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A HISTORY OF THE NEAPOLITAN MANDOLINE FROM ITS ORIGINS UNTIL THE EARLY NINETEENTH CENTURY, WITH A THEMATIC INDEX OF PUBLISHED AND MANUSCRIPT MUSIC FOR THE INSTRUMENT.

BY

PAUL RAYMOND SPARKS

Submitted for the degree of Doctor of Philosophy to The City University, Department of Music.

May 1989

VOLUME III

EIGHTEENTH CENTURY MUSIC FOR MANDOLINE

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INTRODUCTION

This third volume consists of eighteen complete compositions for mandoline, ranging from solo variations and duets to concertos and operatic arias with mandoline obbligato. The selection is representative of the repertoire as a whole, although I have deliberately weighted the choice towards works by well-known composers, Mozart, Beethoven, Paisiello, Piccinni and Majo all being included.

Wherever possible I have reproduced original editions and manuscripts. However in some cases manuscripts were either difficult to read, or did not present the parts in full score; these pieces are given here in my own editions.

I trust that this final volume will illustrate the richness and diversity of the mandoline repertoire, and that the three volumes taken together will show that the eighteenth-century Neapolitan mandoline was a widely-played and seriously regarded musical instrument, written for by many of the greatest composers of its time.

GAETANO DINGLI - DUETTO IV IN D MINOR

This duet, one of the finest of all eighteenth century mandoline duets, is taken from Gaetano Dingli's Sei sonate of 1769. Nothing is known of Dingli apart from this work and another set of Sei sonate published in 1767, which is probably the same group of duets, though with a different dedication.

Duetto IV is unusual amongst mandoline duets in that it makes great use of counterpoint and imitation, and also exchanges the upper line regularly between the two mandolines, giving both instruments parts of equal value rather than subordinating the second to the first.

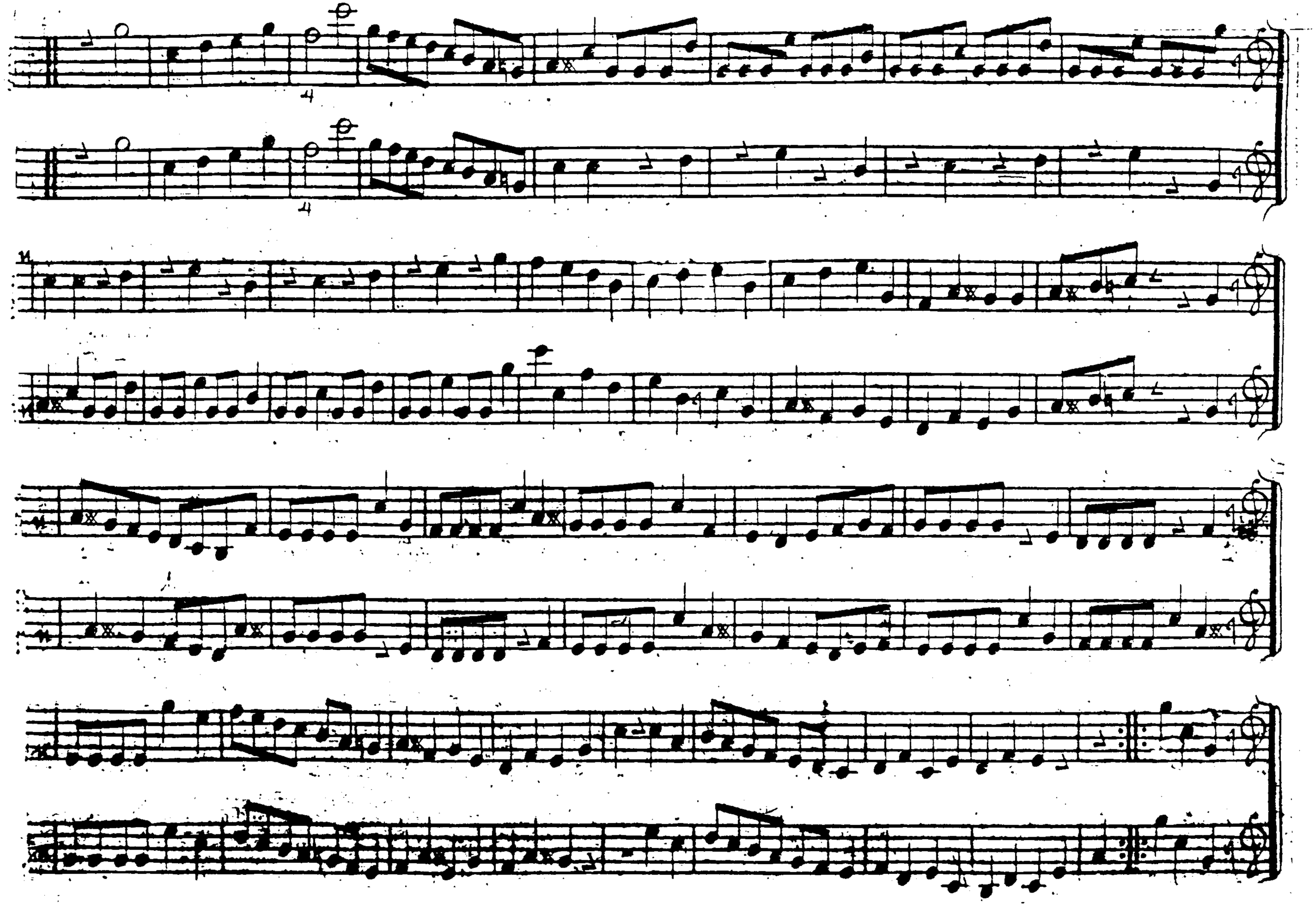
The original 1767/9 Paris edition is reproduced here.

Correction.

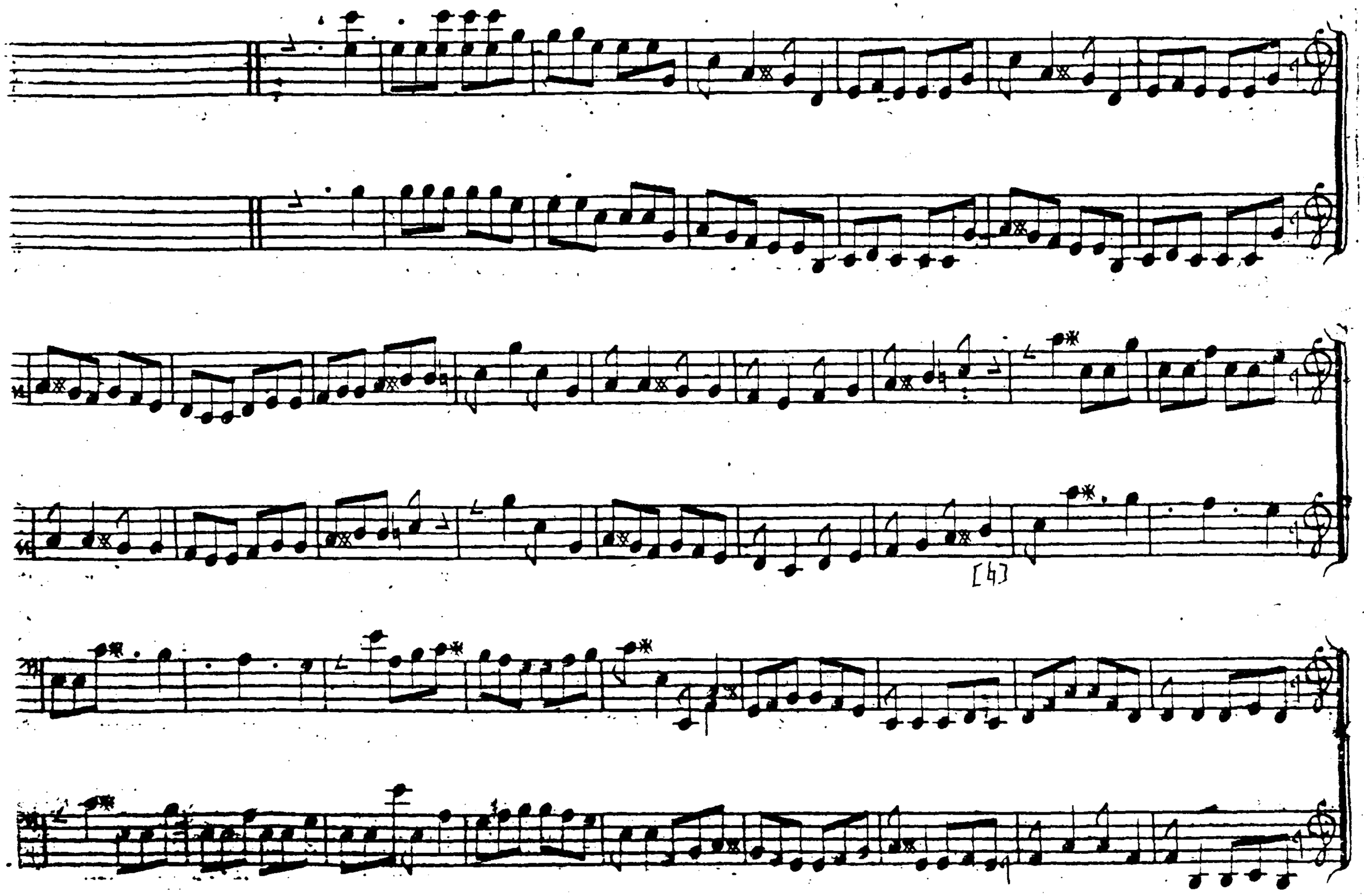
1st mvt. m. 45, 1st. mandoline - g f e are printed as f e d in the original.

DUETTO IV

Allegro.



Allegro.


[4]

FRANCESCO DI MAJO - DUETTO

This duet is taken from book III of Les petites récréations de la campagne, one of only two surviving books from the ten-volume series, each of which featured two-movement duets by between six and eight composers. Both of these movements occur elsewhere; the first is also attributed, in a manuscript in FPc, to Tomaso Prota, where it forms the second movement of his "Sinfonia", and the second is also found in a manuscript sonata by Majo, where the second mandoline is replaced by a basso part.

The original c. 1764 Paris edition is reproduced here.

Duetto I

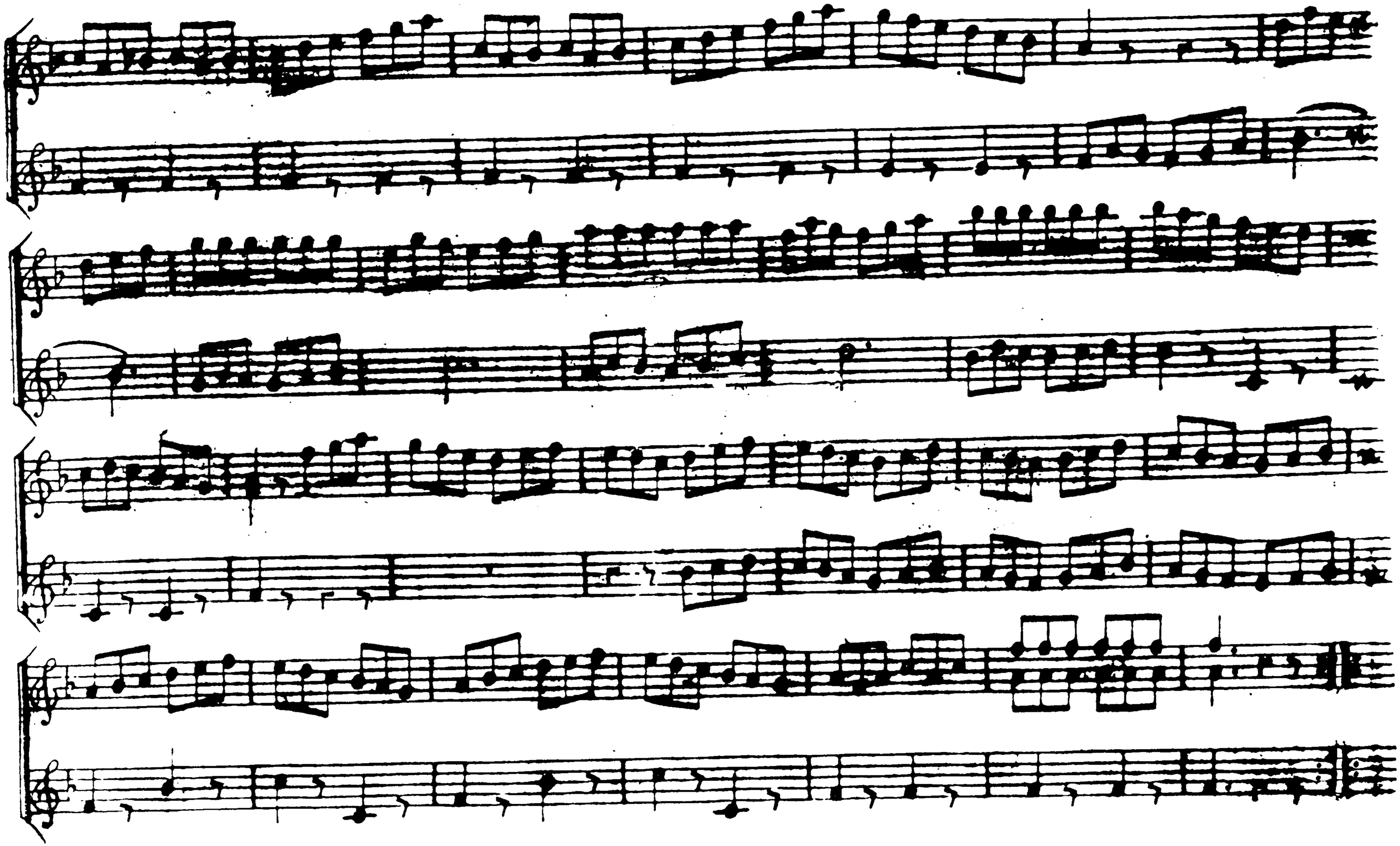
del Sig.r Maio.

Andantino

P

F

Giga



LEONE DE NAPLES - DUO II

Leoné's méthode of 1768 contains two duos towards the end of the volume, intended for students who had mastered the earlier, simpler pieces. The first movement is in ternary form, with a central g minor passage flanked by a lyrical G major section. The second movement, the Tambourin en Rondeau, is rare amongst mandoline compositions in that it uses a French form, although the musical language itself is unmistakably Italian. The Tambourin was a dance form using a drone bass, the most famous example being the one for harpsichord by Jean-Philippe Rameau from his Pièces de Clavecin of 1724. The rondeau, originally a medieval song with a refrain, had become by the eighteenth century a French variant of the rondo in which a short opening passage (usually eight bars) was played after each of a large number of short episodes. Thus in Leoné's Tambourin the opening eight-bar phrase is played at each da capo sign, a total of seven times. Leoné reworked this Tambourin in his sonata, op. 2, no. 6, 3rd mvt.

The original 1768 Paris edition is reproduced here.

