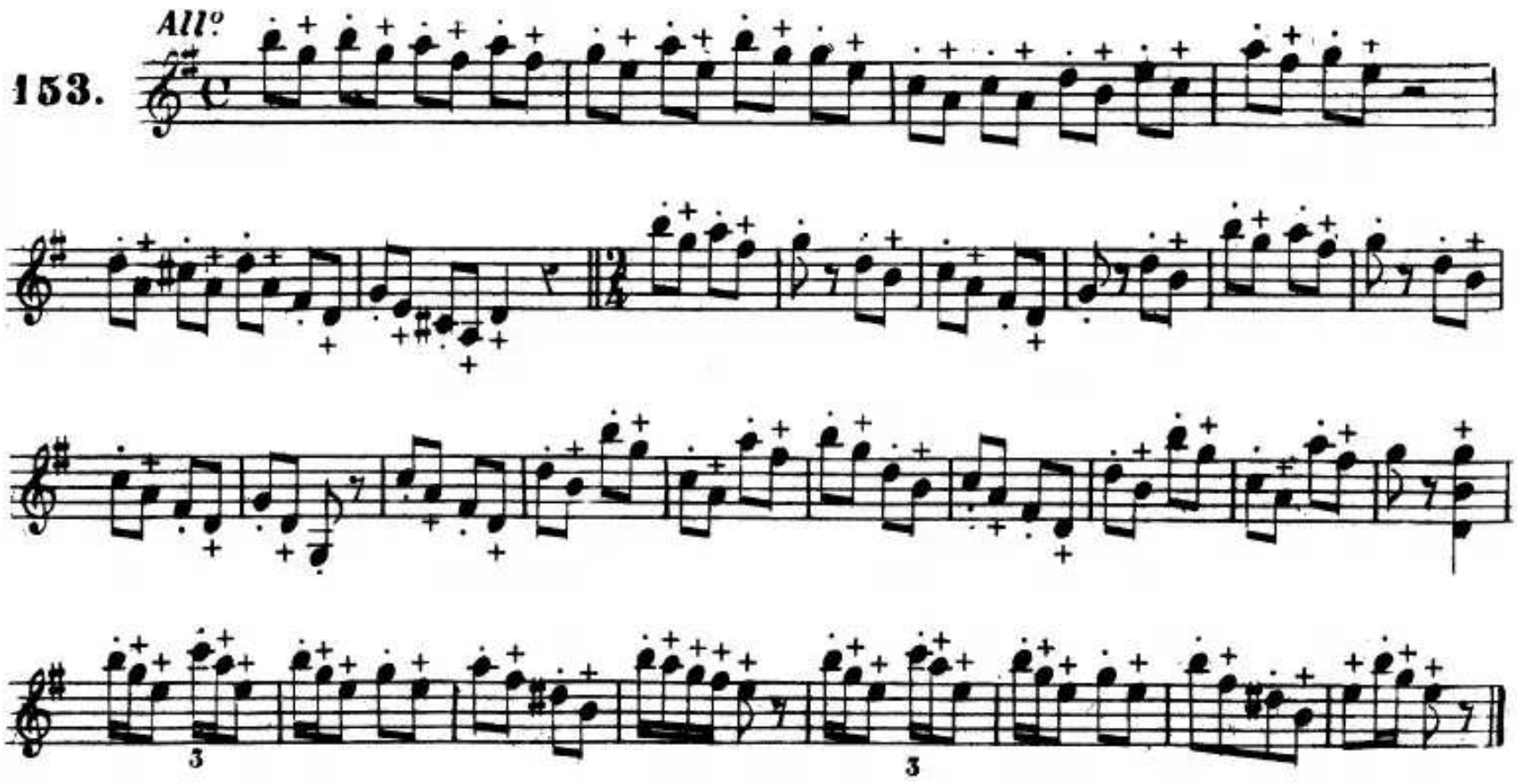
allarg.

