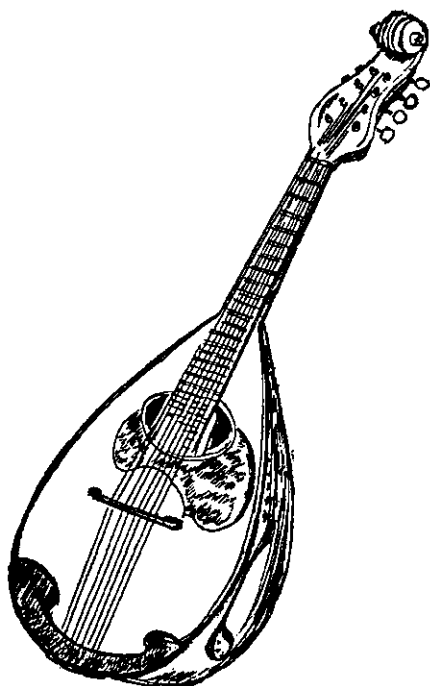


Raffaele Calace

Op.41 5^a Parte Metodo

(Mandolino solo)



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Parte quinta

Op. 41

Cinquième partie

Le doppie corde rappresentano l'unione di due suoni che in 3.^a, 6.^a e 8.^a in due canti distinti si eseguono col tremolo rapidissimo e leggero. La penna unirà i suoni delle doppie, triple, quadruple corde, (secondo la fantasia dello scrittore), senza trascurare mai la perfetta fusione del tremolo. L'allievo studierà bene il V. corso per avere maggiore elasticità del polso destro: questo si ottiene con assiduo esercizio delle scale in 6.^a e in 3.^a

Les cordes doubles indiquent la réunion de 2 sons, qui en 6.^e et 8.^e en deux chants distingués sont exécutés avec le trémolo très rapide et léger. La plume joindra les sons des cordes doubles, triples, quadruples, (suivant la fantaisie de l'écrivain), sans jamais négliger la fusion parfaite du trémolo. L'élève étudiera bien le V.^e Cours pour avoir plus d'élasticité dans son pouls droit: ce que l'on obtient par l'exercice assiduité des gammes en 6.^e et 3.^e

Due voci: una tenuta di maggior valore e un movimento di note di minor valore.

Le due corde devono essere sempre tremolate.

Deux voix: une note tenue de plus grande valeur et un mouvement de notes de plus petite valeur.

Les deux cordes doivent toujours avoir le trémolo.