DUO II

cantabile

F F F

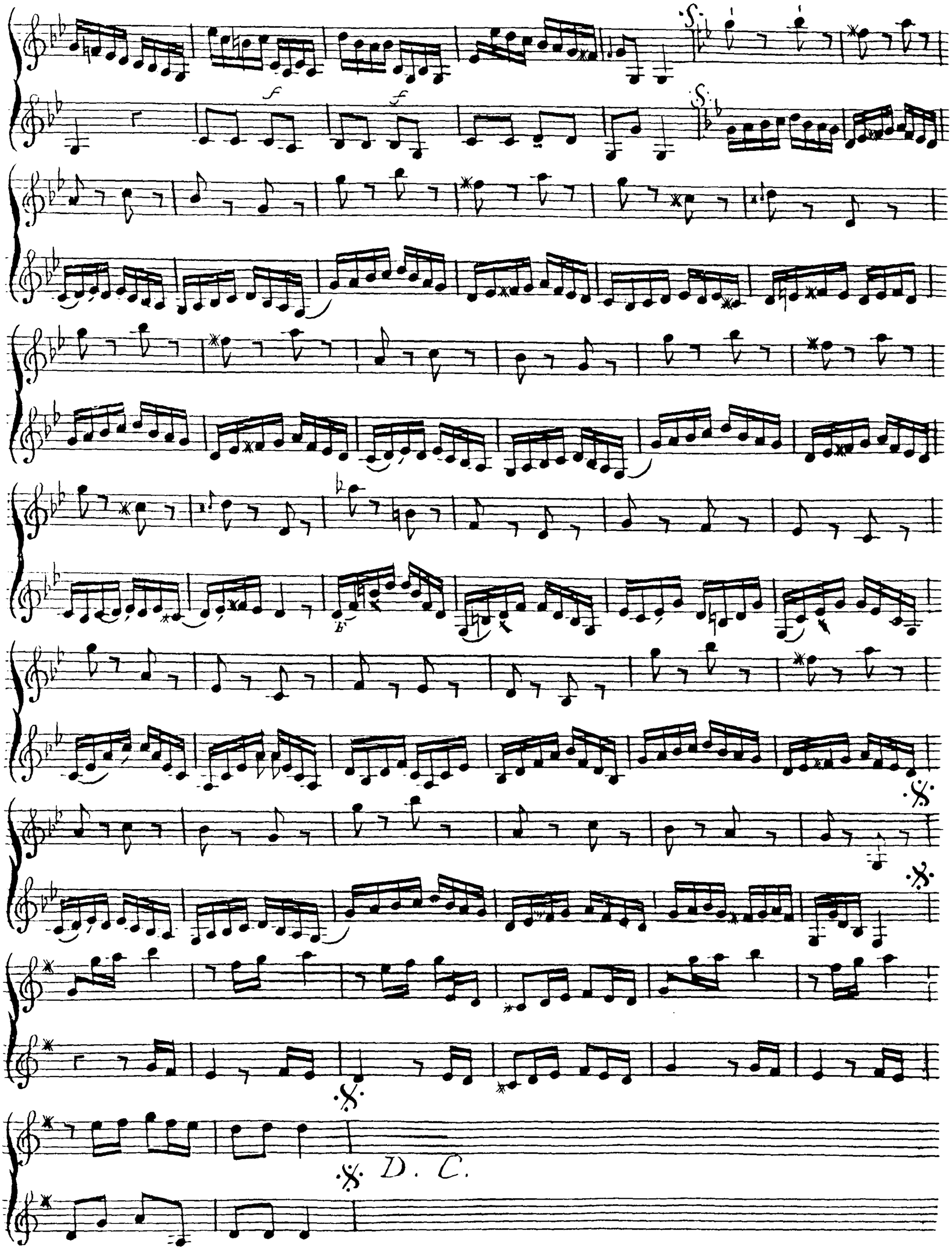
F F F

Tambourin

En Rondeau

Fin

Un Coup de plume Chaque


f
f
E
D. C.

VINCENZIO PANERAI - SUONATA DECIMAQUARTA

This sonata is of particular interest to mandolinists as it is one of the earliest works for mandoline to have a fully written-out keyboard accompaniment. Panerai writes for the keyboard a right-hand part similar to a second mandoline, while the bass is kept extremely simple throughout. The piece is almost entirely antiphonal, usually with the keyboard introducing a phrase and the mandoline echoing it.

The frontispiece to this work depicts a group of rustic musicians playing castanets, tambourine, and colascione.

The original edition of c. 1780 is reproduced here.

ARCHIVIUM CAPITULI
PISTORIENSIS B. 199 n. 6

SUONATA DECIMAQUARTA

Per

Cimbalo a piano-forte e Mandolino o Violino Obbligato

Dedicata

Alla Nobil Donna La Signora

TERESA LORENZANI

Nata Medici

Dilettante

DALL' AB.^E VINCENZIO PANERAI

Professore, e Maestro di Cappella Fiorentino.

Gaet. Poggiali inc.

Si trovano in Firenze unitamente ai Principj di Musica, e Solfeggj presso Rinaldo Bonini Libraro in Piazza del Duomo.

Continuazione dell' Opera.

Mandolino
o Violino.

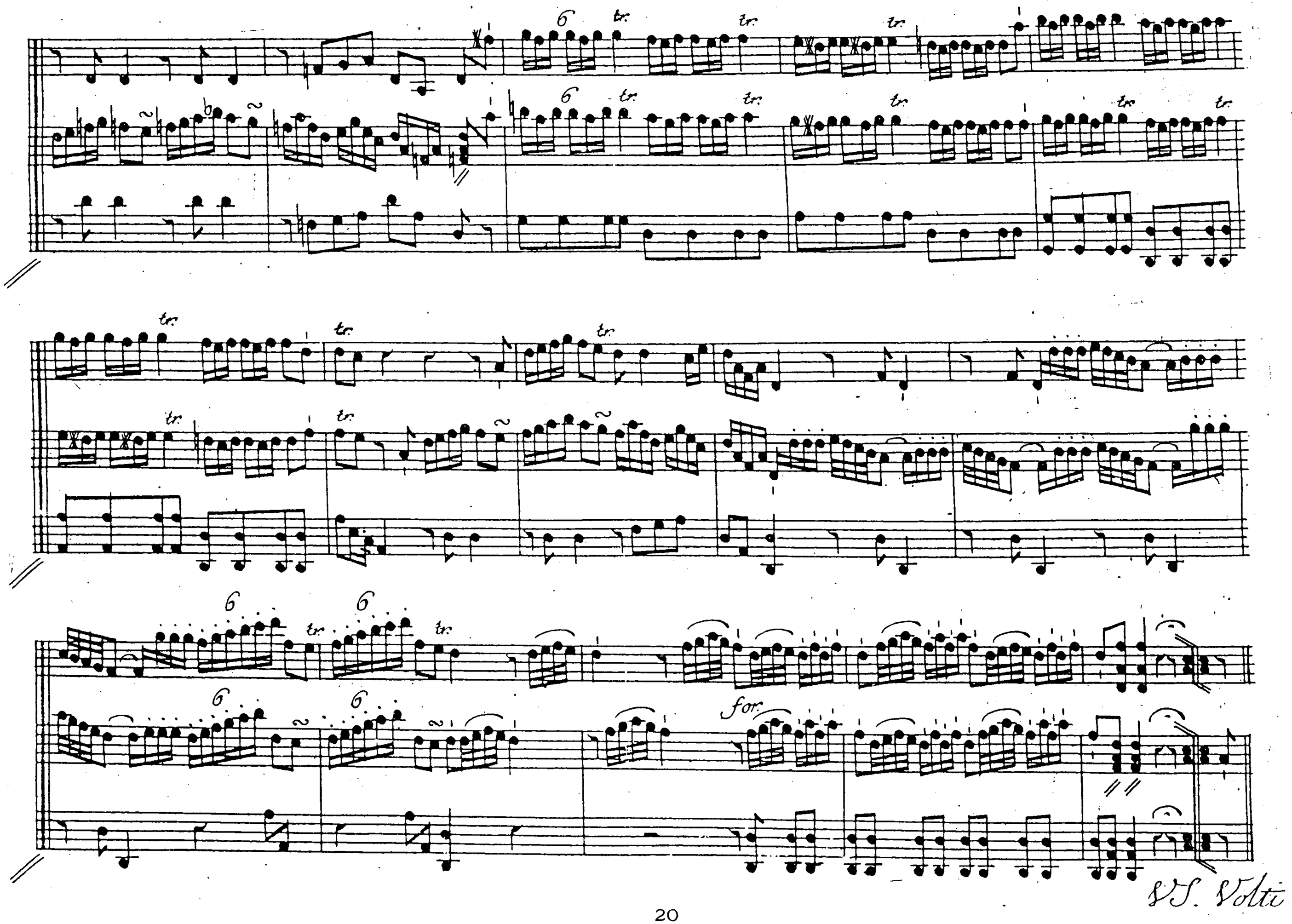
Brillante
cimbalo

tr. tr.

2 2

tr. tr.

for.


6
tr.
for.
V.S. Volti

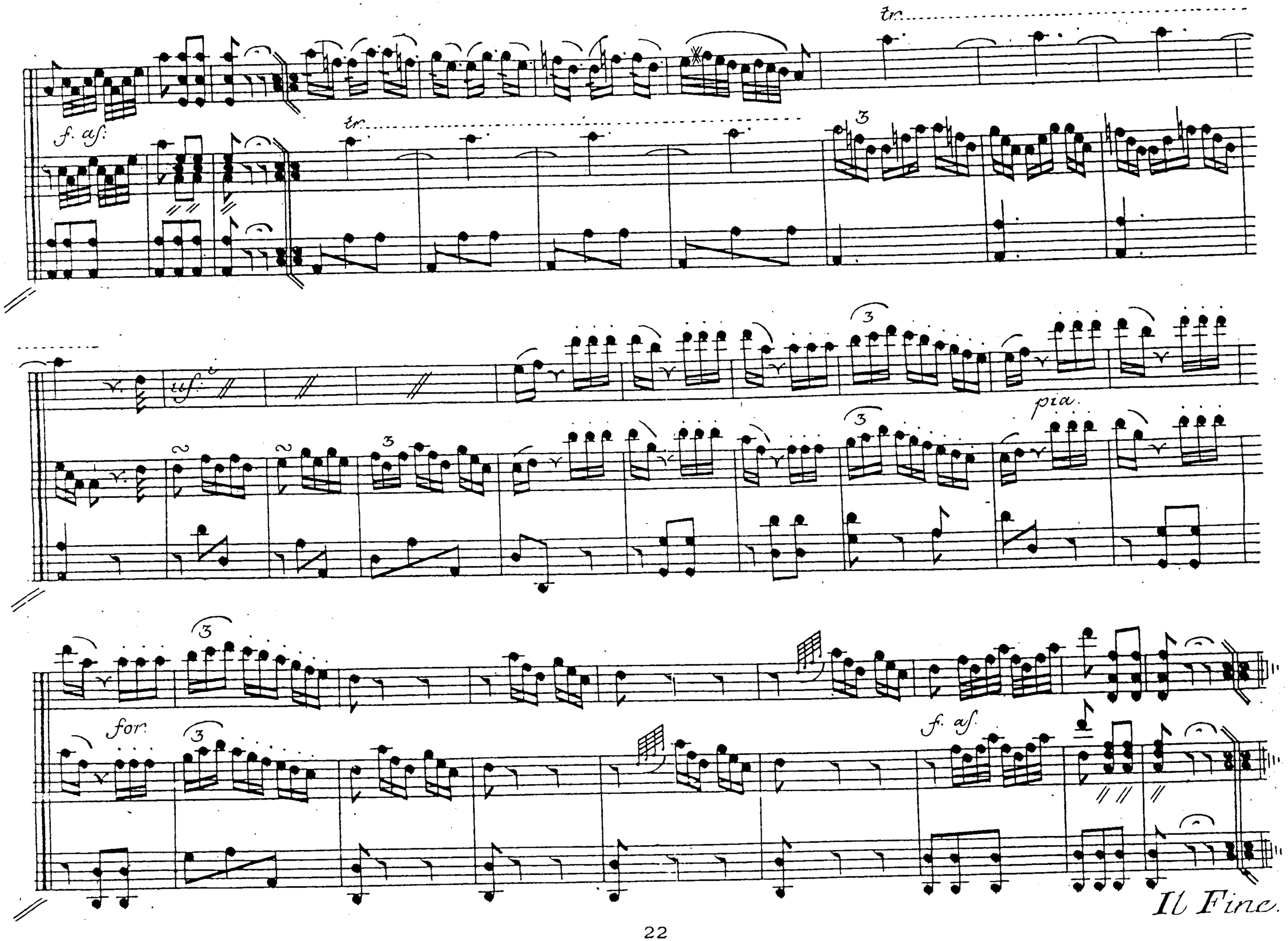
Mandolino
o Violino

Allegro
scherzoso.

tr.

pia.

for.


tr.
f. as.
tr.
3
uf.
3
pia.
3
for.
3
f. as.
Il Fine.

LUDWIG VAN BEETHOVEN - SONATA IN C (WoO 44a)

This sonata is one of three compositions written by Beethoven in Prague in 1796, for the Countess Josephine Clary. It is composed in a simple rondo form, and has a fully-notated keyboard part (designated for cembalo), a practice which had become almost universal in sonata writing by the end of the eighteenth century.

I have been unable to obtain a copy of the original manuscript of this work (believed to be in CSPnm) and instead I have reproduced here a modern edition, published by Heinrichshofen's Verlag, Wilhelmshaven (ed. V. Hladky).