pp

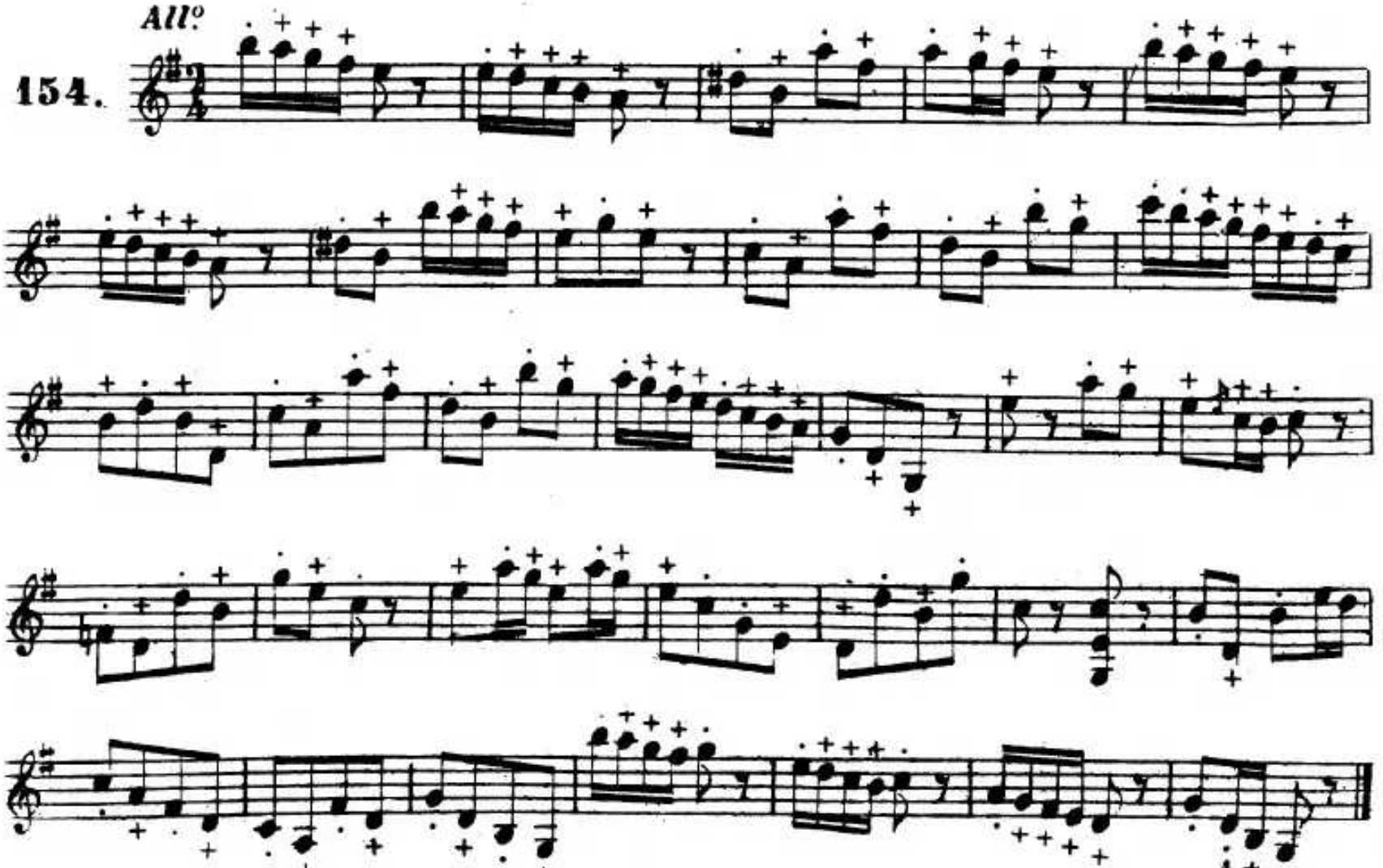
PIZZICATO DELLA MANO SINISTRA

Il pizzicato della mano sinistra oltre che essere elegante, riesce di qualche comodità, in certi movimenti veloci nei quali la penna darebbe un suono poco gradevole. Le note da eseguirsi in tale modo si segnano con una crocetta; le altre come al solito.

153. *All.o*



154. *All.o*



155.

All?

156.