No.220

No.221

No.222

No.223

No.224

No.225

No.226

No.227

No.228

No.229

No.230

No.231

No.232

No.233

No.234

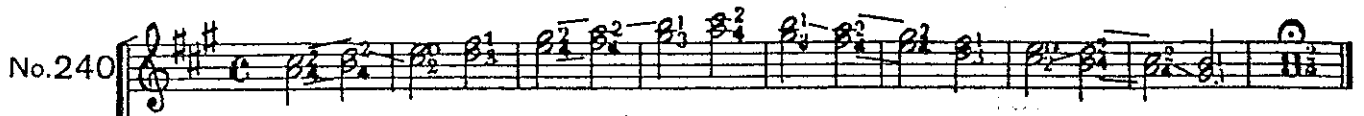
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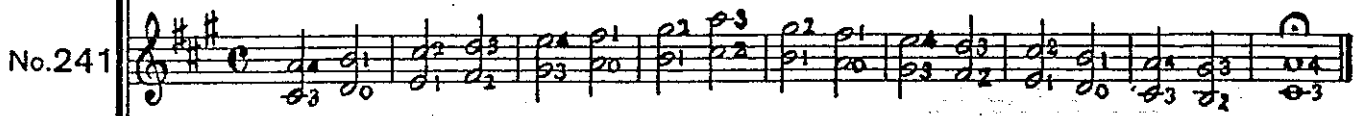
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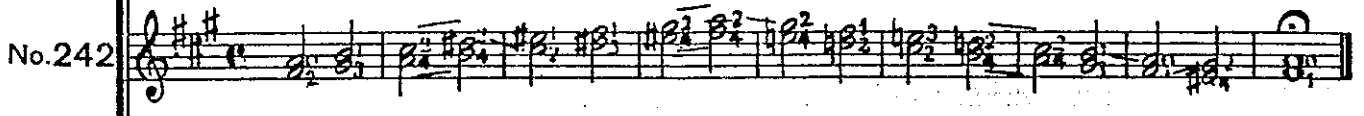
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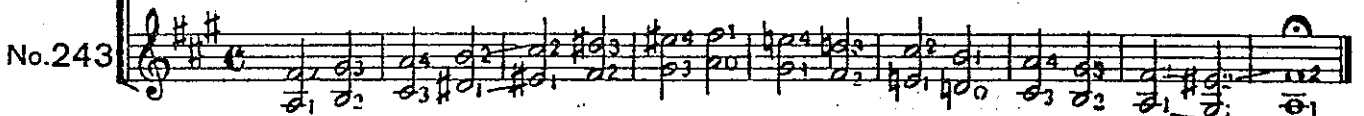
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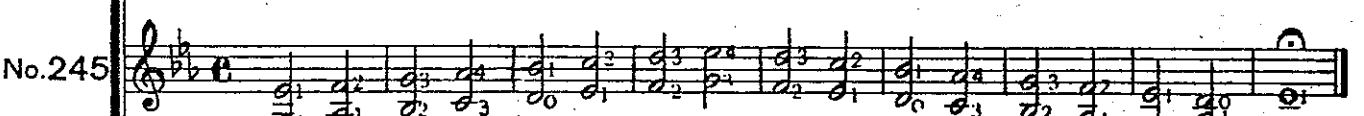
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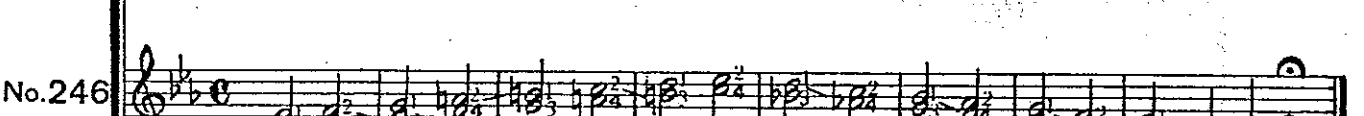
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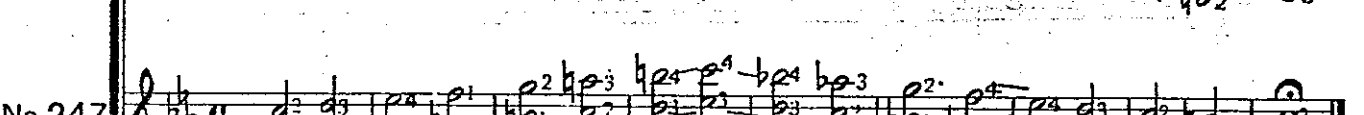
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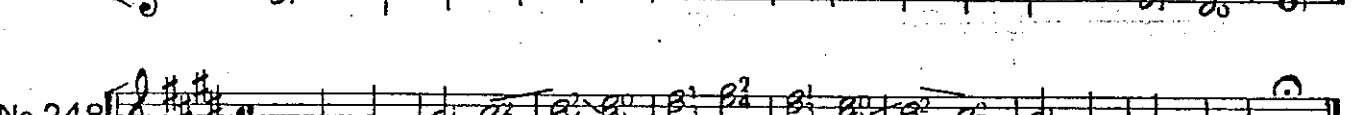
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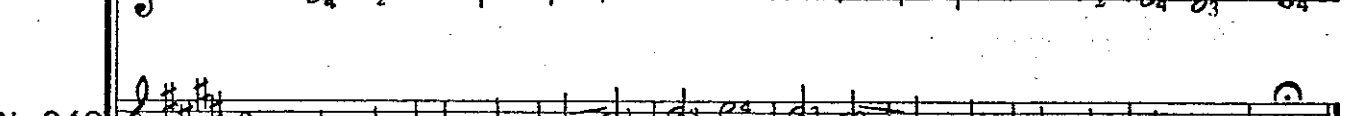
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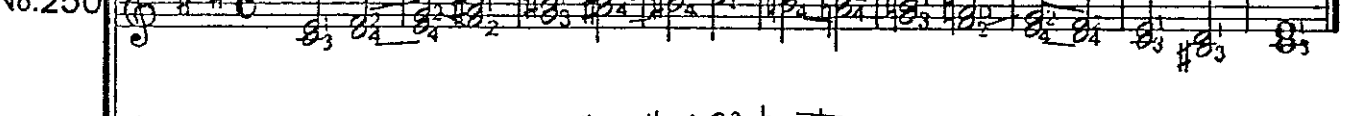
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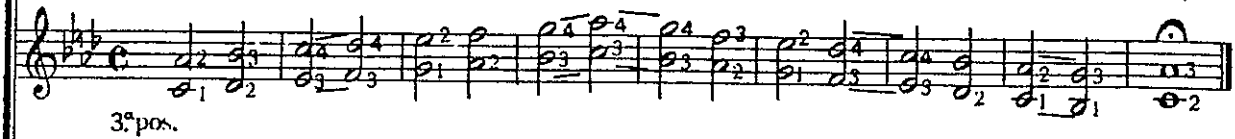
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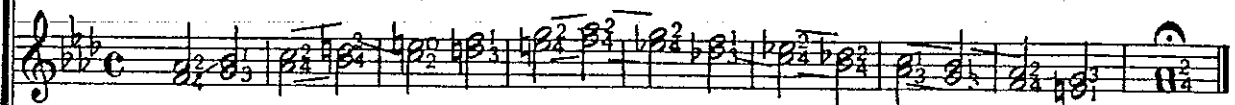
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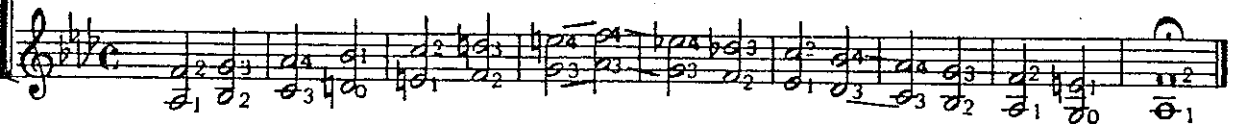
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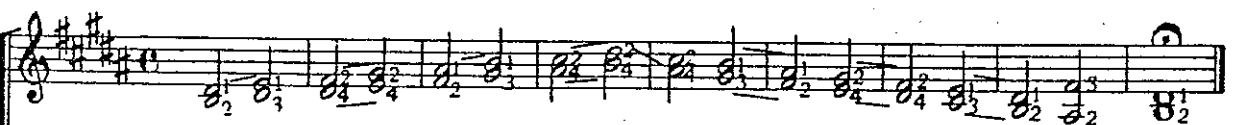
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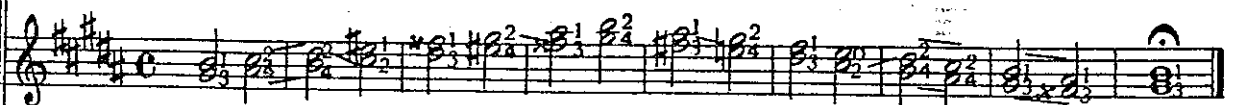
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3.º pos.