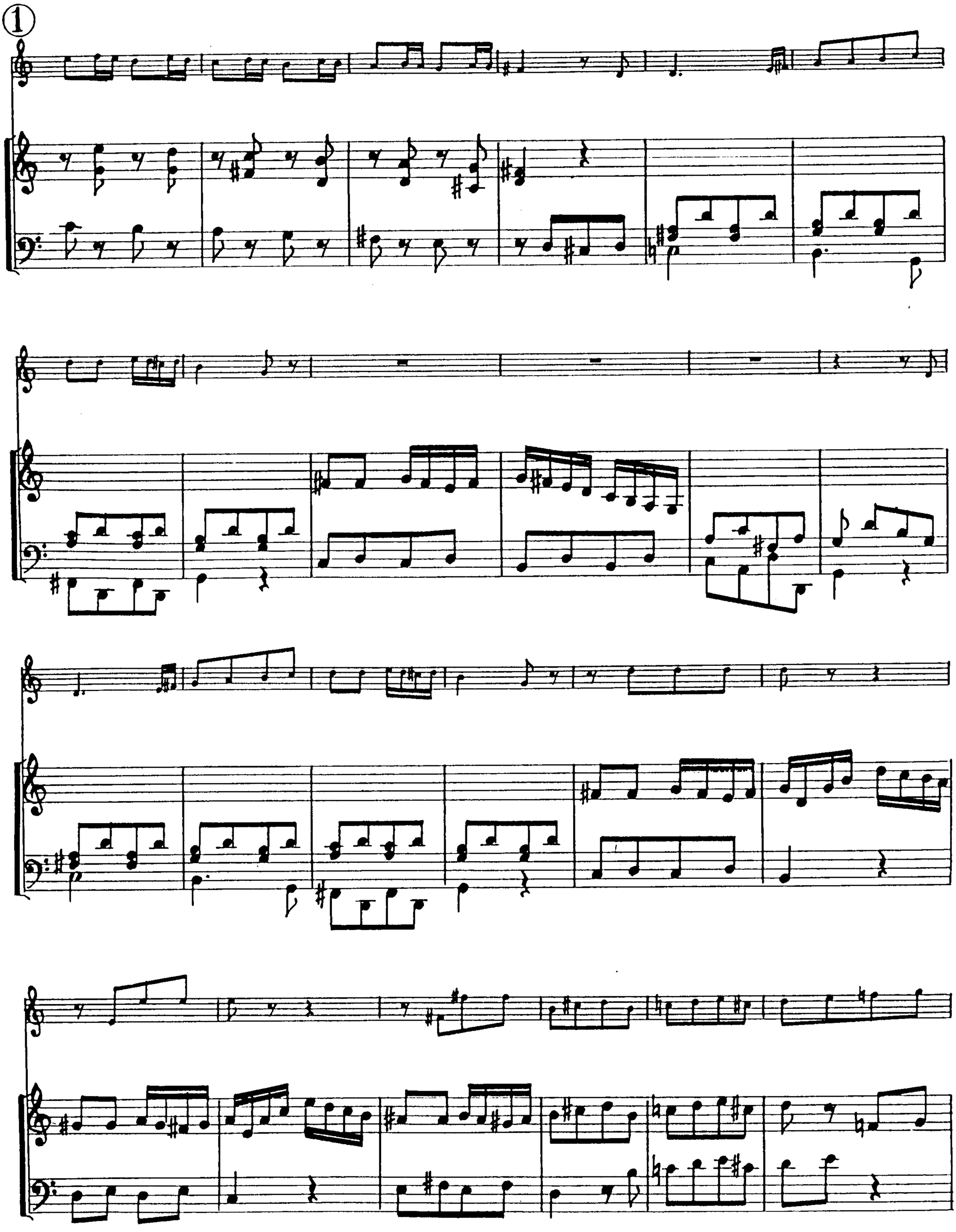
Sonatine C-dur

Allegro

m

c

sfz *sfz*



②

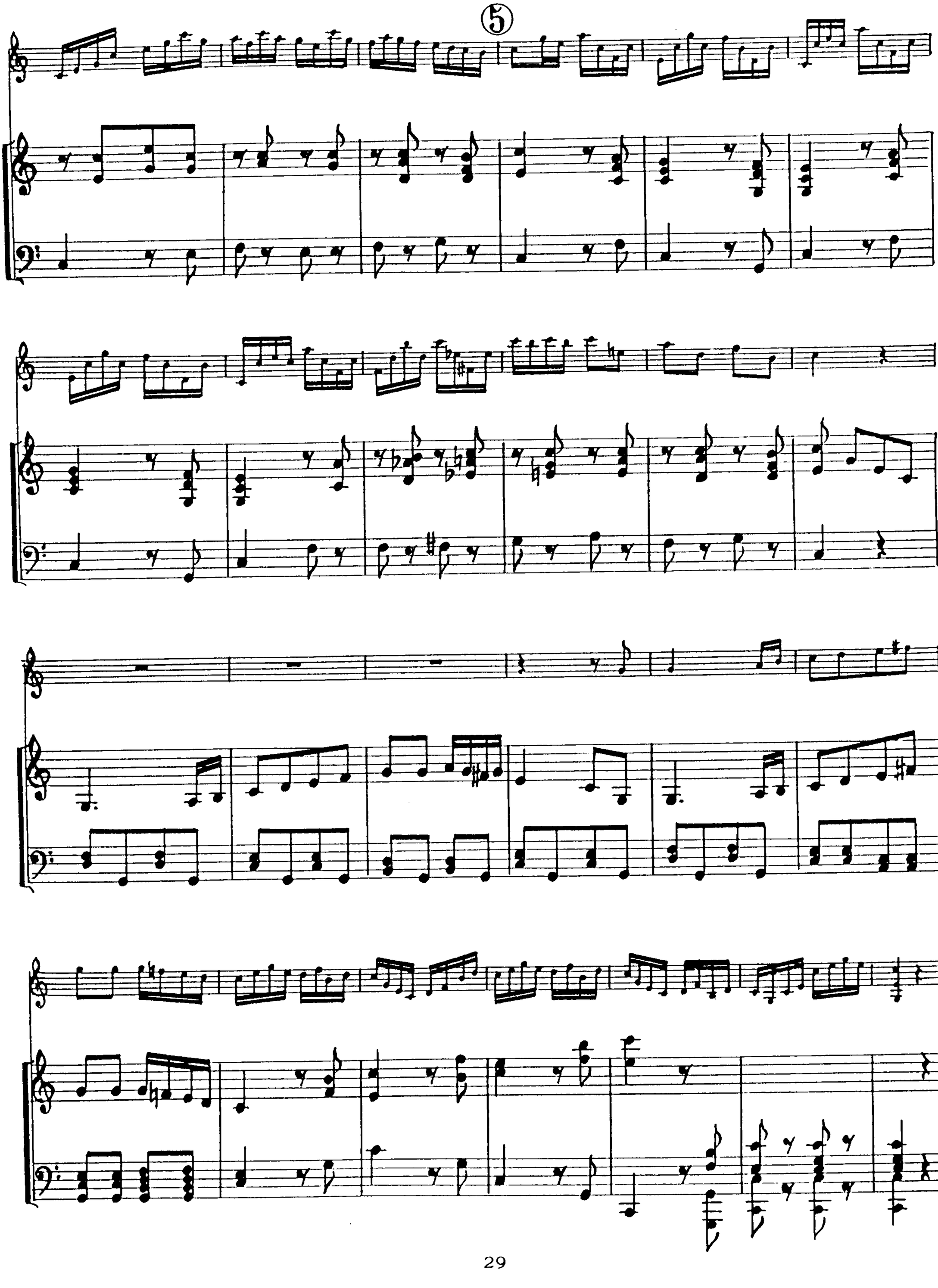
sfz

sfz

③

4

sfz sfz


5

GIOVANNI BATTISTA GERVASIO - SINFONIA

This Sinfonia for two mandolines and basso is one of a large number of mandoline manuscripts contained in the Gimo collection at the University library in Uppsala, a group of nearly 400 manuscripts compiled by two Swedish gentlemen making the Grand Tour in the early 1760's. Most of the mandoline manuscripts seem to have been obtained in Naples, especially those of Barbella and Gervasio.
The edition of the Sinfonia (Gimo 149) reproduced here is my own, showing the three instrumental parts in full score.

Correction.
2nd mvt. m. 42, bass, Bb is written D in original.

All.° spiritoso assai

Sinfonia a due mandolinj è Basso Del sig.r Gio. Battista Gervasio.

[S Vv: Gino 149]

