



Edition Schott

6 Duos 6 Duets

für 2 Mandolinen
for 2 Mandolins

Herausgegeben von / Edited by
Marga Wilden-Hüsgen

Heft 2 / Volume 2
Duo IV – VI

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Duo I – III
ED 7016

Emanuel Barbella

1718 – 1777

PREVIEW
Low Resolution

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Vorwort

Emanuele Barbella wurde ca. 1718 in Neapel geboren und starb dort 1785. Er wurde über die Grenzen Italiens hinaus als Violinist und Komponist bekannt, was in Paris und London verlegte Werke von ihm bestätigen.

Der Vater, Francesco Barbella, war ebenfalls ein bekannter Violinist, aber es fehlt die Angabe „Barbella Fils“. E. Barbellas Beziehung zu der Mandoline ist nicht sicher. Rückschlüsse lassen sich lediglich daraus ziehen, dass 2 seiner Werke in Rom von Gabriele Leone herausgegeben wurden. Leone war einer der bedeutendsten Mandolinisten des 18. Jh. und gab 1768 in Paris eine Sammlung für Mandoline heraus, die 1785 in englischer Sprache in London verlegt wurde.

Der vorliegenden Ausgabe liegt ein Druck zugrunde, der ca. 1770 in Paris erschien und heute in der Nationalbibliothek von Paris verwahrt wird. In dieser Zeit war die Mandoline ein beliebtes und vielbeachtetes Instrument. 24 Duos, 24 Kompositionen und 4 Schulwerke für Mandoline, die mehrfach aufgelegt waren, bezeugen dies.

Der Originaltitel der Duos lautet:

Six Duos pour deux Violons ou deux Mandolines
avec une Basse ad Libitum
Composés par Mr. Barbella Fils

Die ad-libitum-Bassstimme ist in der Neuausgabe weggelassen.

Der Druck aus dem 18. Jh. ist in den 20. Jh. neu eingerichtet. Doch viele Passagen sind in ihrer Lage typisch für die Mandolinenmusik dieser Zeit.

Die Stimmen für die Mandoline wurden direkt in die Neuausgabe übernommen. Die Stimmen waren für die Mandoline abgestimmt, der Mandolinennotenstil des 18. Jahrhunderts entspricht dem Zugehörigen, ebenfalls Registriert und ein Teil der dynamischen Zeichen. (Die ersten 2 Seiten, die im Original vorhanden sind, wurden fettgedruckt). Im vorliegenden Druck sind nur noch einige italienische Worte zu finden. Im Titelblatt des alten Druckes steht: „...dies sollte man nicht sonderbar finden, da der Komponist sie zweifels die Mandoline gedacht hat, um seine Musik zu charakterisieren.“

Preface

Emanuele Barbella was born c. 1718 in Naples and died there in 1777. Works by him published in Paris and London indicate that he was well known as violinist and composer outside Italy. His father, Francesco Barbella, was also a well-known violinist and composer. The name "Barbella Filii" in the title P. Barbella's connection to the 18th century violinist Francesco Geminiani is mentioned in the preface. We can only infer it from the fact that two of his pieces were published by Leone in London. Leone, who was one of the most famous publishers during the 18th century, published a mandolin method by P. Barbella which was printed in London in a English version in 1783.

This edition is based on an earlier edition which was published in 1780 and which is now preserved in the Bibliothèque Nationale de France. It contains six compositions and four mandoline tutors which were originally written for violin. The mandoline was a popular and highly regarded instrument at that time.

The original title of the Duetos is as follows:

Six Duos pour deux Mandolines ou Violons
avec une Basso ad Libitum
Composés par Mr. Barbella

The ad libitum basso part is omitted.

The 18th century edition does not contain any dynamics and the beginning of the passage work is silent of the mandolin parts. This has been corrected.

The original editions of the tutor parts have been included in this new edition. The parts have been re-arranged to fit better in accordance with 18th century mandoline technique. The original dynamics and slurs have also been added. (Original dynamic markings for the first edition are omitted.)

Some indications of dynamics and slurs following appears on the title page and in the first movement of the duets. I suppose that this not being unusual - as the composer has commented that "the character of music."

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Mandolino I

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Duo IV

Emanuele Barbella

Allegretto brillante e staccato

The image shows a page of sheet music for two mandolins. The title "Duo IV" is at the top center. Below it, the first measure starts with "Allegretto brillante e staccato". The music consists of ten staves of musical notation. A large, semi-transparent watermark reading "PREVIEW Low Resolution" is diagonally across the page. The music includes dynamic markings like "f", "mf", and "nat.", and measure numbers 1 through 22.

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Musical score details:

- Measure 24: Six staves of sixteenth-note patterns.
- Measure 25: Six staves of sixteenth-note patterns.
- Measure 26: Six staves of sixteenth-note patterns.
- Measure 27: Six staves of sixteenth-note patterns.
- Measure 28: Six staves of sixteenth-note patterns.
- Measure 29: Six staves of sixteenth-note patterns.
- Measure 30: Six staves of sixteenth-note patterns.
- Measure 31: Six staves of sixteenth-note patterns.
- Measure 32: Six staves of sixteenth-note patterns.
- Measure 33: Six staves of sixteenth-note patterns. Includes dynamics: *mf*, *met.*, *rit.*, *ff*.
- Measure 34: Six staves of sixteenth-note patterns.
- Measure 35: Six staves of sixteenth-note patterns.
- Measure 36: Six staves of sixteenth-note patterns.

Una vezzosa Pastorella alla campagna

Ein schönes Hirtenmädchen auf dem Lande

Andantino e grazioso



P**R****E****V****E****W**
Low Resolution

PREVEEN

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A musical score for piano, featuring eight staves of music. The staves are numbered 23, 27, 29, 31, 34, 37, 39, and an asterisked section starting at 39. The music is in common time and consists primarily of eighth-note patterns. The first six staves are in G major, indicated by a single sharp sign in the key signature. The last two staves are in A major, indicated by two sharp signs. The music includes various dynamics such as 'p' (piano), 'mf' (mezzo-forte), and 'rit.' (ritardando). Measure numbers 23 through 37 are visible above the staves, while 39 and the asterisked section are below. The entire page is covered by a large, semi-transparent watermark reading 'PREVEEN' in bold, blocky letters, with 'Low Resolution' written diagonally across it.

Il dio Bacco-Mercio in allegria una donna Germanica e l'induce a digerire il vino ballando.

Der Gott Bacchus erheitert eine deutsche Frau und bringt sie dazu, in Weinkosse zu tanzen.

Taice in rondo presto

The musical score consists of ten staves of music for a single instrument, likely a flute or piccolo. The key signature is A major (two sharps). The time signature varies between common time and 2/4. The score includes dynamic markings such as *p*, *f*, *mf*, and *met.*. The first staff begins with a forte dynamic. The second staff starts with a eighth-note pattern. The third staff features a sixteenth-note pattern. The fourth staff contains a eighth-note pattern. The fifth staff begins with a eighth-note pattern. The sixth staff starts with a eighth-note pattern. The seventh staff features a sixteenth-note pattern. The eighth staff contains a eighth-note pattern. The ninth staff begins with a eighth-note pattern. The tenth staff ends with a eighth-note pattern followed by a fermata and the word "Fine". Large, semi-transparent text "PREVIEW" and "Low Resolution" are overlaid diagonally across the music.