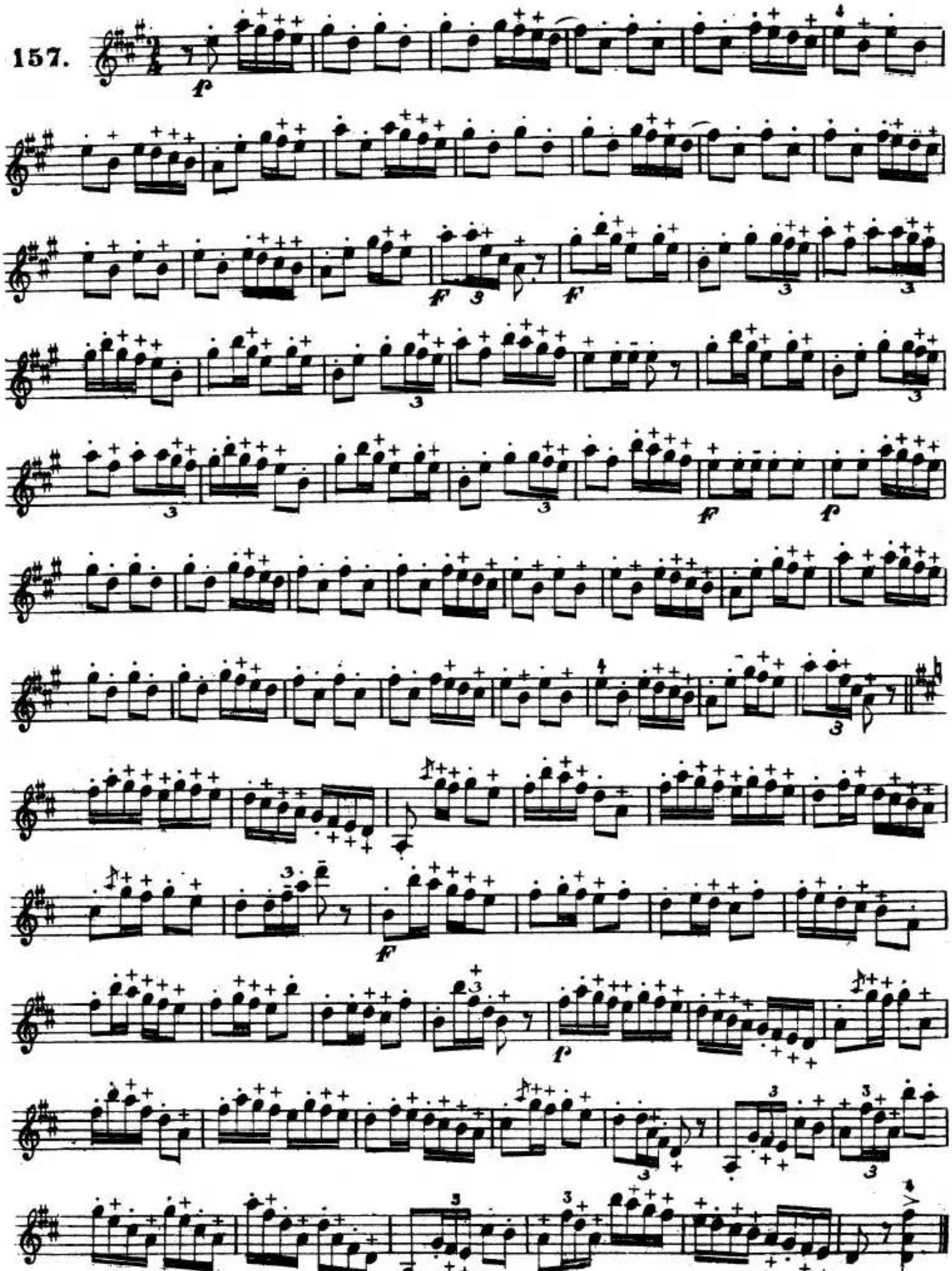
Allegro vivo

Fine

