

3^{es} recueil
MOYENNE FORCE

LES CONCERTS INTIMES

Recueils gradués

de

MORCEAUX ORIGINAUX ET TRANSCRIPTIONS

pour

Mandoline seule

(ou VIOLON)

PAR

Jules COTTIN

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ARIETTE.

Nº 32.

P. GRUEL.

Moderato.

p gracieusement

ten. *p* subito *p*

ten. *p* subito *mf*

rull. - *a tempo* *p*

The musical score consists of ten staves of music in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first staff starts with a dynamic of *p* and the instruction 'gracieusement'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 3 and 4 above notes. Accents (^) and slurs are used throughout. The second staff includes a 'ten.' (tenuto) marking. The third staff introduces a 'p subito' dynamic. The fourth staff continues with 'p' dynamics. The fifth staff features a 'ten.' marking and a 'p subito' dynamic, ending with a 'mf' dynamic. The sixth staff has a '3' above a triplet. The seventh staff has '3' and '4' above notes. The eighth staff begins with 'rull.' (rallentando) and ends with 'a tempo' and a 'p' dynamic. The ninth staff has '4' above notes. The tenth staff continues the piece with various rhythmic and articulation markings.

ten. *p subito*

Poco animato.

mf

cresc.

poco rall. *rall.* *ad lib.*

a tempo

a tempo

ten.

pp

En rallentissant jusqu'à la fin.

MENUET.

Nº 34.

Tempo di Minuetto.

ALFRED COTTIN.

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The piece is divided into several sections with varying dynamics and tempo markings:

- First Section:** Starts with a forte (*f*) dynamic, followed by piano (*p*), and then fortissimo (*ff*). It includes various articulations like accents and slurs.
- Second Section:** Features piano (*p*) and fortissimo (*ff*) dynamics, with a *mf* marking at the end.
- Third Section:** Includes first and second endings, with dynamics ranging from piano (*p*) to forte (*f*).
- Fourth Section:** Marked *Meno mosso* and *mf*, featuring triplets and a *rall.* (rallentando) section.
- Fifth Section:** A *rall.* section with triplets, followed by a return to *a tempo*.
- Sixth Section:** Marked *Tempo I.*, starting with forte (*f*) and ending with piano (*p*).
- Seventh Section:** Continues with forte (*f*) and piano (*p*) dynamics.
- Eighth Section:** Ends with *mf*, *p*, and *pp* (pianissimo) dynamics.

TEUF - TEUF.

Nº 36.

MARCHE.

G. HAAKMAN.

Transcription par J. COTTIN.

The musical score consists of ten staves of music in 2/4 time, written in a key with one flat (B-flat). The piece is marked with various dynamics including *f*, *ff*, and *mf*. Performance instructions include accents (*^*), slurs, and a *marcato* section. The score concludes with a Coda section marked *al Coda* and *Bien chanté.* The final instruction is *D.C. al signo Coda.*

BALALAYKA.

(CHANSON RUSSE.)

Nº 37.

ALFRED COTTIN.

Andante.

p

cresc.

poco rall.

Allegro.

f

ff

mf

poco a poco

Andante.

mf

p

cresc.

cresc.

poco rall.

en ralentissant

pp

MENUET - ROYAL.

No 38.

G. HAAKMAN.

Transcription par J. COTTIN.

Tempo di minuetto assez vif.

mf *energico con eleganza* *sfz* *mf* *f* *cresc.*

f *sfz* *mf* *f*

Poco meno.

mf *poco rall.*

Tempo I

p *sfz* *mf* *f* *cresc.* *f* *al Coda*

Poco meno.

f *sfz* = *f* *sfz*

p *f* *sfz* = *f*

sfz

p *D. C. al* *CODA.* *mf*

poco rall. *Vif.* *ff* *presses*

RÉVÉRENCE.

SCHERZINO.

Nº 39.

Moderato.

L. MOZZANI.

The musical score for 'Révérence' is written for a single melodic line in G major (one sharp) and 2/4 time. It begins with a 'Moderato' tempo and includes several dynamic and tempo changes: *poco rit.*, *a tempo*, *mf*, and *p*. The score features various rhythmic patterns, including eighth and sixteenth notes, and includes articulation such as accents and slurs. The piece concludes with a double bar line and a fermata.

ÉTUDES MÉLODIQUES D'AGILITÉ

pour

Mandoline

PAR

Jules COTTIN

Cah. I (1^{ère} Position) net 2 f 50

Cah. II (1^{ère} à 3^e Position) „ 2 f 50

Cah. III (1^{ère} à 5^e Position) „ 2 f 50

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