M1

All.° spiritoso assai

M2

B

5

9

13

17

21

25

29

33

37

41

45

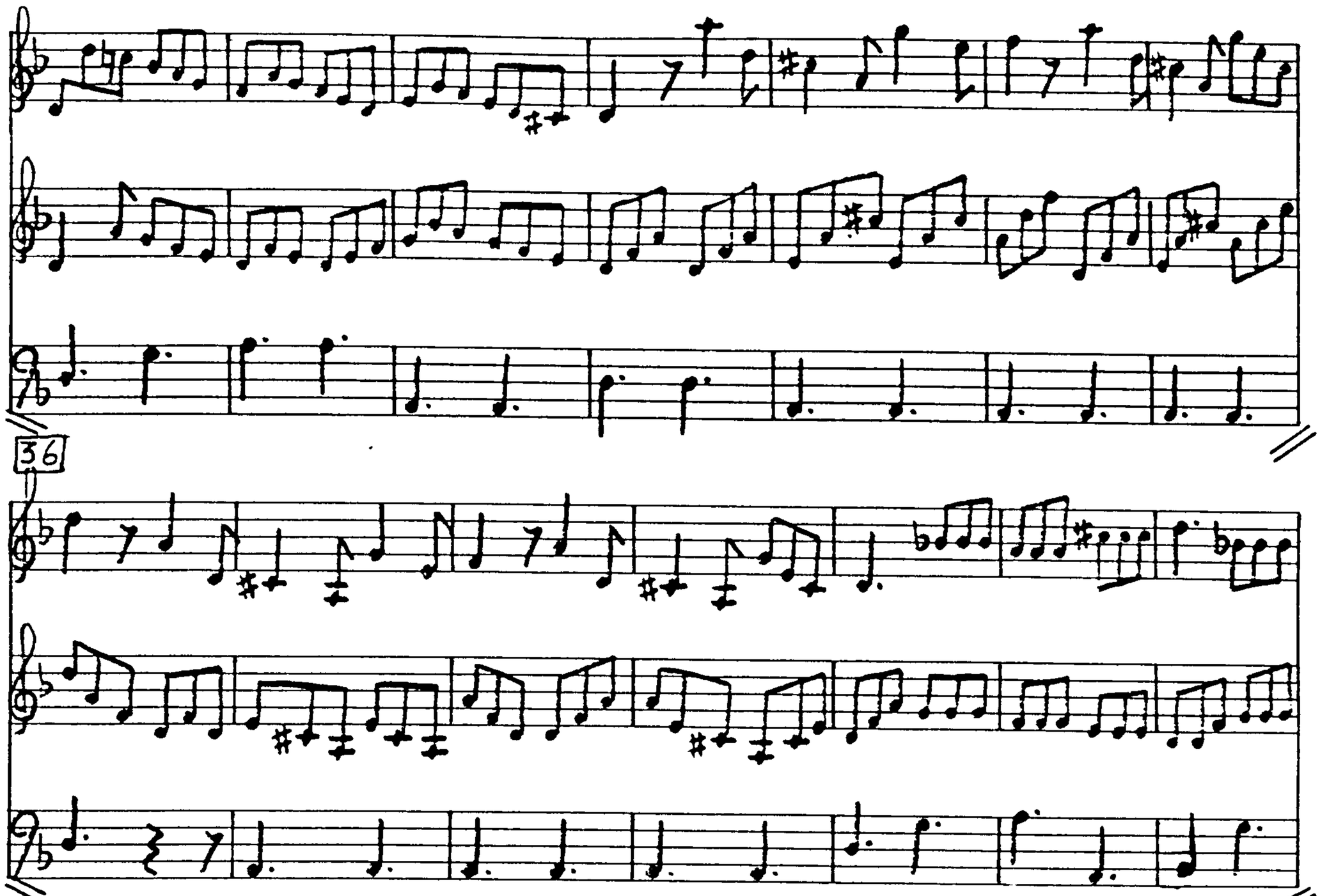
Larghetto Andantino

7

14

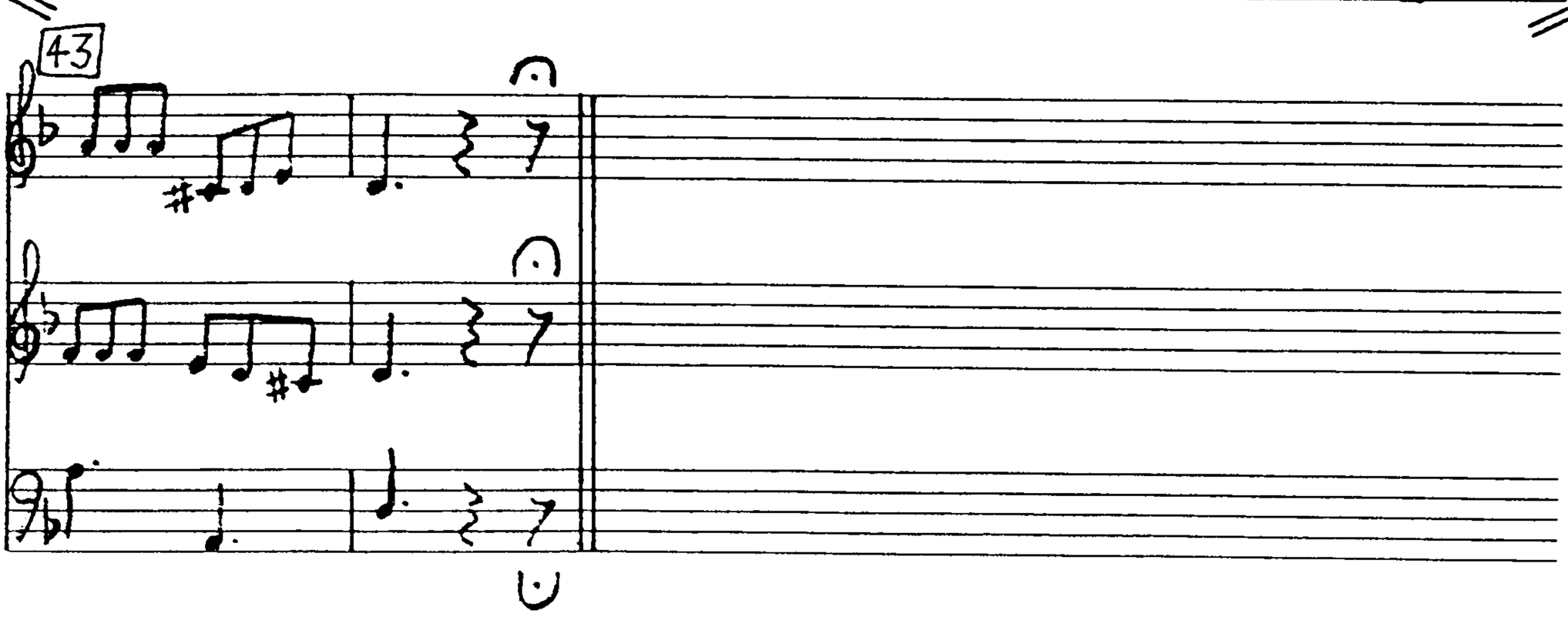
22

29



36

43

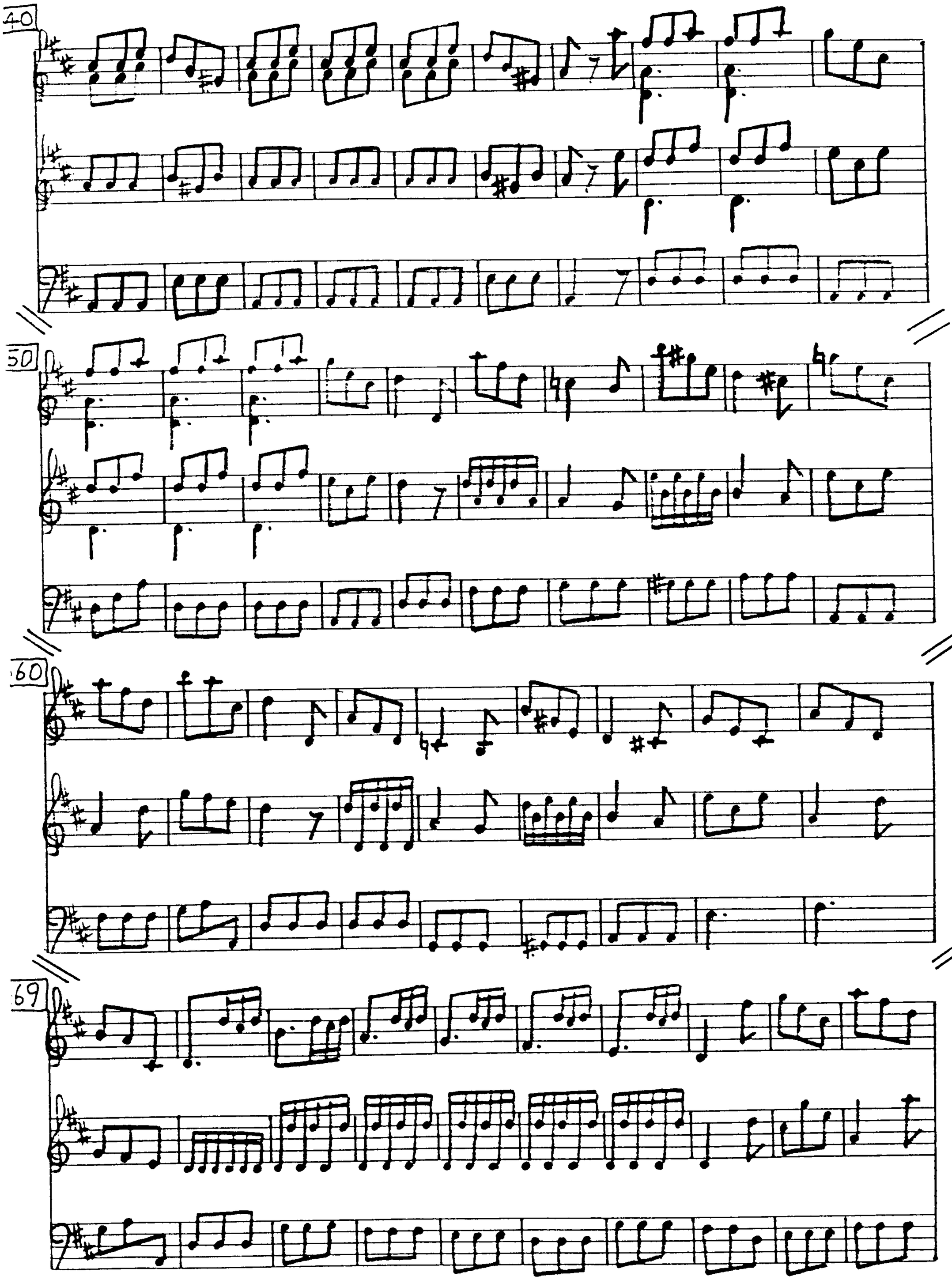


All.° assai spiritoso

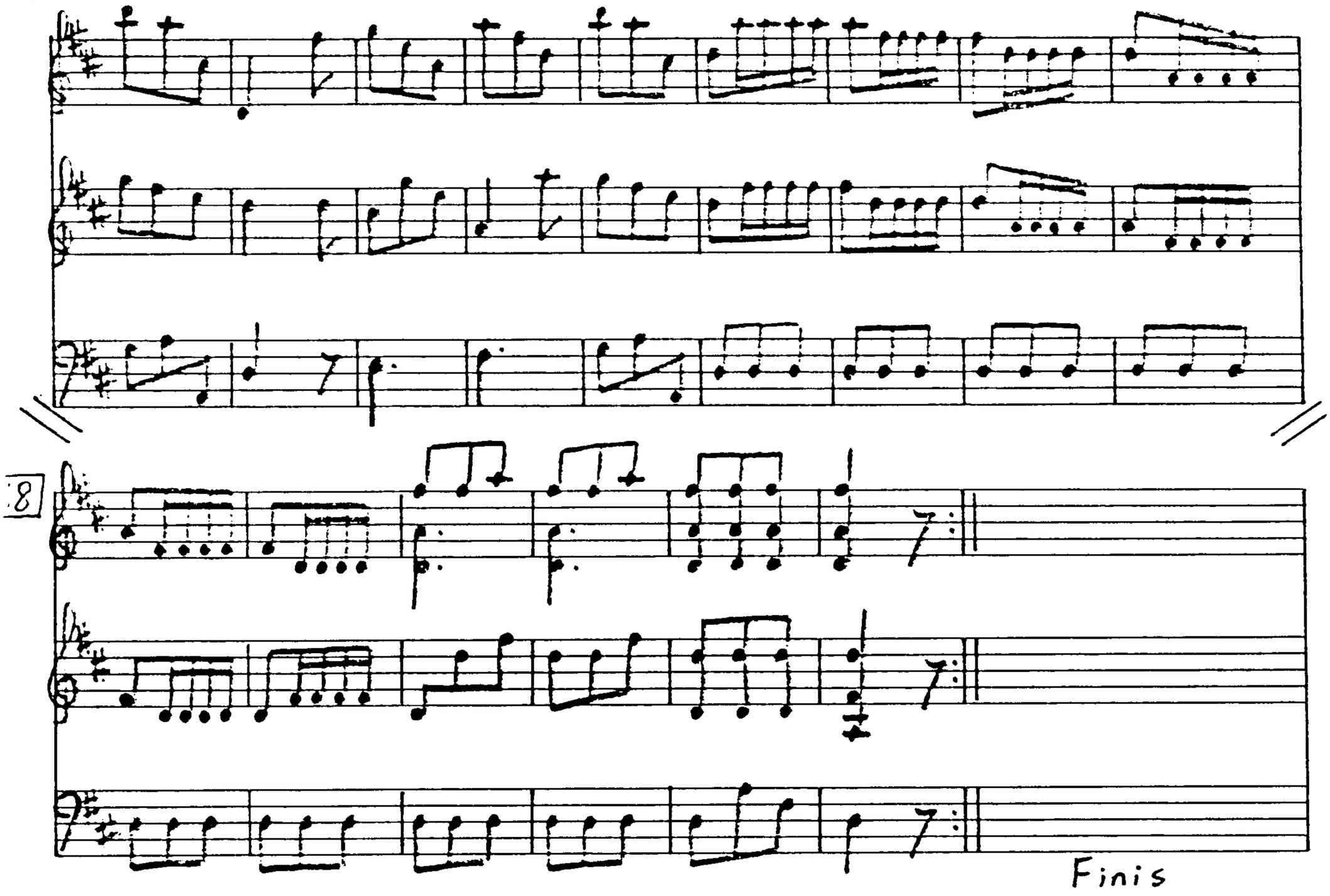
11

22

31


40
50
60
69

79



DOMENICO GAUDIOSO - CONCERTO DI MANDOLINO

Two almost identical manuscript versions of this concerto by the Neapolitan composer Gaudioso survive, one in the Gimo Collection in the University Library, Uppsala (Gimo 58), the other in the Bibliothèque Nationale, Paris (L2780). The concerto probably dates from the early 1760's, and is in a standard 3-movement form.

Apart from this work little is known about Gaudioso. The only other reference to his name in the mandoline literature of the time was in volume I of Denis' méthode, where a favourite quill stroke of his is illustrated (reproduced in this thesis, volume I, p. 98).

My own edition of the concerto is reproduced here, giving the four parts in full score, and figuring the bass.

Notes.

1st mvt. m. 1, 2nd beat, vln. 2 - In FPn the two b's are double-stopped together with the g below.
1st mvt. m. 107½-08½, mandoline - In FPn this is identical to m. 106.

2nd mvt. m. 47, 1st beat - mandoline plays a only.

All.°

M

V1

V2

B

5

9

13

6♯ 7♭ 6 4 5 3 6 6

17

6 5 6 5 6 4 2 6 6 6 6 6♯ 6 3 solo

21

sim.

26

31

35

39

43

47

V.V.

51

55

59

63

67

71

75

79

v.v.

33

87

91

95

solo

tasto solo

99

103

107

111

115

119

123

v.v.

127

131

135

6

6/4 5/3

siegue

Largo

6

M.2
Vln 1

Vln 2

6

6/4

7

B

6

5

6

6♯

7♮

9

13

tasto solo

19

M

V1
V2

B

solo

24

28

32

36

40

44

m1.
v1

V2

B

13

48

M

Solo

V1
V2

B

19

M

52

V1
V2

B

24

56

60

64

68

Me
V1

V2

B

tasto solo

73

MANO

VLN

Segue

All.°

M

V1

V2

B

9

17

25

33

40

47

53

59

65

70

75

80

86

91

97

103

109

115

86

121

91

126

97

132

138

f;

144

150

156

6♭ 6♭

161

167

173

74

178

184

190

196

202

208

214

220

226

232

Finis

VITO UGOLINI - CONCERTO PER MANDOLINO

This concerto, by the otherwise completely unknown Ugolini, is preserved in the Gimo Collection at the University Library in Uppsala. The opening bars of the mandolin part, with their rapidly moving passages in thirds, would lie more comfortably on the mandolino, but numerous chordal configurations later in the work confirm that it is for mandoline.

The edition of the Concerto (Gimo 297) reproduced here is my own, showing the four parts in full score.

Allegro

CONCERTO (SINFONIA) PER MANDOLINO, VIOLINI & BASSO, del

Sig.r Vito Ugolino. S Uu Gimo 297

M

Vn 1

Vn 2

B

9

18

24

Solo

32

40

48

56

63

70

a2

78

85

PAN-A4 12 STAVE

93

div.

div.

100

107

3

a2

115

a2

f

123

Largo/Adagio

M & Vn 1

Vn 2

B

PAN-A4 12 STAVE

Allegro

M

Vn 1
Vn 2

a2

B

10

20

a2

f

30

a2

39

a 2

48

56

a 2

65

a 2

74

a2

84

a2

FINIS LAUS DEO SEMPER.

NICCOLO PICCINNI - OUVERTURA PER DUE MANDOLINI

FPn contains two manuscript works for the unusual combination of two mandolines, viola, two oboes, two horns and basso. One is a concerto by Antonio Sacchini, the other is this overtura by Niccolò Piccinni (L2758). As the Sacchini manuscript is dated 1768, it seems likely that the Piccinni work also dates from that time, several years before the composer moved to Paris.

The edition reproduced here is my own, showing the instrumental parts in full score. The keyboard part has been realised.

Notes.

Two trumpet parts are missing.
Horn parts are written for horns in D.
There are no dynamics on oboe or horn parts in original.

1st mvt.
m. 19 4th beat, 2nd quaver, horn I - concert c in original
mm. 19-20, mande I - last quaver of m. 19 and 1st quaver m. 20 not tied in original.

2nd mvt.
m. 20, 1st quaver - viola and basso have e in original.

3rd mvt.
m. 34, 6th quaver - mande II has a in original.
m. 48 - mandes I & II have no natural sign in original.
m. 61, 2nd quaver - horn II has concert b in original.

MI

MII

[f]

[f]

vla

[f]

ob.

[f]

[f]

cor in D

b.

[f]

[f]

b.c

[f]

5

9

13

p f p f p f

p f

p f

p f

17

21

25

29

33

p

p

p

p

37

f

p

f

p

p

p

p

41

f

f

f

f

f

45

49

53

f

p

f

f

p

f

f

f

f

f

f

p:

f

p

f

f

p

57

61

p:

p:

sole

p

65

f

f

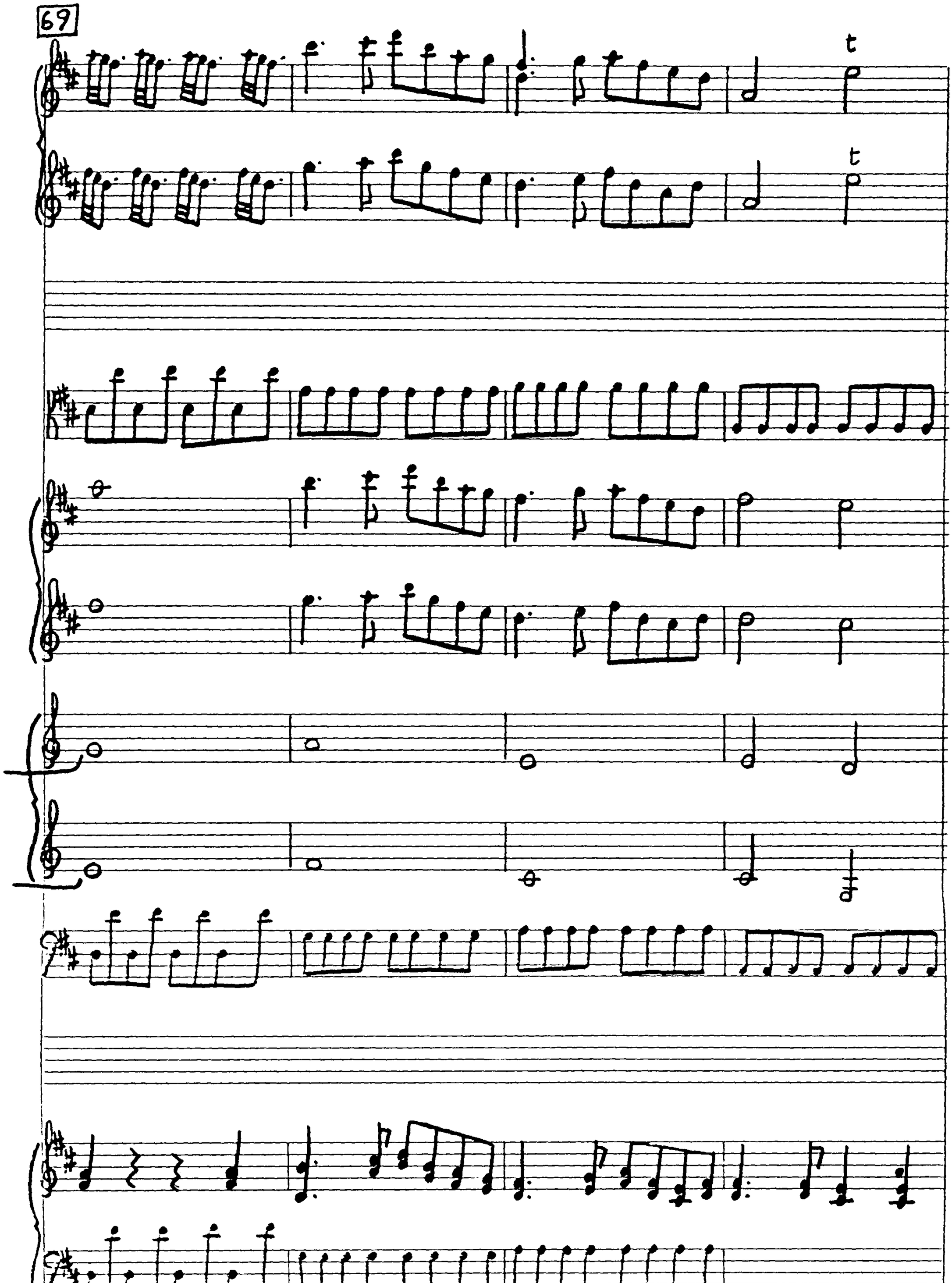
f

f

f

f

f


69
t
t

73

77

Andante

M1

M2

Vla

B.

B.C.

5

9

3 3 3 3

t. t.

f f

f

f

13

p f p f

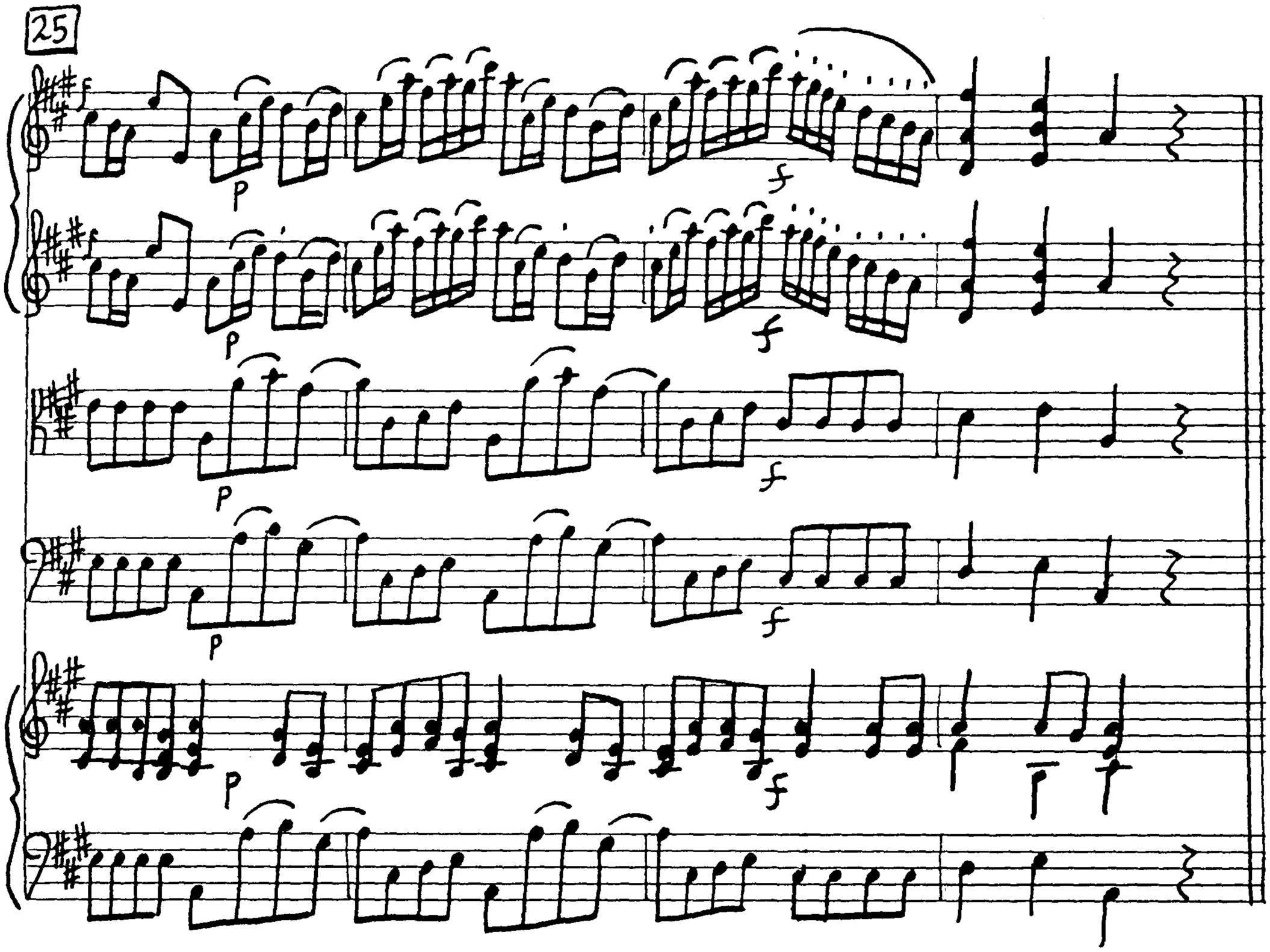
p p f

p: f p f

17

21

25



All: assai

V1

V2

VLA

OB1

OB2

C1

C2

B

B.C.

7

13

19

25

31

37

43

p f p

p f p

p f p

p f p

p f p

49

f

f

f

f

f

f

55

61

FINE.