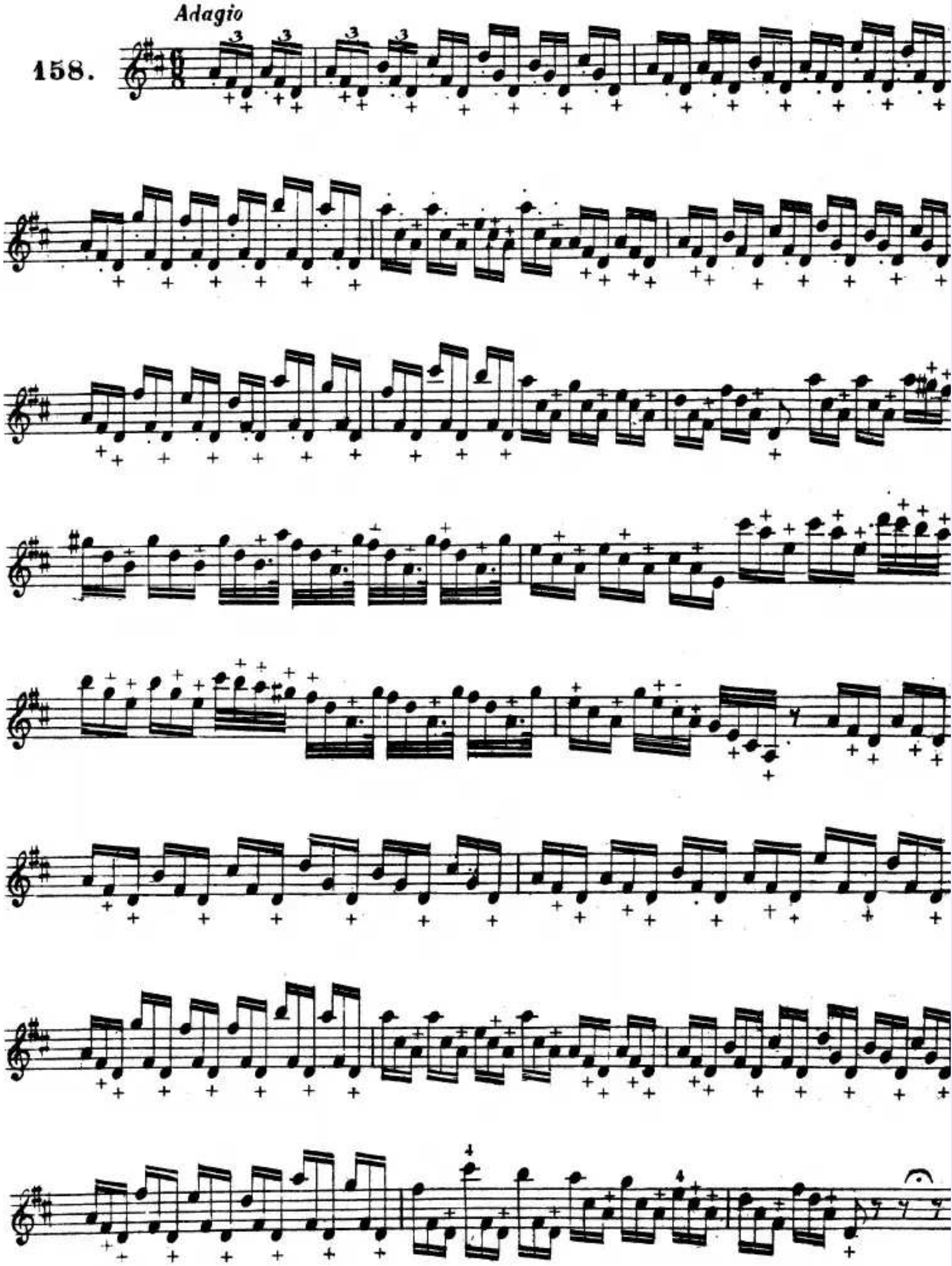
Dal 𝄋 al Fine.

114

157.