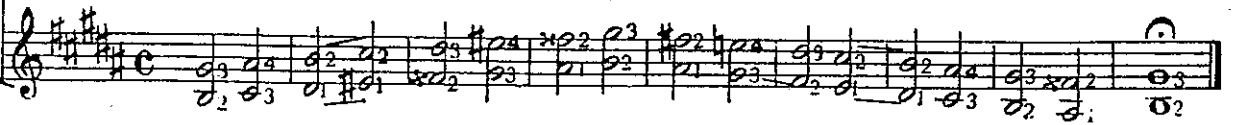
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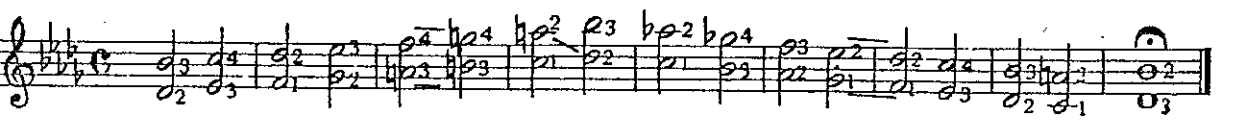
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No.259 

No.260 

No.261 

No.262 

No.263 

M.M. Largo $\text{♩} = 63$

No. 264

M.M. Larghetto $\text{♩} = 80$

No. 265

No.266 M.M. Largo $\text{♩} = 66$

No.267 M.M. Largo $\text{♩} = 54$

3^a corda

M.M. Larghetto J-72

No.268

IV. Pos.

V. Pos.

VI. Pos.

M.M. Larghetto J=80

No.269

First line of musical notation for No. 269, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a series of chords and eighth notes. Fingerings are indicated with numbers 1-4 above the notes.

Second line of musical notation for No. 269, continuing the piece with similar chordal and eighth-note patterns.

Third line of musical notation for No. 269, showing more complex chordal structures and eighth-note runs.