PIETRO DENIS - TWO SONGS FOR VOICE AND MANDOLINE

J'avois égaré mon fuseau and Vive le vin

These two songs are arrangements by Denis of airs from Le Déserteur by Pierre Alexandre Monsigny (1729-1817), an opéra comique first produced in Paris at the Comédie Italienne in 1769. They first appeared respectively in the Troisième recueil de petits airs de chants de la Comédie Italienne les plus nouveaux and the Second recueil de petits airs de chants les plus à la mode, both published in Paris in 1770. Denis was the leading eighteenth century practitioner of songs for voice and mandoline alone, and these two arrangements are simple enough for singers to accompany themselves. In the second, Denis offers two alternative accompaniments, either in quavers or triplet quavers. Many of his arrangements have two mandoline parts, allowing singers to vary their accompaniments from verse to verse, and giving less skilful mandolinists an easier option.

The original 1770 editions are reproduced here.

I HAD LOST MY BOBBIN

I had lost my bobbin and I was looking for it in the bracken.
Colin, while doffing his hat, said
"Shepherdess, what are you looking for?"
A little love, a little care, often leads a heart astray.

"I lost my bobbin while passing close to this great oak".
Colin then took his sword and cut a branch of ash.
A little love, a little care, often leads a heart astray.

He worked away with his sword while looking at me tenderly.
Soon I had a most beautiful bobbin, and my heart let itself be captured.
A little love, a little care, often leads a heart astray.

LONG LIVE WINE

Long live wine, long live love.
A lover and a drinker in turn, I flout melancholy.
The sorrows of life have never cost me any sighs;
with love I change them into pleasures, with wine I forget
them.

Air du Deserteur

J'avois égaré mon fuseau, je le cherchois sur la fougère Colin en m'ôtant son chapeau me dit

que cherchés vous bergère : Un peu d'amour, un peu de soin menent souvent un coeur bien-

-loin. Un peu d'amour, un peu un peu un peu de soin un peu un peu un peu d'amour un peu de

soin, un peu d'amour, un peu de soin menent souvent un coeur bienloin menent souvent un coeur bienloin.

2

C'est que j'ai perdu mon fuseau
En passant près de ce grand chêne
Colin alors prend son couteau
Et coupe une branche de frêne
Un peu d'amour &c.

3

Il fit tant avec son couteau
En me regardant d'un air tendre
Que j'eus le fuseau le plus beau.
Et que mon coeur se laissa prendre
Un peu d'amour &c.

air du Deserteur

Vive le vin vive l'amour, amant et buveur tour-à-tour je nargue la mélanco=

= li = = e . Jamais les peines de la vie ne m'ont coutés quelques soi =

= pirs, avec l'Amour je les change en plaisirs avec le vin je les oubli = e .

WOLFGANG AMADEUS MOZART - TWO SONGS FOR VOICE AND MANDOLINE

Komm, liebe Zither, komm KV 351 (367b) and Die Zufriedenheit KV 349 (367a).

These two little-known Mozart songs were written in Munich in 1780-81, six years before the famous mandoline aria in Don Giovanni. It is not certain for which mandolinist they were composed. The original manuscripts of these two songs are currently missing, and the versions reproduced here are taken from "Wolfgang Amadeus Mozart. Neue Ausgabe sämtlicher Werke. Serie III, werkgruppe 8. Lieder" (Bärenreiter Kassel, Basel, 1963). Die Zufriedenheit also exists in a version for keyboard.

COME, SWEET ZITHER, COME

Come, sweet zither, come,
You friend to silent love,
You should be my friend too.
Come, to you I entrust my innermost desire,
To you alone I entrust my anguish,
To you I entrust my anguish.

Say to her in my stead
What I still cannot tell her,
How my heart belongs to her;
Say to her in my stead
What I still cannot cry to her,
How my heart is consumed with her.

CONTENTEDNESS

Why should I ask for money and possessions when I am content!
God give me only good health so I may keep my spirits high,
And I will sing my morning and evening song with a thankful heart.

Many a one is swimming in abundance, with his house, his yard and his money,
And yet he is still full of frustration, and is not content with the world.
The more he has, the more he wants, never silencing his cries.

So the world is called a vale of tears, and yet to me it appears so beautiful.
It has joys without measure and number, letting nothing go empty.
The little insect, the little bird is indeed content with May.

And meadow, mountain and wood adorn themselves for our sake,
And birds sing far and near, echoing everything;
During work the lark sings to us, the nightingale during sweeter rest.

And when the golden sun rises, and the world becomes golden,
And everything is in bloom and the field bears heads of corn,
Then I think: God has made all this splendour for my enjoyment.

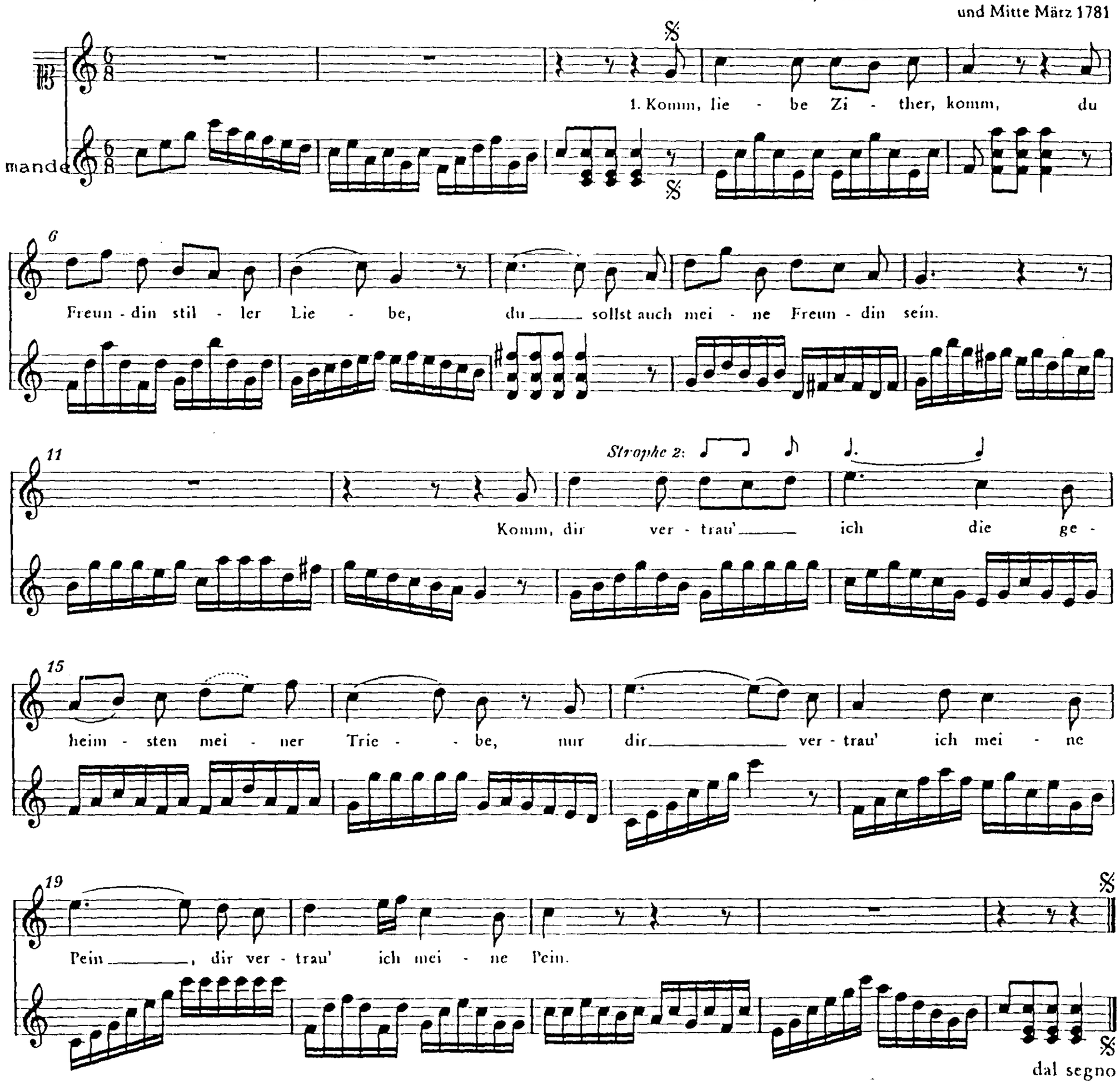
Then I praise God and I praise God, and move in greater heart
And think: There is a loving God who intends good for men!
Thus will I always be thankful and be content with God's goodness.

7. „Komm, liebe Zither, komm“

Lied für eine Singstimme mit Mandolinenbegleitung
Textdichter unbekannt

KV 351 (367b)

Entstanden München, vermutlich zwischen 8. November 1780 und Mitte März 1781

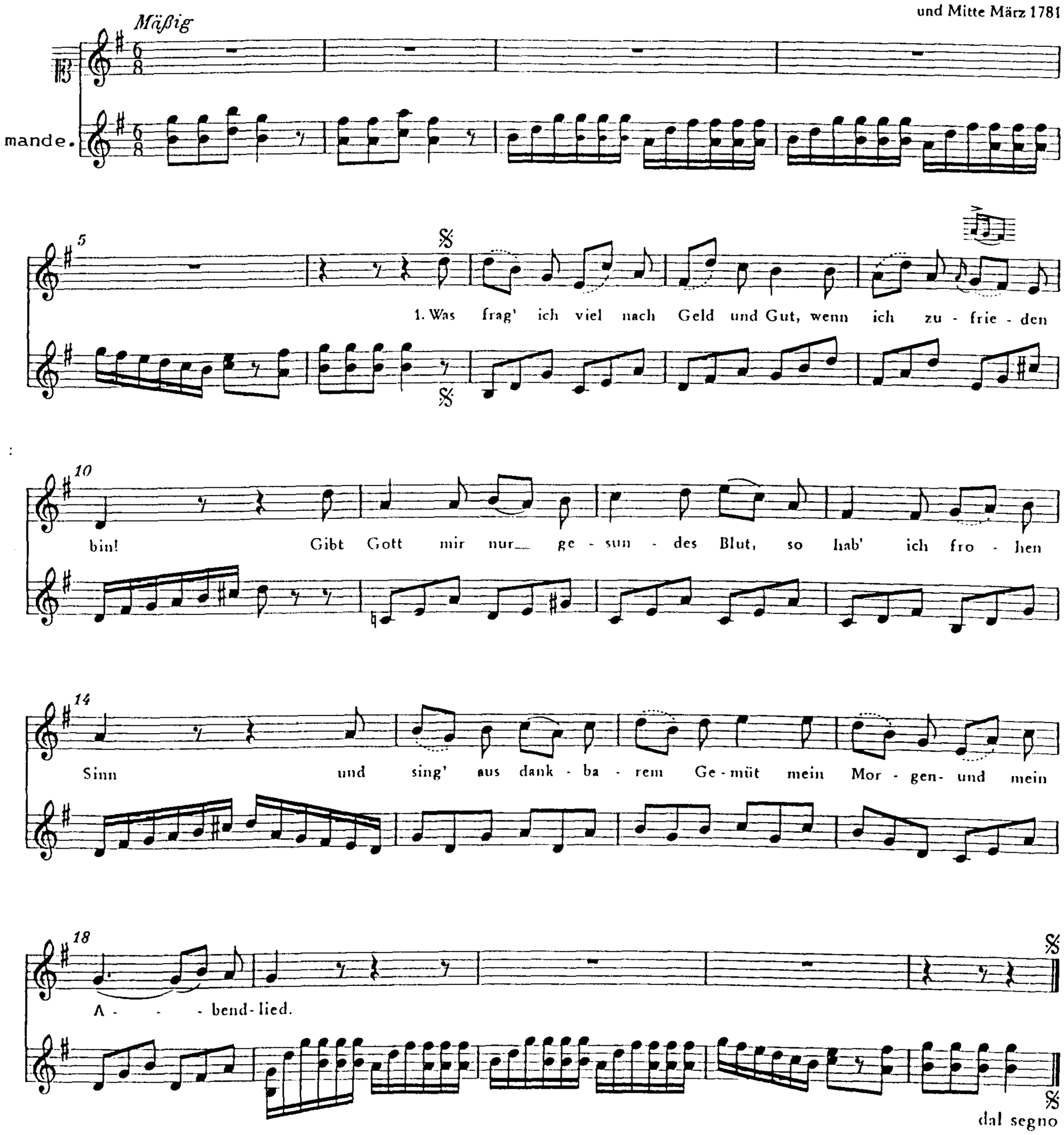


2. Sag' ihr an meiner Statt,
Ich darf's ihr noch nicht sagen,
Wie ihr so ganz mein Herz gehört;
Sag' ihr an meiner Statt,
Ich darf's ihr noch nicht klagen,
Wie sich für sie mein Herz verzehrt.

6. Die Zufriedenheit

Lied für eine Singstimme
Text von Johann Martin Miller (1750–1814)
KV 349 (367ᵃ)
1. Fassung: Mit Mandolinenbegleitung

Entstanden München, vermutlich zwischen 8. November 1780 und Mitte März 1781



2. So mancher schwimmt im Überfluß,
Hat Haus und Hof und Geld,
Und ist doch immer voll Verdruß
Und freut sich nicht der Welt;
Je mehr er hat, je mehr er will,
Nie schweigen seine Klagen still.

3. Da heißt die Welt ein Jammertal,
Und deucht mir doch so schön,
Hat Freuden ohne Maß und Zahl,
Läßt keinen leer ausgeh'n.
Das Käferlein, das Vögelein
Darf sich ja auch des Maien freu'n.

4. Und uns zuliebe schmücken ja
Sich Wiese, Berg und Wald,
Und Vögel singen fern und nah,
Daß alles widerhallt;
Bei Arbeit singt die Lerch' uns zu,
Die Nachtigall bei süßer Ruh.

5. Und wenn die gold'ne Sonn' aufgeht,
Und golden wird die Welt,
Und alles in der Blüte steht,
Und Ähren trägt das Feld,
Dann denk' ich: Alle diese Pracht
Hat Gott zu meiner Lust gemacht.

6. Dann preis' ich Gott und lob' ich Gott *)
Und schweb' in hohem Mut
Und denk': Es ist ein lieber Gott,
Und meint's mit Menschen gut!
Drum will ich immer dankbar sein
Und mich der Güte Gottes freu'n.

GIOVANNI CIFOLELLI - ARIETTE: AH! LAISSE-MOI LUCAS

This ariette was published in the Journal de Musique in Paris in September 1770. The words are by Nicholas Framery who was also the editor of the Journal and had recently collaborated with Cifolelli on an opéra comique, "L'Italienne".

The original 1770 edition is reproduced here.

AH! LEAVE ME ALONE LUCAS

Ah! leave me alone Lucas, I can hear my mother.
What are you doing? What an embarrassment!

Lucas, beware, we are being watched.
Ah Lucas, leave me alone, behave yourself.
Ah, if mama saw that you'd given me a posy,
She would get angry, she would scold me.
Lucas, beware, we are being watched.

Behave yourself.
No, no, no, I don't want to.
Oh well, I can better appease your high spirits with a kiss.
This posy would be obvious.

Mama will scold me, but in my soul
This kiss will rest, forever secret.

[The first word is given as "Ah!" in the text, but as "non" in the full score].

Ariette de Mr. Cifolelli.

m.
ch.
b. c.

allegretto

non laisse moi laisse moi lu cas laisse

moi laisse moi laisse moi lu cas j'entends ma

mere j'entends ma mere que veux tu faire je

ne veux pas non non non je ne veux pas je ne veux

Amoroso

pas. Ah si maman voyoit qu'on me

donne un bouquet elle me gronde=roit

elle se facheroit elle se facheroit Lucas prends

garde on nous regarde Lucas prends garde Lu=

= cas prends garde à toi on nous regarde

Lucas prends garde Lucas prends garde on nous re=

garde Lucas prends garde prends garde à toi Lucas pren.s

garde pren.s garde à toi Lucas pren.s garde pren.s garde à

allegro

toi .