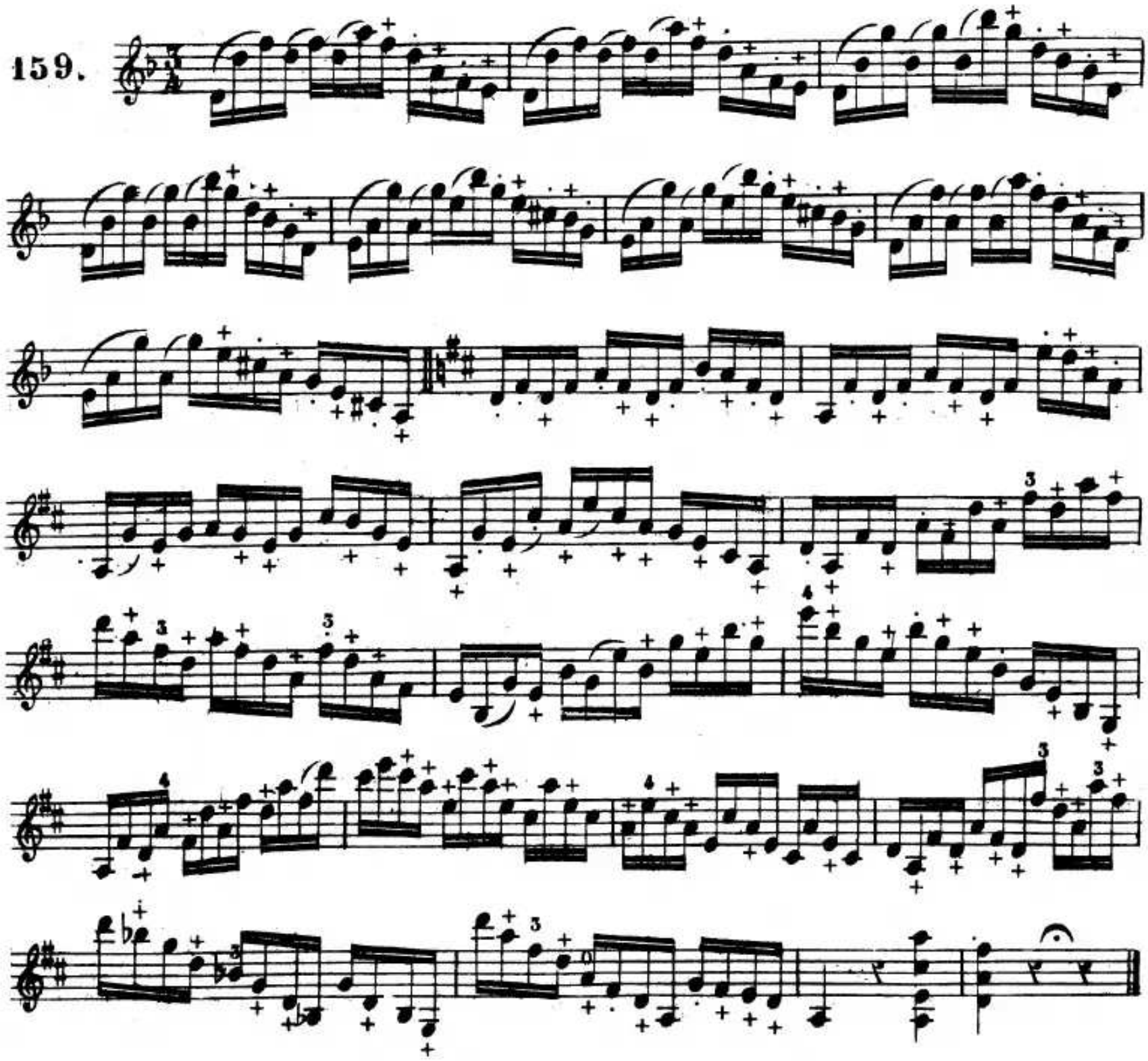


158. *Adagio*



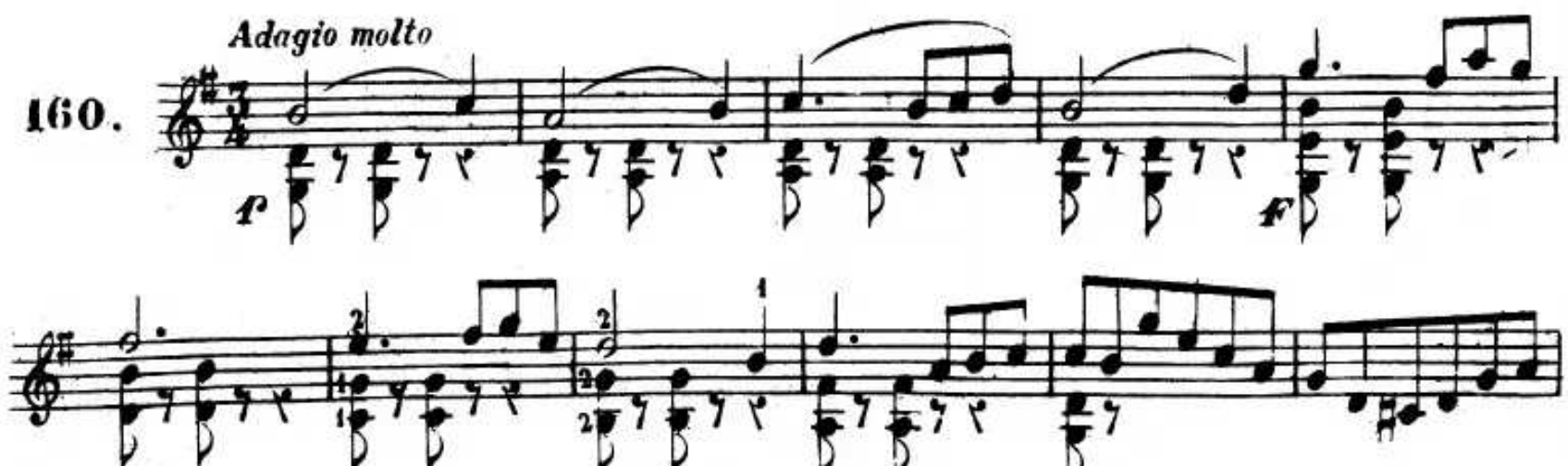
116

159.