Fourth line of musical notation for No. 269, featuring a variety of chordal textures and eighth-note patterns.

Fifth line of musical notation for No. 269, concluding the piece with sustained chords and a final cadence.

M.M. Larghetto J=88

No.270

First line of musical notation for No. 270, featuring a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The music starts with a piano (*p*) dynamic. Fingerings are indicated with numbers 1-4.

Second line of musical notation for No. 270, continuing the piece with eighth-note patterns and chords.

Third line of musical notation for No. 270, featuring a section labeled "Glissé" with a wavy line indicating a glissando effect.

Fourth line of musical notation for No. 270, showing more complex chordal textures and eighth-note patterns.

Fifth line of musical notation for No. 270, concluding the piece with sustained chords and a final cadence.

M.M. Adagio $\text{♩} = 100$

No. 271

The musical score consists of ten staves of music, all in G major (one sharp) and 4/4 time. The notation is dense, featuring a variety of rhythmic patterns and complex chordal structures. The first staff begins with a treble clef and a key signature of one sharp. The music is characterized by frequent use of chords, often with multiple notes beamed together, and includes various ornaments such as slurs, accents, and dynamic markings. The tempo is marked 'M.M. Adagio' with a quarter note equal to 100 beats per minute. The score concludes with a final chord on the tenth staff.

M.M. Larghetto J-96

No.272

The musical score for No. 272, M.M. Larghetto J-96, is presented in 12 staves. It is written in G major (one sharp) and 2/4 time. The piece is a continuous exercise for the piano, featuring a variety of rhythmic patterns and fingerings. The notation includes eighth-note runs, triplets, and slurs. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music concludes with a double bar line and repeat dots at the end of the twelfth staff.

M.M. Larghetto $\text{♩} = 88$

No. 273

This musical score consists of 12 staves of music. The first staff includes the tempo marking 'M.M. Larghetto' and the metronome marking ' $\text{♩} = 88$ '. The piece is in G major and 3/4 time. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamic markings include accents (>) and hairpins. A section starting at the 8th measure of the 10th staff is marked '3ª corda'. The piece concludes with a 'rall.' marking and a fermata on the final note.

M.M. Largo J=52

No.274

Musical score for No. 274, M.M. Largo J=52. The score consists of five staves of music in G major, 4/4 time. It features a variety of chord voicings, including triads and dyads, with some notes marked with fingerings (e.g., 1, 2, 3, 4). The piece concludes with a 'rall.' marking and a 'p' dynamic.

M.M. Larghetto J=69

No.275

Musical score for No. 275, M.M. Larghetto J=69. The score consists of five staves of music in G major, 4/4 time. It includes a section with a '18' measure count and a 'rall.' marking. The score features complex chord voicings, including triads and dyads, with some notes marked with fingerings (e.g., 1, 2, 3, 4). The piece concludes with a 'tr' marking and a 'p' dynamic.

M.M. Allegro ♩=168

sempre penna giù molto leggero

No.276

Musical score for No. 276, M.M. Allegro, featuring seven staves of piano accompaniment. The score includes various rhythmic patterns, fingerings (e.g., 1, 2, 3, 4, 0), and dynamic markings. The key signature is one sharp (F#) and the time signature is 4/4.

M.M. Andante ♩=138

No.277

Musical score for No. 277, M.M. Andante, featuring four staves of piano accompaniment. The score includes various rhythmic patterns, fingerings (e.g., 1, 2, 3, 4, 0), and dynamic markings, including *pp lento*. The key signature is one flat (Bb) and the time signature is 4/4.

(R. Calace) Op.45
 Dal 1. Preludio. (Calace Mandolin Album [3] P.41より)

No.278

Largo

ben leggero tremolato
 très léger avec le trémolo
 (きわめてなめらかにトレモロ)

rit. a tempo

rall.

Continua il preludio
 Le prélude continue
 (前奏曲へ続く)

1つの音がペダル音(持続音)として続く練習

Esercizio su di una nota pedale

Exercice sur une note pédale

No.279

Largo

M.M. Largo J=60

No.280

Musical score for No. 280, M.M. Largo J=60. The score consists of six staves of music in G major and 3/4 time. It features a variety of chords, including triads and dyads, and includes slurs, accents, and a 'glisse' marking. The piece concludes with a final chord.

Vals Lente

No.281

Musical score for No. 281, Vals Lente. The score consists of six staves of music in G major and 3/4 time. It features a variety of chords, including triads and dyads, and includes slurs, accents, and a 'rall.' marking. The piece concludes with a final chord.