Non laisse-moi

j'entends ma me re non laisse moi que veux tu faire

ah laisse moi ah laisse moi ah ah laisse

moi Lucas ah ah laisse moi Lucas j'entends ma

mere que veux tu faire quel embarras quel embar=

=ras non non non je ne veux pas non non

amoroso

non je ne veux pas je ne veux pas hé bien hé bien

par un baiser j'aime mieux apaiser j'aime mieux apaiser

ta vive flamme un bouquet se verroit maman me gronde

largo

=roit maman me gronderoit mais dans mon a=me mais d'mon

a=me ton baiser resteroit toujs secret ton baiser resteroit tou=

=jours secret toujs secret toujs secret .

WOLFGANG AMADEUS MOZART - CANZONETTA: DEH VIENI ALLA FINESTRA

This aria, undoubtedly the most famous operatic appearance of the mandoline, comes from Don Giovanni, first produced in Prague in 1787, where the mandolinist was Jean-Baptiste Kucharz. As mentioned in volume I, the mandoline serenade was a familiar operatic device throughout the eighteenth century, the instrument being strongly associated with the preamble to amorous seduction. The restrained pizzicato accompaniment from the strings allows the mandoline to be heard clearly while at the same time completing the instrument's necessarily understated harmonies.

COME TO THE WINDOW MY BELOVED

Come to the window my beloved,
Come and console my sorrows.
If you refuse to grant me your favours,
You'll see me die before your eyes.

You whose lips are sweeter than honey,
You whose heart is full of sweetness,
You are cruel. Show yourself
My dear beloved.

Nº 16. Canzonetta

Allegretto

Violino I
Violino II
Viola
Mandolino
Don Giovanni
Violoncello
Contrabasso

pizz.

Don Giovanni

Horch auf den Klang der
Deh vie - ni al - la fi -

(pizz.)

A

Viol. I
Viol. II
Viola
Mand.
D.G.
Vc.
Cb.

Zi - ther, mach auf das Git - ter, o lin - dre mei - ne Pein und
ne - stra, o mia le - so - re, deh vie - ni con - so - lar il

11

Viol. I
Viol. II
Viola
Mand.
D.G.
Vc.
Cb.

laß mich glück - lich sein!
pian - to mi - o!

Läßt du mich trost - los
Se ne - ghi a me il

16

Viol. I
Viol. II
Viola
Mand.
D.G.
Vc.
Cb.

flehn, so macht ein ra - scher Tod, du Fal - sche, sollst es sehn, ein
dar qual - che ri - sto - ro, da - ven - ti a - gli oc - chi tuoi mo -

21

Viol. I
Viol. II
Viola
Mand.
D.G.
Vc.
Cb.

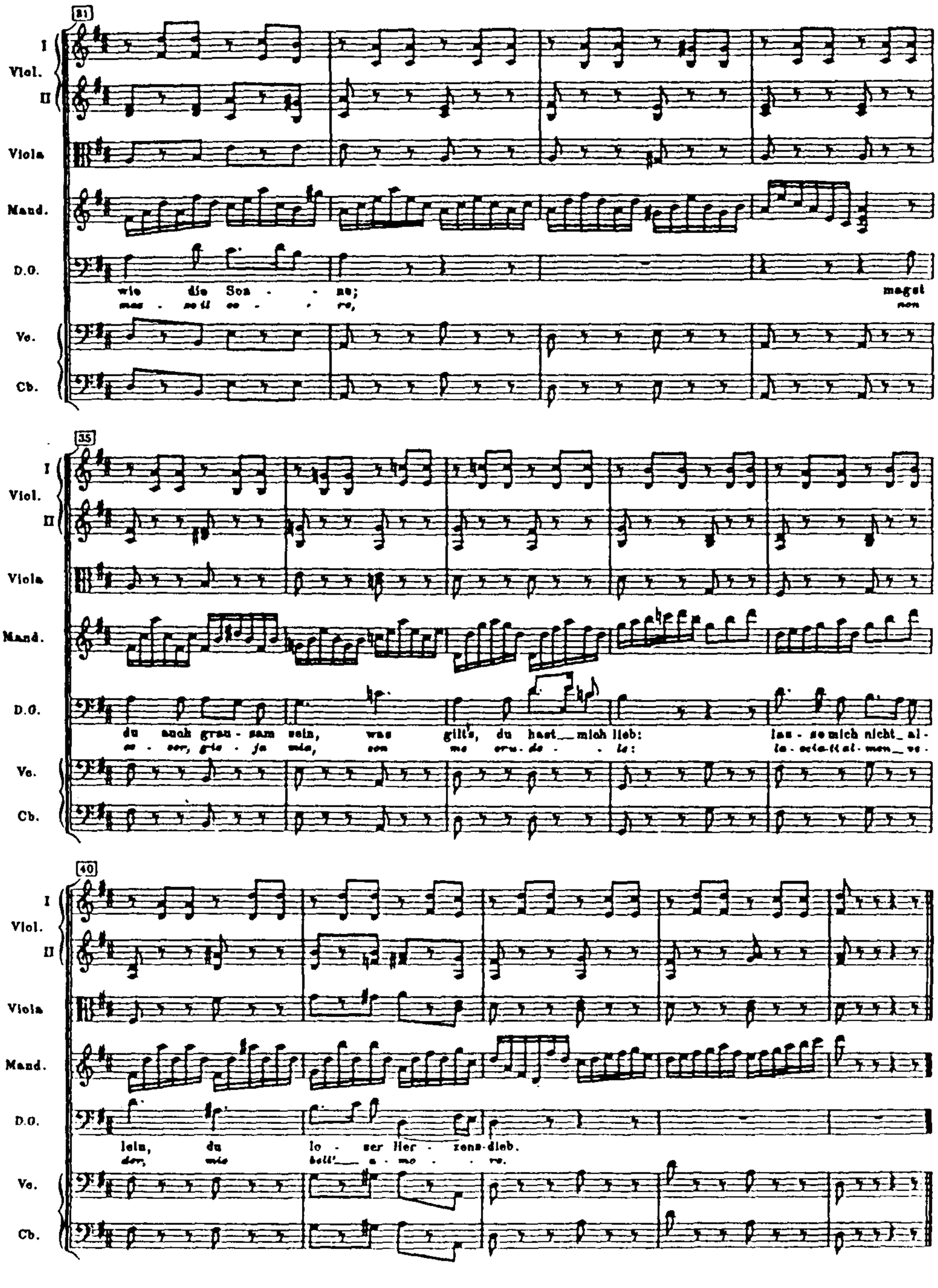
En - de mei - ner Not.
ver vogl' i - o.

Mir lacht dein sü - ßes
T'u ch'hai la boc - ca

26

Viol. I
Viol. II
Viola
Mand.
D.G.
Vc.
Cb.

Mund - chen vol - ler Won - ne, und dein lieb - li - ches Au - ge strahlt
doi - ce più che il me - le, tu che il sue - che - ro por - ti in


31
I
Viol.
II
Viola
Mand.
D.G.
wie die Son - - ne;
mage
Vc.
Cb.
35
I
Viol.
II
Viola
Mand.
D.G.
du auch gram - sam sein, was gilt's, du hast mich lieb:
las - se mich nicht al -
Vc.
Cb.
40
I
Viol.
II
Viola
Mand.
D.G.
lein, du lo - ser Her - zens-dieb.
Vc.
Cb.

GIOVANNI PAISIELLO - ARIA: SAPER BRAMARE

Paisiello's opera Il barbiere di Siviglia, from which this aria is taken, was composed and first performed in St. Petersburg in 1782, during the eight year period when the Neapolitan composer was employed there by the Russian court. The opera was an immediate success, and remained the most popular setting of Beaumarchais' play until 1816, when Rossini's version supplanted it.

The manuscript reproduced here is to be found in the Antonio Venturi collection in IMTc (A146). It dates from the late eighteenth century and, as it consists only of the mandoline aria rather than the whole opera, was presumably a copy commissioned by an amateur mandolinist of the period for his own performance. As is usual with mandoline arias of this period, the singer Lindoro (Count Almaviva in disguise) serenades Rosina to his own accompaniment.

YOU ARE LONGING TO KNOW

You are longing to know my name, my beauty,
Listen, listen, listen, I will tell it to you.

I am Lindoro, of low estate.
I have no treasure to give you.

I long every morning dear Rosina,
To sing my sorrows to you.

Saper bramate /

Cavatina del Sig.r Giovanni Paiesello

col Mandolino obbligato.

