

MANDOLINIRISMO



O musique! Hymne éternel de l'ame
vibrant dans l'univers!
A. De Vigny.

NUOVO PERIODICO MENSILE
di Scelta Musica per Mandolini e Chitarra
Bollettino Internazionale dei mandolinisti e chitarristi
Esce il 15 ed il 30 d'ogni mese

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Pel Direttore di "Mandolinismo",
Prof. Carmelo Coletta
dedico

Fior d'Aprile Mazurka

Francesco Musmarra

INTROD.

Lento

Mandolini:
1°
2°

Mandola

Chitarra

The introduction is written for Mandolin (1st and 2nd parts), Mandola, and Guitar. It begins with a tempo marking of 'Lento'. The Mandolin parts start with a *pp* dynamic, while the Mandola and Guitar parts start with a *pp* dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and accents. The piece concludes with a *rall. assai* marking.

MAZURKA

The Mazurka section is written for Mandolin (1st and 2nd parts), Mandola, and Guitar. It begins with a *pp* dynamic for the Mandolin parts and a *pp* dynamic for the Mandola and Guitar parts. The music is characterized by a mix of eighth and sixteenth notes, with some slurs and accents. The piece concludes with a *f* dynamic marking.

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Musical score for the first system, featuring four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff*. The piece is in a key with two sharps and a 3/4 time signature.

Ripetere 1^a parte poi Trio.

Trio

Musical score for the Trio section, consisting of three staves. The notation includes notes, rests, and dynamic markings such as *ff*. The key signature and time signature remain consistent with the previous section.

Musical score for the second system, featuring four staves. The notation includes notes, rests, and dynamic markings such as *pp*. The piece continues with complex rhythmic patterns.

Musical score for the third system, featuring four staves. The notation includes notes, rests, and dynamic markings such as *f*. The piece continues with complex rhythmic patterns.

Musical score for the fourth system, featuring four staves. The notation includes notes, rests, and dynamic markings such as *ff*. The piece concludes with a *fine* marking.

D. C. Mazurka