Le note di sotto vanno pizzicate col 4° dito della mano sinistra.

160. *Adagio molto*



Pizz. col 2º

rall.

I° tempo

rall.

a tempo

118

161.

Adagio

f *f*

f

f *rall.* *f* *a tempo*

f *f* *stent.*

a tempo *ff*

Allegro sostenuto

162

TEMA

Moderato

163.

VARIAZIONE I°

164.

165

VARIAZIONE II°

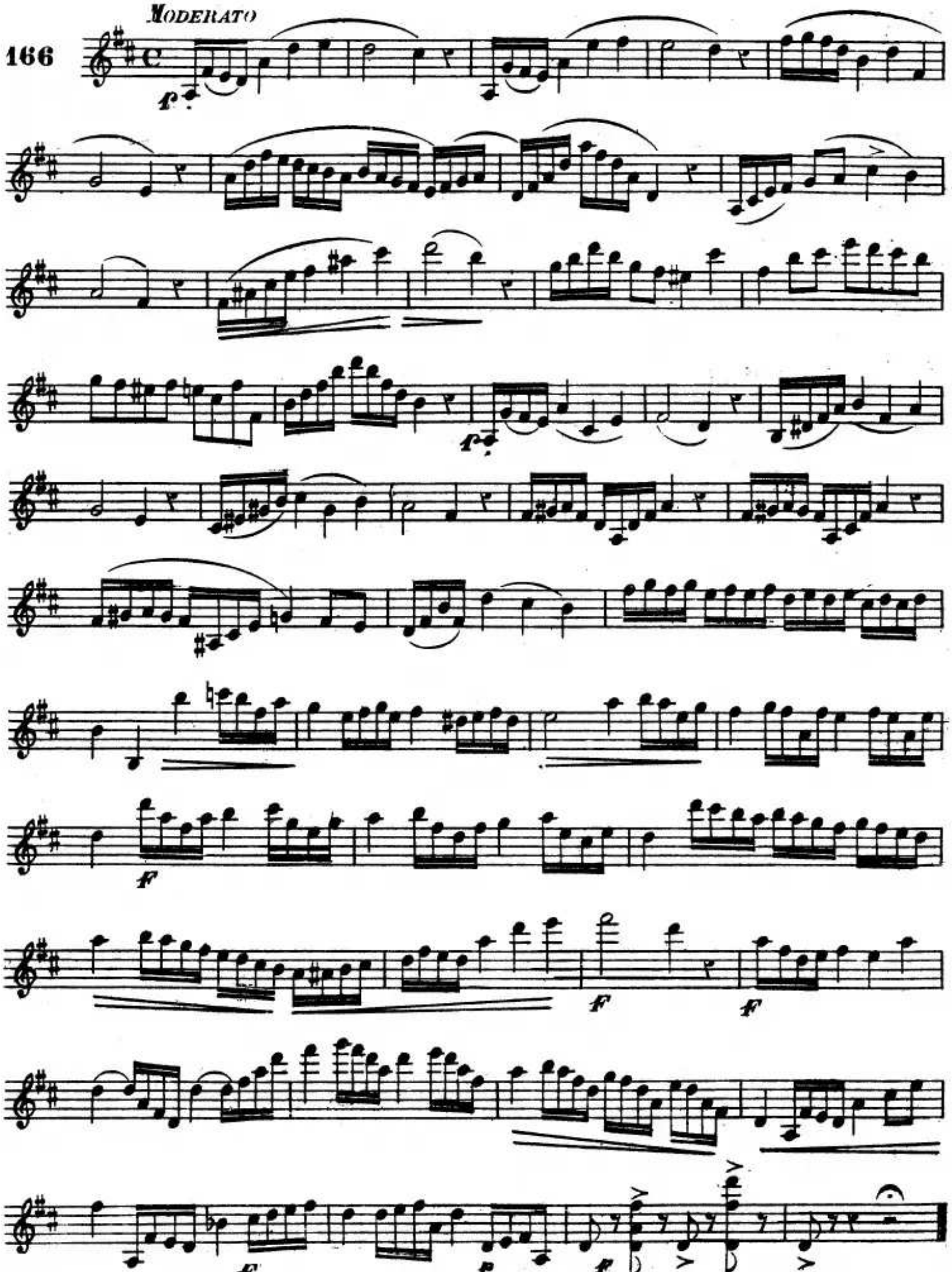
Moderato

Allegro

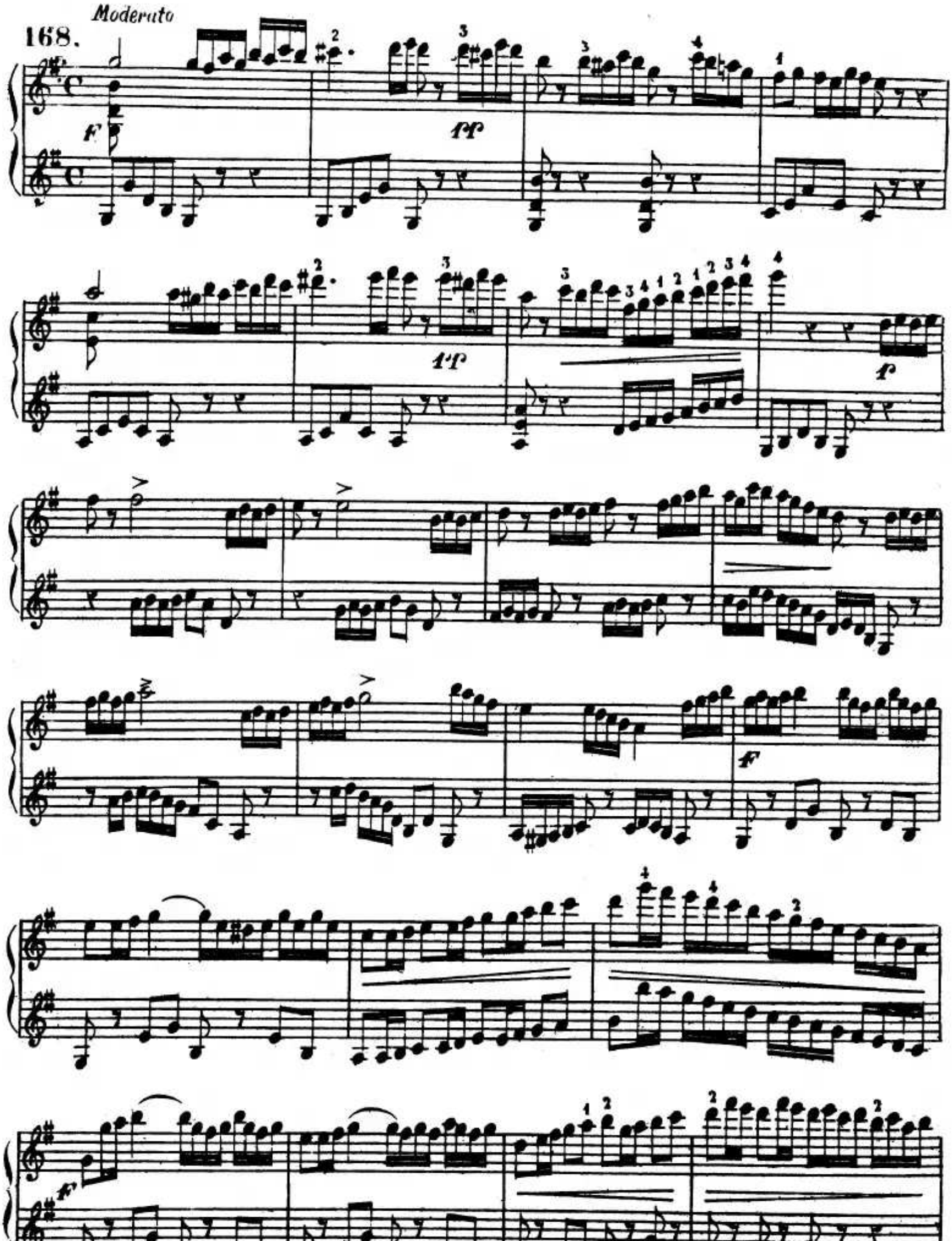
122

166

MODERATO



167


168.
Moderato

1882