Ad uso del Cav.r Ant.o Sermolli

Mandolino

Violini

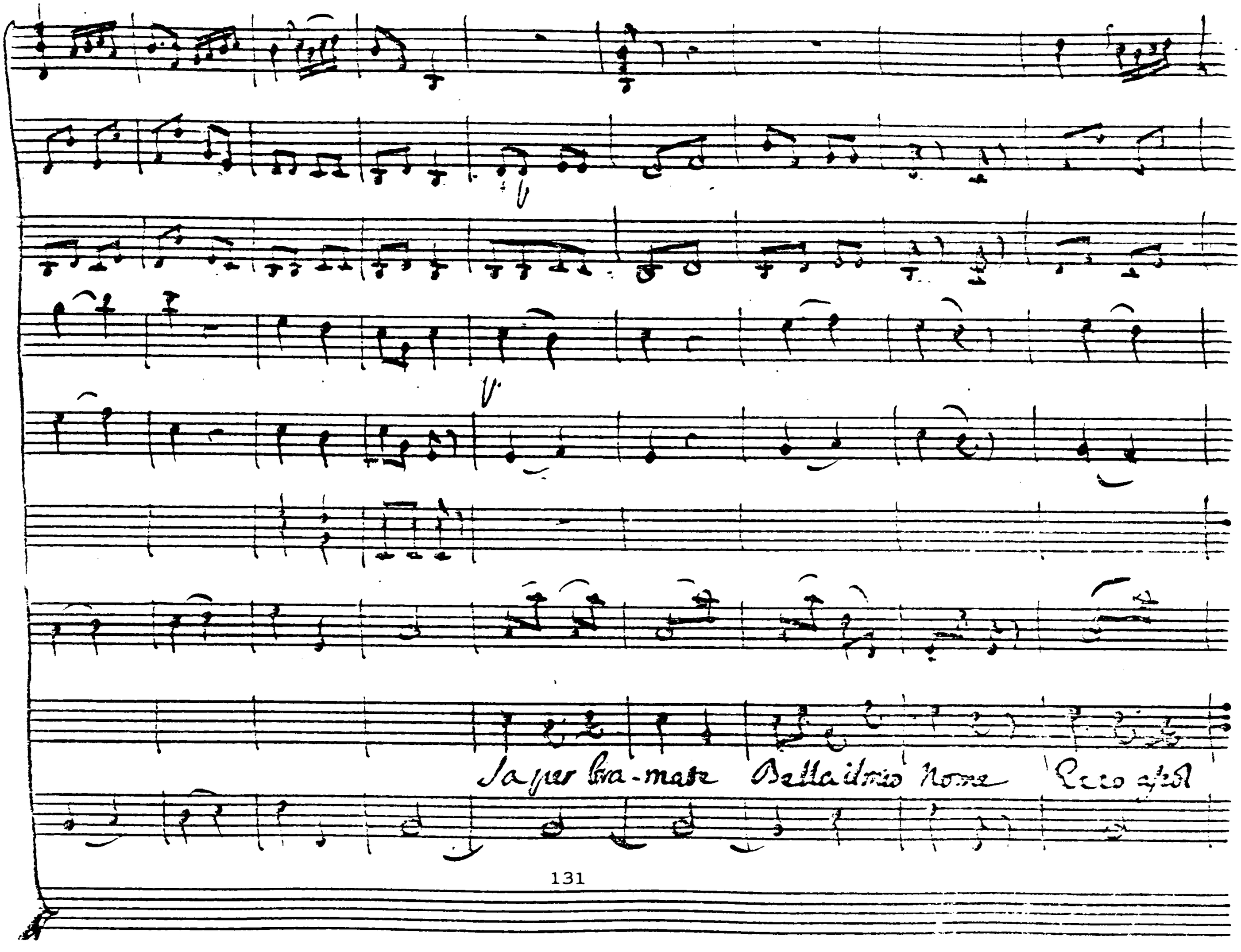
Clarinetti

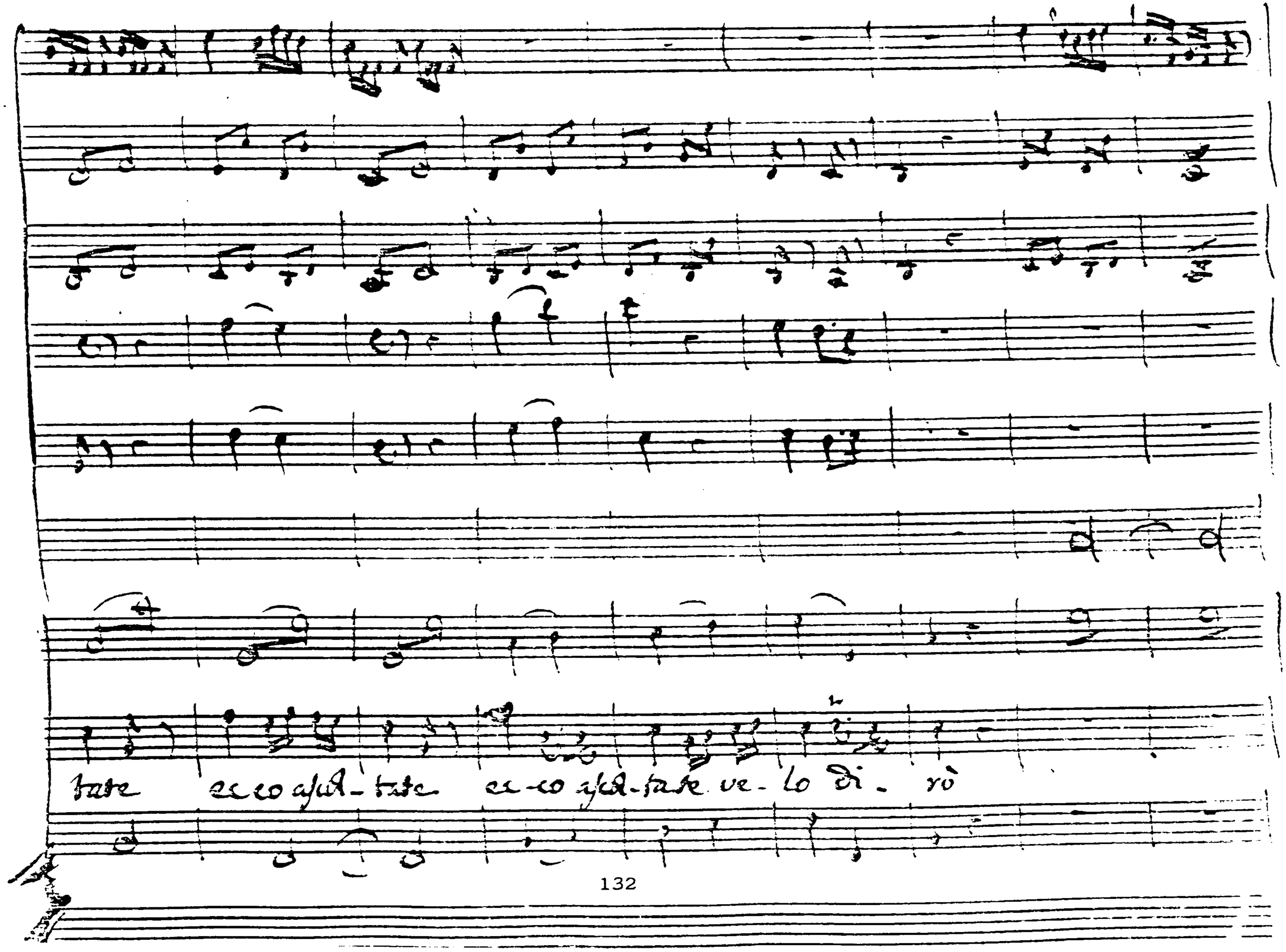
Corni

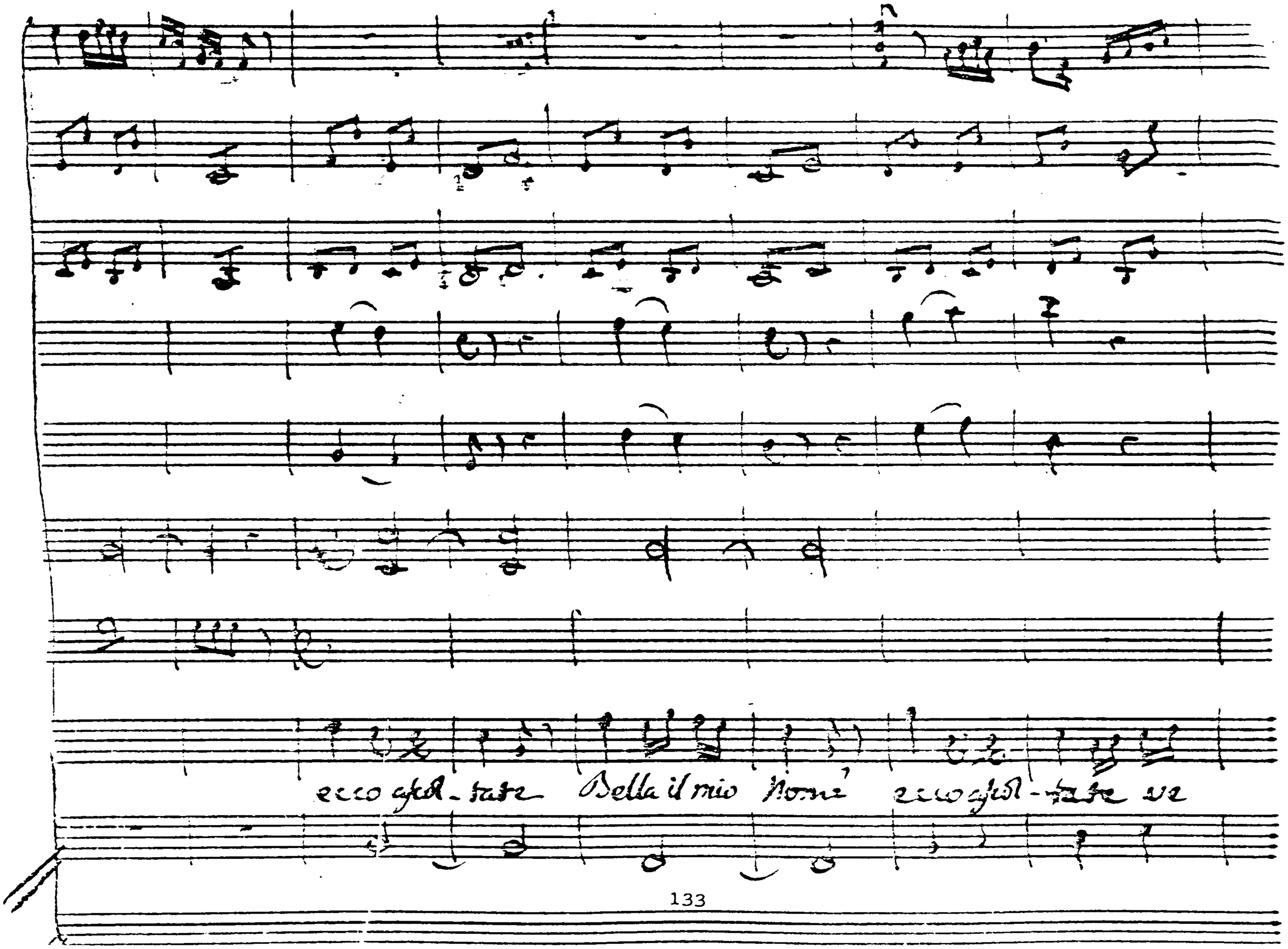
Viole

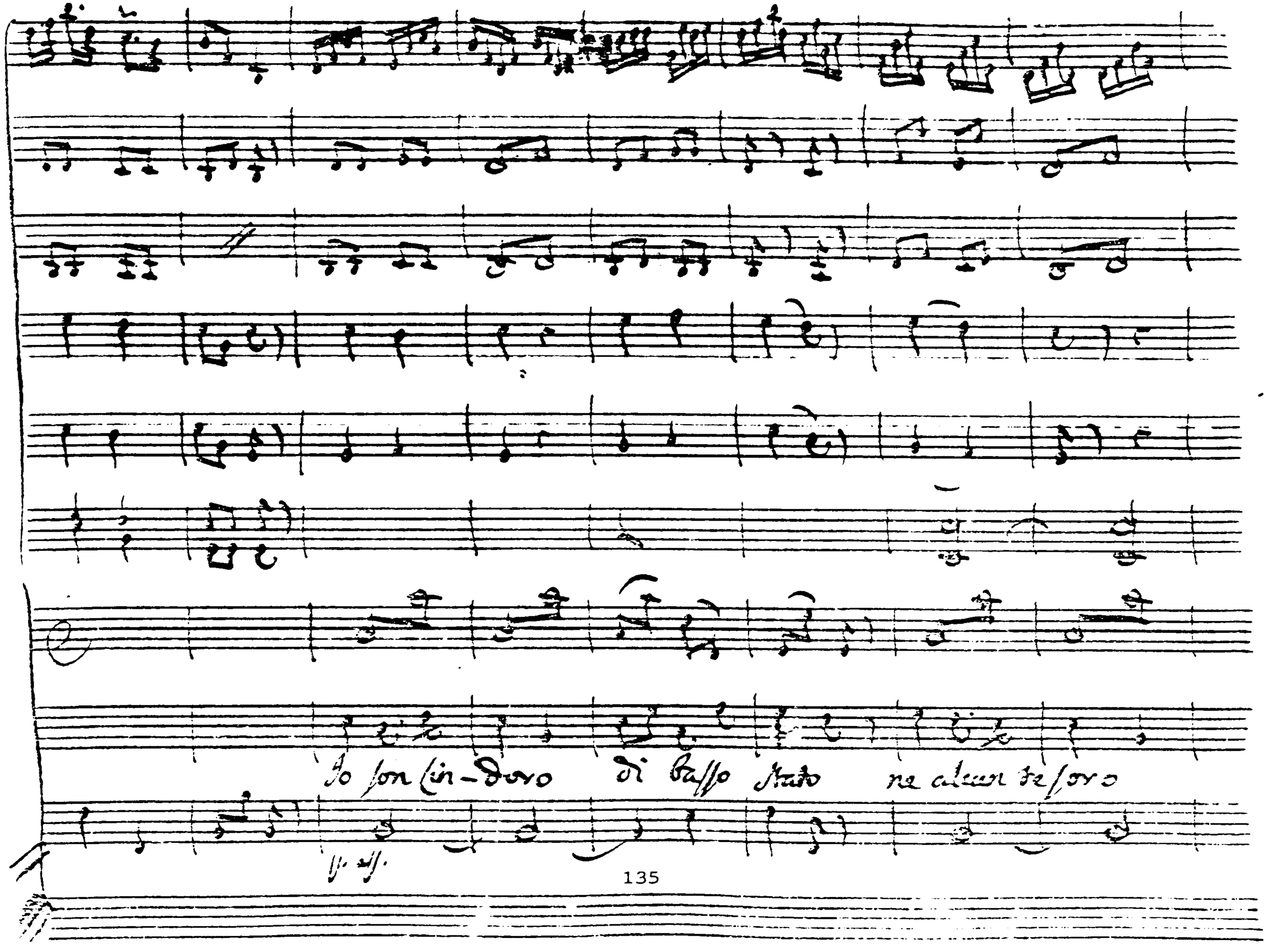
Violoncello

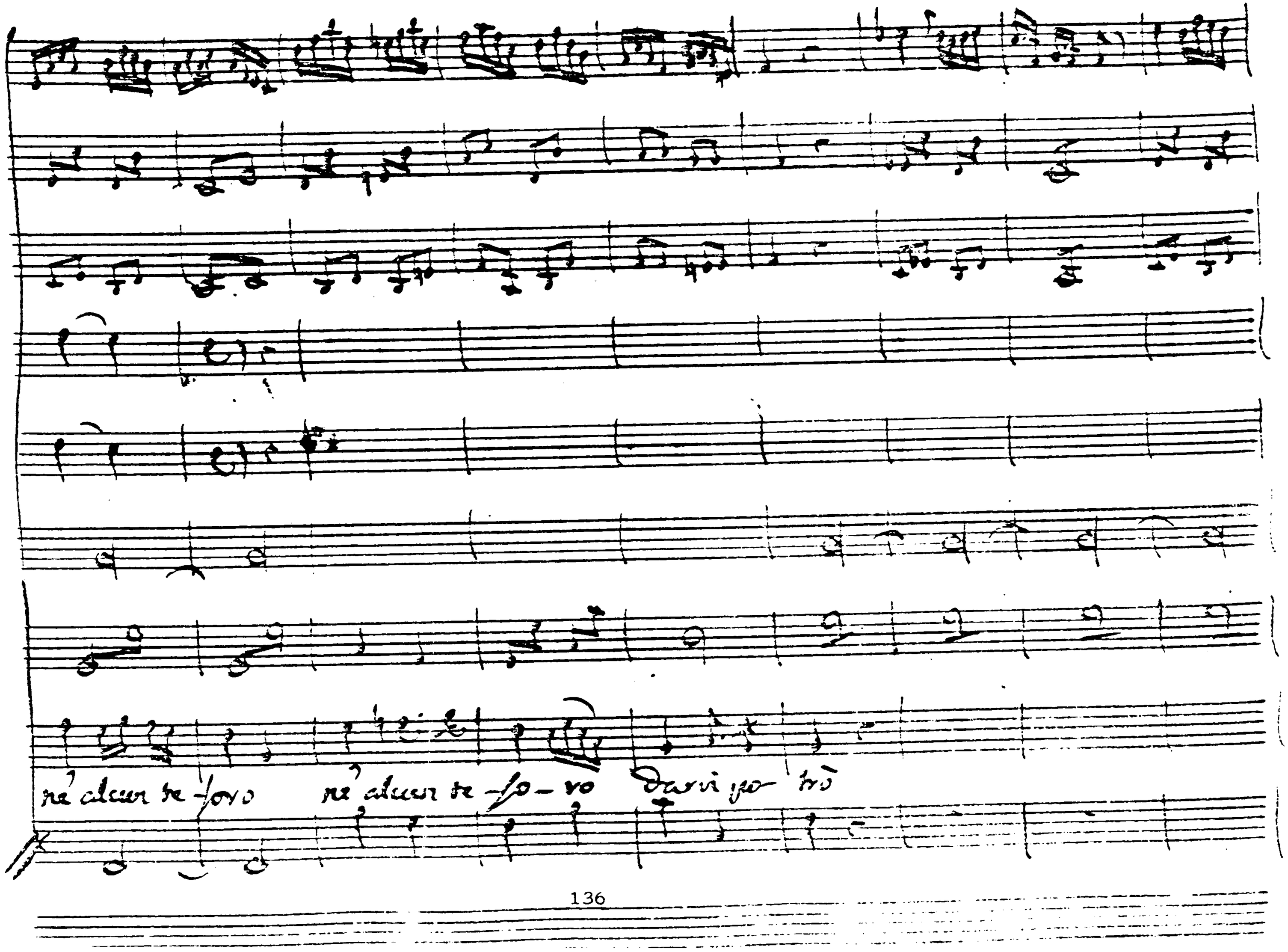
Basso

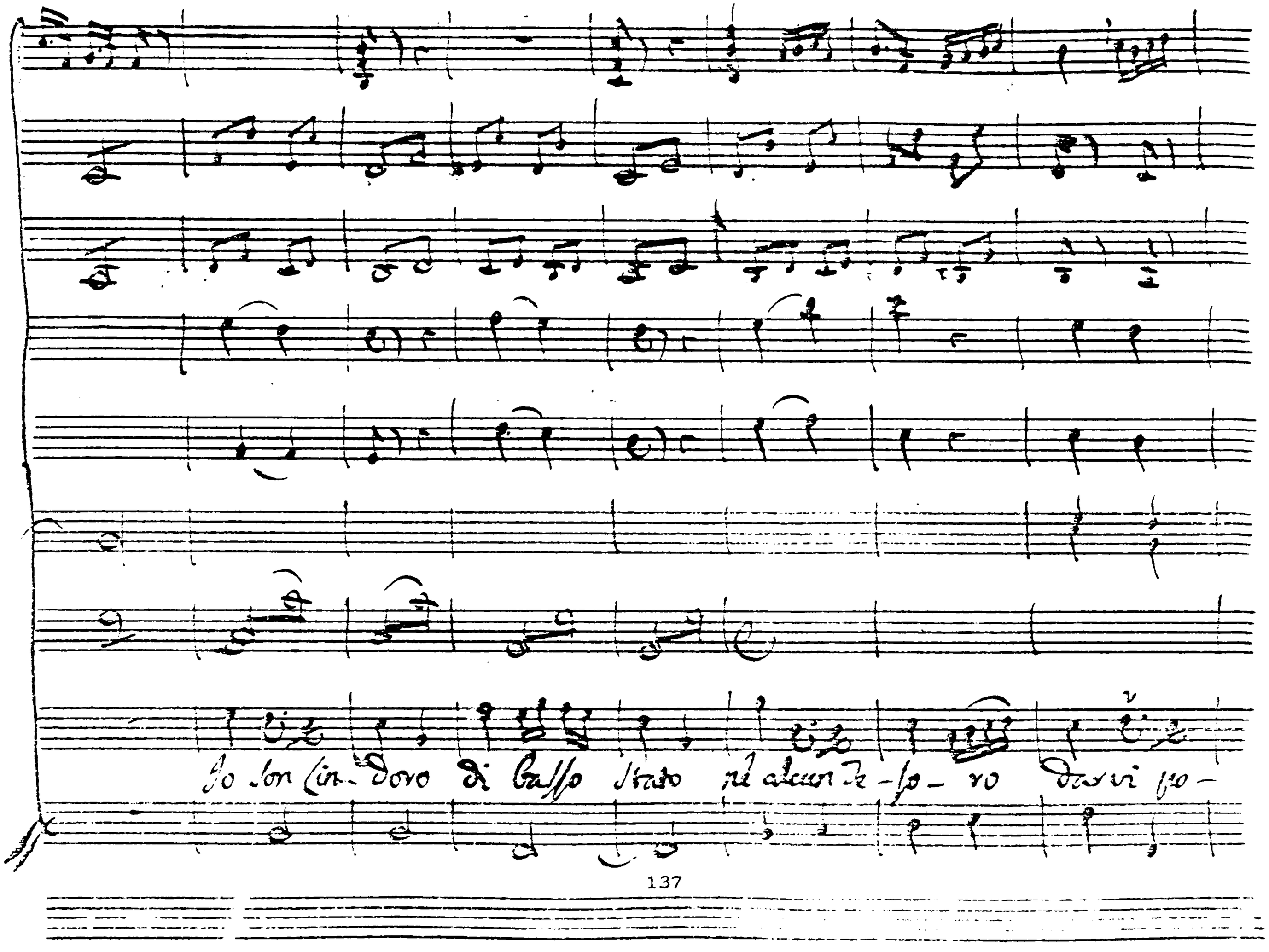

Sa per bra-mate Bella il mio Nome

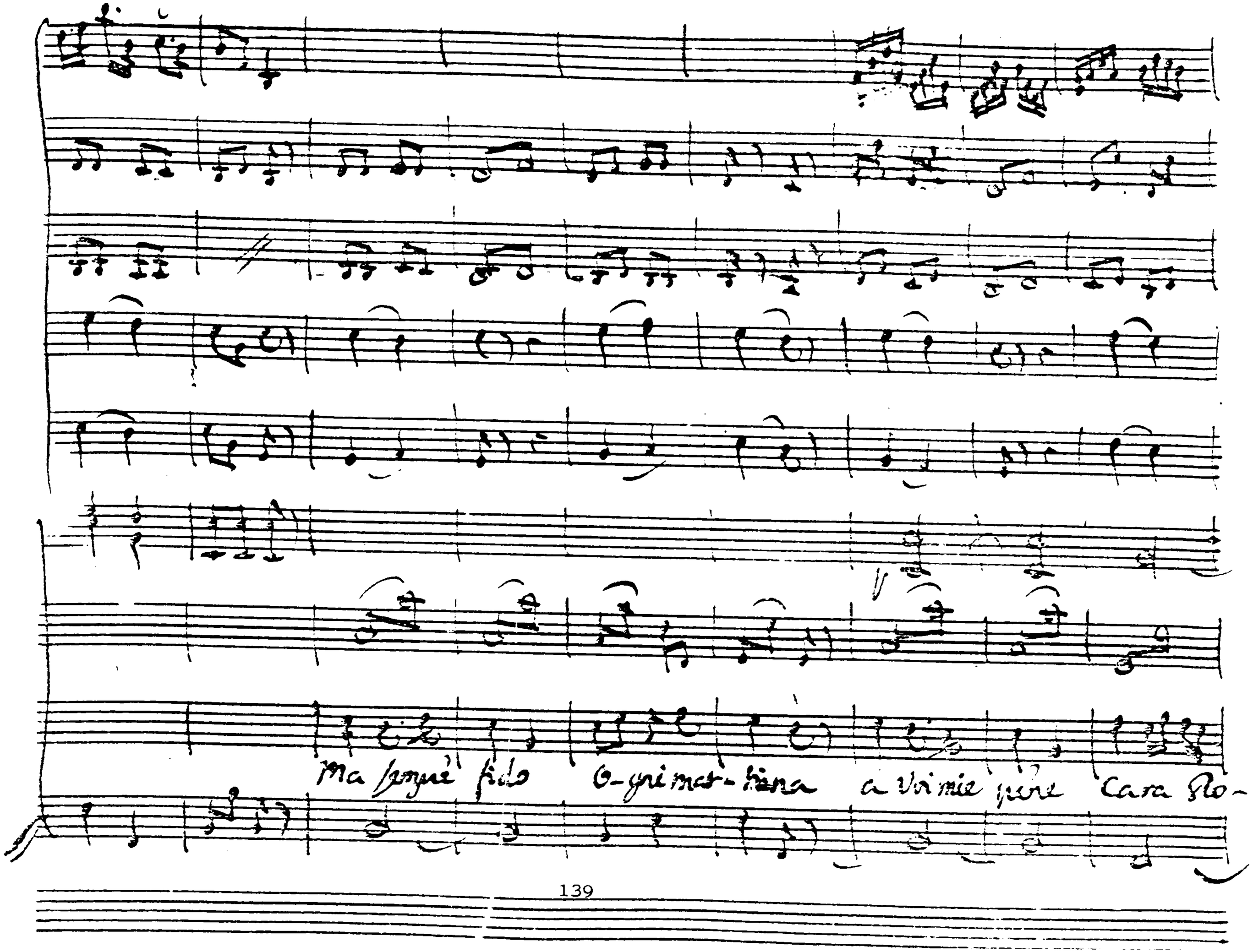

tate ecco ascol-tate ec-co ascol-tate ve-lo di-rò

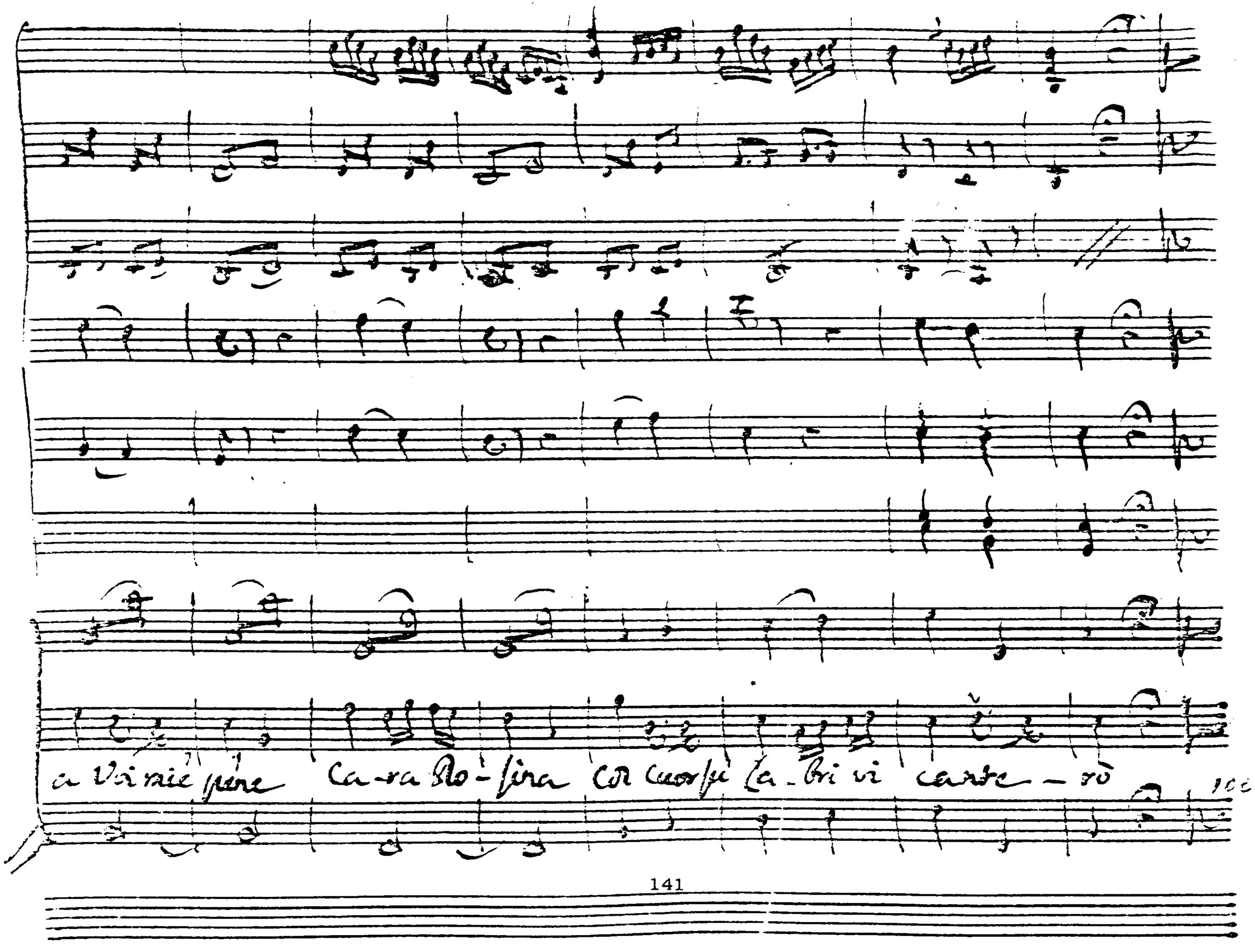

ecco ascol-tate Bella il mio Nome ecco ascol-tate ve


Io son Cin-doro di basso stato ne alcun tesoro


nè alcun te-soro nè alcun te-so-ro darvi po-trò


Io son Cin- doro di basso stato nè alcun te- so- ro darvi po-


Ma sempre fido O-gni mat-tiana a voi mie pene Cara Ro-


a Voi mie pene Ca-ra Ro-sina col cuor su la-bri vi cante-rò

LEONE DE NAPLES - VARIATIONS ON "DE SA MODESTE MERE"

Leoné's méthode of 1768 contained several sets of variations for unaccompanied mandoline, all using popular melodies from the opéra comique, in this case a melody from an opera by Blaise. Leoné's variations are intended for his students and serve more as technical exercises than as performance pieces in their own right.

