

L'ÉCOLE  
DE LA  
MANDOLINE

Méthode et suite d'Études pouvant servir à la fois  
À LA

MANDOLINE NAPOLITAINE

et à la

MANDOLINE LOMBARDE

par le Professeur

**J. H. FERRERO**

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et progressives, et 6 Duos pour deux Mandolines . . . 2<sup>e</sup>  
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# PREMIERE PARTIE

## ÉTUDE N° 1.

1<sup>er</sup> CAHIER

à exécuter avec le trémolo uni.

Lento. 

## ÉTUDE N° 2.

A exécuter avec le trémolo bien lié.

Adagio. 

(☆) Les chiffres au dessus des notes, indiquent la position des doigts sur la Mandoline Napolitaine, ceux au dessous, sur la Mandoline Lombarde.

### ÉTUDE 92° 3

Adagio.

The musical score for Étude 92° 3 is written in G major (one sharp) and 3/4 time. It consists of six staves. The tempo is marked 'Adagio'. The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of quarter and eighth notes, with some slurs and accents. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a double bar line.

### ÉTUDE 92° 4

Andante.

The musical score for Étude 92° 4 is written in F major (one flat) and 3/4 time. It consists of six staves. The tempo is marked 'Andante'. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of quarter and eighth notes, with some slurs and accents. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a double bar line.

### ÉTUDE 92<sup>o</sup>. 5.

*ben legato.*

Andante.

Musical score for Étude 92° 5, Andante. The score consists of six staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'Andante' and the performance instruction is 'ben legato'. The music features a melodic line with various articulations including slurs, accents, and fingerings (1, 2, 3, 4, 5). The piece concludes with a double bar line and a final chord.

### ÉTUDE 92<sup>o</sup>. 6.

Adagio.

Musical score for Étude 92° 6, Adagio. The score consists of six staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'Adagio'. The music features a melodic line with various articulations including slurs, accents, and fingerings (1, 2, 3, 4). The piece concludes with a double bar line and a final chord.

### ÉTUDE N<sup>o</sup> 7.

Adagio.

Musical score for Étude No. 7, Adagio. It consists of six staves of music in G major, 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The music features a series of eighth-note patterns with some slurs and fingerings (3, 5, 4, 3, 2) indicated. The piece concludes with a double bar line.

### ÉTUDE N<sup>o</sup> 8.

Adagio.

Musical score for Étude No. 8, Adagio. It consists of six staves of music in G major, 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The music features a series of eighth-note patterns with some slurs and fingerings (4, 3, 2, 4, 3, 2) indicated. The piece concludes with a double bar line.

### ÉTUDE N° 9

Dans cette étude, les croches doivent être exécutées avec le trémolo.

Largo. *legato.*

6

### ÉTUDE N° 10

Andante. *legato.*

6

# ÉTUDE N° 11

11  
7

Cette étude peut être exécutée aussi bien avec les croches détachées que trémolées.

Andante.

# ÉTUDE N° 12

Les croches doivent être exécutées détachées en haut et en bas.

Allegretto.

(\*) Le signe  $\wedge$  indique le coup de plume en bas, et le signe  $\vee$  le coup de plume en haut.



ÉTUDE N<sup>o</sup> 13.

Allegretto.

*rall.*

5

ÉTUDE N<sup>o</sup> 14.

Même les doubles croches doivent être exécutées avec le trémolo.

Adagio.

*allarg.*

*ff* *f*

*allarg.*

### ÉTUDE 92.15.

Les doubles croches détachées.

Allegretto.

This musical score consists of seven staves of music. The first staff begins with the tempo marking 'Allegretto.' and includes two 'v' (accents) above the first two eighth notes. The music is written in a treble clef, 2/4 time signature, and one sharp (F#). The piece features a rhythmic pattern of eighth notes, with some measures containing beamed eighth notes and others with single eighth notes. The piece concludes with a double bar line.

### ÉTUDE 92.16.

Dans un adagio, les notes sincopées, même les triples croches doivent être exécutées trémolo mais dans un temps mouvementé, l'effet est plus brillant si on les détache par trois comme dans l'exemple suivant.

EXEMPLE.

This musical example shows three groups of beamed eighth notes. Each group consists of three notes. The first group has an accent (^) above the first note and a slur over the three. The second group has an accent (^) above the first note and a slur over the three. The third group has an accent (^) above the first note and a slur over the three. The notes are in a treble clef, 2/4 time signature, and one sharp (F#).

Moderato.

This musical score consists of five staves of music. The first staff begins with the tempo marking 'Moderato.' The music is written in a treble clef, 2/4 time signature, and one sharp (F#). The piece features a rhythmic pattern of eighth notes, with many measures containing slurs over groups of eighth notes. The piece concludes with a double bar line.

# ÉTUDE N<sup>o</sup> 17

Triolets.

Moderato.

The musical score for Étude N° 17 consists of nine staves of music. The first staff begins with a treble clef, a common time signature (C), and a tempo marking of 'Moderato.'. The music is characterized by a series of eighth-note patterns, often grouped in threes (triolets). Fingerings are indicated by numbers 1-5 above the notes. The piece includes several trills and slurs. The second and fourth staves contain the instruction 'rall.' (rallentando). The score concludes with a double bar line and repeat dots.

# ÉTUDE N<sup>o</sup> 18

Moderato.

The musical score for Étude N° 18 consists of four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato.'. The piece features a consistent eighth-note rhythmic pattern across all staves, with various slurs and phrasing. The score ends with a double bar line and repeat dots.

# ÉTUDE N° 17

Triolets.

Moderato.

The musical score for Étude N° 17 consists of nine staves of music. It begins with a treble clef, a common time signature (C), and the tempo marking 'Moderato.'. The first staff contains several triplet markings (indicated by a '3' above a group of notes) and a '4' above a group of four notes. The second staff includes a 'rall.' (rallentando) marking. The third and fourth staves also feature 'rall.' markings. The score is filled with rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

# ÉTUDE N° 18

Moderato.

The musical score for Étude N° 18 consists of three staves of music. It begins with a treble clef, a common time signature (C), and the tempo marking 'Moderato.'. The first staff features a series of eighth notes with accents (^) above them. The second and third staves continue the rhythmic pattern with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

The first section of the piece consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music, including a triplet of eighth notes and a group of sixteenth notes marked with accents (^) and slurs. The subsequent staves continue the melodic and rhythmic development of the piece.

ÉTUDE N<sup>o</sup> 19.

Andante .

The second section of the piece, titled "ÉTUDE N<sup>o</sup> 19.", begins with the tempo marking "Andante .". It consists of ten staves of music. The first staff starts with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music features a series of slurred eighth and sixteenth notes, with some measures containing triplets. The tempo is marked as "Andante", indicating a slow, steady pace.

ÉTUDE 92° 20

Allegretto.

The musical score consists of 12 staves of music. The first staff begins with the tempo marking "Allegretto." and a treble clef. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by rapid sixteenth-note passages, often grouped in pairs and slurred. Fingerings of 3 and 5 are indicated throughout the piece. The score concludes with a final cadence on the twelfth staff.

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