The original 1768 Paris edition is reproduced here.

Correction.
Var. 1. m. 2. 3rd quaver originally e.

Air

De Samodeste Mere

3

Pre

Variation

P

le même coup de plume jusqu'à la fin

IIe

Var:

3

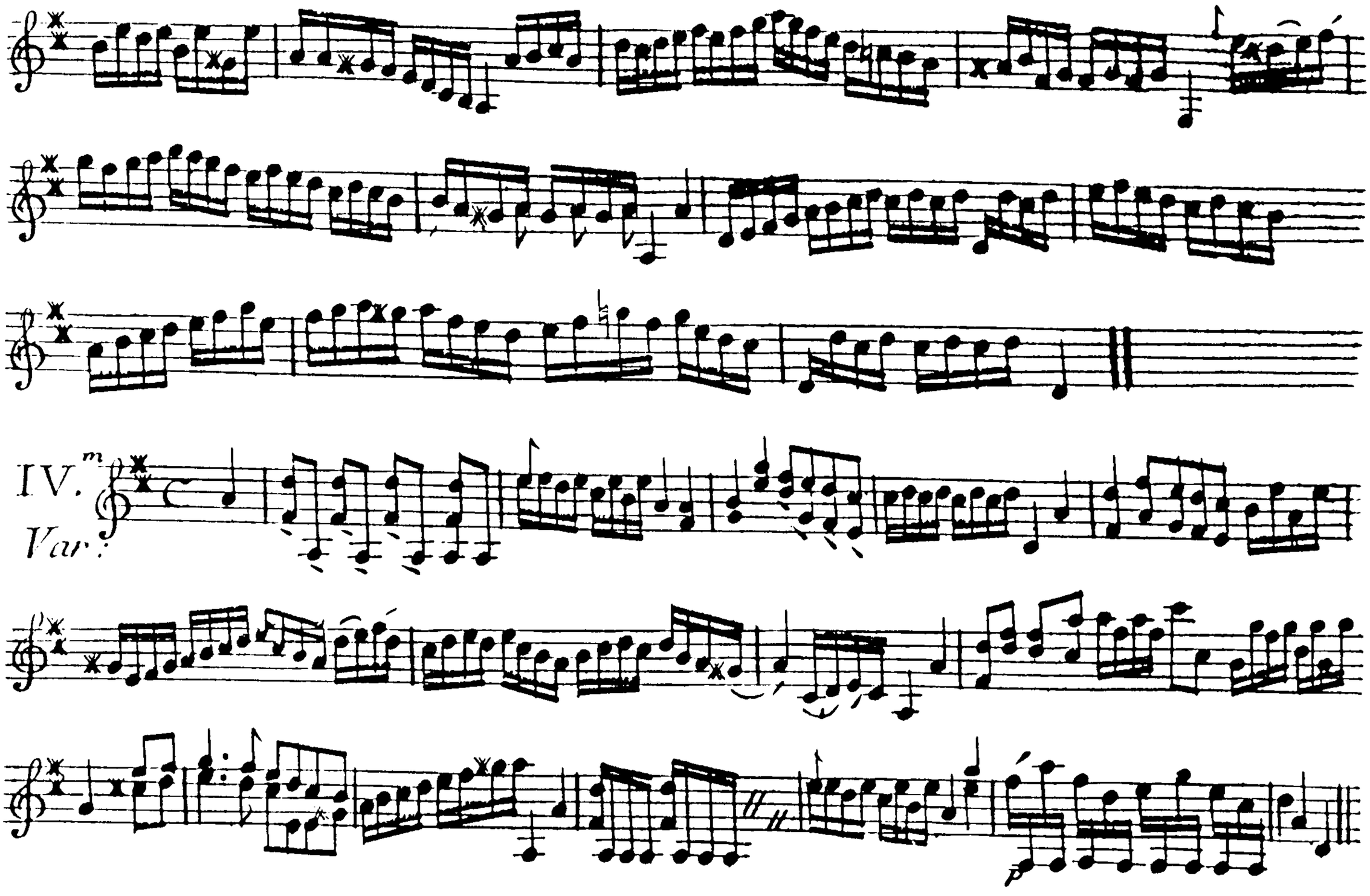
IIIe

Var:

f

f

f


IV.
m
Var:

ANTOINE RIGGIERI - VARIATIONS ON LA FUSTEMBERG

La Fustemberg was a seventeenth century popular tune which became a favourite subject for variations with Parisian composers in the 1760's and 1770's. Many settings were composed during this period, including one for orchestra by Michel Corrette. Riggieri's variations are the only known set for mandoline, and one of the very few mandoline solos to be published as a seperate work, most being appended to the various méthodes de mandoline.

The original c. 1770 Paris edition is reproduced here.

Corrections:
Var. 4. m. 23-5. Triplet demisemiquavers should be semiquavers.
Var. 8. m. 13. 4th and 12th Eb semiquavers were originally d.

La Fustemberg *Variationi N.° 10 DA M.R RIGGIERI Maestro di Mandolino.*

Variatione 1.a

2.a

Fine

3.ª

4.ª

5.ª

6.ª

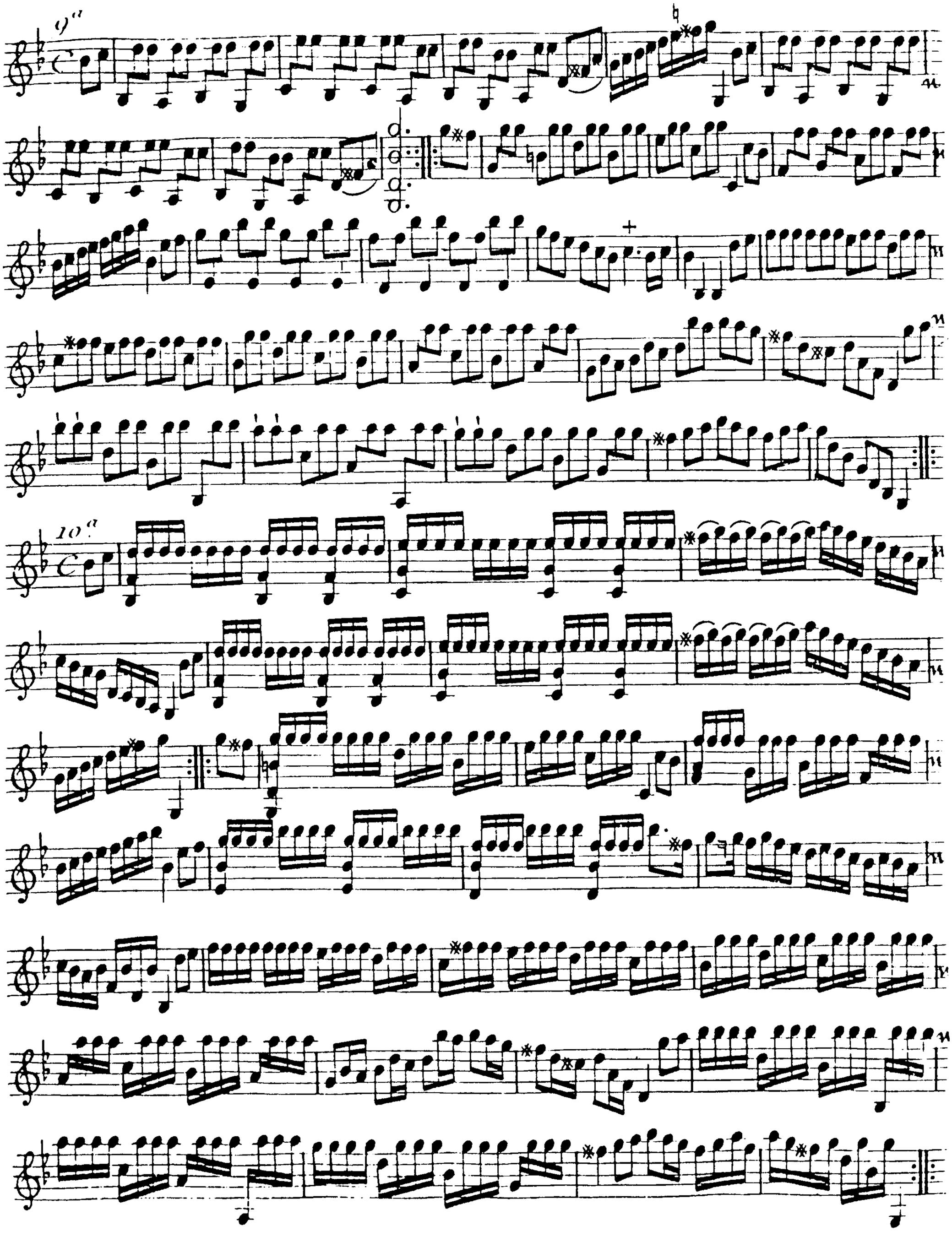
P F P F P F P F P F

7.ª Amoroso.

P

8.ª

Segue. - - - - - - - - - - -

Segue. - - - - - - - - -

Segue